

Decoys Unlimited, Inc.

Theodore S. Harmon

Ted and Judy Harmon

of

DECOYS UNLIMITED, INC.

presents our

SPECTACULAR
Summer Decoy Auction

Monday & Tuesday, July 26 - July 27, 2010

at the

Cape Codder Resort and Hotel

Hyannis, MA

Telephone: (888) 297-2200

www.decoysunlimitedinc.net

e-mail: theodores.harmon@comcast.net

PREVIEW: Sunday, July 25, 6-9pm • Monday, July 26, 9-11am • Tuesday, July 27, 8-10am

SALE: Monday, July 26, 11am • Tuesday, July 27, 10am

Telephone and Alternative Bidding Information:

See Directions in Back of the Catalog

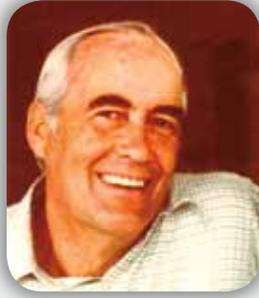
For alternative or phone bidding please call Ted Harmon – (508) 362-2766

TERMINOLOGY:

XOP - Excellent Original Paint
XOC - Excellent Original Condition
OP - Original Paint
T/U - Touch Up

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

See Conditions of Sale – Back of Catalog



Joe French

Joe and I first met in the late 1970's, and a short time later I met his lovely wife, Arleen. After we had gotten to know one another he paid me an unforgettable compliment, "I wish I met you 10 or 15 years earlier". I felt the same way about him. He had a deep rooted love for decoys and respect for decoy makers. He was a student and a teacher and his interest in "birds" sustained him through many years. Joe and I traveled to many shows together. He developed a serious interest in shorebirds and miniatures later in his collecting. He wrote many informative articles, visited a great many collectors, and documented collections across the country.

I miss his emails, phone calls, the stock greeting "Howdy Partner" and his smile. I am lucky to have known him and counted him as a friend.

Ted Harmon

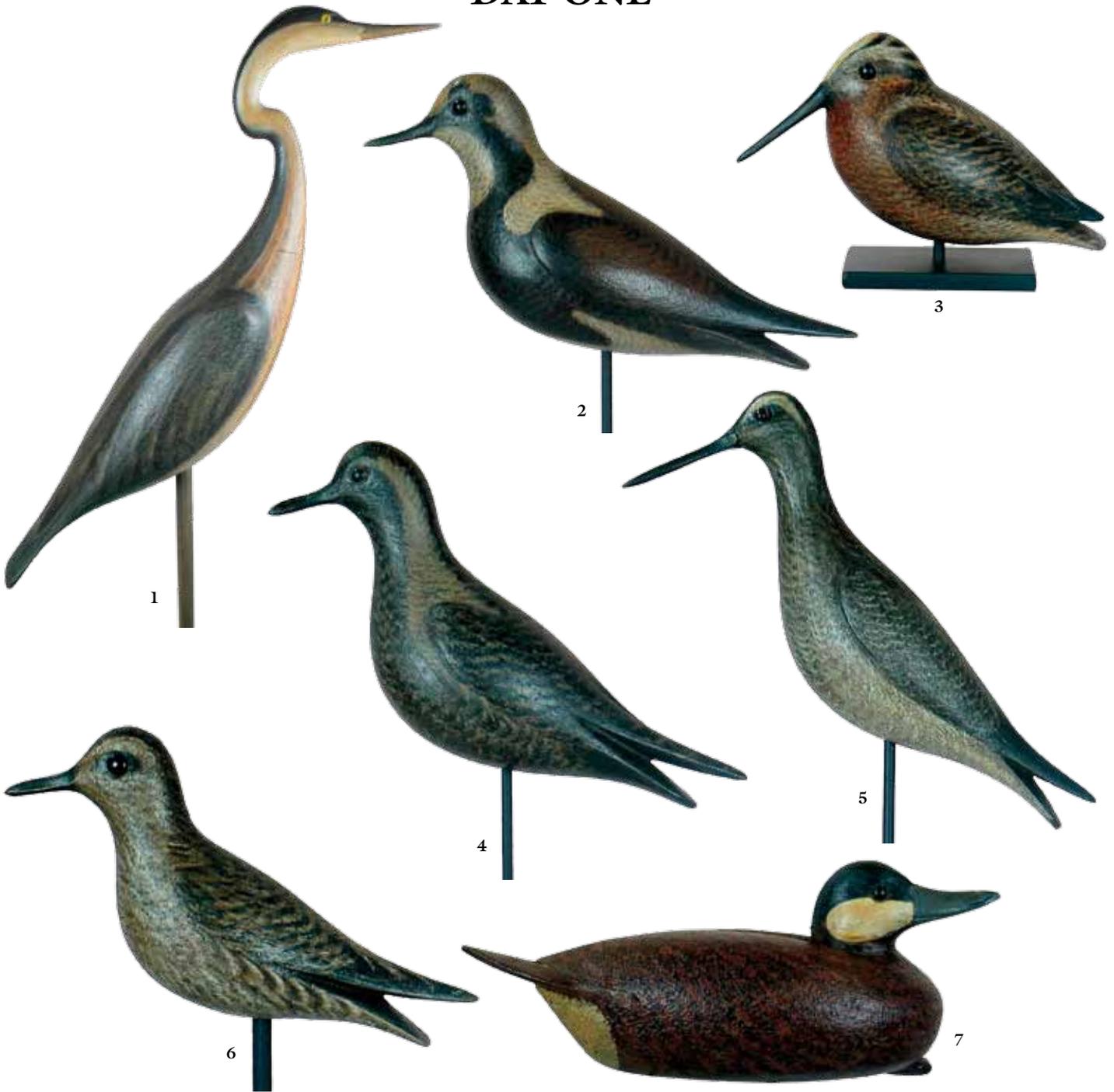


Winthrop and Scotty Carter

The first time we met, (early 1970's), Win and Scotty had an antique shop on Main St. in Chatham, MA. I was meandering about the Cape from one antique shop to another in the never ending hunt for wooden birds. In conversation Scotty revealed that she and Win had developed a new interest in decoys for the shop and particularly George Boyd decoys for their personal collection. They summered in Chatham, MA but lived in Hollis, NH, and for a few years I would visit with them in Hollis and on the Cape. Later they moved to Market Street in Portsmouth, NH, and made their home above their new antique shop. Few people were more pleasant and honorable than Win & Scotty Carter. I am so fortunate to have known them as fellow collectors and dear friends. I will never forget their enthusiasm, their encouragement, and their support. I am honored to be chosen to auction their decoy collection.

Ted Harmon

DAY ONE



The following seven lots are the work of David B. Ward of Essex, Ct. David is the grandson of Ted Mulliken, founder in 1939 of the famous Wildfowler Decoy Co. in Old Saybrook, CT. His great talent is evident in these carvings. David, Mark McNair, and Timothy Eastland were best of friends and started carving their decoys together decades ago.

- | | | | |
|---------------------------------------------------------------------------------------------------|-----------|---------------------------------------------------------------------------------------------------------------|---------|
| 1. Life size great blue heron in XOC. (48 in tall including the base and 35 in from bill to tail) | 1200-1600 | 6. Life size peep in XOC. | 450-650 |
| 2. Oversize ruddy turnstone in XOC. | 700-900 | 7. Life size tucked and turned head ruddy duck in XOC. Cork body with wood head, inlet tail and bottom board. | 700-900 |
| 3. Life size woodcock in XOC. | 700-900 | | |
| 4. Life size black bellied plover in XOC. | 700-900 | | |
| 5. Life size yellowlegs in XOC. | 700-900 | | |





8



9



10



11



12



13(PR)

8. **Mason Factory Challenge Grade blue-winged teal drake.** Original paint with factory swirling. Few small rubs and dents. Flakes to wood on both sides of neck and some minor paint and filler loss at neck seam. Two tail chips and old glue repair to tight upper bill check. Hit by shot on right side. 2500-4500

9. **Peterson Factory blue-winged teal drake.** Original paint with a number of small flakes to wood on body, head and edge of tail. Flaking more evident on right side of head at neck with small loss of filler at neck seam. Thin, tight check in back. Hit by shot on right side. 2500-3500

10. **Mason Factory Challenge Grade broadbill model bluebill drake.** Good original paint with “puppy chew” to tip of bill restored. Small area of wear on tail edge and a few thin tight checks in body. Shallow 1 inch dent on right side. Light rubs to head and minor neck seam filler loss replaced and touched up. Restorations by Paul Fortin. 900-1200

11. **Mason Factory Premier Grade mallard drake.** All original paint with nicely swirled paint. Surface has seen light to moderate overall wear with a scattering of small flakes and rubs to time darkened, warm wood. Rubs are a little more extensive on right side and along lower left bottom edge. Minor paint loss at rear of neck. One small stain near left wing flash. Few very thin, tight checks run length of back. Structurally fine with no repairs or restorations. “FKB” hot brand on lower left side of decoy. 1750-2000

12. **Mason Factory Premier Grade black duck.** Original paint with very fine crazing and very light wear to surface. Extremely light roughness to edge of bill. Very minor paint loss at neck seam. Surface may have received a light coat of wax. 2000-3000

13. **Pair of Mason Factory Challenge Grade Seneca Lake canvasbacks.** Hen has original paint with light overall wear except for some strengthening to the black on the bill. Few small rubs to wood on sides of head and tip of tail. Crack in neck is slightly larger on right side. Lightly hit by shot with one or two short marks. Two small knots visible. Bottom has brands of “Chadb_ _ _” and “R. Zelmer”. Drake is all original paint with much factory swirling visible. Surface shows light overall wear with a few small rubs on head and tip of tail. Head and body lightly hit by a large size shot. Thin crack runs length of both bottoms. An appealing pair of this uncommon model. 1800-2200



14



15



16



17(PR)



18



19(PR)

14. **Mason Factory Standard Grade glass eye mallard drake.** Mostly original paint with light overall wear. Original swirling still evident. Small spots of in painting to left shoulder and possibly to the head. Neck filler replaced and white on speculum strengthened. Partial very tight hairline check on bottom. Hot branded: "GA". Retains original strip lead weight. 200-400

15. **Mason Factory Standard Grade glass eye mallard drake.** Original paint with light to moderate overall wear. Original swirling still readily evident. Scattering of numerous small flakes and rubs to wood – mostly along centerline of head and back. Minor sealer drips on right side. Small knot and dent visible on left side. Tight hairline check along centerline and neck filler missing. 350-550

16. **Mason Factory Standard Grade glass eye mallard hen.** Fine original paint with moderate overall wear. Uniform scattering of small rubs or flakes to wood. Tight, partial hairline check on rear center of back and a small check on bottom. Neck filler partially missing. 350-550

17. **Pair of Pratt Factory #1 smooth grade blue-winged teal in XOC.** Vivid original paint shows light wear with no repairs or restoration. Hen has small rub to wood on tip of bill and light rubs to paint on top of head and tip of tail. Scattering of small dings and dents to body. About one half of neck filler missing with a tiny, tight, crack at the very base of the neck in the missing filler area. Drake has a ¼" (approx) size protruding imperfection on the right side of the head as well as a thin, arc shaped area of flaking to wood on the right wing along with two or three additional tiny dings in the same area. Light rubs to wood. Neck filler cracked and partially missing. 500-1000
Provenance: Collection of the late Margaret Scott Carter and Win Carter, Portsmouth, NH

18. **Evans Factory bluebill drake ca early 1900's.** All original paint with very light overall wear. Uniform scattering of very small rubs. Neck filler cracked with some loss. "Evans Decoy" stamp on the bottom. Very nice, clean, honest example of this factory. 300-600
Provenance: Collection of the late Margaret Scott Carter and Win Carter, Portsmouth, NH

19. **Evans Factory Ladysmith Wisconsin canvasback pair c early 1900's.** Standard size. Both in original paint with moderate wear to surface and a few rubs to aged wood on bill and tail edges. Thin, tight check and tiny knot visible on right side of drake. Drake also has crack in neck with head loose. Thin, factory filled crack slightly visible on left side. Hit by shot on left side. Hen has thin tight crack on back and a slightly larger crack on left side. Rub to wood on right breast. Few tiny dents to surface and a few shot hits. 600-900



20



21



22



23



24

20. **Stevens Factory redhead drake c 1890.** Very little wear to fine original paint. Original combing detail readily apparent. Thin tight crack through right portion of tail and lower back with light wear to time darkened wood. Areas of small flakes to wood on center of back, center of bottom, and at neck seam. Tight oval check along grain lines on bottom left edge. Small area of minor wear on right edge of bill. Hot branded "Q" on bottom. Decoy is in an overall remarkable state of preservation for a bird of its age. 6500-9500
Provenance: X Quandy collection. Collection of the late Margaret Scott Carter and Win Carter, Portsmouth, NH

21. **Stevens Factory canvasback drake decoy.** Mostly original paint with light to moderate wear with scattered small rubs and flakes, especially on top of head and along chine. Some larger areas of wear to wood are visible on left shoulder and wingtip areas and middle of right side. Some areas may have seen a light wash. Tail repair. Bottom retains clear and bold stencils: "H.A. Stevens – Maker – Weedsport, N.Y." and "Standard - ***- Decoys". 3500-4500

22. **Pratt Factory smooth body canvasback drake.** Gunning repaint with light to moderate overall wear and tiny rubs to primer/undercoat. Thin, tight check in back. Keel removed with partial factory paper label visible. 100-200

23. **Hollow Canada goose by Art Birdsall.** Original paint with very light gunning wear. Few very light rubs and a short, thin, tight crack on left breast. 200-400

24. **Exceedingly rare and to date the only known example of a drake bufflehead c 1930's by the Animal Trap (Victor) Factory of Pascagoula, Mississippi.** All original paint. Few light rubs along high points of lathe marks. Some minor wood loss on bottom but structurally sound and it is branded with the "Victor" stamp. Marks on bottom suggest that the bird was indeed once rigged for hunting. A true prize for the factory collector. Found near the St. Clair Flats many years ago. 500-750

The Joseph Bard French collection. Few collectors had more passion for the subject matter at hand and few enjoyed the chase of "wooden" treasures more. With the next lot, number 25, we are honored to begin the dispersal of about half of the wonderful treasures Joe entrusted to our firm.



25
facing right



25
facing left



26



27



28



29



30



31

25. Exceptionally rare early whistling swan miniature by A. E. Crowell, East Harwich, MA in XOC. Plump body with a pulled back head and neck seen in the earliest miniature carvings by Crowell. "W. Swan" in pencil on the bottom of the carved wooden "stone" base. This exact bird is pictured p.50 "Birds in Wood and Paint" by Joseph H. Ellis.

9000-12,000

Provenance: Talbot collection. Joseph French collection

26. Miniature hooded merganser drake by A. E. Crowell, East Harwich, MA in original paint with an old neck crack glued. Paint on head was smudged during the repair. "Crowell" and "Hooded merganser" in pencil on the bottom of the base. Purchased at Guyette and Schmidt Auction 4-1994.

1500-2500

Provenance: Joseph French collection

27. Miniature widgeon drake by A. E. Crowell, East Harwich, MA in XOC. Circular blue paper label with A. E. Crowell & Son, Bird Carving, E. Harwich, Mass and "Widgeon" in ink across the center. Purchased at Bourne Auction 8-1987.

1500-2500

Provenance: Joseph French collection

28. Miniature wood duck drake by A. E. Crowell, East Harwich, MA in XOC. Impressed rectangular brand, "Wood Duck Drake" "1756" and "23" in pencil on the bottom of the base. Purchased at Decoys Unlimited Inc. Auction 11-2008.

1800-2400

Provenance: Joseph French collection

29. Miniature redhead hen by A. E. Crowell in excellent original condition. Stamped with the rectangular brand.

Provenance: Joseph French collection 1500-2500

30. Very rare early miniature fresh water coot by A. E. Crowell, East Harwich, MA in XOC. "Coot" and "509" is written in pencil on the bottom of the base. This is the only example of this specie we have ever seen by Crowell in miniature. Original sealer pooled on belly. Purchased at Decoys Unlimited Inc. Auction 7-2008.

1600-2000

Provenance: Talbot collection. Joseph French collection

31. Miniature black duck by A. E. Crowell in XOC with impressed rectangular brand on the bottom of the base.

Provenance: Joseph French collection 1500-2000



32



33



34



35



36



37



38



39



40

32. **Miniature willet by A. E. Crowell, East Harwich, MA. in XOC.** Impressed rectangular brand, “637” in ink and a tag with “18” typed on the bottom of the base. Purchased at Guyette and Schmidt Auction 10-1992. 1600-2400
Provenance: Joseph French collection

33. **Extremely rare miniature purple sandpiper by A. E. Crowell, East Harwich, MA in XOC from a collection used at a college for the study of ornithology.** Impressed rectangular brand, carved “PURPLE SAND” and “273” in pencil on the bottom of the base which is painted black. Purchased at Guyette and Schmidt Auction 4-1994.
Provenance: Joseph French collection 1600-2400

34. **Miniature upland plover by A. E. Crowell, East Harwich, MA. in XOC.** Upland Plover 4” and “269” in ink and a tag with “4” typed on the bottom of the base. Purchased from Howard Waddell 2-1994. 1600-2400
Provenance: Joseph French collection

35. **Extremely rare (only one known black and white warbler by A. E. Crowell, East Harwich, MA. in XOC with “Black White Wab” in ink and “503” on the bottom of the base.** Mr. French had a complete collection of Crowell songbirds save this one. He printed a paper one from an old photograph or book to include when he took photos of the group. The paper bird is included in this lot. Purchased at Decoys Unlimited Inc Auction 7-2008. 4500-6500
Provenance: Joseph French collection

36. **Miniature rose-breasted grosbeak by A. E. Crowell, East Harwich, MA in original paint with minor imperfections.** “Grosbeak” in ink and a tag with “1862” on the bottom of the base. 1400-1800
Provenance: Joseph French collection

37. **Miniature cedar waxwing by A. E. Crowell, East Harwich, MA. in XOC.** Impressed rectangular brand, “371” in ink and a tag with “17” typed on the bottom of the base. Purchased at Guyette and Schmidt Auction 4-26-2002.
Provenance: Joseph French collection 1400-1800

38. **Miniature male cardinal by A. E. Crowell, East Harwich, MA in original paint with minor imperfections.** Impressed rectangular brand and “377” in ink on the bottom of the base. Purchased at Decoys Unlimited Inc Auction 7-21, 22 2008. 1400-1800
Provenance: Joseph French collection

39. **Miniature downy woodpecker by A. E. Crowell, East Harwich, MA. in XOC.** “Wood Pecker” in ink and “541” written on the bottom of the base. Purchased at Guyette and Schmidt Auction 7-2008. 1400-1800
Provenance: Joseph French collection

40. **Miniature blue jay by A. E. Crowell, East Harwich, MA in original paint with minor imperfections and a tiny touch up to a flake on the very tip of the bill.** Impressed rectangular brand and a tag with “1862” on the bottom of the base. Purchased at Decoys Unlimited Inc Auction 7-1997.
Provenance: Joseph French collection 1400-1800



41



42



43



44



45



46



47



48



49

41. **Extremely rare miniature curlew by George Boyd, Seabrook, NH in XOC.** Typical very light crazing. Narrow indentation on the lower breast near the legs. "300" in ink and a tag with "Curlew" in ink on the bottom of the base. Purchased at Guyette and Schmidt Auction 11-1996.
Provenance: Joseph French collection 2500-3500

42. **Extremely rare miniature ruddy turnstone, in full breeding plumage by George Boyd, Seabrook, NH, in XOC.** Typical very light crazing. Faint illegible writing on the bottom of the base. Purchased at Decoys Unlimited Inc Auction 7-23 2000.
Provenance: Joseph French collection 3000-5000

43. **Extremely rare miniature ruddy turnstone, by George Boyd, Seabrook, NH, either a female or a turnstone in winter plumage, in XOC.** Typical very light crazing. Tag with "Ruddy Turnstone" faintly in pencil and 341 in ink on the bottom of the base. There is a small area of white on the right shoulder that may have been cleaned.
Provenance: Joseph French collection 2500-3500

44. **Extremely rare miniature red phalarope by George Boyd, Seabrook, NH in breeding plumage.** XOC. Typical very light crazing "1844" in ink and "Red Phalarope" in pencil on the bottom of the base.
Provenance: Joseph French collection 2500-3500

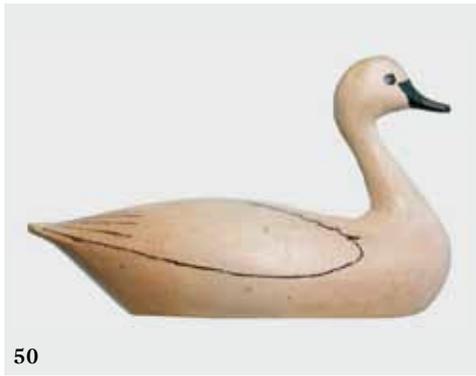
45. **Rare miniature mountain plover by George Boyd, Seabrook, NH in XOC.** "Mountain Plover Male" in pencil and "1889" in ink on the bottom of the base. Purchased at Decoys Unlimited Inc Auction 7-1996.
Provenance: Joseph French collection 2500-3500

46. **Extremely rare miniature Hudsonian godwit by George Boyd, Seabrook, NH in XOC.** Typical very light crazing. "298" and "Boyd Godwit" in ink on the bottom of the base. Purchased at Guyette and Schmidt Auction 7-1996.
Provenance: Joseph French collection 2500-3500

47. **Unfinished Hudsonian godwit by George Boyd, Seabrook, NH.** Nicely smoothed and ready for paint.
Provenance: Joseph French collection 200-400

48. **Unfinished heron or egret by George Boyd, Seabrook, NH.** Nicely smoothed and ready for paint.
Provenance: Joseph French collection 200-400

49. **Extremely rare passenger pigeon by George Boyd, Seabrook, NH, on a tall rectangular base.** XOC with "Passenger Pigeon" in pencil and "JF" and "1822" in ink on the bottom of the base. Purchased at Decoys Unlimited Inc. Auction 4-1993.
Provenance: Joseph French collection 2500-3500



50



51



52



53



54



55(PR)



55(PR)



56

50. **Extremely rare miniature trumpeter swan by George Boyd, Seabrook, NH in XOC.** Typical very light crazing. "307" in ink on the bottom. Purchased at Decoys Unlimited Inc Auction. 3000-5000
Provenance: Joseph French collection

51. **Extremely rare miniature trumpeter swan by George Boyd, Seabrook, NH in XOC.** Typical very light crazing. Tag with "SWAN" typed and "306" in ink on the bottom. Purchased at Decoys Unlimited Inc auction. 3000-5000
Provenance: Joseph French collection

52. **Extremely rare miniature turned head ring bill drake by George Boyd, Seabrook, NH.** In excellent original paint with typical crazed areas on the middle of the back and lower left side of the face, and two tiny rubs on the top of the head. "Ring Bill" in pencil on the bottom. Purchased at Guyette and Schmidt Auction 4-1999. 2500-3500
Provenance: Joseph French collection

53. **American widgeon drake by George Boyd, Seabrook, NH in fine original paint with only minor imperfections.** "Baldpate Male" in pencil on the bottom. Purchased at Decoys Unlimited Inc Auction 7-1998. 2500-3500
Provenance: Joseph French collection

54. **Miniature widgeon hen with a turned head by George Boyd.** In fine original paint with typical minor age imperfections. "Baldpate Female" in pencil on the bottom. Purchased at Decoys Unlimited Inc Auction 7-1998. 2500-3500
Provenance: Joseph French collection

55. **Rare miniature pair of goldeneyes by George Boyd, Seabrook, NH in original paint with typical crazing to the surface on the hen and a few smudges and possibly touch up on the drake or spots where it was touched when the paint was drying.** Both have slightly turned heads. "1908" and "1909" in ink respectively on the bottom of the drake and hen. Purchased at Guyette and Schmidt Auction 11-1997. 3000-5000
Provenance: Joseph French Collection

56. **Rare miniature bufflehead drake by George Boyd, Seabrook, NH in excellent restored paint with two tiny marks on the right side of the head.** "349" in ink on the bottom. Purchased at Guyette and Schmidt Auction 11-1997. 400-600
Provenance: Joseph French collection

The following three carvings are among the rarest of all known Massachusetts miniatures by John Thomas Wilson (1863-1940). These were once thought to be very early Crowell miniatures. Only about 10 are known to exist. A willet decoy by Mr. Wilson brought \$230,000 in our annual 2008 summer sale.



57. **Tiny miniature ruddy turnstone c1900 on a black circular base by Tom Wilson of Ipswich, MA.** Good OP. Wilson is one of the most important shorebird makers in North America. 500-1000

Provenance: Joseph French collection

58. **Tiny miniature black-bellied plover c1900 on a black circular base by Tom Wilson of Ipswich, MA.** Good OP. 500-1000

Provenance: Joseph French collection

59. **Tiny miniature puffin c1900 on a black circular base by Tom Wilson of Ipswich, MA.** Good OP. "Puffin" in pencil on the bottom of the base. 500-1000

Provenance: Joseph French collection

60. **Rare miniature flying snipe by Russ Burr, Hingham, MA.** Outstretched wings with carved feather detail. Professional restoration to the tip of two wing feathers. "1497" and an ink stamp "Russ Burr, Hingham, Mass" Purchased at Oliver Auction 11-13-1986. 500-750

Provenance: Joseph French collection

61. **Very rare miniature elf owl by Robert Morse, Ellsworth, ME in XOC.** Signed "R. Morse" in ink on the top of the base and "ELF OWL" in red ink on the bottom of the base. Purchased at Christies Auction, 1-18-2003.

Provenance: Joseph French collection 500-1000

62. **Rare miniature brown pelican by Robert Morse, Ellsworth, ME in XOC with nicely carved wing outlines.** "Pelican" and "7.50" in pencil on the bottom of the base. Appears to have had water on the base and the remnants of a signature "R. Morse" are visible to the rear of the base.

Provenance: Joseph French collection 600-800

63. **Regal miniature great blue heron in original paint with a professional restoration to the tip of the bill.** Unsigned, Impressed JF in the bottom of the cork base.

Provenance: Joseph French collection 800-1200

64. **Rare miniature great blue heron by Robert Morse, Ellsworth, ME in XOC.** Typical driftwood base with "Blue Heron by Robert Morse" in pencil on the bottom of the base. 600-800

Provenance: Joseph French collection.



65. **Rare miniature meadowlark on a driftwood base by Robert Morse, Ellsworth, ME in (XOP)excellent original paint.** Signed “R. Morse” in ink on the end of the base and “Meadowlark” in pencil on the bottom of the base. Tiny check at the tip of the bill glued tight. Purchased at Decoys Unlimited Inc. Auctions 7-31-2007. 600-800
Provenance: Joseph French collection

66. **Miniature white throated sparrow by Robert Morse, Ellsworth, ME in excellent original paint.** Signed “R. Morse” in ink on the top of the base and “White Throated Sparrow” in pencil on the bottom of the base. Tip of the bill blunted, rub at the edge of the tail. Purchased at Decoys Unlimited Inc. Auctions 7-31-2007. 600-800
Provenance: Joseph French collection

67. **Life Sized fox sparrow by James Lapham, Dennisport, MA in XOC.** Auction tag with “1492”, “87” and Fox Sparrow in ink, and “FOX SPARROW” J. Lapham, Dennisport, MA” on the bottom of the driftwood base.
Provenance: Joseph French collection 400-600

68. **Rare miniature kingfisher with a tiny fish in the bill by James Lapham.** Signed “Kingfisher Male, James Lapham, Dennisport, Mass” in ink on the bottom of the base.
Provenance: Joseph French collection 400-600

68A. **Outstanding common tern by James Lapham.** Dropped forked tail with deeply carved wings and upswept wingtips. Finely blended early original paint with very light wear and a minimal amount of discoloration from time. Tip of wing has been professionally restored. Bottom signed: “Common tern - J. Lapham - Dennisport - Mass.” 400-600

68B. **Golden plover “tinnie”.** Thick feather detail on back is all original. Minor surface imperfections. Interior retails the “Oct 22, 1874” white stencil. Includes an original stick which has been shortened in use. 100-200

68C. **Lot of (2).** A “tinnie” black-bellied plover. Original paint with moderate overall wear. Number of small areas of light rust and flaking to metal. One ‘leg’ partially missing and a small slit on right throat area. Also a “tinnie” black-bellied plover with light to moderate overall wear. Number of small areas of light rust and some small flakes to metal. Includes original wooden stick. 150-250

68D. **“Tinnie” yellowlegs with light to moderate overall wear.** Number of small areas of light rust and some small flakes to metal. 50-100



Ward Brothers



69

69. **Superb black duck in near mint dry original paint by the Ward brothers of Crisfield, MD.** Head is turned very slightly to the right. Three miniscule white dots on the body, one on lower left side, one on left tail edge, and one on lower right side. Head has one miniscule rub on top left side. Minor separation at neck seam. Thin crack runs length of bottom. It would be extremely difficult, if not impossible, to find a better example of this model by the Ward brothers. We have been told by many collectors that this is one of the finest examples of a Bishop's Head Rig black duck that exists. For decades this decoy was in the antique collection of a Massachusetts antique dealer. 25,000-35,000



70

70. **Early working Canada goose by the Ward brothers of Crisfield, MD.** Head turned to the left. Paint appears to be mostly a very old mix of working repaint and original under a coat of wax with light wear. Rub to wood on top of head and rubs on edge of tail. Thin crack on back and small area of roughage on right edge of tail. Some minor paint loss at neck seam and a few thin check in head and neck. Very tip of underside of bill appears to have an old repair. 1500-2500



71

71. **Redhead drake by the Ward brothers.** Original paint on body and bill with light wear to the high points of the textured surface and edge of bill. Head may have some paint strengthening. Small tight checks in rear of head and some separation at nail on top of head. Small crack in bottom. Hit by shot on right side. 8500-11,000

72. **Widgeon drake by Lloyd Tyler of Crisfield, Maryland.** Head turned to the left. Original paint with heavy wear and large areas worn to aged wood. Chips missing from end and edge of tail and lower front of bill. Crack in rear of head and rear of neck seat. Indentations on left shoulder is original to carving. Area of roughage on right lower edge. 400-600



72



73. **Bufflehead drake by Delbert Hudson.** This is the exact bird pictured on page 81 of "Ira D. Hudson and family" by H. Stansbury. All original paint with a scattering of small runs to warm aged wood. One slightly larger flake on left front bottom of breast. Minor roughness to left edge of bill. A fine example of this species by one of the areas celebrated carvers. 400-600

74. **Red-breasted merganser drake by Miles Hancock.** In original paint with some in use repainting visible. Thin, tight crack in back and a larger crack in bottom. Bottom has what appears to be a carved "F" or conjoined "JT". 200-400

75. **Red-breasted merganser hen by Miles Hancock.** Original paint on back and head with gunning touch up to white areas. Some old rubs to wood, especially on head, bill and tail edges as well as along chine. Thin crack in back. Head is broken off and attached by a single loose nail. Additional horizontal and vertical cracks in neck. 200-400

76. **Bufflehead drake by Doug Jester, Chincoteague, Va.** Early solid working decoy with nicely carved bill and head. Original paint shows light to moderate gunning wear. Small rubs to wood on top of head and on tip of bill. Bill also shows minor signs of "puppy chew". Scattering of small flakes and rubs on body as well as a few tight, hairline checks. Appealing Virginia decoy. 200-400

77. **Large black duck by Doug Jester of Chincoteague, Va.** Paint has been restored and this shows minor wear. Small area of old dry rot under the paint on the bottom. 200-400

78. **Outstanding brant by Ira Hudson.** In fine original paint with a mellow patina. Overall light wear with some flaking to breast area and some heavier rubs and scuffs under the tail area. Thin check runs length of bottom and stops at a knot. Very minor blunt at tip of bill. A very desirable example of a Hudson Brant. 4000-4750
Acquired by the consigner from Dick McIntyre

79. **Very early merganser hen by Ira Hudson.** Well carved paddle tail, crest, and serrated bill. Original paint has darkened slightly with age and shows overall light gunning wear. Feather detail clearly visible on back. Some rubs to wood on bill and smudges on body. Old repair at base of neck with a small area of in-painting in that area. Minor damage to top rear of crest and a very tiny sliver missing over left eye. Thin crack on left side. 2500-3500
Purchased from G & S 11/2001 Lot 140

80. **Very stylish red breasted merganser drake from Virginia.** Has features of both Ira Hudson and Charles Clark but the actual carver remains unknown. Good original paint with the original pattern plainly visible. Surface shows some crazing with rubs and small flakes to wood on both body and head. Very lightly hit by shot. An excellent example of a Virginia merganser. 1000-1500

81. **Black duck from Virginia attributed to Charles Birch.** A few small nicks and gouges in the body behind the head and on the right breast. Hit by shot, especially on left front. Tight crack in neck. What appears to be some old worn original paint on body with gunning repaint to bill. 500-1,000



82



83



84



85

82. Early plump black-bellied plover c1915 in breeding plumage by A.E. Crowell. Fine all original paint and condition. A few miniscule flakes on right side and very small rub to tip of bill and tip of tail. Lightly hit by shot. Original bill. Signed in invisible ink by Joe French. 8,000-12,000
Provenance: Joseph French collection

83. Early plump gunning black-bellied plover c1915 in winter or immature plumage by A.E. Crowell. Rigmate to above lot. All original paint with light to moderate overall wear. Some small light rubs to wood on sides. Some flaking under tail and larger rub to wood under lower tail with small area of wear to tip of upper tail. Signed in invisible ink by Joe French. Paint loss on bill. 8,000-12,000
Provenance: Joseph French collection

84. Yellowlegs by H.V. Shourds. Strong original paint with very little wear. Original bill with light rubs. Paint strengthening to a few tiny areas on both cheeks. Bottom has conjoined "JF" stamp. Signed by Joe French on the bottom in invisible ink. 2000-4000
Provenance: Joseph French collection

85. Black-bellied plover in winter plumage by H.V. Shourds. All original paint with light to moderate overall wear. Some flakes to aged wood with wear on left side. Some rubs on tail edge and right cheek. Bill professionally replaced. 2000-4000
Provenance: Joseph French collection



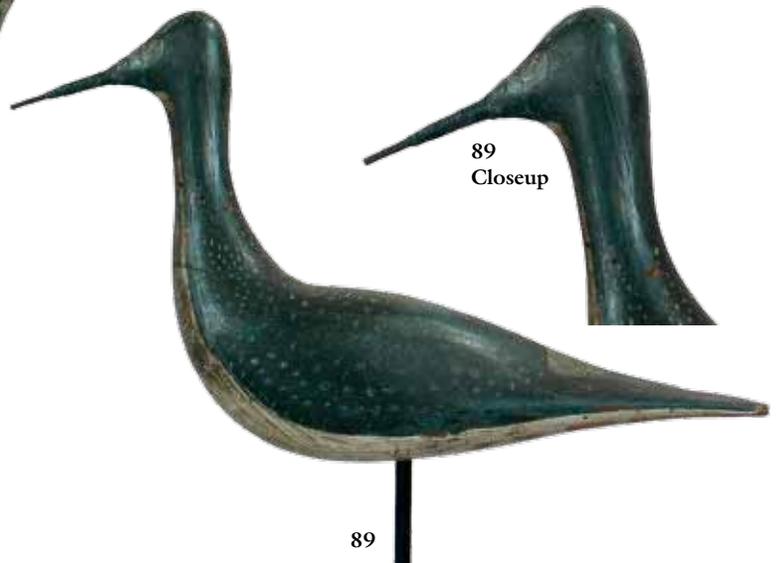
86



87



88



89
Closeup

89

86. **Very rare sanderling or “peep” by H.V. Shourds.** Body is original paint with light wear and a few tiny rubs to wood. Paint on bill and head has been professionally restored. Two very small chips and a small dent on bottom near stick hole. Signed in invisible ink by Mr. French. 2,000 - 4,000
Provenance: Joseph French collection

87. **Superb black-bellied plover in breeding plumage by the team of Dr. Clarence Gardner and Newton Dexter of Little Compton, Rhode Island.** Typical carved wings and split tail. Crisp, original paint with a few very tiny flakes on tip of tail and some rubs on breast and bottom, mostly around stick hole. Small old dent under left bottom of tail and a very small flake to wood under left wing. Overall, an extremely well preserved and highly desirable Little Compton, RI shorebird. 12,500-14,500
Provenance: Collection of Lawrence Lyle

88. **Excellent and rare black bellied plover in transitional plumage by the team of Dr. Clarence Gardner and Newton Dexter of Little Compton, Rhode Island.** Typical carved wings and split tail. Crisp, original paint with extremely light overall wear. Three or four very small flakes on back and right wing and a small smudge of paint on bottom near stick hole. Small chip on underside of tail has been glued and does not detract. Overall, an extremely well preserved and highly desirable Little Compton, RI shorebird. Pictured on page 66 in Decoy Collectors Guide, 1966-67. 12,500-14,500
Provenance: Collection of Lawrence Lyle

89. **Yellowlegs with hole in tail for stringing.** Neck, bill, and body carved in three pieces. Square nail bill with cord or thread whipping to increase its thickness where it joins the head. Paint is very smooth as if from years of handling and now shows some light wear with rubs to wood on white areas and edge of tail. Two or three tiny gray specks removed from bill by Ken DeLong. Lightly hit by shot. 2500-3500



90



91



92



93



94



95

90. **Very rare gunning yellowlegs by Gus Wilson ca early 1900's.** Split and raised wings with detailed primary carving. Shoulders are carved in delicate relief. Typical bent wire legs and feet. Head forward in a hunting pose. Original paint with light wear and a few very small flakes to wood. Small crack in right wing tip is slightly loose but firmly attached. Hit by shot on left side and a knot and small crack visible on right side. Finely carved inlet bill appears to be the original. 3500-5500

91. **New Jersey plover ca 1910.** Thickly applied coat of paint with light wear. Bill may be the original. Very lightly hit by shot. 400-600

92. **Large, somewhat flat-sided black-bellied plover.** Original paint with light wear. Rubs to wood on right wing and side of head as well as tail edges. Lightly hit by shot with a few shallow dents in right side. Bill appears original. 400-600

93. **Split-tailed golden plover.** Body of three pieces of wood laminated vertically and held together with wooden pegs and old tack repairs. Right lamination is a replacement. Wonderful rusty old gunning paint with touch up and in use wear. Old crack on left side. Bill professionally replaced. 1500-2500

94. **Greater yellowlegs by Dr. Clarence Gardner and Newton Dexter of Little Compton, Rhode Island.** Carved wings and finely split tail. Original paint was deeply crackled with separated along and between some grain lines exposing numerous areas of a chalky undercoat. This areas were was professionally in-painted by Ken DeLong. Original bill. A similar example from the Lyle rig is pictured on page 66 in the 1966-67 annual of the Decoy Collector's Guide. 800-1200

95. **Fine ruddy turnstone ca 1900 by an unknown New Jersey carver.** Original paint with light overall wear and some fine rubs to under paint on back. Repair to knot on upper left breast with some in painting in that area. Original bill. Similar birds by this carver were in the McCleery and Hillman collection. 4000-6000



96



97



98



99



100



101

96. **New Jersey ruddy turnstone from New Jersey ca 1900.** Some old wear to wood on breast. Bill restored.
800-1200

97. **Yellowlegs by Levi Rhodes Truex, Atlantic City, NJ. c1910.** Original paint with light to moderate overall wear. Two or three shot hits on left side and a few small, thin, tight checks on right side.
1500-2500

98. **Hudsonian curlew ca 1900 from the mid Atlantic. Tack eyes, original bill, and good original paint.** In interesting construction, with three plugs in the bottom, possibly to lighten the bird. There is a knot on the right side of the back extending to an open end on the bottom which is filled and touched up. A yellow primer on the bill is visible under the original paint.
2500-3000

99. **New Jersey plover.** Mostly original paint which has faded slightly. Light to moderate wear with small rubs with more wear to the top of the head. Original bill has broken tip. Found in a Cape Cod home recently.
500-1000

100. **Black-bellied plover from New Jersey.** Thick and flat sided. Lightly crackled original paint worn thin in spots to primer. Original bill with tip broken. Metal shell inserted into stick hole. Paint enhanced.
100-200

101. **Black-bellied plover in winter plumage from New Jersey.** Thick and flat sided with carved wings and deeply delineated wingtips. Lightly crackled original paint worn thin in spots to primer and there has been some in-painting. Original bill with sliver broken off on bottom side. Metal shell inserted into stick hole.
100-200



102. **Golden plover by Joseph Lincoln ca 1910.** Original paint with light overall wear Small rubs on left side and some horizontal shrinkage along rear wing outline on right side. Wear to wood on left side of head. Number of small dents on top of head and back where bird might have been used as a hammer. Chip missing from upper tail and area of roughness on lower tail and lower breast near stick hole. Glass eyes replaced. Bill is original. 1200-1800

103. **Early shorebird.** Mostly original paint exhibits extensive fine crackling and some wear and flakes to time aged wood. Some rubs on tail and top of head. Hit by shot. Hole drilled horizontally through tail for stringing. Iron nail bill a replacement and loose in socket. Carved "W" or "M" on breast in front of stick hole. 300-500

104. **Yellowlegs ca 1910 from the North shore of Mass.** Slightly flat sided with a uniquely tapered tail. Original paint with light overall wear. Small flake on each wing with additional flakes on breast. Some paint loss around stake hole. Minor ding on lower tip of tail. Original bill. 400-600

105. **Large, flat sided black-bellied plover.** Original paint on back, sides and tail with touchup to black on breast. Surface covered with a thin coat of sealer. Some fine rubs to wood and along grain lines on back. Minor rubs on tail edge. Bill replaced. 300-500

106. **Large knot or plover decoy from the mid Atlantic.** Tight checks in lower body and some dents on breast. Hit by shot on left side and old chip in tail which may be original to the carving. Bill is an old replacement. 200-400

107. **Wonderful early North Carolina fork-tailed dowitcher or robin snipe ca late 1800's with two-piece root head construction and uniquely notched split tail.** Original paint with in use wear. Large crack on right side filled with a wax or pitch type substance. Right side has two small, rough knots visible. Lightly hit by shot with one pellet causing damage to bill with a glue repair. Insert glued in stick hole. Great form. 1200-1800



108



109



110



111



112



113(2)



113(2)

108. **Classic canvasback drake by the Dudley in natural wood with faint traces of original.** Old chip and two fine checks in tail. Loose, compound crack in neck with old nail repair and some old filler visible. Hit by shot on right side with one hit on top of bill. Small area of roughage on rear of head. Old pen notation bottom identifies the bird as a “canvasback drake” and also states: “Lee or Lem – Dudley 1880-1910- from rig sold (to) the Pocahontas Club – Knots Island – by Lee Dudley”. Beautiful form in an old veteran. 5000-7000
Provenance: Joseph French Collection

109. **Battery redhead drake by John Austin of Corolla, North Carolina.** Original paint is worn and weathered almost entirely to wood however the paint pattern remains clearly visible. Crack in neck. An excellent example of a battery decoy. 400-600

110. **Canvas over wire frame Canada goose by Ned Burgess of Waterlily, North Carolina.** Two piece head and bill. Original paint with very light wear. Canvas is completely intact. This decoy was acquired in 1977 by the consignor from the grandson of Walton Jennette of Elizabeth City, North Carolina. A copy of a letter from his daughter, Mrs. Vicki Robbins of Kitty Hawk who describes going with her father to pick up the decoys directly from Burgess accompanies this decoy. 300-500

111. **Bluebill drake by Ned Burgess of Waterlily, North Carolina.** Strong original paint with crazing on back but overall very light wear. Few light rubs on head and a few tiny flakes on body. Two small white paint drips on right side. Excellent structural condition with a few very minor chips to edge of tail. From a rig of 60 Burgess decoys used by Mr. Walton Jennette of Elizabeth City, North Carolina. Made c.1945. 500-750
Provenance: Letter explaining the rig from Mr. Jennette’s daughter, Mrs. Vicki Robbins of Kitty Hawk, N.C. accompanies the decoy.

112. **Fresh water coot by Ellie or Blanton Saunders, Poplar Branch, NC.** Head turned to right. Appears to be all original paint with some light wear to primer, especially on the bottom board and head. Consignors notes indicate that the decoy was acquired from Rupert Parker who in turn acquired it from his father. 200-400

113. **Lot of two delightful ruddy ducks from the Carolinas.** First, hewn body with a “flattie” type head. Original paint with some rubs to wood, especially on head and body edges. Two thin cracks in head and neck. Has a large brand on breast that appears to be “HI” or “IH”. Second, hewn body with a “flattie” type head. Original paint with some rubs to wood, especially on head and body edges. Two thin cracks in head and neck. Small area of some minor roughage to tip of bill. Has a large brand on breast that appears to be “HI” or “IH”. 400-600



114. **Superb folk carved red-breasted merganser drake ca late 1800's.** Swimming posture with inlet head that covers about forty percent of the length of the body. Fluted paddle tail and nicely carved crest. Two piece body construction. Old filler added at base of neck and middle of back. Right eye cracked and left eye missing. Decoy shows great age and wear and is possibly of Long Island or Maine origin. The epitome of great form in a working decoy. 9500-12,500
Provenance: George Gravert, Private collection

115. **Red-breasted merganser drake by Gus Wilson.** Finely sculptured wings with a slight upward jaunty twist to the neck and head. Surface shows light overall wear. Old inlet in construction repair under tail. Thin tight crack in tail. Touch up only to white neck band. Otherwise in fine original paint. Minor separation from shrinkage where neck joins body. 5500-8500
Provenance: Carter collection

116. **Magnum oversize eider drake by Augustus (Gus) Wilson.** Old gunning paint with fine crazing to the white which is an old overcoat. Small areas of flaking and rubs throughout. Old open check in neck. Hit by shot with shot strikes. Thin crack on bottom. Tip of bill has had a crack glued. 3000-5000
Provenance: Carter collection

117. **Outstanding surf scoter decoy by Augustus (Gus) Wilson from the early 1900's.** Wilson captured this specie perfectly. A great, bold, sculpture with a pinched breast and carved wings. Head tucked on breast in the so-called "Monhegan Island" style. In original paint with some very old in use gunning overpaint. Very thin crack down center of back and another on left side of head. Two or three small chips at front edge of inlet head piece where it joins breast. Minor shot hits on head and neck. 3000-4500
Provenance: Carter collection



Gus Wilson



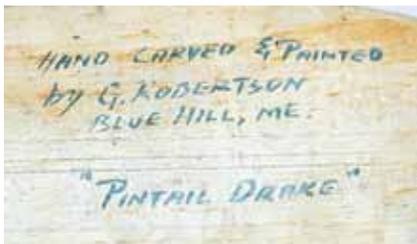
118



119(PR)



120



119. Wonderful pair of stylish “Monhegan Island” red-breasted mergansers from Maine ca 1900. Inlet heads with heads arched back. Drake appears to be in original paint. Some flaking around knot on back and at rear of neck seat. Tiny chip on crest. Few rubs to wood on speculum and breast. Hit by shot, mostly on left side with two strikes on head and neck. This is one of only a very few drakes found from this rig. Hen is in original paint with very little in use touch up if any. Some old rubs to wood and shrinkage along grain lines may have been darkened slightly. Lightly hit by shot on right side with a few shot marks. 7500-9500

120. Pintail drake decoy by Gerald Robertson of Blue Hill, Maine. Head turned very slightly to the left. Nicely carved shoulders, raised wings, and carved primaries. Original paint with light wear. White on breast and underside of tail has wood toning. Small flake at left base of neck. Very thin, tight grain check slightly visible under tail. Signed on bottom: “Hand carved and painted - by G. Robertson – Blue Hill, Me. – ‘Pintail Drake’”. Robertson is best known for his sturdy gunning black ducks. This is the only known pintail decoy by this talented decoy maker. 1200-1800

118. Black duck by Augustus (Gus) Wilson. Rare “rocking head” style. Typical deeply carved wings. Surface shows light to moderate wear and rubs. Few, very thin and tight grain checks on back. Old bill check has been glued. Bottom has the hot brand of “E. ?. Sanders”. In old original paint with some gunning touch up. 2000-3500
Provenance: Carter collection



121



122



123



124



125



126



127



128



129

121. **Early Maine eider drake decoy ca 1900 with classic form and inlet head.** Some of the very old crazed white paint is in use repaint which has aged wonderfully. Two tight cracks in neck and a few thin, tight, checks in body. 900-1200

122. **Wonderful old eider drake ca 1910 with great form and presence from the Maine coast.** Nicely carved head is splined to body atop a raised neck seat. White areas are nice crusty original with moderate to heavy in use wear. Black areas on have moderate wear. Black on head has received hunter touch up. Tight crack in back and a narrow crack in bottom. Chip missing from lower tip of bill small area of roughness to front of head and top of bill. Lightly hit by shot. Retains original horseshoe weight. A classic Maine decoy. 200-400

123. **Wonderful old eider drake with great form and presence from the Maine coast.** Nicely carved head is splined to body atop a raised neck seat. White areas are nice crusty original with moderate to heavy in use wear. Black areas have received in use touch up. Thin crack in neck and back as well as a thin crack in bottom. Chip missing from lower tip of bill. Lightly hit by shot. Retains original horseshoe weight. 200-400

124. **Weathered and worn merganser by George Huey.** Repainted many years ago as a seagull, possibly as a confidence bird in the rig, and this paint has weathered almost completely off, exposing a warm, driftwood grey, natural surface. Numerous longitudinal small checks. Evidence of an old in use nail repair to a break in the bill. Small chip missing from underside of bill and from top edge of tail. 200-400

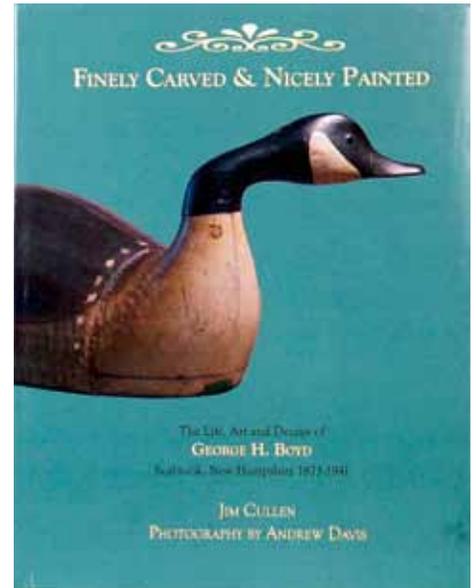
125. **Red breasted merganser hen by Oren Hiltz, Indian River, Lunenburg County, Nova Scotia.** Original paint with light scuffs. Scratch on right shoulder and some tiny drips near right speculum. Tight compound crack in neck and sliver missing from underside tip of bill. 500-1000

126. **Sculptural preening brant from Prince Edward Island with a strong attribution to John Ramsey.** This is the nicest preener from the Maritimes we've seen. Thickly applied paint appears to be in old gunning paint over original. Thin crack in bottom has been filled. Apparently the bird was rigged as both a floater and a field decoy and the iron stake has been cut for modern display purposes. Great example. *Provenance:* Carter collection 2500-3500

127. **Outstanding field goose decoy by George Jollimore of French River, Prince Edward Island.** Head turned to the right. Boldly carved wings, shoulders, and wingtips. All original paint with overall very light wear. A few small scuffs and scratches, most notably on breast. Some minor flaking on rear of neck as well as some very tight, minor checks. Mounted with two wooden legs with "GJ" carved under tail of bird and "George Jollimore" carved on bottom of oval base. An excellent example of the many stylish field decoys to come from P.E.I. 1200-1800

128. **Standing Canada goose of recent vintage with carved feet and head turned to the left.** Carved, raised wings and crossed wingtips. Extensive carved and/or stamped feather detail. Original paint with very light wear. Small rub on bill tip. Bottom has a "V" in a circle. 200-400

129. **Elongated red-breasted merganser drake primitive ca early 1900's from the Maritimes probably made by a boat builder.** Carved eyes and crest. Probably from the Indian Point area of Nova Scotia. Orrin Hiltz style head. Few tight checks in body. Head and neck carved in two pieces. Paint appears mostly original. Probable t/u to the white areas. 500-750



130

130. **Canada goose circa early 1900's by George Boyd of Seabrook, New Hampshire.** Head in a crook neck or hissing posture and turned strongly to the left. Canvas over frame body construction with wooden head, tail, and breast. This is the exact decoy featured on the cover of the definitive Boyd reference by Jim Cullen, "Finely Carved and Nicely Painted". Also pictured on the bottom of page 28. One of three known examples. Fine original paint with moderate wear and a great patina from handling. Canvas portion shows a number of small circular areas with rubs and minor dings. Small area of

wear on lower left breast. Minor rubs to wood on tail, top of head, and tip of bill. Small paint spills on lower edge of bottom board at breast and on left rear under the tail. Two or three tiny dents on rear of neck and an old patch to the canvas (approximately 1" X 3") on left shoulder appears to be original to the carving. A rare and outstanding masterpiece for the serious collector of early period gunning decoys.

Provenance: Carter collection

35,000-55,000



131



132(PR)



131. Sentry Canada goose c1910 by George Boyd with head turned sharply left. Canvas over slat construction. Original paint with moderate overall wear. Some areas worn to canvas where this material touches the wooden lath below or the nails that fasten the lath. A few small breaks in the canvas. Few small rubs to wood on top of head, breast, and tail edges. Small old chip on left rear tail edge and tip of bill worn completely through to original strengthening dowel below. Tight check in breast and a short thin crack in rear of neck. This is the exact decoy referred to as “Remaining Alert” pictured on pages 30 and 31 of Jim Cullen’s reference “Finely Carved and Nicely Painted”.

8000-12,000

Provenance: Carter collection

132. Rig mate pair of goldeneye (whistler) decoys by George Boyd of Seabrook, New Hampshire. Excellent original paint with little wear and signature Boyd crazing. Very minor wear and rubs. Thin check in bottom extends up fore and aft. Drake shows fine crazing to head with little or no crazing on body. Minor chip in tail. Minor rubs. Knot on left side. Thin crack in bottom extends partially up breast and under tail. From the “John Henry” rig. This exact pair are pictured on the top of page 48 in Jim Cullen’s “Finely Carved & Nicely Painted”.

15,000-25,000

Provenance: Carter collection



133(3)



133(3)



133(3)



134



135



136

133. Lot of three George Boyd goldeneyes from the Sturgis rig. Two drakes and one hen. One has some original paint on top of the body and there is some original paint under the in use overpaint. A well used trio of gunning Boyd goldeneyes with checks, chips and dings from usage. 500-1000

134. Oversized black duck by George Boyd of Seabrook, New Hampshire. Desirable and rare canvas over wooden frame. Old gunning repaint with some crazing and minor wear. Original paint on cheeks and bill. Structurally very good with no rips, tears, or breaks in the canvas. Right glass eye missing. Hot brands under bill read "BE"-- and "Bean" as well as a third small brand. Also branded "Bean" under tail. From the Herbert Bean family rig. Three black ducks from this rig are pictured on the top of page 39 in "Finely Carved & Nicely Painted" by Cullen. 4500-6500
Provenance: Carter collection

135. Black duck by George Boyd. Three-piece horizontal laminated construction and probably hollow. Remnants of original paint with a darkening stain applied to areas where the original surface had worn to wood on both the head and the body. Heat crazing on cheeks. Large chips along edge of tail.
Provenance: Carter collection 500-1000

136. Very rare and early black-bellied plover in vivid spring breeding plumage by George Boyd. Made in his earliest and best style with his best paint style. Original paint with light overall wear. Some minor age imperfections and discoloration. Decoy has taken on a wonderful smoky patina from years spent in the gunning camps. A wonderful, early example of Boyd at his creative best. 7500-8500



137



138



139



140

137. Yellowlegs by George Boyd. Fine original paint with a few minor age imperfections. Old flaw under paint on bottom is original to carving. Thin crack in neck has been glued with a little “wood dough” type material visible. Additional “wood dough” type material visible at putty area near dowel at top of head. Original bill has had a small amount of glue added at the join.

4000-6000

Provenance: Carter collection

138. Yellowlegs by George Boyd. Dry original paint with grain exposed on head. Numerous rubs to wood on bottom. A discoloration on top of the body, breast, and right side. Small black smudges and/or streaks on throat and breast. Small flake to paint on original bill. No structural flaws.

Provenance: Carter collection

1500-2500

139. Rare feeding yellowlegs by George Hinkley of Beverly, Massachusetts. Attractive “minnow in throat” pose with typical Massachusetts split tail. Original paint with light overall wear. A little minor wear on back to time worn wood. Few light rubs along grain lines of the white belly and under tail. Paint has a warm patina. Bill has been replaced. From the rig found by Winthrop Carter in the late 70’s or early 80’s.

Provenance: Carter collection

3500-5500

140. Early Joe Lincoln or Charley Thomas yellowlegs with split tail. Original paint with fine crackling and a few small flakes. Some small dabs of black paint on breast may be later hunter touch-up. Small rub to wood on top of tail and a small chip out of bottom portion of tail. Lightly hit by shot and left eye missing. Original bill with some ‘heat type’ damage to paint. Retains Starr collection stamp.

Provenance: Starr collection, Carter collection

141-142-143



144-145



146(PR)



147-148



149

141. Rare miniature northern gannet possibly by Robert Morse or Wendell Gilley of ME. In original paint with carved wing outlines and a turned head. Small chip to the end of the bill and section of the wing tip missing. Nicely set on a chip carved weighted base. 400-600

Provenance: Carter collection

142. Extremely rare turned head cormorant on typical two piece wooden base by George Boyd, Seabrook, NH. With minor imperfections. Pictured p. 85 in “Finely Carved and Nicely Painted, The Life, Art and Decoys of George H. Boyd” by Cullen. 3500-5500

Provenance: Carter collection

143. Rare and very appealing miniature puffin with painted feet on a rectangular wooden base by George Boyd, Seabrook, NH. His “signature” typical crazing on much of the original painted surface. Tiny rub to the edge of the tail. Pictured p. 81 in “Finely Carved and Nicely Painted, The Life, Art and Decoys of George H. Boyd” by Cullen. 4000-5500

Provenance: Collection of the late Margaret Scott Carter and Win Carter, Portsmouth, NH

144. Extremely rare miniature dovekie on a “signature” square wooden base by George Boyd, Seabrook, NH. Excellent original condition with minor imperfections. Numerous collection stickers on the bottom. Pictured p.81 and 82 at lower right in “Finely Carved and Nicely Painted, The Life, Art, and Decoys of George H. Boyd” by Cullen. 4000-5500

Provenance: Carter collection

145. Very rare miniature old squaw by George Boyd, Seabrook, NH in XOC with a few minor tiny areas of discoloration on the paint. Numerous collectors tags on the bottom and “Old Squaw” in pencil on the bottom. 3000-4000

Provenance: Carter collection

146. Extremely rare miniature pair of green-winged teal by George Boyd, Seabrook, NH in XOC. Paint is dry and has wonderful patina. Numerous collector tags on the bottom of both. 5500-7500

Provenance: Carter collection

147. Rare crook neck miniature Canada goose by George Boyd, Seabrook, NH in original paint with minor crazing on the painted surface. Numerous collector tags on the bottom. 2500-3500

Provenance: Carter collection

148. Miniature Canvasback by George Boyd, Seabrook, NH in primer with tiny tack eyes and a turned head. Surface has been sanded in preparation for painting. Numerous collector tags on the bottom. 200-400

Provenance: Carter collection

149. Miniature eider possibly by Gus Wilson. Inlet head and upswept tail. Left mostly in natural wood which has acquired a pleasing patina with age. Some natural wood stain or perhaps a dab of paint on right side. Crack in bill has been re-glued. Tiny chips in tail. 200-400



150



151



152



153



154



155



156



157



158

150. **Wonderful life size preening long billed curlew by Fred Anderson.** In XOC. Anderson made only a small number of shorebirds and this is an excellent example. Fred Anderson learned his craft from his more famous neighbor, "Gus Wilson" in South Portland. 300-500
Provenance: Carter collection

151. **Beautiful life size long-billed curlew by Fred Anderson.** Head turned to the left with glass eyes. Stylistically reminiscent of Mason factory birds. In XOC. Carved "A" under tail. 300-500
Provenance: Carter collection

152. **Wonderful standing blue-winged teal hen by Fred Anderson.** Head forward and outstretched in a feeding posture. In XOC. An outstanding piece of work by Anderson who was a friend and gunning partner of Gus Wilson. 200-400
Provenance: Carter collection

153. **Green-winged teal hen with resting tucked head by Maine's Fred Anderson.** In XOC. Carved "A" in bottom. 250-350
Provenance: Carter collection

154. **Very stylish, hollow carved pintail drake by Robert White of Tullytown, PA.** Classic Delaware River style carved wingtips and beautifully fluted tail feather carving. Head set on a delicate neck and turned to the left. Original paint in overall excellent condition. Very minor nick on rear of head and a few extremely light rubs. Signed on bottom: "Bob White - 1982" with a small painting of a pintail drake. 500-700
Provenance: Carter collection

155. **Dove by Mark McNair.** Long graceful tail with carved wings and split, raised wing tips. In XOC. Carved "McNair" to rear of stick hole. 800-1200
Provenance: Carter collection

156. **Small decorative egret by Dick Drescher.** Serpentine neck and well carved head. Original antiqued surface. Very minor ridge where neck joins body. 100-200
Provenance: Carter collection

157. **Canvas over wire frame North Carolina snow goose or small swan.** Head turned to the left. Very old gunning paint appears to be the original on the head and under the tail with a gunning second coat on the body with a few small flakes to undercoat. Small 1" rip in canvas on left shoulder. Carved, partially conjoined, "FHM" on bottom. 300-600
Provenance: Carter collection

158. **Carved bird (probably a mockingbird) with dropped wings.** Detailed feather carving with primaries and tail feathers individually carved. Excellent original paint and condition. Carved under rump: "C.C. - Houma - LA. 82". 50-100
Provenance: Carter collection



159. **Old squaw (long tailed duck) drake by H.V. Shourds.** Body has old repaint with some original mostly on head area. Flakes and rubs to wood on head and bill. Possible repair to base of neck. Minor separation at body seam. Bottom retains the "Haertel" stamp. 2,000-4,000
Provenance: Haertel collection, Joseph French collection

160. **Old squaw (long tailed duck) hen by H.V. Shourds.** Some worn old, original paint with overpaint to white on bottom half and tail. Probable repair to base of neck. Some flaking and crackling to front of head, bill, and neck. Minor separation along body seam. Thin, tight crack in neck has probably been glued tight. Bottom retains old "Haertel" stamp. 2,000-4,000
Provenance: Haertel collection, Joseph French collection

161. **Large hollow goose by H. V. Shourds.** In gunning repaint with light to moderate wear and some small rubs and flakes to wood or undercoat. Some of white may be original. Thin crack in back and minor separation at body seam. Two piece neck. Small (1" X 1 1/2") repair to chip in tail. From the rig of captain "John Furlow" and so branded. 1,000-1,500
Provenance: Joseph French collection

162. **Swimming brant from New Jersey attributed to Lloyd Parker.** See old collector's tag. In original paint with in use touch up under an old coat of sealer. Head and neck have been exposed to high heat. Repair to crack in neck and a small, old chip missing from underside of bill tip. 200-400

163. **Hollow Canada Goose by Capt. Jess Birdsall, Barnegat, New Jersey.** Old working repaint with moderate wear and crackled paint. Some separation along body seam, especially on right side where some old filler along seam is present. Old original wedge at base of neck and old, tight crack where head joins neck. 200-400

164. **Rare red-breasted merganser drake by William Hammel of Absecon, New Jersey c1910.** Hollow carved with expertly executed carved crest. In all original paint. Thin horizontal crazing to the paint on the head and bill with a very tight grain check on the right neck. Thin separation at neck seam on right side. Pad weight removed. A very well preserved decoy by a talented carver who made relatively few decoys. 3500-5500

165. **Hollow carved red-breasted merganser drake by Roy Maxwell.** Original paint on back with some touch up to the white. Some light crackling and flakes on back as well as a thin, shallow 1" mark. Some wear to wood and minor roughage to edge of tail. Small, shot-like mark on forehead. Scuffs to white on sides and bottom. 4500-6500



166



167(PR)



168



169(PR)



170



171



172

166. Merganser hen by Rhodes Truex. Some original paint on body under a dark wash. White areas have received some touch up. Overall moderate wear to surface. Possible old glue repair to crack in bill with a small repair at tip. Small gouge on front of left eye. 500-1000

167. Matched, rig mate pair of red breasted mergansers by Hurley Conklin. Both have finely carved crest, wingtips and ice groove. All original paint in mint condition except for one tiny blemish to the surface on the side of the hen which is original to the carving. Both branded "H. Conklin" with a poured, circular inlet weight. 900-1200

168. Excellent hollow swimming brant by Hurley Conklin. Head turned very slightly to left with carved wingtips and ice groove. Excellent original paint in mint condition. Branded "H. Conklin". 450-650
Provenance: Powlovich collection

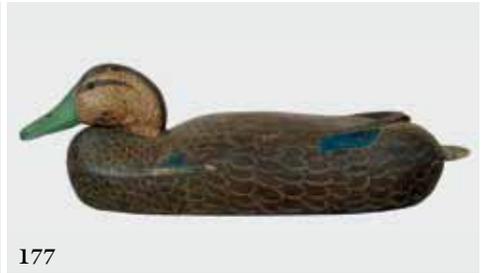
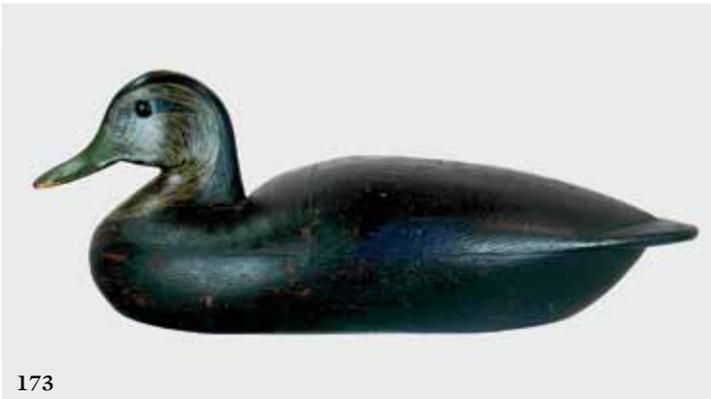
169. Matched rig mate pair of hollow carved whistlers by Hurley Conklin. Carved wings and ice groove. Both heads turned to the side. All original paint in about mint condition under a thin coat of sealer. Both have the deep "H. Conklin" hot brand on bottom. 600-900
Provenance: Powlovich collection

170. Hollow, New Jersey black duck by John Updike. Appears to be original paint on body with light wear and some minor shrinkage along grain lines which has been darkened. Head appears to have had some gunning touchup, especially to rear portion. One small area of roughage and darkening to tip of tail. 400-700

Provenance: Powlovich collection

171. Well made, hollow carved black duck from New Jersey. Gunning repaint with moderate wear and some flaking to original coat. Some areas showing raw wood along body seam. Retains pad weight. 250-450

172. Hollow New Jersey black duck. Collector information identifies the maker as William Hammel of Absecon, NJ. Original paint on body with possible gunning touch up to some of head. Body moderately worn with rubs to dark wood. Some minor blistering of paint on head. Old nail holes visible along back seam and old wooden bung in bottom. Maker was obviously an accomplished carver. 200-400



173. Rare black duck by Walter Bush of Newark, New Jersey c.1895 (see Fleckenstein ref). Paint appears to be original under an old, thin coat of wax. Minor rubs and dings. Unusual construction as the upper body half is made of two pieces of wood and this seam is visible on back. Original filler in horizontal seam is visible. Deeply carved "WLB" on bottom with the roman numeral "XII". A very nice clean example by a late 1800's maker. Paint is excellent and original. 750-1250

174. Delightful pair of buffleheads. Old collector tag on bottom indicates that they are by "John Parks, Hooper's Island, Md.". Hen has head back in a sleeping or preening pose. Original paint with light overall wear. Hen has a 1" (approx.) flake to wood on breast and drake has rubs and flakes to wood along tail edge and tip of bill. Both hit by shot. Nail attachment on top of head visible on both. 800-1200
Provenance: Carter collection

175. Wonderful hollow pair of racy red-breasted mergansers by James Keefer of Rockport, Maine. Drakes head outstretched and turned to the left. All original antiqued surface by Mr. Keefer. Structurally excellent. Both signed and dated 1995 on bottom by Mr. Keefer along with the edition number of 24/50. 500-750

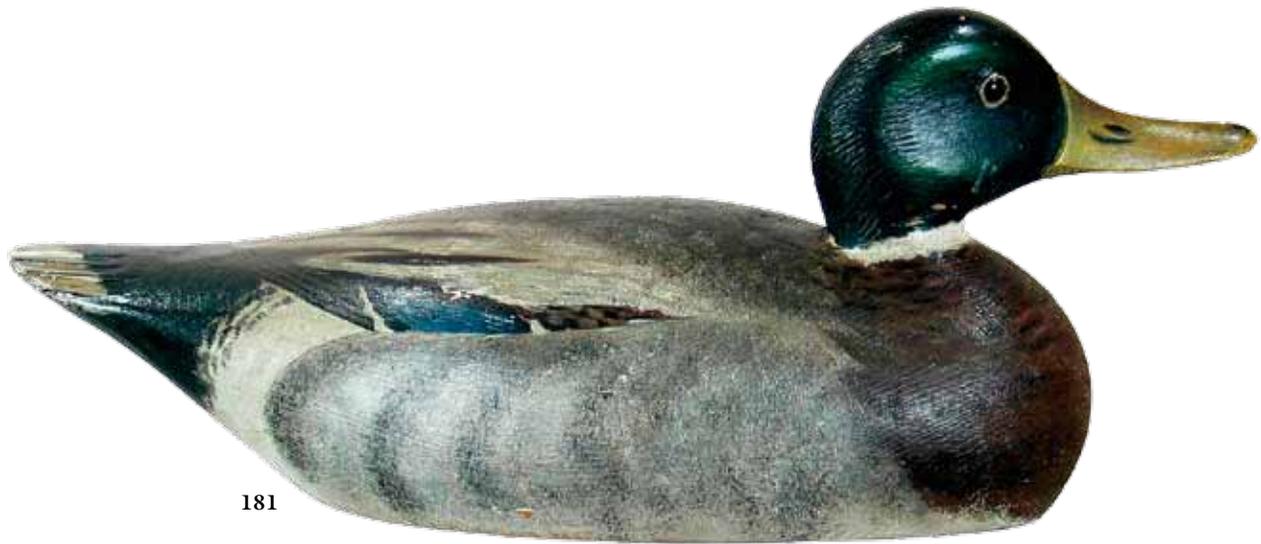
176. Hollow wood duck drake by James Keefer. Head turned to the left and thrust forward in a swimming posture. All original paint which has been aged by Mr. Keefer. Excellent structural condition. Signed and dated 1993 on bottom by the artist as well as the edition number of 18/25. 400-600

177. Delaware River black by Paul Green in content tucked head pose and original paint with light crazing to head and light wear to paint. Chips missing from both raised wing tips and very fine, tight crack at base of neck. 150-250

178. Hollow, low head black duck by Tom Fitzpatrick. Classic Delaware River design with carved raised wing tips and fluted tail. Very pleasing old repaint, probably by Bob White, in excellent condition. 300-450

179. Swimming Canada goose c 1920 in excellent original condition from New Jersey. Balsa body with lightly carved wings. Original paint with scratch feather detail on back. Few dents and flakes to wood on body and tail edges. One slightly larger dent on left rear breast. Head and neck worn to wood or primer over much of surface. 300-500

180. Unusual brant decoy. Decoy was acquired from Bobby Richardson who attributed it "probably to the New York -Staten Island area". Decoy also has strong similarities to the Stratford, Connecticut area as well. Paint appears to be a second coat with possibly some original. Tight crack in tail edge. Dowel or screw plug visible on top of head. Illegible name painted on bottom. Retains Mackey stamp. 150-250
Provenance: X Richardson collection, X Mackey collection



181



182



183

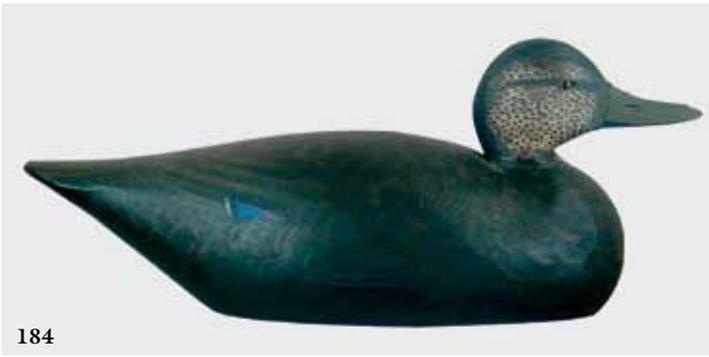
181. Outstanding mallard drake by A. E. Crowell ca 1912 as it just pre-dates his use of the oval hot brand. Head turned to one side. Classic Crowell rasp work to rear of head with painted wing tips and fluted tail carving which is often referred to as Crowell's Challenge Grade. His so-called Premier Grade had the addition of carved wings & crossed wing-tips. Outstanding original paint. Never rigged. One of his finest and earliest decoys. 25,000-45,000

182. Widgeon hen by A. E. Crowell. Head turned slightly to the left with typical rasping to rear of head. Fine original paint with light wear and minor imperfections. Minor loss of neck filler mostly on left side. Bears Crowell's rectangular "maker" stamp. Bottom also has "WW" or "MM" collector brand and the rig brand "ELW" representing the Waterfield rig which contained many excellent examples of Crowell's work. 6000-9000

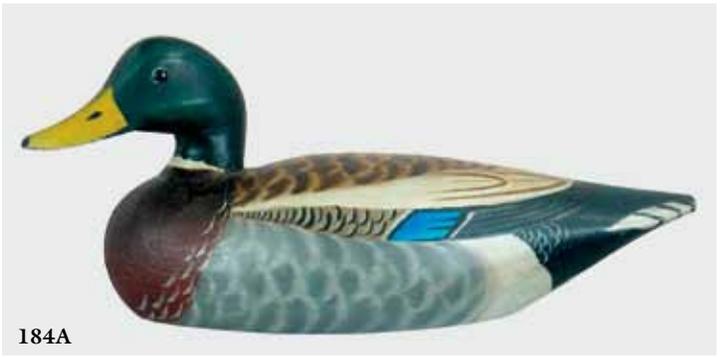
Provenance: Joseph French Collection

183. Superb unused black duck by A. E. Crowell with rasping to the back of the head. Outstanding near mint original paint with a protective coat of sealer. Crowell applied a light coat of sealer to decoys when he knew their mission was to float only on the mantle. Two oval pieces were added and tacked to the left side while in the making. These have separated slightly. The lettering and rim of the oval hot brand is very clear and helps date this decoy as being made close to 1915. 4500-6500





184



184A



185



186



187



188

184. **Black duck by A. E. Crowell. Bird has been shot over by the same family which consigned the following 3/4 size Crowell mallard in this sale.** Before the rig was retired permanently, this decoy was returned to the Crowell shop where it was completely repainted by Crowell and is, once again, in fine Crowell paint which shows minimal wear. An area of shallow roughage, probably ice damage, is visible under the paint on the lower left side. Minor areas of roughage under the paint on the bill. Retains strong vivid oval stamp which was applied before the branding iron began to deteriorate. 1500-2500

184A. **Excellent, three quarter size mallard drake by Crowell.** Head turned to the left with typical rasping to the rear of the head and to the breast. Excellent original paint with very minimal wear. Retains strong rectangular "Maker" stamp. Fresh to the market from the original family who purchased the bird directly from the Crowell shop. 3500-4500

185. **Merganser hen by A. E. Crowell in a low head style.** Original paint worn with large areas worn to time darkened wood, especially on top of head, speculums and waterline areas. Crack in bottom extends from breast to underside of tail. A rare old veteran by Crowell. 2000-2400

186. **Merganser hen by A. E. Crowell in a low head style with head turned to right.** Old original paint that has weathered almost entirely to bare wood. Dowel visible on top of head with a small area of roughness on the tip of the tail. A few tight checks in body and head. A rare model by Crowell. 800-1200

187. **Goose by A. E. Crowell from the Pequaw Honk Club in Little Compton, Rhode Island.** Total gunning repaint done just before the club ceased operations. Typical two piece head and neck construction. Small blunt to bill and small area of roughage to end of tail. Old nail repair at neck seam. Two thin checks in back and side and a crack in the bottom. Deep Crowell oval brand on bottom and twice branded with the "Pequaw Honk Club" brand. 1200-1800

188. **Loomer goose head by A. E. Crowell. Mostly original paint with some possible old touchup to the white cheek patches.** Few light rubs to wood on high points and edges of bill. Some thin, tight checks in wood. 200-400



Joseph Lincoln



189. **Bold merganser hen by Joseph Lincoln of Accord (Hingham), MA.** Head turned very slightly to the left. Mostly original paint with very light wear. Small area worn on tip of tail and light rubs on bill. Thin check (approx. ¼" wide) extends length of upper left side and this has been professionally filled and in painted 30 years ago by Ken DeLong. A one inch original Lincoln "signature" oval plug is visible on top center of back. Lincoln drilled out knots and plugged them with dowels. Thin, tight check extends approximately 1" up the front and rear of neck at the seam. Bottom has ink notation which reads "Emery ____, Cape Cod ____". Also hot branded "A.B.F." as well as "Q". Overall a very desirable example of a less than common species by one of the Bay states master makers. 12,000-18,000

Provenance: Qandy collection, Carter collection.

190. **Classic bold oversize black duck by Joseph Lincoln.** Unquestionably his best black duck design. Considered by many to be one of the finest east coast black duck decoys ever conceived. In fine original paint with some wear from ice on the left side, breast, and a flake on left front edge. Few rubs on right side as well as surface imperfections. Struck by shot mostly on the right side. Two thin partial checks on bottom. Bears multiple "Q" hot brands. 9000-12,000

Provenance: Qandy collection, Carter collection



191



192



193



194



195

191. Near mint example of a self-bailing white wing scoter drake c1900 by Joseph Lincoln of Hingham, Massachusetts. This innovative design by Lincoln shows only the smallest and faintest of rubs and scuffs. Very faint partial check on right side. It is extremely doubtful if this decoy was ever rigged. This is one of the finest examples, if not the best known example condition-wise, of a self-bailing white-winged scoter by Joseph Lincoln. 12,000-16,000

192. Widgeon drake by Joseph Lincoln c 1900 of Accord village, Hingham, MA. Head turned strongly to the left and purposely intended to be used in this pose as indicated by the neck seat. Original paint shows overall moderate gunning wear. Scattering of small rubs and flakes with larger areas of rubs at rear of neck and tip of tail. Two or three small dings or dents in back. Old thin crack in bill has been glued. Typical Lincoln check runs length of bottom and extends to breast and underside of tail. From the F. B. Rice rig and twice so branded on bottom. 3500-5500

193. Canada goose by Joseph Lincoln, Accord (Hingham), MA. Old gunning paint showing moderate wear. Classic form with usual crack in bottom and a small chip of wood missing from right tail edge. Hole drilled in bottom possibly to make the decoy for use as either a stick up on the beach, or a floater. 900-1200

194. Large size Canada goose by Joseph Lincoln. In a combination of mostly original paint and some very old, salty and worn gunning touchup. Most of the touchup is to the white areas. Original feathering on lower sides still readily visible. Large knot visible on left side. Flakes to wood on back with numerous small rubs to wood and/or primer on head, bill and tail. Most of lower breast and rump worn to old, raw wood. Only a small crack in bottom which is unusual for Lincoln's geese. Bottom has large "Bradford" brand. 800-1200

195. Self-bailing white winged scoter by Joe Lincoln. Professionally restored paint. Tiny dent on back and a small (less than 1" long) grain crack on bottom right side. Very lightly hit by shot. Pad weight removed. This innovative style by Lincoln was very popular with gunners on the Massachusetts south coast. 800-1200



196(PR)



198

197

199

196. Rig mate pair of hollow red-breasted mergansers with outstanding form by Fred Nickerson of Falmouth, Cape Cod, and Barrington, Nova Scotia, ca 1940's. Both heads turned very slightly. Carved shoulders and wingtips with original horse hair crest. In excellent original paint. This outstanding pair are from the best rig of mergansers he made. There are a few minor rubs to wood on the wing areas. Small chip missing on left body seam on drake which may be original to the carving. 9000-11,000

197. Red-breasted merganser drake from Cape Cod or the Islands with a two piece head and neck. In fine original paint. Light scattering of small rubs and flakes. Very thin, tight crack runs down center of back. Two old original dowels visible on top of crest. Lightly hit by shot. Just the tip of the bill has been replaced professionally. 4500-6500

198. Early red-breasted merganser drake c 1900 found in Chatham, Massachusetts. Dark areas appear to be finely crazed original with the white areas having possibly been strengthened in use. Overall light wear to surface. Small chip missing from right side of head and lightly hit by shot on right side. Inset bill appears to be old or possible the original. 1200-1600

199. Merganser hen c1900 by a member of the Mayhew family of Martha's Vineyard, Massachusetts. Original paint with very light overall wear on body. Some rubs to wood on head and bill. Small amount of neck filler may have been replaced. Some old dings and/or puppy chew to bill. 600-900



200



202



204



201(PR)



203



205

200. Merganser drake c1900 by Alan Stuart of Edgartown or Stanley Murphy's "Long Tail Carver" from Martha's Vineyard. Crusty old crazed and crackled original paint. Both wing areas worn mostly to bare wood. Rubs to wood on top of head and area of slight roughage to tip of tail. Two thin cracks on back and a small vertical crack on rear of head has lifted head slightly on neck seat. Great form in a Vineyard merganser. 2000-3000

201. Bold pair of bluebills by noted Martha's Vineyard master carver, Henry Keyes Chadwick. Both heads turn to the right and both are in his best original paint with only minor imperfections. Both have a thin check in the bottom. Two of his best. 2000-3000

202. Merganser by Keyes Chadwick of Martha's Vineyard, Massachusetts made after one of his mentor's (Benjamin Smith) early patterns. Entirely weathered to time aged raw wood with some grain checks in body and some slightly larger checks in head. Small sliver missing from tip of tail. Many areas have received some "wood dough" type filler many years ago. Traces of old glue at neck joint. 600-900

203. Redhead drake by Pittman from Nantucket Island, Massachusetts. Original paint on body shows light to moderate wear with some rubs to time aged wood. Paint on head and breast appears to have been strengthened and/or in painted or possibly repaired. 1200-1600

204. Small black duck may be from the North Shore of Massachusetts. Appears to be original paint under a coat of sealer or wax. Uniquely carved bill and hard body chine. Some shall rubs to wood, especially on tail edge. Never rigged. 200-400

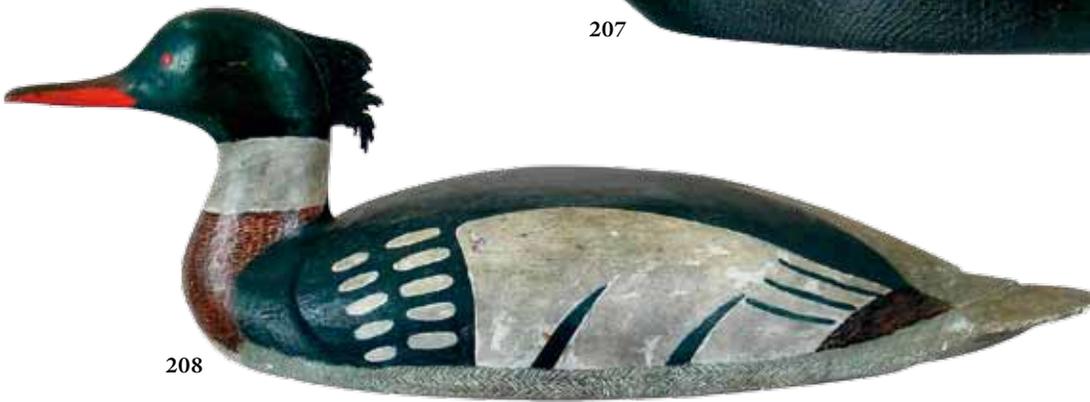
205. Scoter decoy from Massachusetts in the Nickerson style. Nicely carved wings. Thickly applied black paint. Some sand may have been incorporated into the back to diminish glare. White areas are gunning touchup and eyes are replacements. Small cracks in neck and body. Lightly hit by shot. Bottom branded twice "G.S. Atkins". 300-500



206



207



208



209

206. **Early hooded merganser drake.** Old collector tag on bottom indicates that the bird was carved by Nelson Como of Black Lake, New Jersey c1910. Finely carved crest with delicate serrations. All original paint with no noticeable wear. Tack eyes. Apparently never rigged. 3000-3500
Provenance: Acquired from Dick McIntyre

207. **Scarce high head bluebill hen by Frank Coombs.** Original paint with overall light wear. Some loss to the white on the speculums. Small flakes to rear of head and light rubs to tip of tail and edge of bill. Hit by shot with two or three shot strikes. 1200-1600
Provenance: Tonelli collection

208. **Red-breasted merganser drake from Massachusetts.** Carved tail area and inserted leather crest. Appears to have some original paint with overpaint, Some small flakes to wood on top of head. Mark from original anchor tie appears to have been filled. 800-1200

209. **Red-breasted merganser from Long Island.** Old collector tag on bottom states that maker is an "E. Hartman from Great South Bay, c1890". Dark areas and bill have been over painted in use while much of the white appears to be the original. Al show light to moderate wear. Two or three small gouges on back and two areas of minor roughage to edge of tail. "G.A.B." branded on bottom. 800-1200



210



211



212(PR)



212A



212B



212C

210. **Early, Long Island merganser hen.** Dark areas on back and head have been over painted, probably in use while most of the remaining paint appears to be the original with light wear except for rubs to wood along chine. Area of roughness to edge of tail. Two hairline cracks and a single shot hit on bill have been re-glued. Carved “D” in bottom.
800-1200

211. **Swimming bluebill hen c 1900 by “Capt. Sammis’ of Long Island, New York.** Original paint on body with light wear. White areas have seen a light gunning second coat. Few very minor rubs to wood in edge of tail and tip of bill. Two or three very small dents in back and dowel visible on top of head. Old knot visible on back and bottom. 700-900

212. **Rig mate pair of bluebills by Frank Lewis of Ogdensburg, N.Y.** Original paint with strong, combed feather detail on both backs, inlet heads and bold paddle tails. Original paint on hen with light to moderate overall gunning wear. Some touch up to portions of the black and the speculums on the drake. A few more rubs and flakes on the hen than the drake. Old, small, thin ding on back of drake appears to be a result of the choice of wood for the carving. Large chip in drake’s tail has received in use touchup. Good example of a distinctive makers style. 200-400

212A. **Wildfowler factory black duck.** Probably Quogue but not branded. Original paint with light to moderate overall wear. Number of small dings to wood on body and bill with a small, shallow chip on right tail edge. Small checks in breast and wear to bottom edge. Both eyes cracked. Branded “EAL”. 100-200

212B. **Wildfowler factory mallard hen.** Probably Quogue but not branded. Original paint with light to moderate overall wear. Wear to wood on tail and bottom edge. Few small dents and dings on body. Number of checks run diagonally across body. Head has a number of small checks. One eye broken and one cracked. Bottom branded: “EAL” 75-150

212C. **Wildfowler factory mallard hen.** Probably Quogue but not branded. Original paint with light to moderate overall wear. Wear to wood on tail and bottom edge. Few small dents and dings on body. Number of checks run diagonally across body. Head has a number of small checks. Both eyes cracked. Bottom branded: “EAL” 75-150



213



214



215

213. Outstanding hollow redhead drake c1870-1890 by Phineas Reeves who was long associated with Long Point Company on Lake Erie's north shore. In excellent original paint with one small dab of brown paint on tail. Small rub on top of head and a small area of roughness on left side of bill. Lightly hit with a fairly large size shot with a few shot strikes. Small knot visible on breast. Painted "H.H." on bottom. Overall a very pleasing example of this most desirable decoy carvers work. See the bottom of page 87 in Barney Crandell's book for an example made in the same style. Phineas Reeves left Bristol, England in the 1850's. In 1866 he became the first of the "Long Point punters". A rare and important classic decoy by this esteemed maker. 3500-5500

Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

214. Hollow, canvas covered redhead drake by Charles Reeves (circa 1910 Long Point Club). Original paint on body with possible old gunning touch up to head. Few tiny breaks in canvas on tip of tail and along bottom edge but overall in very good condition. Lightly hit by shot. Bottom has hot brand of "L.P.C." with a small "star". Also the hot brand of "Buck" and the painted initials: "H. B.(?)J.".

1200-1800

Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

215. Superb solid body redhead drake c 1900 by Wells. Original paint with extensive combing on back and sides. Some fine crazing on breast and head. Very little wear to surface with some small rubs and imperfections. Extremely small chip on edge of tail. Two small knots visible as is a very small drip of an unknown substance on back. Lightly hit by shot.

1200-1500

Literature: Decoying, St. Clair to the St Lawrence, by Crandall.



216



217



218



219



220

216. Hollow carved, Harsens Island redhead drake. Expertly carved in a head back, resting pose. In a combination of worn original and gunning repaint. Uniform scattering of small flakes and dings to the surface. Minor paint loss on right side of head and right bottom seam. One shot mark on bill. Painted "F" on bottom. 400-600
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

217. Sculptural, hollow carved, crook-necked goose. Very light decoy with a thin bottom board. Pleasing, old repaint with light wear and some crazing visible under the paint on the breast. Small rub and scratch on bill tip. Very minor separation along bottom board on right side. "SMP" in scroll on bottom. A rig mate to this bird was item 45 in the 1988-89 exhibition "Bird Decoys – Old tools – Modern Sculpture" at the Kauffman Museum in North Newton, Kansas and was identified at that time as "Maker unknown, North Shore of Lake Erie, c1880". 4000-6000
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

218. Rig mate pair of early redheads by Tom Chambers. Original paint with light overall wear. Small area of possible touch up in area of check on breast of drake and a small area of touch up possible on head. Few minor rubs to wood on both bills and a small chip missing from right front of hens bill. Hen has minor old nail repair to grain check on left side. Both retain original keels, weights and rigging. Both have large "ATE" scratched into bottom. Struck by a few shot. A very nice, evenly matched pair. 2000-3000
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

219. Bufflehead drake. Old collector note on bottom of decoy indicates that the bird is by Aubrey Reginald ("Reg") Marksby (1883-1965) of Blenheim, Ontario. Mostly original paint with a little darkening to the black on left side. Moderate wear to body with heavier wear to head. Area of roughness to wood on right and rear side of head. 500-1000
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

220. Diminutive "pocket bird". A solid bluebill drake from Rose Island in Saginaw Bay. So called Note: old collector tag on bottom indicates that the bird is a drake bufflehead). Thick old paint with probable gunning touch up to the white on the flanks with crazing in this area. Few small old nicks and dents and a few old shot hits. Small area of roughness to right edge of bill. 500-750
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.



221. **Canvasback drake by Jack Reeves C1940.** Reeves was associated with the Long Point Club. Two piece body construction and possibly hollow. Original paint with light overall wear. Small area of possible in use touch up to the bill. Few minor rubs to typical high spots and hit by shot, mostly on rear right side. 500-750
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

222. **Solid body, canvas covered redhead drake by Frank Reeves (Long Point Club).** Slightly darkened fine original paint with light overall wear on body. Few shot marks, especially on right side. Bottom has old collector notation of "546" and the old hot brand of "F.H.E.". 800-1200
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

223. **Hollow carved bluebill from Lake McDonald.** Moderately worn original paint on body with gunning touch up on head. Rubs on head, bill and tail. Two very fine partial checks in tail and one on left edge of bill. Lightly hit by shot and right glass eye cracked. Overall very good structural condition. 400-600
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

224. **Hollow canvasback drake by Long Island guide, Aubrey McMullen.** Thick, crazed old paint. Surface shows a few small dings and rubs with light to moderate overall wear. Thin, tight grain check on right side. 400-600
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

225. **Black duck by Ralph Johnson.** Thick old paint appears to be all original with very light overall wear. Thin, tight crack in neck and a filled repair to a flaw in the wood on the right side which is original to the carving. Shallow crack runs length of bottom. Tiny ding to tip of tail and scattering of fly speck on body. Keel removed. 200-400
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

226. **Hollow carved black from the St. Clair flats by Finkle.** Original paint with light overall wear. Few small flakes or rubs to wood on left side, back and edge of tail as well as small checks in the same areas. In use fiberglass tape repair to crack in bottom. Old "J. H. Bell" brand on bottom as well as a newer "Hall" brand. 500-750
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.



227. **Fine, hollow carved black duck by William Melton of Bloomfield Ontario.** This is the exact bird pictured on page 140 of “Barney” Crandall’s reference: Decoying, St Clair to the St Lawrence. Original paint with extensive scratch feather detail. Thin line of sealer applied at bottom seam on lower right side. Light scattering of small, in use rubs and scratches on the body and head. An excellent and well documented example of this makers work. 800-1200
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.
Provenance: Crandall collection

228. **Small, hollow blue bill drake by Dave Mattis of Consecon, Ontario (see J. Stewart ref. for additional information on this maker).** Gunning repaint with a light scattering of in use dings and scratches. Hit by shot, mostly on left side. Head slightly loose on neck seat. 300-500
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

229. **Canvasback drake by Michigan’s Dr. Miles Pirnie.** Carved wings, wing tips, and shoulders with a pronounced ice grove. Original paint with overall moderate wear and some old crazing. Barely noticeable, short, thin check in tail. Pirnie was a waterfowl specialist at Michigan State University and his knowledge is apparent in his interpretation of this species. 300-450
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

230. **Hollow carved bluebill hen by Finkle.** Old, heavy gunning repaint with some flaking to original. Moderate wear overall with old chip missing from left side of bill. 200-400
Literature: Decoying, St. Clair to the St Lawrence, by Crandall.

231. **Untouched example of a hollow whistler drake by H.V. Shourds.** All original paint shows moderate to heavy wear with possibly some very old touchup to white cheek patch. Some rubs and shrinkage of paint to black areas on back and head with warm old wood visible. Uniform rub to tail edge. White has thinned with wood grain visible. Some very dark areas on the wood in areas of cracks or nails on lower half. Thin, tight hairline in bill. Lead weight attached but loose in recessed hole. 3,000-5,000
Provenance: Joseph French collection



232. **Bluebill hen by H.V. Shourds.** In a combination of old gunning overpaint and some original visible. Appears that bird has been partially taken down to restore. Very good structural condition with very minor separation along body seam. Bottom has Conjoined “JF” stamp. 400-600
Provenance: Joseph French collection

233. **Red-breasted merganser drake by Chris Sprague (d1982) of Beach Haven, New Jersey.** Head turned to the right. All original paint with extremely light wear. Never rigged. Small crack at neck seam appears to have been repaired by Sprague when the bird was made. Very minor separation along body seam. 400-600

234. **Hollow carved redhead drake by Hurley Conklin, N.J.** Original paint with very light wear. Two extremely tiny dings on right tail edge and the beginning of a small sap bleed on the rear right side. Branded “H. Conklin”. Never rigged. 300-500

235. **Hollow carved goose with carved and raised wingtips by Charlie Wilbur.** This is the earliest example we have handled. Body constructed from three pieces of laminated wood. Mostly original paint with rubs to undercoat and some flakes to wood. Touched up chips in bill and tail. 400-600

236. **Hollow Barnegat goose from the Head of the Bay, possibly Jess Birdsall.** Carved wingtips and deep eye grooves with head mounted on a slightly raised shelf. In a combination of worn and flaked original on back and sides with crusty old gunning repaint to head and white areas. Thin horizontal and vertical crack in neck. Minor separation along body seam with some rust stains at nails. Possible repair to bill crack. 250-450

237. **Hollow carved bufflehead drake c early 1900’s from the Jersey area.** Old repaint with light wear. Well carved head and bill detail. Retains original pad weight. 200-400

238. **Hollow bluebill drake by H.V. Shourds III of Seaville, N.J.** All original paint with extremely light wear. Tiny rubs on edge of tail and slight crackle to paint on top of bill. Signed on bottom “H. V. Shourds 1980”. 100-200

239. **Hollow, swimming goose from the Joe French collection.** Original paint with light overall wear. Some flaking to wood under tail and on breast as well as some rubs on bottom. Some paint shrinkage on lower sides. 500-1000
Provenance: Joseph French Collection

240. **Hollow carved red-breasted merganser drake by Charles Birdsall of Pleasant Point, NJ.** A Wildfowler “Shourds” model and so noted on bottom. All original paint in mint condition except for some extremely minor rubs on edge of tail. Excellent structural condition. What appears to be “W. Teim” painted under bill. Identified and signed on bottom by Mr. Birdsall along with the date “1971”. 200-400



241



242



243



244



245



246

241. **Yellowlegs with metal bill by the Mason Decoy Factory.** In good original paint with light overall wear. Few small rubs to dark wood, especially on head. Small dent in back and hit by shot on left side. Both eyes cracked. Tip of tail has had small repair with repaint in that area. 1800-2400

242. **Rare low head curlew by the Mason factory.** Original nail bill. Mostly original paint with moderate wear. Factory swirling still readily apparent on much of back. Small areas in painted especially on the head and neck areas. Some rubs to time darkened wood. Crack on bottom runs from breast to base of tail. Very heavily hit with shot on both sides.

Provenance: Joseph French collection 2,000-3,000

243. **Mason Factory glass eye yellowlegs.** Original paint with light overall wear. Some small rubs to wood on head and tip of tail. Few small flakes on each side and lightly hit by shot. Tight hairline crack encircles front of neck. Bottom has J.B. French stamp and his conjoined "JF" stamp. 3500-4500

Provenance: Joseph French collection

244. **Nantucket golden plover ca late 1800's in fine OP with great golden dots over the back head and tail by a member of the Coffin family.** Light wear on the sides over the wings. Tack eyes with some paint loss around one tack on the left. Bill appears to be original. 1500-2500

245. **Gunning yellowlegs ca late 1800's by Joseph Lincoln of Accord (Hingham) Massachusetts with original bill in XOC.** The surface shows light to moderate wear. Few rubs to wood on head, bill and neck. Minor ding to tail. Some paint shrinkage along grain lines. Thin tight crack in neck. Hit by shot on left side. Very fine tiny feather paint typical of Lincoln's technique from this early period. 2000-3000

246. **Black-bellied plover.** Original paint with moderate wear and flaking as well as some paint shrinkage along grain lines, especially on left side. Hit by shot, mostly on right side. Bill may be original. Found on Nantucket and very much made in the "Morton rig" style. 1500-1800



247. **Black-bellied plover in non-breeding plumage with split tail from Massachusetts.** Body made from three pieces of wood laminated vertically. Original paint with light to moderate wear and rubs. Some minor flaking near right wing tip may have been darkened. Hit by shot with two or three shot strikes, including one on the head. An area approximately 2" X 1 1/2" has been in painted on lower breast near the stick hole. Bill appears to be original. 1500-2000

250. **Running peep, possibly from Virginia.** Original paint with light overall wear under a thin old coat of sealer. Few very small rubs and flakes to time aged wood. Bill may be a replacement. Attractive pose. 500-750

248. **Yellowlegs from the Seaford school of carving, Long Island, New York.** By one of the Southard's or the Verity family. Carved wings, wingtips and glass eyes. In outstanding original paint with light rubs. Wear and some flaking on bill. Glued check in upper part of original bill. 4500-6500

251. **Split tail black-bellied plover from Massachusetts.** Old paint with light wear. Nail bill. Found on Martha's Vineyard. 200-400

249. **Yellowlegs ca 1890-1900 from the Seaford (L.I.) school of carving attributed to William Southard.** Carved wings and wingtips. Finely crackled old paint in outstanding condition. May have an in use repair to a chip in the tail. Lightly hit by shot with one shot strike on left breast. More than half of bill replaced. 600-900

252. **Early Hudsonian godwit ca 1890-1910 from Massachusetts.** Original paint shows light wear and has developed an old, smoky patina. Surface has some small drips. Small rub to wood on tail. Number of small dents on breast. Bill has a glue repair at the tip. Mounting stick is glued in hole. 900-1200



253



254



255



256



257



258



259



260-261

253. **Chip carved yellowlegs.** Original paint with light overall wear and a few small fakes to wood. Small old chips in head and right wing are original to the carving. Lightly hit by shot. Square nail bill is a replacement. 200-400

254. **Three-quarter size feeding black-bellied plover.** Split tail with carved wingtips and primaries. Carving and paint are very much in the style of and/or influenced by the work of A. E. Crowell. Carving appears to have some age. Has original typical single stick hole and two small wire leg holes which appear to be latter additions. Original paint with light wear under a coat of sealer. 300-450

255. **Yellowlegs decoy found on Martha's Vineyard.** Metal bill is possibly a replacement, and carved wings. Legs and base may not be original to the carving or they may be a later modification. Appears to have started life as a gunning decoy. Similar to the shorebird decoys found on the Virginia coast. Original paint with minimal wear. 400-600

256. **Balsa rail by Lloyd Sterling.** Original paint with very light wear. Small scuff on right wing and a small dent or blunt on right tail edge. Both legs broken at base and re-glued. Signed on base: "Lloyd Sterling, Crisfield, Md. 1957". 450-550

257. **Exquisite carving of a male brook trout by noted artist Frank Finney.** Fins, head, and gills finely executed. Perfect original paint. Mounted on a backboard painted to represent stream pebbles. Backboard signed by Mr. Finney along with his carved serif initials. Board measures approximately 22 3/4" X 9 1/2". Fish is approximately 19" long. 2500-3500

258. **Dove decoy by Marty Hanson.** Carved eyes and bill splined through head. All original paint and surface which has been lightly aged by the carver. Mr. Hanson's "M.H." carved under tail. 500-750

259. **Canvasback drake by Lou Schifferl.** Boldly carved head with carved wings, primaries and wingtips with fluted tail. Deep scratch and comb feather detail incorporated into entire paint pattern. All original paint with light rubs and minor flaking. Mr. Schifferl's painted signature on bottom. 400-600

260. **Black-bellied plover by Cape Cod's Marty Collins.** Classic Massachusetts split tail and bill splined through head. All original paint has been lightly aged by carver. Metal sleeve in stick hole. Mr. Collins's painted initials under tail. 500-600

261. **Dust jacket style feeding black-bellied plover by Steve Weaver.** Split tail, carved wings, and carved primaries. Excellent original paint and surface which has been aged by Mr. Weaver. Carvers initials burned under tail and signed: "Steven A. Weaver - Cape Cod". 900-1200



262



263



264(2)



265



266



267



268

262. Very nicely executed dove with tucked head mounted on a twig mount. All original paint with no visible wear. Very attractive example of this popular species. 150-350

263. Decorative dove decoy by Jimmy Scates. Carved and raised wing tips. All original paint with minor rub to tail edge. Two inset dowels visible. Scratched into bottom – “Jimmy Scates – 1981”. 200-400

264. Lot of two Carvings by Herb Hancock Chilmark, Martha’s Vineyard, MA. Life sized curlew in excellent original condition with “Curlew by Herb Hancock, Chilmark, Mass” and a life sized spotted sandpiper on a natural wood base with glass eyes. Base reads “Spotted Sandpiper, Herb Hancock, Chilmark, Mass” XOC. 350-550

265. Extremely well done decorative carving of a preening or resting mallard by an accomplished carver. Head turned and tucked with carved raised wings and primaries. Fluted tail and applied tail curls. Detailed original paint with no visible wear. 900-1200

266. Hooded merganser drake by Robert Lewis of Roseville, MI. Head in a tucked or resting posture. Nicely carved crest with carved wing tips, bill and primaries. All original paint with no visible wear. Signed on bottom: Robert A. Lewis – 1994 – hooded merganser drake”. 225-275

267. Whistler drake with head turned to the left by C. Williams, Detroit, MI. Carved wingtips and rasp finish to head. Original paint with extremely light wear. Two small area of “sap bleed” in the area of what may be a knot under the paint. Signed on the bottom with the date “1990”. 150-200

268. Finely carved bluebill drake by Bob Kerr of Smith, Falls, Ontario. Head turned to right with nicely carved wings, wing tips and shoulders. Excellent original paint shows no signs of wear. Bottom has original keel and Mr. Kerr’s stamp. 500-750



Swan boat shooting



269

270

271

269. Exceptionally rare, hollow carved Canada goose ca latter 1800's by Michigan's Nate Quillen c 1860-1870. Old crazed gunning repaint with traces of original shows light wear. Original two piece neck and head. Thin crack in bottom and thin, tight crack in bill. One of only 6 known from his earliest period. 12,000-18,000

270. Excellent example of a very early hollow Canada Goose by Michigan's Benjamin Schmidt. Carved wingtips and primaries with stamped feather detail. Paint appears all original with light overall gunning wear. few small rubs and flakes to wood with two very small scars on left side. Rubs to right base of tail and minor separation along bottom board. Tight check in neck and two very thin tight checks in back. Keel removed. 3500-5500

271. Absolutely HUGE example of a canvasback drake by John Zackmann. Measures almost 30 inches on a straight line from tip of bill to tip of tail. Exquisitely carved head and bill detail with nicely carved wingtips and fluted tail feathers. Entire surface finely textured. Superb original paint with no visible wear. Bottom bears the inscription: "Double your pleasure - Big John 73' - made by - John Frederick Zackmann - Detroit, Michigan - 'God Bless America'". There is also a personal inscription to a friend and Mr. Zackmann's ink signature. 6500-9500



272



273(PR)



274(PR)



275

272. **Half-size redhead drake by John F. Zackmann of Detroit, Michigan.** Carved wingtips, delicately delineated shoulders, and fluted tail. Head turned very slightly to the right. Fine original paint with one very small scratch on upper left wing and a few very tiny flecks or drips of white paint on back. Bottom has Zackmann's hot brand as well as his signature and the date "1968". 700-900

273. **Pair of canvasbacks by Ferdinand Bach c1920.** Drake appears to be a combination of some original with gunning repaint which now shows light wear. Few flakes on back and sides to wood as well as smaller flakes and rubs on head and bill. Few fine checks in body. Hen appears to be original paint which is very worn to primer or darkened wood. Rubs to bill edges and minor roughness to base of bill. Head made from two pieces of wood laminated vertically. Few fine checks in body. 2000-2500

274. **Pair of Ralph Reghi tucked head canvasbacks.** Beautifully carved heads with carved wings and wingtips. Balsa construction with heavily textured surface. Original paint with light overall wear. Some rubs on head and bills may have been darkened. Some roughness to wood on tail and bottom edges, more extensive on the hen. 800-1000

275. **Greatly oversized black duck by Joe Meyer of Mitchell Bay, Ontario.** Decoy measures slightly over 20" tip of bill to tail and is 10 1/4" tall to the top of head. Head turned to the right with detailed and folksy head and wing carving. Retains vestiges of original paint on a darkened wood body and head. A few thin, tight checks in head and body. Purportedly one of only six such decoys which were found in an old gunning camp. For a rig mate see plate 166 in "Waterfowl Decoys of Michigan and Lake St Clair" by Walsh and Jackson. Bottom has old collector notations of: "246" in silver paint and a small "TES" brand. 600-800



Market gunner



276



277



278



279

276. **Hollow bluebill drake by Nate Quillen (1839-1908)**. So-called low head or ‘helmet’ style. Innovative style made so as to be able to grasp the head in one hand and wrap the tether line with the other. In a combination of original and very old gunning repaint. Overall moderate wear with numerous small rubs to time darkened wood. Puppy chew to tip of bill and some roughness to edge of tail. Lightly hit by shot with some short horizontal shot marks. Bottom has “LST” hot brand. 2000-3000

277. **Hollow bluebill drake by Nate Quillen (1839-1908)**. So-called low head or ‘helmet’ style. Predominantly original paint with moderate overall wear. Original comb vermiculation visible on back. Number of rubs to wood, especially on sides. Puppy chew to bill and small area of roughness to edge of tail. Small shallow chip missing from right top of head and two small nicks in back of head. Lightly hit by shot. Bottom has “LST” hot brand. 2000-3000

278. **Hollow tucked head redhead c1900**. Repainted in use as a bluebill drake from the St. Clair Flats area, possibly Harsen’s Island. Overall moderate to heavy wear with flaking. Structurally very good condition. Retains “R. F (or P) Hill brand. 200-400

Provenance: John Purvis collection

279. **Tucked head hollow St. Clair Flats bluebill decoy attributed to Chris Smith (Christopher Columbus Smith) of Algonac, Michigan**. In very old attractive gunning paint that is finely crazed with some surface wear. Minor shrinkage along seam line otherwise very good structural condition. 500-1000



Old hunter

"Set on the rocky shores of northeast Massachusetts, Marblehead is alive with over 375 years of history, including tales of rugged fisherman and intrepid mariners, enterprising merchants and skilled craftsmen, self-reliant women and courageous seamen".

Excerpt by Judy Anderson, Marblehead Museum & Historical Society.

Some of the finest known and unknown decoy carvers in Massachusetts were from the Marblehead area or "North Shore" of Massachusetts. Many of these talented makers will forever remain unknown as they were humble ship builders and carpenters in the employ of sea-faring men like Captain Samuel Fabens (1814-1899). Note that the following four decoys resemble seaworthy sailing yachts and all are affixed with keels. These have been attributed in the past to Captain Samuel Fabens and it may well be his work. It has also been suggested that one of Captain Faben's ship's carpenters could have made them. Other fine decoys were crafted by makers as a Mr. Harris or Arthur Bamford. Decoys from this early mid to latter 19th century period rarely survive and even fewer survive with any original paint. To date there may be less than a dozen of these wonderful decoys that exist in any collection. The Peabody-Essex Museum in Salem, Massachusetts, has, though they are few in number, perhaps the largest collection of these early Marblehead decoys by various makers in their collection. These decoys were once in the collection of the late Captain Gerald Smith, a talented 20th century Marblehead decoy maker.



280. This magnificent and exceptionally rare red-breasted merganser drake from the North Shore of Massachusetts, is possibly by Captain Samuel Fabens (1814-1899) of Marblehead, Massachusetts. Body constructed of horizontally laminated sections of $\frac{3}{4}$ " wood and head made of three pieces of wood laminated vertically. Absolutely wonderful carving on raised crest. Detailed bill detail with a delicate tail. Original paint shows heavy wear with large areas flaked or rubbed to raw wood, especially on lower half. Old paint drip and runs on bottom and lower sides of decoy. A small slice of wood on the left side of the head has been replaced and/or darkened. Hairline crack in neck and very minor separation at neck seat. Lightly hit by shot. Original keel. 3500-5500
Provenance: Captain Gerald Smith collection

281. Magnificent and exceptionally rare red-breasted merganser hen from the North Shore of Massachusetts, attributed to Captain Samuel Fabens (1814-1899) of Marblehead, Massachusetts. Body constructed of horizontally laminated sections of $\frac{3}{4}$ " wood and head made of two pieces of wood laminated vertically. Original paint on most of body with old in use touchup to small areas of some of the grey on sides. The paint on the head may be an intentional mix of lead paint and varnish to give it an iridescent effect. Surface has a number of small areas rubbed or worn raw wood with some additional shrinkage along grain lines. Original keel. 2000-4000
Provenance: Captain Gerald Smith collection



282



283



284

282. Outstanding and very rare whistler drake from the North Shore of Massachusetts. Attributed to Captain Samuel Fabens (1814-1899) of Marblehead, Massachusetts. Body constructed of horizontally laminated sections of 3/4" wood and head made of three pieces of wood laminated vertically. Old gunning touch-up to the white areas as well as the black on the wings. Most of the black on the back and tail as well as the majority of the head paint is original. Paint shows light to moderate wear overall with some rubs and shrinkage to wood on back and head. Sides are crackled. Some shrinkage separation visible along laminated sections on head. Original keel.

1500-2500

Provenance: Captain Gerald Smith collection

283. Outstanding and rare whistler hen from the North Shore of Massachusetts. Attributed to Captain Samuel Fabens (1814-1899) of Marblehead, Massachusetts. Body constructed of horizontally laminated sections of 3/4" wood with the head constructed of two pieces of wood laminated vertically. Predominantly original paint on upper half of decoy and old gunning touchup on lower half, head and speculum. Paint shows light to moderate wear overall with some rubs and shrinkage to wood on back, tail and bill edges. Lead paint on the head probably intentionally mixed with varnish to give it an iridescent appearance. This was also a commonplace technique used by ship's painters to add color and protection to surfaces that came in contact with water. Right eye missing, lightly hit by shot on right side. Keel possibly an old in use replacement or perhaps the original has been refastened.

Provenance: Captain Gerald Smith collection 1500-2500

284. Red breasted merganser drake by the late Captain Gerald Smith of Marblehead, MA. Head turned very slightly to the right with nicely carved bill and delineated wings. Chip missing from upper section of crest. Fine original paint with minimal wear. Retains Smith's hot brand and the number 1425 indicating when in his career he carved this decoy. Captain Gerald Smith is a former winner of the Massachusetts State duck stamp contest and the collector that was the caretaker of the four decoys above.

300-500





285



286(3)



287

285. Outstanding sleek red-breasted merganser drake ca 1900 possibly an early example by a Vineyard maker such as Keyes Chadwick. See the cover of Martha's Vineyard decoys by Stanley Murphy. Original paint with moderate wear. Decoy has a number of small to medium sized rubs and flakes to wood with slightly more wear on both sides near wings. Old repair with wear to chip at left base of neck and very minor roughage to tip of bill. Head shifted slightly on neck seat. 4000-5500

286. Wonderful set of three red breasted merganser drake silhouettes or 'flatties'. Most probably of Martha's Vineyard (Massachusetts) origin. Raised crests with nicely carved bills and tails as well as chamfered edges to the bodies. Originally on a 'raft' or triangle and it is also possible that they were a part of a nest of silhouettes. Original paint with light in-use wear and minor imperfections. One has a professional repair to the bill and possibly a small crack in the neck. One has a repair to a small area on one side and bottom of the very tip of the bill. Restoration by Russ Allen. 3500-5500

287. Red-breasted merganser drake with a slightly upward looking pose. Attributed to Captain Clarence Bailey. Two piece construction with a bottom board and possibly hollow. Paint appears to be crusty old original under wax or a protective coat of sealer. Few thin checks in family and minor separation along bottom board. Purchased from Dick McIntyre. 7500-9500



288



289



290



291



292



293



294



295



296

288. **Brant silhouette or “flattie”.** Original paint with light to moderate overall wear. Some tiny flakes to wood and some minor wear along edges. Small chip missing from underside of bill. May have originally had tack eyes. Possibly from Nantucket. 250-350

289. **Tack eye oldsquaw drake by Walter Savery of Wareham, MA.** From the rig of Robert Harmond, a local cranberry grower, with his initials on bottom. Paddle tail with a thin head. Mostly original paint with a very old, probably in use, strengthening to some of the white. Light crazing overall. Moderate overall wear with some small chips or roughness to tip of bill and edge of tail. 1200-1800

290. **Tack eye, whistler drake by Walter Savery of Wareham, Ma.** Paddle tail with a thin head. Mostly original paint with an old, probably in use, strengthening to some of the white areas. Moderate overall wear with a small rub to wood on left side and a thin tight check in back. Some light crazing, especially on head. Gunners initials on bottom “RCH” (Robert Harmond rig” Some old numbers stamped into bottom. 1000-1500

291. **Monomoy brant decoy by Elmer Crowell.** One of his hand chopped brant decoys made by the hundred’s for the brant clubs of Monomoy in the Orleans area of Cape Cod. Original paint with light to moderate overall wear. 300-450

292. **Root head brant decoy from Cape Cod.** Probably used at the Monomoy brant clubs. Some rubs or file marks to bottom of cheeks and bottom of bill. Few small flakes to body as well as a few small tight checks. Original nail fastener visible on rear of neck. Plump, pleasing form. 200-300

293. **Brant decoy by Cooper Gilkes, Edgartown, (Martha’s Vineyard) Mass.** Well known decoy carver and legendary Vineyard fisherman. Excellent original paint and condition. Bears the conjoined Gilkes brand on the bottom. 200-400

294. **Preening mallard drake by Cooper Gilkes of Edgartown, (Martha’s Vineyard) Mass.** Head turned back over right shoulder. All original paint and condition with a few very light rubs and scuffs on sides and top of head. Bears the conjoined Gilkes brand on bottom. 200-400

295. **Red-breasted merganser drake ca 1900 or earlier.** Hunted over by the Burns family of Duxbury, Massachusetts. Original paint is crazed and darkened. A few areas, mostly on breast have small flakes to wood. Head very slightly loose on body which is in very good structural condition with original bill. 300-450

296. **Red-breasted merganser hen of Long Island origin but picked from an old Rhode Island rig.** Original paint with some areas flaked to primer on back. In use repair to small tail chip and professional repair to bill. Filler visible at top of head and thin crack on bottom. 300-500



297



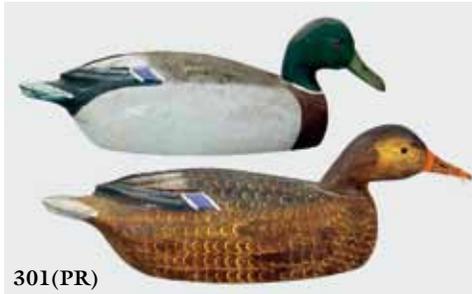
298



299



300



301(PR)



302



303



304



305

297. **Old weathered and worn Martha's Vineyard merganser with carved crest.** Retains traces of original paint and the worn surface has developed a pleasing mahogany patina with age. Some thin cracks and hairline checks on both the head and the body. Larger crack on bottom is almost completely concealed beneath the ballast weight. Lightly hit by shot. 200-400

298. **Solid carved red-breasted merganser hen from Nantucket, Massachusetts.** Paint appears to be old paint with some original showing. Some minor specks on back. Very tip of bill repaired. Branded twice on bottom: "R. R. Burditt - Nantucket" 300-500

299. **American merganser drake from Massachusetts.** Shows a strong Mason factory influence. Mostly original paint with moderate overall wear. Areas of the white and grey, especially on the mid wing and breast areas have been strengthened. Small flakes to wood on back and a minor blunt to tip of tail. "Don Demberto" (Pemberto?) in paint on bottom and possibly attributed to him. 200-400

300. **Small size Canada goose from Martha's Vineyard with a slightly turned head and glass eyes.** Original paint. Attributed to the late Herb Hancock, of Chilmark. 200-300

301. **Pair of mallards by Canada's Ralph Malpage.** Hen's head forward in a swimming pose. Original paint with very light wear. Sides of head on head slightly flattened and rubbed but much of this appears original. Lower half of bill broken and missing on hen. Small knot visible on left wing of drake and a tiny drip of some substance on rear left side. 100-200

302. **Delaware River black duck.** Typical carved and raised wing tips and fluted tail. Upper body carved from two pieces of wood joined vertically and fastened to a bottom board. May be hollow carved. Original paint with light wear to head and very heavy wear to body with large areas worn to wood. Separation along upper body seam. Head loose from body and rig may have been intentionally made in this manner. 100-200

303. **Miniature sculpture of a drake canvasback approximately 7 inches high.** Head turned to left with crossed wingtips and extensive feather detail. Very light wear. Illegible signature under tail. May be made from a composite. One leg broken and one cracked. 25-35

304. **Sleeping bluebill drake in the Kelson-Reghi style,** probably from the Mt. Clemens area of Michigan. Balsa construction with carved wings and tail area as well as rasping to rear of head. Original paint with very light overall wear. 150-250

305. **Widgeon drake by R. Madison Mitchell.** Slightly darkened original paint with light wear. Some slight separation along grain lines on right side. Signed and dated in electric pencil on bottom "R. Madison Mitchell - 1977". 250-350

CLASSIC SPORTING BOOKS

FROM THE COLLECTION OF HAROLD HERRICK, JR.

The following collection of classic sporting books belonged to the noted outdoor sportsman and Bowman shorebird authority Harold Herrick Jr. The Herrick family donated many of their outstanding gunning Bowman shorebirds to the Museums at Stonybrook, LI, many years ago. It is said that William Mackey received a Bowman curlew as his fee for an appraisal of the Herrick shorebird rig back in the mid 1900's. Many of the following books, some of which are "Derrydales" were gifted to Mr. Herrick by the authors and publishers such as George Bird Grinnell, Dr. George Ross Starr, Milton Weiler, Van Campen Heilner, Roland Clark, and William C. Hazelton who sends his "Best wishes from one sportsman to another" in "Supreme Duck Shooting Stories". On the flyleaf of "Days Among the Ducks" Hazelton inscribes, "To a brother sportsman with best wishes from the author, William C. Hazelton."

309. **Book** – *"The Fisherman's Bedside Book"* compiled by "B.B." (Watkins – Pitchford, Dnys) – various authors, Scribners, N.Y. 1946. HB with no DJ. Spine has small tear in two corners and is discolored. 40-100

310. **Book** – *"Any Luck"* by Eugene Connett, Winward House, N.Y., 1933. HB with no DJ. Spine dark otherwise good. 40-50



311. **Book** – *"Wildfowl Decoys"* by Joel Barber, Winward House, N.Y., 1934 first. HB with no DJ. Spine slightly faded with minor bumps. Gift inscription on front loose endpaper. Overall fine. 75-175

311

DJ has small tears at top of spine and cover and front flap is detached but present. 100-200

312. **Book** – *"Tales of Fresh-Water Fishing"* by Zane Grey, Grosset and Dunlap, N.Y., 1928. HB with DJ. Book is in excellent condition.

313. **Book** – *"Gunnerman's Gold"* by Horatio Bigelow, Standard Publications, W.V., 1943. Limited edition # 215 of 1000 copies. Overall excellent condition. 100-150

314. **Book** – *(Lewis') American Sportsman revised edition"* By Elisha Lewis, Lippencott, Philadelphia, 1885. HB with no DJ. Hinges loose. With bumps and tears top and bottom of spine. 75-100

315. **Book** – *"Op' Bill"* by John Alden Knight – Ill. Milton Weiler, Scribner, 1942. HB with No DJ. Limited edition #211 of 1929 and signed by Knight and Weiler. Slightly faded spine and edges. Interior fine. 40-60

316. **Book** – *"American Duck Shooting"* by George Bird Grinnell, Forest and Stream, N.Y., 1901. HB with no DJ. Spine has slight tears top and bottom and lightly soiled. Covers very slightly loose. Gift inscription on front endpaper. 80-120

317. **Book** – *"Game Bag"* by Nash Buckingham, Putnams, N.Y., 1943. Signed limited edition #1080 of 1250 copies. HB with no DJ. Overall very good to excellent copy. 100-200

318. **Book** – *"Upstream and Down"* by Howard T. Walden II, Derrydale Press, N.Y. limited edition #720 of 950 copies. Spine dry and cracked front cover lightly soiled and water stained. Very slight staining to both end papers. Interior fine. Gift inscription on front endpaper. 50-100

319. **Book** – *"Doc Blakesley, Angler"* by Arthur MacDougall Jr., Falmouth, Pub, Maine, 1949. Limited signed edition #26 of 500 copies. HB with no DJ. Gift inscription on edition page. Spine and edges of front and rear covers very slightly faded. Minor chip to paper on rear cover. 150-200

320. **Book** – *"Random Cast"* by Eugene Connett, Derrydale Press, NY, 1939. Limited edition #324 of 1075 copies. HB with no DJ. Some light fading and light soiling to spine and covers. Hinges loose. Gift inscription on front endpaper. 100-200

321. **Book** – *"Salt Water Fishing"* by Van Campen Heilner, Penn Pub. Philadelphia, 1937. Special slip cased limited edition #142 of 199. Slight fading to spine with very minor bumps top and bottom. Lengthy gift inscription on second page. Book in overall excellent condition. Slipcase in overall good condition with three corners (some large) missing on paper title label. 150-200

322. **Book** – Three volume set of the *"Tranquility Series"* by Harold P. Sheldon, *"Tranquility – Tranquility Regained – Tranquility Revisited"*, Countryman, Press New York, 1945. HB with individual dust jackets. All spines very faded on jackets but covers clear. Slight tear to one jacket. Slip case has small bump and tear at top of opening and is soiled. Books in very good condition. 75-100

323. **Book** – *“American Bird Decoys”* by Wm. Mackey, Dutton, NY 1965. Written on title page “#3 of 49 for Harold E Herrick Jr., Friend and Sportsman, Bill Mackey Jr.” Spines very faded and book has taken a slight twist. HB with no DJ and no slip case. Slightly soiled. Included with the book are a business card from Bill Mackey, a sales brochure from the Crossroads of Sport for the book, a copy of Mackey’s death from a newspaper and a copy of a flyer for the 1973, 50th anniversary U.S. National Decoy Show in Babylon, N.Y.

150-200

324. **Book** – *“Decoys of the Atlantic Flyway”* by George Starr. Signed, limited, slip cased edition #86 of 375 copies. HB with no DJ. Additional gift inscription from Starr to Herrick on pg. VI. Book and slip case in very good condition.

150-200

325. **Book** – *“Tall Tales and Short”* by Edmund Ware Smith, Derrydale Press, N.Y. 1935-38. Limited edition # 800 of 950 copies. HB with no DJ. Spine slightly faded with small bump top and bottom. Signed by owner on front end paper.

150-200

326. **Book** – Three volume slip cased set of the Tranquility series by Harold P. Sheldon. *“Tranquility – Tranquility Revisited – Tranquility Regained”* Countryman Press, West Hartford Vermont, 1945. Signed limited edition #409 of 475 copies. Books have slightly soiled and faded spines but are in overall very good condition. Slip case is separating and shows very heavy wear on corners and edges.

175-250

327. **Book** – *“Roland Clark’s Etchings”* by the Derrydale Press, N.Y. 1938. Limited edition #570 of 800 copies. Signed inscription on title page reads: “To Harold E. Herrick Jr. With best wishes for good shooting afield and in the marsh – Roland Clark, Dec. 8, 1939”. Mr. Herrick’s signed 1939 federal duck stamp is on the same page. Spine is faded and has heavy bump top and bottom and a tear at



327

bottom. Hinge loose from body. Corners bumped and cover faded. Book would benefit from conservation.

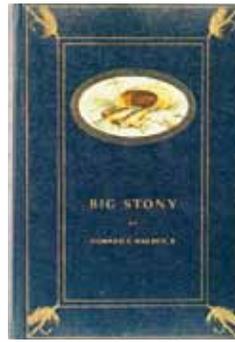
300-450

328. **Book** – *“Complete Manual for Young Sportsman”* by Frank Forester, Townsend and Co., N.Y., 1859. HB with no DJ. Gift inscription on inside page. Overall very good copy.

100-200

329. **Book** – *“Wild Fowl Decoys”* by Joel Barber, Garden City Pub, N.Y., 1937. HB with no DJ. Spine faded with slight bump to top. Front cover stained. Some foxing to first and last few pages.

50-100



330

330. **Book** – *“Big Stony”* by Howard T. Walden II, Derrydale Press, N.Y. 1940. Limited edition #383 of 550 copies. HB with no DJ. Small stain on bottom of front endpaper. Very good copy overall protected with old mylar wrap.

100-225

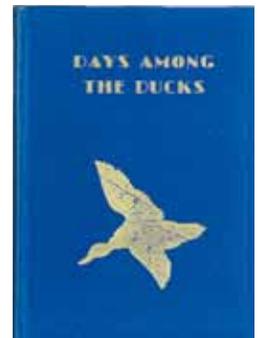
331. **Book** – *“My Shooting Box”* by Frank Forester, Peterson, Philadelphia, 1843. HB with no DJ. Book may have been professionally re-bound. or is in excellent condition for its age. Some foxing to internal edges.

100-200

332. **Book** – *“Recollections of My Fifty Years Hunting and Fishing”* by Wm. B. Mershon, Stratford co., Boston, 1923. HB with no DJ. Spine slightly faded. Overall very good copy.

125-250

333. **Book** – *“Days Among the Ducks”*, various authors, published by Wm. C. Hazelton, Chicago, 1938. HB with no DJ. Spine slightly darkened with bumps and small paper title glued on. Minor stain on bottom of spine. Bumps to two corners of front cover and some foxing to first few pages. Small water stain on front cover. Front endpaper has inscription from Mr. Hazelton to Mr. Herrick dated 1940. Owners name (Harold E Herrick JR) written inside front cover. Inscription from Hazelton on flyleaf, “To a brother sportsman with best wishes of the author, William C. Hazelton. Chicago, Ill., Jan 20, 1920.”



333

100-150

334. **Book** – *“Reveries of an Outdoor Man – Tales of Field and Stream”* by Bill Wolf, Putnams, N.Y., 1946. Limited edition #96 of 350 copies and signed by author. HB with no DJ. Gift inscription on edition page. Spine and front cover slightly soiled but very good copy.

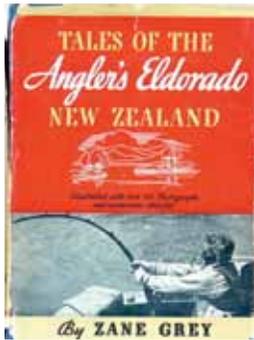
50-75

335. **Book** – *“Classic Hunting Stories”* various authors, published by Wm. C. Hazelton, Chicago, 1940. HB with no DJ. Letter included with the book indicates that only 350 copies were printed. Very dark spine with bumps to all corners. Covers lightly soiled. Front endpaper loose. Minor foxing inside back cover. Signed inscription and 1940 date on front endpaper from Mr. Hazelton to Mr. Herrick. Owners name (Harold E. Herrick Jr.) inside front cover. Included with the book are three handwritten letters from Hazelton to Herrick discussing the story by Herrick which appears on page 119 titled “A Day With the Broadbill”. The flyleaf is inscribed, “To Harold E. Herrick, Jr. Kindest felicitations from one who has hunted more than a half-century. William C. Hazelton. Chicago, ILL., May 1, 1940”. Included also is a clipping from the Antiques and Arts Weekly about a sporting book going up for sale that is expected to bring \$2000.

100-200

336. **Book** – *“Fish by Schaldach”* by Wm. J. Schaldach, Lippencourt, Philadelphia, 1937. Limited edition #1044 of 1500 copies. HB with no DJ and an old, torn mylar cover. Slightly soiled and faded but overall very good condition. 100-200

337. **Book** – *“Etchings and Drypoints by Frank W. Benson”* – Volume Five. Houghton – Mifflin, Boston 1959. HB in DJ. Book in very good condition, Jacket has tears top and bottom. 100-200



338

Gift inscription on edition page and signed by illustrator. Book in excellent condition. Slipcase torn and in two pieces in need of conservation. 125-175

338. **Book** – *“Tales of the Anglers Eldorado New Zealand”* by Zane Grey., Grosset and Dunlap, N.Y., 1926. HB with DJ. Spline slightly faded with minor bumps top and bottom. Jacket torn along folds. 125-200

339. **Book** – *“Now Listen Warden”* by Ray Holland, Countryman Press, Vermont, 1946. Signed slip cased limited edition #163 of 475 copies. 125-175

340. **Book** – *“American Game Bird Shooting”* by George Bird Grinnell, Forest and Stream, N.Y., 1910. HB with no DJ. Spine darkened and minor bumps. Book very good. Ex owners label on inside cover and signed by owner on title page. *“How to Train Hunting Dogs”* by Wm Brown, Barnes, N.Y. 12th printing, 1942. HB with no DJ. Spine faded, Label removed from both front endpapers. 50-75

341. **Book** – *“Tales of Duck and Goose Shooting”*, various authors, published by Wm. C. Hazelton, Chicago, 1916. HB with no DJ. Spine faded and covers dark. Minor moisture damage on upper left of front cover. Front endpaper loose at binding and rear endpaper torn with half missing. Small bump and break to two corners. 175-250

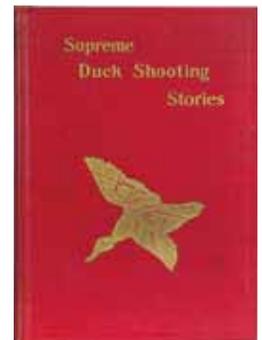
342. **Lot of 4 books.** *“The Derrydale Cookbook”* by Louis DeGouy, Greenburg, N.Y., 1950. HB with no DJ. Faded spine, very good overall. Reprint. *“North American Waterfowl”* by Albert M. Day, Stackpole, N.Y. 1949. Hb with no DJ. Very good copy. *“Field and Stream Treasury”*, Hugh Grey Ed., Holt, N.Y. 1955 1st. HB with no DJ. Overall very good copy, *“Sporting Adventure”* by J. Wentworth Day. Putnam, N.Y. no date. Spine faded and bumped. Hinges loose. 100-200

343. **Lot of 4 Books** – *“Tides Ending”* by “BB”, Scribners, N.Y., 1950. Hb with no DJ. Slight fading to spine but overall book in very good condition. Book – *“A Book on Duck Shooting”* by Van Campen Heilner. Penn Publishing, Philadelphia, 2nd printing 1939. Spine dark as are covers. Hinges loose. Book – *“Salt Water Fishing”* by Van Campen Heilner, Penn Publishing Philadelphia, 1937, 5th printing. Spine loose and faded, bumps with small breaks on spine and

three corners. Small white stain on rear cover. Owners name (Herrick) inside front cover. *“Fur or Feather – Days with Dog and Gun”* by Lawrence Smith, Scribner, N.Y., 1946. HB with no DJ. Slightly darkened spine. 75-100

344. **Book** – *“Stray Shots”* by Roland Clark, Derrydale Press, N.Y., 1931. Appears to be one of 535 copies but the number is not written on the page in the rear of the book that mentions the limited edition. HB with no DJ. Spine slightly faded and all corners bumped. Interior good. 900-1100

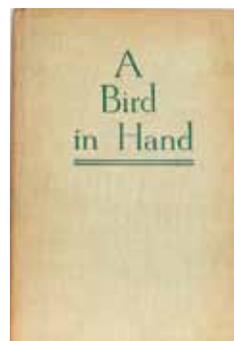
345. **Book** – *“Supreme Duck Shooting Stories”* various authors, published by Wm. C. Hazelton, Chicago, 1936. HB with no DJ. Spine slightly faded with small rub of a white substance and very minor rip/bump at top edge. Inscription on front endpaper from Mr. Hazelton to Mr. Herrick dated 1940. “Best wishes from one sportsman to another. William C. Hazelton. Chicago, Ill. Jan. 20, 1940.” (Harold Herrick Jr.) signature inside front cover. 150-250



345

346. **Lot of (2) books.** – *“Pot Luck”* by Roland Clark, Countryman Press 1945. HB in slip case. Book in good condition with gift inscription on front endpaper. Slipcase in fair condition with small tears, large bumps and minor water staining. *“Big Stony”* by Howard T. Walden II, Macmillan Co, N.Y., 1940. HB with DJ. Book is clean with slight foxing on front endpaper. DJ is darkened with small tears. 50-75

347. **Lot of (3) books** – *“The Sportsman’s GAZETTER and General Guide”* by Charles Hallock, Forest and Stream Pub., N.Y. 1878. Includes inserted map titled *“New Map of the American Overland Route”*. (small holes in folds). Also tipped in is a torn map of *“Couchiching and the Lakes of Muskoka of the Canadian Northern Route”*. Small bumps to all corners and owners stamp on front loose endpaper. Also *“A book on Duck Shooting”* by Van Campen Heilner, Knoph, N.Y., 1943. Spine and covers faded with minor foxing on some early pages & *“How to Train Hunting Dogs”* by Wm Brown, Barnes, N.Y. 12th printing, 1942. HB with no DJ. Spine faded, Label removed from both front endpapers. 75-125



348

348. **Book** – *“A Bird in Hand”* by A. Malloy, Houghton-Mifflin, Boston, 1945. HB with no DJ. Spine darkened, minor bumps to corners. Delightful early sporting book for a child. 50-75