

DAY TWO
Tuesday, July 14, 2009 • 11am



501



502



503

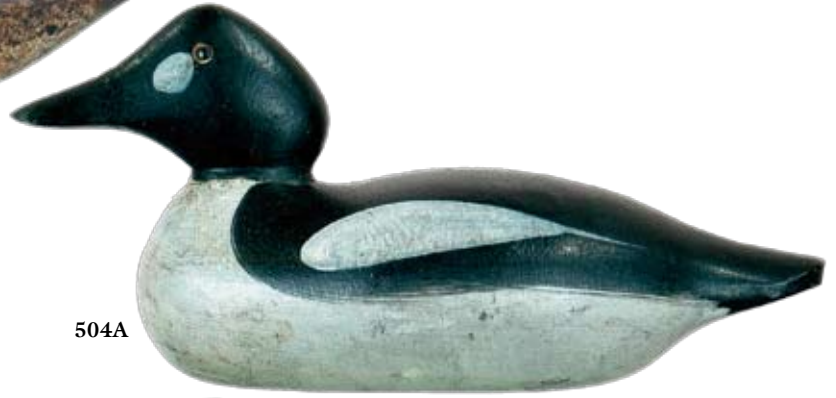
501. Extremely Rare Mason Factory snipe in excellent original condition. One of only 3 known. Glass eyes and a wonderful dry untouched surface. Made in three pieces; body, head and neck, and a unique wooden bill. Bill is inserted into the face and has carved delineation between the face and the bill with a carved line extending down the bill not seen in other Mason shorebirds. Swirling in the paint is seen on the body and scalloped wing detail is present. Minor imperfections at the bill join. The very tip of the bill has a couple of whittle marks.
20,000-30,000

502. Mason Factory Premier Grade black duck. Fine original paint with very light wear and factory swirling clearly visible. Thin crack runs length of back and a very minor, 3/8" sliver at the end of this area has been professionally touched up. Some small, shelf type rubs to primer, mostly on left side. Very thin separation along body seam and a small knot visible on center of back.
3500-4500

503. Mason Factory Challenge grade snaky head black duck. Outstanding original paint with a few small rubs to wood or primer on body. Original factory swirling readily apparent. Thin tight crack runs length of back and a very tiny chip at the end of this crack has been professionally repaired. Excellent form and condition.
7000-9000



504



504A



505

504. Mason Factory Challenge Grade blue-winged teal drake. Original paint with the rare double blue pattern exhibits moderate overall wear. Factory swirling readily visible. A number of small rubs and dings. Neck filler missing with small crack on rear of head. Lightly hit by shot with one skipping shot strike on top of tail. Nail repairs to neck and knots visible on rear lower right side. Repair to tip of bill.

3000-5000



506



507

504A. Outstanding Mason Factory Standard Grade tack eye goldeneye drake in excellent original condition. Some filler loss around tack eyes. Black light shows that something dripped on the bill and head that did not harm the paint in any way. There is a small shallow dent on the upper side. Tiny filler crack behind the head. An excellent Mason decoy with very minor surface imperfections. Obviously never weighted or rigged for use.

4500-6500



508

505. Mason Factory Premier Grade mallard drake. Strong original paint with factory swirling. Thin crack runs length of back with a tail chip repair at the end of the crack. Thin tight crack under right tail. Some small rubs on head and under tail. "Dickens" painted on bottom.

4000-6000

506. Mason Factory Challenge Grade redhead drake. Original paint with moderate to heavy overall wear. Numerous small rubs to wood or primer. Thin tight check on back and on right side. Lightly hit by shot. A small knot visible on lower right side.

500-1000

507. Mason Factory Painted Eye bluebill drake. Head loose on body and neck filler missing. Four or five shot hits on left side. Very lightly worn original paint.

300-500

Provenance: Sturgis Collection

508. Mason Factory Standard Grade glass eye mallard drake. Original paint shows light to moderate wear in addition to scattered flaking and scars. Large knot missing which leaves a hole on right side and a knot missing with a group of approximately 7 nail or large shot marks at the side of the bottom on the left side. Neck filler replaced.

400-700



509. **Mason Factory Standard Grade glass eye bluebill drake.** Original paint with light wear and darkening from time and use. Rubs to wood on side and top of head as well as on edge of tail. Knot visible on back and another on top of head. Thin checks and small dents on head and body. Bill appears to have been reworked at the factory. Indecipherable initials carved in bottom. (Possibly AEA). 250-450

510. **Mason Factory Standard Grade glass eye canvasback hen.** In a combination of some original and some over paint. Areas of the white have received a wash and there are areas of overpaint on breast, head, and small areas on back. Neck filler replaced. Large knot on rear right side as well as a thin tight check. Two small knots on back and left tail. Thin check in bottom and rubs to wood on bill. 300-450

511. **Peterson Factory early goldeneye drake ca 1890's.** Over paint professionally removed by Paul Fortin to reveal original with some brush marks and feather strokes still intact. Moderate wear with some rubs to time darkened wood. Small area of roughness to top of head and a few small blemishes to surface. Both glass eyes and neck filler replaced. Hit by shot on right side. 700-900

512. **Mason Factory Standard Grade glass eye teal hen.** Original paint with moderate even overall wear. Rubs to dark wood on tail, bill, and much of head. Thin check on right breast and shoulder and another small tight check under tail. Lightly hit by shot. 600-900

513. **Mason Factory Tack eye mallard drake.** Mostly original paint with moderate wear. Some possible in use touch up to some of white. Scattering of small rubs and one larger rub to wood on left side. Few thin checks. Knot becoming visible on back and hit by shot on left side. Multiple 1/4" lead filled holes in bottom for ballast. 300-500

514. **Mason Factory Challenge Grade goldeneye drake in excellent structural condition.** Beautifully restored in the original style. Crack in the neck filler under the neck. 400-600

515. **Rare Mason Factory Premier "Lowhead" Broadbill Model drake bluebill.** Small early period body style. Gunning repaint with some original on head. Thin tight check on lower right side and a tiny area of dry rot immediately behind head. May have original under the over paint. 600-800

515A. **Rare Mason Factory "Lowhead" Challenge Grade bluebill drake in excellent restored paint.** Bill has had an in use repair and has been shortened and turned upwards. A few narrow checks in the body were filled before painting. Nice form. 400-600



516



516 Detail

516. Incredible hollow hissing Canada goose ca. late 1800's from Southwestern Ontario, Canada. Obviously this specie was observed in the wild by this talented maker in the long low threatening attitude before his interpretation was conceived in wood. Attributed to the Reeves Family that made decoys for members of the "The Long Point Shooting Club". See pages 136 to 138 in "Traditions in Wood" by Fleming and Carpenter. See a similar example of a Canada goose carved in the upright pose made by John Reeves (1861-1896) in the color plate on page 138. The graceful, swan-like head is seated on a long stretched out body which is hollowed to the thinness of an egg shell. Absolutely bone dry surface in fine original paint with ultra fine crazing and paint shrinkage predominantly along grain lines. A few very minor small rubs to wood along lower edges. Untouched as found in rig original structural condition. It is miraculous that a bird of this age has survived so well for more than 110 years. Arguably one of the finest geese decoys ever found from this region. This decoy has the drama, the dynamic animated sculpture, and the condition that will delight both the avid folk art enthusiast and the decoy collector.

15,000-25,000



Old Hunter



517. **Solid body redhead drake by John R. Wells of Toronto, Ontario ca. 1910.** Pleasing old gunning repaint with light wear and a few minor rubs to wood. Hit by a few shot. 600-900

518. **Bluebill drake by Harvey Davern of Brighton, Ontario ca. 1930.** Original paint with very light wear. Minor rubs to edge of bill. Very tiny dent on edge of tail and one small blemish on right shoulder. Head swivels on body. Gouge on bottom of decoy where a weight may have been located. Deep "HR" carved in bottom. Rare species for Davern. 850-950

519. **Blackduck by Fred Croft of Belleville, Ontario, ca. 1930.** Original paint with light wear. Scratch feathering detail on head and body with unusual detail at base of neck. Some small rubs at top of head and some small chips along tail edge. 750-950

520. **Hollow carved black duck from a Lake St. Francis, Manitoba hunting lodge.** Guides influence apparent in the ca. 1930 carving and painting. Thickly applied original paint with light wear. Tool marks where bill joins head. Few small rubs and a small area of roughness on top of head and some minor flaking under tail. Neck was elevated at time of carving with the addition of a small piece of wood at the neck seat. 700-900

521. **Bufflehead drake from the Smith's Falls School of carvers.** Possibly Addie Nichol and made in that style. Decoy has been partially dry scraped to reveal strong outlines of the original paint. Some over paint remains on breast and head. Crack in neck and head slightly loose on base. Thin checks in rear of head with rubs on top, left side, and bill. Appears to have been used as a goldeneye as well. 500-1000
Provenance: Lagerman Collection

522. **Mallard hen from the Thousand Islands with inlet head.** Bill has been cracked off and has been professionally repaired. Original paint with light overall wear and a few small rubs. Small chip on tail edge and a tiny knot has fallen out in the same area apparently at the time of carving. Thin crack in back. 250-400



523



524



525



526



526A

523. Hollow carved bluebill drake by William Rundle of Bloomfield, Prince Edward County, Ontario ca. 1890. Old working repaint with moderate wear. Lightly hit by shot with sizable chip or rub to right side of bill. 500-750

524. Merganser drake from the Canadian Maritimes. Mostly original paint with possibly some very old gunning touch up to some of the white. Surface shows overall light to moderate wear with a few thin checks and dark rubs. Small tail chip appears to date to the time of the carving. Leather crest appears to be original. Bill is a professional replacement. 800-1200

525. Bluebill drake by Ken Anger. Outstanding original paint with light wear. A few minor imperfections. Acquired in 1976. 800-1200

Provenance: Lagerman Collection

526. Fine early mallard hen ca 1945-1950 by Ken Anger. Fine original paint with uniform light wear. Some light rubs on head and tail edges with a small chip in tail. A classic early Anger decoy for the serious collector. Acquired in 1976. 1200-1800

Provenance: Lagerman Collection

526A. Wood duck drake by Ken Anger appears to be a later period effort. Restoration to large portion of tail with remainder of bird in excellent original paint which exhibits very light shelf wear. Some flaking to paint on bottom of bird. May have been on a lamp at one time. 1500-2500



527



528



529

527. **RARE and outstanding blue-winged teal drake** made ca. 1866-1880 by "Harvey" Stevens of the Stevens Decoy Factory in Weedsport, New York. Original paint in virtually mint condition. Some extremely fine crazing on top of tail area. Tiny shallow wrapping line indentations on each side of the head. A tiny shallow chip, approximately a 1/4" x 1/2" on the top right side of the bill has been touched up for George Thompson by Ken Delong in the early 70's. This information was given to Mr. Lagerman by Mr. Thompson at the time he acquired the decoy. Most of original stencil is still visible on bottom. Used, if at all, in the Hog Island area near Monomoy in Orleans on Cape Cod. One of the famous four nearly pristine examples acquired from a local rig by the late collector Burt Williams. When acquired by Mike Lagerman directly from Mr. Thompson in 1976 he was offered a choice of either of the two Stevens blue-winged teal George had. He chose this one as the paint was virtually mint and it had better form. The other Stevens teal also had a little more wear. A fine decoy for either the serious collector of classic teal decoys or decoys made by the Stevens Factory Decoy Factory.

25,000-35,000

Provenance: Lagerman, Thompson, Burt Williams Collection

528. **Bluebill drake ca. 1880-1990 by the Stevens Decoy Factory of Weedsport, N.Y.** Original paint with light to moderate wear under a thin protective coat of what may be wax. Some imperfections to surface mostly on tail area and along horizontal centerline of body. Hit by shot with a few skipping shot strikes. The tip of the bill has been restored and repainted. Bottom branded "W. S. O." Acquired from Bill Purnell in 1974. 2500-3500

Provenance: Lagerman, Purnell Collection

529. **Black duck by the Stevens Decoy Factory of Weedsport, N.Y., ca. 1880's.** Mostly old gunning paint with traces of original showing through on sides and bottom under a coat of wax or sealer. Shot strikes mostly on left side with a small three corner dent on back. Tail chip with roughage beneath. Tight neck crack with chip missing from left side of head and slight blunting to tip of bill. 1500-2500

Provenance: Lagerman, Jennison Collection



530



531



532



533



534

530. Stevens Decoy Factory "Humpback Model" redhead drake. Paint may have some original together with old well done repaint. Several small scuffs flakes and dings to surface with one elongated dent on left rear side. 800-1200

531. RARE redhead hen ca. 1880 by Harvey Stevens of the Stevens Factory in Weedsport, N.Y. For whatever reason there are far fewer hens made than drakes, no matter the specie. Paint appears original under a coat of what may be wax. Some light rubs and scuffs to surface. Lightly hit by shot with one short skipping strike on the tail. Sizable chip off the left edge of the tail. Neck cracked with three old nail repairs and a few small dents to top of head. Portions of original stencil visible on bottom. Bottom branded: "Maycock".

Provenance: Lagerman Collection

3000-5000

532. Perky whistler hen by Andress from Ganonnoque, Canada. Original paint showing a fair amount of even wear to bare wood. Few shot hits and scars on head, bill, and body. Small knot visible on left side. Collector information indicates that this is one of three from the Kidd rig. 500-800

533. Small mallard drake by Fairman Davis. Mostly very old gunning repaint over original with light wear to surface. Tight crack in left base of neck and one small shot hit to right side of head. "J.S.D." stamped into lead balance weight and "J.S. Davis" stamped onto each side on bevel. 250-450

534. FOLKY drake ruddy duck from the St. Lawrence River region. Mostly original paint showing light wear with some overpaint in area of wing flash. Hit by shot on left side and back with one small skipping shot mark. Minor roughage to left edge of tail. Head slightly loose. 600-800



535. Whistler drake from upstate New York or the Thousand Island area. Stylish hard chine and shallow Vee bottom design with a paddle tail. Original paint with light to moderate overall wear and some light crazing. Old roughage and/or chip to left edge of bill. There are a few rubs to darkened wood along chine. Some rubs on head may have received a light darkening wash. Appealing form. 400-600

536. Outstanding swimming brant ca. 1900 from LI made for the "Suydam" decoy rig by David Cochran. Head forward in a swimming pose. Strong original paint with very light wear and a few very light rubs. Indents mark the position of the original nails which attach the head to the body. Small old crack on head with nail strengthener. Crack runs length of bottom. Branded on bottom: "W. L. Suydam". 1500-2500
Provenance: Lagerman, George Thompson Collection

537. Preening canvasback drake by George Roberts of Bellport, L.I. Wooden head with natural cork body. Stable natural crack in cork on bottom of body which extends about 1 ¼" up left side. Old collector tag on bottom indicates that the decoy was owned by William Manning of Saratoga Lake, N.Y. and was used at the Gunston Cove Club on the Potomac River, MD. Same tag states that the bird was repainted by Sam Barnes of Havre de Grace about 1920. Paint may actually may be original. Probably from the rig found years ago by Ken Delong. Bottom of keel has strong "G.C.C." brand (Gunston Cove Club). 300-500

538. Cork pintail drake from Long Island. Original paint with light to moderate wear. One fairly large and a number of small rubs to wood on head and bill with a number of small areas flaked to cork on body. Small area of raw cork on tip of tail and along portions of bottom edges. Dowel visible on top of head and thin, tight crack in neck. Branded on keel "Rec Smith". Unusual species for a Long Island "corkie". 250-450



539



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541



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543



544

539. Well done cork bluebill drake from Long Island. Possibly by Roberts. Paint appears to be all original with extremely light overall wear. Few very tiny rubs, dings and hairlines to head. Nice example of a Long Island "corkie".

100-200

540. Bold hand chopped sculpture of a black duck ca. 1900 by an unknown LI maker. Possibly the Ackerly family. In use wear to original paint on body with "possibly" some in use touch up to portions of the head. Thin checks in body and cracks in head and neck. Dowel visible on top of head. Letter "A" branded on back. Lightly hit by shot on right side.

200-300

541. Bold hand chopped ca. 1900 black duck possibly by a member of the Ackerly family. Some wear to original paint on body with "possibly" some in use touch up to portions of the head. Thin checks in body and cracks in head and neck. Some rubs. Dowel visible on top of head.

150-200

542. Tucked head wood duck drake by Ken Harris, Woodville, N.Y. Thick original paint with deep comb painted detail on back. Originally drilled for a lamp which is available with this decoy. There is a hole in the upper body. Extremely light shelf wear with a few very small scuffs on right side and a small dent on right tail edge. Retains Harris's white stencil on bottom.

350-550

543. Three quarter size flying half mount of a drake whistler by Ken Harris of Woodville, NY. Excellent and original. Retains Harris's white stencil on back. 300-450

544. Miniature 1/3 scale whistler drake by Ken Harris. Excellent and original in all respects. Retains Harris's white stencil label on bottom. 300-450



Decoy Maker



544A



545



546



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548



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544A. Miniature plaque with two hanging bluebills by John Lee Baldwin, Babylon, Long Island, New York. Left wing on drake has an old glue repair. Original paint in overall very good condition. Retains Baldwin's blue paper "Never Worked and Never Will" label. 400-600

545. Oversized bluebill drake by Ken Harris. Head turned to left. Original paint with moderate gunning wear and rubs. Hit by shot on right side of body and head. 150-250

546. Wonderful example of a flying black duck working decoy. Designed as a stick-up or to use with a screw eye to appear to be hovering above the rest of the rig or pitching in for a landing. Applied metal wings with nicely carved head and tail. Original paint with light to moderate gunning wear and some minor rubs to wood. Lightly hit by shot on top and right side. Tiny hairline bottom check. Bill is made in two pieces. 500-750

547. High head American merganser drake by Roy Conklin. A rare gunning decoy in original paint with light overall wear. A number of very small scuffs and rubs to surface. Extremely tiny dent to left tail edge and a small knot becoming visible on right side and a hairline crack in neck. Retains original keel. Unusual species for this carver. 2000-3000

548. Hollow bufflehead drake by Tony Bianco of Bordentown, New Jersey (1915 – 1968) decoy carved ca. 1930. Original paint under a thin coat of old sealer with light overall wear. Few line tie marks on rear of body. One small area of possible touch up to rear of head from a line or anchor since the bird was a working decoy from Bianco's personal rig. Keel removed. Marked on bottom with Bianco's crown brand. 500-1000

Provenance: Lagerman, Jennison Collection

549. Redhead drake from upstate New York attributed to Frank Coombs. Old repair to crack in right base of neck. Small chip and tight crack on tail. Head may have some in use repaint. Body is mostly original with some t/u and moderate gunning wear. Balance weight has been removed. 500-1000



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554

550. **Redhead drake** by Orthan (Orbie) Patterson of Wellesley Island. Original paint. Collector tag indicates it to be by Chauncy Wheeler. Surface shows light to moderate overall wear with a few rubs to wood on head, lower edge and edge of tail. Heavily hit by shot mostly on right side. Head swivels slightly. "OP" carved into bottom. 2000-3000

551. **Upstate New York bluebill hen.** Carved in a content position. Roughage to front edge of bill and a few small flaws in the wood which are original to the carving. One small shot mark on right face. Original paint with light wear and some possible gunning touchup to bill. 200-300
Provenance: Hazard Collection

552. **Small decoy from upstate New York area painted as a whistler drake.** Carved in a swimming pose. Heavy wear with flakes and dings to gunning repaint. Hit by shot with a few shot marks on bill. Right glass eye broken. 100-200

553. **Canvasback decoy.** Carving marks on head. Chips and flakes to coats of old gunning paint. Interesting chine and concave tail carving. Old repair to flaw in wood on right side. 100-200

554. **Goldeneye hen ca. early 1900's probably from upstate NY.** Head turned back sharply over right shoulder and shape of neck seat indicates that the bird was carved in this pose. Lightly worn original paint with possible touch up to some of the grey areas. Good structural condition. 150-250



555



556



557

555. Important merganser hen by George Boyd of Seabrook, New Hampshire. Head turned slightly to left. Portion of bill has been professionally restored. Original paint with some small rubs to top and sides of head but very minimal wear otherwise. Although there is some fine crazing to the head, the majority of the decoy lacks the heavy crazing found on so many of Boyd's carvings. Very small and thin, tight check at left base of neck. Thin crack in back was filled by Boyd at the time of the carving.

15,000-25,000

556. Exceptional white-winged scoter by Joe Lincoln of Accord (Hingham), MA. This is his unique and popular self-bailing model which was very sturdy and greatly reduced the weight of the rig. In fine original paint with overall light gunning wear. Some small rubs to wood on head and a light scattering of minor rubs and dings over body. There are a few shot marks on right side. Couple tight checks on both lower sides. Retains original rectangular signature lead pad weight. A decoy for the serious Lincoln collector. In outstanding all original condition in all respects.

4500-6500

557. Black duck by A. E. Crowell. Typical signature rasping to rear of head. Retains remnants of Crowell's "Iver Johnson Supreme" stencil on bottom. A few small minor rubs on sides and tail. There is a thin coat of sealer over the original paint which is near mint.

3000-4500



558



559

Watts & Willis
CORPORATE OFFICE
100 N. BOSTON ST.
BOSTON, Nov 12 1892

Sales Mdeo. made by WATTS & WILLIS,
FOR ACCOUNT OF *Elmer Crowell*

2 Partridges (shot to pieces)	10	2.50
1 Partridge - 1st round	10	1.50
		4.00

Produce Commission House of FRENCH & CO.,
116 WARREN ST.
New York, Nov 23 1898

Sold for account of Elmer Crowell
Cranberries

2 Bbls	6	1.00
		1.00

559A

Watts & Willis
CORPORATE OFFICE
100 N. BOSTON ST.
BOSTON, Oct 22 1892

Sales Mdeo. made by WATTS & WILLIS,
FOR ACCOUNT OF *Elmer Crowell*

2 Bbls of 1st Partridges	50	2.50
1 Partridge - 1st round	10	1.50
1 Partridge - 2nd round	10	1.50
1 Partridge - 3rd round	10	1.50
		7.00

Produce Commission House of FRENCH & CO.,
116 WARREN ST.
New York, Nov 23 1898

Sold for account of Elmer Crowell
Cranberries

2 Bbls	6	1.00
		1.00

560

558. White wing scoter ca. early 1900's in the Monhegan Island (Maine) school. Two piece pegged body construction with tucked inlet head. Original paint in outstanding original condition. Minor tail chips. Acquired in 1974 when the Marshall Jennison collection was sold by Ray Egan.

Provenance: Lagerman, Jennison Collection 3500-5500

559. Bold, full-bodied Canada goose by A.E. Crowell. His best gunning model with typical two piece neck and head. Body and head paint are original with practically no wear. White areas appear to have received in use strengthening by Crowell which was a common practice for the wealthy shooting stands. Minor separation with a little paint loss at base of neck. Typical thin tight checks in the bulbous body. Thin crack in bottom with old in use repair. Retains strong oval stamp.

14,000-18,000

559A. Invoice for birds sold to Watts & Willis Faneuil Hall Marketplace in Boston, 1892 by Elmer Crowell, "2 Partridges (shot to pieces)" with additional figuring on the reverse. Also an invoice from French & Co. New York for sale of cranberries. 300-500

559B. Invoice for birds sold to Watts & Willis Faneuil Hall Marketplace in Boston 1892 by Elmer Crowell. Included are black ducks, partridge and quail. There is a small pencil sketch of a dory on the reverse. Also an invoice from French & Co. New York for sale of cranberries, "2 Bbls, (small, few defective)", dated Nov. 23, 1898. 300-500



560. Brant by Patterson of Wakefield, Massachusetts. This little known maker was one of the north shore's finest period decoy makers and used to hunt and fish with Elmer Crowell. Many of his shorebirds are similar to Crowell's best so-called "Dust Jacket" shorebirds. 2500-3500

561. Fine primitive red-breasted merganser drake with a highly stylized paint pattern from Maine. Interesting head construction where the head appears to be attached to a piece of wood which in turn is inlet into the body. The bill has had a repair many years ago by the antique collector that found it and has had minor touch up to that area. In strong original paint. Very light wear with some small areas of heat type crackling to areas of the head. Small chip out of crest. Signed in pencil on bottom "American sheldrake". From a fine collection of New England decoys and antiques. 500-1000

562. IMPORTANT early brant slightly smaller decoy ca. 1900 by Joseph Lincoln of Accord, Massachusetts. Fine early original paint with gunning touch up to the white under the tail. A few "cord wrap" marks on neck and some small rubs and dings. Old brad repair to base of neck. Small very tight checks on right side and a larger crack in bottom. Once rigged on a triangle. 12,000-18,000

563. Outstanding example of a black duck by Elmer Crowell. Head turned slightly to right. Rasping on head and beautifully blended feather detail on body. This is his well known "Iver Johnson Supreme" model and this stencil is strong and bold on bottom of decoy. Fine, all original paint with very light overall wear. Few small rubs on top of head and an area of tiny "puppy chew" marks on tail. Fine example of this model by Crowell. 5500-7500



564. **Special order oversized canvasback drake by A. E. Crowell.** This rare model was used for gunning on the Chesapeake Bay. Apparently some over paint was removed to reveal some original paint. Some light wash or touchup added to the head. A light uniform scattering of very small rubs, dings and flakes. Retains Crowell's oval stamp. 900-1200

565. **Canvas over frame scoter by Clinton Keith of Kingston, MA.** Appears to be a Common scoter. Thick old cracked paint with some drips of a shiny, tar like substance on back. Wear to paint. Some canvas showing through paint but no rips or tears. 500-1000

566. **Special order black duck by Joe Lincoln.** Head set back on bulbous breast in a resting pose. Original paint with light to moderate wear. Few rubs to wood, especially on right side, along grain lines, and at edge of tail. Original chip on right front edge. Hit by shot, mostly on right side. Branded "Q A. SHAW". These decoys were gunned over on Cape Cod and Martha's Vineyard and many bear the "LUCE" brand. 1500-2000

567. **Standard grade black duck by Elmer Crowell.** Few thin cracks and blemishes on upper body. Small thin chip missing from bottom and small area of roughage on right edge of bill. Old area of shallow ice damage on right side. Gunning repaint in the Crowell style with light wear. Bears the oval Crowell hot brand. From the Brayton rig in Westport, MA and bears multiple "J. Brayton" brands. 1500-2500

568. **Goose decoy head appears to be by Lincoln.** Old gunning repaint with original. Fairly heavy wear. Eye slits may have once held tack eyes. Irregular base where the head cracked away from the rest of the decoy. 100-200

568A. **Canada goose by Holger Smith.** Excellent original paint with light shelf wear. Bottom has "H. G. Smith" hot brand as well as the address of Mr. Smith's shop in Mattapoisett, Massachusetts. 400-600

568B. **Widgeon drake decoy by Holger Smith in XOC with a few rubs on the surface.** Signed "Holger Smith, 22 Fairhaven Rd., Mattapoisett, Mass." And hot branded "H.G. Smith Decoys" on the bottom. 200-300



568C. Pair of blue-winged teal by deceased carver Holger Smith of Mattapoisett, Massachusetts. Both heads turned slightly to the right. Shallow ice groove in both. Fine original paint with no wear. Excellent structural condition. Both have the deep hot brand of “HG Smith Decoys” on the bottom as well as the signature: Holger G. Smith – Fairhaven Rd. – Mattapoisett, Mass. – 1973”. 400-600

568D. Pintail decoy by Holger Smith with his hot brand on the bottom. All original paint with very light overall shelf wear. Tiny dent on front right side and on left base of tail. Tiny paint flake off top of head. Signed on bottom with date “1976”. 200-400

568E. Oversize whistler decoy by Capt. Gerald Smith of Marblehead, MA. Head turned slightly to the left with fluted tail. Fine original paint. Smith’s large brand on bottom along with the number 772. 300-500

568F. Hollow carved red breasted merganser decoy by Capt. Gerald Smith, Marblehead, MA. Head turned slightly back and to the right. Wing markings carved in outline. Nicely carved bill and crest. Excellent original paint and condition. Smith’s large brand on bottom along with the number 730. 400-600

569. Preening oldsquaw (longtail duck) decoy by the noted deceased Maine decoy carver Fred Anderson of South Portland, ME. Carved eyes, wings and shoulder groove in the style of Gus Wilson. Thick original paint with very light shelf wear. Classic inlet head and the carved “A” on the bottom. Anderson was a close friend and neighbor of Gus Wilson. Mr. Anderson lived next door to “Gus” Wilson and learned his craft while working with Maine’s most famous decoy maker. As a young boy Fred related to this cataloger that he would carve merganser bills for Wilson and help with the painting, sanding, and various other decoy making tasks together with Gus. 400-600



569A. Pair of rugged tack eye bluebills from Vinalhaven, Maine. Carved from two thick pieces of wood with minor separation along this seam on both birds. Old repair to crack on bill of drake and minor roughage to bill of hen. Original paint with light to moderate wear and some light crazing on both. Old collector tag on bottom attributes the decoys to the Coomb family, ca 1900. Interesting pair of birds from Down East.

400-600

Provenance: Hazard, Fred Anderson Collection

569B. Oversize whistler drake by Gus Wilson. From a well known rig in which the owner cut the necks back to achieve a more relaxed appearance on the water. Black on body appears to be the original with light wear and a few minor rubs on tail. White appears to have received some gunning touchup many years ago and this has aged well with some rubs and scuffs to the surface. Structurally sound with the exception of the usual small flaws in the wood from Wilson's choice of wood which in many case were discarded telephone poles. Carved wings and appealing form. See Decoy Magazine, 1994 Nov/Dec.

5000-7000

569C. Old bluebill hen, possibly from Long Island or the Connecticut shore. Applied bottom board and possibly hollow. Tiny, carved eyes and dowel through rear of head. Mostly original paint with a wash applied to parts of the head and possibly small areas on body. In use wear and light flaking to white. Keel removed.

150-250

569D. Early black duck found on and probably from Long Island. Original paint with moderate to heavy wear. Numerous areas worn or rubbed to mellow, dark wood. Few checks in body and head with large chip missing from left rear tail and a few small old slivers of wood missing on head. Appealing primitive.

150-250

CLASSIC SHOREBIRDS



569E



570

569E. Rig mate to the feeding willet by the accomplished decoy maker and hunting guide, John Thomas Wilson (1863-1940) of Ipswich, Massachusetts. This is the only remaining example of a rig of four willets found in 2007 in the upper mid-west. It is 15 $\frac{3}{4}$ inches in a straight line from bill tip to tail tip. The girth is 12 inches. The wings are carved in deep relief. The wide rounded tail extends below the split wing tips. The eyes appear to be shoe buttons. The bill is all original. There is a very small chip missing off the top of the tail tip and some paint loss mostly on the sides of the upper wings which does not detract. Struck by shot on right side and back. Tight check in wood slightly visible on the left side of the face from under the bill to the top of the bill. Old oil stain on the bottom of the bird below the stick hole. Tip of the bill blunted.

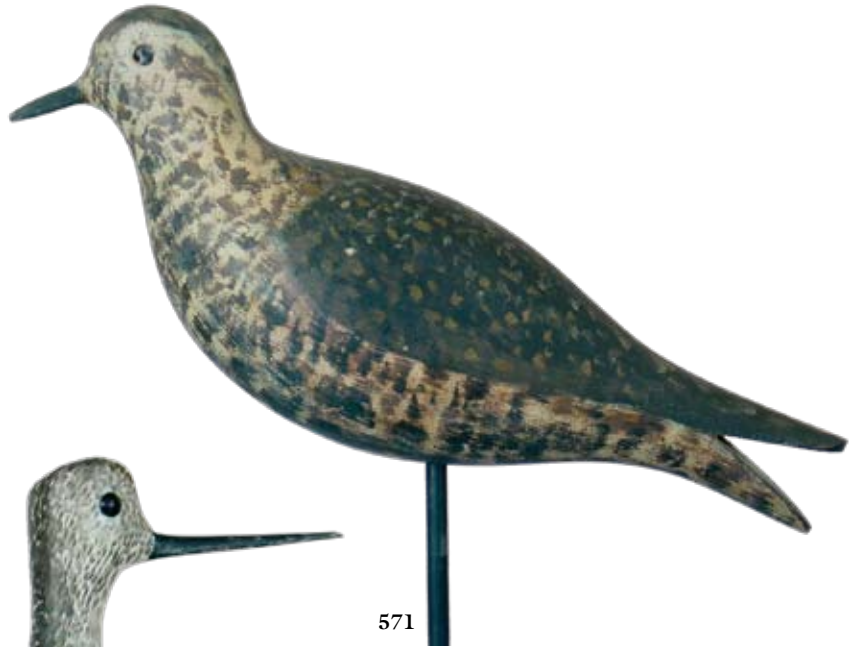
75,000-100,000

570. Fabulous Massachusetts split tail painted eye curlew decoy ca 1890-1910 identical to those found with the "Fox Rig" brand. Possibly an Eskimo curlew. In near mint original out of rig condition from stem to stern in all respects. If used it was deployed with care. In wonderful dry untouched paint with a warm mellow patina. Two minor flakes off one very small area on the left side below the wing. A choice example of a Massachusetts curlew.

25,000-35,000



George Boyd



571



572



573

571. Fabulous split tail painted eye golden plover decoy ca. 1890-1910 in immature plumage. Identical to those found in Chatham, Massachusetts with the “Fox Rig” brand. In superb original “out of rig” condition with no surface flaws. From the same source as the curlew in the prior lot. All original bill to tail with dry untouched paint that has mellowed.

6000-9000

572. Early yellowlegs decoys by George H. Boyd (1873-1941) of Seabrook, NH from the Talbot rig used on Cape Cod. This was labeled decoy (H) and one of eleven in our 2008 July sale held at the Cape Codder Hotel in Hyannis. The lot of 11 Boyd yellowlegs, all from the Talbot rig were found in a basket in a cellar on Cape Cod a few years ago. The hammer price for the 11 decoys was \$130,000. See page 25 in the new book just out, “Finely Carved & Nicely Painted”, by Jim Cullen for an accounting of this sale and an in depth history of George Boyd and waterfowl hunting in Seabrook, NH. All in this rig of 11 were exceptional decoys and date somewhere

around 1900. The high flat topped heads and exaggerated bill length found on his earliest yellowlegs decoys. We can only make an educated guess that Boyd may have shortened the long slender necks and length of his yellowlegs bills over time to make them a bit more durable. The Newspaper is still stuck to the original paint of these decoys and there are a few minor smudges and perhaps fingerprints on the decoy and a little paint missing more on one side of the bill than the other. This is without question one of his very best. In untouched “as found in rig” condition.

14,000-18,000

573. Black bellied plover ca. 1915 by George Boyd, Seabrook, N.H. Strong original paint in emerging plumage shows very little wear. Tiny rub to tail tip and very small rub to wood on base of breast. Sliver off bottom of bill professionally restored by Steve Weaver. Narrow stick in bottom sawed off by hunter and left there as it likely snapped during use. The remainder is still showing. A very old slightly larger hole has been drilled alongside to hold a sturdier stick. 10,000-14,000



574. Rare preening black-bellied plover by Charles “Shang” Wheeler, Stratford, CT. (1872-1949). A rig of these exceptional birds were carved for a decoy show. There are a few surface dents and rubs that do not detract. Decoy made of balsa wood. In excellent original paint. Glass eyes, hard wooden bill. “Mackey Collection” ink stamp on the bottom near the stick hole. 8000-12,000
Provenance: Lagerman, Mackey Collection

575. Yellowlegs ca. early 1900’s by George Boyd of Seabrook, NH. In original paint in very good condition. Tip of bill blunted and some paint is worn off the bill, mostly on the right side. An original piece of the wood on the neck was knocked out by a shot strike and glued back in place by the hunter/user with a narrow channel of wood (1/16" high x 3/8" long) missing above. Shoe button eyes are very appropriate as Boyd was a cobbler by trade prior to and during his decoy making period. A nice early decoy with time darkened wood with most of the patina changes on the bottom. 5000-7500



576. Golden plover by Edward Francis “Frank” Adams (1871-1944) in excellent original condition in all respects. Metal studs are used for the eyes of his early period shorebirds. See the photos of 6 golden plovers identical to this example. This may be one of the plovers pictured in plates 9 and 10 on pages 20 and 21 in “Martha’s Vineyard Decoys” by Stanley Murphy. Adams is also well known as a maker of unique paperweight decoys and ship weathervanes which were made for both tourists and his Vineyard neighbors. 2500-3500



577. Delightful Massachusetts split tail running or “minnow in throat” shorebird ca. 1900. Probably intended to be a willet in an off pale winter plumage. Carved wings with split wingtips and delicate outstretched neck. Tiny tack eyes and original bill. Original paint with light overall wear, scuffs, and smudges. Lightly hit by shot. 2500-3500

578. Nantucket split tail golden plover in eclipse plumage with painted eyes and strong golden dot feather paint on the back. Struck by a few shot. Bill has separated slightly from the head due to wood shrinkage. Stick glued in place. Tag on the bottom of the stand is a quote as written by the late Bob Congdon and reads, “Robert D. Congdon Collection, Black Breasted Plover from O’Brien to Walsh to me. Bird came from Nantucket and is in excellent condition, original paint, bill and no damage to it. Paid \$500.00 for it which is high by some money”. 3500-5500
Provenance: Lagerman, Congdon, Walsh, O’Brien Collection

579. Black-bellied plover with painted eyes by John McAnney (1866-1949) New Gretna, NJ. McAnney was a fisherman and gunning guide on the Bass and Mullica Rivers and served at the North Brigantine Life Saving Station. Original paint with light wear. A few small rubs and shallow dents. Original bill has some paint loss. 3000-5000
Provenance: Lagerman Collection



580



581



582



583



584



585

580. **Thick, flat-sided shorebird.** Looks like a marbled godwit. Original paint with moderate overall wear. Some flaking to wood on right side and bottom edges. Chip missing from rear of head. Hit by shot. Replaced bill. 1000-1500

581. **New Jersey ruddy turnstone acquired from Hal Evans.** Evans purchased many of his shorebird decoys from Bill Mackey. Original bill. Whimsical original paint with light to moderate wear and some rubs to mellow time darkened wood. A number of old collectors inventory numbers on bottom as well as the small stamped "39" which appears to be an original rig or owners mark. 1500-2500
Provenance: Lagerman, Evans Collection

582. **Thick flat sided Massachusetts black-bellied plover.** Split tail and shallow eye groves in a chip carved head. Original paint with light wear. Chips in top portion of tail. Bill professionally replaced. 500-700

583. **Lumberyard yellowlegs ca 1900 with a nail bill and carved eyes inside a typical notched groove.** Struck by shot. Split tail with carved wing tips. OP with about a fair amount of wear to wood. Face and lower part of the tail is re-carved. 600-800

584. **Small shorebird, possibly a knot.** Three piece vertical laminated construction with slight separation visible along joints. Tiny metal bill appears to be the original. Paint also appears to be original with light to moderate wear and some light rubs to old wood. 500-750

585. **Pleasing chunky black-bellied plover ca 1900.** Original paint with light wear on back and heavy wear with flaking to wood on breast. Few light rubs on head. Replaced bill is in raw wood with a tiny piece missing at the tip. 400-600



587. **Running split tail yellowlegs by Will Kirkpatrick.** Rusted, square nail bill. Excellent original paint and structural condition. Bottom branded: "WEK". 100-200

588. **Peep by Hurley Conklin. Split tail.** Strong original paint with very light shelf wear. Signed in pencil: "H. Conklin". 300-400

589. **Seaford, Long Island feeding shorebird.** Carved eyes with carved wings and wing tips. Inlet bill is splined through the back of the head. Either repainted and restored or not a period piece. 300-500

590. **Cape Cod style sanderling by Hervey Beckman of Seabrook, NH.** Beckman made period shorebirds as well as decoys for collectors in later years. He is related to the Boyd family that settled the Seabrook area. Original paint with light wear and very tiny dent on left side. 300-500

591. **Curlew by Herbert Randall from Seabrook, New Hampshire.** Legend has it that Randall made working decoys for his own use and later in life for collectors and the tourist trade. Split tail with partially carved wings. Dark, original paint with light to moderate wear. Few rubs to head and bill. Tight crack in neck. 400-600

592. **Split tail plover by Herbert Randall of Seabrook, New Hampshire.** Original paint shows light overall wear. Three dark spots on left side and breast as well as rust-like staining on throat and in area of knot on right breast. Small chip on tail and lightly hit by shot. Original bill. 300-450

593. **Feeding yellowlegs by Alvin White.** Mr. White was under contract for decades for Colt Firearms and was one of their top engravers if not their top engraver. He once ran an antique shop in Sandwich, Mass., on Cape Cod, and was a decoy collector himself. His shorebirds were not made in volume. He made very few duck decoys. 300-450

594. **Preening, three piece decorative curlew by Steve Morley.** Hinged, hollow body and separate head to facilitate transport. Fine original paint with practically no shelf wear. Carved "M" on bottom. 300-500

595. **Shorebird possibly by Chief Cuffy or Bennett.** Applied raised wings, dropped tail and carved eyes. Original paint with light shelf wear and some minor darkening. Written in pencil on bottom: "Long billed curlew". 300-500



596



596A



596B



596C



597



597A

596. Fine willet decoy by Dave Rhodes. Features carved wings, split tail, and carved wing tips. Painted eyes. Excellent original paint and condition. Signed under tail "D. Rhodes – 1997". 200-400

596A. Rig of six flattie dove decoys. All but two carved in a different pose to lend animation to the rig. Fine original paint with little or no wear. Mounted on wire legs on a driftwood base. All have a carved "W" under the tail. An attractive set. *Provenance:* Powlovich Collection 400-600

596B. English wood pigeon. Deeply carved wings with fluted tail. Original paint with light to moderate wear and some small flakes to wood on left side, breast, and under tail. Original glass eyes. 500-750

596C. Life sized great blue heron by an unknown maker has some age. Made of numerous pieces of wood joined together. Carved wooden crest and feathers on the breast. Painted black, white, and gray. Approximately 25 inches high. 600-900

597. Pair of canvasbacks landing by Richard Bishop, one of America's premier early waterfowl artists. Oil on canvas measuring 20" x 16". 7000-9000

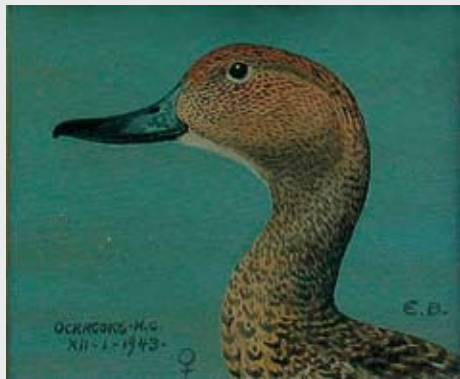
597A. Professionally framed original oil painting of nine canvasback ducks flying in the foreground over stormy water by David Maass (1929-). Mr. Maass was selected as the Federal duck stamp contest winner in 1974. He is not only an outdoorsman but also one of the most talented wildlife artists in the country. Sight size; 32" x 22". 14,000-16,000



597B



597C



597D



597E



597F

597B. Fabulous original watercolor on paper of five full-bodied swimming Canada geese by noted waterfowl artist **Art LaMay**. Beautifully framed. Mr. LaMay has been selected as Ducks Unlimited International Artist of the Year as well as Artist of the Year for Northern Wildlife Expo, Southeastern Wildlife Exposition, Florida Wildlife Exposition, and Northeastern Wildlife Exposition. He has been commissioned by the South Carolina Waterfowl Association for Duck Stamp Prints five consecutive years and has been Poster Artist of the Year for the Easton Waterfowl Festival and Texas Wildlife Exposition. SS 22" x 52". 2500-3500

597C. Original O/B of five black ducks landing in a marsh by **Dr. Edgar Burke (1889-1950)**. Signed LL Edgar Burke. Professionally framed. SS 11 1/2" x 15 1/2". Excellent condition. Dr. Burke was a lifelong friend of Eugene Connett, the proprietor of Derrydale Press, for whom he illustrated two classic volumes. He was interested in pigeon racing and all manner of sport involving birds. From Eugene Connett's personal collection. 4000-6000

597D. Framed original O/B of a pintail hen head by **Dr. Edgar Burke (1889-1950)**. Lower right "E. B.", lower left "Ocracoke, N, x 11-1-1943" and the symbol for female. 12" x 16". 1000-1500

597E. Framed wooden plaque of a flying grouse in relief by **Lynn Bogue Hunt**. Excellent and original in all respects. Initials lower right "L.B.H." Overall dimensions approximately 9 1/2" X 9 1/2". 1750-2250

597F. Inlaid wooden game board with border. "Lest ye forget, Pop" and "W. A. Fair, 1933" written on the reverse in ink. Good condition. Few small pieces of wood lifting on the border (none missing). 16 1/2" x 16 1/2". 100-200



597G



598

597G. Early wooden Marquetry Panel. Ca. 1800. A large and intricate in-laid panel with very strong Pennsylvania motifs of birds and animal with hearts applied. The central figures are wonderful, naïve executions of pioneers on horseback with long guns and indigenous people on foot with an atl atl. May have been a headboard or attached to a breakfront. Large hand hewn central panel indicates very early 19th century may even be earlier. Several pieces missing, but do not affect theme or detract from appearance. Dimensions: Approximately 51" x 37".
3000-5000

598. Bluebill drake by the Ward brothers. Cedar body, pine head. Original paint with light overall wear. Tiny chip repair to bill and tail by Ken DeLong in 1978. Some minor wear to surface. A knot is bleeding through on left side. Very thin check on left back. Bottom reads: "L. T. Ward Bro. - Crisfield, Md. - 1936". Also signed "Lem Ward" "Steve Ward". Acquired in 1977.
12,000-18,000

Provenance: Lagerman collection



599(PR)



599(PR)



600

599. Important pair of classic bufflehead decoys by the Ward brothers, Crisfield, Maryland. Drake's head is turned to left and the hen's head to the right. Fine thick original paint with extremely light shelf wear. Two tiny flakes to wood on right side of hen as well as some very minor crazing to left tail and some tiny rubs on breast. Drake has one tiny scratch and dent on left back and the beginnings of a hairline check on back. A rare and beautifully documented early pair of Wards. This is the exact pair pictured in "One Man's Buffleheads" from the collection of Hal Evans on page 36 of the 1968 Decoy Collectors Guide by Hal Sorenson. Never rigged. Old

brown stained collector label on the bottom of the drake reads; "MALE BUFFLEHEAD - MADE BY LEM WARD & BRO., CRISFIELD, MD, BUFF FRANK ASH 8/20/55." As well as the letters PAT and W-1 (593) and several impressed 2 digit numbers. The bottom of the female has an old brown stained label reads; "FEMALE BUFFLEHEAD - MADE BY LEM AND STEVE WARD & BRO., CRISFIELD, MD. - FRANK ASH 8/20/55." Several small 2 digit numbers also on the bottom of this decoy as well as W-2 594. The latter two numbers on this decoy would indicate that this is the second Ward decoy collected and the 594th decoy collected by Mr. Ash. A choice pair of decoys for the serious bufflehead or Ward decoy collector.

15,000-25,000

Provenance: Lagerman, Frank Ash, Harold Evans Collections

600. Canada goose with the head turned to the left. Gouge detail to tail feathers and feathering on head. Thin crack on left back. Signed on bottom: "Lem Ward - Steve Ward - 195?" and "Ward Bro. Lem - Steve - 1951 - repainted 1971". Repaint shows a few flakes and light wear with rubs to top of head and some minor roughage to tail edge.

2500-3500



601. Pintail hen by Oliver “Toots” Lawson. Balsa construction with head turned to right. Original paint with minor imperfections and a little blunting to tip of tail. Keel removed with “KR” carved into bottom. Acquired in 1971 directly from Mr. Lawson. 800-1200

Provenance: Lagerman, George Thompson Collection

602. Fine bluebill drake ca. 1950’s by Madison Mitchell of Havre de Grace, MD. Excellent original paint with light to moderate wear and numerous tiny rubs to the paint. Small knot beginning to bleed through on bottom. 300-500

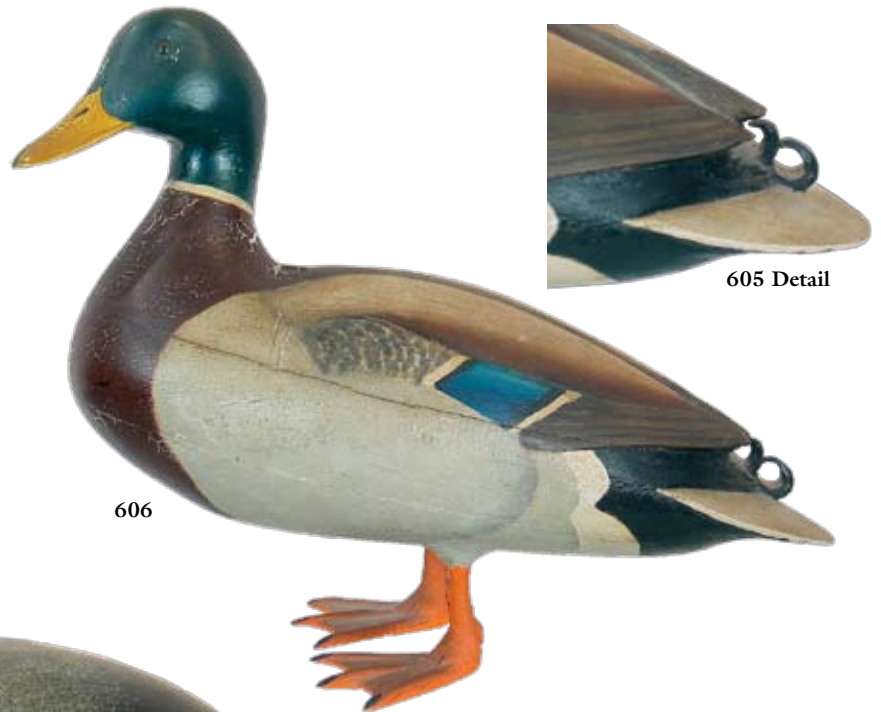
Provenance: Cunningham Collection

603. Canvasback hen by Madison Mitchell. Flat bottom style with head turned slightly to the left. Strong original paint with very light shelf wear overall. Tight crack in neck and short series of approximately ½" dents to wood on right wingtip extending about 1" in length. Small rubs to paint on left wingtip and left breast area. Never rigged. Collector note on bottom indicates that the bird was acquired from “Glen Mathews in 1973”. 200-400

604. Matched rig mates of hollow mallards by Jess Heisler of Burlington, New Jersey (1891-1943). Classic tucked heads and raised wing tips. Original paint with light overall wear. Some rough rubs to wood on top of heads, wing tips and tips of tails. Some minor rubs to time darkened wood on sides. An outstanding original pair by one of the Delaware River’s finest carvers. 5500-8500



605



605 Detail

606



607

605. Bluebill drake ca. 1890-1900 by the Delaware River's noted decoy maker John Blair of Philadelphia. Typical two piece hollow body construction and made in the classic "Blair" style. Original paint with moderate overall wear. Some flaking and rubs especially on rear of back and along some grain lines. Small area in center of back and a corresponding area on the bottom have received professional restoration to where the decoy had been drilled for use on a lamp. Desirable early decoy by one of the Delaware River's premier carvers. 4000-6000

606. Oversize stick up of a mallard drake ca 1920's to 1940's with the head tilted to the left. It appears to be a Delaware River decoy and very much like the work of John McLoughlin. Probably used as an ice decoy or simply to put

on top of the mud or marsh. Carved and painted wooden feet. The body appears to be hollow and made in three laminated sections. There is a small area of sealer on the seam on the left side. Paint is strong and original with some minor crazing mostly in the head and breast area. The two tail curls are made of wood. Wings and wingtips are carved in detail. 4500-7500

607. Hollow bluebill drake by Charles Black of Bordentown, New Jersey (1882 - 1956). Head tucked in a resting pose. All original paint with very light wear under a very thin protective coat of wax. One or two tiny rubs on head and tail edge and one small flake to paint on right breast. Very minor separation where head joins body. Overall excellent condition. 1500-2500

Provenance: Lagerman Collection



608



609



610



611



612



613

608. **Hollow Delaware River black duck** by Tom Fitzpatrick (1887-1958) of Delanco, New Jersey ca. early 1900's. Tucked head with typical carved wings and fluted tail. Original paint with light gunning wear. Minor rubs to top of head and edge of tail. Some light shelf wear along bottom edges. Left eye damaged. Nice clean example. 2500-3500

609. **Delaware River black duck** ca. mid to late 1900's with raised carved wings, glass eyes, and a nicely tucked head. Maker unknown. Weighted but appears to have never been used. Possibly by Fennimore. 200-300

610. **Hollow mallard drake** from the Delaware River. Crazy and worn over paint on body with head taken down to reveal original which may have been strengthened. Chip in tail and light scattering of small dings and line wrap marks. Head swivels on body. 250-350

611. **Hollow Delaware River bluebill drake** ca. 1900 with fluted tail. Attributed to the English family. In old gunning repaint over original. Rubs to wood on back. Old break in bill has been reglued. Small sliver missing from lower right edge of bill. Finish protected with a thin coat of sealer. 800-1200
Provenance: Powlovich Collection

612. **Bluebill drake** by Bob "Turk" Liepsenberger, Trenton, New Jersey. Carved raised wingtips and carved primaries. Good original paint with some small flakes and scars to primer. Overall condition very good. "WJI" cut in bottom as well as what appears to be the multiple letters "CO". 400-600

613. **Hollow black duck** by Clark Madera of Pittman, New Jersey ca. 1920. Excellent original paint with very light overall wear. A few small rubs and scuffs, especially on right side. Excellent scratch feathering to head. 900-1200



614. Very early hollow black duck from Long Island, N.Y. Paint appears to be the original with light overall wear for a bird of this age. Scattering of small rubs and flakes to wood especially on top of the back, on left side, and on tip of bill. Check in neck, attachment nail visible on top of head, and old nail repair to base of neck. Section of wood added on right side to achieve desired width of the body for the carving. Branded numerous times with "S. W. Higgins". Collector research reveals that Mr. Higgins was a captain who resided in Patchogue, LI and was a documented captain there from 1870 to 1880. 350-550

614A. Matched pair of hollow black ducks by Rick Brown. Excellent and original in all respects with minimal shelf wear. Both signed on the pad weight: "Rick Brown - 79". Very refined well carved pair of decoys. Nicely painted. 300-500

615. Hollow New Jersey style bluebill drake. In attractive old gunning repaint with original several small rubs to wood. Slight separation on left body seam and old minor puppy chew to bill tip. Hairline cracks in neck. Bottom has "C. G." brand. Finish protected with a coat of sealer. Appear to be by the Grant family. 300-500
Provenance: Powlovich Collection

616. Solid bluebill hen ca. early 1900's from New Jersey. Carved in a semi swimming pose. Neck has been reglued on body. Original paint on body with in use touch up to white and bill. Two very thin checks in bottom and a few rubs on high spots. 200-400

617. Hollow carved bluebill drake by Rowley Horner, West Creek, NJ ca. 1925-30. Original paint with light wear and rubs under a protective coat of sealer. Tight very minor separation along body seam. Bears the ink Conover collection stamp. 3500-4500



618



619



620



621



621A(PR)

618. Early hollow bluebill drake by Rowley Horner, West Creek, N.J. ca. 1910. Thick, dry, original paint with very light wear. Original brush strokes readily apparent. Small repair to left rear edge of tail area. Partial "C" or "G" brand under weight. A very early and rare decoy by this famous New Jersey maker. 5500-6500

619. Early whistler drake by an unknown carver from the Cape May area of New Jersey ca. 1920. Deeply carved bill delineation. Uniform moderate wear to original paint. Excellent structural condition. All original and very appealing form. Rare model from this area of New Jersey. 200-400

620. Black duck in virtually mint condition by Hurley Conklin of Manahawkin, NJ. Branded on the bottom of the decoy. Acquired 3 to 4 decades ago. Surface protected with a thin coat of sealer. 400-600
Provenance: Powlovich Collection

621. Hollow New Jersey bluebill drake ca. early 1900's. In gunning repaint with moderate to heavy wear. Some slivers of wood missing and some rubs to wood. Lightly hit by shot. Finish protected with a coat of sealer. 200-400
Provenance: Powlovich Collection

621A. Pair of life sized flying half model mallard decoys by Mike Borrett, Oregon, WI. In XOC. 600-900



621B



621C



621D



622-623-624



625-626-627

621B. Exquisite decorative carving of two resting ruddy turnstones on a circular natural beach base with sand, shells and pebbles by a talented unknown maker. Thought by some to be the work of “Shang” Wheeler who made and mounted some carvings in this manner. 1500-2500
Provenance: Lagerman Collection

623. Miniature redhead hen by A. E. Crowell. Excellent original paint and condition. (XOC) Retains rectangular “Maker” stamp and “Greater Scaup (female symbol)” as well as the number “10” in Crowell’s handwriting. The number indicates that this carving was once part of one of his sets. 1600-2200

621C. Old tag found with this pair of two miniature flying Canada geese indicate they were purchased as the work of James Ahern through Crossroads of Sport in NY city in the 40’s or 50’s. Both birds have carved and delineated primaries. Excellent original paint and condition. 11 ¼ inches from wingtip to wingtip. 750-1250

624. Rare early miniature reaching black duck in excellent original condition (XOC) by A. E. Crowell, East Harwich, Massachusetts. Mounted on a carved wooden “stone” base. “BLACK DUCK” written in pencil on the bottom of the base. One of his early bold full bodied miniatures. *Provenance:* Talbot Collection 2200-3000

621D. Miniature flying wall mount of a Canada goose attributed to the Kohlers from Hampton, LI. Accomplished in the carving and painting. Obviously influenced by James Ahearn. The Delineated primaries and tail feathers. Excellent original paint. Approximately 8.5 inches from wingtip to wingtip. 300-500

625. Miniature split-tail walking Canada goose by A. E. Crowell in XOC on an unusually large carved two-tiered wooden “stone” base. The rectangular brand is on the bottom of the base. The feet are made with putty versus being simply painted on the mount which is the norm. 2500-3500
Provenance: Talbot Collection

622. Earliest period miniature running red-breasted merganser drake with wonderful patina by A. E. Crowell of East Harwich, MA. No marking on the bottom. Early examples had paper labels and many were lost. One of his best efforts. 2200-3000
Provenance: Talbot Collection

626. Miniature bufflehead drake by A. E. Crowell of East Harwich, MA. In XOC. “Bufflehead” and the rectangular brand are on the bottom of the base. 1800-2400

627. Early miniature crooked neck Canada goose ca. 1920’s by A. E. Crowell of East Harwich, MA. In excellent original condition. There is an original peg on the left side of the bird where a piece was added to add depth to the body while in the making. Impressed rectangular brand on the bottom of the base. 2200-3200



627A. Upland plover by James Lapham. A hard to find specie by this noted Cape Cod carver who learned his craft from Elmer Crowell. Carved and raised wings. Miniscule imperfection to the paint on the very tip of bill. Excellent and original in all respects. Signed on carved rock base: "Upland Plover – Lames Lapham – Dennisport – Mass. – Cape Cod".
400-600

627B. Rare Crowell miniature herring gull is in XOC. Mounted on a carved and painted quahog shell. Impressed rectangular brand on the bottom.
2200-2800

627C. Early miniature mallard pair found on Martha's Vineyard. A standing drake and a resting hen by A. E. Crowell, E. Harwich, Mass. In XOC. Nice blended feathering and a driftwood base. Drake and base have minor fly speck stains. Base has been sanded which probably removed the signature/brand.
2000-3000

628. Larger miniature American eider drake with split tail and wing tip detail in XOC. Signed "American Eider Drake, James Lapham, Dennisport, Mass" in ink on the bottom of the base.
400-600

629. Early Lapham oldsquaw drake on driftwood. In excellent original condition with a tail restoration. 400-600

630. Miniature Canada goose by Lapham in XOC. "Canada Goose J. LAPHAM, Dennisport, MA" is written on the bottom of the base.
400-600

631. Miniature ring neck drake with split tail in XOC. Signed "Ring Neck Drake, James Lapham, Dennisport, Mass" in ink on the bottom of the base.
400-600

632. Miniature green winged teal hen by James Lapham in XOC. Carved raised wing tips and a slightly turned head. "Green Wing Teal" and "James Lapham, Dennisport, Mass" in ink on the bottom of the base.
400-600

633. Miniature reaching Steller's eider hen with split tail in XOC. Signed "Steller's Eider Hen, James Lapham, Dennisport, Mass" in ink on the bottom of the base.
400-600



634-635-636



637-638-639



640-641-642



643-644-645



646-647-648

634. Larger bufflehead drake by James Lapham of Dennisport, Mass. Signed on the bottom by Lapham.

600-800

635. Life size short-billed dowitcher by James Lapham in XOC. Raised wing tips. "Short Billed Dowitcher" and J. Lapham, Dennisport, Mass" in ink on bottom of base.

Provenance: French collection

400-600

636. Miniature black duck by Lapham in XOC. Signed "Black Duck Drake, James Lapham, Dennisport, Mass", in ink on the bottom of the base.

500-750

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

500-100

638. Life size chickadee with raised crossed wing tips in XOC. Signed "Chickadee, James Lapham, Dennisport, Mass" in ink on the bottom of the base.

300-500

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

400-600

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

500-1000

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

500-1000

642. Miniature snow bunting by Jess Blackstone (1909-1988), Concord, NH in XOC with a tiny rub to the edge of one side of the tail. "38", "Snow Bunting" and typical "JB" signature on the bottom of the base.

750-1250

643. Miniature chickadee by Jess Blackstone (1909-1988), Concord, NH. In excellent condition. "#3506", "Blackstone Chickadee" in ink on the bottom of the base.

400-600

644. Miniature Ovenbird by Jess Blackstone, Concord, NH in XOC with "18" and "Oven Bird" in ink on the bottom of the base.

500-700

645. Miniature Kinglet by Jess Blackstone, Concord, NH in XOC with "123" "Kinglet" and the typical "JB" signature in ink on the bottom of the base. Dated "10-7-61".

400-600

646. Rose-breasted grosbeak #13. Extremely early example as the number indicates. Typical conjoined JB signature on the bottom of the base. In XOC.

500-750

647. Miniature evening grosbeak by Jess Blackstone, Concord, MA in XOC. "Evening Grosbeak, #46" on the bottom of the base indicates that again this is an early edition. A wonderful example with great color.

500-750

648. Early period miniature tree sparrow by Jess Blackstone, Concord, MA in XOC. "Tree Sparrow, #41" and the typical "JB" signature on the bottom of the base.

400-600



648A



649-650-651



652-653-654



655-656-657



658-659

648A. Wonderful standing turned head green winged teal drake by Jess Blackstone, Concord, NH. Waterfowl miniatures were made in limited numbers. Raised carved wings and a very detailed crest. Mounted on an unusually large natural wood base. Unsigned. 400-600

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

650. Miniature blue goose by A. J. King of North Scituate, RI. In excellent original paint. Minor imperfections. Signed "AJ King" on back of base. Bottom of base has original "The Crossroads of Sport, Inc. 15 East 54th Street, New York" paper label. 1500-2500

651. Miniature robin by Robert Morse with drop wing carving and very nice paint. Small driftwood base. Early example that is unsigned. Signature probably wore off over time. Morse sold his miniatures exclusively through the Audubon Society gift shop in Concord, MA. 400-600

652. Miniature shoveler drake with a tucked head on a small driftwood base signed by noted sportsman and miniature carver Harold Gibbs "HNG" of Barrington, RI. on the bottom in pencil. In XOC. 500-750

653. Miniature snow bunting on a driftwood base by Robert Morse, Ellsworth, ME in XOC with "R. Morse" in ink on the side of the base and "Snow Bunting" in pencil on the bottom of the base. 1400-1800

654. Very small miniature old squaw drake from the Starr Collection (Dr. George Ross Starr of Duxbury) with the auction ink stamp on the bottom. Signed "E J N" and "Old Squaw" in ink on the bottom. In XOC. Probably by a Duxbury maker, MA. 400-600

655. Miniature owl by Becky Walker. Carved wings and primaries. Eyelids half closed giving a 'sleepy' appearance. Fine original paint and condition. Few small white smudges on rear of base. Signed on base "Becky Walker - 1992".

Provenance: Joe French Collection 400-600

656. Miniature feeding canvasback drake in the style of A. E. Crowell. Attributed to Byron Bruffee Jr. All original paint in fine condition except for a "pin sized" drip of white on the right bill. No stamp and one leg loose where it attaches to base. 300-500

Provenance: Joe French Collection

657. Miniature golden plover by A. E. Crowell. Repainted by Becky Walker. Two small areas on back where a dull substance may have dripped on the bird. Rectangular 'Maker' stamp on bottom along with the date "1955" and carved initials "PT". One wire leg loose on base. 400-600

Provenance: Joe French Collection

658. Miniature preening mallard drake by James Ahearn in Excellent condition. Detailed carving with tiny metal curled tail feathers. Mounted on a stick base with "J. Ahearn", "Mallard" and "M-4" on the bottom in pencil. 300-500

659. Miniature ruffed grouse by James Ahearn. Mounted on a branch base with "J. Ahearn" "Roughed Grouse", and "M-2" on the bottom in pencil. 300-500



660-661-662



663(2)



664(PR)



644A



665



665A(PR)



666-667-668-669

660. Miniature nuthatch by Jess Blackstone (1909-1988), Concord, NH. In XOC. Heavily damaged by cat chews, bill broken. "330", "NUTHATCH" and Typical "JB" signature on the bottom of the base. 300-500

661. Blue-winged teal drake by James A. Ahearn who sold his miniatures through Crossroads of Sport in NYC. Signed on the bottom in pencil. In XOC. 300-500

662. Miniature yellowlegs on a driftwood stick base by James Lapham. In XOC. "Yellowlegs Sept. 24, '60" and J. Lapham, Dennisport, Mass" written in ink on the bottom of the base. 400-600

663. Lot of two miniatures by the late Ralph Stuart of Osterville, MA. Miniature reaching mallard drake with carved raised wings and tiny tail curl. Original paint with light overall wear. Small amount of flaking on left lower breast and two tiny scratches on back. Faintly signed "R. Stuart" and "Mallard (male symbol)" on base of twig mount. Also a miniature canvasback drake. Head turned slightly to left with carved, raised wings and fluted tail. Original paint with light overall shelf wear and minor darkening from age. 300-450

664. Pair of miniature green winged teal decoys mounted on a wooden base. Replicas of the Mason decoy factory production. Excellent original paint and condition with no visible wear. Signed on base: "Tom Pitzen - '79". 250-350

664A. Hooded merganser drake decoy in the style of A. E. Crowell by Roger Mitchell of Kingston, MA. Head turned slightly to the left. Carved wing tips, fluted tail and rasped/gouged crest. In XOC. Mr. Mitchell's ink stamp is on bottom. 250-450

665. Miniature pair of preening hooded mergansers by Roger Mitchell, Kingston, MA. In XOC. 300-500

665A. Excellent pair of sleeping red-breasted mergansers by Roger Mitchell of Kingston, MA. Carved in the classic Cape Cod style with inserted hair crest, and carved, fluted tails. In XOC. Both bear Mr. Mitchell's ink stamp on the bottom. 300-500

666. Miniature pintail drake by Roger Mitchell, Kingston, MA. In XOC. 200-400

667. Miniature wood duck drake by Roger Mitchell, Kingston, MA. In XOC. 200-400

668. Miniature feeding mallard drake by R. Mitchell, Kingston, MA. In XOC. 200-400

669. Miniature ruddy duck drake by Roger Mitchell, Kingston, MA. In XOC. 200-400



670-671-672

673 Detail



673



672A

670. Very nicely executed miniature pigeon on a branch and burl base. Finely carved wings, wing tips, and primaries with an elongated, concave tail. Wonderful original paint with little visible wear. Tiny blunt to tip of bill. 300-500

671. Miniature wood duck drake by Wallace Lovell of Weymouth, MA. (1921-1976) Signed in pencil on base. Head turned to right. Nicely carved crest and shoulder groove. In XOC. 300-450

672. Miniature watch gander goose by Russ Burr of Hingham, MA. Carved wings and primaries with a dropped tail. Strong original paint. Tiny rub on tip of tail and repair to bill. 500-750

672A. Very rare early tack eye brant decoy by A. E. Crowell of East Harwich, Massachusetts. This is Crowell's best working brant decoy style. The paint is very strong, time darkened, and original. In "as found in rig" condition. Painted wing tips cross above the tail. Neck is made of two pieces of wood and the bill has been carved separately and doweled into place. There are some tight body checks and a very narrow 4 or 5 inch check above the tail. Under the tail a knot has fallen out. There are a couple of narrow checks on the head and wear to wood. The paint is completely off the bottom with some wood loss on one side and some "punk" wood remaining. 4500-7500



673A

673. Very rare black duck by A. E. Crowell. His earliest, ca. 1905-1910, best grade with carved and crossed wingtips, fluted tail, and dimple chip carving in the tail area. Decoy has been professionally restored with some of the mars on the body and head still visible on the original surface. 3500-5500

673A. Self-bailing scoter by Joe Lincoln ca. 1910. Well done bill carving. Paint is a combination of original visible beneath pleasing old gunning over paint which exhibits light overall wear. Thin crack in neck and thin tight check on right side. Small deep brand top and bottom of "CGR". The unique method of "self-bailer" construction was an innovation by Joe Lincoln that other Massachusetts makers copied. 500-1000



673B. Eider drake ca early 1900's may be from the north shore of Massachusetts. Applied bottom board and possibly hollow. Inlet head with classic carving to bill. Much original paint visible beneath a wash to the white areas. Areas of black gunning over paint have flaked away revealing much of the original black. Thin, tight, check on back. Lightly hit by shot. Great form on a quintessential New England species.

1000-2000

673C. Maine eider from the Eastport area. Hollow carved with an applied bottom board and typical inlet head. Classic style with the original spoke shave marks still apparent. Collector info indicates that the decoy was made in the 1930's and was used for many years as a scoter. This over paint was removed to reveal strong original eider paint which shows moderate wear and a few light rubs. Old crack in neck. Originally rigged as part of a string.

500-700

673D. Standard grade black duck ca 1915-1925 by Elmer Crowell. Original paint with wear on left side, body, head, and along grain lines. Loss of paint on head. Thin check runs partially down back. Lightly hit by shot and old nail repair to base of neck. Used on the Westport river in Massachusetts.

1000-2000

673E. Folky black duck by an unknown carver from the Mattapoisett or Marion area of the South Coast of Massachusetts. Distinctive and unique head and bill carving. Original paint with a darkening wash to areas of wear, especially on right side. Professional touchup to small area of puppy chew on bill while some chew marks remain on head and tail. This decoy was in the New Bedford Whaling Museum decoy exhibit and retains the exhibition number on the bottom.

1000-1500

673F. Oversized canvasback drake by Crowell. Typical rasping to the rear of head. Nicely repainted in the Crowell style. Decoy shows light wear. Few hairline checks on back. Crowell's oval brand is on bottom.

2000-3000



674



675



675A

674. Exceptional curlew ca. 1900 with head turned to right and slightly twisted in an inquisitive manner by an unknown New Jersey carver. Slightly over 16" from tip of bill to tail. For a rig mate pair see color plate XVII on page 39 of Fleckenstein's "New Jersey Decoys". Excellent and original in all respects. Painted surface on body shows virtually no wear. A few small rubs to time darkened wood on original bill. Superb animated form. Outstanding curlew by an accomplished New Jersey maker. Acquired directly from John and Isabelle Hillman several decades ago. 10,000-15,000

675. Lesser yellowlegs by Daniel Lake Leeds, Pleasantville and Somers Point, New Jersey (1852-1922). Carved wings and delicately forked wing tips. Outstanding original paint in about pristine condition. Minor blunt to tip of tail with a corresponding miniature crack. One or two miniscule flakes on back. Bill may be original. Written in pencil under tail: "yellowlegs". A spectacular example of this carvers work.

14,000-16,000

675A. Yellowlegs decoy by Taylor Johnson (1863-1929). In original paint with numerous shot holes painted eyes and original bill. Purchased from the John and Isabelle Hillman collection in 1979. Bill is all original with break that has been glued tight. 1500-2500

Provenance: Lagerman, Hillman Collection



675B



676



677



677A

675B. Very nicely carved yellowlegs from New Jersey possibly from the Cape May area. Original paint with light to moderate wear and some areas of paint separation along grain lines. Two or three small areas of roughness or shot hits on left side of head and neck. Lightly hit by shot on right side and small dent in back. Bill professionally replaced. 1200-1800

676. Outstanding black-bellied plover ca late 1800's by Obadiah Verity from the Seaford area of Long Island. Alert, high head, "grass bird". Carved with the stretched high head so that the decoy would stand out from the rig with its head well above the grass). The bill was added onto professionally and a tar like substance removed from the neck and lower head by Ken Delong. Same dark substance was applied to the eye area which has been cleaned. Carved wings and wing tips. Moderately worn original paint with rubs to wood especially on head and right side. Tight line wood seam on breast. Hit by shot with one skipping strike on left side. A very desirable and interesting pose. 4500-6500

677. Rare and early robin snipe decoy ca. 1900 by Samuel Rumsen, Cape May, NJ with stout body and unusual relief wing carving detail. In XOC with light wear. Struck by a few shot. Bill check has been glued tight and there is some paint loss. 2000-3000

677A. Seaford School black bellied-plover decoy ca. 1890 by the Verity family (Possibly John Roche). In wonderfully detailed excellent original paint with carved wing outlines with original bill. Minor scuffs and shot strikes. In superb as found "out of rig" condition. Never before in a decoy collection. 3500-5500



678. Very early plump Long Island plover made in the manner of John Henry Birch from LI ca mid to late 1800's. Typical early period "duck decoy like" two piece construction used for shorebird decoys from this period. Original bill. Very worn original paint with numerous areas of wood exposed with a warm patina. Lightly hit by shot. 1200-1800

679. Golden plover by Chief Cuffee with applied pegged wood oval on one wing and an in use repair to a knot which may have be glued back in place and touched up. In excellent original condition. Carved eyes, dropped wing tips. One shot hole on the back. 1500-2500

680. Oversized feeding willet by an unknown LI maker in the gray phase ca 1890-1900. Measures approximately 16" overall. Tack eyes and metal bill. Subtle feather blending on back. Lightly crazed original paint with usual minor imperfections found on antique decoys. 1500-2500

681. LI willet decoy ca 1900 in XOC. Beautifully carved heart shaped wing detail with a stringing hole in the tail. Bill has an old repair and a small chip from the lower side. Head dowel is popped due to age shrinkage. Head and neck are inset to the front of the body. Thin vertical neck check and two slivers missing from the neck joint. Red glass eyes. Small chip off end of bill. 4500-6500

681A. Black-bellied plover ca late 1800's from LI. In very nice original paint with in use wear. Wood around stick hole has significant wear and a 1/2" by 1/4" sliver of wood on the left side of the head has fallen off where there was a larger and deeper original in the making chip missing. 400-600
Provenance: Lagerman Collection



682



683



684



684A

682. Dowitcher by Joe King of Manahawkin, New Jersey, ca. 1890-1900. All original paint except as noted with light to moderate wear and some rubs to wood mostly on sides of body and head. Bill appears to be the original but was probably tightened at the spline and a crack has been repaired about midway up the bill. A thin crack on top of head was touched up at the time of the bill repair. There is a thin, tight crack on right side of head from beneath bill to rear of neck with an old three brad repair that may date to the time of the carving. A number of ink inventory marks on bottom and the species and maker are noted in large letters under the tail. Also written in pencil: "W. Mackey 59". This would be the date Evans acquired the decoy. Hal Evans purchased almost all of his shorebirds from Bill Mackey. 3500-4500

Provenance: Lagerman, H. B. Evans Collection

683. Black-bellied plover by Harry V. Shourds of Tuckerton, New Jersey (1861 – 1920). Original paint with extremely little wear. A few very small flakes or blemishes on bottom. Minor chip of paint missing where bill joins head on right side. One short blemish on left side appears to date to the time of carving. Lightly hit by shot on left side with a few very short ripping scars. A very desirable decoy by one of New Jersey's acknowledged master makers. 6000-9000

684. A large drop wing curlew attributed to the Burr family of Hingham ca 1890-1910. Three piece vertically laminated construction with the wings applied and pegged to the body. Carved wooden eyes. Original paint with moderate wear and some small rubs to wood on lower breast and underside of tail. Right wing tip and bill replaced. Small chip on right base of neck. Heavily hit by shot, mostly on left side. 2500-3500

684A. Diminutive two piece peep ca late 1800's from the North River in Norwell, Massachusetts. Made from a very light weight material with original stick firmly attached. Chip carved surface. Old thick paint with some light heat crazing appears to be the original under a coat of possibly, linseed oil. Small sliver on base of bill professionally. One of the smallest working decoy we have seen. Peeps were used in the Victorian millinery trade and mounted on the brims of hats. 800-1200



684B



685



686



687



688

684B. Plump two-piece yellowlegs ca late 1800's from the North River in Norwell, Massachusetts. The two-piece construction method is the earliest. Chip carved "root head" type. Thickly applied paint appears to be the original with light wear. The belly may have 100 year old over paint. Crack in bottom has been filled long ago with 'wood dough' or a similar product. Bill replaced with stub of the original still visible. 800-1200

685. Golden plover ca late 1800's in breeding plumage from Nantucket, Massachusetts. Nice "wish-bone" shaped split tail. A full-bodied plump little decoy which appears to be in fine original condition. Paint has been applied with both a brush and match stick. Match stick used for multi-colored dots. Eyes are made of glass and the bill may be made from baleen. Structurally sound. 5500-7500

686. Unusual early root head dove decoy ca. late 1800's. Part of the bill is broken off and missing. Head turned back in a preening posture. Original paint with light wear. A few very small flakes to wood and a small knot visible on the left shoulder. Original stick hole had been plugged and has been re-drilled. 800-1200

687. Ruddy turnstone by Mark McNair. Carved in a style influenced by the so-called "banana" birds of Nantucket but with the addition of applied, raised wings. Carved shoulders. Swirled, scratch feathering to original paint which has been aged to simulate wear. One very tiny white smudge on top of head. 800-900

688. Fine example of a feeding black bellied plover in the Verity style by Mark McNair. Excellent original paint and condition with simulated "shot hits". 700-900



689



690



691



692



693



694

689. **Peep by Mark McNair.** Carved in the Verity style. Excellent original paint. Simulated shot hits. Carved "McNair" under tail.

700-900

690. **Diminutive peep by Mark McNair.** Carved in the Verity style. Excellent original paint and condition. Carved McNair under tail.

700-900

691. **Forked tail tern in the Long Island tradition by Mark McNair.** Excellent and original in all respects. Carved "McNair" under tail.

900-1200

692. **Split tail ruddy turnstone by Dave Ward.** Head turned slightly to left with carved raised wings and primaries. Excellent original paint and condition. Stamped "DBW" under tail.

800-1000

693. **Black bellied plovers by William Gibian.** Finely carved wings and shoulders with raised tail and expertly delineated primaries. Excellent original paint and condition. Carved "Gibian" on bottom.

900-1200

694. **Black-bellied plover by David Ward of Connecticut.** Split tail with carved wingtips. Mint and original in all respects. Stamped "DBW" behind stick hole.

700-900



Heron Hunter



695. Lot of two shorebirds. Tucked head curlew from New Jersey. Original paint with moderate to heavy wear. Several sizable rubs to wood on left side and on head. Missing long knot on left side probably dates to time of carving. Tiny checks on right side of head and a raking shot scar on left breast. Bill appears original. Black bellied plover painted in the Long Island style. Distressed original paint with simulated shot holes. Few knots visible. Makers and period unknown.
500-750

696. Thin black bellied plover with split tail and hole in lower half for stringing. Distressed original paint. Maker and period unknown.
300-450

697. Peep with carved wings, shoulders, and cheeks. Appears to be made of dense cork. Original paint with very light overall wear and a few small flakes on top of head. Chips to cork on tail and left side of head. Slight separation where bill joins head. Slight blunt to tip of bill. Maker and period unknown.
300-450

698. Curlew from the Eastern shore of Virginia. Made in the manner of the Cobb family. In dark natural wood finish with carved wings. Possibly by Reggie Birch. Two dents or scratches on back and minor separation where bill joins head. Minor roughage to tip of tail. Maker and dates unknown.
300-450

699. Feeding black bellied plover with carved wings and tail. Eye grooves reminiscent of the "lumberyard birds". Original paint with moderate gunning wear and some rubs to wood, especially on tail edges. Raised grain on left side appears to be intentional to mimic feathering. Replaced bill and carved "RF" under tail. Maker and dates unknown.
300-450

Several of the choice Alexandria Bay decoys below are from the Harold Herrick collection. Mr. Herrick acquired several of his decoys from Ozzie Steele who owned a bait & tackle shop in Clayton, NY. Some of the decoys have the information as to maker on the bottom and some have the date acquired as well. Much of the information below was found in "Decoys of the Thousand Islands" by Stewart and Lunman.



699A(PR)



700

699A. Exceedingly rare half-size wall mounts by Chauncey M. Wheeler (1862 - 1937) of Alexandria Bay, New York. Wheeler was "One of the most prolific carvers in Alexandria Bay and dean of the Holland St. Decoy Makers." He was the first in the area to carve a definite eye line, make oversized decoys, and create decorative full sized flying ducks and half flying birds. This is the only known pair of half model mallard flyers. From the estate of Chauncey Wheeler and Wheeler home center of the Holland Street boatyard on Alexandria Bay. According to Marie Tousant, daughter of Chauncey Wheeler, very few flyers were made and most were given by Wheeler as personal gifts. This one of a kind set remained in the family home where they've been on the wall for the past 75 years. See "Chance", The Biography of Captain Chauncey Wheeler by Harold Reiser III, pages 21 & 25. 30,000-35,000

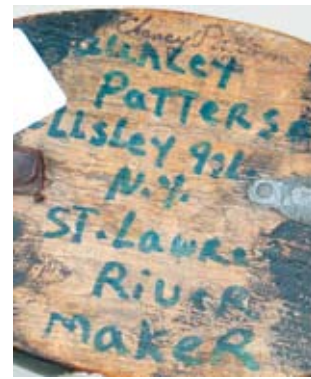
700. Goldeneye drake in immature plumage by Chancy Patterson 1904 – d) of Wellesley Island. Called "He-She" decoys by local gunners as a decoy they could pass for either a

hen or a drake. In fine original condition. Surface may have a thin coat of sealer. Two tiny dings to wood near tip of bill on lower edge. Three small shot pellets imbedded on left side of face that made a small fracture around one shot. Glass eyes, (one cracked) carved nostrils, mandibles, and shaping under bill. Leather stringing loop. Rectangular lead balance weight attached with nails to the bottom. Chancy often guided 3 or 4 days a week. Careful examination of a Patterson decoy shows how skilled Chancy was at wet-on-wet feather blending. Nice stippling on the rump and under the tail help identify his work. Many have a "CP" scratched on bottom. This is the finest example we have had the pleasure to handle. It has great form and the paint that is very accomplished. Bottom reads: "To Hal Herrick in 1982" and "Chancy Patterson from his gunning rig". Mr. Herrick has printed on the bottom: "Chancy Patterson Wellesley Island N. Y. ST. Lawrence River Maker". Glass eyes. Head swivels about 50 degrees right or left. 2000-3000

Provenance: Herrick Collection



701



701 Detail



702



703 Detail



703

701. Bluebill drake by Chancy Patterson (son of Charles) Wellesley Island. Chancy was a "Typical Riverman and often guided 3 or 4 days a week". In all original gunning paint by Patterson with a possible re-touch to the white on the sides. The black overlaps the combing but this was "probably" a trimming of the combed area done by Patterson when making the decoy. Signed "Chancy Patterson" in script for Hal Herrick. 1000-1500
Provenance: Herrick Collection

702. Goldeneye "long-neck" in spring plumage by Frank Elmer (Goldie) Coombs (1882 – 1958), Alexandria Bay, New York. "One of the most talented of Chauncey Wheeler's protégés -- He was responsible for initiating the well-known Alexandria Bay 'long neck style'". Glass eyes. Fine original paint with light rubs and dings to the surface. There is a rub and possible touch up to a small area on the top of the head. Small scrape to wood on lower left. Great example of an Alexandria Bay decoy in the alert pose. 1500-2500
Provenance: Herrick Collection

703. Redhead drake "long-neck" by Frank Coombs (1882 – 1958), Alexandria Bay, New York. In very good original paint with the usual dings and rubs to the surface. The combed paint across the back is thin but still very good. Small chip off the edge and underside of the right bill edge. Written on the bottom is: "Frank Coombs ST Lawrence River Maker". Possibly written by Ozzie Steele or Hal Herrick Sr. 1500-2500
Provenance: Herrick Collection



703A



704



705



705 Detail



706

703A. Bluebill drake by Alex Bay's Frank "Goldie" Coombs (1882 – 1958). In near mint original paint with combing on the back. Obviously this decoy has seen minimal usage. Fine combing on the top of the body. There are a few of the usual very minor rubs and dings. 1500-2500

704. Bluebill drake by Samuel Joseph Denny (1874 – 1953), Clayton, New York. According to the book by Stewart and Lunman, "He could legitimately lay claim to the title 'Master Clayton Carver'". He made some of the finest gunning decoys made along the St Lawrence. The author's later state that Denny once "tore up an order for 1000 decoys from Abercrombie and Fitch". Finely combed paint on the back. Glass eyes. Bill "may" be re-coated. Small white drip on top of right wing flash. Small dent on the top right side of the head and another is near the upper right wing. A shot strike ripped a small piece of wood out of the top of the tail. The bottom has been coated with an olive drab paint that has dripped onto the lower sides. Obviously the bottom was painted while upside down. O. L. S. printed on the bottom for Ozzie Steele. 1500-2500

Provenance: Herrick, Steele Collection

705. Black duck by Samuel Joseph Denny (1874 – 1953), Clayton, New York. In excellent original paint with minor touch up to a couple spots on the head, near knots, and two narrow seams. A screw has been inserted in the underside of the bill near the nearer the area where it joins the head to reinforce a check in the bill. 2000-3000

Provenance: Herrick Collection

706. Black duck in fine original condition with light wear and dings mostly along the edges. Maker is Bob Birchler of Syracuse, NY. ca 1958. Given to Kerr in 1960. Information recorded on the bottom also has the signature "Robert G. (sp) Kerr on a library label glued to the bottom by Kerr. Raised and separated wings. Head turned to the right and angled downward as if getting ready to feed. Another tag reads: "Decoy Collectors Guide April June 673". 400-600

Provenance: Herrick Collection



707



707A



707B



707C

707. Flying wall model of a cock pheasant by Roy Conklin of Alexandria Bay, NY. Approximately 24 inches long. In fine original paint. 500-1000
Provenance: Herrick Collection

707A. Graceful black duck by Kenneth H. (Bud) Huntley, Gananoque, Ontario. Excellent original paint with light overall wear. A few very light rubs, scuffs or blemishes along edge of tail and a small area on lower left edge. A few small separations along grain lines on right breast. Head slightly loose on base and a small knot becoming visible behind head. 500-750

707B. High-head oversized canvasback drake by the Pratt factory. Original paint shows light to moderate wear with some rubs and flaking to wood, especially on rear of sides, edge of tail, and along base. Hit by shot. Conjoined "TF" on bottom. 300-500

707C. Excellent example of a canvasback drake by The Stevens Factory. Strong scratch feather detail readily visible on back. Small amount of light horizontal rubs or scuffs to undercoat. Very small rubs to time darkened wood on edge of tail and bill as well as a small area near balance weight on bottom. Three or four small dents or blemishes on back, one or two on top of head, and three or four on bottom. May have had a bill repair and paint taken down to original with some in painting. Black light does not show any flaws. Retains 85% original paint. 1500-2500



707D



708(2)



708(2)



708A



708B

707D. Oversize eider hen by Obadiah Verity or the Verity family. Carved eyes. Worn to original wood except for original traces and paint on the bill. Few gouges on wood are original to carving. Hit by shot with some gouges and chips to bill. Deeply branded: "H. T. Golder – Bellmore".

1000-1500

708. Lot of two cork bodied geese by Len Tucker, West Sayville, Long Island, N.Y. Carved wings and tails. Thickly carved necks. In a combination of some original and some gunning repaint with moderate wear. Heads were coated with some substance, possibly linseed oil, some of which is on the surface.

200-400

708A. Hollow "short body" redhead drake by Tom Chambers of Long Point, Ontario, ca 1900. Lightly worn and crackled paint under a coat of sealer. Short thin check behind right eye. Some minor paint loss at base of neck and a linear blemish to wood behind neck. Traces of old line wrap marks. In superb original condition with a thin coat of sealer on the surface. Branded on bottom: "J. T. McMillan".

Provenance: Powlovich Collection

2000-3000

708B. Very early black showing the "Pringle" influence by Ken Anger. Nice original paint with light overall wear. Minor roughage to tail and bill tips. Very lightly hit by shot with minor wear along bottom edges. Bottom stamped: "Frank H. Kuhn".

1200-1800



709



710(PR)



711



712

709. Rare blue-winged teal hen by Ken Anger. Original paint with light to moderate wear overall. Few small rubs to wood on top of head and some minor roughage to edge of tail. Layer of varnish to bottom and to keel. Painted initials under old collector tag on bottom appear to be possibly "HR". Acquired in 1982.

2000-3000

Provenance: Lagerman Collection

710. Pair of bluebills by Ken Anger of Dunnville, Ontario. Fine original paint on hen with light wear and a few rubs and scuffs to primer of wood. Hit by shot. Drake is mostly original paint with some old touchup to the white on the sides. Area of roughage or repair as well as a chip on edge of tail. Small chip on right side of bill.

800-1200

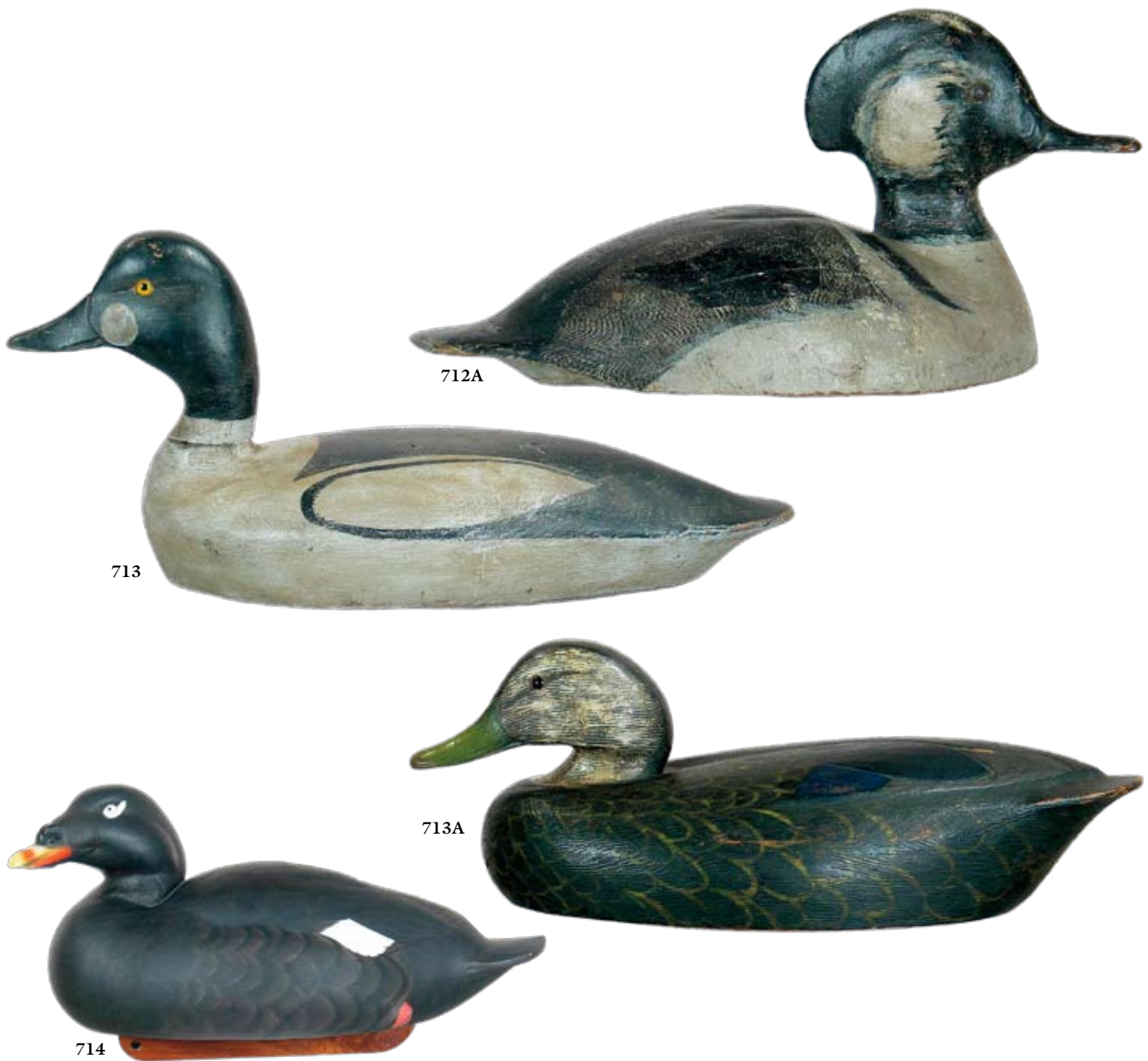
711. Very early "long neck" bluebill hen with personality by D. W. Nichol of Smith's Falls, Ontario. In wonderful swirled all original combed paint. This is a highly prized and extremely scarce decoy in any condition. Some of the usual minor wear on body, breast, and lower sides. Acquired in 1977 from Hal Evans. This is one of the finest D. W. Nichol bluebills known. In fine original overall condition.

Provenance: Lagerman, Hal Evans Collection 1500-2500

712. Bluebill drake by D. W. Nichol in fine original paint with light overall wear. Wonderfully swirled original paint achieved with the skillful use of graining combs. A rig mate to the above lot and purchased as a pair from Hal Evans. A few very minor rubs and dings to wood on body and breast. Light rubs to age darkened wood on top of head and tail. In excellent structural condition. Acquired with lot 711 in 1977 from Hal Evans.

1500-2500

Provenance: Lagerman, Hal Evans Collection



712A. Rare and very graceful example of a hooded merganser drake from Canada, ca. 1920. Head turned to the right with a unique additional inquisitive twist. Early tack eyes, tiny original bill, and finely carved crest. Mostly original paint with fine combing detail on back shows light overall wear. White areas may have received a wash or several thin dry brushed coats were applied during the making. The paint is extremely old as is the decoy. Few small flakes on body and some minor rubs to primer on time darkened wood on crest and tail edges. Small indentation on center of back is an original blemish in the wood that dates to the time of carving. Tight partial check on right side. Old notation on bottom reads: "Made for Stan Haffie by - - - Mason about 1920 - seller Ray Rombough - Gananoque, Ontario". Acquired from Marshall Jennison in 1974. 3000-4500
Provenance: Lagerman, Jennison Collection

713. High head whistler drake by Chauncy Wheeler. Bird appears to have had over paint removed and a wash applied to the white areas and possible some of the black. A few small rubs to old dark wood on top of head and edge of tail. Two small shot scars or equal at base of neck. 4500-5500

713A. Black duck by Ken Anger. In superb original paint with very light wear. Few minor rubs along tail edge and near wing tips. Bill had a hairline check nearer the base of the bill which has been glued tight. Acquired in 1976. 800-1200
Provenance: Lagerman Collection

714. White winged scoter by Charlie Prinz. Head turned sharply to the left with very detailed bill carving. Crossed wingtips, carved primaries, and fluted tail as well as thigh and upper leg carving. Excellent and original paint and condition. Branded "Prinz - 96" on bottom with signature "white wing scoter - Charlie Prinz". 300-450



714A. Award winning American merganser drake by **Charlie Prinz**. Head turned to the left with subtle musculature and excellent feather painting. Immaculate original condition. This bird won “Best Diver Decoy”, “Best of Species” and “Best of Show” at the 1999 Point Mouillee Waterfowl Festival – Mid West Decoy Contest. Winning ribbons accompany the carving. Branded on bottom “C. Prinz – 98”. 450-650

714B. Early bluebill hen ca. late 1800's by **Captain Sammis, Long Island, New York**. Head somewhat forward in a swimming pose. Original paint on body and head with a thin in use touchup to the white areas. Few light rubs and flakes to wood on top of head, back and right side. Very minor roughage to tips of tail and bill. Dowel visible at top of head and knot visible under tail and on back. Desirable Long Island decoy. 500-750

715. Mallard drake by **Charles Althoff (1859-1942) of Princeton, Ill.** Ca. 1890-1900. Used at the Princeton Gun Club. Acquired directly from J. Burrows of Dover, Ill. in 1969. Carved wings with raised wing tips. In a remarkable state of preservation for such an early decoy. Tight check on right side of body. Original paint with wear on body and a fair amount of professional repaint to head and areas of the body. *Provenance:* Lagerman Collection 1500-2500

716. **Charles Althoff mallard hen ca. 1890-1910**. In fine original paint with a reasonable amount of in use wear considering the age of this decoy. Used at the Princeton Duck Club. A few small rubs and dings to surface. Professional repair to crack in neck. Hairline check on right side. Acquired with a small group of Althoff mallards from J. Burrows in 1969. This hen and the drake above were the two best birds in the rig.

Provenance: Lagerman Collection

2000-3000

717. Early hollow pintail drake by **Charles Walker Sr.** Acquired directly from **J Burrows of Dover, IL** in 1969. Used at the Princeton Gun Club in Illinois at the same time as the Althoff mallards. Nicely carved head and bill. Original paint exhibits light to moderate wear and fairly uniform crazing with some small blemishes to the surface. Rubs to old dark wood along edge of tail and on top of head. Some small areas of minor flaking on sides. Weight removed and small painted “DM” on bottom. 2000-3000

Provenance: Lagerman Collection



718. Pintail drake ca 1940-42 by Charles Perdew, Henry, IL. In good original paint by Perdew with minor age imperfections. The white may have a thin wash over the first coat by Perdew. The original Perdew weight on the bottom. The weight is stamped "SK" for Stanley Koslowsky, a member of the Crane Lake Gun Club in IL. and the bottom has the blind # stamped on it. Few light shot hits. Retains original Perdew weight and the "II" painted rig mark. 3500-4500
Provenance: Ed Moore Collection

719. Hollow carved mallard hen from the Illinois River. Paint may be the original and is protected by a sealer. Thin crack through bill otherwise in excellent structural condition. 1500-2500

719A. Rare canvas over ground cork mallard drake by John Tax ca. 1939. Original paint with light wear and some small scuffs to bare canvas. Retains strong original stencil which reads: Manufactured by – John Tax – Osakis, Minn. – Patent Pending". See page 85 in Johnson's Canvas Decoys of North America for more information on this maker.

2000-3000

720. Turned head crow decoy with glass eyes by Charles Perdew of Henry, IL. Paint may be original with a coat of sealer or wax on the surface. Typical wire legs. Two dents with paint missing on the lower breast. 900-1200



721



722



723



724



725

721. Fantastic sculpture of a Seneca Lake canvasback drake with a deeply inlet head. High ridged back rolls sharply to an upswept tail. Paint is original on body with possible gunning touchup to neck check. Some minor rubs to paint and some puppy chews to tip of bill. Old in use repair to crack in neck. Thin hairlines on back and thin tight check on bottom. Branded "WHC". Acquired in the late 1960's, early 70's.

1500-2500

Provenance: Lagerman, George Thompson Collection

722. Redhead drake by Ben Schmidt. Overall light to moderate wear to mostly original paint. Breast and front of head have dried and there are numerous tiny checks in these areas. Two tiny cracks in tail.

600-900

723. Bluebill drake attributed to Walter Snow from Centerline, Michigan. Snow was a neighbor of Ben Schmidt. Carved wingtips and shoulder grooves. Original paint with light overall wear. Small dent and flake on left side and two small chips on tail. Keel removed and painted "DL" on base.

300-500

724. Early slightly smaller lesser scaup drake by Ben Schmidt. Head turned to the right and carved in that pose. Carved wing tips, stamped feathering, and rasping to rear of head. Excellent original paint with very light wear or high spots on the carving. Small rubs to wood on edge of tail and edges of wings.

400-600

725. Bluebill drake ca mid to early 1900's by Ben Schmidt of Centerline, Michigan. Typical carved tail feathers. Head slightly loose on body. Hit by shot on left side. Original paint with some possible old strengthening to small parts of some white areas. Two "RHB" hot brands on bottom.

400-600



726



727



728



728A
(PR)



729



730



731



732

726. **Fine bluebill drake by Ben Schmidt.** Usual carved wings with additional carving to primaries and speculum area. Original paint with very light wear. Minor rub to tail and bill tip. Hairline check on left wing. 500-750

727. **Bluebill hen in a head forward or swimming pose by Eric Schneider.** Signed and dated 1957. Carved wing tip feathering, fluted tail, and light rasping to rear of head. Excellent structural condition with light to moderate gunning wear and rubs to original paint. Metal keel. 200-400
Provenance: Swain Collection

728. **Black duck by Frank Schmidt, brother of Ben Schmidt.** Head turned slightly to the right with typical carved wing tips and stamped feathering. Moderately worn original paint with rubs to wood, especially on head. Areas of roughness to breast and tip of bill. Head slightly loose and right eye cracked. 300-450

728A. **Pair of two-thirds life size black ducks ca. 1950 by Benjamin Schmidt.** One has had a professional bill restoration. Otherwise in excellent original condition. Purchased directly from Ben Schmidt by a LI collector-dealer. 400-600

729. **Bold example of a canvasback drake from Michigan with a unique inlet cardboard tail.** Original paint with nice combing on back has darkened slightly from time. Small flake on right center of back. Tail is frayed and an old tear has been repaired with tape. Head swivels on fastening screw. 250-450

730. **Mallard hen with carved wing tips and deep ice groove.** Fine original paint with no visible wear. Bill appears to have been made as a separate inlet piece. Head swivels on neck seat. Painted "Pelton" on bottom. 250-450

731. **High head canvasback drake by Pecor Fox.** Surface left with rough rasped finish to reduce glare. Two piece laminated body with the body halves meeting directly beneath the thin, paddle tail. Original paint with light overall wear. Original keel. 200-400

732. **Canada goose decoy with cork flotation attached to the bottom.** Professional restoration to the end of the bill. Found in the Narragansett Bay area but origin unknown. 150-200



733



734



734A(PR)



734B



735



735A

733. **Folky and bulbous, hollow goose.** Very light weight for a decoy of this size. Paint appears to be mostly gunning original on body with light wear and crazing. Neck and head have received in use touchup. Head has been married to body with recent dowel repairs and is loose and easily removed. Long horseshoe type weight runs length of bird. 150-200

734. **Canada goose by R. Madison Mitchell.** Nice, thickly applied OP. Tight crack in neck and multiple small checks in body. Bears "CHS" brand as well as electric pencil signature "R. Madison Mitchell - 1955" and ink "Madison Mitchell - Havre de Grace" on bottom. A fine example by this famous Maryland maker. 400-600

734A. **Pair of blue-winged teal by Paul Gibson of Havre de Grace, MD.** Excellent original paint with no wear. Excellent original structural condition. Signed on the bottom of both: "Paul Gibson - Havre de Grace - Md. - Maker and Painter - 1984". Purchased in the mid 80's possibly directly from Gibson. 300-500

Provenance: Powlovich Collection

734B. **Canada goose by Madison Mitchell, Havre de Grace, MD.** Original paint under a coat of sealer with very light wear overall. A few very light marks to paint on right side. Few tight hairlines on breast and filler at nails on top of head becoming visible. 300-500

Provenance: Powlovich Collection

735. **Hollow "Jersey Shore Model" goose by Ira Hudson.** Old weathered veteran with worn and flaking gunning over paint. A number of cracks and splits in neck and body from years of use. 500-1000

Provenance: Gonet Collection

735A. **Hooded merganser drake ca. mid to early 1900's.** Attributed to Doug Jester or a member of the Jester family of Chincoteague, VA. Original paint with moderate wear and a number of flakes and rubs to wood. Structurally sound. 500-1000



735B. Canvasback hen possibly from the North Carolina area. Carved tail with a pronounced ridge running to rear of back. In repaint done many years ago with possibly some original showing beneath flakes on right side. Structurally good condition. Collector's notation on bottom attributes the decoy to Ned Burgess. 300-500

735C. Bluebill drake by Madison Mitchell. Original paint under a coat of sealer with very light uniform overall wear and one small blemish to the paint at left base of neck. Thin tight check on left back and filler at nails on top of head becoming visible. Branded "JFG" on bottom. 250-450
Provenance: Powlovich Collection

735D. Working canvasback hen by Madison Mitchell from the Havre de Grace area of Maryland. Original paint with moderate to heavy wear showing numerous areas worn or flaked to wood. Numerous tiny dents and hit by shot. 150-300

735E. Mallard drake jewelry box by the Ward brothers, Crisfield, Md. Head turned strongly to the right. Entire $\frac{3}{4}$'s of the body lifts to reveal two compartments within. One small old repair to back just to the right of the hinge and a tiny chip missing in filler on left side of hinge. Original paint with extremely light wear. Remnants of an old pencil or pen notation on back where a previous owner states "I love Michel". Original Ward notation on bottom which reads: "1 of 24 - By - L.T. Ward Bros. Lem Ward - Steve Ward (signatures) - 1971". 800-1200

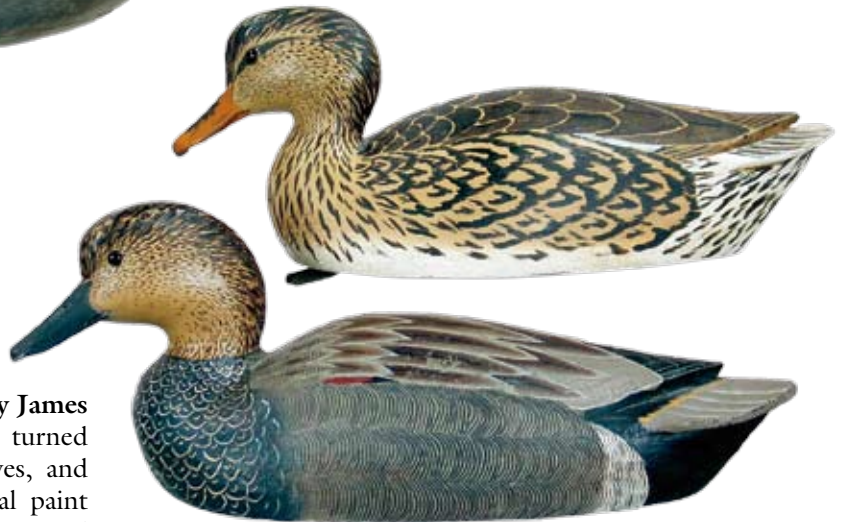
736. Gadwall hen by Jim Schmiedlin of Bradfordwoods, PA. Head turned to the right. A hunting decoy from Mr. Schmiedlin's personal rig with a few shot hits on the left side, some of which resulted in very short skipping shot marks. Beautifully carved head, musculature, wing tips, and tail. Excellent original paint with some rubs on tail and bill tip. It is Schmiedlin's practice to weigh every decoy, touch up paint if necessary, and wipe every decoy with linseed oil at the close of each season. This decoy has its hunting history written in pencil on the bottom by Mr. Schmiedlin along with his "JAS" brand and painted address. 4000-5000



737(PR)



738



738A(PR)

737. Pair of oversized bold hollow canvasbacks by James Schmiedlin of Bradfordwoods, PA. Both heads turned slightly. Carved wingtips, deeply cut shoulder grooves, and wing delineation down the center of back. Original paint with light gunning wear. Some light rubs to primer or wood on high spots and along edge of tail. Drake hit by shot on body and head with a few pellet hits. Both have the "JAS" brand on bottom along with the painted name and address of Mr. Schmiedlin. Pencil notation indicates that the birds were acquired in 1987. 6250-6750

738. Oversized tucked head red-breasted merganser by James Schmiedlin of Bradfordwoods, PA. Head turned sharply to left. Finely carved head, wings, and tail. Original paint with some small rubs to primer on back and tail edges as well as a few small scuffs on breast. Minor separation along bottom board. Thin crack follows grain line for about one half the decoy on the right side and back. Mr. Schmiedlin's typical painted name and address and "reward info" on bottom. 2500-3500

738A. Pair of outstanding gadwalls by Grayson Chesser of Jenkins Bridge, VA. Both heads turned slightly to the side. Carved raised tail and rasping to rear of head. Thick original paint with no visible wear. Rigged but seemingly never used. Both have the carved "C" for Chesser on the bottom. Chesser is one of America's finest early carvers who makes decoys in the early traditional manner. 800-1200



738B(PR)



739



740



741(PR)

738B. Matched pair of hollow redheads by Michael Valley of Prairie du Chein. Thin, delicate high neck model. Thick, rich, original paint with detailed scratch and comb painting. Excellent original condition. Both signed on bottom: "Michael J. Valley – Prairie du Chein – Wi." 600-900

739. Primitive root head loon from the Maritimes. Original paint on back and head with gunning touchup to white. Light wear overall. Three piece body construction with slight separation along mid – horizontal seam. Small tail chip probably dates to time of carving. There is a small old chip on the bill tip and a small hole on the back. 1000-1500

740. Large finely executed goose from PEI attributed to Roy Mills. Typical two piece head in a forward swimming pose. Split wing tips and carved tail. Strong original paint with very light overall wear. A few very minor rubs. Small oval crack along grain lines on back with an associated small chip. Minor loss of some filler at nail attachment at rear of head. Bottom has inset copper pipe to allow the decoy to be used as a field stickup as well as a floater. Fine example of a PEI goose. 500-1000

741. Pair of perky goldeneyes from Nova Scotia. Paint is mostly original with some working t/u. Painted eyes and interesting bill carving. Found by the late Robin Starr in Nova Scotia thirty or more years ago. Robin Starr was the son of the late Dr. George Ross Starr. 450-600



742



742A



743



744

742. This greater yellowlegs ca 1915 by Elmer Crowell of East Harwich in the walking pose is one of the very best we have handled. It retains all of its mellow dry brushed original paint which is still in virtually mint condition. One small minor blemish to the paint on the painted rock base near the right foot. All original with no structural repairs. The early deep oval hot brand is on the bottom of the base.

22,000-26,000

742A. Delightful lesser yellowlegs by Anthony Elmer Crowell. As near mint as an antique decorative shorebird can be. Mounted on a realistically carved and painted quahog shell base by A. Elmer Crowell. Head turned and tilted to the right in an inquisitive pose. Retails the rectangular stamp on the bottom and Elmer's ink signature in script "A. E. Crowell". Also written in pencil: "Summer Yellowlegs - Aug1932"

18,000-24,000

743. Life-size split tail walking sandpiper on a carved painted quahog shell by A. E. Crowell, East Harwich, MA. There are a few minor imperfections such as a few tiny dings to the paint and a narrow age check on the shell. Professional restoration to bill and putty on the feet. A delightful little bird.

5000-7500

744. Bluebird by A. E. Crowell. All original paint with a warm patina. Retains very strong and crisp rectangular "Maker" stamp as well as the pencil "bluebird" notation. Three small holes in a triangular pattern on base from old collection identifier. Probably from the Dr. John Cunningham collection.

5500-7500

The following three carvings by Arnold Melbye (1909-2000) of Bass River on Cape Cod are examples of three of his very best works. Melbye, a hunter, amateur naturalist, and artist, was encouraged by his contact with Elmer Crowell to develop his carving and painting skills. Melbye's carvings were always eagerly sought and difficult to acquire. The combination of the accuracy of his carving and painting skills are remarkable. His peers referred to him as the Dean of American Bird Carvers.



744A. Outstanding life size stilt sand piper by celebrated Cape Cod carver Arnold Melbye of Bass River, Massachusetts. The head is turned to the left and slightly downward. Carved with a split tail with finely crossed wingtips, carved primaries, and numerous individually carved secondary feathers. Shoulder and bill detail. In excellent original condition in all respects. Lightly carved under bird between legs: "A. Melbye". Also signed on bottom of mount in pencil: "Arnold Melbye – South Yarmouth – Mass 74". Retains a prior owners tag with the date "25 December 1984" and the notation "stilt S P". Stands approximately 8" tall including the driftwood base. Bird measures approximately 8 1/8" from tip of bill to wing tips. 4000-5000

744B. Early life size walking yellowlegs by celebrated Cape Cod carver Arnold Melbye of Bass River of Massachusetts. Split tail with carved wings, crossed wingtips, and subtle primary detail. Head turned to the left with almost a 'minnow in the throat' appearance. In excellent original paint. Minor hairline cracks in gesso on thighs. Stands approximately 9 1/2" tall including driftwood stand. Bird measures approximately 11 1/4" from tip of bill to tip of wingtips. No visible signature. 3500-4500

744C. Extremely fine wood thrush by celebrated Cape Cod carver Arnold Melbye. Mounted on a twisted cedar branch designed to be hung on the wall. Head turned to the left with deeply carved wings and dropped wing tips. Carved primaries and fluted tail. Excellent original paint and condition. Lightly carved on the bottom of the bird between the legs: "Melbye". Bird measures approximately 6 3/8" from tip of bill to end of tail. 3500-4500



745



745A



745B



745C(3)



745D

745B. Decorative turned-head ruddy turnstone in the manner of the Ward Brothers in Crisfield Maryland. Possibly by "Toots" Lawson. In excellent original paint with a few dots of paint missing from the edge of the tail. Glass eyes. Carved raised wings. 500-750

745C. Lot of 3 duck heads. Two canvasback heads by noted Connecticut carver Keith Mueller together with a pheasant head that is skillfully carved by an unknown maker. Identified on the bottom as an Elmer Crowell which is not accurate. Also on the bottom is East Hardwick, MA. 250-350

745D. Silhouette of a canvasback by the late artist William Koelpin, Oconomowoc, WI. Detailed stamping, gouge work and light rasping. Original stained natural finish with no wear. Has a "foot" to allow it to be free standing but can also be used as a wall mount. Retains Koelpin's ink stamp as well as his signature and date: "Bill Koelpin - 80". 200-300

745. Extremely rare folk art carving of a Baltimore oriole by Gus Wilson, South Portland, ME. Great paint with some light crazing, painted tack eyes and typical bent wire legs. Tip of the bill was blunted and professionally restored. This is the only known example of an oriole by Gus Wilson known to this cataloger. 4500-5500

745A. One half scale grouse by Frank Finney. Carved dropped wings with fluted tail and carved primaries. Excellent and original in all respects. Carved "F" on bottom. A great example of this Virginia folk artist's handicraft. 750-1250



746



746A(PR)



747



747A



748-749



750



751



752

746. **Pintail hen head by A. E. Crowell.** Mounted for use as a paper weight. In pristine original condition. 3500-5500

746A. **Miniature pair of pintails on burl by Russ Burr.** Drake is standing guard over a tucked head, resting or nesting hen. Carved wings and delineated wing tips on both with an elongated tail on the drake. Paint excellent and original with a couple of tiny flakes touched up. Retain Russ Burr ink stamp. This is a prime example of his best work. 900-1200

747. **Early miniature cock pheasant by A. E. Crowell.** Professional repair to tip of tail. Original paint in excellent condition. May have originally had the Crowell stencil or the blue paper label. 2000-2800

747A. **Miniature reaching crook neck Canada goose by A. E. Crowell.** Fine original paint with extremely fine crazing on back. Excellent structural condition. 2000-2800

748. **Miniature American merganser Drake (Gooseander) by A. E. Crowell in XOC with the impressed rectangular brand.** 2200-2600

749. **Miniature blue jay by A. E. Crowell.** Excellent and original in all aspects with early paint. Paper label missing. 1500-2000

750. **Kingfisher by A. E. Crowell of East Harwich, Massachusetts.** In excellent original condition. Signed in ink "A. E. Crowell & Son, Harwichport, Mass." 1500-2500
Provenance: Joseph French Collection

751. **Miniature quail by A. E. Crowell.** One of his earliest examples. In excellent original condition and his best paint. It looks like the number "929" written on the bottom. The paper label is missing and there is a small amount of glue residue on the bottom where the label would have been. 2000-3000
Provenance: Joseph French Collection

752. **Miniature turnstone by A. E. Crowell ca. 1920's.** Tiny bill accurately turned up. The actual specie uses the curved bill to turn over stones and so the name. In excellent original condition and in his best early paint. This is from the collection that had the bottoms painted black and the specie "TURNSTONE" etched there as well. Also stamped with the rectangular brand. 2500-3500
Provenance: Joseph French Collection



752A(PR)



753



754



755



755A(2)



756(3)



757



757A

752A. Pair of half life size flying wall mounts of pheasants. Original paint with minor rubs to wing tips. Minor separation where left wing joins body on hen. Illegible signature on male. 300-500

753. Miniature Curlew in the running posture by Steven A. Weaver of Forestdale, MA. In excellent original condition in all respects. Outstanding piece by one of Cape Cod's finest bird carvers. 800-1200

754. Miniature black-bellied plover by A. E. Crowell has restoration to the paint by Becky Walker. Rectangular brand on the bottom. 400-600
Provenance: Joseph French Collection

755. Miniature goldeneye drake by A. E. Crowell with restoration to the paint by Walker. A large "RPT" and conjoined "JF" for Joe French is on the bottom along with the Crowell rectangular brand. Written on a small label "Golden Eye Drake #21". 400-600

755A. Two drake miniature green-winged teal by A. E. Crowell. One has a rectangular brand and the other the remains of a paper label. Both were restored by Becky Walker. 600-900

Provenance: Joseph French Collection

756. Lot of 3 songbirds by A. E. Crowell. One chickadee, one blue catbird, and one very early goldfinch. The chickadee and blue catbird both have the RPT (repaint) branded on the bottom and the rectangular brand. The early goldfinch has "Crowell & Walker" written on the bottom. All three restored by Becky Walker. 800-1200

Provenance: Joseph French Collection

757. Miniature turned head great blue heron on a driftwood base signed "Stan Sparre, Cape Cod" XOC. Detailed feather carving. 300-450

757A. Miniature pair of cormorant, one standing and one resting on driftwood pilings. Signed Stan Sparre, Cape Cod". Detailed feather carving. 300-450



762. Life Sized Woodcock by Peter Peltz on a circular wooden base. In XOC. Signed "Peter Peltz, Woodcock" in ink on the bottom of the base. 400-600

763. Small redhead drake paperweight by Frank Adams (1871-1944) of West Tisbury, Martha's Vineyard, Massachusetts. Approximately 6 1/2" overall length. Excellent original paint and condition except for a few small chips and flakes to left top of head, tip of tail and lower right breast. Minor separation at base of neck and tiny scratch or hairline on head. No Label. 300-500

757B. Miniature Canada Goose by the late Robert F. Clifford, Brewster, MA. In excellent original condition with a tiny rub on the tail edge. Wing outline carving. Signed "R. F. Clifford, Brewster, MA, 1964" in ink on the bottom of the base. 200-300

758. Running red-breasted merganser drake, unsigned, attributed to Byron Bruffee of Middleboro, Massachusetts. In XOC. 200-350
Provenance: Joseph French Collection

759. Preening pintail miniature by Roger Mitchell. In XOC. Signed by Mitchell on the bottom. Conjoined "JF" for Joseph French on the bottom and dated "2/26". 200-400
Provenance: Joseph French Collection

760. Miniature Canada Goose by Mark Holland. Standing on a driftwood base with turned head and carved wing detail. Signed "Mark Holland, Slough Rd., Brewster, MASS, 78" in ink on the bottom of the base. 400-600

761. Life size Baltimore oriole on a driftwood mount by the late Peter Peltz of East Sandwich, MA. In XOC. Nicely turned head and wing carving detail. 450-750

764. Small paperweight of a mallard drake by Frank Adams of West Tisbury, Martha's Vineyard, Massachusetts. Approximately 6 1/2" overall length. Excellent original paint and condition except for a few very tiny chips and blunts to bill and tail. Retains Adam's small label. 300-500

765. One third life size merganser drake by C. E. Doughty of Chebeague Island, Maine. Good original paint with a tiny amount of sap showing on the head. Mr. Doughty carved these birds using Willy Ross patterns and materials after Ross's death. He may have helped produce a few of the birds with Ross while he was still alive. Confusion exist because a variety of handwriting and signatures of "Ross" and "Doughty" appear on these birds. It is generally felt that Ross did not sign the birds produced solely by him and the paint was slightly different. 200-400

766. Drake mallard paper weight by Frank Adams (1871-1944) of West Tisbury, Martha's Vineyard, Massachusetts. Approximately 10" overall length or half life size. All original paint in very good to excellent condition. A few small flakes on head and tail and one or two small smudges to paint on left side. Retains Adam's well known jelly label on bottom. 750-900



767. Miniature sleeping Canada goose by Alfred Gardner of Accord (Hingham) MA. Excellent original paint and condition except for a small varnish-like stain or drip under the right tail. No ink stamp. 200-400

767A. Miniature swan by Alfred Gardner of Accord (Hingham) MA. Excellent original paint and condition. Retains Gardner's ink stamp on bottom. First of this specie we've seen by Gardner. 200-400

767B. Life size decorative peep on a carved clamshell base by Alfred Gardner of Accord Hingham, MA. Split tail and tiny wooden bill. Original paint with some crazing on throat and breast. Few small flakes on body and gesso cracked on both legs. Base dark from age or smoke. Retains ink stamp. 150-250

768. Pair of very early flying pintail miniatures in original paint possibly by A. J. Dando or made in the mid-west. Mounted on diamond shaped polished wood. Typical grooving found on bodies and wings. Crazing and minor imperfections on both. Hen has a ting ding to the bill tip. Both have a deep carved eye groove as do the 4 in the next two lots. All have the specie identified on the outside of the mounts. 400-600
Provenance: Joseph French Collection

769. Lot of two miniatures in original paint attributed to A. J. Dando. One flying black duck and one canvasback either rising off the water or preparing to land. Both have the typical grooves in the body and wings. Crazing and minor imperfections on both. 400-600
Provenance: Joseph French Collection

770. Lot of two miniature wood ducks in original paint attributed to A. J. Dando. Both have fine line grooves in the body and wings. Crazing and imperfections on both. *Provenance:* Joseph French Collection 400-600

770A. Life size feeding or running yellowlegs by Alfred Gardner of Accord (Hingham) MA. Mounted on an old piece of salt water flotsam. Split tail and original bill. Dry original paint with no visible wear. Retains faint ink stamp. 200-400

771. Miniature flying mallard by Floyd Broadbent, Naches, Washington. Mounted on a charred branch stub and hardwood base. Applied tail curls. Excellent original paint with no visible wear. Right leg broken and missing. Tiny painted "FAB" under left wing and paper documentation glued to base. 100-200

771A. Miniature flying wall mount of a Canada goose attributed to Richard and Dorothy Kohler from the Hamptons on LI. Delineated primaries and tail feathers. Excellent original paint. Approximately 9" wing spread. 300-500

771B. Miniature flying wall mount of a redhead hen attributed to Dorothy and Richard Kohler. Delineated primaries and tail feathers with both wings up. Excellent original paint. Written on back in pencil: "Redhead hen". 200-400



771C



771D(PR)



771E(PR)



772(2)



772A(2)



772B



772C

771C. Miniature flying wall mount of a mallard drake attributed to the Kohlers. Delineated primaries and tail feathers. Nice paint and condition. Approximately 9" wingspread. 200-400

771D. Excellent pair of miniature wood ducks on a driftwood base by Richard and Dorothy Kohler, Long Island, N.Y. Carved wings with dropped tail and delicate raised wing tips on hen. Carved wings, wingtips, and crest on drake. Beautifully applied thick, original paint with no visible wear. Written under base: "Painted & - carved by - Richard and Dorothy - Kohler". 500-750

771E. Excellent pair of miniature green wing teal on a painted and driftwood base by Richard and Dorothy Kohler, Long Island, N.Y. Carved wings with delicate raised wing tips. Beautifully applied paint. Written under base: "Carved and Painted - by - Richard and Dorothy Kohler". 500-750

772. Brass "fox horn" in a wicker case together with an early photo. Approximately 44" overall. Mouthpiece possibly German Silver. Slight bend and few very tiny dents. Working condition unknown. This is purportedly the same horn in the picture of a wagonload of hotel guests being transported to the beach in Westport, Massachusetts. Early photo (approximately 8" X 10") of a wagon load of finely attired individuals with a groom with a fox horn. Written in pencil on back: "Presented by Miss Bess Trip. To add to your collection of photos of early Westport. Supposedly an old stage coach used by hotel to transport guest to beach". 200-400

772A. Lot of two axe heads marked "Winchester". Both used as sledge hammers to varying extent. One hafted on hatchet type handle. Both with light rust. 75-150

772B. Early rectangular split oak basket with handle. Measures approximately 1" wide X 18" long X 6" deep. Minor breaks in corners and some slightly loose lashings. 100-150

772C. Powder horn with picture of a woman surrounded by vines and flowers. Animal horn and brass. Excellent structural condition - working condition unknown. Leather strap broken. 400-600



773(2)



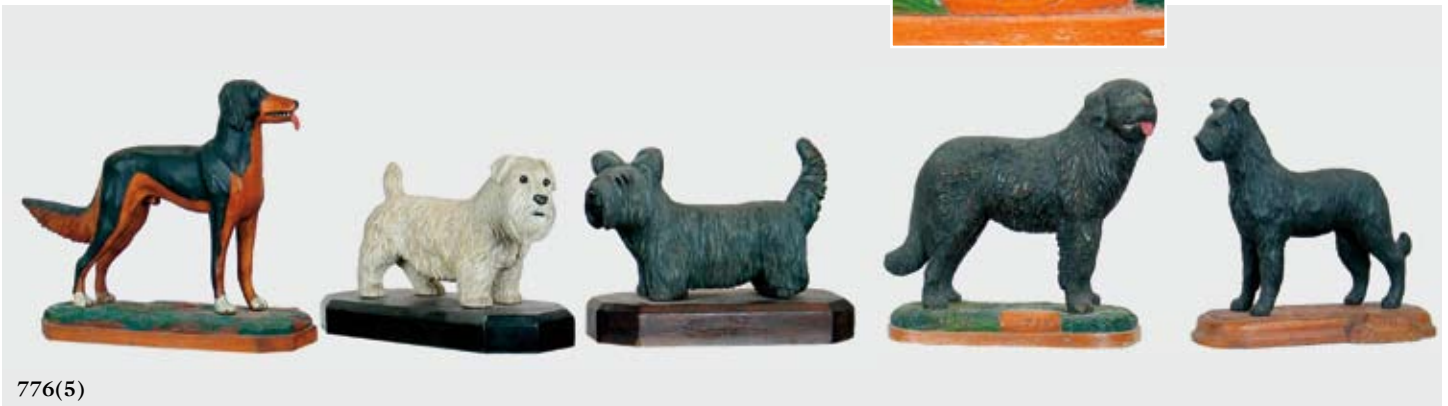
774(3)



775



776D Detail



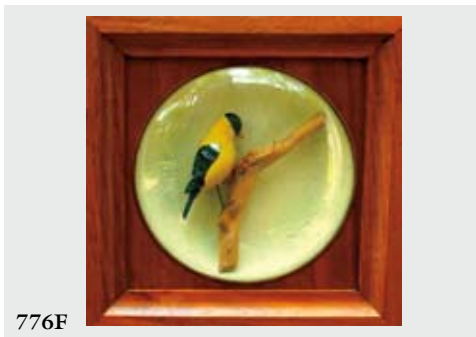
776(5)

773. Lot of two blacksmith made eel spears. One six tine with a diamond shaped spoon – no breaks with light rust. One eight tine with no breaks. Some rust and minor blunting to spoon. Rare blacksmith made eight tine eel spear. Maker was “Collins” from Westport, Massachusetts. He was known for his lightweight and delicate spears. No breaks and practically no blunting to the spoon. Spear has been harshly wire brushed or exposed to a grinder to remove rust. Quahog spear from Tiverton, Rhode Island. Four prong model with light rust. Approximately 18 ½" long. 200-400

774. Lot of three factory eel spears. One Fordham type (6 tine – one broken), one Barnstable type (6 orig. tine), and one unknown factory (8 orig. tine and appears unused). Two show rust. Minor blunting to two of the spoons. 200-400

775. Early 19th century painted and decorated child's six board chest, Chagrin Falls, Ohio. Floral design on front and “Walter” painted on top. 100% original, moderately worn paint. Small till inside. Slight damage to lower front skirt. 900-1200

776. Five finely carved and painted miniature dogs by Moise Potvin, Farnum, Quebec, and Artic (Woonsocket) Rhode Island. Excellent and original in all respects with very light shelf wear except as follows: one of the terriers shows a small separation where two pieces of wood were joined to create the carvings and the hound has a small chip missing from the tip of tail. Breeds are: Saluki, Briard, Skye Terrier, Newfoundland, and West Highland (“Scotty”) Terrier. (Note: two are labeled “Sealyham Terrier” and “Persian Daz Hound”). Three are on gouge decorated bases and two of these are labeled “Potvin – 1939”. One of the terriers is signed on base: M. Potvin – 1939”. Mr. Potvin also made a number of violins. Many of his carvings were popular at such resorts as Old Orchard Beach (Maine) and Revere Beach (Mass.). Potvin is considered one of the premier carvers of dog figures. 17,000-20,000



776F



777B



777D



777A



777C



777



778

776F. Miniature carving of a goldfinch by the late Pennsylvania bird carver William Reinbold. Mounted under a half dome of glass in a framed mount. Excellent and original. Carved and constructed in a manner nearly identical to Arthur Peltier of Warwick, Rhode Island (D.1981).

250-350

777. Large early stand alone barber pole in old worn paint with some original remaining. Measures 77.5 inches from the base to the top. Purchased from Donald Scothorne at the Criagville Motel in the early to mid 70's.

1500-1750

777A. Carved miniature of a scarlett tanager by Arthur Peltier of Warwick, RI. Facing right and mounted under a half dome of glass with a nicely painted pastoral background. Signed A. Peltier, lower right. Peltier's miniatures are seldom found anymore.

50-75

777B. Carved and painted scarlett tanager facing left in front of a painted pastoral background. Signed A. Peltier below the bird.

50-75

777C. Carved and painted miniature American Goldeneye standing in front of a painted ocean or lake. Signed A. Peltier directly underneath the mount.

50-75

777D. Carved and painted miniature pintail drake standing in front of a painted background of trees of water. Signed directly under the bird.

50-75

778. Skin over frame Eskimo model kayak with hunter. Approximately 36" long. Has harpoons lashed to deck and a separate paddle. Few tiny holes (not rips) in skin on sides. An excellent example of this type of popular native made model. Probably made by the Inuit.

1500-1750



779. Outstanding folk art grouping of four World War One vintage warplanes. All original, mostly wood construction with an occasional metal part. Planes represent those from various countries such as Germany, England, and others with the insignias of these countries painted on wings. One wing decorated with an elongated serpent. Original paint with nice age and surface patina. Overall length varies from approximately 16 ½" to 11" long with wingspans that vary from approximately 19 ½" to 11 ½". All four planes were constructed by Arthur Seelbach Moore (1915 – 1933) of Cleveland Ohio. Mr. Moore was an artistically gifted child who, two weeks before his graduation from school was struck and killed by an automobile while standing in a safety zone waiting for a streetcar. Photos and additional ephemera about Mr. Moore accompany this lot as does his pencil box from school. A wonderfully documented assemblage of true American folk art. 3000-3500

780. Ice fishing decoy attributed to Abner Voten of Dearborn, MI. ca. 1970s. Curved tail with carved gills and open mouth. Original paint with a few small flakes near line tie and a few small rubs on both sides near mouth. Some paint loss and minor rust on metal fins. 100-200

780A. Spectacular rainbow trout by Mike Borrett. Approximately 16 ½" long. Excellent original paint and condition. Excellent carving to head, gills and tail with "scales" apparent throughout. Carved in back: "Borrett – 07".

300-500

781. Authentic and untouched rig of 9 plovers. This group of nine golden plovers was just discovered in a barn in Newburyport, Massachusetts, where they have sat unnoticed for approximately the last eighty years. All are by the same unknown hand and all have the classic Massachusetts split tail and their original nail bills. They are also embellished with an additional tail split which, surprisingly, is on the *lower* tail, and although probably unseen by the birds, was obviously amusing to the carver/gunner. Most show faint spoke shave marks. All are in complete "as found" condition with varying degrees of moderate wear and tear. Most were painted with dark brown bodies with white bellies and a thin white stripe over the eye. They display well as a complete rig. Found with 2 Mason Factory black ducks and one Mason body in an old galvanized wash tub. Dr. Starr, Mackey, Barber and others made these types of finds on a regular basis. It is an extreme rarity today. If sold as a rig, the washtub in which they were found will be included. All have dents and chips and the usual flaws found on "as found in rig condition." 3500-4500

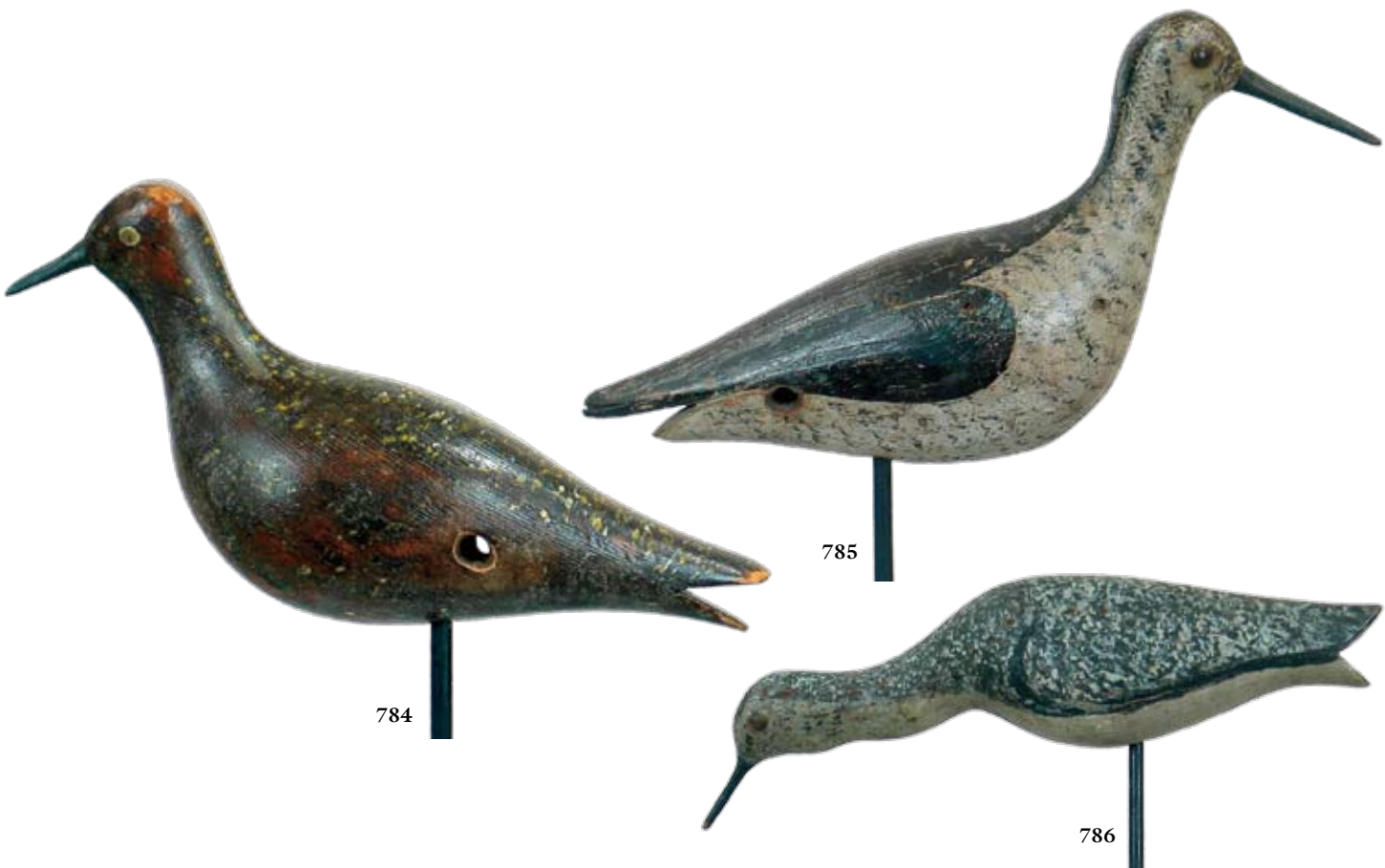


781A. One with original paint with moderate wear. Two small blunts on tail and rubs on head. Elongated bill hole. Red painted eyes. The other with original paint with moderate wear. White and red stippling. 800-1000

781B. One with original paint, red eyes, and moderate wear and rubs to tail and top of head. The other has original paint showing moderate wear and white and red stippling. 800-1000

781C. One with original paint with red eyes showing moderate wear. Square cut nail bill. Crack in neck was repaired in use with the addition of a nail down through the top of the head. The other has original paint with red eyes and shows moderate wear. Hit by shot. 800-1000

781D. Lot of 3. One in original paint with no eyes showing moderate wear. Small rust stain on breast. Tail chip on upper tail and small blunts to both lower tips. One with no eyes. Moderate wear to original paint on belly. Neck break has been reattached and glued in place. The third has original paint showing moderate wear. 1000-1400



782. Lot of three flatie shorebirds. Collector information indicates that they are from the south shore of Long Island. Two with original bills, one appreciatively shorter than the other, (perhaps to attract a different species) and one with a broken bill. Mostly original paint on bodies with light overall wear. All lightly hit by shot. 500-750

783. Golden plover from Nantucket. Original paint which has darkened slightly from time with moderate wear and rubs. Typical two piece construction with a crack on each side of neck. Replaced bill and lightly hit by shot. 600-900

784. Golden plover by Joe Lincoln ca early 1900's (1859-1938). Bright original paint with a few rubs to wood on sides, top, of head and edge of tail. Paint on back and right side is strong and vivid with an early stippling pattern. Hole drilled entirely through bird for stringing. Baleen bill is an expertly done replacement by Ken Delong. 4500-5500

785. Yellowlegs by Joseph Whiting Lincoln ca. 1880-1900. Original paint with rubs to wood mostly along the whittle marks on body are found on his earliest duck and shorebird decoys. As time progressed all of his decoys were finished with a smoother surface. Rub on rear of head. Three fairly large holes on right side. Large hole drilled entirely through bird for stringing and hit by shot on left side. Replaced bill. Retains the Hillman collection stamp. 3500-4500
Provenance: Lagerman, Hillman Collection

786. Early running "minnow in the throat" yellowlegs ca 1900 from the Westport area of MA. Nicely split tail, tack eyes, and original wooden bill. Eyes may be rusted flat tacks. Paint is good and original with possible t/u only on the black wing outline. Few minor paint chips off the right wing. 5500-7500



787



788



789



790

787. Early Nantucket golden plover with painted eyes and a split tail. Great original paint with warm patina. Peppered with tiny bird shot on one side with a few shot scars. Baleen bill was replaced by Ken DeLong. Number "490" in ink on the bottom near the stick hole. Thought to be from Nantucket by many collectors. Others feel these are early decoys by Lothrop Holmes. They are well crafted period pieces that date back to the time Holmes was making decoys. Holmes passed away in 1899. It is probable that Hal Evans acquired this shorebird from Bill Mackey.

3000-4500

Provenance: Lagerman, Hal Evans Collection

788. Two piece curlew decoy ca 1890-1910 from the North River in Norwell, Massachusetts. Tack eyes and a split tail. The old bill may be original or replaced long ago. The head and neck was carved separately for removal to and from the shorebird blind. Strong bold form. One eye is an old replacement and the head is loose from the body. Check in the head by the dowel was filled long ago. Surface has a coat of, possibly, linseed oil. Linseed oil was used on occasion to preserve the surface. Paint is original with feather detail on the breast and back. Some primer showing through in spots. A square cut nail is stuck in the stick hole.

4500-6500

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

3500-5500

790. Feeding or running greater yellowlegs from Duxbury, Massachusetts. Made from three pieces of wood laminated vertically where the two outer pieces conveniently simulate wings. Long gracefully carved wingtips which the carver has blended into the laminations. Tiny bead or shoe button eyes, one cracked. Old crusty gunning paint with moderate wear. Hit by shot and bill replaced. Acquired from Hal Evans in 1977.

2200-2800

Provenance: Lagerman, Hal Evans Collection



791



793



795



792



794

792. Unique “flapping wing” black bellied plover from Hingham, MA. ca 1900. A period decoy that was designed to have the tin wings activated by pulling a string that led from the bird to the blind. Leather hinges had a professional repair and partial re-attachment. All original paint with very light wear and a few very small flakes off the metal wings. Original bill. An interesting example of Yankee ingenuity! 3500-4500

793. Split tail black-bellied plover decoy ca early 1900’s by Clarence Boyd of Seabrook, NH. In excellent original condition. Few surface rubs and a one inch shallow dent on the left side of the body. Original bill. Small hat pin glass eyes set inside carved eye notches. Unique tail split vertically and horizontally. 3000-4500

794. Black-bellied plover by the Dodge Factory. Original paint with moderate wear with a few very minor rubs as well as a few small flakes to raw wood on right side. Small area where bill joins head has had filler professionally replaced. There is a little touch up under the tail. 2500-3500

795. Tack eye, two-piece hollow split tail “Hingham school” greater yellowlegs ca. 1900 by an unknown Massachusetts maker. The join is vertical. In very good original condition. Struck by shot. 1200-1800

791. Tack eye yellowlegs by David Goodspeed of Duxbury, Massachusetts ca. 1885. Original paint with some flakes to wood. Some are elongated and mostly on breast and right side. Bill replaced. Retains the Dr. Starr collection stamp as well as his notation on a tag on bottom that indicates that this was the 16th yellowlegs he collected. 2400-2800
Provenance: Lagerman, George Ross Starr Collection



796



796A



797



798

796. Oversized black-bellied plover from Massachusetts. Various attributed to the North Shore (see page 60 Levinson and Headley "Shorebirds" and to Martha's Vineyard (see plate 76 in Fleckenstein's "Shorebirds"). Original paint with combing detail on wings shows moderate wear with rubs and flakes to time darkened wood. Old inventory number in ink on bottom. Replaced bill. 1500-2500

796A. Black-bellied plover by Charles Thomas ca. 1900, Accord (Hingham) Massachusetts. Balsa body with nicely carved wings and shoulders. Original bill. Original paint with light overall wear. One nickel sized shallow chip on right wing probably received in use touch up. Small area over right eye may also have T/U. Two or three small dents to wood on left side and rub to wood on tail edge. Scratched under tail: "Charles Thomas - Accord, Mass. - c1900". Balsa had the obvious weight advantages and a number of this style bird by Thomas have been documented. 500-750

797. Split tail yellowlegs by Charley Thomas of Assinippi, MA. Head loose and appears to have been intentionally carved that way to facilitate moving the rig. Original bill has been cracked and glued tight. Thick original paint with light overall gunning wear and some slight darkening from time. Written under tail: "Thomas Bros." 1500-2500

798. Massachusetts curlew very much in the style of the so-called "Morton type" shorebirds. Very good original paint with light wear. Small chip on left side and a tiny nick on left tail edge. Lightly hit by shot. Used on the Sakonnet marshes. Old collector label misidentifies the decoy as a yellowlegs. 3500-4500

Provenance: Lagerman, Howes, Thompson Collection



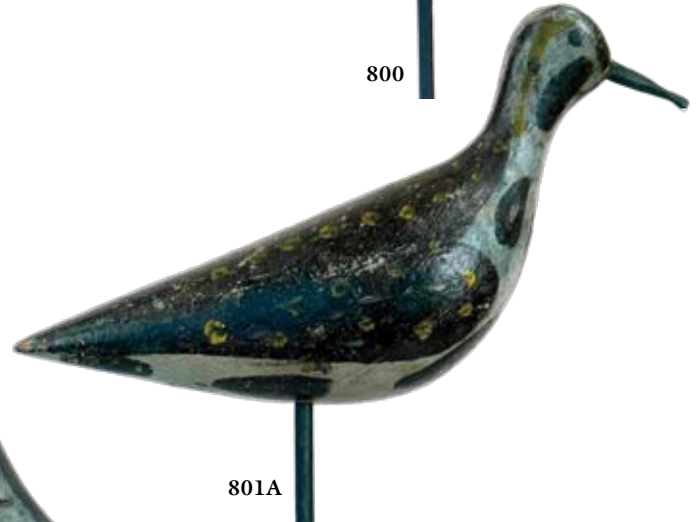
799



800



801



801A



802

799. **Massachusetts split tail yellowlegs ca 1900 with old bill shortened from a break.** Good OP with wear. 800-1200

800. **Greater yellowlegs from the Bennet rig.** Morton type with flat bottom and finely carved head. Original paint with very light overall wear and a few small rubs to wood, mostly along lower edge. Hit by shot on left side. Bill replaced with paint blended onto front of face. Said by Ms. Bennet to be a special order decoy made for her father by Joseph Whiting Lincoln in the early 1900's. We agree. 5000-7500

801. **Yellowlegs ca 1910-1915 by Joseph Whiting Lincoln of Accord, Massachusetts.** Wonderful circular dots made with a stenciling brush. In fine original paint with the usual surface abrasions found on period shorebird decoys that were used. Bill probably replaced by Mr. Thompson. Both the curlew, lot 798, and this Lincoln split tail yellowlegs came from Donald Howes to George Thompson to Eric Lagerman. Found by Donald Howes on the Sakonnett marshes in RI. Acquired by Mr. Lagerman in 1977. As the style of Lincoln's shorebird and duck decoys evolved the surfaces became smoother. A separate piece was added to tail area by Lincoln while making this decoy. 3500-5500

Provenance: Lagerman, Howes, Thompson collection

801A. **Golden plover by David Goodspeed, Duxbury, Massachusetts ca. 1885-1995.** Original paint with light wear and a few small flakes and rubs to wood or primer. Bill is a replacement. Very folksy rendition of the eclipse plumage pattern. 2000-3000

Provenance: Lagerman Collection

802. **Tack eye yellowlegs from Hingham, Massachusetts area, attributed strongly to Joseph Whiting Lincoln.** Original paint with light overall wear and a rub that goes from eye to eye behind the head. Heavily hit by shot on right side. Bill probably replaced. This decoy has the split tail in a wishbone style. Lincoln was known to experiment with design in all manner of his decoys and to special order a decoy after your pattern was commonly done by Crowell, Lincoln, and even the Mason Decoy Factory. In fact, Lincoln's business card offered "Decoys made from any model" as one of his specialties. This decoy is made much like a Charles "Stubby Thomas" decoy but the skill level is more Lincoln. 2000-3000

2000-3000



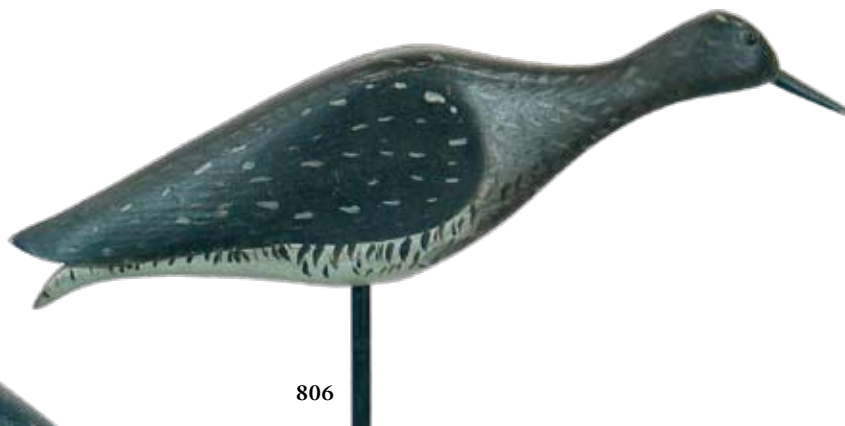
803



804



805



806



806A

803. Split tail golden plover ca. 1890-1900 from Nantucket or Cape Cod. Original paint with nice scratch feather detail on back and wings. Light overall wear with a few small rubs and flakes. Painted eyes and original bill.

4500-5500

804. Golden plover decoy ca. 1900. A so called "Morton Type". In good condition with OP. In use repair to the top left side of the head. Original bill has shrunk with age and is loose. Three stick holes in the bottom. Struck by a few shot.

2500-4500

805. Outstanding Massachusetts willet. Light to moderately worn original paint with light crazing under an old, crackled thin coat of sealer. Original bill and carved eyes. Heavily hit by large size shot, especially on left side. Very nice form and size.

3500-5500

806. Running yellowlegs with split tail. Original paint with light wear and very small rubs on shoulders and tip of tail. Tiny bead eyes, one broken. Original bill is shortened from breakage and the remaining bill has a hairline crack.

1000-1500

806A. Black-bellied plover decoy ca. 1900 from NJ in original paint with some very early touch up. Painted eyes. Struck by a few shot. Nice detail to carving around the tail.

1000-1500



807



808



809



810



811



811A

807. Greater yellowlegs with split tail and vertically separated wing tips. Probably from the Massachusetts south coast. Made from a heavy dense wood. Original paint with a number of areas, some large, flaked to stained wood, especially on breast and from the stick hole to the tail. Hit by shot, mostly on left side. Wooden bill seems to be the original. 600-900

808. Cape Cod golden plover ca 1900 in winter or immature plumage with carved wings and painted eyes. Professional restoration to a check on the right side under the wing with filler and t/u to the paint and the tip of the bill. Old working paint with nice gold dots on the wings and feathering on the breast and underside. "7.50" written in pencil on the bottom near the stick hole. Probably patterned after a tinnie plover. 800-1200

809. Huge working curlew attributed to Charles "Stubby" Thomas, of Accord (Hingham), Massachusetts. Head gives the appearance of the bird glancing to the left. Measures approximately 23" from tip of bill to tip of tail. Replaced bill. In a combination of original and gunning touchup. Surface shows in use wear with some small amounts of flaking and several areas worn to weathered bare wood. Several small checks in body and a fairly large crack runs the length of the left side. Old Oliver auction tag on bottom. Decoy definitely has a bold presence. 2000-3000
Provenance: Joseph French Collection

810. New England split tail golden plover. Original paint with very light gunning wear and a few very small rubs and flakes on lower breast. Few shot hits on right side. Old inventory number in ink on bottom. Replaced bill. 700-900

811. Black-bellied plover decoy ca 1900 from Massachusetts in spring plumage with a coat of sealer. Flat sided with a few flakes of paint missing from the top of the tail. Bill tip blunted. Paint is very good and original. 800-1200

811A. Weathered derelict of a split tail plover. It looks authentic and would date to the early 1900's. Looks like a Cobb family or Cobb Island decoy. Tack eyes and original bill which is loose in head. Large crack in bottom with old nail repair and a smaller. Similar crack and repair in neck. Deeply carved "JPN" under tail. 1200-1800



812



813



814



815



815A

812. **Cork peep shorebird by Wilbur Corwin, Bellport Long Island.** Original paint in about mint condition. Excellent structural condition. Retains the Shelburne Museum collection stencil and inventory data under tail. Originally sold in the December 1985 Bourne auction – lot 290. 600-900
Provenance: X Shelburne Museum X collection Frank Ash.

813. **Early shorebird from the outer banks of North Carolina.** Carved wings and wingtips with a semi split tail. Weathered to bare wood with vestigial traces of original paint. Bill appears to be the original. Head and body made as two pieces and rusted nails that join the pieces are visible. Few small checks and gouges to body. 800-1400

814. **Plover by Massachusetts carver Robert Mosher.** Carved in the Hingham style or that of the Seabrook (N.H.) school of carvers. Original paint with very light shelf wear. Conjoined RM initials on bottom along with “10 – 93”. 300-500

815. **Balsa wading bird from Louisiana.** All original paint with very light wear and a few small dents and dings. Original bill. Possibly a bittern. 300-500

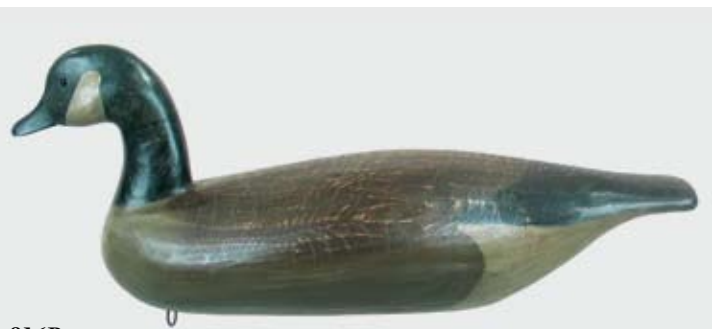
815A. **Wood duck drake by New Jersey's William Cranmer.** Cranmer's work was influenced strongly by his relationship with the Ward Brothers of Crisfield, MD. Head turned to the right with elongated crest and deep ice groove. All original paint in excellent condition. Some very minor paint loss along grain lines under tail with a small splash of clear sealer in that area as well. Never rigged. Written on bottom: “Wood duck - male - Cranmer - 1977”. 550-750



816



816A



816B



816C



816D(PR)

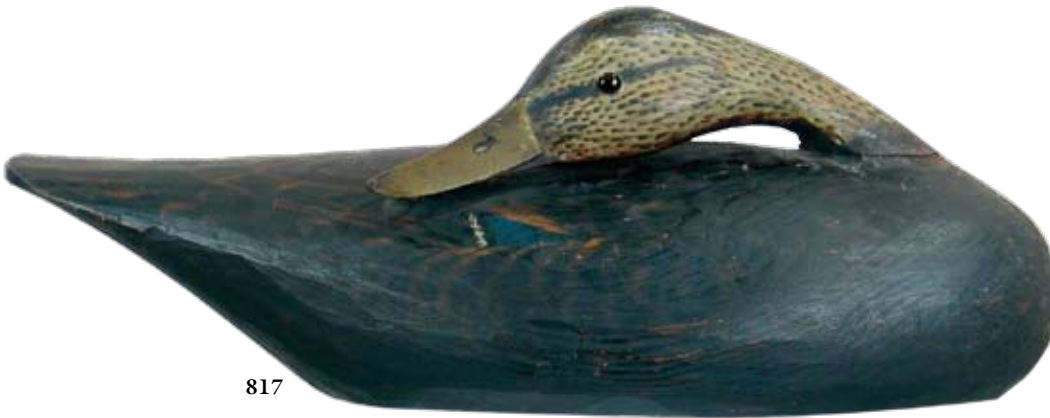
816. Rare oversized hollow black duck of the finest quality by Jess Heisler of Burlington, New Jersey ca. 1925. This is the exact decoy pictured in plate 473 on page 198 of Fleckenstein's "New Jersey Decoys". One of only twelve known to have the addition of original feather painting over the entire body. In strong original paint with very light wear. Small chip and crack on right tip of tail and an extremely tiny chip to tip of raised wings. A few very fine scuffs or flakes to sides and top of head. A great decoy for the serious collector. 3500-4500

816A. Hollow carved New Jersey brant. Head forward in a swimming posture. Light wear to old gunning repaint. Some flaking to raw wood along small section of body seam on left side as well as residue from an old piece of tape. Retains Shelburne Museum (Vermont) stamp and inventory numbers on bottom. Old wooden stand tacked on bottom. 400-600
Provenance: Joe French Collection, Shelburne Museum Collection

816B. Nicely carved goose by an unknown maker from the mid Atlantic region. Spoke shave marks still faintly visible. Nicely carved head turned very slightly to the right. Original paint with light wear and a few small rubs. 200-400

816C. Wood duck drake with carved wing tips. Excellent original paint with a few tiny rubs and very light shelf wear. Bottom has carved "CTS" and stamped "SGH". Also signed "Cris T. Sprague - Beach Haven, N.J. - 1947". 500-1000

816D. Pair of hollow redheads by Hurley Conklin. Both with carved wings and both in superb structural condition. Mint original paint with rare combing detail on back of drake. Both deeply branded "H. Conklin". Rigged but apparently never used. 600-900
Provenance: Powlovich Collection



816E. **Bluebill drake ca 1920-1940 from Crisfield, Maryland.** Good original paint with combed vermiculation on back. Light overall wear with a few small rubs to wood, especially on head. White stain or drip on left cheek. Thin end grain check runs across back and there is an area of grain separation on lower and middle right side. 200-300

816F. **Early hollow New Jersey bluebill drake ca early 1900's by John "Jack" Updike (1866-1955) of Greenbank, NJ.** All original paint with light overall wear. Some minor flaking on breast and sides presumably from ice. Very minor roughage to edge of bill as well as minor separation along body seam. "L" shaped check on rear of head and some minor heat bubbling to paint on forehead. 500-1000

817. **Very rare preening black duck standard grade gunning decoy by Elmer Crowell of East Harwich, MA.** A minute percentage of actual gunning decoys were made as preeners or sleepers in the early 1900's. Strong original paint with very light wear to bare wood on the back. A highly desirable working decoy that has received very little

use. Retains multiple rectangular stamps on bottom. The rectangular stamp was used on hot summer days instead of the oval branding iron which would have necessitated firing up the woodstove in Crowell's very small workshop. This cataloger feels that one of Crowell's rectangular stamps were used much earlier than formerly thought. Perhaps as much as a decade earlier than the late 20's." 12,000-16,000

818. **Superb example of a bluebill drake from Martha's Vineyard. Strong attribution to Benjamin D. Smith (1866 – 1946).** Very unique construction being hollowed from below and the void filled with a well fitting one piece section of cork. Relief carved delineation of wings and shoulders. All original paint with light gunning wear and a few very minor rubs. Professional repair to a very small chip on top center of tail. Insignificant roughage to both front edges of bill. Recently discovered in an attic in Provincetown, Massachusetts. Among the best of the many excellent decoys carved on Martha's Vineyard. A quality decoy for the serious collector. 7500-9500



819. **Goldeneye hen from Martha's Vineyard, Massachusetts.** Long thought to be the work of the Mayhew family, this decoy is attributed to Allen Stuart of Edgartown. Head forward in a graceful, almost swimming attitude. Expertly carved. In fine original paint. With moderate gunning wear with some rubs to wood on head and some rubs or scrapes on back. Few very small dents or dings and a small, tight, partial check on breast. Head refastened to body with small repair to tips of bill and tail. 2000-3000

820. **Excellent pair of hollow mallards found in a Duxbury home.** Both have delineated wings and shoulders as well as finely carved heads which give the pair a life-like realism. Fine original paint with a number of small rubs and flakes to wood most notably on head of drake and right side of hen. Thin sliver on base of drake's bill has been glued. Both have a few small dents or scratches. Small area of neck filler missing on hen. A truly delightful pair of decoys by a very accomplished carver from Massachusetts. 5000-7500

820A. **Early feeding black duck possibly from Martha's Vineyard with an interesting removable head which is made to rotate into any position.** Paint appears to be all original and eyes are oval dowels inserted into the head. In excellent original condition. 800-1200

821. **Red breasted merganser by an unknown carver from Marblehead, Massachusetts.** Mostly original paint with moderate wear. One fairly large rub to wood on lower right side and a few small dents and blemishes. Old nail repairs to head. Neck filler replaced and crack professionally filled in back. 800-1200



822. Merganser hen reminiscent of the work of Blevins from upstate New York. Carved wings with upswept tail. Paint appears to be original with light overall gunning wear. Old chip in tail and head cracked in two or three places.
Provenance: Shelburne Museum collection. 500-1000

823. Bluebill hen by Keyes Chadwick, Oak Bluffs, Martha's Vineyard, Massachusetts. Original paint with light overall wear under a coat of sealer. Minor rubs on sides and tip of tail. Thin separation along a grain line on body just behind head and a tight check on left side. Tiny crack and separation at left base of neck. From the famous "Foote" rig and so branded. 600-900

824. Widgeon drake by A. E. Crowell. Typical rasping to rear of head which is turned to the left. Repainted in the manner of Crowell with moderate shelf wear. Old chip or dent in left side with rub to wood on tip of tail. Retains Crowell's oval stamp. 1000-2000

825. Merganser drake from the New England or Long Island area. Mostly original paint on body with moderate wear and some rubs to wood. Head and breast appear to have been over painted some time ago and now show light wear and much less wear than the body. Two or three thin cracks run partially down the back. Initials "RB" carved in bottom. 300-500

825A. Canada goose ca the early 1900's by Clarence Hinckley of Beverly, Massachusetts. In excellent original condition with a few very minor imperfections found on antique bird decoys that were gunned over. Hinckley obviously carved this decoy in the manner of Joseph Whiting Lincoln of Accord, Mass. 800-1200

825B. Round body Canada goose decoy. Holes drilled in bottom so bird could also function as a field stick up. In a combination of gunning repaint and some original. Paint exhibits heavy wear and flaking. A number of grain checks in body and head. Crack in bill has been glued. Old chip in tail seems to be original to the carving. 200-400



826. Drake oldsquaw (long tail duck) from Massachusetts or Maine. Over paint possibly cleaned off to worn original and then portions of white strengthened. Moderate wear overall. Carved eyes. Thin crack on back and under tail. Crack at right base of neck and dowel visible on top of head. 500-750

827. Merganser hen ca 1930's to 1950's by the Waquoit Decoy Company of East Falmouth, on Cape Cod, Massachusetts. A W. Howland was the carver for this small company with a very limited output. Essentially they were hand made and a "Cottage Factory" product. All original paint which exhibits uniform fine crazing and uniform overall light wear. Few small rubs to bill and head and a few small smudges to paint on back. Lightly hit by shot. Little is known about this carver who usually stamped his decoys with an ink stamp. Some information regarding this carver is on record at the Falmouth Public Library. The simplicity of design and naïve paint pattern is very appealing. 400-600

827A. Preening mallard drake. Said to be carved by Fred Gardner late in his life for Jane Fulton who painted and sold a great many of Gardner's decoys and painted furniture from her shop on RT. 28 in Harwich on Cape Cod. This occurred back in the 1960's and 70's. Ms. Fulton also had a small rig of early slat geese that Gardner built with moving wings and heads that were activated with a string from the goose blind. 200-300

828. Goldeneye hen ca early 1900's by George Boyd of Seabrook, New Hampshire. Found recently on the north shore of Massachusetts. Some sealer removed and there was restoration to the head, tip of bill, neck, and lower side where there was a chunk of wood missing. A very appealing decoy that still has good original paint with a very well done professional restoration. 4500-6500



829. Pair of whistlers ca 1920-1930 by George Boyd of Seabrook, New Hampshire. Hen has well worn original paint on back and upper breast with worn gunning paint elsewhere. Head swivels on body. Roughness to edge of tail and hit by shot. Drake is in a combination of well worn gunning repaint and some original apparent on sections of the body. Thin crack on left back and two fairly large tail chips. Thin check at base of neck and lightly hit by shot. Brought to Baltimore, Maryland, 50 or 60 years ago when the family made a lifetime move to that area. 4500-6500
Provenance: Sturgis family rig



830(PR)



831



832



833



834

830. Pair of whistlers by George Boyd of Seabrook, New Hampshire. Hen has well worn traces of original paint on back and upper breast with worn gunning paint elsewhere. Thin crack on left bottom. Left eye missing. Drake is in gunning repaint with moderate wear and some rubs to wood. Thin crack on left side of head and bill with a screw repair directly beneath it. Short thin crack on lower right breast. One medium and one small tail chip with additional roughage in that area. Gap at base of neck. Brought to Baltimore, Maryland 50 or 60 years ago when the family made a lifetime move to that area.
Provenance: Sturgis family rig 2500-4500

831. Drake whistler by George Boyd, Seabrook, New Hampshire. Worn gunning repaint with traces of original. Hit by shot with a few short, scars. Small, old chip out of right tail edge. Roughness to edge of bill and both eyes missing. From same rig as above. 1000-1500
Provenance: Sturgis family rig

832. Drake whistler by George Boyd, Seabrook, New Hampshire. Worn gunning repaint in good condition. The usual flaws found on the rest of the rig. This one has been totally re-coated. From same rig as above. 800-1200
Provenance: Sturgis family rig

833. Folk carved Barrows goldeneye drake ca 1900-1920 is extremely rare and the only known example. Maker is George Huey of Friendship, Maine. Head turned slightly to the left with carved eyes. Black paint appears to be mostly the original with gunning over paint to the white areas. Moderate wear with some rubs and scuffs to wood. Neck cracked and slightly loose on head dowel with small nail repairs. Slight separation of mortised head from body. Hit by large sized shot, mostly on left waterline. Small chip missing from underside of bill tip. Deeply branded "G. R. Huey". 2500-4500

834. Diminutive Duxbury old squaw drake decoy ca 1890. In nice old paint and painted eyes. Two grain line age checks in the body. From the Burns family rig found in Gainesville, Florida, 15 to 20 years ago by our firm. The Burns family moved to Gainesville in the early to mid 1900's. 500-1000



835. **Early, elaborately carved seagull decoy.** Possibly 19th century. Major feather groupings and wings carved in relief. Great detail to head, eyes, and bill with raised grain contributing to the form. Two piece applied bottom with inlet weight. Appears to be hollow. Two small square dings to defects in the wood in the area of the shoulders. Nice old brown patina. Found in a Norwell rig of decoys and the paint either totally worn off or the decoy was stripped. 500-750

836. **Hollow sleeping black duck, Phil Fairbank, Essex, CT.** In superb original condition with carved feather groups and primaries. Made as an entry for the National Decoy Contest in Babylon, NY in 1960 with the entry tag on the bottom. Keel removed. Mr. Fairbank was a friend of Ted Mulliken and a contemporary of "Shang" Wheeler and, Joel Barber, and others from that generation. His decoys are carved in the finest tradition of the "Stratford School". 1200-1800
Provenance: Fairbank Collection

837. **Wonderful example of a preening cork black duck ca mid to early 1900's.** Probably of Long Island origin. Natural cork with well carved pine head, 'boat shaped', beveled bottom board and streamlined keel. All original paint with light wear. Few small rubs on head and larger rubs on bottom board. Wear to keel. Cork in about perfect condition with no breaks. Retains large carved "W" on bottom. 300-450

838. **Widgeon drake by Harvey Richardson of Bellport, N.Y. ca 1945 (info written on keel).** Natural cork body with pine head and applied keel. Original paint with moderate wear. Some flaking to cork on back and some rubs to weathered wood on head and bill. Minor separation to seam in cork on right side. A few small "lumps" on back where nails or pegs join the two pieces of cork. Minor separation and tiny crack where head joins body. Deeply branded twice on keel: "HPR". 300-450

Provenance: Joe French collection

839. **Whistler drake by the late Charlie Murphy. Head turned to the right.** Cork body with inlet tail and wooden head. Excellent original paint with very light wear. Thin crack in original filler at base of neck and a hairline crack in bill has been glued tight with minor paint loss in that area. Signature carved into bottom. Mr. Murphy was a noted carver and proprietor of the Sneakbox Studio in Concord, MA. His decoy production was extremely limited and decoys of this quality sold in the low four figure area. 400-600

840. **Outstanding surf scoter drake by the Wildfowler Factory in Old Saybrook, CT.** Balsa bodies with a pine head in perfect structural condition. Excellent original paint with no wear. In the same condition in which it left the factory. Never rigged. A rare and hard to locate species by Wildfowler and impossible to find in better original condition than this choice example. 500-700

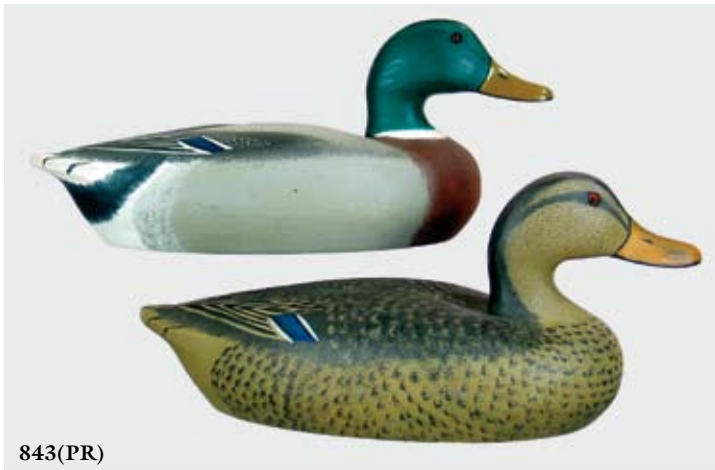
Provenance: Powlovich Collection



841



842



843(PR)



844



845



846

841. **Choice surf scoter hen by the Old Saybrook Wildfowler Factory.** Rig mate to lot 840. In excellent original “as it left the factory” condition. A rare specie by this factory and impossible to find in better condition. Both decoys retain there original keel.

500-700

Provenance: Powlovich Collection

842. **Very desirable black duck by the Wildfowler Factory of Old Saybrook vintage.** Two-piece body in excellent original paint. Possibly hollow carved. Retains original keel. Hard to find one in better condition than this choice example.

300-500

Provenance: Powlovich Collection

843. **Excellent pair of slightly oversized mallards by Richard and Marion Harris.** Drakes head turned slightly to right and hen slightly to left. In excellent “as left the shop” condition. Both deeply signed on bottom: Richard and Marion Harris – Old Saybrook, Conn.” The Harris’s originally worked for Ted Mulliken at the Wildfowler factory and then went on to form their own company under the name of Harris Wild Duck Decoys, also in Old Saybrook, CT. These decoys are unriggered and were their salesman’s samples. Marion was considered by many to be Wildfowler’s best painter when she worked for Ted Mulliken at the Old Saybrook Factory.

600-800

Provenance: Powlovich Collection

844. **Wildfowler redhead.** The very desirable two piece pine or cedar (possibly hollow). In excellent original condition showing minimal wear. Slight separation in body seam on right side. Retains original keel but no factory stamp.

Provenance: Swain Collection

350-500

845. **Bluebill drake by Wildfowler. Balsa construction.** Excellent structural condition in fine original paint which exhibits extremely light wear. Head may have a thin coat of sealer. Original keel but no factory stamp.

200-300

Provenance: Swain Collection.

846. **Brant by the Wildfowler Factory.** Original paint with light overall wear on majority of body and head. Some moderate wear with rubs to wood on white rear areas. Factory seam on back slightly visible. Original keel and no stamp. Probably made in Quogue or Point Pleasant.

200-400



847. **Green-winged teal** drake probably made by the **Wildfowler Factory in Point Pleasant, NJ.** when owned by **Birdsall**. Carved shoulder groove and original keel. Strong original factory paint with very minimal wear. Small chip under bill appears to be original. 400-700

848. **Early mallard** drake by **Ken Harris**. **Balsa** body. Original paint with minor rubs to wood on tail and breast as well as a small dent and a scratch on back. Minor rubs to head with scratch on left base of neck. Retains the “Ken Harris - Decoys – Woodville, N.Y.” white stencil. 300-500

849. **Mason Factory Standard Grade** glass eye **black** duck. Extremely fine, dry all original factory paint. In unriggered, unused, condition. Original neck filler cracked with a very small amount missing on front of neck. Tight line check on right side of head. As close to mint as you could expect. Three small indecipherable owner’s stamps on bottom. 900-1200

850. **Mason Factory Premier Grade** bluebill drake. In fine original paint with moderate overall wear. Many small areas showing rubs or wear especially around knots or shot hits as well as edge of tail. Some semi-transparent substance has dripped on a number of areas of the decoy. Small factory blemish to wood on center of back. Thin crack under tail. 1200-1800

851. **Mason Factory Premier Grade** hollow mallard drake. Restored in the manner of the original back in the late ‘60’s or early 70’s. Probably done by Ray Schalk who at the time was the only Mason restorer that could do this quality of restoration. Small amount of age or wear to paint showing on right side. Branded on bottom: ‘Collins’. 500-1000



852



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859

852. **Mason Factory Challenge Grade black duck.** Original paint with heavy wear to primer or wood on body and light to moderate wear on head. Neck filler missing and dowel visible on top of head. Old in use repair to tail chip. Lightly hit by shot on right side with a small blemish to wood on lower right breast and a thin crack in bottom that extends slightly up to breast and tail. 750-1000

853. **Hays Factory Standard Grade glass eye bluebill hen.** Original paint with moderate wear. Small flakes off wood on top of head, sides, and tail. Small, thin crack on right side of head and left eye missing. Thin crack on bottom. Small amount of original neck filler remains. 300-450

854. **Mason Factory Standard Grade glass eye bluebill hen.** Head and back have been repainted. White sides appear original and show light to moderate wear. Neck filler replaced. 200-400

855. **Mason Factory Standard Grade glass eye redhead drake.** Mostly original paint shows light to moderate wear with some light wash and inpainting to head and areas of the body. Small rubs to wood on head, body and bill. Light checks as well as a knot and ding on sides. Hit by shot, neck filler missing. 200-400

856. **Mason Factory Standard Grade glass eye canvasback drake.** Mostly original paint with light to moderate wear. Original swirling readily apparent behind head. White shows some light rubs and yellowing. Old thin tight check on back and a 1 inch thin ding on front left side. Neck filler replaced. 300-500

857. **Mason Factory Standard Grade glass eye redhead drake.** Mostly original paint with a filled check in the back and some strengthening to the paint on the rear of the back and in area of wing flash. Neck filler replaced. Small knot visible on rear right side. Rubs to wood on top of head and edge of tail. Light overall wear. Some surface discoloring. 200-400

858. **Canvasback drake by the Evans Decoy Factory.** In fine original paint with light to moderate overall wear. Fairly heavily hit by shot with a few small strafing shot strikes including one on tip of bill. Small chips on top and sides of head. Old tight check on left base of neck and small knot visible on left shoulder. Painted "DB" or "D8" on bottom. 750-1250

859. **Bluebill drake by the Peterson Factory.** Original paint with moderate wear. Small areas of possible touchup to head. Head loose on dowel with filler missing. Small areas of roughage or chips to top of head and tip of bill. Two small tight checks in body and small knot visible on left side. Large carved "E" on bottom. One eye replaced. 200-400



860. **Glass eye mallard drake by the Dodge factory.** Replaced neck filler and repair to left rear tail area. Except in these two areas, paint is mostly if not all original showing moderate to heavy wear. Numerous rubs and/or flakes to bare wood. Nail repair at right base of neck and thin check on left side of head. 300-500

861. **Pair of mallards by the Dodge factory.** Original paint with very heavy wear on both. Touch up to strip along wide crack on back of hen. Neck filler missing and numerous, large areas worn or rubbed to wood. Crack and knot chip missing on base of drake. Chip or roughage to both tail tips. Letter "M" cast into each weight. 400-600

862. **Mallard hen by the Peterborough Canoe Company.** Typical large holes drilled in bottom to reduce weight. All original paint with scratch feather detail shows light overall wear. Eyes may be a later replacement. Lightly hit by shot and head swivels on body. 200-400

863. **Mallard hen from Louisiana.** Original paint showing moderate to heavy wear with numerous small rubs to primer or wood. Few small dents on right side/bottom edge and very small chip on tip of upswept tail. Bottom has "Doerr" painted in red. 200-400

864. **Blue-winged teal hen by Xavier Bourg, (1901-1984), LaRose, LA.** In excellent original condition. Typical notched wing and wing outline carving. Appears unused. 700-900

END OF SALE



Rowing for Home

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The A. E. Crowell American Bird Decoy Foundation



*Elmer Crowell at his workbench by Frederick Wight
(1902-1986)*

The A. E. Crowell American Bird Decoy Foundation was founded 3 years ago as a non-profit corporation dedicated to preserving the history of all antique North American bird decoys, decorative carvings, their makers, and the history leading to waterfowl hunting and decoy carving.

The foundation's mission includes working with existing museums regarding exhibits, education, and preservation of antique decoys and related items. We hope to establish a permanent decoy museum in Massachusetts.

We are pleased to announce that we are working toward that end with the Thornton Burgess Museum in Sandwich, Massachusetts. The Crowell barn and workshop building was donated to the foundation, has been completely dismantled board by board, and is in

storage. We hope to reassemble the barn on 30 or 40 acres of land in East Sandwich bordering Scorton Creek. For photos of the Crowell barn in various stages of removal from the Crowell property please visit our web site. A sincere thank you to all who helped with this project. The board wishes a special thank you to Gene Schott, Director of the Thornton Burgess Museum, "Mac" Cunningham, Dan Graff, and Joe Ellis for their help with this project.

A special thank you to Sharon Mabile who donated the barn, and to Jim Parker who oversaw the takedown of the barn, and any and all others that I may have forgotten to mention by name.

Sincerely,

Ted Harmon, President

Cap Vinal, Vice President

Steve Weaver, Secretary

Robert Mosher, Treasurer

Hank Curtis, Atty., Board of Directors



Crowell's Barn

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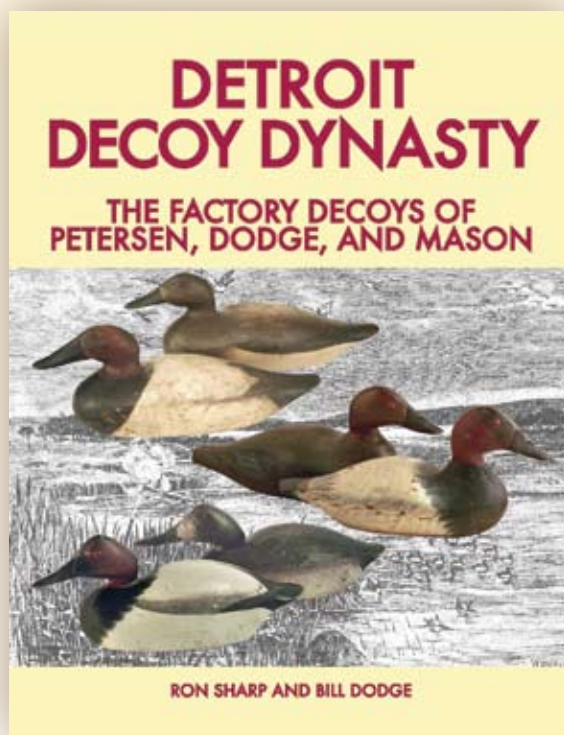
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