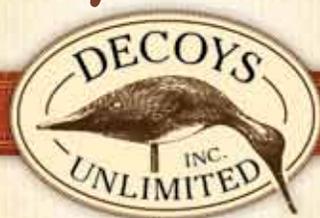


# Day Two



Monday, July 25, 2011



**300. Majestic example of a reaching long-billed curlew by Connecticut's David Ward.** Head turned gently to the right with a gracefully arched, anatomically correct bill. Split tail with carved wingtips. Excellent, all original paint with beautifully applied feather detail. Stamped "DBW" on bottom. **700-900**

**301. Curlew by Connecticut's David Ward.** Split tail with carved wingtips and primaries. Head turned gently to the left. Warm, blended all original paint in excellent condition, Stamped "DBW" on bottom. **900-1200**

**302. Delightfully plump, tucked head banded plover by Connecticut's David Ward.** Split tail and carved wingtips. Excellent all original paint and condition. Stamped "DBW" on bottom. **450-650**

**303. Excellent rendition of an alert mourning dove by Connecticut's David Ward.** Split tail with well carved wings, wingtips and primaries. Head turned slightly to the left. Fine, all original paint and condition. Stamped on bottom "DBW". **600-800**

**304. Feeding dowitcher by Connecticut's David Ward.** Split tail with deeply carved shoulders and wingtips. Well executed, animated pose. Excellent all original paint and condition. Bottom stamped "DBW". **600-800**



**305. Diminutive sanderling by Connecticut's David Ward.** Split tail with deeply carved wings, wingtips and shoulders. Active little "peeps" are a delight to every person who strolls the summer beach and this is an excellent example. Fine original paint and condition. Bottom stamped "DBW". **400-550**

**306. Standing black duck by Connecticut's David Ward.** Excellent original paint and structural condition. **1200-1400**

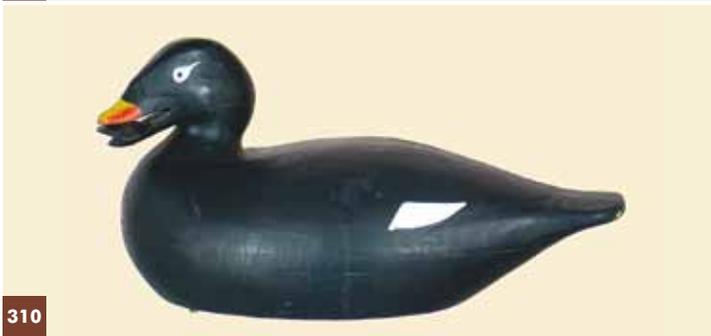
**306A. Black duck decoy by David Ward with head turned gently to the left.** Cork body with wooden head and bottom board. Excellent, all original, paint and condition. Bottom stamped "DBW". **600-900**



307(PR)



309



310

**307. Matched, rignate pair of gunning bluebills by Marty Hanson of Prior Lake, MN.** Drake's head turned slightly to the right. Expertly carved wingtips and primaries. Outstanding original paint with no wear. Both have Mr. Hanson's "Maker" stencil on bottom. **400-600**

**308. Canvasback drake by Reggie Birch.** Excellent condition. Original paint has been aged by this talented carver. Signed under tail: "R. Birch". **500-750**

**309. Petite and early bufflehead drake by Mark McNair.** Excellent, all original paint and condition by McNair. Bottom has the carved "McNair" signature as well as the number "1" which may indicate it's the first one he made. **600-900**



308



309A(PR)



311

**309A. Matched rignate pair of pintails by Grayson Chesser of Jenkins Bridge Va.** Both with carved, raised wingtips. Hen in a swimming or reaching pose. Thick, all original paint in overall excellent condition. Deep combed vermiculation on drake. Both with the deeply carve "C" on bottom. **600-900**

**310. Hollow white-winged scoter by Roger Mitchell of Kingston, Mass.** Head turned to the left with mussel in open, nicely carved bill. Carved wings and wingtips. Original paint with extremely light wear. Second Coat of white on speculums. Faint evidence of line wrap marks. "Mitchell" scratched in bottom with numerous past owner's stamps. **200-300**

*Provenance: Colburn Wood Collection.*

**311. Canvasback drake by America's renown folk carver Lou Schifferl.** Deeply carved wingtips, wings, and primaries. Nicely carved head and bill. Deeply combed and scratched detail to all original paint. Small flakes and rubs to head, tail edge and bill. Painted signature on bottom. **300-500**



312(PR)



313



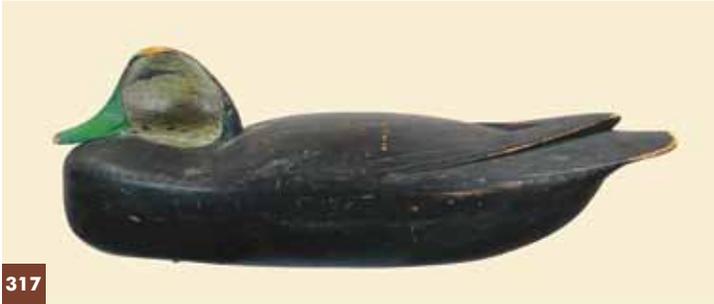
314



315



316



317

**312. Matched rigmate pair of goldeneyes by Mike Wavercak.** Both heads tucked and strongly turned. Broad, paddle tails. Carved wings and fluted tail detail. Fine original paint. Thin paint crack at left base of neck seat on drake. Signed and dated 1980 by the carver with the notation: "Carved for the Oswego Chapter of DU 3<sup>rd</sup> Year". **300-500**

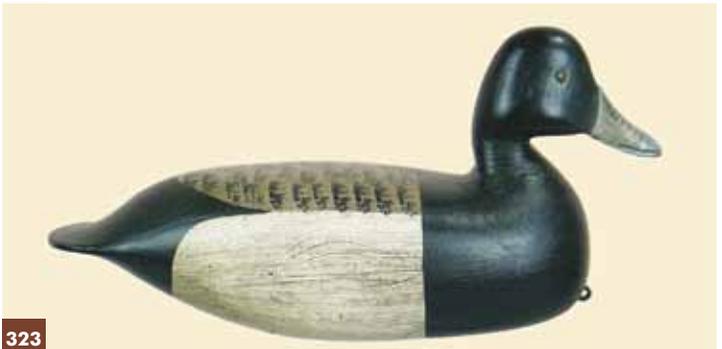
**313. Eider drake by Capt. Gerald Smith of Marblehead, Mass.** Carved in a calling pose with a small mussel in the mouth. Carved bill and fluted tail. Original paint and condition. Small area of sap bleed on breast resembles feathering. Bottom has the G.B. Smith hot brand and numerous "293" and "294" stamps. **450-650**

**314. Red-breasted merganser drake by Hurley Conklin of New Jersey.** Head turned to the right with short, deep shoulder groove. Original paint with heavy, heat type crackle to breast area. Filler on small knot visible on left tail. Branded "H. Conklin" on bottom. **350-550**

**315. Hollow, swimming red-breasted merganser drake by Jim Keefer.** Nicely carved crest and thinly carved bill on a head which is turned to the left. Fine original paint. Few very small rubs on tip of bill and rear of crest. Very small, minor blemish on left side. **250-350**

**316. Pintail drake by Robert ("Turk") Libensperger, Trenton, New Jersey.** Raised wing tips and nicely carved primary groups on back. Thick paint appears to be all original with some light rubs to primer or undercoat. Some small areas of tobacco type staining in recesses. Signed on bottom "R.W. Libensperger". Acquired directly from Mr. Libensperger in 1956 by the consigner. **600-750**

**317. Rare oversized tucked head black duck by Jess Heisler, (1891-1943) Burlington, New Jersey.** Typical hollow, three piece laminated body with raised wingtips and tack eyes. Original paint with a few scattered tiny dents and dings. Small rubs to wood on head, tail, wing tips and edges. Approximately 19 inches overall. For a similar example see page 73 in Huster and Knight. **2200-2800**



**318. Hollow, swimming New Jersey black duck c1900.** Strongly attributed to Bradford Salmon. Deeply carved ice groove. Mostly original paint with some light crackle, rubs and shrinkage along grain lines. Finish has been darkened in an area of the upper left wing. Old, tight crack in neck with possible repaint in a portion of that area. **900-1200**

**319. Oversized, hollow, Blair School black duck in a swimming pose.** Original paint with light to moderate overall wear on most of decoy. May be some old, probable in use, touch up on lower rear halves. Uniform scattering of tiny flakes and rubs on back of body and top of head. Very small chip missing from left top of head. **400-600**

**320. Goose by John McAnney, New Gretna, New Jersey c 1910.** In a combination of gunning touchup and some original. Surface shows moderate wear and flaking with some small rubs to wood, mostly on lower edges. Old tight crack in neck. Small chip on underside of bill and small flake missing on left back. Good overall structural condition. Original pad weight. **350-500**

**321. Hollow New Jersey brant by Birdsall (Wildfowler) with paint by Johnny Hillman.** Very good structural condition. Black on breast and rear of head has bubbled slightly. Paint has crackled under tail under a coat of sealer. "XIX" carved on bottom and conjoined "JH" FOR John Hillman painted under bill. **300-500**

**322. Hollow swimming brant by Hurley Conklin.** Carved wingtips with shallow shoulder groove. Fine original paint with a thin coat of finish feeder. "H. Conklin" hot brand on bottom. **400-600**

**323. Bluebill drake from New Jersey attributed to Harry M. Shourds.** In fine restored condition with no wear. **150-250**

More from the  
**Joseph French Collection**



324



325



326



327



328



329



330



331



331A

**324. Miniature black and white warbler by Jess Blackstone (1909-1988) of Concord, NH.** Fine original condition. "4", "Black & White Warbler" and typical "JB" in ink on the bottom of the base. Dropped wings. Purchased at Decoys Unlimited Inc. Auction July 2008. **700-900**

*Provenance: Joseph French Collection*

**325. Miniature quail by Robert Morse of Ellsworth, ME.** In fine original paint with a tiny chip under the tail. Minor ding to the tip of the bill and the top of the crest. Unsigned "381" in pencil on the bottom of the base. **600-900**

*Provenance: Joseph French Collection*

**326. Miniature kingfisher by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original condition. Blue circular paper label with (318) and "Kingfisher" in ink on the bottom of the base. **1500-2500**

*Provenance: Joseph French Collection*

**327. Miniature blue-winged teal drake by A. E. Crowell (1862-1952) of East Harwich, MA.** Rectangular brand and "Donald B. Howes Antiques" x 2 in ink on the bottom of the base. In fine original condition with minor imperfections. **1500-1800**

*Provenance: Donald B. Howes Collection, Joseph French Collection*

**328. Miniature flicker by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original paint. Blue circular paper label with (18) and "Flicker" in ink on the bottom of the base. **1500-1800**

*Provenance: Joseph French Collection*

**329. Miniature brown thrasher by A. E. Crowell (1862-1952), East Harwich, MA.** In fine original condition. Very early example. "A. E. Crowell Cape Cod", "366" in ink and "Brown Thrasher" in pencil on the bottom of the base, also a tiny white tag with "16". **1500-1800**

*Provenance: Joseph French Collection*

**330. Miniature nuthatch by A. E. Crowell (1862-1952), East Harwich, MA.** In fine original condition. "417" and "Nut Hatch" in ink on the bottom of the base also a tiny white tag with "5". **1500-1800**

*Provenance: Joseph French Collection*

**331. Miniature wood thrush by A. E. Crowell (1862-1952), East Harwich, MA.** In fine original condition. Rectangular brand, "9" on a tag in ink and "9", "419" and "A. E. Crowell" in ink on the bottom of the base. **1500-1800**

*Provenance: Joseph French Collection*

**331A. Miniature towhee by A. E. Crowell (1862-1952), East Harwich, MA.** Excellent original condition. Towhee and 504 in ink on the bottom of the base. **1200-1800**

*Provenance: Joseph French Collection*



332



333



334



335



336



337



338



339



340

**332. Miniature common yellow throat by A. E. Crowell (1862-1952) of East Harwich, MA.** Fine original condition. Rectangular brand, "352" and "Yellow Throated Warbler" in ink on the bottom of the base. **1500-1800**

*Provenance: Joseph French Collection*

**333. Miniature junco by A. E. Crowell (1862-1952) of East Harwich, MA.** "1396" and "Junco" in pencil on the bottom of the base. Original condition. **1500-1800**

*Provenance: Joseph French Collection*

**334. Miniature chestnut sided warbler by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original condition. Early example of diminutive size. "494" and "Chestnut Sided Warbler" in ink on the bottom of the base. **1500-1800**

*Provenance: Joseph French Collection*

**335. Miniature Hudsonian godwit by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original condition. Breeding plumage. Rectangular brand, "233" and "15" on the bottom of the base. **2200-2800**

*Provenance: Joseph French Collection*

**336. Miniature yellowlegs by A. E. Crowell of East Harwich, MA.** In fine original condition less a bill tip restoration. The Crowell rectangular is on the bottom. **1600-2200**

*Provenance: Joseph French Collection*

**337. Miniature dunlin by A. E. Crowell (1862-1952) of East Harwich, MA.** In breeding plumage. Rectangular brand, "1807", and a tag with "10" on the bottom of the base. Original condition. **2200-2800**

*Provenance: Joseph French Collection*



340A

**338. Miniature semi-palmated sandpiper by F. A. Dettman.** Original condition with a few tiny flakes of paint missing. 1573" in ink and two white tags with F. A. Dettman, CT on one and "Semipalmated" and on the other. **400-600**

*Provenance: Joseph French Collection*

**339. Miniature semi-palmated sandpiper by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original condition. Rectangular brand, "360" "23" and "A. E. Crowell, Cape Cod" in ink on the bottom of the base also a tiny white tag with "23". **1800-2400**

*Provenance: Joseph French Collection*

**340. Miniature spotted sandpiper by A. E. Crowell (1862-1952) of East Harwich, MA c. 1910.** Very early example with dropped wings and upswept tail. Original paint. "25" and "1457" on tags in ink and "Sandpiper" lightly in pencil on the bottom of the base. In fine original condition. **1800-2800**

*Provenance: Joseph French Collection*

**340A. Miniature bufflehead drake by A. E. Crowell (1862-1952), East Harwich, MA.** In excellent original condition. "1848" in ink, "7" in pencil and rectangular brand on the bottom of the base. **1200-1800**

*Provenance: Joseph French Collection*



**341. Miniature lesser yellowlegs runner by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original condition. Remnants of early ink stamp, "1729" and "YL" in ink on the bottom of the base also a tiny white tag with "24". **2200-2800**  
*Provenance: Joseph French Collection*

**342. Miniature jacksnipe by A. E. Crowell of East Harwich, MA.** In fine original condition. Number 20 is written on the bottom by Crowell. Rectangular stamp on the bottom. **2200-2800**  
*Provenance: Joseph French Collection*

**343. Miniature pectoral sandpiper by A. E. Crowell (1862-1952) of East Harwich, MA.** In fine original condition. Rectangular brand, "362" "12" and "A. E. Crowell, Cape Cod" in ink on the bottom of the base also a tiny white tag with "12". **2200-2800**  
*Provenance: Joseph French Collection*

**344. Miniature marbled godwit by George Boyd (1873-1941) of Seabrook, NH.** Rare example. Tack eyes. Split tail. In fine original paint with typical light crazing to the surface. (1409) and "Marbled Godwit" in ink on tags on the bottom. **1800-2600**  
*Provenance: Joseph French Collection*

**345. Miniature sanderling female by George Boyd (1873-1941) of Seabrook, NH.** Original condition. Tack eyes, split tail. (258) and "Female Sanderling" on a white tag and "Female Sanderling" in pencil on the bottom of the base. Some crazing to the finish on the base. **2200-2800**  
*Provenance: Joseph French Collection*

**346. Miniature robin snipe fall by George Boyd (1873-1941) of Seabrook, NH.** Original paint. Tack eyes, split tail. (1899) in ink, "Robin Fall" in pencil on the bottom of the base. **1500-2200**  
*Provenance: Joseph French Collection*

**347. Extremely rare miniature old squaw drake by George Boyd (1873-1941) of Seabrook, NH.** Very rare example. Slightly turned head, tack eyes. In fine original paint, typical very light crazing to the surface. (338) and Old Squaw Male in ink on a glued tag on the bottom. Neck seam visible on the right side of the neck. **2200-2800**  
*Provenance: Joseph French Collection*

**348. Miniature red breasted merganser drake by George Boyd (1873-1941) of Seabrook, NH.** In fine original condition with a slightly turned head and tack eyes. (1821) in ink and a white tag with "R B Merg Dr" "1821" on the bottom. Some moderate crazing to the back with some color possibly rubbed into the craze lines. **2200-2600**  
*Provenance: Joseph French Collection*

**349. Miniature red breasted merganser hen by George Boyd (1873-1941) of Seabrook, NH.** Slightly turned head, tack eyes. In original paint, typical crazing to the surface. (1900) on the bottom in ink. **1800-2200**  
*Provenance: Joseph French Collection*



**349A. Rare miniature shoveler drake by George Boyd (1873-1941) of Seabrook, NH.** In fine original condition with some typical crazing and minor blemishes. There is a tiny rough area on the edge of the left side of the bill near where it meets the face. **2200-2800**

*Provenance: Joseph French Collection*

**350. Miniature ruddy duck drake by George Boyd (1873-1941) of Seabrook, NH.** Slightly turned head, tack eyes. In original paint, typical very light crazing to the surface. (1885) and "Ruddy" on the bottom in pencil. Nicely fluted tail carving. **2000-2600**

*Provenance: Joseph French Collection*

**351. Miniature bald pate hen by George Boyd (1873-1941) of Seabrook, NH.** Tack eyes. Slightly turned head. In original paint, typical moderate crazing with t/u to the craze lines with color. (1989) and "Bald Pate" in pencil written on the bottom. **1600-2200**

*Provenance: Joseph French Collection*

**352. Miniature blue-winged teal hen by George Boyd (1873-1941) of Seabrook, NH.** Slightly turned head, tack eyes. In original paint with a few minor rubs and typical very light crazing to the surface. Tiny chip to the bottom tip of the bill. (1901) and "Teal" on the bottom in ink. **1800-2200**

*Provenance: Joseph French Collection*

**353. Miniature Canada goose by George Boyd (1873-1941) of Seabrook, NH.** Slightly turned head, tack eyes. In original paint, typical light crazing to the surface with color. (471) on the bottom in ink. Old bill crack glued tight. **1800-2500**

*Provenance: Joseph French Collection*

**354. Miniature black duck by George Boyd (1873-1941) of Seabrook, NH.** In fine original paint. "956 black" or "1956 black" written on the bottom. Either a collectors number or if 1956 the year Mr. French collected it. Some very tiny tight crazing. **1800-2400**

*Provenance: Joseph French Collection*

**355. Miniature mallard drake by George Boyd (1873-1941) of Seabrook, NH.** In good original condition. Tack eyes. (332) in ink on the bottom of the base. Some very fine crazing to the head. **1600-2200**

*Provenance: Joseph French Collection*

**356. Miniature mallard hen by George Boyd (1873-1941) of Seabrook, NH.** Slightly turned head, tack eyes. In excellent original paint, typical very light crazing to the surface. (333) on the bottom in ink. Very minor imperfections to original paint. **2000-2800**

*Provenance: Joseph French Collection*

**357. Two miniature common male loons by George Boyd (1873-1941) of Seabrook, NH.** 1. Tack eyes. In some original paint with t/u to the black and a coat of sealer in some areas. Few flakes to the paint and some light crazing. (514) in ink on the bottom. 2. Slightly turned head, tack eyes. In some original paint with t/u to the black and a coat of sealer in some areas. (513) in ink and "Loon" in pencil on the bottom. **1500-2500**

*Provenance: Joseph French Collection*

# Anthony Elmer Crowell

History pertaining to the following plover decoy. John Foote as a young boy lived in Seabrook, NH next to or near George Boyd. John liked to spent time in Boyd's workshop and at some point in time Mr. Foote was given this plover decoy by George Boyd. After enjoying it for many years Mr. Foote gifted it to Miriam Perkins approximately three decades ago. Mr. Foote was aware at the time that Mariam had an interest in decoys as she had a few of her father-in-law's (Percy Perkins) decoys in her office at the local bank. Mr. Foote and Mrs. Perkins grew up together in Seabrook and knew each other well. Miriam held on to the plover decoy all those years assuming it was a Boyd decoy. The decoy was passed down to the consigner as part of his inheritance.



**357A. Extremely rare and early gunning model of an immature or winter plumage black-bellied plover c1905-1910 by A. E. Crowell.** Stylistically, this decoy is related to the "dust jacket" birds and may even precede them chronologically. Split tail with deeply concave upper portion. Fully carved wings and shoulders with eight carved primaries. Additional carved individual feathers on the wing edges extend in two individual groups up to the shoulder of the bird. Extremely fine original paint with no visible wear. Realistic individual feathers on back achieved with multiple, thickly applied, separate brush strokes. A thin coat of shellac was washed from the surface and approximately an inch of the bill has been professionally restored by Ken DeLong. The bill was part of the head and body. Many of the earliest shorebirds by commercial and unknown makers were made in this time consuming way. Tight check on upper right portion of neck. Stick hole had been extended during its gunning career and cut off stubs of stakes remain. Staple applied under tail for stringing. **12,000-18,000.**

Provenance: George Boyd, John Foote, Perkins Family



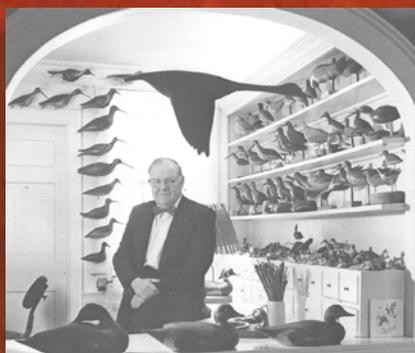
358

**358. Greater yellowlegs c1900 by A. E. Crowell.** This finely executed split tail yellowlegs is one of his best and features Mr. Crowell's best wet on wet dry brushed paint from bill to tail. Extra carving under the tail has been added to simulate a "rump". Minor imperfections only as to be expected on a piece of this age used for gunning. Tiny blunt on tip of bill has been professionally touched up. Has "Bard & Joe French" in 'invisible ink' under tail. Exceptional example of a yellowlegs decoy by this esteemed maker. Purchased at Julia-Guyette auction in 1988. **10,000-14,000**

*Provenance: Joseph French Collection*

Joseph Lincoln, the Cape Cod writer, not the decoy maker, wrote a great many stories of Cape Cod and its' characters. In more than one book he refers to a character as a young man enthralled with the outdoors, birds, and whittling. A young man who had little interest in his families cranberry farming business. That character was modeled after Elmer Crowell who in real life was a good friend of the author. Those of us that admire Crowell's genius are glad he followed his passion.

# Dr. George Ross Starr Collection



When discussing the early years of decoy collecting, inevitably the name of Dr. George Ross Starr (1915-1985) of Duxbury, Mass. will be mentioned with fondness. He was indeed a member of the pioneering group of individuals that saw decoys as something more than necessary tools used in the sport of hunting. He collected his first decoy in 1949 and did not stop his search for birds nor his research into their history until his final days. According to his family, his personal collection numbered over 2000 items. This was sold in two major auctions, one in 1983 by Willis Henry and the premier event in 1986 by Richard Bourne which grossed almost one and one half million dollars, an extraordinary figure for its time. In 1974 he authored the important early reference *Decoys of the Atlantic Flyway* which, at the time was only the fourth printed book on the subject of decoys. His quest must have been a wonderful one for he collected at a time

when most of the decoys he found were acquired directly from the men who carved or used them. He thus amassed a wealth of knowledge on this, his favorite subject and he was always more than willing to share his insight with others.



358A detail

**358A. Spectacular sicklebill curlew from Duxbury, Mass.** This is the exact decoy pictured in color plate 9 in *“Decoys of the Atlantic Flyway”* by Dr. George Ross Starr. In describing this decoy, no cataloger can do better than to quote Dr. Starr directly from pages 93 and 96 in his seminal reference:

*“The finest example of a sicklebill decoy in my collection, shown in COLOR PLATE 9, was found in Duxbury, but its history moved out with the original tenants of the house. This is a beautifully proportioned piece of work. The body is solid with a deep horizontal split in the tail. The bill is oak stained a deep brown. The plumage was outlined then built up with stippling of various shades of brown and tan. The eyes are small pellets of resin or sealing wax glued into slight depressions. This is the kind of decoy a collector dreams about” (underline added)*

Sicklebill curlew, again as noted in *Decoys of the Atlantic Flyway*, were never common in New England and decoys for them are extremely scarce. This example is made by the same hand as the so-called “Fox rig” birds. This rig was so named because early examples were collected directly from the Fox family in Chatham, Mass. As noted in Dr. Starr’s narrative, however, their specific origin within the confines of Massachusetts remains a subject for debate among veteran collectors. This decoy is in near mint excellent overall condition. It was lot 205 in the 1986 May decoy sale of the Starr collection held by Richard A. Bourne in Hyannis, MA. Retains the strong “Starr collection” white stamp. **15,000-25,000**

Provenance: George Ross Starr collection

**359. Yellowlegs c1900 by George Boyd of Seabrook, New Hampshire.** Slight upward sweep to original bill. Original paint shows some light crazing and a uniform scattering of small rubs and scuffs, especially on back. Two or three hairline cracks on neck and a small blunt to tail tip. Has "Helen and Joe French" and inventory number on bottom in "invisible ink". Acquired from Colden in March of 1981. **3000-5000**

*Provenance: Joseph French Collection*



**360. Willet c1900 by H.V. Shourds of Tuckerton, New Jersey.** Original bill and fine original paint. Some veteran collectors of New Jersey shorebirds feel this is a yellowlegs as they feel Shourds never made a willet. Paste wax has been removed professionally by Russ Allen. Minor rubs to top of head and tip of tail. Two small dents on right side. "Conjoined "JF" written in ink on bottom and "Helen and Joe French" as well as "JBF" written in invisible ink on bottom. **8000-12,000**

*Provenance: Joseph French Collection*

**361. Rare ruddy turnstone c1900 by H.V. Shourds of Tuckerton, New Jersey.** Mostly original paint with light wear overall and repaint to the black areas. Possibly some small areas of touch up to the white. Two or three shot hits. **4500-6500**

*Provenance: Joseph French Collection*





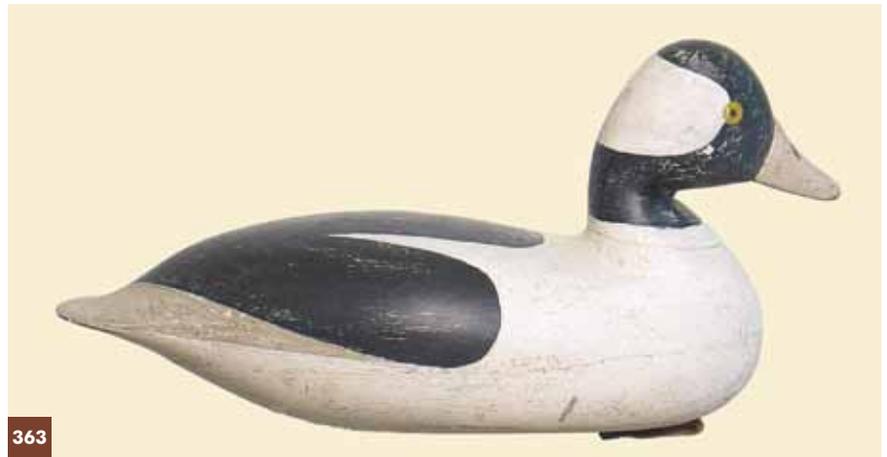
362

**362. RARE hen bufflehead c1900 by Harry V. Shourds in fine original paint less a repair with touch up by Russ Allen to an old replaced sliver added to the underside of the bill.** Slight separation along body seam, as well as a couple of thin tight checks in tail area and some filler loss over a nail head or two. (Hole under tail area on right side can be seen in the photo). An early and rare specie by this revered maker. Purchased from Tom Eshenbaugh collection in 1958. **8500-12,500**

*Provenance: Joseph French Collection*

**363. RARE bufflehead drake c 1900 by H.V. Shourds.** Old tiny dent on right side otherwise bird appears to be in excellent structural condition. Hot branded twice on bottom "L. A. Powell." In old repaint likely over some original. **4500-7500**

*Provenance: Joseph French Collection*



363



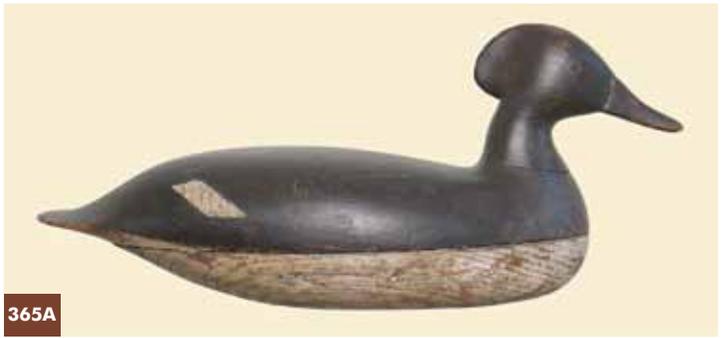
364

**364. Very rare red-breasted merganser hen c1900 by H.V. Shourds.** Fine original paint with a warm patina. The usual in use rubs to wood on top of head, bill, crest, and tail edges. Thinning of white areas revealing the wood grain below. Some minor damage around nail holes on left side. From the French collection as noted with the conjoined "JF" brand on bottom and some writing in invisible ink on back and weight as was often Mr. French's custom. Purchased from Bill Mackey in 1959. **7500-9500**

*Provenance: Joseph French collection*



365



365A



366



367



368



369

**365. Red-breasted merganser hen c 1900 by H. V. Shourds.** Decoy has been restored and repainted in the manner of Shourds. Very light wear. Tight check in neck. **800-1200**

*Provenance: Joseph French Collection*

**365A. Hooded merganser hen c 1900 by H. V. Shourds.** Rare specie by this maker. In a combination of original old paint and touchup. Much of the original white is visible on the lower half of the bird. Some minor rubs to darkened wood, Minor separation along body seam and a few thin checks in bottom. Minor puppy chew on bill tip. **800-1200**

*Provenance: Joseph French Collection*

**366. Hollow brant c1900 by H.V. Shourds. In a combination of old pleasing gunning repaint and some original.** The feathering on the sides and some of the white may by Shourds. Some flaking to wood on left side and under tail. Overall very good structural condition. **600-900**

**367. Early bluebill by Charlie McCoy of Tuckerton, New Jersey c1915.** Black areas in gunning repaint with some white original on sides and traces or original visible on back. Light rubs to wood on tail and sides. Overall very good structural condition. Hot brand on bottom reads "F.S. Ludlam". **200-400**

*Provenance: Dr. Seward Tremaine Collection*



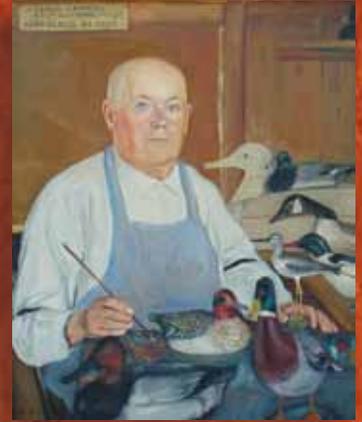
370(PR)

**368. Early petite green winged-teal decoy by John Blair (1842-1920, Philadelphia, PA.)** Hollow carved, with tack eyes and paint that is nicely restored in the original style. Old neck check glued tight. **500-1000**

**369. Unusual, 'high head' model pintail decoy by Eugene 'Gene' Hendrickson, Lower Bank, New Jersey.** Original paint shows very light wear with a few minor rubs to the tail area. Very good structural condition. Inlet weight stamped "JEH". **300-500**

**370. Pair of hollow pintails by Robert Seabrook, Absecon, New Jersey.** Original paint with some shrinkage and crackle on the breast, back and rump of the drake. Hen in excellent original paint. Both in excellent structural condition. Mr. Seabrook is featured in L. Harrell's "Decoys - Sixty Living and Outstanding North American Carvers" book. **400-600**

# Anthony Elmer Crowell



**370A. Outstanding early mallard drake by A. E. Crowell circa 1915-1918.** Head turned to one side. Classic Crowell rasp work to rear of head with painted wing tips and fluted tail carving. His Outstanding original paint. Never rigged. One of his finest and earliest decoys. **12000-18000**



**370B. Exquisite early carving of a life size Woodcock c1918-1922 in the content pose by Anthony Elmer Crowell (1862-1952) of East Harwich, MA.** Mounted on burl which is most unusual and signed in script "A E Crowell Maker Cape Cod". Fitted with taxidermy quality glass eyes. In excellent original condition with a couple very small areas of craquelure as to be expected on a piece from this early period. The upper tail features carved feathers, a detail found on the very best of his works. Minor restoration to a couple of toes. Wonderful color and dry brushed soft feather blending. **35,000-45,000**



371



371 bottom



**371. Life size lesser yellowlegs with a warm patina on a carved and painted quahog base by A.E. Crowell in excellent original condition with minor age imperfections.** Fresh to the market and purchased directly from Crowell by the consignors parents. Head turned to the right with split tail and raised wingtips. Some typical age crazing to the gesso on legs and a small tight crack in the gesso on the left thigh. Bottom retains Crowell's rectangular stamp and written in his own hand: "A.E. Crowell – Cape Cod – 1940". Tight bill check tightened with glue and touched up by Ken Delong. **6500-9500**

*Provenance: Hommel Collection*

**372. Life size semi-palmated plover with a mellow patina in fine original condition with minor age imperfections on a painted "rock" base by A.E. Crowell.** Fresh to the market and purchased directly from Crowell by the consignors parents. Delicately raised wingtips. Very minor rub to lower tail edge. Retains Crowell's rectangular stamp on bottom with the partial typed paper notation that states: "Semi pal". **5500-8500**

*Provenance: Hommel Collection*



372



373

**373. Life size least peep with a mellow patina on a painted rock base by A. E. Crowell of East Harwich, MA.** Fresh to the market. Purchased directly from Crowell by the consigners parents. Raised wingtips. Excellent original paint with a dot touched up on the tip of the bill. Rectangular stamp with a typed paper label that states least peep.  
**4500-7500**

*Provenance: Hommel Collection*



374

**374. Life size northern flicker on its original painted mounting stick.** The carving and paint pattern bears all the hallmarks of the early work of A.E. Crowell. See the miniature flicker in lot 328 to compare paint technique and patterns. Carved wings with separated and raised wingtips. Thin, correctly flared, tail. Paint appears original beneath a crazed and crackled protective coating of sealer. Tapered mounting stick starts out square and transitions through an octagon to ultimately become round where it enters the bird. Bird measures 11" from bill to tip of tail. Overall height including stick is approximately 23 1/2". A wonderful carving with great folk appeal. **900-1200**

**375. Early life size robin with tack eyes by A. E. Crowell.** Carved in the exact manner as his more common miniature carvings, including the "rock" base. Bird has some original with some professional restoration and in-painting to body areas including a replacement to the tail and bill tip. It was actually used for target practice by children many years ago. Some assorted flaking and some raised grain on the head. **1500-2000**



375



**376. Miniature half model of a flying black duck by A. E. Crowell of East Harwich, MA.** Approximately 7 3/4" long. Slightly time darkened all original paint in overall excellent condition. One or two very tiny dents or flakes in wing and two small dents on neck/breast area. Some very minor separation where wing joins body. Back retains strong Crowell rectangular stamp. Mounting hole filled and touched up by Ken DeLong. **1200-1600**

*Provenance: Hommel Collection*

**377. Miniature half model of a flying mallard drake by A. E. Crowell of East Harwich, MA.** Strong original paint with a mounting hole filled by Ken DeLong with appropriate touch up. Also a couple small areas of touch up on wing edge and head. **1200-1600**

*Provenance: Hommel Collection*

**377A. Half model of a flying goose by A.E. Crowell.** Original paint in overall excellent condition. Small area of professional restoration on rear breast and two tiny dabs on leading wing edge where mount was. Retains strong rectangular Crowell stamp. **800-1200**

*Provenance: Hommel Collection*



**378. Early black-bellied plover in winter or non breeding plumage by A. E. Crowell.** One of his early, split tail, plump gunning models. Nicely applied wet on wet all original paint with overall very light wear for a bird of this age. Minor tail chip restoration by Russ Allen. **7000-10,000**



**378A. Early black-bellied plover in spring or breeding plumage by A. E. Crowell.** One of his early, split tail, plump gunning models. Nicely applied wet on wet fine original paint with light wear for a bird of this age. Small rubs or flakes to wood on original bill and on upper tail tip. Very tiny sliver missing from lower left tail edge. Lightly hit by small size shot. **7000-10,000**



379



380



381



382



383



384

**379. Hollow Massachusetts black-bellied plover c1890-1900 from Cape Cod with a split dropped tail.** A large, plump bird with vertically laminated construction. Unique oblong stick hole was designed so that the bird could be mounted on a similarly shaped stick to eliminate swing. Original bill and original paint with light overall wear. Few rubs to wood on head, bill and back. Small chips missing from upper tail edge and lightly hit by small size shot. Bottom has the ink stamp of the J. B. French collection. A Cape Cod classic. **2500-3500**

*Provenance: Joseph French collection*

**380. Massachusetts split-tail sanderling or least peep c1890.** All original paint with some light rubs and minor flaking, mostly on the right side. Painted eyes and original bill. Extremely minor blunt to tip of tail and crack in neck has been glued tight. Wooden mounting stake is glued in place. **1500-2500**

**381. Golden plover from Nantucket Island, Mass.** Slightly darkened original paint with light gunning wear. Small chip missing from right side of face. Thin crack in top of head and lightly hit by shot. Baleen bill appears to be the original. J B French white ink stamp on bottom. **1500-2500**

*Provenance: Joseph French collection*

**382. Classic yellowlegs by George Boyd (1873-1941) of Seabrook, N.H.** Superb original condition in all respects. A few small rubs and a small area of wear to right edge of tail. Hairline crack in neck is common occurrence on Boyd's shorebirds due to shrinkage of the wood around the dowel that reinforces the neck. Retains the ink stamp of the "Adele Earnest Collection". Ms. Earnest was an extremely knowledgeable and influential early collector who authored one of the first references on decoys, "The Art of the Decoy". **4500-6500**

*Provenance: Adele Earnest Collection*

**383. Yellowlegs from the Hingham area of Massachusetts.** Split tail with a brad to facilitate stringing. Original paint with a coat of finish feeder shows overall very light wear. Bill appears to be original with minor filler loss on lower half which has been stabilized with a drop of glue. Old thin, tight crack in neck and lightly hit by shot on left side. Mislabeled on paper label as a "golden plover". **1000-1500**

*Provenance: Russ Holst collection, Frank Ash collection*

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



**385. Dowitcher c1890 of Massachusetts origin, (possibly Nantucket or Martha's Vineyard).** Two-piece head and body construction. Hole in tail for stringing. Old crack in what appears to be the original bill. Original paint is very heavily worn with large areas of wood showing. Very small, partial check in lower breast. **500-1000**

**386. Lesser yellowlegs with a split tail by Cecil Goodspeed of Duxbury, Mass.** Original paint with a few scuffs but overall very light wear. Original bill. This maker was identified by the late Robin Starr. **300-500**

**387. Huge working curlew c1910 attributed to Charles "Stubby" Thomas, Accord (Hingham), Massachusetts.** Head gives the appearance of the bird glancing to the left. Measures approximately 23" from tip of bill to tip of tail. Replaced bill. In a combination of original and gunning touchup. Surface shows in use wear with some small amounts of flaking and several areas worn to weathered bare wood. Several small checks in body and a fairly large crack runs the length of the left side. Old, Oliver auction tag on bottom. Decoy definitely has a bold presence. **300-450**

*Provenance: Joseph French Collection*

**388. Lot of two period flatie sanderlings c1900.** Original paint with light to moderate wear. Some light flaking and shrinkage to wood. One has a replaced wooden stake and a probable replaced bill. Second has original nail stake and original bill. Some wood loss in area of iron nail. **500-1000**

**389. Rare running yellowlegs c1890-1900 with unusual double split tail.** Decoy has been professionally cleaned by Ken DeLong to remove years of accumulated grime revealing an extremely well preserved original finish. Black on right wing and a very small area on left cheek have been darkened. Bill appears to have been replaced many years ago. **1500-2500**

**390. Early Hudsonian godwit c1890-1910 from Massachusetts.** Original paint shows light wear and has developed a nice patina. Surface has some small drips. Small rub to wood on tail. Number of small dents on breast. Bill has a glue repair at the tip. Mounting stick is glued in hole. **900-1200**



391



392(6)



393



394



395



396

**391. Oversized golden plover c1890 from Nantucket with carved wings and small split tail.** Carved in a running pose. Old staple under tail for stringing. Bill appears to be the original. Original paint with very light gunning wear. Small flaw in wood on right side is original to the carving. Thin crack in bottom. Bird was acquired directly from Adele Earnest. **500-1000**

*Provenance: Adele Earnest collection*

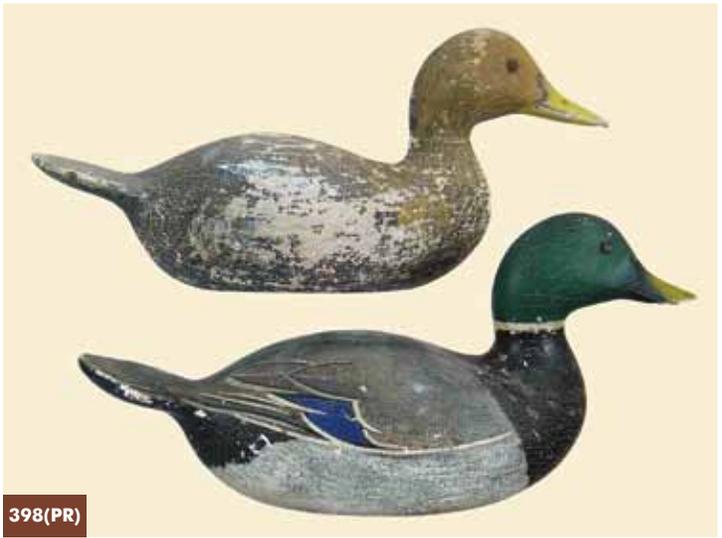
**392. Lot of six very weathered period shorebirds c1900.** Five missing the bills and one with a partial bill. One with a strong Seaford LI influence and some from Massachusetts with nice form. Two in pretty fair condition. As is with assorted blemishes. **500-1000**

**393. Black-bellied plover by Charles Thomas c1900, Assinippi, Massachusetts.** Balsa body with nicely carved wings and shoulders. Original bill and original paint with light overall wear. One nickel sized shallow chip on right wing. Small area over right eye may also have T/U. Two or three small dents to wood on left side and rub to wood on tail edge. Scratched under tail: "Charles Thomas – Accord, Mass. –c1900". **500-750**

**394. Dowitcher from the Seaford area of Long Island.** Carved eyes and wings with delineated wing tips that meet in the center of the back. Old darkened surface shows moderate wear. Bottom has the carved "JHB". (Possibly John Henry Birch). Lightly hit by shot. **2000-3000**

**395. Yellowlegs c 1900 from the Seaford (L.I.) school of carving, very similar to the work of William Southard.** Carved wings and wingtips. Aged, finely crackled paint appears to be a very old second gunning coat by the original maker. Chip in tail repaired, possibly in use. Lightly hit by shot with on left breast. At least one half of bill replaced. **300-500**

**396. Fine merganser hen c 1910-1920 from the Alexandria Bay area of upstate New York.** Mostly original paint with light to moderate wear and a little gunning touchup on areas such as bill. Small chip on right side of head and rear of crest. Hit by shot, mostly on right side. Crack in bottom and old, thin, tight crack in neck. **500-750**



**397. Bluebill drake circa late 1800's from the Seaford school.** Carved eyes. Original paint with overall light wear and some fine crackle to paint on body. Some light rubs. Head has shifted slightly on neck seat. **300-500**

**398. Rare pair of mallards by New York's Julius Mittlestadt.** Both have Mittlestadt's classic upswept paddle tail and alert head position. Both in original paint. Drake shows moderate overall wear with crazing and small rubs to primer. Chip missing from bottom of bill tip. Hen shows heavy wear with large areas worn to grey aged wood. Head loose with thin crack in back and small dent in tail. Both appear to have never been rigged. Mallards are a very rare species for this carver. **500-750**

**399. Goldeneye hen from the Lake Champlain region of Vermont c1950's.** Possibly by Bacon. Paint appears to be mostly original under a coat of wax or sealer. Glue repair to crack in bill with possible touchup in this area. Few thin, tight checks in neck and body do not detract. **300-500**

**400. Rigmate pair of green winged teal attributed to Ken or Cecil Anger.** Typical wing and wing tip detail with rasping to the heads, especially on the drake. Original paint with light overall wear. Number of small flakes, especially on right side of drake. Unused and never rigged. **1000-2000**

**401. Small bluebill hen.** Head carved somewhat high in a partial swimming pose. Deeply carved primaries and fluted tail in the Quebec style. Old paint appears to be original with very light wear. Thin tight crack at left base of neck. **100-200**

**402. Upstate New York bluebill drake c 1930.** Well executed gunning second coat with detailed scratch and comb feather detail on back. Minor rub to edge of bill and small shot scar on lower right edge of bill. Keel removed. **100-200**



403



404



405



406



407



408(PR)

**403. Bluebill drake c1920 in the manner of Sam Denny.** Working repaint with moderate overall wear and flaking. Old knots visible on left side. **250-350**

**404. Drop wing curlew attributed to the carver Cuffee or Bennett.** Original paint with light wear and some rubs to primer on high spots. Original carver repair to left side of head immediately in front of eye. There is no stick hole. **1000-1500**

**405. "High Head Sentinel" field goose circa early 1900's from PEI with the head turned to right.** Strong original paint with very light overall wear. Two thin cracks on right side of body and a slightly larger crack on bottom of decoy. One of the finest and earliest example we have seen. Three deep rubs to wood on bill along with some old tight cracks along the grain lines. Mounted on three large spike legs, this is a choice example of this type of regional decoy. **1200-1800**

*Provenance: Slocum Collection*

**406. Brant from Nova Scotia or New Brunswick.** Deeply carved ice groove and shoulders. Typical two piece head and neck. Original paint with normal charred body. Light to moderate overall wear. A good example of this style of decoy. **300-500**

**407. Canvasback drake by Charles Reeves, Long Point, Ontario.** Repainted with light overall wear. Few tiny shot hits and small dings. Branded: "RW" and "R. Winthrop". **300-500**

**408. Stylish pair of solid body redheads from the St. Clair Flats.** Both with high heads thrust back on the bodies. Original paint with overall light gunning wear. Few light rubs, especially on bill and tail edges. Very thin checks in bodies. Both hit by shot. **1200-1800**

# Ken Anger

1905-1961 Dunnville, Ontario

In the 1930's, Ken Anger started carving, but received little public attention. The demand for Anger's decoys erupted in 1941 after he placed an advertisement in the magazine, "Rod and Gun" (Fleming 142). Anger carved decoys with substantial bodies, relief-carved wings and tails and rasped surfaces. In this manner, Anger produced black ducks, scaup, Canada geese, canvasbacks, mallards, mergansers, a few pintails, redheads, wigeon and wood ducks. These are the species he produced on a regular basis; to fill a hunter's order, Anger could carve anything else. The majority of Anger's decoys are hollow, crafted of two thick laminated red cedar boards. Anger joined the upper and lower pieces with glue and then drove a wood screw in either side to keep the pieces from shifting while drying. Afterwards, Anger removed the screws, filled in the holes and inadvertently gave his decoys a unique identity. He fitted his lures with flat bottoms and gave them low chests and high tails. Wings were somewhat stylized with an hourglass shape carved into the center of the back. Anger attached basswood heads, usually in a forward position, though he did do a few with turned heads and alert and content attitudes. Anger's bill carving portrays detailed mandibles and egg teeth carved into bills with widths adjusted to match the species. However, it was Anger's surface carving gained him his title as "rasp master." He covered the textured surfaces with subtle coloration. — Courtesy Ward Museum



**409. Superb example of a hooded merganser drake by Ken Anger.** Head turned slightly to left. Typical Anger rasping to head with his delineated wing detail. Excellent, all original paint with no visible wear. Notation in pen on bottom reads: "Drake – Hooded Merganser – by – Ken Anger". Apparently never rigged. **6500-9500**

**410. Classic pair of redheads by Ken Anger of Brockville, Ontario.** In XOC.

Classic wing carving on back and tail with rasp work to head. All original paint with combing clearly visible. Hen lightly hit by shot. Both have "JM" stamp on bottom.

**3000-4500**





411



412



413



414(PR)



415(2)



415A(PR)

**411. Early wood duck drake by Bob Kerr. Executed in the classic Smith Falls tradition of carving.** Raised wingtips, shallow shoulder groove and carved tail detail. Excellent original paint with very light wear. Area of small paint drips or fly speck on back, mostly on left side. Tiny paint flake on left side of bill. Signature on bottom states: "Pre 1960 – Bob Kerr – Smiths Falls – Ontario". **500-750**

**412. Black duck with bottom board and possibly hollow.** Old collector tag indicates that the bird is from the rig of Alex Pigden of Cape Vincent, New York. Stylistically the bird is very similar to the work done in the Ohio area. Original paint with light wear. Number of small rubs. Small, shallow dent in back and small chip missing from tail. **200-400**

**413. Hollow carved pintail drake by Torry Ward.** Carved in the classic St Clair Flats style. Ward signed many of his decoys L T Ward. In excellent original condition in all respects. **250-450**

**414. Pair of redheads by Ken Anger.** Both in original paint showing moderate in use wear. Both bill tips show rubs to wood. Very small dent on drake's right breast. Acquired in 1974 from Kirk Whaley. **2000-3000**

*Provenance: Whaley collection*

**415. Lot of two carvings by Doug Burrell, London, Ontario, Canada.** One approx. 1/2 size mallard drake by Doug Burrell of London, Ontario. Carved wings, fluted tail and stamped feather detail. Excellent original paint with no visible signs of wear. Reportedly, a "one-of-a kind" bird carved for a private collection and a pintail hen with head turned slightly to left, carved, raised wings, stamped feather detail and fluted tail carving. Excellent original paint. Never rigged. **200-400**

**415A. Pair of mallards by Gus Nelow.** Original paint on hen with small area of touchup on rear of head and old glue repair to check in neck. Roughage to edge of tail. Hit by shot. Very thin crack in bottom. Drake is original with strengthening to white stripe on neck and possible touchup to crack on back and breast. Rubs to wood on head. Hit by shot. Thin crack on each lower side. **900-1400**

*Provenance: Guernsey Collection*

More from the

# Wisconsin Decoys Section

Featuring a number of fine examples from the Guernsey Collection.



415B



415C



415D



415E



415F



416(PR)

**415B. Black duck by Gus Nelow of Omro, WI.** Scratch feather detail on head and painted feathering on wings and tail. Original paint with extremely light wear. Few small rubs and flakes on head. **800-1200**

Provenance: Guernsey Collection

**415C. Black duck by Gus Nelow of Omro, WI.** Original paint with very light gunning wear. Few very light rubs to wood on head and tail edges. Conjoined "JK" painted on bottom. **800-1200**

Provenance: Guernsey Collection

**415D. Stylish coot by Myron Mackowski of Beaver Dam, WI.** Original paint with extremely light wear. Nice form on a well made decoy. **400-600**

Provenance: Guernsey Collection

**415E. Outstanding coot by Frank Strey.** Excellent all original paint and condition with the possible touch up to a less than 1/4" rub to top of head. Unrigged and unused. A fine example. **500-750**

Provenance: Guernsey Collection

**415F. Coot from the Midwest.** Carved wings with delineated primaries and fluted tail carving. Original paint visible with darkening and minor rubs mostly on breast. A superbly designed decoy with great form. **400-600**

Provenance: Guernsey Collection

**416. High head hump-backed bluebills c1920's by Frank Strey of Oshkosh, Wisconsin** (see page 154 in "Decoys of the Winnebago Lakes" by Koch for a similar example). All original paint with light to moderate gunning wear. Few rubs to wood and thin cracks and checks on both bodies and necks. Lightly hit by shot. Surface protected with an old coat of sealer. **2000-3000**

Provenance: Guernsey Collection



417(PR)



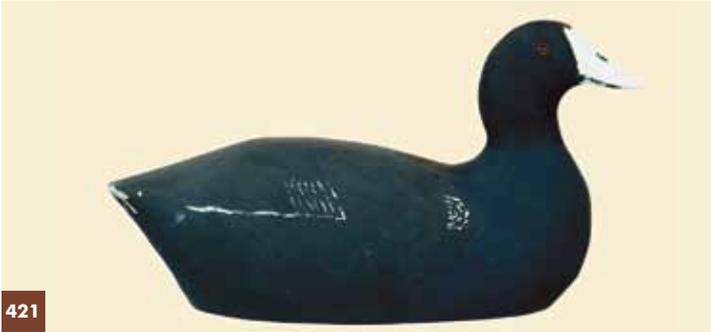
418(PR)



419(PR)



420



421



422

**417. Matched rigmate pair of blue-winged teal c1915 by Ed Mieske of Burnett, Wisconsin.** Both heads carved with an upward gaze. "EM" and "MEM" stamped into both weights. Fine all original paint with very light gunning wear. Minor rubs on both bills and on tail of drake. Tiny knot has broken on right bottom edge of drake. **1500-2500**

*Provenance: Guernsey Collection*

**418. Matched, rigmate pair of mallards from the Wisconsin area.** Both in the tucked head position which is more pronounced on the drake. Original paint with some light wear and crackle. Few rubs and scuffs to wood on high points and on tail edges. **800-1200**

*Provenance: Guernsey Collection*

**419. Wonderfully folky pair of mallards c1940's by Frank Resop (1875-1953) of Berlin, Wisconsin.** Hen carved slightly smaller than drake. Excellent original paint with extremely light wear. Few very minor small rubs and an area of very minor and tight separation at neck seam of drake. Three or four small shot hits on right side of drake do not detract. **1200-1800**

*Provenance: Guernsey Collection*

**420. Coot c1952 by Gus Nelow.** In gunning repaint with light overall wear. **250-450**

*Provenance: Guernsey Collection*

**421. Coot c1967 by Paul Doering of Princeton, WI.** Original paint with very light wear. Bottom has large "PRD" brand. Unrigged and unused. **150-250**

*Provenance: Guernsey Collection*

**422. Coot c1930's by Alfred Luedtke.** Original paint under a coat of sealer shows moderate overall wear. Some rubs and flakes have been darkened. **350-550**

*Provenance: Guernsey Collection*



423(PR)



424(PR)



425(PR)



425A(PR)



425B(PR)

**423. Matched rigmate pair of "cheeky" bluebills c1920 by John Roth (1885-1948) of Oshkosh, Wisconsin.** Hen slightly smaller than drake. Solid nostrils and painted vermiculation on both. Excellent all original paint with very minor gunning wear. **1200-1800**

*Provenance: Guernsey Collection*

**424. Rigmate pair of bluebills by Joe Gigl of Fremont, WI.** Cork bodies with wooden head, bottom board and inlet tail. Original paint with light rubs to high points. Surface protected with a coat of sealer. Both have deeply carved "CT" in bottom. **800-1200**

*Provenance: Guernsey Collection*

**425. Matched rigmate pair of bluebills by A.H. Manthey of Green Bay, WI.** Lightly crackled original paint with light to moderate overall wear. Few small scuffs and rubs. Both lightly hit by shot. Very thin, tight crack in bottom of drake. Both bottoms have stencil of "Geo. Delmarcelle - Green Bay, Wis." **750-1250**

*Provenance: Guernsey Collection*

**425A. Pair of canvasback with delineated wings by Frank Resop of Berlin, WI.** Drake is in all original paint with very fine crackle on back and a scattering of small dings/flakes to wood. Branded twice with what appears to be "L.A. Cavey". In a combination of some original with light rubs and touchup, especially to the head and neck. Thin crack in neck. Lightly hit by shot. **1500-2500**

*Provenance: Guernsey Collection*

**425B. Pair of canvasbacks by John Roth of Oshkosh, WI.** Drake is a combination of original paint with some touchup to the black on the tail and a repair and in-painting to a crack on the left side. Paint shows some light crackle and a few small rubs. Hen is smaller and a different form than the drake. Paint appears to be mostly original with a repair to a crack in the neck. Lightly hit by shot. Both have small drips/runs of a clear sealer. **900-1200**

*Provenance: Guernsey Collection*



425C(PR)



425D(PR)



425E(PR)



426



427

**425C. Pair of redheads by Frank Strey of Oskosh, WI.** Old crazed paint with nice vermiculation appears to be original with some crazing. Excellent structural condition. Both have carved "NM" or "WN" and hen has additional, smaller "FA".

**1500-2500**

*Provenance: Guernsey Collection*

**425D. Rigmate pair of pintails.** Mostly original paint on both. Drake has some touchup, mostly on sides. Hen has neck filler added. Knot visible on back. Light wear to both. **1500-2500**

*Provenance: Guernsey Collection*

**425E. Pair of canvasback from upper WI.** Hen is in original paint with a number of rubs and flakes, some of which have been darkened, especially around eyes. Possible restoration to bill. Drake has been restored and has "JL" carved into bottom.

**900-1200**

*Provenance: Guernsey Collection*

**426. Bluebill drake from the Midwest, was converted to a goldeneye.** Clearly shows a Dodge factory influence. Cracked original paint shows moderate overall wear with some flaking and rubs to wood. White on speculums and cheek has received an old in use touchup. Very thin, partial check on lower left side. Bottom has a painted name that appears to be "SWARC" (?). **200-300**

*Provenance: Guernsey Collection*

**427. Oversized canvasback drake with deeply carved wings, shoulders and wing tips by Frank Strey.** Finely carved bill. Original paint with light overall gunning wear. Three tight, partial checks on back and a thin crack on bottom. Few very small flakes and dents to wood. Bottom has "STREY" stamp as well as a carved "WN" or "NM". **900-1200**

*Provenance: Guernsey Collection*



428



429



430(PR)



431



432



433

**428. C.V. Wells "Life Like Decoys" redhead drake.** Canvas over cork construction. Original paint with light wear. Original paint with a few minor rubs to head and bill edge. Very small break in canvas on one corner of tail. Retains strong oval ink stamp on bottom. **300-450**

**429. C.V. Wells "Life Like Decoys" bluebill drake.** Canvas over cork construction. Original paint with light wear. Few small rubs on head bill as well as on bill and tail edges. Very good structural condition. Retains strong oval ink stamp on bottom. **300-450**

**430. Pair of canvasbacks by Wisconsin's John Nierman.** Drakes head turned sharply to the left. Very good original paint with very light gunning wear. Both have the deep "JHN" hot brand. **600-900**

*Provenance: Guernsey Collection*

**431. Nice decorative bluebill drake by Ken Harris of Woodville, N.Y.** Head turned sharply to the right. Carved wings and wingtips with individual feather detail. Fluted tail. Very fine vermiculation. Bottom has Harris's hot brand. **200-400**

**432. Black duck from Wisconsin by an unknown carver.** Scratch feather detail in original paint with light overall wear. Few small flakes and partial grain checks on back. Light rub to wood on tail edge and a chip missing from lower left bill tip. Lightly hit by shot. **200-400**

**433. Hollow bluebill hen from WI with a bottom board in all original paint in good condition.** Notched eyes and a piece off left bottom edge of bill. **200-300**

*Provenance: Arthur Hansen Collection*

# Ralph Eugene Cahoon Jr.

1910-1982

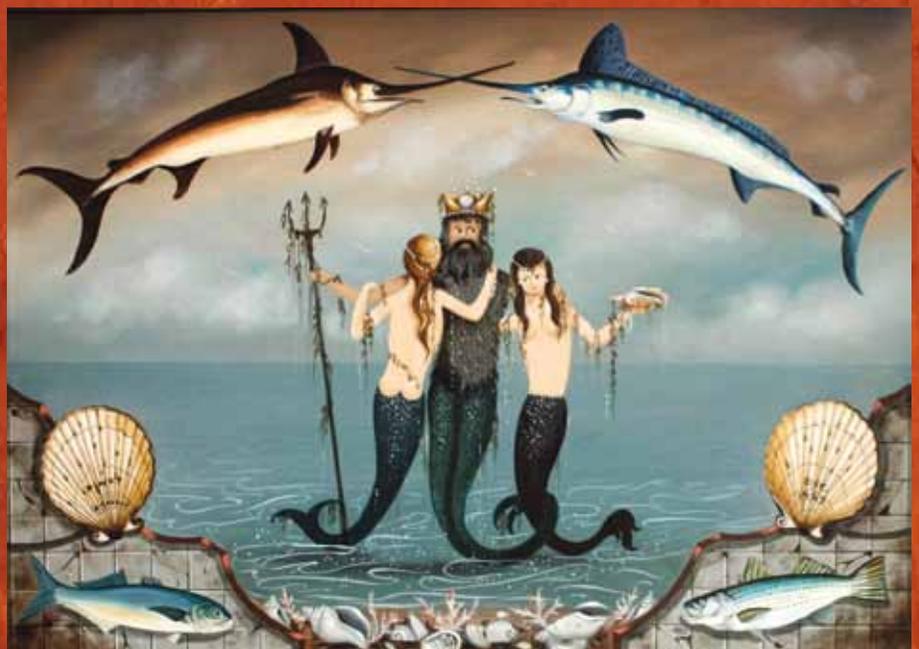


Ralph and Martha Cahoon



**434. Painting in a period Chinese frame by celebrated Cape Cod folk artist Ralph Cahoon (1910-1982) of Cotuit, MA.** Oil on masonite of a Chinese auctioneer offering two mermaids for sale. Excellent original condition. Signed lower right. Mr. Cahoon gained widespread fame with single person shows on Nantucket as well as in Palm Beach, Florida, and at the Vose Galleries in Boston. His was the premier show at the Heritage Museum in Sandwich when it first opened and his work was a major focus of Josiah Lilly, founder of Heritage Plantation in Sandwich, MA. He was enthusiastically collected by such luminaries as Jacqueline Kennedy, Lily Pulitzer, and several members of the Mellon and Dupont families. His scenes typically had New England seaside settings and he ultimately became synonymous with mermaids. The Cahoon Museum of American Art in Cotuit, MA. on Cape Cod is now dedicated to his life and work. **35,000-55,000** SS 25 3/8" X 20 3/8".

**435. Nicely framed (possibly walnut) oil painting on board of two mermaids and King Neptune.** Painted for the Sykes family of Cape Cod. Barbara M'Cready Sykes authored a book in 1994 chronicling the life of C. D. Cahoon, one of Cape Cod's finest artists. C. D. Cahoon was directly related to Ralph and Martha Cahoon. It has also been said that C. D. Cahoon painted decoys for Elmer Crowell in the early days when he was behind in orders. In this painting, Mr. Sykes is depicted as King Neptune with his two daughters as mermaids arm in arm. A Black marlin is on the upper left and a Swordfish is depicted on the upper right. On the bottom left is a bluefish with a striper on the lower right. The painting is signed on a scallop shell, PINXT and R Cahoon, LL. The painting is dated on a scallop shell to the lower right, Dec. 1967. In excellent original condition. Sight Size is 17.5" x 24.5". **25,000-35,000**



Provenance: Sykes family



436(PR)

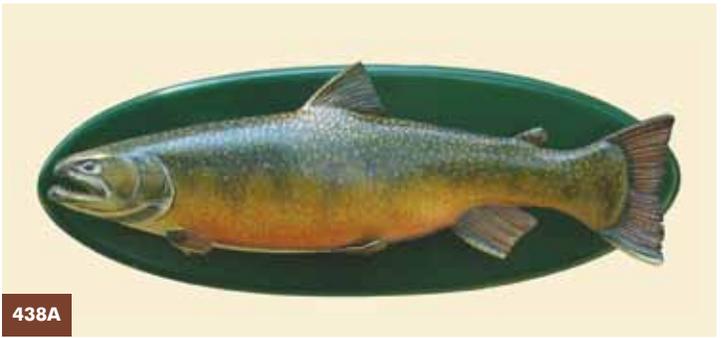
**436. Outstanding folk art life size pair of turkeys from Wisconsin.** Two different sizes and two different tail postures may have been intended to indicate different sexes. Two piece head and body construction with lathe turned legs and thighs. Original paint with very minimal wear. Minor imperfections to bottom of both bills. Tiny ding on corner of tail of smaller bird. Age checks in both bodies (left side on smaller and underside on larger). Displayed together they present an imposing pair of carvings. **5500-7500**



**437. Wonderfully folky pair of hollow New England or New Jersey geese with inlet bottom boards.** Two different head styles are the result of utilizing a natural twist in a branch or root in their construction. A small patch on head of the swimmer appears to date to time of construction. Nicely defined tails. Old drab paint has been removed to reveal original. The original wing outline is clearly discernable as is the cheek patch. Natural wood has probably received a light stain and the entire bird protected with a thin coat of sealer. **1500-2500**



437(PR)



**438. Well done, full body carving of a black bass.** Fish measures approximately 17" overall. Nicely carved fins, tail, gills and mouth detail with glass eyes. Collector information indicates that the carving came from a fish market in Eastern Connecticut sometime in the late 40's, early 50's and has been repainted and varnished since it was acquired. **200-300**

**438A. Carving of a life size or trophy brook trout.** Fish measures approximately 22 1/4" long overall. Very nicely carved with detailed fins, tail and gills. Some of the smaller fins are made of lead so they can be shaped Excellent, all original paint and condition with no visible wear. Signed on back "Brook Trout by Mike Borrett – 2007". **300-500**

**438B. Impressive, life size marlin by Mike Borrett.** Open mouth as if chasing bait. Full bodied so as to be viewed from all sides. Measures approximately 7'3" overall with a tail that spans 27". Fish is partially hollow. Very nicely carved mouth, sword, fins and gills. Two tail fins and two forward lateral fins are removable for ease of handling. Excellent original paint and condition. Small carved "Borrett" on top in front of tail. **500-750**

**439. English wood pigeon.** Carved wings with painted wingtips. Metal bill with screw eyes. Original paint with very light wear. Hit by shot. **250-450**

**439A. Interesting collection of 50 metal trapping tags from Wisconsin.** Dates inclusive from 1923 to 1973. Mounted on a small wooden paddle of newer vintage. Condition very good to excellent. A number of tags appear to have been polished. **300-450**

**440. Model of the ocean liner "America" by Van Ryper, Martha's Vineyard, Mass.** Measures approximately 9 1/2" in length. Some paint loss from bow and stern and some of the "towers" are slightly bent. Original paint with the dust and grim of age. Stamped on bottom: "Van Ryper" – Vineyard Haven, Mass." **500-750**

**440A. Nice little scale half hull of a Grand Banks dory by George Watson.** Made of varnished hardwood with a laminated section to depict the waterline. Mounted on a stained plaque with a brass name plate. Hull measures 9 3/8" overall. Signed on back: Geo. Watson – Boatbuilder – W. Yarmouth, Mass.". Excellent overall condition. **200-300**



440B



440D



442

**440B. Antique whalebone or ivory mallet.** Approximately 12 1/4" long with a slightly tapered head that is approx. 5 1/2" long and averages 1 1/2" in diameter. Head is splined to handle with a spline of like material. Overall condition excellent. **300-500**

**440C. Wonderful folk art cane in old red paint.** Cane measures approximately 36 1/4" long with what appears to be the original brass tip. Natural twig with carved leaves resembling pond lilies spiraling up the tapered shaft. Below the handle are a lance shaped and a heart shaped leaf. Moderate wear and flaking to surface, mostly on lower portion. **400-600**

*Provenance: Waddell Collection*

**440D. Antique, hand cut, stone watering trough of New England granite.** Measures approximately 26" long X 13 1/2" wide X 6 1/2" tall. Depression is approximately 2 3/4" deep. Excellent patina developed from approximately 200 years of exposure on a coastal Connecticut farm. Nice lichen and moss colonies on surface. **200-300**

**441. Turned duck call with two applied metal bands by Charles Perdeu.** Stamped into top of barrel: "Chas. H. Perdeu, Henry, Il.". Excellent tone and condition. **150-250**



440C detail



440C



441



443

443A

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

**443. Fishing pole/umbrella stand of a carved bear on the shore holding a sockeye salmon.** Carved in relief with cutouts. Entitled "Shore Lunch" by Jerome Erickson. Signed and dated on bottom. Comes with a vintage cane. Measures approx. 8 3/4" w X 30 1/2" t. Excellent and original in all respects. **300-500**

**443A. Tea table c1880's in fine original condition with a pie crust edge. 1200-1800**



443B



443C



444



444A



444B



444D



444C



445

**444A. Desirable folk sculpture of an eagle by Winter of Long Island.** One piece, chip carving from a mahogany type wood with head turned slightly to the left. Raised wings and extensive carved feather detail. Measures approximately 18' tall. "H. Winter" carved on side of base. Excellent condition with a small, partial check in rear of base. **1200-1500**

**444B. Cast iron doorstop in the form of a ram or sheep.** Attributed to the Hubley Company. Strong traces of original paint remain with time darkened metal showing on high points. Excellent structural condition. Measures approximately 7 1/4" tall X 9 3/4" long. **300-500**

**444C. Cast iron door stop in the form of a dog.** "The Junk Yard Dog". Cast on back: "Copyright - 1927 - A M Greenblatt - Studio - 17". Paint appears all original with very minimal chipping or loss. **300-500**

**444D. Early child's pull toy in the form of a horse is approximately 25 inches high.** Carved wood construction with painted surface and cloth saddle and accessories. Finely carved by a master craftsman. Darkened and crackled original paint with large areas of flaking or loss to age darkened wood, especially on back and left side. Saddle shows heavy wear and right stirrup missing. Ears and wheels missing. Tail appears to be human hair. Wonderful, early form. **1800-2200**

**445. Owl by Herter's of Waseca, MN.** Balsa body with original wooden ears, glass eyes and bear claw beak. Strong original paint with light wear. Few small flakes and dings at some of the high points on textured surface. Small blemish on front right shoulder and some light roughage to tips of tail and wings. Legs slightly loose on body. Overall a very good example. **1400-1800**

**443C. Period Federal mirror in nice original condition.** **200-300**

**443D. Period Chippendale side chair with original finish and surface scratches.** **200-300**

**444. Lot of two small carved wooden dogs probably not by the same maker.** One is standing (4 in at the head) the other is sitting (3 in at the head). Both are in natural wood. **100-200**



**446. Early Mason factory glass eye blue-winged teal drake c1890-1900.** Original paint with light to moderate wear. Some wear along grain lines on right back. Paint loss at neck seam. Light rubs to head, bill and tail. Short thin check on right wing. Three tiny dents on left side of head and bill. Lightly hit by shot on right side. "C. N. Peterson" painted on bottom. Overall a nice example of the early work of this factory. **1500-2500**

**447. Early Mason glass eye blue-winged teal hen c1890-1900.** Original paint with light to moderate wear. Surface has a mellow patina. Small rubs on top of head and right tip of bill as well as a very tiny ding in bill. Neck filler loss with paint loss. Very thin crack in back with a tiny sliver of wood missing in that area. Tiny chip on left back and on bottom of decoy. "C.N. Peterson" painted on bottom. **1200-1800**

**448. Mason Factory bufflehead drake with typical Challenge grade bill detail.** Taken down to original paint with some areas of strengthening to white and black. Hit by shot and a dent or abrasion under left base of tail. **800-1200**

**449. Rare and important Pratt factory bufflehead drake.** Their No. 1 smooth grade. Original paint with very light wear. Probably never used as it has minimal wear. Very thin check in bottom and a small vertical check on left rear wing as noted above. **900-1200**

**450. Very important and rare possibly unique one-of-a-kind ringbill drake by the Pratt decoy Factory.** Their No. 1 smooth grade. This decoy may have been the prototype for the production run of this species as the word "DRAKE" is prominently stenciled on the bottom. It could also be a sales room showpiece. Original paint with some minor blemishes, rubs, and wear overall. Some very light checking under tail. Staple holes in center of bottom but decoy appears never to have been rigged. **900-1200**

**450A. Rare Mason factory challenge grade bufflehead hen.** Original swirled paint on body with possible some touchup to the head. Some light roughage to tail edge and small rubs to top of head and lower sides. Bottom has deeply carved "A". **900-1200**



**451. Early pintail drake by the Wildfowler factory.** Appears to be pine or cedar construction c1940's with the seam at mid body. Original paint with very light wear under a thin coat of sealer. Two small (1/4" - 1/2") slightly darker spots on back may be old sap bleed. No stamp but almost certainly Old Saybrook. **200-300**

*Provenance: Merwin Collection*

**452. Balsa body mallard drake by the Wildfowler Factory.** Original paint with moderate wear. Scuffs and rubs to wood on tail edges and lower left edge. Wear to head from handling. Significant separation along two vertical body seams and evidence of where head has been glued to body. Original keel and no stamp. Numerous "SGH" stamps in bottom. **200-300**

*Provenance: Swain Collection*

**453. Magnum Coastal Model balsa Wildfowler black duck.** In very nice original condition. Some light wear along the edges of the tail and bill tip. Several minor surface rubs. **200-400**

**454. Redhead drake by Wildfowler, Point Pleasant New Jersey.** Appears to be his "Ward Style" model with head turned very slightly to the left. Original paint with extremely light wear. A few minute dents, rubs or flakes. Keel removed and pad weight added. **200-300**

**455. Wildfowler green-winged teal drake.** Early style bill delineation. Old break in neck has been re-glued off-line. Original paint with one or two tiny dents in surface. Surface has been coated with a sealer. Mounted on an original oval Wildfowler wooden base. **350-550**

*Provenance: Swain Collection*

**455A. Wildfowler factory brant.** Balsa construction. Original paint with light overall wear. Some rubs to wood on head and tail edges. Chip missing from underside of bill. Retains a partial, illegible Wildfowler stamp. **200-300**

**455A. Wildfowler factory brant. Balsa construction.** Original paint with light overall wear. Some rubs to wood on head and tail edges. Chip missing from underside of bill. Retains a partial, illegible Wildfowler stamp. **200-300**

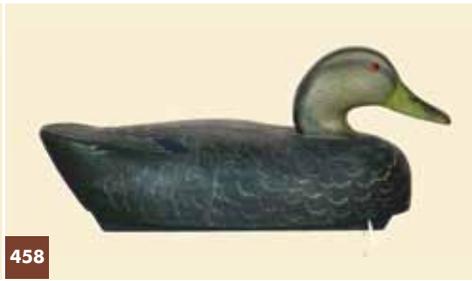
**455B. Wildfowler oversized black duck of balsa construction.** Original paint with light overall wear. Light rubs to head and bottom edges. One shot mark on left neck and a few minor dents in body. Has partial Wildfowler stamp on bottom. **200-300**

**455C. Herters factory bob-tail goldeneye drake.** Waxed cloth over cork construction with applied bottom band. Slightly darkened original paint with very light wear. Some paint loss on metal band. **150-300**

**456. Wildfowler factory oversized balsa black duck.** All original paint and condition with a light scattering of tiny flakes and rubs. Small area of slight roughness on left breast is original to factory. Retains strong Point Pleasant stamp. **200-300**



457



458



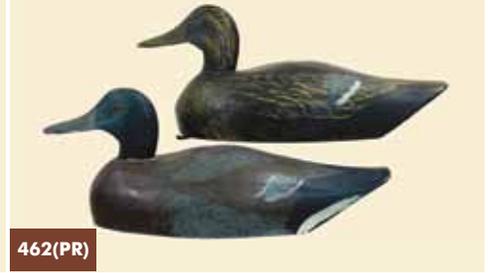
459



460



461



462(PR)



462A



462B



463

**457. Wildfowler Factory, Point Pleasant, N.J.** Oversized balsa mallard hen. All original paint and condition. Few minor scuffs and rubs on head and bill. **200-300**

**458. Extremely clean example of a Wildfowler factory, Saybrook, Ct., balsa black duck.** Excellent, all original paint and condition. Retains two "Saybrook" stamps and the hot brand: "HCM". **250-350**

**459. Wildfowler factory balsa body mallard hen.** Original paint with light overall wear on body and heavier wear and rubs to head and bill. Head loose on body. Few very thin separations at body laminations. Bottom branded twice with the "Old Saybrook" brand. **200-300**

**460. Wildfowler brant.** Balsa construction. A few fine cracks running the length of the back are visible. Original paint with light overall wear. A few light rubs on top of head and some rubs along both bottom edges. An incomplete Wildfowler stamp on bottom (lower half missing) and what appears to be partial "MASSAU" stamps on bottom of keel. **200-400**

*Provenance: Swain Collection*

**461. Wildfowler brant decoy with glass eyes.** Old working paint with some flaking, bill tip chip, neck check, original keel, and a Roman numeral II on the bottom. **150-250**

**462. Peterborough Canoe Co, Peterborough, Ontario matched rigmate pair of mallards.** Excellent original paint and condition except for a small repair to the tip of the bill and some light loss of the white ring where the head may have been glued on the drake. Both retain the "Made in Canada" stamp. **250-350**



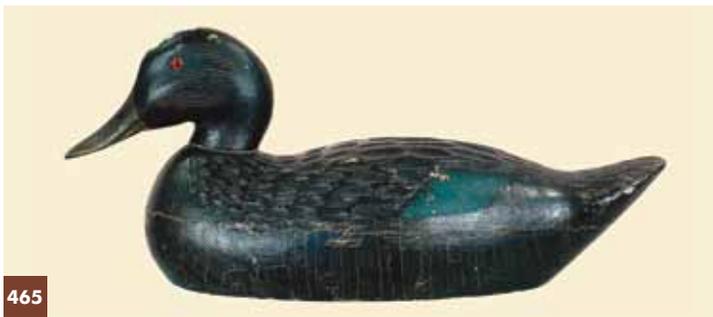
464

**462A. Factory coot by the Pratt factory.** Original paint with light to moderate wear. Some small areas of flaking around a knot on left side, top of head and tail. Slight roughage to bill tip. **200-400**

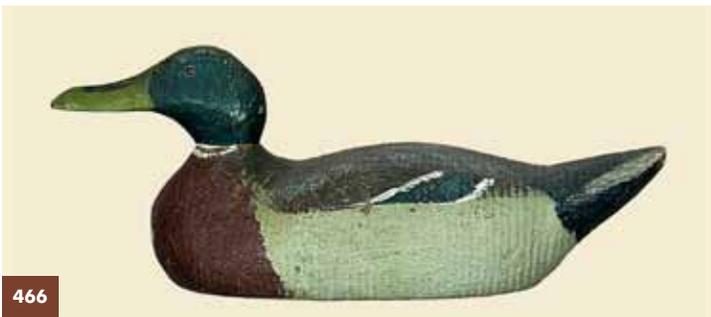
**462B. Fresh water coot attributed to the Evans factory.** One of their competition grade decoys. Original paint with overall light wear except for some flakes and rubs to age darkened wood on rear of neck. **300-450**

**463. Black duck by the Sperry factory, New Haven, Ct. c1925.** Their Elmer Crowell model. Original paint with rubs to high points on textured surface. Roughage to tip of tail and rubs on head. Oblong knot on right breast. Small check and chip missing from area of left speculum. **150-250**

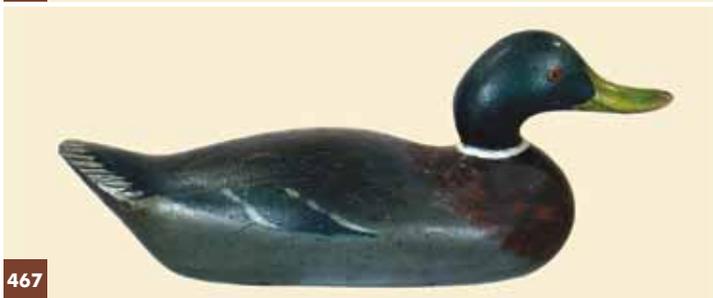
**464. Oversized or magnum canvasback hen by the Decoys Unlimited factory of Erie, Pennsylvania.** Very good original paint with light overall wear and rubs. Few very small dents in back and some slight sap bleed on left side. Retains strong factory white stencil on bottom. **150-250**



465



466



467



468



469



469A(PR)



469B(PR)

**465. Black duck decoy found in Wisconsin.** Fashioned after a Mason factory model with very interesting gouge feather detail and combing to the paint on head and breast. Original paint with light wear and some crazing on the lower sides. Some separation along horizontal, mid body seam. **200-400**

**466. Mallard Drake by the Gundelfinger Wood Products Co., St. Louis Missouri.** Original paint with moderate wear and some rubs to high spots on the textured finish and a few small chips in the paint to wood. Small knot visible on the right upper wing. Minor separation at neck seam. **75-125**

**467. Mason factory, challenge grade mallard drake.** Mostly original paint with light wear. Repair to tail chip and restoration to very bottom of decoy. Touchup on neck filler and a few small spots on body. Small chip missing from left tail edge. Few tight grain checks on right side and some small rubs on high points. **600-800**

**468. Mason factory challenge grade merganser drake.** In repaint with some original visible under a coat of wax or sealer. Thin crack in neck and very small chip at end of crest. Some filler to thin checks in body. **500-1000**

**469. Mason factory premier grade canvasback drake.** Paint appears original with some in use wear. Surface has been waxed. Small chip on tail edge and a few small flakes to primer on body. **300-500**

**469A. Pair of paper mache widgeon by the Victor, Animal Trap Co of Litz, Pa.** The "Veri-Lite" model and so embossed on the bottom. Original paint with a few very tiny scuffs, Minor blunt to the tail. Drake is all original paint with a few small flakes missing from the back. Filler material cracked at neck seat. **300-450**

*Provenance: Guernsey Collection*

**469B. Matched rigmate pair of paper mache, blue-winged teal by the "Victor Veri-Lite" Company.** Touchup to both tails, with small repair to tail on drake. Possible touchup to bill on hen. Both have the "1946" logo. **300-500**

*Provenance: Guernsey Collection*



469C(PR)



469D(PR)



470

**469C. Matched, rigmate pair of goldeneye by the "Carry-Lite" company of Milwaukee, Wi.** Heads in tucked, swimming position. Very good original paint and condition with a few, very tiny and minor flakes, one of which appears to be touched up on drake. **300-500**

*Provenance: Guernsey Collection*

**469D. Matched rigmate pair of goldeneye by the Victor, Animal Trap Company of Lititz, Pa.** Their "Veri-Lite" model. All original paint and condition with a few very small scuffs and bumps. Embossed bottom. **200-300**

*Provenance: Guernsey Collection*

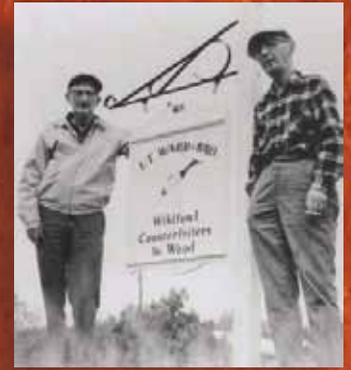
**470. Mason factory premier grade canvasback hen.** All original paint except where some neck filler has been replaced. Rubs to age darkened wood on tail and bill edges. Few very small flakes and rubs on body. Small chip missing from left side. Two or three very small grain checks and lightly hit by shot. **1200-1400**



470A

**470A. Fine redhead drake c1920's by the Ward brothers, Crisfield, Maryland.** Original point on body and bill with light wear. Few small rubs. Head has had some paint strengthening. Hit by shot on right side and back. Thin, tight crack in bottom. **4500-5500**

# The Ward Brothers



**471. Outstanding folk carved example of a pintail drake by the Ward Brothers circa late 1920's to the early 1930's.**

Some Ward collectors feel this fine example could be the work of Steve who, it some say, did most of the decoy carving with Lem handling most of the painting. Others feel both of these well respected decoy makers made this superb early example. Some minor rubs to wood on bill and tail edges. Small separation at neck seam with a tight check in the back of the neck. Two different size eyes which appear to be the original. In outstanding all original condition for such an early gunning decoy by the Wards. Few survived in fine condition as did this one. Wonderfully thick textured original lead paint with deeply scratched feather detail on back. This classic pintail was once part of a decoy display in an old sporting goods store in Louisville, KY that included three other decoys found in this sale, the Fox rig plover, the William Gale plover, and the McAnney turnstone. **12,000-18,000**



**472. Only known pair of 1936 model redheads by the Ward brothers of Crisfield, Maryland.**

Both heads turned approximately 45 degrees, the drake to the right and the hen to the left. Both appear to be in original paint. Drake has a small (approx.  $\frac{1}{2}$ " X  $\frac{3}{4}$ " ) rub on the left shoulder and a very tiny flake on the right wing. Two or three small drips of a black substance on upper right side. Minor rubs to wood on tail edge and faint rub on bill tip. Hen has a light scattering of very small flakes and or rubs. One area (less than  $\frac{1}{2}$ " dia) in center of tail may have been darkened many years ago. Some thinning of the paint on the right rear side under a coat of thick sealer. Very thin, tight check down center of back and an old, partial crack in left rear of neck. Slight roughage to tail edge with small rubs to wood on right top of head and tip of bill. Written on the bottom of both: "L T Ward Bro - Crisfield, Md - 1936 - Lem Ward - Steve Ward". **45,000-65,000**



473

**473. Early goose by the Ward brothers of Crisfield, Maryland.** Head turned to the left. Appears that old gunning paint has weathered to expose original. White areas have thinned exposing mellow wood grain. Some wear on back to high points of wood grain. Minor rubs to tail edge. Minor roughage to tip of bill and heavier wear and weathering to top of head. Thin, partial checks in back and bottom that extend to tail area. Old partial crack in neck with corrugated fasteners as was a common practice with the Wards. Very nice form in a Maryland classic. **7500-9500**

**474. Fine pair of buffleheads by the Ward brothers of Crisfield, Maryland in excellent original condition in all respects.** Both heads turned to the right, the drake more strongly. Both signed by Lem and Steve Ward and both dated 1964. **7500-9500**



474(PR)



475

**475. Incredible sculpture of a life size standing green-winged teal hen by Lem and Steve Ward of Crisfield, Maryland.** Acquired by the consigners grandfather, Dan Pasquella, from Lem Ward in exchange for a gallon of home brewed beer. According to family history this took place just before Prohibition was repealed in 1933. The Wards leased their barbershop/workshop on Asbury Avenue from a Mr. Pasquella, who resided across the street. One of the legs had a break which was restored and the bird was mounted on driftwood for stability. The multiple feather groups have been carved from shingles, artistically inserted, and carefully painted. These superb sculptures are examples of Lem and Steve Ward at their very best. Measures 11 1/2" from bill to tail, and 13 1/2" in girth. **3500-5500**



476(PR)

**476. Matched pair of approximately 1/2 life size pintails by Lem and Steve Ward of Crisfield, MD.** Both heads turned. Drake to right and hen to the left. Raised wingtip carving with shallow shoulder groove. Fine original paint with no visible wear. Approximately a 1/4 of the tip of the drake's tail was missing and that has been restored professionally by Steve Weaver. **800-1200**



477



477A



478(PR)



479(PR)



480(PR)



480A(PR)

**477. Canada goose gunning decoy c1950's in the swimming and calling posture by Maryland's Oliver ("Toots") Lawson of Crisfield, MD.** Balsa construction with inserted upswept tail. Deep, elongated shoulder groove. Forward reaching head with detailed open bill and tongue carving. Original paint on body with some small dents and flaking. Few thin tight checks. Usual rubs on body with some darkened. Roughage to tip of bill. Keel and balance weights removed. Written on the bottom is "Canada Goose" and "By Oliver Lawson". **500-1000**

**477A. Oversized paddle tail goldeneye drake from Crisfield, Maryland.** Original paint with light to moderate overall wear. Few small rubs to wood on head and on high spots on body and an area of paint rub on right breast. Original nails visible on head. Folky style so typical of this area. **200-400**  
Provenance: Nace collection

**478. Matched pair of early cast iron brant sink box decoys.** Used on the "wings" of the sink boxes to stabilize the wooden wing flaps. Unusual swimming form. Very good original paint with light wear. Some light rust and metal visible but overall outstanding condition for this type of decoy. **500-1000**

**479. Lot of two cast iron wing ducks c1890-1900.** Both are rusted but both retain hints of the original paint pattern. One may have been a canvasback hen and one may have been a bluebill. The 'bluebill' has molded bill detail and was probably cast from a Ben Dye decoy. **500-1000**  
Provenance: Joseph French Collection

**480. Lot of two cast iron wing ducks.** Both appear to be intended as canvasbacks. One is heavily rusted with no paint and one is moderately pitted and rusted with an old coat of a light paint visible. **500-1000**  
Provenance: Joseph French Collection

**480A. Pair of canvasback cast iron wing ducks.** Hollowed from below and possibly made by Madison Mitchell of Havre de Grace, MD in the 1950's. Original paint with light wear and a slight amount of flaking on bills and necks. Very light rust 'bleed through' on drake. **300-500**  
Provenance: Cunningham Estate



480B

**480B.** Very rare oversize red-breasted merganser drake by Doug Jester of Chincoteague, VA.. Original paint with some crazing. Uppermost "feather" on crest has had professional touch up. Never rigged. One of the best if not the finest oversize merganser ever made by Doug Jester. **12,000-16,000**

Provenance: Dick McIntyre collection



481



**481. Canvasback drake by John "Daddy" Holly (1819-1892) of Havre de Grace, Maryland.** Born in 1818 "Daddy" Holly is credited by many to have initiated the Chesapeake style canvasback decoy. In remarkably strong original paint for a decoy of this age with light to moderate gunning wear. A small, shallow area (approximately 7/8" X 2 1/2") with chisel marks, presumably to remove an old brand, on bottom left of bird. Hit by shot. Approximately 5/8 inches has been to the tip of the bill professionally many years ago. Strip lead ballast weight. A very nice and highly desirable example of an early upper bay decoy. **3500-5500**



481A



483(PR)



485(8)

**481A. Magnificent swan decoy grande.** Bird measures approximately 36" long X 27" tall X 13" wide. Head and neck carved from three pieces with old nail attachments visible. Hand wrought strap hinge used as a point of attachment for the anchor line with a railroad spike utilized as a counter weight. Carving originates from the Virginia area and was conceivably used as a "loomer" or confidence decoy in that area before being retired to a career as a pond bird. Recently acquired from a collection where it has resided for slightly over 40 years. Multiple coats of old paint with the expected rubs and flaking exposing glimpses of the original. Surface has yellowed slightly to a pleasing patina under a coat of wax. Few old thin, tight checks in body and a thin crack on bottom. Very minor roughage to left tip of bill.  
**1000-2000**



482



484



486

**482. Life size Havre de Grace Swan.** Signed in electric pencil on bottom: "William E. Collins – Havre de Grace, Md. – 1980". Original paint with light overall wear. Some slight paint loss at base of neck. Small paint chip on back and some thin, tight checking on bottom. **300-500**

**483. Matched pair of high head canvasbacks from Chesapeake Bay.** Well carved head and bill with flat spot on the bottom of each for ease of display. Excellent original paint under a coat of sealer. One or two miniscule dents or scratches. Hairline cracks in neck of hen visible under the paint. Possibly by Madison Mitchell. **300-500**

**484. Canvasback hen attributed to Jim Currier.** Crazed and worn old paint appears to be largely original. Crack in neck with chips and wear to bill and tail area. Hit by shot. Written on bottom "Feathestone - - (?) - - River, Va.". **200-400**

**485. Lot of eight Mason doves, all with nail bills.** All are heavily over-painted. Structural condition varies from fair to very good. Few have light checks in head or body and some have eyes missing. **750-1250**

**486. Rare Pratt Factory Back Bay Model canvasback drake in original paint with wear.** Checks in the body. Some separation at neck seam. **250-450**

*Provenance: Pitt Collection*



487(PR)



488



489(PR)



490



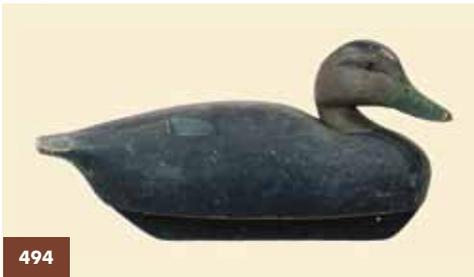
491



492(PR)



493



494



495

**487. Pratt factory pair of canvasback.** High heads. Original paint with a number of flakes and rubs to wood or primer. Larger rub on head of hen. Line wrap marks on both and chip missing from each bill tip. One eye missing and small chip on tail of drake. Tight crack in head of hen. Both heads slightly raised on seat. **250-450**

**488. Hayes factory mallard drake.** All original paint with overall light to moderate wear. Some rubs to wood and some minor shrinkage along grain lines on upper left breast. Thin crack in bottom and two small knots visible on right side. **250-450**

**489. Pair of balsa mallards by Ken Harris of Woodville, N.Y.** Both in original paint. Scratched and comb feather detail on hen with a few small dents and rubs. Drake has paint blended feather detail on back and combed vermiculation on lower half. Few small dents, flakes, and rubs.. Both stamped twice with the "made by" Harris white stamp. **350-550**

**490. Mallard hen by Ken Harris.** Head tucked and turned to right. Harris's best paint in excellent condition. Some very minor fly speck on bill. Retains Harris's hot brand. **300-450**

**491. Redhead drake by Ken Harris.** Balsa construction with wide rump body style. Fine combed vermiculation on back. Very small chip under bill tip. Fine original paint with no wear. Faint Harris stamp on bottom. **250-350**

**492. Matched rigmate pair of oversized, hollow, gunning bluebills by Ken Harris.** Both heads turned, hen to right and drake to left. Combed vermiculation on both with painted wingtips. Original paint with light gunning wear. Scattering of minor rubs and scuffs. Both have The large Harris stamp as well as the painted name of "Dick (hen) Flick (both)". **250-450**

**493. Black duck by Ken Harris.** Balsa construction in excellent condition. Scratch feather detail in fine, all original, paint with extremely minor rubs. Stamped twice on bottom with Harris's white stamp. **200-350**

**494. Gunning black duck by Ken Harris.** Head turned to the right. Early style with nice painted feather detail. Original paint with light wear. Some rubs to wood on tail edge with lesser rubs on head. Retains large "Ken Harris Decoys, Woodville, N.Y." white stamp. **150-250**

**495. Gunning black duck by Ken Harris.** Head turned to the left. Early style with nice painted feather detail. Original paint with light wear. Some rubs to wood on tail edge and under tail with lesser rubs on head. Retains large "Ken Harris Decoys, Woodville, N.Y." white stamp. **150-250**



**496. Gunning black duck by Ken Harris.** Head turned to the right. Early style with nice painted feather detail. Original paint with light wear. Some rubs to wood on tail edge with lesser rubs on left wing and head. Retains large "Ken Harris Decoys, Woodville, N.Y." white stamp. **150-250**

**497. Gunning black duck by Ken Harris.** Head turned to the right. Early style with nice painted feather detail. Original paint with light wear. Some rubs to wood on tail edge with lesser rubs on head. Small dent and stain on left upper wing. Retains large "Ken Harris Decoys, Woodville, N.Y." white stamp. **150-250**

**498. Lot of four (4) dove decoys with a clothespin type clip made of a moulded soft rubber.** One pictured. In as found in rig condition. Some spotting that looks like mildew. **75-150**

**499. Early Dodge factory mallard drake.** Paint appears to be original except for a possible very old wash to the lower sides and possibly some in-painting to head. Some thin age checks on body and head. Thin, old, vertical knot missing on left breast and some old (original) filler visible on right bottom edge. Neck filler missing. Retains old "(Yundt)" ? brand on bottom and left rear side. **100-200**

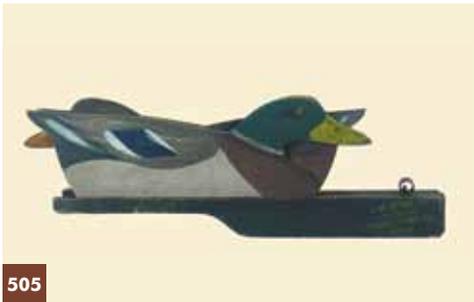
**500. Pair of canvasback bookends by the Wildfowler factory.** Original paint. Fine crackle on body of hen and some flaking on body of drake. Rubs and flakes to both bills, especially on the hen. Excellent structural condition. **200-400**

**501. Early redhead drake by the Wildfowler factory.** Hollow pine or cedar with an applied bottom board. Original paint with wear. Some rubs to aged wood, especially on left side. Head slightly loose but overall very good structural condition. **100-150**

**502. Pair of goldeneyes by Downeast Sportcraft, Freeport, Maine.** Both heads in a tucked position with rasp finish. Carved wings and wingtips. Drake is the much rarer hollow model. Original paint with light wear on drake and moderate wear and flaking on hen. Area of roughness or dry rot on lower right edge of drake. Both have thin cracks in bottom and both lightly hit by shot. **300-500**

**503. Two decoys by Downeast Sportcraft, Freeport, Maine.** One goldeneye hen with wing delineation and head turned slightly to the right. Original paint with light to moderate overall wear and rubs. Excellent structural condition. One swimming black duck with carved wing delineation. Moderate overall wear and rubs on body with heavier wear and rubs on head. Thin crack on back. Small dent on left side and head lifting slightly on seat. Few small tacks and staples in body. **200-400**

**504. Padco Company mallards. Matched rigmate pair.** All original paint with light to moderate overall wear. Few small rubs to wood, mostly on heads. **100-200**



505



506(2)



507(3)



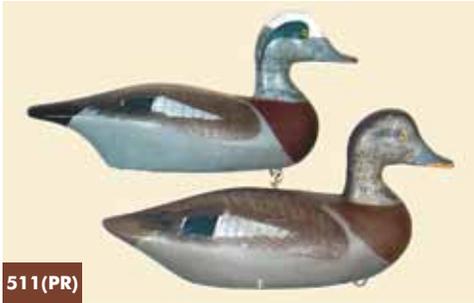
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509(PR)



510



511(PR)



512



513

**505. Excellent Triangle of Three Mallards by the J.W. Reynolds Factory of Chicago, Illinois.** All original with very light wear. Original spring lightly rusted. Retains strong and vivid "J.W. Reynolds – Patentee – Forest Park, Ill. – USA". **200-400**

**506. Lot of two rare factory salesman's sample decoys.** Apparently by two different factories. Both measure approximately 7 1/2" from tip of bill to tip of tail. Both in original paint. Goldeneye drake has some very tiny rubs and flakes to high points of textured surface. Bluebill hen is about perfect. **100-200**

**507. Lot of three salesman's sample decoys.** One widegeon drake and one redhead drake. Both 6 1/4" long. Both cork bodies on wooden bottom board. Appear to be by the W.J. Ruppel Co., Sheboygan, Wisconsin and Portland, Oregon. Both heads turned slightly to right with minor tail dings. Both have species identification written on bottom in pencil. Excellent original paint. Third item is a paper mache mallard hen sample or paper weight by the Carry-Lite Co., Milwaukee, Wisconsin. Has weight inside and retains original full paper label on bottom. Excellent original paint and condition. **300-500**

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

*Provenance: Sturgis Collection*

**509. Pair of canvasback by Madison Mitchell.** Strong original paint with light to moderate wear and dings from life. Tight crack in neck of drake otherwise excellent structural condition. Never rigged. **200-400**

*Provenance: Sturgis Collection*

**510. Early Havre de Grace bluebill drake.** Possibly by Currier or Joiner. Original paint with light rubs, mostly to the white areas. **200-300**

*Provenance: Sturgis Collection*

**511. Pair of widgeon c1920's possibly by Bob McGaw of Havre de Grace, MD.** Original paint with light overall gunning wear. Hen has a small sliver missing from lower right side of bill and some minor puppy chew on bottom. Drake has a thin, tight crack in back. Both have old tight cracks in neck. Weights removed. **600-900**

**512. Bluebill hen by Madison Mitchell.** Head turned slightly to the left. Original paint with light overall wear. Few tiny dents and rubs on top of head and tail. Small knots visible on left side and on breast. Long tight grain check on left side and weight removed. **150-250**

**513. Canvasback drake by Jim Currier of Havre de Grace, Md.** Original paint with light overall wear. Few very light rubs and flakes. Small knot visible on back. **200-300**



**514. Large bluebill hen from the Havre de Grace, Md. area.** Head turned to the right with nicely carved bill. Fine original paint. Filler at nail or dowel on top of head visible and knot visible on bottom of decoy which does not detract. Never rigged. **150-250**

**515. Redhead drake by Paul Gibson.** Fine original paint. Appears never to have been used. One faint hairline on bottom. Signed in pen on bottom: "Paul Gibson – Havre de Grace – Md. – Maker + Painter – 82". **200-300**  
Provenance: Mercier Collection

**516. Early gunning ringbill drake by Capt Harry Jobs.** Original soiled paint with light overall wear. Area of roughness on right side as well as three small shot-type holes. Signed. **100-150**

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

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

**519. Canvasback drake by August Heinefeld.** Original paint with fairly heavy wear and paint loss from use and exposure, especially on head and breast. Gouge (approx 1 1/4") on top of tail. **100-200**

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

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

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

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

**524. Mallard drake by Madison Mitchell.** Head turned to the left. Original paint with light to moderate overall wear. Some rubs to primer and/or wood, especially on head, breast and tail edges. Flaking on bottom. Branded "FME" under tail. **200-300**



**525. Pair of blue-winged teal by Paul Gibson of Havre de Grace, MD.** Excellent original paint with no wear. Excellent original structural condition. Signed on the bottom of both: "Paul Gibson – Havre de Grace – Md. – Maker and Painter – 1984". Purchased in the mid 80's possibly directly from Gibson. **200-300**

**526. Green-winged teal hen by Clarence "T. Bird" Bauer with his signature and the date "1987" on bottom.** Typical Havre de Grace style. Fine original paint. **100-150**

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

*Provenance: Mercier Collection*

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

*Provenance: Mercier Collection*

**529. Canvasback drake by Capt. Jess Urie of Rock Hall, Md.** Thickly applied original paint with light overall wear under a coat of sealer. Thin crack with some checks and light flaking on bottom. Hit by shot, mostly on right side. Signed and dated "1950" on bottom. **150-250**

**530. Mallard drake by Madison Mitchell.** Original paint with overall light wear. Slightly raised knot on right rear and a small dent on left wing. Tight crack in neck and small rubs on bottom. Large hot brand of "RWS". **200-300**

**530A. Veteran canvasback drake from the Chesapeake Bay.** Original paint with very old in use touch up to the white on the lower sides. Well worn and crazed throughout with rubs to wood. Old crack in neck and tight, thin crack in bill. Hit by shot. **300-500**

**530B. Canvasback drake from the Chesapeake area.** Repaint with light wear. Crack in neck and tight hairline cracks in bill. **150-250**

**531. Freshwater coot with "Outler" brand on bottom.** In XOC with two small white paint "smudges" on head. **75-125**

**532. Small (perhaps ¾ size) canvasback hen.** Small rubs to wood on top of head and at tip of tail, with strong original paint otherwise. Lightly hit by shot and a tight hairline crack visible on left side. **100-200**

*Provenance: Swain Collection*

**533. Havre De Grace goose by Madison Mitchell.** Original paint with light overall wear and rubs. Two cracks in neck. **200-400**

# Franklin Pierce Wright



**533A. Red-breasted merganser hen c1890-1910 or earlier by Franklin Pierce Wright (1856-1939) of West Barnstable which is located on the north side of Cape Cod and adjacent to the Barnstable Great Marsh.** Early on Mr. Wright was a market gunner, a whaler, and later in life a mason and a carpenter. Extremely delicate carving with an outstretched head and neck in a swimming pose. Softly undulating body terminates in a thinly carved paddle tail. Shoulders, wings, and wingtips are executed in deep relief with the upper back portion of the body rising to a gentle peak between the wings. Head is beautifully sculpted with carved eyes. Miraculously, the original bill with exceptional detail is still intact. One of the finest expressions of decoy artistry ever to have been discovered on Cape Cod or anywhere in North America. Few early examples by this artist exist in any condition as his decoys were so delicately carved. It is obvious that Wright witnessed this specie skimming across the surface of Barnstable Harbor to be able to execute such a compelling lifelike sculpture in a feeding pose. To date, no other swimming red-breasted merganser of this type and design are known. All original surface exhibits extensive fine bubbling and crazing due to the decoy being stored in close proximity to a stove in Larkin Swift's gunning camp on Sandy Neck. At some point a sealer was used to protect the surface. Sandy Neck is situated on the North side of the Great Marsh. Mr. Larkin Swift, of Swift Avenue in Osterville, is a direct descendant of Augustus "Franklin" Swift, founder of the Swift Meat Packing Company. Small old rub on lower rear of neck. Some old tiny flakes on each side exist with a rub on the left side of the body. Only one intact black duck, one goldeneye and a half dozen headless bodies made in this manner have been found. Mr. Wright made few decoys and probably for his own use only. Much of the information regarding the life and times of Mr. Wright was given to me from Randy and Mary Julius, and deceased artist Robert P. Wheeler. Wheeler and Mary Julius are descendants of Mr. Wright.  
**55,000-75,000**



**533B.** Racy red-breasted merganser drake c1890-1900 from Massachusetts sporting a pig bristle or horse hair crest as found on decoys from the New England coast. Some over paint may have been removed to reveal original. Original paint pattern apparent. Old crack in base of neck. Approximately one half of bill may have been professionally replaced. Lightly hit by shot. A great and very imaginative paint pattern and design by a talented yet unknown hand. **800-1200**

*Provenance: Hal Sorenson collection*

**533B**



**533C.** Outstanding swimming red-breasted merganser drake by a member of the Hicks family of Westport, Massachusetts. Head thrust forward in a very animated pose with carved eyes. Thinly carved crest, bold paint pattern, and detailed bill carving. Expertly applied original paint in excellent condition. **3500-4500**



**533C**

**533D.** Superb red-breasted merganser drake by a member of the Hicks family of Westport, Massachusetts. Head turned slightly to the left. Thinly carved crest with detailed bill carving. Light rubs to top of crest, tail edges and bill tip. In excellent original condition with a bold paint pattern. Tiny dent in crest dates to time of carving. **2500-3500**



**533D**



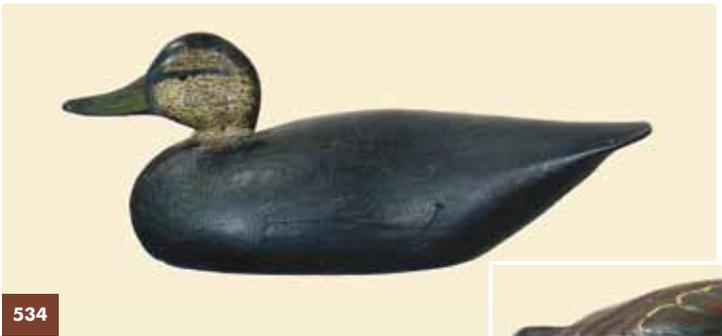
533E(PR)



535



537



534



536



536 detail



538

**533E. Pair of mergansers from Friendship, Maine.** Old collector tag on bottom indicates that they were carved c1910 and that the maker was "S. D. Dach" or a very similar spelling of that name. The similarity to decoys carved by George Huey is apparent. Hen slightly larger than drake which is unusual. Original paint with moderate wear and flaking ( heavier flaking on drake). Some thinning to the white on the lower portion of each. Inlet heads with nail visible on top of both. Thin crack and partial horseshoe weight on bottom of each. **2000-3000**

**534. Black duck by A.E. Crowell.** Typical rasping to breast and rear of head. Mostly original paint with some touch up and wash. Neck filler replaced. Few old, small blemishes on body. **1800-2400**

**535. Black duck by A.E. Crowell.** Typical rasping to rear of head. Good original paint with possibly, a small amount of touch up. Some rubs to wood on tail. Cracks in both sides and a thin crack on back. Area of roughness on left side and few small knots visible. Front half of bill replaced. Retains Crowell's oval brand. **2500-3500**

**536. Extremely rare wood duck drake by Charles Hart 1862-1960, of Gloucester, Massachusetts.** Signature Hart carving to the wingtips, primaries, and tail. Carved crest and bill detail. Painted tack eyes. Fine original paint shows very fine crackle under an ancient coat of yellowed sealer which is typical on many early Hart decoys. Excellent original structural condition. Hart may have made as many as 6 stick up wood ducks but to the best of our knowledge this is the only known floating decoy model by this well recognized and respected North Shore carver. Never overboard. **3500-6500**

**537. Black duck by Charles Hart of Gloucester, Mass.** Solid construction with nicely carved wings, primaries, and major feather groups. Painted tack eyes. Finely crazed original paint with extremely light wear under a coat of sealer. One tiny nick on right side and head swivels slightly. **2000-3000**

**538. Early standing black duck by Charles Hart of Gloucester, Mass.** This style of decoy was popular to mount on the shore, the mud flats, or the ice edges in the area of Newbury, Mass. Carved wings, wingtips and primaries with stamped feather detail. Darkened surface with some areas of darkened old bare wood exposed. Thin cracks in side and bottom. **1500-3000**

*Provenance: Peter Brams collection*



539(PR)



541



543

**539. Rare early matched rigmate pair of oldsquaws c1910-1920 (long-tailed ducks) by Captain Clarence Bailey of Kingston, Mass.** Early oversize carvings with a slightly upward gaze as is seen in his later pieces. Two-piece hollow laminated construction. Only a few of this rig are known to have survived. Original paint with moderate gunning wear. Some wear as should be expected of working birds of this age. Small chip or area of roughage to tails of both. Some shallow dry rot and associate paint loss on the bottom edge of each decoy. **2500-4500**

**540. Small merganser hen c 1900 from Martha's Vineyard, Mass.** Similar to the early work of Frank Adams. In original paint and gunning touchup with in use wear. Bill has been glued together and just the very tip is missing. Touchup at neck seat. **800-1200**

**541. Merganser hen by Crowell.** Rasping still evident on rear of head. Paint is worn almost entirely to wood which has developed a mellow, salty patina. Thin crack in back and bottom. No stamp. **800-1200**



540



542

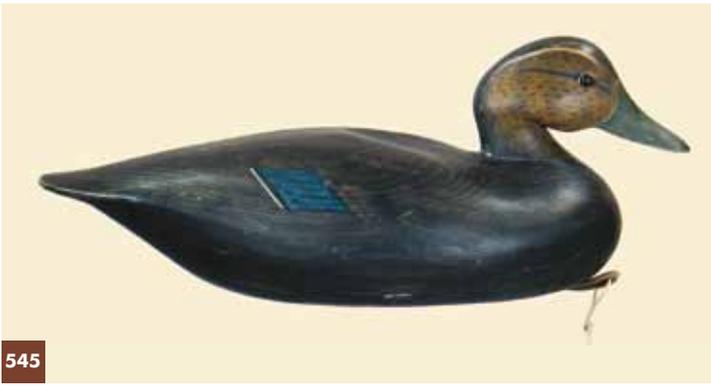


544

**542. Goldeneye hen by Crowell.** Content, low-head design. Some traces of original paint with large areas worn to wood. Crack in bottom. Weathered old veteran. **800-1200**

**543. Outstanding magnum early Canada goose c1910 by Joseph Lincoln of Accord, MA.** Attractive old gunning paint with moderate to heavy wear. Some of the original white remains. Light ice damage to both sides. Crack in back and a number of thin checks on body. Typical crack in bottom. Minor roughage to left tip of bill. **900-1200**

**544. Old squaw (long tailed duck) drake c 1910 by Joseph Lincoln of Accord (Hingham) Mass.** From the "H. E. Spear" rig and so branded on bottom. Old squaws by Lincoln in any condition are rare. Henry Spear owned a gunning camp on Sandy Neck years ago and one or two sacks of these decoys were left behind decades ago after he sold it to a member of the Lovell family. Old repaint over worn original is in good condition. One glass eye and one painted eye. Old crack in bill has been glued. Very thin check on bottom extends slightly up right side. **2500-4500**



545



546

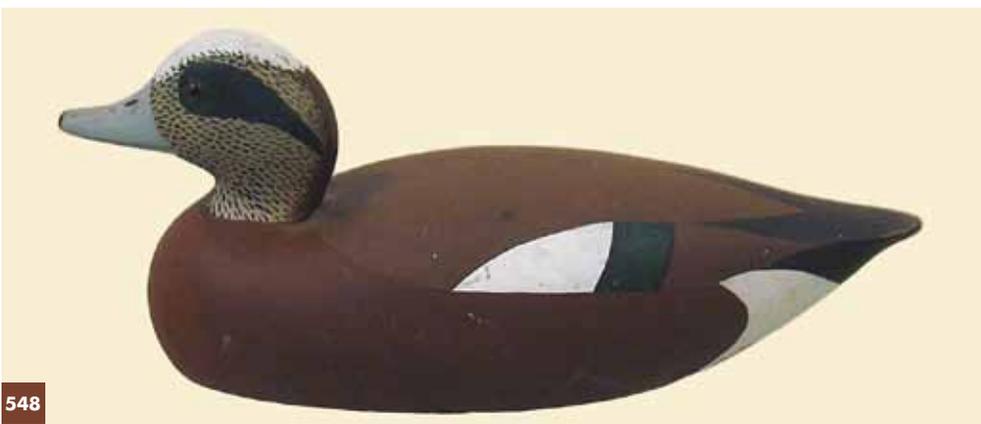


547

**545. Black duck by Marty Collins of Bridgewater, MA.** Mr. Collins is well known for his ability to accurately duplicate the work of Joe Lincoln and this carving is a testimony to that fact. Original paint with a few scuffs to simulate age. "M. D. Collins" branded into bottom. **500-700**

**546. Goose c1910 by Joseph Lincoln of Accord, (Hingham) Mass.** Body is in worn original and gunning touchup. Some shrinkage along grain lines on back. Head has been repainted at some time in the past and possibly an old, small repair to the bill tip. Typical Lincoln crack in bottom. **800-1200**

**547. This excellent Canada goose carved in the manner of Joseph Lincoln by Marty Collins is one of his earliest efforts.** Original paint with light overall wear except for a shallow oval chip in center of back and a tiny chip in tail. Some paint shrinkage along grain lines. Few very thin checks in body. **300-500**



548

**548. Widgeon drake by Keyes Chadwick (1865-1958), of Oak Bluffs, Martha's Vineyard, Massachusetts.** Head turned very slightly to the right. In all original virtually mint paint by Keyes Chadwick. Minimal imperfections. Rigged to go overboard but never floated. An excellent example of Chadwick's work. Only two drake widgeon in original paint by Chadwick are known. Only the second all original drake widgeon I've seen in the last 50 years. **3000-5000**

**549. Redhead drake c1930's in superb original paint with minor imperfections by Keyes Chadwick of Oak Bluffs, Martha's Vineyard.** Very narrow upper body check. One of his most desirable forms with a superb paint pattern and a mellow patina. **2500-4500**



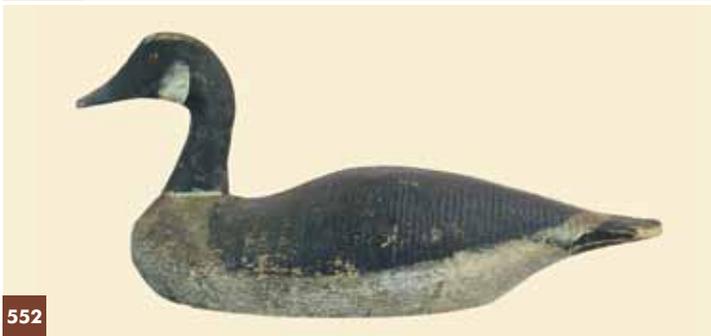
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550(PR)



551(6)



552



553



554



555

**550. Rare early never floated rig mate pair of redheads c1930-1940 by Keyes Chadwick of Martha's Vineyard, MA.** Same rig as prior lot. Both heads slightly turned and in all original paint with overall light wear and some crazing. Each has age imperfections. Drake has a small area of roughness in center of back that is original to the carving and two small white blemishes on breast. **2000-3000**

**551. Complete nest of six sets of white winged scoter silhouettes by Joe Lincoln, Accord, Massachusetts.** Heads strengthened with dowels as was Lincoln's practice. Original paint with light overall gunning wear. Speculums painted as they were on his large, solid coastal models. A few individuals lightly hit by a small size shot and most have small tail chips. Retain fragments of original rigging. It is rare to find complete sets of "nest". See pages 47 and 51 in Cap Vinal's reference. **500-1000**

**552. Period machine carved copy of a Joe Lincoln goose.** Light weight with all original paint showing light to moderate overall wear. Few rubs to wood on tail edge. Right eye cracked. These decoys have been variously attributed to Clarence Hinckly of Beverly, Mass. and to an "Unknown Factory" purportedly from the New Bedford area of Mass. Whoever the manufacturer, the result was a very accurate and functional copy of a Lincoln. **350-550**

**553. White winged scoter by Captain Clarence Bailey family of Kingston, MA.** Canvas over frame construction in excellent structural condition. Paint on head appears original with old repaint to black on body and possibly some touch up to a portion of the white speculum on left side. **500-1000**

**554. Immature goldeneye drake.** Old collector tag identifies the maker as "Capt. Goodspeed c1890". The Goodspeeds were hunters and carvers from Duxbury, MA. Original paint with moderate wear and a number of flakes to age darkened wood. Heavier wear to top of head with area of roughness at rear of head. Thin crack in back and hit by shot. **800-1000**

**555. Small wood duck drake from Duxbury, Mass.** Strongly attributed to "Ducker Dan". All original, slightly darkened paint with very light shelf wear. **250-350**



556



557



558(2)



559(2)



560

**556. Small oldsquaw (long tailed duck) drake from Duxbury, Mass.** Strongly attributed to "Ducker Dan". All original, slightly darkened paint with very light shelf wear. **200-300**

**557. Chatham old squaw drake decoy in fine structural condition Made by another hand and painted by the Crowell's.** Similar to the "banana bird" shorebird makers of the Cape and Islands. Structurally perfect and the paint is delightful. Painted eyes. This decoy sat on a shelf with a rig-mate in the home of the late Crowell collector Arthur Gould of Chatham, Mass. until the 1980's. **900-1200**

**558. Lot of two very early goldeneye by Lothrop Holmes of Kingston, Massachusetts.** Head carved with two dowels to stop it from twisting. Large concavity on back to simulate wings. Entirely worn to natural wood. Few thin tight checks in head and body. Eyes missing and head slightly raised on seat. Deep hot brand on bottom reads "HOLME". Also has brand of "F (or E) W". (See fig 87 in Starr for similar example) Also a Lothrop Holmes goldeneye body. Head missing. Large concavity on back to simulate wings. Entirely worn to natural wood. Few thin tight checks. Head missing. (See fig 87 in Starr for similar example). **200-300**

**559. Lot of two Martha's Vineyard mergansers.** One with over paint removed with strong traces of original visible. Very tip of bill missing. "X" carved into bottom. One has been taken down to natural wood. Carved eyes. Both have had neck repairs made many years ago. Attributed strongly to Frank Adams. One appears to be a red-breasted merganser and the other may be a hooded merganser. **300-450**

**560. Black duck with inlet head by Sam Collins of Essex, Ct.** Original paint which has worn to bare wood over much of decoy and these areas may have been slightly darkened. Structurally sound except for a very thin, tight check in neck. **150-250**



560A(PR)

**560A. Excellent pair of life sized goldeneyes by Homer Lawrence.** As noted in the winter 1985 edition of the "Ward Foundation News":

*"Homer Lawrence, though little known in the carving world, was one of the more important early decorative bird carvers. Trained as a wood carver in his native Germany, he rose to prominence as a bird carver in this country in the early 1960's. His work made important contributions to the development of the art form both in carving and painting. The painting was so refined that a feeling of softness was achieved and his carving achieved the same realism that many carvers from that period were trying to achieve. He was a pioneer in the art of bird carving. His work helped point the way for many carvers who would follow."*

Both heads slightly turned, much more so on the hen. Gently carved wings and crossed wingtips on both but also raised on the hen. Tails offset. Beautifully blended original paint.. Both on a carved "rock" base. Carved in base of hen: "Homer Lawrence" with the painted "S. Riffe". **3000-4500**

**561. Pair of hooded mergansers by Homer Lawrence.** Both heads are slightly turned. Much more so on the drake. Very finely carved wingtips on both with gently carved wings on hen. Shallow shoulder groove and offset tail on both. Fine original paint with blended feather detail on both and painted vermiculation on drake. Surface has darkened very slightly under an old coat of sealer. Very small chip in tail of drake. "Homer Lawrence - 65" carved into both ½ log bases and "S. Riffe" painted on base of drake. **3000-4500**



561(PR)



**561A. Nice example of a merganser hen from the Westport River in Massachusetts.** Carved by the late Jack Brayton. Typical flat body style with carved eyes, bill, and crest. Original paint shows overall light wear and small rubs. Lightly hit by shot on right side. Thin, diagonal crack at left base of neck has been glued. Thin, tight crack on bottom. Stamped once "Brayton" and twice branded "J. Brayton" on bottom. **250-450**



562(PR)



563



563A



564



564A(PR)



565

**562. Matched rigmate pair of hollow bluebills in the style of Joel Barber.** Barber was one of the earliest students of decoys and developed his pattern for "modern decoys". He not only produced some of these himself but published the design which was surely copied by any number of aspiring carvers. All original paint with light overall gunning wear. Complex combed vermiculation on rear of drake. Thin, tight check on right side of head on hen. Dowels visible on top of both heads. **400-600**

**563. Black duck by Lonnie Ganung (1883-1972) of West Haven, CT.** Hollow three piece horizontally laminated construction with deeply carved eyes. Carved wings and wingtips. Paint appears to be original with a small of over paint on body. Fine crackle to head paint. Some minor chips on upper tail edge. Lightly hit by shot. **900-1100**

**563A. Swimming bufflehead drake.** Maine or the Canadian Maritimes. Inlet, flat sided head with carved eyes. Appears to be in a combination of some original paint with some gunning touchup. Good structural condition with original keel. Tandem rigged. **150-300**

**564. Merganser hen by Harry A. Davis of the Waquoit Decoy Company of Waquoit, MA., in the East Falmouth area or Cape Cod.** Original paint has crackled and crazed with age. Two (original) nails visible on front base of neck. "Hen Sheldrake" written in pencil on bottom. **200-400**

**564A. Rig mate pair of bluebills by William Thomas Minor of North Haven and Hamden, Connecticut.** Horizontally laminated bodies and possibly hollow. Thickly applied, age darkened, soiled and salty paint appears to be the original. Some wrinkling and flaking to surface. Combed vermiculation on back of drake. Few small cracks in heads and some light flaking and loss of filler at neck seats. **150-250**

**565. Maine eider from the Eastport area.** Hollow carved with an applied bottom board and typical inlet head. Classic style with the original spoke shave marks still apparent. Collector info indicates that the decoy was made in the 1930's and was used for many years as a scoter. This over paint was removed to reveal strong original eider paint which shows moderate wear and a few light rubs. Old crack in neck. Originally rigged as part of a string. **500-700**

# Anthony Elmer Crowell



**566. Exceptional example of a life size quail by A. E. Crowell of East Harwich, MA.** One of Elmer's last carvings. Grass painted base. one of his most imaginative, and found on only a few of his decorative carved bases. The writing on the bottom of the base in Crowell's hand reads: "Made by A. E. Crowell Cape Cod 1950". Pencil inscription on the bottom is probably by the owner and reads: "87 years Dec 5-49 89-25-51 Saw live Nov 28-51 E. Harwich he died Jan 1st 1952". **9000-12,000**



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569, 570, 571



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575(PR)



576, 577

**567. Miniature wood duck drake by Crowell.** Raised wingtips and carved crest. Excellent original paint with minor imperfections. Retains Crowell's rectangular stamp and the set number "23" in pencil. **2000-2600**

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

**569. Miniature blue-winged teal drake by Crowell.** Mounted on a painted "rock" base. Excellent original paint and condition. Retains the rectangular Crowell stamp and the set number "18" in pencil. **1200-1600**

**570. Miniature American merganser drake by A. E. Crowell, East Harwich, MA.** Dark patina, OP, rectangular brand and illegible writing on the bottom of the base. **900-1200**

**571. Miniature woodcock by James Ahearn.** XOC signed in pencil on the bottom of the base. **300-450**

**572. Miniature running black duck by A. E. Crowell, East Harwich, MA in excellent original paint.** Small dent on the back. Impressed rectangular brand and "black duck" in pencil on the bottom of the base. Minor neck check restored by Steve Weaver. **1500-2000**

**573. Miniature bluebill drake by A. E. Crowell.** Original paint with fine crazing. Minor rubs and imperfections. On painted rock base with rectangular stamp. **1200-1800**

*Provenance: Madame Simpkins Collection*

**574. Fine miniature crooked neck Canada goose c late 1920's by A. E. Crowell of East Harwich, MA.** In excellent original condition. There is an in-the-making original peg on the left side. Impressed rectangular brand on the bottom of the base. **1800-2400**

**575. Early miniature mallard pair.** A standing drake and a resting hen by A. E. Crowell East Harwich, MA. In XOC. **1200-1800**

**576. Miniature scarlet tanager by A.E. Crowell.** All original paint and condition except for a very small repair to the tip of the tail. Not stamped but species identified on bottom with the notation "15" (presumably a set number). **1400-1600**

**577. Miniature widgeon by George Boyd of Seabrook, New Hampshire.** Traces of flaked original paint on head and body in natural wood finish under a coat of sealer. Excellent structural condition. There may be the remnants of a very faint unreadable notation on the bottom. **700-900**



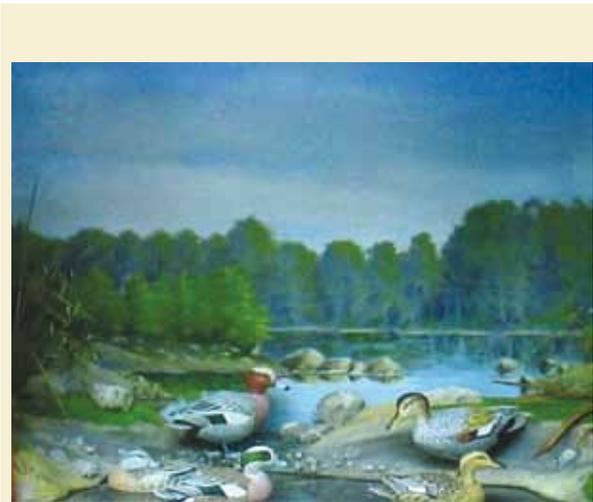
578, 579



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583, 584, 585



586, 587, 588

**578. Miniature pintail by Joseph Lincoln.** Old paint is probably original under a thick coat of crazed and cracked varnish or sealer. Old repair to crack in neck, blunt to tail and large sliver missing from bottom where a piece of metal is screwed on. **300-500**

**579. Miniature canvasback drake c1950's by Howland Parker of Duxbury, MA. Raised wingtips.** Original paint with light rubs to top of head and tip of tail. Brand on bottom: "Howland Parker". **75-100**

**580. Excellent boxed diorama of five mini widgeon on a wooded lakeshore by Allen J. King (1881-1963) of North Scituate, Rhode Island.** Overall dimensions are approximately 8 1/2" H X 10 1/2" L X 4 1/4" D All of the birds have raised wings and excellent original paint with exquisite detailing. Signed on the 'beach' in lower left: "A.J. King". **3000-4500**

**581. Early miniature cock pheasant by A E. Crowell.** Minor ding repair to tail tip. Original paint in excellent condition. Originally had the Crowell stencil or the blue paper label. **1800-2400**

**582. Miniature hen pheasant mounted on a natural chip carved base by A. E. Crowell of East Harwich, Cape Cod.** One of only two carvings by Crowell we have seen on this type of base. The other is a 1/4 size cock pheasant and the pattern for it and the special order natural base are in the permanent collection of Heritage Museums and Gardens, Sandwich, MA. In excellent original condition in all respects. **1500-1800**

**583. Early mini bluebird by A.E. Crowell.** A tiny carving even by mini standards. His earliest miniatures were very small. An early pre stamp bird. Bottom has pencil notation 2028. **1200-1800**

**584. Miniature Baltimore oriole by A. E. Crowell in XOC.** Wonderful color and attitude. Impressed rectangular brand on the bottom. **1600-2200**

**585. Miniature wood duck drake by Russ Burr of Hingham, MA.** Head tucked deep into body with raised wingtips and extensive feather detailing. Good, all original paint. Pencil notation on bottom." Given to me by Russ Burr – Dec 10/46". **400-600**

**586. Miniature kinglet by New Hampshire's Jess Blackstone (1909-1988).** Excellent original paint with a miniscule blunt to right tail tip. Signed with Blackstone's stylized "JB" on the bottom of the chip carved base with the number 192. **600-800**

**587. Miniature goldfinch by Crowell.** Tiny raised wingtips. Slightly darkened original paint with imperfections. Partial Crowell rectangular stamp on bottom. **900-1200**

**588. Miniature towhee by Crowell.** Perky little upswept tail. Fine original paint. Retains Crowell's rectangular stamp on base. **1200-1800**



589



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591A, 591B



592, 593



594-595



596, 597

**589. Rare Crowell larger miniature herring gull is in XOC.** Mounted on a carved and painted quahog shell. Impressed rectangular brand on the bottom. **1800-2200**

**590. Miniature wood duck drake by A. E. Crowell, East Harwich, MA in XOC.** Impressed rectangular brand and "23" in pencil on the bottom of the base. Neck seam professionally touched up by Steve Weaver. **1800-2400**

**591. Miniature split tail pintail hen by A. E. Crowell, East Harwich, MA.** Original paint with very light wear. Tiny imperfection to left edge of the bill has been professionally touched-up. Bottom has the rectangular Crowell stamp. **1500-1800**

*Provenance: Estate of Lee Remick*

**591A. Pair of miniature mallards by A. E. Crowell.** Both with the circular blue paper label read. Hen is in a running position which is very rare. Drake is in the standard upright pose. Condition, excellent and original condition with minor age imperfections such as a small area of light crazing on the breast of the drake. Minor tight neck check on drake glued and touched up by Steven Weaver. Outstanding paint on both. **2500-3500**

**591B. Miniature gadwall hen by George Boyd of Seabrook, New Hampshire.** In excellent original condition with a minor ding/nick on the upper portion of the bill where it meets the head. The head is cocked to the left. Surface has a warm mellow patina. OLD written in script on the bottom. **1500-2500**

**592. Miniature sandpiper by A. E. Crowell, East Harwich, MA.** Deeply cut split tail mounted in a chip carved base. Original paint with a faint rub to tip of bill. Base signed and dated by Crowell: "A. E. Crowell - Cape Cod - 1939". **2200-2600**

**593. Miniature piping plover by A. E. Crowell, East Harwich, MA.** All original paint with an extremely tiny flake to tip of bill. Bottom signed: "Piping - Plover" with the rectangular Crowell stamp. **2200-2600**

**594. White-crowned sparrow by Robert Morse of Ellsworth, Maine.** Excellent original paint with nice mellow surface. Very fine rubs to primer on edges of tail. Signed on base "R. Morse" and "White-crowned sparrow" on bottom. **800-1200**

**595. Miniature blue goose by A. J. King of North Scituate, RI.** In excellent original paint. Signed "A J King" on back of base. Bottom of base has original "The Crossroads of Sport, Inc. 15 East 54th Street, New York" paper label. **900-1200**

**596. Outstanding pair of miniature king eiders by Allen J. King (1881-1963) of North Scituate, Rhode Island.** Drake is posed standing and the hen is beside him in a resting, tucked head pose. Both have extensive wing and feather grouping detail. Delicately blended paint with tiny highlights especially on the hen. Species identified on bottom of burl base and signed on side: A.J. King". **3000-5000**

**597. RARE tiny pair of miniature black-necked stilts by Allen J. King (1881-1963) of North Scituate, Rhode Island.** Both in a crouched or hunting pose. One with a split tail. Excellent original paint and condition. Species identified on a type written piece of paper which is taped to bottom of burl base. Signed on base in white: "A.J. King". **3500-4500**



598(PR)



599, 600



601, 602



603, 604, 605



606, 607

**598. Miniature pair of black ducks by A.J. King.** In excellent original paint and condition. Mr. King's reputation for producing "little jewels" is clearly evident in this marvelous pair of black ducks. The proportions are flawless, the carving is delicate and the paint is masterfully blended. Signed on side of burl base: "A.J. King". **1400-1800**

**599. Male or tom turkey by Russ Burr (1887-1955) of Hingham, Mass.** Carved in a walking pose. Drop wing with carved primaries, crest, and fluted tail. Applied beard Excellent, original paint and condition. Mounted on a driftwood burl. Retains a strong "Russ P. Burr - Hingham, Mass." ink stamp. A fine example of the best efforts of this self proclaimed "Whittler". **1400-1600**

**600. Excellent mini white-fronted goose by Allen J. King (1881-1963) of North Scituate, Rhode Island.** Carved wings and split wingtips. Excellent original paint and condition. White-Fronted" written on base with some gift notations written in pencil. Signed on side of base "A.J. King". **800-1200**

**601. Miniature great blue heron by Robert Morse.** Neck crooked in resting pose with deeply undercut wings. Excellent all original paint. Tight seam in upper neck has been glued tight. Signed on base, "R. Morse" and species identified in pencil on bottom. **800-1200**

**602. Miniature downy woodpecker by Robert Morse. Dropped split tail and raised wings.** Fine all original paint with a few very minor imperfections. Signed on base, "R. Morse" and species identified on bottom in pencil. **800-1200**

**603. Miniature great blue heron by Harold Gibbs of Barrington, Rhode Island.** Deeply carved, raised wings. Arched neck and carved crest. Excellent, dry, original paint. Minor damage to one toe. Bottom retains the label of the "Sporting Gallery and Bookshop" of New York as well as the written species identification in pencil. **700-900**

*Provenance: Pebble Hill Plantation collection*

**604. Miniature mallard drake by Robert Morse (1910-1959) of Ellsworth, Maine.** Beautifully carved and painted with two tiny tail curls. Excellent original paint and condition. Species identified on bottom of driftwood base and signed on side: "R. Morse". **900-1200**

*Provenance: Pebble Hill Plantation collection*

**605. Superb miniature ruffed grouse by Robert Morse of Ellsworth, Maine.** Tiny carved crest and thin, fanned tail. Excellent original paint and condition. Species identified on bottom of driftwood base and signed on side of base: "R. Morse". **900-1200**

*Provenance: Pebble Hill Plantation collection*

**606. Rare miniature painted bunting ca early 1900's by Robert Morse, Ellsworth, ME.** In excellent original paint. Signed "Painted Bunting by Robert Morse" and "\$5.50" on the bottom of the base. **500-750**

**607. Miniature nuthatch by Jess Blackstone (1909-1988), Concord, NH.** In XOC. Heavily damaged by cat chews, bill broken. "330", "NUTHATCH" and Typical "JB" signature on the bottom of the base. **200-350**



**608. Miniature bob-white quail by James Ahearn.** All original paint and condition mounted on a birch twig. Signed and identified on bottom with the notation "M-3". **400-600**

**609. Miniature grouse by James Ahearn.** Fan tail with all original paint. Excellent original condition. Signed under tail and mounted on a birch twig base. **400-600**

**610. Miniature cock pheasant by James Ahearn.** Tail arched gracefully to the left. Excellent original paint and condition except for a repair to the bill. Species identified and signed on the bottom of a birch twig base. **400-600**

**611. Larger bufflehead drake by James Lapham of Dennisport, Mass.** Signed on the bottom by Lapham. **300-500**

**612. Miniature running red-breasted merganser hen by James Lapham of Dennisport, MA.** Mounted on a carved "rock" base. Split and raised wingtips and carved crest. Fine original paint. Species identified and signed on the bottom of the base "James Lapham, Dennisport, MA." **300-500**

**613. Life size perched hummingbird by Steve Weaver.** Upward gaze with deeply carved wings and finely fluted tail. On a turned hardwood base with a tiny carved feather. All original in excellent condition. **600-800**

**614. Miniature feeding yellowlegs carved in the style of A.E. Crowell by Steve Weaver of Cape Cod.** Split tail with beautifully blended, all original paint. Excellent physical condition. Mr. Weaver's initials written on bottom of bird and his signature on bottom of chip carved base. **700-900**

**615. Miniature blackburnian warbler by Steve Weaver.** Drop wing with characteristic upswept tail. Excellent all original paint and condition. Signed on base by Mr. Weaver. **450-650**

**616. Miniature black duck by Harry Vreeland (1908-1982) of Long Island, N.Y. and Massachusetts.** Finely carved with low head and detailed wingtips. Beautifully blended original paint in excellent condition. Misidentified on bottom of burl base as a "ring neck female" and signed on side of base: "H. Vreeland". **300-500**

*Provenance: Pebble Hill Plantation collection.*

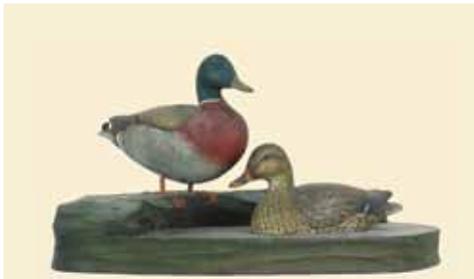
**617. Miniature redhead drake by Harry Vreeland (1908-1982) of Long Island, N.Y. and Massachusetts.** Great musculature with deep shoulder groove and detailed wing carving. Beautifully applied and blended original paint in excellent condition. One very tiny dent on left side. Signed on side of base: "H. Vreeland". **300-500**

*Provenance: Pebble Hill Plantation collection.*

**618. Mini owl by Peter Peltz.** Excellent original paint and condition. Very faded signature. **300-400**

**619. Life size turned head chickadee by Peter Peltz, signed, Sandwich, MA.** In XOC. Raised crossed wings. **400-600**

**620. Excellent pair of miniature wood ducks on a driftwood base by Richard and Dorothy Kohler, Long Island, N.Y.** Carved wings with dropped tail and delicate raised wing tips on hen. Carved wings, wingtips, and crest on drake. Beautifully applied thick, original paint with no visible wear. Written under base: "Painted & - carved by - Richard and Dorothy - Kohler". **200-400**



621(PR)



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623



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625(4)



626



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628(2)

**621. Outstanding pair of miniature mallards on a carved and painted base by Richard and Dorothy Kohler of Long Island, N.Y.** Carved and raised wingtips on both and tiny applied metal tail curls on drake. Excellent original paint and condition. Written under base: "Dorothy and Richard Kohler". A great pair of minis. **200-400**

**622. Rare miniature Asian grouse by A. J. King Scituate, RI in excellent original condition.** Colorful detailed paint. Signed "A. J. King" on the driftwood mount. **500-1000**

**623. Miniature flying half mount of a pintail drake by Carl Malmstrom.** Carved in a turning pose. Carved primaries and secondary's on wings with split tail. Fine original paint. Written on back in pencil: "Pintail M. - Carl Malmstrom". **300-500**

**624. Wood duck drake by Carl Malmstrom of Long Cove, Maine.** Carved approximately 1/2 size with raised and partially separated wings. Carved primaries and dropped fluted tail. Original paint with some tiny bubbling of paint under a coat of sealer. Signed under weathered driftwood base: "Wood duck male - Carl Malmstrom". **200-400**

**625. Lot of four minis by Manley and Marion Spearen of St. Cloud, Florida.** A quail with carved wings. Original paint with light wear. Bill tip broken. A blue jay with carved wings. Original paint with light wear. Tiny chip missing from tail. Quail has Spearen's white paper label and jay has the Spearen ink stamp. A hissing Canada goose with carved wings. Original paint with very light wear. Tip of bill missing and left wingtip cracked and bent. A mallard drake with applied metal tail curls. Original paint with light overall wear and a few tiny white scratches. Bill broken and glued tight. Feet loose on legs. Base signed "MM". Both retain the Spearen's white paper label. **50-75**

**626. Miniature flying wall mount of a Canada goose by Richard and Dorothy Kohler from Long Island.** Delineated primaries and tail feathers. Excellent original paint. Approx. 9" wing spread. **100-200**

**627. Miniature Great Blue Heron on a driftwood base by an unknown maker.** Original paint. Bill tip missing and neck seam needs tightening. "Great Blue Heron" in ink on the bottom of the base. **50-100**

**628. Two miniature flying Canada geese by James Ahern.** Both birds have carved and delineated primaries. Excellent original paint and condition. Items such as this by Ahern were sold through the Crossroads of Sport in New York City in the 1950's-60's. **400-600**



**629. Lot of five miniature flying half models.** Four are by John Lee Baldwin (1868-1938) of Babylon, Long Island, New York. A pair of mallards, drake flying right and hen flying left. Pair measure approximately 5 3/4" long overall. Very good, slightly crackled, original paint with scratch feather detail and light wear. One is a tiny flying goose measuring 2 3/4" in very good original paint and condition. One is a very tiny flying mallard measuring 2 1/2" with good paint and a broken upper wing. All are noted on back "Made by John Lee Baldwin, Babylon, N.Y." and all have one or two small holes where nails fastened them to the wall. Baldwin is famous for his saying; "Never worked and never will". Fifth item is a half model flying goose 8 7/8" long with carved feather detail. Stained mahogany type wood with good original paint. Broken wingtips. Illegible notations on reverse. **300-500**

**630. Miniature standing mallard in a chip carved base.** Original paint with a few small rubs on tail edge. Faint writing in pencil on bottom of base appears to read: "mallard drake". **25-50**

**631. Miniature flying wall mount of a mallard drake by Richard and Marion Kohler, LI, NY.** Delineated primaries and tail feathers. Excellent original paint and condition. Approx. 9" wingspread. **100-200**

**632. Miniature quail by James Ahearn.** In fine original paint with a mellow patina. Tiny blunt to the tip of the bill. **200-300**

**633. Miniature Canada goose by Don Morley of upstate New York.** Head turned to the left with carved wings and crossed wingtips. Excellent, all original paint and condition. Signed on bottom, "Donald W. Morley" with a stylized "DM" burnt initials. **200-300**

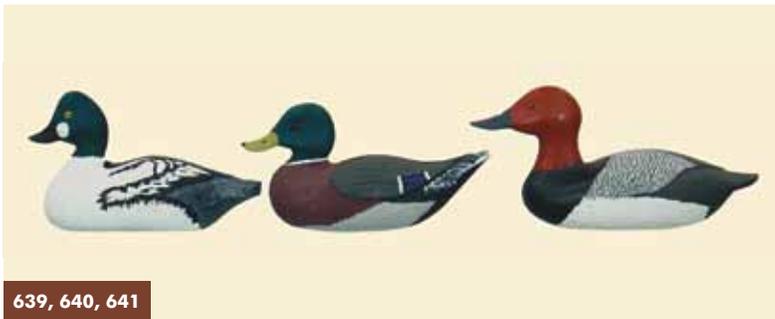
**634. Miniature wood duck drake decoy by Gerald P. Tremblay of Alburg Springs, VT.** Very fine chip carving with shallow ice groove. Excellent, all original paint and condition. Retains Tremblay's gold label on bottom. **200-300**

**635. Miniature bufflehead drake decoy by Gerald Tremblay of Alburg Springs, VT.** Perky downward tilt to head. Fine chip carving with carved wingtips and primaries as well as fluted tail detail. Excellent original paint. Retains Tremblay's gold label on bottom. **200-300**

**636. Miniature hooded merganser drake decoy by Gerald P. Tremblay, of Alburg Springs, Vermont.** Very fine chip carving with carved wingtips and primaries as well as fluted tail and crest. Original paint. Tiny chip on underside tip of bill. Retains Tremblay's gold label on bottom. **200-300**

**637. Miniature bluebill drake decoy by Gerald Tremblay of Alburg Springs, VT.** Fine chip carving with carved wingtips and gouged tail detail. Excellent original paint. Retains Tremblay's gold label on bottom. **150-250**

**638. Miniature pintail drake decoy by Gerald Tremblay of Alburg Springs, VT.** Very fine chip carving with correct elongated tail. Excellent original paint. Miniscule rubs to primer on tip of tail. Retains Tremblay's gold label on bottom. **200-300**



639, 640, 641



642, 643, 644



645, 646, 647



648, 649



650, 651, 652

**639. Miniature goldeneye drake decoy by Gerald P. Tremblay of Alburg Springs, VT.** Fine chip carving with carved wingtips, fluted tail and light rasping to rear of head. Original paint with very light rubs on body and bill tip. Excellent structural condition. Retains Tremblay's gold label on bottom. **200-300**

**640. Miniature mallard drake decoy by Gerald P. Tremblay of Alburg Springs, VT.** Carved and crossed wings in the manner of his full sized carvings. Excellent all original paint and condition. Retains Tremblay's gold label on bottom. **200-300**

**641. Miniature canvasback drake decoy by Gerald P. Tremblay of Alburg Springs VT.** Very fine chip carving with delineated wingtips. Excellent, all original paint and condition. Retains Tremblay's gold label on bottom. **200-300**

**642. Magnolia warbler by F. M. Kilburn approximately ¾ scale with dropped wings and painted eyes.** Excellent original paint and condition. Species identified on base and printed "F. M. Kilburn". **200-300**

**643. Blackburnian warbler by F. M. Kilburn.** Carved approximately ¾ scale with dropped wings and painted eyes. Excellent original paint and condition. Species identified on base and printed: "F. M. Kilburn – Waldoboro Me." **200-300**

**644. Parula warbler by F. M. Kilburn.** Carved approximately ¾ scale with dropped wings and painted eyes. Excellent original paint and condition except for feet which are slightly loose on legs. Species identified on base and printed "F. M. Kilburn – 1971". **200-300**

**645. Miniature wilson's plover by F. M. Kilburn.** Nicely raised wingtips and tiny glass or bead eyes. Excellent original paint and condition. Species identified on base and printed: "F. M. Kilburn – Waldoboro – ME." **150-250**

**646. Miniature killdeer by F. M. Kilburn.** In a walking pose with deeply carved wingtips and glass eyes. Excellent original paint and condition. Species identified on bottom of base and printed "F. M. Kilburn – Waldoboro, Maine". **150-250**

**647. Miniature hooded merganser drake by F. M. Kilburn.** Slightly tucked head with deeply carved wingtips and tiny glass eyes. Excellent original paint and condition. Species identified on base and very faintly written: "F. M. Kilburn Waldoboro – Me." **200-300**

**648. Miniature loon by Kilburn.** Carved in a resting pose on a driftwood stub. Excellent, dry, original paint and condition. Species identified on base and signed "F. M. Kilburn, Waldoboro, Me." **300-400**

**649. Miniature cardinal by F. M. Kilburn.** Raised tail and crest with carved wings, slightly dropped wingtips and painted eyes. Excellent original paint and condition. Species identified in pen on base with the printed F.M. Kilburn – Waldoboro, Me." **150-200**

**650. Rose-breasted grosbeak by F. M. Kilburn.** Carved approximately ½ scale with carved wings, dropped tail and painted eyes. Excellent original paint and condition. Species identified on base and printed "F. M. Kilburn – Waldoboro – Me.". **150-200**

**651. Chickadee carved approximately life size by F. M. Kilburn.** Lightly delineated wingtips and painted eyes. Excellent original paint and condition. On a made up, two piece driftwood base. Species identified on base and printed "F. M. Kilburn – Waldoboro – Maine". **100-150**

**652. White-throated sparrow, carved approximately life size by F. M. Kilburn.** Partially carved wings with dropped wingtips and painted eyes. Excellent original paint and condition. Species identified on base and printed "F. M. Kilburn". **150-200**



**653. Exquisitely carved and painted miniature black duck by Bob Kerr.** Finely carved wings, wingtips, and speculum. Beautiful subtle feather detail throughout. Excellent all original paint and condition. Kerr at his very best. Signed on bottom, "July 1970 – Bob Kerr". **250-450**

**654. Outstanding, miniature tucked head hooded merganser drake by Bob Kerr.** Carved wings and beautifully painted. All original in excellent condition. Signed on bottom "Nov 30/70- Bob Kerr. **300-450**

**655. Miniature blue-winged teal drake by J.B. Garton.** Carved wings and beautifully painted. All original in excellent condition. Signed on bottom, "J.B. Garton – Smiths Falls – Ont, Can." **250-450**

**656. Lot of two miniatures.** A tucked head mallard drake decoy. Possibly from the Seabrook, New Hampshire area. Carved wings. Original paint with light wear. Few small flakes and rubs and small are of roughness to edge of tail. Canvasback drake decoy from the Seabrook, New Hampshire area. Executed very much in the style of George Boyd and possibly an early work by him. Carved wings and wingtips. Original paint with light overall wear and a few small flakes or rubs to wood or primer. "Canvas Back" written in very tiny, fine penmanship on bottom. **300-500**

**657. Miniature black duck decoy from the Seabrook, New Hampshire area.** Executed very much in the style of George Boyd and possibly an early work by him. Carved wings and wingtips. Original paint with a few minor blemishes. "Black Duck" written in very tiny, fine penmanship on bottom. **200-400**

**658. Lot of two decorative decoys mounted on wooden bases.** Both approximately  $\frac{3}{4}$  size. One is a bufflehead drake with carved primaries, raised and separated wing tips and fluted tail. Minute bill ding otherwise excellent paint and condition. Signed on bottom: "Paul F. Brown – 3-76 – Bufflehead" also has his conjoined initials and small original paper label. Second is what appears to be a bluebill drake with tucked head and carved wings. Small tight crack in bill. Original paint in very good condition. Hot branded on bottom: "E. F. Eldredge – Chatham, Mass." The E. F. Eldredge Museum was in operation until sometime in the 1960's or 1970's. All decoys were mounted on boards of this type. **200-400**

**659. Very rare and extremely well done miniature Bob-White quail by Jess Blackstone on natural wood base.** Blackstone's best paint in excellent original condition. Signed on base with Blackstone's stylized "JB" signature and his code "Bob White - DW5715". Blackstone is best recognized for his song birds and upland game birds by him are not at all common. **550-750**

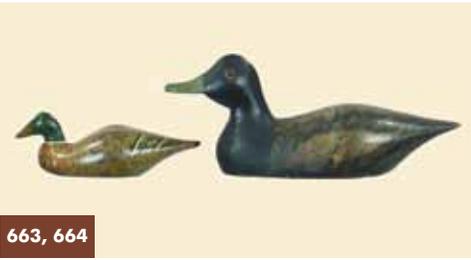
**660. Nuthatch by Jess Blackstone in mint condition.** Typical "JB" Blackstone signature on the bottom of the mount. **450-750**

**661. Very early miniature merganser drake by C. E. Doughty of Chebeague Island, Maine.** Overall length approximately  $3\frac{1}{4}$ ". Doughty carved in the style of Ross and continued to be productive long after Ross's death. Age darkened paint with light wear. Slight damage to bill and tail tip. **250-450**

**661A. Miniature goldeneye drake by Gerald Tremblay of Alburg Springs, VT.** An early example. Clearly displays Tremblay's diagnostic "lightning bolt" design on the back. Slightly darkened original paint with no wear. **250-350**



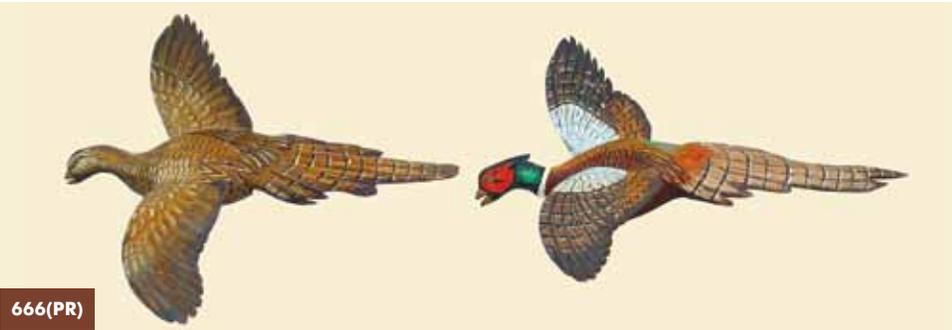
662(2)



663, 664



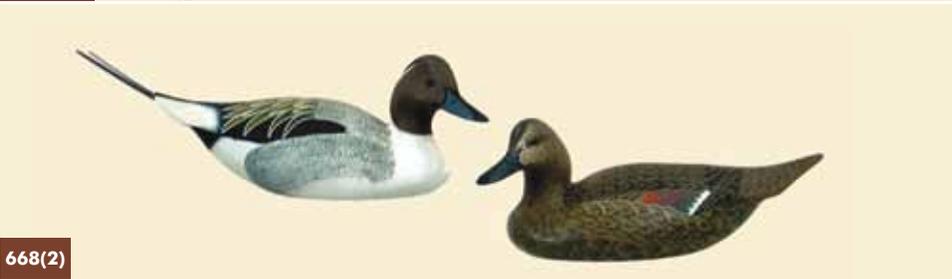
665



666(PR)



667



668(2)



669

**662. Lot of two miniatures by Allston, (aka 'Shorty') Burr of Hingham, Massachusetts, (nephew of Russ Burr).** A running shorebird, possibly a sanderling, with carved wings with delineated primaries and fluted tail. Original paint. Bottom has double "Allston B. Burr – 67 Leavitt St – Hingham, Mass." ink stamps and a flying gull by with nicely arched wings with spread, fluted tail, and finely carved primaries and secondaries. Original paint. Definitely one of his best efforts. Stamp on the branch mount reads: "Allston B Burr – Hingham, Mass". **350-550**

**665. Miniature woodcock on a cut wooden branch base with wire legs, thread toes (two missing) and pin head glass eyes.** OP, Probably by Peter Peltz. **150-250**

**664. Very rare and early bluebill drake paperweight by Edward Francis ("Frank") Adams (1871-1944) of West Tisbury, Martha's Vineyard, Mass.** Tiny bead type eyes. Perfectly circular 5/8" flush inlet lead weight, exactly like those used on many working Vineyard decoys. This may very well be one of the first such carvings made by Mr. Adams before he went into mass production. Strong original paint under a finely crazed coat of sealer. Tiny chips or roughness to tip of bill, top of head and tail edge. **300-400**

**665. Miniature woodcock on a cut wooden branch base with wire legs, thread toes (two missing) and pin head glass eyes.** In fine original paint. **150-250**

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

**667. Miniature red-breasted merganser drake by C. E. Doughty of Chebeague Island, Maine.** Excellent, all original paint under a thin coat of sealer. Excellent structural condition except form some extremely minor chew marks on bill which were made before the decoy was painted. Faint partially indecipherable writing on bottom reads "Hand carved \_\_\_\_\_ Harbor\_\_\_\_\_". Doughty was known to have carved in the style of his more famous neighbor, Willie Ross. **200-400**

**668. Pair of 1/3 size pintails by Bill Cranmer of New Jersey.** Both heads turned, drake to right and hen to left. Excellent original paint and condition. Identified and signed on bottom: "Cranmer -1970". **400-500**

**669. One Third size pintail drake by Bill Cranmer, Long Beach Island, New Jersey.** Head turned to left. Delicate, inset tail feathers. Original paint and condition with very light wear. Signed and dated "1970" on bottom. **200-300**



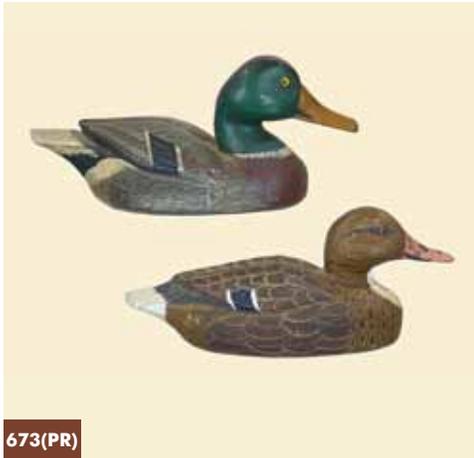
670



671



672



673(PR)



675



674(PR)

**670. Semi-palmated plover on a driftwood stub by Ernie Muehlmann.** Muehlmann is one of the finest bird carvers in America and has won several of the top awards in the "World Championships" in Salisbury, MD. Great musculature, wing, and feather carving. Head twisted to right in an inquisitive pose. Excellent original paint and condition except for a very tiny rub to the very tip of bill. Signed on base: "Carved and Painted - By - E.F. Muehlmann - Semipalmated Plover - 7/73". **300-500**

**671. Life size wall mount of a flying bob-white quail by the late R. G. Jansson of Cummaquid, MA on Cape Cod.** Mouth open with carved wing and tail feathers. "R.G. Jansson - Cape Cod" brand on back. **500-1000**

**672. Approximately 1/4 size canvasback drake by David Harrington.** Carved wings and delineated wingtips. Excellent original paint with combed vermiculation. Signed on bottom: "Canvasback Drake - David Harrington - Underhill Ctr, Vt. - 1973". **150-250**

**673. Pair of miniature mallards by Marvin Piget of Detroit, Michigan.** Each measures approx. 7 1/2" overall. Carved, raised wings and wingtips, fluted tail and stamped feather detail. All original paint and condition with some very small dings on head of hen. **150-300**

**674. Pair of mini mallards by Lloyd Johnson of Bayhead, New Jersey.** Drake's head turned to left and hen preening over left shoulder. Carved wings, wingtips and primaries. Original paint with crazing, especially on both breasts. Small flake on top of hen's head. Both identified on bottom with "1960 - Lloyd Johnson - Bay Head - N.J." Pair is accompanied by an 8" X 10" photograph of Mr. Johnson painting a teal at his workbench. **200-300**

**675. Whimsical miniature mallard drake with head turned to the left from the Seabrook, New Hampshire school of carving.** May be an early George Boyd. Original paint under an old, yellowed coat of sealer which shows classic crackle and shrinkage. Three small flakes to paint on left side. Small rub to right tail edge. Old thin check in neck. **500-750**

# G. Bert "Chips" Graves

1887-1956 Peoria, IL

Bert Graves was a carpenter and policeman before he started carving in the first half of the twentieth century. Graves copied Elliston's patterns and painting style. The glass eyes he used were high quality and set a bit lower than Elliston's. He detailed the decoy bills with carved mandibles and nostrils. Bert painted some of his decoys but many were painted by others including Catherine Elliston or his sister-in-law Millie. Bert charged \$70. per dozen in the beginning and over time raised the cost to \$100 per dozen. The species he made were mostly of canvasback, pintail, mallard, and black duck decoys.

## 676. Hollow "white sided" mallard drake by Bert Graves.

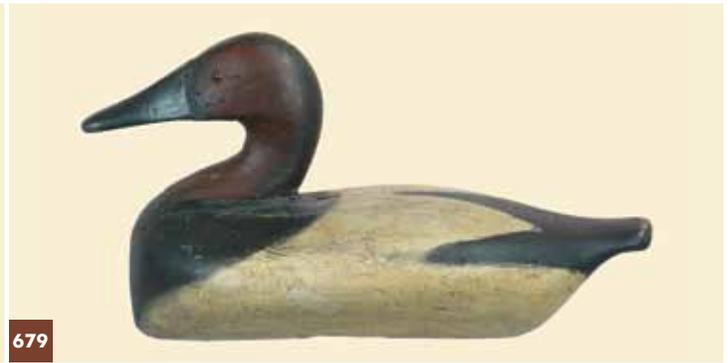
Strong original paint with swirling readily apparent. Light to moderate overall wear with some flaking and rubs to wood, most notable wear on the right side. Photos available. Small area of fine bubbling to the paint in the area of the wingtips. Bottom has a strip lead weight embossed "B. Graves Decoy Co Peoria Ill." Surface has a thin, old coat of sealer. **1200-1600**



**677. Hollow pair of mallards by Bert Graves.** Slightly darkened original paint under an old, thin coat of sealer. Finely applied and blended painted feather detail. Uniform scattering of small rubs and flakes with light rubs to top of both heads from gunning use. Tiny dent in tail edge of hen and one or two very small dents on sides of each. Both have the strip lead weight with: "B Graves Decoy Co Peoria Ill." **5000-7000**



678



679



680(PR)



Charles and Edna Perdew

681



682(PR)



683

**678. Hollow coot by Heck Whittington of Oglesby, Ill.**

Well carved bill with brushed feather detail. Perfect original paint and condition. A presentation piece with the notation on bottom: "To Hall from Heck – April 30-77". Also on bottom is Mr. Whittington's stamped name, address, species identification and the date "Jan 19, 1977". Acquired directly from Hal Sorenson by the current owner. **700-900**

*Provenance: Hal Sorenson collection*

**679. Canvasback drake from the Lake Koshkonong area of Wisconsin.**

Distinctive deep vee bottom. White is mostly original with some strengthening to black and head areas. Overall light to moderate wear and checking with a light scattering of shot. Branded on back "G \_ AB". **400-750**

**680. Matched pair of approximately 1/2 size mallards by Charles Perdew.**

Both heads turned, drake to left and hen to right. Both with rounded, raised wingtips. Drake with an applied tail curl. Fine original paint under a typical coat of varnish or sealer. Hen labeled on bottom "D-172" and drake "D-173". **5500-6500**

**681. Approximately 2/3 size cardinal c1940, carved and painted by Charles Perdew.**

This is the exact bird pictured on page 153 of Donna Tonelli's "Fish and Fowl Decoys of the Great Lakes". Head turned strongly to the left with carved raised wings and fluted tail. Excellent original paint. Tiny blemish to original sealer on top of crest and above left eye. Mounted on a burl base in excellent condition. A very desirable piece for the serious Perdew enthusiast. **6500-8500**

**682. Pair of miniature preening mallards by Charles Perdew.**

Heads back over opposite shoulders. Finely crazed original paint under a coat of original sealer. Few very tiny flakes on head and breast of drake. **1200-1600**

**683. Pintail drake by Mark McCool Whipple (1884-**

**1961) of Bourg, Louisiana.** Lightly delineated wingtips and a distinctive ridge that runs down the center of the tail. Original paint with overall light to moderate wear. Some small dents and some small flakes on body to nicely patinated wood. Few small rubs on head may have been darkened. Possible very old gunning touchup to some of white on breast which is now finely crackled. Notation on bottom reads "1931 High" with a faint pencil date of "1921". Bottom also has deep "WPC" hot brand. **2000-3000**



**684. EXTREMELY RARE mallard hen ca. early 1900's attributed to the Comardelle family or Mark Alcide Comardelle (1880-1955) of Des Allemands-Bayou Gauche, Louisiana.** One of Louisiana's most celebrated market hunting families, guides, and decoy makers. See pages 106 to 109 in Lures & Legends for information. **3500-5500**

*Literature: Louisiana Lures and Legends by Brian Cheramie*

**685. Very rare pintail drake by Louisiana's Oscar (1850-1919) or Robert Joseph (1899-1973) Murphy. Carved wings and delineated wingtips.** Fine carving detail under the tail tip. Scratch feather detail in what appears to be original paint. Uniform scattering of small flakes, rubs and dings. Old, hairline cracks in neck and very minor blunts or small dents to bill tip and tail edges. **2500-4500**

**686. Mallard drake from Louisiana.** Raised wing outline. Very worn paint shows large areas worn to wood. Crack in neck with old repair. **200-300**

**687. Mallard drake from Louisiana.** Lightly carved and raised wings with upswept tail. Gunning repaint with heavy wear and flaking. Large areas worn to wood and loss of material on bottom. Chip missing from underside of bill. **150-300**

**688. Pintail drake from Louisiana.** Carved raised wings. Old gunning repaint exhibits flaking and crackle. Hit by shot and head raised slightly on seat. Area of dry rot with some loss of material on bottom. **200-400**

**689. Pair of Canvasback Decoys from Louisiana in good old working paint with overall wear and damage to one bill tip.** Photo on web site. **50-100**

**690. Pair of pintails from the Vallejo region of the northern California coast.** Collectors information indicates that the carver is Larry Zalesky or "Zaleski" (1913-1989). Drake has nicely carved wingtips and primaries in the style of "Fresh Air" Dick Janson. Paint appears to be a combination of original with some in use darkening. Probably strengthening to white on head. Lightly hit by shot on right side. Pintail hen has carved wing tips and primaries. Tight hairline checks in neck under paint. Paint appears to be all original and in near mint condition. Apparently never rigged. **800-1200**

**691. Pair of tucked head bluebills by Marv Bernet.** Original paint with light to moderate overall wear with a few light rubs and dings. Both stamped "Marv Bernet" on bottom. **900-1200**



691A

**691A. Outstanding hollow golden plover by the Chipman family of Sandwich, MA.** Hollowed from below. Original paint with extremely light gunning wear. Original bill. Four small size shot hits on right side and miniscule crack in tail. A wonderful example of a Cape Cod shorebird. **12,000-14,000**

691A detail



**691B. Early golden plover c1890 by Joseph Lincoln of Accord, MA.** Split tail and clearly discernable knife marks. Old original paint in good gunning condition. Small area of touchup on tail tip. Lightly hit by shot. Right eye and bill are professional replacements by Ken Delong. These decoys are from the same time period as those purchased from Mrs. Lincoln by Ray Davies of "The 1807 House" several decades ago. **1500-2500**



691B



691C



691D



691E



692



692A



692B

**691C. Golden plover attributed to John Ramsey (1858-1934) of Summerside, Prince Edward Island, Canada, by some collectors.** Overhanging, split tail. Bill appears to be the original. Thick original paint shows very light wear under a heavy coat of sealer. We feel this is actually a Massachusetts plover. Many decoys from New England were brought to the Maritimes and copied by talented local makers like John Ramsey who made a number of plovers similar to this decoy. **1800-2400**

**691D. Massachusetts golden plover probably from the north shore of MA.** Split tail with a distinctive ridge that runs down the back of the decoy. Original paint with light gunning wear. Bill appears to be the original. Stick hole drilled vertically through tail to facilitate stringing. **2500-3500**

**691E. Black-bellied plover by Harry V. Shourds.** Very good structural condition with what appears to be the original bill. An unusual marriage as the paint is by A. E. Crowell who repainted not only rigs for gun clubs but repainted decoys of all types for collectors and hunters. He also sold old decoys in "The Old Bird Shop" in a corner of his studio. Some minor flaking in the tail and wingtip area. Light rubs. The decoys obviously migrated up and down the coast as did the birds themselves. **900-1200**

**692. Fat contented plover by Luther Nottingham, Chesapeake, VA. C1900.** Traces of original paint on body which is very heavily worn to aged wood. Top of head has been partially restored and bill is a very good professional replacement. Lightly hit by shot with three shot strikes on back. **1500-2500**

**692A. Golden plover found on Nantucket, MA.** Flat sided and reminiscent of the rocking horse style birds made on the island. Stick hole set well back on the body. Original paint and bill with light overall wear. Some light rubs and flaking on front of head and bill. **1200-1500**

**692B. Running red knot c1900 from Long Island.** Two piece head and body with tack eyes. Spoke shave marks visible. Original paint with very light overall wear. Bill is a replacement with a small amount of touchup to that area of the face. Small dents in body appear to be original to the carving. **1200-1500**



692C



692D



692E



693



694



695

**692C. Greater yellowlegs c1890-1900 by a member of the Burr family of Hingham, MA.** Vertically laminated three-piece body construction with overhanging split tail. Original paint with some areas of darkening to the surface mostly on breast area. Surface shows light to moderate gunning wear with some rubs or flakes to age darkened wood. Minor separation along upper portion of right body lamination with in use dowel or nail repair. Bottom retains the strong deep hot brand of "Ralph D. Hatch". Also has the small "J. B. French" collection stamp. **2500-3500**

*Provenance: Joseph French Collection*

**692D. Massachusetts split tailed golden plover c1890-1900.** Thickly applied paint has in use gunning touch up which exhibits very light wear. Small chip in upper tail. Lightly hit by shot. Bill is a professional replacements by Ken DeLong. **900-1200**

**692E. Thick flattie curlew c1900 probably from Virginia or the Carolina's.** Bill has a crack and the tip has broken and been poorly reattached where it joins head. Old stain on body with heavy wear. Hit by shot and a number of small gouges on back. **200-400**

**693. Rare ruddy turnstone by John McAnney (1866-1949) of New Gretna, N.J.** McAnney was a fisherman and gunning guide on the Bass and Mullica rivers and served at the North Brigantine Life Saving Station. Turnstones by him are rare. Original paint with a little very early touch up has thinned and darkened slightly with age and shows overall light to moderate gunning wear. Few small rubs and flakes and lightly hit by shot. Portion of bill is a professional restoration by Russ Allen. **1200-1800**

**694. Black-bellied plover c1900 by William Gale from Tuckerton, NJ.** Original paint with light overall wear. Hit by shot on right side of head. **900-1200**

**695. Early dowitcher by Joe King (1835-1913) of Manahawkin, N.J.** Original paint which is heavily worn exposing large areas of darkened wood. A few small scars on right side. Bill is a professional replacement. Old collectors inventory number in pen on bottom. **1200-1800**



696



697



698



699



699A



699B

**696. Shorebird c1900 from the Virginia area.** Hole through tail for stringing. Paint with heavy wear appears to be all original. Large chip on rear of head and heavily hit by shot. Large chips to left side of bill. **800-1200**

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

**698. Shorebird by the Dodge or Peterson Factory.** Paint pattern conforms to that of a dunlin and to the patterns (paint technique) used by Dodge. Two piece head and body. May be a special order with a split tail which would be unusual for the maker. Mason's top of the line shorebirds had split tails and wooden bills. Strong original paint with very light wear and a few small flakes to wood. A small amount of sand or a similar material may have been mixed with the paint to reduce glare. **900-1200**

**699. Small rare authentic root head shorebird c1880-1890 from the Carolinas or possibly PEI.** Chip carved with a broad paddle tail and intended as a red knot. Removable head. Good original paint and condition. Lightly hit by shot. **1500-2500**

**699A. Wonderful original large working willet c1915-1920 by Charles Thomas of Assinippi, Massachusetts.** Over fifteen inches long. Carved wings with raised wing tips. These were obviously modeled after the tall "reachers" made by Joseph Whiting Lincoln of Accord, MA. Thomas also made "tall" yellowlegs decoys in this same size. Written under tail "Willet - N.H.". Old label reads "Willet - Newburyport - from Mackey - 1957". A New England shorebird classic. **3500-5500**

*Provenance: William Mackey, Joseph French*

**699B. Yellowlegs from the Seaford school of carving, Long Island, New York.** Carved wings and wingtips. In fine original paint with light rubs at high points and edges. Tight check in original bill. **2000-3000**



**700. Golden plover c1900 with a split tail from Massachusetts.** A "Fox Rig" plover 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, MA area. Combination of lightly worn original paint on head and breast. Very thin checks in body and some tail wear and dings. Hit by a small size shot, mostly on left side. **4500-5500**



700A



700B(5)



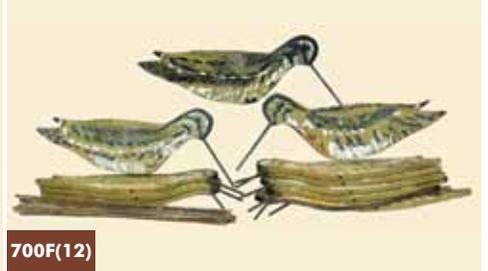
700C(2)



700D(2)



700E



700F(12)

**700A. Small white wading bird c1900.** Possibly intended as a small egret or heron. Root head construction. Paint appears original with light rubs. **250-450**

**700B. Rig of five flatie yellowlegs.** Old collection information states that they were made by a "Nickerson from Duxbury, Massachusetts". All carved from 1/2" thick wood and all with original nail bills, one with very heavy rust. Split tails with metal eye for stringing. Original paint with light to moderate wear. May have been intended as two different species as there appears to be two variations on the paint patterns. **150-300**

**700C. Lot of two shorebirds.** One is an upward gazing red knot by the late legendary Colt engraver Alvin White of Sandwich, MA. Carved wings and split tail. Has Mr. White's hot brand on base. Second is a well done oystercatcher with carved and crossed wingtips. Bird is looking to the left and unsigned. Both are in excellent original paint and condition. **400-600**

**700D. Lot of two shorebirds each with the logo brand of "White", Maker is the late legendary Colt engraver Alvin White of Sandwich, MA.** One is a yellowlegs and one a sanderling or peep. Both have a split tail with carved wings and wingtips. All in original paint with light wear and a few small rubs, scratches or dings. **400-600**

**700E. Curlew with the logo brand of "White" for Alvin White.** Famous engraver of Colt firearms. Split tail with carved wings and wingtips. Original paint with light wear and a few small rubs. **350-550**

**700F. Rare lot of 12 flatie shorebirds with their original heavy wire stakes and canvas ditty bag for carrying.** Thin, packing crate type wood for bodies is about 1/4" thick. Split tails with original wire bills. Original paint with light wear. **400-600**



701, 702(2)



703



704(PR)



705



705A



705B



705C

**701. Plover by a member of the Coffin family of Nantucket Island, Mass.** Delicately delineated wing tips which is unusual for this group of carvers. Original bill. Paint has worn almost entirely off except for the breast and portions of the top of the head and under the tail which are original. Remainder of bird has received a darkening wash, probably in use. **200-350**

**702. Derelict Mason Factory tack eye decoy.** Probably a bluebill or redhead. Surface worn entirely to bare wood with raised grain and splits from the weather. Large chip and knot missing from neck base. Hot branded: " \_\_.N. Smith". Together with a tinnie yellowlegs with original stick. Very good original paint with a few small flakes to metal or primer. Hinge wire on top of head broken otherwise good structural condition. **100-200**

**703. Black-bellied plover from New Jersey sans paint.** Hit by shot, bill replaced. **50-75**

**704. Pair of split-tail yellowlegs by Cecil Goodspeed of Duxbury, Mass.** Maker's scribe mark and evidence of spoke shave work still visible. Painted in two distinctively different plumages. Original paint with very light wear and rubs. Original bills. Old collection numbers written on bottoms. This maker was identified by the late Robin Starr of Duxbury. **400-600**

**705. Rare "tinnie" ruddy turnstone decoy.** No dents or rust. Appears unused. A few tiny minor flakes and chips from edges. Excellent original paint. Ruddy turnstones are among the hardest of the "Tinnies" to find in any condition. **500-1000**

*Provenance: Powell collection*

**705A. Rare tinnie "peep" c1880-1890 attributed to the Stratier & Sohler Company of Boston, MA.** Strong and vivid paint with a little rust or wear around "thighs" where stick would attach. Few small chips to bright metal along right bottom edge. Small flakes on right wing and right side of head/bill. Minor dent in bill. Overall very good to excellent condition. **400-600**

**705B. Folding tin plover c1890 in very good original condition with usual minor flakes.** Light rust to seams. Probably by Stratier & Sohler. **200-400**

**705C. Folding tin yellowlegs c1890 in very good original condition with usual minor flakes.** Light rust to seams. probably by Stratier & Sohler. **150-250**



705D(2)

705E

706

707, 708

709

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711

712

**705D. Lot of two.** Yellowlegs tinnie shorebird. Has an illegible white stencil on the inside that is most probably that of Stratier and Sohler of Cambridge, Mass. Original paint in overall excellent condition with minimal flaking or rusting. Hinges intact. Tinnie shorebird of unknown species. Worn almost entirely to darkened metal. Hinge wires missing. **150-200**

**705E. Rare tinnie peep c1890.** Strong and vivid paint pattern indicate the Stratier & Sohler Company in Cambridge, MA. Very little wear or rust except a little around the "thighs" where the stick would attach. Small paint chip on tail and on lower right breast. Left side is about perfect. **350-550**

**706. Decorative yellowlegs on two wire legs by Hurley Conklin, Manahawkin, New Jersey.** Split tail and carved eye groove. Excellent original paint and condition. **200-300**

**707. A running yellowlegs done in the style of the Burr family of Hingham, Mass.** Carved, split, raised wings and dropped tail with detailed primaries. Original paint with light wear. Illegible pencil notations on bottom. **200-300**

**708. Tiny carving of a sanderling or "peep".** Split and raised wings. Original paint with minimal wear. **100-200**

**709. Split tail running yellowlegs decoy by noted carver Robert Mosher, Hingham, MA in XOC.** Carved wing detail. Incised with "RPM" under the tail. **300-500**

**710. Decorative sanderling by Doctor George Ross Starr of Duxbury, MA.** Split tail with carved wings and wingtips. Original paint. Has the five corner "star" brand. "Doc" Starr was a pivotal early collector and author who wrote "Decoys of the Atlantic Flyway". **250-450**

**711. Well executed tucked head black duck from the Delaware River.** Classic raised wings and fluted tail. Paint appears to be mostly original with a few flakes and some light rubs. **400-600**

**712. Hollow black duck by Clark Madara of Pitman, New Jersey (b.1890-d. ca. 1954).** Fine structural condition with only a slight separation at the neck seam and a small hole in the same area. Paint appears to be all original with light overall wear on body. Head shows slightly more wear with small rubs to wood over eye and at neck seam on right side as well as a scattering of smaller flakes. **600-900**



713



714



715, 715A



716(PR)



717(PR)



718

**713. Hollow black duck by J. Eugene ("Gene") Hendrickson of Lower Bank, New Jersey.** Excellent scratch feather detail in dry original paint shows little wear except for some crazing on lower breast and bottom. **200-400**

**714. Black duck by John Updike, Greenbank, New Jersey c1935.** Original paint with light gunning wear. Some paint loss at nail heads at base of neck. Very good structural condition. Original pad weight has old scratched "W" or "M". **200-400**

**715. Early hollow goose from southern New Jersey.** Very weathered appealing paint with hints of faded original. Some salty, grey, raw wood showing. Sliver missing from back. Old replacement to portion of neck and glue repair to body seam. Classic form in a crusty old veteran. **250-450**

**715A. Early hollow goose from southern New Jersey.** Very weathered appealing old paint with hints of faded original. Some salty, grey, raw wood showing. Old cracks in neck and some separation at portions of body seam. Classic form. **250-450**

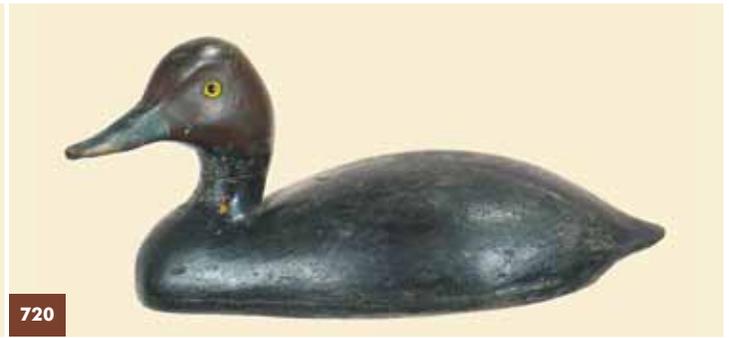
**716. Pair of bluebills by C. R. ("Reg") Marter of Burlington, N.J.** Classic Delaware River style wing carving and fluted tail on drake. Original paint by Marter but possible a second coat in many areas. Light overall wear with some minor crackle and flaking on drake and minor roughage and touchup on right bill edge of hen. Both retail Marter's original brass tags. **200-400**

**717. Pair of mallards circa early to mid 1900's by Benjamin Schmidt of Centerline, MI.** Stamped feather detail and deeply carved wingtips, especially on the hen. Original paint with some touchup. The letters "EAB" (Edmund A Bowman) are on the bottom of each. Pictured in a brochure featuring Schmidt decoys as part of the Doctor Edmund Bowman Collection. **800-1200**

**718. Blue-winged teal hen by Frank Schmidt.** Carved wings and wingtips with stamped feather detail. Original paint with overall minor wear. One larger chip or flake (approx 3/4" X 2 1/2") on left lower edge. Tight crack in bill. Bottom has "WJS" brand/stamp. **800-1200**



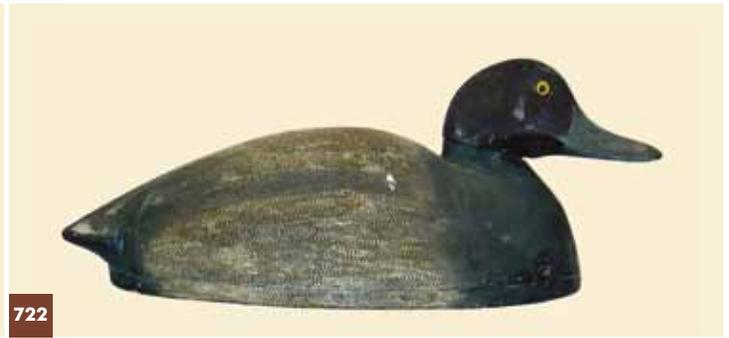
719



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724



725

**722. Fine old low-head redhead drake from the St. Clair Flats.** Distinctive head and tail carving. Dry old lightly oxidized original paint with extensive combing shows overall light wear and crazing. Very slight separation at body and neck seams. **300-500**

**723. Outstanding petite solid-bodied redhead drake c1890-1910 from the St. Clair Flats.** Original paint with light to moderate overall wear. Very folksy head and bill design. Hit by shot. Gunners initials "N.E.W." written on the bottom. **300-500**

**724. Fine old bluebill hen probably by William Rundle.** Hollow carved and extremely light with very thin bottom board. Nicely carved head with under bill detail. Lightly crazed old original paint shows overall light wear and small rubs. Some very old possible gunning touch up to the white on wings. **150-250**

**725. Swimming black duck from Ontario with scratch feather detail throughout.** Original paint with a number of areas flaked to wood, most notably on right side and on head and bill. Hit by shot. **200-300**

**719. Hollow Chris Smith (1858-1837) redhead c1900.** Smith founded the Chris Craft In gunning repaint with a few small nicks. Shot strikes to both sides of head. Lightly hit by shot and both eyes broken. **400-600**

**720. Hollow redhead drake c1900 with head turned to the left by Chris Smith.** In a combination of gunning repaint with some original visible. Light overall wear with a coat of sealer along seam. Lightly hit by shot. Bottom has "Chip-Ley" brand. **600-900**

**721. Solid redhead drake c1900 by Chris Smith.** Gunning repaint with light wear. Made with no eyes. Nails visible at neck seat. **600-800**



**725A. Goldeneye hen from Long Island, New York or the Connecticut shore.** Four piece, laminated body construction and seemingly hollow. Attractive pinched breast with head in a tucked, resting pose. Decoy sports unusual double white speculums. Original paint with moderate gunning wear. Very slight separations along some body seams and a small crack and chip in tail. Lightly hit by shot. Bird has a New Jersey type inlet cut into bottom for a poured weight but the lead was never poured. **2500-3500**

725A

**725B. Stevens factory humpback bluebill drake c1880.** Appears to have been repainted as a goldeneye and this over paint has been removed to reveal the remainder of the cracked original. A number of small rubs to wood. Excellent structural condition. **200-400**



725B



**725C. Very rare, working decoy for the extinct Labrador duck (species identified by old collectors notes).** Possibly of Long Island or Connecticut origin. Applied bottom board and probably partially hollowed. Head posed back on body with a small carved tail with two holes to accept real tail feathers. Old original, crazed and cracked paint has thinned slightly exposing wood grain on sides. Some rubs and minor flaking, especially to top of head and bill tip. **3500-4500**

725C

**725D. Rare bufflehead hen with prominent white cheek patch by George Robert (1880-1958) of Mastic, Long Island, New York.** Single, natural cork body with chamfered wooded keel and head which are connected with a round wooden dowel. Rear portion of body is fastened to keel with a square peg. Very good original paint on head with some small rubs and flakes to nicely aged wood. Light wear to paint on cork which is unusual. Keel bears the "Manning" hot brand. The Manning rig is discussed in detail in the article on Robert in the July/August 2008 issue of "Decoy Magazine". As noted in the article, "Any collector who has handled a George Robert decoy can attest to the quality of the work". **800-1000**



725D



725E

**725E. Rare goldeneye hen c1925 by George Robert (1880-1958) of Mastic, Long Island, New York.** This is the exact decoy pictured on page 9 in the article titled "Long Island Cork Decoys – George Robert – Mastic's Finest Decoy Maker" (Decoy Magazine July/August 2008). Single cork body construction. Natural cork body with wooden head and chamfered keel which are fastened front and rear with round wooden dowels. Original paint on head with some worn darkened areas, mostly on right side. Light wear to paint on cork which is unusual. Small flaw in cork on lower, right edge appears original to the carving. A perky little "Long Island corkie". Listed as a bufflehead in the book. **800-1000**



726

**726. Small redhead drake.** Old small paper label in cutout on felt lined bottom states: "Made By – Ercell G. Nickerson – Bridgetown, N.S.". Intricately blended original paint with very minor wear. Surface protected with a thin old coat of sealer. Carved bill detail with painted tack eyes. Excellent original structural condition. **150-250**



726A

**726A. Merganser from the Seaford school of Long Island.** Carved raised wings with delicate cross hatching in the area between the wingtips. Pinched breast and shallow shoulder groove. Few minor checks in body and small tail chip. **6000-8000**

**727. Folky bluebill drake from the Quebec area.** Wings carved in bold relief with large individual stylized feather detail. Tail carved in five separate, fluted steps. Original paint with rubs to high points and some flaking. Some large areas of flaking on bottom of decoy. Minor roughage to top of crest with some shrinkage along grain lines. Thin crack in neck and body. Never rigged. **3000-5000**



727

**728. Hollow goldeneye hen attributed to Peter M. Pringle, (1878-1953) Dunnville, Ontario.** Original paint with minor wear & slight discoloration. The carving on the head, the rasping on the body and the outline of the wings have strong similarities to Pringle's decoys. **1500-2500**



728



**729. Sleek painted eye goldeneye drake c1920 from Nova Scotia.** Chip carved head with tiny tail. Original paint has thinned slightly with time exposing faint grain lines. A few tiny dabs of old, gunning touchup to small areas of white. Small chips in upper tail and minor rubs to head. Nice form. **300-500**

**730. Eider drake from Maine or the Canadian Maritimes.** Rugged little paddle tail and neatly chamfered bottom edge. Angular head mortised into body and attached with a splined dowel. A combination of original paint and gunning touchup with some rubs to wood, especially to rear of neck seat and some minor shrinkage along grain lines. **350-550**

**731. Large, high head sentinel Canada goose from PEI, Canada.** Typical two piece head construction which is removable for transport. Paint is in very old gunning repaint and traces of original beneath. Repaint shows heavy wear and flaking. Crack in left side. Was always intended as a floater but possibly used in the field as well. **250-450**

**732. Canada goose decoy c early to mid 1900's in old paint from the Maritimes.** Hollowed from the bottom. **150-250**

**733. Stylish hooded Merganser by John Battram, Leamington, Ontario.** Excellent original condition. Signed and dated 1999. **200-350**

**735. Solid bluebill hen from the upstate New York region.** Head turned to the left. Original paint with combed vermiculation on back. Heavy flaking on head and rubs to wood on tail edge. **100-200**

**736. Small bluebill hen by Frank ("Doc") Baumgartner of Houghton Lake, Mich.** Body paint appears original with very light wear under a coat of sealer. Bill may have been touched up. **200-300**

**737. Bobtail canvasback from Michigan.** Possibly by Kelson as he made some decoys with metal heads similar to this one. Original paint. Light wear on body and heavy wear to metal on head. It by large size shot on right side. Collector note on bottom indicates that this bird was in the rig of Chris Smith of Chris Craft Boat fame. **150-250**

**738. Solid body goldeneye hen with a swing weight.** Original paint with moderate wear and some flaking. Head slightly loose with slight roughness to left side of bill. **150-250**

**739. Early bluebill hen by Jim Kelson (1888-1968) from Detroit, Michigan.** Heart shaped wing carving with stamped feather detail. Old gunning repaint shows light wear and flaking. **75-125**

**734. Lot of two hen bluebills with carved wings in out of rig condition.** Found in the upper peninsula region of Michigan. Original paint with light wear. Both heads slightly loose. Both need a cleaning. **200-300**



740(PR)



741(PR)



742(PR)



743(PR)



744(PR)



745(PR)

**740. Pair of buffleheads circa mid to early 1900's by Mike Frisk, Green Bay, WI.** Original paint with possible in use touchup to bills. Light overall wear. Both have "PS" hot brand on bottom. Very lightly hit by shot. **800-1200**

*Provenance: Guernsey Collection*

**741. Matched rig mate pair of bluebills c1932 by August Guhl of Oshkosh, WI.** Mr. Guhl obviously was a skilled craftsman who could very convincingly replicate the best work of the Mason decoy factory. His work differs from his model, most notably in the detail on the head. Excellent original paint and condition under a thin coat of paste wax. Both branded "AOG". **800-1200**

*Provenance: Guernsey Collection*

**742. Pair of canvasback by Frank Strey (1890-1966).** All original paint and condition with light overall gunning wear. Scattering of small scuffs and rubs. Some minor flaking to paint on drake. **1200-1600**

*Provenance: Guernsey Collection*

**743. Pair of hollow canvasbacks by Frank Resop (1875-1953) of Berlin, WI.** Both with carved wings and typical elongated tail. Mostly original paint with some in use touchup to the white on the sides and possibly an old wash between the wings on the drake. Hen has a few flakes and marks which have been darkened. Some minor neck filler loss. **800-1200**

*Provenance: Guernsey Collection*

**744. Pair of bluebills by Frank Strey (1890-1966).** Hen's head turned to right. All original paint and condition with very minimal wear. Nice vermiculation on back of drake. Surface protected with a coat of sealer. **1200-1800**

*Provenance: Guernsey Collection*

**745. Pair of bluebills c1940 by James Walton of Milwaukee, WI.** Hen's head turned to the right. Carved wings and wingtips. Mostly original paint under a coat of sealer. Flaking repaint to bill on hen. Some touchup on both, especially to sides and black areas of drake. **1200-1600**

*Provenance: Guernsey Collection*



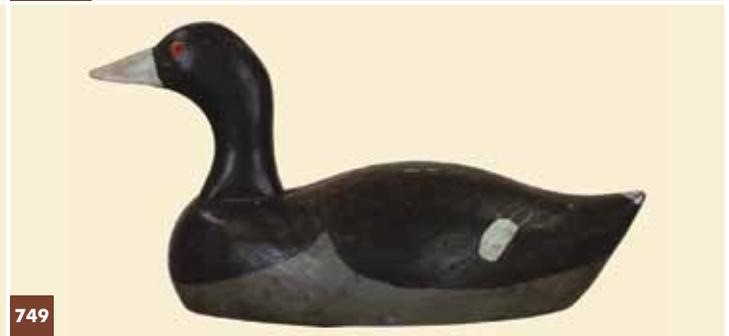
746(PR)



747(PR)



748



749



750



751

**746. Pair of hollow canvasbacks by August ("Gus") Moak.**

Two different styles by this well known icon of Wisconsin decoy history. Hen is the flat bottom style with a "scooped out" upper bill rather than the more common "V" notch. No eye groove. Mostly original paint with touchup on the lower third of the body. Small rubs on bill tip and tail edge and a scattering of small flakes. Tiny chip and small crack in bill as well as a thin tight crack in neck. Hit by shot. Drake has the traditional convex bottom board and "V" carved upper bill. Original paint with some fine crackle on head and neck. Some small spots of touchup on back and right side. Tail appears to have been repaired. Few very minor dents and shot hits. **3000-4500**

*Provenance: Guernsey Collection*

**747. Pair of large canvasbacks c1930's by Gus Nelow (1874-1961) of Omro, WI. Bold, alert high heads.** Original paint on hen with light gunning wear. Few very tiny dents and dings. Lightly hit by shot. Drake is original paint with a few small spots of touchup on back and right side. **1200-1800**

*Provenance: Guernsey Collection*

**748. Alert coot c1920's by Frank Resop (1875-1953) of Berlin, Wisconsin.** Paint appears all original with very fine crackle. Some possible light darkening to small rub on left side. Painted "JW" on bottom with a rig mark of two white lines. **800-1200**

*Provenance: Guernsey Collection*

**749. Coot by Gus Nelow (1874-1962).** Original paint with light overall wear. Few very thin tight checks in body. Hit by shot. **450-750**

*Provenance: Guernsey Collection*

**750. Coot c1940's by Frank Strey (1890-1966) of Oshkosh, WI.** Carved wings. Paint appears all original under a protective coat of finish feeder. Possibly old repair or repaint to about 1/4" of very upper tip of bill. Bottom has small carved conjoined "ML" and is branded twice "STREY". **500-750**

*Provenance: Guernsey Collection*

**751. Coot by Frank Strey (1890-1966).** Hump back style c1920. Excellent original paint and condition. Tiny bit of paint loss at tip of bill and a 1/4" rub on left side. Two 1/4" (approx) dents on right breast. Fine example. **600-900**

*Provenance: Guernsey Collection*



752



753



754



755



756(PR)



757(PR)

**752. Coot in very old gunning repaint from the Lake Poygan area of Wisconsin.** Old thin check in neck otherwise structurally good. Hot brand on bottom "CRS". **200-400**  
*Provenance: Guernsey Collection*

**753. Coot c1927 by Marvin Strahota (1903-1977) of Marquette, WI.** Old crackled paint has a darkening wash under a thin coat of wax or sealer. Very good structural condition. Retains rigging and anchor weight. **300-500**  
*Provenance: Guernsey Collection*

**754. Nicely sculptured coot from the upper Midwest.** Paint is mostly original with some darkening to right side. Probable repair to neck seat and bill tip. Small shot scar on back. Very thin check on bottom with carved "DDH". **300-500**  
*Provenance: Guernsey Collection*

**755. Coot c1960's by Paul Doering (1899-1986) of Princeton, WI.** Excellent original paint and structural condition. Bottom has deep "PRD" hot brand. **250-450**  
*Provenance: Guernsey Collection*

**756. Matched rig mate pair of redheads by Gus Nelow (1874-1962).** All original paint and condition with extremely light wear. Thin grain check on left wing of drake with a very thin check on lower right side. **1200-1800**  
*Provenance: Guernsey Collection*

**757. Pair of canvasback by Albert Koepsel (1875-1957) of Neenah, WI.** Drake is in a combination of original and numerous area of touchup. Few thin checks in body and tail. Rubs to tail edge. Hen is mostly old, crazed hunting repaint with some newer touchup to sides. Lightly hit by shot. **400-600**  
*Provenance: Guernsey Collection*



758(PR)



759



760



761(PR)



762(PR)

**758. Rig mate pair of hollow mallards by Leo ("Bud") Haber (1905-1977). Menasha, WI.** Hen is in mostly original paint with very light wear under a coat of sealer. Some minor touchup along body seams. Very lightly hit by shot. Drake is mostly original paint with repaint to head and white stripe on neck. **500-750**

*Provenance: Guernsey Collection*

**759. Mallard drake c1920's by William Fahrenkrug, Neenah, WI.** Original paint shows heavy crackle and rubs to wood or primer. Hit by shot. Small, partial tight crack in tail. **350-450**

*Provenance: Guernsey Collection*

**760. Late period redhead drake by Gus Nelow of Omro, WI.** Original paint with light wear. Rubs on tail edge to wood. **600-900**

*Provenance: Guernsey Collection*

**761. Matched rig mate pair of bluebills by Albert Koepsel (1857-1957) of Neenah, WI.** Hen in original paint and condition with slight wear. Very thin tight crack in bill appears stable. Thin check in back. Drake is in mostly original paint with slight wear. Probable light touchup to area around old tight crack in neck and at neck seat. Small chip on lower right edge is original to carving. **300-500**

*Provenance: Guernsey Collection*

**762. Pair of canvasbacks by Nick Bokich of Whiting, IN. Lightly carved wingtips.** Both in a combination of mostly original paint with some darkening and touchups to small rubs, mostly on heads and breasts. Both have light coat of finish feeder. **300-500**

*Provenance: Guernsey Collection*



763

**763. Rare Etching "Marsh Gunner" by Frank Benson (American, 1862-1951) (Paff 149) edition of 150.** signed and numbered in pencil. Hunter with Canada geese and gun on the marsh. In excellent condition in all respects. 10 7/8 x 8 7/8 XOC. **10,000 -15,000**



764

**764. Small framed etching of two mallards in flight by Hans Kleiber. SS 4 1/8" X 3 1/4".** His initials in LR of image and signed lower right in border. Etching in very good condition with water stains to top and bottom of mat. **100-150**

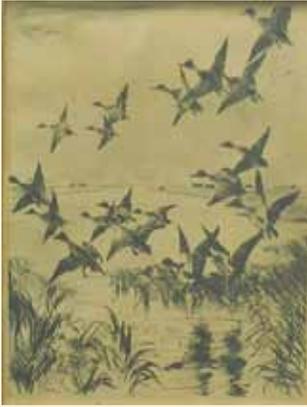
*Provenance: Cunningham collection*



765

**765. Framed etching by Frank Benson.** Pair of mallards, drake feeding and hen resting with water lilies. SS 8" X 5 7/8". Signed in border lower left. Very slight waviness. Slight water damage to the mat in lower right. Paper label on back from "The Guild of Boston Artist". **300-500**

766



767



768



769



770



771



**766. Print (intaglio) by Frank W. Benson with "FWB" and "13" LL.** Titled "Plate 5, Proof in the Possession of A. C. Dickens" Some light discoloration. Sight Size 9 ¼ x 7 ¼. **100-200**

**767. Etching "Wild Geese" by Frank W. Benson (American, 1862-1951) (Paff 292) edition of 129.** Date 1917. Signed and numbered "21" 12 x 8 SS. Two areas on left side have tears with tape discoloration from the underside visible. Otherwise good condition. **200-300**

**768. Lithograph of three Canada geese rising by Frank W. Benson.** Signed "FWB, 1921" LR. Some discoloration and foxing. Sight Size 8 ¾" x 11 ½". **300-500**

**769. Etching titled on the mat "Ducks in a Dark Sky" by H. E. Tuttle, 1890-1946.** Signed LC "H. E. Tuttle" fair amount of foxing, no visible tears. Henry Emerson Tuttle is widely considered one of America's greatest twentieth century etchers of birds. On Nantucket, Tuttle showed his work at the Candle House Studio, the Easy Street Gallery, and the Kenneth Taylor Galleries and he was the first president of the Artists Association of Nantucket. Framed and matted. 10 1/2" x 12 1/2". **150-300**

**770. Etching of a Rising Mallard Drake from a Marsh Frank Benson (American 1862-1951).** Signed LL in pencil "Frank W. Benson", LR "33". Condition good. Framed and Matted. **250-300**

**771. Print by Frank Benson (American 1862-1951) "Eiders in Winter" Date 1913.** Image size, 14" by 19 1/2". "From a wash drawing in black", Copyright, 1925, Foster Bros., Arlington, MA. **200-300**



772(2)



774



776



**772. Set of two sporting dog prints featuring the work of artist "Edm H. Osthaus".** Both "Copyright 1907 by E.I. Du Pont De Nemours Powder Co.". Both images approx. 16" X 21 3/4". One features the dog "Joe Cumming – By Antonio ----- Picciola, 1899" with old water stain to lower border which does not extend onto image and one on right border which does extend slightly onto image. One features the dog "Lady's Count Gladstone – by Count Gladstone IV ----- Dan's Lady, 1900". Some water stains to border which extends slightly onto image. Tiny tear on left border. **100-200**

**773. Large painted wooden plaque in frame featuring a pair of flying wood ducks.** Image inside frame measures approx. 20 1/2" X 28 1/2". Lake scene with mountains and a bluff in the background. Birds are carved and applied to the background. Fine original paint. **75-100**

**774. Print "Rail Shooting" by A. B. Frost. New York: Charles Scribner & Sons, 1895.** From "Shooting Pictures", consisted of twelve chromolithographs after Frost. Nice vintage oak frame. Image approx. 13 x 20. Edition limited to 2500. Print good with minor foxing to mat. **250-350**



773



775



777

**775. Watercolor on paper of three Canada geese flying by David Hagerbaumer Framed and Matted.** 9 x 6.75 SS paper with slight waviness. Otherwise excellent. **350-550**

**776. Framed painting by noted Cape Cod artist John Hare.** Watercolor on board of a lighthouse on the dunes with the ocean in the background. SS 12 1/2" X 10 1/4". Signed lower right. In excellent condition with some light staining to the mat. **450-650**

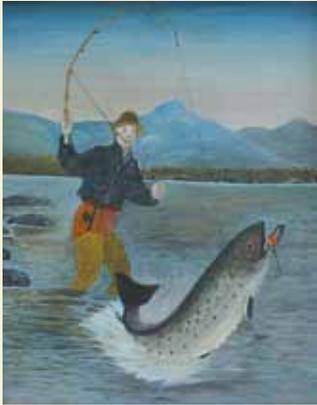
**777. Framed painting by noted Cape Cod artist John Hare.** Watercolor on board of a fishing boat unloading its catch at a dock with nets drying in the rigging and men congregating on the dock. Additional craft in foreground and background. SS 12 1/4" X 10". Signed lower right. Painting appears to be in excellent condition with some light staining to the mat. **450-650**



778



779



780



781



782



783(2)

**Original typewritten note on the back of one photo reads:**

The Upper Agawam  
Wareham, Mass.  
Fished consecutively for forty six years. (starting in) 1891  
Actual record by photograph 1897 – 1937.  
First photograph taken by the late John C. Phillips, H(arvard)'99  
Later photograph taken by Ross Baker, H(arvard) '99  
The two photographs portray the same river.  
The same place on the river.  
The same rod.  
Attempt at the same costume and pose, and---  
The same individual.  
-----  
What a difference forty years makes.  
The river water does not look the same.  
The foliage is changed, and as to the individual - - -  
What a difference forty years makes, in appearance only, however,  
The spirit remains the same.

**778. Watercolor of Fly Fisherman by noted Cape Cod artist Anton Stetzco.** Framed and Matted. SS 14.5 x 10.25. In excellent original condition. **200-350**

**779. Watercolor of a surf fisherman by noted Cape Cod artist Anton Stetzco.** Framed and matted SS 8.5 x 6.5 In excellent original condition. **200-350**

**780. Primitive oil on masonite of a Maine fisherman with a landlocked salmon on the line.** By Philippe Sirois. Stamped on the back. Framed. 12" X 15" SS. **300-500**

**781. Oil painting on canvas or linen, 15 1/2" X 21 1/2", of a side wheeler of the "Brother Jonathan" signed lower right Karl Janson.** Cracked canvas with some staining and damage. Note on back. "After conversion in 1852?" Formerly gold rush treasure ship. **200-400**

**782. Miniature hand drawn watercolor c1850 of a lovely young woman with green eyes.** Image is 1 3/4" X 2 1/4". In old veneered frame with a fine craquelure. **350-550**

**783. Lot of two items from the Cunningham estate.** First is a book. "A Sportsman's Scrapbook" By John C. Phillips, Houghton Mifflin Co., Boston and New York, 1928. Hardbound. Overall very good condition with very slight separation of spine in front. Small tear on title page. Second item is two framed, historically significant, sporting photographs. Both are approximately 9 3/4" X 7 3/4". Both portray Mr. John H. Cunningham on the upper Agawam River in Wareham, Mass. Mr. Cunningham was a successful businessman and an avid sportsman who frequented the shop of A.E. Crowell. His friends and associates read like a who's who of the Massachusetts sporting scene at the turn of the century. Both photos in excellent condition. **200-350**

# Augustus Aaron "Gus" Wilson

1864-1950



Many of Gus Wilson's decoys were carved while keeper of Marshall's Point Light. His decoys were carved with mussels, kelp, and minnows in the mouth. Blacks and mergansers were made with rocking, turned, and heads in repose. To simulate kelp used in the mouths of his mergansers he used cut up pieces of inner tube that had a flopping motion similar to a chunk of kelp. His mergansers sported horse hair crests and open bills. When one thinks of Gus Wilson images of his wonderful sculptures come to mind.



**783A. Eider drake c1890 by Maine's most celebrated decoy maker, Augustus Aaron "Gus" Wilson.** Wilson carved animated decoys of all types during a period estimated to span five decades. Unlike decoys by the other legendary makers, Wilson's sculptures are far more important than his paint or painting technique. Wilson was born in 1864 in Tremont located on Mt. Desert Island, which is also the ancestral home of this cataloger's father. Wilson was also a lighthouse keeper, an outdoorsman, a fisherman, and a sportsman. His first post as a lighthouse keeper was at the Goose Rocks Station in Penobscot Bay. Later he worked at Two Lights Station at Cape Elizabeth, and then to Spring Point Light in Casco Bay. Wilson passed in 1950. This early sculpture with the head in the pulled back and tucked position suggest he has just devoured a mussel or is at rest. The bold form reflects the vitality and strength of a young man. Wings are raised relief carved and the body is extremely wide. The head is mortised deeply into the front of the body. The tail dips up slightly and protrudes just enough for a waterfowler to grab it with one hand and wrap the tether line around the body. Two staples are driven deeply into the fore and aft position on the bottom so that the decoy can be anchored in place and another tethered in tandem at the stern. Condition. Structurally perfect. Some light white over paint was removed professionally by Russ Allen. I doubt that it was never overboard.  
**25,000-35,000**

*Provenance: Dan Slocum Collection*

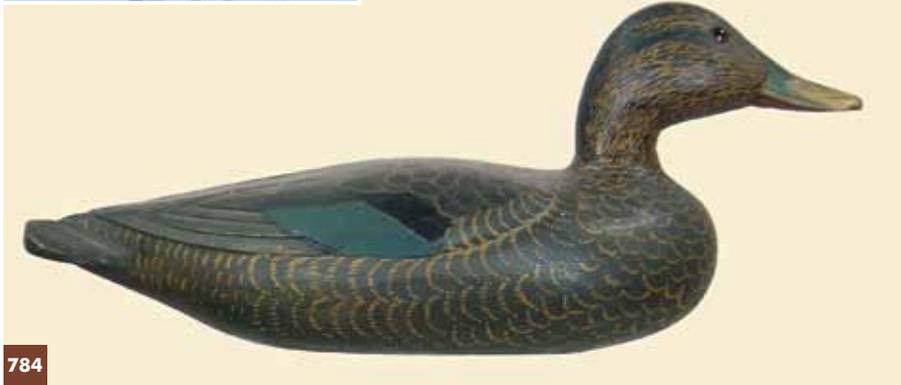


**783B. Maine red-breasted merganser in immature plumage c1900 with fine original paint by Amos Wallace of West Point, Maine.** Minor gunning wear. Inletted head and elliptical carved eyes. Unique iron bar acts both as a weight for balance and also a grab bar to hold in one hand while quickly wrapping the tether line with the other. Always a great idea when picking up decoys in icy weather conditions. Neck has an old age crack. An exceptional folk art merganser. See page 106, plate 174, of "Decoys, North American Survey" for a photo of a decoy by this maker. See lot 81 in this catalog for the pair of Wallace mergansers attributed to Irving Wallace. Irving lived just to the east of Amos on West Island. **5500-7500**

*Provenance: Slocum Collection*



**783B**



**784**

**784. Excellent example of a hollow carved classic mallard hen by Charles ("Charlie") Hart (1862-1960) of Gloucester, MA.**

Carved wings and primaries with outlined speculums. Careful wing carving and detailed painting characterize Hart's work. In superb original condition in all respects. Dry crisp original paint. Unrigged and unused. An example of Charlie Hart at his best and one of the finest examples from the standpoint of form and condition that we have ever handled. **3500-5500**

**784A. Red-breasted merganser drake from the Seabrook, New Hampshire area.** Shows the obvious George Boyd influence. Attributed by some to H. Greenleaf ("Greeny") Noyes (1897-1980) of Newburyport, Massachusetts. All original paint and condition. Uniform scattering of small rubs to high points on a lightly rasped or textured surface. Small rubs to wood and/or primer on tail and crest edges. Nails visible at base of neck and fine, partial hairline on back and very thin, tight crack on bottom.

**500-1000**



**784A**



784B



784C



785



786



787



788

**784B. Folky red-breasted merganser hen circa late 1800's to the early 1900's by Joseph Swift of Osterville, MA.** This maker is directly related to Augustus Franklin Swift who founded the Swift Meat Packing Company. Condition, in old attractively worn original paint. Gunned over in East Bay, North Bay, and the Prince's Cove area of Osterville. **400-600**

**784C. Wonderful folk carved red-breasted merganser hen circa early 1900's.** Maker is Joseph Swift of Osterville, MA. circa early 1900's. This decoy is rig mate to lot 784B. In attractively worn original paint. Structurally good. **400-600**

**785. Goldeneye drake c1915 by Joseph Lincoln of Accord (Hingham), Mass.** Nicely proportioned decoy with carved shoulder groove. Over paint removed to reveal strong remnants of the original. Paint pattern clearly visible. Hit by shot. Knots visible on sides and typical Lincoln thin crack in bottom. Retains hot brand of what appears to be "L (possible "C"). J. Gifford". **500-1000**

**786. Swimming black duck c1920 from Nantucket, MA.** Attributed to Albert Pitman and Ned Chace who made decoys for their use at their gunning camp "The Cedars" at Second Point on Coatue inside Nantucket Harbor. Low head thrust gently forward. All original paint with subtle painted feathering detail on body. Few minor rubs and small scuffs. Very small dent in left tail edge. Thin crack in bottom. **500-1000**

**787. Early scoter c1870 by Captain Gilbert Davis of the Annisquam section of Gloucester, Mass.** A rig mate is pictured in plate 41 on page 46 of Joel Barbers "Wild Fowl Decoys" reference. Spoke shave marks visible on body. Old paint may be original by Davis with touch by Davis. Davis likely made these early decoys only for his own use. Decoy shows moderate overall wear and a few flakes to wood on middle of sides and back. Bottom has past owners identification mark. **300-500**

**788. Merganser hen by a member of the Gifford family of Falmouth, MA.** Tiny carved crest, tack eyes and, miraculously, the original bill. Time darkened paint appears to be mostly the original with moderate gunning wear. A gouge in back is probably at least partially original to the carving. Hit by shot. Old repair to cracks in neck. **450-650**



**789. Eider drake circa mid to early 1900's from the mid coast of Maine.** Mostly original paint. Some rubs to wood on head and tail with small flakes and rubs on body. Nails visible at neck seat and "puppy chew" to bill tip. Very thin checks on back and breast. **250-450**

**790. Oldsquaw (long-tailed duck) drake c1900 from Maine.** Typical inlet head and nice body conformation. Original paint is worn to attractively mellowed wood in white areas. **400-600**

**791. Lot of three goldeneyes from the Chebeague Island area of Maine.** One is a drake goldeneye decoy with a tucked head and weathered gunning repaint. Good structural condition. Items two and three are a pair of mini goldeneyes which were obviously carved by the same hand that fashioned the working decoy. Heads set in shallow mortises. Original weathered paint with rubs to wood. Chip missing from right side of head of hen. **250-450**

**791A. American merganser drake c1920-1940.** A "large" miniature by Ralph Laurie, Hingham, MA. Unsigned but typical of his early work. In excellent original paint. Mounted on driftwood. 5 ¼ h. 6 ½ in long. **350-450**

**792. Miniature killdeer by Robert Morse (1910-1959) of Ellsworth, Maine.** Delicately carved. Excellent and original with a few very tiny touchups to top of head and left wing by restorer and bird carver Steve Weaver. Species identified on bottom of driftwood base and a partially obliterated "R. Mo\_ \_ \_" on side of base. **350-450**

**793. Miniature American merganser drake by A. E. Crowell.** Raised wingtips and mounted on a painted "rock" base. Excellent original paint and condition. Retains Crowell's rectangular stamp on bottom. **1200-1600**

**794. Early miniature of an American merganser drake by A. E. Crowell, East Harwich, MA.** Dark patina, OP, rectangular brand and illegible writing on the bottom of the base. Some light surface wear. **900-1400**

**795. Miniature ruddy duck drake by A. E. Crowell of East Harwich, MA.** In excellent original condition with a rectangular brand on the bottom of the base. **1400-1800**

**796. Goldfinch by Jess Blackstone in fine original condition.** Tiny restoration to a tail chip on the right end of a tail feather. Signed with his typical stylized JB signature. **600-900**

**797. Catbird by James Lapham of Dennisport, Mass.** Drop wing on a driftwood base. Original paint in excellent condition except for a small stain on tail. Signed on base "Cat Bird - J. Lapham". **350-450**

**798. Brown thrasher on a painted 'rock' base by James Lapham of Dennisport, Mass.** Raised wing with long slender tail. Excellent original paint and condition. Species identified on base and signed "James Lapham - Dennisport - Mass." **300-400**

**799. Life sized ruby crown kinglet by James Lapham of Dennisport, Mass.** Drop wing in excellent original paint. Smudged signature on base presumably reads "Kinglet - J. Lapham" **350-450**



**800. Miniature canvasback drake on a painted "rock" base by James Lapham of Dennisport, Mass.** Raised wings and paddle tail. Excellent original paint and condition. Partially smudged writing on base identifies species and signature "James Lapham". **300-500**

*Provenance: Joseph French Collection*

**801. Lot of three items, one is a life sized barn swallow in flight.** Unsigned but a talented carver. Carved primaries, split tail and arched wings. Excellent original paint and condition. Second is a life size Baltimore oriole. Drop wing with carved primaries and fluted tail. Unsigned. All original paint and condition. Third is a multi colored warbler with drop wing, carved primaries and fluted tail. Unsigned. Original paint with a few small flakes. **300-450**

**802. Lot of (2) miniatures.** A nuthatch by V. W. Smith and an eider drake by Dorothy Brown. Both original and in good condition. **300-400**

**803. Lot of three items.** One is a life size junco with crossed wingtips and extensive feather detail. Unsigned on a base with 'snow'. Original paint and condition. Second is a life size chickadee on a driftwood stub by Robert Swan. Carved wings and primaries with a fluted tail. Excellent original paint and condition. Signed on bottom: "Robert Swan". Third is a folk carving of a chickadee with dropped wings on a driftwood base. Original paint and condition with slight staining and a very tiny ding/chip to tail. Not signed. **250-350**

**804. Lot of two carvings.** One is an outstanding pair of life size goldfinch on a branch, both gazing at a viceroy butterfly. Both with detailed wing and tail detail in an animated pose. Butterfly appears to be of cloth. Signed on base: "life size - goldfinch - and - viceroy butterfly - J. Weaver - Towaco, N.J. - 1978". Second is a life size wren mounted on a small octagon habitat base. Carved primaries and fluted tail. Excellent original paint and condition. Signed on base: "R.B.M. 84". **300-500**

**805. Lot of two miniature carvings.** One is a one half size eastern kingbird by J. Weaver. Beautifully carved with calling open mouth, drop wings and fanned tail. Habitat mount on a flowering branch. Excellent original paint and condition. Signed on base: "Eastern Kingbird - half size - J Weaver - Towaco, N.J. - 1988". Second is miniature wren on a branch with the classic pose of tail up and wings down. Applied wings with feather detail burned in throughout. Original paint with a spot of glue visible on leg. **350-450**

**806. Life size indigo bunting by Cape Cod's carving team of Randy and Elaine Fisher.** Carved primaries and tail feathers with excellent feather detail throughout. Fine original paint and condition. Signed on bottom: "Randy + Elaine Fisher - 1981". **250-350**



807, 807A, 808



809, 810

**807. Greater yellowlegs by F. M. Kilburn of Waldoboro, Maine.** Mounted on a driftwood stub. Split tail and fine original paint. Species identified and signed on base with the date "1969". **200-350**

**807A. Miniature ruddy turnstone on a weathered driftwood base by F. M. Kilburn of Waldoboro, Maine.** Raised wingtips extend slightly beyond a thinly carved tail. Superb original paint and condition. Species identified on base and signed "F. M. Kilburn". **250-450**

**808. Miniature solitary sandpiper by F. M. Kilburn of Waldoboro, Maine.** Split tail with raised wingtips. Fine original paint. Front half of bill missing. Species identified and signed on base. **75-125**

**809. Well executed miniature osprey about to land or take off.** Curved wings, arched body and fanned tail. Excellent original paint. Professional repair to broken feather on one wingtip and to edge of tail. Faintly written in pencil on bottom of driftwood base: "Osprey – By Dorothy Brown – North Haven – Maine". **200-300**

**810. Miniature black-throated warbler by F. M. Kilburn of Waldoboro, Maine.** Drop wing with detail carving to the underside of the thin, fanned tail. Excellent dry original paint and condition. Species identified and signed on bottom of driftwood stub: "F.M. Kilburn, Waldoboro, ME". **200-400**



811(PR)



812(PR)



813



814(PR)

**Helen Lay Strong (1915-1995) lived and carved in Tyre, New York. She carved numerous tiny miniatures representing many of the bird groups. Her birds were often depicted in animated postures and posed in settings that included a variety of natural materials. She would freely add branches to her naturally gathered bases to assist her in staging the carvings. She apparently sold her work directly out of her home in upstate New York. A portion of her family's farm ultimately became part of the Montezuma National Wildlife Refuge. Unfortunately, her work only achieved national recognition after her death. (reference: "Birds in Wood and Paint" by Joseph Ellis)**

**811. Excellent pair of miniature Kentucky warblers by Helen Lay Strong.** Male with calling open beak and drop wings. Female with head turned to the left. Both are beautifully painted and in excellent condition. Mounted on a driftwood root base. Bottom retains Ms. Strong's paper label which identifies the species and states: "Hand whittled and painted – by – Helen Lay Strong". **250-450**

**812. Pair of miniature American redstarts by Helen Lay Strong.** Male and female on a driftwood root. Both with drop wings and fanned tail. Both with carved feather detail. Excellent all original paint and condition. Bottom retains Ms. Strong's paper label which reads: "American redstarts – upper..male – lower..female – hand made – Helen Lay Strong". **250-350**

**813. Miniature calling red-winged blackbird on a branch with mini cattails.** This carving would be a good example of how Ms. Strong's miniatures would occasionally be truly tiny. Drop wing with feather detail. Excellent, all original paint and condition. Bottom retains Ms. Strong's paper label which reads: "Red-winged blackbird – hand whittled – and painted – by – Helen Lay Strong – 1985". **150-250**

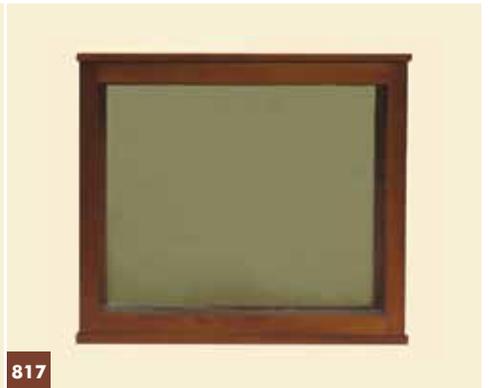
**814. Early pair of miniature Mexican ground-chats by Helen Lay Strong.** One can only assume that this was not a common species in upstate New York. Both with drop wings and fluted tail with individual feather detail. Mounted on a driftwood root base. Original paint in very good condition. Minor white dots or flyspeck on male. Excellent structural condition except that male's branch perch is loose on root base. Bottom retains Ms. Strong's paper label which identifies the species and states: "Hand whittled and painted by Helen Lay Strong – 1960". **200-400**



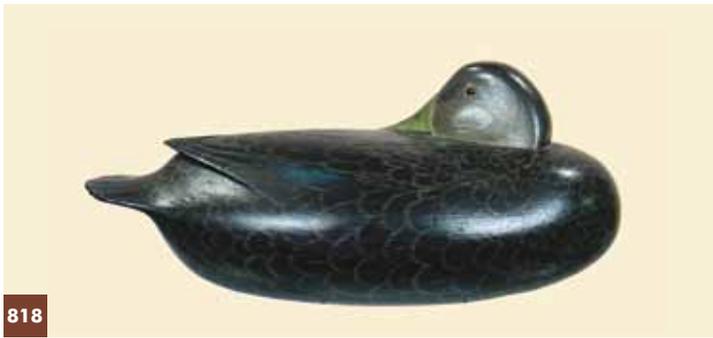
815(3)



816(3)



817



818



819



820



820A



820B

**815. Three miniature snowy egrets on a made up driftwood and bark base.** Two of the birds are presented flying and one is standing in a head back pose. All feature extensive carving and individual feather detail. Fine original paint. Central bird has some slight roughness to bill but the bill appears to be intact. Standing bird has a very minor crack in the paint or gesso on the left thigh. One upright branch stub is loose on base and demonstrates how Ms. Strong would alter the natural materials to best suit her purposes. Complex carving and nicely staged. **200-400**

**816. Group of three rock ptarmigans by Helen Lay Strong.** One is in winter plumage and two are male and female in summer plumage. All have animated head positions and detailed wing carving. Excellent, all original paint and condition. Bottom retains Ms. Strong's paper label which reads: "Rock - ptarmigan - hand made - Helen Lay Strong". **200-300**

**817. Custom made display box, wood cherry.** Measures approximately 22 1/2" tall X 25 1/2" wide X 6 3/4" deep. Glass front and sides with full size front door. Four adjustable glass shelves. There is a scallop shell inlay on top. Custom built to house a collection of miniatures by A. E. Crowell. **500-650**

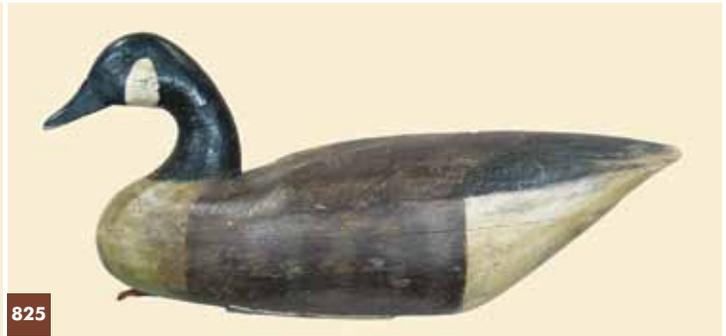
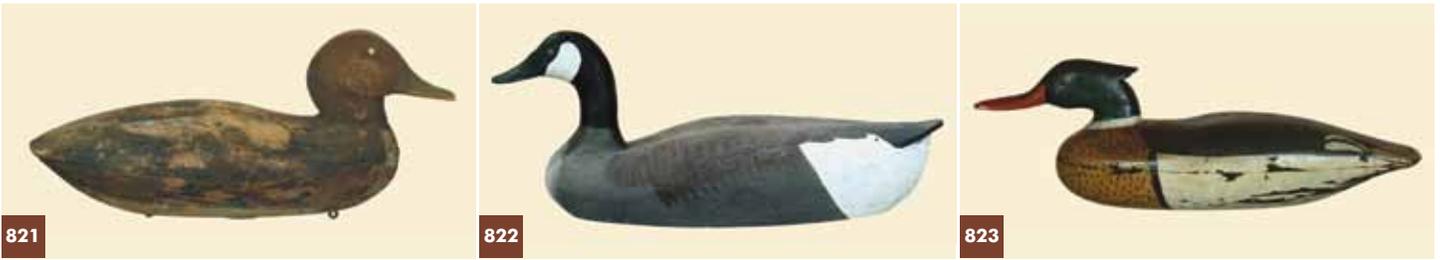
**818. Hollow black duck sleeper by William Quinn of Yardley, Pennsylvania.** Classic carved and raised wingtips and fluted tail carving. Original paint in about unused condition. Restored by noted carver and painter Bob White. **450-650**

**819. Hollow pintail hen with carved raised wings.** Possibly from the mid Chesapeake region and possibly by Walter Larrimore. Body halves laminated vertically with an applied bottom board. Paint appears to be original with a darkening wash to thin areas. Touchup to head. **2000-3000**

**820. Redhead drake from the Delaware River area.** Mostly original paint with some very old in use touch up to the black. Uniform wear with wood showing through paint in many areas of back and sides. Small dent on top of head. **200-300**

**820A. Swimming balsa black duck from New Jersey.** Flocked finish on original paint. Areas flaked to wood on left side and tail, otherwise light wear. **200-300**

**820B. Hollow black duck from New Jersey.** In a combination of original and gunning touchup with light wear. Some minor separation along body seam and some nail fasteners visible at neck seat. **200-300**



**821. Redhead drake from New Jersey.** Cheeks carved. Remnants of original paint with large areas worn to wood. Partial cracks in bill and chip missing from left side. "HM" stamped into weight. **150-300**

**822. Canada goose of cork & pine by Madison Mitchell of Havre de Grace, MD.** In excellent original condition. **200-400**

**823. Hollow merganser drake from the Delaware River in old paint.** Number of small flakes to undercoat. **150-300**

**824. Merganser from Long Island.** Original paint with some light wear and rubs. Portions of white along chine on right side may have been touched up in use. Some minor shrinkage along grain lines on back. Hair crest is a replacement. Partial very thin tight checks in neck and very thin crack in back. **900-1200**

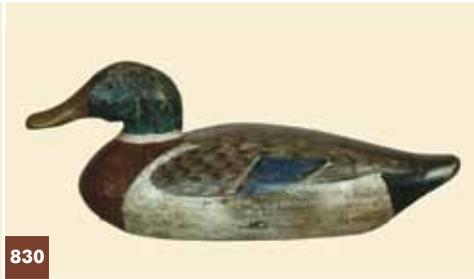
**825. Canada goose by Jack Inman, Bayhead, New Jersey c.1875.** Nicely carved head, shoulders and tail. In pleasing old gunning repaint with some small amounts of possible original showing through. Some areas of probable strengthening. Old cracks in neck have been repaired. "C.K.S." stamped into pad weight. Inman is considered one of the earliest documented New Jersey carvers. **800-1200**

**826. Goose in the tradition of the Chincoteague Virginia school of carving.** Stylistically similar to the work of Ira Hudson and possibly by him. Delineated wingtips, ice groove and fluted tail carving. Possibly a recent restoration. Small amount of filler lose to rear of neck. Old crack in neck visible under paint and thin tight checks in sides. **500-750**



**827. Hollow Canada goose by Eugene 'Gene' Hendrickson, Lower Bank, New Jersey c1950.** Head turned to the left. Original paint in overall very good condition except for an area of fairly open crackle on the breast near the neck. Some slight separation along body seam. Never rigged. **225-350**

**828. Lot of three geese made in the North Carolina tradition.** Canvas over wire and wood frame construction. Two with standard head position and one with a swimming or hissing pose. All in fine original paint with small rubs to top of head, tip of bill and neck. Excellent structural condition with no breaks in the canvas. Extremely well made. All have carved "DBH" on bottom. **300-450**



**829. Canada goose decoy with cork flotation attached to the bottom.** Professional restoration to the end of the bill. **150-200**

**830. Mallard drake possibly by the Dodge factory with a lathe turned head.** Old paint by Charles Walker with moderate wear. Some small rubs to wood and an old dent or chip on left side under paint. Neck filler replaced. **200-350**

**831. Hollow Illinois River mallard drake by "Tube" Dawson.** Very distinctive construction with body seam above the tail and a raised, carved "shelf" for the strip weight. Cracked, original paint with moderate gunning wear. Some larger flakes to wood on back and at base of tail. Head loose and about one half of the neck is missing on the left side from the cheek to the neck seat. Bottom has hot brand of "CFT". **100-200**

**832. Small mallard drake from Louisiana with stamped feather detail and carved wings with an applied curl.** Original paint with light wear. **100-200**

**833. Nicely executed merganser drake.** The carver cleverly utilized a factory decoy for the body. Carved crest and eyes. **350-550**

**834. Fine pair of red-breasted mergansers by Rick Brown.** Drake has head turned to the right and hen is in preening pose with head over right shoulder. Both have nicely carved bills and carved crest with delineated wingtips. Excellent, all original paint and condition. Both have the "R. J. Brown brand" under the tail. **200-300**

**835. Goldeneye drake by Ken Harris of Woodville, New York.** Head turned to the left. Original paint with a few light scuffs and rubs. Retains Harris's hot brand on bottom. Overall very good condition. **300-450**

**836. Matched rig mate pair of goldeneyes by deceased Ipswich, Mass. carver Arthur Lavoie.** Excellent original paint and condition except for some very slight separation along neck filler on left neck of drake. Seemingly never rigged. Both have "Lavoie" carved into side of keel. **100-200**

**837. Life-sized carving of a black-bellied plover with raised wingtips and carved feather detail by Paul Casson.** Mr Casson was the author of "Decoys Simplified" in 1972 and "Decoy Collecting Primer" in 1978. Overall very good original paint and condition. Small chip missing from right wingtip. Bird hot branded on the bottom "PWC". Mounted on a piece of 200 year old cedar driftwood from beneath the sand on Sandy neck which abuts Barnstable, MA. Harbor. Signed on base "Paul W Casson 1985" with the "PWC" hot brand. **200-300**



**838. Early life-sized carving of a curlew also by Paul Casson.** Head turned slightly to the right. Raised wings and finely separated individual tail feathers. Carved primaries and overall feather detailing. Excellent original paint and condition. Bird branded on bottom "PWC". Mounted on a piece of 200 year old cedar driftwood found under the sand on Sandy Neck on the North side of Cape Cod. Signed on bottom: "Pawl W. Casson – Made In 1982". **200-300**

**839. Life size curlew by Nathaniel Kirby.** Modeled after the Thomas Gelston carvings. Delineated wings and removable bill. Excellent original paint with no wear. Conjoined "NK" to the rear of stick hole. Identified on base with the date "2004". **150-300**

**840. Contemporary running or feeding curlew with dropped wings similar to the design of a Burr family decoy.** Original paint with very light wear and a few simulated shot hits. Very tiny chip in tail edge. Underside of tail branded "JT". **150-300**

**840A. Rustic shorebird from Martha's Vineyard.** Original paint partially visible beneath a coat of black which is flaking badly. Bill may be an old replacement. **75-125**

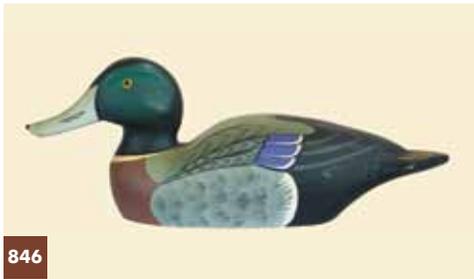
**841. Lot of two shorebirds.** One is a split tail, paper mache peep, possibly of New England origin. Paint appears dark but original with very light overall wear and no breaks to the surface. Second is a contemporary carving with deeply carved wings and turned head made in the tradition of the Seaford, LI carvers. Original paint has been distressed to simulate age. **150-250**

**842. Wildfowler factory pintail drake.** Their Ward model with head turned to the left. Good original paint under a coat of sealer which has cracked. Two or three small flakes. Retains the Babylon, New York circular stamp. **200-350**

**843. Green-winged teal drake.** Very bulbous body with tucked head and seemingly hollow. Original paint with light wear. One 3/4" dent on back. Bottom has "JS" under tail. **100-200**

**844. Contemporary carving of a Ward Brothers, 1936 model canvasback drake.** Head turned to the left. Original paint has been aged to imitate the original. **100-200**

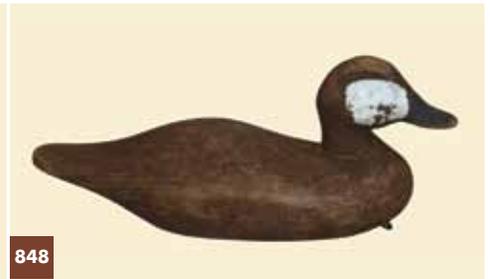
**845. Matched, rig mate pair of bluebills by Don Wolfe of Clayton, N.Y.** Carved in the influence of Ken Harris. Fine original paint. Combed vermiculation on drake. Fine, all original paint with extremely light wear. Rigged but used sparingly, if at all. **200-400**



846



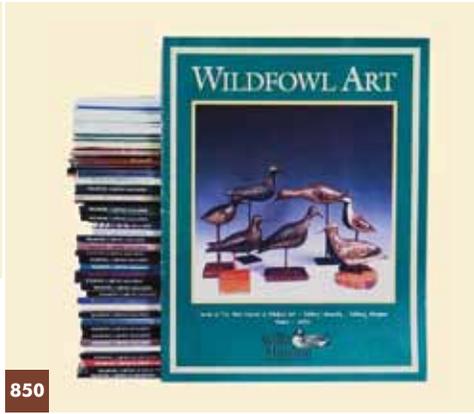
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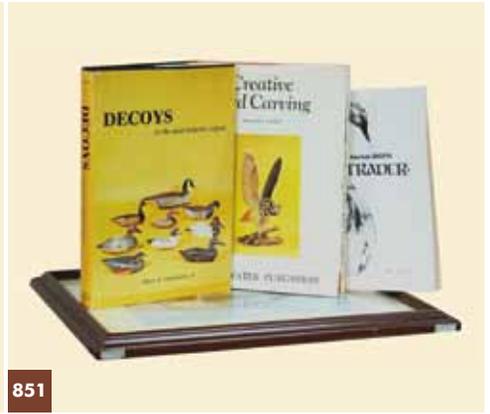
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849



850



851

**846. Turned head mallard drake decoy model by J. Weaver.** XOC, glass eyes. "Mallard Drake, J Weaver" in ink on the bottom. **50-100**

**847. Canvasback drake.** Original paint with light overall wear. Few very light rubs and flakes. Small knot visible on back. **100-200**

**848. Contemporary carving of a North Carolina style ruddy duck.** Paint has been aged to look old. Excellent structural condition. Conjoined "JP" or "JPR" on bottom. **100-200**

**849. Solid redhead drake from the St. Clair flats area.** In a combination of mostly original paint with some possible strengthening to bill area. Overall light wear with a knot visible on back. **100-200**

**850. Lot of approximately 49 different carving magazines.** Approximately 19 issues of Wildfowl Art from 2001 to 2010 and approximately 39 issues of Wildfowl Carving magazine from 1997 to 2006. All in very good to excellent condition. **100-200**

**851. Lot of decoy reference material and a print.** One HB copy of "Decoys of the mid-Atlantic Region" with DJ. One HB copy of "Creative Bird Carving" by William Tawes with DJ. Six asst. pamphlets by "North American Decoy" and "Toller Trader". One framed print of a Joe Lincoln goldeneye drake by Robert Seaman, 1991. All very good to excellent. No picture. **150-250**

**END OF SALE**





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# CONDITIONS OF SALE

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2. **GUARANTEE** - The Auctioneers have endeavored to correctly describe the property being sold as to attribution, period, and origin. We do not as a rule x-ray items to be auctioned. The auctioneers reserve the right to make verbal corrections and provide additional information at the time of sale. We do not guarantee the type of wood or material used in the making of a decoy or carving. Since opinions may differ, as to condition, the auctioneers will be the sole judges in the matter of any refund. All property becomes the responsibility and liability of the buyer at the fall of the hammer. Any lots we might make arrangements for moving or storing are solely at the risk of the buyer and any damage or loss occurring after the fall of the hammer becomes that of the buyer. If for any reason a purchased lot should be lost or stolen prior to delivery, the Auctioneers shall not be liable in any case for any amount in excess of that paid by the purchaser.
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8. The highest bidder acknowledged by the Auctioneer shall be the purchaser. In the event of a dispute between bidders or error by the Auctioneer, the Auctioneer shall have the sole discretion as to who was the successful bidder or he may re-offer the disputed item at his discretion.
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13. **BIDDING AGENT RESPONSIBILITY** - If you are **vetting items for a client or registering for someone or if you execute a bid for someone else under your number, you are responsible** for the settlement of that account. The bidding agent(s) are also responsible for examining the merchandise for your client regarding the guarantee.
14. **RESPONSIBILITY OF BIDDERS USING A BIDDING AGENT** - If you use a bidding agent to vet and bid on items in your behalf, you are accepting your agent's expertise as to description and condition and will not have recourse if the item does not meet your expectations.
15. **TITLE** - Title passes to the owner at the drop of the auctioneers hammer.
16. **LEGAL DISPUTE** - Any legal disputes arising from the auction shall be settled in the court system of the state of Massachusetts.

**I have read and agree to the terms and conditions as stated in the Conditions of Sale. Bidding on any item in this sale indicates acceptance of the above terms.**

**The office will not be open until three business days after the sale.**

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