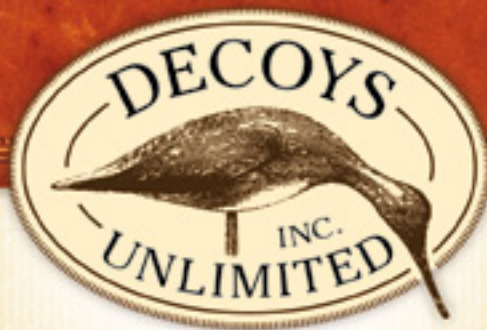


Ted and Judy Harmon present:



Spectacular Summer Decoy Auction

Sunday & Monday, July 15-16, 2012

Cape Codder Resort and Hotel • Hyannis, MA

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Sale: Sunday, July 15, 11 am • Monday, July 16, 10 am

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XOC - Excellent Original Condition
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See conditions of sale on back of catalog.



Decoys Unlimited Inc. is pleased to announce we have been chosen to sell at public auction decoys and related items from the Clabault collection, Guernsey collection, and the collection of the noted Connecticut antique dealer Harold Cole as well as collections from all major flyways of North America.

Announcement



The Harwich Historical Society will be hosting a garden party at a private home near the site of the soon-to-be-restored A. Elmer Crowell Barn on Saturday, August 25 from 5 to 7pm
Wine • Beer • Hors d'oeuvres

Tickets are \$25 each and can be purchased by sending your check to:
Harwich Historical Society, 80 Parallel Street, Harwich, MA 02645
For additional information call 508-432-8089

Funds raised will support the exhibits and programs for the A. Elmer Crowell Barn.



*Self portrait of Elmer Crowell
at work in his shop*



*The A. E. Crowell American Bird Decoy Foundation is pleased to announce that we are working with the Town of Harwich regarding the reconstruction of the Crowell barn on property adjacent to Brooks Academy where the Harwich Historical Society is located.
We would like to thank all that have supported the effort to move this project forward.*



Day One



Sunday, July 15, 2012

Mason Factory

The following six Mason Factory shorebirds c1900 are from the Guild rig and were used in Eastham, Massachusetts, near Salt Pond. The shed pictured in the background of this photo is where the rig of duck, geese, and shorebird decoys were stored. The rest of the Guild shorebird rig will launch the second day of the sale. All have a wonderful patina and the usual rust found on Mason metal shorebird bills that were actually gunned over. Almost all of these classic shorebird decoys have been "baptized by shot".



Henry Rice Guild graduated from Harvard College and Harvard Law School. He was a Lieutenant in the US Navy in WW I. When he returned he worked for a law firm in downtown Boston. He loved waterfowling at his summer home which was actually a relatively rustic camp on the Eastham Salt Pond. He eventually became a director of the Audubon Society.



1. Mason Factory glass eye black-bellied plover. Light paint sponging detail on upper body. Excellent original paint with light gunning wear. One tiny paint drip on rear of neck. **2000-3000**



2. Mason Factory glass eye black-bellied plover. Factory filled slightly opened check runs diagonally from upper right breast to just to the rear of the stick hole. Paint slightly darker on right side with a number of shot hits. **1800-2400**



3

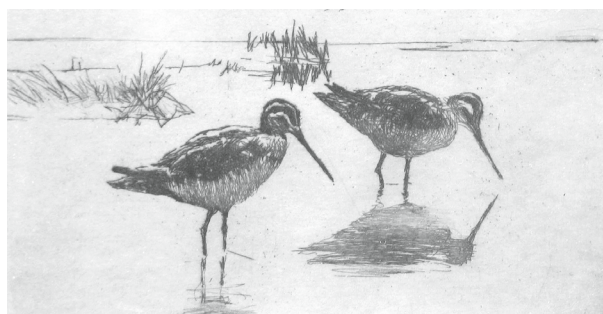


4

3. Mason Factory glass eye willet c1905 (please see Goldberger and Haid, page 104, bottom left for a similar example illustrating the identical paint pattern.

Excellent original paint exhibits deep factory swirling. Narrow crack from center of breast to just rear of the stick hole has been professionally filled. 2000-3000

4. Mason Factory glass eye willet c1905. Left side has a thin, tight, diagonal check. Excellent original paint shows overall light gunning wear. 2000-3000



Etching by Benson.



5



6

5. Mason Factory glass eye dove decoy c1905 (please see Goldberger and Haid page 112 on middle right for a similar example with the identical paint pattern). Strong factory swirling as well as sponged and painted feather detailing. Excellent condition. Tiny spot of what appears to be paint on upper right side. Very minor paint loss at base of bill.
2000-3000

6. Mason Factory glass eye dove c1905. Strong original paint exhibits factory swirling as well as sponged and painted feather detailing. *Small paint spot on right side (approx 1/4" X 3/8"). Flat spot on left side is original to the factory. Very minor paint loss at base of bill. Minor very short check on right shoulder and left eye cracked.* **1800-2400**



Etching by Benson.



7

7. Mason Factory Premier grade goldeneye drake c 1900-1905. In untouched and in as found in the John Ware Willard rig. Willard hunted with Stanley Smith of Orleans and Cohasset and was part of the well respected family of Massachusetts clock makers. Bottom has the deep Willard hot brand (J.W.W). Thin hairline seam on back and few shot strikes on head. Thick, all original paint shows classic swirling. Few light rubs overall. **5000-7500**

8. Mason Factory Premier grade black duck c1905. Bottom has multiple stamps of what appears to be S G H. Strong original factory paint with clear swirling. Minor imperfections. **2500-3500**

9. Mason Factory Challenge grade black duck. Original paint with light to moderate overall wear. Few rubs on back area. Small tail chip and small chip missing from right base of neck. Small knot visible on rear right wing. **2000-2600**

Provenance: Cole Collection



8



9



10. Mason Factory Premier canvasback drake. Bottom has multiple stamps of "Colburn Wood", an early collector from Plymouth, Mass. Swirled original paint with light to moderate overall wear. Hit by shot on right side with elongated hits on back. **800-1200**

Provenance: Cole Collection

11. Mason Factory Challenge grade merganser drake. Some original and old paint. Crack at base of neck with some filler loss. **1500-2500**

Provenance: Cole Collection

12. Rigmate pair of mallards by the Wm. E. Pratt factory, Joliet and Chicago, IL. Their highest grade when they were obviously emulating the Mason factory. Two-piece horizontally laminated construction and possibly hollow. Both with light gunning wear. Lightly hit by shot. **1500-2500**

Provenance: Cole Collection

13. Mason Factory Standard Grade tack eye black duck. Original paint, light to moderate gunning wear. Neck filler loss, thin crack runs length of back and breast. **200-400**

14. Mallard hen by the J. M. Hayes Wood Products Co., Jefferson City, Missouri. Few tight bottom checks. Good original paint. **250-450**

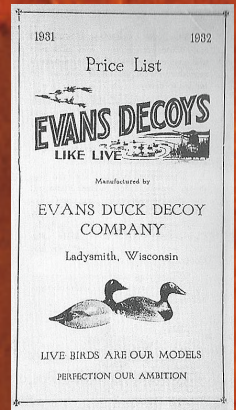
Provenance: Cole Collection

15. Rig mate pair of unused mallards by the J. M. Hayes Wood Products Co., Jefferson City, Missouri. Never rigged. Fine original paint. **300-500**

Provenance: Cole Collection

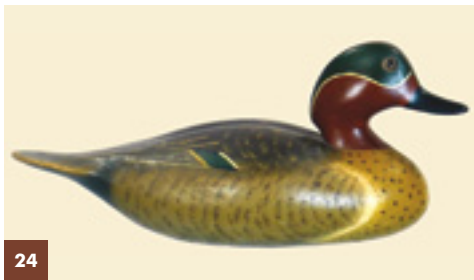
Walter Evans

Walter Evans founded the Evans Decoy Company of Ladysmith, Wisconsin in 1927 and continued its operation through 1934. Ken Trayer states, in *North American Factory Decoys*, that it is probable that Evans was making decoys for his own use prior to 1937. Trayer further states the establishment of his company may have been due to a fall from scaffolding that disabled him while working at the Flambeau River Lumber Company.



16. Outstanding pair of Evans Factory blue-winged teal. Both exhibit the desirable "double blue" painted speculums. Very good scratch and combed feather detailing. Both retain strong "Evans Decoy" stamp. *Strong bold original paint shows light overall gunning wear and rubs. Drake has a few small imperfections.* **4500-6500**

Provenance: Cole Collection



17. Canvasback drake by the Wildfowler company. A special order rig for use on the open waters of the Great Lakes. Body is broad for stability and high-backed for increased visibility. Nicely executed head. Weighted keel appears to be original. All original paint shows light gunning wear under a coat of sealer. **800-1200**

Provenance: Cole Collection

18. Mammoth canvasback drake by the Evans Decoy Company of Ladysmith, WI. This oversized model is one of "The famous FABULOUS FIVE" discovered at the MDCA Show years ago in St. Charles. This exceptional decoy presents an opportunity for advanced collectors to add a great example from this rare group to their collection. Fine original paint with a nice patina. Very light gunning wear with a few small smudges and lower tight neck check. Very minor roughage to right side of bill. **5000-7000**

Provenance: Cole Collection

19. Mammoth black duck by the Evans Decoy Company. Two-piece body slightly hollowed. Overall light to moderate gunning wear. Good scratch feather detail. Small amount of in use bottom paint touch up has dripped up on lower body. **300-500**

Provenance: Cole Collection

20. Evans Mammoth Grade mallard drake. Not stamped. Original paint with moderate gunning wear evident. **300-450**
Provenance: Cole Collection

21. Evans Standard Grade canvasback drake. Retains the strong "Evans Decoy" stamp and the deep hot brand of "B. Shepard" on the bottom. Light overall gunning wear with a scattering of tiny rubs. Excellent structural condition. **300-500**
Provenance: Cole Collection

22. Evans mammoth bluebill drake. Solid body with detailed bill carving. Retains the "Evans Decoy" stamp and the "AN" hot brand. Original paint with light to moderate overall wear. Few thin tight cracks in bill and tight check at base of neck. Lightly hit by shot. **400-600**
Provenance: Cole Collection

23. Wildfowler Factory Canada goose. No stamp. A superb example in excellent original paint with some very light crackle. Decoy has developed a wonderful patina. **300-450**

24. Wildfowler Factory green-winged teal drake. Notation on bottom indicates that it was X collection of Charles R. Birdsall. Fine original paint and condition. Possibly once attached to a base which has been removed. **400-600**
Provenance: Cole Collection



25. Wildfowler Factory bufflehead drake. Original paint under a thin coat of sealer shows light wear from handling. Scattering of very tiny dents and dings. Small knot on lower left side. **400-600**

Provenance: Cole Collection

26. Pintail drake by the Wildfowler Factory. Balsa construction. No stamp but retains the original keel and the "Bridgeport, CT." weight. Excellent original paint with very light wear. Few tiny dents to back which date to the factory. **300-500**

Provenance: Cole Collection

27. Wildfowler Factory widgeon drake. Balsa construction. Keel removed. Strong "Old Saybrook" stamp. Original paint with light overall gunning wear. Head slightly raised and loose on body. **400-600**

Provenance: Cole Collection

28. Wildfowler Factory preening bluebill drake. Thickly applied, excellent original paint under what appears to be a factory applied coat of sealer. Some scribed feather delineation. Retains the "Babylon" stamp with the stencil identification: Broadbill drake". **300-450**

Provenance: Cole Collection

29. Pair of Wildfowler Factory mallard bookends. Hen has glue in neck check with professional touchup. Drake has a few small dents on rear of head and a very tiny chip on left shoulder. Some damage to felt on both. **300-450**

Provenance: Cole Collection

30. Pratt Factory No.1 smooth body model black duck.

A very good example of this model and species by Pratt. Few small tail chips appear to be factory except for one. Excellent, all original paint. **300-450**

31. Bluebill hen by William Joeckel of Long Island, New York. Head turned slightly to the right. "Joeckel" hot brand on bottom with the previous owners notation that this decoy was from his personal rig. One glass eye cracked. Original paint with some wear. Rubs to wood on head and tail tip. Few shot hits and keel removed. **100-200**

32. Wildfowler or Harris Factory balsa black duck. Keel removed. No stamp. Original paint with light gunning wear. Keel removed. No stamp. **200-300**

33. Pintail drake by the Wildfowler factory. Early high head hollow pine or cedar model with inlet bottom board. Original keel but no brand. Original paint with moderate overall gunning wear. Rubs to wood on both wings with small rubs on head and tail. Left glass eye missing. **250-450**

Provenance: Cole Collection



34(PR)



35(PR)



36



37



38



39



40



41



42(PR)

34. Matched rig mate pair of Wildfowler Factory American goldeneye. Balsa construction with pine heads. Both have the painted "Rand" rig mark on bottom. Keels removed. No stamp. Fine original paint with light gunning wear. Both have one or two small nicks and imperfections. **300-450**

Provenance: Cole Collection

35. Rigmate pair of Wildfowler Factory bluebills. Hollow pine or cedar with applied bottom boards. Both retain strong "Point Pleasant" stamps. Both lead weights with raised "JS" rig mark. Fine original paint with gunning wear. Some minor flaking in area of bottom board seam on both. Two small dings on back of hen. **250-400**

Provenance: Cole Collection

36. Wildfowler Factory white-winged scoter. Hollow pine or cedar construction with applied bottom board. Keel removed and no stamp. Likely made in Old Saybrook. Original paint with possibly a little in use strengthening to some of the white around eye patch. Chip from underside of bill. **300-500**

Provenance: Cole Collection

37. Wood duck decoy by "Harris Wild Duck Decoys", Old Saybrook, CT. Carved slightly smaller than life size. Perky upturned tail. Retains the original Harris paper label on felt on bottom. Richard and Marion Harris originally worked for Wildfowler decoys and eventually went on to form their own company (see pp 154-165 in Cowan and LaFountain). All original paint with minimal wear. **300-500**

Provenance: Cole Collection

38. Canvasback hen by the William E. Pratt Co. Original paint with some scattered flaking. Small area of roughness on left side and on tail edge. Few bleached line wrap marks on right side. **300-450**

Provenance: Cole Collection

39. Factory Black duck with boldly painted feather detail by Gundlefinger Wood Products, Jefferson City, MO. From a local estate in Barnstable Village on Cape Cod. Fine original paint with light gunning wear. **100-200**

40. Small bobtail bluebill decoy. Head turned to the right. Keel removed. Mostly original with some gunning touchup with moderate wear. Few small hairline grain checks on back and a small check on bottom. **100-200**

41. Dodge Factory canvasback decoy c 1880. Mostly original paint shows moderate to heavy wear on body and head. This check on left side. Neck filler loss and eyes replaced in use with old filler visible. Small tail chip and knot visible on left side. **100-200**

Provenance: Cole Collection

42. Pair of mallards by the William E. Pratt Co., Joliet and Chicago, IL. C1921-1939. The No. 1 smooth grade. Original weights. Both in fine original paint. Drake has light overall wear and the hen has moderate wear. Eyes intact but cracked. Neck filler loss on both. **200-400**

Provenance: Cole Collection



43. J. M. Hays Wood Products Company, Jefferson City, Missouri (1921-1925). Standard Grade canvasback drake decoy. Glass eyes, weighted. Good original paint with average gunning wear. Neck filler chipped and possibly retouched. Shot marks on the back. Check under weight. **200-300**

44. Wildfowler Factory Canada goose. Balsa body with pine head and the Old Saybrook stamp and two deep hot brands of the "H. E. Anderson" rig. Excellent structural condition. Some repaint. **150-250**

45. Late period redhead drake by Gus Nelow of Omro, WI. Original paint with light wear. Rubs on tail edge to wood. **400-600**

46. Rigmate pair of mallards by Joe Gigl of Freemont, WI. Cork bodies with wooden head and bottom board. Inserted metal tail. Original paint with moderate wear. Hen all original and drake has had a little touchup in places. **200-400**

47. Pair of canvasback by Marvin Strahota of Maquette, WI. Cork bodies with wooden head and bottom board with a uniquely attached wooden tail section. Crazed and crackled paint on drake appears to be mostly original with light wear. **200-400**

48. Pair of buffleheads by Mike Frisk of Green Bay, WI. Both have "PS" hot brand on bottom. Some shot pellets. Original paint with, possibly, some touch up on bill. Light overall wear. **500-1000**

49. Rigmate pair of bluebills by Joe Gigl of Freemont, WI. Cork bodies with wooden head, bottom board, and inlet tail. Both have deeply carved "CT" in bottom. Original paint with light rubs to high points. Surface may be protected with wax. **300-500**

50. Canvasback drake from Wisconsin. "H. Van" painted on bottom. Original paint with rubs on shoulders and rear of neck seat. Rubs to wood on bill and tail. Few small flakes on head and body. **200-400**

51. Canvasback drake by Art Blifnick of Lake Puckaway, WI. and so signed. Unrigged and unused. Original paint under a coat of sealer. **200-400**



52

52. Canvasback drake by Gus Nelow of Omro, WI. Rigging removed. Stencil on bottom of "A. C. Kramer". Pleasing old gunning repaint worn to original and to spots of wood on white. **500-1000**



53

53. Coot by William Fasel of Oshkosh, WI. with pleasing lines. Old crackled surface. Few small rubs, flakes, and dings. **150-300**



54

54. Hollow coot with a "rattler" inside. Head turned to the left with a somewhat upward gaze by an accomplished hand. Fine original paint and condition with a small scuff on left side of bill. **200-400**

Miniature Bird Carvings

55, 56, 57, 58



55. Miniature eastern bluebird by A. E. Crowell, East Harwich, MA. Rare early circular ink stamp on the bottom. In superb original condition. **1500-2000**

56. Miniature chickadee by A. E. Crowell, East Harwich, MA. Rare circular ink stamp on the bottom. In superb original condition. **1500-2000**

57. Miniature blue jay by A. E. Crowell, East Harwich, MA. Rare circular ink stamp on the bottom. In superb original condition. **1500-2000**

The following four songbirds are his very early petite miniatures c1912-1915, and all have a faintly visible ink stamp that reads, "A E Crowell, Maker, East Harwich, MA" with Maker positioned in the middle. All were purchased directly from Elmer Crowell.

58. Rare Miniature bobolink by A. E. Crowell, East Harwich, MA. Rare circular ink stamp on the bottom. In superb original condition. **1800-2400**

59. Miniature Canada goose by A. E. Crowell. In a crook neck or reaching pose. Split tail and raised wingtips. Unusual painted feet on a stained special order chip carved base. Retains a strong, rectangular "Maker" stamp, species identified in pencil and the set number "24". Excellent nicely blended all original paint and condition. **1600-2400**

60. Miniature running brant by A. E. Crowell, East Harwich, MA. Impressed rectangular brand. In fine original paint, excellent condition. **1600-2400**

61. Miniature goldeneye drake by A E Crowell. Split tail with raised wingtips. On a painted "carved rock" base which retails a strong rectangular "Maker" stamp, the species identified in pencil and the set number "18". Excellent, all original, nicely blended paint and structural condition. **1600-2000**



59, 60, 61

62, 63, 64



65(PR), 66, 67(PR)



68(3)



62. Miniature wood duck drake by Crowell. Split tail with raised wingtips and finely carved crest. On a painted "carved rock" base with retains a strong rectangular "Maker" stamp and the set number "20". Excellent, all original paint and condition. **1600-2000**

63. Miniature blue-winged teal drake by Crowell. In a slightly reaching pose. Split tail and raised wingtips. On a painted "carved rock" base which retains a strong rectangular "Maker" stamp, the species identified in pencil and the set number "15". Excellent, all original paint and condition. **1500-2000**

64. Miniature bufflehead drake by Crowell. Painted feet on a "carved rock" base with the rectangular stamp and set number "7". Typical raised wingtips and nicely blended original Crowell paint with a nice patina. **1600-2000**

65. Miniature pair of blue winged teal by Robert Morse (1910-1959), Ellsworth, ME. "Blue Winged Teal" written in red on the bottom and "R. Morse" written on the side of the driftwood base. Nicely carved wing feather detail. Original paint, excellent condition. **1600-2200**

66. Miniature "Bob White" quail by Crowell. Unusual chip carved and stained base, Carved peaked crest. Impressed rectangular brand and "Quail" in ink written on the bottom of the base. Original paint, excellent condition. **1600-2200**

69



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

68. Lot of three mini decoys. A green-winged teal drake, a shoveler drake, and a canvasback drake. All have fluted tails and detailed wing carving. Mounted on weighted circular bases and likely intended as paper weights. Original paint except for flaking to head of shoveler. **200-400**

69. Decorative carving of an osprey alighting on a branch and looking down at a small carved flounder on the beach below. Strongly attributed to Lloyd Johnson of New Jersey. Faintly printed "Johnson" on base of tree branch. Carved approximately 1/4 to 1/3 size. Measures approximately 12 1/2" wingtip to wingtip and overall height is approximately 16 3/4". Well executed carving with individually carved primary wing feathers, fluted tail and detailed beak. Tiny flounder is very nicely done. Original paint has mellowed with age under a thin coat of sealer. Tiny paint flake on right side of beak. Minute hairline cracks in gesso on legs and a check on right wing appears to have been glued at some time in the past. **400-600**

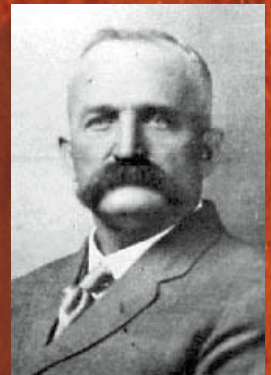
Classic Maine and Maritime Decoys

Augustus Aaron "Gus" Wilson



70. Rare and iconic preening eider hen masterpiece c1880-1900 by Augustus Aaron ("Gus") Wilson (1864 – 1950) of So. Portland, Maine. Wilson was famous for his ability to impart animation into his carvings and this decoy certainly ranks among his most sophisticated efforts. Like many other carver/hunters, Wilson carved fewer hens than he did drakes. Decoy exhibits pronounced wing carving detail with upswept tail and an exceptionally wide and lengthy inlet head to accommodate the elaborately executed neck and bill. Head is turned back on the body almost a full 180 degrees with the bill tip carved as if tucked into the feathers on the back. Double rigged as part of a string with a small portion of the original manila line still attached. While most collectors appreciate Wilson's early decoys for their bold sculpture, this example also has an exceptional surface. *The excellent original paint indicates that this decoy saw little use and was retired from use as a bird lure early on. Small worn spots on head can be seen in photos as can two lower tight neck checks. Minute amount of boat bottom primer showing under bill.* **45,000-65,000**

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. My good friend, the late Fred Anderson, lived next door to "Gus" in South Portland, ME., and helped him with the painting and sanding of his decoys, the carving of merganser bills, and various other chores related to decoy making that "Gus" was less fond of.



71. Monumental early merganser drake c1880-1900 by Augustus ("Gus") Aaron Wilson (1864 – 1950). Finely carved raised wing detail with a typical inlet head and separately carved bill. Head is arched back and peering slightly downward and to the left. For years decoys made in this manner were referred to as "Monhegan Island decoys". Of all the talented Maine carvers, Wilson is best known for the way he imparted a lifelike appearance into his carvings." *Lightly worn original paint with possibly minor touch up to some minor portions of the white areas such as the neck band. Loose knot in tail and minor roughness to left side due to Wilson's choice of wood for the carving.* **35,000-45,000**



72



73



74

72. Early Maine eider drake with lovely rolling lines and a typical inlet head. Head arched back in a resting pose for better balance which could indicate use on moving water such as in a channel that leads to the sea. Surface shows light rubs to wood. Thin crack in neck and cracks in lower left side. **800-1200**

Provenance: Cole Collection

73. Outstanding merganser drake attributed to Sam Toothacher of Brunswick, Maine, circa early 1900's. Inlet head with an arched back head which sports a notched crest. Hens by Toothacher seem to outnumber the drakes made. Possibly used on the Andrescoggin River that abuts Brunswick and Topsham just below Merrymeeting Bay. Individually applied painted feather detail. Outstanding dry original paint. Baptized by three or four shot on the left side. **5000-7000**

74. Large and stylish eider drake. This is the exact decoy pictured on page 184 of "Decoys of Maritime Canada" where the authors state that the decoy is "possibly from the Grand Manan Island group, New Brunswick". The decoy is deeply branded on the bottom "C. F. Jacobs" and an old collector tag states that this is the brand of Charles F. Jacobs of Ironbound Island, Maine. The carving stands on its own merits as a classic piece of floating sculpture. Broad angular back slopes sharply outward to provide for a very stable body form. Well carved head and upswept tail. Identical to the eider drake from the Dr. McCleery collection sold at Sotheby's in the year 2000 for \$19,000. Elongated oval grain check on right side. Fine delicately crackled all original paint.

5500-7500



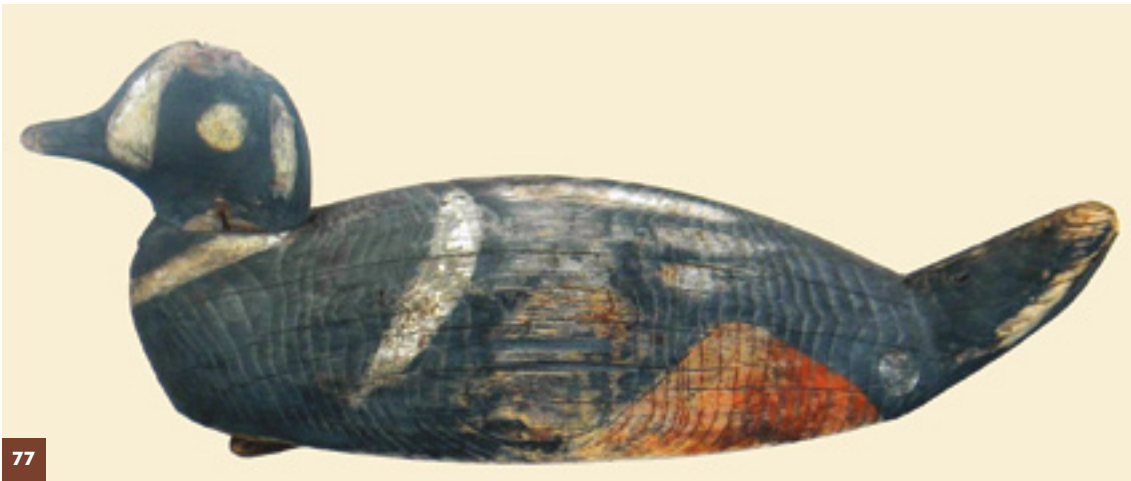
75(PR)



76(PR)

75. Rigmate pair of oldsquaws (long tail duck). Excellent rendition of this perky little sea duck. Found in Connecticut after being in storage since 1946. Original paint with light to moderate wear and a number of small rubs and flakes to aged wood. Drake has a very small chip under the very tip of the bill which does not detract. Hen has two hot brands of "E. A. Thompson". The carver obviously knew the form of his quarry well. *Original paint with light to moderate wear and a number of small rubs and flakes to aged wood.* **4500-6500**

76. Rigmate pair of oldsquaw (long tail duck). Found in Connecticut after being in storage since 1946 Hen hot branded "E. A. Thompson". *Original paint with moderate to heavy wear with a number of rubs to aged wood. Drake has three piece horizontally laminated body with minor separation. Tiny blunt to each bill. Tight crack in neck base on hen. Some salt deterioration to tack eyes.* **1500-2500**



77



78

77. Exceptionally rare harlequin duck by George May circa 1880 of Musquodiboit Harbor, Nova Scotia. This is the exact decoy pictured on page 94 of "Decoys of Maritime Canada. Purportedly only about 6 of these decoys are known to exist and, as noted by Gary and Dale Guyette this truly represents "a very early and unusual decoy". Worn original paint is mute testimony to years of exposure to the salt air of this rugged section of the Canadian coast. The plumage pattern is clearly outlined in shallow relief on the body. A number of thin grain checks as would be expected from a decoy of this age. Minor chip in lower right tail edge and three wooden shims visible on top of head.

2500-4500

Provenance: Cole Collection

78. Large well carved and painted eider hen from the coast of Maine. Classic inlet head with wings and crossed wingtips delineated by shallow grooves. Fluted tail carving and nicely executed bill. Original paint with painstakingly delineated individual feathers. One of the more interesting eider hens from the pine tree state. Body paint shows overall light to moderate wear and heads show heavy wear with large scuffs or rubs to wood. Crack in neck and bill with roughness to edge of tail. Hit by shot. **800-1400**

Provenance: Cole Collection





79

79. Early bluebill drake c 1880-1890 from Long Island is an example of folk art at its best. Hollow carved with an applied bottom board. Very deep, stylish body with pronounced breast and elongated paddle tail. Beautifully applied subtle paint accurately depicts the species. Retains original pad weight. Almost certainly by the Verity's or Southard's of Seaford, LI. *Original paint has deepened and mellowed with age and shows very light wear and very minor rubs to top of head and to tail edge. Carved eyes and a thin crack on neck.* **3500-5500**

80. Widgeon drake by Wilbur A. Corwin of Bellport, Long Island. Noted in painted script on bottom: "Bald Pate or – Cock Widgeon – by – Capt. Wilbur A. Corwin – Bellport – Long Island, N.Y." Tight crack in neck. *Original paint in excellent condition.* **500-1000**



80



81



82



83



84



85



86



87

81. Oldsquaw (long-tailed duck) drake c 1910. Hollow carved with an applied bottom board. Of Connecticut origin. Attractive form. Old gunning repaint with very light wear and flaking. **200-400**

82. Merganser hen c1890-1900 from Long Island, New York with pleasing lines. Old gunning paint with some original. Knot/branch stub on right side is original to the carving. Cracks in neck and repair with glue to bill. **200-400**

83. Racy merganser c1890-1910 from the Lunenburg County area of Nova Scotia. Bird measures approximately 17 " long with an elongated tail that sweeps to the waterline. Nicely carved crest. Attractive head with rusted nail eyes doweled to body on a raised neck seat. Strong paint shows some crackle and darkening with light gunning wear. Rubs and wood imperfections wood on head and bill. Solvent has dripped or splashed onto the bird resulting in a softening of the paint mostly on the tail and right wing. **350-450**

Provenance: Cole collection

84. Early merganser hen c1890-1910 from Cape Cod with thin inlet head. Body styled very similar to that of a Grand Banks dory. Original paint with moderate to heavy gunning wear. Thin tight crack on back and old repair to open crack in neck. **250-400**

Provenance: MacFarland collection

85. Merganser hen c1910 from Cape Cod, Mass. Hollow carved with inlet bottom board. Pronounced crest and inset bill. Paint appears to be worn original with a darkening wash. Bill may be a replacement. **300-450**

Provenance: MacFarland collection

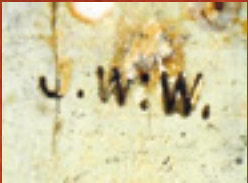
86. Bluebill hen c 1900 with wings carved in relief. Similar to the work of Murphy's "unknown carver 27" and other unknowns from the Island. Old gunning paint shows light wear and a few shot marks. Loose head has been tightened. Two old, thin, tight cracks in back and old small chip in base of neck. **100-200**

87. Diminutive bluebill drake by Alonzo Verity of Seaford Long Island. Two-piece horizontally laminated cork body with doweled wooden head and applied bottom board. Few tiny dents in the cork which are original to the carving. Fine original paint and condition with very light gunning wear. **300-450**

New England Decoys

Willard Rig

John Ware Willard (1859-1914) was the great grandson of the famous New England clock maker Simon Willard. He studied engineering at MIT and worked for a period in the Southwest mining industry before returning to Boston by 1898.



The Willard rig was a special commission to Crowell and consisted of hollow goldeneyes and solid mergansers. They were gunned over by Willard on Cape Cod's Little Pleasant Bay and possibly also at Wenham Lake in Beverly, Mass.



John Ware Willard



Goldeneye by Frank Benson. The model Elmer Crowell likely used for the special order rig made for JJ Willard & Stanley Smith.

88. Very early special order goldeneye hen c1900-1910 by A. E. Crowell of Harwich, MA. Hollow carved with a thin applied bottom board. Very long deeply carved and crossed wingtips with six carved primaries in each wing. Bulbous head modeled after some of the decoys carved by Frank Weston Benson for use on the outer beaches of Eastham on Cape Cod. Lincoln also carved unique decoys for the Shaws and Luces that we now feel are modeled after decoys made by Frank Benson. Typical Crowell rasping to breast area. Bottom has the deep hot brand of "J. W. W." for John Ware Willard. Nicely blended paint on breast and lower sides was part of the trademark of Cape Cod's master carver. Original paint shows light overall gunning wear. Lightly hit by shot and tiny chips to some primaries on right wing. **7500-9500**

Provenance: MacFarland collection



89. Exceptional mallard drake by Crowell c1930 with the head cocked nicely to the right. Classic Crowell rasp work to the breast and to the rear of head. Fluted tail carving. Bottom has three of the rectangular "Maker" stamps. Never rigged. All original, nicely blended original paint. One very tiny dent on back appears to be original to the carving. Very thin stable tight bottom check. **9,000-12,000**

90. Black duck by A. E. Crowell (1862-1952) of East Harwich, MA. A full-bodied example with the head in the alert position. It bears the Mayo brand as well as the rectangular stamp. Mayo was a major customer and purchased a wide variety of hunting decoys such as scoters, black ducks, and goldeneyes. *In excellent original condition with minor imperfections from use.*
2500-3500

Provenance: MacFarland collection



91. Black duck by A. E. Crowell. Rare low head or "tucked head" model meant to resemble a resting bird on the water. Typical rasping to rear of head and to breast. Retains two impressed rectangular stamps. *Excellent original paint with only a few minor rubs to top of head.*
2500-3500

Provenance: MacFarland collection



92. Black duck by Crowell. Magnum model with head turned to the right. Bird has been repainted by Crowell and this surface shows minimal wear. Decoys were often brought back to the Crowell shop to be touched up or repaired before the beginning of the hunting season. Bottom has the hot brand of "CM" for "Charlie Mayo" who had very diverse rig of Crowell decoys. Bottom also has a scratched "PH". Retains a strong oval brand. *Some old minor ice damage visible under the paint on left side. Minor checks to rear of head.*
1500-2500

Provenance: MacFarland collection



93. Early bluebill drake by A. E. Crowell. Carved and crossed wingtips with fluted tail carving. Bottom has faded but it still sports the full oval brand. Multiple stamps of J. Brayton on the bottom. The Brayton's were well known sportsman from southwestern Massachusetts. *In attractive worn old gunning repaint with some original remaining. Few thin grain checks in body and an old nail repair to cracks in neck. Lightly hit by shot on lower right side.*
2000-3000



94

94. Outstanding brant c1910-1915 by Joseph Whiting Lincoln (1859-1938) of Accord, Mass. An excellent example of his innovative self bailing model. This time-consuming method of construction greatly reduced the weight of the rig while eliminating the aggravation of conventional hollow construction which was always prone to leakage. Ironically, as justly famous as Lincoln is for this style of decoy, in a 1918 article in the Boston Globe, Lincoln stated that the idea "was not his own invention". One is left to wonder who produced the decoys he copied? Decoy exhibits a head in a swimming pose. Typical two angled holes in bottom board to facilitate rigging as part of a string. *Fine, all original paint shows very light overall gunning wear with a few small flakes on middle right back. One small smudge of reddish-brown paint on left side. Thin hairline in neck.*
9000-12,000

95. Rare widgeon hen by Joseph Whiting Lincoln (1859 – 1938) of Accord village, Hingham, MA is an extremely desirable example. Detailed individual painted feather detail on breast and back which is an embellishment that Lincoln seldom lavished on his carvings. *Strong original paint shows very light gunning wear. Thin old typical Lincoln bottom check has been professionally filled with an appropriate shim. Hairline check on back and slight rough spot on the bill tip.* **18,000-24,000**

Provenance: George and Hope Wick collection, Bud Ward collection.



95



96. Widgeon drake by Joe Lincoln, Hingham, Mass. Very nice form on a desirable specie by this popular Massachusetts maker. *Paint on head is original and body has some enhancement by Ken DeLong. Surface shows overall light wear on head and some rubs to high points on grain lines on back.* **2000-3000**

97. Black duck in the style of Joseph Lincoln of Accord, MA. Excellent original paint and condition except for a very thin crack in the bottom of the decoy. **200-400**

98. Early low head redhead drake c 1910 by Henry Keyes Chadwick of Oak Bluffs, Martha's Vineyard, MA. Original paint with heavy gunning wear and weathered wood. One eye missing and thin grain checks in head. Small crack in bottom. Painted "C" on bottom and "JGM" brand on back for John G. MacKenty who wrote "Duck Hunting", a book on hunting on Martha's Vineyard with his partner Richard Colter. Many of his decoys are pictured in the book. **300-500**

99. Very rare early carved eye goldeneye drake c1905-1910 by Henry Keyes Chadwick, Martha's Vineyard, Mass. His earlier style reminiscent of the work of his mentor Ben Smith. A combination of worn original and bits of over paint. Tight hairlines checks in head, mostly on right side. **600-900**

100. Early low head bluebill drake by Keyes Chadwick of Oak Bluffs, Martha's Vineyard, MA. Mostly original paint with heavy gunning wear. Thin crack in back and small chip from underside tip of bill. **300-500**



101(PR)



102



103

101. Wonderful pair of rigmate redheads c1930's by Keyes Chadwick (1865 – 1958) of Oak Bluffs, Martha's Vineyard, MA. Both decoys are from Chadwick's desirable "middle period" and both feature heads which are nicely turned to the left. This design illustrates his movement away from the strong influence of Ben Smith and the development of his own interpretation of style for his carvings. In his latter years, his decoys became more simplified and rugged. *Excellent bold original paint. Very thin bottom check on drake with a slight rough spot to the edge of the tail.* **3000-4500**

102. Bluebill hen by Keyes Chadwick (1865 – 1958), Oak Bluffs, Martha's Vineyard, Mass. Head turned to the right. Carved slightly smaller than normal with a nice alert high head. Retains the "Foote" hot brand. *Finely crackled original paint shows light to moderate overall gunning wear.* **400-600**

103. Redhead hen by Keyes Chadwick (1865 – 1958), Oak Bluffs, Martha's Vineyard, Mass. Head turned to the left. No inlet weight and never rigged. His familiar buff colored paint on the bottom. *Excellent original paint in near mint condition.* **600-900**



104



105



106



107



108

104. Bluebill drake from Martha's Vineyard, MA. with a very "Mason Premier" style bill. Many Vineyard gunners, as countless others elsewhere, copied this popular style. Solid body. Strong original paint with overall light gunning wear. **300-500**

105. Bluebill drake fashioned after a typical Martha's Vineyard decoy similar to the work of James Look. Subtle shoulder separation and raised neck seat. Original paint with very light overall gunning wear. Hit by shot. **200-400**

106. Brant from the Hart family rig c1920-1930, Anthiers Pond, Oak Bluffs, Martha's Vineyard, Mass. Typical inlet Vineyard weight. The pattern for these decoys was drawn by members of the Hart family and over one hundred of these decoys were produced at the family's tool factory in New Britain, CT. For a rigmate see fig 133 on p 151 in Murphy. Similar in style to decoys used at the Monomoy brant club. Original paint with overall light gunning wear. Thin partial crack in back and a few very thin grain checks on right side and on neck. **400-800**

107. Brant from Martha's Vineyard, MA. Head turned to the left. From the Edgartown area and attributed to Joe Thomas. Bottom has a large carved "A" brand as well as a smaller "CSA" stamp. Original paint with light overall gunning wear. Few very thin tight grain checks in body. **200-400**

108. Swimming widgeon drake from the "Pittman – Chace" rig, Nantucket, Mass. These were used in the Coatee area at a camp known as "The Cedars". Paint appears to be mostly original with light wear. Some possible touch up on head and breast. Small crack in left side and bottom. **500-750**

Classic North America Shorebirds

John Dilley

Although shorebirds assigned to him are considered the capstone of some of the most prestigious collections in the country, John Dilley himself is very much an enigma. Almost nothing is known with certainty about a man who is credited with producing some of the finest shorebird decoys in North America. Examples of his work first appeared in the decoy press in Mackey's seminal reference. At that time he identified them (erroneously) as being made by New Jersey's "Capt. Jess Birdsall". Since that time, although always rare, the vast majority of examples that have surfaced have been found in Amityville and in other sections of Long Island, N.Y.. One box of birds was reportedly found with the name "Dilley, Quogue" written on it and a number of examples of birds by his hand have the name "Dilley" written in elaborate script on their bottoms. Decoys by this shadowy figure were seemingly sold through the New York sporting goods store of Henry C. Squires as early as 1891 and the name of a "John Dilley" appears in the shooting log of the Herrick family who actually shot over Dilley decoys. These facts are seemingly all that is known. Out of frustration, some have even suggested that the name stems from a comment made by an anonymous collector who, upon seeing the work of this talented individual stated: "those are Dilleys". Today, until research proves otherwise, it is the accepted attribution that decoys by this hand are the work of John Dilley.

continued



Ultimately, regardless of whoever carved and painted these birds, the artistry and the quality of workmanship is unsurpassed. As noted by Robert Shaw in "Call to the Sky":

"John Dilley - - - was among the most technically skilled of all decoy painters. No other painter depicted as many different plumage phases, and no one else lavished such attention to detail. Dilley's paint was applied layer upon layer in thin strokes with an extremely fine brush to create an extravagantly complex surface".

Of all the species and plumage phases of shorebirds carved by Dilley, a red knot would have to be classified as exceedingly rare. One other example in poor paint is identified in plate 209, p124 of "Gunners Paradise – Wildfowling and Decoys of Long Island ". In our opinion, the decoy pictured here is the finest known example of this species by Dilley.



109. Exceedingly rare red knot in breeding plumage by John Dilley of Quogue, LI. carved wings and shoulders. Intricately painted feather detail. Dilley meticulously applied his paint in layers with countless individual tiny brush strokes to achieve remarkably accurate renditions of the bird's plumage. Original paint in untouched original near mint condition. Likely used only once or twice if at all.
45,000-65,000

William Bowman

William Bowman (1824-1906) lived all his life in Maine, but made summer visits to the area of Lawrence, Long Island, New York, where he carved decoys and gunned shorebirds. William Bowman is thus best and properly known as a Long Island decoy carver. It is said that Bowman worked in a sawmill in Bangor, Maine, also that he was a cabinetmaker there.



110. Outstanding greater yellowlegs by William ("Bill") Bowman of Lawrence, New York. As discussed in the introduction to the Bowman section of the McCleery sale: "Oral tradition holds that Bill Bowman (poss 1824 – 1906) was a cabinet maker from Bangor, Maine who traveled to Lawrence, Long Island each summer to work as a market gunner and decoy maker. Bowman was a masterful observer, and he captured the contours of his subjects faces and bodies more precisely than any other shorebird carver". Decoy exhibits deeply carved wings and shoulders with typical Bowman split tail and individually raised wingtips. Subtle body carving hints at a thigh detail. Painted feather detail realistically imitates the bird's actual plumage. Found on Martha's Vineyard by the late Stanley Murphy, author of Martha's Vineyard Decoys, in the early 70's. Purchased directly from Bowman by the descendant's father who lived in Lawrence, LI. around the turn of the last century. *In fine original paint with gunning wear. Bill is original. There is a small chip missing from the left wingtip.*
35,000-45,000

Lothrop Holmes

111. Exquisite golden plover c 1870-1880 with a strong attribution to Lothrop Holmes (1824-1899) of Kingston, MA. A similar species, an upright black-bellied plover by Holmes is pictured on pages 46 and 47 in "The Great Book of Wildfowl Decoys by Engers. Doc Starr considered Holmes to be "one of the finest decoy makers in this – area" and most advanced collectors would agree with him to this day. Carved wings sweep back to meet the raised wingtips and pronounced wishbone drop tail. Subtle yet detailed feather painting. Very finely crackled original paint has aged wonderfully. *Small dent on left wing and two inconsequential chips under the lower tail. Lightly hit by shot on right side.*
12,000-18,000





112



113

112. Very rare plump black-bellied plover in spring or breeding plumage by John Thomas "Tom" Wilson (1863 – 1940) of Ipswich, Mass. As noted in Williamson, "Wilson was a highly regarded decoy carver, market gunner and guide. Frank Benson's etching "Old Tom" is said to depict Wilson". Split tail with finely undercut wingtips and an outstretched lower tail. Very tiny drilled hole in lower tail which may have been used for stringing. An important decoy from the north shore of Massachusetts. *In excellent original paint which has developed a deep patina. Very light gunning wear with minor rubs to inset original bill. Minor chip to rear of stick hole and tiny dent on right side in no way detract.* **6500-8500**

detail on breast. An important decoy from the north shore of Massachusetts. *In excellent original paint which has developed a deep patina. Very light gunning wear. Few minor drips of an old sealant or wax on bottom.* **6500-8500**

114. Greater yellowlegs from the Hingham area of Massachusetts. Long extended split tail. *Original paint with dabbed feather detail shows overall light gunning wear. Tack eyes and original bill. Old glue repair to crack in neck.* **900-1200**

113. Very rare, plump black-bellied plover in winter or non-breeding plumage by John Thomas ("Tom") Wilson (1863 – 1940) of Ipswich, Mass. As noted in Williamson, "Wilson was a highly regarded decoy carver, market gunner and guide. Frank Benson's etching "Old Tom" is said to depict Wilson". Split tail with finely undercut wingtips and an outstretched lower tail. Very tiny drilled hole in lower tail which may have been used for stringing. Elaborate painted feather



114



115



116



117(PR)



118



119

115. Desirable curlew from the Cape May, New Jersey area. Typical regional style. Measures approximately 16" from tip of bill to tip of tail. Decoy is thick and flat sided with an attractive, deeply crackled and crusty surface. Feather detail on back and wings is accomplished with a unique cross hatched or netted arrangement of painted lines. Tack eyes and what appears to be the completely original bill. *Original paint, although crackled, shows overall light wear except for some light flaking on the back.* **800-1200**

116. Split tail dowitcher from New England. Wings are effectively defined with a carved "chine" which is unusual for a shorebird. Painted wingtips and dabbed feather detail. Neck strengthened with a dowel which is protruding slightly from the top of the head. *Hairline crack in neck and bill may be an old, in use replacement. Slightly darkened original paint with overall light wear and some flaking on right side.* **200-400**

117. Rigate pair of yellowlegs or dowitchers from Nantucket, Mass. Proportionately fewer yellowlegs and dowitchers were carved on the island than were fashioned on the mainland. Deeply carved wings with split tail and individually raised wingtips. Original baleen bills. Hole cut through side of tails for stringing. Bead eyes. *Original paint with feather detail on breast, tail and back. Surfaces shows overall light gunning wear. One bird has been lightly hit by shot on left side with a small shot chip from lower portion of bill. Second bird is more heavily hit by shot on right side with a minor tail chip.* **1800-2400**

118. Dowitcher with painted wingtips and feather detail. Possibly Virginia area. *Original paint with light gunning wear and minor flaking. Similar to the work of the Hudson family.* **300-500**



120



121

119. Black-bellied plover from Long Island. Bears a strong similarity to the work of the carver of tern decoys from that area. *Replaced bill and old repair to crack in neck. Honest old bird with nice form. Original paint with heavy wear and some flaking or rubs to wood. Hit by shot, mostly on left side.* **400-600**

120. Large long-billed split tail curlew from Massachusetts c1900. About two inches wide by 19 inches in length. Painted eyes, flattish sides. *In excellent original condition.* **800-1200**

121. Nicely carved oversized crow decoy with carved wings. *Original paint with light overall wear. Numerous shot hits. Minor puppy chew to tail area.* **200-300**

A.E. Crowell Decoratives, and Miscellaneous Miniatures



122. Rare decorative "wing – up" preening sandpiper (possibly white-rump) or peep by Anthony Elmer Crowell (1862 – 1952) of East Harwich, MA. Left wingtip dropped parallel to the body and the entire right wing raised in a pleasing curl. Head twisted fully back and featuring a finely carved bill. Fluted tail feather carving and deeply scalloped edge to the raised wing. Feet and toes painted a deep rich color which is ornithologically correct for this tiny "beach bird". Mounted on a carved quahog base with a deep, crisp rectangular stamp. *Dry original paint in overall exceptional original condition with a small amount of appealing crackle at base of wing. The structural condition is impeccable.* **34,000-38,000**

123. Exceptionally early and exceedingly rare sanderling c1910 by Anthony Elmer Crowell (1862 – 1952) of East Harwich, Mass. One of his earliest carvings dating circa 1910 – 1912 when these were basically gunning decoys mounted on two legs and a base, (in this example a carved "rock"). This example was carved for Dr. John Cunningham, one of Crowell's earliest and best customers. Carving features an animated twist to the head and neck which allows the bird to assume a quizzical upward gaze. Split tail and raised and carved wingtips feature five individually carved primaries, a classic holdover from his famous "dust jacket" gunning period carvings. Early brass tack eyes. Base predates any stamp. A rare opportunity to acquire a wonderful example of this acclaimed master's work. See pages 57 and 58 in "The Songless Aviary" for additional information on Crowell's early decorative carvings as well as a similar early gunning model sandpiper decoy. *Rich, thickly applied and artistically blended paint exhibits extremely light wear and the surface has developed a mellow, aged patina. Bill has been professionally restored by Steve Weaver.* **18,000-22,000**





124. Extremely rare and important miniature American egret by A. E. Crowell (1862-1952) of East Harwich, Mass.

Carving measures approximately 8 ½" tall overall (including base). Crowell's more typical miniature carvings for this species would only be slightly one half this size. Carved wings. Neck is twisted in a realistic double curve. Artistically blended paint accurately depicts the subtle plumage coloration of the species. Mounted on a carved "rock" base. Signed on base in Elmer Crowell's hand: "American Egret". *In superb original paint with minor imperfections such as minimal age crazing.* **12,000-15,000**



125. Extremely rare size decorative miniature great blue heron by A. E. Crowell (1862-1952) of East Harwich, Mass.

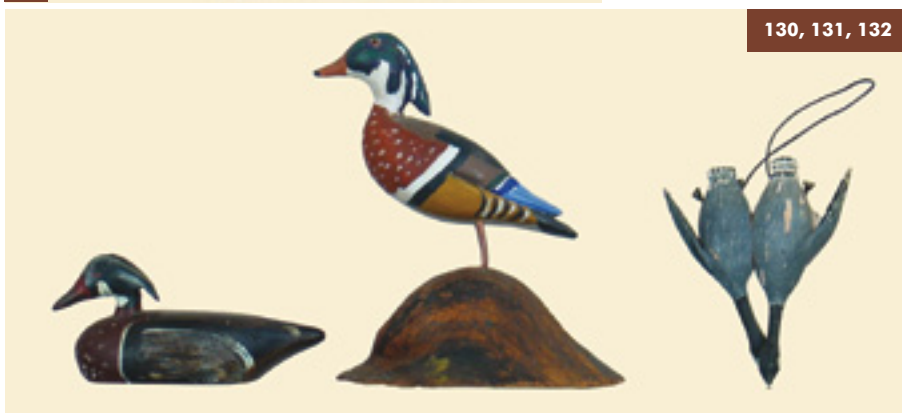
Carving measures approximately 8 5/8" tall overall (including base). Crowell's more typical miniatures for this species would only be slightly one half this size. Carved wings. Head looking strongly to the left with the neck twisted in a double or compound curve. The combined effect imparts wonderful animation to the carving. Mounted on a carved "rock" base with subtle undulations. Piece is not stamped but is signed on base in Crowell's hand: "Blue Heron". *All original paint. The surface of the bird is in flawless condition with nicely blended feather detail. Small portion of the painted base shows minor crazing or crackle.* **18,000-22,000**



126



127, 128, 129



130, 131, 132



133



134

135

126. Exquisite miniature swimming or hissing goose by Dr. Lewis Webb Hill, Boston, Mass. Deeply carved wings with raised and crossed wingtips. We've seen some great examples by Hill, but nothing yet that can compare to this piece. Carved primaries. Mint or near mint original paint. **1200-1600**

127. Miniature hooded merganser drake by Ralph Laurie, Hingham, MA c1940's. 3.75" tall. Original paint and condition. Mellow patina. **200-400**

128. Miniature reaching black duck by Russell Pratt Burr (1887-1955), Hingham, MA. Carved wing and tail feather outlines. Stamped twice with "Russ P. Burr, Hingham, Mass" on the bottom of the burl base. Original paint and condition. **500-750**

129. Miniature red-breasted merganser drake by Ralph Laurie, Hingham, MA c1940's. "Sheldrake" in pencil on the bottom of the base. 3" tall. Original paint and condition. Mellow patina. **300-500**

130. Miniature decoy model wood duck drake by Alfred Gardner, Accord, MA. c 1950. 3.5" long. Circular Ink stamp on bottom reads "Alfred B. Gardner, Accord, Mass". Original paint. **150-250**

131. Miniature standing wood duck drake by Alston A. "Shorty" Burr, Hingham, MA c mid 20th century. Nicely carved wing and tail feather detail. Carved eyes. Mounted on a burl base. Original paint and condition. **200-400**

132. Miniature (3"long) hanging Canada geese. Carved lifted wings, tiny metal feet. Attributed to "Ducker Dan" Duxbury, MA. Original paint with a few flakes from the back of one goose. **200-400**

133. Half life size split tail walking tern on a carved clamshell base by Alfred Gardner, Accord, MA. Glass pinhead eyes, wire legs, and painted feet. Oval ink stamp "Alfred B. Gardner, Accord, Mass." on the bottom of the base. Original paint, rub of missing paint at the end of the tail, and a few chips of paint from the edges of the clamshell. **150-250**

134. Duck call stamped "C. H. Ditto, Keithsburg, ILL" on the metal end. Excellent working condition with a few drips of what appears to be paint on the wooden barrel. **50-75**

135. Rare and interesting tin merganser head by the Strater and Sohler Co., Boston. Massachusetts c1874-1910. Mounted on a lead ingot base impressed with "Lyman" on the top. Appears to have been repainted as there is evidence of corrosion under a layer of paint. Puncture through the tin on the right side does not detract. **100-200**



136



137



138



139



140

136. Rare tinnie "peep". Strong attribution to "Stratier & Sohier". Vivid paint. Some flaking along lower edge, both neck areas and scattered on right side. Minor dent in bill. **300-500**

137. Tinnie ruddy turnstone by Strater and Sohier of Boston, Mass. Faint "Pat Oct - 1874" stencil on inside. Turnstones are among the rarer of the tinnies. Original paint. Left side is in very good condition with a few small scratches. Right side has a few large flakes to metal and some shot holes. Light rust on thighs and a few other spots. **300-450**

138. Tinnie black-bellied plover by Strater and Sohier of Boston, Mass. Strong "Pat Oct 23, 18__" on inside. Original paint in overall excellent condition. Few small flakes to bright metal on left belly and a few very small, minor flakes on edges and on thigh. **200-300**

139. Tinnie dowitcher by Strater and Sohier of Boston, Mass. Retains a strong "Pat Oct 1874" stencil on the inside. Strong original paint in overall excellent condition. A few small flakes to bright metal with one slightly larger flake on right side and on thighs. Overall structural condition is excellent with no rust. **200-300**

140. Green painted ice fishing box for the transport of tip ups and related gear. An extremely alluring piece of early Americana. Dovetailed construction with inlet brass handles on sides and a brass swing handle on top. Overall dimensions are (including lip on cover) 26 1/4" L x 8" D x 8 1/2" H. Wonderful painted minnows or chubs on top and a large painting of a musky or similar species on the front. Fish are painted in great detail by an accomplished hand. Top and all sides of the box have a painted border and the top has the red painted number "91". Original paint is finely crackled and shows light overall wear. Top painted surface has darkened slightly from years of dust and dirt. Few rubs to time aged wood on edges. **500-1000**



141

141. Wonderfully folksy little painted tackle box. Measures approximately 14" L x 4 3/4" H x 6"D. Faded green paint on outside with painted goldfish, two on front and one on each end. Top has some silver base coat showing with two very faded gold fish. Interior is painted orange with a green fish on the inside of the cover. Permanent "tray" has seven small compartments for hooks, etc. Carrying handle with locking hasp. A charming, primitive little box. *In very nice condition overall.* **500-1000**

142. Gunning box from the Winnebago Lakes area of Wisconsin. As noted in Koch, these boxes ranged in construction "from the simple to the complex". This example is quite nice with the gun rack notches on the top along with a brass carrying handle. The front features two wood trimmed draws. Overall measurements (to the top of the gun notches) are approximately 11 1/2" H x 11 1/4" D x 10" W. Old "marsh drab" paint with light wear. Old repaired break in one gun rack. **400-600**

143. Hollow Eagle appears to be made of hammered copper. Probably c1930's. For use on top of flag pole or a cupola. Excellent overall condition with a nice patina. **200-400**

143A. Full bodied, hollow, sheet metal weathervane in the shape of a flying goose. Tail flares out with feet suspended beneath. Measures about 28" long with a wingspan of 30". *In good overall condition except for a deep vertical dent on both sides through the center of the head. Both wingtips bent very slightly upward. Metal is developing a good patina.* **450-550**



142



143A



144



145

144. Half model of a flying goose. Carved about 1/2 to 1/3 life size. Applied wings. Carved tail feathers and primaries. Possibly by Charlie Hart of Marblehead. *Original paint with light overall shelf wear and a few tiny dings. Eye may be missing.* **200-300**

145. English metal table top toast rack with a metal bird. **75-100**

146. Two three dimensional half models of a shorebird with its "duck-like" foot and tapered base. Perhaps it was the mold for a decoy or perhaps a figural candy mold. Bird features a tucked head, carved wings, split tail, and stamped feather detail. Bird measures approximately 9 1/2" overall. *In natural finish on an old plywood backing. Overall condition is very good.* **300-500**



146



147

147. Relief carving of a bird in flight with what may be mountain peaks in the background. Outstretched neck with raised wings and carved feather detail. Small conjoined initials in lower left appear to be "DJ" or perhaps "TDJ". Dark, hardwood plaque measures approximately 18 $\frac{3}{4}$ " L x 7 $\frac{1}{2}$ " W. Irregular edges with two thin cracks in plaque. **300-500**



148

148. Gun rack made to hold two guns made from the well carved heads of a pair of wood ducks and widgeon. Woodies have carved crest and all have carved nails on the bills. Overall dimensions are approximately 34 $\frac{1}{2}$ " W x 18" H. Carver of the heads is unknown but possibly the south coast area of Massachusetts. Heads are in very good condition with excellent original paint. **100-200**



149(PR)



149. Matched pair of penguins mounted as bookends by Charles H. ("Charlie") Hart (1862 – 1960) of Marblehead, Mass. Hart was a stone mason by trade who carved a number of working decoys and seems to have had a passion for carving penguins of varying sizes. This pair measure approximately 9 $\frac{1}{2}$ " from the bottom of the base to the tip of the bill. Applied curved wings and carved feet. Both have the remnants of a felt covered strip of tin which would slip under the books. Original paint with very light wear. **1500-3000**



150

150. Carved wooden emperor penguin by Charlie Hart. Stands approximately 8 $\frac{7}{8}$ " from bottom of base to tip of bill. Applied wooden feet and wings. Strong original paint under a coat of sealer shows very light wear. **1000-2000**



151. Tiny carved wooden emperor penguin by Charles Hart. On a weighted base to be used as a paper weight. Stands approximately 3 1/8" from bottom of base to tip of bill. Charming little applied feet and wings. Strong original paint under a coat of sealer shows very light shelf wear. **1200-1600**

152. Large carved penguin with wooden feet and applied wings made in the manner of Charles Hart. Stands approximately 29 1/4" from bottom of stand to tip of bill. Strong original paint under a coat of sealer shows light shelf wear. Multiple small cracks in breast and sides with a large crack in back. Area of sap bleed on left bottom front. **250-350**

153. Carved wooden penguin with wooden feet and applied wings made in the manner of Charles Hart. Stands approximately 18" from bottom of base to tip of bill. Strong original paint shows overall light shelf wear. Thin crack on breast and a larger crack on back. Some small sap "bubbles" on head. **250-350**

154. Miniature running old squaw drake by A. E. Crowell, East Harwich, MA. "Old Squaw" in ink and a faint circular ink stamp on the bottom of the base. In fine original paint. **1800-2400**

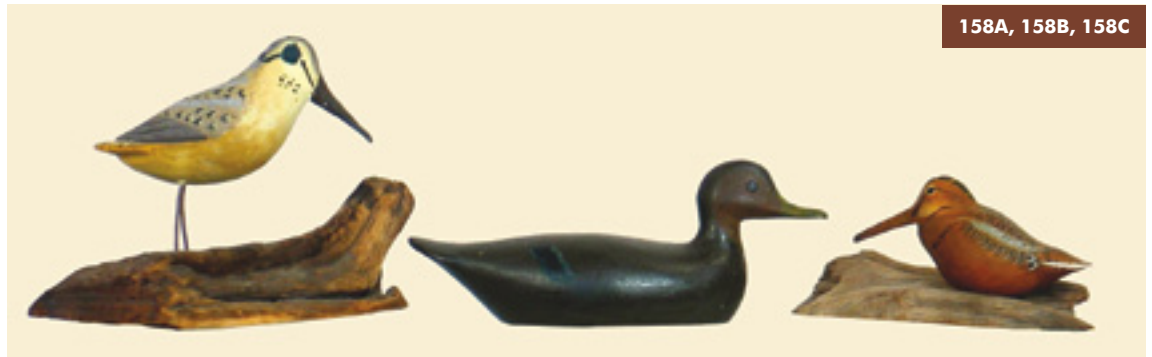
155. Magnolia warbler by Jess Blackstone (1909-1988), Concord, NH. "52", "Magnolia Warbler" and typical "JB" signature on the bottom of the circular base. In fine original paint and condition. **750-950**

156. Miniature standing goldeneye drake by Wendell Gilley (1904-1983), Southwest Harbor, ME. "Gilley" in ink on the bottom of the driftwood base. His best paint and design. In fine original paint. **900-1200**

157, 158



158A, 158B, 158C



159



160

161



157. Extremely rare miniature dovekie on a "signature" square wooden base by George Boyd, Seabrook, NH. In fine original condition. Numerous collection stickers on the bottom. Pictured p. 81 and 82 at lower right in "Finely Carved and Nicely Painted. The Life, Art, and Decoys of George H. Boyd" by Cullen. **2500-4500**

Provenance: Carter collection

158. Rare miniature mountain plover by George Boyd of Seabrook, NH in XOC. "Mountain Plover Male" in pencil and "1889" in ink on the bottom of the base. **2200-2800**

Provenance: Joseph French collection

158A. Miniature standing woodcock by Alston A. "Shorty" Burr, Hingham, MA, c mid 20th century. Carved wing and tail feather detail. *Original paint and condition.* **200-400**

158B. Miniature decoy model black duck by George Boyd (1873-1941), Seabrook, NH. Tiny tack eyes. "1956" and "Black" written in ink by collector on the bottom. *Fine original paint and condition.* **1800-2200**

158C. Miniature resting woodcock by Harold N Gibbs, Barrington, RI. c 1960's. "woodcock" and monogram "HNG" signature in pencil on the bottom of the base. *Fine original paint and condition.* **600-900**

159. Miniature gadwall hen by George Boyd of Seabrook, New Hampshire. The head is cocked to the left. Surface has a warm mellow patina. *Excellent condition with minor imperfections.* **1500-2500**

160. Miniature decoy model canvasback hen by George Boyd (1873-1941), Seabrook, NH. Slightly turned head, tack eyes, and nice patina. *Original paint, few rubs and small dent on tail, professional bill restoration to a bill chew.* **600-800**

161. Wonderful miniature snow goose family in the "blue" phase by master miniaturist Allen James King (1881-1963), North Scituate, RI. One adult standing and one resting with five tiny "babies" on a burl wood base. Signed in white "A. J. King" on the side of the base. *In fine original paint and condition.* **3500-4500**



162

162. Miniature carved and painted birds by James Allen King (1905-1959), North Scituate, Rhode Island. Mid to late 20th century. A carved blue jay, chickadee, and a junco with applied vegetation mounted on a piece of driftwood on a carved wood base. "James A. King," inscribed on edge of base. Overall ht. 4 in. *In excellent condition in all respects.* **1500-2500**

163. Mini decoy mallard drake by A. E. Crowell. Excellent original paint with fine feather detail on sides and nicely blended feathering on back. Tiny bill blunt touched up. Bottom retains the seldom used oval ink mark which reads: "A. E. Crowell – Maker – High Class Decoys – of every description – East Harwich, Mass." This mark is rarely seen. **1500-1750**

164. Two miniature Canada geese on a driftwood base by Russell Pratt Burr, Hingham, MA. Unusual pose for this early piece. One open billed female goose resting on a nest with real feathers and vegetation and the other standing in a pose with neck outstretched.. 8.5" base length. *Original paint with restoration to wing tips of the hen.* **200-400**



165

165. Miniature Canada goose on an oval wooden base with a turned head and very detailed feather carving by Jack Franco, Abiquiu, NM. Franco was formerly of Assonet, MA. Primarily a self taught carver, Franco now paints flat art in the southwest tradition. Signed on the bottom in paint "For Joel and Pat, Christmas, 1975, Jack Franco". *Fine original paint and condition.* Franco is a highly respected artist and was once represented by Crossroads of Sport on NYC. **400-600**



166. Life size ruddy turnstone. Made as a decoy by Jack Franco and probably carved when he was living in Assonet, Mass. Tucked head on a compact carving. Pointed tail. "JAF II" painted on bottom. **100-200**

167. Lot of two miniature Canada Geese by the late Herbert Hancock of Chilmark, MV, MA. One in the upright and one in the sleeping pose. Both signed in ink on the bottom, "By Herb Hancock, Chilmark, MA". *Original paint and condition.* **200-400**



166



167(2)



168, 169



171(PR)

168. Rare miniature bufflehead duck decoy by Gerald Tremblay (1918-1998) of Alburg Springs, VT. Perky downward tilt to head. Fine chip carving with carved wingtips and primaries as well as fluted tail detail.. Retains Tremblay's gold label on bottom. See "Decoys of Lake Champlain" p119, Harrell 1986. *Excellent, all original paint and condition.* **200-300**

169. Miniature wood duck decoy by Gerald P. Tremblay (1918-1998) of Alburg Springs, VT. Very fine chip carving with shallow ice groove. Retains Tremblay's gold label on bottom. See "Decoys of Lake Champlain" p119, Harrell 1986. *Excellent, all original paint and condition.* **200-300**

170. Miniature (approx 4 in long) mallard duck paperweight by Frank Adams (1871-1944), West Tisbury, Martha's Vineyard, MA. OP, Rub to the top of the head, dent on the right side of the body, vestiges of the red bordered jelly label on the bottom. **400-700**

170A. Early (6 1/2") sleek mallard paperweight ca. 1900 by Frank Adams, W. Tisbury, MA. In XOP (Excellent original paint) protected by a light coat of varnish. Head may have been glued tight and a minor paint loss to end of tail. **400-600**

171. Pair of carved wooden "distelfink" songbirds on a hanging birch branch base with applied perches. Usually found in the eastern PA region. Writing in pencil on the back appears to read "Carter and Kohl" as well as some illegible script. *Nice original paint, Small chip from the end of the bill on the upper bird.* **300-500**



170



170A



172, 173, 174



175, 176

The following five carvings are by Phillip Zeller who began carving in the 1970's. He hailed from Massachusetts but settled in Dennysville, ME. He exhibited at the Leigh Yawkey Woodson Museum in Wausau, WI., and at numerous shows nationwide.

172. Life size turned head Kirtland's warbler on a polished natural wood base. "Kirtland's Warbler, P. Zeller" in ink on the bottom of the base. *Fine original paint.* **200-300**

173. Slightly larger than life bluebird on a natural wood base. "Bluebird by P. Zeller" in ink on the bottom of the base. *Fine original paint.* **250-350**

174. Slightly larger than life size chickadee on a polished natural wood base. "Chickadee, P. Zeller" in ink on the bottom of the base. *Fine original paint.* **200-300**

175. Miniature puffin (6" tall) on a driftwood base. Nicely painted "Puffin (min) by P. Zeller". *Fine original paint.* **300-400**

176. Slightly larger than life size scarlet tanager on a natural wood base. "Scarlet Tanager by P. Zeller" in ink on the bottom of the base. *Tiny dink on the tip of the bill. Fine original paint.* **200-300**

177, 178



179



180



181

177. Miniature cardinal on a small driftwood base signed "Allan" on the side of the base. Excellent original condition. 150-250

178. Plump little life size chickadee with tack eyes on a wooden base carved by Robert T. Hogg and painted by C. X. Carlson. Few rubs and dust on the surface. Original paint, good condition. 200-300

179. Miniature flying wall mount of a Canada goose attributed to Richard and Dorothy Kohler from the Hamptons on LI. Delineated primaries and tail feathers. Excellent original paint. Approximately 8.5" wing spread. 300-500

180. Miniature flying wall mount of a mallard duck by Richard and Dorothy Kohler. Delineated primaries and tail feathers. Nice paint and condition. Approximately 9" wingspread. 100-200

181. Life size woodcock by Peter Peltz (1915-2001) East Sandwich, MA. Turned head, tack eyes, "Peter Peltz, Woodcock" in paint on the bottom of the circular wooden base. Peltz carved at "The Bird Barn" on Route 6A in East Sandwich. Original paint, small chip to filler at the back of the leg. 200-400

182. Rare miniature white ibis by Robert Morse (1910-1959) of Ellsworth, Maine. Signed "R. Morse" on the side of the base and identified "White Ibis" in pencil on the bottom. Original paint. Minor professional restoration to the bill tip. 800-1100

183. Rare miniature white ibis by Robert Morse (1910-1959) of Ellsworth, Maine. Signed "R. Morse" on the side of the base and identified "White Ibis" in pencil on the bottom. Original paint. Minor professional restoration to the bill tip. 800-1100

182, 183, 184



184. Rare miniature blue jay by Robert Morse (1910-1959) of Ellsworth, Maine. Signed "R. Morse" on the side of the base and identified "Blue Jay" in pencil on the bottom. Fine original paint. 800-1100

Mid-Atlantic and Chesapeake Bay Decoys

Lloyd Sterling

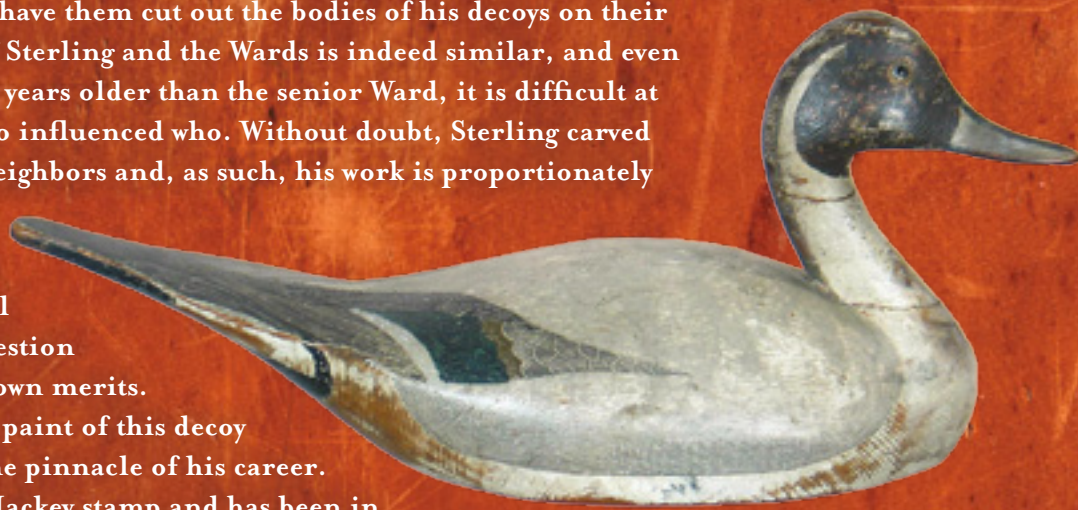
Lloyd Sterling, (1880 – 1964) lived and worked in the close knit coastal community of Crisfield, Maryland. The best decoys produced here were developed over time by unknown area residents beginning sometime during the nineteenth century. The men of these families lived, worked and socialized together and thus, knew each other well. Because of this relationship a distinct carving style emerged. The best examples representative of this school were carved by members of the Sterling and Ward families. The evolution of the Sterling family carving tradition culminated in the decoys produced by Lloyd Sterling.

Unfortunately, even though he perfected the style of carving originated by his family's ancestors very little is actually known about the life of this accomplished artist. Coming from such a small and somewhat isolated community, it is only natural that he became friendly with the Ward brothers, Lem and Steve. It is well known that he would often have them cut out the bodies of his decoys on their bandsaw. The early work of Sterling and the Wards is indeed similar, and even though Sterling was fifteen years older than the senior Ward, it is difficult at this point to determine who influenced who. Without doubt, Sterling carved far fewer decoys than his neighbors and, as such, his work is proportionately much rarer.

Sterling produced a decoy so flamboyant and powerful that there should be no question that his work stands on its own merits.

The outstanding form and paint of this decoy demonstrates Sterling at the pinnacle of his career.

It has the pedigree of the Mackey stamp and has been in a private collection for approximately forty years.



185. Magnificent pintail drake circa 1910 -1920 by Lloyd B. Sterling of Crisfield, MD. Broad body style measures approximately 7 3/4" wide with an elongated gracefully upswept tail. Head and neck follow the curve of the breast and angle slightly backwards on the body. The paint on the tail delineates individual features to a much greater degree than normal. As noted in information available at the Ward Museum, "little is known about Sterling except that now and then he had the Wards rough out his decoy bodies on their band saw". This decoy was a part of the Mackey collection and retains his famous stamp. In his "American Bird Decoys" Mackey states that the generations of Sterlings and other Crisfield carvers " - - produced a duck with a freedom of form and gaiety of style that can produce either delight or despair in the heart of the collector; some are that good and others simply are that bad". Mackey would have assuredly placed this decoy into the former category. *Attractively crazed original with light overall wear. Typical rubs from use as a gunning decoy. Minor imperfections. Incredible example of folk carving at its best. Old repair to bill tip dates to Mackey or before taken out of service.* **18,000-24,000**



Ira Hudson

Ira Hudson was born in 1873 in Maryland but he grew up in Delaware. He later moved to Chincoteague, Virginia and raised his large family of nine children with his wife Eva. Hudson made his decoys from driftwood and old ship masts. Most of the wood that came to him was white pine or cedar, but he carved a bit from Balsa wood. It is estimated that Hudson carved over 60,000 decoys in his lifetime, most of which were shorebirds, Buffleheads and Hooded Mergansers, along with a few other species. Hudson also spent part of his time carving and building boats.

Along with his decoys, most of which are solid, as opposed to hollow decoys, he made a few miniatures and flying birds and fish. Hudson did not use patterns when it came to carving and when he weighted the birds he either used lead pads or bolts and hinges.

He sold his decoys for four dollars per dozen to hunters but he did not hunt. Ira Hudson died in January 1949 of a blood clot. His children, Norman and Delbert, carved and his grandson, Bob, continue to carve.



Ira D. Hudson



186. Simply the best known early style pintail drake by Ira Desanka Hudson (1876 – 1949) of Chincoteague, VA.

Exceptionally well sculptured head on an elongated body which terminates in a gracefully extended tail. Beautifully proportioned, rounded, "football type" body. Never rigged. Hudson is considered by many to be the dean of the carvers from this region. For additional information on the carvings of this talented artist see "Ira D. Hudson and Family - Chincoteague Carvers" by Henry Stansbury. *Attractive, finely crackled all original paint shows very light shelf wear. Faint hairline on left side of bill partially extends to cheek.* **70,000-80,000**



187(PR)



189(PR)



188



190



191

188. Early life size swan by Madison Mitchell (1901 – 1993), Havre de Grace MD. Finely elongated tail carving allows the bird to measure approximately 30" long from tail to breast. Seam at two piece head and neck and at left neck shelf barely visible. An excellent carving that presents and displays well. Nicely crackled all original paint and a few small rubs on bill edge give the decoy an air of nice age. Very tiny and minor dent at right neck seat. **500-1000**

189. Pair of canvasbacks by Madison Mitchell. In very good original paint with minor imperfections. Hit by shot. Hen has very good original paint. Two grain line checks on left side. **200-400**

190. Early Canada goose circa earlier 1900's from Havre de Grace, MD carved in a forward swimming position.

Extensive individual scratch feather detail found on early decoys from this area. Possibly by a member of the Holly family. Original paint shows moderate wear with some shrinkage along grain lines. Thin neck check and a number of small tight lines on head and body. Small stain on tail and minor imperfections found on gunning decoys. **500-1000**

191. Canvas over wire frame Canada goose c early to mid 1900's from North Carolina. Wood head with doweled bill. In a combination of original and gunning touchup. Well made with two layers of canvas. A small $\frac{3}{4}$ " rip through one layer on the left side. **400-600**

187. Rare, matched, rigmate pair of hooded mergansers by Samuel Douglas Melvin ("Doug") Jester (1876 – 1961) of Chincoteague, VA. Petite decoys measuring approximately 10" from breast to tail. Jester hand chopped a variety of species but he is best known for his folky renditions of this species. He had a simple approach to his carvings. As noted by Fleckenstein in *Decoys of the Mid Atlantic*: "He used white cedar, white pine and cottonwood for his birds and after chopping and a little knife work, they were seldom finished further before painting". For an example with identical paint dated 1928 please see p 92 in Fleckenstein's *"Southern Decoys"*. Wonderful, deeply carved original crest with three notches in each comb. Nicely carved bills. Each has multiple "SGH" stamps on the bottom. Excellent, all original paint with minor imperfections. Few of the usual checks in each body that date to time of carving and Jester's choice of materials. **4500-6500**

Provenance: Somers G. Headley collection, Dick McIntyre collection



192



193



194



195



196(PR)



197

192. Solid body Canada goose by Ira Hudson. His New Jersey model. Old gunning repaint with some light flaking and gunning wear. Multiple cracks in neck. **200-300**

193. Canada goose by John A. Lundgren (1880-1964) of Axtell, Nebraska. A high head stickup field model. Canvas covered with wheat straw stuffing. Bottom retains the stencil with the Sept. 23, 1941 patent number. See pages 144 and 145 in Johnson for additional information. Excellent structural condition. Paint appears to be mostly original. **75-150**

194. Solid Canada goose from the mid Atlantic region. Appears to have been originally made as a floater then a bottom piece was added and two hole drills to convert it to a field decoy. Deep "C.B.D." brand under tail. Mostly gunning repaint with light wear. Old repair to most of bill and a thin hairline in neck. **300-500**

195. High head canvasback drake from the Chesapeake. "Roman Nose" bill carving. Dog bone weight on bottom. Branded: "Parker". Dog bone weight on bottom. All original paint with little wear. **150-250**

196. Pair of Havre de Grace canvasbacks. Both heads turned slightly to left. Ink notation on base of drake states: "Captain Harry Jobs - Chesapeake Area". Excellent original paint and condition. **150-250**

197. Rare "Wide Bill Model" canvasback drake by Charlie Joiner. Signed on bottom near weight: "Charles "Speed" Joiner of Chestertown, MD. - 1965". An early example by Joiner who is still clearly influenced by Madison Mitchell. Excellent all original condition. **400-600**



198



199



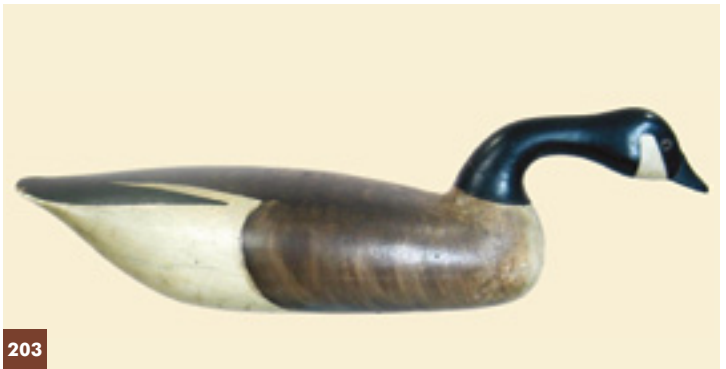
200



201



202



203

198. Early canvasback drake attributed to Madison Mitchell, Havre de Grace, MD. Slightly unusual in that head is turned strongly to the left. Excellent original paint with very light overall wear. Few tiny dents on back and on head with a knot visible on right side. **200-300**

199. Early redhead from The Havre de Grace area. Original paint with light to moderate overall gunning wear. Age checks and cracks on body with some material loss on breast. Old nail repair to grain check on left side and lightly hit by shot. **300-500**

Provenance: Cole collection

200. Early black duck c1940's by Madison R. Mitchell (1901-1993) of Havre de Grace, Maryland. Good scratch feather detail. Retains old collector/gunner metal tag on bottom. In fine original paint. Very tiny ding to tip of tail. **500-1000**

Provenance: Cole collection

201. Outstanding mallard drake from the Havre de Grace, MD. area. Nicely carved nail on bill. Bottom deeply stamped: "JHG". Possibly for John Graham. From an early Cape Cod collection put together in the 40's to the early 70's. Unrigged near mint condition. **800-1200**

Provenance: MacFarland collection

202. Early hollow carved Canada goose by William H. ("Bill") Cranmer of New Jersey. Well carved head turned to the left. Extended concave tail and extensive painted feather detail. Species identified and signed in pen on bottom "- - W. H. Cranmer - 1959". Excellent original paint with only minor imperfections. **400-600**

203. Hollow Canada goose attributed to Harry M. Shourds. Head thrust well forward in a "hissing" pose. Original poured, inlet weight. Repainted by Chris Sprague and identified (probably by Sprague) in paint on bottom. Paint is in overall excellent condition with minor imperfections. Minute chip on right tail edge. **2500-3500**



204



205



206



207



208



209

204. Hollow Canada goose from New Jersey. Strongly attributed to be the early work of Joe King (1835 – 1913) of Manahawkin, New Jersey. Full bodied bird with a wide cheeky head. Glass eyes and a large (3" x 5 3/4") inlet weight which is held in place with twelve screws. Weight is impressed at least three times with the indiscipherable round stamp which reads in part "---chart". Nicely crazed surface appears to be all original with light gunning wear. **800-1200**

Provenance: Cole collection

205. Hollow Canada goose from the upper Barnegat Bay. Collectors tag identifies the maker as Inman. High neck seat with stylish head carving. Mostly in good gunning paint with some original visible. Very good structurally. **200-400**

206. Earlier period hollow brant by Hurley Conklin of Manahawkin, N.J. Excellent original paint with only one tiny paint drip on left side. Excellent structural condition. Original inlet weight. Never rigged. **200-400**

207. Brant by Charles W. Black of Bordentown, N. J. Gunning repaint or may be the original under an old coat of sealer as the paint is consistent with Black's work. Few small rubs to tail and thin and a partial check to left side of head. **200-400**

Provenance: Mackey collection



210

208. Swimming brant from New Jersey with a pronounced ice groove. What appears to be "JIM" carved into recessed weight. Repairs to old cracks in neck. Gunning repaint and original. **200-400**

209. Hollow black duck by John Updike (d circa 1950's). Updike lived and worked on the Mullica River and his carvings reflect the classic Tuckerton style. This decoy is from one of the last rigs he made and is considered to be an example of his carving at its peak. Original paint with light gunning wear. A scattering of small rubs to wood on body and on head. Very tiny old chip at the left base of the tail. **1500-2500**

210. Hollow carved New Jersey black duck. Attributed to Clark Madara of Pitman, N.J. In original paint with in use repaint. Probable repair to right side of neck. Grain check on back. **300-500**



211



212



213



214



215

214. Hollow bluebill drake attributed to Taylor Johnson from the upper Barnegat Bay, New Jersey. In original paint and in as found in rig condition. Light seam separation on left side. Thin, tight hairline in bill and neck. **500-1000**

Provenance: Cole collection

215. Gadwall drake. Collector attributes this decoy to Lou Birch of Chincoteague, VA. Paint may be old paint with enhancement. Very good structural condition except for a few small dents and some minor roughage to tail edge. **400-600**

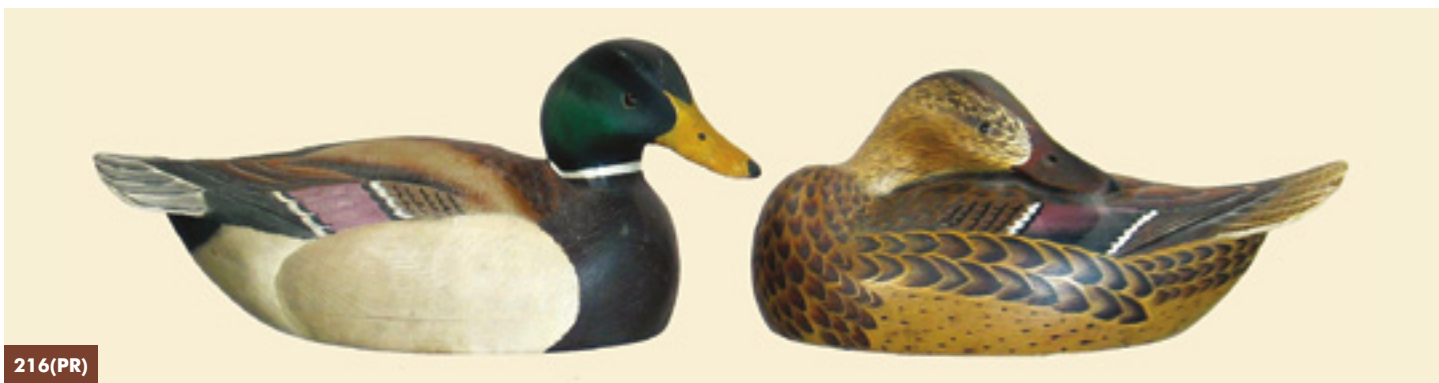
216. Matched pair of mallards by William Cranmer of Beach Haven, N.J. Drake's head cocked to the right and hen is in a preening posture. Carved primaries and fluted tail feathers. Species identified in pen on bottom of both. Hen has notation "3/10/59 – Long Beach Isl., N.J." and drake has "Long Beach Isl., N.J. – 1960". Excellent original nicely blended paint. Very small chip missing from left wingtip on hen and a tiny chip missing on tail of drake. Both have minor cracks in tail area which have been partially glued. **500-750**

211. Mallard drake from Ohio and very reminiscent of the Blair School of carving. Hollow carved with an applied bottom board and small tack eyes. Craze paint appears to be a original with some in use touch up possibly to the speculums. Thin tight angular crack at left base of neck. **800-1200**

Provenance: Cole collection

212. Hollow black duck by John Updike of New Jersey. Typical regional inlet weight. Old gunning paint shows light wear. Very slight separation along body seam. **150-200**

213. Hollow black duck from New Jersey. Worn and/or stripped almost entirely to wood. Very good overall structural condition. **125-150**



216(PR)

Decoys from Canada and the Maritimes



*Harold Noland's son
with the mergansers*

217. Absolutely wonderful pair of exceptionally rare hooded mergansers by Harold W. Noland of the hamlet of Cache Bay, Ontario circa 1925. Both heads raised and arched back as if in a breeding pose. Both tails in a fully fanned position and the crest fully raised on the drake to augment the breeding image. Scratch feather detailing on much of the hen and on the shoulders of the drake. Drake also exhibits some of the finest feather detailing imaginable on its tail feathers. Original swing weight on drake. This little known carver only produced about 2 dozen birds and apparently all were for his personal use. Mr. Noland Hunted on the north shore of Nipissing lake in a protected cove which would explain why many of his carvings are somewhat small and delicate. One other pair of mergansers with simple tails and upright heads as well as a teal by his hand are known. In our opinion, this pair of decoys represents some of the finest folk carving to come from the Province of Ontario. *Drake and hen are in fine all original paint.*

12,000-18,000

Provenance: Cole collection

Note: Decoys Unlimited would like to thank Marty Hanson, Paul Brisco, and Gene Kangas for providing historical information on this pair of decoys and their carver.





218



220



222



223

218. Red-breasted merganser hen by Lindsey Levy (1892-1980) of Little Tancook Island, Nova Scotia. Lindsey was one of a large family of carvers from this well known island. Flowing form with carved bill and crest. The natural wood breast closely mimics the natural color of the bird. Small partial check to left side of head with a very minor rough spot to the right tip of the bill which may date to the time of carving. Original paint with light wear. **500-1000**

Provenance: Cole collection



219



221

219. Merganser hen by a member of the Levy family of carvers, Little Tancook Island, Nova Scotia. Bottom has notation "Don Levy – Little Tancook Isl, Nov Scotia". Retains original weight and double rigging as part of a string. Original paint with in-use touch up to the white speculums. Thin crack in nicely executed crest. Few hairline cracks in body. **400-700**

Provenance: Cole collection

220. Preening black duck c1880 from the St. Clair flats. Typical hollow carved with a thin applied bottom board. Nicely carved head on a raised seat is turned back over right shoulder with the bill carved as if imbedded in the feathers on the back. Very appealing form when one considers the fact that preening decoys from this area are by no means common. Predominantly original paint shows overall light wear. Some small areas and rubs on right side and general breast area and minor imperfections. Keel added later. **2500-4500**

221. Hollow black duck by John R. Wells (1861 – 1952), Toronto (Long Point), Canada, Attractive classic form. Original paint with moderate overall gunning wear with some rubs and flakes. Thin, tight check at base of neck shelf and some minor roughness to top of head and bill. Tight partial crack in breast. **800-1200**

222. Hollow carved Chrysler school black duck c1920. Original scratch feather paint on body and head. Light overall gunning wear. Small chip in tail and crack in neck which has been reset. Repair to bill. Bottom has conjoined "AJ". **300-500**

223. Black duck from the area of Prince Edward County, Ontario. Hollow carved with a thin bottom board. Original paint shows moderate to heavy overall wear and flaking. Thin crack in neck and slight roughness to bill tip and edge of tail. Lightly hit by shot on left side and left eye missing. **300-500**

Provenance: Cole collection



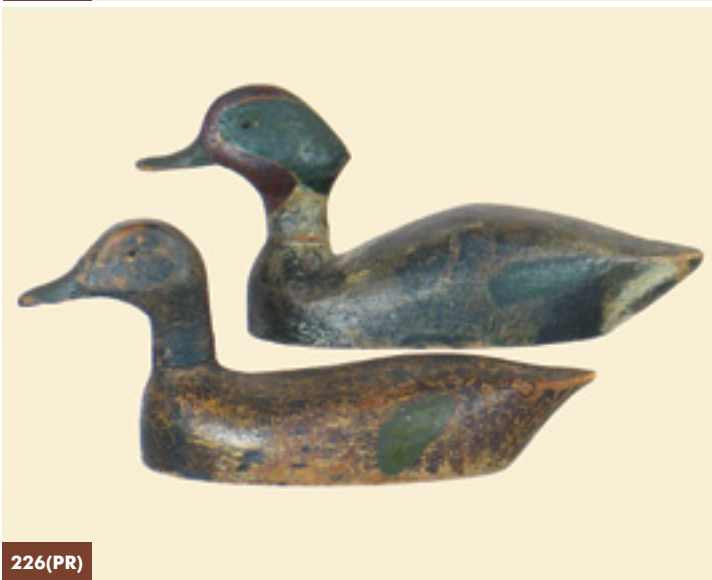
224

224. Rare blue - winged teal hen by William ("Bill") Cooper (1886 – 1975) of Verdun, Canada. Head turned very slightly to the left. Deeply carved wings and primaries with fluted tail carving and gouge work on back typical of the Quebec carving tradition. Two piece body construction with an applied bottom board and probably hollow which, as noted in Fleming, was somewhat unusual for him. A very desirable example by a carver who Fleming calls "one of the most influential Verdun carvers". In superb all original paint with extensive fine scratch feather detailing. **4000-5500**



225(PR)

225. Pair of bluebills by Oral Leboeuf (1886 – 1968) of St. Anicet, Quebec, Canada. As noted in Lefebvre and Seymour, Leboeuf is widely acknowledged as Quebec's most famous decoy carver. He started hunting on Lake St Francis before 1900, was a market hunter and sold his first decoy in 1920. His style epitomizes the deep, heavy feather carving that the Quebec area is famous for and this pair clearly exemplifies his abilities. Decoys feature very deep carving, fluted tail feathers and rasping to the rear of the head. Drake has "I.P.P" painted on bottom. Strong original paint shows gunning wear. Tight crack in bill of drake and small checks in left side. Hen has a large chip missing from left side of head and a large area of roughage and dry rot on right tail edge and bottom as well as a few small chips to high points on feathers. Both heads loose. **800-1200**



226(PR)

226. Wonderful rig mate pair of teal from the Bellville area of Ontario. Tiny bead-like eyes on both with a nicely carved crest on the drake. Hen has extensive scratch feather detail and the drake exhibits overall combing. Both have an illegible notation on bottom. Original paint with light to moderate gunning wear. Possible partial in use touch up to the speculums on hen. Tight, hairline crack on bill of drake. **500-1000**



227(PR)



229



231

227. Matched rig mate pair of canvasbacks by Duncan Ducharme or by a member of the Ducharme family of Manitoba. Restful head back position with strengthening oak dowels visible on both. Hen has finely notched tail. Excellent original paint shows light wear and rubs. Old dowel repair to grain separation on right side. Both have the hot brand of "C. A. Post". **800-1200**

Provenance: Cole collection

228. Hollow carved drake goldeneye by Harry Hitchon, Belleville, Ontario, circa early 1900's. This is the exact decoy pictured on page 144 of "The County Decoys". Original paint with light to moderate overall rubs and gunning wear. Minor roughness to tip of bill and traces of old glue at neck seat. Strong "H" under tail. **300-500**

229. Redhead drake c1915 by Charles Reeves of Long Point, Ontario. Expertly applied canvas covering over the wooden body. Bottom has the "JSM" brand under the paint. Circular weight removed. Excellent structural condition. Paint appears to be the original and shows very minimal wear. **500-1000**



228



230



232

230. Attractive bluebill drake from the Quebec/Vallyfield area. Alert high head with oval paddle tail and fluted tail feathers. Single carved wingtips. All original nicely blended paint with light gunning wear. Painted eyes. Few tiny flakes and imperfections to wood on bill and tail edges. Lightly hit by shot. **600-800**

231. Preening merganser drake by Gerald Matt, Little Dover, Nova Scotia c1945. This is the exact decoy pictured on page 99 of Guyette's "Decoys of Maritime Canada". Head with carved crest turned back strongly over left shoulder. Double rigged as part of a string. Paint is mostly original with a small amount of gunning touchup. Gunning surface imperfections. Old, stable crack in neck. **200-400**

232. Exceptionally rare and early finely done 1/3 size merganser drake c1880-1900 from Lunenburg County, Nova Scotia. Although no miniatures are credited to him in "Decoys of Maritime Canada", there are very strong similarities to the carving and paint style of the Bachman family, including Captain Edwin Bachman (1872-1914) and the age of the piece would certainly date it to this early period. An old and extremely nice example of a size of carving seldom seen from this region of Canada. Original paint under a nice dry, crusty old surface. Two small, old chips to tai, side of neck, and a tiny chip to very tail edge of the crest. Head was loose and has been professionally reattached. **2000-3000**

Decoys from Connecticut



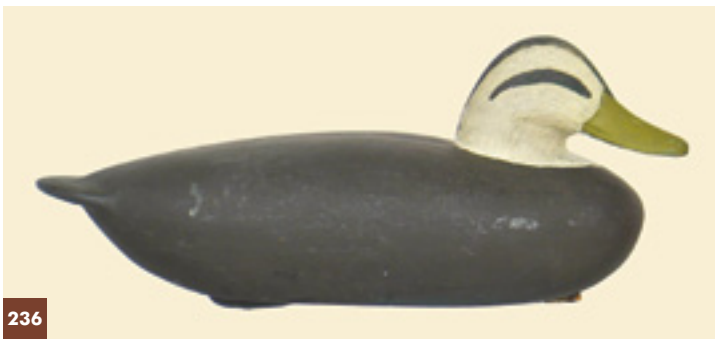
233. Black duck by Louis C. (Lou) Rathmell (1898 – 1974) of Danbury, CT. Head turned to the right. Cork body with inlet wooden keel. Collector information on old tag indicates that this bird is from the last rig of 17 decoys that Rathmell made. "1964" stamped into the inlet metal tag on bottom along with Rathmell's name. Rathmell is famous for the quality of his cork working blacks and his 1941 rig is considered to be one of the finest assemblages of such decoys ever to emerge in the Stratford style. He won numerous ribbons for his hollow wooden decoys. See pages 96 and 97 in Chitwood for additional information on this carver. *Excellent original paint and structural condition.* **4500-6500**



234. Stickup black duck with a very nicely carved head in the tucked or "snuggle" pose. Body is of balsa construction with carved wings and delineated wingtips. Two mounting holes for "legs" present the bird in a downward or feeding pose. Head carving and painting indicates that the maker was very accomplished at his craft. Strongly attributed to Thomas Carver ("Tom") Marshall (1903 – 1983) of Connecticut (see page 108 in Chitwood for a similar example). *Original paint shows overall light in use wear with a small rub on each side of the head.* **800-1200**



235



236



237



238



239



240

235. Black duck by Roswell E. Bliss (1887 – 1967), Stratford, CT. Hollow carved with a 1" thick bottom board. Rigged for use but it is doubtful that it was ever gunned. A disciple of the Stratford school, Bliss was a close friend of Shang Wheeler. *Paint and physical condition are excellent overall.* **450-650**

236. Late period black duck by Thomas Carver ("Tom") Marshall (1903 – 1983) of Connecticut. His "TCM" brand in bottom. Solid body is unusual for the region. Mr. Marshall was one of the first chroniclers of the many carvers comprising the so called Stratford School of carving. Made from a very heavy piece of wood. *Paint original with minimal wear.* **300-500**

237. White-winged scoter hen by Charles Edward ("Shang") Wheeler (1872 – 1949) of Stratford, CT. While Wheeler is justifiably famous for his competition grade carving and the majority of his working decoys were much simpler and functional. Many of his personal rig were of natural cork such as this example. Wheeler occasionally utilized a head from a higher grade decoy on one of his working models as appears to surely be the case here. (see Merkt p 143). Keel retains the "Chitwood" stamp. *Elaborately detailed head carving is in all original paint with very light wear. Body is of natural cork with the usual imperfections.* **1200-1600**

Provenance: Henry C. Chitwood collection

238. Working bluebill hen by Charles E. "Shang" Wheeler (1872 – 1949) of Stratford, CT. Two piece natural cork body strengthened with a number of carved dowels. Carved wooden head and applied keel. Wheelers bluebills were much simpler in form than those he carved for competition of gifts. See page 48 in Chitwood for a similar example. *Original paint on head shows very light gunning wear. Left eye missing and lightly hit by shot. Body, if it was ever painted, is now worn to a natural finish with remnants of white speculums. Few natural flaws in cork.* **500-1000**

239. Hollow bluebill drake from Connecticut. Carved in the classic style of the Stratford School of carving. Applied bottom board. *All original paint shows very light gunning wear. Fine combing detail on the back. Few line wrap marks.* **500-750**

240. Bluebill drake by Charles Ralph Wells (1895 – 1979) of Stratford, CT. Hollow carved with an applied bottom board. Head turned slightly to the left. Like others from the area, Wells emulated Wheeler. *Original paint shows minimal wear. Combing detail on back. "CRW" hot brand on bottom and weight removed.* **500-1000**



241. Hollow bluebill drake from Connecticut. Carved in the classic Stratford School of carving manner. Applied bottom board. Finely combed surface on back. Mostly original paint shows light gunning wear. White on sides appears to have been touched up in use. Few small rubs to wood on high points. **300-450**

242. Very early and interesting white-winged scoter with a low profile in the manner of Albert Laing. Three piece, horizontally laminated construction with anatomically correct detailed bill carving. Typical Connecticut pear shaped weight. Attractive gunning rep aint with light in-use wear is intended to resemble the species in emerging plumage. **400-600**

243. White – winged scoter by Roswell Edward ("Roz") Bliss (1887 – 1967) of Stratford, CT. Finely carved head and bill which identify the species in its breeding plumage. Two piece hollow construction. Bottom has the "R. Bliss" hot brand and the weight is stamped "R. E. Bliss". See Chitwood page 63 for a similar example. Bliss entered the National Decoy Contest in 1940 in New York and won a number of ribbons. Thickly applied, fine, original paint and excellent structural. condition. **500-1000**

243A. Low head balsa black duck from Connecticut with carved wings. Shows strong similarities to the work of Lon Ganung of West Haven (see Chitwood). It has been said by other collectors from the area that it is an early black duck form

by "Shang Wheeler" before he moved on to his more traditional design. Original paint with overall light wear a few small chips, dings and dents to the balsa body. **500-1000**

243B. Black duck by Kenneth Birdsey ("Pecky") Peck (1887–1961) of Stratford, CT. Typical Stratford style hollow carved bodies made from two-inch boards with the heavier than average. Flat top weights and leather anchor loops secured with two brass screws. As noted in Chitwood, "Peck was one of the few people of his time who had any interest in the source and history of decoys". He was a close friend of, or worked with, a plethora of well known Stratford gunners such as Wicks, Bedell, Merwin, Baldwin, Marshall and others and his personal rig consisted of decoys carved by many of these makers. He only made a few decoys for himself over the years and these were probably limited to about 25 in number. Only two with Pecks signature were known as of the time of Chitwood's reference. Paint appears to be an old, well done, gunning repaint which was probably done by Peck himself. Thin, tight crack in neck. **400-600**

243C. Hollow black duck from the Stratford area of Connecticut. Carved very much in the style and manner of Ben Holmes (1853 – 1912). Hollowed from below with an applied 5/8" bottom board. In thick gunning repaint with some underlying paint visible. Old repair to right base of neck under repaint. **400-800**

New England Decoys



George Boyd



244. Rare crook neck "hissing" goose by George Boyd (1873 – 1941) of Seabrook, N.H. This is the example sold by the Bourne Auction House in the early 70's. Head turned approximately twenty degrees to the left. Boyd's classic canvas over frame construction. Strong, all original paint with overall very light gunning wear. Boyd's feathering technique clearly visible on both sides. A few little "dots" of paint loss where the tacks were used to fasten the canvas to the frame(s). *Not one to waste material, Boyd utilized wood that had slight flaws and simply worked around them. Boyd fitted a shim into the split in the breast and completed the carving. One of these shims (on the left side) had opened up slightly over time and this has been professionally refit with an additional tiny shim by Russ Allen.* Small blunt to very tip of bill but overall excellent structural condition with no rips, breaks or tears to the canvas. A classic example of a unique construction technique by New Hampshire's premier carver. **35,000-55,000**



245



246

245. Solid oversized Atlantic Coast model scoter by Joseph W. Lincoln (1859 – 1938), of Accord, MA. This rig was originally found years ago in Plymouth by Colburn C. Wood and Donald Scothorne. Hunting for scoters or “coot” as they were known locally, was a common practice for the coastal gunners of Massachusetts and the other New England states. Lincoln was well acquainted with this practice and made a variety of decoys to meet the demand (see Vinal for additional styles). Rugged, solid body with Lincoln’s classic head style. Retains the Lincoln pad weight. *Original paint shows overall light gunning wear under a coat of sealer. Repair to a middle area neck check with touch up in this area.* **5500-7500**

246. Canada goose decoy by Joseph Whiting Lincoln, Accord, MA. Slightly oversized, with a pleasing patina. *Old in use paint with some original remaining. Neck check glued tight.* **2500-4500**





247



248



249

247. Oversized Canada goose by Joseph W. Lincoln of Accord Village, Hingham, Mass. Solid body decoys of this size were not the norm for Lincoln. When they were ordered, they were normally floated on triangles. This bird was single rigged and bears the brand "CIGC" for Clarks Island Gun Club which was located in Cohasset, MA. Dry, original paint with fine crackle shows moderate overall gunning wear. Cheek patch may have been touched up in use. Head loose. Bill tip restoration. **1500-2500**

248. Canada goose by Joseph W. Lincoln of Accord Village, Hingham, Mass. Lincoln's canvas over lathe and frame construction with a solid bottom board, breast and tail. He was a cobbler by trade so the fine seamstress work required for this type of decoy came very naturally to him. Lincoln produced a number of styles of decoys and the advantages of being lightweight would have certainly made this a desirable model.

Original paint in Lincoln's early style shows fine crackle and overall light wear on the body and heavier wear on the head. Some tears to the canvas along the lower edge and two old cracks in the neck. Small drill hole on neck in the area between the two cracks. **1200-1800**

249. Oversized solid Canada goose by Charles A. Safford (1877 – 1957) of Newburyport, Plum Island, and Lynn, Mass. He was the caretaker and game warden for the Annie Hamilton Brown Bird Sanctuary on Plum Island until it was purchased from the Audubon Society by the Federal government in 1942. Head forward on a swimming pose with a two piece head and neck. Appears to have been mounted on a triangle. Bottom has the hot brand of "H. Day" as well as the painted number "2". Heavily crackled original paint with large areas of rubs or flakes to age mellowed wood. Crack in right side and checks in left with some small exposed knot holes. Few small grain checks in head. **1500-2000**



250



251

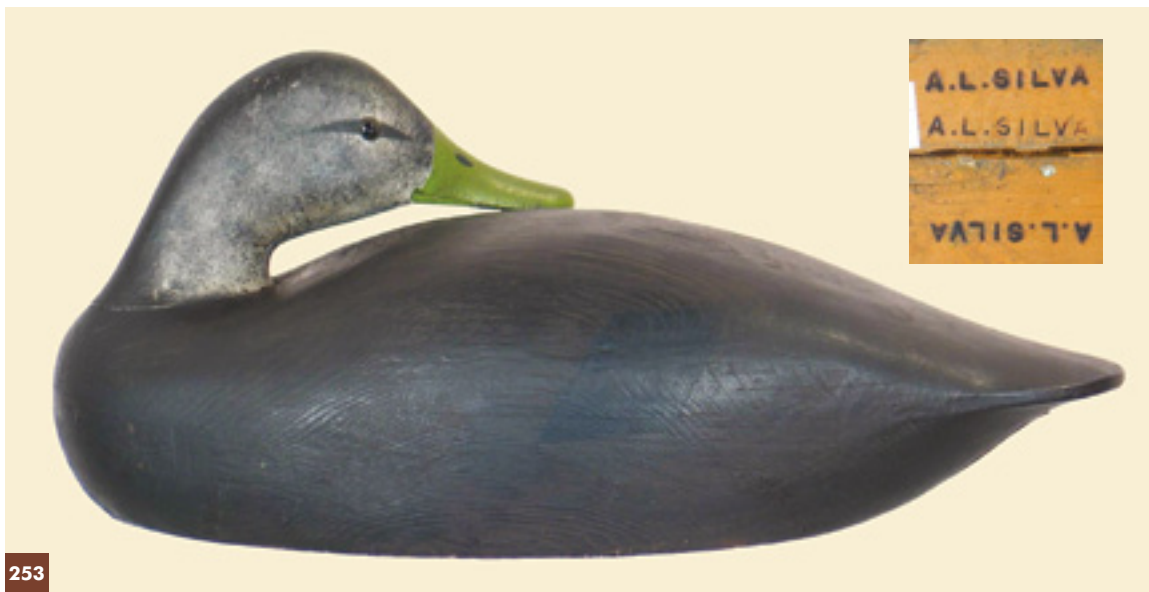


252

250. Canvas over slat Canada goose by George Boyd of Seabrook, N.H. Upright alert head position. *Paint has gunning touchup over original. Surface shows moderate to heavy wear with some areas worn to canvas. Structurally, the decoy is in excellent condition with no rips or breaks to the canvas. Front half of bill has been professionally restored.* **800-1200**

251. Oversize widgeon drake by Joseph Lincoln, Accord Village, Hingham, Mass. Professionally repainted. Chip missing from left tip of bill where a past repair had occurred. Thin, tight check in bottom under original pad weight. **600-900**

252. Exceptionally rare black duck by Benjamin Warren Pease (1866 – 1938) of Chappaquiddick, Martha's Vineyard, Mass. Although probably influenced by Benjamin Smith and Keyes Chadwick, Pease developed an accomplished carving and painting style that was completely his own (see Murphy pp 90-93). Subtle yet extremely effective painted plumage. Appears never to have been rigged. Bottom has a painted "G.E." and some indecipherable pencil notations. *Strong, all original paint shows light shelf wear. Small area of crackle on rear left side and a few minor, small dents at base of tail.* **3000-5000**



253

254. Brant by A.E. Crowell. In old gunning repaint with heavy wear on body and more recent restoration to the surface. Old filled crack on back and knot visible on breast. Retains a strong oval stamp. **200-400**

255. Very nice example of a black duck c1915 by A.E. Crowell with a strong early oval brand. Very fine feather detail on back with numerous individual feathers delineated under a coat of wax. Minor rubs to top of head. Knot visible on back and two very tiny tail chips. Retains strong oval brand. **2500-3500**

256. Black duck attributed to Crowell of East Harwich, MA. Strongly fluted tail with typical rasping to rear of head. Paint is a combination of original and some touchup. No stamp. **800-1200**



254

253. Black duck "sleeper" by Henry Keyes Chadwick (1865 – 1958) of Oak Bluffs, Martha's Vineyard, MA. Head back over right shoulder in a resting pose. The paint on this decoy is original but would be considered atypical for Chadwick. The orange bottom paint has been found on many of Chadwick's carvings such as those he made for the Foote rig. Bottom has multiple hot brands of "A.L. Silva", an early Nantucket collector. For similar examples of "sleepers" by Chadwick see pp 36 and 37 in Murphy. Paint is excellent and original. Typical bottom check. **2200-2600**



256



255



257(PR)



259



261

257. Matched pair of wood ducks by John Thomas of Edgartown (Martha's Vineyard), MA and so noted in pen on bottom of each. Carved slightly undersized. Deep double groove down back of each with detailed fluted tail and delineated primaries. Carved crests. All original paint in overall very good condition. Individual painted feather delineation on hen. Scuff on left side of head on hen and a glued crack to tip of bill on drake. Dowel visible on top of head of drake. **600-900**

258. Redhead drake, possibly from Westport, or Martha's Vineyard, MA. Original paint showing individual feather detail. Very light wear on body with moderate flaking of paint and grain checks on right side of head. Small bill chip on bottom is original to carving. **150-300**

259. Goldeneye drake from Massachusetts. The Crowell influence on the unknown carver is evident. Original paint with light overall gunning wear. Sizable crack in left side and heavy puppy chew to bill tip. **100-200**



258



260



262

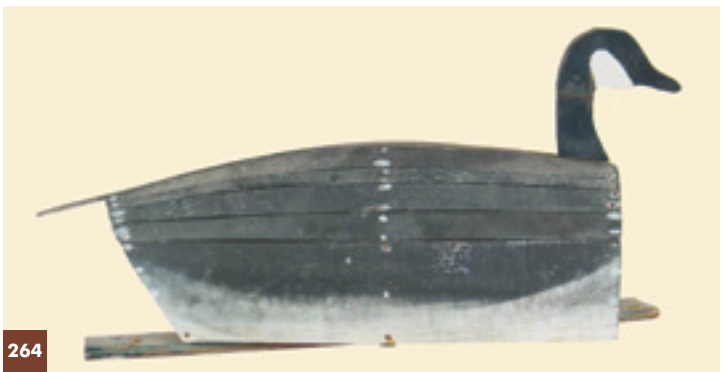
260. Goldeneye hen c1930. or an immature drake from New England. Perky head rests on a high neck seat. In fine original condition in all respects with minor gunning wear. **150-300**

261. Drake goldeneye from the Mattapoisett/Wareham area of the south coast of Massachusetts. Probably the work of Walter Savery of Wareham. Perky head with a thin neck. Inlet space in bottom for rigging or weigh. The initials "RCH" on bottom. Strong original paint with light overall gunning wear. Thin, stable check on bottom through right wing tip. **650-850**

Provenance: Robert Hammond collection, Marty Collins collection.

262. Red-breasted merganser hen. Northern New England origin and possibly Maine. Graceful, elongated form with a head style obviously influenced by the Mason factory and adapted to local carving traditions. Well executed crest. Original paint with light overall wear. Possible glue to a small crack at base of neck with associated light touchup. Few small chips at tip of tail. **1000-1500**

Provenance: Davison Hawthorn Collection



263. Swimming Canada goose by Alfred ("Fred") Gardner of Hingham, MA. Head forward, animated pose which is unusual for this hunting partner of Joe Lincoln. Hollow carved with four piece laminated body construction. Paint appears to be original. Surface protected with an old coat of sealer. Thin tight check to right side of head and minor separation along top body seam. **600-800**

264. Canada goose by Alfred ("Fred") Gardner of Hingham, Mass. Oversized, "slat" goose for use on one of the goose stands of coastal Massachusetts. Gardner was a close friend and hunting partner of his more famous neighbor, Joe Lincoln. Mounted on a portion of the original triangle which was used to float the rig. Original paint with light gunning wear. One tiny crack in one slat and an glue added to a crack in the neck. **200-300**

265. Wonderfully expressive black duck. The term "folky" is often applied to various carvings but it is certainly applicable to this unknown carver's rendition of what he/she thought a black duck should look like. Head turned to the left on a tiny neck seat with "Mason Factory Premier" type carving to the top of the bill. Large triangular tail juts upward from the stern of the decoy. Large, bulbous body has an applied bottom board and may be hollow. Bottom has a deep "S" hot brand for Stanley Smith of East Orleans. Possibly a special order decoy by Crowell or a decoy Crowell altered and hollowed. Bottom board construction identical that of lot 88, a goldeneye made by Crowell for John Ware Willard. Original paint with painted feather detail shows overall light gunning wear. Maker must have foreseen a crack developing on the right side and tried to secure this area with a number of wooden pegs – a classic Yankee "waste not" repair. **400-600**

Provenance: MacFarland collection

266. Hollow preening black duck with nicely carved wings. Possibly from Connecticut. Head back over shoulder and resting on left side. Body comprised of five horizontally laminated sections. Head is uniquely fastened to the top section. Bottom has painted "A. Hume Thorold". Original paint shows some fine crackle with extremely light wear. Subtle individual feather delineation. Never rigged. **500-750**

Provenance: Cole collection

267. Common scoter by Clinton Keith of Kingston, Mass. Canvas over frame construction. Some gunning over paint with much original visible. Overall light gunning wear. Two tiny shot hits in canvas and a few fine grain checks on rear of head. **200-300**



268(PR)



270



272(PR)

268. Matched rigmate pair of Martha's Vineyard widgeon by Stanley Murphy's "Unknown Carver 21". These are the exact decoys pictured on page 144 of "Martha's Vineyard Decoys". Two piece body construction. *Original paint with wear and some flaking especially along body seam, on head of the hen and on breast and tail of the drake.* **400-600**

269. Red-breasted merganser hen from the south coast area of Massachusetts, possibly Westport. Well carved head and crest with tiny tack eyes on a raised neck seat. *Paint appears to be a well worn gunning repaint with traces of original visible. Areas on back worn to wood. Large open crack on right side and bill has been replaced.* **300-450**

270. Swimming merganser hen decoy from Martha's Vineyard, MA. Worn almost entirely to pleasing old wood with patches of original visible. *Repair to crack in neck and to bill. Slight roughage to tip of tail.* **200-400**



269



271



273

271. Merganser from Martha's Vineyard, Massachusetts. Somewhat racy from with head thrust forward in a swimming pose. Attributed to Frank Adams. Broad tail with nicely painted wing and feather detail. *Original paint on body with moderate to heavy overall gunning wear. Surface on neck and head appears to be different from the surface of the body indicating restoration.* **400-600**

272. Fine rigmate pair of old pinch breasted red-breasted mergansers c1880-1900. Family tradition states that they are of Westport, MA origin and possibly by a member of the Wing family. Original inset hardwood bills. *Stylized old paint is a pleasing gunning repaint, probably by the maker, as it closely adheres to the original plumage pattern. Small areas of flaking reveal glimpses of the original as well as aged wood. Chips missing from the front of each neck. Both light to moderately hit by shot.* **800-1200**

Provenance: Private collection by direct descent in the family

273. Red breasted merganser drake by Gerald Tremblay of Alburg Springs, Vermont. Nicely executed head and crest carving as well as delineated wingtip carving. Tiny "G. B. Tremblay" stamp on lower breast. Harrell in "Decoys of Lake Champlain" states that Tremblay was "the most prolific decoy carver on Lake Champlain". This decoy certainly represents him at his most accomplished stage. *Excellent original paint, partial hairline crack in bill.* **800-1200**



274



275



276



277

274. American merganser drake from a small rig found in Seekonk, MA but possibly made in the neighboring town of Swansea. Five piece horizontally laminated construction. Delineated crest with nicely carved bill and slightly raised wingtips. *Original paint with some rubs to weathered wood on head and tail as well as along grain lines on back.* Crisp "HG" hot brand on bottom. **900-1200**

275. Merganser hen with a wonderful primitive paint pattern. Made by A. W. Howland who owned the Waquoit Decoy Company, a small cottage factory with a very limited output. *All original paint with some light flaking on back and slightly more flaking around the eyes where the original tacks have eroded. Original bottom board. Old glue repair to tighten loose neck. Hand written in pencil on bottom: "Hen Sheldrake".* **200-400**

276. Black duck attributed to Benjamin W. Pease (1866-1938) of Chappaquiddick and Oak Bluffs, Martha's Vineyard, MA. Taken down to natural wood with a few fine grain checks visible with minor tail roughage. Original tack eyes. Pease, Ben Smith, and Keyes. Chadwick were contemporary to each other in Oak Bluffs and all were carpenters. Taken as a group these men carved some of the best decoys produced on the Island (see Murphy reference for additional information). **250-450**

277. Black duck from the New Jersey or Virginia area. Rasp finish on body. Paint appears to be original. Head very smooth and well carved. *Paint appears to be original.* **100-200**

Illinois River Decoys

George Sibley

For years the decoys by George Sibley of Hennepin, Illinois, were known simply as "Mr. X" decoys. The late collector Joseph French was one of the first decoy buffs to find a decoy by this maker when he found a "sack full" of decoys including a little bluebill decoy by this maker. Joe French is credited with putting the Mr. X name on these cleverly constructed decoys with the inlet bills when he did a piece called Mr. X, Mr. Y, and Mr. Z for Decoy Collector's Guide, a decoy magazine published by Hal Sorenson. Years later an ad was found by Joe Tonelli for these decoys which read, "Sibley Co., Manufacturers of the "Sibley Decoy". Research began and the mystery of the unknown maker of these delightful little decoys was finally solved.



278. Very rare, diminutive green-winged teal drake c1900 by George Sibley (d1938) aka Joe French's "Mr. X" of Chicago, Il. Unique, inset hardwood bill which was a major marketing point used by the company. Head turned to the right and hollow carved with an internal weight. Strong original paint under a thin coat of wax shows very light overall gunning wear with a few light rubs to head and bill. A charming, wonderfully proportioned, petite decoy. Considered to be one of, if not, the finest example carved by this important maker. **15,000-20,000**

279. Hollow mallard drake c1900 by George Sibley, aka Joe French's "Mr X". Head turned to the right with his trademark inlet hardwood bill. Sibley hailed from Chicago and patented his decoys in 1899. Original paint with moderate overall wear. Scattered rubs on body and flakes on head. Head loose and minor separation at joint where bill meets head. Small chip on right side at upper body seam. Weight loose inside of decoy. **1000-2000**

Provenance: Cole collection





280. Very rare rigmate pair of green-winged teal by Fred W. Coleman (b.1898) of Hennepin, IL. Expertly painted, delicate, hollow decoys in the typical Illinois River tradition. A hunter and guide along the river bottoms, Parmalee and Loomis state that he produced "relatively few (seventy five to one hundred) decoys" and that "He made only two species (mallards and teal) for his own use". Oral tradition claims that the majority of these were stored in his barn and that these were lost in a fire. *Excellent original paint in about mint condition. Very minor roughness to left edge of bill on hen. Weights removed.* **5000-7500**



281. Matched rigmate pair of hollow mallards by Charles Perdew (1874 – 1963) of Henry, Illinois. A little ice wear is obvious near the waterline of the drake. Weights removed. A very desirable pair by this acknowledged master of the Illinois River School. *His best, about mint, original paint under a coat of original sealer has developed a deep, wonderful, pleasing patina. Some very fine crackling to the surface on the back of the hen. In excellent original condition.* **14,000-18,000**

Provenance: James Burk collection, Cole collection





282(PR)



283



284



285



286



287

282. Rigmate pair of hollow mallards by Robert A. Elliston (1849–1915) of Bureau, Illinois. As noted in Parmalee and Loomis, Elliston is regarded as the first commercial decoy maker in the State and is considered one of the top ranking decoy makers of Illinois. *Old gunning repaint with possibly some original, especially on the hen. Surface has an old coat of sealer. Small chip and slight separation along body seam on left side of hen as well as a small tail chip. Drake is in very good structural condition except for an old chip on the underside of the bill. Drake has the painted "EK" rig mark on bottom.* **1200-1800**

283. Hollow mallard drake by Robert A. Elliston (1849-1915), Bureau, Illinois. Retains strip weight with "the Elliston Decoy" embossed upon it. *Original paint with moderate to heavy wear. Some flaking to wood on sides and on head. Small dent in top of bill. Repair to crack in neck with some restored paint in that area.* **600-900**

Provenance: Cole collection

284. Preening mallard hen by Charles B. Walker (1876–1954) of Princeton, IL. Hollow carved with head back over right shoulder. Very pleasing form by a carver that, as stated in Parmalee and Loomis: while "not a full time professional carver as were Robert Elliston and Charles Perdew, he produced considerably fewer birds but has still been considered equally

proficient in his work". *Crazed and crackled paint shows heavy wear and rubs to mellow, age darkened wood. Thin, tight hairline in neck and a small knot visible on left shoulder.* **2500-5000**

Provenance: Cole collection

285. Hollow mallard drake from the Illinois River area. Carved wingtips and small paddle tail. *Paint is a combination of some original and gunning repaint or touchup. Left eye replaced and a thin, tight crack in neck.* **250-350**

Provenance: Cole collection

286. Mallard hen by Clifford Reinsager of Iowa (information written on bottom). Delineated wing tips and primaries. *Old label on bottom indicates that the bird was exhibited at the International Decoy Contest in Davenport, Iowa, Aug 5-14, 1971. Original paint with practically no wear except for on small flake on back and one on head.* **400-800**

Provenance: Cole collection

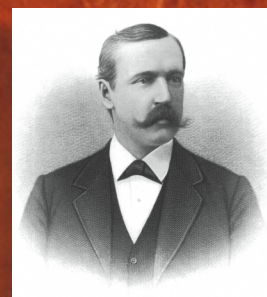
287. Hollow pintail drake from the Illinois River area with extensive combing and painted feather detail. *Strong original paint Lightly hit by shot on right side. Thin crack in neck and both eyes damaged or missing.* **500-750**

Provenance: Cole collection

Shorebird Decoys

Gardner/Dexter

The carving team of "Gardner/Dexter" are recognized for producing the premier examples of shorebird decoys from the Ocean State. Ironically, the two men came from similarly privileged backgrounds but pursued far different career paths. Clarence Tripp Gardner (1844 -1907) briefly attended Brown University and ultimately graduated from Harvard Medical School. During the civil war he acted as a "contract surgeon". After his military service, he entered into private practice in Providence and became president of the Rhode Island Medical Society.



Dr. Clarence Tripp Gardner

Newton Dexter (1841 -1901) descended from a prominent Providence family and he, too, prepared to attend Brown University but left instead to pursue a period of foreign travel. No mention of his occupation is listed in various census records other than that of "Naturalist".



288. Exceptionally rare tucked head dowitcher by the carving partnership of Dr. Clarence Gardner and Newton Dexter, Sakonnet Point, Little Compton, R.I. Carved wings and shoulders. Split tail with the grooved wingtip separation that is unique to this carving team. Head set low and back on the body to portray a pose of total contentment. Original paint shows overall light gunning wear and just enough small scratches and smudges to validate that this wonderful decoy was actually gunned over. **20,000-30,000**



289. Curlew by Joe King (1835 – 1913), Manahawkin, New Jersey. Has white ink acquisition number on bottom as well as the strong hot brand of the "Accomack Club, VA.". Paint appears to be original with some gunning touchup under sealer or wax. Bill replaced. Repairs to cracks in neck. Hit by shot. **500-1000**

290. Nantucket Curlew c1890 by a member of the Winslow family. From the Emerson Tuttle collection. Vertically laminated and delicately hollowed. Head carved separately and attached with a dowel through the top of the head. Original bead or shoe button eyes. Bill is the original. Original paint shows light overall gunning wear. Hit by shot, mostly on right side. **18,000-24,000**

Provenance: By descent in family



291. Running peep by Melvin Gardner Lawrence (1880 – 1930) of Revere, MA. Lawrence only made decoys for his own use and he made them not only attractive but as close to indestructible as one can make a shorebird decoy. All were made of a durable hardwood with equally rugged bills. A portion of his rig were sleepers so that the bill would be totally protected. The variety of poses he carved certainly lent an air of life to the rig when it was set out on the beaches of Brewster, in the Punkhorn area of Cape Cod, MA. Of the many species he carved, peeps would certainly rank among the rarest. Decoy features a split tail and carved wings. Excellent original paint with overall very light gunning wear. Hit by shot. Tight check near base of bill. **5000-7000**



292. Golden plover by Morey Lewis of Nantucket. Oral tradition relates that Lewis, among other occupations was also an undertaker on the Island. Vertically laminated and hollowed to an egg shell thinness. Broad split tail and what appears to be the original baleen bill. Subtle scalloped edge to lower tail. Small conjoined "JF" on bottom from the French collection. Attractive individually painted feather detail. Finely crackled original paint shows overall very light gunning wear. **5000-7000**

Provenance: Ex. Joseph B. French collection



293. Black-bellied plover by John Ramsay (1858 – 1934) of Summerside, Prince Edward Island, Canada. Vertically laminated and hollowed to an incredible thinness. Ramsay is widely recognized as producing some of the finest shorebird decoys from the Island. Decoy is a nicely weathered veteran of the marsh. Dry, crusty original paint shows moderate overall gunning wear with some rubs and flaking. Bill may be original. A 3" x 1" triangular repair has been spliced into the bottom. **1200-1600**

Extremely rare assemblage of five Massachusetts shorebird decoys from the rig of, and carved by, William Cushman Hathaway (1850-1930?) These five decoys may represent the entire rig or, more likely, they may only be the vestigial remnants of a larger set of birds. Remarkably, this grouping has remained in the family, intact and untouched for one hundred years. Taken collectively, they offer a wonderful insight into the work and world of a single individual who lived and hunted in a time we can now only imagine. Examples include a curlew, two plovers and two small knots.

Mr. Hathaway was born in East Bridgewater, Mass in January of 1850 to John Hooper Hathaway and Harriet Greenleaf Holmes Hathaway. When he was 20, he was apprenticed as a tinsmith and in the 1880 census, he is listed as being single and a taxidermist. He married Adah F. Snow in 1883 and the couple had four children. The family moved to Kingston, Massachusetts circa 1913 where they remained for the rest of their lives.

For the majority of his adult life, William was a tinsmith and a plumber, working in the partnership of "Hathaway and Simpson". His trade accounts in large part for the use of "friction tape" on the bills of all his birds to give them a more realistic appearance.

Before 1918, to supplement his income, he was a market gunner and had a hunting stand in Wellfleet, Massachusetts. For many years, he traveled annually to South America where he shot for the millinery trade. After 1900 his son accompanied him on these ventures south. Mr. Hathaway died circa 1932-33.

All of the decoys are in bone dry, all original, as found condition. All are of two piece head and body construction with painted eyes. All of the heads rotate slightly on their base and it is uncertain if this was intentional or is the result of drying over time. All have simple split tails except for one of the knots which is carved with a simple tail. The intact, original bills are nails which have been wrapped at their base with friction tape to gradually increase their width.

Provenance: By direct descent in the family to his granddaughter.

294. The rig of Hathaway shorebirds as a set of five.
1500-2500

294A. Small red knot by William C. Hathaway of East Bridgewater and Kingston, Mass. Split tail and painted eyes. Head carved separate from the body. Original paint with light to moderate wear and some minor flaking. Original "Nail" bill wrapped with friction tape.

294B. Small red knot by William C. Hathaway of East Bridgewater and Kingston, Mass. Simple tail and painted eyes. Head carved separate from the body. Original paint with light overall wear. Original "Nail" bill wrapped with friction tape.

294C. Black-bellied plover by William C. Hathaway of East Bridgewater and Kingston, Mass. Split tail and painted eyes. Head carved separate from the body. Original paint with light to moderate wear and some minor flaking. Original "Nail" bill wrapped with friction tape.

294D. Black-bellied plover by William C. Hathaway of East Bridgewater and Kingston, Mass. Split tail and painted eyes. Head carved separate from the body. Original paint with light to moderate wear and some heat type crackle under tail. Original "Nail" bill wrapped with friction tape.

294A, 294B, 294C, 294D, 294E



294E. Outstanding curlew by William C. Hathaway of East Bridgewater and Kingston, Mass. Split tail and painted eyes. Head carved separate from the thick, flat, body. Original paint with light to moderate wear and some light crackle on lower half. Few small, shallow dents on left side where decoy was used as a hammer (possibly to pound it stakes?). Original "Nail" bill wrapped with friction tape.

295. Yellowlegs by Joseph W. Lincoln. Nice attractive honest example in a condition that is silent testimony to many days on the salt marsh. Split tail with original tack eyes. Original weathered paint with overall moderate gunning wear and some rubs or flakes to wood. Thin, tight crack in neck and a hairline check in bill. **700-900**



295

Dave Ward, Mark McNair and Marty Hanson



Dave Ward

296. Hollow carved brant by Connecticut's David Ward.

Carved as a stickup in the reaching pose. Neck has a subtle double crook, a feature which imparts a great deal of life to the carving. Attractive, thick paint with extensive individual painted feather detail. Bottom deeply stamped: "DBW". *Excellent original paint and condition.* **1200-1600**

297. Large, hollow carved pintail drake by David

Ward. Head in a slightly outstretched and reaching position and turned very slightly to the right. Carved somewhat in the manner of a field stick-up. Carved and raised wingtips with very subtly delineated primaries. Classic outstretched tail feathers. Bottom has deeply stamped "DBW". *Excellent original paint and condition.* **1200-1400**



298. Hollow carved hudsonian curlew by David Ward.

Head turned slightly to the left. A large shorebird with an imposing presence. Split tail with raised with deeply carved and delineated wingtips. Fully carved wings and primaries. Bottom stamped with Mr. Wards "DBW". *Thick, rich original paint in excellent condition.* **800-1200**





299. Hollow carved dowitcher by David Ward. Head tucked in a resting pose and turned very subtly to the right. A plump and attractive carving. Split tail with raised and delineated wingtips. Fully carved wings and primaries. Bottom stamped with Mr. Wards "DBW". Thick, rich original paint in excellent condition. **600-800**

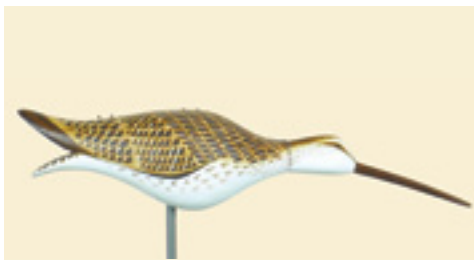
300. Ring bill plover by David B. Ward. Carved shoulders, split tail with carved and raised wingtips. Head in a restful pose. Stamped "DBW" to rear of stick hole. *Excellent original paint and condition.* **500-750**

301. Excellent ruddy turnstone by Mark McNair. Tucked head in a content resting pose. Carved and raised wings with a hole in the lower tail for stringing. Carved signature behind stick hole reads "McNair". *Excellent all original paint and condition.* **600-900**

302. Whimbrel by Mark McNair. Finely carved wings and wingtips with a small hole in tail for stringing. Bill appears to be bone or antler. Carved "McNair" to rear of stick hole on a very graceful and attractive carving. *Expertly blended all original paint and condition.* **800-1200**

303. Feeding red knot by Mark McNair. Executed in the style of the Seaford, Long Island carvers. Carved wings and shoulders with raised and delineated wingtips. Carved signature behind stick hole reads "McNair". *Excellent, all original paint and condition.* **800-1200**

304. Greater Yellowlegs by Martin B ("Marty") Hanson of Prior Lake, Minnesota. Carved in the style of the acclaimed Long Island, "Seaford school" of carving. Carved shoulders, wings and wingtips. Beautifully aged to simulate an old gunning decoy complete with applied wear to the edges of drawknife marks and a light scatter of shot hits. Carved "MH" just forward of the stick hole. Comes with its custom scallop base with the Marty Hanson decal and the notation "Yellowlegs". Signed by Mr. Hanson with the date "1/24/88". A beautifully executed carving. *Excellent and original in all respects.* **800-1000**



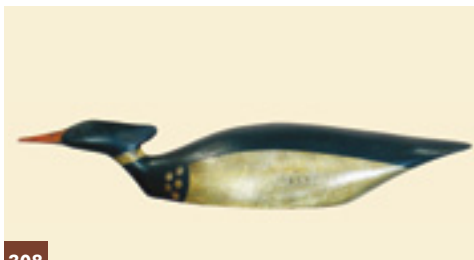
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305. Decorative running curlew or whimbrel. Made to be taken apart with the head, bill and mounting stick fitting into the hollowed out body of the bird. Split, dropped tail and carved wings. Original paint and condition. **250-350**

306. Merganser hen by Moses H. Wilcox (1858 – 1963) of Quiamabaug and Mystic, CT. Attractively carved head and crest. See p159 in Chitwood for more information on this little known but colorful carver who lived to be 105! All original paint with overall light wear except heavier wear with rubs to age darkened wood on black areas surrounding the white speculums. Lightly hit by shot. **300-500**

307. Common loon in non-breeding plumage by A. Brosseau, Quebec, Canada. Original paint which has been aged. Flaking on back and cuts near wingtips appear to be original to the carving as does some roughage to the lower left bottom edge. Thin, partial crack on bottom. **400-600**

308. Contemporary Swimming Merganser Drake. Nicely carved head and crest. Signature on bottom appears to read "K. Wm Kents – 1996". Fine original paint has been slightly aged. Small knot discoloration on back. **200-400**

309. Swimming merganser drake by Andre Brosseau, Quebec, Canada. Excellent original paint which has been aged. Excellent structural condition. **300-500**

310. Slightly undersized swimming red breasted merganser drake with head turned to left. Lightly carved wing tips. "V" on bottom. Original paint with light rubs which may be intentional to simulate age. Very minor roughage to edge of carved crest. **200-400**

311. Merganser drake in a semi swimming pose by Byron E. Bruffee of Middleboro, Mass. Head turned very slightly to the left. Inserted leather crest. Stamped under tail: "Byron E. Bruffee". Excellent, all original paint. Few miniscule hairline grain checks and one small knot bleed on very lower right side. **200-400**

312. Scoter decoy from the south shore area of Massachusetts. Typical canvas over frame construction. Old gunning paint with some shrinkage to canvas and paint. Chip missing from bottom of bill and old, dry splits to canvas along back and bottom board. Lightly hit by shot. **100-200**

313. Coot decoy by Wisconsin's Mike Trudel. Carved in a swimming pose. Cork body with wooden head, bottom board and inset tail. Old gunning paint with light overall wear. **200-300**



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319(2)



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314. Coot by Charles Brisky of Berlin, WI. Hollow carved in a swimming pose with a "rattler". Bottom has painted stencil of the "Sawbill Duck Club". Original paint with light wear and some light flaking on head. **200-400**

315. Ancient coot decoy from the Oshkosh area of Wisconsin by an unknown carver/hunter. Exact bird pictured on page 184 of "Decoys of the Winnebago Lakes". "WJJ" or "PPM" stamped into weight. Folky old veteran. Original paint. Thin crack in neck and a number of rubs to age mellowed wood. **250-450**

316. Decorative standing coot by Curtis Waterfield of Knotts Island, North Carolina c1961 and so signed on bottom. Well carved of a very light wood with metal toes and painted webs on a wooden base. Carving is approx. 11 1/4" tall overall. Excellent original paint and condition. **200-300**

317. Coot by Joe Kuss of Lake Puckaway, WI. Semi swimming pose. Rasped finish. Original paint. Very light overall wear. **200-300**

318. Coot c1927 by Marvin Strahota of Marquette, WI. Retains rigging and anchor weight. Old crackled paint under a thin coat of wax. Very good structural condition. **300-500**

319. Lot of two coot from the Lake Puckaway, WI. area. First has head turned slightly to left. Heavy original paint with some very light flaking and some dark rubs to rear of head. Second, head turned slightly to the right. Original paint with light wear to the high points on the draw knife marks. Chip and glue repair to tip of bill. Only one pictured. **100-200**

320. Coot by an unknown carver from the Lake Winnebago area of Wisconsin. Original paint with a few rubs to wood, some of which have been darkened. Excellent structural condition. **200-300**

321. Coot silhouette by an unknown carver from the Lake Geneva area of Wisconsin. Heavy inlet ballast weight on a thick bottom. Original and gunning paint. **75-150**

322. Hollow swimming coot with by Ron Koch with the circular "Ron Koch" stamp. Original paint with extremely light wear. **200-400**



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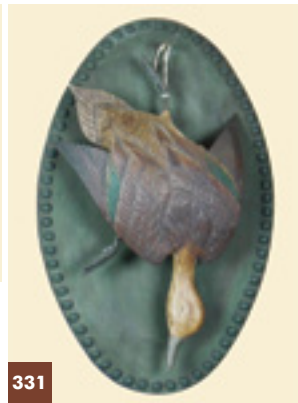
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323. Coot by Art Bergman of Van Dyne, WI. Delineated wingtips. Collector tag indicates that the paint is by "Soule's". Excellent structural condition. **200-300**

324. Coot c1930's by Frank Kolander of Pewaukee, WI. Head turned slightly to the left. Body style reminiscent of the Mason factory. Original paint with very light gunning wear. Tiny dent on back and thin crack on bottom. **150-250**

325. Coot from the Poygan Lake area of Wisconsin. Head and neck seat turned strongly to the right. Original paint on body with some minor shrinkage along grain lines and a few drops of paint on back. Touchup to the black on the neck and head. Left glass eye broken. **100-150**

326. Well done coot from Wisconsin. High neck seat with doweled head and bottom board. Nicely carved bill with only a few knife strokes. Original paint with little wear. Minor roughage to tail. **150-250**

327. Red-breasted merganser decoy by Roger C. Mitchell of Kingston, Mass. His "Lothrop Holmes" style after the famous rig of these decoys documented by "Doc" Starr. High alert head with a carved crest. Faithfully carved after the original with a deep ice groove and subtly painted plumage detail. Bottom retains Mr. Mitchell's red oval stamp. Excellent all original paint and condition. **300-500**

328. Red-breasted merganser decoy by Roger C. Mitchell of Kingston, Mass. His "Squires" model after the noted Squires rig found on Long Island, New York. Pinched breast with carved wings and wingtips. Carved crest. Bottom has Mr. Mitchell's oval stamp as well as his signature. Excellent all original paint and condition. **300-500**

329. Red-breasted merganser decoy by Roger C. Mitchell of Kingston, Mass. His "Cape Cod" style which is an artistic marriage of a number of famous Cape birds. Gently carved wings and delineated primaries with fluted tail feathers. Inserted "horsehair-type" crest. Bottom has Mr. Mitchell's red oval stamp. Excellent all original paint and condition. **300-500**

330. Red-breasted merganser decoy by Roger C. Mitchell of Kingston, Mass. Rogers unique own style which is his personal interpretive vision of what a decoy of this species should look like. Head slightly upward gazing with deeply notched crest. Nicely carved wings with a double ice groove. Raised wingtips with carved primaries and secondaries. Fanned tail with fluted feather detail. Well painted feather detail on sides. Bottom retains Mr. Mitchell's red oval stamp as well as his signature. Excellent all original paint and condition. **300-500**

331. Finely executed life size trophy carving of a dead, hanging pintail hen by Roger C. Mitchell of Kingston, Mass. Both wings arched out from the body with the tail offset. Bird is "hung" by one foot with the other drooped in a natural manner. Extensive individual carved feather detail. Mounted on a painted oval plaque which has been aged. Carved "R. C. Mitchell" on rear of plaque. Excellent all original paint and condition. **1200-1800**

332, 333, 334



Anthony Elmer Crowell at work outside the workshop.

335, 336



337, 338



332. Miniature, "wing up" preening pintail drake by Roger C. Mitchell of Kingston, Mass. Wing arches gracefully over the head which is raised slightly off the birds back in a pose made famous by A.E. Crowell. Painted feather detail. Round painted base has Mr. Mitchell's red oval stamp. *Excellent original paint and condition.* **300-500**

333. Miniature emperor penguin by Roger C. Mitchell of Kingston, Mass. Carving stands approximately 6 3/4" tall overall (including base). Carved wings and feet with fluted tail feather detail. Round painted base has Mr. Mitchell's red oval stamp. A very nice carving in an unusual size. *Excellent original paint and condition.* **400-600**

334. Alert, standing miniature canvasback drake by Roger C. Mitchell of Kingston, Mass. Carved, raised wingtips. On a round, painted wooden base with Mitchell's red oval stamp. *Original paint and condition.* **300-500**

335. Miniature loon by Roger C. Mitchell of Kingston, Mass. Carved on a round painted base with raised wingtips. Retains Mitchell's red oval stamp. *Excellent, finely blended original paint and condition.* **300-500**

336. Reaching miniature wood duck drake by Roger C. Mitchell of Kingston, Mass. Nicely carved crest and carved, raised wingtips. Bottom has printed "R.C. Mitchell – Kingston – Mass." *Nicely blended paint in excellent original condition. Miniscule dent in tail.* **300-500**

337. Miniature feeding long-billed dowitcher by Roger C. Mitchell of Kingston, Mass. **delicately carved with raised wingtips.** Extensive individual painted feather detail. Printed "R.C. Mitchell on base of painted "rock" base. *Excellent original paint and condition.* **300-500**

338. Miniature goldeneye drake by Roger C. Mitchell of Kingston, Mass. Head tucked in a resting pose. Bottom has printed "R.C. Mitchell – Kingston – Mass." *Excellent, finely blended original paint and condition.* **300-500**



339. Lathe turned factory mallard hen, possibly Poitvin Bros. Original paint with painted and scratched feather detail which shows moderate overall wear and flaking. Thin, tight cracks on right side. **100-200**

340. Havre de Grace canvasback decoy stripped to bare wood. Good structural condition except for a few small cracks and a chip on very bottom which do not detract. **100-200**

341. Swimming brant from North Carolina or Virginia. Wonderful example of a circa late 1900's folk art. Root head turned to right. Original paint with moderate to heavy wear and rubs to wood. Thin, tight crack on bottom. **300-450**

342. Hollow carved hooded merganser drake by William Geonne, King City, CA. Carved wingtips and elongated back groove. Retains the original keel and the "Hall" collection hot brand. Fine original paint with only a few very small scuffs or rubs. **200-300**

343. Red-breasted merganser drake from Massachusetts. Racy form with inlet leather crest. Original paint with moderate to heavy flaking along grain lines. Bill appears to be touched up. **200-300**

344. Rigmate pair of canvasbacks attributed to Perry W. Wilcoxon (1862-1954) of Liverpool, Illinois. Two piece, hollow body construction with deep bill carving on top of head. Painted eyes. As noted in Parmalee and Loomis, Wilcoxon painted all of his decoys as drakes. Drake has minimal gunning wear. The paint on the hen in this pair was applied by another hand, presumably the hunter and this shows some rubs or smudges. **300-450**

345. Canvasback drake from Louisiana. Collector notation on bottom states that the carver is "Earl Waguespack of Vacharie, LA. C1947". Additional collector notation reads: "Not in C. Frank book – he missed one". Excellent original paint and condition. **100-200**

346. Small decorative sleeping or preening swan. Crack in neck and checks on body. Large knots bleeding through on right side and back. Original paint with some intentional wear. **100-200**

347. Large egret with carved wings, wing tips and crook neck. Neck has been reset slightly crooked on neck seat. Conjoined carved initials under tail. Original paint with some chemical or solvent damage to the paint, especially on shoulder area. **200-300**



348. Nicely carved gull. Has hole so bird can be used as a stick up and also has a small flat area on base so it will sit properly on a shelf. Well carved bill and deeply recessed eyes. Carved wings with split tail and wingtips. Carved primaries. Body made of two pieces laminated vertically and possibly hollow. Original paint which has been lightly distressed. **200-300**

349. Early hollow preening pintail duck by Clarence Fennimore of New Jersey. Expertly executed with Delaware River style raised wingtips. Upswept tail with deeply fluted feather carving. "CGF" stamp under tail and signed "C. Fennimore" near weight. Excellent original paint and condition. **400-600**

350. Carving of a loon with a minnow in the beak by New Jersey's Clarence Fennimore. Head turned slightly to the right. Hollow carved with head back with delineated wingtips. Signed on bottom: "C. Fennimore" with his hot brand "CGF" under tail. Excellent original paint and condition. **300-500**

351. Loon by the late carver William Conroy. Head turned slightly to the right with a slight upward gaze. Bottom has his small stamp and is signed: "By Bill Conroy – 1984". Mr. Conroy carved in Jamestown, Rhode Island and later moved to Maine. Excellent original paint and condition. **300-500**

352. Full bodied, stickup mallard duck by Bill Geonne of Sacramento, California. Hollow carved with head turned slightly to the left. Original paint shows overall moderate wear with some flaking. Crack in bill has been repaired with touchup in that area. **200-300**

353. Eider duck by Bill Conroy. Head tucked in a resting pose with nice bill detail. Carved wing separation. Signed in ink on bottom: "By – Bill Conroy – 1989". Mr. Conroy carved in Jamestown, Rhode Island and then moved to Maine. Excellent, all original paint and condition. **250-350**

354. Very accomplished pair of canvasback by Harold Kloczewski of Pasadena, MD. Both heads turned, drake to left and hen to right. Both with carved shoulders, wings and delicately applied wingtips. Fluted tails and extensive individual feather delineation. Both signed on bottom with the carvers name, address, conjoined initials, date and a decorative carved feather. Excellent original paint and condition except for very minor chip to each on applied wingtip feather. **250-300**

355. Well done carving of a drake bufflehead. Raised wingtips with carved primaries and fluted tail. Tucked head. Excellent original paint and condition. **150-225**

356. Oversize white-winged Scoter by Marty Collins. Oval impressed brand on the bottom. In excellent original condition. **250-350**



357



358



359(2)



360(2)



361



362



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364



365

357. Ruddy Turnstone from New Jersey. A very thick "flat sided decoy". Original paint with light wear and a few rubs under a coat of yellowed sealer. Tip of bill broken. Metal shell inserted into stick hole. **100-200**

358. Carved shorebird with tucked head and carved raised wingtips. Condition, antiqued surface. **50-100**

359. Lot of two shorebird carvings. One is a black-bellied plover intended to mimic an old working shorebird. Original paint has been aged and distressed with simulated shot marks. Excellent condition. Second is a yellowlegs with head turned to the right and carved, split tail by H.V. Shourds of New Jersey. "H.V. Shourds – 1999" written under tail. Excellent original paint with a tight crack in neck. **200-300**

360. Early matched set of two black-bellied plovers by Dave Rhodes. Carved wingtips and dropped tail with holes in tail for stringing. Each has old collection numbers under tail as well as "Rhodes" in script. All original bills and aged paint. **200-300**

361. Flattie sanderling by Cecil Lance Midgett (1905 - 1982) of Waves, North Carolina. For similar examples see pages 347-348 in "Gunnin' Birds". As noted in that reference, Midgett's shorebirds "have the typical outer banks form but are more stylish than most". Original wire bill and stake. Original paint in about perfect condition. Small chip in tail dates to time of carving. **300-500**

362. Yellowlegs decoy. Probably of New England original bill and tack eyes. Small stake hole and two small holes drilled through decoy, possibly as part of an older mount. Very good original paint. **100-200**

363. Period flattie shorebird. Probably from New Jersey and intended as a dowitcher. Original wire bill and stick. A well preserved example. Very good original paint with minimal gunning wear. **100-200**

364. Curlew by Lloyd Tyler of Crisfield, MD. Painted wing feather and head detail. Two piece head and body construction. May have been carved by Sherman Jones of Pocamoke and painted by Tyler. Very good to excellent original paint with slight soiling from age. **200-300**

365. Red breasted merganser decoy by Byron Bruffee of Middleboro, Mass. Head turned to the right with a serrated crest. Stamped under tail: "Byron E. Bruffee". Fine original paint under a thin coat of sealer. Thin crack extends the length of the bottom of the carving. **200-300**



366. Blue-winged teal drake by Paul A. Bourdier of Opelousas, LA. Head turned to right with carved wings and raised wing tips. Signed and dated "1978" on bottom. Excellent original paint. **250-450**

367. Oversized pintail drake by J. E. Fredrick of New Orleans, LA. Carved wings, shoulders and wingtips. Bottom retains numerous exhibition tags from 1976 including those of the "Ward Museum" and the "Hillsborough Museum of Art". Excellent original paint with no visible wear. One very tiny sunken knot on back. **300-450**

368. Hollow carved brant with an inlet bottom board. Raised wingtips and carved wings and shoulders very reminiscent of the work of some Long Island carvers. In very old gunning repaint which shows heavy wear and rubs. One shot or insect holes on body and head. Roughness to top of head. **250-450**

369. Merganser drake, area unknown, possibly upstate N.Y. Uniquely constructed being hollowed from below with the bottom purposely left open to form a "suction" with the water surface. Elongated carved crest. Original paint with grain raised and lower surface covered with multiple small "bubbles" as if exposed to high heat. **300-500**

370. Quacking black duck by Boutin Products, Minneapolis, Minnesota. This model is one of his earliest attempts circa late 1930's with the hole in the top of the wooden head. These were sold through a number of sporting goods stores, including the prestigious Abercrombie and Fitch. Cork body with wooden head and applied bottom board. Retains

the black factory stencil. Overall excellent paint and structural condition except for some very minor roughage to tip of tail. Comes with the original rubber hose but the rubber ball that generated the puff of air is missing. **100-200**

371. Wildfowler factory canvasback drake. Head turned slightly to right. Excellent condition with very minor flakes to tail edge, bill tip and neck seam. Retains strong Babylon stamp with species identified with stencil. Signed by then owner of the company, "Amel R. Massa". Painters initials "GO" under bill. Unrigged and unused. **50-100**

372. Pratt Factory oversize bluebill drake. The No. 3 smooth model which was obviously intended to emulate Mason Premier model. See p 306 in Trayer. Good original paint with flaking on head, breast and tail areas. Excellent structural condition. **150-200**

373. Wildfowler Factory or possibly by Soule of Freeport, ME. Soule made decoys and decoratives and sold them through L. L. Bean. Two-thirds size decorative black duck. Not stamped. Fine original paint with a few very tiny sap bubbles on various points. Small dent near left wingtip. **75-150**

374. Decorative 1/2 size pintail drake by the Wildfowler Factory or Soule in Freeport, ME. No brand or stamp. Original paint with light overall wear. Small dent and scuffs on top of head and slight separation at neck seat. **75-125**



375. Wildfowler Factory Limited Edition swimming merganser drake. This is number 73 of 500 made specifically for Ducks Unlimited in 1984 when the factory was located in Babylon, New York. All of the information is on the bottom of the decoy as is the signature of the painter of the piece, Ms. Anne Madsen. An excellent addition to any Wildfowler collection. Excellent and original in all respects. **300-500**

376. Life size seagull with tack eyes. Made to be mounted on wire legs. Original paint with light to moderate wear. Open age crack on right side. **200-300**

377. Turtleback style eider drake. Collector tag identifies the carver as a "Capt. John Marsh – Baileys Island, Maine". Rigged fore and aft as part of a string set. Original paint with light gunning wear and a scattering of small scuffs. Expertly done repair to thin crack in neck. **200-400**

378. Eider hen from the Canadian Maritimes. Repaint which shows light wear. Thin, tight, partial checks in neck and old nail visible on top of head. **75-125**

379. Scoter decoy from Maine c1930-40. **100-200**

380. Matched rigmate pair of goldeneyes circa early 1900's from the Dartmouth/Westport area of Mass. Both heads turned very slightly to the left. Possibly from the rig found at Davoll's store in Smith Mills, Dartmouth, at the head of the Slocum River. Thickly applied paint appears to be two coats of original. Overall light wear on the bodies with some flaking to wood on both heads, especially the hen. **150-250**

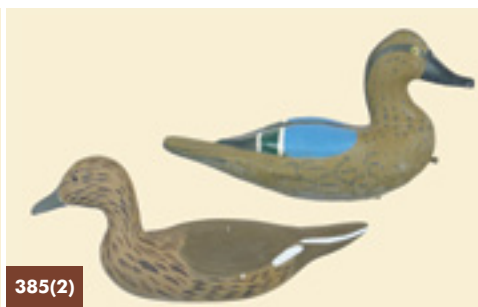
381. Primitive merganser drake from Westport, MA with an uswept tail. Original paint with overall light gunning wear. Thin crack on back and on head. Head slightly raised and old glue repair to break in bill. **300-450**

382. Black duck with carved wings an heavy rasp work on entire body. Inlet weight but appears never rigged. Original paint with very light wear. Excellent structural condition. **50-100**

383. Wood duck drake carved in the Delaware River tradition circa mid to late 1900's. Hollow carved with head turned to the left. Carved, raised wingtips and deeply fluted tail. In fine original paint. **200-300**



384



385(2)



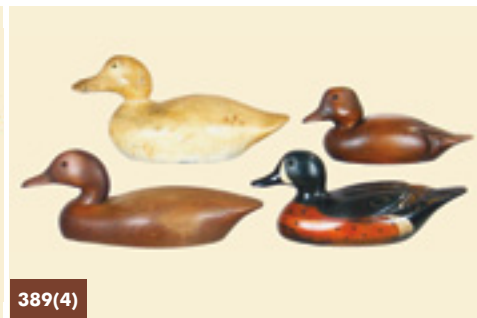
386(PR)



387(2)



388(4)



389(4)



390(3)



391



392

384. Canvasback drake from the Illinois river area executed in the manner of Bert Graves. Strip lead weight has B. Graves, Peoria, Ill embossed on it in the manner of the original. *Appears to be all original paint. Few small rubs, flakes and dings.* **75-125**

385. Lot of two decoys. The first is a tiny blue-winged teal hen from Louisiana with painted eyes in XOC. The second is a pintail hen with "Vinson" carved into bottom. *Bill has been broken and glued. Never rigged.* **100-200**

386. Matched rig mate pair of stylish red-breasted mergansers with an upward gaze by Byron E. Bruffee of Middleboro, MA. Both heads turned, hen to left and drake to right. Both sport inlet leather crest and detailed bill carving. Both stamped under tail "Byron E. Bruffee". *Excellent original paint. Small crack on bottom of drake.* **200-400**

387. Lot of two decorative bird carvings. One is a ruddy turnstone. Second is a one half size ruddy duck drake with upswept tail and raised crest. Scratched on bottom: "J. Chase – 11787". *Both in fine original condition.* **75-150**

388. Lot of four carvings. A half size hen mallard or black duck. A miniature canvasback drake with carved wings and heavy "puppy-chew". A 3/4 size bob white quail and a molded 1/2 size mallard drake by "craft-Tex, 1985". *All in excellent paint and condition.* **50-100**

389. Lot of four decoys. One is a blue-winged teal drake by Tom Taber. Two factory decorative decoys in natural finish. A factory decoy. *First two in excellent condition. Third is stripped and stained.* **100-150**

390. Lot of three decorative carvings, all approximately 1/2 size. A red-breasted merganser drake with "Wildfowler – like" paint and head turned to left. Bottom labeled "Red Farm Studio – Providence, R.I.". Tiny chip to crest. A black duck and a mallard drake. Black labeled "Joan Carpenter – 1982" and mallard labeled "U. Heimike (?) – 1982". *Both done for "Lexington Gardens, Morristown, N.J.". Excellent original paint and condition.* **100-125**

391. Blue-winged teal hen from the Quebec area. Thick fluted tail with deeply carved wingtips and primaries. *Original paint with light overall gunning wear. Crack in neck and small chip on right wing and right tail.* **75-125**

392. Loon by Hank Walker of Newburyport, MA. Carved wings and wing tips. *Original paint and condition. Thin crack on left side.* **300-500**



393



394



395



396

393. Bulbous goldeneye hen. Mostly original paint with overall moderate wear. White areas have had in use touchup. Crack in back shows old filler. Includes 3 keels from CT decoys. **75-125**

394. Huge merganser hen from Nova Scotia measuring 23 inches from breast to tip of large paddle tail. Applied bottom board with carved crest and bill carving meant to imitate the serrations of the species. Impressively large "loomer". Original paint with overall light wear. Some small rubs to primer on sides and on top of head. A number of fine grain checks. **300-450**

395. Brant from Long Island. Cork body with pine head and applied bottom board. Bottom has hot brand of "G.W. Coombs". Probably from the rig of the late George Coombs, a well known LI collector and waterfowler. Original paint with light overall gunning wear. Few very small chips to cork with overall condition very good. **75-125**

396. Reaching stickup goose from Iowa. Very unusual compound "double crook" in the neck. Carved slightly undersized with a split tail and partially carved wings. Paint appears to be mostly original and exhibits some fine crackle with overall light to moderate wear. Some small flakes and rubs with a slightly larger rub to wood on right side of head. Small chip on underside tip of bill and some minor roughness to tail edge. **300-500**

397. Coot with head turned to the left. Found in the upper peninsula of Michigan. Age unknown. Original paint with rubs on high points. Photo on website. **50-75**

398. Box lot of six assorted carved duck heads. Species are mostly bluebills and blacks. Paint and condition varies from good to poor. Also in lot is a broken mini 1/2 flyer and a decorative "straw" duck. Tinnie shorebird, perhaps intended as a dowitcher. Original paint with heavy rust. Body halves not connected and bill shortened. Photo on website. **50-60**

399. Coot circa late 1900's with head turned to the left. Found in the upper peninsula of Michigan. Photo on website. **50-60**



399A

399A. Lot of two reference books: "Etchings and Drypoints by Frank W. Benson, Vols. 3 and 4. by Adam E.M. Paff. Volume three is number 430 of an edition of 525, Published in 1923 by Houghton Mifflin Co, Boston and New York. Binding is rough at top and bottom of spine with small bumps to corners of covers. Interior very good. Vol. four is number 448 of an edition of 600, Published in 1929 by Houghton Mifflin Co, Boston and New York. Includes the signed original etching of Flying Pintail. Binding is rough at top and bottom of spine with small bumps to corners of covers. Some minor roughness to edge of rear cover. Interior very good. **550-650**

399B. Lot of five art books. "Roland Clark's Etchings", 1990, Derrydale. Exc with no DJ. "To Keep a Tryst With The Dawn - An Appreciation of Roland Clark" by Ordeman, Limited ed 901/1100 and signed. 1989. Privately Pub. Vg to Exc with DJ. "The Sporting Art of Frank W. Benson" by F.A. Bedford, 2000, Goodine Pub. VG in G DJ. "Modern Masters of Etching - Frank W. Benson", intro by Salaman, 1925, The Studio. Fr to G, No DJ. "The Derrydale Prints" by J. Ordeman, 2005, The Sporting Gallery Pub. VG in torn DJ. **150-250**

399C. Lot of three sporting books. "Good Shot" by Holland - Signed 1946 1st ed by Knopf Pub, Fr to G with no DJ. "Duck Shooting Along The Atlantic Tidewater", E, Connett (Ed), 1947, Morrow Pub. Gd with no DJ. "Good Medicine" by C. Russell, 1930, Garden City Pub, Gd with no DJ. **50-75**

399D. Lot of four sporting books. "New England Grouse Shooting" by Foster, 1983, Willow Creek Press, VG with no DJ. "The Wind on Your Cheek" by W. Schaldach, 1972, The Freshet Press, Gd to VG in Gd DJ. Two Book set by W. Schaldach "Currents and Eddies" and "Coverts and Cast", 1970, Freshet Press, VG to Exc with no DJ. **150-250**

399E. Lot of seven Decoy related books. Two copies of Robert Kerr -Waterfowl of the World in Miniature" (signed), 2006, Patagonia Pub. Exc in Exc DJ. One copy of "Waterfowl Studies" by B. Burk, 1976, Winchester Press. Gd in torn DJ. One copy of "Decoys of the Shelburne Museum", 1971, Shelburne Museum Pub. Ex Lib. Two copies of Wildfowl Decoys" by J. Barber. PB by Dover Pub. Gd to VG. One copy of "American Bird Dcoys" by Mackey, 1965, Dutton Pub., Fr to Gd with no DJ. **50-100**

399F. One copy of "William Schaldach, Artist, Author, Sportsman" by J. Ordeman, 1978. Signed limited ed. in slip case 136/150. About exc. Bump in one corner of case. **75-100**

399G. One copy of "Etchings and Drypoints of Frank W. Benson, Vol V". Forward by Heintzelman, 1959, Limited ed 188/400 with etching of a Grouse. H. Mifflin Pub. VG to Exc in slightly torn and stained DJ. **300-400**

399H. One copy of "Fish by Schaldach - Collected Etchings, Drawings and Watercolors of Trout, Salmon and Other Gamefish" by Schaldach, 1937. Limited ed 1429/1560. Lippencott, Pub. Gd with no DJ. **200-300**

399I. One copy of "A. Lassell Ripley Sporting Etchings, Commentary by Dana S. Lamb, 1970, limited edition. 148/500 with etching of Woodcock, Barre Pub. VG to Exc with no DJ. **100-200**

399J. One Copy of "The Travel Diary of an Angler" by Henry Van Dyke, 1929. Derrydale Press, NY, Exc to About New. **150-250**

399K. One copy of "A Catalogue of the etchings of Levon West" compiled by O. Torrington, 1930, Slip case limited ed 637/810. W. Rudge Pub. Vg with partial splits to conners of slip case. **100-200**

399L. One copy of "The Classic Decoy Series" by Milt Weiler, 1969. Slip case limited ed 773/1000. Winchester Press. Exc in VG to Exc slip case. **300-400**

399M. One copy of "Marguerite Kirmse's Dogs", 1930. Derrydale Press, N.Y. Limited ed of 750 copies with enclosed etching "Hello There". VG with some slight sun fading to top of front cover and light bumps to corners. **800-1000**

399N. One copy of "An Artist Game Bag" by Lynn Bogue Hunt, 1936, The Derrydale Press, N.Y. Limited ed of 440/1225. Gift notation on inside page. Exc. **200-300**

399O. One copy of "The American Sporting Print, 20th Century Etchers and Drypointist. By J. Ordeman, 2007, The Sporting Gallery Pub. Slip Cased ed. Overall condition VG to Exc. **75-100**

399P. One copy of "The Classic Decoy Series" by Milt Weiler, 1969. Slip case limited ed 442/1000. Winchester Press. Slipcase has ripples. Exc in VG to Exc slip case. **300-450**

399Q. Lot of six art books. "Lynn Bogue Hunt the Sporting Life" by K. Shelly 2003 Derrydale - VG with DJ. "Selected American Game Birds" by Hagerbaumer and Lehman 1972 Canton Printers, VG with DJ. "The Art of Ogden M. Pleissner" by P. Berg, Goodine Pub., 1st ed 1984, Good in torn DJ. "A. Lassell Ripley-Paintings" by E. Weeks, 1972, Guild of Boston Artist, VG in torn DJ. "The Art of A.L. Ripley" by S. O'Brien, 2009, Obrien Pub. G in DJ. "A Catalog of the Duck Stamp Prints" by J.P. Sterns limited 378/400. 1967, Private Pub. Good 3 ring. **100-200**

