

Decoys Unlimited, Inc. Theodore S. Harmon

Ted and Judy Harmon
of
DECOYS UNLIMITED, INC.

presents our

SPECTACULAR
Summer Decoy Auction

Monday & Tuesday, July 13 - July 14, 2009

at the

Cape Codder Resort and Hotel

Hyannis, MA

Telephone: (888) 297-2200

www.decoysunlimitedinc.net

e-mail: theodores.harmon@comcast.net

DECOY DEALER SHOW: Sunday, July 12, 12-9pm • Monday, July 13, 9-4pm

PREVIEW: Sunday, July 12, 6-9pm • Monday, July 13, 9-11am • Tuesday, July 13, 9-11am

SALE: Monday, July 13, 11am • Tuesday, July 14, 11am

Phone and Absentee Bidding Information

See Directions in Back of Catalog

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

TERMINOLOGY:

XOP - Excellent Original Paint

XOC - Excellent Original Condition

OP - Original Paint

T/U - Touch Up

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

See Conditions of Sale – Back of Catalog



Eric and Marie Lagerman

Eric Lagerman grew up an enthusiastic student of all nature's wonders on a farm near Rockford, Illinois. Although he had been a naturalist, hunter, fisherman and antiques collector all his life, his first decoys (a pair of Mason Detroit grade mallards, of course) were given to him by a friend when Eric was already in his fifties. He soon had over 500 of them. Eric and his wife, Marie, were regulars at the Drake, Oakbrook and Pheasant Run meetings of the Midwest Decoy Collectors Association, and all the Illinois old-timers will remember them.

Mike became very interested in decoys in the late 1960's and moved to upstate New York in 1970. There he met George Thompson, one of the great early collectors, who soon became his friend and mentor and who introduced him to the decoy world beyond Masons and the Illinois River. Through George, Mike became acquainted with all the birds (wooden and human) of the greater decoy world of the 1970's. Mike guided the collection in a less regional, more national direction, and was involved in building and refining the collection until about 1982. Very few birds have been added since the early 1980's.

Bob was less actively involved in collecting during the early years, but his interest and appreciation for the birds grew to be as strong as his father's. His daughter, Erin, caught the "duck bug" from Grandpa Eric at a very young age, and so a remnant of the Lagerman collection will survive into the third generation.

The really wonderful part of decoy collecting (especially in the early days) is that each bird has a story attached to it – some quite interesting, exciting or humorous. We wish we could share all these stories with you, along with our birds.

A special thank you to Mike and Bob Lagerman for entrusting your family collection to Judy and I. We are honored. Each time we are asked to sell a collection belonging to old friends it is a bittersweet experience. The memories of times spent together at shows, the swaps, and the discussions about birds floods back. We are reminded that all of us who collect these wonderful birds are naught but the caretakers for the collectors of the future. Mike and Bob, you have taken good care.

DAY ONE
Monday, July 13, 2009 • 11am



1. **Extremely rare Mason snipe ca. 1898 in outstanding dry untouched original condition.** One of only 3 known to exist. Probably from the same rig as the example pictured in color on page 110 in *Mason Decoys* by Goldberger and Haid. The caption reads; "GLASSEYE SNIPE, ca. 1898. Wooden bill was inserted and carved as part of the head. Model used in 1905 Mason catalog". The length is 10 3/4 inches from tip of bill to the tail. There is carving at the base of the bill where it joins and a carved line separating the bill runs about halfway to the tip. Eyes are made of glass. Wonderfully swirled paint with painted wing detail. 20,000-30,000

2. **Rare early Mason Factory robin snipe with glass eyes and nail bill in XOC.** "Mason Knot ca. 1890-1900" in ink and "Robin L. I." in pencil on the bottom. So called "Salesman's Sample". Swirled painting on the back with scalloped wing feathers and a wonderful rosy breast. One of 5 sold on July 23rd, 1993. This decoy was lot 3 in a G & S auction. The description reads; "VERY RARE AND IMPORTANT ROBIN SNIPE by the Mason Decoy Factory. Tack eye model. Part of a group of five that were used as salesman samples. Extra fine paint detail and excellent patina. **CONDITION:** Near mint original paint; structurally excellent. (Ex-Mort Hanson Collection)". 20,000-25,000



3



4



4A



4B

3. **Rare Mason Factory willet decoy with tack eyes and a nail bill.** OP with mellow patina. Light wear under the tail, struck by a few shot on the left side and the back. "559" in ink and collection tag that reads "#559 Willet, Mason Decoy Co. Spring Plumage, Near Mint" on the bottom near the stick hole. Acquired by Lagerman from George Thompson in 1977. 3000-4500

Provenance: Lagerman, Thompson Collection

4. **Very early ca. 1900 Mason Factory Premier Canada goose in 100% out of rig, original, untouched condition.** Strong original paint with factory swirling over entire back readily apparent. A scattering of small rubs to wood or primer on body, neck and head. Old nail repair to base of neck. Knot visible on both sides of base of neck. A narrow check runs the length of the lower left side and there is a small area of roughness to the edge of tail. Very minor roughness to right edge of bill. Elegant, long bodied decoy with a high arched back form, so-called "snaky head" model. A very desirable example of this hard to locate species by Mason. Found in a Duxbury estate in the Fall of 2008. 14,000-18,000

4A. **Mason premier grade black duck in excellent original paint with minimal wear.** This outstanding decoy is in out of rig condition with a few minor rubs and imperfections. An original tail chip has been reset by the hunter/owner who also made a few whittle marks on the top of the tail which have darkened with age. 2500-3500

4B. **Early, Mason, "snaky head", challenge grade black duck.** Good, lightly worn, original paint with feather detailing and swirling visible. Original tail chip re-set and a very minor amount of neck filler replaced. A tight check runs from breast to tail. Retains remnants of two old stencils on bottom, "Challenge" and "U.S. Patent Office". 1500-2500



5. **Mason Standard Grade tack eye black duck.** Neck filler missing and head loose. Open check runs from breast along the left side to center of tail. Original vivid paint with overall light to moderate wear. Rubs on both sides with lighter rubs along some grain lines, rear of head and tail. One possible shot hit in right cheek. 400-600

6. **Mason Factory Standard grade glass eye black duck or mallard hen.** Mostly original paint with some in painting to neck, left side of breast and the top of the head. Paint has a scattering of small chips and dings. Surface has received a coat of sealer or varnish. Restoration by Harvey Pitt. 200-300
Provenance: Swain Collection

7. **Mason Standard Grade glass eye mallard hen.** In mostly original paint with light gunning wear. Neck filler has been replaced and a crack filled in the bottom. Overall nice condition. 300-400
Provenance: Swain Collection

8. **Challenge grade goldeneye drake with original paint and old over paint.** The white paint on the sides and lower body appears to be old paint over original. Some of the white on the head and wing area appears original. 500-750

9. **Lot of three Animal Trap model D4 "Imperial" Decoys.** A bluebill hen in the preening pose. Overall good structural condition with a few tight checks on breast, left bottom, and tail areas. Good original paint, very old chip to tip of bill. Also a pair of Animal Trap model D4 "Imperial" bluebills. Overall very good structural condition with a few tiny dings and dents. One glass eye on each bird may have been reset or replaced. Original paint with light wear and rubs to wood. Light "Animal Trap" ink stamp visible on drake. 200-300

10. **Pair of Wildfowler magnum bluebills.** Original paint is somewhat faded with light wear. Finish feeder should bring up the color. Balsa construction in good structural condition. Both heads are slightly loose. Nice example of a working pair of decoys. Wildfowler stamp is partially illegible. 200-300



11



12(PR)



12(PR)



13



14



15



16(PR)



17(PR)



18

11. **Wildfowler balsa bluebill drake.** Small size in good structural condition except for one very small dent on left bottom edge. Head is slightly loose. Original paint is somewhat sun or salt faded with light wear and a few small blemishes to the paint at the neck seam. Wildfowler stamp is partially illegible. From same rig as the previous pair. 100-150

12. **Pair of Wildfowler factory balsa bluebills.** Mostly original paint with some touch up to white areas. Overall rubs and light wear to high points of the textured surface. Both have the "Quogue" stamp. 100-200

13. **Herter Factory canvasback drake made of balsa.** Original paint with heavy wear and keel removed. 50-100

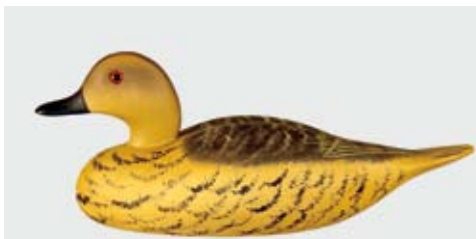
14. **Wildfowler Canada goose.** Balsa with head in swimming pose. Good original paint with a few small rubs to wood or primer at usual high spots. Overall the paint shows light wear. Two or three very small dents in body, otherwise excellent structural condition. Retains original keel and Point Pleasant stamp. 200-400
Provenance: Swain Collection

15. **Wildfowler brant.** Solid pine or cedar construction. Crack in neck has been glued tight and there are a few small nail marks or dents in rear of neck. Original paint with overall very light wear. Rubs to top of head and lower edges. Original keel and Point Pleasant stamp. 200-400
Provenance: Swain Collection

16. **Pair of balsa Wildfowler bluebills.** Drake has original paint showing light to moderate gunning wear under a coat of sealer. Hen has light wear to original surface and one shot scar under a coat of sealer. Hen has a few hairline cracks on neck and head. Both retain original keel but no factory stamp. Both branded twice on bottom "H.E. Anderson". 200-300
Provenance: Swain Collection

17. **Pair of Wildfowler widgeon.** Hollow carved with a "rattle" in each. Drake has a tight crack in neck otherwise both are in excellent structural condition. Fine original paint is near mint. Both may have received a coat of wax or a thin coat of sealer. Both retain original keels and the Babylon, NY stamp and the NCE1939 stamp. 200-400
Provenance: Swain Collection

18. **Wildfowler green-winged teal drake.** Pine or cedar construction. Superior or decorative model. Glued crack in the neck as well as light rubs to shoulder, bottom edge, and left breast. Original paint with wear as well as a few rubs and small dings. Original keels but no factory stamps. 300-500
Provenance: Swain Collection



19(PR)



19(PR)



20(PR)



21



22



23



24



25



26

19. **Pair of green winged teal by the Wildfowler Factory.** Near mint condition, signed on the bottom. 350-550

20. **Pair of Herter Factory limited edition cloth over frame mallards.** Heads are composition. Excellent and original in all respects. Each have the paper "Certificate of Authenticity" signed by Jacques Herter and the name of the individual who painted each. Drake is #556/1000 and the hen is #232/1000. 200-300

Provenance: Swain Collection

21. **Three quarter size Wildfowler or Soule mallard drake.** Excellent original factory paint which shows no appreciable wear. Some tiny bubbles in the finish on the left side of head. Never had a keel. 75-100

Provenance: Swain Collection

22. **Redhead drake by Paul Gibson.** Fine original paint with no appreciable wear. Appears never to have been used. One faint hairline on bottom. Signed in pen on bottom: "Paul Gibson - Havre de Grace - Md. - Maker + Painter - 82".

Provenance: Mercier Collection 200-300

23. **Redhead hen by Jim Pierce.** Body made up of two pieces of wood laminated together. Fine original paint with no appreciable wear. A few very tiny white specks on back. Tiny dent on back appears to be original to the carving. Rigged but apparently never used. Bottom has "JP" stamp. 150-250

Provenance: Mercier Collection

24. **Preening canvasback drake by Bodt.** Near mint original condition and paint with one very minor shelf rub on right rear wing. Never used. Branded twice on bottom: "Bodt" and the signature of "B Bodt - Churchville Md - 1990". 150-200

Provenance: Mercier Collection

25. **Whistler drake by Jim Pierce.** Strong original paint with some minute rubs to bill and tail areas. Minor "fly speck" on top of tail. Bottom has "JP" stamp as well as additional "P's" and the electric pencil signature: "Jim Pierce - Md. - Illegible". 150-200

Provenance: Mercier Collection

26. **Mallard drake by Madison Mitchell.** Original paint with rubs and wear to wood on sides and tip of tail. A few small grain checks and dents. Surface coated with a coat of sealer. Signed on bottom in electric pencil - "R. Madison Mitchell - Havre de Grace, Md. - 1953". 150-300

Provenance: Swain Collection



27. **Early blue-winged teal drake by Madison Mitchell or Harry Jobs.** Head turned strongly to the right. Fine original paint is protected with a coat of sealer. "T" branded on bottom and weight has been removed. 100-200
Provenance: Swain Collection

28. **Bluebill hen by R. Madison Mitchell.** Head turned slightly to the right. Fine original paint with practically no wear. Nails on top of head just starting to become visible as is a knot on the left lower breast. Signed in electric pencil on bottom "R.M. Mitchell – 1958". 200-300
Provenance: Swain Collection

29. **Blue-winged teal hen by Paul Gibson in XOC.** Original newspaper wrapping on bottom dated May 23, 1971. Some newsprint present on the left wing patch. Painted eyes. 200-400

30. **Canvasback drake in unfinished, natural wood finish by Charlie Joiner.** Thin partial check on lower left side. Signed on bottom: "Charlie Joiner – Chestertown, Md. 1981." 75-150

31. **Havre de Grace black duck by Paul Gibson.** Original paint with some light rubs and some minor fading from time. Scratch feather detail to head. Small area shows original tool marks on left shoulder and a very tiny dent on left bill which may be original to carving. Never rigged. Needs a light cleaning. 200-400
Provenance: Sturgis Collection

32. **Black duck by John Merideth.** Classic Havre de Grace style. Fine original paint with some light rubs and shallow dings. Overall very good condition. Signed twice on bottom: "John Merideth – Worton, Md. 1991". 200-400
Provenance: Nolan Collection



33(2)



33(2)



Frank Finney



34



35



36



37

33. **Lot of two items from the Zern collection.** A Canada goose decoy by Capt. Jess Urie. Original paint with no visible wear. Two thin checks on back and upper right side and some very fine checks on tail. Some minor separation at filler around fastener on top of head. Decoy is unused and never rigged. Written on bottom: "made by Capt. Jess Urie". Second item is a 1968 Pennsylvania, non resident hunting license issued to Ed Zern who wrote "Exit Laughing" for Field and Stream for many years. Excellent original condition. 300-400
Provenance: Zern Collection

34. **Fine cork black working decoy by noted folk carver Mark McNair and made in the Stratford School manner.** Head turned slightly to the left. Excellent and original in all respects. The only example of this type we have seen. Carved into keel: "McNair". 400-800

35. **Black duck decoy by Frank Finney (Royland Frank Smith Finney (1947-)).** In excellent original condition in all respects. Made in the style of the Ward Brothers or the "Crisfield school of carving". Frank Finney is considered by many experts in the decoy and folk art world to be among the top folk artists in North America. 800-1200



38

36. **Hollow black duck from Hudson River area in NY.** OP with light in use wear, glass eyes, original keel and nicely carved wing and tail; feather detail. Branded H. W. Jones twice on the bottom. 300-500

37. **Sleepy, oversized black duck of dense cork construction.** Head turned slightly to the left. Inlet wooded tail. Excellent original paint. Stamped on bottom: "C. Prinz – 1999 – 6/6". 300-500

38. **Swimming cork black with inlet wooden tail and bottom board.** Strong original paint with rubs to bill and sides. Overall very good condition. Similar to George Soule decoys from Freeport, Maine. 75-125



39



40

39. Desirable "Monhegan Island school" eider drake by Gus Wilson. Typical raised wings and wing tips with slightly pinched breast. Inlet, tucked head, is turned very slightly to the right as if preening its breast feathers. Original paint with possibly a minor white wash in places is crazed and worn, especially along the grain lines but the paint pattern remains bold and distinct. Old narrow crack in back appears stable and extends onto the extremely large inlet piece of wood at the base of the head and neck. Minor roughage to edge of tail, exposing aged, raw wood. There is also a dent/chip on front of head, immediately above the bill. The surface exhibits a few small blemishes resulting from Wilson's choice of construction material. Lightly hit by shot. A classic Maine species exhibiting the classic Maine form.

8000-12,000

40. White winged scoter by Gus Wilson. His Monhegan style with classic carved wings and inlet head. Classic carved wing tips and tucked head position. Original paint which has worn thin in spots to partially reveal the wood below. Small chip in tail. A scattering of sanding marks, a few sunken knots, and the usual rough spots in the wood.

3000-5000



End of Day



41



41A



42



43

41. Rare immature oldsquaw drake “classic” ca 1900 by Orlando Sylvester “Os” Bibber (1882-1971) of South Harpswell, Maine. See pages 32-36 in “The Great Book of Wildfowl Decoys” by Engers for photographs of Bibber mergansers and a rig mate of this very decoy. A detailed history of the Bibber family written by Dr. John Dinan can be found on those pages as well. The head of this decoy is angled to the right. Excellent original paint with some very fine crazing. Thin crack extends length of bottom and extends slightly up breast and under tail. Tiny dent on left side of the bill and a small knot is visible on right forward side. Bibber Oldsquaws of this quality have brought as much as \$140,000. A century old “centerpiece” decoy for the serious collector by one of Maine’s finest decoy makers.

10,000-18,000

41A. This undersized preening black duck by James Whitney of Falmouth, Maine, is quite unusual as most of his decoys are magnums. Many of his black ducks are as big as a brant or a Canada goose. All original paint with no noticeable wear except for a few tiny blemishes on top of head. Deep “J.H. Whitney” hot brand. Never rigged.

200-400

42. Willy Ross red-breasted merganser hen with replaced head. Faint traces of original paint on body but worn almost completely to bare wood. Few thin body checks. 100-200

43. Eider drake from the Maine coast. Very pleasing form. Mostly original paint with a wash and some strengthening to the white areas. Bottom half of bill has been replaced. There are a few small tight grain checks in body. 400-600



44



45



46



47



48



49



50



51

44. **Very stylish eider drake from Maine or the Canadian Maritimes.** Head on tiny shelf which is set well back on body. Large flat, oval body with unique, small, perky upswept tail. Old overcoats of paint and sealer removed to reveal predominantly original paint. Moderate wear to surface with small area of probable touchup on rear of head. Thin tight crack in bill has been glued. Old felt pad glued on bottom. Extremely folky form by an unknown yet inspired maker. 300-400

45. **Very stylish eider drake from Maine or the Canadian Maritimes.** Head on tiny shelf which is set well back on body. Large flat, oval body with unique upswept tail. Old overcoats of paint and sealer removed to reveal predominantly original paint. Moderate wear to surface with some areas chipped to wood on rear of head, right wing tip and side. Old, tight crack in neck. Old felt pad glued on bottom. Folky form. 300-400

46. **Common eider drake, Maine coast or Canadian Maritimes.** Head set in shallow mortise. In original and gunning repaint. Few thin, tight checks in back and hairline crack in bill. 200-300

47. **Brant from Nova Scotia or New Brunswick.** Deeply carved ice groove and shoulders. Typical two piece head and neck. Original paint with normal charred body. Light to moderate overall wear. A nice example of these folky hand chopped rough hewn primitives. 300-500

48. **Folky quarter-sized eider drake from Cape Cod by the late noted bird carver Douglas Hopkins of Osterville, MA.** Made of applied real feathers on wings and crest. This whimsical interpretation of this species is one of the first or possibly the very first carving made when Mr. Hopkins was just a child in the late 1940's. Lightly worn original paint with a few small dents and dings. Mr. Hopkins was severely injured in Vietnam and took to carving birds as a vocation shortly after returning to Cape Cod in the 1960's. 100-200

49. **European redhead drake.** Reed decoy with wooden head. Reed is worn to raw material on both sides of breast, tail, and right wing. Moderate to heavy wear overall on original paint. 100-200

50. **Loon by Hank Walker of Newburyport, MA.** Carved wings and wing tips. Original paint with moderate shelf wear. Thin crack on left side. 300-500

51. **Swimming black duck by Maine's "Downeast Sportcraft Factory" ca. early 1940's.** Made only for a year or two in this style. This factory was owned and operated by George Soule of Freeport, Maine, who later designed and sold cork decoys through L. L. Bean of Freeport, Maine. Original paint with moderate gunning wear. Some small rubs to wood with a tiny nick in bill and a thin crack on right side. 300-500



52



53



54



55(PR)



56

52. Large hollow loon decoy with nicely carved wings and crossed wing tips. Excellent original paint and condition with very tiny rub to bill tip. Signed on bottom: "Carved and Painted by Bill Weimn (sp) '96". 300-500

53. Merganser with inlet head. Large flakes missing from paint on tail and bill. Remainder of paint appears to be the first coat. Appears to have some age but not an early period hunting decoy. 300-450

54. Decoy by Chester Hatt, Chester Basin, Nova Scotia. Carved in a somewhat swimming pose. Black appears to be a combination of original with some areas of wash while white was probably strengthened during use. Old, Ox shoe weight. Once a merganser it has since been painted and used as a goldeneye. 150-250

55. Pair of antiqued primitive merganser decoys. Possibly intended as hooded mergansers. Horseshoe weights. Original paint which has been distressed to appear old. Both branded "Outlaw". 200-400

56. Flying goose weathervane by A. E. Crowell. Raised wing tip detail. There are a few small blemishes to wood from age, nail holes, or shot. Attractively weathered original paint remains bold. 6000-9000



57



57. Exceptional example of a life size quail by A. E. Crowell of East Harwich, MA. One of Elmer's last carvings. Grass painted base, one of his most imaginative, and found on only a few of his decorative carved bases. The writing on the bottom of the base in Crowell's hand reads: "Made by A. E. Crowell Cape Cod 1950". Pencil inscription on the bottom is probably by the owner and reads: "87 years Dec 5-49 89-25-51 Saw live Nov 28-51 E. Harwich he died Jan 1st 1952". 12,000-18,000

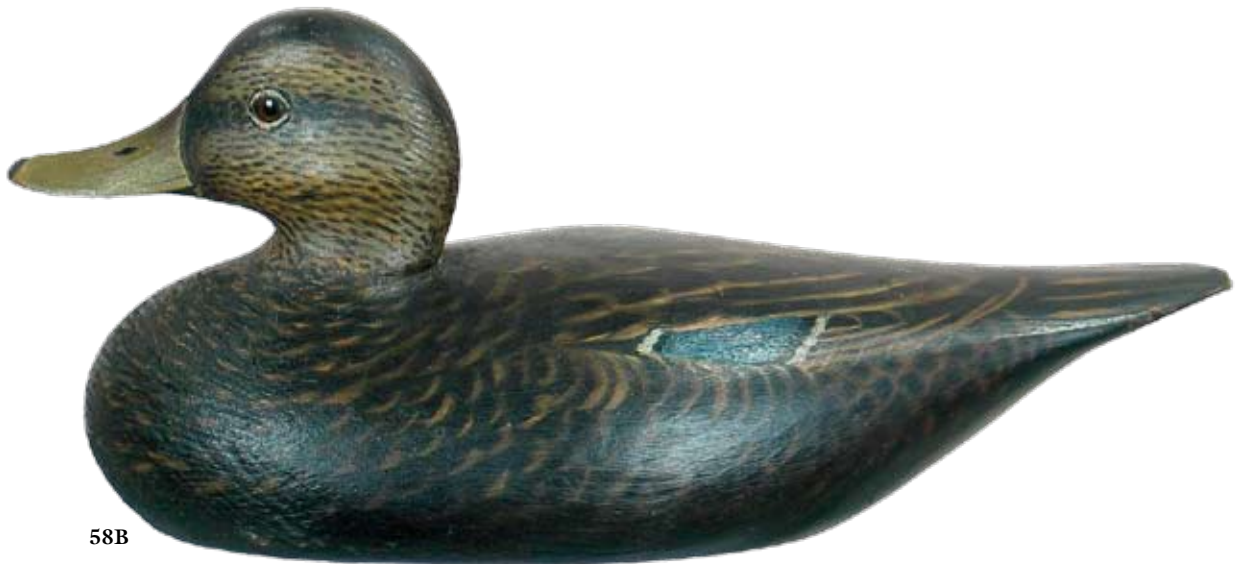


58

58. Life size kingfisher with glass eyes mounted on a carved rock by Anthony "Elmer" Crowell of East Harwich, MA. ca. 1912. There is a little minor age crazing on the breast. Possibly a minor repair to right end of tail and some gesso on the thigh area may be touched up. Outstanding early original paint. Glass eyes, detailed bill and wing carving. No stamp. May pre date use of stamp. One of his best with an exceptional dry brushed wet on wet blending of paint. Provenance: Waddell Collection 6000-9000



58A



58B

58A. One-half size mallard drake by Crowell with exquisite early dry brushed and blended original paint. Head turned to the left with deeply rasped head. Lower left edge may or may not have two tiny touch up spots. Minor imperfections. Retains rectangular "Maker" stamp.

6000-9000

58B. Half-sized turned head black duck by A. E. Crowell, East Harwich, MA. Made in the same manner as a working decoy with glass eyes, solid body, and typical rasping on the breast and back of the head. Two minor dents on the left side of the tail. Knot on the back is visible but no paint loss. Original paint, professional restoration to a head dent. Rectangular impressed band on the bottom.

6000-9000



59. **Miniature mallard drake by A. E. Crowell.** Excellent original paint and condition. Retains deep rectangular “Maker” stamp. 1800-2200

60. **Miniature redhead hen by Crowell.** Excellent original paint. Very minor blunt to left edge of tail. Retains crisp rectangular “maker” stamp and the set number “6” as well as the notation “red head” with the female symbol. 1800-2200

61. **Miniature redhead drake by Crowell.** Excellent original paint. Excellent structural condition. Retains sharp rectangular “maker” stamp and a number of written notations, one of which mis-identifies the species as “Canvasback”. 1800-2400

62. **Miniature mallard hen by Crowell.** Fine original paint. Two or three miniscule specks of white paint on back and top of head. Retains sharp rectangular “maker” stamp. 1800-2200

63. **A. E. Crowell miniature seagull on a driftwood mount.** Dry original paint with a light patina. Overall excellent condition. Retains the greater portion of the rare Crowell blue paper label. 1800-2200

63A. **Miniature canvasback drake by A. E. Crowell, East Harwich, MA in XOC with minor imperfections.** Impressed rectangular brand on the bottom of the base. 2000-2800

63B. **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. 2000-2800

63C. **Early miniature shoveler drake by Harold N. Gibbs (1886-1970) Barrington, RI. In XOC.** “Shoveler, HNG, Feb. 7, 1939” in pencil on the bottom of the driftwood base. 500-750



65. Reaching, crook neck mini Canada goose on burl base by Russ Burr. Raised and separated wings with dropped, fluted tail, and detailed feather delineation. Fine original paint with no visible wear. Retains Russ Burr ink stamp. 450-750

Provenance: X Cunningham collection.

63D. Miniature towhee by A. E. Crowell, E. Harwich, Mass. In excellent original condition. Mounted on a small driftwood base. Base has a #6 and an early Crowell paper label cut to fit the base. 1500-2000

63E. Miniature wood thrush by A. E. Crowell of East Harwich, MA. Mounted on a carved wooden "stone" base in XOC. Impressed rectangular brand on the bottom of the base. 1500-2000

63F. Early miniature thrasher by A. E. Crowell (1862-1952), East Harwich, MA in XOC with minor imperfections. "Thrasher" in ink on bottom of the base. *Provenance:* Talbot collection 1500-2000

64. Mini wood duck drake by Russ Burr of Hingham, MA. Tucked head with carved wings, tail, and crest. Very unusual dropped wings with delineated feathers. Fine original paint with no noticeable wear. Bottom of base retains the Burr ink stamp. 700-900
Provenance: X Cunningham collection.

66. Mini cock pheasant on a birch twig by James Ahearn. Carved and separated crest and tail curved to the left. Detailed original paint with some slight darkening on the breast. Signed on bottom of twig: "Pheasant - J. Ahearn". 300-450

67. Early miniature great blue heron by Harold N. Gibbs (1886-1970) Barrington, RI. In excellent original condition. "Great Blue Heron, HNG, Feb. 20, 1939" in pencil on the bottom of the driftwood base. 500-750

67A. Miniature ruffed grouse by George Winters. Well executed original paint in excellent condition. Minor restoration to tail tip and blunt on crest. Stamp on bottom reads: "Abercrombie and Fitch - George Winters". Examples of this carvers work are not common. 300-500

67B. Driftwood mount with three miniature black capped tern carvings. Two are sitting and the third is flying and attached to the base by a tiny wire. Minor tail tip damage to two birds Signed "C. M. Miller, Milton, Mass." On the bottom of the base. 200-400
Provenance: X Cunningham collection.



67C
(3)



68



69



70(PR)



70A

67C. **Lot of three decoy heads.** Unpainted crooked neck Canada goose head by the Wildfowler Factory. In ink on the bottom of the neck "Wildfowler Decoys Inc. Saybrook, Conn. 1948 By Ted Mullican Machine Made". Finished Canada goose head by the Wildfowler Factory. In ink on the bottom of the neck "Wildfowler Decoys Inc. Saybrook, Conn. By Ted Mullican 1948 Machine Made". Glass eyes, excellent condition. Elegant carving of an old squaw drake head with glass eyes. Signed "Thorn Hamil, 3-10-62" on the bottom of the neck. Two small slivers of wood missing under the bill. Otherwise excellent. 75-125

68. **Very rare and highly desirable mini wood duck family by A. J. King of North Scituate, Rhode Island.** Drake has finely carved crest and both exhibit detailed and delicately carved raised wing tips. Hen is reaching over her brood of five tiny ducklings, each realistically carved in a different pose. The paint is all original and perfect. The detail, even on the chicks is outstanding. A wonderful composition by Rhode Island's premier miniaturist. Considered by many miniature collectors to be the finest maker of his generation in North America. 3500-5500

69. **Incredible hollow mini stretching mallard drake by John Templeman Coolidge of Milton, MA.** Artistically applied metal wings and tail curls as well as a raised foot. Gold iridescence under paint on parts of body. Excellent structural condition. All original paint in a wonderful state of preservation with some fine crazing on the metal wings and on those areas with a gold undercoat. Tiny flake of paint missing on underside of the left raised wing. Written on bottom: "Coolidge". An outstanding example by this masterful carver whose works are seldom found. For additional information see "Handicrafts of New England" by Eaton, page 184 and plate 83. 400-600
Provenance: X Cunningham collection.



71

The following three carvings by Wendall Gilley are of the same high quality as those found in the Gilley Museum in Southwest Harbor, Maine.

70. **Pair of miniature mallards by Wendall Gilley of Southwest Harbor, Maine.** Mounted on a driftwood knee base. Carved raised wings on the drake and hen's head tucked and turned to the left. Excellent original paint and condition. Signed "Gilley" on the front of the driftwood. 800-1200

70A. **Ruffed grouse in the display mode with the head tilted to the left and a fully fanned tail standing on a driftwood base signed ink "Gilley".** An exceptional example by one of Maine's finest bird carvers. Professional restoration to the top of the head. Approximately 7 inches from the tip of the bill to the tip of the tail or close to half life size. 700-900

71. **Miniature black duck by Wendall Gilley of Southwest Harbor, Maine.** Carved slightly larger than normal with an overall body length of approximately of 4 3/4". Carved wings and delineated primaries. Strong original paint with minor imperfections. Signed "Gilley" on the driftwood base. 1000-1500



71A



72



73



74



74A



74B-74C-74D



75(PR)

71A. Miniature flying half mount of a pintail drake by Carl Malmstrom. Carved in a turning pose. Carved primaries and secondary's on wings with split tail. Very tiny blunt on tip of tail appears to be original to the carving. Fine original paint with no wear. Written on back in pencil: "Pintail M. – Carl Malmstrom". 300-500

Peter Peltz, for many decades, carved and sold affordable birds of all sizes and shapes from his "bird barn" located on Scorton Creek in East Sandwich. Mr. Peltz was a Yale graduate who decided to forgo a career in the financial world and simply carve birds.

72. Miniature standing turned head long billed curlew by the late Peter Peltz of East Sandwich, MA. Raised wings, excellent condition, all original. Signed "Peter Peltz, Long Billed Curlew" on the bottom. 400-600

73. Miniature turned head great horned owl on a natural wood base by Peter Peltz of East Sandwich, MA. Delightful and folky carving in all original condition. Signed "Peter Peltz" on the bottom of the base. 300-500

74. Half size turned head "bob white" quail on a natural wood base by Peter Peltz of East Sandwich, MA. In an alert pose with a crested head and molded wing outlines. Signed "Peter Peltz, Bob White" on the bottom of the base. 300-500

74A. One half scale bufflehead drake with head turned strongly to left by Peter Peltz. Applied, raised wingtips with carved shoulder groove and carved bill separation. Good original paint with minimal shelf wear. Signed on bottom: "Peter Peltz – Bufflehead." Unusual size for Mr. Peltz. *Provenance:* Gonet Collection 300-500

74B. Ruffed grouse by James Lapham in XOC. Carved fan tail with dropped wings. "Roughed Grouse Male" and "James Lapham, Dennisport, Mass" Signed in ink on the bottom of the base. 400-600

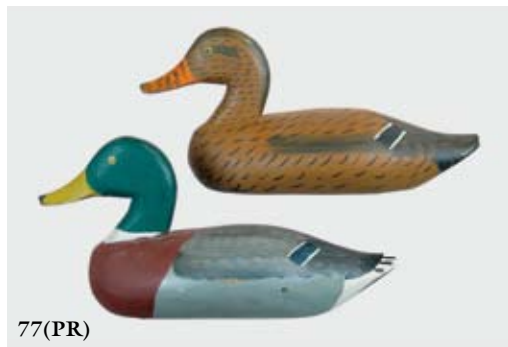
74C. Miniature reaching dowitcher by James Lapham in XOC. "Dowitcher, Fall" and "James Lapham, Dennisport, Mass" on the bottom of the base. 400-600

74D. Life size calling blue jay by Peter Peltz on a driftwood base. Painted eyes, open beak and raised wings. Original paint. Tip of bill and a large part of the tail have been professionally restored. Signed "Peter Peltz" on the bottom of the base. 100-200

75. Pair of 1/2 size green-winged teal by Charley Joiner. Drake has head turned to the right and hen has head turned to left. Nicely carved ice groove. Fine original paint with no visible wear. Excellent structural condition. Signed on bottom: "Male (Female) - Green wing teal – C.W. Joiner – Chestertown, Md. – 1970". 400-600 *Provenance:* Sturgis Collection



76(PR)



77(PR)



78(PR)



78A(PR)



79(7)



80(7)



81

78A. Miniature half models of a redhead drake and a bluebill drake from the upstate NY area by a talented unknown carver. Nicely grain painted with much detail. There is a fair amount of wear to the paint. They appear to have been mounted on a plaque or bookends at one time.

200-400

76. Pair of 1/3 size canvasback by Dan Brown. Drake has head turned to the right and the hen has her head turned back and resting on her right shoulder. Both have nicely carved ice grooves. Fine original paint with no appreciable wear. Excellent structural condition. Both signed on bottom: "Dan Brown – Salisbury, Md. – 1970".

300-500

Provenance: Sturgis Collection

77. Pair of mallards by Jess Urie. Original paint with a few very minor chips or dings. Hen has thin crack running the length of the back and the drake has a very thin partial crack in area of right wing as well as some sap bleed trough in the same area. Drake also has the beginnings of some tight grain checks on breast. Never rigged. Both signed on bottom: "Capt. Jess Urie – Rock Hall – Md."

100-200

Provenance: Sturgis Collection

78. Lot of two miniature decoys by Jess Urie. A pintail drake and a mallard hen. Both are in excellent original paint and condition except for a tiny fleck of white on the breast of the hen mallard. Both signed on bottom: "Capt. Jess Urie – Rock Hall, Md."

100-200

Provenance: Sturgis Collection

79. Lot of seven miniature birds, all in original paint with light shelf wear. Five folk art painted examples of undetermined species. One signed "Domherre". One carved owl in original paint with carved wings signed "H. Geren". One pinch breast mallard hen with head turned to right. Partial crack in neck and tiny chip on bill. Signed in a heart: "Kay Naprstek – Westwood, N.J."

100-200

80. Lot of seven duck heads. Two unpainted decoy heads by Hank Walters, a noted artist from the north shore of Massachusetts. One appears to be a goose and the other an oversized redhead. Excellent original condition. "Redhead" signed "H. Walters – 1967", "goose" signed "H Walters – 1970". Mr. Walters was an avid sponsor of Ducks Unlimited and donated many of his prints to their cause.

100-200

81. Plaque with half model carving of a red-breasted merganser drake by George Soule, Freeport, ME. Approximately 19 1/2" x 13". Excellent condition. Signed on the back "George Soule, So Freeport, ME, 1979" and branded "Decoy Shop". Stamped with the Starr auction stamp in two places.

100-200



82



82A

82. There are not enough superlatives to accurately capture the elegance, presence, and importance of this oversize feeding willet decoy ca the late 1800's. It is unimportant except for historical purposes to attribute it to a maker. These skillfully crafted decoys were once thought to be "Fred Nichol" shorebirds. We now know that John Thomas Wilson (1863-1940) of Ipswich, MA., skillfully made these decoys. Wilson emigrated with his wife to the United States sometime in the 1880's and began making decoys and guiding in the Ipswich marshes in the 1880's. Wings are carved in deep relief. The wide rounded tail extends over the tail split. There is a little surface wear on the high spots on the sides of the head where the eyes would ordinarily be. About an inch sliver has been added to the underside of the bill tip and a couple of tail chips were restored by Ken Delong. The tight neck checks were stabilized by Mr. Delong. Other than a few minor imperfections on the body the paint is in excellent original condition with a nice patina. This is truly a prize for the serious collector. The decoy is 20 inches long from the tip of the bill along the top of the body to the tail. The girth is 12 inches. A straight line measurement from the bill tip to the tail tip is 15 inches.

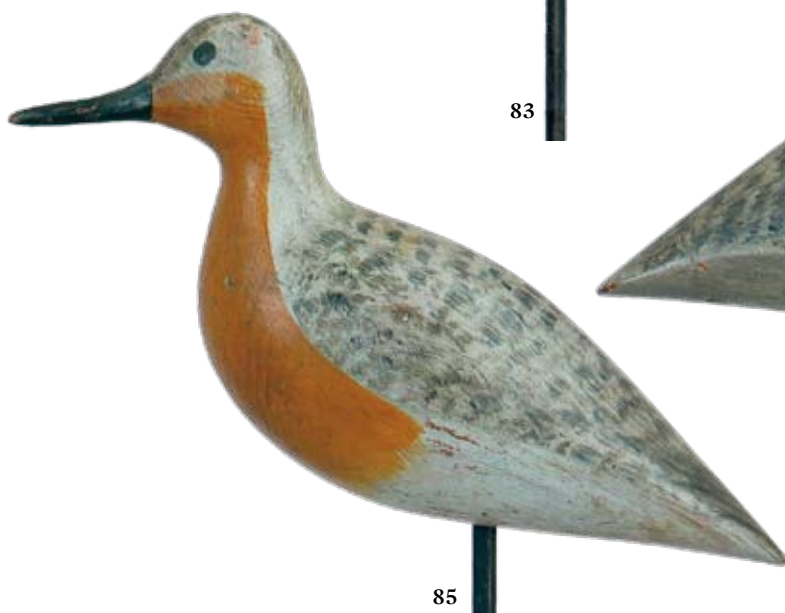
75,000-100,000

82A. This extremely rare merganser drake by Thomas Wilson (1863-1940) of Ipswich, MA. artistically captures the essence of this specie's elegance. Excellent structural condition for such an early gunning decoy. One of only 2 known. The only other known example is in the Peabody-Essex Museum in Salem, Massachusetts and was once part of the Nina Fletcher Little collection. Mounted for use on a wooden float board which is indicated by three screw or nail holes on the bottom. Original thin keel-type insert on bottom. Approximately a 1/4 inch has been added to the bottom of the crest. Bold original imaginative paint pattern. Surface is heavily crazed on the back and on the head. Sides and breast show moderate wear with some areas rubbed to aged wood. A few very small areas (less than 1/4" average diameter) on head have been strengthened. This bird was the exact bird used for the Massachusetts Waterfowl Stamp Contest (painting by the noted north shore artist Racket Shreve) a few years ago and I believe was runnerup to the winning painting. Wilson is well known as one of the finest shorebird and duck decoy makers in North America.

15,000-25,000



83



85



84



86

83. Greater yellowlegs decoy ca. 1915 by Anthony Elmer Crowell in excellent original condition. There is a little paint wear at the tip of the bill and on the lower left side of the belly near a narrow knot and a very small circular knot or peg with minor wear near the left edge of the split tail. Tack eyes.

10,000-15,000

Provenance: Joseph French Collection

84. Black-bellied plover ca 1900 in fall plumage by Harry V. Shourds, Tuckerton, NJ in XOC. Typical painted eyes and great dabbed feather paint. McCleery Auction Stamp on the bottom below the stick hole. Few tiny rubs to the paint on the back. This is the very decoy pictured on page 59 in "Call To The Sky".

12,000-14,000

Provenance: Lagerman, McCleery Collection

85. Robin snipe in bright Spring plumage by Harry V. Shourds, Tuckerton, NJ. Typical painted eyes and great dabbed feather paint on the back and wings. McCleery Auction Stamp on the bottom below the stick hole. Shallow shot mark on the breast. There are a few tiny rubs to the paint on the lower right side below the wing line. This is the exact decoy on the bottom right on page 59 in "Call To The Sky".

Provenance: Lagerman, McCleery Collection 12,000-18,000

86. Hudsonian curlew ca. 1900 from NJ with tack eyes, original bill and good OP. Interesting construction with three plugs in the bottom possibly to lighten the bird. There is a knot on the right side of the back that extends to an open end on the bottom. Hole in bottom is plugged with t/u. Yellow primer on the bill visible under the original paint.

Provenance: Lagerman Collection

3000-5000



87



88



89



90

87. **Yellowlegs by Levi Rhodes Truex, Atlantic City, NJ ca. 1910.** Truex was a bridge tender by profession. In fine original paint with tiny glass pin head eyes. A few shot holes and light overall wear. 2500-4500
Provenance: Lagerman Collection

88. **Robin snipe decoy from the Tuckerton, NJ area, possibly by Nate Fraser.** OP with t/u to the breast paint, two or three shot holes on the left side. Light wear and a few dents and rubs. "x2" and the "Hillman Collection" ink stamp on the bottom near the stick hole. See plate 430, page 178 in "New Jersey Decoys" for this exact decoy. 3500-4500
Provenance: Lagerman, Hillman Collection

89. **Very rare yellowlegs ca 1890 by John Horn of Oceanville, NJ.** Outstanding early yellowlegs decoy from coastal NJ in nice mellow original paint with light wear. Bill may be an old replacement. "8" and "592" in ink on the bottom near the stick hole. 3000-5000
Provenance: Lagerman, Hillman Collection

90. **Running yellowlegs ca 1900 by Taylor Johnson, Bay Head, NJ.** Carved in the typical Barnegat style. Bill is original. There is a knot visible through the neck with some wood loss over one side. Nice very old original paint with old in use t/u. A few shot holes. 3000-5000
Provenance: Lagerman, Hillman Collection



91. Rare and early ca. late 1800's forked tail "roothed" robin snipe from North Carolina with wonderful form and presence. An unusual in use repair with sealing wax to a grain line check extending from the left side of the body over the back above the tail. One shot mark on the top of the body and a few knots do not detract from the primitive appeal of this early shorebird decoy. Great old mostly original paint with some gunning wear. Stick hole is filled with a sleeve that is glued in place. Acquired by Lagerman in 1972. *Provenance:* Lagerman, Whaley collection 3500-5500

91A. Yellowlegs ca. 1900 probably from Nantucket Island, Massachusetts. Body constructed from two pieces of wood joined vertically. Strong original paint shows some crazing and flaking, mostly in a horizontal fashion. Bill appears to be a replacement. Hit by fairly large sized shot, mostly on left side and back. Old crack in neck has been pinned and glued. 600-900

91B. Lesser yellowlegs by the late Hervey Beckman of Seabrook, NH. Beckman carved shorebirds at approximately the same time period as George Boyd and is in fact related to the Boyd family. Split tail, original bill. Original paint with light wear. Lightly hit by shot. 400-600

91C. Split tail lesser yellowlegs ca. 1900 from Cape Cod, Massachusetts. Dry, crusty original surface with some crazing and flaking. 800-1200

91D. Tack eye yellowlegs from the north shore of Massachusetts. Replaced bill. Very lightly worn original paint. Three small blemishes to surface on left side. Nicely carved, maker unknown. 800-1200



92. **Hudsonian curlew with head turned to the left ca. early 1900's.** Flat sided with tiny bead eyes. Probably of southern or New Jersey origin. Mostly original paint with some in use touchup. 1000-1500

93. **Nantucket plover ca. late 1800's with replaced bill.** Probably by Mr. Harris or one of the Coffins. Nicely weathered to bare wood. A few thin checks and grain lines. 500-800

93A. **Running long billed curlew by David Ward of Essex, Connecticut.** A striking example by this very talented carver. Carved shoulders and wing tips with split tail. Excellent original paint and condition. Initials "DBW" deeply burned into bottom. Dave Ward and Mark McNair made decoys together many years ago before McNair moved to Virginia. 700-1100

93B. **Cobb Island style curlew by Mark McNair.** Carved wingtips and split tail. Original paint which has been lightly distressed to simulate wear. Lightly "hit by shot". 900-1400

93C. **Antiqued, "take apart" yellowlegs by Marty Collins.** Carved wings and split, dropped tail. Decoy is carefully hollowed and hinged to open and accept the removable head and bill. This complicated and time consuming construction method was practiced by a few of the talented, very early period carvers to lighten, compress, and protect the load on the way to the beach. All original paint has been finished to simulate in use wear and exposure. "MDC" written inside and beneath body. 800-1200

93D. **Running yellowlegs by Robert Mosher of Hingham, Massachusetts.** Carved wings and a split dropped tail. Carved, conjoined "RM" on bottom. 300-500



94(2)



96



95



97



98

94. Two preening shorebirds by Holger Smith of Mattapoisett, Massachusetts, with his hot brand on the bottom. Both have split tails and deeply carved wingtips. One is a large Avocet in original paint with some small areas of touchup in the tail and side areas. There is an area of staining on the right wingtip. The smaller is a godwit in original paint with a very tiny paint chip on the tip of the tail, a small 3/8" rub to wood on the right side, and a thin stain to the paint on the left wing. Both are on driftwood bases which are signed by Mr. Smith with the date "1976". Holger was an former game warden and popular decoy carver noted as much for his home made wine, nautical paintings, and bluefish plugs, as he was for his bird carvings. 400-600

95. Miniature avocet on a driftwood base by Eckstein. Carved and crossed wing tips with stamped feather detail on back. Excellent original paint and condition. Paper label on bottom reads: "Eckstein's Wood Carvings - Everett and Carol Eckstein - Route #1, Box 175 - Wild Rice, WI, 54984". Also signed in ink: "Eckstein 1980". 100-200

96. Life size yellowlegs by Jack Franco, formerly of Assonet, Massachusetts. In excellent original condition with some minor age imperfections and a tail feather restoration by Steven Weaver. Carved wooden scallop shell on the base. Mr. Franco was once represented by Crossroads of Sport in NYC. He has won many awards for his carving expertise and was once considered by many collectors to be one of the finest decorative bird carvers in North America. 900-1200

97. Life size carving of a black stilt on a large carved rock base by Richard and Dorothy Kohler from the Hamptons on LI, NY. They were related to the Kohler Plumbing Fixture Company. Head twisted and turned to the right. Split tail with raised wingtips and carved primaries. Carved eyes. Original paint in excellent condition. Two very fine minor cracks in the gesso on the thighs. Very realistic and attractive carving. Written on bottom: "Carved by Richard Kohler - painted by Dorothy Kohler". 300-500

98. Curlew Lloyd Tyler of Crisfield, MD. Fine scratch feather detail in original paint. Good structural condition. May have been carved by Sherman Jones, a black carver from Pocamoke, and painted by Tyler. 400-600



99



99A



100

99. Life like animated life size white heron approximately 30 inches high from the driftwood base to the top of the head. Only occasionally seen in New England and often confused with greater egrets. Mounted on driftwood by the late noted Cape Cod carver Douglas Hopkins. Seen frequently in Florida in this pose.

Provenance: Hopkins Family

800-1200

99A. Wonderfully cracked and crazed early double-sided trade sign measuring 19" X 12" depicting a sailboat and a lighthouse. Made and painted for his studio by the well known and respected bird carver Stan Sparre in the mid 90's.

Provenance: Hopkins Family

300-500

100. Early 18th century two drawer lift top Taunton blanket chest with painted decoration. Snipe hinges are missing and the brasses are early replacements. Made in the manner of Crosman of Taunton, Massachusetts and purchased at an estate sale on Rt. 44 in Taunton Mass in the 1930's by a Duxbury, Massachusetts, show dealer and expert on early American Pilgrim period furniture. A small strip of molding is missing and one may be reversed. Front feet may be replaced.

3000-5000



101



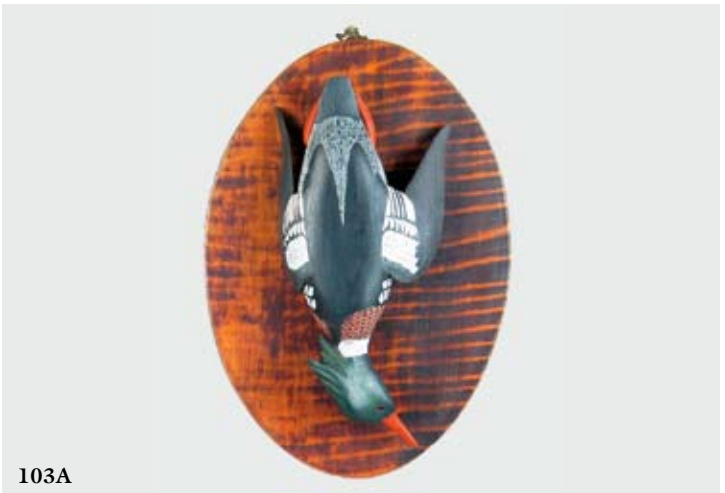
102



103



103B



103A



103C(5)

101. Period oil on canvas of a pair of hanging mallards in good condition signed E. M. Matterdorf, "97" on the lower right. 19 1/2" x 27 1/2" Nicely framed. 300-500

102. Folk art series of stamps featuring four different decoys on 22 cent stamps. In XOC. Framed and matted. 4 1/8" x 2 1/8". 25-50

103. Diorama of gadwall rising against a painted background. 17" wide, 11.5" high, 9" deep. 100-200

103A. Half size hanging mount of a red-breasted merganser drake by noted CT carver Keith Mueller. Applied wings with nicely carved crest. Fine original paint. Mounted on a beautifully grained oval hardwood plaque. 300-500

103B. Derelict period drop plover ca 1900 from Massachusetts with large area of rot and worn almost entirely to weathered wood. Some areas exposed to fire. Replaced bill. Bird mounted on a piece of wormy, weathered driftwood. 100-200

103C. Lot of five powder cans and a split bamboo basket. Two Dupont bulk, smokeless powder with green paper labels. One "Dupont Improved Military Rifle Powder number 16" in a red, white and blue paper label. One "Laflin and Rand Orange Extra Sporting Powder" in a yellow paper label and one "Canadian, Snap Shot Black Sporting Powder" in a black painted can. Some paper labels with small tears and separations. Yellow and black cans are in very good condition. Basket has a few tiny breaks. 150-300



104



105



106(9)



107(13)



108



109(26)

104. **Old animal horn shot flask.** Cap is broken off in horn and there is a small chip missing near one of the tacks holding on the wooden base and another slightly higher on the horn. Still contains some shot. 100-200

105. **Lot of assorted bait casting and fly rod fishing rods and parts.** Most are bamboo. In average to fair condition. 50-100

106. **Boxed collection of 8 Native American projectile points, knives, and scrapers.** Two or three appear to have originated outside of the New England area and a small bone fishing jig. All appear to be in original condition. 75-125

107. **Lot of thirteen assorted wooden plugs and 12 two piece cardboard plug boxes.** Makers are mostly Pflueger, South Bend, and Shakespeare with at least one early Heddon Dowagiac. Most of the plugs do not match the box. Some boxes retain original papers. Eleven are fresh water baits which range in condition from poor to very good. One Pflueger salt water plug is in poor condition. Boxes range in condition from fair to very good. 100-200

108. **Large wooden powder keg.** One end retains paper label which reads: "Mining Powder – Manufactured at – Hazardville Conn by the – Hazard Powder Company". Opposite end has circular cutout in center. One wooden band appears to be missing and one band has some damage. Overall condition is good. 400-600

109. **Lot of approximately 26 brass 12 ga. shotgun shells.** Some Remington "Best" and some Winchester. Overall condition very good to excellent. Also a brass and wood powder or shot measure marked "Capewell and Son 1104". 100-200



110



111



112

110. Early working tucked head swimming red-breasted merganser drake by A. E. Crowell. Head turned slightly to the left. Fine original paint with extremely light wear. Very minor rubs to tip of tail and one or two very small blemishes or dents on body from use. Thin partial sliver on bottom right side of bill replaced and an indentation on right side of the head appears to be an old "in the making" blemish as nothing appears unusual under the black light. Identical to the rig used by the Hinsdale family of Mattapoisett, Massachusetts. When acquired by Lagerman in 1974 Marshall Jennison remarked in astonishment, "This is my thousand dollar decoy," referring to the outrageous price he paid for it. 25,000-35,000

Provenance: Lagerman, Jennison Collection

111. Rare and excellent example of a merganser drake by Keyes Chadwick of Oak Bluffs, Martha's Vineyard, Massachusetts. Head turned very slightly to left. Outstanding original paint. A few very small blemishes to the surface do not detract from the overall exceptional state of preservation of this decoy. Small knot visible under the paint on both sides and a thin crack on bottom. A fine example of a classic New England decoy. 7000-9000

Provenance: Powlovich Collection

112. Superb standard grade black duck by A. E. Crowell. Mint and original in all respects. Minimal shelf rubs along bottom edge. One of the finest examples we have ever seen with soft dry brushed feather work and great color. Early unblemished oval hot brand on the bottom of the decoy. A perfectly proportioned Crowell gunning decoy that was never weighted or used. 4500-6500

Provenance: Lagerman Collection



A.E. Crowell



113



114

113. **Early drake whistler by A. E. Crowell.** One of his finest plump, bold models made ca 1900. Head turned to the left. Typical use of the rasp behind the head. Light to moderate gunning wear to original paint. Some minor gunning rubs to wood on tail, top of head, and bill. Retains Crowell's oval brand.

10,000-15,000

Provenance: Lagerman Collection

114. **Exceptional widgeon drake by A. E. Crowell.** Head turned to right with rasping to rear of head and fluted tail. Carving has been weighted and used as a doorstop. Vibrant original paint shows a little light crazing with light wear mostly along the sides where a door would have made contact. Minor roughage to edge of tail. Small rub to tip of bill. Retains rectangular "Maker" stamp. Small area of filler on bottom.

Provenance: Lagerman, Thompson Collection 9,000-15,000



115

115. **Large Canada goose by Crowell in his classic gunning style.** Typical two piece head and neck with original rasping to rear of head. Small chip to left edge of tail and some ice roughage along water line. Thin tight crack in center of back. Old repaint with some Crowell paint over original. Retains the hot oval brand and the hot brand of "J.J.S." possibly for the Saltonstall family.

1500-2500



115A. **Black duck by Elmer Crowell.** Strong rasping to rear of head and breast. Mostly original paint with a wash applied to areas of ice wear on both sides and some possible in painting to a small knot on back. Minor blunting to tip of bill and small area of original roughage under tail. Nail repair to left base of neck and some rubs to wood, especially on lower edges. Lightly hit by shot. Retains Crowell's oval brand and two brands of the Pequaw Honk club. 3500-5500

115B. **Hollow swimming black duck decoy by Marty Collins.** Carved wing tips with chip carving under tail in the manner of the earliest Crowell's. Excellent original paint with practically no visible wear. Branded on bottom by keel: "M.D. Collins". 300-500

115C. **Cape Cod style merganser by Robert Mosher.** Deeply carved wings and wing tips with large paddle tail. Head set back on body with "horse hair" crest. Lightly antiqued original paint. Conjoined "RM" on bottom as well as the "Mosher" brand. 300-600

115D. **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". 400-600

116. **Tucked head bluebill drake by A. E. Crowell.** Crossed wing tips and fluted tail. Repaint with no wear. Worn circular Crowell brand on bottom. 400-600



Swan Boat Shooting



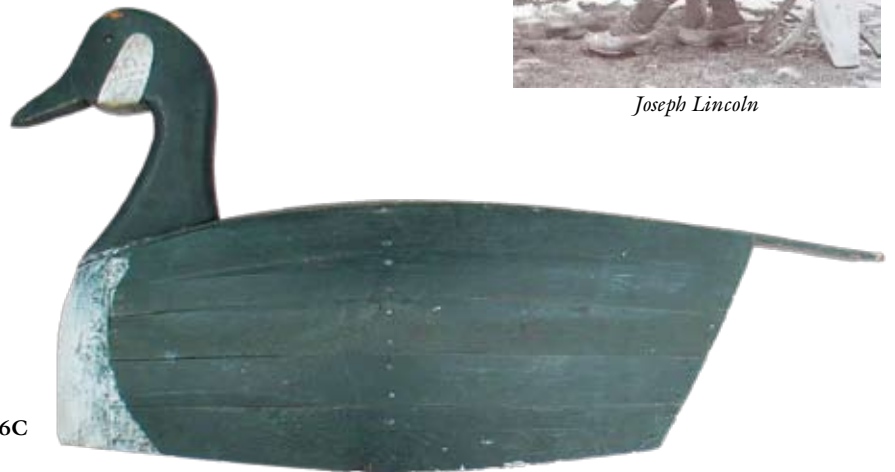
116A



116B



Joseph Lincoln



116C

116A. Black duck by Benjamin Smith of Oak Bluffs, Martha's Vineyard, MA. (1866-1946). His decoys are extremely rare in any condition and few collectors own any of these beautifully sculpted treasures. He made decoys mostly for his own use and because they are both so few in number and made so early only a handful exist. The linear design flows gently from the tip of the bill to the end of the tail. All original paint with moderate wear and in use rubs. Three or four checks run the length of back and a few small dents or knots are present on left side. A true Martha's Vineyard classic design by the man who was the inspiration to Keyes Chadwick and the other local Vineyard carvers. 6000-9000

116B. Rare widgeon drake by Pittman from Nantucket, Massachusetts. All original paint which is artistically applied with light wear and rubs to wood at high points and along edges. Some bare wood at tail and at small flake on right side. Pittman gunned with a Mr. Chase from the Island of Nantucket and finding birds by either carver is extremely difficult, especially in original paint. 1500-2500

116C. Slat goose "loomer" by Joe Lincoln in excellent original paint with light overall wear with "possibly" in use touch up to the white under the tail. This is undoubtedly his finest slat goose design with the boldly carved head and neck. Original slats with a few in use nail repairs. Four slats cracked but intact along central frame on right side. 2500-4500



117



118



119



120

117. Early shelf tail low head 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

118. This sturdy bluebill drake ca. 1930's by Henry Keyes Chadwick of Oak Bluffs, Martha's Vineyard, Massachusetts is a great example of his very own deep-bodied rugged deep water design. Head turned slightly to right. Three or four small flakes or smudges to the paint on each side and a few small flakes on top of head. Two shallow dents on left side. A very nice example of a rough water bluebill design by one of Martha's Vineyards most revered decoy carvers. 900-1200

119. Bluebill drake with glass eyes and a turned head by H. K. Chadwick, Oak Bluffs, Martha's Vineyard, MA. Original stained finish with wear across the middle of the body and the top of the head. Heavily weighted and made as a doorstop. There are a few age lines in the body. 400-700

120. Whistler hen by Joe Lincoln. Vestiges of some original paint with most of it remaining on the head. Hit by shot with some raking scars on back. Thin tight check in back and a chip missing from bottom of bird. Branded "C. (or E) J. Gifford" of Westport, MA. Fantastic design by this talented decoy maker. 500-1000

The five following decoys are from the MacKenty Hunting Rig and were made in the early 1900's when Keyes Chadwick was greatly influenced by his mentor Benjamin Smith. Some of these very decoys can be seen in the photographs used on pages 31-46 in chapter three of "Duck Hunting" by John G. MacKenty.



121



122



123



124



125

121. **Very early redhead drake by K. Chadwick.** Made when he was still heavily influenced by his mentor, Ben Smith. Early shelf tail with narrow check that runs the length of back and some narrow checks in head. Original paint with a wonderful patina and wear. Bears painted "C" for Coulter and the MacKenty "JGM" hot brands.
900-1400
Provenance: John G. MacKenty gunning rig

122. **Rare, early style low head redhead drake by Keyes Chadwick.** Well worn and darkened original paint with the original patterns visible. Open crack in back, thin check in left side. Right side hit by shot. "JGM" brand on back and bottom and painted "C" on bottom.
500-800
Provenance: John G. MacKenty gunning rig

123. **Rare, early style low head redhead drake by Keyes Chadwick.** Well worn and darkened original paint with portions of the original patterns visible. Two thin cracks in back. "JGM" brand on back and bottom and painted "C" on bottom.
600-900
Provenance: John G. MacKenty gunning rig

124. **Rare, early period low head redhead or bluebill by Keyes Chadwick.** Uniform, worn, dark color with tight checks in body and a large sliver of wood missing from left side and chips in tail. Eyes missing. "JGM" brand on back and bottom as well as painted "C" on bottom.
500-700
Provenance: John G. MacKenty gunning rig

125. **Early style redhead drake by Keyes Chadwick.** Head turned slightly to left. Original paint has dulled with time and wear. Outline of original patterns still visible. Thin crack in back and upper breast. "JGM" brand on back and painted "C" on bottom.
600-800
Provenance: John G. MacKenty gunning rig



125A. Martha's Vineyard bluebill drake possibly by Winthrop Norton in what appears to be original paint with moderate overall wear. Roughage to tip of bill and rubs to wood on top of head and tip of tail. Open crack on left back. 300-450

126. Martha's Vineyard style merganser drake. Nicely carved shoulders and delicately carved wingtips. Original paint shows light to moderate overall wear. Some small areas rubbed to wood on top of head, tip of tail and edge of bill. Head slightly loose and a few shot type blemishes on left side. Either an antique decoy that has enhanced paint or a decoy simply made in the style of William Dugan or Ben Smith of Martha's Vineyard. 500-1000

127. Swimming red-breasted merganser drake by the late Alvin A. White of Sandwich, Massachusetts. Mr. White was an acclaimed engraver of Colt Firearms and a decoy maker that specialized in shorebird decoys and so his duck and merganser decoys are extremely rare. This decoy is X collection of the Eldredge Museum that was located in Chatham, Massachusetts, until the late 1960's or 1970's when it closed and dispersed their collections. The unique rectangular wooden mount was used on all of the decoys that were exhibited. In excellent original condition overall. Glass eyes, relief wing and carved body details. 500-1000

128. Red-breasted merganser by the Nickerson family. Carved wings and inset paddle tail. Original paint with moderate wear and a number of areas worn to wood on body and edge of tail. Chip missing from left side of tail and one thin tight check on left side. Paddle tail has been intentionally carved and inserted in this manner to utilize whatever wood was available. 800-1200

129. Swimming red-breast merganser hen from Cape Cod. Original paint on body with heavy wear. Head is a combination of original and some gunning touchup and darkening. Shallow, fine puppy chew to tip of bill. Old repair to compound crack in neck appears to be stable. Two very thin checks on back. 500-1000

Provenance: Hopkins Family Collection

130. Early goldeneye drake ca 1900 by Charles Hart of Marblehead, Massachusetts. Light gunning wear mostly on edges. 400-600



131



132



133



134(PR)



131. Boldly carved hollow LI bluebill hen made of cedar and probably native pine for the head ca 1890-1910. Strong original paint exhibits light gunning wear with some minor paint loss in the area of the nails that fasten the bottom board. Very thin tight check in tail area. Lightly hit by shot on left side. Swan-like grace to the neck and head. Possibly by Boyle, Roberts, or Tom Gelston. Fastening dowel visible on top of head. Once part of the Dr. John Cunningham collection. 1500-2500

Provenance: Cunningham Family

132. Black duck decoy X collection of the late "Bud" Ward of Oceanside, LI. In fine original worn paint. Very nice subtle wing separation starting at the back of the neck. Once gunned over by the Havemeyer Webb family that founded the Shelburne Museum in Shelburne, VT. 300-500

133. Labrador duck decoy ca late 1800's from LI. Original paint with light wear and numerous small areas of flaking to wood, especially on right side. Hump back design with a slightly upswept tail and a hard chine at the waterline. Old, thin sliver of wood missing from right edge of bill and there is a tiny tight crack on base of neck. Carved "RD" in bottom with offset lead balance weights. 500-1000

134. Pair of folk painted eye bluebills from Long Island, N.Y. Solid drake has head carved backwards in a preening pose. Hen appears to be hollow with an inlet bottom board. Both have lightly fluted tail detail. Both necks have sizable chips of wood missing as does the bill of the hen. Original paint shows moderate gunning wear. 200-400



135



136



137



138



139

135. Incredible bluebill drake by Robert "Bob" McGaw (1879-1958) of Havre de Grace MD. In superb all original paint with light wear and minor age imperfections such as finite crazing on the breast and bill. Retains the bold double struck brand of "R.F. McGaw" on the bottom as well as the original rigging. Purchased over forty years ago in Maryland. A fine example in wonderful condition by this noted early Maryland carver.

2500-3500

Provenance: Powlovich Collection

136. Early Chesapeake Bay can drake ca 1900 with painted eyes and very old crazed surface. Heavy keel type lead weight. Possibly by Sam Barnes, Dye, or Holly family.

Provenance: Fairbank Collection

1500-2500

137. Old hand chopped Chesapeake bluebill hen ca. 1900 possibly made by Sam Barnes, Dye, or the Holly family. Appears to be all original paint with overall light gunning wear. Thin tight check in back. Old tight crack in neck and small areas of rubs and tiny chips to wood on tail. Minor rubs to wood on tip of bill.

400-600

138. Very early Chesapeake bluebill drake ca. late 1800's. Crack in neck and nail visible on top of head. Dry crusty ancient gunning paint with wear. Very faint traces of illegible brand on bottom.

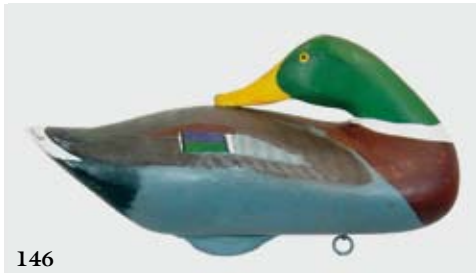
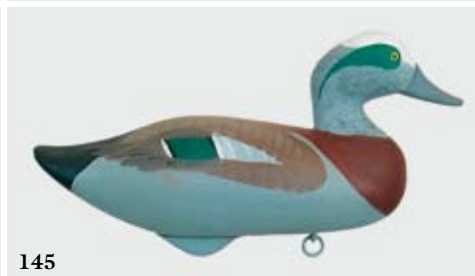
200-400

Provenance: Sturgis Collection

139. Early black duck decoy by Paul Gibson of Havre de Grace, MD. Outstanding original paint with minor wear.

Provenance: Sturgis Collection

200-400



140. **Havre de Grace bluebill drake attributed to Jim Currier.** Filler separating in area of two nails on top of head and a nickel size knot visible on left side. Four or five small dents on left rear wing area. Original paint with light shelf wear. Never rigged. 200-400

Provenance: Sturgis Collection

141. **Pair of canvasback by Madison Mitchell.** Strong original paint with light to moderate wear and dings from shelf life. Tight crack in neck of drake otherwise excellent structural condition. Never rigged. 400-600

Provenance: Sturgis Collection

142. **Lot of two Havre de Grace redhead drakes by Paul Gibson.** Original paint with a few minor dings/chips to head paint but very light wear overall. Excellent structural condition. Never rigged. 300-600

Provenance: Sturgis Collection

143. **Lot of two flat-bottomed decoys by Madison Mitchell of Havre de Grace, MD.** A canvasback drake a redhead drake. Drake has a thin crack in neck with light wear and rubs to original paint. Paint has darkened somewhat from smoke or similar environmental. Redhead has strong original paint with light wear and rubs – most notable on bill edge. 400-800

Provenance: Sturgis Collection

144. **Early Havre de Grace bluebill drake.** Possibly by Currier or Joiner. Original paint with light rubs, mostly to the white areas. 400-600

Provenance: Sturgis Collection

145. **Widgeon drake by Madison Mitchell.** Fine original paint with no visible wear. Excellent structural condition. Rigged but apparently never used. Printed on bottom: “Madison Mitchell” and “G.S.” 200-400

146. **Preening mallard drake by Harry Jobes, Havre de Grace, MD.** Very good original paint with light overall wear and a few small rubs on tail and top of head. Excellent structural condition. 100-200

147. **Chesapeake or Susquehanna River canvasback drake in old gunning paint with light wear and river mud on surface.** Small, old scar on top of head. Bottom branded twice with the letter “B”. 200-400

148. **Havre de Grace Canada goose by Paul Gibson in old paint.** Cracks in bottom and both sides as well as two cracks in neck. Combination of some original paint with some gunning touch up. Overall heavy wear. 200-400



149



150



151

149. Pintail drake by the Ward Brothers. Made of a solid wood. Probably a cedar body and a pine head. Head turned left. Original paint with light overall wear. A few scuffs and rubs to wood along tail edge and both sides of decoy. Paint flake missing from left side of head beneath eye. A miniscule amount of white added along the edge of the white head stripe. A few very thin hairlines in back. Crack (partially filled with beeswax) runs from right breast, across bottom, to beneath the center of the tail. Old chip missing from left front of breast and slight separation where head joins body. Retains most of the "L.T. Ward Bros." black stencil brand under the tail.

Provenance: Lagerman, Thompson Collection 7500-9500

150. Early Canada goose by the Ward brothers of Crisfield, Maryland. Made from a solid wood, probably cedar for the body and pine for head. Excellent original paint with very light wear and some very fine crackling. A few minor rubs and scratches, mostly on rear of back. Old minor coat of very old over paint on white cheek patch. Partial hairline check in left side of neck. Thin crack in back has been filled long ago with bees wax. Written on bottom: "L.T. Ward – Bro. – Crisfield, Md. – 1934".

7500-9500

Provenance: Lagerman, Jennison Collection

151. Outstanding gunning mallard decoy by Lem and Steve Ward of Crisfield, MD. ca 1940's. Head turned to the left. Original paint with light overall wear. There are a few minor very small "three corner" dents in body and some light rubs along bottom edge. Dowel just becoming visible on top of head. Keel removed. "Ward – Bros. – Steve Ward – Lem Ward – 1948" written on bottom.

5500-8500

Provenance: Lagerman Collection



152



153



154



155



156

152. Balsa brant attributed to the Ward brothers. Approximately 9" from bill to tail. Not signed and dated. Head turned to the left. Excellent original paint and condition. Bottom retains a partial paper "Jelly Label" which reads: "Brant – Hand Carved & Painted. – The Duck House".

Provenance: Cunningham collection 700-900

153. Hollow pintail drake by Dan Brown. Nicely carved head turned to the right. Original paint and excellent structural condition. Thin rubs to primer on delicately split tail. Some sap bleed through on bottom does not detract. Signed on bottom "Dan Brown – Salisbury, Md. – 1971". 300-500

Provenance: Sturgis Collection

154. Miniature canvasback decoy by Bob McGaw of Havre de Grace, MD. Approximately 6" overall in length. In outstanding original paint with a tiny rub through the feather detail on back and evidence of a tiny drip of some substance on the left side of the bill. Excellent structural condition.

500-750

155. Full-bodied canvasback drake ca. early 1900's by Ira Hudson of Chincoteague, VA. Carved fluted paddle tail. Excellent original paint with light overall wear. Some light rubs to the surface and a few small flakes missing at right rear base of neck. Old tight crack in neck and a thin tight check in bottom extends to breast and tail. Appears to have seen very little use. There are drips of black paint under the tail which appear to have been done while making the decoy. Acquired from Jennison in 1974. 4000-6000

Provenance: Lagerman, Jennison Collection

156. Bold bluebill drake ca. early 1900's (so-called "football" type) by Ira Hudson of Chincoteague, VA. Original paint shows light to moderate overall gunning wear. Some rubs along grain lines on right side and a few small areas of roughness to the surface are original and result from Hudson's choice of wood for the carving. One of Hudson's best early decoy sculptures. 3000-5000

Provenance: Lagerman, Jennison Collection



157



158



159



160

157. **Whistler drake by Ira Hudson.** Head turned to the left and tail slightly offset and twisted giving the overall impression that the bird is swimming or turning to the left. This form is very rare and can only be found on a handful of Hudson decoys. See "Ira D. Hudson and Family" by Henry Stansbury for an example of another specie. This is the only known goldeneye we are aware of. Some original paint may be visible but most is attractive old gunning touchup over original showing light to moderate wear. A few very thin tight checks on back and a stable crack on bottom under the ballast pad. Old repair to wedge shaped crack in base of neck. Lightly hit by shot on left side and some minor loss to left tack eye.

1000-2000

158. **Black duck by Ira Hudson ca early 1900's.** Strong sculpture. Paint with vivid scratch feather detail on body. May be all original. Small areas of light flaking on both sides of body. Numerous small rubs to wood on head. Area of heavy roughage and blunting to tip of bill. Large filled crack in back where original shim has slipped into the crack. A number of grain checks in body and a small, loose chip on left tail edge. Head loose.

1000-2000

159. **Hollow black duck by Clark Madara of Pitman, New Jersey (b.1890-d. ca. 1954).** Fine structural condition with only a slight separation at the neck seam and a small hole in the same area. Paint appears to be all original with light overall wear on body. Head shows slightly more wear with small rubs to wood over eye and at neck seam on right side as well as a scattering of smaller flakes.

700-1200

160. **Hollow carved brant ca early 1900's from the mid Atlantic region.** In a combination of heavily worn original paint and in use touch up. White areas are multiple, in use repaints. Flaking and rubs to wood on head, breast and bill. Roughness to right side and rear of head. Very pleasing form.

200-400



161. **Hollow carved N.J. redhead drake ca. early 1900's.** Complete repaint with light shelf wear and minor chipping at neck seam. Retains old collectors jelly label. 100-150

162. **Hollow New Jersey black duck by Ellis Parker ca. early 1900's carved in the classic style.** Fine paint with practically no wear. Very thin separation along right body seam. 800-1200

163. **Delaware River Pintail drake by the late Anthony "Tony" Bianco of Bordentown, N.J. ca. mid 1900's.** Fine original condition. Keel removed. Beautifully carved head and bill. Surface shows light overall in use wear. Thin, tight crack at base of tail and two very tiny paint chips on left wing. One of the finest Bianco decoys ever made. Deeply branded twice on bottom "BIANCO" with a carved "T" under the bill. 500-1000

164. **Red-breasted merganser drake in the New Jersey style.** Very good original paint which has darkened slightly. Bottom has "PWC" hot brand. 200-350

165. **No Lot.**



Hunters End of Day



166



167



167A

166. Outstanding whistler hen by D. K. Nichol (1864 – 1929) of Smith's Falls, Ont., Canada. Carved wings and feather groups. This is the exact bird pictured in plate 7, page 10, of the Nichol Decoys reference by Gates, Mewburn, and Reeve. They make an educated suggestion that is by "Addie" Nichol and also that a great deal of confusion exists regarding the attribution. This cataloger makes the case that this is a Canadian decoy "classic" no matter which member of the Nichol family carved it. In fine original paint with very light wear and a few minor rubs to wood on head and tail. Detailed brush work, combing, and scratch feather detail. Baptized with a few shot on the right side. An extremely desirable example by one of the master craftsmen of the Smith's Falls School of carving. Balance weight removed. See page 95 for this exact decoy in the left foreground of "Call to the Sky". McCleery collection stamp on bottom.

12,000-14,000

Provenance: Lagerman, McCleery Collection

167. Wonderfully delicate whistler hen or immature drake from the Valleyfield area of the St. Lawrence River. Strongly attributed to Laviolette. Carved wing tips and primaries. Extremely accomplished rasping, carving, and gouge work. Original paint with some very minor rubs to wood on bill and a scattering of tiny flakes to high spots. Small area of roughness under bill. One area of thin paint on lower left breast. Head slightly loose on base. Purchased at the Clayton, NY show in the early 70's.

1500-2500

Provenance: Lagerman Collection.

167A. Superb whistler drake from the Valleyfield area of Lake St. Francis, St. Lawrence Riverway. Head turned slightly to left. In a combination of original and pleasing surface with light overall wear to original and over paint. There are few small flakes and rubs to wood. Repair to bill tip and knot visible on right shoulder. Name stamped in bottom appears to be: "H. Harold". Found recently on Cape Cod. Same maker as prior lot.

750-1000



168



169



170



171

168. **Early wood duck drake by Davey Nichol, Smith Falls, Ontario, Canada.** Carved wings and crest with a fluted tail. Fine original paint with no visible wear under a thin coat of (wax). Collector tag indicates that the bird was acquired ca. 1956 by Hal Evans. Acquired by the Lagerman family in 1974 from Hal Evans. Actual photograph of Mr. Nichol holding a wood duck is tacked to the bottom of the decoy. 3000-4500
Provenance: Lagerman, Evans Collection.

169. **Rare early period harlequin drake by Davey Nichol of Smith's Falls, Ontario.** Carved raised wings, primaries, and speculum. Acquired from Hal Evans in 1976. Detailed tail carving with feather stamping on back. Fine original paint with patina with no visible wear under a thin coat of sealer. Excellent structural condition. 1500-2500
Provenance: Lagerman, Evans Collection.

170. **Blue-winged teal hen by Davey Nichol.** Carved and raised wings and fluted tail. Original paint shows light to moderate wear with light rubs to high points, sides and tail. Weight removed. 1000-2000

Provenance: Lagerman Collection

171. **Redhead drake by Buck Crawford, Smith Falls, Ontario. (1857-1934).** Head in a somewhat swimming pose. Unusual speculum and wing relief. Scalloped tail and fine bill carving. Original paint with moderate to heavy wear. Sizable areas on head worn to time darkened wood and a number of small areas on body flaked to wood. Few hairlines on breast. Great form in an early decoy. Acquired in 1973. 750-1250
Provenance: Lagerman Collection



172
Detail



172. A wonderfully folky interpretation of a goldeneye drake from the Quebec area. Chip carved breast with deep parallel lines carved into the wings to simulate feathers. Hard chine encircles lower portion of decoy at the waterline. "Cheeky" head with detailed bill carving. Carved eyes and upswept tail. High gloss paint may be original with light overall wear. Few small rubs on top of head and tail and along chine line. 1000-2000

173. Early canvasback drake ca mid to early 1900's by Ken Anger Brockville, Ontario. Typical rasped finish and delineated tail feather carving. Original paint with light overall wear with a few light rubs and scuffs as well as a small chip missing from right edge of bill. Acquired in 1976. Provenance: Lagerman Collection 1500-2500

174. Early period mallard hen by Ken Anger. Original paint with very light wear and a few very light rubs to high spots. Hairline crack and very minor roughage to edge of tail. Acquired in 1976. 1200-1800 Provenance: Lagerman Collection

175. Bluebill drake by Ken Anger. Original paint with light wear and a few small rubs and flakes, some to wood, especially on left side of head. Minor rubs to edge of tail. Two tiny dents on right side. Acquired in 1976. 800-1200 Provenance: Lagerman Collection



176



177(PR)



178



179

176. **Black duck by Ken Anger.** Excellent original paint and condition with a very few minor imperfections. A minor scratch on right side and small rub to tip of bill. 1200-1800
Provenance: Lagerman Collection

177. **Pair of redheads by Ken Anger.** Both in original paint showing moderate wear. A number of small flakes and rubs to wood. Both bill tips show rubs to wood. Very slight separation at neck seam on hen as well as a chip missing from bottom right edge. Very small dent on drake's right breast. Acquired in 1974 from Kirk Whaley. 2000-3000
Provenance: Lagerman, Whaley Collection

178. **Hollow St. Clair flats style redhead drake.** In well worn gunning repaint with some faint traces of original showing. Hit by shot, especially on left side of head. Bottom has "HM" and "W" carved in. Old collector tag reads: "Capt. Robert Heath – New Baltimore, Mich. – ca 1910". 200-400

179. **St. Clair flats redhead drake.** Combination of original and gunning repaint with light overall wear. Original combing on back with subtle wing tip delineation. Crack in neck has been repaired. 200-400



180



181(PR)



182



183



185



186(PR)



187

180. **St Clair redhead in well worn gunning repaint with some small trace of original.** Head slightly loose with a thin check in back. 200-400

181. **Pair of small hollow redheads by W. M. Mills of Kingston, New York.** Extremely light decoys with bottom boards. Paint appears to be the original with light overall gunning wear. One small area of flaking to wood on right neck of drake and a few fine rubs on both birds. Tiny chip on left edge of hen's bill and on left tail of drake. "W.M. Mills, Kingston, N.Y." written in pencil on the bottom of both birds. Originally acquired in the Sept. 84 Bourne auction. 300-500
Provenance: Hazard Collection

182. **Black duck from the Belleville, Ontario area with tack eyes and a solid body.** Head turned slightly to the left. Some fully figured feathers in side wing cuts. Over all moderate gunning rubs on back, tail and sides. Hit by shot on left side. *Provenance:* Swain Collection 200-400

183. **Tack eye black duck from the Quebec area of Canada.** Very deep, boldly carved wing feathers. Original paint with light wear and some light rubs to wood, especially along tail edge. Light scattering of small, dull, white paint spots on back. Head lifted slightly from shelf with a little paint loss in this area. 200-400

184. No Lot.

185. **Black duck by Mel Hall.** Head turned to the right with deeply carved wings and shoulders. Hollowed from below without a bottom board to provide flotation and suction on the water. Original paint with light gunning wear and a scattering of tiny flakes and rubs to the surface. Hall is prominently discussed in Gate's Ontario reference. 200-400

186. **Pair of alert, high head whistlers from the Quebec area.** Both heads turned to the side. Classic raised wings and feather detailing. Original paint has light rubs to high spots and perhaps some intentional distressing. Hen may have had a glue repair to base of neck. One or two glass eyes cracked. Both have "GG" carved into the bottom and the drake has a carved "LN in a circle" on the bottom. 150-300

187. **Goose from the Canadian Maritimes or PEI.** Typical two piece head construction. Mostly original paint with light overall wear. Some of white on breast and tail may have received in use touchup. Some rubs to wood on body and on top of head. Several tiny chips along tail edge. 400-800



188



189



190



191



192



193



194

188. Wonderful “High Head Sentinel” field goose from PEI. Head turned to right. Strong original paint with very light overall wear. Two thin cracks on right side of body and a slightly larger crack on bottom of decoy. The finest and earliest example we have seen. Three deep rubs to wood on bill along with some old tight cracks along the grain lines. Mounted on three large spike legs, this is an excellent example of this type of regional decoy.

900-1400

Provenance: Slocum Collection

189. Brant decoy Canadian carver Marcel DuFour. Head turned very slightly to left. Distressed original paint with wear and rubs on high points and edge of tail.

300-500

190. Chincoteague style red breasted merganser drake. Balsa body. Paint appears to be mostly original with some possible gunning touchup. Illegible brand on bottom reads in part “_L_ _ _ ND”.

100-200

191. Well executed resting woodcock. Wood burning detail to carving with dropped wings and turned head. Branded “CB” on base with the signature: “C.A. Bowman – 81”.

200-400

192. Lesser yellowlegs preener by Ralf Coykendall. Carved bill. Mounted on a pebble covered base. Original paint with no visible wear. Burned initials on base: “RWC”.

50-100

193. Raised wing drop tail yellowlegs by H. V. Shourds III of New Jersey. Carved eyes, Excellent original paint showing practically no wear. Printed on bottom: “H. V. Shourds”.

100-200

194. Bobwhite quail by Gordon Clark, Yarmouth, Cape Cod, MA. Split dropped separate wings and primaries. Head turned to left. Fine thickly applied original paint in excellent condition. Metal feet on a sand covered base. Tiny “G. Clark” stamp behind left thigh and ink signature on base with the date “1969”.

200-400



Snipe Hunter



194A(PR)-194B



194C-194D-194E



194F(PR)



194G(PR)



195

194A. Pair of slightly undersize 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

194B. Cock pheasant with highly detailed feather carving by **Gordon Clark Jr. of Yarmouth, Mass.** In near mint condition with chip off the end of tail. Signed on the bottom, Gordon Clark, Yarmouth, Mass. 1982. 200-400

194C. Semi-palmated plover on a driftwood stub by **Ernie Muehlmann**. Muehlmann is one of the finest bird carvers in America and has won several of the top awards in the "Worlds Championships" in Salisbury, MD. Great musculature, wing, and feather carving. Head twisted to right in an inquisitive pose. Excellent original paint and condition except for a very tiny rub to the very tip of bill. Signed on base: "Carved and Painted – By – E.F. Muehlmann – Semipalmated Plover –7/73". 500-1000

194D. Miniature preening wood duck drake by **James Lapham in XOC**. "Wood Duck" and "James Lapham, Dennisport, Mass" on the bottom of the base. 400-800

194E. Life size robin by **James Lapham in XOC**. Carved wing tips with dropped wing tips. Unusual flute carved base. "ROBIN" and "James Lapham, Dennisport, Mass" in ink on the bottom of the base. 400-550

194F. Extremely rare miniature pair of harlequins by **Courtney Allen of Truro, Massachusetts**. Mounted on a large multi level driftwood base. Both heads turned to the left. Raised crossed wings and carved primaries. Gesso missing from legs. Good original paint. Need a light cleaning. 800-1200

194G. Pair of life size quail with 4 babies on a driftwood mount that is 24 1/4" in length. In virtually mint original condition. One of his finest early carvings executed while living on Slough Rd. in Brewster, MA. Signed on the mount, "By Mark Holland, Slough Rd., Brewster, Mass 77". 500-1000

195. Penguin executed in the manner of **Charles Hart**. Raised applied wings and carved feet. Tiny screw eyes. Thin, tight check above left wing. Original paint with light shelf wear. Some minor crazing on upper throat. 300-500



195A-195B-195C



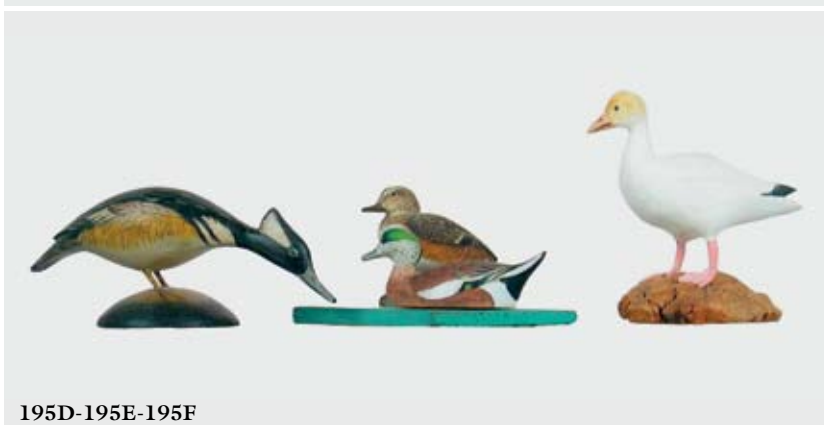
195G



196



196A



195D-195E-195F



196B

195A. Miniature wood duck drake with a tucked head on a small driftwood base signed "H. Gibbs, 1965" on the bottom in pencil. Nicely carved raised wing tips. XOC.
400-800

195B. Rare and unusual miniature laughing gull with the wing up preening on a tilted painted #4 red buoy by Harold N. Gibbs (1886-1970). The gull has one wing extended and the other lifted away from the body. This is the only one of this type we have seen. "Laughing Gull, HNG, Dec 5, 1938".
500-1000

195C. Rare miniature Asian grouse by A. J. King Scituate, RI in XOC. Colorful detailed paint. Signed "A. J. King" on the driftwood mount.
1000-2000

195D. Miniature feeding hooded merganser drake by Roger Mitchell, Kingston, MA. In XOC.
200-400

195E. Very early pair of miniature widgeon by the late Harold N. Gibbs of Barrington, RI. The hen is on a raised section of the very early rectangular base and the drake is sitting below. Signed "HNG" in pencil on the bottom of the base.
800-1400

195F. Miniature snow goose on a small driftwood base signed "H.N.Gibbs, March, 1970" on the bottom in pencil. XOC.
300-500

195G. Very folky Adirondack carving of a quail family. Mother and 4 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

196. Half size standing herring gull on a painted base by L. Robichaud in good condition with light wear and a few rubs to the surface.
150-300

196A. Graceful carving of a goose by Mike Valley of Prairie du Chien, Wisconsin. All original paint in excellent condition. Excellent structural condition. Retains Mr. Valley's ink stamp with his signature and date "1997".
400-600

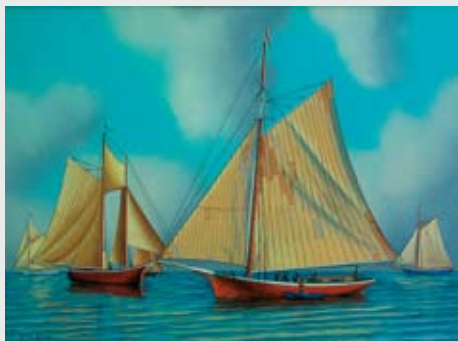
196B. O/B Trompe L'oeil painting of a green painted cupboard with various Crowell decoys and miniatures on the shelves by Jerome Howes, 21 1/2" x 35". Few rubs to the sealer on the surface.
800-1200



196C



196D



196E



196F



197(PR)



198(PR)



199

196C. O/C of the side wheeler "Nantucket" by Jerome Howes, 18" x 32" in a gold frame. In excellent original condition. 1500-2500

196D. O/B of the ship "Ellen Sears" a three masted sailing ship by Jerome Howes. Built in East Dennis probably at the Shiverick Shipyard in 1864. She sailed from San Francisco in 1867 for Liverpool and was never heard from again. Captained by J. F. Bartlett. In XOC. Scene shows pilot boat #8 and Buoy #2 with a shark in the water. 36" x 22" Professionally framed. 1500-2500

196E. O/C of five sailing boats by Jerome Howes. Two in the foreground with a smaller tender boat along side one. XOC. 17" x 14". Professionally framed. 800-1200

196F. O/B of two colorful catboats in full sail in Cape Cod waters by Jerome Howes. XOC 17 1/2" x 13 1/2" Signed lower right. Professionally framed. 800-1200

197. Pair of Michigan bob tail canvasbacks. Original paint with light wear and a few small chips and dings. Both signed on bottom: "Made by Tom Martindale" and both have conjoined "TM" brand. Unrigged and unused. 200-400

198. Pair of canvasbacks by Tom Martindale. Both heads turned slightly to the right. Carved primaries, tail feathers and crossed wing tips. Drake has tiny remnant of newsprint ink from the paper initially used to wrap the birds on the right side otherwise both are in excellent original paint and structural condition. Both have "TM" carved/stamped in the bottom as well as the signature: "Tom Martindale". Both have the notation: "Carved for - Chip and Laurie Klass - By Tom Martindale - of Lake St. Clair - Toronto Sportsmen's - Show". 200-400

199. Hollow pintail drake by Jack James Jr. Head turned to left with mouth open and carved tongue. Raised, split, and crossed wings and wingtips with major feathers carved as well with double tail feathers. Excellent overall paint and condition with a very tiny rub to tail tips and some very small scratches and stains. Signed on bottom: "Carved by - Jack James Jr - 1975." 300-500



200



201



202



203



204



205



206(2)



207(2)



208

200. Hollow canvasback drake by Heinemann, Decatur, Ill. Head turned to right. Wings and major feather groups delineated in a style reminiscent of Ken Anger. Nice combed vermiculation on back. Excellent original paint and condition with minor shelf wear. Signed on bottom: "Ben S. (?) Hennimann - #6 83" also has his "Waterfowl Studio - - "brand". 250-350

201. Hollow canvasback drake. Well carved and painted. Delineated wings and wing tips. Nicely executed vermiculation on back. Some light shelf wear and rubs. Signed on bottom: "Bill" and what appears to read "Weimn" "12-94". 200-300

202. Red-breasted merganser drake by ASR decoys, Cape Cod, MA. Head turned to the right. Appears to be hollow carved. Fine original paint with light shelf wear. Thin, tight grain checks slightly visible on left side of back. Retains the hot brand of "ASR Decoys" on bottom. 200-400

203. Perky hooded merganser drake with rasping on the back of the crest and glass eyes. In XOC. 100-200

204. Life sized wood duck drake by C. A. Bowman, Probably from Upstate NY. In XOC. Made in 1981. 200-400

205. Oldsquaw drake with a carved mussel in its mouth. Chip on very end of tail. Numerous overall small scuffs, rubs and dings to original paint. Signed: "Stephen Brettell - 1990". 200-400

206. Lot of two decoys. Green-winged teal drake by John Bryant. Head in a restful, tucked position with carved wings and wing tips. One tiny rub on right rear of head, otherwise excellent original paint with nice vermiculation. Nail just beginning to show on top of head. Signed on bottom: "John Bryant" and a Gadwall drake by Gary Stoller. Head turned to right. Beautifully carved head, wings and shoulders. Fine thick original paint with no appreciable overall wear. One very tiny rub on right side may have been touched up. Excellent structural condition with original keel. Signed in ink on bottom: "Gary Stoller - Gloversville - 1988". 300-500

207. Lot of two decoys. One is a redhead drake by John Halloway. Excellent structural condition. Excellent original paint with deep comb painting on back and sides. One tiny smudge of white paint on left side of breast. Deep conjoined JRH brand on bottom. Second is a redhead drake by Bill Marble. Head turned slightly to the right. Detailed wing, tail, head, and feather carving. Deep ice groove. Excellent original paint and condition. "Wm Marble" logo branded into bottom with scratched dedication "For my good friend - Bill Kalkbrenner - June 84 - Bill Marble". 300-600

208. Hollow carved canvasback drake with head turned sharply to the left by William Joeckel, Long Island, N.Y. Nicely carved bill with fine original paint which shows only very light shelf wear and a few tiny flakes on underside of tail edge. Retains "Bill Joeckel - Decoys" brand on bottom. 300-500



209. **Hollow surf scoter by "River Jim, Eastbound, Wa".** Head turned to the left with detailed wing tip feather carving and fluted tail. Excellent original paint and condition. Carvers name and address carved into bottom. 200-400

210. **Herters Factory "model perfect" black duck with elaborate feather detailing.** Carved tail curl and applied bottom board. This is the rare early hollow model produced by the Artistic Woodcarving Co. of Chicago for Herters. According to the Trayer reference, only 20 dozen of these hollow ducks were made. Original paint on head with what looks like over paint on the body. Very light wear to head with minor rubs to wood. Head swivels slightly. Lightly hit by shot. 300-500

211. **Herters Factory oversized wood duck drake.** Looks like an "1893 model". Original paint with very minor wear to high spots on the rough textured finish. Never rigged. 200-400

212. **Herters Factory red-breasted merganser drake.** Their 1883 model and so indicated on bottom. Tiny blunt to rear of crest. Good original paint with some light rubs as well as some minor yellowing and staining. 200-400

213. **Herter factory mallard hen.** Small size and of balsa construction. Original paint and condition with some small chips and dings to wood on the right side and base. Tiny paint chip at left base of neck. 100-200
Provenance: Swain Collection

214. **Curlew by the Herter Factory.** Mint and original in all respects. 200-300

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

216. **Lathe turned factory mallard hen possibly by the Pascagoula Decoy Company.** Original paint with overall light wear to high spots on textured finish. Some flaking to bill and edges. Very good structural condition. 150-250

217. **Animal Trap Company pintail hen.** Victor D-45 wooden body with a tenite head. A few scuffs on head which swivels on body. Excellent structural condition and paint. May never have been rigged. 75-125

218. **Early Commodore Model paper mache Flap-O-Matic mallard drake by the Flap-Matic factory, Chicago, Ill. C1953.** Paper mache body with metal and plastic wings. A few small dents to the paper mache with some minor paint loss. One plastic shield under the right wing has become loose but is present with the decoy. Overall very good condition. 200-400
Provenance: Swain Collection



219(5)



220(PR)



221



222



223

219. Lot of five outstanding Mason Factory Standard Grade Glass Eye black ducks in fine original condition. A couple have some discoloration and need a cleaning. Rigged with line attached. Few rubs and very light wear. In out of rig found condition with rigging lines and weights attached. Recently found in a Massachusetts camp. Nice rig.

3000-4500

220. Pair of Mason Factory painted eye bluebills. Both heads loose on bodies with neck filler loss. Both hit by shot with a few ripping scars. Thin area of dry rot beginning to appear on bottom of hen. Both are in original paint with light gunning wear.

300-500

Provenance: Sturgis Collection

221. Mason Standard Grade glass eye bluebill drake. One hairline check on left side and neck filler has been replaced. White on lower half has been repainted. Original paint on back and head has moderate wear and rubs.

200-400

Provenance: Swain Collection

222. Rare Pratt Factory Back Bay Model canvasback drake in original paint with wear. Checks in the body. Some separation at neck seam.

500-1000

Provenance: Pitt Collection

223. Oversized Mason Factory Premier Grade black duck. Solid bodied Atlantic Coast Model. Original paint with large areas having received a wash as well as some possible strengthening and in painting to the feathering. A few thin tight checks on back with a crack on bottom. Hit by shot on left side. Two small chips on top edge of tail.

500-1000



224(PR)



226



228



225



227



229

224. **Pair of Mason Factory bluebills.** Drake is the tack eye and hen is the painted eye model. Original paint with heavy gunning wear and rubs to wood. Check in left side of hen and knot and chip on left side of drake. Both hit by shot with other small blemishes, more so on drake.

300-500

Provenance: Sturgis Collection

225. **Mason Factory Painted Eye mallard drake in good OP with light wear and in use soil on the surface.** Neck filler is cracked but essentially intact. Rigging strap on the bottom.

200-400

226. **Mason Factory Painted Eye mallard hen.** Original paint with “possibly” some Factory in painting on a few small shallow areas on back. Neck filler probably replaced. A few very thin tight checks on head and body.

400-600

227. **Mason Standard Grade glass eye bluebill hen.** Fairly heavy wear to original paint with some touch up to white areas. Some neck filler missing. Overall good structural condition.

200-400

228. **Mason Factory Standard Grade Tack eye redhead drake.** Original paint showing heavy wear with numerous nubs to wood. Open crack on right top of back runs from side of breast to beginning of tail. Neck filler replaced. Thin checks on body and head. Half inch blemish to wood on rear of head.

150-300

229. **Mason Factory Standard grade glass eye merganser drake.** Original paint with moderate to heavy wear to old dark wood. White wing flash may have received an in use strengthening many years ago. Thin, tight check in back. Neck filler replaced. Branded “E.F. CONNOR” on both sides of bottom.

500-900



230



231



232



233



234



235



236

233. Mason Factory Standard Grade Tack Eye mallard drake by the Mason factory. Original paint with moderate wear, rubs, and flaking mostly along grain lines. Roughage to edge of tail. Tight check and a small knot visible on back. Neck filler replaced. 400-600

234. Mason Painted Eye mallard drake. Mostly original paint on body. Head and breast are repainted with neck filler replaced. Rub to raw wood on tail and a thin partial check on top of both sides with some light paint loss in those areas. 200-400

235. Mason Factory Challenge Grade mallard drake. Body is a combination of original paint and some areas of strengthening. Head has been washed as well. Neck filler missing and the usual chips are missing from the top of tail. Rough knot visible on right, front side, and a few small dings or chips on left side. 300-450

236. Mason Challenge Grade lack duck. Original paint with very heavy wear and large areas of old raw wood showing. Three thin cracks on back and right side. Small knot visible on left side and two small shot strikes on top of head. Crack on bottom extends to breast and under tail. 200-400

230. Hays Standard Grade glass eye canvasback drake. Neck filler missing. Mostly very nice original paint with light wear and staining. Large knot visible on left side and a thin crack runs the length of the bottom. 300-500

231. Painted Eye blue-winged teal drake by the Mason Factory. Original paint with moderate wear and dings. Five or six linear dings on back and thin check on right side as well as two shot strikes. Head appears to have been reset on body and is now slightly offset with replaced filler. 750-1250

232. Mason Factory Standard Grade Glass eye pintail drake. Body is original paint but head appears to be completely repainted with new neck filler. Large open crack on left side extends from under tail to breast. 300-500



237. Hays Factory Standard Grade glass eye broadbill. Original paint with moderate wear. Thin tight crack and a weathered chip missing from tip of tail. Several small rubs to darkened wood on body and a number of small rubs to wood on head. Short thin check on right back and small stain on left lower side. 300-450

238. Mason Factory Standard Grade glass eye blue-winged teal hen. In fine original paint with some neck filler missing with possibly some old touch up to the white in that area. Small rub to wood on breast as well as a few other small rubs and scratches. Knot and wear visible on underside of tip of tail and a thin check on lower side which extends to breast. 800-1200

239. Mason Factory Challenge Grade bluebill drake. Nicely restored paint in the traditional Mason style. Excellent structural condition. 300-500

240. Mason Factory Challenge Grade black ca. late 1900's by the new family owner. Excellent original paint with practically no wear. Bears the white "Challenge" stencil and the "FB" Brand. 400-600

241. Mason Factory Challenge Grade canvasback drake. Head has been reset on decoy with a slight turn to the left. Neck filler replaced. Original paint on body showing moderate to heavy wear with large areas worn to wood. Head appears to have received a light wash. Lightly hit by shot. "FW" boldly carved in bottom. 300-500

242. Mason Factory Back Bay canvasback drake. Nicely restored in the traditional Mason manner. 300-500

243. Lot of two Mason Decoys. A Standard Grade blue-winged teal drake. Significant puppy chew to bill tip and check in bottom. Right eye cracked. Combination of old repaint with vestiges of some original and a Mason glass eye standard grade blue wing teal drake. Minor puppy chew to bill tip and small knot visible on right shoulder otherwise good structural condition. Combination of old repaint with small bits of original showing. 200-400

244. Mason Factory Standard grade glass eye teal hen. Head set at a slight angle to the left with old repair to neck filler. Heavily worn original paint with several small tight checks, chips, and large areas worn or rubbed to bare wood. Old split in rear of head runs through left eye to bill. Knot visible on left shoulder. 200-400



245. **Early Mason Standard Grade glass eye bluebill hen.** Original paint with moderate overall wear. Some small areas flaked to bare wood. Significant roughage to both front edges of bill. Left side shows some light streaking where it appears some liquid splashed/dripped on bird. Neck filler missing.

250-450

246. **Widgeon drake by the Decoys Unlimited factory, Erie, PA.** Very good structural condition with only a small dent on lower right side. All original paint with light overall wear. A light scattering of small flakes or rubs to wood on typical high spots. Bottom retains factory keel and the white "Decoys Unlimited" ---stencil.

200-300

247. **Oversized black duck by the Decoys Unlimited Factory of Erie Pennsylvania.** Retains bold factory stencils. Fine original paint with light wear and a few small flakes to raw wood. Overall a very nice example.

200-300

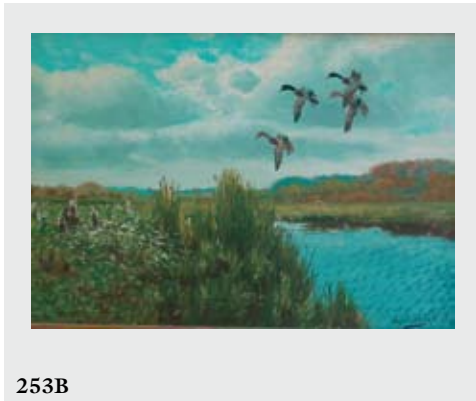
248. **Oversized mallard hen by the "Decoys Unlimited Factory".** Good original paint with some edge rubs and overall scattering of shallow dents and dings. Retains strong "Decoys Unlimited" stencil.

200-300

249. **Rare eider drake by the Wildfowler Factory of Old Saybrook, CT.** Hollow pine with a bottom board. Original paint with some small scuffs to the surface and small areas of rubs to wood on both sides. Slight separation at neck to body seam and head slightly loose. Keel removed and no stamp. Acquired in the early 70's from a Wisconsin collection of early Wildfowlers.

1200-1800

Provenance: Lagerman Collection



250. Green-winged teal drake made as a cigar, card, or lift top box by the Wildfowler Decoy Factory of Old Saybrook, CT. Original paint showing some wear with a number of light rubs and scratches to bare wood. Tiny chip near hinge on back and left glass eye missing. No brand or stamp. 200-400

251. Wildfowler mallard hen from Old Saybrook, CT. Worn and stained original paint on upper portion of bird with gunning repaint on bottom edge and bottom. Thin checks and cracks on head and breast. 150-300

252. Oversized Atlantic Coast Model black duck by the Wildfowler Factory. Original paint with very light overall wear. A few light shelf rubs on bottom edge and some very minor tiny blemishes to the surface. Slight seam opening on one of the vertically laminated pieces of the body on the left side. Appears never to have been used. No stamp. Probably of Old Saybrook vintage. 200-400

253. No lot.

253A. Original watercolor on paper of a hunter and a pointer with fall landscape by Roy Mason, signed LR. 28 ½" x 16 ¾". 4500-5500

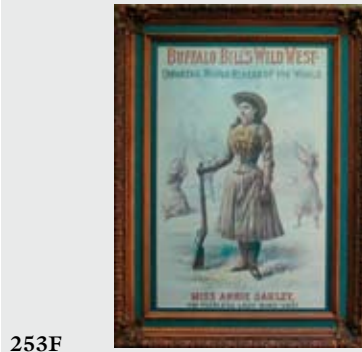
253B. Framed with mat W/C on paper by Thelma Jarvis Peterson, Marchepongo, VA. Beach scene of Cobb Island and six Cobb shorebirds in XOC. Written on the reverse Shorebirds from the collection of Tommy O'Connor. 26" x 18" Signed LR. 900-1200

253C. Winchester Arms advertising print showing a humorous scene with two men and a dog attempting to flush an animal from a hollow log. All are being sprayed by a skunk. Rustic board frame. 25" x 19". Some foxing and light water stains along the edges and discoloration bleed from the backer board. 300-500

253D. Lithograph by Alexander Pope "Upland Plovers". Matted and framed. Good condition with a few tiny spots. Lower margin "Alexander Pope, Jr." 20" x 13 ¾". 200-400



253E



253F



253G



253H



253I



254



254A-254B-254C

253E. Oil on canvas of mallards landing in a marsh. In very good condition. Illegible signature. (M-Wi-----) 24"x16".
300-500

253F. Lithograph advertising for the "Buffalo Bill's Wild West Congress." "Rough Riders of the World" featuring "Miss Annie Oakley, The Peerless Lady Wing Shot". Excellent condition and professionally framed. 19" x 29 1/2". 800-1000

253G. W/C on paper of four Canada geese flying away by Don "Doc" Shoffstall. Matted and professionally framed. XOC, 7 1/4" x 5 1/4".
400-600

253H. Framed O/B of a Chesapeake Bay Canvasback by M. Hudson. Signed LL. Two light scratches otherwise excellent. 23 1/2" x 19 1/4".
100-200

253I. Original 1974 unofficial first MA state duck stamp print of a Lincoln wood duck drake. Excellent condition with two of three tiny spots. The painting for the stamp was done by Milton Weiler. Shrink wrapped.
200-400

254. Western Grebe by Harold Haertel. Head turned slightly to right. Delicately carved wings, wingtips, and crest. Outstanding and mint in all aspects. Written on bottom under varnish: "II - Western Grebe - By - Harold Haertel - 1972".
800-1200

Provenance: Lagerman, George Thompson Collection

254A. Miniature bufflehead drake ca 1900-1920 by Joe Lincoln of Accord, Mass. Professional repair to bill and tail tips. Touch up to base of neck. Most of bird is in original paint with light wear and light rubs to the yellowed surface. Some light shelf wear along lower edge. Small area of light roughage on right side.
2000-3000

254B. Miniature cock pheasant by Harold Gibbs. All original paint and condition with no visible wear. Initials "HNG" on bottom in pencil.
500-800

254C. Miniature black duck ca 1920's by George Boyd. All original paint with very fine, uniform crazing or crackling to surface. Extremely light wear to surface and feather detail readily apparent. One extremely small white fleck over left speculum.
1500-2000



254D(PR)-254E-254F



254G-254H-254I



255(PR)



255A

254D. 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

254E. Early miniature goldfinch by A. E. Crowell in OP with restoration to the very tip of the bill. 1500-2200
Provenance: Gonet collection

254F. Rare miniature painted bunting ca. early 1900's by Robert Morse, Ellsworth, ME. In excellent original paint. Signed "Painted Bunting by Robert Morse" and "\$5.50" on the bottom of the base. 1200-1800

254G. Feeding canvasback drake by A. E. Crowell of East Harwich, MA. In XOC (Excellent original condition). Chip carved and stained base. Impressed rectangular brand. 1800-2400

254H. Early (6 1/2") sleek mallard paperweight ca. 1900 by Frank Adams, W. Tisbury, MA. In XOP (Excellent original paint) protected by a light coat of varnish. Head may have been glued tight and a minor paint loss to end of tail. 400-600

254I. Miniature wood duck drake ca 1930's by the late miniature maker Arthur Blackstone of Melrose, Mass. In XOP. Neck has been glued tight. Small ding on tail. Base reads "Wood-" and has an intertwined initial signature and a rare paper label which reads "A. M. Blackstone, 114 West Foster Street, Melrose, Massachusetts" 400-600

255. Rare miniature mallard pair ca. 1930's to 1950's by Charles Perdew of Henry IL. Both are mounted on a free form wooden base. Birds have a typical coat of sealer on the surface with some light crazing. 1000-1500

255A. Hollow pintail drake by Shaw ca. 1900. These birds have been previously attributed to Lou Kelly of Peoria, Ill. Excellent structural condition with detailed bill carving. All original paint with light uniform crackling and a few small rubs to wood and light blemishes to the surface. Paint is protected with a very old coat of sealer. Two small shot hits, one behind right eye and the other on lower right side. Deeply branded "A.A." on bottom. 1500-2500
Provenance: Lagerman Collection



255B(PR)

256



257(PR)



257A(PR)

255B. Rare pair of early pintails by Sam J. Hockings Sr., Peru Illinois ca. 1880-1900. Two piece body construction and probably hollow. Drake's tail made from a separate piece of wood. Original paint with very light overall wear for birds of this age. Small area of possible in use strengthening to left side of head on drake. Deep scratch feather detail on hen. Some light crazing and flaking as well as small rubs to wood on top of tail on drake and on top of both heads. Small amounts of ancient glue or filler visible on body seam of drake and where the tail attaches to the body. Crack in neck of hen and head swivels on base. Small section of tail on hen broken off many years ago and has blunted and darkened with age. Acquired in 1969. 3000-5000

Provenance: Lagerman Collection



258

256. Early hollow pintail drake ca. late 1800's by Walker Sr., father of Charles Walker of Princeton, IL. Purchased from a rig of decoys used at the "Princeton Duck Club" in 1969. Original paint with moderate uniform wear and heavy crackling. Surface has been protected with a coat of varnish or sealer. One small very thin, tight check in back. Hit by shot with one or two shotgun pellets. 1500-2500

Provenance: Lagerman Collection

257A. Pair of life size pintail flyers by Borrett. In excellent original condition. A screw has been added on the body of each to facilitate hanging. Fine original paint under a coat of sealer. Burned under wing: "Borrett - '00'". 500-1000

257. Pair of life size green-winged teal flyers by Borrett. In XOC. Burned under wing: "Borrett - '00'". 500-1000

258. Hollow Illinois River mallard drake by Robert Elliston. Replaced bill. Heavily crazed and worn paint is a combination of original and gunning touchup. Rubs to wood on sides and tail edge. Weight removed. Branded "N" or "V." "H." 300-500



259



260



261



262



263



264



265



266



267

259. Illinois river mallard hen possibly by Bert Graves. Hollow carved. Large crack in bill as well as a piece missing from bill tip. Old crack in neck.

Decoy appears to have repainted many years ago. 100-200

260. Canvasback hen ca late 1900's from the Illinois River made in the style of Robert Elliston. In excellent original condition in all respects. 200-300

261. Tiny hollow bluebill drake by Sam Hockings Sr., Peru, Ill. (1868 - 1950). Deep vee bottom, perky head and cheeks with upswept tail. A true folk art rendition of the species. Combination of worn, crackeled and flaked gunning repaint (possibly by Sam Jr.) and some traces of worn original. Two small tail chips. Great form in a diminutive early decoy. Purchased from a rig used at the "Princeton Duck Club" in 1969. 500-750

Provenance: Lagerman Collection

262. Freeman - Billings bluebill drake. Heavily swirled and combed original paint over entire body shows no wear. Surface protected with a coat of wax or sealer. Seemingly never floated. 300-500

263. Outstanding tucked head (resting) raised wing blue-winged teal drake ca 1930's by Musgrove. Jack Musgrove, a professor, author, waterfowl enthusiast, and decoy maker wrote the chapter in "Duck Shooting in the Mississippi Flyway" by Eugene Connett. Several of his decoys are pictured there. Tucked head with raised and crossed wingtips. All original paint and condition in an excellent state of preservation. Branded "JM" on bottom. Never rigged. 2000-3000

264. Mallard drake by Cline McAlpine, a Chicago policeman and decoy maker. Hollow carved with head turned slightly to right. Crisp, all original paint in excellent condition. Has McAlpines embossed metal keel/weight on bottom. One of his best efforts. 1500-2500

Provenance: Powlovich Collection

265. Hollow carved mallard drake by James Slack. Good original paint with light wear and a few small flakes to primer on head and body. Faint line tie marks on breast. 150-250

266. Bluebill drake by Carl Sattler of Burlington, Iowa. Two piece construction and probably hollow. Moderately worn mostly original paint with nice combing on back. Possibly some old touch up to some of white on sides. Minor separation along body seam and a few small areas chipped/rubbed to wood or undercoat. Small shallow scratch on top of head. 400-600

267. Very stylized pintail drake in original paint and possibly some old paint. Ca. early 1900's. Neck check with a glue repair above and below the seam. Painted tack eyes. Chips off sides of tail. 200-400

Provenance: Arthur Hansen Collection

GUNNING DECOYS FROM THE STRATFORD SCHOOL



268



269



270

268. Very rare, working hen surf scoter by Shang Wheeler. Pine head mounted on a balsa body. Realistically executed bill carving. Original paint with light to moderate overall wear. A number of small flakes and dents to wood, mostly on center of back and top of head. Tail edge worn to wood and some minor wear along lower edges. A rare original example by Connecticut's revered "Stratford School" decoy maker. 8000-10,000

Provenance: Lagerman, O'Connor Collection

269. Boldly carved early period hollow bluebill drake by Reginald Irving Culver (1897 – 1975) of Stratford, Conn. A classic Stratford School decoy of the finest quality. Strong original paint with accomplished comb detail on back. Very good original, gunning condition with a few of the usual minor imperfections and fine line tether cord wrap marks. Bottom branded "R. I. Culver". 3000-5000

Provenance: Lagerman, T. J. O'Connor Collection

270. Fine rendition of a black duck by Charles Disbrow, Stratford, Connecticut (1885 – 1955). His best form of this species with head turned very slightly to the left. All original paint with very light overall shelf wear and some very tiny rubs. Some clear substance has dripped on a few areas of the bird. Bill cracked and a small chip missing from tip. Disbrow won the amateur division for black ducks in the 1951 North American Decoy Makers Contest. A classic Stratford school carving. 2500-4500

Provenance: Lagerman Collection



271



272



273



274(PR)

271. **Excellent hollow pintail drake by C. R. Wells (1895 – 1979).** Fine original paint with extremely light shelf wear. Small smudge on left side and miniscule rub on tip of tail. Branded twice on bottom “CRW”. Never rigged and an excellent example. Wells was one of the last generations of the old Stratford school of Connecticut carvers. 1500-2500
Provenance: Hermann collection

272. **Plump hollow early period American goldeneye “whistler” drake by Willard C. Baldwin, Stratford, Conn. (1890 – 1979).** Head tucked in a resting pose. All original paint with light overall wear. Few flakes to wood on top of each side of head and a few tiny flakes scattered across back and edge of tail. Excellent structural condition. Branded “W. C. Baldwin 1923” and “K Peck”. Peck was an avid Conn. waterfowler. Excellent example of a Stratford diver. 2500-4500
Provenance: Lagerman collection

273. **Stratford school (Conn.) hollow bluebill hen attributed to Ben Holmes.** Separation along lower body seam. Compound cracks on breast with repairs to base of neck. Multiple layers of crusty old gunning paint with heavy crazing and flaking. Classic form in a battered old veteran. 1500-2500

274. **Rigmate pair of old squaw (long tail duck) by Roswell Bliss of Connecticut.** Bliss was a pattern maker by trade and one of the last of the classic Stratford school of carvers. Excellent and original in all respects with a few minor rubs or scuffs along the sides and on the bill of the drake. Some thinning of the paint on the inset metal tail of the drake. Branded “R.E. Bliss” on the bottom of both. Unrigged and unused. 800-1200



275



276



277



278(PR)



279



280

275. Fine preening canvasback drake ca. mid to early 1900's from the Chesapeake. Carved in the Havre de Grace tradition. Original paint with some rubs to bare wood. Structurally very good condition. 500-1000

276. Havre de Grace style canvasback drake with head turned to right. Paint appears to be all original with light shelf wear. Never rigged. Signed on bottom in electric pencil; "R. Madison Mitchell, Havre de Grace, Md.". 200-400

277. Havre de Grace style redhead drake by Paul Gibson ca. 1950. Good original paint with very light wear. "Fingerprint" in paint on left side of head appears to be original to the carving/painting process. Excellent structural condition and never rigged. 200-400
Provenance: Sturgis Collection

278. Pair of Havre de Grace pintail decoys ca. 1950's-1960's by Paul Gibson. Drake has a crack in the neck (with associated small missing chip) and a thin check on the left back which extends to the breast. Hairline checks to knot on left side. Good original paint with light shelf wear. Hen shows minor lifted filler in area of nail on top of head and is in excellent structural condition otherwise. Fine original paint with no visible shelf wear. Signed on bottom: "Paul Gibson - Havre de Grace, Md.". Both never rigged. 500-1000
Provenance: Sturgis Collection

279. Havre de Grace pintail drake ca. 1950's. Thin tight crack in neck. Paint appears to be original with wear to primer in spots. Mostly on sides, head, and tail tip. Rubs to wood on top of head and bill. 300-450
Provenance: Sturgis Collection

280. Hand chopped Chesapeake canvasback drake by Charles Nelson Bernard. Old repaint which shows typical wear, rubs and old flakes. Old repair to bill and old knot visible on front right side. Has "V" brand on bottom. 800-1200



281. **Bluebill hen by Paul Gibson ca. 1950's-1960's.** Original paint with very minor rubs. Tight thin grain splinter on left shoulder. Never rigged. Signed on bottom: "Paul Gibson – Havre de Grace – Md." 200-400
Provenance: Sturgis Collection

282. **Two canvasback hens by Paul Gibson ca. 1950's-1960's.** Both in fine original paint with very minor wear and a few minor, tiny blemishes. Excellent structural condition. Never Rigged. 400-600
Provenance: Sturgis Collection

283. **Early, hand chopped canvasback drake.** Collector tag indicates that the bird was made by Dick Howlett (1829 – 1890) who was a contemporary with the early Holly family carvers. Old gunning repaint with the expected shot marks and battle scars. Small area of old roughage to edge of tail. "RH" carved into bottom. 200-400

284. **Hen mallard by Jim Pierce.** Excellent original paint with no appreciable wear. What appears to be two small nail heads beginning to show on right side. A few very minute white flecks visible. Bottom has "JP" stamp. 200-300
Provenance: Mercier Collection

285. **Canvasback hen by Madison Mitchell ca. 1950's 60's.** Unusual paint pattern. Perhaps a special order or meant to be a transitional plumage. Original paint with light rubs and scuffs. Excellent structural condition. "M. Mitchell" in ink on bottom. 200-400
Provenance: Sturgis Collection

286. **Havre de Grace redhead drake attributed to Madison Mitchell.** Excellent original paint with no appreciable wear. Excellent structural condition. Appears never to have been used. 200-400



287



288



289(PR)



290



291



292

287. **Canvasback drake by Madison Mitchell.** Fine original paint with only faint shelf wear except for some small rubs or black “smudge” marks on left side of head. Rear of head lifted slightly from seat. One or two very tiny dents on body/bill do not detract. Large knot bleeding through on left bottom. Signed on bottom in electric pencil: “R. Madison Mitchell – Havre de Grace, Md. – 1976”. 200-300

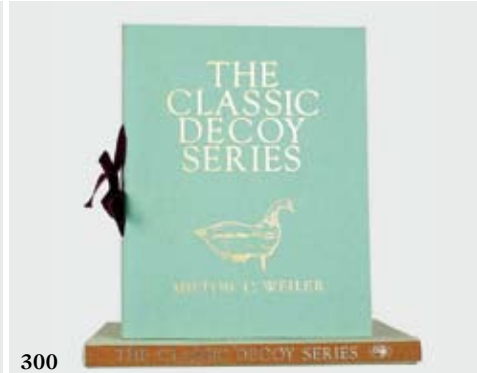
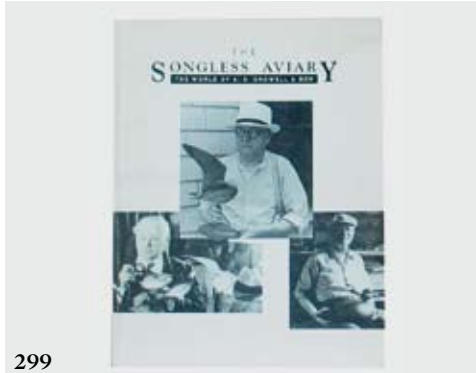
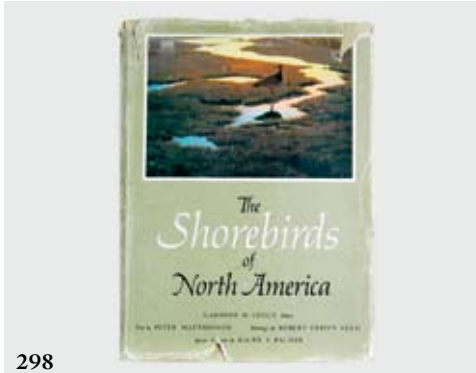
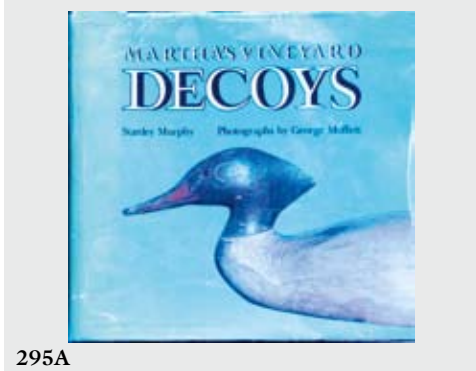
288. **Havre de Grace style canvasback drake by Madison Mitchell.** Original paint which has darkened with time and minor rub on edge of tail. Dime size paint chip on back near neck. Few very small and tight grain checks on head and back. Overall very good condition. 200-400
Provenance: Sturgis Collection

289. **Pair of green-winged teal attributed to Jobes.** Both heads turned to the left. Original paint with small rubs to bill and tail edges. Each has a small ¼" dent on the lower left side (slightly deeper on hen). Overall very good to excellent structural condition. Each has the deep “Castle Haven” hot brand on bottom. 150-300

290. **Swan by Madison Mitchell.** A few small areas have received a second coat or have been touched up including a tight check on the bottom. Two or three tiny dents on back. Small tail chip has been professionally repaired. 300-500

291. **Primitive swan in weathered old paint.** Multi-piece neck construction with small, nail repair, crack in base. Thin check on bottom. 250-450

292. **Curlew of a type attributed to Lloyd Tyler but possibly by Sherman Jones.** Scratch feather detail to original paint. Good structural condition. 200-400



293. So-called Lloyd Tyler Preening curlew. Label on the underside: "sickle bill shore bird". Possibly made by Sherman Jones. 200-400

294. Brant by the Wildfowler Factory. All original paint with some small rubs or "bleed through" on right wingtip area. Minor rubs on left edge of wing. Minor separation on one or two vertical seams on back. Overall condition is very appealing. Retains the Wildfowler stamp and original keel. 250-400

295. Canvasback drake by the Old Saybrook Wildfowler Factory. Hollow pine construction. Mostly original paint with probable in use strengthening to the black on the breast. Moderate gunning wear overall with a few small rubs or flakes to wood. Very good structural condition with minor dents/dings. No stamp and original keel. Purchased from Ted Mulliken by his good friend the late Phil Fairbank who lived in Essex, CT. and helped out at the Old Saybrook Factory. 250-350

295A. "Martha's Vineyard Decoys" by the late Stanley Murphy. In fine original condition. Minor wear to the edges of the dust jacket. 300-450

296. One copy of "The Classic Shorebird Series" portfolio by Milton C. Weiler. Number 784/975 and signed by Mr. Weiler in 1971. Book is in excellent condition in near excellent slip case. 300-400

297. Three volume set of "The Birds of Massachusetts and Other New England States" by Edward Howe Forbush. Norwood Press, Norwood, Mass. Vol. 1, 1925, Vol. 2, 1927 and Vol. 3, 1929. Previous owners name and stamp inside each front cover. All have some roughness to edges of covers, two have light water marks on cover and Vol. 3 has tear in spline and slight separation of rear cover. In good condition. 400-600

298. One copy of "The Shorebirds of North America" by Gardner D. Stout with color prints of paintings by Robert verity Clem. Second printing, Viking Press, N.Y. 1968. Book excellent in slightly torn Dust Jacket. 200-400

299. Rare copy of The Songless Aviary – The World of A.E. Crowell & Son by Heritage Plantation of Sandwich, MA. Paper, 132 pages in very good condition. 250-450

300. One copy of "The Classic Decoy Series" portfolio by Milton C. Weiler. Number 503/1000 and signed by Mr. Weiler. In original slip case. Book is in excellent condition while slip case has some small amount of discoloration. Contains an extra copy of plate 3. 300-400