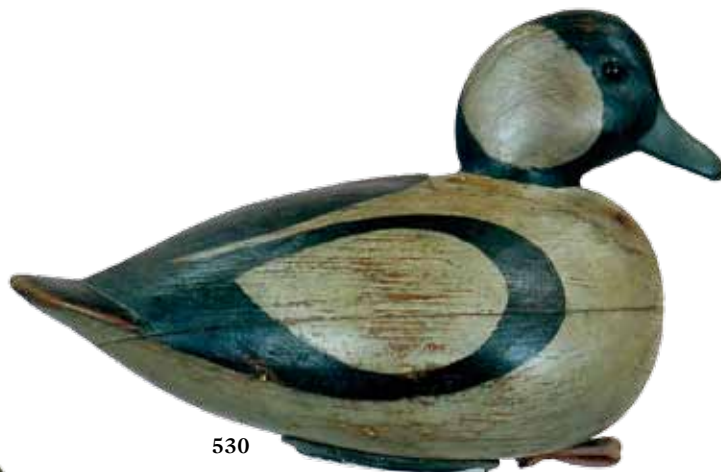


DAY TWO



529



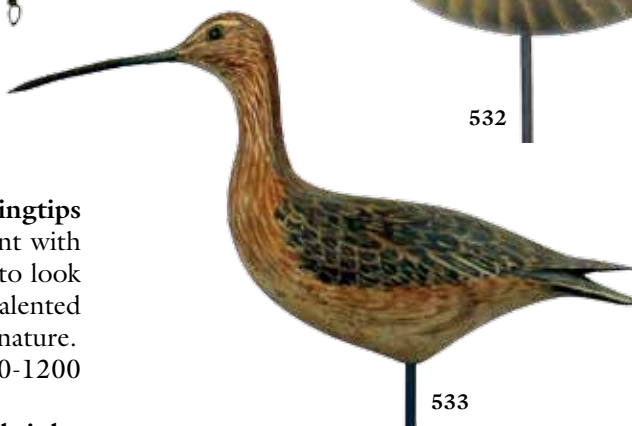
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529. Early carving of a ruddy duck with carved wingtips and a paddle tail by Mark McNair. All original paint with great patina by Mr. McNair as only he can do. Made to look like an antique working decoy which is something this talented maker has mastered. Bottom has carved "McNair" signature. 800-1200

530. Outstanding two-piece bufflehead duck with inlet head by Mark McNair. Nicely upswept tail and fully rigged. Original paint with typical antiqued surface by Mr. McNair. Bottom has the carved "McNair" signature. 800-1200

531. Delightful and desirable early bufflehead duck by David Ward of Essex, Ct. Hollow carved with a paddle tail and head thrust forward in a swimming pose. Original paint has been wonderfully antiqued by the carver. The Stratford influence is very apparent. Deeply carved into bottom: "DBW - 1975 - Ward - Essex - Ct.". A very fine example of the early work by this accomplished carver who grew up carving and painting decoys with his good friend Mark McNair. 750-950

532. Nicely executed rail by William Gibian. Dropped wings with head turned to left in a quizzical posture. Nicely carved shoulders, primaries, and bill. Fine original paint with a miniscule ding on tip of tail and wings. Bill splined through rear of head. Carved "Gibian" signature at rear of stick hole. 750-950

533. Decorative curlew by Herb Hancock, Martha's Vineyard, Massachusetts. Carved wings and thighs. Fine original paint with practically no wear. Small sliver missing from underside tip of bill. Appears that bill may have been checked and glued tight. 200-400



534. Early Mason Factory Glass Eye blue-winged teal hen. Once thought to be by the Peterson factory. Original paint with rubs, dings, and imperfections. In light to moderate wear. A little filler loss with paint loss around the neck seam. Tight check in back with a tiny sliver of wood missing. Tiny chip on left back and on bottom. From a very early collection. "C. N. Peterson" painted on bottom. 1500-2500

535. Early Mason Factory Glass Eye blue-winged teal drake. Rigmate to above decoy. Original paint with light to moderate wear. Some flaking and shrinkage along grain lines on right back. Larger area of paint loss at neck seam mostly on left side. Light rubs to head, bill, and tail. Short, thin check on right wing. Three tiny dents on left side of head and bill. Lightly hit by shot on right side. "C.N. Peterson" painted on bottom. 2000-3000

536. Mason Factory Challenge Grade black duck. Excellent original paint with very light wear and strong paint swirls. Minor scuffs to head. Tight hairline at tip of bill and light rubs to bill edges. Small tail chip professionally repaired and a tiny amount of neck filler replaced. Hit diagonally by shot with a few short marks on the body. One pellet still in bill. Very thin, tight check in bottom with the remains of the rare factory white "Challenge" stencil. 2000-3000

537. Mason Factory Challenge Grade black duck. Excellent original paint with very little wear. Complete rich feather pattern with Mason paint swirls readily apparent. Few miniscule rubs to top of bill. Small factory blemish on right side of bill. Very tiny 1/8" chip in tail professionally repaired and a tiny amount of neck filler replaced. Short thin neck check also professionally repaired by Paul Fortin. Thin check on the bottom. Rare white "Challenge" stencil on the bottom. 2000-3000



537A



538



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541

537A. *Extremely rare* Mason Factory Challenge Grade red-breasted merganser drake in original paint with moderate wear to the head (see side shown) and light wear to the body. More wear to the other side of the head. Knot visible on the back. Struck by shot on the body and head with a sliver of wood missing from the underside of the bill due to the shot strike. 6000-8000

538. Mason Factory Challenge Grade redhead drake. Original paint shows moderate wear overall. Areas on back flaked to wood along grain lines with lesser amounts of this type of wear on sides. Sizable rub to wood on top of head and left tail edge. Wear to bill. Check on top of head and bottom with hairlines on body. Neck filler loss. 1200-1600

539. Mason Factory Premier Grade mallard drake c1915. All original paint with a nice patina. There are a few very tiny rubs on the surface. One small, seemingly original, dent on right side with surface imperfections in this area and under the tail. Old tiny sliver of wood missing from left side of bill. *Provenance:* Schoenke collection 1500-1800

540. Early Mason Factory Premier Grade mallard drake c1905. Mostly dark original paint with some discoloration. Factory swirling visible on breast. Moderate wear overall. Large drip on left side has bubbled the paint. Roughage to edge of bill. There is a small chip on the underside of the chin and blunting to tip of tail. 500-1000

541. *Very rare* early Mason Factory, Standard Grade, Painted Eye, green-winged teal drake. Original paint with moderate wear. Few rubs and scuffs on body. Slight roughage to tip of bill and tip of tail. Small chips to wood on top of head and paint loss to left side of head. Thin tight check in back. Found together with the following lot in a Maine barn on the upper coast several years ago along with several other decoys. Green-winged teal in the "Painted Eye" grade are exceedingly rare. 1500-2500



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542. **Very rare early Mason Factory, Painted Eye green-winged teal drake.** Original paint with light overall wear. Blunt to tip of bill and a fair amount of roughage to edges. Very tiny chip and rub to tip of tail. Few light rubs, mostly on sides. Few small dents in body and some wear on the side of the head. Some white paint on bill. Faint hairline on back.

1500-2500

543. **Mason Factory Standard Grade Glass eye goldeneye drake.** Turn of the century. Neck filler replaced by Paul Fortin otherwise all original strong bold Mason paint. Small ding to top of head. Fine example of this hard to find species.

2000-3000

544. **Mason Painted Eye mallard hen with glass eyes added.** Excellent original paint with neck filler professionally replaced. Tight check on each side of the body and decoy has been struck by a few shot.

450-550

545. **Mason factory crow decoy ca 1910 with glass eyes an incised bill detail.** Tip of bill slightly blunted. Light gunning wear. In very good original paint.

500-1000

Provenance: Joseph French collection

546. **Early Mason Factory Glass Eye bluebill c1900 (broadbill model) drake.** Original paint with moderate wear with areas on back flaked and crazed to wood. Rubs to wood on top of head, edge of bill, and tail. Knots visible. Thin check in right side. Struck by shot. Areas of factory filler loss on bottom. Neck filler professionally replaced.

300-450

547. **Rare Mason Factory Standard Grade Painted Eye bluebill drake c1900.** Fine original paint shows very little wear. Small flakes off tail and bill edges and the usual rubs elsewhere. Small dent in back appears to be original to factory. Thin checks on right side and left bottom edge. Narrow check in bottom. Neck filler professionally replaced.

300-450



548. **Very Rare Mason Factory Standard Grade Glass Eye common scoter or white-winged hen.** Decoy has anatomically correct factory white eyes and painted bill markings. Original paint with light overall wear. Three thin, tight checks in upper body, filler loss. Bottom half of decoy has received a very thin coat protection. Probably with linseed oil. Thin check on bottom under felt pad. 400-600

549. **Mason Factory Standard Grade Glass Eye bluebill hen c 1905.** Excellent original paint shows light overall wear with rubs and imperfections mostly in the area of the head. Factory swirling and sponge work clearly evident. Thin, "Vee shaped" check along grain lines on rear left side. Nice wide bill. Thin tight check to left base of neck. Filler loss. Very small thin check in tail and minor flaw to right glass eye. 250-450

550. **Mason Factory Standard Grade Glass Eye bluebill drake c 1905.** Excellent original paint shows light wear. Most of wear is on the head. Factory swirling and sponge work clearly evident. Small areas of roughage to each side of nice wide bill. Some minor shrinkage along factory filled check on right side. Some factory neck filler remains. Left glass eye cracked. 250-450

551. **Mason Factory Standard Grade Glass Eye mallard hen c 1915.** Fine original paint with sponge paint and swirling. Light wear with minor imperfections. Neck filler mostly original. Narrow check in bottom. Bottom stamped: "FW". 300-500

552. **Mason Factory Standard Grade Painted Eye black duck c1910.** Body may be the original paint under an old coat of sealer. Light rubs to body. Most of neck filler missing. Hit by shot on right side with a chip from underside of the bill. Has "WP" stamped in bottom. 300-450
Provenance: Winward 'Bud' Prescott collection.

553. **Mason Factory Standard Grade Glass Eye mallard drake c 1915.** Original paint with light wear. Small areas of paint shrinkage along grain lines. Factory swirling clearly evident. Knot (approx 1/2") on back. Thin check runs from lower breast to underside of tail and there is a thin check on left side. One glass eye missing and one cracked. Most of neck filler missing. Few shot hits on side. 200-300

554. **Hays Factory Standard Grade black duck.** Excellent original paint with extremely light wear. A few small rubs on back as well as two partial, tight checks. Thin crack runs from just under breast to bottom edge of tail. Small, shallow dent on left cheek is original to the carving. Never rigged. An excellent example of this species. 300-500



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563(PR)

555. **Wildfowler Factory pintail drake.** Early hollow pine or cedar with inlet head and body seam above the waterline. Wooden keel. Apparently the "Superior" model produced between 1940 and 1942 (see page 39 in Cowan and LaFountain reference). Original paint with light wear. Some small rubs to wood on center of back with lighter rubs on head, bill, tail, and lower body edges. Two areas of sap bleed on body. Old collector tag on bottom. A very nice and desirable example of an early Wildfowler. 300-500

556. **Wildfowler Factory canvasback drake.** Early hollow pine or cedar with inlet bottom board c1944 and a wooden keel. Original paint with much of breast flaked or worn to primer and a smaller but similar situation on tail. Body has thickly applied paint with "swirling" and brush strokes apparent. Minor scuffs on right side of head and body. Thin, tight check on left wing area. Rubbed area on bottom may have once had the early Old Saybrook stamp. 200-400

557. **Early hollow pine or cedar canvasback hen with inlet bottom board and a wooden keel by the Wildfowler Factory, Old Saybrook, Conn.** Original paint with light to moderate wear on body and heavy wear on head. Body has a number of small scuffs and flakes to wood and a large knot is visible on back. Head and bill had large areas worn or flaked to raw wood and these have darkened. 200-300

558. **Wildfowler Factory balsa construction redhead hen.** Original paint with light wear overall. Light flaking and rubs to wood under chin. Keel removed. "Ted Mulliken" written on bottom. 200-400

559. **Wildfowler Factory drake white winged scoter.** Early heavy dense balsa construction, wooden keel. Original paint with a number of small light rubs to time aged wood. Small scratch to top of back and a few tiny specks. Overall a very nice example of an early Wildfowler. 300-500

560. **Wildfowler Factory Goldeneye "whistler" drake.** Early hollow pine or cedar with bottom board and keel. Excellent all original paint. Very deeply carved bill detail. No stamp. Old Saybrook vintage. Excellent deep-bodied example. 200-400

561. **Wildfowler Factory pintail drake.** Part of the collector series. Fine original paint with light wear. Small dent at very tip of tail. 250-450

562. **Wildfowler Factory balsa mallard drake.** Original paint with very light overall wear. One tiny 'blister' in wood on left rear back. Original keel, no stamp. Probably Old Saybrook. 200-400

563. **Pair of green wing teal decoys by the Wildfowler Factory.** Both in near mint original paint. Made of either dense balsa or pine.. Scattering of very minor tiny 'sap marks' on the surface. 400-600



564. **Wildfowler Factory Canada goose.** Original paint with very light wear. Minor separation and paint loss at neck seam. Has good Point Pleasant stamp. Point Pleasant was located in NJ and owned by Art Birdsall. 250-450

565. **Small brant by the Wildfowler Factory.** All original paint with light overall wear. A very small chip out of left tail edge. Retains crisp "Point Pleasant" stamp on bottom. Nice example of this small model. 200-400

566. **Rare resting magnum balsa Wildfowler Factory Atlantic Coast Model black duck c1949.** Fine original paint with light overall wear. Purchased directly from Ted Mulliken by Mr. Congdon who drove to Old Saybrook to pick the large rig of mostly black duck and widgeon decoys. This information provided to me "TSH" from Mr. Congdon in the late 60's or early 70's. The rig was hunted over on Tuckernuck Island and elsewhere on Nantucket. 200-400
Provenance: Congdon Rig, Herrick Collection

567. **Wildfowler Factory black duck in dense balsa.** Original paint with light overall wear that has darkened nicely (patina) with time. Keel removed. Remnants of an orange "C" or "O" on bottom. 150-300

568. **Pair of Wildfowler Factory balsa bluebills.** All original paint with light overall wear. Each have a few very small imperfections. Both retain factory keels and the drake has the Quogue, L.I. brand. 200-300

569. **Herter's Factory Canada goose in XOC.** Unused condition and made as a model or prototype for production in 1946. See tag on the bottom. 200-400

570. **Herter's Factory common loon.** "1893" model and so stamped on bottom. Mint factory condition. Desirable species. 300-500

571. **Factory made black duck decoy made in the early 1900's.** Influenced by the Mason Factory with very interesting gouge feather detail and combing to the paint on head and breast. Original paint with light wear and some crazing on the lower sides. Some separation along the body seam. 250-450
Provenance: Schoenke collection

572. **Solid body coot by the Pratt Factory.** Old, working repaint over original. Very thin check and insert in bottom. 200-400
Provenance: Schoenke collection



573. Rare molded tin black duck c 1890 with metal body attached to a wooden platform by the Strater and Sohler Co. of Boston MA. Patent date 1874. In OP with a little typical flaking. Interesting swing weight on the bottom. Few duck decoys were made by this company that specialized in the more popular folding tin shorebirds. 300-500

574. Peep “tinnie” ca 1890-1900 with a strong attribution to Strater & Sohler. Strong original paint with light wear along lower right seam edge and tail. Overall, an outstanding example of an extremely rare “tinnie” sanderling (Peep). 300-500

575. Folding “tinnie” robin snipe in original paint with very little wear, a few small flakes to metal. Rear wire hinge has loosened. 150-200

576. Folding “tinnie” black bellied plover in breeding plumage in good condition with light wear and a “Pat. Oct. 27, 1874” stencil on the interior. 150-200

577. Folding “tinnie” golden plover in breeding plumage in good condition with light wear. 150-200

578. Mason Factory Challenge grade brant in as found condition. Original paint is worn to much bare wood on body. Substantial chip missing from lower front half of bill and small chip missing at base of neck. Thin partial check in right side with roughage and loose knot on rear edge of tail. Thin check in bottom. Eyes missing. 500-1000

579. Mason Factory Standard Grade Painted Eye mallard drake. Mostly original paint Neck filler replaced with white strip with in use repaint. Moderate wear overall with two moderately sized dents on back. Knot visible on left side and small area of flaked paint on breast. 200-400

580. Hays Factory Standard Grade black duck. Original paint shows moderate to heavy wear. Check on upper left side extends from breast to tail. Small area of paint loss on tip of tail. 100-200



Elmer Crowell

A. (Anthony) Elmer Crowell (1862-1952) is one of the Cape's most famous figures. From an early age he was interested in nature and wildlife. His meticulous attention to detail is well represented by the examples offered on this page and succeeding pages. It is no surprise that he left a legacy that is still treasured by art collectors and museums the world over. A gentleman that hunted with Crowell in Massachusetts as a young boy told me recently there was once an "Elmer Crowell Society" that gathered in Paris, France. Indeed, his decorative carvings and hunting decoys were appreciated and purchased the world over by Royalty and bayman alike. Many talented American decoy makers made decoys with most residing in North America where the land was not privately owned as in Europe. Crowell not only carved bird decoys and decoratives of fish and fowl, he painted still lifes, portraits, and landscapes. Mr. Crowell was a pioneer in that regard and we that enjoy his works are the better for it.

Ted Harmon



581

581. Exceptional lesser yellowlegs on a carved quahog shell base by A. E. Crowell, East Harwich, MA. in a warm mellow patina with Crowell's finest paint. Head turned almost ninety degrees to the right and gazing slightly downward. Split tail and excellent original paint. Miniscule flaw, (pencil point size) on one side of the bill touched-up

professionally. Hairline seams in thigh gesso filled and a toe tip, (Crowell fashioned toes with putty) restored by Steve Weaver. Bottom has the early oval hot brand and the "E. Boardman" signature of Boston, MA. This is the earliest and finest example of a Crowell lesser yellowlegs we've seen or handled.

14,000-22,000

Provenance: Boardman Family

The following trophy mount by Elmer Crowell descended in the family of Governor Eugene Noble Foss (1858-1939) who settled in Boston in 1882 working in the manufacture of iron and steel.

Governor Foss also served as an American Representative and was the 45th governor of Massachusetts serving from 1911-1914. After serving he returned to manufacturing pursuits and the management of his large real estate holdings in Boston.



582

582. Rare cock quail c1915 by A. E. Crowell, East Harwich, MA. A trophy mount carved in the round meant to be hung by its left foot. Cupped wings with individual carved feather detail. Tail tip curved and arched back as it would naturally be when hung. Thick, rich, beautifully blended wet on wet Crowell paint. Eyes painted as if shut. Near mint original paint with extremely light and fine crazing on the

head and bill. One small piece of one right toe has been professionally repaired by Ken DeLong. Separation in wood on left wing is likely original to the piece. A quiet testimony to the masterful abilities of Crowell which justifiably have elevated him to the position of dean of the early decorative carvers.

15,000-25,000

Provenance: Descendants of Governor Eugene Foss, Massachusetts



583



584

583. Bobwhite quail by A.E. Crowell, East Harwich, MA. Carved as if running with fluted tail detail. Original paint with very fine crazing, most noticeable in the areas of the shoulders, head, tail and breast. Surface coated with a thin coat of original sealer. Professional restoration to the bill and areas the white throat patch and left breast. Both feet have had restoration. Bottom has the rectangular Crowell stamp.

Provenance: Joseph French collection 6000-9000

584. Life size decorative peep (least sandpiper) by A. E. Crowell, East Harwich, MA. Mounted on an expertly carved and painted quahog shell base. Beautifully blended, all original paint. Miniscule rub to tip of bill and a few tiny areas of gesso missing on the feet and toes. A tiny shallow dent on the right side of the head appears to be original to the carving. High quality glass eyes. Retains strong rectangular "maker" stamp. 8000-12,000



585

585. Rare early period black-bellied plover ca. 1910 is mounted on a carved and painted ridged quahog shell base by A. E. Crowell, East Harwich, MA. A Crowell for the collector that wants the very best early carvings by the masterful Mr. Crowell. Early pre-stamp decorative with carved and raised wing-tips together with carved primaries. Wonderful dry brushed wet on wet feather paint with minor imperfections. Signed in pencil on base, "E. Crowell". 35,000-45,000



Arnold Melbye



586. Evening grosbeak by Arnold Melbye of Bass River, Cape Cod, Massachusetts. Raised, separated and split wings with head turned to the left. Outstanding original paint with no wear. "Melybe" is lightly carved under the tail. Melbye was inspired by Crowell and his carvings have garnered numerous awards. For a similar grosbeak and additional information on Mr. Melbye see pages 29-31 in "Masters of Decorative Bird Carving" by Small.

2500-3500

587. Incredible sculpture of a life size standing green-winged teal hen by Lem and Steve Ward of Crisfield, Maryland. Acquired by the consigners grandfather, Dan Pasquella, from Lem Ward in exchange for a gallon of home brewed beer. According to family history this took place just before Prohibition was repealed in 1933. The Wards leased their barbershop/workshop on Asbury Avenue from a Mr. Pasquella, who resided across the street. One of the legs had a break which was restored and the bird was mounted on driftwood for stability. The multiple feather groups have been carved from shingles, artistically inserted, and carefully painted. These superb sculptures are examples of Lem and Steve at their very best. Measures 11 1/2" from bill to tail, and 13 1/2" in girth.

8000-12,000

588. Rare and early life size Jack Snipe by R.W. Means, a contemporary of Dr. John Phillips. Carved wings with raised split wing tips and carved primaries. Deep groove separates wings and carving has the correct ornithological overlapping upper bill. Head turned and slightly twisted to the right. Original paint has developed a smoky patina with age. Very small rubs to tip of tail and both wing tips. A fine line check in bill. Some gesso missing from both thighs. Written on bottom: "Wilson's - Snipe - RW Means - 1930".

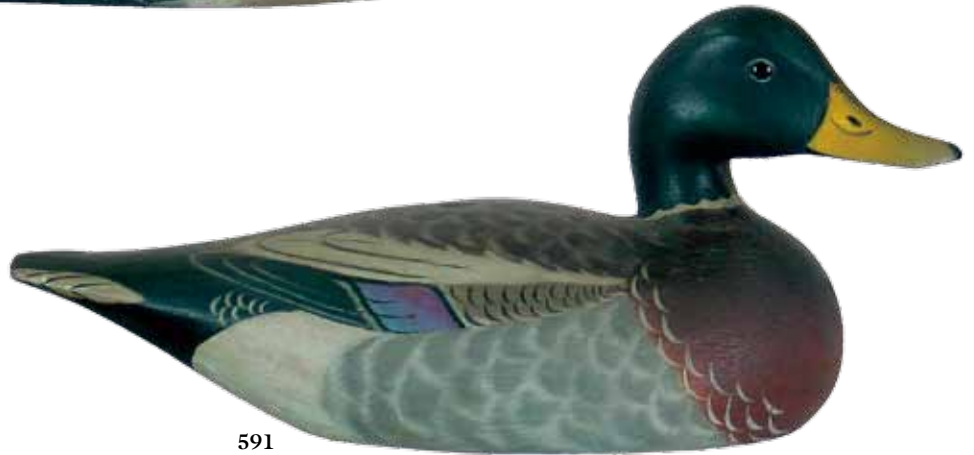
300-500

589. Approximately three quarter size wood duck drake c1920's by A. E. Crowell of East Harwich, MA. All original paint in fine condition with the usual imperfections found on a piece of this age. Small dent in left center of back and a very thin horizontal check with minor paint loss near an exposed knot on left side. There is a tiny smudge or blemish to paint on right side of bill and on right neck. Paint loss (heat crazing) under tail. Retains rectangular stamp.

4500-6500



590



591



592

590. Early three quarter size pintail drake c 1920's by A. E. Crowell, East Harwich, MA. Head turned to the right. Fine all original paint. Chip to end of tail. Minor paint shrinkage along grain lines on top of head. Small paint flake missing at left base of neck and a larger flake on left rear lower edge. Retains rectangular stamp.

4500-6500

591. Three quarter size mallard drake by A. E. Crowell, East Harwich, MA. Head shows rasp work on rear and is turned slightly to the right. Has an inlet weight so the carving could be used as a paper weight or a door stop. Excellent, dry original paint has mellowed nicely with age. A few very tiny scuffs on edge of tail. An old knot is barely visible on top of tail. Interesting study piece for the serious student of Crowell because the carving has both the blue paper label and the small rectangular stamp.

4500-6500

592. Pintail drake by A. E. Crowell, East Harwich, MA, from the Mackey collection. Paint has been beautifully restored and aged. Thin, hairline check in bottom. Retains Crowell's oval brand as well as the "Mackey Collection" stamp.

1200-1800



593



A.E. Crowell



594



595



596



597

593. **Pintail hen by A.E. Crowell, East Harwich, MA.** Decoy has been completely restored many years ago. No brand. 1200-1800

594. **Oversized black duck by A. E. Crowell, East Harwich, MA.** Head tuned slightly to right. Paint is a combination of some old original on body along with a wash. Paint on head has been restored. Roughage or ice damage on left front half of body and a very small chip missing from left underside of bill. Thin check on bottom. Retains Crowell's oval stamp as well as the hot brand of "J. B. Chase". 1500-2500

595. **Rare and important early period miniature common loon (5 1/4" bill to tail) by A. E. Crowell, East Harwich, MA.** In XOC (Excellent Original Condition) with minor crazing to the surface on the neck. Purchased at Oliver Auction, 7-1989. 4000-6000
Provenance: Joseph French collection

596. **Rare Miniature owl on a tall base by A. E. Crowell, East Harwich, MA.** Original paint with remnants of glue at the join of the feet with the body. "A. E. Crowell, Cape Cod. Base by K. E. DeLong. Purchased at Guyette and Schmidt Auction 4-26-2002. The mount made by Ken DeLong. *Provenance:* Joseph French collection 2500-3500

597. **Wonderful miniature kingfisher with a small carved fish in the open bill by A. E. Crowell, East Harwich, MA in XOC.** Unusual sculptured base with an impressed rectangular brand. The kingfisher was one of Joe French's favorite birds. 3000-4000
Provenance: Joseph French collection



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598. Exceptionally rare preening pintail drake by A. E. Crowell, East Harwich, MA in XOC. Nice oval wooden carved "rock" base. Neck seam visible. Impressed rectangular brand on the bottom of the base. Purchased from Bill Walker, Easton, MD 11-1988. 4500-6500

Provenance: Joseph French collection

599. Very early miniature quail by A. E. Crowell, East Harwich, MA in XOC. Circular ink stamp reads "A. E. Crowell M'F'R East Harwich" and white auction tag on the bottom of the base. M' F' R is on the earliest of Crowell's birds and means manufacturer. He used this term somewhere around 1910. Purchased at Decoys Unlimited Inc. Auction 7-25-1995. 2000-3000

Provenance: Joseph French collection

600. Miniature quail by A.E. Crowell on an unusually large carved "rock" base. excellent original paint. Few very tiny dents on the back and light crazing on the sides along the grain lines. Impressed rectangular brand, "460" and "JF" in ink on the bottom of the base. Purchased at Guyette and Schmidt 11-15-1995. 2000-3000

Provenance: Joseph French collection

601. Rare and very early miniature running ruddy turnstone by A. E. Crowell, East Harwich, MA in XOC. Circular ink stamp reads "A. E. Crowell M'F'R East Harwich", "JF" and "5" in pencil and two tags with collector info on the bottom of the base. 3000-5000

Provenance: Joseph French collection

602. Miniature piping plover by A. E. Crowell, East Harwich, MA. Original paint with a tiny ding to the bill tip. Tag with "5", "282" in pencil, an impressed rectangular brand and impressed "PIPING" across the bottom of the base which is painted black. Purchased at Guyette and Schmidt Auction 11-1994. 2500-3000

Provenance: Joseph French collection

603. Miniature killdeer by A. E. Crowell, East Harwich, MA in XOC with minor rub on the tail. Impressed rectangular brand, "7" in pencil and a tag with "7" on the bottom of the base. 2000-3000

Provenance: Joseph French collection

604. Rare miniature Hudsonian godwit by A. E. Crowell, East Harwich, MA. Split tail and upturned bill. Impressed "Hudsonian Godwit" and rectangular brand with two white tags that read "15" and "Hudsonian Godwit 1450" in ink. 2500-3500

Provenance: Joseph French collection

605. Rare and very early miniature golden plover by A. E. Crowell, East Harwich, MA in XOC. "Golden Plover" "JF" And "3" on the bottom of the base. Purchased at Oliver Auction 11-1989. 2500-3000

Provenance: Joseph French collection



606



607



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606. Miniature redback sandpiper by A. E. Crowell, East Harwich, MA in original paint with minor roughage on the edge of the wing tips. Impressed rectangular brand, "10" and "Redback" in pencil and "272" in ink on the bottom of the base. Purchased at Guyette and Schmidt Auction 4-28-1994.

Provenance: Joseph French collection 3000-5000

607. Early miniature semi-palmated plover by A. E. Crowell, East Harwich, MA in XOC with a split tail. Circular ink stamp on the bottom of the base reads "A. E. Crowell M'F'R East Harwich" and two white tags read "1439" and "467" on one and "22" on the other. Semi-Palmated Plover in pencil. Purchased at Bourne Auction 12-1985.

Provenance: Joseph French collection 2000-3000

608. Early miniature knot by A. E. Crowell, East Harwich, MA in XOC with dropped wing tips and a raised tail. Circular ink stamp on the bottom of the base reads "A. E. Crowell M'F'R East Harwich" and two white tags read "1459" and "19". Purchased at Julia-Guyette Auction 8-1985.

Provenance: Joseph French collection 2500-3500

609. Rare miniature stilt by A. E. Crowell, East Harwich, MA in XOC. Unusual base with "Stilt" in pencil, a tag with "21" and an impressed "JF" on the bottom. Purchased at Oliver Auction 7-1-1989.

Provenance: Joseph French collection 2500-3500

610. Rare and very early miniature dropped wing sanderling by A. E. Crowell, East Harwich, MA in XOC. White paper label with "Sanderling" and "1472" in ink and "17" on a small tag on the bottom of the base. Purchased from Robert Fraser 7-1986.

Provenance: Joseph French collection 2500-3500

611. Rare miniature dowitcher by A. E. Crowell, East Harwich, MA in XOC with minor imperfections. Impressed rectangular brand, "12" on a small tag and written in pencil and "SM 374" in ink on the bottom of the base. Purchased at Guyette and Schmidt Auction 4-26-2002.

Provenance: Joseph French collection 2200-2800

612. Larger half-model flying crook-necked Canada goose by A. E. Crowell, East Harwich, MA. Original paint with detailed feathering and carved attached foot. Typical wear to the edges of the tail and wing tip. Impressed rectangular brand, small brass hanging bracket, remnants of glue and "372" in pencil on the back. Purchased at Guyette and Schmidt Auction 4-26-2002.

Provenance: Joseph French collection 3000-5000

613. Half model flying widgeon drake by A. E. Crowell, East Harwich, MA. Original paint with detailed feathering on the wing and head and a carved attached foot. Screw eye, impressed "JF", "472" and "5" in pencil on the back. Purchased from SO'B 7-26-1996.

Provenance: Joseph French collection 2500-4500



614



615



616



617



618



619



620



621

614. Half-model flying mallard drake by A. E. Crowell, East Harwich, MA. Original paint with detailed feathering on the wing and body and an attached metal foot. Screw eye, impressed rectangular brand, "JF", "457" and "5" in pencil on the back. Purchased from Decoys Unlimited Inc. Auction 7-25-1995. 1500-2500

Provenance: Joseph French collection

615. Rare and very early crook-necked, turned head Canada goose by A. E. Crowell, East Harwich, MA. Unusual chip carved base and raised wings. Pre brand.

Provenance: Joseph French collection 3000-5000

616. Miniature running or feeding brant by A. E. Crowell, East Harwich, MA. in XOC with minor very light crazing to the underside of the breast. Impressed "JF", rectangular brand, and "16" and "1523" in pencil on the bottom of the base. 1800-2400

Provenance: Joseph French collection

617. Miniature Franklin's or Laughing Gull by A. E. Crowell, East Harwich, MA in XOC. Impressed JF, a rectangular brand and 205 in pencil on the bottom of the base. Purchased at Bourne Auction 12-1985. 1800-2400

Provenance: Joseph French collection

618. Miniature tern on a driftwood base by A. E. Crowell, East Harwich, MA. in original paint, raised wing tips and a split tail. Half of a circular blue paper label that reads "A. E. Crowell & Son, Bird Carving" and 1670 in ink on the bottom of the base. Professional repair to the tip of the left tail feather. Purchased at Bourne Auctions 7/11/1989. 1800-2400

Provenance: Joseph French collection

619. Miniature common tern by A. E. Crowell, East Harwich, MA in XOC with raised wing tips and a split tail. Impressed rectangular brand, "Tern by Crowell" in ink and a white tag with "482" and "1440" in ink on the bottom of the base. Purchased at Bourne Auctions 7-11-1985. 1500-2200

Provenance: Joseph French collection

620. Miniature shoveler drake by A. E. Crowell, East Harwich, MA. Original paint with a few minor imperfections to the surface. Circular blue printed paper label that reads "A. E. Crowell and Son, Bird Carving, E. Harwich, Mass" with "Shoveler, M" written in ink across the center, and "408" in ink on the wood of the bottom of the base. 1800-2400

Provenance: Joseph French collection

621. Early miniature ruddy duck drake by A. E. Crowell, East Harwich, MA. XOC, pre stamp. "Ruddy Duck" "493" in pencil and collectors tag on the bottom. Purchased at Northeast Auctions 10-8-2007. 1800-2400

Provenance: Joseph French collection



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623



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622. Miniature bufflehead duck by A. E. Crowell, East Harwich, MA in original paint with a small section of wood missing from the bottom rear edge of the base that occurred in the making. Remnants of glue on the base indicates a paper label was probably lost or removed. Impressed "JF", "1738" in ink and "7" in pencil on the bottom of the base. Purchased at Bourne Auction 7-1990. 1500-2500
Provenance: Joseph French collection

623. Miniature robin by A. E. Crowell, East Harwich, MA, in XOC. Pin point dot of white paint on the left wing. Impressed rectangular brand, "397" in ink and a white tag with "12" on the bottom. Purchased at Decoys Unlimited Inc. Auction 7-20-2003. 1600-2400
Provenance: Joseph French collection

624. Miniature eastern kingbird by A. E. Crowell, East Harwich, MA. in original paint with a tiny chip to the left edge of the tail. "King bird" and "415" in ink and a tag with #14 on the bottom of the base. Purchased at Guyette and Schmidt Auctions 7-25-2003. 1500-2500
Provenance: Joseph French collection

625. Swallow by A. E. Crowell of East Harwich, MA. Probably a barn swallow. The Crowell rectangular brand is on the bottom. The numbers 8 and 385 are on the bottom of the carved rock mount. In excellent original condition in all respects. 1500-2000

626. Miniature red-headed woodpecker by A. E. Crowell, East Harwich, MA. in XOC. No brand or stamp. "418" and "11" in pencil and a white tag with "7" on the bottom of the base. Purchased from Joseph Ellis 10-20-2003. 1500-2000
Provenance: Joseph Ellis collection, Joseph French collection

627. Miniature golden-winged warbler by A. E. Crowell, East Harwich, MA in XOC with a tiny rub to the tip of the bill. "Golden Wing Warbler" and "1897" in ink on the bottom of the base. Purchased at Decoys Unlimited Inc. Auction 7-20-1997. 1200-1800
Provenance: Joseph French collection

628. Miniature red-winged black bird by A. E. Crowell, East Harwich, MA. in original paint with a chip from the right side of the tail. Circular blue paper label on the bottom of the base reads "A. E. CROWELL & SON, BIRD CARVING, E. HARWICH, MASS" with "Red Wing" in ink across the center of the label. Small white tag has "21" written in ink and the edge of the base has an impressed "JF" Purchased at Oliver Auctions 11-1989. 1500-2500
Provenance: Joseph French collection

629. Miniature yellow-breasted chat by A. E. Crowell, East Harwich, MA. in original paint with a very unusual undulating base. Narrow grain line check on the lower left side that occurred when the metal leg was inserted. "Chat" and "F" in ink and a tag with "9981" in ink on the bottom of the base. Purchased at Guyette and Schmidt Auctions 7-1995. 1200-1500
Provenance: Joseph French collection



630. Miniature towhee by A. E. Crowell, East Harwich, MA in XOC with a tiny chip to the underside of the tip of the bill. "Towhee" and "6" in ink and a tag with "1864" on the bottom of the base. Purchased at Guyette and Schmidt 7-1995. 1200-1500
Provenance: Joseph French collection

631. Miniature house wren by A. E. Crowell, East Harwich, MA. with a perky raised tail in XOC. "House Wren" in pencil and signed "A. E. Crowell, Cape Cod" in ink on the bottom of the base. Bottom of the base painted white. Purchased at Guyette and Schmidt Auction 7-1998. 1200-1500
Provenance: Joseph French collection

632. Miniature bluebird by A. E. Crowell, East Harwich, MA. in original paint with a tiny chip to the end of the bill and a rub to the tail. "Blue" and "11" in pencil, 2028 in ink and a tag that reads "!!" on the bottom of the base. Purchased at Guyette and Schmidt 7-26-2001. 1500-2000
Provenance: Joseph French collection

633. Miniature chickadee by A. E. Crowell, East Harwich, MA. in original paint with raised wing tips. "23", "Chickadee" in pencil, "2029" in ink and tag that reads "23" on the bottom of the base. This specie is one of the smallest songbird miniatures Crowell made. Purchased at Guyette and Schmidt Auction 7-26-2001. 1200-1800
Provenance: Joseph French collection

634. Miniature Baltimore oriole by A. E. Crowell, East Harwich, MA in XOC. Beautifully painted with nicely split wings. Tag with "Baltimore Oriole", "359" in ink and "1" in pencil. Purchased at Guyette and Schmidt 4-27-2001. 1500-2000
Provenance: Joseph French collection

635. Miniature Kentucky warbler by A. E. Crowell, East Harwich, MA in XOC with tiny rub to the left edge of the tail. Circular blue paper label on the bottom of the base reads "A. E. CROWELL & SON, BIRD CARVING, E. HARWICH, MASS" with "Kentucky Warb" in ink across the center of the label. Two small white tags have "3" and "429" written in ink. Purchased from Joseph Ellis 10-20-2003. 1200-1800
Provenance: Joseph Ellis Collection, Joseph French Collection

636. Miniature Tennessee warbler by A. E. Crowell, East Harwich, MA. in XOC with two spots on the right wing, possibly paint drops. Small spot of paint missing from edge of the base. Impressed rectangular brand and "Tennessee Warbler" in ink, "10" in pencil and a tag that reads "10" on the bottom of the base. Purchased at Guyette and Schmidt Auction 7-2002. 1500-2000
Provenance: Joseph French collection

637. Miniature Nashville warbler by A. E. Crowell, East Harwich, MA. Original paint with a chip to the underside of the bill and a sliver from the right side of the tail. "Nashville Warbler", "351" in pencil, paper tag "#19" and impressed rectangular brand on the bottom of the base. 1500-2500
Provenance: Joseph French collection



638. **Miniature sparrow by A. E. Crowell, East Harwich, MA in XOC.** "13" in pencil, "416" in ink, a tag with "13" and some illegible writing on the bottom of the base. Purchased from Joseph Ellis 10-20-2003. 1500-2000
Provenance: Joseph Ellis collection, Joseph French collection

639. **Miniature peewee by A. E. Crowell, East Harwich, MA. in XOC.** Impressed rectangular brand, "Peewee" in pencil, "A. E. Crowell", "353" in ink and white tag with "25" on the bottom of the base. Purchased at Guyette and Schmidt Auctions 4-27-2001. 1500-2000
Provenance: Joseph French collection

640. **Very rare miniature grackle in XOC by A. E. Crowell, East Harwich, MA.** Impressed rectangular brand, "25" in pencil and "JF" in ink on the bottom of the base. Generally this specie was not included in the 25 songbird sets but would be included if a request was made. In this case it was added as #25. Purchased at Decoys Unlimited Inc Auction 7-25-1995. 2000-3000
Provenance: Joseph French collection

641. **Miniature male common loon by George Boyd, Seabrook, NH.** Excellent original paint and condition. "312" in pencil on the bottom. See similar example in "Finely Carved and Nicely Painted, The Life, Art and Decoys of George H. Boyd" by Cullen Purchased from Ted Harmon, 1-1998. 4000-6000
Provenance: Joseph French collection

641A. **Miniature common loon in non breeding plumage by George Boyd, Seabrook, NH.** Overall typical crazing to original paint with possible touch up on the lower breast. "340" in ink and "Loon" in pencil on the bottom. See p.75 lower right of "Finely Carved and Nicely Painted, The Life, Art and Decoys of George H. Boyd" by Cullen for another example. Purchased at John McInnis Auction 5-18-2000. 3500-4500
Provenance: Joseph French collection

642. **Miniature Canada goose by George Boyd, Seabrook, NH in XOC with typical very light surface crazing.** "George B. Seabrook, NH" written in pencil on the bottom. 3000-4000
Provenance: Joseph French collection

643. **Miniature canvasback hen by George Boyd, Seabrook, NH in XOC with a few tiny crazed spots on the breast that occurred in the making.** Glued tag reads "Canvasback Female" typed and "JF" "331" in ink. Purchased at Guyette and Schmidt Auction 11-1997. 2000-3000
Provenance: Joseph French collection

643A. **Miniature turned head canvasback drake by George Boyd, Seabrook, NH in XOC with a few smudges that occurred in the making.** Slight fading of the paint on the left side of the head."1910" in ink on the bottom. Purchased at Guyette and Schmidt Auction 11-1997. 2000-3000
Provenance: Joseph French collection



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644. Very rare miniature marbled godwit with long upturned bill by George Boyd, Seabrook, NH in XOC. Impressed "JF", red bordered tag with "519" in ink and a small white tag that reads "Marbled Godwit" on the bottom.
Provenance: Joseph French collection 4000-6000

645. Rare miniature knot in Spring plumage by George Boyd, Seabrook, NH. Excellent condition with rectangular base and collectors tag that reads "Knot Spring" and illegible numbers in ink. Great patina, split tail, and near mint paint.
Provenance: Joseph French collection 3000-5000

646. Miniature golden plover in Spring plumage by George Boyd, Seabrook, NH in XOC. "Golden Plover" written in pencil, and a white tag that reads "Golden Plover" and "1824" on the bottom.
Provenance: Joseph French collection 3000-5000

647. Miniature golden plover in Winter plumage by George Boyd, Seabrook, NH in original paint with typical crazing on the back of the head and a few spots on the back. "Golden Plover" written in pencil, "301" in ink, and a white tag that reads "Golden Plover" on the bottom. Purchased at Guyette and Schmidt Auction 1996.
Provenance: Joseph French collection 2500-3500

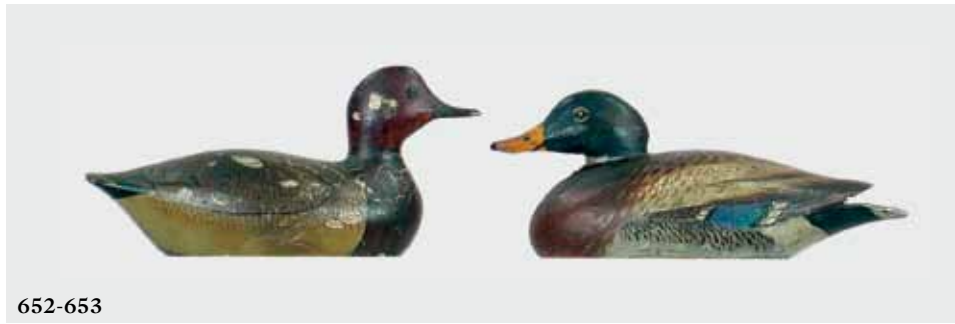
The following four lots are by the late talented Rhode Island miniature maker Allen J. King (1878-1963) of North Scituate. Mr. King's rendition of the wild turkey is an exceptional piece. The jumping green-winged teal is said to be but one of two waterfowl carved and mounted in this manner.

648. Stunning miniature tom turkey in full display by Allen J. King, Scituate, R. I. Excellent original condition with wonderful rich patina. Detailed feather carving and paint. Signed on the back of the base "A. J. King. The only example of this type known to us."
Provenance: Anthony Waring collection, Private collection 4500-6500

649. Miniature pair of ring-necked pheasant by Allen J. King, Scituate, R. I. Beautifully detailed feather painting. Hen is resting and cock is standing. Signed in ink on the base. Tight tail check glued professionally.
3000-4000

650. Miniature pair of quail by Allen J. King, Scituate, R. I. Detailed feather painting. Both birds are standing on a burl base. Signed in ink on the base.
1500-2000

651. Rare and unusual (one of only two flying birds known by this esteemed miniature maker) green-winged teal drake by Allen J. King, Scituate, R. I. with spread wings and extended feet. Wonderfully detailed feather carving and painting. Mounted on a wire attached to a typical burl type base. Signed "A. J. King" in ink on the base.
2500-4500



652-653

The following (6) shorebird miniatures by A. E. Crowell were purchased by the a local Cape Cod family in the 1930's.



654-655-656



657-658-659

652. Miniature redhead drake by George Boyd, Seabrook, NH in original paint with heavy crazing on the head, breast, and behind the neck on the back. "Redhead" on the bottom in pencil and half of a paper tag with "DHEAD" typed. Some of the blotches appear to have been made before the paint dried. 800-1200

653. Miniature tucked-head mallard drake decoy model by A. E. Crowell, East Harwich, MA. In fine original paint. Minor professional restoration to neck seam. 500-2500

654. Miniature Jack Curlew by A.E. Crowell East Harwich, MA. Split tail and partially carved wings. Strong original paint with overall very light wear. Very tiny bump to upper tail section. Written on bottom: "16 - Jack Curlew". Retains rectangular Crowell stamp. 3500-4500

655. Miniature willet by A.E. Crowell, East Harwich, MA. Split tail and partially carved wings. Original paint with very light wear. Bottom has the rectangular Crowell stamp. 3000-4000

656. Miniature godwit by A. E. Crowell, East Harwich, MA. Split tail with partially carved wings. Unusual in that it has an almost "minnow in throat" pose. Miniscule flake to top of head and a tight check with small associated paint loss on upper tail. Bottom has rectangular Crowell stamp. 3500-4500

657. Miniature sandpiper by A.E. Crowell, East Harwich, MA. Deeply cut split tail mounted in a chip carved base. Original paint with a faint rub to tip of bill. Base signed and dated by Crowell: "A. E. Crowell - Cape Cod - 1939". 2500-3500

658. Miniature piping plover by A.E. Crowell, East Harwich, MA. All original paint with an extremely tiny flake to tip of bill. Bottom signed: "Piping - Plover" with the rectangular Crowell stamp. 2500-3500

659. Miniature yellowlegs by A.E. Crowell, East Harwich, MA. Split tail on a carved "rock" base. In superb original paint with a miniscule bump to tip of tail and a very tiny flake on left side of bill. Written on base: "Yellowlegs" with a crisp rectangular Crowell stamp. 2500-3000



660-661



662-663-664



665



666



667

660. Miniature pintail drake in fine original paint by Joseph Lincoln, Accord, MA. "Joe Lincoln Accord, Massachusetts" ink stamp on the bottom. Professional restoration to the tail by Steve Weaver. 2000-3000
Provenance: Canterbury collection

661. Miniature bluebill drake in original paint by Joseph Lincoln, Accord, MA. "Joe Lincoln Accord, Massachusetts" ink stamp on the bottom. Professional restoration to a minor tail chip. 2000-3000
Provenance: Canterbury collection

662. Rare miniature wood duck drake by Joseph Lincoln with minor imperfections. Stamped in ink "Joe Lincoln Accord, Massachusetts" on the bottom. Similar paint pattern to those miniature wood ducks on p.72 in "Joseph W. Lincoln, Accord, Massachusetts, 1/26/1859-2/16/1938" by Cap Vinal. Tiny check glued tight under bill. 2500-3500
Provenance: Canterbury collection

663. Miniature hooded merganser drake by Joseph Lincoln, Accord, MA in excellent original condition with minor imperfections. 2500-4500
Provenance: Canterbury collection

664. Miniature bufflehead drake ca 1900-1920 by Joe Lincoln of Accord, Mass. Professional repair to bill and tail tips. Original paint mixed with some professional in-painting by Steve Weaver. Small area of light roughage on right side. 1000-1500

665. Miniature pintail drake in fine original paint with some very minor touch up to a couple of flakes. by Russell Pratt Burr of Hingham, MA. 500-750

666. Miniature standing red-breasted merganser drake ca early to mid 1900's in fine original paint by Ralph D. Laurie of Hingham, MA. Laurie was a talented bird carver who worked in the shadow of the more famous Joe Lincoln and Russell Pratt Burr. Small, old chip in edge of tail and glue repair to bill. Mounted on a sand covered base, bottom of which reads: "Red - Breasted - merganser - R. D. Laurie - Hingham - Mass." 500-750

667. Incredible miniature carving of a green-winged teal drake by an unknown but obviously a top tier carver. Possibly from Martha's Vineyard. (The feathering on the sides are similar to the work of Ben Smith and it also has the curled-up bill so typical of Vineyard birds). Made in decoy form with a thin tail and nicely carved crest. Expertly applied paint is all original. Light rub to top of head and edge of tail. Mounted for use as a paperweight on a weighted circular base. 400-600



668



669



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671



671A



672



672A-672B

668. Fine miniature crooked neck Canada goose c late 1920's by A. E. Crowell of East Harwich, MA. In excellent original condition. There is an in-the-making original peg on the left side. Impressed rectangular brand on the bottom of the base. 2200-2800

669. Miniature feeding canvasback drake by A. E. Crowell, East Harwich, MA in Excellent original paint. Early pre-brand example with a flat base and no stamp. 1800-2200

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

671. Miniature downy woodpecker by A.E. Crowell. A so-called mini-mini from his earliest period. Bird is mounted on a tiny oval slab of bark with the down-turned supportive tail posture so typical of the species. Intended to be mounted on a wall and on a very unusual mount for a Crowell mini. Original paint with a very tiny rub on bill tip. 3500-4500

671A. Early pair of fireplace andirons. Both have an identical flying goose with outstretched wings. All original. Cast iron geese with an attached heavy metal rack for firewood. Original paint on geese with mild discoloration from age and use. Rack portion shows light wear from use. Geese measure approximately 12 1/2" tall to tip of wings with a 'wingspread' of approximately 6 1/2". Early 1900's from the Brigham Hill Farm, Grafton, MA. Mr. Whittall was an avid waterfowl and upland game hunter. 200-400

Provenance: Estate of James Paget Whittall

672. Miniature mallard hen by Crowell. Fine original paint. A couple of tiny dots of white paint on back and top of head. Retains sharp rectangular "maker" stamp. 1600-2200
Provenance: Saltonstall collection

672A. Early 5" long x 3 1/4" high miniature brant by Joseph Lincoln, Accord, MA. with beautifully restored paint by Frank Adamo. 300-500

672B. Salesman sample of a mallard drake by Walter Ruppel of Portland, Oregon. Bill had a break repaired with some re-carving in that area. 25-50



672C



672C detail



672D(PR)

672C. One of only two known Widgeon decoys made by Harvey A. Stevens. The other is pictured in *The Stevens Brothers* by Peter Muller, pages 164, 300, 301 and 304. Hand signed in pencil script "H. A. Stevens, Maker, Weedsport, NY, Widgeon" authenticated by Shane Newell, author of *The Essential Guide to Stevens Decoys*. From the collection of Joe French, stamped "JF", originally collected by George W. Thompson. Condition: Exceptionally fine original paint, with strong detailed pattern, combing, speculums and stippling techniques. Break in neck has been professionally restored.

24,000-28,000

672D. Redhead pair by Harvey A. Stevens, Weedsport, NY circa 1890. Exceptional classic form period with perfect symmetrical balance. Both stamped several times with letter "E" marking the Collection of Hal Evans, noted collector from upstate New York. Drake: Fine original paint of Harvey's comb and scratch paint technique Strong speculums with minor wear to surface. Exact decoy full-page color Plate 9 and Log # 237 "The Essential Guide To Stevens Decoys Collector's Edition" by Newell. Hen: Exceptionally rare redhead hen. Fine original paint surface with a crack in the neck professionally repaired.

12,000-14,000

The following 10 lots are from the Osterville estate of the late film actress Lee Remick who was an enthusiastic auction attendee. Ms. Remick often attended the sales of Richard A. Bourne and other local galleries on Cape Cod.



673-674



675



676



677



678



679

673. Miniature split tail pintail hen by A. E. Crowell, East Harwich, MA. Original paint with very light wear. Tiny imperfection to left edge of the bill has been professionally touched-up. Bottom has the rectangular Crowell stamp.

Provenance: Estate of Lee Remick 1800-2400

674. Miniature black duck by Herb Hancock. Decoy form with raised wings. Original paint. Bottom signed: "By Herb Hancock – Chilmark, Mass. – MV Island". 75-100

Provenance: Estate of Lee Remick

675. Rare curlew with by Chief Eugene Cuffee of Long Island, N.Y. Split tail with dropped wings and a bone bill (possibly whalebone). Original paint with light overall wear. Very few minor rubs and imperfections. 1500-2500

Provenance: Estate of Lee Remick

676. Hollow metal weathervane in the form of a leaping stag. Measures 29 ½" from front knee to rear hoof and 22 ¾" from top of antler to right front wrist. Crazed gilding with wear in spots to underlying metal. Body and head have a scattering of small "BB" size dents and one possible repair to a small hole on the right side. Small breaks in the metal on top of head and base of right ear. Mounted on a custom wooden base. 2500-4500

Provenance: Estate of Lee Remick

677. Large (22 ¾" high) carving of a rooster. Carved wing and tail feather outlines with a pleasingly weathered surface. 250-450

Provenance: Estate of Lee Remick

678. Carving of an egret. Weathered surface. Carved wings and tail. 150-250

Provenance: Estate of Lee Remick

679. Carving of a stylized bird, possibly a gull. Surface weathered to natural wood with vestiges of paint. 150-300

Provenance: Estate of Lee Remick



680



681



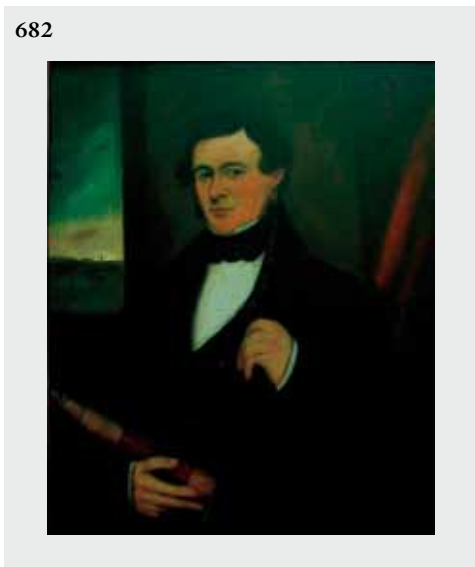
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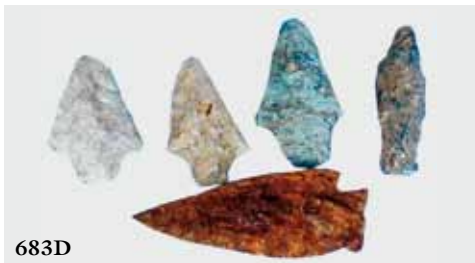
683A



683B-683C



682



683D



683E

680. **Canada goose by Madison Mitchell c1950's.** In very good original paint with light wear on body and tail. A number of scuffs and rubs on head as well as some paint shrinkage along grain lines. Check in neck. Hole drilled in bottom with a copper insert, perhaps to have the decoy serve double duty as a field stick up. 300-500

Provenance: Estate Lee Remick

681. **Brant by an unknown carver from one of the Monomoy brant clubs on Cape Cod.** In old paint with light wear. Piece may have been added to base of neck. Bill replaced years ago. 100-200

Provenance: Estate Lee Remick

682. **Framed portrait depicting an 1840's sea captain with a spyglass in his hand and a lighthouse in the background.** Nicely executed. Painting has been cleaned, stretched, and had some professional in-painting. Sight size is 32" X 26". 1000-1500

Provenance: Estate Lee Remick

683. **Wonderful and early sterling silver fox hunting stirrup cup trophy.** Fox head is about one half or three quarter scale with ears back and mouth partially open. Base is about 3 1/8" in diameter and trophy (including base) is about 5 7/8" long. Rear of base has hook for mounting on wall. In excellent condition. Inscription on base reads: "To E. L. Woodward MFH For Good Sport 1928 From H. D. Kirkover". Base also has 4 hallmarks. 800-1200

683A. **Rare early dense heavy black stone chisel.** 13" long. Found in Barnstable, MA "Common Fields" or Sandy Neck in the 1930's to the 1960's by Robert Cary and Robert Otis. c 1000 AD. 1200-1800

683B. **Woodland period Native American stone war axe.** c 900 AD, found in a Kentucky Field in 1865. (5 1/2" x 2 1/2") 200-400

683C. **Lot of 4 native American Stone Tools found in Barnstable, MA "Common Fields" or Sandy Neck in the 1930's to the 1960's by Robert Cary and Robert Otis.** 1. A paleo period axe. (7" x 3") 2. an archaic period plumb bob or fishing weight found on Sandy Neck in 1938. 3. Archaic period stone axe found in Barnstable, MA (6" x 3"). 4. Small stone axe found in Barnstable, MA in 1932. (4 1/2" x 2") 400-600

683D. **Lot of 25 (5 pictured) native American arrow heads, knives and points.** Woodland points (1000BP to 800AD), Ashtabula, drill points and paleo points. A few with damage. 400-600

683E. **Lot of 22 (5 pictured) native American arrow heads, knives and points.** Early paleo, woodland quartz, archaic period and drill points. Few with damage. 400-600



683F



684



685(PR)



686



687



688



688A

683F. Lot of fishing lures including two framed "Silver Doctor" flies tied by Al Brewster, a "Jitterbug" by Fred Arborghast, Pflugers, Jointed eel, 2Voblex, a Johnson's "Silver Minnow", a "Shimmy", 2 "Hula Dancers", South Bends, and two very early automatic fish hooks, one by Berners and one by W. Davis & J Johnson. 200-400

684. Very early, native American canoe paddle found in Alabama. 78 1/2' overall length with a blade that measures 8 1/4" at its widest point. Wafer thin blade terminates in a gentle point. Elongated triangular handle transitions from flat to round approximately 19" down the shaft. Traces of old paint remain but most of surface is weathered and worn with some overall erosion or wood loss from exposure. Shaft has taken a slight twist or perhaps the paddle was intentionally made in this shape. 400-600

685. Stunning "hanging game" green winged teal pair by noted folk artist Grayson Chesser, Jenkins Bridge, VA. Excellent all original paint and condition mounted on an old wooden shutter. Birds are life size and carved of cedar. Mr. Chesser was chosen as Carver of the year in 2004 at the Havre de Grace Decoy Show and exhibited at the Smithsonian Folklife Festival in Washington DC recently. Overall measurement 31 in x 15 in. Birds approx. 14 1/2 in long. 2200-2800

686. Folk carving of an owl made from an old decoy. Designed to be hung or can be mounted on a shorebird type stand. Thick paint with deep comb detailing. 150-300

687. Fabric lined oval pantry box with painted cover by Jan Keating of Newbury, Massachusetts. Cover depicts three shearwaters in flight and is signed by Ms Keating. Included is Ms. Keating's business card which reads; "Hand painted Shaker boxes". Box measures approximately 7 1/2" long X 6" wide X 3 1/4" tall. 100-200

688. Large fish decoy of unknown age and origin. Measures approximately 11" long. Open mouth carving and curved tail. Inset metal fins and original paint with light wear. Mounted on custom wire stand. 200-400

688A. Framed with mat W/C on paper by Thelma Jarvis Peterson, Marchepongo, VA. Beach scene of Cobb Island and six Cobb shorebirds in XOC. Written on the reverse Shorebirds from the collection of Tommy O'Connor. 26" x 18" Signed LR. 900-1200



689



690



M.H. "Square" Gould



690A-690B



693(2)



696

689. Half-model brant by Paul Casson mounted on a framed driftwood panel. Lightly carved wings. Fine original paint with no visible wear. Base of decoy signed: "Paul W Casson - 1979" and branded "PWC". Mr. Casson was the author of two early books, "Decoy Collector's Primer", and "Decoys Simplified". 100-200

690. Fish carving (Possibly a scup) by M.H. "Square" Gould, Cape Cod, Massachusetts. Beautifully carved and painted with raised fins. Original paint. Small drip of sealer at base of tail. Three of the fins have broken and been glued tight. Small chip to one of the dorsal fins and top of tail. Bottom has the carved square and the printed "M.H. Gould - 1969". 500-750

690A. Vintage (late 1870's) round Nantucket swing handle basket in excellent condition. (8 1/2 w x 6 h). Nicely turned base, handle attached with wooden rabbits. Great color. 2500-3500

690B. Unusual round Nantucket ditty bag with a canvas top attached with brass grommet and pegs to the basket rim. (6 1/2 w x 7 1/2 h basket only). Grommets along the top edge of the canvas have a rope with a sailors knot as a closure. 400-600

691. Rare slip-cased four book set of "A Natural History of the Ducks" by John C. Phillips, Houghton, Mifflin Co., The Riverside Press, 1922. Plates from drawings by Frank Benson, Allan Brooks and Louis Agassiz Fuertes. Books are in very good to excellent condition with one or two small corner bumps and one end label slightly chipped. Each contains ex owners label inside. One slip case missing and three in poor to very poor condition. No photo. 1250-1500

692. Book - "Prairie Wings - Pen and Camera Flight Studies" by Edgar Queeny. Pub. by Ducks Unlimited, New York, 1946. HB w/ DJ. Both in Excellent condition, one small rip in DJ. No photo. 400-500

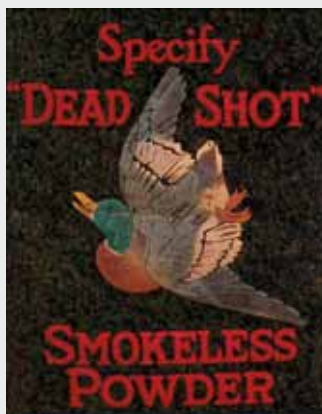
693. Book and Print lot. "American Duck Shooting" by George Bird Grinnell, Forest and Stream publishing, 1901. Hard cover with no DJ. Overall very good condition. Also included is a print signed lower left "Wilmo Townsend, 1894" who was the illustrator for the accompanying book. 200-300 Provenance: Joseph French collection

694. Book - "Waterfowl Heritage, North Carolina Decoys and Gunning Lore" by William Conoley Jr.. Webfoot, 1982. HB w/ DJ. Book in exc. Condition, few small rips in edge of DJ. No photo. 75-150

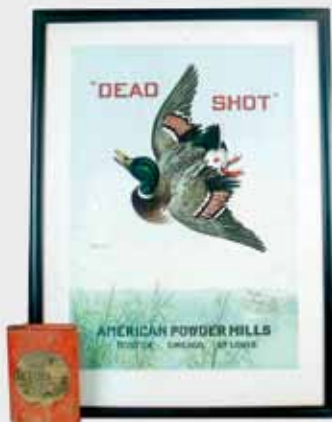
695. Book - "Decoying, St. Clair to the St. Lawrence" by "Barney" Crandell. Boston Mills Press, 1988. HB w/ DJ both in exc. Condition. No photo. 200-400

696. Book - "The Shooting Journal of John Henry Mackay 1865-1922" Privately printed in Cambridge Mass. for John C. Phillips. Limited edition of 300 copies. Entire binding as well as front and rear papers have been professionally restored by the conservators at the Green Dragon Bindery. 400-600

697. Book - "Decoys of the Thousand Islands" by Stewart and Lunman. Signed by Lunman. Boston Mills Press, 1991. HB w/ DJ, both in excellent condition. No photo. 250-350



698(2)



699



699A



700



701



702

698. **Rare and early counter felt** advertising the “Dead Shot” Smokeless Powder. Early ‘puffy’ felt with the applied fabric falling mallard and red letters. Colors are bright with some small cracks and creases in the fabric. One thin horizontal fold mark across the center of the piece. Sight size is 11" x 8 1/2" high (felt itself continues under mat. Professionally framed and matted. Original Poster for “Dead Shot” Gunpowder by the American Powder Mills. Sight size 23" x 16 5/8". Printed by “Armstrong Moore Co., Boston” (lower right). Overall excellent condition. Professionally Framed. Also a small can of “FG” “Dead shot” powder with heavy uniform crazing. No rust and original cap intact. 400-600
Provenance: Waring Collection

699. **A. B. Frost color print “The Muzzle Loading Gun”** of rabbit hunting in good condition. Approx 24" x 16".
200-400

699A. Oil on Canvas by Ralph Eugene Cahoon, (1910-1982) of a mermaid about to give birth with Doctors and Nurses in attendance. Nicely framed, 13 1/4" x 15". Excellent condition.
15,000-25,000

700. **Rare watercolor of a jumping hooked trout** by Charles “Shang” Wheeler of Stratford, Connecticut. In excellent original condition. Signed lower right. Sight Size.
1800-2600

701. **Primitive reverse painting on glass of a sailing ship** by Wallace Long, Nantucket, MA. Signed “Wallace Long, Nantucket” on the reverse. Sight Size 5 1/4" x 7 3/4". Condition good, color strong. Framed.
300-500
Provenance: Mary Patricia Gardner

702. **Oil on Canvas.** Lovely soft pastel colored summer meadow scene with ocean in the background by R. Winslow. Signed LL, Sight Size 10 1/2" x 14 1/2" Framed.
200-400

The following lots by Frank Benson, Roland Clark, Gordon Grant, and others are fresh to the market from the Simpkins estate in Barnstable, MA. They are in their original old frames and in as found condition.



703



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705



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707



708



709

703. Original watercolor on paper "Fog Wrapped Harbor" by Gordon Hope Grant 1875-1962, Gloucester, MA in good condition with light discoloration along the edges near the mat. Sight Size 14 1/4" x 21 1/4". Framed with "Grand Central Gallery, NY" tag on the reverse. 1500-2500
Provenance: Simpkins estate

704. Delightful lithograph of two night herons "On The Alert" by Elizabeth Saltonstall in excellent condition. Matted and framed. Sight Size 2 3/8" x 2 3/8". 100-200

705. Watercolor of a shorebird signed lower left in Japanese symbols. Foxing, no visible tears. Matted and framed. Sight Size 9" x 8 1/4". 100-200

706. Etching of a shorebird feeding with the reflection in the water. Signed in pencil LL "Frank W. Benson" in pencil. Slight rippling, with some surface discoloration. Matted and framed. Sight Size 13" x 8 1/2". 800-1400

707. Print (intaglio) by Frank W. Benson with "FWB" and "13" LL. Titled "Plate 5, Proof in the Possession of A. C. Dickens" Some light discoloration. Sight Size 9 1/4 x 7 1/4. 100-200

708. Etching of landing black duck signed "FWB" LR. Few marks and discoloration on the lower margin. Sight Size 4 1/2 x 3 3/8. Matted and framed. 500-800

709. Etching titled "Broadbills in Flight" by Roland Clark. Signed in pencil LR. Good condition, paper has darkened. Sight Size 14" x 17". Matted and framed. 200-400



710



711



712



713



714



715



716



717



718(3)

710. Etching titled "Redheads"LL, by Roland Clark. Signed LR in pencil. Good condition paper has darkened. 11 $\frac{3}{4}$ " x 8 $\frac{3}{4}$ " Sight Size. 200-400

711. Drypoint of ducks rising from a marsh by Roland Clark. Tag on the reverse reads "Original Drypoint Signed "Artist Proof", Signed in pencil LR "Roland Clark". Sight Size 11" x 15". 200-400

712. Etching of two snipe by Frank W. Benson Possibly Paff # 323 edition of 150 by Frank Benson. Dedicated "to Mabel Aggasiz 1932" "Frank Benson" in pencil in the margin. Aggasiz was listed in the Social register in Boston and had Cape Cod ties. Sight Size 3 $\frac{3}{4}$ " x 5 $\frac{3}{4}$ " 800-1200

713. Lithograph of three Canada geese rising by Frank W. Benson. Signed "FWB, 1921" LR. Some discoloration and foxing. Sight Size 8 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ ". 300-500

714. Etching by Frank W. Benson of two wading shorebirds. Signed "Frank W. Benson" LL and "17" LR Good condition with toning. Sight Size 3 $\frac{3}{4}$ " x 4 $\frac{1}{2}$ ". Framed and matted. 400-600

715. Print (intaglio) of ducks flying over a marsh by Frank W. Benson. Framed and matted. Fair amount of foxing and toning, no visible tears. Sight Size 16 $\frac{1}{4}$ " x 20 $\frac{1}{2}$ ". 300-500

716. Etching titled on the mat "Ducks in a Dark Sky" by H. E. Tuttle, 1890-1946. Signed LC "H. E. Tuttle" fair amount of foxing, no visible tears. Henry Emerson Tuttle is widely considered one of America's greatest twentieth-century etchers of birds. On Nantucket, Tuttle showed his work at the Candle House Studio, the Easy Street Gallery, and the Kenneth Taylor Galleries and he was the first president of the Artists Association of Nantucket. Framed and matted. 10 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ " 300-500

717. Etching of a man and a boy fly fishing by Norman Wilkinson, 1878-1971. Foxing and some rippling. Wilkinson was born in Cambridge, England and was noted for his marine paintings, illustrations, posters and drypoints but his claim to fame was the development of "Dazzle Camouflage" used to protect naval fleets from submarine attack during WWI. Sight Size 9 $\frac{1}{2}$ " x 12", matted and framed. 800-1200

718. Lot of three framed bird prints. A shoveler in good condition. SS 6" x 8". A king duck (eider) with some discoloration and foxing SS 5 $\frac{1}{4}$ " x 7 $\frac{1}{4}$ ". A Bartram's sandpiper with some darkening and discoloration. SS 4 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ ". 150-250

The following seven classic decoys by George Boyd are from the collection of Win & Scotty Carter.



719. The following folk carved goldeneye from new England, probably Maine, is the very first decoy that Win & Scotty Carter collected. It wasn't long before they began to add more sophisticated decoys and miniature carvings such as those by their favorite maker, George Boyd, to their extensive collection.

50-75

Provenance: Carter collection

720. Very rare and important rig mate pair of red-breasted mergansers c early 1900's by George Boyd of Seabrook, New Hampshire. Drakes head turned to the right and the hen turned to the left. Beautifully carved crests and bills. All original paint shows even wear. Small in use dab of grey paint to chip on drake's tail. Some light crazing on drake. Rubs to tips of both bills and minor roughage to right edge of bill on drake. Both tails have small areas of roughage, slightly more pronounced on drake. Narrow (1/4" wide) vertical scratch on left side head on drake. A small area of green paint on right rear of drake and a few small black paint drips and stains on hen. Both may have an original coat of protective light sealer by Boyd. Rare pair of decoys by this maker. See pages 34 & 35 in "Finely Carved & Nicely Painted by Cullen. These are the exact decoy pictured on those pages.

35,000-45,000

Provenance: Carter collection



George Boyd

"Finely Carved & Nicely Painted" are the words Bill Mackey used to describe the "shorebirds of a prolific but unknown maker" and the title of Jim Cullen's new book chronicling the life and carvings of George Boyd. At the time Mackey penned those words few collectors knew who this talented carver was. George Boyd (1873-1941), was to New Hampshire what Elmer Crowell was to Massachusetts. Boyd developed his own unique style and was a master craftsman. His use of canvas and wood in the making of his decoys was not only pleasing to the eye but done with an expertise gleaned from his life experience as a shoemaker and his keen observation of waterfowl.

Ted Harmon



721



722

721. Important blue-winged teal drake decoy circa early 1900's by George Boyd in untouched original condition.

Teal are the rarest specie made by this accomplished maker. To date only two drake blue-winged teal are known. Head turned very slightly to the right. Surface has typical crazing to the paint. Tiny rub to wood on right side and a very small smudge on underside of neck just behind the bill. Grain lines apparent under the paint on the back. This choice decoy was never rigged for hunting and floated only on the mantle. See this very decoy on page 41, 42, & 43 in "Finely Carved & Nicely Painted" by Cullen.

12,000-18,000

Provenance: Carter collection

722. Important Green-winged teal drake decoy by George Boyd circa early 1900's.

Only two drake green-winged teal by this maker are known. Surface has the typical light crazing to the paint. Possibly due to the very light coat of protective sealer Boyd applied to the surface of so many of his decoys and carvings. Very tiny dent on rear of back and a very tiny rub on right wing. Never rigged for hunting. See a photo of this exact decoy on pages 40 & 42 in "Finely Carved & Nicely Painted" by Cullen.

12,000-18,000

Provenance: Carter collection



723. Rare, hollow, all wood Canada goose by George Boyd. Decoy is large measuring 26" from breast to tip of tail. Laminated construction with a traditional bottom board, a thick mid section and a thin, inlet upper board. Approximately ½' wide vertical insert through tail section. Original paint shows some typical crazing, especially around breast and neck. Few small rubs and flakes on body and what appears to be a large area on the body where a piece of fabric stuck to the surface. Dowel visible at tip of bill. For a similar example, see page 30 of "Finely Carved and Nicely Painted" by Jim Cullen. Only two or three made entirely of wood are known. This exact decoy is pictured. 6500-9500
Provenance: Carter collection

724. Sentry, canvas over frame Canada goose by George Boyd. Paint is mostly original with what appears to be some very old gunning touchup to the white areas. Some rubs and flakes on the wooden head, breast and tail sections. Some of the paint worn through to canvas on areas of the body,

especially near the tail section and where nails are present beneath. Few breaks in the canvas near nails and where some of the laths appear in the tail area. 6000-9000

Provenance: Carter collection

725. Important oversize magnum black duck by George Boyd of Seabrook, New Hampshire. Canvas over wood frame construction with head turned slightly to the left. Paint is in very fine original condition with great patina. Tight check in tail. Two or three tiny dings to wood on left edge of bill as well as a small dent and knot on left base of neck. Minor rust in areas of where the nails attached the canvas to the frame. Some of the nails have pulled through the canvas covering. Weight has "HB" or "BH" scratched into it. Bottom has old hot brand of "D.A. Goodwin". See similar examples on top of page 39 in "Finely Carved and Nicely Painted" by Jim Cullen. 5500-7500

Provenance: Carter collection



726. This early and absolutely wonderful graceful black duck dates back to the mid to late 1800's. Part of the "Pumpkin Farm" rig found in Westport, Massachusetts. Deeply carved wings and a carved tail which is split both horizontally and vertically exactly like the Gardner-Dexter shorebirds. Mounted on a floatation board as were all the blacks in this rig. Original paint with light overall wear and a few tiny scuffs and dings. Small area of roughage to right tail tip and a small blunt to the left tail tip. 3000-5000

727. "Huge" magnum hollow-carved black duck c 1910-1930 by Charles Hart of Marblehead, MA. As big as a Canada goose decoy. In outstanding original condition with the usual minor imperfections found on a decoy of this age. This is an example of Hart at his best. Wonderful layered wing carving by this most important Massachusetts decoy carver. 4500-7500

727A. Outstanding quality hollow black duck circa early 1900's from Massachusetts. Head turned slightly to the right. Finely carved head with excellent original scratch feather detail on head and subtle feathering and speculum paint on body. Small chip on edges of bill and bottom. Body left with textured surface to reduce glare. Two inlet weights and a thin crack on bottom. Surface has a thin coat of sealer. A fine example of a "Hingham School" black duck. Maker may be Ralph Laurie of Hingham, a local maker of shorebird and duck decoys as well as miniatures. 1500-2000

728. Large folk carved gull. Hollow, two-piece body construction. Two piece head and neck with neck inlet into body. Square peg through top of head. Raised and partially outstretched wings with carved primaries and elongated fluting on tail feathers. Paint is crazed and flaked. Minor separation along body seam. Brand on bottom appears to read "Petters". 2000-3000



729



730



731



732(PR)

729. Huge, greatly oversized, Canada goose "loomer", c1920 is one of the largest six (6) known by Joseph Whiting Lincoln of Accord, MA. Almost as big as a small boat tender or pram. Measurements, 56" long x 19" x 36 1/4" high at the top of the head. These huge decoys were made for use on large waters in tandem with live decoys. Live decoys were outlawed by an amendment to the Migratory Bird Act in 1935. This particular decoy was made for use on Silver Lake in Kingston, MA. The rig and the scoter shadows below were found by Colburn C. Wood Jr. of Plymouth, MA. and sold to us back in the 1970's. Two-piece head & neck. Chip off the bottom of the bill and base of the neck. In fine original paint with a few imperfections. There is a small area of dry rot on the bottom rear corner. Metal strap break. 1000-2000

730. Rare nest of five double white-winged scoter shadows by Joseph Lincoln. All in excellent original paint with overall light wear. All have various degrees of minor in use rubs to edges and some have small stains. One or two tight checks in neck protected by original strengthening dowels though top of heads. This rig was found in a barn by Colburn C. Wood, JR. Each decoy, large or small, was tucked

carefully and separately in hay back in the 1970's near Silver Lake in Kingston, MA. along with the huge Lincoln slat goose, (prior lot), and several oversize Lincoln black ducks. At the time the owners decided to keep the rest of the decoys of which there were a great many. Unfortunately the barn burned to the ground shortly after these decoys were removed and the remaining decoys were lost. 2000-3000

731. Outstanding redhead drake by Keyes Chadwick of Martha's Vineyard, Mass. c1930-1940. One of his finest designs from this period. Wonderfully applied original paint shows little wear. Small rub to wood on each side. Few scuffs, dings, and imperfections on right side. Thin bottom check. Loss of filler around both eyes. Head swivels slightly on body. From an unused rig discovered in the late 60's. 3500-5500

732. Rare early rigmate pair of redheads c1930-1940 by Keyes Chadwick of Martha's Vineyard, MA. Same rig as prior lot. Both heads slightly turned and in all original paint with overall light wear and some crazing. Each has small dings to primer and age imperfections. Drake has a small area of roughness in center of back that is original to the carving and two small white blemishes on breast. Never overboard. 3500-5500



733. **Black duck by Elmer Crowell.** Strong rasping to rear of head and breast. Mostly original paint with a wash applied to areas of ice wear on both sides and some possible in painting to a small knot on back. Minor blunting to tip of bill. Nail repair to left base of neck. Minor rubs, especially on lower edges. Lightly hit by shot. Retains Crowell's oval brand and two brands of the Pequaw Honk Club which was located at Quicksand Pond, Westport, MA. 2500-3500

734. **Lincoln Canada goose.** Professionally and beautifully restored by Marty Collins. Paint has been antiqued to reflect age. Decoy has the early pieced on bill. 1000-1200

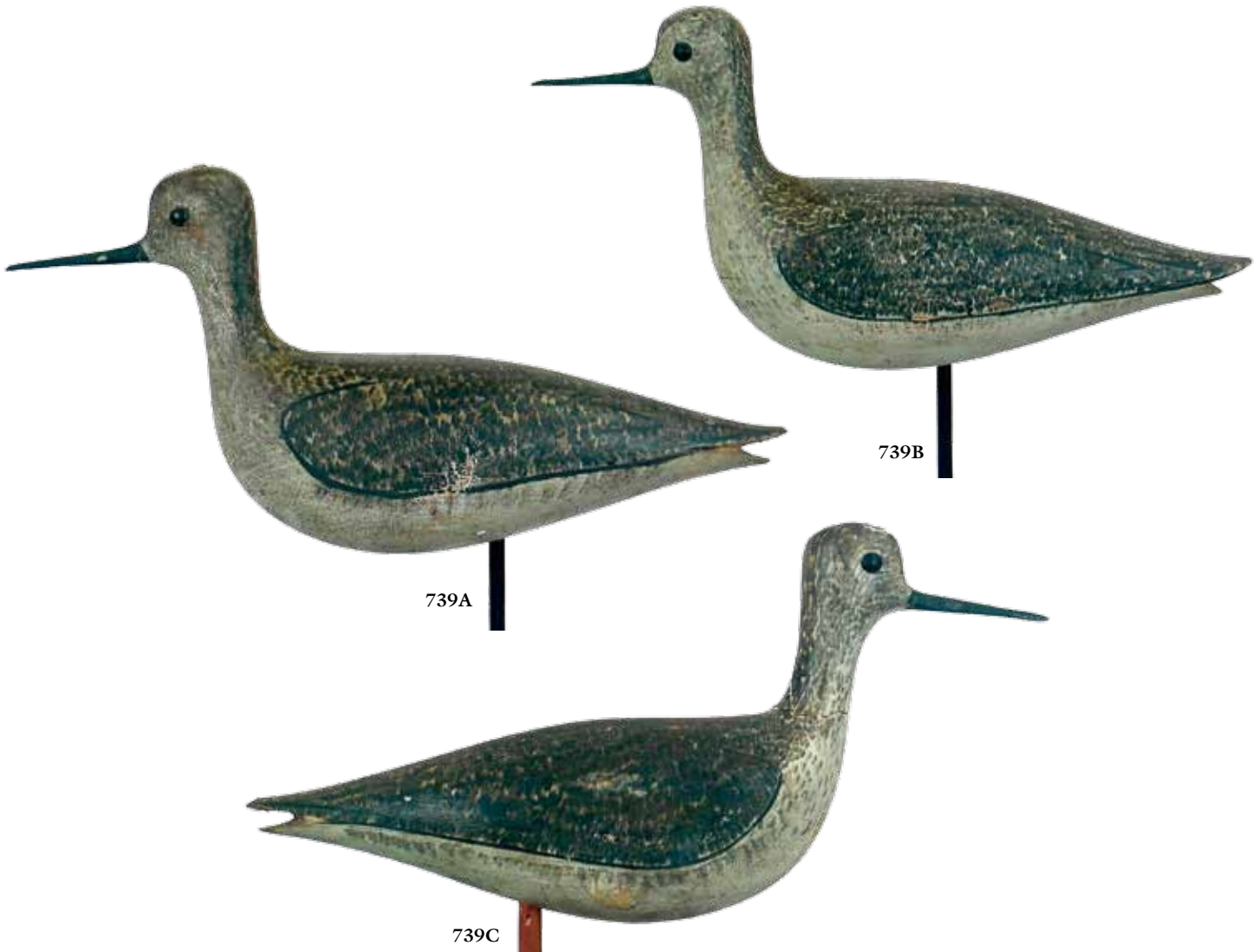
735. **Large Canada goose by Crowell in his classic gunning style.** Typical two-piece head and neck with original rasping to rear of head. Neck piece possibly replaced by Crowell who maintained gunning rigs for many of the duck clubs in Massachusetts. Small chip to left edge of tail and some ice roughage along water line. Thin tight crack in center of back. Old Crowell paint over original Crowell paint. Retains the hot oval brand and the hot brand of "J.J.S." possibly for the Saltonstall family. 1200-2400
Provenance: Professor Carmichael collection

736. **Rare widgeon drake by Tom Wilson (1863-1940) of Ipswich, Massachusetts.** Appears to be mostly fine original paint with minor gunning touchup mostly to the white on the wings. Some flaking to the bottom portion of the body and to the head. Very tiny chip in tail. Wilson was one of the premier north shore carvers and better known for his shorebirds. His duck decoys are extremely rare. 500-1000

737. **Merganser drake from the Seabrook New Hampshire area.** The Boyd influence is obvious. Original paint with rubs to undercoat on high points of the textured surface. Rubs to top of head and tip of tail. Nails visible at base of neck. Partial check in back and thin crack in bottom. 900-1400

738. **Black-bellied plover circa early 1900's in winter or immature plumage by George Boyd.** All original paint with very light wear. Small rub to tip of bill. Few small marks on the paint appear to be fingerprints. Small sealer drip on lower left side and right wing. Overall an excellent example. 4000-6000
Provenance: Carter collection

The following (6) yellowlegs decoys are from a rig of (6) found by antique dealer/auctioneer Ronald Bourgeault and sold intact as a rig to the Carters somewhere in the mid to late 70's.



739. The six yellowlegs by George Boyd of Seabrook New Hampshire are going to be offered as a group as that is how the Carter's purchased and displayed them in their Market Street home in Portsmouth, NH. A photo of the six Boyd yellowlegs decoys can be seen on the top of page 22 in "Finely Carved and Nicely Painted" by Jim Cullen. These working decoys were kept intact as a rig of 6 since the late 70's, see above. The original sticks and mount will be included if purchased as a set. The descriptions of each are below. If they do not sell as a group we will offer them individually.

24,000-36,000

739A. 1 of 6 Yellowlegs by George Boyd. 1. Original paint shows fine to moderate typical crazing, mostly on breast and left side. Tiny flake on rear of head. Minor putty loose at top of head. A clear substance (? Sealer) has spilled on bottom of bird with an additional drip of a substance running across breast. Original bill. Exact bird pictured as part of group on page 22 of "Finely Carved and Nicely Painted" by Jim Cullen.

4500-6000

Provenance: Carter collection

739B. 2 of 6 Plump yellowlegs by George Boyd. All original paint with typical crazing, mostly on lower sides and bottom. Small smudge on rear of head with 5 or 6 small dark smudges on back. Rubs to wood on side of bill. Small amount of putty lose on top of head. Thin check runs the length of right side from breast to tail. Two small blemishes on lower breast and bottom. Original bill. Exact bird pictured as part of group on page 22 of "Finely Carved and Nicely Painted" by Jim Cullen.

4000-6000

Provenance: Carter collection

739C. 3 of 6 Yellowlegs with a split tail by George Boyd. Original paint has darkened slightly with age. Original paint shows fine typical crazing, mostly on breast, neck and right side. Rubs over both eyes and larger rubs on both sides just beneath wing outlines and on mid breast. Few tiny flakes on body. Some separation where bill joins head. Small rubs and flakes to bill. Neck check. Check at bump on upper tail tip. Stick glued in hole. Exact bird pictured as part of group on page 22 of "Finely Carved and Nicely Painted" by Jim Cullen.

4000-6000

Provenance: Carter collection



739D



739E



739F

739D. 4 of 6 Yellowlegs with split tail by George Boyd. Original paint with light overall wear has developed a slightly dark, smoky patina with age. Small flake on right shoulder and some small smudges and/or imperfections on breast. Small area of heat type crazing on lower right side. Thin tight check encircles 3/4ths of right side of head. Small amount of roughage at dowel on top of head. Approximately half of bill missing. Small hole on breast and a plug just behind stick hole. Exact bird pictured as part of group on page 22 of "Finely Carved and Nicely Painted" by Jim Cullen. 4000-6000
Provenance: Carter collection

739F. 6 of 6 Yellowlegs by George Boyd. All original paint is heavily crazed, especially on left side and bottom. Few small flakes to wood on rear of back and lower sides. Check in neck due to wood shrinkage around dowel and a large knot bleeding through on bottom. Original bill. Exact bird pictured as part of group on page 22 of "Finely Carved and Nicely Painted" by Jim Cullen. 3500-5500
Provenance: Carter collection

739E. 5 of 6 Yellowlegs by George Boyd. Dry, all original paint exhibits uniform, fine crazing throughout. Minor rubs on each side as well as on front of head and bill. Minor putty separation at top of head. One tiny drip of black paint under tail. Beginnings of a hairline check on neck. Original bill. Exact bird pictured as part of group on page 22 of "Finely Carved and Nicely Painted" by Jim Cullen. 4000-6000
Provenance: Carter collection



740



741



742



743

740. **Golden plover** by **Joseph Lincoln c1905-1910**. Split tail, painted eyes, and original bill. Wonderful typical original Lincoln paint with lots of gold and white dots applied with a match stick together with a myriad of feathers with some in his typical half moon shape. Minor rub on tip of tail, top of head, and near notch in tail. Part of right side of head shows wear. Slight wear on bill. Approximately 1" shallow 'S' shaped mark or dent on right back.

1800-2400

Provenance: Brackett collection

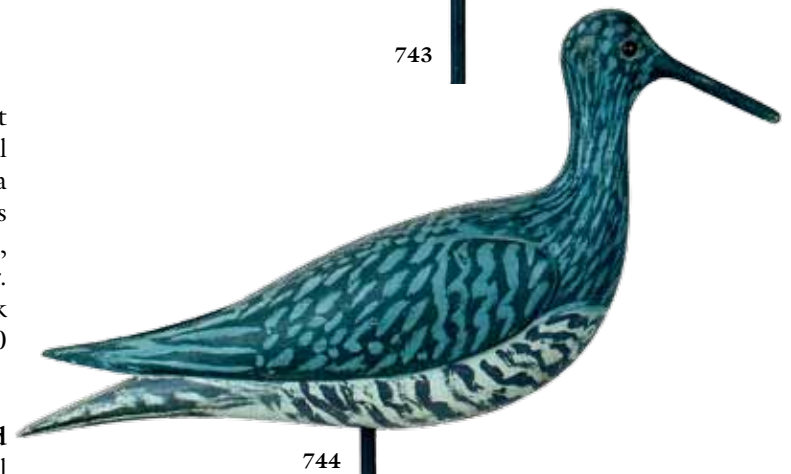
741. **Plover, a "smoothie"**, by **Joseph Lincoln of Accord (Hingham) MA c1915**. Rusted tack eyes and original wooden bill. Original paint with overall wear. Some paint has flaked off bill. Light rubs on body, tail and top of head. Two small shot marks. Bottom retains the Starr collection stamp along with his code indicating that this was the 5th plover he collected.

900-1200

Provenance: X. Dr. George Ross Starr collection, Carter collection

742. **Delightful running peep** possibly by **Melvin Gardner Lawrence (c1880 to c1930) of Revere, Massachusetts**. Split tail with nicely carved wingtips. Original paint has weathered. Surface shows crazing with a few flakes and rubs to wood. Original bill has light rubs and a "tiny" check where it joins the head.

2000-3000



744

743. **Dowitcher or yellowlegs** by **Edward P. Gosling of Newport, Rhode Island**. Typical three-piece vertically laminated construction with slightly flattened sides. Original paint in his so-called flower pattern shows light wear. White areas darkened slightly from age. Bill appears to be the original. Right side of head and cheek have been professionally restored.

800-1200

744. **Yellowlegs in the "grey phase"** attributed to **Tom Wilson (1863-1940) or Henry Oakes both of Ipswich, Mass.** Carved with split tail, carved wings, and raised wingtips. Hole through tail for stringing. Thick, original paint with extremely light wear. Tiny rub to bill tip.

6500-9500



745. Nice early yellowlegs from the Shelburne Museum collection. Long graceful slender neck with tack eyes. In worn, mostly original old paint. Bill probably replaced. Hole drilled in tail for stringing. Bottom has the accession number from the museum as well as the museum stamp. 1800-2200

746. Yellowlegs c1900 with two-piece head and body by John Casey of Newport RI. Body made of vertically laminated sections of wood. Original paint with light overall wear. Minor imperfections for a gunning decoy. Bill has clean break that has been professionally glued tight. 900-1400

747. Red knot from the mid Atlantic region or Virginia. Carved wings and delineated wingtips with painted eyes. Appears to be original paint on back and under tail with perhaps some strengthening to breast where some over paint may have been removed. Fairly heavy wear to white under rump and along tail edge. Replaced bill. Hot brand on bottom appears to read at least in part: "Samuel." There may be more to the brand to the right of the stick hole but this is illegible. 600-900

748. New Jersey yellowlegs attributed to Jonas Sprague. Bill appears original. Original paint with moderate gunning wear and some rubs to wood which have darkened with time. Hit by shot on right side. A very old, small chip of wood missing from right bottom rear of bird. 1500-2500

749. Tack eye yellowlegs. Collector information indicates this is by "David Goodspeed" of Duxbury, Massachusetts ca. 1885. Original paint with some flakes to wood. Some are elongated and mostly on breast and right side. Bill replaced. Retains the Dr. Starr collection stamp as well as his notation on a tag on bottom that indicates that this was the 16th yellowlegs he collected. 1800-2200
Provenance: George Ross Starr collection

750. Long-billed dowitcher, Massachusetts origin, (possibly Nantucket or Martha's Vineyard). Two-piece head and body construction. Hole in tail for stringing. Old crack in what appears to be the original bill. Original paint is very heavily worn with large areas of wood showing. Very small, partial check in lower breast. 900-1200



751



752



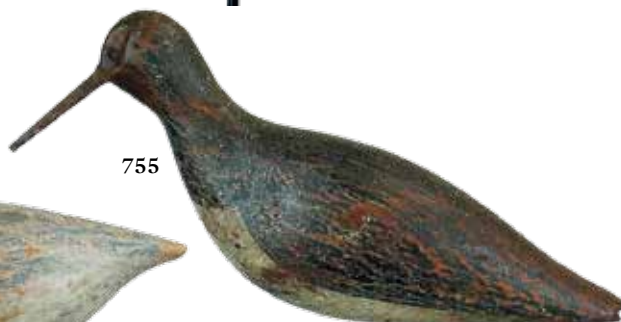
753



754



755A



755B



756

751. Greater yellowlegs from the Bennet rig. Morton type with flat bottom and finely carved head. Original paint with very light overall wear and some very old overpaint on the breast. Rubs to wood, mostly along lower edge. Hit by shot on left side. Bill possibly touched-up with paint where it joins the head. A special order decoy made for the Bennet family by Joseph Whiting Lincoln in the early 1900's. 2000-3000

752. Running yellowlegs ca 1900 by Taylor Johnson, Bay Head, NJ. Carved in the typical Barnegat style. Bill is original. There is a knot visible through the neck with some wood loss on one side. Nice very old original paint with old in use t/u. A few shot holes. 2200-2800

Provenance: Hillman collection

753. RARE black-capped tern decoy c1890-1910. Of Long Island origin where most of this extremely rare species were made and used. Very early paint appears to be original. Light overall crazing with a small, shallow 1"x1/4", approximately. Chip on left shoulder. A few light rubs. 2000-3000

754. Golden plover by Chief Cuffee with applied pegged wood oval on one wing and an in use repair to a knot which may have be glued back in place and touched up. In excellent original condition. Carved eyes, dropped wing tips. One shot hole on the back. 1000-1500

755. Lumberyard yellowlegs ca 1900 with a nail bill and carved eyes inside a typical notched groove. Struck by shot. Split tail with carved wing tips. OP with about a fair amount of wear to wood. An area on the face and lower part of the tail is re-carved. 400-600

755A. Very early plump Long Island plover made in the manner of John Henry Birch from LI ca mid to late 1800's. Typical early period "duck decoy like" two piece construction used for shorebird decoys from this period. Original bill. Very worn original paint with numerous areas of wood exposed with a warm patina. Lightly hit by shot. 800-1200

755B. Yellowlegs "flattie" with carved wings c1910. By the same maker as the rig found by Charley Hickey the Montezuma area in upstate NY in the 1970's. Wonderful form by a unknown talented maker. 200-400

756. Twentieth century curlew from the Eastern shore of Virginia. Made in the manner of the Cobb family. In dark natural wood finish with carved wings. Possibly by Reggie Birch. Nicely antiqued with age imperfections. Minor roughage to tip of tail. 300-450



George Huey

757



758(PR)



759

757. Outstanding example of a red-breasted merganser drake c1900 by George Huey of Friendship, Maine. Inlet head turned very slightly to the right. Thickly applied original paint is virtually mint. Tiny spot on tip of tail and a minor bill blunt. Bottom has bold, deeply carved "G R Huey". Appears to have never been overboard. One of the finest examples Huey ever crafted if not the very best. This appears to be the exact decoy pictured on the bottom of page 32 in the May-June 1995 Decoy Magazine article on George Huey by Luann Yetter.

18,000-24,000

758. Pair of hollow hooded mergansers by Fred Nickerson of Cape Cod and Barrington, Nova Scotia. Both heads turned about 30 degrees, the drake to the left, and the hen to the right. Pinched breast and carved wing detail. Bodies of three piece lamination and possibly hollow. Paint is crisp on

bodies with light wear and rubs on both tails and heads. It is likely this is the only pair ever made by this gifted maker.

12,000-18,000

759. Folky and very oversize merganser hen from Marblehead, Massachusetts. Two piece construction with a bottom board and possibly hollow. Outlandishly elongated head with face that extends half way down the "bill". Original paint with light to moderate gunning wear. Scattering of small rubs and flakes to wood with larger areas of wear on top of head and along bottom side edges. Some of worn areas may have been darkened many years ago with oil. Small area of roughage to tip of tail and a thin tight check on left side. Minor separation at neck seam with some old nail repairs in that area.

3500-5500

Provenance: Anthony Waring collection, Private collection



760. Merganser hen attributed to Chadwick's mentor Ben Smith, Martha's Vineyard. Head turned slightly to left. Excellent original paint with light to moderate overall wear. Minor paint shrinkage along grain lines on back and a few light rubs on top of head, rear of crest and tip of tail. Few thin checks in back and hit by shot. Neck filler and front half of bill replaced. From the rig of M. Luce Jr. and so branded. 5500-7500

761. Classic contented early redhead duck c1910-1920 by H. Keyes Chadwick of Oak Bluffs, Martha's Vineyard, Massachusetts. Original paint has darkened with age and shows fair amount of in use wear and age. Narrow age check runs length of back and there are a few line checks in rear of head. Back has deep "JGM" hot brand and bottom has silver painted "C". From the rig of John G. MacKenty and Richard L. Colter. Mr. MacKenty wrote the popular book "Duck Hunting" which details his hunting technique on the Island and many of his decoys are pictured in the book. 500-1000

761A. Outstanding bluebill duck from Martha's Vineyard. Attributed to Benjamin D. Smith (1866 – 1946) of Oak Bluffs and Provincetown, Cape Cod. (1866 – 1946). Hollowed from below and fitted with a section of flotation material, (cork). Relief carved wings and shoulders. All original paint with little wear. Professional repair to a tiny chip on top

of tail near the edge. Among the best of the many excellent decoys carved on Martha's Vineyard. A quality decoy for the serious collector of Massachusetts classics. 3500-5500

762. Rare cork pintail duck by A.E. Crowell, East Harwich, MA in original paint with light wear. Head turned strongly to the left. Two piece cork body with wooden bottom board and head and an inserted wooden tail. Strengthening to some of the white on head and breast by Dave Ward. Minor separation along cork seam and some rough areas in the cork on back due to the nature of the material. Square wooden peg visible on right back and a small chip in tail edge. Minor roughage to edge of bill. Retains the Crowell oval brand as well as the "Winthrop" brand. Few of these handsome special order decoys were made and most if not all for the Winthrop family. A painting of a cork mallard duck, probably from this rig, was chosen for the 1988 Massachusetts Duck Stamp contest. 2000-3000

763. Early old squaw (long-tailed duck) duck by A. E. Crowell of East Harwich, MA. Head turned very slightly to the left. Completely restored and repainted by Ken Delong in 1991 and so indicated in ink on the bottom. Only one other oldsquaw decoy is known to exist in a private collection.

1500-2500



764



765(3)



766



767



768



769(2)-770



771

764. **Swimming merganser hen decoy with a shaped wooden crest c1900 by Benjamin D. Smith (1866-1946) of Oak Bluffs and Provincetown, MA.** The carved wings were varved later by another hand in the style of Luther Nickerson. Remnants of very worn flaking original paint with areas worn to weathered wood. The bill appears to have been shortened slightly. A relic by one of Massachusetts finest makers. Decoys in any condition by this maker are scarce.

500-750

765. **Lot of three weathered black duck decoys with carved wings.** All have seen multiple coats of gunning touchup. The surfaces all show very heavy wear. All have checks in the heads and bodies as well as numerous other small imperfections. One missing a head and two with the original head repositioned as a sleeper or preener. As a group they offer an insight into the early gunning connection between prominent Boston area industrialist/sportsmen and the Southern gun clubs at the turn of the century. The decoys themselves have been attributed to Franklin Pierce Wright (1856-1939, Barnstable, Ma) but it is just as likely that they were made by Luther Nickerson of Cotuit, Mass. The decoys were used at the Swan Island Club, Currituck Sound, North Carolina. All have the brands of H.B. Endicott and F.B. Rice, noted Boston area sportsmen. One is said to also have the brand of W. D. Sohler but this is not clear. Endicott and Sohler helped found the Swan Island Club around 1885.

766. **Working widgeon drake decoy with painted eyes attributed to the late carver Herbert Hancock of Chilmark, Martha's Vineyard.** Original paint with in light use wear. Head swivels.

200-300

767. **Working widgeon drake decoy with painted eyes attributed to Herb Hancock, Chilmark, Martha's Vineyard, MA.** Original paint with in light use wear. Head swivels on a dowel.

200-300

768. **Red-breasted merganser drake with a turned head.** Branded "Herb Hancock, Chilmark, Mass" on the bottom. Excellent original condition with light wear.

200-300

769. **Lot of two miniature birds by Herb Hancock.** A sleeping Canada goose in excellent original condition. "By Herb Hancock, Chilmark, MA" in pencil on the bottom of the base and a miniature loon in excellent original condition. Signed on the bottom "Loon by Herb Hancock of Chilmark, MA".

200-300

770. **Miniature old squaw drake on an oval wooden base.** Original paint and condition with a tiny check in the bill glued tight. "Old Squaw" on the bottom with an illegible signature.

100-200

771. **Alert miniature owl on a section of tree branch base by Peter Peltz, of the "Bird Barn", Sandwich, MA.** Excellent original paint and condition. Very faded signature.

300-500



772



773



774



775



776(4)



777



778(PR)



779

772. **Yellow breasted chat** by **Peter Peltz** of the “**Bird Barn**”, **Sandwich, MA**. Head turned to right with nicely carved and raised wings. Fine delicate tail. Fine, all original paint. Base signed: “Peter Peltz - yellow breasted chat”. 300-450

773. **Plump carving of a sanderling** by **Herb Hancock**, **Martha's Vineyard, MA**. Split tail and excellent original paint. Base signed: “Sanderling - by Herb Hancock – Chilmark – Mass.” 100-200

774. **Early period miniature flying half-model of a drake pintail** by **Roy Conklin**. Leg break glued. An early piece in fine original paint with a mellow patina. Has the “R. A. C.” stamp on the back and under the wing. 800-1200
Provenance: Harold Herrick collection

775. **Early period miniature flying half-model of a drake bluebill** by **Roy Conklin**. Original paint with a few tiny imperfections. Very tiny tail chip. Back has “Roy Conklin Jr. – Alexandria Bay, N.Y.” ink stamp and underside of wing has the “R.A.C.” stamp. 600-900
Provenance: Harold Herrick collection

776. **Lot of four early flying half-models** by **Roy Conklin** of **Alexandria Bay, New York**. One is a bluebill drake and three are blue-winged teal drakes. All have broken legs with feet missing. All have some combination of broken and/or

missing wings and bills, etc. All in original paint with various minor rubs and/or dings and/or flakes. All are stamped and/or signed with a variety of Mr. Conklin's ink stamps. 100-200
Provenance: Harold Herrick collection

777. **Rare one-third life size flying wall mount of a mallard drake** by **Carl Malmstrom**. Expertly carved feather groups and primaries with fluted tail and carved tail curl. Expertly applied and blended original paint with very light wear. Paper label on rear reads: “Carl Malmstrom, Long Cove, Maine.” 450-650

778. **Pair of approximately one-third life size pintails** by **Wendall Gilley** of **Southwest Harbor, Maine**. Both are beautifully painted. Drakes head turned to the left. Original paint with some small rubs to wood on top of head. Clean break at very tip of tail has been professionally glued tight. Hen has head turned back over left shoulder and is in a preening position. All original paint with no wear. Signed on a weathered driftwood base: “Gilley 1968”. 500-1000

779. **Excellent merganser head “paperweight”** by **A. E. Crowell**. Rasped crest with fine bill carving, mounted on a partially chip carve base. Excellent, all original paint with no visible wear. Base retains Crowell's rectangular “Maker” stamp. 850-950



780-781-782



783-784-785-786



787



788(PR)



788A-788B

780. Miniature wood duck drake by A. E. Crowell, East Harwich, MA in XOC. Impressed rectangular brand and "23" in pencil on the bottom of the base. Neck seam professionally touched up by Steve Weaver. 2200-2800

781. Very early miniature goldeneye drake by A. E. Crowell, East Harwich, MA in XOC. Circular blue printed paper label that reads "A. E. Crowell and Son, Bird Carving, E. Harwich, Mass" with "Goldeneye" written in ink across the center on the bottom of the base. 2400-2800

782. Miniature running black duck by A. E. Crowell, East Harwich, MA in excellent original paint. Small dent on the back. Impressed rectangular brand and "black duck" in pencil on the bottom of the base. Minor neck check restored by Steve Weaver. 1800-2200

783. Miniature bluebill drake by A.E. Crowell. Original paint with fine crazing. Minor rubs and imperfections. On painted rock base with rectangular stamp. 1200-1800
Provenance: Simpkins estate

784. Miniature grouse by Harold Gibbs. Excellent all original paint and condition. Nicely carved crest and curved tail. Bottom signed "HG 1958" as well as "Harold Gibbs – Providence, R.I." A very nice example of this species by Gibbs. 400-600

785. Miniature woodcock by George Winters. Excellent all original paint and condition. Painted feet on a chip carved base. Bottom has the desirable "Made for Abercrombie and Fitch by George Winters" ink stamp. 300-500
Provenance: Simpkins estate

786. Miniature tern by Blaxton. Blaxton was the mark used for the father and son team of Jess Blackstone and his father, Arthur Blackstone. Both lived in Melrose, MA. at the time. Split, dropped tail with raised wingtip. Dry original paint has darkened slightly with age. Tiny ding to bill tip. One small drip of a clear substance on right wing. Bottom has "132" and "Blaxton". 100-200
Provenance: Simpkins estate

787. Calling turned head lesser yellowlegs by Jack Franco, Assonet, MA in excellent condition. Nicely carved crossed wings, glass eyes and mounted on an unusual piece of driftwood. Felt glued to the bottom of the base probably covering the signature. For many years Franco's carvings were sold by "Crossroad's of Sport" in NYC. 300-500

788. Pair of approximately ½ size ruddy ducks by William Cranmer of New Jersey. Both heads turned to the side with detailed tail feather carving. Drake has the perky upswept tail. Original paint with extremely light wear. Few miniscule scuffs on breast. Both identified and signed by Mr. Cranmer with the date "1977". 200-350

788A. Lot of 4 Faulk's Champion Calls along with the original display box. XOC made in the 40's or 50's. 100-200

788B. Semi-palmated plover on a driftwood stub by Ernie Muelhmann who is one of the finest bird carvers in America and has won several of the top awards in the "Worlds Championships" in Salisbury, MD. Head twisted to right in an inquisitive pose. Excellent original paint and condition except for a very tiny rub to the very tip of bill. Signed on base: "Carved and Painted – By – E. F. Muelhmann – Semi-palmated Plover – 7/73". 500-1000



789. Miniature Crowell style feeding yellowlegs by Cape Cod's Steven Weaver. Classic Cape Cod style split tail. Excellent all original paint and condition. Beautifully blended feather detail. Chip carved base has "SAW" initials. Signed and identified on base by Mr. Weaver. 900-1200

790. Miniature grouse by James Ahearn. Dry original paint with no visible wear on head and body. Signed J. Ahearn on bottom of birch twig base. 250-450

791. Killdeer with both wings fully carved and raised by Stan Sparre. Carved primaries and fluted tail. Original paint with no visible wear. Typical Sparre chip carving. Mounted on a sand covered habitat base. Signed on bottom: "Stan Sparre – Cape Cod". 500-600

792. Half-size ruddy turnstone on a carved shell base by James Lapham. Split tail. Original paint with professional repair to tip of bill. Signed on base: "Ruddy Turnstone – James Lapham – Dennisport – Mass. Cape Cod". 550-650
Provenance: Joseph French collection 500-600

793. Approximately 1/2 life size Wilson snipe by James Lapham. Nicely tucked head and carved split tail with well done bill detail. All original paint with no visible wear. Signed on bottom: "Wilson snipe – J. Lapham – Dennisport – Mass.". Also has the conjoined "JF" stamp as well as the J.B. French ink stamp with the acquisition number "2035" 550-650

794. Mini mallard drake by J. B. Garton. Raised and gently crossed wingtips. Original paint shows minimal wear and has darkened slightly with age. Bottom has Garton's impressed stamp as well as the "Made in Canada" stamp. Identified, signed and dated "1978" by Mr. Garton. 300-500

795. Small (5½" body) widgeon drake paperweight c1930's with carved wings by Frank Adams of West Tisbury, Martha's Vineyard, Massachusetts. Original paint with a few tiny flakes to bill tip, imperfections to wingtips. Retains most of the red "jelly label" stamp on bottom. 250-350

796. Fine miniature black duck by J. B. Garton" Head turned to the right. Wonderfully applied and blended paint. Retains the "J.B. Garton – Smith Falls – Ontario" rectangular stamp as well as the stamped notations "Black" and "Made in Canada". 300-500

797. Miniature drake shoveler by J. B. Garton. Nicely carved bill and tail with wonderful paint. A couple minor paint imperfections. Retains the "J.B. Garton – Smith Falls – Ontario" rectangular stamp as well as the "shoveller" notation, the signature of Mr. Garton and the date 1976. Also has the "Made in Canada" stamp. 300-500

798. Miniature whistler drake by J. B. Garton. Head turned to the right. Original paint under a light coat of sealer. Tiny flake on right side of bill. Retains the "J. B. Garton – Smith Falls – Ontario" rectangular stamp as well as the notation "Made in Canada" and "Goldeneye" stamps. 300-500

799. Mini wood duck drake decoy by Schmidt of Michigan. Carved wing tips and crest. Original paint with light overall shelf wear and few small flakes to wood. Right eye missing and minor separation at neck seam. 250-350

800-801



802-803-804



805-806-807



808-809-810



811-812-813



800. Approximately one-third size black duck by James Lapham. Typical split tail. All original paint with very minor wear. Head rotated very slightly on neck seat and tiny dings on bill tip. Some paint loss on wire legs. Written on base: "Black Duck – James Lapham Dennisport – Mass.". 800-1200

801. Owl by Stan Sparre. Raised wings with extensive carved feather detail. Original paint with no wear. Small drip of glue under tail appears to be original to carving. Mounted on habitat base. Base signed: Stan Sparre – Cape Cod". 300-500

802. Miniature wood duck drake by William Reinbold, Chadd's Ford, PA. Raised wings and carved crest. Crisp, original paint with no visible wear. Signed faintly on bottom of natural burl base. 300-400

803. Miniature green-winged teal drake by Helen Lay Strong in XOC. Tiny carving with raised wings and crossed wingtips. Professional repair to tip of bill. Burl base has original Helen Strong paper label. 300-400

804. Miniature goldfinch by Jess Blackstone. Raised wingtips. All original paint with very minor fading. Labeled on bottom: "Goldfinch 83" with the stylized JB initials. 300-400

805. Miniature preening wood duck drake with raised left wing and carved primaries by Roger Mitchell. Opposite wing tip is also carved. Fine original paint and condition. Written on bottom: "R Mitchell – Kingston Mass.". 200-300

806. Miniature preening pintail drake with raised left wing and carved primaries by Roger Mitchell. Excellent original paint and condition. Written on bottom: "R Mitchell – Kingston Mass.". 200-300

807. Miniature preening red-breasted merganser drake with right wing raised and fluted tail carving by Roger Mitchell. Nicely carved crest. Fine original paint and condition. Not signed. 200-300

808. Miniature pair of hooded mergansers on a carved and painted quahog base by Roger Mitchell of Kingston, MA. Both have split tails and nicely carved crest. Fine original paint and condition. Base has Mr. Mitchell's red oval stamp. 300-500

809. Miniature pair of king eiders on a carved and painted quahog base by Roger Mitchell. Both have split tails. Hen is preening and drake is in an outstretched pose. Excellent original paint and condition. Bottom has Mr. Mitchell's red oval stamp. 300-500

810. Miniature pair of pintails on a carved and painted quahog base by Roger Mitchell of Kingston, MA. Both have split tails. Hen is preening and drake is in an outstretched pose. Both are in fine original paint and condition. Bottom has Mr. Mitchell's red oval stamp. 300-500

811. Miniature curlew in XOC with both wings raised by Stan Sparre. Head turned to the left. Carved primaries and fluted tail. Mounted on a wooden base with sand habitat. Signed on bottom: "Stan Sparre – Cape Cod". 300-500

812. Approximately 1/2 to 1/3 life size carving of a gull by Cotuit's Reed Higgins. Head turned to right with raised and crossed wingtips. Carved wings and fluted tail. Original paint with very light wear and minimal shrinkage at gesso on thighs. Some breaks in left toes. 100-200

813. Ruddy turnstone with head back and right wing up by Dave Gibbons. Excellent original paint. Break in right thigh. Feet loose on base. 200-300

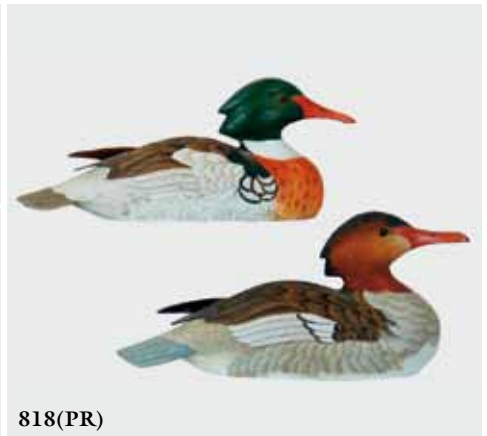
814-815-816



817



819(2)-820



818(PR)



821

814. Whimsical miniature of an elderly couple arm in arm by noted folk artist Stan Sparre. Piece has an old English feel. Mounted on plastic base with a paper label which reads: "Stan Sparre- 39 Bittersweet Rd.- East Falmouth, MA." Base dated with what appears to be "82". 300-400

815. Miniature bald eagle by Charles Berry. Carved raised wings with crossed wingtips and fluted tail. Mounted on a branch with painted bark. Signed on base: "Charles R. Berry - Salisbury, Md.". 250-350

816. Whimsical miniature of a street sweeper with his cart and Micky mouse balloon by noted folk artist Stan Sparre. The inspiration for this piece was an actual individual from Boston, Massachusetts who always worked the area near the "T" (Boston Subway) station and this individual has a "T" button on his chest. All original with no wear. Signed on base "Stan Sparre - Cape Cod" and base dated "82". 350-450

817. Crowell style preening pintail drake. Head outstretched and turned back over left shoulder. Crossed wingtips and fluted tail carving. Good original paint. Illegible signature on bottom (possibly Hilderbrand) as well as "Hanover, Ma.". 450-550

818. Pair of approximately 1/3 size mergansers by June Noll. Applied, raised wingtips with carved crest, wings and tail. Both heads somewhat animated. Original paint with no visible wear. Both signed on bottom: "June Noll - 1980". 200-300

819. Lot of two miniatures by Allston, (aka 'Shorty') Burr of Hingham, Massachusetts, (nephew of Russ Burr). A running shorebird, possibly a sanderling, with carved wings with delineated primaries and fluted tail. Original paint. Bottom has double "Allston B. Burr - 67 Leavitt St - Hingham, Mass." ink stamps and a flying gull by with nicely arched wings with spread fluted tail. Finely carved primaries and secondary's. Original paint. Definitely one of his best efforts. Stamp on the branch mount reads: "Allston B Burr - Hingham, Mass". 200-400

820. Walking split tail peep by Alfred (Fred) Gardner of Accord (Hingham) Massachusetts. Original paint with very light wear. Bill professionally restored. Two very tiny paint drips on throat appear to be original to carving. Has strong "Alfred B Gardner" ink stamp. Peeps were not a common species for Gardner. 150-250

821. Outstanding Illinois River goose decoy by Clair Hamburg in fine original condition with minor age imperfections. This is the exact decoy pictured on pages 244 and 245 of Joe Enger's (Ed) "The Great Book Of Wildfowl Decoys". Donna Tonelli, noted Illinois River authority, notes in the caption: "Like his other decoys, this goose was made with a cork body mounted to a wooden base with a wooden tail insert. The head is finely carved and detailed". A few small rubs to head and edges of tail. Two-piece head and neck construction with a miniscule paint chip in front of seam. 3000-5000



822



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825



826

822. Desirable early gunning hollow pintail drake circa early to mid 1900's by Heck Whittington of Oglesby, IL. With inset metal tail. Body halves connected with corrugated fasteners. All original paint under a protective coat of sealer or wax. Surface shows very light to moderate wear. Structurally very good. It would be difficult to find an earlier or better example as few of his decoys from this period are ever seen.

Provenance: Schoenke collection

900-1200

823. Hollow mallard drake by Heck Whittington of Oglesby, IL. circa mid to early 1900's. Thickly applied original paint shows some light crazing on neck and tail with extensive comb detail to most of back and sides. Surface has developed an attractive patina from handling over the years. Overall light wear with some minor blemishes. Surface protected with a thin coat of wax.

800-1200

Provenance: Schoenke collection

824. Hollow mallard drake by Charles Perdew. In original paint with in use touchup vs. collector touch up. Original on back and tail shows moderate wear. Wear on sides. Very good structural condition. Weight embossed "Henry ***Perdew***III".

500-800

825. Hollow mallard hen by Charles Perdew. Heavy wear to surface which is mostly gunning repaint with some original showing. Very minor separation along body seam and a few very thin tight checks on body and head. Very small chip missing from lower left front of bill. Overall very good structural condition. Large hot brand "B" in bottom.

400-600

826. Early Hollow Pintail Drake by Charles Walker Sr. Acquired directly from J Burrows of Dover, IL in 1969. Used at the Princeton Gun Club in Illinois at the same time as the Althoff mallard. Nicely carved head and bill. Original paint exhibits light to moderate wear and fairly uniform crazing with some small blemishes to the surface. Rubs to old dark wood along edge of tail and on top of head. Some small areas of minor flaking on sides. Weight removed and small painted "DM" on bottom.

600-800



827(PR)



827(PR)



828



829



830



831



832



833



834

827. Lot of two mallards by L.W. Koehler of Peru, Illinois. Drake is a combination of original paint on back and speculums with old and in use touch up on most of remaining decoy. Weight strip inscribed "L Koehler – Peru Ill.". Few light scuffs and dents but overall light wear. Hen appears to be from a different period and it is in all original paint with very light wear. Small gouge and/or roughage on left bottom edge.

400-800

Provenance: Schoenke collection

828. Hollow mallard decoy by Walter ("Tube") Dawson of Putnam, Illinois, c1935. All original paint with some crazing and light overall gunning wear. Number of small flakes and rubs on breast, bill, head and sides. Approximately 2" long narrow mark with a chip on left wing area.

500-800

829. Hollow bluebill decoy possibly by Robert Elliston c1890. In good old paint with some original. Bill check has been strengthened and neck has been repaired with repaint in that area. Very minor roughness to edge of tail and lightly hit by shot. Bottom has "Sherman" brand. Weight removed.

Provenance: Schoenke collection

300-500

830. Early canvasback decoy by Charlie Joiner c1950's. All original paint with overall light gunning wear. Few tiny scuffs to body and rear of head. Overall very good to excellent condition.

300-500

831. Canvasback decoy from by Stanley Evans. Old, second coat of gunning paint with a number of small scuffs and flakes. Overall very good condition. Has painted "VI" on bottom under tail.

200-400

832. Early canvasback decoy by James Currier of Havre de Grace, Md. Original paint with moderate to heavy overall wear. Typical rubs to old wood. Some rough spots to both sides of body, especially right side. Thin check in head and an old 1" dowel through body as an interesting, in service or 'make do' repair. Deep "F" hot brand in bottom.

200-400

Provenance: Henry Fleckenstein collection

833. Redhead decoy by Charlie Joiner. Excellent original paint with very minor wear. Surface may have a thin coat of protective wax. Tight check in neck and a scattering of tiny dents in body which appear to be original to carving. Small rub on tip of bill. Signed on bottom: "Charlie Joiner – Chestertown, Maryland".

400-600

834. Attractive, old high-head crusty veteran canvasback decoy c1890-1900 from the Chesapeake made in the Ben Dye or "Daddy" Holly style. Nicely carved head is original to the decoy and "may have" been shifted backwards on the neck as part of an in service repair to a loose head. Surface shows heavy wear with the vestiges original paint. Few old grain line checks in breast. Outstanding old Chesapeake gunner.

400-800



835. Mallard duck from the upper Chesapeake Bay area. Collector tag indicates that the decoy may be by Jim Currier with Bob McGaw paint. Paint is original with moderate to overall wear. Area of roughness on left side where an old nail repair has been made to a split along grain lines. Old check in neck with residue of “glue”(?) in that area. 200-400

836. Widgeon duck by R. Madison Mitchell. Head turned to the right. Original paint with light overall wear. A few small rubs in tail area. Signed on bottom in electric pencil: “R. Madison Mitchell – Havre de Grace, Md. – 1973”. 200-400

837. Excellent canvasback duck by R. Madison Mitchell. Flat bottom model with felt applied. Original paint with light wear protected by a thin coat of wax or finish feeder. Small area of roughness on center of back and a filled check on lower right side appear original to the carving. 200-400

838. Chesapeake canvasback duck. Body made from two pieces of wood laminated vertically with some separation along seam. Old working repaint with moderate wear. “scooped out” rear of tail with minor roughage on tip of tail. Poured inlet weight stamped “WWO”. 200-400

839. Canvasback duck by a talented unknown carver from the Chesapeake Bay. Bold head and neck design. Paint looks original with minor wear on the exposed edges such as the very sharp body chine, top of the head, and tip of the bill. Few thin tight checks in breast and edge of tail. 300-500

840. Wonderful bluebill duck by Bob McGaw (1879-1958), Havre de Grace, MD. Traces of original paint remain but the majority of the body of the decoy is worn to weathered wood. Great early relic. Two checks in neck and numerous checks in the head and body. Bottom has the “FBM” brand. 200-300

841. Canada goose c1950’s by Charles Joiner. Original paint with moderate gunning wear. Small rub on top of head, on rear of neck and edge of tail. Hit by a number of shot on the body. Rigging removed. 300-500

842. Oversize Canada goose c1950’s by R. Madison Mitchell of Havre de Grace, Md. Original paint with light gunning wear. Rubs to the tail edge, bill and top of head. Interesting patch by Mitchell on right side to gain the width of wood needed for the large size carving. Thin check in neck and a few very thin checks in body. 250-450

843. Racy swimming red-breasted merganser hen decoy by Davison Hawthorne of Salisbury, MD. Original paint with light overall wear. Two areas of crazing on top and right side of head. 300-500

The following 5 decoys by Tom Eshenbaugh. Mr. Eshenbaugh (b1914) was from New Cumberland, Pennsylvania which is outside of Harrisburg. He was an avid hunter and had a cabin directly on the Susquehanna River. An early decoy collector, he traded birds with the likes of Bill Mackey and Joe French. Decoys carved by him do not often come to market. For more information see pages 32 and 33 of the Nov. - Dec., 1997 issue of Decoy Magazine for an article on Mr. Eshenbaugh as well as references in "Susquehanna River decoys" by Harold Buckwalter.



844(PR)



845



846



847

844. Pair of resting canvasbacks by Tom Eshenbaugh. Both heads turned slightly to the side. Near mint original paint with a stippled application on the backs. Eshenbaugh had a number of Wards in his rig and surely copied this technique from those birds. Retains Mr. Eshenbaugh's original brass plate on the bottom as well as the "TWE" brand. 400-600

845. Redhead drake by Tom Eshenbaugh. Head turned slightly to the right and in a tucked or resting position. About mint original paint with extremely light wear. Stippled paint on back. Eshenbaugh had a number of Wards in his rig and this painting technique was surely copied from those birds. Retains his brass palate on the original keel. 300-500

846. Swimming mallard drake by Tom Eshenbaugh, (b.1914), New Cumberland, Pa. (see Nov.-Dec. 1997 Decoy Magazine for article on Mr. Eshenbaugh). Head down and slightly to the left. All original paint with very light wear. A little flaking around filler at base of neck. This is the exact decoy pictured on page 115 of the reference "Susquehanna River Decoys" by Harold Buckwalter. Carving executed in 1955. Mr. Eshenbaugh's original brass plate attached to bottom. 300-500

847. Sleeping or preening mallard drake by Tom Eshenbaugh, (b.1914), New Cumberland, Pa. (see Nov.-Dec. 1997 Decoy Magazine for article on Mr. Eshenbaugh). Head turned back over right shoulder and resting on wing. All original paint with practically no wear. Swirled paint technique clearly visible on back. Very minor flaking in area of filler at neck seam. Almost a Connecticut feeling to this noteworthy Susquehanna River decoy. Mr. Eshenbaugh's original brass plate attached to bottom. 300-500



848. Tucked-head green-winged teal hen by Harold “Pappy” Kidwell (1895 – 1982) of Berkley, California. Head tucked in a resting pose with raised and crossed wingtips. Near mint, original paint. One small (aprox. ¼”) knot in the center of the back. Typical stamped eyes. Bottom retains Kidwell’s “K in a box” mark. See pages 235 to 240 in Miller and Hanson’s Wildfowl Decoys of the Pacific Coast for additional information on this colorful carver. 300-500

849. Pintail drake by Burton Lange (1896-1967) of Horicon, WI. Original paint with overall light wear. Some rubs to primer, especially on breast. Paint on back is thin with some undercoat or primer visible. Inlet weight. The maker may have been influenced by Percy Bicknell. 200-400

850. Pintail drake by Burton Lange (1896-1967) of Horicon, WI. Original paint with light overall wear and crazing. Old thin, tight check in neck and a small amount of filler visible at base of neck. Two small flakes to primer on right side of head and a few very small flakes and scratches scattered over remainder of decoy. Partially inlet weight. 200-400

851. Pintail drake by Joseph A (“Jake”) Ferreira (1904-1981) of Newark, California. Original paint with a scattering of small rubs to primer or undercoat. Excellent structural condition. Very nice example by one of the West Coast’s better known carvers. 300-500

852. Pair of mallards by Milton “Chic” DeRiso of Northern California. Both have fluted tail carving. In very good original paint with light wear. Hen has a scattering of small scuffs from use. Has a very thin, tight hairline check beginning to appear on right side of neck. Drake has a few more scuffs than the hen as well as narrow rubs to wood on both sides. Tight check in neck. Deriso hunted from sink boxes in the Yolo Basin where the Sacramento and Feather River meet starting in the 1930’s. 500-700

853. Hollow carved snow goose from British Columbia. Attributed to Joseph Skiver C1937. Moderate wear and light flaking to original paint on body with swirling still readily apparent. Head may have received an in use touch up which now shows some flaking. Thin tight check along grain lines on top of head and thin tight check on left edge of bill. Head slightly loose on body. 300-500

853A. Hollow pintail drake attributed to Andre Brosseau of Quebec. Paint has some wear to wood on back as well as crazing and rubs elsewhere on bill, head and body. Chip missing from tail. 600-800

854. Oversized canvasback drake by Frank Strey (1890-1966), Oshkosh, Wisconsin. Outstanding original paint with light wear to both sides near speculum. Tiny ding to wood over left eye and minor rubs to wood on tip of tail. Very thin tight check in bottom. 500-1000



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855. Early owl decoy circa early 1900's from Wisconsin. Carved wings, bill, and 'ears'. Carver cleverly utilized knots in the wood for eyes. Square cut nails for legs and an old hook on the back for hanging on a tree limb. Chip carved surface with some additional stamped feather detail. Large check in rear and smaller checks in other areas. Much of finish worn to exposed wood. Owl gunning decoys are among the rarest of all hunting decoys and were used to attract crows as they are bitter adversaries.

3500-4500

Provenance: Schoenke collection

856. Rare and extremely early bluebill hen circa early 1900's by Enoch Reindahl, Stoughton, WI. (1904-2000). Small, smooth body form. Original paint with light gunning wear has darkened slightly with age. Few very small flakes and rubs. Some minor paint loss at neck seam. Tiny dent in back and a little filler missing from top of head.

2500-4500

Provenance: Schoenke collection

857. Canvasback decoy circa early 1900's by Enoch Reindahl. This and the prior lot are from his earliest period. Original paint with a minor rubs on body and small rubs to wood on head. Two small areas of touchup at wing tips. Minor roughness to left edge of bill and a very tiny chip to left base of neck. Check in neck and thin, tight check in bottom. "Enoch Reindahl" painted on bottom.

3500-4500

Provenance: Schoenke collection

858. Canvasback attributed to C.V. Wells of Milwaukee, Wisconsin. Most likely an early prototype. Canvas over cork body with wooden head and bottom board. Paint on head may be original with very light wear while body may be overpainted or still in original white paint. Excellent structural condition.

250-450

Provenance: Schoenke collection

859. Oversize high-head canvasback decoy by Ernest Rothe of Oshkosh, Wisconsin c1930. Nice original paint with some pleasing very fine crazing. Few small, minor scuffs and rubs to wood from use. Some paint loss at neck seam. Carved: "ER" under bill. Very lightly hit by shot. Partial tight check in neck.

300-500

860. Bufflehead decoy ca early 1900's from Milwaukee, WI. Paint is original with in use gunning touchup which exhibits some crazing and minor flakes and dents. Rub to wood on tip of bill. Right eye cracked with minor roughage. Bottom has painted "SD" and inlet weight.

250-350

Provenance: Schoenke collection



861



862



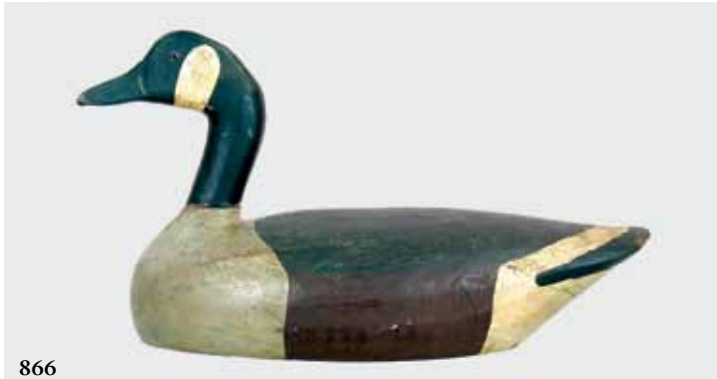
863



864



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867

861. **Mallard drake by Wisconsin's James Walton.** Classic Milwaukee school carving with nicely carved and raised wing tips, bill and eye groove. Fine original paint with practically no wear. Retains original pad weight. 400-800

862. **Canvasback hen.** Old collector tag on bottom indicates that bird is by "Chet Schutte of Rochester, New York, circa 1939". Original paint on body and most of head shows light overall wear to the textured surface. In use touchup to the bill. Thin check in neck with a small sliver missing on left side where some glue is visible. Thin, filled old check in bottom. 200-400

863. **Solid canvasback drake from the Midwest.** Very unusual and distinctive spatula like bill and low hard chine on the body. Paint appears to be an old gunning repaint. Some small flakes from top of head, edge of bill and tip of tail. Right eye damaged. 100-150

864. **Canada goose from Wisconsin.** Wonderful sentry form with elongated neck. Original paint with some in use touch up to white cheek patch. Extensive painted feather detail. Overall very light wear with a few minor rubs. Neck made in two pieces with an old, tight check in each half. Number of thin checks in body. 1200-1800

865. **Outstanding solid-bodied high head sentry Canada goose c1920-1940 from Wisconsin.** Made of three pieces of wood laminated horizontally. Two piece head and neck construction. Excellent original paint with light gunning wear. Maker unknown. 200-400

Provenance: Schoenke collection

866. **Canada goose from the mid west.** Hollowed from below and left open. In good original paint. Some rubs to wood on cheeks. Some paint loss along checks in body. Small chip in tail edge and head lifted slightly on neck seat. Old collector tag on bottom indicates that the decoy was "made by (an) employee of (the) Detroit Edison Co. (and) hunted on St Clair river about 1930". 300-500

Provenance: Schoenke collection

867. **Earlier period hooded merganser drake by Davy Nichol of Smith's Falls, Ontario.** Carved raised wing tips, fluted tail and stamped feather detail between wings. Original paint darkened slightly with age. Small smudge on right side of head and on right wing. Very minor ding to tip of bill. "93" written in pencil on bottom. 2500-3500



868(PR)



870



872



869



871(PR)



873

868. **Immaculate pair of wood ducks by David W. Nichol of Smith Falls, Ontario.** Classic carved wings and tail feather outlines. Fine original paint with no visible wear. Excellent original condition except for a very tiny blunt to the end of the hen's tail. Written in white ink/paint on the bottom of both: "male/fem wood duck - By - D.W. Nichol - Smith Falls. - Ont.". 2000-3000

869. **Black duck by Sam Denny.** The original paint by Denny overlaps a darker paint on the bottom. One about 1" long on back and three or four small areas on head. Overall light wear. Tiny knot visible on right breast. Old collector label on bottom reads: "Black duck - 1935 - By Sam Denny - Clayton, N.(Y.) - Last style - his finest work --??" Bottom has painted "D.L.S." 1500-2500
Provenance: Herrick collection

870. **Excellent bluebill hen attributed to Sam Denny c1920 from Alexandria Bay, NY.** In fine original paint with very light wear and a little light crazing. Minor rubs to bill edge and tip of tail. Hairline check in bill professionally stabilized by Russ Allen. Outstanding example from this upstate region. 1500-2500

871. **Pair of whistlers by Sam Denny.** Old gunning repaint shows light wear. Good structural condition except for a small chip on the base of the bill and an old screw repair to a check in the bill of the drake. Old painted notation on the bottom of both reads: Made by Sam Denny, Clayton, NY." Hen has additional "D.L.S." painted on and the drake has a "H" brand. 800-1200

Provenance: Herrick collection

872. **Bluebill drake by Frank Coombs, Alexandria Bay, New York (1882-1958).** Classic high head alert style. Thin tight check in neck and a small wedge shaped check in rear/base of neck. Original paint shows very little wear. 750-1250

873. **Bluebill drake by Chancy Patterson (son of Charles) Wellesley Island.** Chancy was a "Typical riverman and often guided 3 or 4 days a week". In all original gunning paint by Patterson with a possible re-touch to the white on the sides. The black overlaps the combing but this was "probably" a trimming of the combed area done by Patterson when making the decoy. Signed "Chancy Patterson" in script for Hal Herrick. 150-300

Provenance: Herrick collection



874



876(PR)



878



875



877



879

874. Black Duck by the Stevens Decoy Factory of Weedsport, N.Y., ca. 1880's. Old gunning paint with traces of original showing through on sides and bottom under wax or sealer. Shot strikes mostly on left side. Three corner dent on back. Tail chip with roughage. Tight neck check with chip missing from left side of head and slight blunting to tip of bill. 1100-1400

875. Goldeneye by Cleve G. Buker, Brockville, Ontario (1886-1968). So called "he-she" decoys used in this area Made to attract both immature males or female goldeneyes. Original paint with light overall wear. Few small scuffs and rubs on top of the head and edge of tail. Hit by a few shot. Superbly crafted decoy. Makers name and address painted on bottom along with a deep "Hy Dahlka" brand. 500-1000
Provenance: Hy Dahlka collection, Herrick collection

876. Pair of matched redheads by Ken Anger in near mint condition. It would be difficult to find a better pair. Classic wing carving on back and tail with rasp work to head. All original paint with combing clearly visible. Hen lightly hit by shot. Both have "JM" stamp on bottom. 4500-5500

877. Black duck by Peter Pringle in fine original condition with a very small repair to a chip in the bill. According to local experts Pringle made only about 75 decoys for his own use between 1929 and 1944. Pringle was "The originator of the Dunneville style" according to the late decoy authority, Barney Crandell. Beautiful low breast design with classic wing carving and rasp work. Original paint with very minimal wear. Small chip on tip of tail edge and rear tip of wings. 1500-2000
Provenance: Schoenke collection

878. Early black duck by Ken Anger (1905-1961). Early low breast model showing the Pringle influence. Original paint with moderate to heavy wear. Some areas on rear of back show fairly large flakes to wood. Excellent structural condition. 600-900

879. Black duck by Ken Anger in superb original paint. Few minor rubs along tail edge and near wing tips. Bill had a hairline check nearer the base of the bill which has been glued tight. Acquired in 1976. 1200-1800
Provenance: Lagerman Collection



880(PR)



882(PR)

880. **Pair of redheads by Ken Anger.** Both in original paint showing moderate wear. A number of small flakes and rubs to wood. Both bill tips show rubs to wood. Very slight separation at neck seam on hen as well as a chip missing from bottom right edge. Very small dent on drake's right breast. Acquired in 1974 from Kirk Whaley. 2500-3500
Provenance: Whaley collection

881. **Canvasback hen by Duncan Ducharme of St Ambrose, Manitoba.** Partially chip carved head with pronounced bill carving. Original paint with most of body worn to weathered wood. Very minor roughage to small area on tip of bill and a small flaw in the wood on left wing area. Great form that clearly represents a regional style. 400-600

882. **Rigmate pair of canvasbacks.** Collector tag indicates that the carver is 20th century carver Joel Ducharme of St. Ambrose, Manitoba, a descendant of Duncan Ducharme. Original paint is thin on bodies to simulate wear. Undoubtedly modeled after the Delta Marsh decoys. 200-400



881



883



884

883. **Extremely rare Grebe attributed to Austin MacDonald, Portage, Prince Edward Island, Canada c1900.** This is the exact bird pictured in plate 210, page 125 of the Kangas reference "Decoys – A North American Survey". All original paint with extremely light wear. Painted eyes and a finely carved bill. Two holes drilled in bottom to partially hollow the decoy and some small inlet weights on bottom and right side of decoy. Very thin, tight check extends from bottom of breast to underside of tail. Retains original fore and aft rigging. "Portage PEI" written in pencil on bottom. It is about impossible to find honest working decoys for this species and this is an outstanding example for the advanced collector. 800-1200

884. **Canada goose from Prince Edward Island, Canada.** Carved and crossed wings and wing tips. Hollowed from below. Originally had a bottom board but this is now missing. Dark colors are original with gunning touch up and strengthening to the white areas. Minor, thin, tight grain check on back. Old, pitch type repair to thin check on each side. Old collector tag on interior (as well as pencil notation) states: "MicMac Indians – Lenox Island – Prince Edward Island". 250-450



885. Eider duck from the coast of Maine with uniquely carved head. All of the paint pattern is carefully outlined with incised lines. Mostly original paint with some in-use strengthening to the black, mostly on the left side. 200-400

886. St. Clair flats black duck attributed to Billy Ellis. Original paint with moderate wear and numerous rubs to wood, especially on head and neck area. Old repair to front half of bill. 200-400

887. Alert high head black duck from the Lake Ontario region. Original paint with scratch feather detail and painted legs on side. Uniform, light wear with a few small, tight checks in body. Bill tip has been professionally repaired. 200-350
Provenance: Schoenke collection

888. Bluebill hen with unusual carved wingtips and painted eyes. Original paint on brown body with probable gunning touchup to white areas. Some light rubs to wood, especially along grain lines. Some roughage to edge of tail and head slightly loose. Dot of blue paint on bottom as a rig marker. Said to be by Miles Hancock by one decoy collector. Looks very much like a decoy of Canadian origin. 300-500

889. Hollow carved ringbill duck by Herb Drysdale, Ottawa, Ontario. head turned slightly to the right with carved wings and an inlet bottom board. Original paint with combed vermiculation on sides has darkened slightly with age. Few very minor scuffs. Keel removed. Written on bottom: "Herb Drysdale, Ottawa, Ont." 300-500
Provenance: Herrick collection

890. Bufflehead duck by Herb Drysdale, Ottawa, Ontario. All original paint with very light wear and a few small scuffs. Lightly carved wing detail and head turned to the right. Faint inscription on bottom reads "To Mary from Herb Drysdale". 300-500
Provenance: Herrick collection

891. Hollow, New Jersey "dugout", bluebill duck ca 1950's, by Eugene "Dipper" Ortley of Island Heights, New Jersey, in near mint, unused, condition. 200-400

892. Canada goose with head turned to the left by Ken Harris. About perfect structural condition except for a thin area on right side where some factory sealer along the body seam is visible. All original paint with practically no wear except for a few miniscule rubs to tip of bill and some wear along bottom edge. Surface has toned slightly in places with age. Bottom retains the "Ken Harris - Decoys" stamp. 300-500

893. Bufflehead duck by Ken Harris. Pinched breast with head turned to the right. Lightly carved wings with serrated and fluted tail. Excellent original paint. Few very tiny dark spots left breast and some light discoloration in some areas of the white. Bottom has hot brand: "By Ken Harris - Woodville, N.Y." as well as Mr. Harris's signature and the date '79' under the tail. 400-600



894. **Bluebill drake by Ken Harris.** Head turned to the right. Outstanding original paint with combed vermiculation on back. Bottom has white stencil "Ken Harris – Decoys – Woodville, N.Y.". 200-400

895. **Bluebill drake by Ken Harris of Woodville, N.Y.** Balsa body with head in content position. Paint in original and excellent condition. One dent in wing area on right side of decoy, otherwise structurally sound. Brand on bottom: "Made by Ken Harris". 200-400

896. **Desirable early low-breasted black duck by Ken Harris.** Fine original paint with light wear. Few light rubs to time aged wood along tail, bottom edges and bill. Shadow of what is probably an old anchor wrap around rear of neck. Retains previous owners collection stamp. 200-400

897. **Uniquely carved black duck by Ken Harris.** Head turned to the left. Body carved from three pieces of wood laminated vertically with wide central section hollowed out and left open from below and bridged with the keel for both stability and carrying. Nice original paint with painted feather detail and light wear. Few minor scuffs and shallow dings on tail, back and head. Retains rectangular "Ken Harris" white stencil on bottom. Overall nice example. 200-400

898. **Delightful petite pair of working buffleheads by "Cigar" Daisy of Chincoteague, VA.** Decoy bodies are only 7 1/4" long from breast to tail. Original paint with a few rubs to edges of tail and high points on head. Overall light wear and minor separation at fastener at top of head. Both hit by shot, mostly on breast and front of face. Hairline on left side of drake with a preventative repair by the carver. Both rigged for hunting and both branded "Cigar". 500-800

899. **Bufflehead hen by "Cigar" Daisy.** Head turned very slightly to the right. Detailed and nicely blended original paint shows overall very light wear. Few tiny flakes to white on both lower sides and a small knot becoming visible on lower right side. Faint, illegible signature on bottom as well as the "Cigar" brand. 300-500

900. **Bufflehead drake by Doug Jester.** Repaint to white shows very light wear. Thin check in bottom. 100-200



901. **Bufflehead drake by E. J “Hurricane Pete” Peterson.** Perky head turned to the right on a slender body with paddle tail. Original paint with no visible wear. Few very minor flaws to the wood on left bottom side which are original to the carving. Bottom has the hot brand “Pete” as well as Mr. Peterson’s signature and the date “1979”. 200-400

902. **Bufflehead drake carved in the Maine style by Marty Collins.** Upswept breast and tail with inlet head and antiqued nails visible. All original, aged and weathered paint by Collins. Bottom has Mr. Collin’s hot brand. 400-600

903. **Pair of mergansers modeled after the famous Harold Theng mergansers by Roger Mitchell.** Long slender bodies and nicely carved crest. Mr. Mitchell has even captured some of the texture of the originals. Excellent, all original condition lightly aged by the carver. Both have the ‘R.C. Mitchell – Kingston, Ma.’ ink stamp on the keel. 300-500

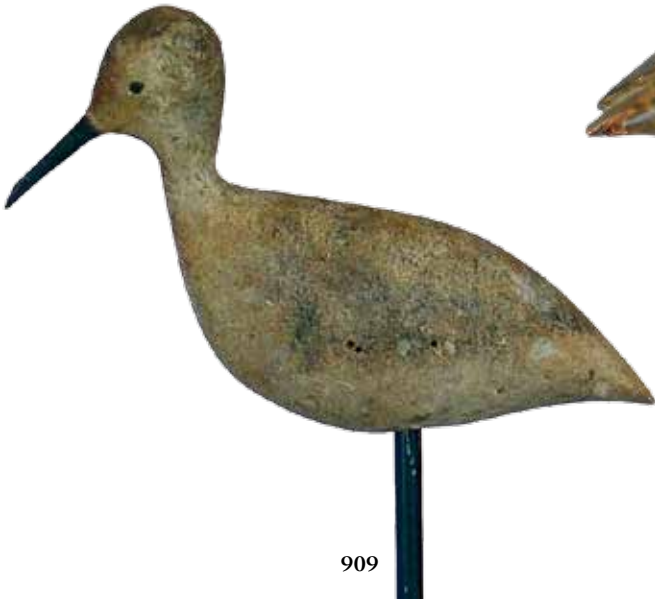
904. **Tucked head drake merganser after a choice example by A .E. Crowell by Roger Mitchell.** Head turned very slightly to the left with carved, crossed wingtips, fluted tail and carved crest. Excellent original paint and condition. Bottom has the oval “R. C. Mitchell – Kingston, Ma.” stamp. 300-500

905. **High-head merganser drake in the style of the famous Lothrop Holmes mergansers by Roger Mitchell.** Expertly carved crest and accurately painted in the style of the original. Excellent original paint and condition. Bottom has the oval “R. C. Mitchell – Kingston, Ma.” stamp. 300-500

906. **Reaching mallard drake in the tradition of A. E. Crowell by Roger Mitchell.** Carved legs and web feet mounted on a quahog shell base. Split tail and fluted tail. Excellent original paint and condition. Base has the oval “R. C. Mitchell – Kingston, Ma.” stamp. 350-550

907. **Preening pintail drake in the A. E. Crowell style by Roger Mitchell.** Crossed wingtips and fluted tail in the Crowell tradition. Excellent original paint and condition. Carving lightly aged by the carver. Bottom has the oval “R. C. Mitchell – Kingston, Ma.” stamp. 350-550

908. **Green-winged teal drake in the style of A. E. Crowell by Roger Mitchell.** Had turned slightly to the left. Lightly carved, crossed wingtips with expertly carved crest and fluted tail. Excellent original paint and condition. Bottom has the oval “R.C. Mitchell – Kingston, Ma.” stamp. 200-300



909



912



910



911

911. **YELLOWLEGS** by Dave ("Umbrella") Watson (1851-1938) of Chincoteague, Virginia. Plump 'flattie'. Original paint with moderate wear. A number of small rubs to time aged wood. Portions of original bill appear to have been darkened. Lightly hit by shot with one shot hit on left side. Spline in bill visible on rear of head. Bottom has the "Mackey collection" stamp. 5500-8500
Provenance: Mackey collection.

909. **Sanderling (peep)** with exceptional style by Lou Barkelow of Forked River, New Jersey. c1880-1890. Original paint with light wear has patina/toning especially on right side. A few minor imperfections/dings to the surface and a miniscule chip on tail edge. Lightly hit by shot. Original bill. A great little bird that one can just imagine sitting in an old clam basket in a dusty shed for years before being rediscovered. 9,000-12,000

910. **Curlew** by a member of the Cobb family, Cobb Island, VA. C1880-1890. Typical regional tail carving. Original paint with heavy wear. Large areas worn to aged wood. Two old chips in tail and some tight checks and checks, mostly on bottom. Old scratch on forehead. Heavily hit by shot, mostly on left side. Bill is a professional replacement by Cameron McIntyre. 3500-6500

912. **Fat contented plover** by Luther Nottingham, Chesapeake, VA. C1900. Traces of original paint on body which is very heavily worn to aged wood. Few very small and minor checks in body and on left side of head. Top of head has been partially restored and bill is a very good professional replacement. Lightly hit by shot with three shot strikes on back. 3500-5500



Snipe hunter



913



914



915



916

913. Very nice example of a curlew by Joe King. Original paint with scratch feather detail clearly visible. Some crazing and shrinkage on back and breast with areas worn to wood and these areas have been darkened many years ago. Small flake to wood on right breast. Small area of roughage on left side and lightly hit by shot. Hole through tail for stringing. Bill is a professional replacement by Russ Alan. Originally found on a mantel in Ohio in the 1950's and acquired by the consignor in 1974.

900-1200

Provenance: Ulrich collection

914. Drop wing curlew attributed to the carver Chief Cuffee, of Shinnecock, LI. Bill appears to be the original. Original paint with light wear and some rubs to primer on high spots. Original carver repair to left side of head immediately in front of eye. There is no stick hole.

1000-1500

915. Plump black-bellied plover with strongly carved wings from Long Island c1870-1890. Two-piece head and body construction with a few small nails visible at seam. Mostly original paint with some old crusty gunning touchup to the white. Some flakes to wood on throat and breast. Scattering of small rubs and flakes on body and head. Thin check on bottom appears stable. Struck with a short skipping shot on back. Bill appears original. From the Thorne gunning rig used on LI. The Dilley and Verity influence is apparent.

Provenance: Thorne Rig

5500-7500

916. Yellowlegs c1900 by John Fulcher of Corolla, North Carolina. Original paint with light wear and rubs. Feather 'dots' still visible on back. Few tiny dents near stick hole and tool marks under tail. Original nail bill.

6500-9500



917



918



919



920

917. Yellowlegs by Rhodes Truex (d1934), Atlantic City, New Jersey. Original paint with very light wear. Feather pattern clearly visible. One small old smudge on right rear wing edge. Surface may have received a coat of wax. Original bill. 1200-1800

918. Yellowlegs from the William Mathews rig, Assawam, VA. Nicely carved 'heart shaped' wings. Original paint with overall light wear. Some rubs and flakes to time aged wood on rear of head, near wingtips and on underside of throat and tail, especially along raise grain areas. 3000-5000

919. Running black-bellied plover by Elisha Burr c1890. In fine original and some gunning touchup to the black breast with light overall wear. Wingtips may have some minor restorations. Bottom has the "C Burr" family brand and the Starr collection stamp. 8000-9500
Provenance: George Ross Starr collection

920. Willet c1900 by Charles Thomas of Assinippi Village, Hingham, MA. Carved wings with raised wingtips. Original paint with very light overall wear on the body and bill. One small flake to wood on right side below wing. "Willet - N.H." scratched under tail. Signed on bottom in invisible ink by Joe French. 8000-12,000
Provenance: Dr. Hill collection, Mackey collection, Joe French collection, private collection



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926

921. **Split tail yellowlegs by Charles Thomas of Assinippi, MA.** Two-piece construction. Original bill has been cracked and glued tight. Thick original paint with light wear and a warm mellow patina. Written under tail: "Thomas Bros."

1500-2500

922. **Black-bellied plover by Charles Thomas ca. 1900, Assinippi, Massachusetts.** Balsa body with nicely carved wings and shoulders. Original bill and original paint with light overall wear. One nickel sized shallow chip on right wing. Small area over right eye may also have T/U. Two or three small dents to wood on left side and rub to wood on tail edge. Scratched under tail: "Charles Thomas - Accord, Mass. - c1900".

500-750

923. **Outstanding Massachusetts willet c1900.** Light to moderate wear to bold original paint. Light crazing. Original bill and carved eyes. Struck by several pellets, especially on left side. Very nice form and size. Exceptional and appealing decoy.

1200-1800

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

3500-4500

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

2000-3000

926. **Tack eye two-piece split tail "Hingham school" greater yellowlegs ca. 1900 by an unknown Massachusetts maker.** The join is vertical. In very good original condition. Struck by shot.

600-900



927. Massachusetts black-bellied plover ca1890-1910 from Hingham or Cape Cod with nicely carved wings and split tail carving. Fine original paint with light wear and minor imperfections. Hit by shot. Hairline bill check tighten professionally with glue. Used in Barnstable (Cape Cod) by a Hingham family. 2000-3000

Provenance: Canterbury rig

928. Golden plover decoy ca. 1900. The so-called "Morton Type" because of the "Morton brand" found on so many of the shorebirds made in this manner. In good condition with OP. In use repair to the top left side of the head. Original bill. Three stick holes in the bottom. Struck by a few shot. 1500-2500

929. Running split tail yellowlegs ca. 1900 from Martha's Vineyard with a baleen bill. Largely original paint with light to moderate wear and a few rubs to primer. Lightly hit by shot on left side. Surface has darkened and mellowed with age. Great folk art. 1500-2500

930. Thick flat sided Massachusetts black-bellied plover. Split tail and shallow eye grooves in a chip carved head. Original paint with light wear. Chips in top portion of tail. Bill professionally replaced. 200-350

931. Shorebird, appears to be a marbled godwit. Original paint with moderate overall wear. Some flaking to wood on right side and bottom edges. Chip missing from rear of head. Hit by shot. Replaced bill. 300-500

932. Plump black-bellied plover decoy c1900 from NJ in good old working paint with some original. Interesting tail detail. Struck by a few shot. 750-1250

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

934. Yellowlegs ca 1910 from LI ca early 1900's in XOC. Thin check in right side. Paint protected with a thin coat of sealer. Tiny white dots on upper body. Light flaking to primer on lower body. 500-700



935. Excellent Canada goose by Ben Schmidt (1884-1968) of Centerline, MI. Decoy is hollow carved and open on the bottom. Wonderfully executed wing separation and deeply carved individual wing feathers on back. Classic stamped feather detailing. Excellent original paint with very light wear. Some darkening “sap bleed” type staining in the area of a few extremely small and tight grain checks. Overall an excellent example of a goose by this desirable maker.

Provenance: Carter collection 3000-4500

936. Folky and bulbous, hollow goose. Very light weight for a decoy of this size. Paint appears to be mostly gunning original on body with light wear and crazing. Neck and head have received in use touchup. Long horseshoe type weight runs length of bird. 1200-1500

937. High head St Clair flats canvasback drake. Hollow carved with a thin bottom board. Moderate to heavy crazing and flaking to original paint. Some small rubs to wood on head and bill. Thin partial check on right side of head. Reminiscent of the work of Toby Melstrom. 300-450

938. Delightful pair of painted eye bluebills with upswept tails found on an island off Maine. Bodies made from three pieces of wood laminated vertically. May be hollow as there is a cork plug in the bottom of each. Moderately worn paint is almost entirely original with some small areas of in use touch-up to the white wing flash on the hen and some white at the base of the bill on the drake. 200-400

939. Canvas over frame Canada goose by Joe Lincoln. Wooden tail loose and loose crack in neck. Rubs to wood on head, tail, and bill. In gunning repaint with light wear. Some of the feathers on breast may be original. Bottom branded twice: “W. Endicott” and “H. B. Endicott”. Head probably cut and re-attached by the owner/hunter to make it a swimmer. 300-500



940. **Canada goose by Alfred Gardner.** Head forward in a swimming pose. Inset wooden tail with a plywood bottom board and cork body. Original paint with very light shelf wear. Head swivels purposely to animate rig. Never rigged. 150-250

941. **Canada goose by Alfred Gardner.** Head forward in a swimming pose. Inset wooden tail and applied bottom board. Original paint with large areas worn to natural cork, especially on left side. Rubs to wood on edge of tail and tip of bill with light rubs to paint on head and neck. Branded "J.C. Adams". 100-200

942. **Large working swan with applied hinged swing keel by R. Madison Mitchell.** Gracefully arched head and neck. Appears to be hollow carved. Original paint with a light scattering of small dings, flakes and rubs. Some rubs to wood on tail edge and a 2 1/2" diameter circular stain on back. Comes with a custom base. 3000-4500
Provenance: Richard McIntyre

943. **Canada goose by Paul Gibson.** Fine old paint with light to medium overall wear. Oval rub to wood on each wing. Rubs on both sides of top of head, on edge of tail and on tip of bill. 150-250

944. **Canada goose by Madison Mitchell, Havre de Grace, Maryland.** Original paint with light overall wear. Few minor and tiny rubs or mars on back and top of head. Small area of roughness has been poorly darkened on edge of tail. Tight crack in neck and separation of filler at nail attachments on top of head. Signed on bottom with electric pencil: "R. Madison Mitchell - 1973". 200-400

945. **Excellent Canada goose by renowned Connecticut decoy maker and artist Chet Reneson.** Hollow carved with split tail, raised wing tips, and deep shoulder groove. Thick original paint with minimal wear. "RENESON" stamped into bottom. Geese are not a common species for Mr. Reneson. 300-500

946. **Canada goose from New Brunswick, Canada.** Original paint with light to moderate overall wear. Some small rubs to wood especially along grain lines and on top of head. Excellent structural condition. Written on bottom: "Fait par - Luc Poirier - Bouctouche". 300-450

947. **Canada goose by Henry Kilpatrick, Barnegat, New Jersey (1868 - 1935).** Classic, hollow carved Barnegat construction with inlet weight. Repaint to most of bird with much of the white under the tail and the paint on the bottom being the worn original. Minor roughage to edge of tail and repair to bill. 300-500



948. Hollow red-breasted merganser drake by Connecticut's Keith Mueller. Head turned to the left with nicely detailed crest and bill carving. Fine original paint. A few minor imperfections on top and bottom of crest. Bottom has deeply carved "Mueller – S. Mer. Ct." as well as the signature of Mr. Mueller and the date "5-16-82". Accompanying the decoy is a ribbon indicating that the bird won Honorable Mention in the 1982 U.S. National Decoy Show. 400-600

949. Fine Connecticut hollow black duck by Ken Peck (1887-1961). All original paint with very light wear. Small rubs to temples and cheeks and some flaking on bill. Surface has a thin coat of wax or sealer. Bottom has the "K. Peck" stamp and the date "1933". Peck was a contemporary of Shang Wheeler and is considered one of the better practitioners of the Stratford school of carving. 900-1200

950. Nicely carved hollow Stratford School black duck from Connecticut. Some original paint visible on head with some highlights touched up in use. Rubs on cheeks and neck and small area of roughness on each side of top of head. Body is old in use repaint with light wear and an old, in use repair under tail visible. Old repair to tip of bill. Good example of a regional style. 200-400

951. Classic Stratford Connecticut area black duck. From the rig of, and possibly by, Tom Marshall. Light wear on body. Head has some rubs and small flakes to wood on top of head, around eyes and on tip of bill. Repair to underside tip of bill. Bottom branded twice with the "TCM" markings. 300-500

952. Extremely early hollow carved bluebill drake ca late 1800's from Connecticut by an unknown but talented carver. The consigner information indicates it was made during Albert Laing's period and could possibly be by that maker. Meticulous scratch vermiculation on back seems to have been accomplished with a single nail. Original paint shows light wear and fine crackling. A few small flakes on body. Possibly some very old gunning touchup on bill. Unique treatment of painted eyes with a tiny brad for a center. Surface coated with a thin coat of wax or sealer. 2500-3500

953. Early hollow whistler drake by Cassius Smith of Milford, Conn. In decades old in use repaint with some shadows of prior coats and possibly some faint original visible. Structurally good condition with and old glue repair to a check and chip in the bill and a small blunt to the tail tip. Lightly hit by shot. Retains the classic "C. Smith" brand. 200-400



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960A



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954. **Hollow Stratford school (Connecticut) bluebill drake by Charley ('Chick') Wells (1895-1979).** Head turned to the right. Excellent original paint with combed vermiculation on back. Very light wear with a few drips of a clear substance on back. Bottom has the strong "CRW" brand. 700-900

955. **Hollow bluebill drake.** Early Stratford style. Original paint on back shows combing and some wear to wood. Old gunning repaint on remainder of decoy shows average in use wear. Minor separation at neck seam on left side. 200-400

956. **Hollow bluebill drake from the Stratford area of Connecticut.** Nicely crazed old in use gunning repaint with light to moderate overall wear and some small rubs and flakes. Hit by shot, mostly on left side and old, in use glue repair to a check in the bill. "DM12" painted on bottom. 200-400

957. **Bold carved New Jersey bluebill drake in good original paint which shows moderate to heavy wear.** Painted eyes may be touched up. Body seam is visible but tight. Found recently in a Massachusetts home. 200-400

958. **New Jersey bluebill drake.** Two piece body construction and likely hollow. Original paint with light overall wear. Rubs to wood in area of each eye. Retains pad weight with the scratched notation; "J. C. Parker - Maine". (Probably the owner). 100-200

959. **Very well done hollow drake pintail by Ed and Ester Burns.** Head turned to the left with raised wings and detailed feather carving. Inset tail feathers appear to be metal. Expertly applied fine original paint shows little wear. Left wing tip broken, filler missing from attachment nail on top of head and thin tight check at base of neck. Bottom has written notation: "Pintail drake - 1972 - Ed and Ester Burns - 'The Ducks Nest' - St. Michaels, MD." 300-450

960. **Hollow black duck by Charles Birch, Willis Wharf, VA.** In very old gunning repaint with light wear. Both eyes missing. 400-700

960A. **Classically carved Delaware River tucked head black duck.** Possibly by Dan or John English. Carved raised wing tips and fluted tail. Old repaint has begun to acquire an attractive lightly crazed surface. Old chip to right tip of tail. 200-400

961. **Canvas over frame scoter by Clinton Keith, Kingston, Ma.** Body is a combination of old working repaint with some original visible and this shows light wear. Bill and white areas have been touched up. Few very small rubs to wood on head and edge of tail. Canvas is completely intact which is rare for this style decoy. 300-450



962. Rignate pair of whistlers by Luther Nickerson, Cotuit, MA. Carved wings and semi-swimming pose. Hen is in original Nickerson paint with some touch up and crazing on lower back and rubs to undercoat on upper back. Gunning touchup to speculums. Scuffs and rubs to wood on head and bill. Drake is a combination of worn original on the black with gunning touchup to the white areas done by either Luther or one of his grandsons. 300-500

963. Twentieth century red-breasted merganser hen decoy by Stephen Luther Nickerson. Used in local waters. Stephen is the grandson of Luther Nickerson, a local decoy carver from Cotuit, on the south coast of Cape Cod. Original paint with no visible wear. 200-350

964. Black duck from Massachusetts. Head turned to the right with a slight upward twist. Paint appears to be all original with light gunning wear. Light rubs to aged wood on tail edge and on right side and speculum. 100-200

965. Early crazed goldeneye (whistler) drake c1890-1900 by a member of the Burns family of Duxbury, Massachusetts. Deeply crazed and darkened original paint shows moderate gunning wear. Bill may have been repainted in use many years ago. Thin check runs down left side. Appears to have once had a keel. 100-200

966. Mallard drake by Gerald Tremblay (b1918 ---) of Alburg Springs Vermont. Typical carved wings and crossed wing tips. Original paint with moderate wear. A few rubs and tiny paint spatters. Glue repair to tail chip. Never rigged. See decoys of Lake Champlain for more information on this carver. 200-400

967. Mallard hen with nicely carved cheeks. All original detailed paint pattern has been elaborately applied with numerous individual feathers and feather groups outlined. Additional application of combing detail to the base coat behind the head. Surface shows light to moderate wear with some light flaking on top of head and bill. Few minor dents on body. Head swivels, seemingly on purpose. 150-300

968. Funky hollow bufflehead drake from the Massachusetts – Rhode Island line. Head forward in a swimming pose. Dark original paint with moderate to heavy overall wear. Old split in neck received an in use repair many years ago. Old collectors jelly label on bottom indicates that the bird was used on Mount Hope Bay. 150-300

969. Old squaw (long tail duck) drake by Frank Dobbins. Typical inlet head with a slightly forward swimming posture. Well carved shoulder groove. All original paint with light wear. Minor separation at neck seat and small area rubbed to wood on tip of tail. 200-400



970. **Pair of hooded mergansers by Frank Dobbins.** Both heads turned to the right. All original paint with very light wear. Impressed in both on bottom: 'F. J. Dobbins – Jonesport – Maine'

300-500

Provenance: Harrison Huster collection

971. **Boldly carved bluebill drake ca 1890-1910 by the Verity family of Seaford, LI. New York.** A well executed decoy. Original paint on body and head. Thin gunning overpaint to the white with the original clearly visible beneath. Light to moderate wear to paint on head and body with small flakes and rubs, some along grain lines. Line wrap type mark(s) on bill. Two thin checks in neck with old nail repair. Head slightly loose on top. Collector information attributed this decoy to Robert Gelston, Quoque, New York.

500-1000

972. **Rugged bluebill drake from LI. Head and body are a marriage.** Combination of old paint with traces of original shows moderate to heavy wear. Check extends from top of head down rear of neck. Tight check and small chip missing at base of neck. Branded "E. Thorne" in a manner similar to the Long Island Thorne rig.

100-200

973. **Early pintail drake by Mitchell LaFrance (1882-1979) of the Phoenix-Davant area of Louisiana and New Orleans later in life.** An early example made of cypress or tupelo. See pages 182 to 197 in "Louisiana Lures & Legends" by Brian Cheramie. Surface is original with a mellow patina with appropriate age imperfections.

2000-3000

974. **Mallard drake from Louisiana.** Collector information indicates that the maker is "Vic" Carriere, (1906-1986) New Orleans, LA. See page 160 in "Louisiana Lures & Legends" by Cheramie for a photo and information of regarding this maker. Head turned to left with carved wings and crossed wingtips. Cypress construction. In a combination of worn original and repaired surface with some touch up. Areas flaked to dark wood on back and tail. Head has filler at base of neck and a tight check on neck. Head and neck area in a combination of repaint with some original visible. Bottom retain exhibition tag from the 1983 exhibition at the Jacksonville Museum of Arts and Science.

250-450



975



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978



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980



981-982-983

975. Mallard drake by Mark McCool Whipple (1884-1961). A well traveled and documented decoy. X collection of author Charles Frank with his metal collection tag #439 attached to the bottom. In excellent original condition with two tight bill checks near the join at the head. Exhibition stickers and notes; "Painted for Classic Decoy Series", & "West Baton Rouge Historical Association Nov./Dec. 1976 Mark Whipple Mallard Drake Bourg". Also "University of New Orleans Art Department September, 1976 NO. 9. Also "5515". "Exhibited at the Hillsborough County Museum Tampa, Florida". See pages 18-27 in "Louisiana Lures & Legends" by Cheramie. 1500-2500

976. Mallard drake by Adam Pape of Louisiana. Head turned to left and down as if preening breast feathers. Carved wings. Original paint with light to moderate wear. A number of flakes to wood on body and head and some rubs on head and edge of tail. Sizable chip missing from left tail edge. Conjoined carved "AP" on bottom. 500-750

977. Redhead drake by Madison Mitchell. Fine OP with light gunning wear and a 1" dot of yellow paint on bottom near keel, presumably a rig marking. Old tight check on right side of neck. Bottom has pencil signature "Madison Mitchell - Havre de Grace, Md." 200-400
Provenance: Althans Collection

978. Redhead hen by Madison Mitchell. Very good, all original condition. Signed on bottom in electric pencil. Shelf wear, rubs and a grain line check on right lower side. 200-400

979. Chesapeake Bay canvasback drake by an unknown carver. Decoy exhibits the classic regional style. Retains original weight. Paint has been restored. 100-200

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

981. Miniature swan by Bobby Jobes, Md. Head turned very slightly to the left. Slightly soiled and yellowed original paint with very light shelf wear. Bottom signed: "Bob Jobes - 1983". 25-50

982. Approximately ¼ size canvasback drake by David Harrington. Carved wings and delineated wingtips. Excellent original paint with combed vermiculation. Signed on bottom: "Canvasback Drake - David Harrington - Underhill Ctr, Vt. - 1973". 150-250

983. Approximately ½ size bufflehead drake by June Noll. Applied, raised wingtips with carved wings and shoulders. Head in a tucked position. Slightly soiled original paint with light wear and a few shelf rubs. Signed on bottom: "June Noll - 1980". 150-250



984. So called “banana style” lesser yellowlegs decoy of **undetermined vintage**. Original paint with light wear. Bill appears original and simply never painted. 50-100

986. Lot of three **composition miniatures**. One Canada goose with raised wingtips, one loon with a reglued neck and one loon with a broken bill. 15-25

985. Lot of **eleven unpainted decoy heads** by **Walter J. Ruppel of Portland, Oregon**. Heads consist of 2 labeled high head canvasback drakes, 1 labeled mallard drake, 2 unlabeled mallard or black duck heads, 1 labeled high head pintail drake, 2 labeled bufflehead drakes, 2 labeled teal drakes and 1 labeled green-winged teal drake. All have glass eyes and are in excellent original condition. Accompanying the decoy heads are three letters from Mr. Ruppel on his stationary discussing the purchase of these items in 1986. 150-250

END OF SALE



Rowing for Home

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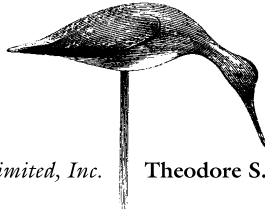
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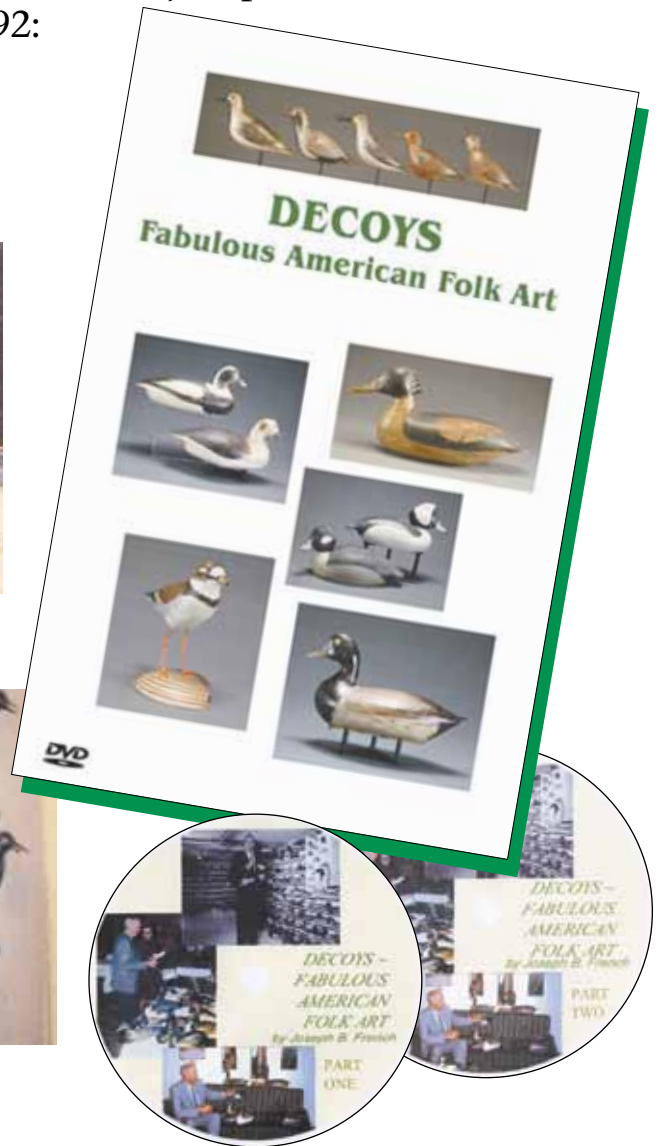
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