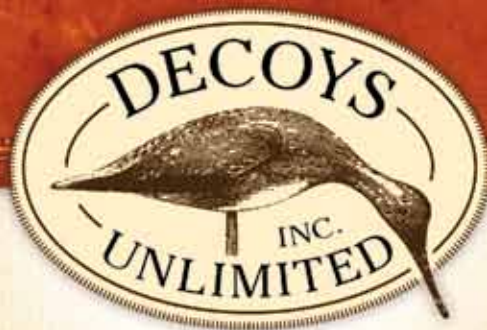


Ted and Judy Harmon present:



# *Spectacular* Summer Decoy Auction

Sunday & Monday, July 24-25, 2011

*Cape Codder Resort and Hotel • Hyannis, MA*

*Phone: (888) 297-2200*

**Preview:** Saturday, July 23, 6-9 pm • Sunday, July 24, 9-12 noon • Monday, July 25, 8-10 am

**Sale:** Sunday, July 24, 12 noon • Monday, July 25, 10 am

[www.decoysunlimitedinc.net](http://www.decoysunlimitedinc.net)

e-mail: [theodores.harmon@comcast.net](mailto:theodores.harmon@comcast.net)

TERMINOLOGY:

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

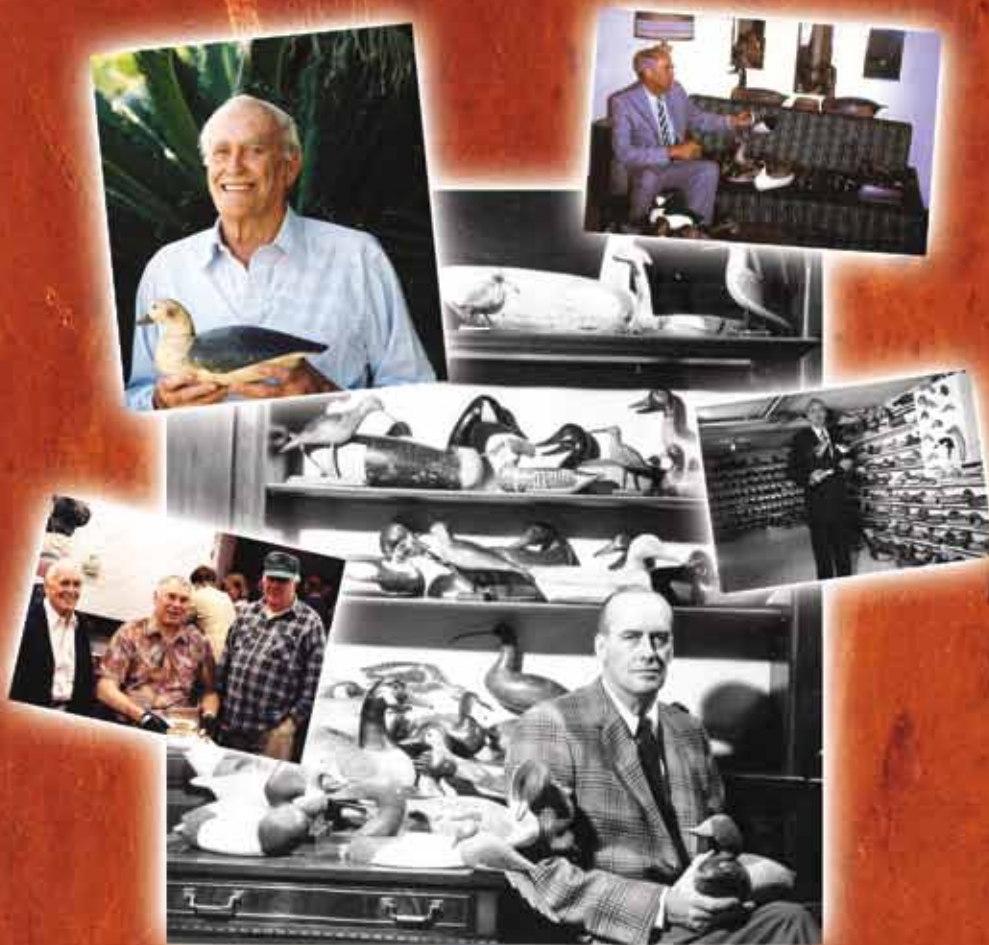
*For alternative or phone bidding please call Ted Harmon at (508) 362-2766*

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

See conditions of sale on back of catalog.



# Joseph Bard French



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

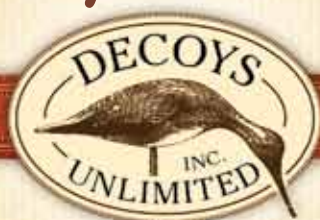
I miss his emails, phone calls, the stock greeting "Howdy Partner" and his smile. I am lucky to have known him and counted him as a friend.

— Ted Harmon





# Day One

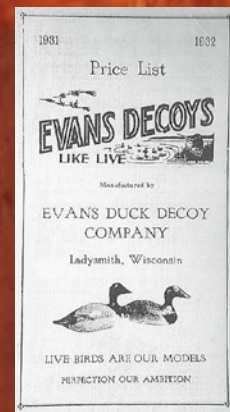


Sunday, July 24, 2011



# Walter Evans

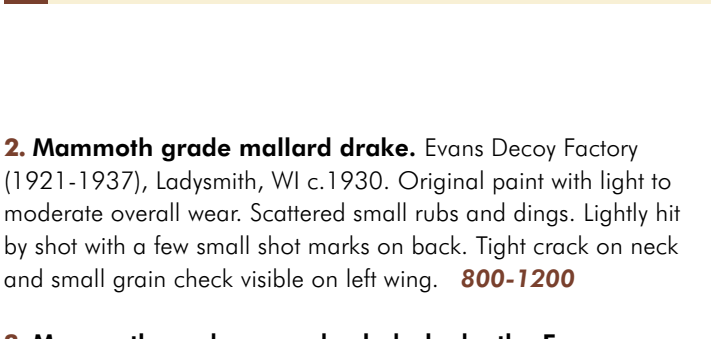
Walter Evans founded the Evans Decoy Company of Ladysmith, Wisconsin in 1927 and continued its operation through 1934. Ken Trayer states, in North American Factory Decoys, that it is probable that Evans was making decoys for his own use prior to 1937. Trayer further states the establishment of his company may have been due to a fall from scaffolding that disabled him while working at the Flambeau River Lumber Company. On page 137 a pair of Evans Standard grade blue-wing teal with the single blue wing flash are pictured in the upper right color plate. The Evans blue-winged teal on the opposite page, have the highly desirable "double blue" wing paint and both exhibit his best scratch and comb painting technique used during the "peak" of the companies operation.



**1. Pair of Evans Factory (1921-1937) blue-winged teal circa early 1900's with the early paint and the rare double blue speculum.** Scratch feather detail on both with individual feather outlines on drake and combing across the back and sides of the hen. Outstanding original paint with extremely light overall gunning wear. Very tiny rubs on heads as well as bill and tail edges. Two or three shallow shot hits on hen. Both retain a clear and strong "Evans Decoy" stamp on bottom. One of the best pairs of Evans teal.

**8,000-12000**





**2. Mammoth grade mallard drake.** Evans Decoy Factory (1921-1937), Ladysmith, WI c.1930. Original paint with light to moderate overall wear. Scattered small rubs and dings. Lightly hit by shot with a few small shot marks on back. Tight crack on neck and small grain check visible on left wing. **800-1200**

**3. Mammoth grade canvasback drake by the Evans Decoy Factory (1921-1937) Ladysmith, WI c. 1930.** Original paint with light to moderate overall wear. Scattering of small rubs and dings to wood. Rub to time darkened wood on tail edge. Lightly hit by shot. Typical crack in bottom with factory corrugated fasteners. No stamp. **500-1000**

**4. Mallard drake by the Evans Decoy Company.** Their top grade. Original paint with light to moderate overall wear. Few small rubs to wood and some shrinkage along grain lines. Small knot visible on each side and a small dent on left back. Crack has been filled on left side and thin checks visible on right side. Retains "Evans Decoy" ink stamp on bottom. **300-500**

**5. Evans Factory standard size bluebill drake.** Mostly original paint with moderate wear. Some probable in use touch up to the black areas. Some rubs to wood on right side. Retains "Evans Decoy" ink stamp on bottom. **200-400**

**6. Mason premier grade mallard hen.** Excellent original paint with strong factory swirling visible throughout. Few shot hits on head and back. Professional repair to very small chip (approx 1/2" X 1/2") on upper right edge of tail. Retains practically all of the original neck filler. **3000-5000**

**7. Mason Factory premier grade black duck.** Original paint with very fine crazing and very light wear to surface. Extremely light roughness to edge of bill. Very minor paint loss at neck seam. Surface may have received a light coat of wax. **2500-3500**

**8. Mason Factory standard grade glass eye mallard drake.** Original paint with moderate overall wear. Some rubs to age darkened wood on sides and tail edge. Small marks on left side and thin, tight check on both sides. Partial neck filler replacement. **150-300**



9



10



11



12(PR)



13



14



15(2)



16

**9. Mason Factory standard grade glass eye mallard hen.**

Original paint with light overall wear and a few small flakes to bare wood on left side. Neck filler professionally replaced.

**300-500**

**10. Mason Factory standard grade glass eye bluebill drake.**

Original paint with light to moderate wear. Some small rubs to aged wood and minor blunting to edge of bill. Neck filler replaced. Thin factory filled check in back and thin check in bottom.

**200-350**

**11. Mason Factory standard grade glass eye bluebill drake.**

Nice wide bill. Original paint with light overall wear. Some shrinkage along grain lines, especially on tail. A few tiny flakes to wood on back as well as some light rubs on left side. Two thin, tight checks on right side. Neck filler replaced.

**500-750**

**12. Rigmate pair of Mason or Hays Factory glass eye mallards.**

All original paint on both shows light overall wear. Both have light rubs to bill and tail edges as well as scattered small dents and flakes. Drake retains original neck filler and hen retains most of filler. Thin crack in bottom of hen and a small knot visible under tail on drake.

**400-600**

**13. Mason Factory standard grade, glass eye canvasback drake.**

Original paint with light to moderate overall rubs and wear. Some areas on back have received a light white wash. "H" shaped scar on back and a thin, tight check on left side. Left eye cracked. Bottom and keel stamped numerous times "W" or "M".

**200-300**

**14. Mason Factory standard grade glass eye canvasback hen.**

Original paint with moderate overall rubs and wear. Some small areas on back appear to have received a darkening wash. Thin crack in bottom. Neck filler may contain some original.

**200-300**

**15. Two black ducks by the Mason or Hays Factory.**

In as found in rig condition. One has neck filler missing with some lifting and minor puppy chew and rubs to bill tip. The other in dark original paint with light to moderate overall wear with some flaking. Thin crack in back, neck filler missing and minor puppy chew and rubs to bill tip.

**400-600**

**16. Pratt Factory blue-winged teal hen.**

In excellent original paint with very light wear. Light rubs to bill edges. Tight body checks, very minor paint dings.

**700-900**



# Harvey and George Stevens

*Decoys Makers – Weedsport, NY*

Harvey (1847-1894) and George (1856-1905) Stevens of Weedsport, New York are now recognized as one of the first commercial decoy production ventures to advertise on a national scale. Their peak production period appears to have been from 1876 to approximately the turn of the century. Harvey was a contemporary with the other early documented commercial firms such as that operated by George Peterson c1875 in Detroit.

Early historians such as Mackey struggled with the term factory when discussing the work of the Stevens brothers. Their decoys, as well as those of the other earliest ventures, are now recognized as predominantly, if not entirely, hand made products. With additional research, it is now becoming increasingly common to discuss the work of the two brothers individually and to ascribe individual decoys to the hand of one or the other.

While other early carvers of note certainly sold decoys as a means of making a living, most business was transacted very much on the local level and advertising most certainly consisted of predominantly “word of mouth”. Sales for these carvers were often limited by regional style preferences. The Stevens brothers were among the first to design a decoy that would appeal to a nationwide audience and appeal they did!

The brothers produced a quality product that was purchased by the sporting elite of the day. As pointed out in *The Stevens Brothers*: “in almost every instance where the ‘source’ of Stevens decoys has been located, it has either been a prestigious sporting goods store or a wealthy family which bought the decoys directly from Stevens”.

They made a wide variety of species but some are much rarer than others. In *The Essential Guide to Stevens Decoys*, Shane Newell discusses a singular merganser drake that had been over painted when found. In *The Stevens Brothers*, Dr. Muller pictures a lone merganser head on page 169 and states on page 73 that mergansers were made only on special order and that (as of 2009) “No goose or merganser is currently known to exist”.



Individual construction techniques would indicate that this extremely rare decoy is the work of George Stevens. To the best of our knowledge, it is the only known Stevens merganser in completely untouched original paint ever discovered. This decoy would certainly be a candidate for the title of the rarest of all Stevens decoys. Recently discovered in a home on Cape Cod.



16A

**16A. RARE RARE RARE one of a kind American merganser hen c late 1800's by the Stevens Factory of Weedsport, New York.** Concave carving on the neck seat would indicate the maker to be George Stevens. This is only the second Stevens American merganser known to exist in any collection and it is also the only known Stevens American merganser in completely untouched original paint ever discovered. Surface is finely crazed with minor imperfections. Glass eyes replaced with period examples by Ken Delong and a felt pad removed from the bottom. (The felt was likely attached to keep the large lead pad weight from injuring furniture). In superb original condition for a bird of this age and importance. This decoy would certainly be a candidate for the title of the rarest of all Stevens Factory decoys. Recently discovered in a home on Cape Cod. **15,000-25,000**

Literature: "The Stevens Brothers, Their Lives, The Times and Their Decoys" by Dr. Peter J. Muller and Peggy Jane Muller". "The Essential Guide to Stevens Decoys, Volume One" by Shane A. Newell.

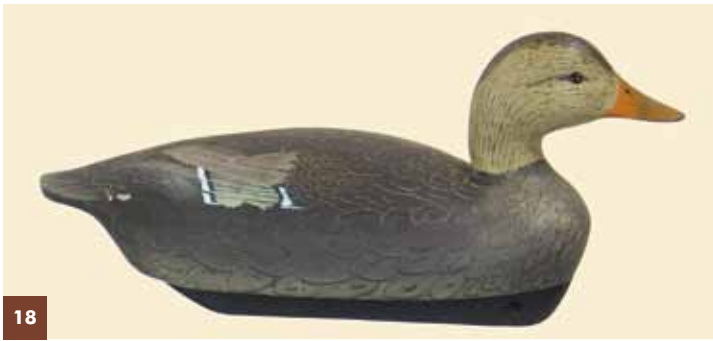




16B



17



18



20(PR)



19(PR)

**16B. Black duck by the Stevens Decoy Factory of Weedsport, N.Y., ca. 1880's.** Old gunning paint with traces of original showing through. Struck by shot. Three corner dent on the upper body. Tail chip with roughness. Tight neck check with chip missing from left side of head and slight blunting to tip of bill. **800-1000**

**17. Oversized hollow mallard drake by Ken Harris with a slightly turned head.** Excellent original paint. "Made By – Ken Harris – Woodville, N.Y." stamp on the bottom. **200-400**

**18. Rigmate to previous lot.** Hollow oversized mallard hen by Ken Harris. In XOC, few minor flakes to paint. "Made By – Ken Harris – Woodville, N.Y." stamp on the bottom. **200-400**

**19. Matched rig mate pair of dense balsa goldeneyes by Ken Harris of Woodville, N.Y.** Both heads turned, hen to right and drake to left. Both in excellent all original paint with practically no wear. Drake has paint separation at neck seat. Both have the Ken Harris "Decoys" white stamp. **400-600**

**20. Matched rig mate pair of bluebills by Ken Harris.** Both heads turned, hen to left and drake to right. Original paint with light overall gunning wear. Drake has a few more light scuffs than the hen as well as a very small scratch on back. Hen has the Ken Harris hot brand on bottom. **400-600**





**21. Green-winged teal drake – so called “West Coast Dodge”.** Original paint with moderate wear and some rubs to age darkened wood. Paint shrinkage along grain lines. Repair to bill and touchup around neck filler. Few very small chips and dents. **500-750**

**22. Tack-eye, green-winged teal drake – so called “West Coast Dodge”.** Original paint with moderate to heavy overall wear. Rubs to age darkened wood. Chip missing from front of neck and some shot hits and dents, especially on right side. Identical decoy shown in the “Detroit Dynasty” reference. **800-1200**

**23. Lot of six Decoys Unlimited, Erie, PA. mallards with original white stencil on bottom.** All original paint. Light wear on drakes and light to moderate wear on hens. **300-500**

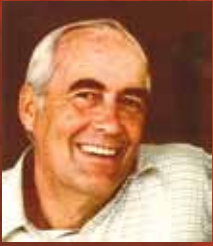
**24. Lot of six Decoys Unlimited, Erie, PA. mallards.** All in original paint with original white stencil. On one pair, hen has old glue repair to crack in bill and drake has approx. 1/2 of bill broken and missing. Light to moderate gunning wear. One pair with light to moderate gunning wear and lightly hit by shot. Remaining pair original paint. Light wear on drake and light to moderate wear on hen. All with original white stencil on bottom. **200-400**





# Joseph Bard French

1919-2009



It is difficult to imagine that anyone who has even a passing interest in decoys has not heard the name of Joe French. In writing a tribute to Joe today however, there is very little that can be added to the avalanche of accolades that have already been bestowed upon this well liked, early enthusiast of decoys.

He was indeed a pioneer in the hobby who collected his first decoy in 1954. His love for the carved bird continued to the very end when, just days before his passing, he received shipment of his last decoy purchase. Although he truly loved all aspects of decoys and their history, his passion later in life for miniature carvings is well known.

His knowledge was unbounded and he willingly shared it with anyone who's interests were similar. He self published a video entitled "Decoys – Fabulous American Folk Art" and he wrote extensively, contributing articles to numerous publications such as Decoy Collectors Guide, Hunting and Fishing Collectibles and Decoy Magazine to name but a few. His final written contribution to the hobby was a 15 part series documenting the "Early Decoy Days".

His initial interest in the field, brought him into contact with individuals whose names are now synonymous with decoy history. Persons such as Joel Barber, Bill Mackey, Adele Earnest, Doc Starr, and other pioneer collectors became his close associates. His welcoming demeanor allowed him to continue to develop close friendships within the collecting fraternity for his entire life. His contribution to the world of decoys is legend but, in a tribute by Donna Tonelli in Decoy Magazine (March/ April 2009), it is the remembrances of Joe as a person that are most touching. Words such as "Kind", "Gentle", "Fair" and "Honest" ring throughout the many memories of Joe.

As we are sure Joe knew all too well, as collectors, we are merely the temporary caretakers of our decoys. We at Decoys Unlimited feel blessed to have counted Joe as a personal friend and we are honored to have been given the opportunity to offer so many of Joe's cherished treasures to current decoy collectors. His was indeed a passion that is seldom equaled.



**26. Miniature hooded merganser drake by A. E. Crowell (1862-1952), East Harwich, MA.** Fine original paint with a few minor imperfections. Rectangular brand, "1734" in ink on a tag and "Hooded Merganser" in ink on the bottom of the base. **1500-2500**

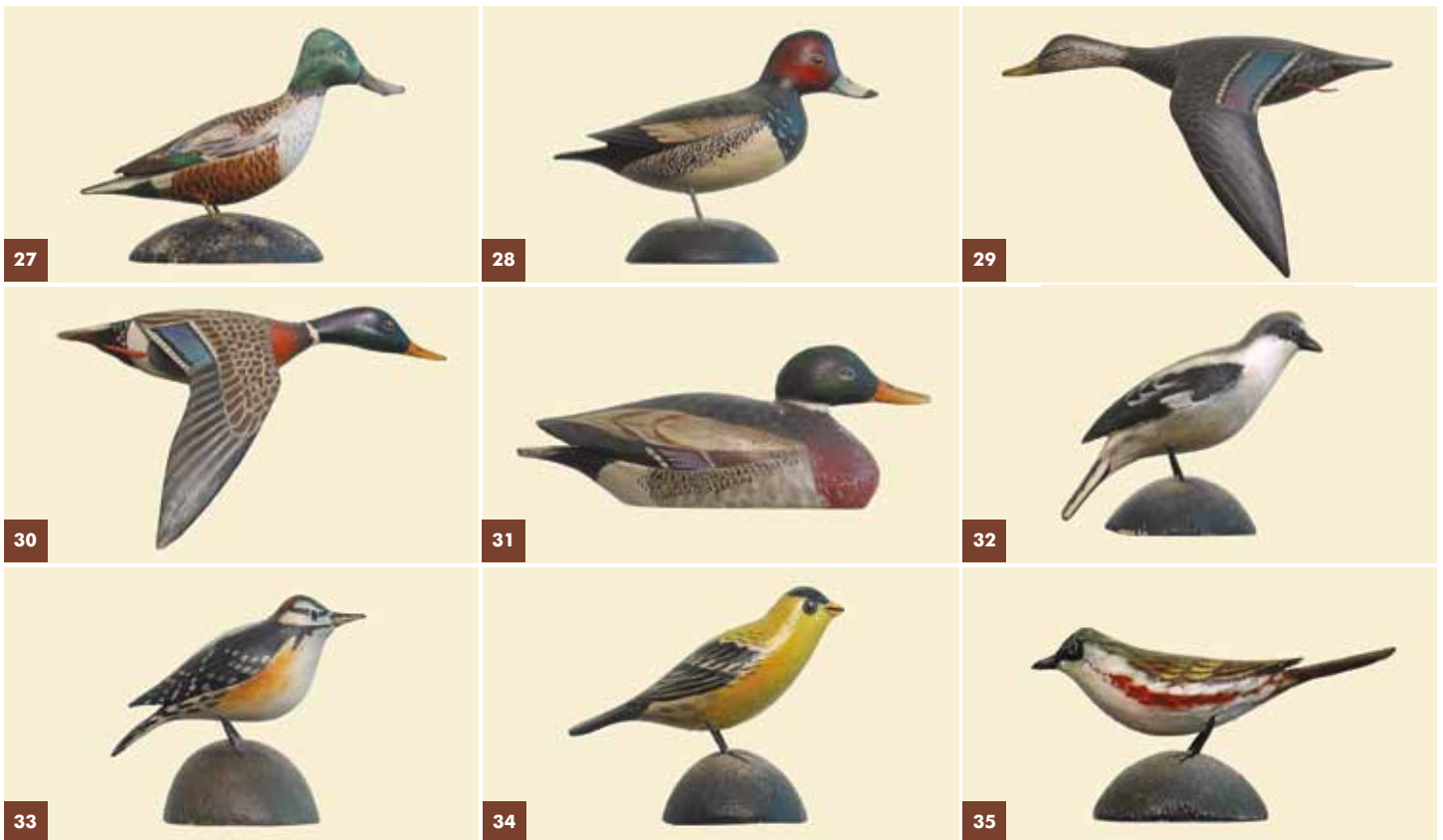
*Provenance: Joseph French Collection*



**25. Oversized miniature Canada goose by A. E. Crowell (1862-1952), East Harwich, MA c.1920.** Fine original condition with a few rubs on the base. Turned head. Neck seam visible with remnants of dried glue. Deeply impressed oval brand, (1796) in ink and "Ashley Dempsey" carved into the bottom of the large base. 6 inches tall from the bottom of the base to the top of the head. **1500-2500**

*Provenance: Joseph French Collection*





**27. Miniature shoveler drake by A. E. Crowell (1862-1952), East Harwich, MA.** In fine original condition. Rare and very early example. "1644" in pencil, circular white paper label with "Shoveller" and "10" in ink and a larger Crowell ink stamp under the paper label on the bottom of the base. **1500-2500**  
*Provenance: Joseph French Collection*

**28. Miniature red head drake by A. E. Crowell (1862-1952), East Harwich, MA.** Rectangular brand, and "5" in pencil on the bottom of the base. Original condition. **1500-2500**  
*Provenance: Joseph French Collection*

**29. Half model flying miniature black duck by A. E. Crowell (1862-1952), East Harwich, MA.** Signed "A. E. Crowell, Cape Cod", "336" and "Boardman" in ink on the reverse. Break on edge of tail with early repair. 7 3/4 " length. **1500-2500**  
*Provenance: Joseph French Collection*

**30. Half model flying miniature mallard drake by A. E. Crowell (1862-1952), East Harwich, MA.** Fine original condition with tiny flake at the wing-body seam. Rectangular brand, mounting screw and signature "A. E. Crowell, Cape Cod" in ink on the reverse. Approx. 8 in length. **1500-2500**  
*Provenance: Joseph French Collection*

**31. Miniature mallard drake by A. E. Crowell (1862-1952), East Harwich, MA.** In original paint, crazing to the breast. (1525) in ink and rectangular brand on the bottom. Remnants of glue remain from where the bird was attached to a box or paperweight. Small dent on the left side of the tail. **1400-1800**  
*Provenance: Joseph French Collection*

**32. Miniature shrike by A. E. Crowell (1862-1952), East Harwich, MA c. 1910.** Extremely rare. May be one of a kind. Original condition with a few minor rubs to the edge of the base. "Shrike" in pencil on the bottom of the base. **1800-2400**  
*Provenance: Talbot Collection. Joseph French Collection. Purchased at Decoys Unlimited Inc Auctions, July 2008*

**33. Miniature downey woodpecker by A. E. Crowell (1862-1952), East Harwich, MA.** Original condition. "335" and "Downey Wood-Pecker" in pencil on the bottom of the base also a tiny white tag with "2". **1500-2500**  
*Provenance: Joseph French Collection*

**34. Miniature American goldfinch by A. E. Crowell (1862-1952), East Harwich, MA.** Original condition. "357", "24" and "American Goldfinch" in ink on the bottom of the base also a tiny white tag with "24". **1500-2200**  
*Provenance: Joseph French Collection*

**35. Miniature chestnut sided warbler by A. E. Crowell (1862-1952), East Harwich, MA.** Original condition. Very early example. "510" and "Chestnut Sided Wab" on the bottom. **1500-2000**  
*Provenance: Talbot Collection*



**36. Miniature blue cat bird by A. E. Crowell (1862-1952), East Harwich, MA.** Fine original condition. "Blue Cat", "421" and "20" in ink on the bottom of the base also a tiny white tag with "20". **1500-2500**

*Provenance: Joseph French Collection*

**37. Miniature chickadee by A. E. Crowell (1862-1952), East Harwich, MA.** Fine original condition. Rectangular brand, "386" in ink and "31" in red ink on the bottom of the base. **1500-2500**

*Provenance: Joseph French Collection*

**38. Miniature white rump sandpiper by A. E. Crowell (1862-1952) of East Harwich, MA.** Fine original paint. "11" on tag in ink. "A. E. Crowell, Cape Cod" and rectangular brand on the bottom of the base. Split tail. Original condition. **2200-2800**

*Provenance: Joseph French Collection*

**39. Miniature least sandpiper by A. E. Crowell (1862-1952) of East Harwich, MA.** Original condition. Rectangular brand, "373" and "13" in ink and on a white tag on the bottom of the base. **1800-2400**

*Provenance: Joseph French Collection*

**40. Miniature dowitcher by A. E. Crowell (1862-1952), East Harwich, MA.** Original condition. Breeding plumage. Rectangular brand on the bottom of the base. Base bottom is painted black indicating that this bird was part of a set Crowell made to be used at a school of ornithology. **2200-2800**

*Provenance: Joseph French Collection*

**41. Miniature marbled godwit by A. E. Crowell (1862-1952), East Harwich, MA.** Original condition. Tiny dent on back. Rectangular brand, "128" "14" and "Godwit-Marbled" in ink on the bottom of the base also a tiny white tag with "14". **2200-2800**

*Provenance: Joseph French Collection*

**42. Miniature baird's sandpiper by A. E. Crowell (1862-1952), East Harwich, MA.** In fine condition with original coat of sealer. (281) in pencil and "Baird's Sand" carved into the bottom of the base. Base bottom is painted black indicating that this bird was part of a set Crowell made to be used at a school of ornithology. **1800-2400**

*Provenance: Joseph French Collection*

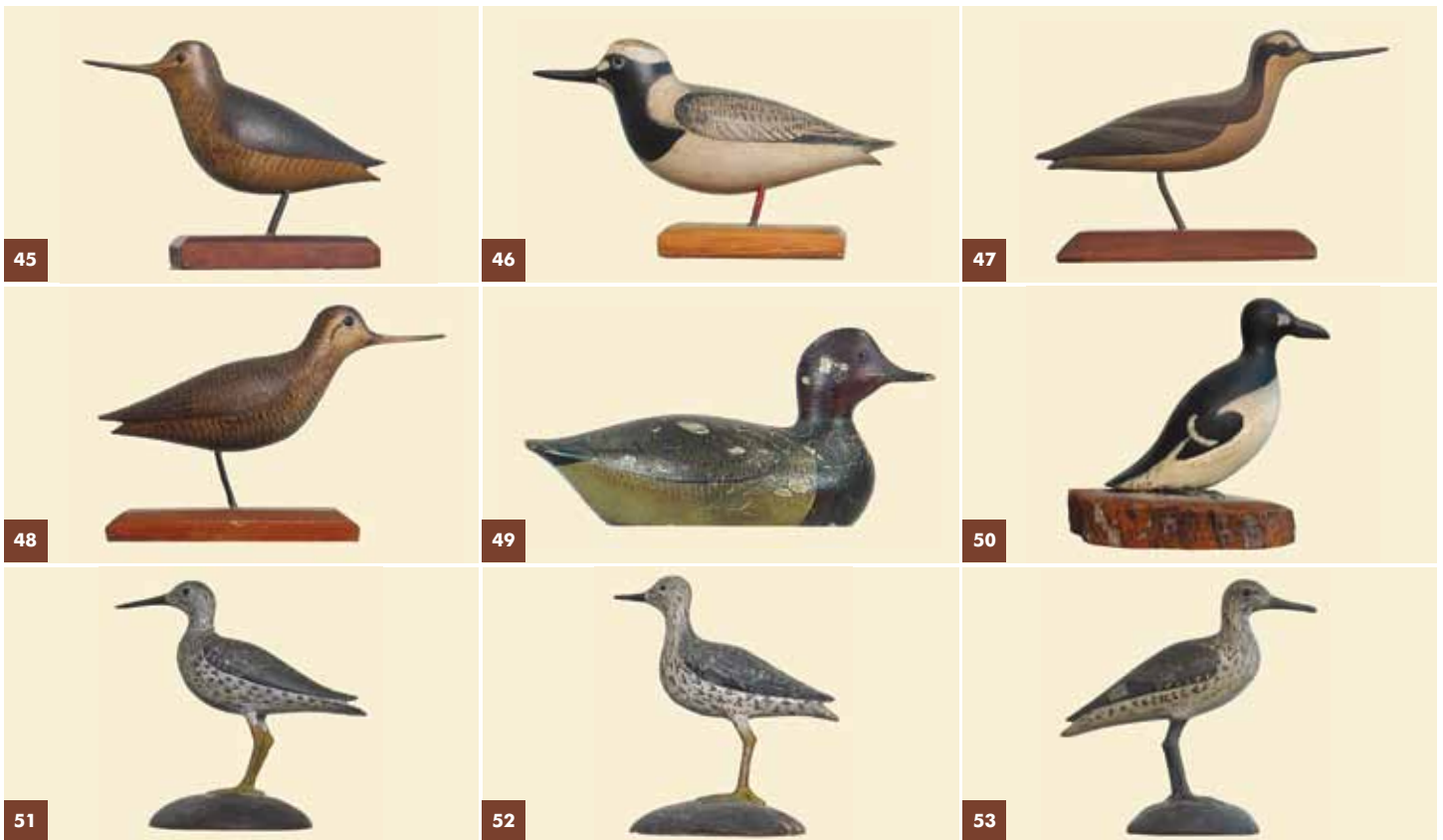
**43. Miniature black-bellied plover by A. E. Crowell (1862-1952), East Harwich, MA.** Breeding plumage. Rectangular brand, "234", "Black B. Plover in pencil, JF stamp and a tag with "6" on the bottom of the base. Original condition with slight crazing on the breast. **1800-2400**

*Provenance: Joseph French Collection*

**44. Miniature eskimo curlew by A. E. Crowell (1862-1952), East Harwich, MA.** Very early example. Original paint. "16" and "1458" on tags in ink on the bottom of the base. Fine original condition. **2200-2800**

*Provenance: Joseph French Collection*





**45. Miniature jack snipe by George Boyd (1873-1941), Seabrook, NH.** Original condition. Tack eyes, split tail. (1845) and "Jack Snipe" on a white tag and "Jack Snipe" in pencil on the bottom of the base. **1500-2500**

*Provenance: Joseph French Collection*

**46. Turnstone by George Boyd (1873-1941), Seabrook, NH.** Original paint with t/u to the black on the face and breast. Typical Craziing to the surface. Tack eyes, split tail. (1460) in ink on a white tag. "Ruddy Turnstone" in pencil on the bottom of the base. **1500-2500**

*Provenance: Joseph French Collection*

**47. Miniature wilson's phalarope by George Boyd (1873-1941), Seabrook, NH.** Rare example. Tack eyes. Split tail. In original paint, typical light craziing to the surface. (1823) and "Phalarope" in ink on tags on the bottom. **2500-4500**

*Provenance: Joseph French Collection*

**48. Miniature godwit male by George Boyd (1873-1941), Seabrook, NH.** Original condition. Tack eyes, split tail. (1817) in ink. "Male Godwit" on a white tag and "Male Godwit" in pencil on the bottom of the base. Some craziing to the finish on the base. **2200-2800**

*Provenance: Joseph French Collection*

**49. Miniature redhead drake by George Boyd, Seabrook, NH in original paint with heavy craziing 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. **400-600**

**50. Miniature great auk by John Thomas Wilson of Ipswich, MA (1863-1940).** In original condition with carved wing outlines and incised razor bill. The Great Auk is among the species driven to extinction in the eighteenth century. 2 ½ in. tall bottom of the base to the top of the head. **300-500**

*Provenance: Joseph French Collection*

**51. Miniature yellowlegs by John Thomas Wilson, Ipswich, MA (1863-1940).** Original condition with carved wing outlines. 2 ¾ in. tall bottom of the base to the top of the head. **300-500**

*Provenance: Joseph French Collection*

**52. Miniature lesser yellowlegs by John Thomas Wilson, Ipswich, MA (1863-1940).** Original condition with some flaking of paint on the base. 2 inch tall from the bottom of the base to the top of the head. **300-500**

*Provenance: Joseph French Collection*

**53. Miniature greater yellowlegs by John Thomas Wilson, Ipswich, MA (1863-1940).** Original condition. Carved wing outline. 2 ¾ in. tall bottom of the base to the top of the head. **300-500**

*Provenance: Joseph French Collection*



**54. Miniature bald pate hen by George Boyd (1873-1941), Seabrook, NH.** Tack eyes. Slightly turned head. In original paint with some fading and typical light crazing. (363) in pencil written on the bottom. **2500-3500**

*Provenance: Joseph French Collection*

**55. Miniature common loon male by George Boyd (1873-1941), Seabrook, NH.** Slightly turned head, tack eyes. In original paint. (338) on the bottom in ink. **3000-5000**

*Provenance: Joseph French Collection*

**56. Miniature labrador duck drake by George Boyd (1873-1941), Seabrook, NH.** Extremely rare example. Tack eyes. In original paint, typical light crazing with a few very tiny flakes to the surface. (328) in ink and "Labrador Duck" typed on tag on the bottom. **3000-5000**

*Provenance: Joseph French Collection*

**57. Miniature labrador duck hen by George Boyd (1873-1941), Seabrook, NH.** Extremely rare example. Tack eyes. Slightly turned head. In original paint, typical light crazing with a few very tiny flakes to the surface. (327) and "Ringneck Female" in ink crossed out with "Labrador F" written on tag on the bottom. **3000-4500**

*Provenance: Joseph French Collection*

**58. Miniature bald pate male by George Boyd (1873-1941), Seabrook, NH.** Slightly turned head, tack eyes. Typical crazing to the surface with some fading of the original paint. (1907) in ink and "Bald Pate" in pencil on the bottom. **2500-3500**

*Provenance: Joseph French Collection*

**59. Miniature wood duck drake by George Boyd (1873-1941), Seabrook, NH.** Slightly turned head, tack eyes. In original paint, typical light crazing to the surface. **2500-3500**

*Provenance: Joseph French Collection*

**60. Miniature wood duck hen by George Boyd (1873-1941), Seabrook, NH.** Slightly turned head, tack eyes. In original paint, typical light crazing to the surface. (364) on the bottom in ink. **2500-3500**

*Provenance: Joseph French Collection*

**60A. Miniature American merganser drake by A. E. Crowell (1862-1952), East Harwich, MA.** In excellent original condition. "17" in pencil and rectangular brand on the bottom of the base. White glue tag with "Amer Merg DR-17" Original condition. **1500-2500**

*Provenance: Joseph French Collection*

**60B. Miniature running black bellied plover by George Boyd (1873-1941) of Seabrook, NH.** In excellent original condition. Winter plumage, tack eyes, split tail. (1825), "Black Bellied Plover" in ink and a white tag with numerous notations on the bottom of the base. Few small rubs where the finish was touched before dry. **1800-2400**

*Provenance: Joseph French Collection*





**61. Yellowlegs c 1910 by George Boyd, Seabrook, New Hampshire.** Split tail with original bill. Original paint with fine crazing on upper right breast. Some paint separation along grain lines on rear of head. Rubs to wood on top of head and back. Thin crack at back of head and hairline at base of neck. Dowel protrudes at top of head. Has tiny conjoined "JF" stamped on bottom and "Joe French" and inventory number in "invisible ink" on bottom. Purchased from Clune Walsh in 1979. **2500-4500**

*Provenance: Joseph French Collection*

**62. Black-bellied plover c1910 by George Boyd, Seabrook, New Hampshire.** Tiny conjoined "JF" stamped near stick hole and "Helen and Joe French" in invisible ink on bottom as well as "JBF" in invisible ink on back. In attractively weathered and worn original surface with a nice patina. Purchased at Doyle's in NYC in 1982. **3000-5000**

*Provenance: Joseph French Collection*



**63. Golden plover c 1915 by A.E. Crowell.** Fine all original paint and condition. Minor rub to tip of bill. Has tiny conjoined "JF" stamped near stick hole and "Bard & Joe French" in faded "invisible ink" on bottom. Purchased at Julia Guyette auction in Chicago in 1989. **12,000-18,000**

*Provenance: Joseph French Collection*



**64. Wonderful flattie-black-bellied plover c 1914 by A. E. Crowell.** Split tail, XOC with mellow paint and large tack eyes. Purchased at Julia Guyette at their Salisbury auction in 1998. **2500-4500**

*Provenance: Joseph French Collection*



**65. Alert yellowlegs c 1900 from the Accord (Hingham) Mass. area.** Carved wings, split tail and outstretched neck, all reminiscent to the work of Charles Thomas and Joseph Lincoln. Original paint with light wear with a nice patina. Hit by shot, mostly on left side with a few chips to the wood resulting.

**1200-1800**



**66. Early split tail yellowlegs c1880 1890 by Joseph Whiting Lincoln with tack eyes.** This is the exact style purchased directly from Mr. Joseph Lincoln by Ray Davies. Mr. Davies was the proprietor of "The 1807 House" and offered the Lincoln shorebirds in one of his early brochures. Original paint with light to moderate gunning wear. Small dent on left rear side near tail. Some small flakes on right side and some light rubs on high points of draw knife marks. Bill appears to be an old replacement. **1500-2500**

**67. Hollow two-piece oversized black-bellied plover c1900 with carved eyes from the Canadian Maritimes.** Nice patina to original paint with overall light wear. Some rubs to wood on head, tail edge and underside of tail. Hit by a very small size shot on left side.

**4500-6500**

*Literature: Hunting & Fishing Magazine*



**67 Detail**





**68. Golden plover c1890 by a member of the Coffin family of Nantucket, Mass.** Typical two-piece head and body construction. Good original paint with light gunning wear. Some minor loss around nail holes in neck which has darkened nicely. Baptized by lead shot. One half of bill is a professional replacement by Ken Delong. **800-1200**

**69. Alert, long-necked yellowlegs c1890.** Nice down sweep to the tail which sports three interesting white bars. Minor restoration to a thin crack in neck. Finely crackled original paint shows overall light wear with some thinning to the white areas. Two or three individual shot hits. Bill appears to be original. Found in an early Wellfleet home belonging to descendants of the Lincoln family dating back to the late 1600's. **1200-1800**

**70. Yellowlegs c1890 with dropped tail.** Nicely carved and proportioned with somewhat unique and interesting white bars across the tail. Original paint and bill with light gunning wear under an old coat of wax. Professional repair to small crack in neck. Lightly hit by shot. Found in the same Wellfleet home as the prior lot. **1200-1800**

**71. Attractive and very well made plover c 1890-1900.** Deeply carved wings and wingtips and an interesting small notch meant to separate the tail vertically. Somewhat darkened original paint with moderate gunning wear. Some small, old rubs to wood. Bill appears to be original. From the same Wellfleet home as above two lots. **1500-2500**

**72. Yellowlegs c 1880-1890 by Joseph Lincoln of Accord village, Hingham, Mass.** Typical tack eyes and visible knife marks. Lightly crackled original paint with dabbed feather detail. Light wear overall. Few tiny rubs on high points and tail edge. Lightly hit by shot. Bill replaced by Ken Delong. The Wellfleet Lincolns were directly related to Joseph Whiting Lincoln according to family records. **1500-2500**

**73. Split-tailed plover c1900 decoy from Hingham, MA.** Body of three pieces of wood laminated vertically and held together with wooden pegs and old tack repairs. Right lamination is a replacement. Crusty old gunning repaint with wear. Old crack on left side. Bill replaced. **800-1200**



74



75



76



77



78

**78. 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. Bill is probably a replacement.  
**1200-1800**

**74. Massachusetts black-bellied plover c1900 from Hingham with carved wings and raised wingtips.** Original paint with light overall wear. Few minor flakes and dings. Some paint shrinkage on right rear of neck and rubs on right side of body. Hit by shot. Bill replaced. **800-1200**

**75. Large flat-sided black-bellied plover c1900.** Original paint with light wear. Rubs to wood on right wing and side of head as well as tail edges. Lightly hit by shot with a few shallow dents in right side. Bill appears original. **250-450**

**76. Flat-sided New Jersey plover c1900.** Thickly applied second coat of paint with light wear. Bill may be the original. Very lightly hit by shot. **250-450**

**77. Yellowlegs c1910 by Rhodes Truex.** Fine original paint with light to moderate overall wear under a coat of paste wax. Some rubs to wood on sides and on breast. Two or three shot hits on left side and a few small, thin, tight checks on right side.  
**1400-2200**





# George Boyd

1873-1941

George Henry Boyd of the small coastal community of Seabrook, New Hampshire, is without question the most well known and, arguably, the premier carver from the granite state. Unfortunately his fame came late, for as recently as 1965, no less than noted decoy historian Bill Mackey was referring to his shorebirds as work "by a prolific but unknown maker". Today we recognize the artistry and genius of the man who produced a wonderful variety of duck, goose, and shorebird decoys as well as a fabulous array of miniature carvings.



Jim Cullen in his superb work *Finely Carved and Nicely Painted – The Life, Art, and Decoys of George H. Boyd* informs us that Boyd was born in a house from which "one could see thousands of acres of salt marsh and the Atlantic ocean". He then paints an in depth portrait of a simple man who's entire life was dominated by the coastal marsh and its wildlife. His statement on page 10 informs us that he (Boyd) probably "never spent an entire day away from Seabrook". It is particularly illustrative.

In his early life he shot for the market and worked the marsh for clams and fish. He also grew his own vegetables. Like many in the community, George Boyd was, by 1900, working as a shoemaker in a small building on his own property. He continued in this occupation, at least on a part time basis through 1920 when he and his wife ran a cobbler's shop out of the workshop. Over time the efforts in the shop transitioned from shoemaking to decoy production. He had probably made decoys as early as 1895 and by 1910, he was selling his shorebird decoys through the Iver Johnson Sporting Goods store in Boston, Massachusetts. His skills and craftsmanship as a cobbler gave him the ability to easily fashion decoys, especially his canvas covered ducks and geese for which he is now so justly famous. Ultimately, with the decline in demand for wooden decoys, George Boyd focused his efforts on the carving of miniatures. Although he never advertised, most of his minis were sold

directly out of the same small workshop where George had spent nearly his entire life. A number of his miniatures were sold through the retail stores of Macy's and Abercrombie & Fitch.

Fortunate are we who today can still enjoy the efforts of a man who led such an uncomplicated life and, as noted by Jim Cullen, "died - - - less than a mile from the house in which he was born".





79



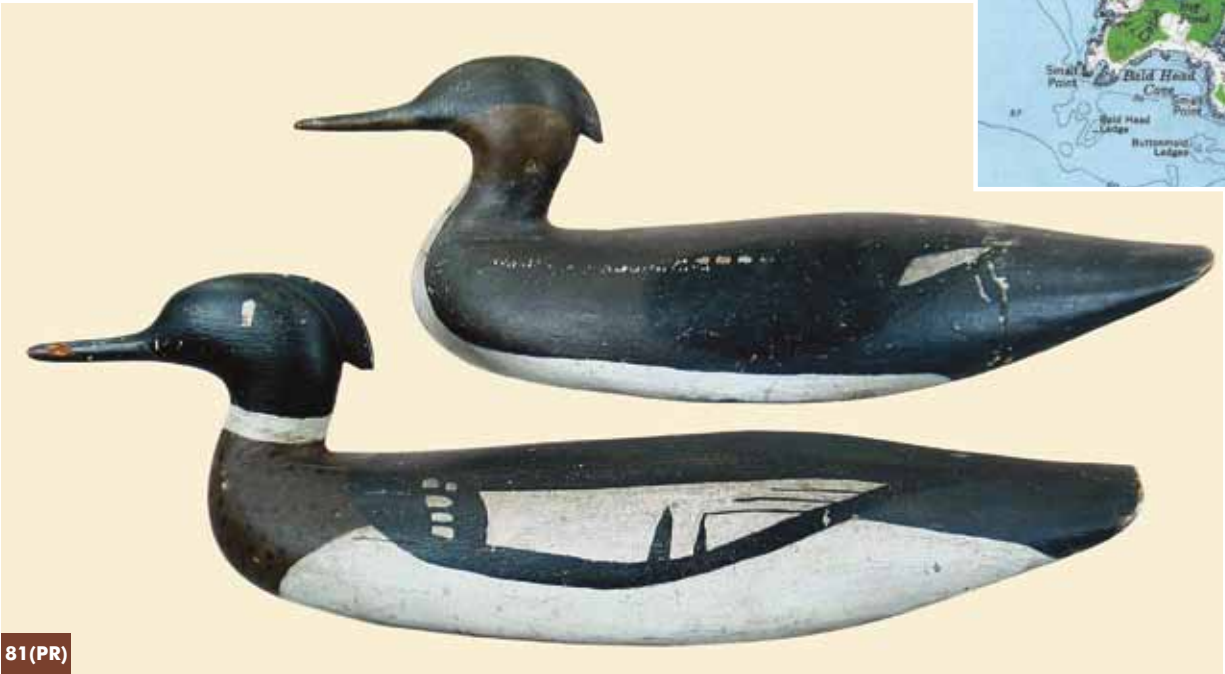
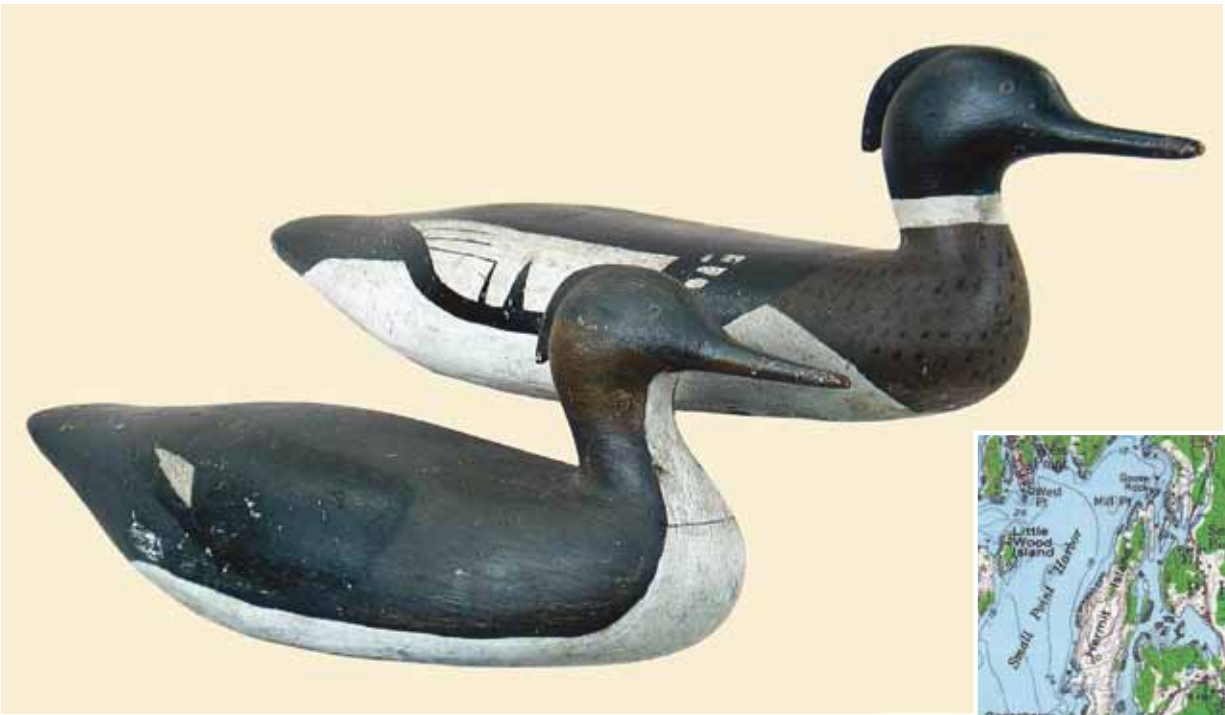
**79. Outstanding hissing goose circa early 1900's by George Boyd of Seabrook, New Hampshire.** Typical canvas over frame Canada goose by Seabrook's master decoy maker. Excellent, finely crackled original paint and surface throughout. Great feather detailing on sides transitions into soft feathering to rear of neck. Strong, about perfect, wing, tail and cheek outline. One small area of partial paint loss (approx  $\frac{3}{4}$ " X  $\frac{3}{4}$ "") exposing old intact canvas on left rear. Some tiny scratches on canvas and one inch open seam just behind neck. One tiny white paint drip on left side. Boyd's canvas over frame geese are considered among the best of this somewhat unique regional type of construction. See the color plate on page 28 of *Finely Carved & Nicely Painted* by Jim Cullen for a similar example sold by our firm in July of 2010. **45,000-65,000**

**80. Classic solid body black duck circa early 1900's by George Boyd of Seabrook, New Hampshire.** Head turned slightly to the right. Appears to be in good original paint with light wear except for a darkening to worn lower areas on both sides. Small crack in bottom extends slightly up breast and under tail. **3500-4500**



80





81(PR)

**81. Exceptionally rare pair of unrigged and unused mergansers circa early 1900's acquired as a gift from Irving Wallace of Small Point, Maine.** Decoys come with a letter of provenance from a direct descendant of Mr. Wallace. Irving Wallace was a typical, turn of the century fisherman/farmer who's home was in Seal Cove in Small Point, Maine. In the season, he also captained the Yacht Praxcilla who's owner was believed to be one Walter Edge, a Governor of New Jersey. Alton and Amos Wallace lived in the small hamlet of West Point, Maine, which is directly across the harbor from Small Point. The Wallace's were a well known family of decoy carvers from the Casco Bay area of Maine. For information on Alton and Amos Wallace see pages 122 and 123 in "Decoys of the Atlantic Flyway" by Dr. George Ross Starr. In the Great Book of Wildfowl Decoys Dr. John Dinan states "If the Great Maine carvers had one commonality it was that they loved to make mergansers". This pair is unquestionably, one of the finest pairs of mergansers ever to come from the State of Maine. Finely crackled, dry, all original paint with light overall wear. Small drip of white on left side of head on drake. Tiny chip missing from left side of the bill on drake and tiny imperfections at the tip of the hens bill. In untouched, dry, as found condition. **12,000-18,000**

*Provenance: By descent in the family*

*Literature: "Decoys of the Atlantic Flyway" by Doc Starr*



**82. Goldeneye hen circa early 1900's from the Vinalhaven area of the Maine coast.** In old gunning paint with finish feeder on surface. Probable replaced filler around neck. **300-500**

**83. Rare mallard hen circa early 1900's by Gus Wilson.** Bill, shoulder, and speculum paint conform to the hen of this species. Original paint with light to moderate overall gunning wear. A few light rubs and scuffs on both sides. Small knot is visible on back which is typical on Wilson decoys due to the choice of material for his carvings. Thin crack in bottom and a very thin filled check on right side which is original to the carving. Apparently used very little. **2400-2800**

**84. Hollow carved black duck circa early 1900's by Gerald Robinson of Blue Hill, Maine.** Two piece head inlet and turned sharply to the left. Deeply carved, raised wings and wingtips with delineated primaries. Thin, inlet bottom board. Paint appears to be a combination of original and some old gunning touchup. Small chip has slightly shortened the left wing. Thin, tight crack in base of neck. **500-900**

**85. Oldsquaw (long tail duck) drake c1900 from the central Maine coast.** Inlet head with three holes drilled in tail for the insertion of real feathers. Pleasing old gunning touchup to white areas with what appears to be lightly worn original black. Classic form in a perky little decoy. **1200-1800**

**86. Swimming red-breasted merganser drake with dramatically raised wings, carved primaries and crest.** Open bill with a raised tongue. Thin check in back appears original to carving. Original paint with wear. Old paper label on bottom identifies the maker as "Carl (Malmstrom) of Long Cove, Maine". The Malmstrom's were a well known family of decoy makers from Maine. **500-1000**

*Literature: Handicrafts of New England*

**87. Excellent example of an eider drake from the mid-coast of Maine c 1890-1910.** Tucked back head set into shallow mortise in body. Detailed bill carving, original mellow paint shows light in use wear to warm wood grain below. Couple small white paint drips on bill. Tight partial check at the front of the neck. Thin area of dry rot on the right bottom edge. Minor professional repair to the underside of the bill tip by Russ Allen. Great example of a classic Maine decoy. **2000-3000**





**88. This is one of the finest folk sculptures of a Nova Scotia eider drake c1900 we have ever seen from the Maritimes.** Very cheeky forward leaning head is mortised into the oval shaped high backed body which drops dramatically to a small typical Nova Scotia stubby tail. Chine softened along bottom edge. Original paint shows some small amount of flaking. Minor roughness to tip of bill and top of head. Thin sliver missing from right edge of tail. **2000-3000**

**89. This wonderful folk carving of an eider drake circa 1900 from Mahone Bay, Nova Scotia, is equally as engaging and imaginative as the prior lot.** Turtleback design on an egg shaped body slopes quickly to small typical stubby tail. Thick, muscular neck suggest a swimming pose. Thick, old crackled surface appears all original with a few flakes and rubs to age darkened wood. Small old nail or knot hole in neck and a few very minor chips in tail edge. Very small chip on bottom tip of bill has been professionally repaired by Russ Allen. **2000-3000**



**90. Hollow turtle back eider drake c1920 from the northern New England coast.** Carefully inset bottom board. In multiple layers of old gunning repaint with large areas worn or flaked to wood. Attractive, wide body style. Few thin, tight grain checks. **150-300**

**91. Racy low-head swimming red-breasted merganser drake from Nova Scotia.** Some original paint with heavy touchup to the white. Areas of rubs to wood. **300-500**

**92. Oldsquaw drake c1920's in the "turtleback" style from Nova Scotia with the typical stub tail.** In good old paint with wood loss to the bill and tail areas. **100-200**

**93. Goldeneye drake by Doug White, Bayport, Nova Scotia c1950's.** Paint appears to be largely original with some probable touchup to the white on the breast and head. Very minor cracks to paint at neck seam and a few very tiny rubs. Overall excellent structural condition. **200-300**

**94. Goldeneye drake c 1910 from northern Maine with carved wings by an unknown hand.** Many scoters by this maker have been found over the years. In appealing old gunning paint. Two checks in the neck and head. **150-250**

**95. Goldeneye drake with head turned to left on purposely angled neck seat.** Maine or Canadian Maritimes. Repainted with light wear. Thin crack in back. **100-150**



96



97



98



99



100(PR)



101



102

**96. Scoter circa early to mid 1900's from the Canadian Maritimes.** Splined dowel through top of head. Original keel. Original paint with light overall wear. Some possible strengthening to white speculums. **100-150**

**97. Small PEI field goose on typical spike legs with two piece head and neck.** Original paint with light overall wear except for some paint loss to wood at neck seat and an area rubbed to aged wood on base. Thin crack on back from breast to tail and thin check under tail. **200-400**

**98. Canada goose in a swimming position from PEI.** In good old gunning paint. **300-450**

**99. Canada goose field decoy by Roy Mill of PEI Canada.** In a feeding pose with carved and split wingtips. Paint appears all original with possible touchup or second coat to the white on the cheeks. Narrow split on left back. Bottom has "Mill" and "WRM" in ink. **300-450**

**100. Pair of goldeneye decoys from Quebec by George Guyon.** Typical raised and carved wings, wingtips, and fluted tail carving. Both heads turned slightly. All original paint with minor rubs to high points on wings and head. Mid to late 20th century. Well done, matched pair. **600-900**

**101. Green-winged teal drake.** Carved wings and fluted tail. Original paint with light overall wear. Some minor flakes to paint on head and bill and some rubs to wood on lower edge. **100-200**

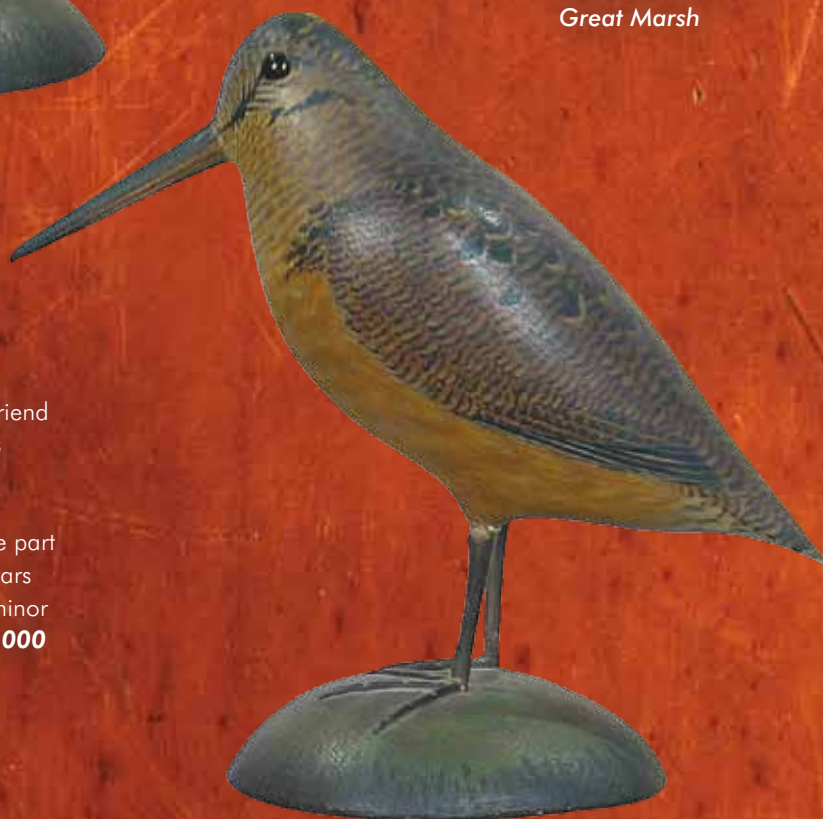
**102. Small goldeneye drake in the Smith Falls style of carving.** Carved crest, wings and primaries with fluted tail. Original paint with light overall wear and a few small rubs. **200-300**



# Anthony Elmer Crowell



Dr. John Cunningham  
at the Barnstable  
Great Marsh



**103. This choice early life size carving of a woodcock c 1912-1914 by Anthony Elmer Crowell (1862-1952) of East Harwich, MA was made for Dr. John Henry Cunningham (1877-1960).** Dr. John C. Phillips, a close friend of Dr. Cunningham, is credited by many with being Crowell's first decoy customer. Dr. Cunningham was also instrumental in launching the career of Elmer Crowell. This magnificent woodcock was gifted to his dentist around the early to middle part of the 20th century and sold by our firm approximately 20 years ago. In outstanding original condition in all respects with a minor imperfection to one toe and a tiny rub or two. **35,000-45,000**



104

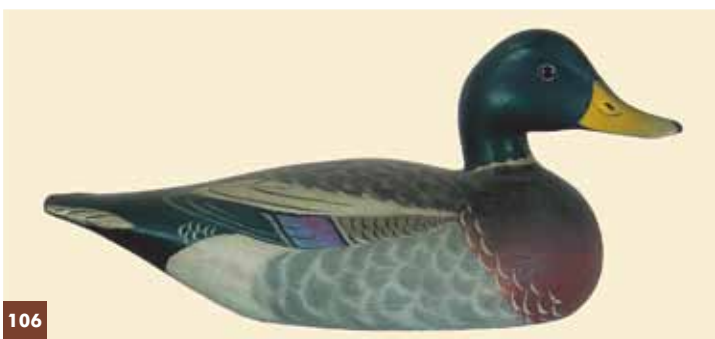
**104. Very plump well fed life size bob-white quail on a carved rock base by A. E. Crowell.** Beautifully applied and blended original paint with very light wear. A very fine example of this quintessential Cape Cod bird. Retains strong rectangular stamp and a signature that appears to read "Mary W. McAnarney – August 27-1932". **14,000-18,000**

*Provenance: Waddell Collection*



105

**105. Two-thirds life size pintail duck in fine original condition by A. E. Crowell (1862-1952) of East Harwich, MA.** Minor tail ding and light wear on top of the head and base of neck. **4500-6500**



106

**106. Two-thirds life size mallard duck by A. E. Crowell of 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 rectangular stamp. **4500-6500**



107

**107. Finely painted flying miniature Canada goose by A. E. Crowell.** Small wall mount holes filled by Ken Delong. **1200-1800**

*Provenance: Hommel Collection*



108

**108. Flying miniature mallard duck by A. E. Crowell with fine original paint.** Very small wall mount holes filled by Ken Delong. **1200-1600**

*Provenance: Hommel Collection*





109



110



Arnold Melbye

111



112

**109. Mallard drake hinged box apparently made for storing a deck of cards with paint by the Crowell's.** Box possibly made by the Wildfowler Decoy Company. **500-1000**

**110. Blue jay by Anthony "Elmer" Crowell of East Harwich, Massachusetts.** A life size decorative by one of America's most revered makers. Mounted on a carved and painted maple leaf. Mounted on a carved and painted maple leaf. This is the first time we have seen Crowell make this mount. Condition is excellent and original in all respects except for a damaged maple leaf tip that was restored professionally by Russ Allen. **4500-6500**

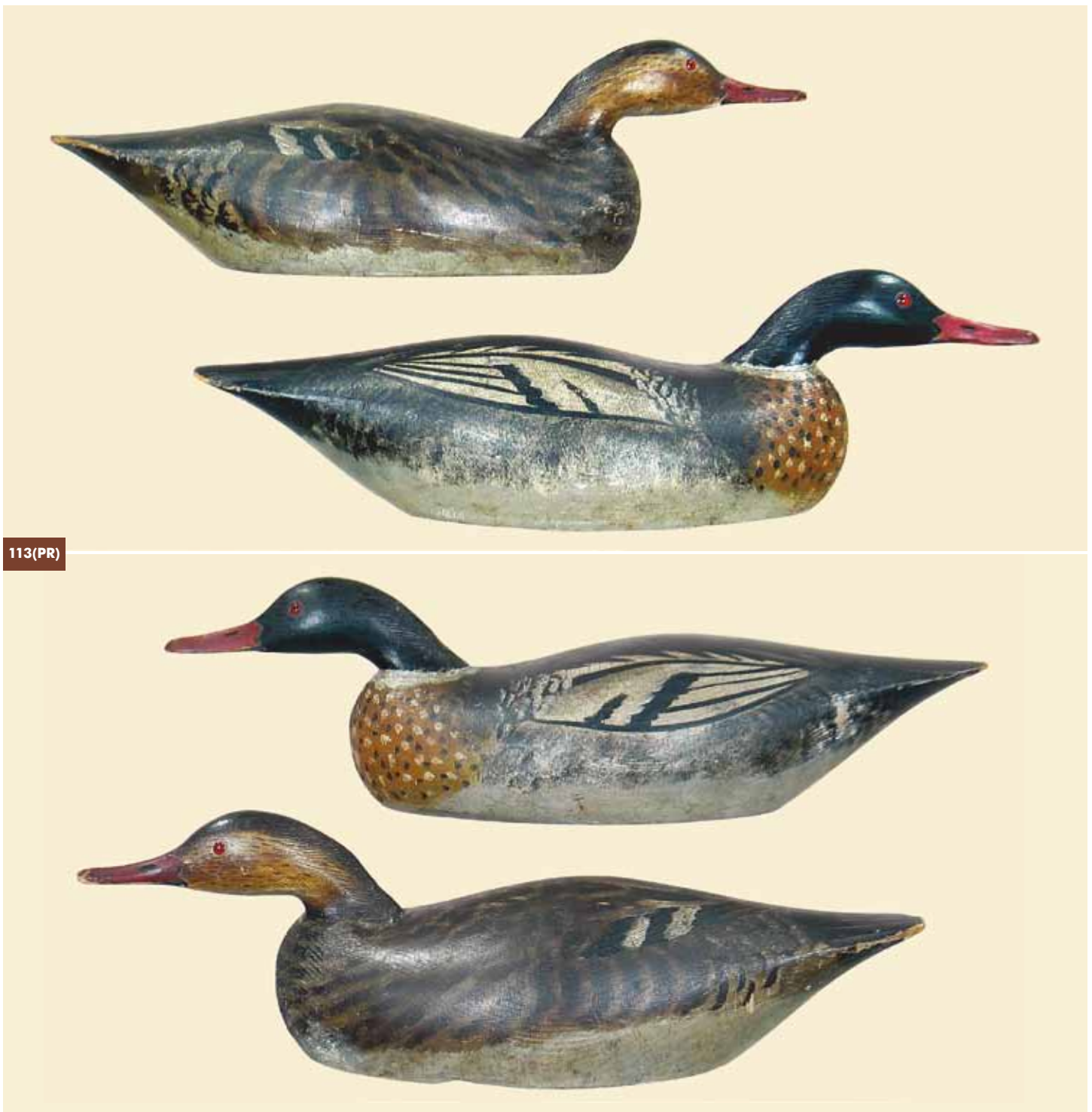
*Provenance: Dumont collection*



**111. Excellent, life-size wood duck drake by Arnold Melbye of South Yarmouth, Mass.** Mr. Melbye was an accomplished contemporary of many of the early decorative carvers such as Wendell Gilley and the Ward brothers. He began his carving career in the 1930's and 40's and is featured in many of the early references such as "Masters of Decorative Bird Carving" by Anne Small. This carving is beautifully executed and painted as is typical of all of his work. Head arched backwards and turned strongly to the left with gracefully raised and crossed wings. All original paint is clean and crisp. Bird has a small carved "Melbye" between the legs and the base is signed "Melbye". **4500-6500**

**112. Wonderful example of a black brant by the late California author and carver Bruce Burk.** Head turned to the right with carved raised and crossed wingtips. Individually delineated feather groups and extensive feather detailing. Beautifully executed legs and feet. Mounted in a signed slab of hardwood burl. Mr. Burk was one of the most prolific early authors on decorative carving in the early 1960's and was instrumental in promoting the hobby during its formative years. Excellent all original paint and condition. **2500-3500**

*Literature: "Game Bird Carving" by Bruce Burk*



113(PR)

**113. Pair of rare racy swimming red-breasted mergansers c 1918-1922 by A. E. Crowell of East Harwich, MA.** Although rigged to be used it is doubtful if they were used more than one or two times if at all. Both bear the early oval hot brand. In outstanding original paint with only a tiny area at the tip of the drake's bill touched up and two very small spots of touch up on the bill of the hen. We have not seen a pair of this quality anywhere in recent years. Few exist with such strong form and bold original paint. A most desirable pair of merganser decoys for the advanced collector. **35,000-45,000**

In *Duck Shooting Along the Atlantic Tidewater*, Elmer Crowell remarks, "When I was twelve years old my father gave me a twelve-gauge shotgun. Then, I was some boy! He put an overcharge of powder in the gun and lashed it to the fence and tied a string to the trigger and stood off aways and pulled the trigger. He did this to be sure it did not burst. She did not. From then on I was some sport."





114



115



116



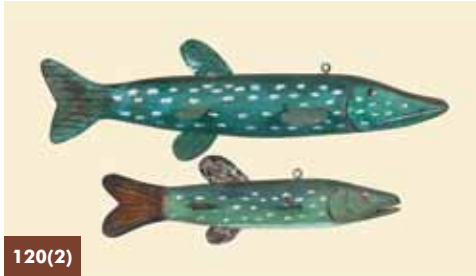
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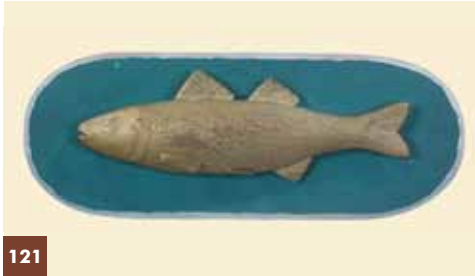
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119



120(2)



121



122

**114. Early English wood pigeon decoy with great form.**

In as found condition with a partial bill remaining. Folky appearance with carved wings. Very desirable example. **300-500**

**115. Rustic greater yellowlegs weathervane c 1910 by A. E. Crowell.**

Lightly carved wings, split tail and original bill. Surface has weathered entirely to a mellow, grey, natural wood finish with a soft patina from years of exposure to the salt air on Cape Cod. Few very tiny checks in wood and two small lead counterweights missing from top of head. **800-1200**

**116. Approximately 1/3 size goose by Mike Wavercak.**

Head turned slightly to the left with carved primaries, wingtips and fluted tail. Excellent all original paint and condition. Signed in pen on bottom "Mike Wavercak – 1974". **150-250**

**117. Brook trout by Lawrence Irvine of Winthrop, Maine.**

Fish is approximately 15" long, mounted on a oval plaque painted to resemble birch bark. Nicely carved mouth and gills with a fluted tail and applied fins. Fine original paint with no wear. **1200-1800**

**118. Early freshwater bass by Alton ("Chub") Bachman of Mt. Clemens, Michigan.**

Approx. 11 1/2" overall length. Nicely carved mouth and gills with metal fins. In excellent original condition. **400-600**

**119. Carved musky by Alton ("Chub") Bachman of Mt. Clemens, Michigan.**

Approx. 27 1/2" overall length. Nicely carved mouth and gills with painted scales and metal fins. Original paint with very light shelf wear. One small (approx 5/8") knot visible on left side. **400-600**



123

**120. Lot of two fish decoys c1960's-70's from Carp Lake, Mi.**

Both are pike with one being approx. 9" long and one approx 12" long. Metal fins, carved gills and slightly curved tails with carving. Original paint with very light wear. Some minor paint loss on metal fins. Larger has "CM" carved into bottom near lead weight. **200-400**

**121. Very nice example of a carved fish on a green and silver painted plaque.**

Fish measures approximately 8" overall. Carved fins and gills with stamped scales. Small chip missing from lower portion of tail. Old tag on back states: "Golden Rock". **200-400**

**122. Carved and painted mount of a speckled trout.**

Surface protected with a heavy coat of sealer. Fish measures approx. 12 3/4" long on an oval cedar base. Overall excellent condition. **250-450**

**123. Well carved replica of a smallmouth bass.**

Fish measures approx. 10 1/4" long. Old dark painted surface shows fine crackling to fish and mount. Missing one fin. From an old fishing camp in Scituate Rhode Island, c 1940s. **200-400**



124



125



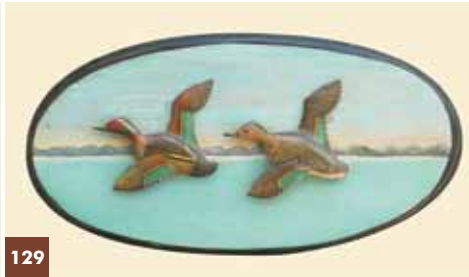
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127



128



129



130



131



132

**124. Weathervane in the shape of a swordfish.** Cut from a  $\frac{3}{4}$ " thick board. Fish measures approximately 27" overall. Some worn original black paint on the upper portion of the fish while the lower portion has worn to grey weathered wood. Portions of the original mounting bracket with directional's and a cut anchor are included. Mounting bracket would need extensive restoration. From a home on the shores of Narraganset Bay, Rhode Island. **300-450**

**125. Excellent example of a decorative sword made from the bill of a swordfish.** Actual bill portion measures 31" which indicates a good size swordfish. One side has a painted swordfish while the other has a painted point of land with a lighthouse and a sailboat. Handle is very well made from wood and brass. Overall condition is excellent. Found in Newport, Rhode Island. **500-1000**

**126. Outstanding pair of souvenir paddles from the 1000 islands area.** One paddle painted with scene of a sidewheeler and a guide boat with a man fishing on shore. Titled "Autumn Scenery, 1000 islands". Second has a painted scene of an early power boat with an oriental gazebo titled "Sunset at the 1000 Islands". Measure approximately 22" long. **500-1000**

**127. Very early Native American paddle.** 78  $\frac{1}{2}$ ' overall length with a blade that measures 8  $\frac{1}{4}$ " 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. **200-400**

**128. Two carved caricatures of fishermen – one with a fish and one with a boot.** Tiny metal reels with paper hat brims and neckties. Surface shows light wear. Ties and hat brims show minor to light wear. **500-1000**

**129. Oval wooden plaque landscape with a pair of carved wooden flying green-winged teal by Phillippe Sirois (1892-1979), of Bath, ME.** In XOC. 10" x 19  $\frac{1}{2}$ ". This plaque is pictured on page 14 in the May/June 2000, issue of Decoy Magazine. Article written by Gene & Linda Kangas. **500-1000**

**130. Delightful set of early songbirds circa early 1900's from the Pennsylvania Dutch region.** All have lightly carved eyes and all have carved wings of varying depth and complexity. Two have fluted tail and/or wing carving. Lightly crazed original paint with light wear to undercoat on high points. **2500-3500**

**131. Pennsylvania folk carving of a cock pheasant.** Minor surface imperfections. Couple flakes of paint rubbed off the tip of the crest. About 10  $\frac{1}{4}$ " from the tip of the bill to the tail. Surface protected with sealer. **300-500**

**132. Carving of a bald eagle similar in some respects to Gilley of Southwest Harbor, Maine.** Carving measures approx. 8" wingtip to wingtip and is approx. 8  $\frac{1}{2}$ " tall with base. Original paint with very light shelf wear except for some small paint loss on legs. Small, old chips to both wingtips, slightly larger on right side. **150-300**





133(3)



134(2)



135(PR)



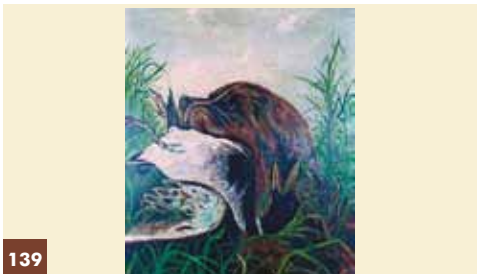
136(2)



137



138(2)



139



140



141

**133. Lot of three miniature quail by Lloyd Tyler of Crisfield, Maryland.** Carved approximately 2/3 life size. Two appear to be carved as a pair. Two have carved wingtips and one of these has fluted tail carving. The largest has a small chip on the underside of the bill. All are in original paint with very minimal shelf wear. One has a fairly large crack in the bottom. All signed by Tyler with various notations. One dated 1963. A fun group by one of Crisfield's noted folk carvers. **200-400**

**134. Lot of two.** Two mini geese on carved wooden base. One in the feeding position. Attributed to Russ Adams, Somers Point, New Jersey, c 1920. Original paint and condition with a nice old, smoky patina and a larger mini goose with carved wings and split tail on a driftwood base. Possibly of New England origin. Original paint and condition. **75-150**

**135. Pair of miniature mallards by Miles Hancock, Chincoteague, VA.** Drakes head turned slightly to left with deeply carved wings and wingtips. Fluted tail. Signed "Miles Hancock, Chincoteague – 1969. Hen is smooth body style with Hancock's ink stamp on bottom. Both in very good original paint with scratch detail. Hen has some flaking on bottom of carving. **200-400**

**136. Lot of two items.** A matted print from Milton Weiler's "Classic Decoy Series" of a 1860's brant by Nathan Cobb. Also included is a miniature hissing brant by George Thompson. A faithful copy based on the accompanying print. Miniature is extremely accurate down to the thin crack in the side of the carving which shows clearly on the original pictured in the print. Excellent original paint and condition All print information and signed on bottom: "carved, painted and signed by: - George W. Thompson – Cazenovia, N.Y. 1976". **150-300**

**137. Small miniature bronze painted mallard drake in good original paint and condition.** An Austrian bronze. Hallmarks are "Austria" and a "bug" with a "B" in the middle. On the side are the impressed letters FOKLAR. **200-400**

**138. Lot of two decorative bird carvings.** One is a downy woodpecker in a frame by D.W. Drowne with his printed signature on the lower right frame. Original paint shows slight weathering. Written on back: "Handcrafted 1972 – Drowne's Woodcarving Shop – North Conway, N.H.". Second item is a very well executed pair of 1/2 models of heads of shovelers. Nicely carved and painted. All original condition. Some water stain to burlap backing. **200-300**

**139. Original oil on board by Lewis, signed lower right.** Subject is a retriever with a duck in its mouth. Image size 20" X 17 1/2". In original period frame with original cord hanger. No mars or damage. **400-500**

**140. Old box in duck drab green.** Used either to keep a live calling duck in or to store shells and other waterfowing gear. It also would double as a seat in a duck blind. **125-175**

**141. Period brass bed warmer c1870-1900 with impressed scroll and floral design and turned maple handle.** **100-125**



# Chipman Family

## *The Chipman family "Wind Birds"*

These decoys were referred to as "Wind Birds" because once the decoy was carved, it was hollowed to an eggshell thinness by scooping out the wood from below and the resulting cavity left open. The stick hole was then drilled up into the neck of the bird. The end result of this unique construction technique was that the decoy acted very much like a weather vane and would spin in the most gentle breeze imparting animation to the rig. A secondary benefit of these ultra lightweight decoys was that transporting them to the gunning area would have been a pleasure. Research indicates that the Chipman brothers lived on Chipman Lane in the town of Sandwich on Cape Cod and at least one and probably both of them worked as pattern makers at the nearby Sandwich Glass Factory. This occupation would certainly have given them the woodworking expertise necessary to accomplish the type of delicate construction they used to fashion their decoys. Their business association would also explain the use of beads of Sandwich glass which were reportedly salvaged from the company and utilized as eyes in their decoys. Ornithological correctness was apparently not a high priority with the brothers as the decoys often sport blue or cranberry colored eyes. The results of their efforts are a delight to today's collectors.



**142. Rare and early sanderling c 1860-1890 attributed to a member of the Chipman family of Sandwich (Cape Cod) Massachusetts.** So-called 'wind bird'. Hollowed from below to an egg shell thickness with the stake hole drilled into the base of the head to allow the decoy to swing in the slightest breeze and animate the rig. The Chipman brothers made wooden glass molds for the Sandwich Glass Factory and the early cobalt blue eyes used for these shorebirds are said to be made of Sandwich Glass. The artistically applied paint pattern is most imaginative with original paint in superb condition with minor imperfections. This is one of 2 sanderlings from a small basket of "Chipman" shorebirds found by the late Donald Howes in the cellar of a home in the Wellfleet-Truro area of Cape Cod. The prior information was conveyed directly from Mr. Howes to Ted Harmon. The bill has been expertly and accurately replaced by Ken DeLong. A most remarkable example of decoy artistry at its best. **25,000-35,000**



**143. Curlew by Harry V. Shourds (1861-1920) of Tuckerton, New Jersey.** Bill is all original and only an old restoration of a half inch at the tip was recently refined by Russ Allen. There is a tight check on the left side at the neck. Superb original paint. A few very minor imperfections. Outstanding example of a very desirable species by Harry V. Shourds.  
**12,000-18,000**



**144. Red knot by Harry V Shourds (1861-1920) of Tuckerton, N.J.** Original paint and bill with some wear. Some areas of paint flaking can be seen in the photos and there is some crinkle to the paint on sides and head. A small water stain to right side of head. A nicely proportioned bird by one of New Jersey's master carvers. **9000-12000**

**145. Oversize sporting grade greater yellowlegs runner or "reacher" c 1900-1910 by Joseph Lincoln of Accord (Hingham), Massachusetts.** These are the large shorebirds that the Thomas brothers had to be copying when they made their more large more "folky" willet and yellowlegs "reachers". Many of these oversize shorebirds were made with a more upright attitude than this decoy. Carved wings and split tail grace only his upper grade shorebirds. Lincoln carved a variety of shorebird forms with a corresponding variety of paint patterns using match sticks, special brushes, and various other hand crafted painting implements. This decoy certainly illustrates one of his most elaborate and fanciful depictions of the plumage of an actual yellowlegs (see page 69 of Vinal's "Joseph Lincoln" reference). All original paint with extremely minimal wear. Note the eyelashes which have been found on other Lincoln shorebirds made in the late 1800's where the knife marks are more prominent. His later shorebirds and duck decoys are smoother affairs and some of his later shorebirds have actually been referred to as "smoothies" by other collectors. Almost all from this rig had mildew spots on the breast as did this one. These spots were cleaned professionally by restorer Russ Allen. Current stick glued into original stick stub in body as the decoy was mounted at one time on a custom made base. **9000-12,000**





**146. Wonderfully folksy shorebird possibly from Nantucket and probably intended as a dowitcher.** Very unusual deeply textured surfaced accomplished by an old woodworking method known as “walking the chisel”. Original surface with light wear except for the upper tail which shows wear to age darkened wood. Bill appears original. Hit by shot on both sides. A most unusual and appealing decoy. Doc Starr had a decoy by this same unknown maker in his collection. He refers to his decoy as a “herringbone” plover from “The rig of Uncle Charles Hammond of Chatham, Massachusetts c1850. In 1986 Starr’s plover sold for \$1200 at the sale held by Richard A. Bourne in Hyannis, MA. **2500-4500**

**147. Golden plover with a split tail from Massachusetts.** Commonly referred to as “Fox Rig” birds because the first of this type were acquired in Chatham on Cape Cod from the Fox family. Similar birds however have also been found in the Duxbury, Mass area. Combination of lightly worn original paint on head and breast with a darkening wash or wax applied to the dark areas. Very thin checks in body and some minor puppy chew to lower tail. Hit by a small size shot, mostly on left side. Bill appears original. **4500-5500**



**148. Tack eye yellowlegs c1915.** Collector information indicates this is by a Mr. 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: Dr. George Ross Starr collection*





149



150



151



152

**149. Turnstone decoy c 1900 from New Jersey in old working paint.** Structurally fine. Struck by shot. **150-250**

**150. Thick flat-sided Massachusetts black-bellied plover c1910.** 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**

**151. Thick, flat sided shorebird.** 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. **150-250**

**152. Early yellowlegs by Hurley Conklin, Manahawkin, N.J.** Fine, all original paint which has darkened to a pleasing patina with age. Some minor sap bleed on breast. This decoy was acquired by the consignor directly from Mr. Conklin in 1956 as a present for his mother. Conklin stated at that time that that, "that is one of my old ones". All original and a desirable example for the student of Conklin's work. **400-750**



# Wisconsin Decoys Section

*Featuring a number of fine examples from the Guernsey Collection.*



153(PR)

**153. Rignate pair of mallards c1937 by Burton Lang of Horicon, WI.** Original paint with scratch feather detail. Hen has touch up to small areas on back and right side as well as a repair to neck. Drake is original paint with probable touchup to white on neck. **900-1200**

*Provenance: Guernsey Collection*

**154. Matched, rignate pair of canvasback by John Beiseustein of Neenah, WI.** Drake solid and hen of laminated construction and possibly hollow. Thickly applied crazed old paint appears to be mostly original under a coat of sealer. Few very small flakes and rubs. Small chip on side of head of hen may be original. **800-1200**

*Provenance: Guernsey Collection*



154(PR)

**155. Pair of mallards c1950's by Gus Nelow of Omro, WI.** Both are in original paint with small areas or spots of touchup to back and/or sides. Drake has repair to neck and hen has small spot of touchup on top of head. **300-500**

*Provenance: Guernsey Collection*



155(PR)





156(PR)



157(PR)



158(PR)



159



160



161

**156. Pair of canvasback by Marvin Strahota of Maquette, WI.** Cork bodies with wooden head and bottom board with a uniquely attached wooden tail section. Crazed and crackled paint on drake appears to be mostly original with light wear. Hen appears to be a drake that has been repainted as a hen during its hunting life with light wear since. **200-400**

*Provenance: Guernsey Collection*

**157. Lot of two teal by Gus Nelow.** Smaller decoy was carved c1940's and is the exact bird pictured on page 95 of *Decoys of the Winnebago Lakes* by Ron Koch. Bird is in excellent original paint and condition. Larger decoy was carved c1950's and appears to be the same sex and species. Mostly original paint with a small tail repair and some touchup under the tail. Possible touchup on breast, neck and white cheek patch. **900-1200**

*Provenance: Guernsey Collection*

**158. Pair of hollow bluebills c1940's by Fritz Geiger of Oshkosh, WI.** Both heads sharply turned, hen to right and drake to left. Drake is in mostly gunning repaint with some original visible on back. Some rubs to undercoat and to wood. Hen is in mellow, finely crackled original paint with light overall wear. Few fine rubs to age darkened wood on head, bill tip and tail edge. Lightly hit by shot on left side. **600-800**

*Provenance: Guernsey Collection*

**159. Canvasback drake 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. **1200-2500**

*Provenance: Schoenke collection*

**160. 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 small flakes and rubs. Some minor paint loss at neck seam. Tiny dent in back and a little filler missing from top of head. **1200-1800**

*Provenance: Schoenke collection*

**161. High head canvasback drake from Wisconsin.** Stylish, high body form. Slightly darkened, original paint shows light overall wear. Very good structurally. **150-300**



162



163



164



165



166



167



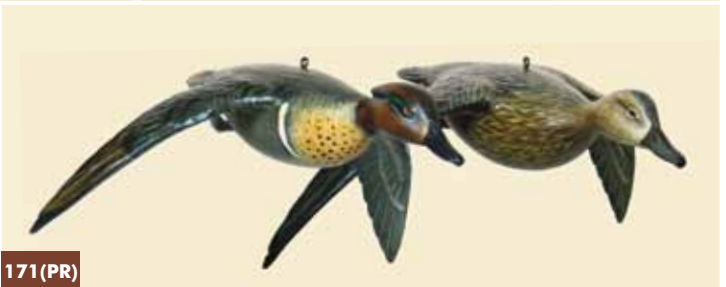
168



169(PR)



170(PR)



171(PR)

**162. Coot c1920's by Frank Resop.** High paddle tail with rasp finish on upper half of decoy. Original paint with one tiny spot of touchup on left base of neck. Tip and base of bill have been repaired. **500-750**

*Provenance: Guernsey Collection*

**163. Coot c1930 by Gus Nelow.** Paint appears to be a combination of original and gunning repaint with overall light wear. **300-450**

*Provenance: Guernsey Collection*

**164. Canvas over wire frame coot in the Carolina tradition.** Original paint with minor wear to simulate age. Unrigged and unused. **200-300**

*Provenance: Guernsey Collection*

**165. Coot c1940's by Frank Strey of Oshkosh, WI.** Original paint with areas of touchup on bottom edges. Partial, thin, tight check in back. Bottom has painted "MATT". **400-600**

*Provenance: Guernsey Collection*

**166. Coot c1930 by Gus Nelow of Omro, WI.** Original paint with very light overall wear. One small rub or paint drip on left side. Small rub on breast and under tail. **400-600**

*Provenance: Guernsey Collection*

**167. Coot c1932 by Gus Nelow of Omro, WI.** Appears to be all original paint with very light wear. One very small flake on right front breast. **400-600**

*Provenance: Guernsey Collection*

**168. Solid body, high head sentry Canada goose from Wisconsin.** Made of three pieces of wood laminated horizontally. Two piece head and neck construction. All original paint with light gunning wear. Few small scuffs on back with rubs on head, neck and tail. **450-650**

**169. Pair of flying oldsquaws (long-tail duck) by Mike Borrett.** Slightly larger than life size with carved wing feather detail and fluted tail. Applied lead tail feathers. Excellent all original paint and condition. Signed "Borrett 03" on back of hen. Rigged for hanging. **600-900**

**170. Pair of flying pintails by Mike Borrett.** Carved wing feather detail and fluted tail. Applied metal tailfeathers. Excellent all original paint and condition. Signed "Borrett 01" on back of hen. **600-900**

**171. Pair of life size, flying, green-winged teal by Mike Borrett.** Finely carved with extensive wing and tail detail. Excellent original paint except for some very minor flecking on left rear of hen. Both carved on back "Borrett - 05". **600-900**





172



174



176

**172. Life size carving of a woodcock on a carved "rock" base by Frank Finney.** Drop wings which flare out from body with nicely carved feather groups. Nicely blended, all original paint. Excellent structural condition. Carved "F" on bottom of base. **700-900**

**173. Raised wing preening yellowlegs with open bill done in the style of A.E. Crowell by William Gibian.** Mounted on a carved quahog base. Primaries individually carved on both wings. Excellent, all original paint in wonderful condition. Signed on base: "Gibian". **1400-1600**

**174. One half scale puffin by Robert Guge.** Open bill with finely carved raised and crossed wings. Elaborate and extremely well done feather treatment on thighs where they meet an expertly executed rock base. Base has carved seaweed. Excellent all original paint and condition. Base has "Bob Guge - 3/94 - Puffin". Mr Guge is a multiple time world champion at the Ward Foundation. **1400-1700**

**175. Exquisite decorative carving of two resting ruddy turnstones on a circular natural beach base with sand, shells, and pebbles by a talented unknown maker.** **1200-1600**

*Provenance: Lagerman Collection*



173



175



177



178

**176. Turned head hooded merganser duck by the late T. C. Orcutt, Connecticut.** XOC with mellow patina and glass eyes. **100-200**

**177. Red-breasted merganser duck by Hank Walker.** Head turned to the right. Detailed wing, wingtip and tail carving. All original paint with no wear. Signed on keel: "Hank Walker 06-79, Shooting Stool #1". **300-500**

**178. Curvaceous merganser hen by Reggie Birch.** Head turned to left and in a breast preening pose. Upswept tail with carved wings and fluted tail carving. All original paint by Mr. Birch. Bottom has the carved "R. Birch" signature. **500-750**



179



180



181



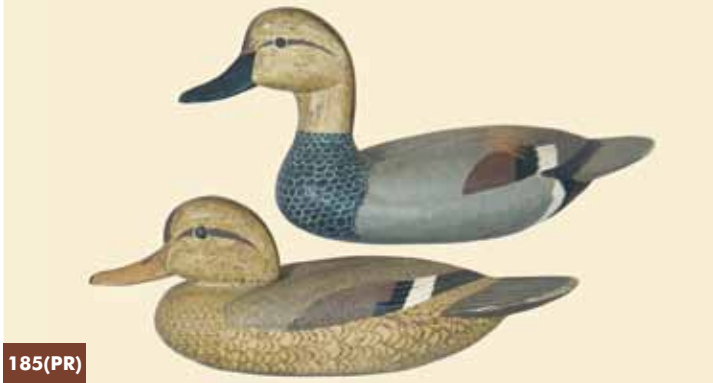
182



183



184



185(PR)

**181. Delaware river style tucked head mallard hen.** Two-piece body and probably hollow. Typical raised wing tips and fluted tail. Very good original paint. Thin, tight, partial crack on rear of neck. "M. Corradetti" carved into bottom. **150-300**

**182. Wood duck drake with head turned to the left by "Orcutt".** Original paint with very light shelf wear. Areas of bead-like sap bleed on breast and under tail. Signed on bottom. **200-400**

**183. Brant by Don Wolfe. Carved in a swimming pose.** All original paint and condition with extremely light wear. About mint. Signed on bottom: "Don Wolfe - Clayton, N.Y." **150-250**

**184. Redhead drake by J. C. ("Corb") Reed of Chincoteague, VA.** In original Cigar Daisy paint. Head tucked and turned to the right. Carved wings. Paint in about perfect condition with no visible signs of wear. Written on bottom: "#96 - J.C. Reed Maker - Cigar Daisy Painter". **400-600**

**185. Matched, rigmate pair of Gadwalls by Louisiana's Al Aucoin.** Hen with tucked head and drake in alert position with head turned slightly to the right. Carved wings and fluted tails on both. Original paint with very slight wear. Few very tiny dents on both tail edges. Both have deeply carved "A" on bottom. **500-700**

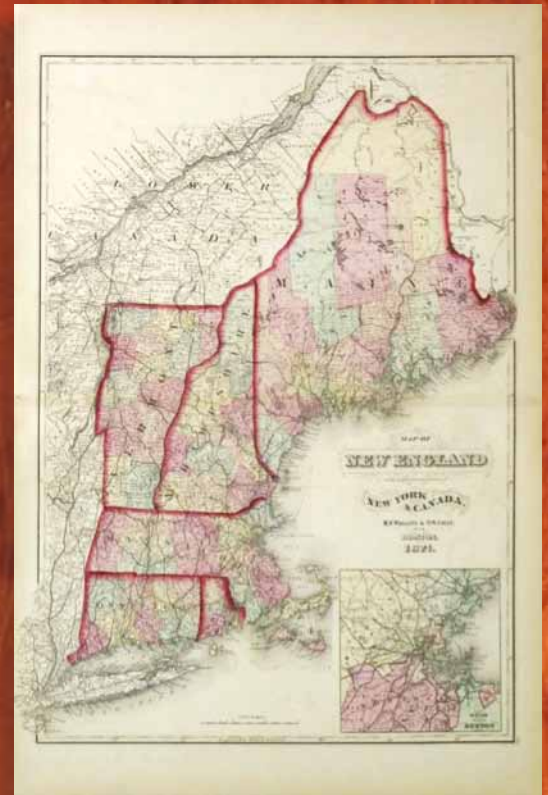
**179. Swimming red breasted merganser drake with head turned to the left.** Nicely carved bill and crest with fluted tail and feather detailing. Attractive, original paint with minor rubs along tail edge. Excellent structural condition. Signed on bottom: "Bob Hand (?) - Sag Harbor, N.Y. - 1983". **250-450**

**180. Early gunning pintail drake by Robert (Bob) White of Tullytown, Pa.** Head turned slightly to the right. Carved wings and wingtips as well as fluted tail. Original paint with minor wear. Professional tail repair by Cameron McIntyre. Retains Mr. Whites original brass tag on bottom which was required for use on the Delaware River. Original triangular weight with the embossed quail symbol. **1000-1400**



# New England Decoys

In the opinion of many, taken collectively, New England has produced some of the finest decoys ever carved in North America. From the hollow black ducks of Connecticut to the rugged eiders of Maine. From the delicate peeps of Cape Cod to the solid curlews of Nantucket. From the tiny miniatures of Rhode Island to the massive loomers of the goose stands. New England carvers seemed to experiment with a seemingly endless array of carving styles. Birds were made from wood, from canvas, from tin and even paper mache. They were posed as swimmers, feeders, runners, preeners and every other posture seen in nature. Some examples were even animated with the use of strings or wires operated from shorebird and duck blinds. All of these variations in style evolved through local tradition to meet specific regional needs. Within each region, certain individuals would ultimately establish themselves as the master of that style. Men such as Wilson, Boyd, Lincoln, Crowell, Laing and others are now considered icons of decoy history. There were also however, thousands of individuals, many less famous and even more, now forgotten and nameless, who produced wonderful carvings that continue to delight to this day.



In addition to being pleasing to the eye, quality products of the region should evoke images of wave swept rocky shores, of wind driven sandy beaches or of ice encrusted salt marshes. Visions and aromas of fish shacks, musty canvas and smoke filled gunning camps should easily be imagined. Decoys provide us with a physical connection to a time and place now gone and for this we should all be thankful.







186

**186. Racy, swimming merganser drake c1850-1870 from Cape Cod.** Hollow with full raised wings and elongated paddle tail. Dr. George Ross Starr in "Decoys of the Atlantic Flyway" pictures a rigmate in color plate 27 and discusses the bird on page 179. In that early reference, Doc Starr attributes the decoy to a Yarmouth, Cape Cod maker, (and) probably earlier than 1870. Paint appears mostly original and very old. Some small rubs to undercoat or wood. Thin crack in rear of head and front of neck. Minor sliver missing from tip of bill.  
**2500-3500**



187

**187. Red-breasted merganser drake c 1890-1910 from Nantucket, Mass.** Likely carved by a member of the Folger family in a partially swimming pose. Original paint with moderate gunning wear. Some possible old gunning touchup to white on neck. Some rubs to time darkened wood. Old knot or flake missing on bottom front. Old, thin, tight diagonal crack in neck and lightly hit by shot. **900-1400**



188

**188. Red-breasted merganser drake c1900 from Martha's Vineyard, Mass.** The carver of this fine merganser is Allen Stuart of Edgartown. Stuart was an accomplished maker from Edgartown who made decoys around the turn of the century. Stuart had an accomplished eye for form and was a very fine painter. Surface features light crazing and lightly to moderately worn original paint with some gunning touchup to some portions of the white on the wings and the sides. Some probable touchup around left eye. Some minor rough areas on edge of tail. Hit by shot. "RWW" and "BWW" written in pencil on bottom. See page 163 for text regarding Stuart and page 165 where a Stuart goldeneye drake is pictured in Decoys of the Atlantic Flyway by Dr. George Ross Starr. **4000-5500**



**189. Red-breasted merganser drake**  
**c1890-1910 by Frank Adams of West**  
**Tisbury, Martha's Vineyard.** Hollow carved  
 in a swimming pose. In original paint with some  
 touch up and some gunning wear. Separation  
 along bottom board and a few short, thin, tight  
 checks near nails at rear of neck. Lightly hit  
 by shot. An extremely rare decoy and the only  
 drake we have seen from this rig. **2200-2800**



189



190 Detail



190(PR)

**190. Excellent rigmate pair of red-breasted mergansers**  
**c1940's by Fred Nickerson of Falmouth, Mass.**  
**and Barrington, Nova Scotia.** Both  
 heads turned slightly with thin, paddle  
 tails. Carved shoulders and wingtips  
 with delineated primaries. Both retain  
 portions of the original horsehair  
 crest. Fine original paint with minimal  
 gunning wear. Tiny chip at left rear  
 body seam appears to be original to  
 the carving. Outstanding pair from  
 what most consider to be Nickerson's  
 best rig. **4500-6500**

**191. Magnificent and exceptionally rare red-breasted**  
**merganser hen from the North Shore of Massachusetts**  
**attributed to Captain Samuel Fabens (1814-1899) of**  
**Marblehead, Massachusetts.** Body constructed of  
 horizontally laminated sections of  $\frac{3}{4}$ " wood and head made  
 of two pieces of wood laminated vertically. Original paint on  
 most of the body with old in use touchup to small areas of  
 some of the grey on sides. The paint on the head appears to  
 be an intentional mix of lead paint and varnish to give it an  
 iridescent effect. Surface has a number of small areas rubbed  
 or worn raw wood. **2000-3000**

*Provenance: Captain Gerald Smith collection*



191



192(PR)

**192. Matched pair of graceful mergansers**  
**from Cape Cod.** Hollow carved with drakes head  
 turned sharply to the right. Shallow wing separation  
 on both. Original paint with light wear and possibly  
 some old gunning touchup to some areas of the  
 white, especially on the drake. Some areas of rubs  
 to age darkened wood on back of drake. Tops of  
 dowels that fasten body halves are visible.  
**4500-6500**



**193. Hen merganser from the Marblehead area of MA.**

Body of two-piece laminated construction and possibly partially hollow. Head forward. Old crusty paint is a combination of original and some old in use repaint to the white. Some minor flaking. Roughness to left edge of tail. Old small crack in neck. Replaced neck filler. **550-750**

**194. Exceptional Martha's Vineyard immature goldeneye drake c1900 from Martha's Vineyard.**

Expertly carved in the manner of the very best early Vineyard decoys. Original paint with moderate wear has tiny rubs and dings to time darkened wood. The paint application is deceiving in its simplicity yet clearly shows the hand of an expert. Back and wings are finely crackled with age. Few very thin, tight checks in breast. This is a decoy for the advanced collector of fine decoys. Appears to be by the same hand as the decoy rig found in Westford, MA. several years ago. The decoys in that rig were felt to be early Chadwick's by several advanced collectors and carved in the manner of Benjamin Pease by others. **2500-4500**

**195. Bluebill drake decoy c 1930 by William Dugan, of West Tisbury, Martha's Vineyard, MA.** See pages 60-69 for information regarding this maker in Martha's Vineyard Decoys by Stanley Murphy. In good OP with working t/u to white and a drip of light gray paint on the back and down one side. Nice form. Check from behind the head to 3 in from the tail. Tight check on the left side of the head. Filler added to on neck replaced. **300-500**

**196. Bluebill drake c1940 with glass eyes and a turned head by H. Keyes Chadwick, Oak Bluffs, Martha's Vineyard, MA.** Original stained finish with wear across the middle of the body and the top of the head. Heavily weighted and made as a doorstop. There are a few age lines in the body. **400-700**

**197. Goldeneye c1920 by Henry Keyes Chadwick.** Head has been reset and there is a chip missing from the neck seam. Paint is worn to wood over much of decoy with some overpaint on the head. One eye is missing and a small check in bottom. Painted "C" and "JGM" hot brands. A worn old veteran from the rig of John G. MacKenty, avid waterfowler and author of "Duck Hunting", a book featuring illustrations of many Martha's Vineyard decoys on local beaches and in use as they were deployed on the water. **400-600**





198



199



200



201



202



203

**198. Bluebill c 1930 by Keyes Chadwick of Oak Bluffs, Martha's Vineyard, MA.** Old gunning repaint with possibly a little original visible beneath. Moderate overall wear with (Chadwick filled) crack in back. **250-450**

**199. Bluebill c1930 by Keyes Chadwick of Oak Bluffs, Martha's Vineyard, MA.** In natural wood finish with a coat of sealer. Number of tiny dents on each side, old sap bleed on head under sealer and thin, filled small crack in bottom. **250-450**

**200. Rare brant by Joe Thomas (1890-1970) of Edgartown, Martha's Vineyard, MA.** Part of a small rig made for the Avery family. To quote Stanley Murphy in his Martha's Vineyard Decoys reference; Thomas ---"turned out a broad variety of decorative bird carvings for years. He did make one stool of twelve brant for gunning use back in the forties, but since the rig saw very little action and is still intact and in the possession of the man who ordered it, inclusion of them here (in the book) would serve little purpose. They are very similar to the brant made by Capt. Robert Jackson". In excellent original paint. Very small chip missing on upper left side and some loss at fastener on top of head. Bottom retails the carved "A" and the "CSA" hot brand. **600-900**

**201. Martha's Vineyard brant decoy.** Crusty and flaking old gunning paint with some first coat visible. Thin crack in back and larger crack on bottom. Chip in bill with additional repair to bill and neck crack. **150-300**

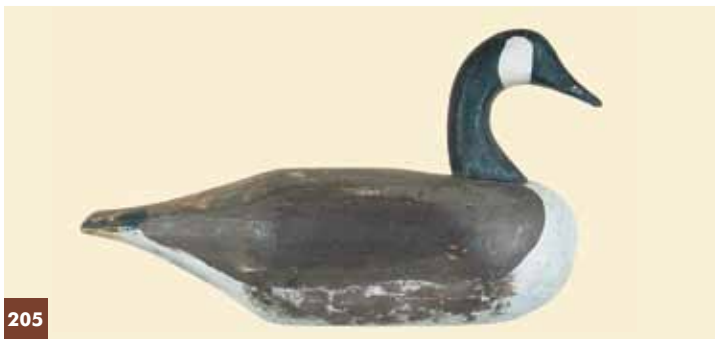


204

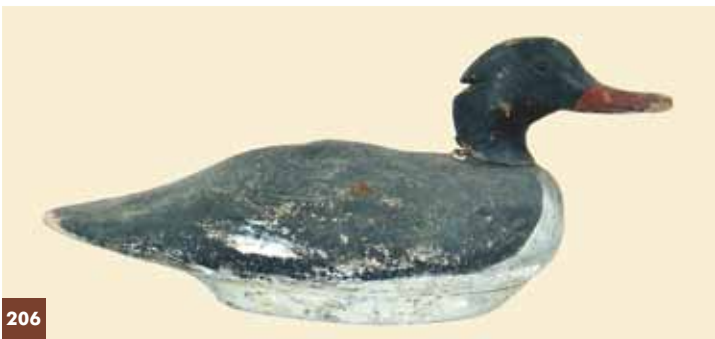
**202. Monomoy brant decoy c 1900 from Cape Cod.** Second gunning coat of white paint as well as some in use strengthening to black on head. Small check on back. **300-500**

**203. Canada goose by Joseph Lincoln.** Mostly pleasing old gunning repaint with some original visible on the white and feather detail on sides. Old, thin slivers missing on both sides of tail, tight neck crack and two shallow gouges on right side. Lightly hit by shot. Evidence of minor ice damage on lower sides and check in bottom from breast to tail. **1200-1600**

**204. Standard size canvas over frame goose by Joseph Lincoln.** In old gunning repaint with moderate wear and some rubs to wood or fabric. Canvas strong and intact except for one or two very minor dings around a nail. Two piece head and neck. **300-450**



205



206



207



209(PR)



208(PR)



210

**205. Round body Canada goose decoy c1900 from Middleboro, MA.** Holes drilled in bottom so bird could also function as a field stick up. In a combination of gunning repaint and some original. Paint exhibits heavy wear and flaking. A number of grain checks in body and head. Crack in bill has been glued. Old chip in tail seems to be original to the carving. **200-400**

**206. Hollow merganser from Martha's Vineyard, Mass.** Strongly attributed to Frank Richardson (see p 99 in Stanley Murphy for identical head pattern). Crusty, salty and dry paint is a combination of some original and in-use touch up. Some rubs to wood and some filler loss at rear of neck seat. Thin partial crack in front of neck. Unique 8 sided weight partially countersunk into bottom. **300-500**

**207. Bluebill drake by Winthrop B. Norton of Edgartown, Martha's Vineyard, MA.** Gunning repaint with moderate wear and flaking. Old, tight crack in neck. Hit by shot. **200-300**

**208. Lot of two decoys circa mid 1900's by Martha's Vineyard carvers.** One is a 1/2 size mini with carved wings and tail by Joe Thomas. Eyes missing. In natural finish. One is a sleeping or preening decoy by a member of the Norton family with "WDN" deeply carved into the bottom. In natural finish protected with a coat of sealer. Few knots visible under sealer and filled crack in bottom. **200-300**

**209. Perky little rigmate pair of oldsquaws c1890 (long tail duck).** Found in Connecticut after being in storage since 1946. Original paint with light to moderate wear and a number of small rubs and flakes to aged wood. Hen has two small, tight cracks in base of neck. Drake has concave chip under bill. Hen has two hot brands of "E.A. Thompson". **800-1200**

**210. Hen oldsquaw (long tail duck).** From the same rig as the pairs offered in this auction. Found in Connecticut after being in storage since 1946. Original paint with moderate overall wear. Some small rubs and flakes. Small crack in top of head and base of neck. Bottom has hot brand of "E.A. Thompson". **350-550**



# Chauncey "Chance" Wheeler

1862-1937

Wheeler has been referred to as the "Dean" of the Holland Street Whittlers. His decoys featured carved horizontal eye grooves, mandibles, and nostrils. His feathers were painted in reverse which is one of the key "signatures" used to identify his works. His decoys are pleasing to the eye yet functional and utilitarian. Some say "Chance" began carving birds as a boy at the tender age of 8 years. His decoys are finely crafted and they are highly prized by collectors all across North America.



**211. Rare carving of a brant decoy by Chauncey Wheeler (1862-1937) of Alexandria Bay, New York.** Wheeler was considered the Dean of the Holland Street Whittlers. This fine brant decoy features his classic eye groove, alert head, and gently sloped sides in the same manner as his duck decoys. Near mint original paint shows Wheeler's classic reverse feather pattern. Decoy shows very light wear. Brant were a very unusual species for Wheeler and this is a fine example with a body form similar to his duck decoys.  
**5500-9500**



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**212. Bluebill hen c1930 by Frank Coombs of upstate New York.** Original paint with some small rubs having been darkened or in-painted, mostly on head. Hit by shot on right side. Original rig owners name noted on bottom as is the statement: "Maker-Frank Coombs – Clayton, N.Y. – 1930". **1500-2000**

**213. Oldsquaw (long-tailed duck) drake from Long Island, N.Y.** Raised centerline on rear similar to that of the Ackerley family. Head fastened with a square peg and nails. Old crack in bill has been refastened. Old gunning paint with very light wear under a coat of yellowed sealer. Pencil notation on bottom indicates that the decoy was collected on Orient Point (Long Island) and was originally acquired from King Hemming in 1963. Tag also states that the bird was also in the Headley and Odell collections. **300-450**

**214. Swimming cork black duck with wooden head and keel by Eugene ("Gene") Wells of Stony Brook, Long Island.** Wooden pegs join the two horizontally laminated body sections. Carved tail area. Original paint on head with areas of flaking, especially on left side. **200-400**

**215. Oversized natural cork black duck, probably of Long Island origin.** Laminated cork body with wooden keel and head. Paint appears to be all original with light wear on head and heavier wear on body. Keel has large "NLH" hot brand. **150-250**

**216. Bluebill by a member of the Stannard family of guides and watermen from Branford or Guilford, Ct.** Inlet head and recessed rigging staples. Carved eyes and nail under bill. Nice example of an eastern CT. decoy. Thickly applied paint with traces of original and some gunning touchup to the white. Few old rubs to wood. Lightly hit by shot. **200-400**

**217. Brant by a member of the Verity family of Long Island.** Attractive old gunning repaint with traces of original visible. Small old dent to left rear tail edge does not detract. Lightly hit by shot. **1200-1800**

**218. Early example of a decoy for the now extinct Labrador duck.** Wood and cork body. Thin head and carved wingtips with paddle tail. Paint appears to be original with some possible touch up. Overall light to moderate wear with some small rubs to wood on head and bill. Lightly hit by shot on right side. Collector tag indicates that the decoy came from a Shelter Island (Long Island, N.Y.) estate. Labrador ducks wintered off the coast of Long Island and the last one was shot in 1875. **1200-1500**





**219. Early red-breasted merganser c1933 by Long Island's William Henry Bennett.** Three piece laminated wood and cork construction with a wooden head and carved eyes. Original paint with very heavy wear and large areas worn to time aged wood or cork. Excellent structural condition for a bird of this age. A similar decoy is pictured on the Nov.-Dec. cover of Decoy Magazine. A copy of the magazine is included the decoy. **900-1200**

**220. Black duck c1930's by Julius Mittlestadt of Buffalo, NY.** Classic high head, paddle tail and partially recessed staple. All original paint with pleasing uniform very fine crackle and light wear. Rub to wood on bill tip. Tight, old partial crack on left side of neck and a few very thin checks on body. Bottom has carved "JEM". **600-900**

**221. Exceptional early low-head black duck by Tom Fitzpatrick of Delano, NJ or one of the English's.** Classic Delaware River raised wings and fluted tail detail. About pristine, original paint with only the very lightest of wear. Surface protected with a very thin coat of wax or sealer. Excellent structural condition. "B" carved in pad weight and "Bob" painted on bottom. **2500-4500**

**222. Rare, early high head black duck by Tom Fitzpatrick of Delano, New Jersey or one of the English's.** Classic Delaware River raised wings and fluted tail. According to Huster and Knight in "Floating Sculpture", Mr. Fitzpatrick made mainly low-head models and his high-heads tended to have heads out of proportion to the body and were termed "pinheads". This decoy exhibits excellent proportions more similar to the work of John English. About pristine original paint with the very lightest of wear. Surface protected with a very thin coat of wax or sealer. About perfect structural condition with some very minor filler loss around right eye and a small knot barely visible on back. "Bob" painted on bottom. **2500-4500**



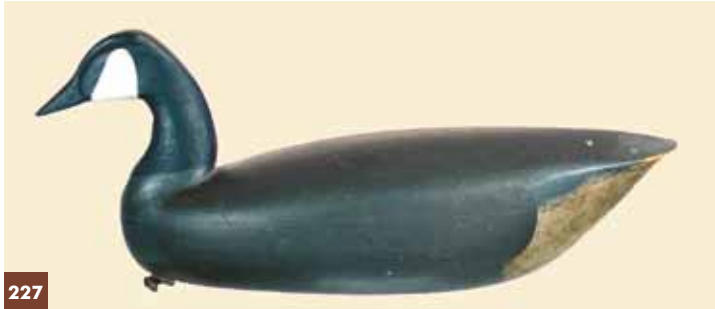
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**223. Black duck from the Delaware River area.** Typical raised wingtips and fluted tail. Unusual vertically laminated construction and possibly hollow. Paint may be original under a thick coat of sealer. Overall very good structural condition. **250-450**

**224. Delaware river black duck by Robert ('Turk') Libensperger, Trenton, New Jersey.** Carved raised wings and wingtips. Original paint shows moderate wear with a number of small rubs to wood. Some more extensive wear to wood along bottom edges. Retains original keel. **300-500**

**225. Rare black duck by Walter Bush of Newark, New Jersey c.1895 (see Fleckenstein ref).** Paint appears to be original under an old, thin coat of wax. Minor rubs and dings. Unusual construction as the upper body half is made of two pieces of wood and this seam is visible on back. Original filler in horizontal seam is visible. Deeply carved "WLB" on bottom with the roman numeral "XII". A very nice clean example by a late 1800's maker. Paint is excellent and original. **500-750**

**226. Oversize stick up of a mallard drake ca 1920's to 1940's with the head tilted to the left.** It appears to be a Delaware River decoy and very much like the work of John McLoughlin. Probably used as an ice decoy or simply to put on top of the mud or marsh. Carved and painted wooden feet. The body appears to be hollow and made in three laminated sections. There is a small area of sealer on the seam on the left side. Paint is strong and original with some minor crazing mostly in the head and breast area. The two tail curls are made of wood. Wings and wingtips are carved in detail. **3500-5500**

**227. 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**

**228. Swimming Canada goose c 1920 in excellent original condition from New Jersey.** Balsa body with lightly carved wings. Original paint with scratch feather detail on back. Few dents and flakes to wood on body and tail edges. One slightly larger dent on left rear breast. Head and neck worn to wood or primer over much of surface. **200-400**





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234(PR)

**229. Hollow carved goose with carved and raised wingtips by Charlie Wilbur.** This is the earliest example we have handled. Body constructed from three pieces of laminated wood. Mostly original paint with rubs to undercoat and some flakes to wood. Touched up chips in bill and tail. **200-400**

**230. Early Hurley Conklin New Jersey hollow brant.** Combination of original paint with light to moderate shelf wear and some repaint to black on front of bird. Scattering of small rubs. Repair to break in neck. Crack in left bill and sliver of wood missing from underside. **200-400**

**231. Swimming brant by Chris Sprague.** Good structural condition. In Chris Sprague paint some of which may be a second coat by Sprague. Stamped three times on bottom "SGH" and signed "Chris Sprague" with the pencil notation "1920". **500-1000**

**232. Brant by Eugene 'Gene' Hendrickson, Lower Bank, N.J. c1945.** Original paint with very light overall wear. A few tiny rubs on tail edge, small flake on left breast and some minor paint loss at slight separation along body and neck seams. Slight line wrap marks in paint on lower neck. Original pad weight. In pencil on bottom "JEH". A rigmate is pictured on p50 in Fleckensteins "Decoys of the Mid Atlantic Region". **400-600**

*Provenance: Hillman collection*

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

**234. Pair of hollow red-breasted mergansers by Eugene 'Gene' Hendrickson, Lower Bank, New Jersey, c1950.** Both in original paint. Drake shows very light overall wear. Hen shows moderate rubs to primer. Small sliver missing from right underside of bill on drake and a small chip missing from rear of crest on hen. Very slight separation along body seam on drake. Drake branded "JEH". **400-600**



235(PR)



236(PR)



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**235. Pair of American mergansers by Hurley Conklin of Manahawkin, New Jersey.** Both heads slightly turned, hen to left and drake to right. Carved wingtips on drake and both lack a shoulder groove. All original paint on both. Hen appears to have two coats on speculums by Conklin. Drake's heavy coat of white has crazed on breast. Small rubs while paint was wet on right breast and under tail. Both have deep "H. Conklin" hot brand. Hen signed. **800-1200**

**236. Matched, rigmate pair of widgeon by Hurley Conklin.** Both have lightly carved wingtips and a shallow shoulder groove. Dry original paint shows extremely light wear. Overall excellent condition. Both have "H. Conklin" hot brand. **800-1200**

**237. Bluebill by H.V. Shourds repainted as a mallard by Chris Sprague.** Old paint shows light crazing and flaking or shrinkage, mostly on right back on back. Small chip in upper tail under repaint. Bottom has "Maxwell" hot brand. Overall good condition. **300-400**

**238. Old bluebill drake from Manahawkin, New Jersey c1900.** In mostly gunning repaint. Few old dings and flakes to surface and some small rubs to weathered wood on top of head. Tight old crack in bill. Retains original circular pad weight. **150-250**



241

**239. Early hollow bluebill hen by Hurley Conklin.** Original paint with very light wear and tiny flakes. Some minor crazing to some of white, especially around bill. Minor separation at portions of body seam and a small chip under tail. Few tiny dents on tail edge. **200-400**

**240. Bluebill drake by Clark Madera of Pitman, N.J.** Typical hollow construction and ice groove in the Delaware River style. All original paint with overall light wear. Madera's painted vermiculation on back. Scattering of small rubs or flakes to undercoat or wood. Old chip on bottom appears to be original to carving. See "Floating Sculpture" reference. **800-1000**

**241. Bufflehead drake with tucked head and tiny crest.** Original paint with light wear and a few small dings on the head. Small faint stamp on bottom. Attributed to J. J. West, a New Jersey maker. **200-400**

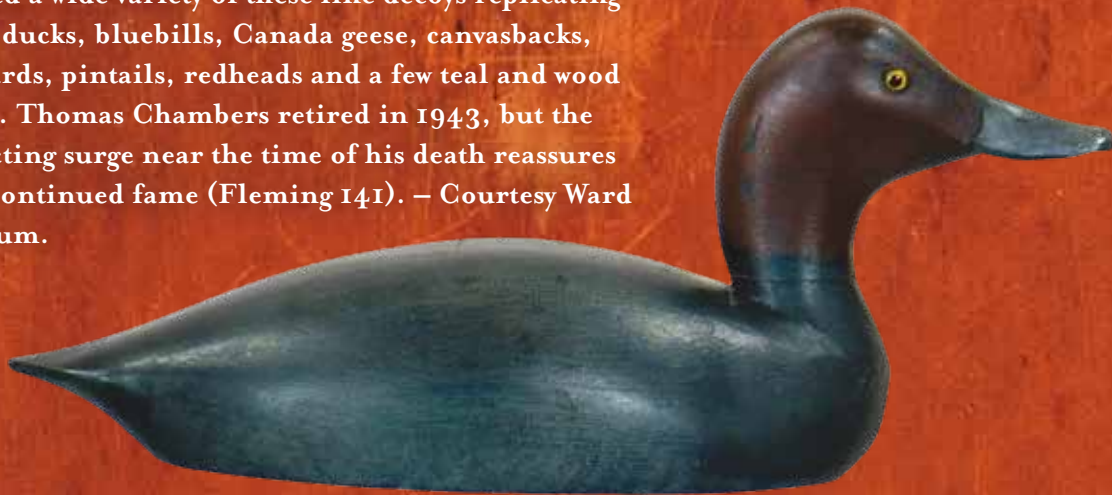


# Thomas Chambers

1860-1948 Wallaceburg, Ontario

Thomas Chambers led a quiet and solitary life and spent his early years as a market hunter in the Toronto Harbor. He was associated with St. Anne's Club at Lake St. Clair in the early 1880's, but when the club burned to the ground, he sought a position at the St. Clair Flats Shooting Co. Chambers stayed on there as manager and carver for forty years (Fleming 141).

Chambers was friends with George Warin, John R. Wells and David Ward, but he still managed to set himself apart by the delicate shape of the head and beak and numerous head positions. His decoys are either solid or hollow, but all of them have an extended lower neck for a head seat. Early decoys have rounded heads and extensive bill carving. Later ones have flatter heads, little detailed carving and a smaller overall construction. With these decoys, Chambers had to forego a more elegant look to accommodate the needs of a hunter. Colors are muted with feather combing on the backs and the wings. The dull red and grey Chambers blended and scratch painted afford a very life-like decoy. He marked some of his pieces "Thos. Chambers Maker" and sold them for \$75 a dozen (Haid 15). Chambers' decoys are both aesthetically pleasing and functional. He created a wide variety of these fine decoys replicating black ducks, bluebills, Canada geese, canvasbacks, mallards, pintails, redheads and a few teal and wood ducks. Thomas Chambers retired in 1943, but the collecting surge near the time of his death reassures him continued fame (Fleming 141). — Courtesy Ward Museum.



**242. Hollow carved redhead decoy by Tom Chambers (1860-1948) of Long Point, Ontario.** Original paint with extremely light wear. Very fine combed vermiculation on back. One small group of tiny, shallow dents on left back. Very small dent on left top of head. Thin filled line (original) to rear of neck and a small (1/4") rub in center of back. Overall, the paint and physical condition are excellent. Thin coat of wax or sealer on portions of bird. Bottom branded: "H.M.J." and "WLM". **3750-4750**



**243. Short body canvasback decoy by Tom Chambers.** Hollow carved. Original vermiculation on back with repaint on remainder. Surface has a coat of sealer. **800-1200**



**244. Low-head black duck by George Warin.** Hollow construction. Gunning repaint with light wear under a coat of sealer. Few thin, tight checks in body. **200-400**

**245. Black duck by Fred Croft of Belleville, Ontario, ca. 1930.** Original paint with light wear. Scratch feathering detail on head and body with unusual detail at base of neck. Small rubs at top of head and small chips along tail edge. **250-450**

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

**247. Diminutive and hollow bluebill drake c 1890 by John Wells.** Weighs a mere 9 1/2 ounces. Traces of original paint visible with some old gunning touchup. Evidence of some filler and some old, 'gear type' marks on body. Head slightly loose. Roughage to bill. Lightly hit by shot. **300-500**

**248. Solid body redhead drake by John R. Wells of Toronto, Ontario ca. 1910.** Pleasing old gunning repaint with light wear and a few minor rubs to wood. Hit by a few shot. **250-450**

**249. Bluebill drake by Harvey Davern of Brighton, Ontario ca. 1930.** Original paint with very light wear. Minor rubs to edge of bill. Very tiny dent on edge of tail and one small blemish on right shoulder. Deep "HR" carved in bottom. **200-400**

**250. Hollow carved black duck from a Lake St. Francis, Manitoba hunting lodge.** Thickly applied original paint with light wear. Tool marks where bill joins head. Few small rubs and a small area of roughness on top of head and some minor flaking under tail. Neck was elevated at time of carving with the addition of a small piece of wood at the neck seat. **200-400**

**251. Canvasback hen by the Peterborough Canoe Co.** Good original condition with light wear and rubs. **200-300**

**252. Working black duck c1948 by Ernie Fox of Brockville, Ontario.** All original paint with extensive scratch feather detail. Some roughage to edge of tail and some minor rubs on body. Old, thin, tight crack in neck. Hit by shot on left side. **200-400**

**253. Nice example of a black duck circa early 1900's by Canada's Bill Cooper.** Head turned strongly to the right. Deeply carved primaries, feather groups, and tail feathers in the classic Quebec style. Bold bill carving. Original paint with some crackling and light overall wear. **600-900**

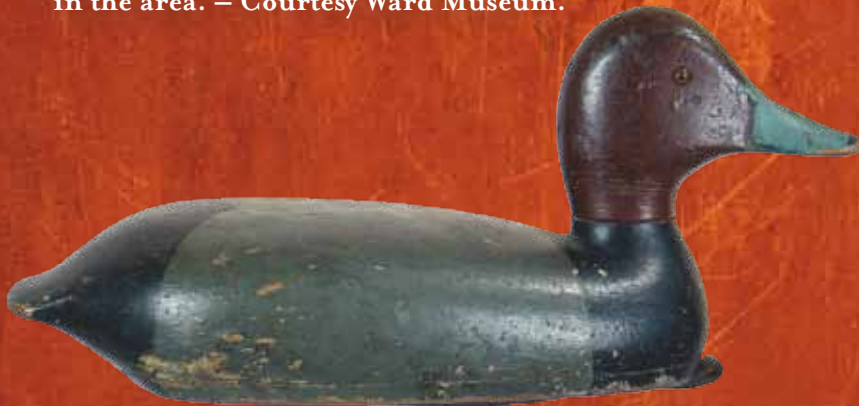


# Christopher Columbus Smith

1858-1937, Algonac, MI

Chris Smith was known for his boat building long before he was recognized as a carver of decoys. Chris and his older brother Henry were both market hunters as young men and made their own decoys and boats out of necessity. The popular Chris-Craft and Miss America boats that triumphed in the Gold Cup Races held on the Detroit River are products of the company that bear Chris Smith's name (Kangas, Survey 178).

For their lures, Chris and Henry got wood from ships passing Algonac; the ships' captains would pick out usable logs and throw them overboard for the brothers. As hunters, the Smiths understood the need for light decoys that could be packed in large quantities in a tiny boat. They carved small decoys with hollow bodies. The decoys have long slender necks and chests that are narrow in comparison to the rest of the bodily proportions. The decoys display a variety of positions that portray both content and alert attitudes. Neither brother adorned his decoys with surface carving on the body or detailed carving on the bills with the exception of canvasbacks. Between the two of them, the brothers produced as many as a thousand decoys. Some of these decoys have a lead keel with "C.C. Smith" stamped on them to clearly identify decoys by Chris. For the great amount of decoys the men produced, they limited themselves to black ducks, scaup, canvasbacks, pintails, redheads and whistlers, the primary species hunted in the area. — Courtesy Ward Museum.



**254. Hollow redhead drake c 1900 by Chris Smith of Algonac, MI.** Combination of original paint with some gunning touchup on body with light to moderate wear and some small flakes and rubs. Head has gunning touchup with smudges and line wrap marks.

**600-900**

**255. Very rare pair of hollow redheads c1900 by Christopher Columbus ("Chris") Smith (1858-1937) of Algonac, Michigan.**

Mr. Smith was the builder of the famous "Chris-Craft" boats. These birds were from the rig of his grandson, Christopher John Smith (see March/April 1992 Decoy Magazine). Chris and his brother, Henry, were early market hunters and began making their gunning boats out of necessity. Both heads turned to the left, the hen more strongly. All original paint with extremely light wear along grain lines on drake and overall very minimal wear on both. Light rub to edge of bill on hen and a very minor chip missing from underside of bill. Both lightly hit by shot, mostly on head of hen and left side of drake. Surface of hen has received a very thin coat of sealer.

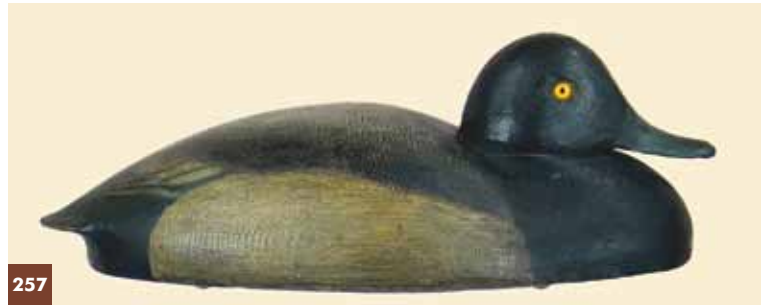
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**256. Hollow sleeping redhead by Chris Smith.** Attractive old paint with traces of original. Very good structural condition. **600-900**

**257. Hollow low-head bluebill drake by Chris Smith made in the manner of the great low-heads by Nate Quillen and the best of the Michigan carvers.** Old paint with very light wear. Very thin bottom board. Outstanding form. **600-900**



**258. Low-head hollow redhead by Chris Smith.** Great form in the manner of Nate Quillen. Mostly old gunning repaint with some traces of original showing through. Lightly hit by shot. Four short horizontal scars on left side. **800-1200**

**259. Hollow redhead hen by Chris Smith.** Paint is mostly gunning repaint with scratch feather detail. Inset repair to left base of bill may be original. **700-900**



**260. 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 Tobin Meldrum. Possibly by Chris Smith. **500-750**

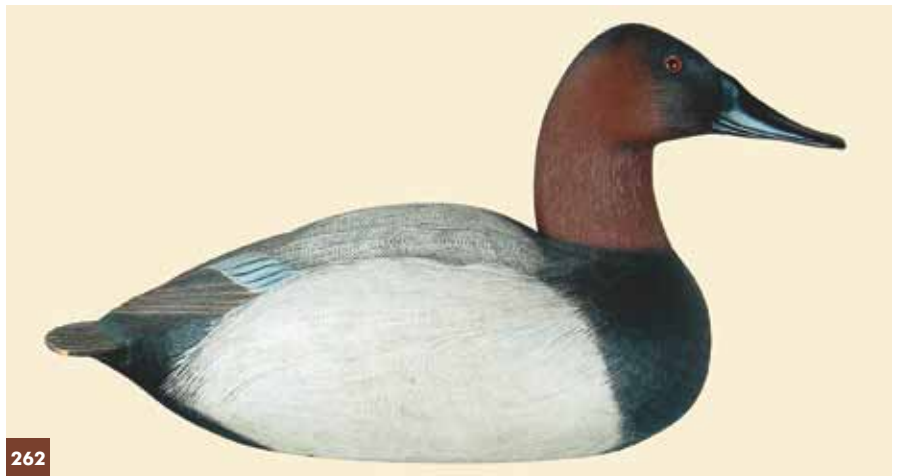




**261. RARE hollow Canada goose c1870-1890 by Michigan's Nate Quillen (1839-1908) of Rockwood, MI.** Old crazed gunning repaint with traces of original shows light wear. Original two piece neck and head. Thin crack in bottom and thin, tight crack in bill. One of only 6 known from his earliest period. **2000-3000**

261

**262. MAGNUM canvasback drake by John Zachmann, Detroit, MI.** Measures almost 30 inches on a straight line from tip of bill to tip of tail. Exquisitely carved head and bill detail with nicely carved wingtips and fluted tail feathers. Entire surface finely textured. Superb original paint with no visible wear. Bottom bears the inscription: "Double your pleasure – Big John 73' – made by – John Frederick Zachman – Detroit, Michigan – 'God Bless America'". There is also a personal inscription to a friend and Mr. Zachman's ink signature. A wonderful presentation piece by this very talented carver. **2000-3000**



262

ALRYDA



263(PR)

**263. Pair of canvasbacks by Al Ryda of Lake St. Clair Michigan.**

Mr. Ryda was a contemporary and neighbor of Ferdinand Bach. Bach would meet with Ryda and a small group of friends to carve together. His influence can easily be seen in the carvings by Mr. Ryda. Roundish proportions, especially noticeable on the drake would have made the decoys highly visible and would allowed the birds to ride rough swells with ease. Carved shoulders, wingtips and major feather groups. Both have short, fluted paddle tails. Original paint with some touchup on both heads. Small sliver missing on left edge of bill of drake. Both Have "A" or "Al Ryda" carved in script on the bottom as well as the Ryda hot brand. **3000-4000**



264



265



266(PR)



267



268



269

**264. Rugged black duck from the Saginaw Bay area.**

Strong features with head turned slightly to the right. Rasp finish. Original paint with light to moderate wear. Some assorted rubs with some roughness to bill edge and a small chip out of tail. Stable crack in neck. From the W.H. Foot rig. Bottom has deeply carved "CE". **200-300**

**265. Canvasback hen by Michigan's Ed ("One Arm") Kellie.**

Original paint with light overall wear. Some rubs and minor roughage to edges of bill and an old chip missing from lower right edge of body which may be original to the carving. Some very thin, very tight checks are barely visible on back.

**250-450**

**266. Pair of bluebills by Frank ("Doc") Baumgartner of Houghton Lake, Mich.**

Paint appears to be all original except for possible very old in use touch up to the bill of the drake. Light to moderate overall wear with some rubs to age darkened wood, especially on lower edges. Old chip missing from left mid bottom edge on hen. "RW" painted on bottom of drake. **400-600**

**267. Bluebill drake by an unknown maker from upstate New York.**

The carver may have been influenced by the work of the Stevens factory. Original paint with moderate overall gunning wear. Small flakes and rubs to paint and some tiny dents in back. Small vertical and horizontal cracks in neck and some loss of neck filler. **200-300**



270

**268. Black duck by Ben Schmidt of Centerline, MI.** Nicely carved wing and feather detail with additional feather stamping on lower rear sides. Original paint with light overall wear. Few small rubs to wood on high spots and a very small area of possible paint strengthening on left neck seat. Few minor, thin hairlines in body. Keel removed. **600-800**

*Provenance: Bernie Galipeau collection*

**269. Redhead drake by Ben Schmidt c1940.** Carved tail and wingtips. Original paint. Large rub to darkened wood on breast and rubs to tail edge and bottom. Small area of roughage to both cheeks. **500-700**

**270. Redhead drake by Ben Schmidt.** Overall light to moderate wear to mostly original paint. Breast and front of head have dried and there are numerous tiny checks in these areas. Two tiny cracks in tail. **400-600**





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**271. Early high head model black duck by Benjamin Schmidt of Centerline, Michigan.** Head turned gently to the right. Very nicely carved primaries and carved wingtips with stamped feather detail. Original paint with light to moderate wear. Number of small rubs to aged wood on high spots and edges. Very thin, tight check on right side. **1500-2000**

**272. Ruddy duck hen c1970's by Michigan's Dick Swartz.** Carved in the classic Schmidt school manner with carved wingtips and elaborate feather detail. Excellent all original paint and condition. **300-500**

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

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



272



274



276

**274. Redhead drake by Jack Lewis of Birmingham, Mi.** Head turned to left. Carved wingtips and primaries with fluted tail. Original paint in excellent condition. Bottom has scratch signature of "J. Lewis, 1973". **150-250**

**275. Green-winged teal hen from Tulsa, OK. Ca 1930-1940.** Painted information on bottom of decoy indicates that it was made by "H. M. Russell - 1939 - Tulsa, Okla." Original paint with some loss on breast and left side with light rubs and tiny dings elsewhere. Some puppy chew to tip of bill. Keel removed. **150-250**

**276. Hollow bluebill hen with swing weight from the St Claire Flats.** Light wing-tip delineation. Gunning repaint with some original on back. Overall light wear. Old crack in bill with an in use re-glue. **100-200**

**277. Redhead drake by Chris Smith.** Typical flats hollow construction with thin bottom board. In a combination of mostly gunning repaint with some original mostly on head, neck, and upper body. Overall moderate wear with heavier rubs to aged wood on head and bill. Very slight separation at neck seam and one or two light shot hits. Chris Smith was the founder of Chris Craft Boats. **500-700**



278



279



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281



282

**278. Bluebill hen by Jesse Baker of Trenton, Ontario.** Retains original swivel weight and combed feather detail. Paint appears all original with light overall gunning wear. Few minor rubs and thin checks. Lightly hit by shot. **100-200**

**279. Bluebill hen from the Valleyfield school of carving, Quebec.** Typical detailed, three feather wing pattern with fluted tail carving. Original paint with light to moderate wear and rubs. Some possible gunning touch up to white speculums. Combed vermiculation on back. Small chip missing from left, underside of bill. Thin, tight check in center of back. Retains original triangular pad weight. Indecipherable carving on bottom appears to be two "T" and perhaps an "F". **100-200**

**280. Bluebill hen with very nice form from the Michigan area.** Hard chine about 1/2" from bottom and typical tail carving. Original paint with possible in use touch up to white. Light overall gunning wear and a few small rubs. One tiny shot hit in bill. **75-100**

**281. Redhead drake from the St Clair flats.** Gunning repaint over flaked original. Rubs on tail and old glue repair to neck crack. **100-200**

**282. Bluebill drake from the St Clair flats, Markham rig.** Cracked and crazed original paint which has darkened slightly with age. Few minor rubs. Bottom has painted "JR" with an extremely thin tight check. **100-200**



282A

**282A. Mason Factory challenge grade mallard drake.** Original paint with a few small dents, rubs or flakes from use. Repair to very small chip in tail. Roughage to right edge of bill. Deeply carved "Hearne" in bottom. **2000-2600**

**282B. Mason Factory challenge grade goldeneye hen.** Predominantly original paint with strong factory swirling. Some touch up, most notably in the area of both speculums and around replaced neck filler. Scattering of very small flakes and dings with some rubs to wood on tail edge and bottom. **1500-2500**



282B





**282C. Mason Factory premier grade low head redhead drake.** Original paint retains heavy factory swirling. Scattering of vertical, medium size flakes to wood on body. Few light rubs on bill and minor roughage on left bottom edge of bill. Plug over fastener on top of head becoming visible. Branded "ELW". **800-1200**

**282D. Mason Factory tack eye mallard hen.** All original paint and condition. Bill tip and tail very slightly blunted on edges. Scattering of tiny flakes and rubs. Minor neck filler loss. **430-600**

**282E. Mason Factory painted eye bluebill drake.** Repainted, neck filler replaced. **100-200**

**282F. Mason Factory standard grade glass eye mallard hen.** Original paint with very little wear. **250-350**

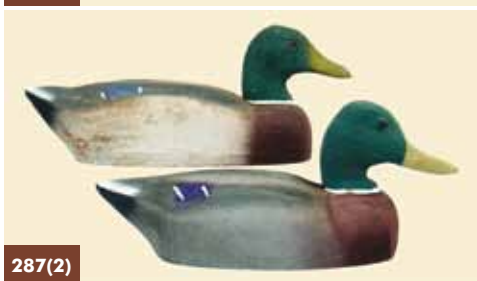
**282G. Mason Factory painted eye bluebill pair.** Matched rigmate pair of broadbills. Moderate wear on both. Both heads raised and slightly twisted on neck seat, more so on drake. Few thin checks in each. More rubs and flakes on hen than on drake. Hen hit by shot. Both from the W.H. Foot rig and each branded and painted on bottom: "Foot". **200-350**

**282H. Mason Factory glass eye redhead drake, original paint with heavy wear.** Large gouge in back, chip behind eye, and checks in body. Neck filler missing. Hit by shot. **100-125**

**282I. Factory mallard drake decoy by the Hays Factory of Jefferson City, MO. ca 1920's.** In excellent original paint with most of the neck filler missing. Few surface rubs and minor wear to the edges of the bill and tail. **300-500**

**282J. Pair of Mason Factory painted eye bluebills from the gunning rig of Martha's Vineyard's famous decoy and weathervane maker, Frank Adams.** Found in his attic along with the next lot. Faded original paint with some rubs on hen and some salt pitting to the surface on the drake. Small chip in left side of bill on drake and small cracks in bottom and side of hen. Neck filler missing. In as found in rig condition. **300-500**

**282K. Lot of three Mason Factory painted eye bluebills.** Original paint with some pitting, wear, cracks, and rubs. Neck filler missing. From the gunning rig of Frank Adams. **400-600**



**282L. 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. **350-450**

**282M. Mason standard grade glass eye bluebill hen with an MB brand.** Nicely combed gunning repaint with light wear and small dings. Thin cracks in left side of head and body. **75-125**

**283. Lot of three model D4 blue-winged teal by the Animal Trap Co. of Pascagoula, Mississippi.** Two are a matched, unrigged pair with heads slightly turned (Dr. right, Hen left). Near perfect paint and condition with a few tiny white spots on drake and minute rubs to high spots of textured surface on both. Both retail original ink stamp. Third item is a model D4 hen with very light rubs to high spots and some small rubs to tail and head edges. Lightly hit by shot. **200-400**

**284. Lot of four Herter's decoys, model 1893 or equal.** One eider drake in very good original paint and condition. One merganser drake in very good original paint. Few very light rubs and small flakes. Old repair to crack in neck may date to factory. Carved in bottom: "BG - 56". One bufflehead drake in very good original paint and condition. Few tiny rubs to high points. One harlequin drake. Good original paint with overall slight wear. Significant 'puppy chew' to bill tip. Few small knots and thin, tight check visible. Branded "Herter's Inc- 1893" on bottom. **300-500**

**285. Two Herters balsa black ducks.** Gouge and chip carving on back and wings. Original paint with overall light wear except for few rubs to high points on textured surfaces and edges of tails and bills. No structural problems. **200-300**

**286. Two early, c1940's decoys by the Herter factory.** One is a canvasback drake and one is a bluebill drake. Both in good original paint with overall light gunning wear. Light rubs to top sides of heads and tips of bills. One eye cracked on each. Each retain the factory #58 weight. **200-350**

**287. Two Herter Factory mallard drakes.** Two slightly different models of the same species. Both in fine original paint with very light shelf wear. One head removable with small factory slit on left side of head. One with slight, thin, tight, partial check on back. Both unrigged. **200-300**

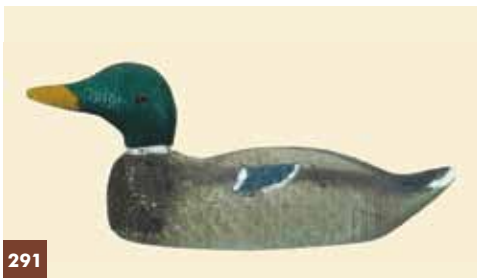
**288. Lot of one paper mache owl and two paper mache crows.** Probably "Carry-Lite" model 660. Light dings to bills of each crow and very small rubs otherwise. One with wire legs and one with single stick hole. Both in original paint. Owl in excellent original condition. **150-250**

**289. Lot of three factory decoys.** One blue-winged teal drake in good original paint with some rubs to head and high points on textured surface. One small bluebill drake. Slightly darkened original paint with light wear to high points and a mallard drake by the Decoy Products Co., Taylor, Michigan. Their "Flite Calling Decoy" model. Decoy "quacked" through a speaker in the rear of the neck when a string was pulled from the blind. Excellent original paint and condition and apparently never used. In original shipping box with original packing and instructions sheets. Box in very good condition with child's crayon notation on top. Trayer's Factory Decoy reference lists this as "somewhat rare". **200-300**





290(2)



291



292(2)



293



294(8)



295(6)



296



297(5)



298(4)



299

**290. Two early, c1940's bluebill drakes by the Herter factory.** Detailed feather and wing delineation. Original paint with light to moderate gunning wear. Rubs to top of heads and high spots. One bill with shot hit and one with minor chip on top. One with 2 1/2 " area of roughness on lower, rear right edge. One eye cracked and partially missing. Both retain factory #58 weights. **200-300**

**291. Lathe turned factory mallard drake.** Probably the Hudson Vac-Sta model. Excellent original paint and condition except for one very thin, tiny black paint drip on back. **50-75**

**292. Lot of two factory decoys.** One small, lathe turned redhead hen with heavy wear and loose head. Good structural condition. Second is a Pratt or equal repainted as a goldeneye drake. Some crazing and chipping to paint. Left eye missing. **75-150**

**293. Canvasback drake.** Body may be a Mason. Head handmade. Collector information indicates that the decoy is from the Greys Harbor area of Washington state. Original paint with moderate overall gunning wear under a coat of sealer. **75-150**

**294. Lot of eight decoys and related material.** One rubber retriever decoy, one paper mache oversized pheasant head, one paper mache field goose decoy with head, two paper mache owls, one Herter's factory tenite mallard hen or black duck, and two factory rubber decoys. Overall condition is good. One owl is repainted. **100-200**

**295. Lot of six pintail paper mache factory decoys.** All are "Ariduk" models by the General Fiber Co., of St. Louis, Mo. Three hens and three drakes. One drake has a crack in the bill which has been glued tight. Except as noted, all are in superb original paint and condition. It is doubtful if these decoys ever saw any gunning usage. **50-100**

**296. Book – "Prairie Wings – Pen and Camera Flight Studies" by Edgar Queeny.** Pub. by Ducks Unlimited, New York, 1946. HB w/ DJ. Both in XOC, one small rip in DJ. **300-450**

**297. Complete 5 volume set of the Bourne auction gallery catalogs for the famous William J. Mackey collection (1973 – 1974).** Covers all 8 sessions complete with price keys. Interesting reference that provides an insight into the early years of decoy collecting. Very good to excellent condition. **100-200**

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

**299. Book – "Stray Shots" by Roland Clark, Derrydale Press, N.Y., 1931.** Appears to be one of 535 copies but the number is not written on the page in the rear of the book that mentions the limited edition. HB with no DJ. Spine slightly faded and all corners. **200-300**