



Day Two



Monday, July 16, 2012

Mason Shorebirds



Two members of the Guild family from the Eastham area c 1940's with the Guild boat house in the background. Note the Lincoln Canada goose in the stern of the boat. This area was a mecca for sportsmen as well as market hunters.



400. Mason Factory Glass Eye black-bellied plover. Strong original paint with nice patina and sponging on back. Tight grain check on lower right side. Two small shot hits right side. **1800-2400**



401. Mason Factory Glass Eye black-bellied plover. Strong original paint with patina and some sponging. Tight check on left side. Right side hit by shot. **1800-2400**



402. Mason Factory Glass Eye black-bellied plover. *Strong original paint with patina with good sponging remaining. One or two spots on side where something has dripped on the paint. Few small rubs on face and right cheek. Hint of a small grain check on lower right side. Two or three very tiny shot hits left side.*
1600-2200

403. Mason Factory Glass Eye willet c1905 (please see **Goldberger and Haid p104 bottom left for a similar example illustrating the identical paint pattern.**). *Strong original paint with some sponging. Elaborate paint pattern. Lightly hit by shot.* **2000-3000**

404. Mason Factory Glass Eye mourning dove c1905 (please see **Goldberger and Haid p112 on middle right for a similar example with the identical paint pattern**). *Strong original paint with vivid swirling and evidence of some sponging. Old, thin, tight check on left face. Two or three shot hits on belly and top of tail.* **1800-2000**



404A

404A. Mason Factory Premier Grade mallard drake.

Swirled original paint with rub to wood on lower left edge, light rubs to head and tail edge. Small tail chip and a slight seam separation on right side. Slight roughness to left tip of bill. Hit by shot on right side. **900-1200**

Provenance: Cole Collection



405

405. Mason Factory Premier Grade mallard hen. Very good original paint with swirling on back. Rubs on sides bill and tail. Lightly hit by shot on left side. Small chip with glue at right base of neck. **900-1200**

Provenance: Cole Collection

406. Mason Factory Premier Grade blue-winged teal drake. Excellent strongly swirled original paint. Very lightly hit by shot. Small knot visible on back. **4500-6500**



406



407(PR)



407A



407B

407. Mason Factory Challenge Grade pintails. A matched pair of rigmates. Rare two-piece hollow models. Excellent original paint. Drake has minor separation along body seam. Very tip of tail had broken off and been glued many years ago. Head is loose on body. Hen has minor roughness to tip of tail and a few minor rubs to head and bill edge. Head has been glued at some time in the past. One small shot hit on the underside of tail. Original eyes in both birds have imperfections. **4500-6500**

407A. Mason Factory Premier Grade black duck. In fine original paint with a little crazing. **1200-1800**

407B. Mason factory challenge grade brant. From the famous "Barron" rig and so indicated with his hot brand on the left side and on the back of the decoy. Decoys from this rig are considered to be among the finer examples by this popular decoy company. Original paint under a thin coat of protective sealer with very minor rubs to bill and tail edge. Minute crack where head has lifted slightly from neck seat. Partial, thin, tight crack on right side has been partially filled at the factory. **4500-6500**



408



409



410



411



412



412A



413

408. Mason Factory Premier Grade hollow carved mallard drake. Lightly crazed original paint with strong factory swirling and light gunning wear. One very small smudge on back and the usual rubs. Professional restoration to small tail chip.
1500-2250

409. Mason Factory Premier Grade mallard hen. Original paint with strong swirling shows overall light to moderate wear. Typical tail chip and a knot visible on top of tail. Roughness to tip of bill, head loose, and a thin tight factory crack on back.
800-1200

410. Mason Factory Challenge Grade black duck. Has two "Doc" Starr collection stencils on bottom and his notation of MA2 indicates that he acquired this decoy very early in his long collecting career. Professional repair to neck crack and neck filler replaced. Repair to typical tail chip. Original paint with heavy wear. **200-300**

411. Mason Premier Merganser Drake. Branded with the "Coffin" brand. Professional accurate restoration by Paul Fortin.
500-1000

412. Mason Factory Standard Grade canvasback drake. Painted eye over factory filled eye socket. Old metal rig identification tag on bottom from Pennsylvania. In a combination of original and gunning touchup with overall light gunning wear.
100-150

Provenance: Cole Collection

412A. Mason factory, challenge grade black duck. Paint is crazed and crackled original with areas of a darkening. Surface shows overall light wear under a coat of wax or sealer. Thin crack in back with a chip in top of tail. Some minor neck filler loss.
800-1200

413. Mason Factory Standard Grade glass eye mallard hen. Original paint with overall light gunning wear. Very minor roughness to left edge of bill. Minor neck filler loss. Two small knots visible on right side. Lightly hit by shot. Both eyes cracked.
200-400

Provenance: Cole Collection



414(PR)



414A(PR)



416(PR)



415



417(PR)

414. Pair of early Peterson/Mason Factory mallards.

Predominantly original paint and neck filler replacement on both. Usual imperfections and rubs to surface. **400-600**

Provenance: Cole Collection

414A. Rigmate pair of Mason Factory Standard grade, glass eye mallards.

Swirling clearly visible of the breast of the drake. Never rigged and this surely accounts for the overall excellent condition of the strong original paint. A few very minor dents and rubs on bodies. Few small grain checks on back of drake and a very small, partial crack on bottom of hen. Neck filler replaced o drake and partially replaced on hen. **800-1200**

415. Hays Factory Standard Grade glass eye bluebill hen.

Original paint with overall light wear. Small rub to wood on top of head. Slight roughage to tip of bill and tail. Thin checks on both sides and a small knot visible on left side of head. **200-400**

416. Nicely matched pair of hollow blue-winged teal by the Evans Factory of Ladysmith, WI. Both display the so-called "single blue wing flash" style of paint. Both feature extensive scratched individual feather detail. Drake retains the "Evans Decoy" stamp. Both in original paint, Hen with overall light gunning wear and the drake with more moderate wear to nicely

aged wood. Hen is in excellent structural condition. The drake has three thin partial cracks on the back and one on the left side of the head. Drake very lightly hit by shot. **3500-5500**

Provenance: Cole Collection

417. Rigmate pair of mallards by the Evans Factory, Ladysmith, WI. Standard size with strong "Evans Decoy" stamps on bottoms. Original paint with scratch feather detailing very apparent on hen. Both have a scattering of small rubs and surface imperfections found on gunned decoys. Hen has an imperfection to wood on upper right rear breast and a large rub on lower left side. Small knot missing on left bottom edge with old nails visible. Drake has glue in a bill seam. **1000-1500**



418



419



420



420A



421



422(PR)

418. Evans standard grade canvasback drake. Retains strong "Evans Decoy" stamp. Original paint with light to moderate overall wear. Number of small rubs especially on head. Hit by shot. Head loose. **300-450**

Provenance: Cole Collection

419. Evans Mammoth mallard hen. Two piece body and slightly hollowed. Good scratch feather detail. Detailed bill carving. Overall light to moderate gunning wear. with some rubs to primer. Small amount of in use bottom paint has dripped up on left bottom edge and this same paint may be obscuring the "Evans" stamp. Head has been glued at some time in the past. One or two small shot hits. **300-450**

Provenance: Cole Collection

420. Evans Mammoth canvasback drake. Two piece body and slightly hollowed. Retains the "Evans Decoy" stamp. Overall moderate wear with heavier rubs to right neck, shoulders and tail areas. Very good structural condition. **250-350**

Provenance: Cole Collection

420A. Rare redhead drake by the Evans Decoy Factory, Ladysmith, WI. Retains very good "Evans Decoy" stamp. Original paint with moderate to heavy overall wear. Number of rubs and small nicks to wood. Small chip missing from left base of neck and a rough spot to left edge of bill. **500-800**

421. Rare freshwater coot by the Evans Decoy company. Retains strong "Evans Decoy" stamp. Excellent original paint with only a few small dents and dings on body. **600-900**

422. Pair of hollow bluebills c1940's by Fritz Geiger of Oshkosh, WI. Both heads sharply turned, hen to right and drake to left. Drake is in mostly gunning repaint with some original. Some rubs to wood. Hen is in mellow, finely crackled original paint with light overall wear. Few fine rubs to age darkened wood on head, bill tip and tail edge. Lightly hit by shot on left side. **400-600**

Provenance: Guernsey Collection



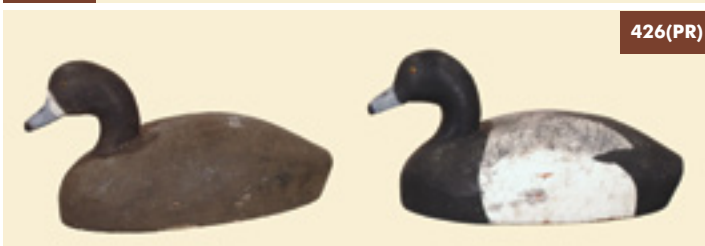
423(PR)



424



425(PR)



426(PR)

423. Pair of bluebills c1940 by James Walton of Milwaukee, WI. Hen's head turned to the right. Carved wings and wingtips. Original paint in fine condition with possibly some touch up. **800-1200**

Provenance: Guernsey Collection

424. Canvasback drake by Marvin Strahota. Cork body with wooden head, tail, and bottom board. Old gunning paint appears to be mostly a second coat with light wear. Few small rubs and dents. Keel removed. **150-300**

Provenance: Guernsey Collection

425. Pair of oversized canvasbacks c1940's by Joe Gigl of Fremont, WI. Cork bodies with wooden heads, bottom boards, and inserted tails. Original paint with light to moderate wear. Few tiny areas of minor roughage to the cork bodies on both. Minor rubs to bills and tails. **200-400**

Provenance: Guernsey Collection

426. Matched rigmate pair of bluebills by an unknown carver from the Wisconsin Dells area. Hens head turned to right and slightly downward. Rasp finish on both. Original paint with light overall wear. Few small rubs on left side of drake and a few small flakes on sides of hen. **150-300**

Provenance: Guernsey Collection



427(PR)

427. Rigmate pair of mallards c1937 by Burton Lang of Horicon, WI. Original paint with scratch feather detail. Hen has touch up to small areas on back and right side as well as a repair to neck. Drake is original paint with probable touchup to white on neck. **600-900**

Provenance: Guernsey Collection

428. Pair of mallards in the Illinois River tradition. Original paint with scratch feather detail on the drake and paint blended detail on the hen. Scattering of small flakes, most notably on the right side of the hen. **150-300**

Provenance: Guernsey Collection



429. Matched rigmate pair of "cheeky" bluebills c1920 by John Roth (1885-1948) of Oshkosh, Wisconsin. Hen slightly smaller than drake. Solid nostrils and painted vermiculation on both. Excellent all original paint with very minor gunning wear. **800-1200**

Provenance: Guernsey Collection

430. Matched, rigmate pair of blue-winged teal by Ed Stolfus of Beaver Dam, WI. Hen with head turned to right. Original paint on both with some possible bill repair and touchup on drake. **200-300**

Provenance: Guernsey Collection

431. Fresh water coot. Collector tag indicates the maker to be John Roth of Oshkosh, WI. c1930's. Original paint with very light wear over a coat of white primer. **200-300**

Provenance: Guernsey Collection

432. Coot c1940's by Lester Beattie of Van Dyne, WI. Hollowed from below and left open. Original paint with possibly some very light in use touchup to the bill. **200-275**

Provenance: Guernsey Collection

433. Coot c1940 by E.W. Ralmbach of Neenah, WI. Very old gunning repaint which shows some pleasing light crackle. Small rubs to wood on bill tip. **100-200**
Provenance: Guernsey Collection

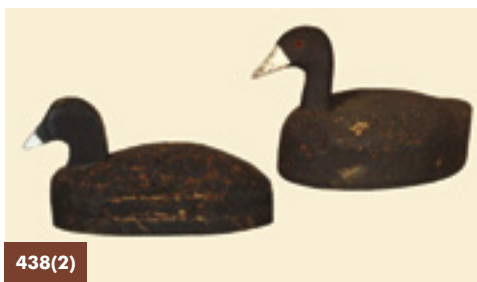
434. Coot c1960 by Gus Nelow. Rasp finish to body to reduce glare. Original paint with overall light to moderate wear. Some small rubs on high points of textured surface and minor rubs on bill tip and wings. **400-600**
Provenance: Guernsey Collection

435. Coot from the upper Midwest. Conjoined "TM" or possible just "M" or "W" brand on bottom. Old gunning repaint with moderate wear. Cracks in neck and thin, tight checks in body. **100-200**
Provenance: Guernsey Collection

436. Coot c1949 by C. Cove, Tustin, WI. In a swimming posture with carved wings. Possible touchup around right eye otherwise paint appears original under a thin coat of sealer. **200-400**
Provenance: Guernsey Collection



437



438(2)



439



440



441



442



443(3)



444(2)



445

437. Cork body coot with wooden head and bottom board. In good condition with very light wear. **150-300**

Provenance: Guernsey Collection

438. Lot of two coot with cork bodies and applied wooden heads and bottom boards. Keels removed. Original paint with light wear. **100-200**

Provenance: Guernsey Collection

439. Preening coot by E. A. Eickstaedt of Milwaukee, WI. with his paper label attached. Original paint and condition. **150-250**

Provenance: Guernsey Collection

440. Early coot by Romeny Wesnewski of Lake Poygan, WI. Body is sleekly carved with a long tail. In a combination of original and crackled gunning touchup. Few small rubs and shot hits. **200-400**

Provenance: Guernsey Collection

441. Coot from the Lake Poygan area of WI. Crazed and crackled old gunning paint. Scattering of a few small flakes and rub to wood on tail edge. **100-200**

Provenance: Guernsey Collection

442. Cork body coot with wooden head and bottom board. Carved wings. Keel signed "Matt Propson". Original paint with light wear. **100-200**

Provenance: Guernsey Collection

443. Lot of three coot decoys. Bulbous coot with a swimming pose. Original paint with some light rubs. Coot silhouette by Harold Giese of Princeton, WI. Chamfered edges to bottom board. Crazed and crackled old original paint with a few flakes and rubs on edges. Coot by the Carry-Lite Company of Milwaukee, WI. Original paint except for a crack and/or small partial blunt to tip of bill with some associated paint loss. **100-200**

Provenance: Guernsey Collection

444. Lot of two coot decoys. Coot by an unknown maker from the Lake Puckaway area of WI. Body has applied upper board to simulate wings. Original paint with some small rubs and flakes. Some neck filler loss. Coot from WI. Original paint with moderate to heavy flaking. Old crack in neck has been glued. **200-300**

Provenance: Guernsey Collection

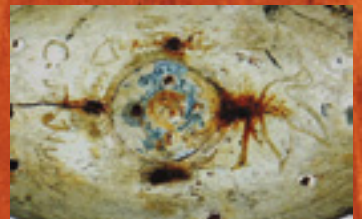
445. Cork body coot c1945 Ed Gorshel of Oshkosh, WI. Head turned slightly to the left with carved wings. Wooden head, bottom board, and inserted tail. Appears original with light wear. Old nail repair to crack in bill. **200-400**

Provenance: Guernsey Collection

Maine and Maritime Decoys



George Huey



446. Classic merganser decoy by George R. Huey (1866-1947) of Friendship, Maine. Inlet head and hollow carved with a small applied bottom board. Delicately carved raised wings and outlined speculums. Huey lavished additional folk carvings only on what he considered his best pieces and this example sports a carved seagull, a small shield, and his carved signature on the bottom. He was considered the town "character" yet his ability to capture the essence of this species remains unsurpassed among his contemporaries. His work places him justifiably among Maine's iconic carvers. For information on this talented maker see pages 29 to 31 in "The Great Book of Wildfowl decoys" by Engers. *Thickly applied excellent original paint shows very light wear.* **18,000-22,000**



447. Goldeneye decoy by Orlando Sylvester "OS" Bibber (1882-1971), of South Harpswell, Maine. Bibber departed from what may be considered the Maine "norm" and produced a number of streamlined elongated carvings that lacked the inlet heads so common to the region and instead carved smooth refined heads on small elevated neck seats. See pages 32 to 35 in "The Great Book of Wildfowl Decoys" by Engers for information regarding this talented maker and illustrations of his works. *Finely crazed original paint shows light wear. Some minor shrinkage of paint along grain lines on back and some flaking, mostly on right side. Tight crack in bill with a small nick on top of bill.* **3500-5500**



448



449

448. Merganser drake c1900 from the coast of Maine.

Similar to the style of some birds carved in the Friendship area. Nicely carved head with carved eyes on a small inlet into body. Tapered tail with a gentle upsweep. "Horsehair" crest appears to be original. Original paint with overall light gunning wear and some thinning on breast. Few scattered rubs. Thin bottom check.

3500-4500

Provenance: Private Collection, purchased in Tenants Harbor, Maine, in the 1980s

449. Classic eider drake decoy by Frank Calderwood (1874-1944), of North Haven Island, Maine, c. 1900.

Inlet head, generous solid body, upturned tail and beautifully carved bill detail. "FC", maker's brand is hand carved into the bottom. According to the consignor Calderwood and his brother Henry, a boat builder, were influenced by Gus Wilson, the famed Maine decoy carver. Wilson was appointed to the Goose Rocks lighthouse in 1915, near Fox Island. The lighthouse is located off North Haven Island, in the Fox Island thoroughfare, on the way to Vinalhaven. Great old working paint with age checks and wear typical of a sea duck decoy.

3500-4500

450. Excellent example of a classic eider drake c1900 from Boothbay Harbor, Maine. Inlet head, carved bill, and upswept tail. Carvers from this region produced what are arguably some of the finest eider decoys known to exist. The form

of this decoy would certainly place it among the very best examples to have survived. Paint is a combination of original and very old gunning touchup, mostly to the white. Drip of a rust colored substance on back. Lightly hit by shot but otherwise excellent structural condition.

7500-9500



450



451. Eider hen from the mid coast of Maine. Similar to work by members of the Witherspoon and Wallace families. Typical inlet head and small upswept tail. Simple, effective paint pattern. "KW" lightly carved in bottom. Original paint with light overall gunning wear. Small rubs to wood on both sides of body and head. Thin cracks in neck. Front lower portion of bill has had professional restoration. **500-750**

452. Huge 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 bills. One of the more interesting eider hens from the pine tree state. Original paint with painstakingly delineated individual feathers. Body paint shows overall light to moderate wear and heads show heavy wear with large scuffs or rubs to wood. Compound crack in neck. Roughness and small crack to edge of tail, two small chips from underside tip of bill. Hit by shot on left side. **800-1200**

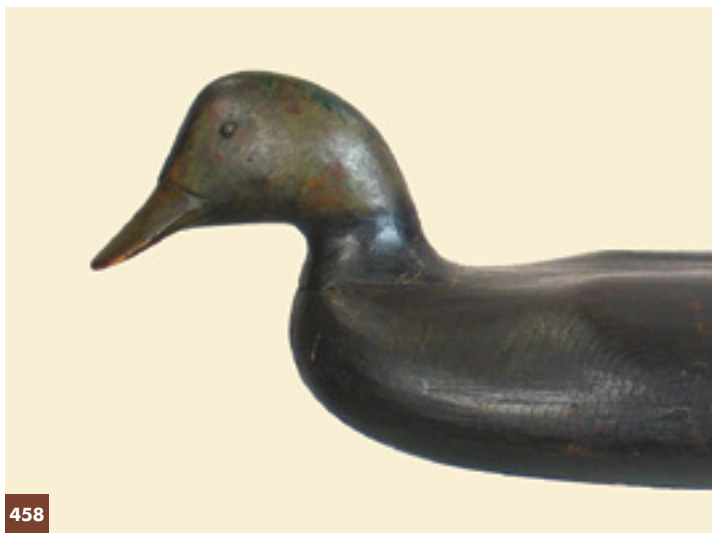
453. Classic oversized eider hen by Amos Wallace (1888 – 1968) of Small Point, Maine. Bulbous body and unique head styling typical of this classic Maine carver. Inlet head and detailed bill carving. As noted by others, a decoy that represents the finest in Maine folk art. All original paint with large areas worn to age worn wood which has developed a pleasing warm patina.

Few thin cracks in body and a slightly larger crack in bottom under the original horseshoe weight. Thin crack in neck and right tack eye missing. **1000-1200**

454. Scoter from Maine or the Canadian Maritimes. Upswept tail with nicely carved bill. Mostly original paint on body with light wear. Probable old gunning touchup to speculums. Repaint to bill with some probable restoration to this area. **400-600**

455. Massive surf scoter from Maine. Body alone measures 24" long X 12 1/2" wide. Turtle back style with inlet head and deeply carved eyes. Exceptionally detailed bill carving. Oversized loomers such as these are rare but one can easily envision how they could be seen from a distance in the choppy swells off the Maine coast. Paint appears to be a combination of lightly worn gunning repaint and some original. Few thin checks in massive body. Some small imperfections in wood due to choice of construction material. Lightly hit by shot, mostly on right side. **800-1200**

456. Scoter from the coast of Maine. Typical inlet head with elaborate bill carving. Paint appears to be mostly original with some shrinkage and rubs. **350-550**



457. Massive surf scoter from Maine. Body measures 24" long X 13 1/2" wide. Turtle back style with inlet head and deeply carved eyes. Exceptionally detailed bill carving. Oversized loomers such as these are rare but one can easily envision how they could be seen from a distance in the choppy swells off the Maine coast. *Original paint with some overall light wear. Some shrinkage to paint along grain lines on right side and one small blemish to wood on forward left side. Small dent in head and a few tight cracks in neck.* **600-800**

458. Black duck c1920 by Augustus Aaron ("Gus") Wilson (1864 – 1950) of So. Portland, Maine. Deeply carved wings and inlet head thrust forward in a fluid swimming pose for which he is so justly famous. Nicely carved bill with his typical under bill carving on decoys from this period. This was obviously a time consuming detail that would not be visible to any incoming duck so it must have been a feature which merely amused Wilson himself and demonstrates the pride he took in his carvings. Bottom of the decoy has the partially carved child-like message:

"I Went To - - -". In fine original paint with light wear. Tight neck check and a partial, thin, filled check in body which dates to the time of carving. **3500-4500**

459. Extremely rare mallard hen by William Everett ("Willie") Ross (1878 – 1954) of Chebeague Island, Casco Bay, Maine. Classic inlet head. Ross is best known for his stylish mergansers and goldeneyes. Mallard decoys are extremely rare and, to date, this is the only known example. In near perfect condition. Ross was self sufficient on his off shore island and his son relates that his father always told him "if you shoot something - - - you're going to eat it" (Yetter). We can only presume that the rare passing mallard provided tastier fare than the more common sea ducks! Original paint in excellent condition. **1500-2500**



460



462



464

460. Merganser drake from the Lunenburg area of Nova Scotia. Thin finely carved crest and gently upswept tail. Made much in the manner of Capt Edwin Bachman of Lunenburg. *Finely crazed original paint with overall light gunning wear. Two fine checks in body and some heat splitting Paint at base of neck. Bill chewed by a puppy and restored by Steven Weaver.* **1500-2500**

461. 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 very minor roughness to right tip of bill which may date to the time of carving. Original paint with little wear.* **1200-1600**

462. Red-breasted merganser drake by Orin Hiltz (1901-1978), Indian Point, Nova Scotia. As noted in "Decoys of Maritime Canada", Hiltz is one of the most well known of the Nova Scotia decoy carvers and in addition to being pictured in this reference, his work is also illustrated on page 209 of "Decoys of the Atlantic Flyway". Classic c1950-60's style racy form with carved crest and gently upswept tail. *Excellent, all original paint with very tiny scuffs to crest, tail, and bill tip. Never rigged.* **900-1200**



461



463



465

463. Early old squaw (long tail duck) c1900. Collector's notes indicate a member of the Levy family of carvers of Little Tancook Island, Nova Scotia. An appealing, early example. *Sun and salt faded original paint clearly retains the original simple yet effective paint pattern. Some old, tight grain checks in body.* **500-1000**

464. Oldsquaw (long-tailed duck) drake c1890 from Long Island. One inch thick head on a nicely sculptured body with old spoke shave and carving marks visible. "WEB" stamp in bottom. *Original paint with very minor flaking and overall light wear.* **800-1200**

465. Old squaw hen from Maine. Head is either an old replacement or it broke above the inlet and it's refastened to the neck seat. Carved "FRS" on bottom which old tags proclaims to be "Fred R. Spauling (?) from Cranberry Island c1910". Also has "BAA" carved in bottom. *Gunning repaint with some wear. Tight crack in neck.* **150-250**



466



467



468



469



470



471

466. Merganser hen by Lindsey Levy of Little Tancook Island, Nova Scotia, Canada. Original paint with light overall gunning wear. Rubs to end of tail and crest. Small chip to crest and some roughage with minor gunner reshaping to tip of bill. Keel removed. **500-750**

467. Eider drake from the upper Maine coast. Wide body with wonderful form. Carved paddle tail with typical inlet head and bill detail. Very nice regional example. Old crackled gunning repaint with some original showing. Few thin grain checks. Thin crack in neck and a small chip missing from bill tip. **900-1200**

468. Boldly carved surf scoter by Venance Vienneau of Shippegan, New Brunswick. Head turned to the right with relief carved wings and crossed wingtips. Detailed bill carving of this unique feature on this species. Never rigged. In fine original paint with light wear. Few rubs or flakes to high spots. Tiny thin chip in tail, tight crack in bill. **1000-1500**

469. White winged scoter from the coast of Maine. Typical inlet head with a back that rises at the midsection for visibility. Strong original paint with light overall gunning wear. Old, thin, tight crack in neck. **200-400**

470. Brant decoy from Prince Edward Island. Two piece head and neck in a swimming pose. Expertly carved "H.M." on bottom along with a nicely carved, stylized star or "compass rose". Moderately worn original paint on body with probable repaint to forward portion of head. Large tail chip on left side and hit by shot, especially on side of neck. **400-600**

471. Black duck by William ("Billy") Ellis (1865 - 1963) of Whitby, Ontario. Nicely carved with head on a slightly raised neck seat. Fine original paint with overall light gunning wear. Small knot visible on back. Hit by shot, mostly on right side. **700-900**



472



474



476

472. Mallard drake by William ("Billy") Ellis (1865 - 1963) of Whitby, Ontario. Head forward in an animated, swimming pose. Unusual upsweep to tail. Indecipherable stamp on bottom just forward of the weight. Original paint with overall light gunning wear. Some rubs to tail edge and hit by shot on left side and back. **500-600**

473. Excellent goldeneye drake by William ("Billy") Ellis (1865 - 1963) of Whitby, Ontario. In fine original paint with light gunning wear. Small knot visible on lower right side. **1200-1600**

474. Rare green-winged teal hen by William ("Billy") Ellis (1865 - 1963) of Whitby, Ontario. Nicely proportioned little bird. Strong original paint with painted feather detail on breast and sides. Finely scratched paint on head. In fine original condition with a few small rubs to wood on right wing and head. Small chip from underside tip of bill. **1250-1500**



473



475

475. Excellent canvasback hen by Duncan Ducharme (1912 - 1972) of Delta Marsh fame, Manitoba, Canada. Unmistakable styling that is uniquely Ducharme. Narrow breast with a high head set well back on the hump-backed body with a raised neck seat. From the famous "Gaylord Rig" with that painted rig mark on the bottom. Original galvanized tin keel. Excellent original paint and condition with very light gunning wear. Excellent structural condition. **1200-1500**

Provenance: Purchased directly from Jimmy Robinsons "Field and Stream" Club.

476. Very rare mallard hen by Duncan Ducharme (1912 - 1972) of Delta Marsh, Manitoba. Old collector tag indicates that this decoy was purchased by an executive of the General Mills Co. who hunted over it on Lake Huron and later, when he moved to what is now Delta Marsh, hunted over it there. He apparently was so pleased with the pattern that he had Ducharme carve him additional decoys. This decoy represents one of the best known mallard hens by this respected maker. Excellent original paint with very light gunning wear. Few thin grain checks in body and a small original splice by Ducharme on lower right side. **1200-1500**

Provenance: Tom O'Connor collection

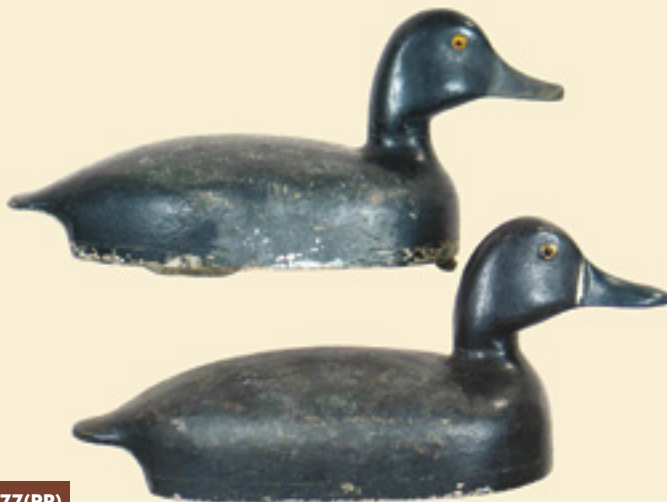


476A

476A. Early and very rare drake canvasback from Heron Lake, Minnesota. Strongly attributed to Joseph Teauge Marr (1879 - 1954). For a fascinating history of Heron Lake's reputation as the "Chesapeake of the West" as well as a detailed biography of J.T. Marr and his place in the early decoy history of the area, please see Chapter 2 in Lodermeier's "Minnesota Duck Decoys - ". Decoy possesses all the attributes that would identify it as a Heron Lake classic; a high "horse head" set back on the body with bold bill carving. Sharp chine runs entirely around the oval body from the breast to the tail with a pleasing arch to the back and a well defined "V" shaped bottom. *Lightly crackled paint is all original and shows overall light gunning wear. Few rubs to mellow wood along chine and on sides of head. Orange tack eyes and excellent structural condition.* **6000-8000**

477. Mated rigmate pair of hollow bluebills by Christopher Columbus ("Cris") Smith (1858 - 1937) of Algonac, MI. This pair are from the rig of Chris' grandson, Christopher J. Smith with his initials "CJS" on the bottom of both birds. Small decoys with typical thin necks and pronounced neck shelf. *In good original paint with a little in use gunning touchup. Probable small repair to tip of bill on hen otherwise good structural condition.* **800-1200**

478. Red head drake from the St. Clair flats. Low, tucked head. Hollow carved with an applied bottom board. Bottom retains the stamped "Winslow". *Paint appears to be a combination of old gunning repaint with some original visible. Old, tight hairline in bill.* **200-400**



477(PR)



478



479



480



481



482



483



484

479. Hollow red head drake from Prince Edward County, Ontario, Canada. Strongly attributed to either Norm MacDonald or Dan Bartlett (see p68 - 73 in "The County Decoys" by Stewart). Original paint with light to moderate overall wear. Scattering of small rubs and dings to wood. Wood imperfections to top of head and tip of bill. **750-950**

480. Black duck from Prince Edward County, Ontario, Canada. Hollow carved with a thin, applied bottom board. Classically carved elongated tail and rump. Original paint with scratch feather detail on body and on head. May have been some in use touchup to a small chip on tail edge. Overall condition is excellent. **500-1000**

481. Drake widgeon by Ken Harris of Woodville, New York. Carved very slightly undersized with the head turned gently to the left. Nicely pinched breast and two shallow ice grooves. Fluted tail feather detail. Very detailed elaborate feather detailing and vermiculation on sides. Stunning paint. Bottom has his "signature" brand with "Woodville, N.Y." Also the penned notation "#98". Excellent original condition. **500-750**

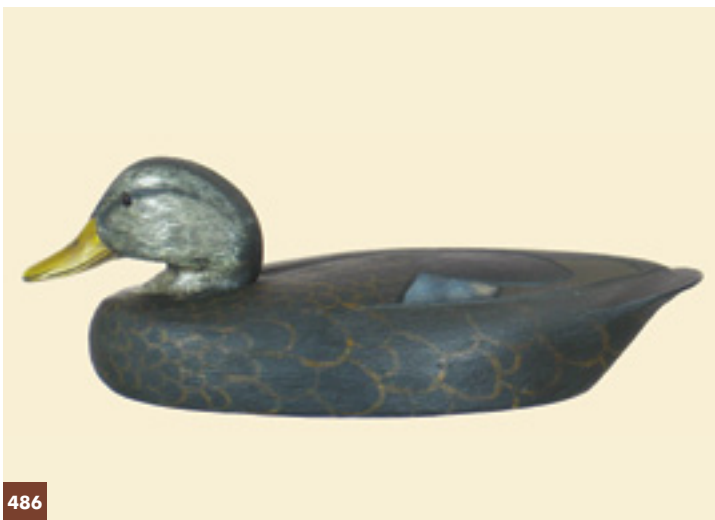
482. Drake wood duck by Ken Harris of Woodville, New York. Head turned very slightly to the left. Raised and crossed wingtips. Carved crest and fluted tail carving. Bottom has his "signature" brand with "Woodville, N.Y." Also the penned notation "#97". Detailed original paint in excellent condition. **500-750**

483. Drake oldsquaw by Ken Harris of Woodville, New York. His latter decorative model with head turned approximately 45 degrees to the left and glancing slightly downward. Carved wings, wingtips, and primaries. Fluted tail with the classic upsweep to the elongated middle feathers. Bottom has his "signature" brand with "Woodville, N.Y." Also the penned notation "#96". Detailed original paint in excellent condition. **500-750**

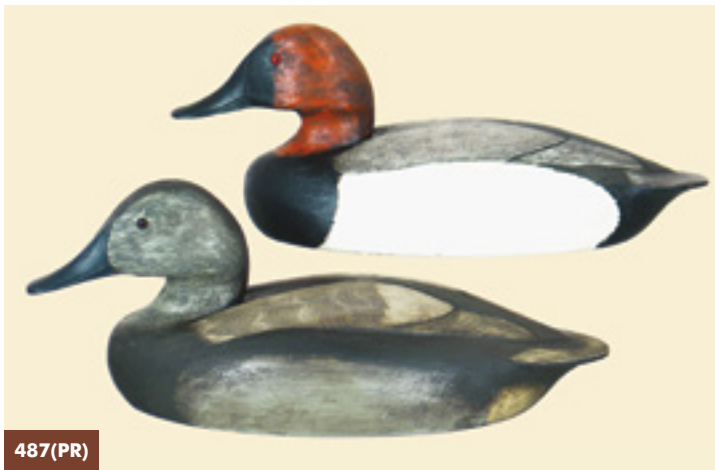
484. Early and desirable bluebill drake by Ken Anger (1905-1961) of Dunnville, Ontario. Clearly showing the influence. Head tucked forward in a content pose. "V" shaped ice groove behind head. Sharply delineated wingtips with deeply carved thighs. Pronounced rasping which was to become his trademark. May have been carved as early as circa 1930. Strong original paint with overall light gunning wear. One small triangular shaped scratch on left wing. Excellent structural condition. **600-800**



485(PR)



486



487(PR)



488(PR)



489

485. Rigmate pair of redheads by Ken Anger. Classic wing carving on back and tail with rasp work to head. Both have "JM" stamp on bottom. *Excellent original paint with combing clearly visible. Hen lightly hit by shot.* **1500-2500**

486. Very fine example of a black duck by Ken Anger (1905 - 1961) of Dunnville, Ont. Decoy carved circa mid 1950's. Head turned slightly to the right. Expert application of the rasp to achieve realistic feather texture. Slightly raised wingtips and delineated wings. A very desirable example of this species by this renown carver. *Excellent original paint with subtle application of individual feathering detail. Never rigged and in pristine physical condition.* **850-950**

487. Fine rigmate pair of canvasbacks by Ken Anger (1905 - 1961) of Dunnville, Ont. Decoys date to circa mid 1950's. Slightly raised wingtips and delineated wing carving. *Excellent all original thickly applied paint. Never rigged and in suburb structural condition.* **1800-2200**

488. Fine rigmate pair of bluebills by Ken Anger (1905 - 1961) of Dunnville, Ont. Decoys date to circa mid 1950's. Slightly raised wingtip and delineated wing carving. Classic rasp work for which this maker is so justly famous. *Excellent all original, thickly applied paint. Never rigged and in suburb structural condition.* **1500-1800**

489. Canvasback drake c 1950 by Ken Anger of Dunnville, Ontario. Anger's well known rasp work to head and body with a deeply carved bill. Outlined wingtips. *Strong original paint with minor imperfections. Small dent on left side appears to date to time of carving.* **750-950**



490. Earlier period hooded merganser drake by Davy Nichol of Smith's Falls, Ontario. Carved raised wing tips, fluted tail and stamped feather detail between wings. "93" written in pencil on bottom. *Outstanding original condition with a warm mellow patina. Minimal imperfections.* **1500-2500**

491. Early hooded merganser drake. Old collector tag on bottom indicates that the bird was carved by Nelson Como of Black Lake, New Jersey c1910. Nicely carved crest with delicate serrations. Tack eyes. Apparently never rigged. Purchased from Dick McIntyre. *In fine original paint with nicely aged patina.* **1500-2500**

492. Drake old squaw (long-tailed duck) by Hector ("Heck") Whittington of Oglesby, Illinois. Hollow carved with a shallow ice groove and a slightly elongated tail. Bottom has the stamped "Heck Whittington – Oglesby, Ill, Dec. 27. 1971" Also the written "Hector "Heck" Whittington – April 29 – 72" Retains the Star collection stamp and the Bernie Gallipeau collection stamp. *In good original paint with individual painted feather detail. Few small flakes on head and a scattering of flakes down each side at what would normally be the waterline.* **500-750**

Provenance: "Doc" Starr collection, Gallipeau collection

493. Rare and early goldeneye hen c early 1900's. Collector information indicates this to be an early effort by Chancy Patterson of Wellesley Island, St. Lawrence River. Immature plumage and sometimes referred to as a "he – she" decoy because it could be a male or a female in this plumage. Old pencil attribution on bottom. *Original paint with overall light gunning wear under what may be wax. Head has been glued to neck shelf. Few light shot hits.* **800-1200**

494. Goldeneye hen from the Clayton, N.Y. area. Hollow carved with an applied bottom board. Deep eye groove. Collector tag indicates that this decoy was found in a rig of Sam Denny decoys and may in fact be a very early, hollow, Sam Denny. *Mostly original paint with moderate overall gunning wear and a scattering of flakes to primed or bare wood. Appears to be some gunning touchup to portions of the white at the bottom seam.* **200-400**

495. Early sleeping bluebill drake c1900 from Long Island, N.Y. Head and neck turned strongly over left shoulder with bill resting on back. Concave carving to underside of tail. Well carved head with pronounced cheeks and wide, deep, eye groove. Very appealing form. "Verity – Long Island" written in pencil on bottom. *Paint on back and head to be original with light gunning wear. White areas may have been re-struck or not.* **500-1000**



496. Petite bluebill drake. Old collector tag states the carver to be Raymond Andress of Gananoque, Ontario, Canada. Solid carved with a partially inlet head and detailed tail carving. Attractive scratched and combed vermiculation. Original paint with overall light wear and a small amount of paint shrinkage along grain lines, notably on left side. Rubs to bill and tail edges. Moderately hit by shot. **400-600**



497. Merganser hen from Long Island. Found on Nantucket. Carved in a swimming pose with a small attractive crest on head. Working repaint with light overall wear. Weight removed.

300-500

497A. St Clair Flats redhead drake by a talented unknown maker. Original paint with in use touchup, original keel. Light overall gunning wear. **500-700**



End of day.

Decoys from Wisconsin



498. Canvasback hen by August ("Gus") Moak (1852 – 1942) of Tustin, Wisconsin. This is the exact bird pictured on page 211 of Tonelli's "Fish and Fowl Decoys of the Great Lakes". Moak was one of the earliest, and arguably the best, decoy maker from the Tustin area if not all of the state of Wisconsin. This decoy was carved circa 1920. Hollow carved with head turned strongly to the left. Decoy is remarkably light, beautifully carved and painted and certainly one of the most desirable examples on the market today. *Excellent original paint has mellowed to a very pleasing patina.* **9000-11,000**





499



500



501



502



502A



503(PR)

499. Canvasback drake by John H. Nierman of Winneconne, WI. Bottom retains his deep hot brand of: "JHN". Alert, high head, turned strongly to the right. A big, bold carving, typical of the region. *Blended paint on back to simulate the natural plumage. Strong original paint. An old, thin, filled crack on the lower right side dates to the time of carving.* **250-450**

500. Oversized high head canvasback drake from Wisconsin. Strong attribution to Gus Nelow. Bottom has "A.G. Kramer" in paint. *Finely crazed excellent original paint. Strengthening dowel visible on top of head. Thin, tight crack on back and minor separation at neck seam. Few thin grain checks on breast.* **400-600**

501. Early bluebill drake by Frank G. Strey (1890 – 1966) of Oshkosh, Wisconsin. Very early, humpbacked style (for a similar example dated pre 1920 please see p153 in Koch). Strey is ranked among the premier carvers from Wisconsin and his early work is highly desirable. Painted vermiculation on back and sides with a high head on a thin neck. *Original paint with very light wear. An excellent example in perfect structural condition.* **1500-2000**

502. Bluebill hen by Fredrick ("Fritz") Geiger (1882 – 1957) of Oshkosh, WI. Plump, "cheeky" little decoy. *Hollow carved with an applied bottom board. Paint is a combination of original and gunning touchup with moderate overall wear. Weight removed.* **250-350**

502A. Mallard drake carved in the style of the "Milwaukee Museum" school of carving by an unknown but talented maker. Head turned strongly to the left with nicely detailed bill carving. Multiple split tail with carved and crossed wingtips. Body of typical horizontally laminated construction. Very good original paint with extensive individual feather scratched detail on back. *Surface shows gunning wear with heavier rubs to head. Small chip on right inside wingtip and decoy hit by shot.* **600-800**

503. Pair of mallards by Gus Nelow. Both in original paint with light overall wear. Drake has finely crackled original paint under a coat of very lightly bubbled sealer. Minor rubs and flakes. *Lightly hit by shot. Hen is original paint with light wear and minor rubs to head and tail. Conjoined "JK" on bottom.* **350-550**



504(PR)



505(PR)



506



508(1 of 2)



507(PR)

507. Rigmate pair of canvasbacks by Frank Strey (1890–1966) of Oshkosh, WI. Typically large Strey carvings with very nicely carved bills. See page 151 in “Decoys of the Winnebago Lakes” for additional information on this carver. *In fine original paint. Drake shows very light overall wear with only a few small rubs. Hen has slightly faded paint and more moderate overall wear. Rubs to wood on bill and tail. A number of tight grain checks on body and a crack on bottom.* **1500-2500**

508. Rigmate pair of freshwater coots from the upper Midwest, probably Wisconsin or Minnesota. Detailed bill, wing and wingtip detail. Good original paint with an old mottled surface. *Excellent structural condition. Only one pictured.* **100-200**

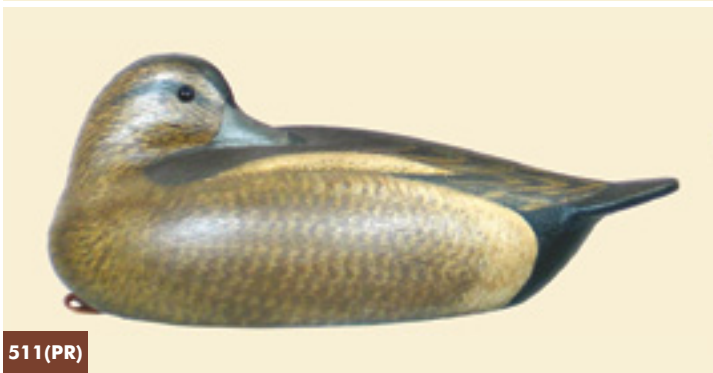
504. Rigmate pair of mallards from Minnesota. Three layer laminated construction with a pleasing chunky form. Hen’s head turned to the left. Good regional examples. *Fine original paint with very light gunning wear. Small rubs to wood on top of both heads. Keels removed and left eye cracked on hen.* **300-500**

505. Very nice pair of content, tucked head bluebills by John Walton of Milwaukee, Wisconsin. Hen’s head turned slightly to the left. Carved wings and wingtips on both. Extensive fine feather detailing on back of drake. Walton worked with Warren Dettmann at the Milwaukee Museum. *Original paint on both with very light wear. Fine crackle to surface of drake.* **800-1200**

506. Early coot by Frank Strey (1890 – 1966) of Oshkosh, WI. Carving accurately captures the whimsical nature of this plump little bird. Weight removed and never rigged. *Excellent original paint. Excellent structural condition.* **400-600**

Dave Ward

The following carvings by Dave Ward are imaginative and meticulously crafted. Dave is following in the footsteps of his famous maternal grandfather Ted Mulliken, who together with Joel Barber, founded the Wildfowler Decoy Company in Old Saybrook, Connecticut.



509. Hollow pine working bufflehead drake by David B. Ward. Tucked head turned slightly to the right. Stamped in bottom: "DBW – 77". A fine early working example by this accomplished Connecticut carver. Original paint with light gunning wear. **400-600**

510. Stunning pair of resting buffleheads of recent vintage by Connecticut's David B. Ward. Drake has small ice groove. Carved as gunning models, Mr. Ward has forgone detail body carving and concentrated on a classic hunter's style painting of the plumage. Presented as if the working weights had been removed. Stamped on bottom: "DBW". Excellent original paint and condition. **1200-1600**

511. Pair of widgeon by Connecticut's David B. Ward. Drakes head turned slightly to the right and the hen fully turned in a restful preening or sleeping pose. Each stamped on bottom: "DBW". Beautifully blended, excellent original paint and excellent structural condition. **2000-2500**

512. Life size hollow carved American egret by Connecticut's David B. Ward. Bird measures approximately 22 1/2" in a straight line from tip of bill to tip of tail. Split tail with carved wings and nicely executed carved crest. Shallow shoulder carving. Posed as if looking slightly downward and to the right. Bottom stamped "DBW". Nicely antiqued textured original paint in excellent condition. **750-950**

513. Life size hollow carved immature great blue heron by Connecticut's David B. Ward. Large carving measuring approximately 32 1/2" in a straight line from tip of bill to tip of tail. Presented in a very animated pose with the head and neck in a compound double curve and looking slightly upward and to the left. Very accurate depiction of this species in a feeding posture. Very detailed bill carving. Bottom stamped "DBW". Extensive individual painted feather detailing on back and sides. Excellent, all original paint and condition. **750-950**



514. Life size hollow carved American egret by Connecticut's David B. Ward. Head and neck in a compound double curve and peering very slightly to the left. Excellent bill detail and an attractive paddle tail. Bottom stamped "DBW". *Nicely antiqued surface in excellent original condition.* **750-950**



515. Incredible life size hollow carved mature great blue heron by Connecticut's master craftsman David B. Ward. Mounted in an alert erect posture. Bird measures approximately 32 $\frac{3}{4}$ " in a straight line from bill tip to tail tip. Head turned slightly to the left. Detailed bill carving. Truly an imposing piece of sculpture by this talented carver. Striking paint patterns. Bottom stamped "DBW". *Excellent all original paint and condition.* **900-1000**



516. Wonderful running long billed curlew (approx 19" long bill to tail) by Marty Hanson, Prior Lake, MN. Mr. Hanson is one of an elite group of extremely talented decoy carvers in North America. Carved wing outline and split tail. Bill is removable for shipping. *Excellent original condition.* **700-900**

517. Life size dove decoy with glass eyes (approx 12" long bill to tail) by Marty Hanson, Prior Lake, MN. Carved raised wing outline and split tail. Soft feather painting meticulously applied. "Martin Hanson, Maker" stamped in ink on the underside of the tail. *Excellent original condition.* **700-900**



Mark McNair

Mark McNair, of Craddockville, VA. grew up carving and painting alongside his good friend David Ward in the Old Saybrook area of Connecticut. He is one of North America's most talented contemporary carvers.



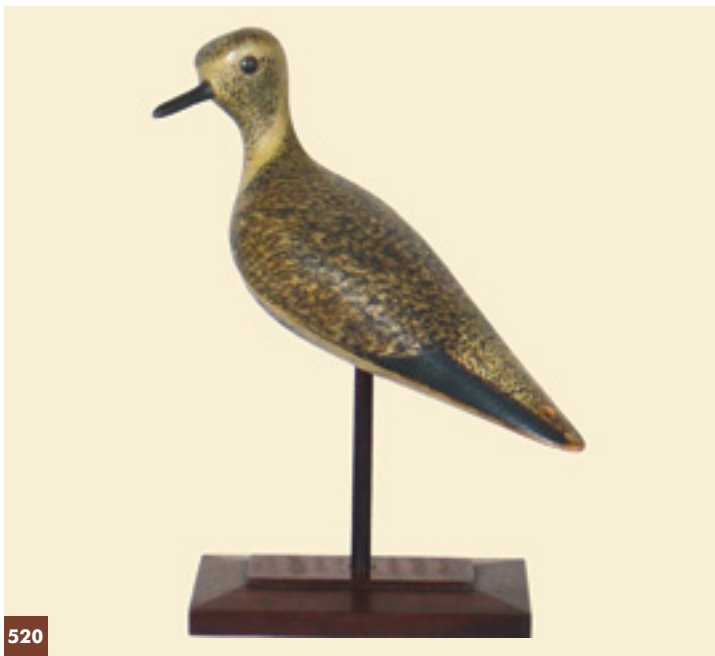
518



518A



519



520



521

518. Upright black bellied plover by Mark McNair of Craddockville, VA. Approx 11" long bill to tail. Incised "McNair" carved into the bottom. Superb paint pattern with attention to detail. *Excellent original condition.* **1200-1600**

518A. Delicate yellowlegs decoy (approx 11" long) by Mark McNair, Craddockville, VA. with carved wing outlines and stringing hole in the tail. Incised with "McNair" in the bottom near the stick hole. **1500-2000**

519. Impressive greater yellowlegs carving by Mark McNair of Craddockville, VA. with an unusual bulbous head and wonderful design. Approx 14" long bill to tail. Incised "McNair" carved into the bottom. *Excellent original condition.* **1200-1800**

520. Turned head black-bellied plover decoy (approx 13" long) by Mark McNair, Craddockville, VA. Inscribed with "McNair" in the bottom near the stick hole and signed "Parker's Island Plover, 2005, Mark McNair" in ink on the bottom of the base. Mark was on Parkers Island in Virginia. *Excellent original condition.* **1500-1800**

521. Hollow turned head widgeon drake decoy by plover by Mark McNair, Craddockville, VA. Very nicely grain painted back with softly blended feathers. Collectors brand "Colburn C. Wood and an incised "McNair" carved into the bottom. *Excellent original condition.* **1800-2200**



522



523A

522. Life size bulbous and perky ruddy duck decoy in the Carolina tradition by Ian McNair Craddockville, VA. Carved wing outline with a paddle tail. Incised "I. McNair" in the bottom. *Excellent original condition.* 500-750

523. Impressive wall mount, life size flying woodcock by Frank Finney, Cape Charles, VA. Mounted on a section of dead tree and signed with a carved "F" on the top edge. 16" wingspan, 13" bill to tail. *Excellent original paint and condition.* 4000-6000

523A. Golden plover by Frank Finney (b1947). Head turned to the left and slightly cocked in a quizzical manner. On a carved rock base with Mr. Finney's stylized "F". Split tail with raised wingtips as well as carved primaries and secondaries. *Rich original paint in excellent condition.* 1500-2500



523



524

524. Outstanding early curlew by noted artist, Frank Finney. Perfectly carved and painted with carved wingtips and split tail. Softly blended original paint with no visible wear. On a carved rock base with Mr. Finney's signature scratched into the paint on the side of the base as well as his stylized "F". Bottom of base also has a carved "F". 2200-2800



525



527(PR)

525. Turned head willet decoy (approx 15" long) by William Gibian, Onancock, VA with beautifully outlined wings and raised separated wing tips with incised feather detail. Incised "Gibian" on the bottom near the stick hole. **800-1200**

526. Artfully displayed rig of three green wing teal decoys (one hen and two drakes) by Reggie Birch, Chincoteague, VA. Birds (11" long) have keels and are weighted, displayed on a 26" length of barn board with a large rusted spike used for hanging. Signed "Reggie Birch, Chincoteague, VA" in the back. Excellent original paint and condition. **700-900**



526



528(PR)

527. Pair of flying ruddy ducks by Mike Borrett of Madison, WI. Very detailed wing carving with fluted tail detail. Nicely detailed carving on the anatomically correct broad bills. Legs and feet suspended slightly below body. Both signed on wingtips (hen on right, drake on left): "Borrett - 07". Excellent original paint and condition. **1000-1500**

528. Pair of blue-winged teal decoys by Mike Borrett of Madison, WI. Very detailed wing and bill carving with fluted tail detail. Carved feet realistically tucked under body. Carved in small print on back: "Borrett - 05". Excellent original paint and condition. **900-1100**



529



530(PR)



531(PR)



532(PR)



533



533A

529. Stick up "ice goose" by noted contemporary carver Jim Slack of Pekin, Illinois. Single metal leg and large foot modeled after the famous Schoenheider ice geese. Body carved of three pieces of wood laminated horizontally and hollowed. Strong original paint with individual feather painted detail on back. Surface protected with a thin coat of sealer. **500-600**

530. Rigmate pair of hollow wood ducks by Grayson Chesser of Jenkins Bridge, VA. Drake has head turned to the left and outstretched in a swimming pose. Hen is in a content, tucked head position. Both with extended tails, carved crest and raised wingtip. Painted feather detail on both with combed vermiculation on drake. Both have the carved "C" on the base. Excellent original paint. **600-900**

531. Rigmate pair of hollow gunning pintails by Grayson Chesser of Jenkins Bridge, VA. Drake's head back on body in a tucked pose and hen finely carved into a preening pose with her bill embedded in the back feathers. Elongated tails on both with carved wingtip. Painted feather detailing on both with deeply combed vermiculation on drake. Both have the carved "C" on the base. Strong original paint with light wear. Some crackle to surface on right wing of drake and some tiny paint spatter on hen. **600-900**

532. Rigmate pair of hollow gunning brant by Grayson Chesser of Jenkins Bridge, VA. Both with carved tail and raised wingtip. One has head slightly tucked back on the body while the other is in a hissing pose. Both in strong original paint with carefully applied and blended feather detail. Both have the carved "C" on the base. Tucked head has some flaking on breast and some fly speck and/or tiny paint splatter, mostly on the forward half. Hisser has a few very minor rubs. **600-900**

533. Hollow carved turned head ruddy duck drake by George Strunk, Glendora, N.J. Carved wings and tail detail, glass eyes and the typical pad lead weight with impressed "STRUNK" brand on the bottom. Signed "G. Strunk" in ink. Excellent original condition. **300-450**

533A. Hollow carved turned head black duck by George Strunk, Glendora, N.J. Carved wings and tail detail, glass eyes and the typical pad lead weight with impressed "STRUNK" brand on the bottom. Signed "G. Strunk" in ink. Excellent original condition. **300-450**



533B



534(PR)



535



536

533B. Brant by William ("Bill") Joeckel (1921 – 2010) of Long Island, N.Y. and Hobe Sound, FL. This is the decorative, award winning brant carved for the 1971 U.S. National Decoy Show. Carved in a position which spirals the neck and allows the head to face forward in a resting pose. Wingtips carved slightly raised off the body with the primaries and secondaries carved in relief. Nicely blended paint on the sides and individual painted feather detail on back. This is the exact bird pictured on page 34 of the Nov. /Dec., 2011 issue of Decoy Magazine in an article on this talented carver. Bottom has the hot brand of: "Bill Joeckel – Decoys". There is also the original 1971 National Decoy Show paper label and the written notation which appears to read: "To Val – Bill Joeckel". *Excellent all original paint and condition.* **600-900**

534. Rigmate pair of ringbills by James A. ("Jim") Schmeidl of Bradfordwoods, Pennsylvania. Hen's head turned to the right and drake has head back over left shoulder gently resting on a slightly raised wing. Both with carved wings and wingtips with fluted tail feathers. Individually carved feathers

on backs of both. Exceptional bill carving. Both have the Schmiedlin half round name and address area on the bottom as well as the "JAS" brand. Both have the written pencil notation "2 lbs 11 oz – 10/97" and "Kelly Island, Ohio – Erie PA, 97". Mr. Schmiedlin's artistry is well known and the popularity of his carvings has risen immeasurably in recent years. *Excellent original paint with minimal gunning wear.* **6500-8500**

535. Hollow carved canvasback drake by well known Mineola, Texas carver R.D. Wilson, with his carved "RD" under the tail. Plump decoy with the head turned to the left and tucked well down on the back. Eye groove extends back to rear of head. *Original paint which has been antiqued.* **300-450**

536. Attractive and well carved hollow gull by an unknown maker. Two piece tail and body with head turned very slightly to the left. Large wings (14 3/4" long) appear to be applied with wooden pegs. Wings are elevated from body and crossed. *Crazed and crackled original paint.* **350-550**



537



538



539



539A, 539B(2)

537. Oversized breast preening, red breasted merganser drake by master carver Keith Mueller, Killingworth, CT. Made in the Maine decoy style with a horsehair crest, carved eyes, and carved wing outlines. Impressed oval hot brand reads "Keith Mueller, Decoys, Killingworth, Conn", impressed "Keith Mueller" and an ink stamp with "25494" on the bottom. Excellent original condition with usual intentional aging to the surface. **600-900**

538. Cinnamon teal by award winning Canadian carver John, B. Garton of Smith Falls, Ontario. Signed by Mr. Garton and dated "1976". Head turned strongly to the right with detailed bill carving. Multiple, individually carved, raised primaries and secondaries. Fanned tail with fluted tail feathers. Very nice texturing and individual feather painting. Excellent original paint. Miniscule chip to right base of tail and very tiny rubs to top of head. Overall condition is excellent. **600-900**

539. Perky life size grebe by Reggie Birch, Chincoteague, VA. Glass eyes and an interesting chip carved surface. Excellent original condition. **300-500**

539A. Drake goldeneye decoy from Chebeague Island, Maine with a tucked head. In old weathered gunning paint. Good structural condition. **200-300**

539B. Lot of two miniature goldeneyes from the Chebeague Island area of Maine obviously carved by the same hand that fashioned the previous lot. Heads set in shallow mortises. Original weathered paint with rubs to wood. Chip missing from right side of head of hen. **200-300**



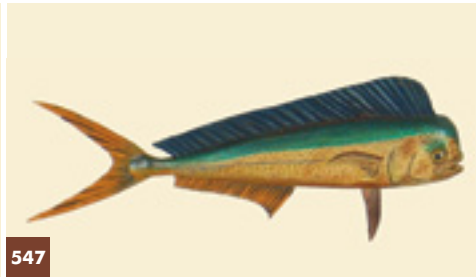
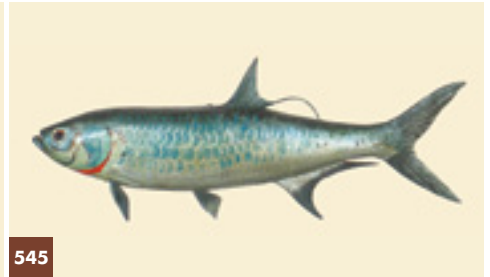
Successful hunt.

Aubrey Dando

The following rare miniature fish carvings are by A. J. Dando. Aubrey Dando was born in Philadelphia on October 3rd in 1885. For the most part he carved flying game birds and waterfowl.

These are part of a collection of the first fish carvings we have seen by this talented miniature carver. Dando sold his works through both Abercrombie and Fitch, Crossroads of Sport, and American Fieldcraft. The following lots are in excellent condition except for minor imperfections that have been professionally restored. There are dents and pry marks on the backsides that are not visible when mounted. Many have metallic painted surface and all have glass eyes.

All are fitted with small brass hanging hardware.



540. Rare miniature sword fish by A. J. Dando, (12" bill to tail) beautiful blue glass eye. Signed "A. J. Dando, 53", and "12" in ink on the back. **350-550**

541. Rare miniature sail fish by A. J. Dando, (10" bill to tail) beautiful blue glass eye. Signed "A. J. Dando, 53", in ink on the back of an impressive dorsal fin. **350-550**

542. Rare small mouth bass by A. J. Dando, (5.5" mouth to tail) beautiful red glass eye. Signed "SMALL MOUTH BASS" in pencil, and "9" in ink on the back. **300-450**

543. Rare miniature large mouth bass by A. J. Dando, (6" bill to tail) beautiful red glass eye. Signed "LARGE MOUTH BASS" in pencil and "10" in ink on the back. tiny chip on the lower tail fin. **300-450**

544. Rare miniature black marlin by A. J. Dando, (11" bill to tail) beautiful yellow glass eye. Signed "14" in ink on the back. Some glue visible on back of the tail fin. **350-550**

545. Rare miniature tarpon by A. J. Dando, (8" bill to tail) yellow glass eye in scratched. Signed "A. J. Dando, 51", and "19" in ink on the back. **300-450**

546. Rare miniature walleye by A. J. Dando, (6" bill to tail) beautiful white glass eye. "8" in ink and "WALLEYE" in pencil on the back. 2.25" sliver of wood missing from the back does not show when displayed. **300-450**

547. Rare miniature dolphin (dorado) by A. J. Dando, (5.5" mouth to tail) beautiful yellow glass eye. Signed "A. J. Dando, 52", and "13" in ink on the back. **300-450**

548. Rare miniature sun fish by A. J. Dando, (3" mouth to tail) beautiful yellow glass eye. Signed "6" in ink on the back. Small sliver from the edge of the tail with touchup. **250-350**



549. Rare miniature yellowfin tuna fish by A. J. Dando, (10" mouth to tail) beautiful blue-green glass eye. Signed "20" in ink on the back. Some glue visible on back of the tail fin. Large screw in the reverse, A tight in the making check on the front was filled. **350-550**

550. Rare miniature pompano by A. J. Dando, (12" mouth to tail) beautiful blue glass eye. Signed "A. J. Dando, 53", and "12" in ink on the back. **300-450**

551. Rare miniature muskie by A. J. Dando, (3.25" mouth to tail) beautiful yellow glass eye. "17" in ink on the back. tiny dent on top end of the gill. **300-450**

552. Rare miniature lake trout by A. J. Dando, (7.5" mouth to tail), glass eye. Signed "LAKE TROUT" in pencil, and "5" in ink on the back. **300-450**

553. Rare miniature brown trout by A. J. Dando, (5.5" mouth to tail) beautiful light yellow glass eye. Signed "A. J. Dando, 54", "4" in ink and "BROWN TROUT" in pencil on the back. **350-450**

553A. Native American carving of five swimming salmon made of stone on a white stone base. All have carved tails, mostly curved. Four have heads of a different stone than the body. All have applied stone fins. Fish measure approximately 6 1/2" – 6

3/4" long. Base has small carved "waves" along one edge. Stone appears to be pink soapstone or alabaster, argillite and marble. Base has deeply carved: "Dimmick – Nome, Alaska" Attractive carving of Alaska's important fish species. One lower fin broken on the black fish otherwise all appear to be in very good to excellent overall condition. **400-600**

553B. Rare ruddy turnstone by John McAnney (1866-1949) of New Gretna, N.J. McAnney was a fisherman and gunning guide on the Bass and Mullica rivers and served at the North Brigantine Life Saving Station. Turnstones by him are rare. Original paint shows overall light to moderate gunning wear. Few small rubs and flakes and lightly hit by shot. Tip of bill is a professional restoration by Russ Allen. **1200-1800**

553C. Rare feeding dowitcher c1900. Although shorebird decoys portrayed as feeders and runners were produced wherever these birds were hunted, some of the best examples are acknowledged to originate in Massachusetts. Split tail with carved wingtips. High back and extended neck accurately portray the bird in an animated pose. Tack eyes and metal bill. Original paint with an attractive smoky patina. Surface may have been waxed. Surface shows overall light gunning wear. Few very minor, tiny dents in body. **1500-2500**





554



555

554. Very rare wooden billed black-bellied plover in winter plumage by the J. N. Dodge Factory, Detroit, Michigan. For a very similar example see photo 5-133 in "Detroit Decoy Dynasty" where the authors state that "The wooden bill indicates earlier production". Tack eyes with beautifully proportioned body styling. Strong original paint features "brush-dab" painting. **5000-7000**

555. Exceptionally rare shore bird by the J. N. Dodge factory of Detroit, Michigan. Their very earliest style, probably dating to the mid to late 1880's. This is the exact bird pictured in plate 168 on page 213 in Mackey's "American Bird Decoys" where that noted authority states that the decoy "seems intended to represent (a red-backed sandpiper) in winter plumage". For another very similar example, please see photo 5-114 on page 187 of "Detroit Decoy Dynasty". Decoy is of one piece construction in a running or reaching pose with a slightly tucked head and a long extended tail. Bill has factory carving on the bottom. In a remarkable state of preservation for a bird of this age. Outstanding original paint with overall light gunning wear. **14,000-18,000**

556. Red knot by Harry V Shourds (1861 – 1920) of Tuckerton, N.J. Classic shorebird by one of the acknowledged New Jersey masters. Strong, heavily applied, all original paint with the original bill. Nicely blended feather detail on back and the vivid breast from which the bird received the nickname "robin snipe". Paint shows a few flakes or rubs to the sides of the body and head but in overall very good condition. One minor dent on lower left wing. **2500-4000**



556



557



558



560



559

557. Rare lesser yellowlegs by Lou Barkelow, Forked River, N.J. This gentleman had an extended carving career from circa 1870 to about 1950. He is well known for the primitive charm of his "snipe" decoys. Decoy strikes a very alert pose with an erect head on a slender neck. Attractive downward droop to the tail. Decoy is clearly stamped on the left side and under the tail with Barkelow's "LB" rig mark. Original paint and bill with overall very light gunning wear. Thin/tight vertical grain check on right side. **3500-4500**

Provenance: Private collection, acquired directly from Eugene Barkelow (Lou's son) in the mid 1950's.

558. Yellowlegs attributed to Frank Kellum (1858 – 1950) of Babylon, Long Island, N.Y. Beautifully slender example. Tiny bead eyes and what certainly appears to be the original bill. Original paint with light flaking under a coat of wax or sealer. Some long rubs to wood, most noticeable under tail. **900-1200**

559. Early dowitcher by Joe King (1835-1913) of Manahawkin, N.J. A few small mars on right side. Professionally replaced bill. Old collectors inventory number in pen on bottom. Original paint which is heavily worn to areas of darkened wood. **500-750**



561

560. Nice example of a black-bellied plover from the Seaford school of carving, Long Island, N.Y. Carved wings and wingtips typical of this regional style. Weathered original paint protected with a thin coat of wax. Moderately hit by shot. **1200-1800**

561. Superb yellowlegs by Bill Bowman of Lawrence, Long Island, N.Y. Last quarter 19th century. Upright, alert pose. Deeply carved shoulders and wings. Split tail with separated and raised wingtips. Lower portion of tail is nicely rounded and arches slightly downward. Beautifully blended original paint which effectively mimics the actual plumage. Surface shows light overall gunning wear. Some small size shot hits on forward right side. Bill appears to have been reset in head. **12,000-18,000**

Provenance: From the gunning rig of Thomas Taylor of Easton, CT. By direct descent in the family.

John Thomas Wilson

Little is known about John Thomas Wilson other than the fact that he crafted some of the finest duck and shorebird decoys in North America. Wilson immigrated with his wife to the United States in 1880's. He began carving decoys in the late 1880's and soon began market hunting and guiding in the Ipswich marshes. He also worked as a machinist, a guide, and a market hunter. In *Shooting Stands of Eastern Massachusetts* by John C. Phillips Tom Wilson is mentioned several times. Phillips states that by 1898 he had built a permanent hut on stilts known as the Wilson-Simpson blind and it was believed to be the first on the marsh. Wilson was also known to have hunted and looked after a stand on Pierce Point on Great Bay, New Hampshire prior to 1916. Phillips knew Wilson and had hunted with him at both locations over the years. In an exhibit titled *Tollers and Tattlers* at the Peabody Museum of Salem in 1989, a black-bellied plover along with a goose and drake merganser were exhibited as the work of Tom Wilson. It is thought that Wilson was the subject for Frank Benson's inspired etching "Old Tom". Both Phillips and Benson were both trustees of the Peabody Museum, now the re-named Peabody-Essex Museum in Salem Mass.



"Old Tom" by Frank Benson



562. Willet by the North Shore's master decoy carver and hunting guide, John Thomas Wilson (1863-1940) of Ipswich, Massachusetts. This is a masterpiece c1900 from the rig of four willets found in 2007 in Minnesota. It is 15 3/4 inches in a straight line from bill tip to tail tip. The girth is 12 inches. The wings are carved in deep relief. The wide rounded tail extends below the split wing tips and the eyes appear to be shoe buttons. Good luck to all who missed their chance to acquire one of the original four. A most important North American shorebird classic. The bill is all original. There is a very small chip missing off the top of the tail tip and some paint loss mostly on the sides of the upper wings which does not detract. Struck by shot on right side and back. Tight check in wood slightly visible on the left side of the face from under the bill to the top of the bill. Old oil stain on the bottom of the bird below the stick hole. Tip of the bill slightly blunted. **35,000-55,000**



563



564



565



563. Yellowlegs attributed to David Goodspeed of Duxbury, Mass. Carved eyes and split tail which is cut in an arch through the rear of the body. Original bill. Old acquisition label on base of bird. *Outstanding original paint with intricate feather detail accomplished with numerous individual tiny strokes. Surface shows minimal gunning wear and has developed a warm, pleasing patina. Excellent structural condition.* **2500-3500**

Provenance: Private collection, Chatham Mass. purchased in the 1960's.

564. Very rare black-bellied plover in emerging plumage by Joseph W. Lincoln (1859 – 1938) of Accord Village, Hingham, Mass. His smooth body style with elaborately blended paint indicates that this is a special order decoy painted in the style of A.E. Crowell. Decoy was probably a special order. *Original paint with very light gunning wear. A few shallow shot hits. Bill appears to be the original.* **3500-4500**

Provenance: Originally found as part of a large rig in a blueberry barrel in Blue Hill, Maine.

565. Greater yellowlegs by the carving team of Clarence Gardner and Newton Dexter of Sakonnet Point, Little Compton, R.I. In the second half of the 1800's, these gentlemen produced, what are unquestionably, the most recognized and well liked shorebirds from this tiny State. Decoy possesses carved wings and split tail with the characteristic ridge running through the wing tips. *Bill appears to be original. Numerous flakes and separations in the surface have been in-painted and restored by Ken DeLong.* **750-950**



Shorebirds at work.



566



568



570

566. Yellowlegs by Capt' Wyer of Nantucket, Mass. Many shorebirds were carved and used on the island yet few makers of the decoys have been documented. Although little is known of Wyer, he is mentioned multiple times in the "Shooting Journal Of John Henry Mackay - " during the 1800's and he is considered one of the earliest Nantucket makers. Head tucked low on the body with a split tail and upward flaring wingtip. Hole through side for stringing. *Original baleen bill with some age splits. Lightly worn original paint with flaking to aged wood on back and right side. Roughness to top of head. Hit by shot.* **1500-2200**

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



567



569

568. "Beetle head" plover decoy from New England with black shoe button eyes. *Very old thickly applied paint in varied colors to simulate feathers. Bill may original or an early replacement.* **300-500**

569. Alert plover probably intended as a black-bellied. Commonly referred to as a "grass bird". Split tail with a latter notch cut in the upper half to form the wingtips. Massachusetts south coast origin. Bill appears to be the original. *Mostly original paint with the possibility that the white splashes on breast were added in use to alter the species or to imitate a transitional plumage. Surface shows overall light gunning wear.* **300-450**

570. Golden plover ca late 1800's in breeding plumage from Nantucket, Massachusetts. Nice "wish-bone" shaped split tail. A full-bodied plump. Paint has been applied with both a brush and match stick. Match stick used for multi-colored dots. Eyes are made of glass and the bill may be made from baleen. *Fine original condition. Structurally sound.* **1500-2500**



571



572



573



574A



574

571. Black bellied plover ca. 1915 by George Boyd, Seabrook, N.H. Narrow stick in bottom sawed off by hunter and left there as it likely snapped during use. The remainder is still showing. A very old slightly larger hole has been drilled alongside to hold a sturdier stick. Strong original paint in emerging plumage shows very little wear. Tiny rub to tail tip and very small rub to wood on base of breast. Sliver off bottom of bill professionally replaced by Steve Weaver. **4500-6500**

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

573. Golden plover decoy ca. 1900. The so-called "Morton Type" because of the "Morton brand" found on so many of them shorebirds made in this manner. Three stick holes in the bottom. In good condition with OP. In use repair to the top left side of the head. Original bill. Struck by a few shot. **1500-2000**

574. Red knot c 1900 in spring plumage from Massachusetts. Fitted with tack eyes and an unusual aluminum or white metal bill. Fine original paint shows great age. **700-900**

574A. Rare carrying strap for shorebird hunting. Apparently meant to be draped over the shoulder. Consists of a capped leather tube for the mounting sticks and a series of leather laces and loops for stringing decoys or game. Copper tips on each end of the strap. Length of tube is about 16 1/2" and strap is about 48" long. Few cracks in leather. Overall good condition. Sticks not original. **300-500**



575



576



577



578

575. Carved wooden penguin attributed to Charles Hart of Marblehead, MA. Inset bill with applied wings and feet.

Measures approximately 10 3/8" from bottom of base to tip of bill. *Original paint in very good to excellent condition.*

1500-2000

576. Carved wooden penguin attributed to Charles Hart of Marblehead, MA. Inset bill with applied wings and feet.

Measures approximately 5 7/8" from bottom of base to tip of bill. *Original paint in overall very good to excellent condition.*

1000-1500

577. Carved wooden penguin of a more recent vintage made in the manner of Hart. Inset bill with applied wings and feet. Measures approximately 7 5/8" from bottom of base to tip of bill. *Original paint in overall very good to excellent condition.*

150-250

578. Carved wooden penguin of a more recent vintage made in the manner of Hart. Inset bill with applied wings and feet.

Measures approximately 4 7/8" from bottom of base to tip of bill. *Original paint in overall very good to excellent condition.*

150-250

579. Carved penguin attributed to Charles Hart of Marblehead, MA.

Measures approximately 11" from bottom of base to tip of bill. Applied wooden wings and feet. *Original paint in good condition.*

1500-2000



579



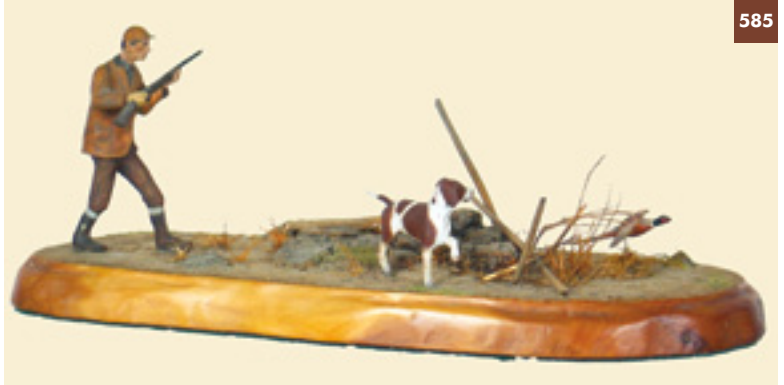
A.J. King



580. Rare shadowbox diorama (8.5" x 10.5" x 4.25") by A. J. King of North Scituate, RI. c 1940's. "Spruce Grouse" showing 2 males and 2 females in a natural woodland setting with painted background. Signed "A. J. King" lower right. *In excellent original condition.* **9500-10,500**

581. Rare shadowbox diorama (8.5" x 10.5" x 4.25") by A. J. King of North Scituate, RI. c 1940's. "Blue Grouse" showing 2 males and 2 females in a natural woodland setting with painted background. Signed "A. J. King" lower right. *In excellent condition.* **9500-10,500**





582. Pair of ruddy ducks by A. J. King of North Scituate, Rhode Island. In excellent original condition in all respects. A magnificent rendering of these delightful little birds. **5000-7000**

583. Miniature baldpate drake (2.5" bill to tail, 2.75" bottom of base to top of head) by A. J. King (1881-1963), North Scituate, RI. Incredibly detailed carving and paint. Signed "A. J. King" in ink on the side of the base. Excellent original condition. **3500-5500**

584. Miniature pair of mallards by A. J. King, North Scituate, RI. Drake standing and hen resting. Base is 4.75" long. Signed "A. J. King on the base at back. Excellent original condition. **2500-3500**

585. Very rare miniature diorama (11" x 5.5") of a pheasant hunter with his dog on point and cock pheasant flushing by James Allen King of North Scituate, RI. James is the son of A. J. King. The hunter figure is 3.75" tall, the dog is 2.25" long and the pheasant is 1.5" long. Carved and

painted in great detail in a natural setting. James King was noted for his animal carving and this piece is a great example of his work. **5500-7500**

586. Very rare pair of miniature ruddy ducks by George Boyd, Seabrook, NH. Drake has a turned head and notched upswept tail, Hen is a straight head. Identified in pencil on the bottom of each. Purchased at the famous "Wentworth by the Sea" auction where many miniatures were sold. Both have wonderful strong original paint. **6500 -7500**

587. Rare miniature upright Canada goose by George Boyd, Seabrook, NH. Excellent original paint with typical light crazing on the white areas and head. **2000-2400**

587A. Rare miniature pair of widgeon by George Boyd, Seabrook, NH. Identified in pencil on the bottom of drake. Both have strong original paint with minor drying rubs typically found on Boyd minis. **4500-5500**

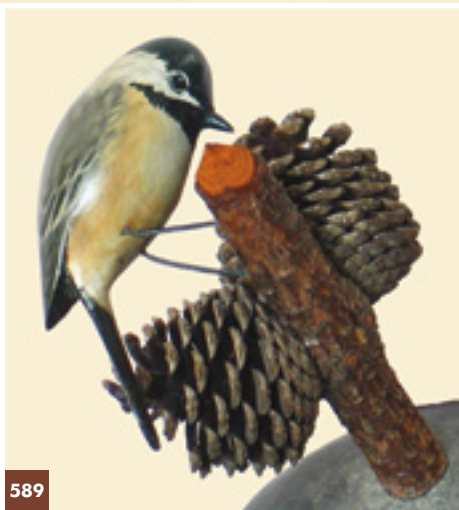
587B(PR)



587C, 587D(PR)



587E, 588



589



590

587B. Miniature pair of mallards by George Boyd, Seabrook, NH. Both have slightly turned heads. Marked "333" and "331" (Joseph French Collection numbers) in ink on the bottom of the hen and drake respectively. *Excellent original paint.* **2500-3500**

587C. Delightful miniature ruffed grouse (4.5" tall at the head) by a talented unknown carver. Identified "Ruffed Grouse" in ink on a red sunburst label on the bottom of the chip carved base. *Excellent original paint with a tiny rub on the edge of the tail and bill.* **1100-1400**

587D. Unusual pair of ruffed grouse by Russ Burr, Hingham, MA. "Drumming" male is posed on a higher section of the base and the female is in a stretched pose looking up. "Russ P. Burr, Hingham, Mass" ink stamp on the bottom. *Excellent original paint with a few minor imperfections.* **1200-1400**

587E. Miniature decoy model mallard drake on a circular wooden base by the American Fieldcraft Co, Boston, MA. Maker of the tiny bird is unknown. *Very detailed original paint with carved eyes. Areas of flaking on the head breast and front of the wings.* **150-300**

588. Miniature decoy model pintail drake on a circular wooden base by the American Fieldcraft Co, Boston, MA. Maker of the tiny bird is unknown. *Very detailed original paint with carved eyes. Minor imperfections to the surface.* **150-300**

589. Rare whimsical life size feeding chickadee (4" long) on a branch with two pine cones by A. E. Crowell, East Harwich, MA. Made to be screwed to a casing or wall. Consigner has a base attached that can be hung on a wall. *Excellent original condition.* **3500-4500**

590. Rare miniature screech owl by A. E. Crowell (1861-1952), East Harwich, MA. Wonderful pose with large yellow glass eyes, Tufts on the forehead, carved wing outlines and painted feet on a tall "rock" base. No signature. *Excellent original paint, few small cracks in the thigh putty.* **3500-4500**

591, 592, 593



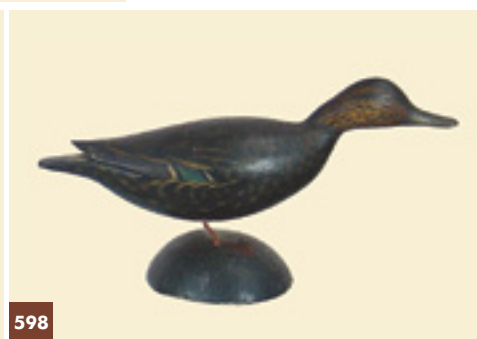
594, 595



596



597



598

591. Miniature mallard duck by A. E. Crowell, East Harwich, MA 4.25" long. Signed in pencil "A. E. Crowell Maker, East Harwich, MA" on the bottom. Crowell often glued these tiny decoys to a paper weight or box. This one has vestiges of the glue on the bottom. *Original paint with a few tiny rubs to the edges of bill and tail.* **1500-2500**

592. Miniature great blue heron by Harold Gibbs of Barrington, Rhode Island. Deeply carved, raised wings. Arched neck and carved crest. Bottom retains the label of the "Sporting Gallery and Bookshop" of New York as well as the written species identification in pencil. *Excellent, dry, original paint. Minor damage to one toe.* **500-750**

Provenance: Pebble Hill Plantation collection

593. Rare and very early tiny miniature dropped wing peep by A. E. Crowell, East Harwich, MA. White paper label with "Sanderling" and "1472" in ink and "17" on a small tag on the bottom of the base. Purchased from Robert Fraser 7-1986. *Excellent original condition.* **2500-3500**

Provenance: X Joseph French collection, Massachusetts collection

594. Miniature sandpiper by A. E. Crowell, East Harwich, MA. Deeply cut split tail mounted in a chip carved base. Base signed and dated by Crowell: "A. E. Crowell – Cape Cod – 1939". *In fine original paint.* **2200-2600**

595. Miniature piping plover by A. E. Crowell, East Harwich, MA. All original paint. Bottom signed: "Piping – Plover" with the rectangular Crowell stamp. *In very fine all original paint.* **2200-2600**



599

596. Early split tail pintail hen miniature by A. E. Crowell, East Harwich, MA. Bottom has the rectangular Crowell stamp. *Original paint with very light wear. Tiny imperfection to left edge of bill.* **1800-2200**

Provenance: Lee Remick

597. Miniature feeding canvasback duck by A. E. Crowell, East Harwich, MA. Impressed rectangular brand on the bottom of the base. *Excellent original condition with minor imperfections.* **2000-2800**

598. Miniature running black duck by A. E. Crowell, East Harwich, MA dent on the back. Impressed rectangular brand and "black duck" in pencil on the bottom of the base. *Excellent original paint less touch up near old neck check.* **1800-2200**

599. Miniature red head duck by A. E. Crowell (1862-1952), East Harwich, MA. Rectangular brand, and "5" in pencil on the bottom of the base. *Original condition.* **1800-2000**

Provenance: Joseph French Collection, Massachusetts collection



600



601(PR)



602



603



604



605



606



607

605. Miniature killdeer by F. M. Kilburn. In a walking pose with deeply carved wingtips and glass eyes. Species identified on bottom of base and printed "F. M. Kilburn – Waldoboro, Maine". Excellent original condition. **200-400**

606. Miniature red breasted merganser drake by C. E. Doughty, Chebeague, Island,

ME. Approx 10" long bill to tail. Signed in ink "Willie Ross style by C. E. Doughty" on the bottom. Original paint with a few rubs. Tiny chip from the underside of the bill. **200-400**

607. One half life size black duck by Cigar Daisy.

Head turned slightly to the left. Bottom has strong "Cigar" brand. Excellent original paint with extensive individual feather delineation and painted wingtips. **200-400**

608. Delightful set of 7 early songbirds circa early 1900's from the Pennsylvania Dutch region. All have lightly carved eyes and all have carved wings of varying depth and complexity. Two have fluted tail and/or wing carving. Lightly crazed original paint. **1500-2500**



608(7)

600. Rare Crowell larger miniature herring gull is in Mounted on a carved and painted quahog shell. Impressed rectangular brand on the bottom. Excellent original condition. **1800-2400**

601. Double mount standing mallard pair by A. E. Crowell, East Harwich, MA. Made for the consigners mother who was a nurse at Cape Cod Hospital in thanks for the care given Mr. Crowell. Drake is feeding and the turned head hen is standing by. Illegible writing on the bottom of the driftwood base. Original paint with few minor imperfections. **2200-2600**

602. Miniature American merganser drake by A. E. Crowell. Raised wingtips and mounted on a painted "rock" base. Retains Crowell's rectangular stamp on bottom. Excellent original paint and condition. **1400-1600**

603. Miniature mallard drake by Robert Morse (1910–1959) of Ellsworth, Maine. Beautifully carved and painted with two tiny tail curls. Species identified on bottom of driftwood base and signed on side: "R". **750-950**

604. Greater yellowlegs by F. M. Kilburn of Waldoboro, Maine. Mounted on a driftwood stub. Split tail. Species identified and signed on base with the date "1969". Fine original paint. **200-400**

A.E. Crowell



609. Spectacular half life size mockingbird by A. E. Crowell (1862–1952) of East Harwich, MA. on a chip carved base. Raised tail typical of the species and carved dropped wing tips. One of Crowell's best songbirds. Retains rectangular "Maker" stamp. Rich and beautifully executed original paint. **7500-9500**

Provenance: Waddell Collection



Elmer Crowell holding a preening lesser yellowlegs



610. Decorative, "wing-up" preening lesser yellowlegs by Anthony Elmer Crowell (1862–1952) of East Harwich, Mass.

Left wingtip dropped and extended outward slightly from the body of the bird. Entire right wing raised in a gentle arch. Head is twisted back and the nicely carved bill is lifted slightly off the body and reaches almost to the edge of the wing. Finely fluted tail feather carving. The lower edge of the raised wing has light scalloping to the inner half and subtle scalloping to the outer half. Mounted on a carved quahog shell base with the unusual blue color that allowed this bivalve to become famous as a source for Native American wampum. Nicely blended original paint with richly applied individual feather detail shows minimal wear. A clean break to the upper wing has been professionally restored and there has been a minimal amount of minor touchup to the outer wing edge and to the neck seam.

18,000-22,000

Provenance: Private collection by direct descent in the family.



611



611A



612



612A



613

611. Oil on canvas of mallards coming in by noted artist, author, photographer and sportsman, **Richard E. Bishop (1887-1975), Philadelphia, PA. 30" x 40" with original frame.** Signed lr "Richard E. Bishop. In excellent condition. Mr. Bishop, an avid waterfowler, is well respected among his peers. His paintings have been exhibited at the Chicago Art Institute, Cleveland Museum of Art, Academy of Fine Arts, Philadelphia, National Academy, New York, the National Museum, Washington, DC, among others. **8000-10,000**

611A. Watercolor on paper of a rising woodcock, **SS 7" x 5", by David Hagerbaumer (b 1921, Quincy, IL).** Beautiful in its delicate detail this work captures the woodcock as only Hagerbaumer can do. Professional mat and frame under glass. Not viewed outside the frame. *Excellent condition.* **700-1000**

612. Oil on canvas (14" x 21") of trout and a rod and reel on a steam bank. Period frame. Unsigned. Small professional repair to a tear in the canvas on the right. Good overall condition. **300-500**

612A. Original oil circa early 1900's on board by Lewis, signed lower right. Subject is a retriever with a duck in its mouth. Image size 20" X 17 1/2". In original period frame with original cord hanger. No mars or damage. **400-500**

613. Etching by **Frank Benson (1862-1951), Boston, MA.** "Flying Widgeon" 9.75"x14.87" 1924, Edition of 150, Paff 231, Signed LL in pencil. Framed and matted. *Very good condition.* **900-1200**



614



615



615A



616



617



618



619



620

616. Etching on zinc by Frank Benson (1862-1951), Boston, MA. "Geese Against the Sky" approx 8"x12", 31/50 Paff #58, 1915 Signed LL in pencil. Nicely Matted and framed. *Excellent condition.*
400-600

617. Etching by Frank Benson (1874-1957), "Wild Geese Resting" 6.5"x8.5", 1915. Signed LL in pencil. *Excellent condition.*
400-600

614. Etching by Roland Clark (1874-1957) "Redheads" 11.75"x9". Nicely matted and framed. *Very good condition.*
200-400

615. Etching by Roland Clark (1874-1957), "Black Ducks" 10"x8", 1920. Signed LR in pencil. *Excellent condition.*
200-400

615A. Drypoint by Frank Benson (1862-1951), Boston, MA. "Three Geese" Impression 8" x 14.5" 1918, Edition of 150, Paff 135, Signed LL in pencil. Framed and matted. *Excellent condition.* **1200-1500**

618. Aquatint by Roland Clark (1874-1957), "Black Duck, The Alarm" 21"x16", 1937. 79/250. Signed LR in pencil. Printed by Derrydale. *Excellent condition.* **250-450**

619. Aquatint by Roland Clark (1874-1957), "Dawn, American Widgeon" 21"x16", 1939. 25/51. Signed LR in pencil. Published by Derrydale. *Excellent condition.* **250-450**

620. Aquatint by Roland Clark (1874-1957), "Tranquility" 16"x19.5", 1946. 179/250. Signed LR in pencil. Published by Frank J. Lowe. *Excellent condition.* **350-450**



621(2)



621A



622



623



624



625



625A

621. Lot of two framed advertising prints by F.M. Spiegle and published by Hercules Powder Co. Both feature a black man and boy in a winter hunting scene. Both framed with image size of 14 1/2" X 19 1/2". One is titled "I'se done lost de lunch" which was copyrighted 1923. Slight overall fading with a few light faded spots along top edge of image. Second is titled "Dah he goes" which was copyrighted 1924. Images appear to be in excellent condition. **400-600**

621A. Limited edition color print (307/1000) (Plate VIII) of wood ducks flying by John Ruthven (1967). Signed LR in pencil. Good condition. **500-600**

622. Lithograph by Aiden Lasalle Ripley (1896-1969), Wakefield, MA. 22"x31". Signed LL. Published by Frost and Reed, 1963. Excellent condition. **300-500**

623. Lithograph by Ogden Pleissner (1905-1983) "Hillside Orchard, Grouse Shooting" 24"x16". Signed LR. Published by Crossroad of Sports, 1975. Excellent condition. **300-500**

624. Lithograph by Ogden Pleissner (1905-1983) "Trout Fishing, Wyoming", 179/250, 24"x16". Signed LL. Excellent condition. **300-500**

625. Chromolithograph from "The Shooting Pictures" published by Scribners, 1895 by Arthur Burdett Frost (1851-1928) "Rabbit Shooting". 23"x 27.5". Framed and matted, Excellent condition. **400-600**

625A. Oil on board of the pilot ship "Nellie" by Jerome Howes. Framed Approx 16 x 24. Excellent original condition. **800-1000**



625B

625B. Large nautical painting by Jerome Howes.

Oil on canvas of a four masted clipper flying the American flag and the Salisbury pendant. Lighthouse off her bow in the distance. SS 35 1/4" X 23 3/8". Signed lower right.

Excellent condition. **900-1200**

625C. Large, framed nautical painting by Jerome Howes.

Oil on board of the ocean going tug "Geo. K. Kirkham". SS 27 5/8" X 17 5/8". Signed lower right.

Excellent condition. **600-900**

626. Oil on artist board still life by Jerome Howes.

11"x14", Framed. Excellent condition. **500-750**

626A. Acrylic on artist board of a pair of flying bufflehead by Peter Baedita, Miami, Florida.

7.5"x10.5" Framed. Excellent condition. **1500-2500**



625C

626B. Large folio print by Audubon, "Canvas back Duck, Fuguligula Vallisneria. Steph, 1.2.Male 3.Female"

Lower Left "Drawn from Nature by J. J. Audubon, FRS FLS" Lower right "Engraved, Printed and Coloured by Havel, 1836" Tear to the upper left side, some soiling. Framed under glass. Approx 24 x 36.

7500-9500

626C. 1982 Massachusetts State Duck Stamp print, remarked, with waterfowl stamp by John Eggert (1934-2002) Chicago, IL. Print in excellent condition, framed with the stamp.

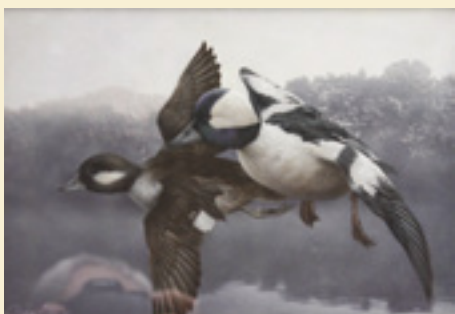
350-450



626C



626



626A



626B

R. Gustave Jansson



R. Gustave Jansson (1889-1970) and Ruth E. Jansson, (1890-1987) Cummaquid, MA. Both came to this country from Sweden as young adults. Gustave was descended from indigenous "Sami" or Laplanders and adopted by a Swedish family around the age of three. He had some formal training as an engineer. Ruth was an art teacher in Sweden before her marriage. She and Gustave had

three children. Both Gus and Ruth loved nature. Together they painted, did metalwork, carved and sold many of their carved birds. Gus died in 1970 at the age of 80 and Ruth lived until 1987 when she passed at the age of 97.



627. Life size bald eagle with a fish by R. Gustave Jansson of Cummaquid (Barnstable), Massachusetts. This piece was privately commissioned by a major patron, and close personal acquaintance, of Mr. Jansson. It has remained in family hands until now. This sculpture is, without question, the masterwork of this recognized Cape Cod carver. The extraordinary artistry lavished on a monumental work for a close friend is readily apparent. The detail in the piece is truly incredible. Carved and raised wings with all the major feather groups carved in detail. The tail is arched with each feather executed in detail. All the individual head, breast and body feathers are carved in relief. Head features an open mouth with a carved tongue. The bird is holding a carved fish in its talons on an outstretched right foot. The fish itself is carved in great detail with an open mouth and a curved tail. Carving measures 19" tall from the base of the rock to the top of the eagle's head. The stained hardwood base measures 25 1/2" L x 12" W. *All original paint in excellent untouched condition with no discernable wear. Very minor cracking to some of the gesso on the legs and a minor separation where the head joins the body. The fish is in excellent original paint and condition except for a very small professional repair to a crack in the tail.*
4500-6500



628. Wonderful and appealing carved moose family by R. Gustave Jansson of Cummaquid, MA. Comprised of a mature, heavily antlered bull and an attentive cow who is looking down at a young calf which is approaching her. Finely executed, light rasping on all bodies to simulate the natural texture of the hides. Each animal carved from a single piece of wood with the exception of the antlers on the bull. Excellent original paint with no shelf wear. Small, thin, tight, grain check to the right shoulder of both the cow and the bull does not detract from the charm of the piece. Minimal professional repair to the very base of the antlers on the bull. On a natural wood slab mount which nicely compliments the natural habitat of the animals. Overall dimensions are approximately 17" long X 10 1/2" wide by 13" tall (Bull is approx 7 3/4" to top of hump on back). Jansson is well known for his avian carvings. Mammals, especially family groups, by him are exceptionally rare. Base is hot branded twice with the "R. G. Jansson – Cape Cod" hot brand. This piece would certainly rank among the very best of Jansson's carvings.
2500-3500

629



629. Very rare, small size, "State of Maine" plaque with a brook trout by Lawrence C. Irvine (1918 – 1998) of Winthrop, Maine. Irvine mounted his carvings on a variety of backdrops and his outline of his home State with a painted surface to simulate birch bark was always extremely popular. Fish measures approximately 8 1/4" long and is carved with an open mouth, carved gills and fluted tail with applied wooden fins. Plaque itself measures approximately 16 1/2" tall X 10 1/8" W and has a painted pine tree and a balsam bough. Has Mr. Irvine's signature on back with the date "1976". Front fin on fish has been restored otherwise fish is in excellent paint and structural condition. Plaque is in excellent original paint and physical condition. **3000-3500**

630. Large "State of Maine" plaque with a brook trout by Lawrence C. Irvine (1918 – 1998) of Winthrop, Maine. Irvine mounted his carvings on a variety of backdrops and his outline of his home State with a painted surface to simulate birch bark was always extremely popular. Fish measures approximately 15 1/2" long and is carved with an open mouth, carved gills and fluted tail with applied wooden fins. Plaque itself measures approximately 33" tall X 22 1/4" W and has a painted pine tree and a balsam bough. Both fish and plaque are in excellent original paint and physical condition. **3000-4000**

630A. Carved brown trout by Lawrence C. Irvine (1918 – 1998) of Winthrop, Maine. Fish measures approximately 13" long and is beautifully carved with carved gills, fluted tail an open mouth and applied fluted wooden fins. Deep, rich paint with a "wet look" finish. Mounted on an oval, varnished wooden plaque with a green painted border. Plaque measures approximately 18 5/8" L x 8"W. Back of plaque is signed "Carved & Painted – by – Lawrence C. Irvine – Winthrop, Maine". Fish and plaque are in excellent original condition. **3000-3500**

630



630A



631



632



633



634



635



631. Desirable, well executed carving of a horn pout or catfish by Michael McNair (9 1/2" overall). Metal fins and "whiskers". Carving has been weighted as if it were a decoy. *Fine, original paint which has aged to exhibit a warm patina.*
300-400

632. Giant contemporary carving of a sunfish. Measures approximately 30" long. Applied metal fins and applied metal plates on sides of mouth. Full body and meant to be hung and viewed from both sides. Gills and tail in carved outline. *Excellent all original paint and condition.* **300-500**

633. Attractive fish finial (20" long x 7.5 " top to bottom .75" wide) found in Hallowell, ME. Used on a small shed. *Vestiges of white paint remain. Ends of tail missing.* **300-500**

634. Painted sign stating "MINNOWS" in shadowed paint with a black border. On 3/4" board which measures 25 3/8" X 5 3/8". Two old screw eyes for hanging. **250-350**

635. Side by side shotgun by L.C. Smith. This was the personal shotgun of Chester ("Chet") Spear of Scituate, Mass. He was a lobsterman, close friend and gunning companion of Joe Lincoln. Old hang tag indicates the following: "Pigeon grade, side lock, 12ga., full and full choke, 30"nitro steel barrel". Tag states that it is (NRA?) "85% with French Walnut stocks. Serial number on barrel, stock and connector is #99197 manufactured between 1898 and 1904." Double triggers. Retains what appears to be original finish, blueing, and traces of case color. Fine crisp checkering. Bird on receiver, dog on forearm and "Hunter Arms Co. Makers, Fulton, N.Y." on rib. Letter of authenticity included. *Clean barrels, tight action and one shallow scratch on left side of stock. We assume the working condition to be fine but gun is being sold "as is where is" with no guarantees or warranties. Buyer must possess all necessary and valid permits.* **2200-2600**

Friendship Basket Purses

The Lidded Friendship basket purses originated in 1948 with the ingenuity of a school teacher from the Philippines, Jose Formoso Reyes. Open baskets in the Island tradition had been made for generations but were purely utilitarian. Purses with lids were made to be decorated with ivory adornments to personalize them.



636



636. Nantucket "Friendship" basket purse by famed basket maker Jose Formoso Reyes (1902-1980). Oval Shaped

(6" front to back and 8" side to side and 6.75" tall with the cover closed). Oak handle with a light wood base and top. Adorned with an ivory flying gull and ivory peg handle pins. Appears to be carefully used and well cared for. Signed "Made in Nantucket, Jose Formoso Reyes, 1967" with the map of Nantucket impressed into the bottom. Two tiny dents in the wood on the top. Excellent condition. **4500-5500**



636A

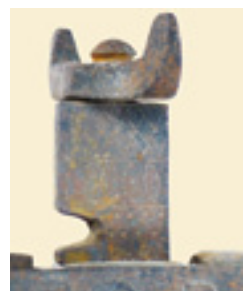
636A. Nantucket "Friendship" Basket Purse (9" oval). oval ebony top with three ivory whales affixed. Closure pin and handle pegs are also of ivory. Undated and unsigned. Finished with shellac which has darkened to a mellow patina. Initialed J.Y.B. on the underside of the top. This purse has been lovingly used. Very good condition with two minor cane breaks, professional hinge restoration and small damage to the whales. **3000-4000**



637



637. Very interesting, blacksmith made, wagon jack. Hollowed out, tapered body is of a heavy, oak-like wood and most, if not all of the metal parts appear to be hand forged. Wide notches on sides presumably for fastening to the wagon. Shaft elevates by turning a hand crank which activates a locking cog. Top of jack shaft clearly marked "1860". Wooden body measures approximately 18" T x 7" W x 3" T (at base). Measures about 32" fully extended. Some surface rust. Good overall condition. **300-450**





638



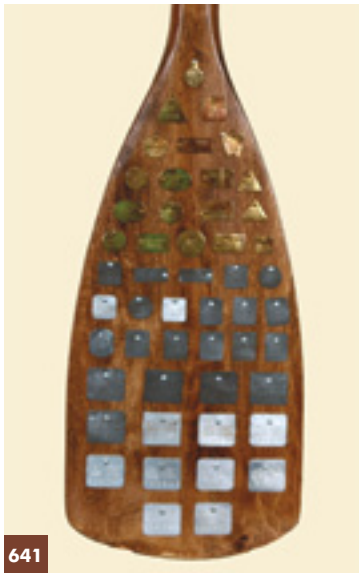
639(2)



640(3)



640A



641



641A

638. Weathervane in the form of a redhead with its tail ending in an elongated arrow shape.

Made from two pieces of thin solid wood, slightly over 1/4" thick. Metal tube for mounting to a shaft is riveted on. Original paint with overall light wear on one side and slightly heavier wear on the side with the metal tube. **250-450**

and a very tiny chip missing from a wing tip on the other. Very minor paint loss or blunting to all bill tips. On a custom display base. Which displays the group nicely. **2200-2600**

640A. Finely executed English wood pigeon. Carved wings with painted wingtips. Metal bill with screw eyes. Original paint with very light wear. Hit by shot. **250-450**

641. Interesting collection of 50 metal trapping tags from Wisconsin. Dates inclusive from 1923 to 1973. Mounted on a small wooden paddle of newer vintage. A number of tags appear to have been polished. Condition very good to excellent. **100-200**

639. Two carved and painted race horses and riders. From a carnival game and carved in the running position curving subtly to the left. One horse has the painted number "7" and the other number "5". Strong paint. Structurally excellent condition. **1500-2000**

640. Set of three crow decoys c1930's found in Ohio. Two are gazing upwards and have applied wings with raised wingtips. Third has applied wood and metal wings that are designed to flap when a string was pulled in the blind. Mechanism for attaching the string to the back of the crow is missing. Original paint with minimal wear. Some minor paint loss at applied wing seam of one

641A. Silhouette of a canvasback by the late noted artist William Koelpin, Oconomowoc, WI. Detailed stamping, gouge work, and light rasping. Original stained natural finish with no wear. Has a "foot" to allow it to be free standing but can also be used as a wall mount. Retains Koelpin's ink stamp as well as his signature and date: "Bill Koelpin - 80". **150-200**



642



643(5)



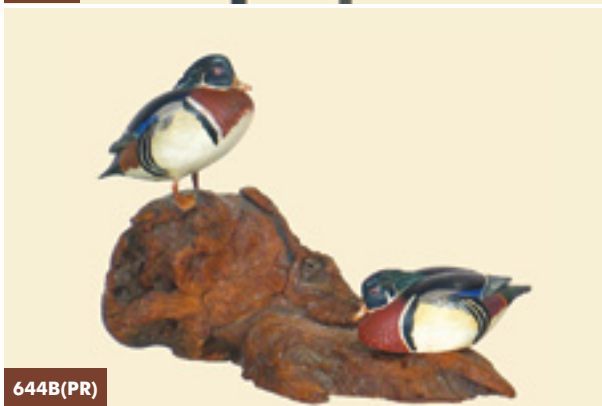
643A



644(PR)



644A



644B(PR)



645, 646, 647

642. Tinnie decoy of a golden plover in winter plumage.

Original paint in overall excellent condition. Some minor crazing or shrinkage on wingtips and one small paint drip on top of head. No rust or dents. **100-200**

643. Lot of five tinnie shorebirds, three dowitchers and two yellowlegs. The dowitchers are from two different companies with completely different paint patterns from each company. Trayer comments that Strater and Sohler was the major producer of tinnies but when demand exceeded production capabilities, they would subcontract to other metal stamping firms and these in turn often became competitors. Overall condition is very good with a few dents, rust spots, flakes and shot holes. The yellowlegs are from two different companies. One is in dark but very good to excellent condition with some rust on the inside only and the other is a repaint in rusted but solid condition. **250-450**

643A. Lot of rusted tin shorebird relics with several original hard to find period shorebird sticks. **50-100**

644. Pair of plovers by Alfred ('Fred') Gardner of Hingham, Mass. Gardner was a close friend and hunting companion of Joe Lincoln. Gardner made a number of decorative carvings of a variety of species but few actual working decoys. Blocky little birds in original paint with overall light gunning wear. Rub to wood around stick hole on larger bird. **100-200**

644A. Rare miniature swimming brant by Joseph W. Lincoln.

Lincoln made his minis in a variety of poses and this is one of the rarer. Cheeky head thrust forward and gancing downward. Lincolns typical feathering on back. Mostly original paint in excellent condition except for the white on the sides which may have touch up. **1500-2500**

Provenance: Winsor White collection.

644B. Miniature pair of wood ducks on a driftwood base by Russ Burr, Hingham, MA. Both are drakes, one is standing the other resting. "Russ P. Burr, Hingham, Mass" ink stamp on the bottom. Excellent original paint with two tiny dings darkened. **1200-1600**

645. Miniature upright ruffed grouse by Russ Burr, Hingham, MA. Ink stamp on the bottom of the base. Original paint with minor rubs. **350-550**

646. Miniature brown thrasher by A. E. Crowell, East Harwich, MA. rectangular impressed brand. Excellent original paint and condition. **1400-1800**

647. Miniature hooded merganser drake on a wooden "stump" base. Unsigned. Good original paint. **200-300**

648, 649



650, 651



651A, 651B, 651C



648. One of his best running terns by James Lapham of Dennisport, Cape Cod, Mass. Head outstretched with individually carved and raised wings and wingtips. Lower tail is forked. Printed on base: "Common – Tern – J. Lapham – Dennisport – Mass." Also has the respected "J. French" ink stamp. Dry, nicely blended, original paint in excellent overall condition. **400-600**

Provenance: Joseph B. French collection.

649. Mini green-winged teal hen by James Lapham of Dennisport, Cape Cod, Mass. Head turned very slightly to the left. Carved raised wingtips with elaborate tail and rump detail. Soft, expertly blended "Crowell like" paint. Species identified on bottom of cedar branch mount along with some illegible notations. Surface is in excellent original condition. **800-900**

650. Miniature turned head shoveler drake (4.5" long) with carved raised wings and wonderful paint by Joan Seibert, Dennis Township, NJ. Signed "Joan Seibert, 1983" in ink on the bottom. Excellent original condition. **400-550**

651. Miniature running yellowlegs (4.75" long bill to tail) with carved wings and wonderful paint by Joan Seibert, Dennis Township, NJ. Signed "Joan Seibert" in faded ink on the bottom. Excellent original condition. **400-550**

A number of the following miniatures are by William H. Reinbold, (b 1926) Chestertown, MD. Worked with his father in a studio where his father pursued a career in commercial art. After his father's death in 1946, Bill continued to carve part time. He also worked as a boat builder until the business expanded to a full time job. He is well known in the Maryland area for his carving talent.

651A. Miniature running wild turkey. Signed "W. Reinbold" in ink on the bottom of the driftwood base. Excellent original condition. **350-550**

651B. Miniature calling "Bob White" quail. Signed "W. Reinbold" in ink on the side and "Quail" in red ink on the bottom of the driftwood base. Excellent original condition. **250-350**

651C. Miniature calling "California" quail. Very detailed paint. Signed "W. Reinbold" in ink on the bottom of the driftwood base. Excellent original condition. **200-300**

651D. Miniature running Canada goose by Harold N. Gibbs, Barrington, RI. Signed "HNG" and dated "1966" in pencil and "Canada Goose" in red ink on the bottom of the driftwood base. Excellent original condition. **350-450**

651E. Miniature peregrine falcon by Harold N. Gibbs, Barrington, RI. Signed "HNG" and dated "1967" in pencil on the bottom of the driftwood base. Excellent original condition. **350-550**

651D, 651E, 651F



651F. Miniature running black duck by Harold N. Gibbs, Barrington, RI. Signed "HNG" and dated "1965" in pencil and "Black" in red ink on the bottom of the driftwood base. Excellent original condition. **300-500**

651G, 651H, 651I



651J, 651K, 651L



651M, 651N, 651O



651P, 651Q, 651R



651G. Miniature ruddy duck drake by James Ahearn.

Nicely carved wing outlines and mounted on a driftwood base. Signed "J Ahearn" in pencil and "Ruddy" in red ink on the bottom of the base. *Excellent original condition.* **250-350**

651H. Miniature turned head redhead drake by Jess Blackstone, Concord, NH. "26", "Redhead Duck" and the typical "JB" stylized signature on the bottom of the base. *In excellent original condition.* **450-650**

651I. Miniature black and white warbler by Jess Blackstone Concord, NH. Turned head and dropped wing detail. "3" and "Black & White Warbler" on the bottom of the carved base. *In excellent original condition.* **450-650**

651J. Miniature blue-winged teal drake. Nicely carved wing tips and very colorful paint detail. Signed "W. Reinbold" in ink on the bottom of the driftwood base. *Excellent original condition.* **300-400**

651K. Miniature mallard drake. Nicely carved wing tips. Signed "W. Reinbold" in ink on the side and "Mallard" in red ink on the bottom of the driftwood base. *Excellent original condition.* **250-350**

651L. Miniature shoveler drake. Signed "W. Reinbold" in ink on the bottom of the driftwood base. *Excellent original paint. Two tiny rubs to top of head, otherwise excellent.* **250-350**

651M. Miniature ruddy duck drake. Signed "W. Reinbold" in ink on the bottom of the driftwood base. *Excellent original condition.* **300-450**

651N. Miniature widgeon drake. Nicely carved wing tips. Signed "W. Reinbold" in ink on the side and "Widgeon" in pencil on the bottom of the driftwood base. *Excellent original condition.* **300-450**

651O. Miniature gadwall drake. Nicely carved wing tips. Signed "W. Reinbold" in ink on the side of the driftwood base. White gummed label on bottom reads "G5121, Gadwall, \$27.50" *Excellent original condition.* **300-450**

651P. Miniature bluebill drake. Nicely carved wing tips. Signed "W. Reinbold" in ink on the bottom of the driftwood base. *Excellent original condition.* **200-300**

651Q. Miniature ring neck drake. Nicely carved wing tips. Signed "W. Reinbold" and "Ring Neck" in pencil on the bottom of the driftwood base. *Excellent original condition.* **200-300**

651R. Miniature redhead drake. Nicely carved wing tips. Signed "W. Reinbold" and "Redhead" in ink on the bottom of the driftwood base. *Excellent original condition.* **200-300**



651S, 651T



652, 653, 654



654A, 654B



655(2)



656

651S. Miniature ring necked pheasant by Harold N. Gibbs, Barrington, RI. Signed "HNG" and dated "1966" in pencil and "Pheasant" in ink on the bottom of the driftwood base. Excellent original condition. **350-550**

651T. Miniature wood duck drake. Nicely carved wing tips. Signed "W. Reinbold" in ink on the side and "Wood Duck" in red ink on the bottom of the driftwood base. Excellent original condition. **350-550**

652. Miniature mallard drake decoy by Gerald P. Tremblay of Alburg Springs, VT. Carved and crossed wings in the manner of his full sized carvings. Excellent all original paint and condition. Retains Tremblay's gold label on bottom. **200-400**

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

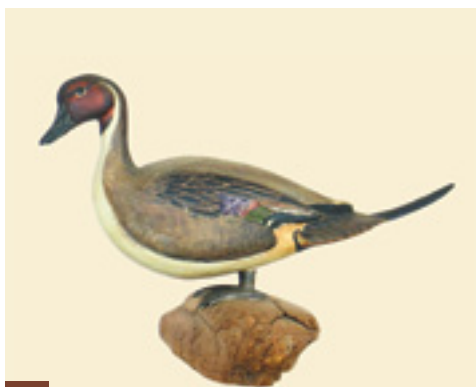
654. Very rare miniature black duck decoy strongly attributed to Charles Birch, Willis Wharf, VA. His best replica of his working models complete with tiny, inlet weight. Original paint with scratch feather detail on back and carved bill. Surface is in excellent overall condition. **200-400**

654A. Widgeon drake miniature in by J. B. Garton. Rectangular impressed brand on the bottom reads "John B. Garton, Smith Falls Ontario". Stamped "Made in Canada" and "Widgeon" in ink. Excellent original condition. **500-700**

654B. Rare hollow one third size mallard drake by Ben Schmidt (1884 – 1968) of Centerline, MI. Hollowed from below with an applied thin bottom board. Carved as an exact replica of his working decoys with raised wingtips, carved primaries, fluted tail feathers, and stamped feathering on back. Pencil initials under varnish on bottom; "BJS". Excellent original paint and condition. **300-500**

655. Lot of two brown thrashers by R. G. Jansson of Cummaquid, MA. Both painted in slightly different plumage patterns. Drop wing tips with elongated tails and ornithologically correct dip to bill. One on a burl base and one on a driftwood base. Both retail the large rectangular "R.G. Jansson – Cape Cod" hot brand. Excellent original paint and condition. **300-400**

656. Life size woodcock by R.G. Jansson of Cummaquid, MA. Very nice rendition of the well liked "timberdoodle". Carved wings with nicely blended paint and ornithologically correct large eyes. On a burl base with the large "R. G. Jansson – Cape Cod" hot brand. Excellent original condition. **200-400**



657



658



659



660



660A



660B



660C



660D

657. Miniature pintail drake by R. G. Jansson of Cummaquid, MA. Carved approximately 1/3 size. Carved wings and wingtips with raised primaries. Detailed bill and tail carving. *Excellent original paint and condition.* On a driftwood base which is hot scratched "R.J – G.J – 60." **200-400**

658. Miniature carved goose on a pair of eggs by R. G. Jansson of Cummaquid, MA. Carved approximately 1/4 size with extensive detailed carving to the feathers on the outstretched wings as well as on the back and tail. Extended breast and finely carved bill. Relief carved grass or twigs surround the two small eggs. *Excellent original paint is protected with an old coat of sealer.* Bottom has the rectangular "R.G. Jansson – Cape Cod" hot brand. **200-400**

659. Life size male evening grosbeak by R. G. Jansson of Cummaquid, MA. Gently carved wings and notched tail. *Excellent original paint and condition.* On a split slab base with a strong rectangular "R. G. Jansson – Cape Cod" hot brand. **150-200**

660. Life size tern by R. G. Jansson of Cummaquid, MA. Nicely split tail and raised, crossed wingtips in a style commonly used by his mentor, A. E. Crowell. Head back with bill open as if calling. *Excellent original paint and condition.* On a burl base with the large rectangular R.G. Jansson – Cape Cod" hot brand. **150-250**

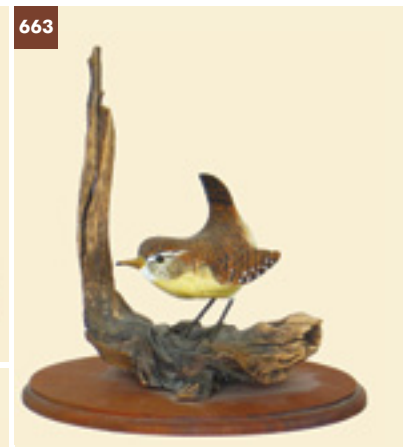
660A. Rare seagull by Herbert Randall of Seabrook, N. H. Randall is well known for his shorebird carvings which he completed in a variety of poses. Less easily found are his duck and other avian carvings. Gull features carved wings and

rounded wingtips. Carved from a single piece of wood with carved branches for legs. Carved feet on wormwood base. *Original paint with overall light shelf wear and rubs. Thin crack in right side.* **250-450**

660B. Early miniature wood duck drake by Ken Harris (1905-1981). Woodville, NY. "Made By KEN HARRIS, Woodville, NY" Stamp on the bottom. *Excellent original paint.* **250-450**

660C. Early miniature green winged teal drake by Ken Harris (1905-1981). Woodville, NY. "Made By KEN" HARRIS, Woodville, NY" Stamp on the bottom. *Excellent original paint.* **250-450**

660D. Whimsical miniature mallard drake with head turned to the left from the Seabrook, New Hampshire school of carving in the manner of George Boyd. *Original paint under an old, yellowed coat of sealer which shows classic crackle and shrinkage. Three small flakes to paint on left side. Small rub to right tail edge. Old thin check in neck.* **300-450**



661. Miniature turned head standing oystercatcher (4" long bill to tail) by Manfred Scheel, Bethlehem, PA. Very delicate and detailed carving and paint with a nature inspired base applied to a circular wooden mount. Signed and dated "Manfred K. Scheel, 1982" *Excellent original condition.* **750-950**

662. Miniature carving of a nesting killdeer on a nature inspired base by Ross Condon. Carved raised wings, a turned head and set in a nicely made circular base approx 5" in diameter. Signed "Ross Condon, 1984" and "Killdeer" on the bottom of the base. *Fine original paint and condition.* **450-550**

663. Life sized house wren on a driftwood branch mounted to an oval wooden plaque by Harold Van Dyke, Clayton, Delaware. *Excellent original condition.* **350-450**

664. Pair of Cardinals by Bob Brophy of Essex, Mass. Birds are consecutively numbered 421 and 422 and both labeled (date) 75. Both heads gently turned with raised crest. Male has raised wingtips and the hen's are carved resting on back. Both have carved primaries and secondaries with fluted tail feathers and textured bodies. Both signed on wood base: "Brophy". *Excellent original paint and condition.* **600-800**

664A. Life size turned head "Bob White" quail on a birch log branch base by James J. Ahearn (19 ??-1963) c1950's. This is the first time we have seen a life size carving by this talented carver as he specialized in miniatures. Glass eyes, carved wing outlines. Approx 7" long beak to tail. Signed "J Ahearn" in pencil on the bottom of the base. *Excellent original paint, two tiny dents on the back.* **550-750**

664B. Impressive and colorful half size turned head ring necked cock pheasant on a birch log branch base by James J. Ahearn, (19 ??-1963) c1950's. Most of his work was sold in New York City at Crossroads of Sport from the mid-1940's until his death in 1963. See "Birds In Wood And Paint" by Joe Ellis. 15" long beak to tail. Signed "J Ahearn" in pencil on the bottom of the base. *Original paint, small chip of wood from the side of right thigh where metal leg joins body. Otherwise excellent condition.* **550-750**

665. Matching pair of mallard bookends by Edward Francis ("Frank") Adams (1871 – 1944) of West Tisbury, Mass. Although he did make hunting decoys, he is best known for his "Ship Weathervanes, Duck Paperweights and Doorstops" that he advertised in the Vineyard Gazette. This advertising is repeated on the original red jelly labels that are attached to the bottom of each piece. Birds measure approximately 7 1/2" from tip of bill to tail. Deeply carved wings. *Overall very good condition. Touch up at base of necks.* **1200-1600**





669. Mini habitat carving of a pair of geese by William Reinbold. Setting features a mated pair of geese with one sentry on a vegetated hummock while the other feeds at the waters edge.

Carving is presented under the original 4" x 6" glass dome. Both have carved wings and raised wingtips. Beautifully painted and blended feather detail. Signed on base: "Canada Goose #6 – W. Reinbold". Excellent original paint and condition. **300-400**

666. Miniature folk woodcock by Massachusetts' Bob Mosher. Carved in a resting position typical of the species with incised wingtip and tail feathers. Deep conjoined "RM" carved under tail. Original paint in excellent overall condition. **200-400**

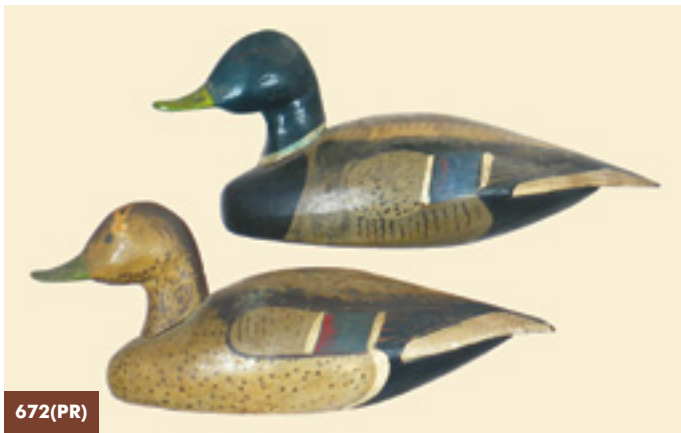
667. Approximately 1/3 size Canada goose from the Maryland area attributed to the Ward Brothers. Head turned to the left and reaching slightly forward. Balsa construction. Fine, all original paint with minor age imperfections. **400-600**

668. Very rare and early oversized mini flying goose by Harold Gibbs (1886 – 1970) of Barrington, Rhode Island. Along with A. J. King, Gibbs is considered among the best of the Ocean State's miniaturist. One of his best and earliest when he was carving basically just for his family and close friends (see p 115 in "Birds in Wood and Paint"). Approximately 9 1/4" wingtip to wingtip. Outstretched neck and concave tail carving. Signed in his hand on base "HG – '39". Original paint with just the tip of bill restored. **300-400**

670. Two signed and dated carvings by Reid Higgins of Cotuit, MA. A Piping plover "baby" dated 1993 and a life size "summer" or lesser yellowlegs dated 1976. In excellent condition. **100-200**

670A. Turned head split tail yellowlegs with glass eyes by Roger Mitchell, Kingston, MA. Carved wing outlines, mounted on a "fence post" base. Signed "R. C. Mitchell" on the bottom of the base. Excellent original condition. **200-300**

671. A half life size cock pheasant by Peter Peltz (1915 – 2001) of East Sandwich, Cape Cod, Mass. Working out of his studio, "The Bird Barn", Mr. Peltz prided himself as "carving birds for the average man" and his birds have a distinctive charm and appeal. Bird measures approximately 13 3/4" from breast to tip of outstretched tail. Head reared slightly back and turned strongly to the left. Carved "ear" tufts and concave carving to underside of tail. Painted feather detail. Signed on base: "Peter Peltz". Excellent original paint and condition. **250-350**



672(PR)

672. Pair of approximately one half life size mallards from the upper Midwest. Heads on angled neck seats with upturned bills. Overhanging tails on both. Original paint with very little wear. Small rub to wood on left side of head on hen. Small scar on right side of drake and a small tail chip on hen. **250-450**

673. Miniature pair of wood ducks by Ralph Laurie of Hingham, Mass. Both heads tucked on body with split tails and painted wingtips. Both on a round base with an applied sand finish. Both with a contemporary identification label. Original paint with some flaking and a smoky patina. Good structural condition. **300-500**



673(PR)



674

674. Miniature habitat carving of a loon standing sentry on what appears to be a fresh water lake pebble beach. Shore comprised of driftwood "trees" and assorted small stones. Carving was made and/or given as a tribute. One small plaque reads (in early script) "To my Friends - Alice and Jim Davis - By Archer Huntington". Another small plaque reads: "Lone Ranger - Unity Maine". Nicely painted bird has an upright head and neck with a small protruding paddle tail. The "Lone Ranger" was once the focus of a feature article in the Boston Globe. Excellent original paint and condition. **500-700**



675(PR), 676(PR)

675. Pair of miniature blue-winged teal by Charles R. Berry of Salisbury, MD. Both heads turned hen to the left and drake slightly to the right. Both have delicate, crossed wingtips as well as carved and textured feather detail. Individual tiny feathers beautifully painted and blended. On a natural wood base which is signed and dated "1883" on the base. Excellent original paint and condition. **600-800**

676. Pair of miniature mallards by Charles R. Berry of Salisbury, MD. Both heads turned to the right. Both have delicate crossed wingtips as well as carved and textured feather detail. Individual tiny feathers beautifully painted and blended. Drake has the characteristic tiny tail feather curl. On a natural wood base which is signed and dated "1883" on the base. Excellent original paint and condition. **600-800**



The decoy maker.

677, 678, 679



680, 680A, 680B



680C, 680D



680E(4)



677. Miniature standing goose signed on base: "George Stiles". Nicely chip carved. Fanned tail with fluted individual feathers. Painted feather detail. *Excellent original paint and condition.* **75-150**

678. Miniature canvasback hen decoy. Alert, raised head with the characteristic wedge shape. From the Chesapeake Bay area. *Excellent original paint and condition.* **100-200**

679. One third to one half size standing wood duck drake. Head turned to the left with carved eyes and a stylish crest that curves around the rear of the head. Carved wings with carved wingtips, primaries and secondaries. Fluted tail feathers and fine vermiculation on sides. *Mellow original paint with light shelf wear and a smoky patina. Thin crack in bill and small chip from left tail edge.* **200-300**

680. Beautifully sculptured head from a Nantucket golden plover. Expertly done with large tack eyes and original and a splined hardwood bill. Probably done by Coffin. *Strong original paint with very minimal wear.* **100-200**

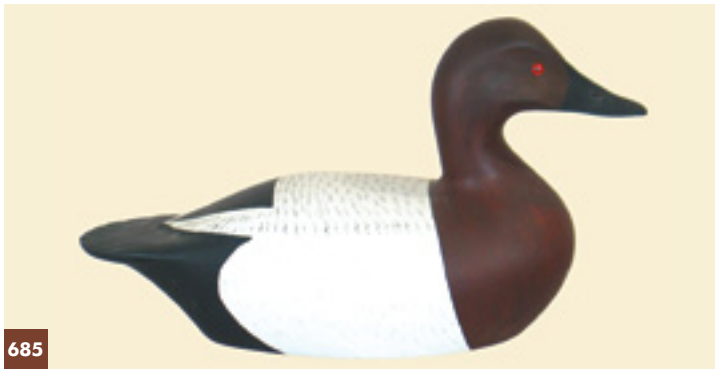
680A. Miniature red-breasted merganser drake by Willy Ross, Chebeague Island, ME. In XOC. Approx 6" long. Painted wing lines and painted pupils, unsigned. Three hallmarks of a true Willie Ross mini. Doughty, whose work is similar, always signed his work, whereas Ross almost never signed his work. **300-500**

680B. Mini wood-duck drake approximately 1/2 life size by Ken Harris of Woodville, N.Y. Head turned to the right. Retains strong "Harris" stencil. *Strong original paint with scratch feather detail on back. Surface has faded slightly from exposure to the light. Excellent structural condition.* **200-300**

680C. Life size turned head Blackburnian warbler by Peter Peltz (1915-2001), East Sandwich, MA. Signed "Peter Peltz, Blackburnian Warbler" on the bottom of the base. Unusual Specie for this maker. *Original paint and condition.* **150-250**

680D. Life size turned head bluebird by Peter Peltz (1915-2001), East Sandwich, MA. Signed "Peter Peltz, Bluebird" on the bottom of the base. *Original paint, few tiny chips of paint from the bill.* **150-250**

680E. Lot of four miniature carvings. A pair of standing swans with carved wings and tails Both have glue in necks and a few small rubs or flakes. A standing mallard drake with carved wings and good original paint. A flying goose with carved wing and tail feathers, original paint and a slight crack to left wing. **150-300**



681. Common eider drake featuring carved tail feathers with the head turned left, glass eyes. Includes a letter to Mr. Hughes dated 1978 from Capt. Smith. This decoy was hunted over every year from 1971 to 1978 and was probably in use when the photo was taken for the 1972 article about Capt. Smith in "North American Decoys" (magazine). Excellent original gunning condition. Hit with a few shot pellets. **300-450**

682. American goldeneye drake with the head turned right. Features carved wingtips, tail feathers, glass eyes, and numbered 889. In excellent condition. **200-300**

683. Wood duck drake with the head turned slightly left. Hollow construction, glass eyes, carved wingtips and tail feathers. Numbered 81 on the bottom. Includes a letter from Capt Smith dated 1980. In excellent original condition with a little sap bleed on lower sides. **300-450**

684. Mallard drake with the head turned left. Hollow carved with glass eyes, carved tail feathers. Numbered 982 on the bottom. Includes a letter from Capt. Smith dated 1984. In the 1974 article about Capt. Smith, he states that he would make some of his birds hollow so as not to "weigh down the dorie". In excellent original condition with a little sap discoloration on the lower sides and bottom. **250-450**

685. Canvasback drake with the head turned left. Features carved wing tips and incised tail feathers. Numbered 940. Includes letter from Capt Smith dated 1983. In excellent original condition. **150-300**

686. Bluebill drake with carved tail feathers. Features glass eyes and carved tail feathers. Numbered 994 on the bottom. In excellent original condition. **150-300**



Captain Gerald Smith,
Marblehead, MA

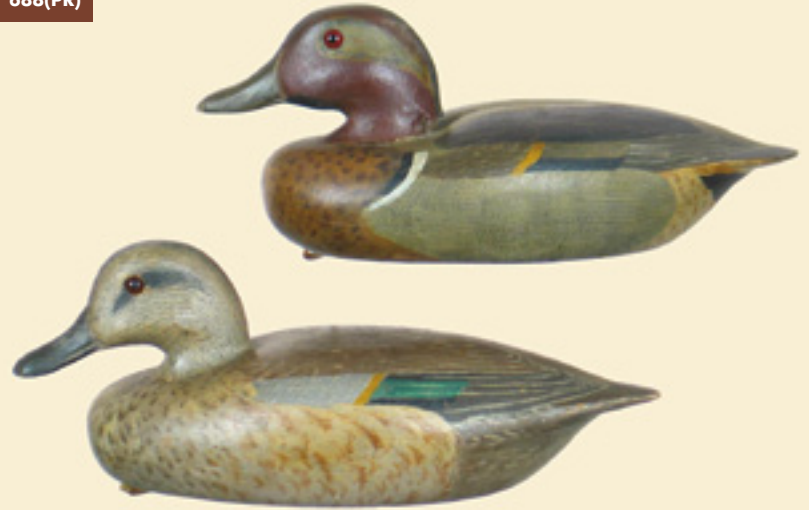
Charles E. "Shang" Wheeler

Shang Wheeler carved for pleasure and gave away many of his decoys to friends. No doubt he could have made quite a bit of money, because during his active carving years, Wheeler studied, hunted and carved at least one of every bird known to inhabit the east coast stretching from Maine to Florida. He carved in the Stratford style, though contrary to normal, some of his decoys do have relief-carved wings. Wheeler further set himself apart from carvers in general and the Stratford carvers by being one of the first carvers to produce both shooting stool and exhibition birds. Wheeler carved three grades of decoys portraying numerous head positions. One grade features cork bodies with flat bottoms, another has a fuller body of cork and balsa and the decorative grade is usually wood only. The cork decoys worked best on calm waters and required a heavier weight than the wooden ones to insure life-like floating characteristics. These decoys were often given inset wooden heads and tails. When Wheeler carved a wooden decoy, he tended towards pine, dividing the wood in equal sizes so the seam would ride above the water line. The birds carved for exhibition purposes have thinner necks, longer tails and a greater variety of head positions. Wheeler employed only handtools in his carving process until he was given a power saw and a drill press as gifts in the late 1930's. In addition to being a superior carver, Wheeler was also an exquisite painter. He combined careful layering of paints and subtle gradations of color to attain a natural look.

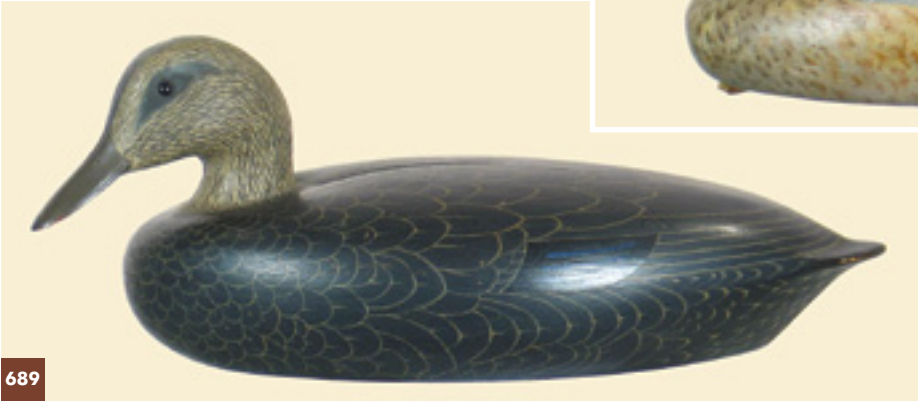


687. Rare Canada goose gunning decoy by Charles E. ("Shang") Wheeler (1872 – 1949) of Stratford CT. Cork body with an applied wooden bottom board, head, and inserted tail. Slightly pinched breast with sculptured wings, thighs, and wingtips. Head slightly tucked in content pose. Wheeler is famous for his wooden decoys which he made predominantly for gifts or for competition. The majority of his working birds however utilized cork for the bodies. Working geese by him are very rare and this example is from rig of 3 or 4 that Joe Tonelli found back in the late 60's or mid 70's. At that time, Tom Marshall verified that these were indeed the work of "Shang" Wheeler. Original paint is in very good condition on the wooden portion of the decoy and exhibits wear to the natural cork body.
9500-12,500

688(PR)



689



690

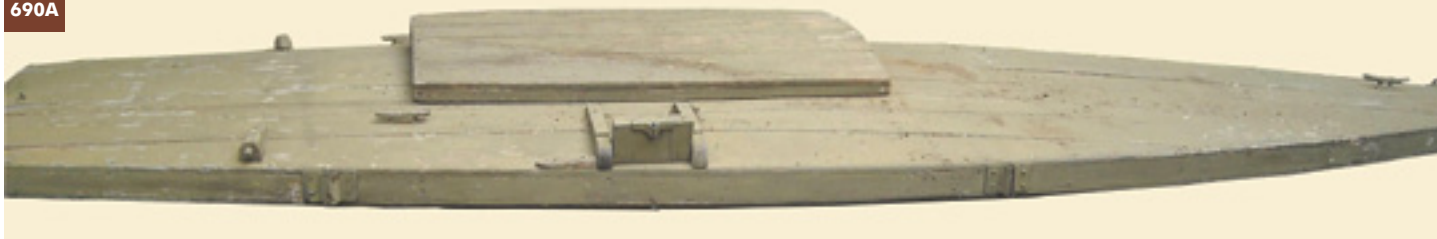


688. Rigmate pair of green-winged teal by Florence Lewis of Stratford, CT. These are the exact birds pictured in fig. 108 on page 208 of "Decoys of the Atlantic Flyway". Ms Lewis was the sister-in-law of Charles Disbrow and a good friend of "Shang" Wheeler. Her entire production of decoys was 8 birds made in 1951 using Wheelers patterns. Hollow carved and beautifully proportioned. Both have the carved "Lewis" on the bottom. Drake has the faded "Starr collection" stamp as well as Starr's paper label. Both marked "T-11" indicating they were the 11th teal acquired by Dr. Starr. *Excellent original paint. Rigged to go overboard.* **1600-2000**

689. Rare black duck by William Russell Breit (deceased) of Stratford, CT. Hollow carved with head turned to the left. Shallow ice groove and subtle tail carving. Chitwood, in "Connecticut Decoys – Carvers and Gunners" states that Breit " - - made only a small number of black ducks in imitation of Wheeler" and that "Breits birds are handsome (since) he followed Wheeler's pattern closely". Never rigged and a wonderful example. *Excellent original paint and in about pristine condition.* **3000-4500**

690. Black duck by Willard Clinton Baldwin (1890 – 1979) of Stratford, CT. This is the exact bird pictured on page 85 of Chitwood's "Connecticut Decoys – Carvers and Gunners". In this reference it states that "Baldwin lived next door to Shang Wheeler and was undoubtedly impressed and influenced by this prominent civic leader and sportsman". He carved very much in the "Stratford style" and this decoy, as were others by Baldwin, was made directly from a Ben Holmes pattern. Baldwin started carving around 1910 and was producing a quality product as early as 1918. Fine scratch feather detail to head and extensive painted feather detail on body. Bottom stamped "BLT X R. Bliss for Ken Peck 1922" and "R. Bliss". These (not accurate) attributions were made by Ken Peck shortly before his death (see Chitwood p110). *Paint appears to be all original with overall light gunning wear. Few light rubs to top of head. Thin hairline crack in bill.* **1200-1800**

690A



690B



690A. Shang Wheeler layout boat, some outside boards, and a shell box. It measures 16' long, 53" wide, and approximately 15" deep. It is reportedly one of only two layout boats made by this renowned decoy maker. The other is said to be in the Essex Institute. *In fine condition considering its age and use.* **1500-2500**

Provenance: David Smith, John Legume, Harold Cole

690B. Rare period duck tub or more commonly known as a New England Sink Box c1900. Top board 48" x 75". Box 50" x 34". Opening 24". A museum piece for the collector that has everything, except a duck tub. *In as found condition and sold as is where is.* **1000-1500**

691. Rigmate pair of goldeneyes c1920 attributed to Sam Collins or a carver who made decoys in his manner from the Essex, CT, area. Inlet heads with the hen's being of two piece construction. Shallow "V" bottom construction resulting in a



691(PR)

functional keel for the decoys. Painted eyes impressed slightly into head. Excellent structural condition and never rigged. *Excellent original paint with minimal wear. Chip on bottom of hen is original to the carving and does not detract.* **800-1200**

692. Excellent green-winged teal hen by Mitchell LaFrance (1882-1979) of New Orleans, LA. Very nicely carved wings and wingtips, An exceptional decoy by one of Louisiana's premier carvers. *Original paint shows overall light gunning wear with a few small rubs and scuffs on back. Some rough spots to tail edge.* **6500-8500**



692



692A. Mallard hen by Mitchell Lafrance (1882 – 1979), New Orleans, Louisiana. Carved shoulders and wings with delineated wingtip. Head slightly forward which, as noted in Cheramie, was a common practice with LaFrance. Detailed individual painted feather detail on back, wings and sides. Original paint is lightly crackled and shows overall light gunning wear. Tiny rub to top of head. Crack in neck has been repaired with some touchup in that area. **2000-3000**

692B. Mallard hen by Louisiana's Bertrand Foché. Head turned strongly to the left with a deeply notched bill. Heart shaped carved wings end in the wingtips on a strongly upswept tail. Bottom has the carved "B. Foché". Strong original paint on overall excellent condition under a thin coat of wax. Very light rubs to wood on upper wings and tail edge. **1200-1600**

692C. Mallard drake by Adam Ansardi (1885-1953) Plaquemines Parish, Louisiana. Shoulders and forward portion of wings outlined separately from the rear portion of the wings and wingtips. Fine ridge runs through center of upward swept tail. Well carved, high head. Original paint shows overall light gunning wear and imperfections. **1200-1600**

692D. Mallard drake by Louisiana's John Vidacovitch. Lightly carved shoulders. Carved wingtips on a thick boat shaped tail and rump. Five, mostly illegible written notations on bottom with references to "Vidacovitch" and "made for Capt Dow?", etc. Also has the deep conjoined "JH – NO LA" hot brand on the bottom. Original paint with overall light to moderate gunning wear with some rubs to wood and flaking to upper breast. Multiple cracks in neck, some of which have been glued, and a dent in left wingtip. **1200-1800**

Provenance: Ex. Collection Jimmy Hanneman

692E. Pintail drake by Jules Frederick Sr. (1870 – 1954) of Phoenix, Louisiana. A small, delicate carving. Deeply carved shoulders and wings with finely carved wingtips. Tiny eyes set forward on a slightly reaching head. Good individual painted feather detail on back. Original paint on body with overall light gunning wear and a few small flakes. Some of white and dark areas on head appears to be a gunning touchup, notably in the area of a repaired crack. Tiny chip in tip of tail. **800-1200**

692F. Pintail drake by John Couret (1881 – 1967) of New Orleans Louisiana. High, alert head turned sharply to the left. Carved shoulders and wings with lightly defined wingtips. Elongated oval tail. Worn, mostly original paint with some probable gunning touchup to the white on breast and head. Numerous rubs to wood. A 1/2" deep ding in right tail. **600-900**



692G



693



694



694A

692G. Pintail drake by Xavier Eloi Bourg (1901 – 1984), Larose, Louisiana. Head facing slightly left on a slightly elongated neck. Well defined wing separation with carved wing outlines, slightly raised wingtips and serrated primaries. Gracefully upswept, narrow tail with concave carving on bottom. Dry original paint with overall light gunning wear. Small rubs to wood on top of head and at edge of tail. Thin crack I neck and small chip missing from wingtips. Narrow, three inch scar on left wing. **600-900**

693. Hollow Canvasback drake by G. Bert ("Chips") Graves (1887 – 1956) of Peoria, IL. Well carved head and bill in the classic Illinois River tradition. From the "Peacock" rig with that clear, hot brand. Also has "Hamilton" painted on bottom. Retains original "B. Graves Decoy Co., Peoria, IL" stamped strip lead weight. Strong, all original paint with overall light gunning wear. Few very small surface dings on left side and minor rubs to tail and head. **4500-5500**

694. Rare, small working wood duck drake by Otto Garren (1890 – 1968) of Canton, IL. Garren was one of the few Illinois River carvers that made a substantial number of wood duck decoys, but according to Garren correspondence reported in an article in "edecoy.org" he did "not make too many" working decoys for the species. Hollow carved with Garren's typical backward leaning head, exaggerated crest and overall whimsical look. Retains original weight and rigging. Excellent original paint and condition with very light gunning wear. **500-1000**

694A. Standing wood duck by Thomas Chiado of Spring Valley, IL. Mr. Chiado started carving in the 1920's. Carved slightly undersized with raised and separated wingtips and carved primaries. Fluted tail feathers and individually carved feathers on back. Head thrust back on body with nicely carved crest. Excellent original paint under a smoky old coat of sealer with a nice patina. Cross section log base has carved "T. Chiado". **500-750**



694B



695



696



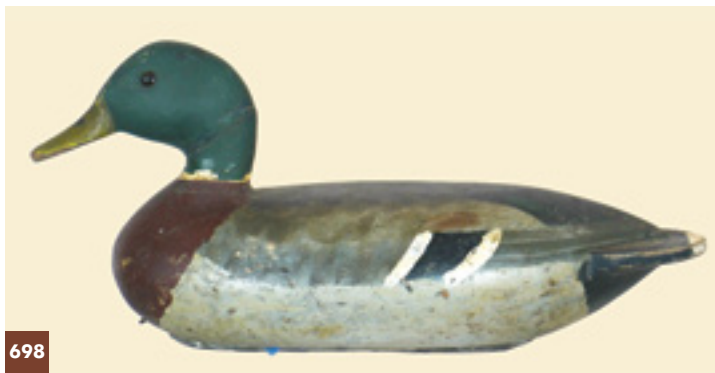
697

694B. Mallard drake by G. Bert ("Chips") Graves (1887 – 1956) of Peoria, IL. Graves is considered one of the iconic carvers from this region. Classic Illinois River hollow construction. Strong original paint in overall excellent condition with light gunning wear. Few small dark rubs on head and on back. Professional restoration to small tail chip. **2000-2500**

695. Hollow mallard drake by Michael ("Mike") Vallero (b.1906 - 1983) of Spring Valley, IL. As noted in Parmalee and Loomis, Vallero's carvings "rank among the finest decoys produced along (that) section of the River". His birds were sold through various sporting goods stores in Chicago and Peoria. Cracked original paint with overall light gunning wear. Few flakes to wood along body seam on right side. Tiny chip in tail. Glued chip in tail and crack in bill restored. Very thin, tight crack in neck. **1500-2500**

696. Rare early hollow canvasback by Fred Allen (1838-1912) of Monmouth, Illinois. The Ward Museum archives indicates that Allen made scaup, mallard, redhead, and teal decoys. This may be the first canvasback decoy to be discovered and the only known example to survive. Allen was imaginative and among the inventions he patented were the bow-facing oar. Finely crazed original paint shows heavy gunning wear with some areas worn or flaked to wood. Retains original weight. **900-1200**

697. Mallard drake from the Illinois River area. Hollow carved with a deep bottom section forming a rounded "V". Head back with eye grooves and pronounced cheeks. Paint appears to be all original with moderate overall wear and flaking. Two or three small tail chips. Bottom strip weight appears to read: "Hibbard, Spencer, Bartlett & Co. Chic". **300-450**



698



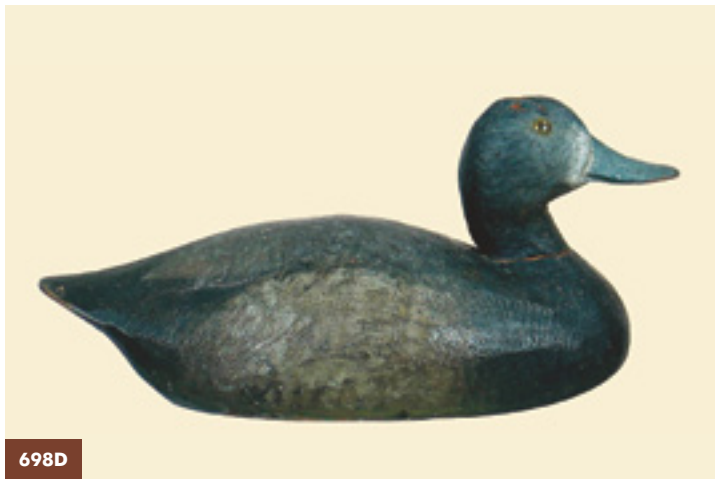
698A



698B



698C



698D



698E

698. Mallard drake from the Illinois River area. Paint is a combination of original and old gunning touchup. Fly speck on back and a thin, tight crack in neck. Number "4" painted on bottom. **150-200**

698A. Mallard hen. Cork body with an applied wooden bottom board, head and inserted tail. Old, crazed paint appears all original under a coat of sealer. Few small scuffs, dents and dings to surface. Recessed staple line tie and two recessed, conjoined 1" flush lead weights. **200-300**

698B. Mallard hen from the Illinois River area. Typical two piece hollow construction with the original "Raymond Lead Co.-Chicago" strip lead weight and tack eyes. Age crackled original paint shows light overall gunning wear with a scattering of small flakes and paint shrinkage along grain lines. Excellent structural condition. **200-300**

698C. Hollow black duck from the Illinois river area. Well executed bill carving. Strip weight has the impressed initials "ES". Repaint under a thin coat of sealer. **150-300**

698D. Rare and extremely early bluebill hen circa early 1900's by Enoch Reindahl, Stoughton, WI. (1904-2000). Small, smooth body form. Original paint with light gunning wear has darkened slightly with age. Paint rubs. Some minor paint loss at neck seam. Tiny dent in back and a little filler missing from top of head. **500-750**

Provenance: Schoenke collection

698E. Solid high head sentry Canada goose from Wisconsin. Made of three pieces of wood laminated horizontally. Two piece head and neck construction. All original paint with light gunning wear. Few small scuffs on back with rubs on head, neck, and tail. **200-300**

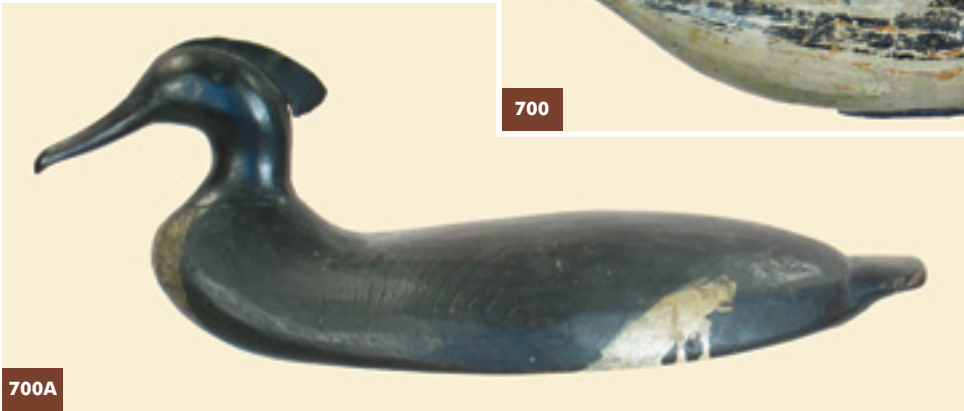
Decoys from Long Island and the Finger Lakes of New York

The Confidence Decoy

Gull decoys were a major part of a serious market hunters rig. They were thought to create a sense of realism that gives waterfowl on the wing "confidence" that leads to their decision to land in ones decoy spread. Truth or fiction, who really knows. The belief that it did certainly lived in the hearts and minds of waterfowl hunters if not in the mind of their quarry and so the idea of the "confidence" decoy was birthed centuries ago. Waterfowlers of yesteryear to the modern day waterfowler still use them and we are thankful that the decoy makers of decades past crafted them and that some unknown hand gave us this remarkable example of a herring gull.



699. Very rare standing gull from Long Island, New York. An outstanding example with carved wings, crossed wingtips, and deeply delineated primaries. Bold head features a ridged bill and carved eyes. Mounted on a painted square wooden base with tapered legs and beautifully carved feet. This imposing gull truly deserves to rank high on the list of the many fine carvings that have been produced on this famous island. The bird is a rigmate to the pair of gulls from the Stewart Gregory collection that were sold by Sotheby's in 1979. *Finely cracked original paint with very light overall wear.* **16,000-18,000**



700. Very nice merganser drake c1910 from Long Island.

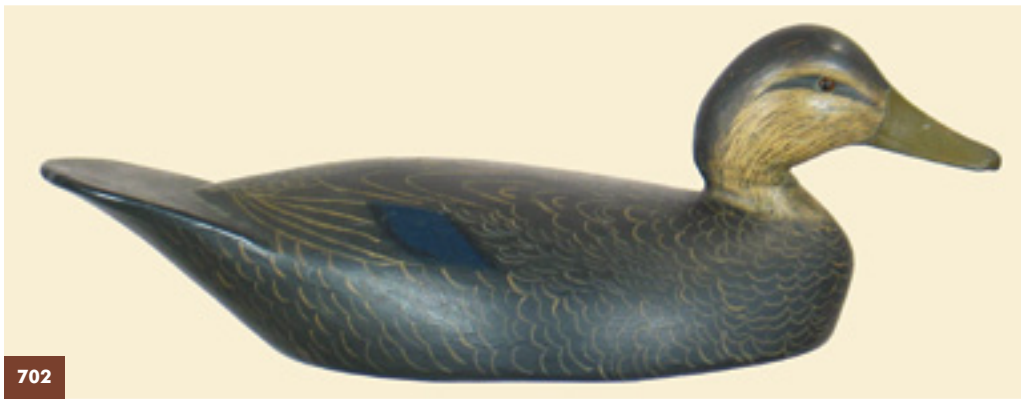
Stylish forward reaching head and neck. Draw knife or spoke shave marks on body lend to the folk appeal of the carving. Original paint with light to moderate overall wear. Tight crack in neck and a professional repair to small chip on right side of head. Hit by shot. **1000-1500**

700A. Red-breasted merganser hen by a member of the Sawler family, Western Shore, Nova Scotia. Inserted leather crest. Shallow rocker bottom ends in a small paddle tail. Old tool marks visible on body. Paint is a combination of original with some gunning repaint and some areas of restoration. Bill is a replacement by Holger Smith of Mattapoisset, Mass. **500-1000**

Provenance: Gene and Linda Kangas collection.

701. Rare carving of a brant c1900 by Chauncey Wheeler of Alexandria Bay, New York.

Carved identically in the style of his duck decoys. Much more typical than some of the brant discovered with notched carved wings. Classic Wheeler eye groove, body shape, and alert head. Strong original paint shows Wheelers typical reverse feather pattern. Brant were a very unusual species for Wheeler and this is a fine example. Two identical brant found on LI back in the 60's. In excellent all original condition in all respects. **5500-7500**



702. Black duck by Samuel Joseph ("Sam") Denny (1874 – 1953) of Clayton/Alexandria Bay, New York.

Denny is justifiably recognized as one of the premier carvers from the upstate N.Y. area. Deep eye grooves with Denny's long, upswept tail and a high neck seat. Feathers are outlined with a combination of painted detail in addition to scratch work and some blending on head. Round, recessed staple hole on bottom in addition to two plugged holes used in construction. Bottom has four small "E"s indicating the Evans collection. *Original paint in overall excellent condition.* **1500-2500**

Provenance: Ex. Hal Evans collection, Casson collection

703. Early black duck by Sam Denny. Low head, short tail style. Elongated, recessed staple hole on bottom with two plugged holes used in construction. Bottom retains the pronounced stamp of: "Don Marshall – Clayton – N.Y." *Attractive old gunning repaint.* **250-350**

Provenance: Casson collection

704. Black duck by Chauncey Wheeler (1862 – 1937) of Alexandria Bay, N.Y. It was in Wheeler's shop that the "Holland Street Whittlers" were formed and the group carved together for many years. Wheeler certainly helped to perfect the regional style and his influence was obvious on the work of many of the area carvers. Decoy features a high, snaky head with long straight eye

grooves. Blocky tail angles up from the bottom with tail feathers highlighted with a series of shallow grooves on each side. Wheelers classic "reverse painted feathers" are clearly visible. Bottom has the large, deeply carved "TD" rig mark. *All original paint with some rubs. Light wear. Some roughness and a fairly large chip to tail.* **1500-2200**

Provenance: Casson collection

705. Black duck by Samuel Joseph ("Sam") Denny (1874 – 1953) of Clayton/Alexandria Bay, New York.

Elongated upswept tail and high, angled neck seat. Elongated recessed staple hole on bottom with two plugged holes used in construction. Scratched feather detail on body and head with some painted feather detail on breast. Bottom has the painted "OLS" typical of the "Ozzie Steele" rig. Steel was a well known area gun smith. *Original paint with light overall gunning wear. Small chip in tail edge and a larger tail chip which has been glued in use.* **1200-1800**

Provenance: Casson collection



706



707



707A



707B



708

706. Black duck from Canada by an unknown maker. This is the exact decoy pictured opposite the title page and on page 21 of "Decoy Collecting Primer". Head turned to the left with partially carved wings and carved wingtips. Original paint shows light overall wear. Hit by shot on left side of body and head. Few thin, tight cracks in neck and a hairline in bill.

300-500

Provenance: Casson collection

707. Goldeneye drake by Chauncey Wheeler (1862 – 1937) of Alexandria Bay, N.Y. Low head with long, straight eye grooves. Back sweeps down to a nicely formed, rounded tail. Elongated staple hole and original pad weight. Bottom has the large painted "JV" rig mark. Paint is a combination of some original as well as some in use touch up and some white wash to areas of bare wood. Small scar on top of head and a few elongated shot hits on rear.

300-450



709

707A. Widgeon drake by Harvey Richardson of Bellport, N.Y. ca 1945 (info written on keel). Natural cork body with pine head and applied keel. Original paint with moderate wear. Some flaking to cork on back and some rubs to weathered wood on head and bill. Minor separation to seam in cork on right side. A few small "lumps" on back where nails or pegs join the two pieces of cork. Minor separation and tiny crack where head joins body. Deeply branded twice on keel: "HPR".

300-450

Provenance: Joe French collection

707B. Snow goose by George Chuley of Seneca Falls, New York. Carved shoulders with carved neck feathers and primaries. Original paint with two or three miniscule dings and a few areas of light sap bleed. Bottom has Chuley's logo hot brand.

150-250

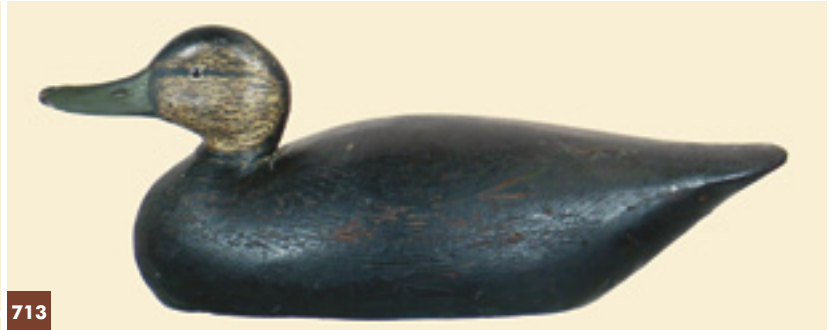
708. Exceptionally rare ruddy duck hen by the Stevens brothers of Weedsport, N.Y. The only known example of this species by this sought after maker. Prior to the surfacing of this decoy, a ruddy duck body had been attributed to Stevens by

Albert Lamphere (see "The Essential Guide to Stevens Decoys"). This decoy exhibits the correct size and body conformation of a ruddy with the ornithologically correct red glass eyes. This decoy was given by Shine Lamphere as a "ruddy duck decoy" to the consignors father who was a hunting and trapping friend of the Stevens family and lived just three miles from the Stevens Decoy Factory. Crackled original paint shows overall light to moderate gunning wear. Small amount of flaking on head and body. Small chip missing from left tail and an adjoining split has been attended to in use with a small brad. Lower half of bill has been repaired in use.

18,000-24,000

709. Bluebill drake by the Stevens brothers, Weedsport, New York. Carved somewhat in the so minnow in the neck style. For a similar example see p. 41 in Shane Newell's "The Essential Guide to Stevens Decoys" where the example pictured is attributed to George Stevens. Inset and beveled weight with a uniform pattern in the classic Stevens style. Combed vermiculation on back and painted Spencerian feather flourish on wing tips. Strong original paint shows overall light to moderate gunning wear with a few small flakes and slightly larger rubs to wood on sides. Thin, short, tight hairline in tail.

3000-4000



709A. Sleeper model bluebill by the Stevens Brothers, Weedsport, N.Y. Early humpback style. **600-900**

710. Stevens factory bluebill drake. *Lightly crackled original paint on body and head with overall light wear and flaking. Possible very old gunning touchup to white on bottom under old drips of a sealant type material. Thin crack in neck professionally glued and touched up as well as restoration to the forward portion of the bill. Minor paint loss at neck seat.* **1500-2500**

711. Red head drake from the St. Clair flats. Low, tucked head. Hollow carved with an applied bottom board. Bottom retains the stamped "Winslow". Paint appears to be a combination of old gunning repaint with some original visible. Old, tight hairline in bill. **200-300**

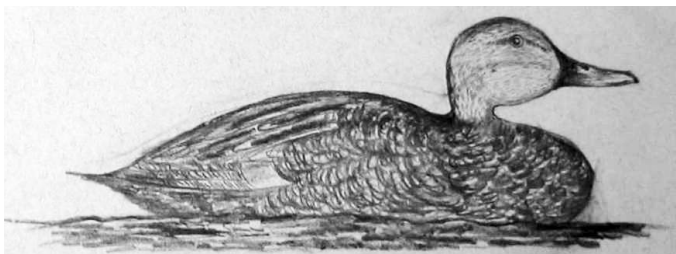
712. Pintail hen from the Canadian plains. Very thinly carved neck on a high neck seat. Subtly blended paint on head and vividly painted feather detail on body. Original paint with light gunning wear. Excellent structural condition except for very minor roughage to edge of bill. **200-300**

713. Black duck by A.E. Crowell. Classic rasping to back of head and to breast. Retains strong oval brand. Fine original paint with light gunning wear. Lightly hit by shot. **2500-3500**

714. 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 gunning paint. **2500-3500**

714A. Canada goose by A. E. Crowell. Made for the Pequaw Honk club on the Westport (MA.) Little Compton (R.I.) line with the typical two piece head and neck design used in this rig. Rasping to rear of head. Crowells oval hot brand on bottom as well as two brands of the "Pequaw Honk Club". In gunning repaint by Joe Silvia with light gunning wear. Thin crack in back and one on bottom. **1500-1800**





Crowell black duck drawing from Crowell's shooting log kept while at the Phillips camp around the turn of the century when Crowell was the head gunner. The sketch book, thought to be lost forever, turned up in the library of a descendant of Dr. John Cunningham.



715



715A



716

715. Early model preening or sleeping black duck c1890-1900 by A . E. Crowell. Head turned back over right shoulder with bill inlet into body. Pinched breast. Early shelf tail design like that on the decoys found by Doc Starr in Whiting's barn on Martha's Vineyard. Thin rounded tail with wingtip and rump detail. Possibly made for use by Phillips. *Original paint with wear to wood. Few checks in body and head. Head has a few small chips and is loose on body.* **2500-3500**

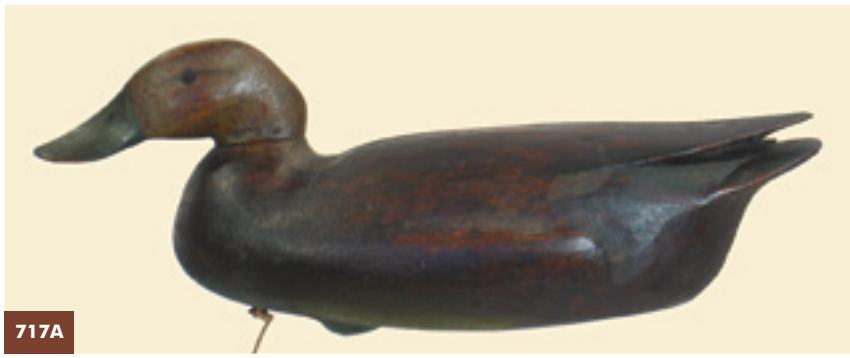
715A. Black duck by A.E. Crowell. Typical rasping to rear of head. Good original paint with possibly, a small amount of touch up. Some rubs to wood on tail. Cracks in both sides and a thin crack on back. Area of roughness on left side and few small knots visible. Front half of bill replaced. Retains Crowell's oval brand. **1500-2000**

716. Very rare and extremely early pre stamp canvasback drake by A.E. Crowell. A beautifully conceived work by Crowell and probably made for shooting in the south. Overpaint removed to reveal original on the body. Old tight crack in neck and a few very minor checks. **1500-2500**

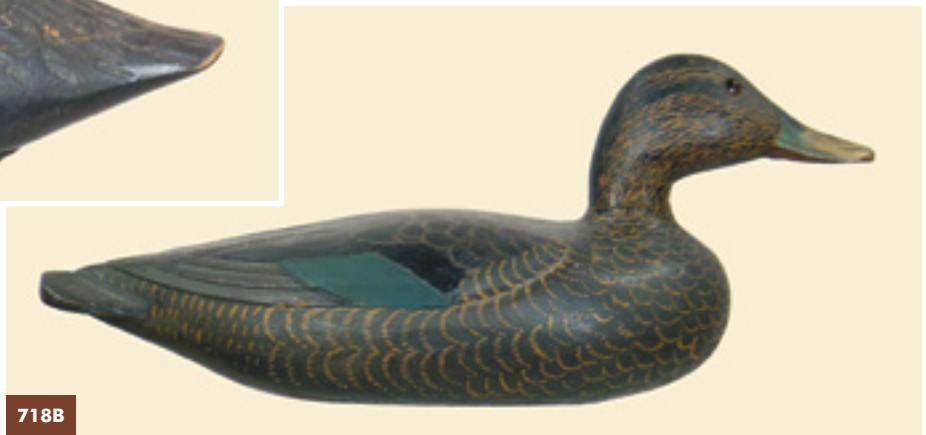


717

717. Bold, full-bodied Canada goose by A.E. Crowell. His best gunning model with typical two piece neck and head. Body and head paint are all original. White areas have been strengthened by Crowell which was a common practice. Minor separation with a little paint loss at base of neck. Typical thin tight checks in the bulbous body. Retains strong oval stamp. **14,000-18,000**



C. F. SPEAR



717A. Rare and beautifully carved black duck by Roy Collins of Connecticut. Collins was a well known illustrator of his time. Carved wings. Split tail with raised and separated wingtips. Uniquely hollowed with a thin applied board on the upper body just beneath the wingtips. An excellent example of the fact that not all of the best Connecticut decoys were carved in the Stratford style. *Excellent original paint with light gunning wear.* **2200-2800**

718. Black duck by Joseph W. Lincoln, Accord, Mass. Standard size with sculptured wing separation and carved tail detail. For a similar example see p32 in Cap Vinal's reference. Bottom retains the hot brand of "C. F. Spear – Scituate". Spear was a lobsterman and personal friend of Lincoln's. *Original paint with faint evidence of the painted speculums. Surface shows overall light to moderate wear. Few scattered rubs. Slight roughage to right top of head and hit by shot.* **4500-6500**

718A. Outstanding example of a resting black duck from the north shore of Massachusetts. Body form and construction similar to other known decoys from the Marblehead area. Tucked head turned to the left with an elongated bill almost resting on breast. Hollow carved body with tail that sweeps to the waterline. Extensive chip carved or dimpled surface to simulate individual feathers over entire body and reduce shine. Original keel with inlet weight. From the rig of a member of the Snow family. *Paint appears to be all original with very light overall gunning wear.* **1500-2500**

718B. Excellent example of a hollow carved classic mallard hen by Charles ("Charlie") Hart (1862-1960) of Gloucester, MA. Carved wings and primaries with outlined speculums. Careful wing carving and detailed painting characterize Hart's work. Unrigged and unused. An example of Charlie Hart at his best and one of the finest examples from the standpoint of form and condition that we have ever handled. *In superb original condition in all respects. Dry crisp original paint.* **2000-3000**



718C



719



720



721



722

718C. IMPORTANT Early Brant by Joseph Lincoln of Accord, Massachusetts. Once rigged on a triangle. Fine original paint with some gunning touch up to the white under the tail and neck patch. Remainder of paint appear to be original with little gunning wear. A few "cord wrap" marks on neck. Old brad repair to base of neck. Typical bottom check. **6500-8500**

719. Goldeneye hen by Joseph W. Lincoln. Very nicely sculptured wing separation which is a feature that only appears on Lincoln's best models. Excellent structural condition. Bottom retains the hot brand of "J.C. Adams". Over paint professionally removed to reveal strong remnants of the original with some small flakes to darkened wood. **2200-2600**

720. Early bluebill hen c 1890-1910 by Joseph Lincoln. Back has deep hot brand of "H. C. Hunt". In attractive gunning repaint with original. Unique shelf tail similar to Crowell decoys of that period. Tiny chips to top of head and very minor roughage to edge of tail, partial very thin crack on the back. **1200-1800**

721. Bluebill drake by Keyes Chadwick, Oak Bluffs, Martha's Vineyard, Mass. Head turned to the left. Has the deep "Foot" hot brand. Foote was one of Chadwicks best customers and many of his better decoys have this brand. Original paint with overall light gunning wear. Thin check in back was filled at time of carving. Small flakes or rubs on tail and breast with small chip in tail. **800-1200**

722. Goldeneye hen from the Hingham area of Massachusetts. The perfect symmetry and proportions of the body, the smoothly sanded surface, the choice of wood resulting in a lower check, the slightly raised neck seat and the simple, stylized yet effective paint, among other subtle attributes, are suggestive of a carver such as Joseph Lincoln. Decoy is in all original paint with fine, uniform crackle and some flaking to the paint, especially on the right side of head and back. Crack in bottom and thin check on back. **1000-2000**



723



724



725



725A



725B

723. Hollow goldeneye hen with the body seam running down the mid section of the decoy. Small size decoys of this type have been referred to as “Badlams” or “Badlam type” from the Dorchester area of Mass. The Badlams were fine furniture craftsmen during the 1800’s from Dorchester, MA. There is also an obvious relationship to the two “Burr family” goldeneyes offered in this sale. Worn paint is a combination of gunning repaint with some original visible on head. Some minor separation at body seam fore and aft. Slight roughage to top of head. **400-600**

724. Goldeneye drake attributed to a member of the Burr family of Hingham, Mass. All of the decoys carved by this individual were of this small size. Sharp chine extends along mid line and ends as pat of the tail. One of the better examples of this carvers work. Mostly original paint with some gunning touchup to small portions of the white. Few rubs and flakes to high points, top of head and bill. **600-800**

725. Goldeneye drake attributed to a member of the Burr family. Hollow carved with an applied bottom board. This same maker also made solid decoys from this pattern and one is offered in this auction. High, sharp chine which extends to tail. Gunning repaint with some original visible shows moderate overall wear. Some flaking to wood on right side and rump. Lightly hit by shot. **300-450**

725A. Green-winged teal drake c1963 by Einars J. Menges (1932 – 1974) of Burlington, VT. This is the exact decoy pictured in color on page 86 of Harrell’s “Decoys of Lake Champlain”. In that reference, the author states that Menges was a trained jeweler and furniture maker who also did all the photography for the booklet “Decoys of the Shelburne Museum”. Nicely carved wings and wingtips as well as a detailed treatment to the partially open bill. Excellent original paint and condition. **900-1200**

725B. Goldeneye hen by George Bacon (1891-1925) of Burlington, VT. Original paint with possibly a trace of gunning touchup to some of the white. Harrell in his “Decoys of Lake Champlain” states that Bacon “is the most collected and valued of all Lake Champlain carvers” and that the “Bacon style” is associated with the (Lake Champlain) area”. Original paint with possibly a trace of gunning touchup to some of the white. Some scuffs and rubs to wood and tip of bill. Hit by shot. **500-1000**



725C



725D



726



726A

725C. Early goldeneye hen c1935 by Thornton Penrose of Burlington, VT. Head turned to the right. Excellent original paint and condition with only very minor rubs to tail edge. For an identical example and probably rig mate see page 97 in Harrell.

75-125

725D. Bluebill drake by Fern Parris. Characteristics of the Valleyfield school of carving with raised wingtips, deeply carved individual feather detail and finely fluted tail carving. Light rasping to rear of head which is turned slightly to the left. Original paint with very light gunning wear and some very minor flaking.

100-200

726. Solid white-winged scoter c1910 by Gordon Mann of Rockland, Mass. Mann lived within a few miles of Joe Lincoln (Hingham) and the two became friendly due to their mutual interest in Dalhias. Mann carved decoys in a number of styles and his very best would rival some of Lincolns work. In his latter years made a number of decoys for the antique trade. Retains original rigging for use in a string. Original paint with very light gunning wear. Thin crack in bottom.

200-400

726A. Large bluebill hen possibly by Charley Joiner from the Havre de Grace, MD area. Head turned to the right with nicely carved bill. Fine original paint. Filler at nail or dowel on top of head visible and knot visible on bottom of decoy which does not detract. Never rigged.

200-400



Hunters.

George Boyd

George Henry Boyd of the small coastal community of Seabrook, New Hampshire, is without question the most well known and, arguably, the premier carver from the granite state. Unfortunately his fame came late, for as recently as 1965, no less than noted decoy historian Bill Mackey was referring to his shorebirds as work "by a prolific but unknown maker". Today we recognize the artistry and genius of the man who produced a wonderful variety of duck, goose, and shorebird decoys as well as a fabulous array of miniature carvings. Jim Cullen, in his superb work *Finely Carved and Nicely Painted – The Life, Art, and Decoys of George H. Boyd* informs us that Boyd was born in a house from which "one could see thousands of acres of salt marsh and the Atlantic ocean". He then paints an in depth portrait of a simple man who's entire life was dominated by the coastal marsh and its wildlife. His statement on page 10 informs us that he (Boyd) probably "never spent an entire day away from Seabrook". It is particularly illustrative.

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

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



727. Outstanding merganser hen by George Boyd of Seabrook, New Hampshire. An exceptional decoy by New Hampshire's most important decoy maker. Head turned slightly to left. Portion of bill has been professionally restored. Very small and thin tight check at left base of neck. Thin crack in back was an in the making repair by Boyd at the time of the carving. **15,000-18,000**



728



729



730

728. Red-breasted merganser drake by a member of the Hicks family of Westport, Mass. Head turned slightly to the left with a thin, delicate crest. Body is broad and thin for use in a sheltered cove on the west branch of the Westport river. Decoys by this maker were later copied by the Brayton family for use on the same portion of the river. Double rigged as part of a string. *Excellent original paint under a thin coat of sealer shows very light wear with slight rubs to top of crest and to tail edge.* **2500-3500**

729. Merganser drake by the team of Fred Nickerson (1902 – 1980) of Reynoldscoft, Nova Scotia and Cape Cod, Mass. and T. P. Lindberg, of Monument Beach, Mass. These gentlemen produced a rig together using Nickerson's patterns and when they split up, each took possession of one half of the rig. Both men worked for the Bigelow Boat Yards in monument Beach. at one time. Strongly carved wings and wingtips with carved speculum detail. Large, oval protruding tail. Horsehair crest on a nicely carved head with thin bill. Bottom has the hot stamp which reads: "Made By – T. P. Lindberg". *Original paint with overall light gunning wear. Few tiny drips of a dark sealant on back. Restoration to front portion of bill.* **2500-4500**



731

730. Red-breasted merganser drake from Kingston, Massachusetts. Head is in a slightly upward looking pose similar to te decoys by Capt. Clarence Bailey. Two-piece construction with a bottom board and possibly hollow. *Paint appears to be crusty old original and protected with a coat of paste wax. Few thin checks in family and minor separation along bottom board.* **2500-4500**

731. Red-breasted merganser drake. Original paint with moderate wear has a number of small to medium sized rubs and flakes to wood with slightly heavier wear on both sides near wings. *Old repair with wear to chip at left base of neck and very minor roughage to tip of bill. Head shifted slightly on neck seat.* **1500-2500**



732



733



733A



733B

732. Folky merganser hen from Marblehead, Massachusetts. Two piece construction with a bottom board and possibly hollow. Outlandishly elongated head with face that extends half way down the "bill". *Original paint with light to moderate gunning wear. Scattering of small rubs to wood with areas of wear. Some old in use nail repairs in that area.*

1200-1800

Provenance: Anthony Waring collection

733. Alert red-breasted merganser drake. An accomplished carving with thin crest and shallow ice groove. Paint appears to be all original with light overall gunning wear, scuffs and flakes. Bottom retains the "J. B. French" stamp.

1000-1200

Provenance: Joseph Bard French collection

733A. Merganser drake attributed to Alton Tuckerman (1877 – 1968) of Vineyard Haven, Martha's Vineyard, Mass. Hollow carved with an applied bottom board and shallow ice groove. Forward reaching head set slightly back on the body. *Crackled original paint under a coat of dark sealer. Very good physical condition except for some puppy teeth marks to bill.*

800-1200

733B. Very rare swimming black duck by Gerald Robertson of Blue Hill, Maine. The majority of decoys found from this area are black ducks and the makers followed a stylistic carving tradition that was truly unique to this particular enclave on the Maine coast. This is one of the nicest examples we have seen from this region. Head tucked and arched dramatically forward. Carved wings with delineated wingtips and primaries. Round, protruding tail with notched, fluted tail feathers. *Extensive individual painted feather detail. Dry, original paint with overall light gunning wear. A few slightly larger rubs to wood on top of head and on sides of breast.*

800-1200

Keyes Chadwick



734. This low head redhead hen c1910 by Keyes Chadwick (1865 – 1958) of Oak Bluffs, Martha's Vineyard, MA. is one of his finest we have ever seen. As noted in "Martha's Vineyard Decoys", Chadwick was greatly influenced by his fellow carpenter and neighbor, Benjamin Smith. This decoy demonstrates the results of the close association of the two men. *Excellent original paint is one of the finest Chadwick paint patterns we have ever seen. Fitted with his typical circular inlet weight. There has been some touch up only to the tail area where cracked. Small area with flaking to wood on right side as well as small water stain on lower edge. Thin crack in back has been filled. Few small rubs on tail and head. A number of small areas of small fly-specks on back. Typical circular inlet weight.* **8000-12,000**



735. Black duck sleeper by Keyes Chadwick (1865 – 1958), Edgartown, Martha's Vineyard, Mass. According to Murphy in "Martha's Vineyard Decoys", of the thousands of decoys that Chadwick carved, he only made approximately 12 – 15 sleeping blacks and that most, if not all of these, were left unweighted and unpainted by him. He is pictured holding one of these sleepers on page 26 of that reference. Murphy also notes that he stopped carving in 1951 yet this decoy carries a fascinating note on the bottom, presumably by Chadwick which reads: "Due to circumstances beyond my control this is the last decoy that will be carved by me. This one for Jesse Oliver III – 1946 – Keyes Chadwick". *Decoy is in thin, well executed original paint by another hand than Chadwick. In overall excellent original condition except for a thin, filled crack in bottom which appears to date to time of carving.* **1500-2500**

736. Bluebill by Keyes Chadwick, Edgartown, Martha's Vineyard, Mass. Head turned to the left. In oiled, natural wood finish. A number of Chadwick's decoys were bought unpainted and finished by their new owners. Upon his death there were a large quantity of unpainted decoys in his estate. *This example is in original "never rigged" condition.* **300-500**





736A. Rare brant by Joe Thomas (1890-1970) of Edgartown, Martha's Vineyard, MA. Part of a small rig made for the Avery family. To quote Stanley Murphy in his *Martha's Vineyard Decoys* reference; Thomas ---"turned out a broad variety of decorative bird carvings for years. He did make one stool of twelve brant for gunning use back in the forties, but since the rig saw very little action and is still intact and in the possession of the man who ordered it, inclusion of them here (in the book) would serve little purpose. They are very similar to the brant made by Capt. Robert Jackson". *In excellent original paint. Very small chip missing on upper left side and some loss at fastener on top.* **300-400**

737. Redhead decoy by Stanley Murphy's "Unknown Carver Number Six". This is the exact bird pictured in plates 102 and 103 on pages 129 and 130 in *"Martha's Vineyard Decoys"* where the author erroneously refers to it as a "black duck". As stated in that reference they are obviously very similar to the work of James Look (1862 – 1926) of West Tisbury but " - - must be regarded as Look prototypes or copies". We believe that they are indeed the early work of James Look. Decoy features a very deep wing separation, thin, "cheeky" head and slender bill. This decoy has the deep hot brand of "Renear" and, again citing Murphy, "Walter Renear of Vineyard Haven, while not known to have carved decoys, was a hunter and close friend of Jim Look". A classic "Vineyard" bird and arguably the best of the pictured examples of this carver's work. *Well worn and flaked original paint with numerous areas of age darkened wood. Shot hits on right side.* **800-1200**

737A. Black duck by Benjamin Warren Pease (1866 – 1938) of Chappaquiddick, Edgartown, Martha's Vineyard, Mass. Ben Smith, Keyes Chadwick and Pease were all contemporaries from the same town and all were carpenters. Pease's finish carpentry skills are readily apparent in his decoys. *Paint on head is original with moderate wear and large chips to left side of head and to both sides of bill. Body is in old gunning repaint but in excellent structural condition.* **500-1000**

737B. Merganser decoy by Keyes Chadwick, Edgartown, Martha's Vineyard, Mass. *In complete repaint with a large "wood dough" type repair to left side of bill and a thin, filled crack in bottom.* **300-450**

737C. Carving of a whale by J. M. Thomas of Edgartown, Martha's Vineyard, Mass. Open mouth and upturned tail. It does not appear that there were ever any eyes in the carving and that Thomas drilled a "hole within a hole" to serve as eyes. Carving measures approximately 17 1/4" in a straight line from the front of head to tip of tail. Bottom signed "J.M. Thomas – Edgartown, Mass" with a "Martha's Vineyard" ink stamp. *In natural, oiled finish in overall excellent condition.* **200-400**

737D. Life size quail by J. M. Thomas of Edgartown, Martha's Vineyard, Mass. Carved crest and with fan tail. Bottom has the "JMT" hot brand as well as the signature of Thomas and the "Martha's Vineyard" ink stamp. *Excellent original paint with very light shelf wear. Tight grain check from right breast to rear of head.* **200-300**



738



738A



738B



739(PR)



739A

738. Sleek merganser hen by a member of the Mayhew family, Menemsha, Martha's Vineyard, Mass. Probably used on Menemsha pond. Classic Vineyard styling and paint. Original paint with overall light gunning wear. Professional restoration at neck seat and bill restored by Ken Delong. **600-800**

738A. Classic eider drake c1900 from the mid Maine coast. Inlet head with carved bill detail that is the signature of this species. Throat carved in a somewhat "mussel in throat" style. Well formed broad body with fine tool marks visible and a hand chopped up-curved tail. Bottom has the original horseshoe weight attached with square nails. Worn all original paint. Surface shows gunning wear with some small rubs to wood on top of tail and at edge of tail. Thin, tight crack in neck. Small chip on underside tip of bill has been professionally restored by Russ Allen. **1200-1800**

738B. Hen white-winged scoter by Augustus Aaron ("Gus") Wilson of South Portland, Maine. Wilson's carvings often exhibit an animated pose. Wilson accomplished this with the simple manipulation of an angled cut through the neck and a repositioning of the head seat. This clever maneuver allows this decoy to be looking to the left and slightly upward. Carved wings and shoulders. Classic inlet head with carved eyes and bill. Original paint on body with possibly some very old in use touch up to the white on the speculums. Surface shows overall light gunning wear. Knot visible on right shoulder and small blemish on head due to Wilson's choice of materials. Lightly hit by shot. **600-900**

739. Rigmate pair of mergansers by William Everett ("Willie") Ross (1878 – 1954) of Chebeague Island, Casco Bay, Maine. Typical inlet head with remnants of original feather and hair crest. Old collector tag on bottom of hen states that it was: "Found in the attic of his sister's house on the island along with 2 drakes and 2 black ducks". Decoys are wide, measuring approximately 7 1/2" and are beautifully proportioned. Original paint with overall light gunning wear and some bleaching to white areas. Few minor flakes on hen and some light rubs to tail edge. Head mortise very slightly loose. Drake has two thin checks in back and a small chip in right tail edge that appears to date to time of carving. **800-1200**

739A. Merganser drake purchased in the 1982 Bourne auction as being made by Sam Toothacher of Brunswick, Maine. Inlet head turned to the right. Original paint with light overall gunning wear. Old break in bill has been reset. Thin crack in neck. **600-900**



739B



739D(PR)



739F

739B. Scoter by Amos Wallace of Small Point, Maine.

Typical use by Wallace of a looped piece of round bar stock to serve both as a weight and a keel. *Original paint with some possible touch, see white over paint on wing flash. Few thin, tight checks in body.* **300-500**

739C. Stylish eider drake from Nova Scotia. Similar to birds from the Lunenburg County area of the Province. Very intricate bill and head carving with an unusual large, rounded neck seat. Small, turned up tail with a chine set almost at the bottom of the body. *In attractive crackled, crusty gunning repaint to white with some of black possibly original. Old glue repair to bill. Cracks in head, neck and breast. Few grain checks in rear of decoy.* **300-450**

739D. Rigmate pair of eiders by Roosevelt ("Roy") Penny (b1933) of Cape Sable Island, Nova Scotia. Penny's working decoys are unique in that they "have applied wings with raised crossed wings with raised wingtips that are made out of cedar shingles and tacked to the body" (Guyette). This time consuming construction technique is clearly visible on these



739C



739E



740

examples. Typical eider bill carving on inlet heads. Tool marks visible on both bodies. *Paint is original with overall light gunning wear. Hen has a thin coat of sealer. Thin check in tail of hen as well as in the bill.* **600-750**

739E. Stylish goldeneye drake by George Raymond Huey (b1866) of Friendship, Maine.

Huey's eccentric nature is well documented as was his ability to produce some of the best decoys from the state of Maine (see Engers pp 29-31). Nicely proportioned head with carved eyes on a typical inlet seat. Base has the carved signature of "G R Huey". *Pleasing crazed surface with overall light wear. Paint Small cracks in neck, tail and bottom. Hit by shot. Appears to be original Huey paint for sure. Possible had a second coat in places, or not.* **600-900**

739F. Goldeneye hen by William Everett ("Willie") Ross (1878 – 1954) of Chebeague Island, Casco Bay, Maine.

Decoy has his typical inlet head but no crest. *Paint on body is original with in use touch up to the white areas. Surface shows overall light gunning wear. Few tight grain checks in body. Lightly hit by shot with one shot hit to bill.* **600-900**

740. Goldeneye hen. Old collector tag on bottom indicates the carver to be "Emerson Chadwick of Nantucket (MA.)" and that the decoy was "used at Long Pond". *Thickly applied and blended paint appears to be all original with light overall gunning wear. Few tiny scuffs. Old, thin, tight crack runs length of bottom. Typical inlet circular "Vineyard type" weight.* **300-500**



741



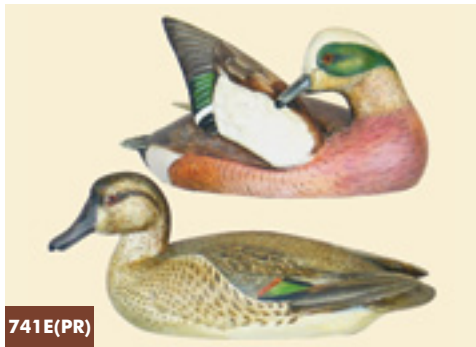
741A



741B



741C



741E(PR)



741D



742(PR)

741. Alert head black duck by the carving team of Pittman and Chace of Nantucket, Mass. Birds by these makers were commonly used in the Coatee area at a camp known as "The Cedars". Decoys by these gentlemen are not very common. *Original paint in overall very good condition with some minor rubs. Numerous tiny scratches in body do not detract. Thin crack in bottom and minor puppy chew on underside of bill.* **400-600**

741A. Goldeneye hen from Massachusetts. Head closely resembles decoys the "Pumpkin Farm" type decoys from southeastern, Ma. *Paint is a combination of original and some old gunning touchup. Overall average wear with some rubs to age darkened wood.* **150-200**

741B. Large goldeneye drake from Maine or the Maritimes. Head doveled to slightly raised neck seat. *Original paint shows moderate gunning wear with some typical rubs. Wood flaw on back with some thin cracks and grain checks. Chip to tail and underside of bill.* **200-300**

741C. Stick up field goose by Capt. Fred Bailey of Kingston, MA. Head outstretched and downward gazing as in a feeding pose. Two holes in bottom for mounting on the beach. *Original paint with overall very light gunning wear. Small chip missing from base of neck. Thin crack in bottom.* **300-500**

741D. Canada goose by George Boyd of Seabrook, New Hampshire. Canvas over frame construction. *In old gunning repaint with moderate overall wear and flaking. Some tears to canvas along bottom edge. Split in left breast and roughness to bill. Left eye missing.* **500-1000**

741E. Matched rigmate pair of widgeon by R.G. Jansson of Cummaquid, MA. Drake is in preening pose with his head twisted as if bent 270 degrees over right shoulder to touch a strongly lifted and outstretched right wing. Bottom has multiple rectangular "R.G. Jansson - Cape Cod" hot brands. The hen has her head turned to the left with finely carved shoulders, strongly raised wingtips and detailed bill carving. Unusual in that it lacks the Jansson brand and carries instead the carved "R.G. Jansson - Cape Cod - 1960". *Drake is in excellent original paint and condition. Hen is in excellent original paint and condition with a few very tiny white smudges.* **250-450**

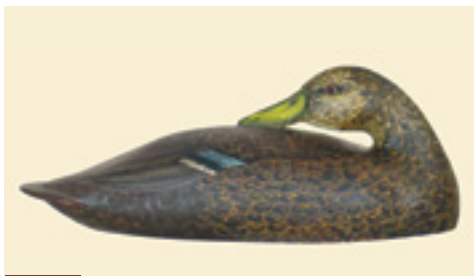
742. Matched pair of goldeneyes by R. G. "Gustave" Jansson of Cummaquid, MA. Both heads in a tucked posture with each slightly turned, hen to right and drake to left. Finely carved shoulders. Both have the rectangular "R. G. Jansson - Cape Cod" hot brand and each has an applied "jelly label" with the species and sex noted as well as the price "\$18". *All original paint and condition. Extensive individual feather detail on hen.* **300-450**



742A(PR)



742B(PR)



742C



742D(PR)



743



744



744A

742A. Matched pair of wood ducks by R. G. Jansson of Cummaquid, MA. Both heads turned, hen to right and drake to left. Gently carved shoulders and strongly raised wingtips. Detailed crest and bill carving. Both have the rectangular "R. G. Jansson – Cape Cod" hot brand. Excellent original paint with individual feather detail on upper wings of both. Small chip to underside tip of bill on hen. **300-450**

742B. Rare matched pair of shovelers by R. G. Jansson of Cummaquid, MA. Both with turned high heads, hen to left and drake to right. Gently carved shoulders with raised wingtips and primaries. Both retain the rectangular "R. G. Jansson – Cape Cod" hot brand. Shovelers were never a common species on Cape Cod so therefore very few carvings of them were ever done by any of the local carvers. Excellent overall original paint and condition. **300-450**

742C. Preening black duck by R. G. Jansson of Cummaquid, MA. Head back over left shoulder with nicely carved, "cheeky" head. Nicely blended, all original paint with extensive individual feather detail. Some very minor flaking in area of right neck seam. Bottom has the rectangular "R. G. Jansson Cape Cod" hot brand. **150-250**

742D. Pair of slightly undersized quail by Gustave Jansson. Both carved with slightly open bills. In excellent original paint in all respects. **200-300**

743. West coast pintail drake in the manner of Charles M. Bergman (1856-1946) of Astoria, OR. For a similar carving style see fig. 5.39 in *Wildfowl Decoys of the Pacific Coast*. Paint appears to be a combination of original and some gunning touchup. Some fine crazing and light gunning wear. Original weight. **500-750**

744. Pintail drake by Richard Ludwick ("Fresh Air Dick") Janson (1872 – 1951) of Sonoma Creek, CA. As noted in Miller and Hanson, "no other decoy maker had a greater influence on the development of decoy carving in the west than did Fresh – Air Dick". Carved wingtips with four delineated primaries. Tail feathers distinguished with shallow grooves and notches. Stylish head and nicely carved bill. Mostly original paint with overall light gunning wear. White on bottom half has received in use strengthening. Few small dents and shot hits on left side. Glue in neck check. One eye cracked and one missing. **600-900**

744A. Mallard hen by Arie H. Goudswaard (b1923) of Marysville, WA. Balsa construction. Excellent original paint with no visible wear. A fine example. Bottom stamped "Goudswaard Mfg. – Marysville, Wash." This carver receives high praise from the authors of *"Decoys of the Pacific Coast"* and additional information can be found on p46 of that reference. **400-600**



745



746



747

745. Dramatic long-billed curlew c1890 by William Roberts (d1910) of Cape May, New Jersey. Decoy measures just shy of an impressive 18" in a straight line from tip of tail to tip of bill. Curlew decoys were commonly produced in the Cape May area and the paint pattern on this example clearly identifies it as a long-billed curlew. The more common, so-called, sickle-bill curlews by this maker are pictured in Colio on page 55 and Mackey on page 135. To see a similar example of this maker's vision of the long-billed curlew such as this please see page 154 in Johnsgard. Plump body carved with a gentle downward arc to the tail and a pleasing matching curve to the back. Tiny tack eyes are original. *Original paint with light overall gunning wear. Old check in tail. Few small tail chips and hit by shot on right side. Bill is a very attractive professional restoration by Russ Allen.* **5500-7500**

746. Early yellowlegs c1880-1890 by Joseph W. Lincoln of Accord, MA. One of Lincoln's upper grade shorebirds with deeply carved wings. These are his "Sporting Grade" vs his "Field Grade", the latter grade does not feature the deeply carved wings. Wings are in relief from the shoulders all the way to the wingtips. Split tail with pleasing downward curve to the lower section. Deep "S" hot brand under tail from the Stanley Smith rig. Smith was a shooting partner of John W. Willard and gunned with him at Little Pleasant Bay on Cape Cod. An excellent example of Lincoln's craftsmanship. *Original paint except for touch up on the upper head area where there was checking or shot damage. One or two small shot hits to right side of head. Base of bill original and the rest restored.* **2000-3000**

Provenance: MacFarland collection

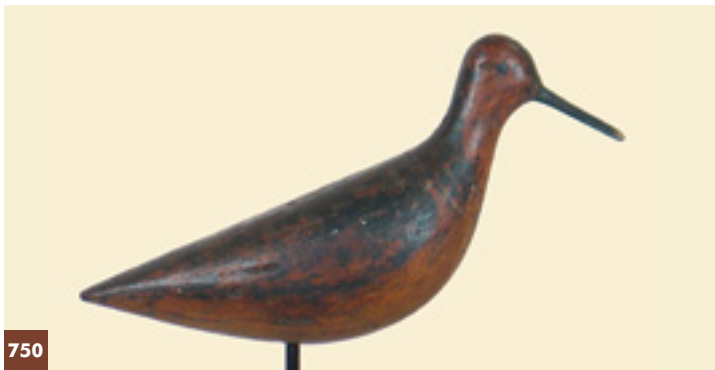
747. Golden plover by Joe Lincoln ca 1900 (1859- 1938). Bright original paint with a few rubs to wood on sides, top of head, and edge of tail. Very smooth surface date this shorebird to c1900. Lincoln's early shorebirds show very distinct whittle marks. *Paint on back and right side is strong and vivid with an early stippling pattern. Hole drilled horizontally for stringing. Baleen bill is an expertly done replacement by Ken Delong.* **2500-4500**



748



749



750



750A

748. Split tail golden plover decoy c1900 from MA with painted eyes and the original bill. Very pleasing form. Strong attribution to Joseph Lincoln. *Original paint is attractively weathered. Retains the wonderful golden dots on the back and wings.* **1500-2500**

749. Golden plover c1900 with a split tail from Massachusetts. A "Fox Rig" plover. The first of this type were acquired in Chatham on Cape Cod from the Fox family. Similar birds however have also been found in the Duxbury, MA area. *In original paint. Very thin checks in body and some tail wear and dings. Hit by a small size shot, mostly on left side.* **4500-5500**

750. Red knot c1900 from Massachusetts and probably Martha's Vineyard or Nantucket. Few small areas with small dings and/or shot hits. *Weathered original paint with large areas of breast worn to darkened wood. Painted eyes with replaced bill.* **600-900**

750A. Rare running "Minnow in the Throat" split tail yellowlegs c1900 from Martha's Vineyard with a baleen bill. Original bill reset at the correct angle. Great folk art. *Original paint with light wear. Hit by two shot on left side. Mellow patina.* **800-1200**

751. Shorebird from Long Island. Similar to the early, so-called "banana birds". Lightly carved eyes and flattened tail. Original, deeply crackled paint with light gunning wear. Professional restoration to base of bill and to a filled crack on front, right side. Very thin, tight check runs down center of bottom. **300-600**



751



752



754



756, 756A

752. Massachusetts black-bellied plover c1900 from Hingham with carved wings and raised wingtips. Original paint with light overall wear. Few minor flakes and dings. Some paint shrinkage on right rear of neck and rubs on right side of body. Hit by shot. Bill replaced. **300-500**

753. Yellowlegs c1900 from Long Island, NY. A full-bodied flat sided decoy. Original paint with light gunning wear. Bill had broken in half and has been professionally re-attached and touched up. **500-750**

754. Hollow paper mache plover decoy with tack eyes and an iron bill. Surface was sealed to prevent water damage. Surface has a lightly "nubbled" texture to reduce glare. Original paint with light gunning wear. Excellent structural condition. **300-500**

755. Split-tailed plover c1900 decoy from Hingham, MA. Body of three pieces of wood laminated vertically and held together with wooden pegs and old tack repairs. Right lamination has been restored. Crusty old gunning repaint with wear. Old crack on left side. Bill replaced. **200-400**



753



755



757

756. Very rare sanderling or peep from Virginia. Attractive little "beetle head style" decoy in a head down or feeding position. Original metal bill with a hole through tail for stringing. Peeps from this area are not at all common. Original paint with overall light to moderate gunning wear. **600-900**

756A. Unusual willet decoy from Virginia Coast. Grooved head carving. Nail bill. Two drilled stick holes. Few narrow checks in body. Original paint with rubs to wood in places. **200-300**

757. Shorebird c1880 by an early factory such as the Dodge or Peterson Factory. Paint pattern conforms to that of a dunlin and to the patterns (paint technique) used by Dodge. Two-piece head and body. Split tail Dodge Factory shorebirds were manufactured. If not by Dodge another company like Peterson. Mason's top of the line shorebirds had split tails and wooden bills. Strong original paint with very light wear. **400-800**



758. Plump golden plover decoy from coastal New England. Painted eyes. Alert upright pose. Original paint on the underside with in use repaint to the remainder. Bill appears to be original with a few flakes to the surface. **200-400**

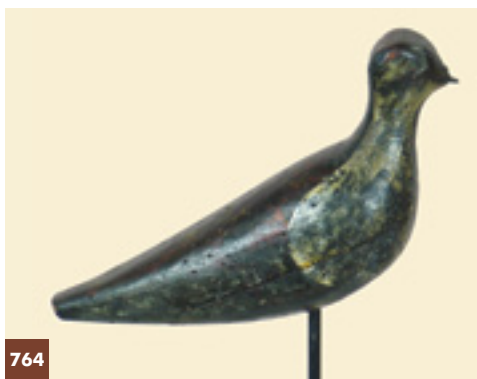
759. Red knot from New Jersey. Wide, flat bottom with a forward reaching head and iron bill. Original paint with major restoration to tip of tail and right side of head. **250-350**

760. Dowitcher c 1890-1900 in spring plumage found on Nantucket. Original bill, glass eyes. Struck by shot. Original paint of the period in good condition. Possibly a little minor in use touch up. **800-1200**

761. Golden plover c1880-1900 from Massachusetts and probably Nantucket. Full bodied flat-sided with pronounced brows and painted eyes. Original paint is appropriate for the specie. Few rubs to age darkened wood on head and tail edge. Hit by shot on left side. Bill appears to be a replacement. The right side has some narrow checks and some wood imperfections due to age. **900-1200**

762. Turned head lesser yellowlegs by Herbert Randall of Seabrook, New Hampshire. Head turned very sharply to the left. Shallow split tail with groove that extends partially down sides to delineate wings. Clear "Randall" stamp on bottom. Original paint in fine condition. **200-400**

763. Outstanding decoy. Consigner information indicates this to be a rare passenger pigeon. Deeply carved wings with elongated tail and fluted tail feathers. Two-piece body construction. Original paint with moderate wear and a number of areas worn to age darkened wood. Thin crack in neck, chip missing from tail and small piece missing from bottom section of body. Front half of bill missing. Retains a small oval stamp of what appears to be "GGB" with an arrow going through it. **1500-2500**



765



767(PR)



766

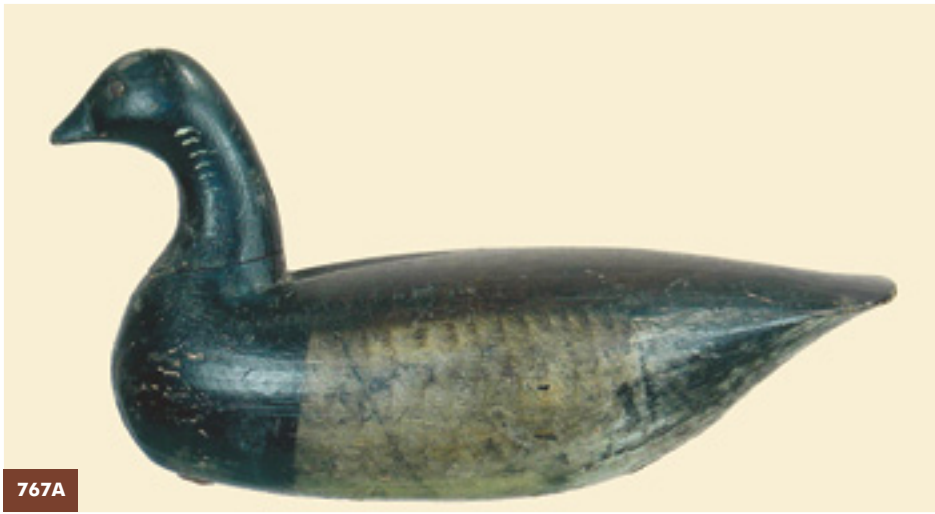
764. Golden plover from Nantucket. So-called "beetle head" style with tiny tack eyes and a stub of the original baleen bill. Original paint with moderate gunning wear under a fairly thick coat of yellowed sealer. Few tiny checks in body and a multi tack repair to old grain split on lower left side. Hit by shot. **200-300**

765. Early decoy plover relic in as found condition c1890 from Massachusetts together with an etching by Richard Bishop mallards "Through the Willows stamped "REPRO" upper left corner. Sight size 7 1/2" X 10". **50-100**

766. Extremely rare mallard drake by Samuel Douglas Melvin ("Doug") Jester (1876 – 1961) of Chincoteague, VA. Excellent all original paint and condition. About mint and never rigged. Recently discovered in New York in an area where Jester was known to ship decoys (see Berkey). As noted in Fleckenstein's "Southern Decoys - -"; "Doug Jester made few

mallard decoys and finding a specimen in original paint is not easy to do". See Berkey p52 and Fleckenstein p93 for similar examples. Condition: The finest of this species by Jester that we have ever seen. **2000-3000**

767. Rigmate pair of bluebills by Miles Hancock (1887 – 1974) of Chincoteague, VA. Hancock was strongly influenced by Ira Hudson but ultimately developed a style of carving that was uniquely his own. Solid decoys with the typical signs of his tool marks but overall an extremely finely finished pair of decoys by this maker. Certainly one of the nicest pairs of his bluebills that we have seen. Signed in pencil on bottom "Miles Hancock" with an indecipherable date. Strong original paint in overall excellent condition with light gunning wear. **2000-3000**



767A



767B



768



768A

767A. Important brant decoy by Ira Hudson. A very desirable example of a Hudson Brant. One of his very best designs featuring a raised neck seat and wing separation beginning at the base of the neck. *In fine original paint with a little "possible" minor darkening to worn areas or wear to primer to the black on the breast and neck. Minor blunt at tip of bill.* **2500-4500**

767B. Rare cork brant by Dr. Edgar Burke. Cork body with pine head and applied bottom board. Deep ice groove on back. Dr. Burke authored the chapter on Pamlico Sound in "Duck Shooting Along the Atlantic Tidewater". He also produced a number of the color plates in this early reference. His writings indicate that he hunted throughout this area and large numbers of decoys made by him were found at the Green Island Club on Ocracoke, NC. Dr. Burke is only known to have made decoys for his own use and very few of these are known to have survived. Bottom has the old painted notation: "Dr. Burke – Ocracoke, N. C" as well as an old identifying jelly label. *Paint appears to be all original with overall light wear. Slight roughage to tip of tail and thin, tight crack in neck.* **2000-3000**

768. Rare green-winged teal hen by Dr. Edgar Burke. Head tucked in a restful pose and turned slightly to the right. Cork body with wooden head and applied bottom board. *Original paint shows light gunning wear on back and head and heavy wear to natural cork on sides and right portion of breast. Slight roughage to tip of tail. Small bill chips appear to date to time of carving.* **1500-2500**

768A. Rare cast iron ruddy wing duck from North Carolina Attractive bill detail. Hole cast in tail so decoy could be cast overboard and retrieved by utilizing a wooden brethren as a float or bobber. *Rusted surface with some expected light pitting.* **900-1200**



769. Solid brant from the Chesapeake Bay. Rounded wingtips carved on top of tail. Gouge marks on bottom may have been made to erase a rig mark. Paint appears to be a combination of mostly gunning repaint. Thin, tight crack in neck. **200-400**

770. Bufflehead drake by Charles Birch (b1867) of Willis Wharf, VA. Solid decoy with Birch's signature "flat spot" on the center of the back. Fleckenstein pictures an almost identical example in fig. 259, page 141 of his "Southern Decoys - " reference. Buffleheads by Birch in any condition are not common. Old gunning repaint removed to reveal the remnants of the original paint. A thin, white wash applied to areas of exposed bare wood. Old, angular hairline at base of neck, otherwise excellent structural condition. **1200-1800**

770A. Working swan decoy from the Currituck Sound area of North Carolina by Albert Twiford. See pages 56 to 57 in "Gunning Birds" by Krogie Andresen. Canvas over wire and string frame construction with a wooden head and thick bottom board. Two-piece bill and head with an attractive extended tail. Canvas fastened to bottom board with and additional canvas ribbon. Canvas is mostly intact except for two small (1/2") three corner tears on right side and a 4 1/4" tear where canvas meets the bottom board of forward right side. Neck cracked vertically. It has been glued and pegged back together professionally. Paint appears original on body with light wear and head and neck. **800-1000**



771. Classic teal hen c1900 by the John Blair, Philadelphia, PA. Solid body with raised neck seat. A very well preserved example by this recognized early maker. Head loose but overall excellent structural condition. Strong, finely crackled original paint with a few smudges on upper left side. Small, old scratch and smudge to left side of head. **5500-6500**

771A. Excellent and early hollow carved, tucked head black by Harry Fennimore (1886 – 1970) of Bordentown, New Jersey. Carving dates to circa 1929 – 1930. Extended tail in his typical rounded triangular shape with raised primaries in the classic Delaware River style. Carved feather detail on back and on tail. Definitely one of the better carvings by this well known maker. For a similar example please see page 131 in Huster and Knight. Excellent original paint shows overall light gunning wear with a few ting rubs to top of head and to tail edge. One very tiny area of restoration to left tip of bill. **1500-2000**



772(PR)



774



776

772. Content pair of green-winged teal by Pierce Robert Bates, Shiremanstown, PA, c.1940. Finely detailed carving with contoured bodies and carved raised wings. Signed and dated on the underside with a stylized initial brand. Excellent original condition. **500-750**

773. Rare merganser drake by William ("Bill") Hammel (1852 – 1944) of Absecon, N.J. Head turned strongly to the right with a nice five tine crest. Hollow carved in the New Jersey tradition. Round pad weight removed. For a picture of Mr. Hammel in his sneakbox, see page 19 in Fleckenstein's "New Jersey Decoys". Strong original paint with overall light gunning wear and a few small rubs to rear of crest. Tiny sliver on back appears to date to time of carving. Few small shot hits on right side. **2500-3500**

774. Hollow carved red-breasted merganser hen by Roy Maxwell. Nicely serrated crest in the manner of Shourds. Original paint on back with in use touch up to the white. There is a thin, shallow 1" wood flaw on the top of the body. Wear to edge of tail. Scuffs to white on sides and bottom. **1200-1800**



773



775



777

775. Hollow bluebill drake c early 1900's from the upper Barnegat Bay attributed to Taylor Johnson. In a combination of lightly worn original with possibly some gunning touchup to black on body and head. Old in use repair to bill with repaint. Small area of old dry rot on left side. **400-600**

776. Classic hollow carved bluebill drake by Nathan Rowley Horner (1882 – 1942) of West Creek, New Jersey. In "Classic New Jersey Decoys", author Jim Doherty states that " - - Horner was a second generation carver who probably made fewer than one hundred (decoys)". Overall a very desirable example by one of America's premier carvers. Bottom has the "Conover Collection stamp as well as the initials "WHC" under the bill and tail. Paint is a second coat by Horner and is all original by his hand. There are a few scattered small rubs and flakes to the surface and a very thin and minor separation along the body seam. **2500-3500**

Provenance: Conover collection

777. Excellent bluebill drake by Captain Joe Tom Cramer of Manahawkin, New Jersey. Cramer carved in the very early 1900's in a style similar to that of his neighbor Sam Bounds. Hollow carved with a screwed on 2 7/8" x 2 1/2" pad weight which bears multiple impressions of "WIA" and a single "WA". Paint appears to be all original with overall light gunning wear. Few tiny tail chips, some of which date to time of carving. **600-800**



778



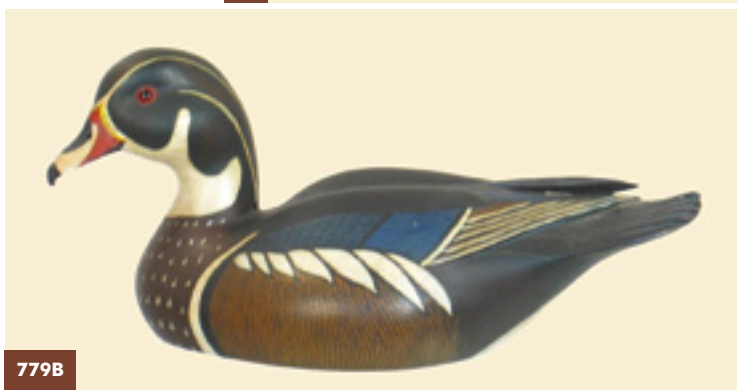
779



779A(PR)



779C



779B



779D



780

778. Hollow bluebill hen from New Jersey. Mostly original paint with light wear. Subtle paint detailing to wing area. Some touchup to white and probably to bill. Right eye missing. **300-450**

779. Hollow bluebill drake by Harry Fennimore of Bordentown, New Jersey. This is the exact decoy pictured on page 101 of "Working Decoys of the Jersey Coast and Delaware Valley". Mr. Fennimore carved circa 1910 – 1930. Typical carved, raised wingtips and fluted tail feathers. Original paint in excellent condition. Left eye missing and old tight chip at nail on right neck seat. **600-800**

779A. Rigmate pair of hollow American mergansers by Hurley Conklin of Manahawkin, N.J. Slender racy form with carved crest. Circular, inlet weight. Strong, dry, original paint. Never rigged for use. Appears to be an in the making repair to the bill on the drake. It was possibly broken later and repaired even though unused. **400-600**

779B. Wood duck drake by New Jersey's John McLoughlin. Head turned to the left with finely carved bill and subtle crest. Raised and crossed wingtips with acrvd primaries. Fluted tail feathers with central feather slightly raised. Painted feather details wit vermiculation on sides. Bottom signed "John W. McLaughlin". Excellent original paint has developed a deep patina. Miniscule rub to raised central tail feather. **900-1200**

779C. Widgeon drake by J. J. West. Hollow carved with head turned slightly to the left. Carved wings with raised and crossed wingtips. Fluted tail feathers. Original paint with vermiculation on sides shows light to moderate wear. Few tiny dings and rubs to bill and tail. One wingtip glued. **200-400**

779D. Swimming merganser drake with an open bill. Carved by Norris Pratt and painted by Lem Ward. Raised wingtips with carved primaries. Excellent original paint and condition. Pratt was from Kemblesville, PA and was a close friend of the Wards. Signed on the bottom with the 1965 carving date and the 1966 painting date. **600-800**

780. Rare hollow bufflehead hen from New Jersey. Shallow ice groove behind head. Body paint appears original with perhaps some gunning touchup to the bill and the white areas. Overall very good condition with a few small scuffs and rubs. A very rare species for this area. Retains the well known "Mackey Collection" white stamp. **550-650**

Provenance: Mackey collection



781



782



783



784



785



786

781. Hollow black duck from New Jersey. Original flock finish paint on body. Carved eyes. Bottom stamped "0249" to rear of small pad weight. Original paint with light gunning wear. Few chips in flocking to wood, mostly on right side. Crack in neck with in use repair to scar under bill. **150-300**

782. Canvasback drake c1890 by the Dodge Factory. A bold sculpture by one of North America's earliest decoy factories. Strong original paint with very light overall wear for a bird of this age. Few small flakes and rubs as well as a very thin tight crack on right back. Neck filler replaced with touchup in this area. **900-1200**

783. Mallard drake by the Dodge factory. Fine original paint with light gunning wear. Probable old gunning touchup to the white on the speculums. Very thin, tight grain check on back. Neck filler replaced with touchup in that area as well as restored bill chip on right side by Ken Delong. **900-1200**

784. Very rare Munroe Marsh model redhead hen c1890 by the Dodge Factory. Slightly oversized decoy meant to be visible from a distance. Similar in form to the work to the duck decoys made by Bill Bowman. As some veteran collectors are aware, a small number of Mason shorebird decoys were modeled after those of this revered collector. Original paint with overall moderate gunning wear. Some rubs to darkened wood under a protective coat of wax. Old in-use nail repair to crack in neck. Some neck filler loss and one very small tail chip. **1000-1500**

785. Rare bluebill hen by the Dodge factory. Paint appears to be mostly original with light to moderate gunning wear under a coat of sealer. Neck filler appears to be the original. Thin, tight crack/check on left side of head. **750-1150**

786. Extremely rare gadwall drake by Jasper N. Dodge, Dodge Decoy Factory, Detroit Michigan c1890. This is the exact decoy pictured on page 178 of "Detroit Decoy Dynasty" where authors Sharp and Dodge discuss this paint pattern. The glass eyes, strong bill carving and detailed paint pattern suggest that this is one of the No.1 models for the Dodge factory. Bottom has painted initials that appear to be "RSI" partially obscured by the lead weight. Weight inscribed "E" or conjoined "EL". Very strong original paint with light gunning wear and a few small shot hits. Neck filler replaced. **1000-1500**



787



788A(PR)



790

787. Rare black duck by Edward Fullerton ("One – Arm") Kellie (1883 – 1955) of Monroe, Michigan. Kellie made thousands of decoys but relatively few black ducks. Thin, slightly undersized body with an upswept tail, alert head and graceful lines. Typical heavily weighted keel. *Original paint with light overall gunning wear. Old, tight crack o lower left side.* **1000-1500**

788. Rigmate pair of canvasback decoys by Charles "Charlie Speed") Joiner Jr. (b1921) of Chestertown, MD. Drake signed by Mr. Joiner. Both in excellent original paint with only a few very minor rubs on hen. Small knot barely visible on back on hen. Overall condition of pair would rank as excellent. **400-600**

788A. Matched rigmate pair of teal by Milt Watson of Chesapeake City, MD. Fine original paint with only a few light scuffs or rubs. Two small drips of a clear substance on left side of hen. **700-900**



788(PR)



789



791

789. Early black duck by R. Madison Mitchell of Havre de Grace, Maryland c1940's. Good, all original paint with overall light wear with a slightly larger rub on left side. Good scratch feather detail. Slight roughage to top of head and a few small drips of a sealer type material on back and left side. **500-1000**

790. Early canvasback drake in natural wood by an accomplished Havre de Grace maker. Superb flowing lines in the manner of Holly or the Dye families. Hot brand S G E hot brand in the bottom. Excellent condition. **300-500**

791. Redhead drake from Ohio. Classic form with a high chine and a deep, tapered bottom. Crusty ancient paint appears to be all original with possibly some extremely old in use touch up to head. Portions of surface exhibit slight bubbling as if exposed to heat. Small chip and old cut to tip of bill as well as very slight blunting to tail edge. Lightly hit by shot. **300-500**



792



793



794



795(PR)



796

792. Canvasback drake by "Butch" Parker of Holtwood, PA. Rigged but seldom hunted if at all. Bottom has the deep hot brand of "Parker" as well as Parker's copper or brass tag. In about mint condition with extremely light wear. **200-300**

793. Black duck or mallard hen by Oliver Lawson of Crisfield, Maryland. Laminated, balsa body with pine head and tail. Head turned very slightly to the right. Small area of old stable wood imperfection on back. Original paint with light to moderate gunning wear and some small areas of flaking to wood. Thin, partial crack to left side of neck. Written on bottom in pen: "Oliver Lawson - 1958". Mr Lawson was a neighbor and friend of the Ward brothers. **250-450**

794. One of the best examples of a Canada goose by Ben Schmidt of Centerline, MI. Head turned to the left. His classic treatment to the tail with his trademark stamped feather detail. Decoy exhibits some of Schmidt's best paint. Excellent original paint with practically no gunning wear. One tiny nail at base of neck. **1500-2500**

795. Boldly carved pair of canvasback decoys by Edward Fullerton ("One - Arm") Kellie (1883 - 1955) of Monroe, Michigan. Heads back on body with Kellie's classically carved bills. Typically small rugged decoys and heavily weighted keels. Hen has the deep of brand of "Hy Dahlka". For more information on this Lake Erie carver see the article by Marian Childs in the Fall 1972 issue of "North American Decoys". Original paint with light overall gunning wear. Minor check in back of drake and a small knot visible on back of hen. **2000-3000**

Provenance: Hy Dahlka collection

796. Strong sculpture of a canvasback hen. Head and neck compressed in a very content or resting pose. Bill carving illustrates the work of a master carver. Modeled after the Lake Erie Masons. A very unusual and appealing carving. Attractively crackled all original paint shows overall light wear. Some minor paint loss in area of neck seat and a miniscule bump on left tail edge. **1200-1600**



797(PR)

797. Matched rigmate pair of goldeneye decoys by Ben Schmidt (1884 – 1968) of Centerline, Michigan.

Carved slightly undersized and probably a special order. Drake in particular has a unique “V” shaped arrangement of stamped feathers on back as well as the familiar wing carving and outlined speculum and primaries. Hen has the more typical, uniformly distributed, stamped feather arrangement as well as the tail and wing treatment that Schmidt is famous for. Both fully rigged but probably hunted sparingly if at all. *Excellent original paint and condition.* **2200-2600**



800

798. Hollow bufflehead drake. Hollow carved and rigged as a decoy but designed so that the bottom can be swung open and used as a box. Purchased (for \$6.00) in 1965 in Gananoque, Canada and very likely from that area. *Crazed and crackled original paint with light to moderate wear. Head has shifted back slightly on body.* **250-450**



798



799

799. Bluebill hen. Old collector tag indicates that the decoy was found in Suttons Bay, Michigan. Inlet head, high chine, and a small, downward swept tail. Fine scratched groove to delineate wing tips. Painted “K” rig mark on bottom. *Paint is a combination of original and some gunning touchup under a coat of sealer. Thin crack in neck and tight crack in bill.* **200-300**



801

800. Classic redhead drake by Ben Schmidt. *Overall light wear to mostly original paint. Two tiny cracks in tail.* **250-350**

801. Canvasback drake from the Michigan area. Small notch to indicate raised wingtips. Possibly a very early canvasback by Ben Schmidt made prior to his fully feather carved decoys. *Slightly darkened original paint shows overall light gunning wear. Small shot strike to right side of bill.* **300-450**



802(PR)

802. Pair of slightly oversized redheads by Ferdinand Bach (1888 – 1967). Collector information indicates that they were from Bach’s personal rig circa 1950’s. A carved “W” in the keel of the hen may indicate a connection to the “Wagnor rig”. Carved broad and flat as was the norm for Bach, a trait that allowed his decoys to ride well in rough water and to be seen from a distance (see Walsh and Jackson, p42). Both heads tucked low on the body. *Drake is in gunning repaint with a few small flakes exposing hints of the original below. A few old corrugated fasteners were used (probably by Bach) to stabilize a thin crack in the back. Hen has thin paint which appears to be the original. There are a few small “dots” of darkening touchup” to areas of the breast and neck.* **1200-1500**

Provenance: Purchased directly from Bach’s widow.



803



803A



804(PR)



805



806



806A



806B



806C



807

803. Sleepy bluebill drake attributed to Chris Smith. Head in a tucked or resting pose in the manner of Nate Quillen. A very thin bottom board indicates that it is of hollow construction. Attractive paint with a little wear. **500-750**

803A. Hollow pintail drake. Collector tag indicates the bird to be from the Trenton, N.J area. Nicely repainted. Old thin check on right side and lightly hit by shot. Pad weight removed. **150-250**

804. Lot of two oversized canvasback hens from Minnesota. One has an applied bottom board. Unique removable head attachment with through bolt and thumb screw attachments. Paint appears to be the flaking original over what may have started as drake paint on portion of the birds. **100-200**

805. Excellent hissing or reaching goose by Walter Snow of Detroit, Michigan. One of a special order of 7 and certainly representative of his best work. Shallow ice groove with small carved wingtips and primaries. Elaborately carved feather detail on rump with extensive carved and stamped feather detail on back. Fluted tail feathers. Weighted but never rigged. Excellent original paint and condition. **250-450**

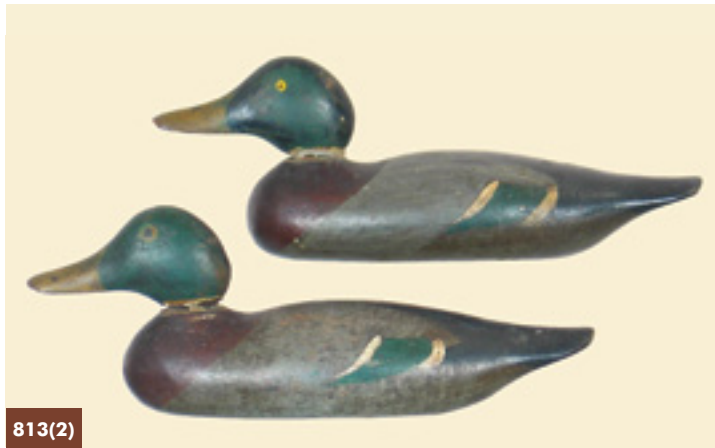
806. High head St Clair flats canvasback drake. Hollow carved with a thin bottom board. Reminiscent of the work of Tobin Meldrum. Possibly by Chris Smith. Moderate to heavy crazing and flaking to original paint. Some small rubs to wood on head and bill. Thin partial check on right side of head. **100-200**

806A. Very early goose by Frank Schmidt of Detroit, Michigan. Collector information dates this style to about the 1930's. One can discern the evolution of his carved and gouged wing treatment in addition to the large stamped feathers on back. Original paint shows heavy wear with large areas of aged wood visible. A number of grain checks in body and a "pieced-in" repair to left $\frac{3}{4}$'s of the tail. **250-450**

806B. Canada goose by contemporary Canadian carver Andre Brousseau, Quebec, Canada. Head turned slightly to the left. Original paint with light overall wear. Few very thin, tight grain checks in the body. **300-500**

806C. Early teal. Consignor information attributes the decoy to the Lyn Last Works c1865 – 1923 of Lyn, Ontario. This company was the first decoy factory in North America. Deep, round bottomed decoy with a hole large enough that the bird may have been used as a stick-up. Early tack eyes. Head arches back on the body. Bottom retains the painted "A. A." rig mark. Paint appears to be the original with overall light gunning wear. Some flaking to head. Tight grain check on right side and some roughness and puppy chew to tip of bill. Head slightly loose on body. Three small shot hits on left side and small chips on tail. **500-750**

807. Superb Pratt Factory, Joliet, IL. blue-winged teal hen. Their #1 Smooth Model. About as good as they get by this maker. In near mint paint with very light wear. Light rubs to bill edges. **400-800**



808. Mason Factory Premier Grade pintail drake. Typical two piece hollow construction. Swirling evident on back. Original paint with heavy gunning wear and rubs, especially on sides of body and head. Thin crack in neck and small chip in tail tip. Light scatter of tiny white paint drips. Lightly hit by shot. Hot brand of "Ouriaste" or "Ouraste". **400-600**

809. Mason Factory Challenge Grade black duck. Original paint under a thick coat of dark wax shows overall light gunning wear. Professional restoration to a crack that ran down the back from top left breast to tail. **1000-1500**

810. Mason Factory Standard Grade Glass eye bluebill drake. Mostly original paint on body with light gunning wear. Restoration to a small tail chip, bill tip, and probable restoration to areas of head and neck. Deeply branded "B" on bottom. **100-200**

811. Mason Factory Standard Grade Glass eye goldeneye drake. In restored condition by Ray Schalk with his hot brand on bottom. **150-250**

812. Mason Factory Standard Grade Glass eye redhead drake. In restored condition with possibly some original visible. Thin hairline in bill and on right side of back. **150-250**

813. Two Mason Decoy Factory painted eye mallard drakes. Very long body form. Original paint with light overall gunning wear. Possibly some very old in use touchup to some areas. Gunning repaint to the eyes on one. Few small rubs and dents. Neck filler missing on both. Both have the strong hot brand "G". **200-300**

814. Lot of (3) Mason Factory Standard Grade glass eye black ducks. All are in original paint with light to moderate overall wear. Two have large areas worn to wood on sides. Two have thin crack in back. One is missing head and two have loose heads. **500-750**



815



816



817



818



819



820



821



822



823(2)

815. Mason Factory Standard Grade Painted eye mallard drake. Moderate to heavily worn original paint under a coat of sealer. Small tail chip as well as a thin crack in back and a small cut on right bottom edge. Neck filler missing. **200-300**

816. Early Surf scoter by the Wildfowler Factory. Hollow pine or cedar construction with thin, applied bottom board. Stylish and unusual deeply carved shoulder groove. An early example. Original paint with moderate wear on body and heavier wear on head which also exhibits a fair amount of salt/sun bleaching. Small chip missing under bill and crack in neck. Lightly hit by shot. Keel removed and no stamp. **250-450**

817. Wildfowler Factory Atlantic Coast Model black duck. Appears to be of pine construction. Excellent original paint and condition. Not stamped. **250-450**

818. Wildfowler Factory black duck. Made of pine or cedar with two piece body construction and possibly hollow. Original paint with overall light gunning wear and a light scattering of small paint drips and imperfections. Thin tight partial crack just above body seam on each side. Two small blocks added to bottom to aid in display. No stamp. **200-300**

819. Wildfowler Factory black duck. Balsa body magnum. Original paint with light to moderate gunning wear. Rubs to head, tail, and bill tip. Not stamped. **200-300**

820. Wildfowler Factory oversized black duck. Heavy balsa construction with pine head and keel. Original paint with moderate overall wear and rubs. Small dent on left shoulder and roughness to edge of tail. Retains two old partial "Old Saybrook" stamps. **200-300**



824(PR)

821. Wildfowler Factory black duck. Balsa construction with wooden head. Original paint with light wear on head and moderate to heavy wear on body. Thin cracks or checks in back of head and on body. Roughness to both bottom side edges and to tail. Keel removed. No stamp. **150-300**

822. Wildfowler Factory bluebill drake. Hollow pine or cedar with applied bottom board. In gunning repaint with thin cracks in back and loose head. From the "K. Gleason" rig and so branded. "CBM" also branded on side of keel. Retains partial Wildfowler stamp. **75-100**

823. Excellent pair of mallard bookends by the Wildfowler Factory. In mint condition on hardwood base with glued on felt. Used little if at all. Appear to be of Point Pleasant origin. Superb, all original paint and condition. **200-300**

824. Nice matched rigmate pair of mallards by "Decoys Unlimited" of Erie, PA. Rarer, standard size in excellent original paint under a coat of sealer. Painted and scratch feather details. Both retain the strong "Made for – Abercrombie and Fitch Co. – by – Decoys Unlimited" stencil on bottom. Both also retain the original "D.C. Sanford – Bridgeport, Ct." lead weights which are identical to those used by the Wildfowler Co. when they were in Old Saybrook. Very small paint flake and paint drip on drake. A very interesting pair by this company. **200-300**



825



826



827



828



829



830(PR)



831



832

825. Green-winged teal drake by Ken Harris of Woodville, N.Y. Head turned strongly to the left with carved crest. Carved and slightly raised wingtips with gently fluted tail. Extensive combed vermiculation. Bottom retains the "Ken Harris – Decoys – Woodville, N.Y." white stencil. Excellent original paint with a scattering of small flakes. Hairline in bill. **300-450**

826. Mallard drake by Ken Harris of Woodville, N.Y. Low breast – high tail model. Slightly faded all original paint with combed vermiculation on sides. Small 7/16" knot bleeding through on lower left side. **250-350**

827. Mallard drake by Grayson Chesser of Jenkins Bridge VA. Grayson has been carving since 1973 and this decoy is signed and dated 1980. Head turned slightly to the right. Carved wings, wingtips and delineated primaries. Tail gently arched with fluted feather carving. Excellent original condition. Desirable example of the early work of this talented carver. Never rigged. **300-500**

828. Hollow life size mute swan. Body constructed with multiple horizontal laminations. Downward looking, graceful head. Carved wingtips and primaries. Overall feather texture on body achieved with countless, small, individual gouges. A very pleasing and restful carving. Original paint in excellent condition. Barely visible separation at portions of upper body lamination. **300-500**

829. Partially hollow Canada goose by Bob Main of Hudson, N.Y. Cork body with pine head, applied bottom board, and inlet tail. Head is turned to the right with expertly detailed bill carving and feather texturing. Body exhibits strongly carved wings and rump with fluted tail feathers. Meticulously applied original paint with individual feather detailing. Excellent overall paint and condition. Bottom twice stamped with "Main". Keel removed. **200-300**

Provenance: Doug Knight collection

830. Pair of Canada geese found in Ohio. One is a typical high head and the other a swimmer. Both have very "Herter Factory" type heads and may actually be from that company. Both decoys seem to have been entirely modeled after this factories "supreme" product. Mostly dark original paint with some in use touchup to the white cheek patch on the high head. One eye replaced with a screw. Both exhibit some signs of having been near a heat source. **400-600**

831. Standing pintail drake by Peter Bennet circa 1970's. Carved slightly smaller than life size with head turned to the left. Carved and raised wingtips and elongated tail. Combed and painted feather detail. Original paint with very light wear. **200-300**

832. Widgeon drake stamped "BB" on bottom. Nicely carved in a preening posture. Left wing tip raised with feather delineation. Right wing elevated off body with the head tucked under the wing. Appears to be hollow carved. Slightly soiled original paint. Some minor cracks in filler at base of wing and neck. Unrigged. **250-450**



833(PR)



834



834A



834B



835(2)



836(3)



837(4)



838

833. Rigmate pair of hollow bluebills by Jack Lewis of Detroit, Michigan, circa 1970's. Mr. Lewis made a rig of working decoys and a few mantle birds such as this pair. Both heads turned. Drake to the right and hen to the left. Both feature extensive feather carving and fluted tails. Both have raised wingtips with the drake's also crossed. A beautiful pair in unriggered condition. Both hot branded with a conjoined "JNL". Excellent original paint and condition. **200-400**

834. Black duck from Havre de Grace. Weight missing. Appears to be an early Madison Mitchel decoy. Painted eyes. Head paint original and good. Body paint is well worn. **100-150**

834A. Small bluebill drake. Detailed original paint with light overall wear. Minor rubs along hard lower chine and edge of bill. Excellent structural condition. "Hill - Drake Scaup" written in paint around head screw. **100-200**

834B. Goldeneye drake c 1910 from northern Maine with carved wings by an unknown hand. Many scoters by this maker have been found over the years. In appealing old gunning paint. Two checks in the neck and head. **75-125**

835. Lot of two decoys. One is a lathe turned factory pintail drake. Head has risen slightly on neck seat. Original paint with light overall wear and some scuffs to high points on carving. Bottom has painted "PL" rig mark. Second is a half size decorative duck. Made from a hardwood and with a dark stain finish. **75-100**

836. Lot of three decorative shorebirds, a lesser yellowlegs, a black-bellied plover and an oyster catcher. Oyster catcher is signed "Kent". All have split tails. Good original paint and condition. **75-150**

837. Lot of four decorative bird carvings. A duck in natural finish signed "Bundy and Co.", A sleeping dowitcher signed "Owen - 1988", a red phalarope signed "Kent and painted by Sexton - 96", and a flattie black-bellied plover signed "P. Bourne". All in very good to excellent original paint and condition. **75-100**

838. Merganser with inlet head. Nicely antiqued replica of an early period hunting decoy. **50-100**

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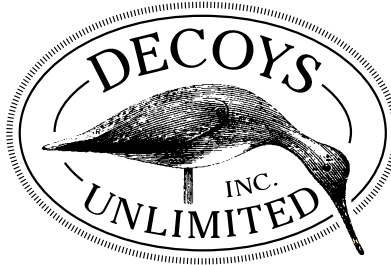
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INDEX

- A -

Adams 170, 170A, 271
 Ahearn 651G, 664A, 664B
 Allan 177
 Allen 696
 American Fieldcraft 587E, 588
 Andress 496
 Anger 484, 485, 486, 488, 489
 Ansardi 692C
 Audubon 626B

- B -

Bach 802
 Bachman 460
 Bacon 725B
 Badaeta 626A
 Bailey 730
 Baldwin 690
 Barkelow 557
 Bartlett 479
 Barrett 527, 528
 Bates 772
 Beattie 432
 Bennett 831
 Bergman 743
 Berry 675, 676
 Benson 88, 112, 113, 399A, 399B,
 399G, 613, 615A, 616, 617
 Bibber 447
 Birch, C. 654, 770
 Birch, R. 526, 539
 Bishop 611, 765
 Black 207
 Blackstone 155, 651H, 651I
 Blifnick 51
 Blair 211
 Bliss 235, 243
 Bourg 692G
 Boutin 370
 Bourdier 366
 Boyd 157, 158, 158B, 159, 160,
 244, 250, 571, 586, 587, 587A,
 587B, 660D, 727, 741B
 Bowman 110, 561, 784
 Breit 689
 Brophy 664
 Brosseau 307, 309
 Bruffee 311, 365, 386
 Burke 767B, 768
 Burr, A. 131, 158
 Burr R 128, 164, 587D, 644B,
 645, 723, 724, 725

- C -

Calderwood 449
 Carter 171
 Carlson 178
 Chadwick 98, 99, 100, 102,
 103, 252, 253, 276
 Chadwick, C.E. 740
 Chase 108

Chesser 530, 531, 532, 827
 Chiado 694A
 Chrysler 222
 Chuley 707B
 Clark 614, 615, 618, 619, 620
 Collins 691
 Collins, R. 717A
 Condon 662
 Coleman 280
 Como 491
 Cone 436
 Conklin 206, 779A
 Coombs 395
 Cooper 224
 Corwin 80
 Couret 692F
 Cramer 777
 Cranmer 202, 216
 Crowell ... 55, 56, 57, 58, 59, 60, 61, 62, 63, 64,
 66, 88, 89, 90, 91, 92, 93, 122, 124, 125, 154,
 163, 254, 255, 256, 259, 265, 332, 589, 590,
 591, 593, 594, 595, 596, 597, 598, 599, 600,
 601, 602, 609, 610, 646, 713, 714,
 714A, 715, 716, 717

- D -

Daisey 607
 Dando 540, 541, 542, 543, 544, 545,
 546, 547, 548, 549, 550, 551, 552, 553
 Denny 702, 703, 705
 Dilley 109
 Dimmock 553A
 Dodge 41, 554, 555, 757, 782,
 783, 784, 785, 786
 Doughty 606, 680A
 Ducharme 227, 475
 Ducker Dan 132
 Dye 790

- E -

Eickstaedt 439
 Eggert 626C
 Ellis 471, 472, 473, 474
 Elliston 282, 283
 Evans 16, 18, 19, 20, 21, 22, 416,
 417, 418, 419, 420, 420A, 421

- F -

Fasal 53
 Fennimore 771A, 779
 Finney 523, 523A, 524
 Foche 692B
 Franco 165, 166
 Frederick 367, 692E
 Frost 625

- G -

Ganung 243A
 Gardner, A. 133, 130, 263, 264, 644
 Gardner-Dexter 288, 565

Garron 694
 Garton 538, 654A
 Geiger 422, 502
 Gibbs 158C, 592, 651D, 651E,
 651F, 651S, 668
 Gibian 527
 Giese 443
 Gigl 46, 49, 425
 Gilley 156
 Goodspeed 563
 Gorshel 445
 Goudsward 744A
 Graves 384, 693, 94B
 Gundelfinger 39

- H -

Hagerbaumer 611A
 Hammel 773
 Hancock 167
 Hancock, M. 767
 Hanson 304, 516, 517
 Hathaway 294
 Hart, C. 144, 149, 150, 151, 152,
 153, 575, 576, 577, 578, 579, 718B
 Hart Family 106
 Harris 32, 37, 481, 482, 483, 660B,
 660C, 680B, 825, 826
 Hays 15, 43, 415
 Hercules 621
 Hicks 728
 Higgins 670
 Hill 126
 Hiltz 462
 Hitchon 228
 Hogg 178
 Holly 790
 Holmes, L 111, 294, 327
 Horner 776
 Howes 625A, 625B, 625C, 626
 Howland 275
 Hudson 118, 186, 192
 Huey 446, 739E

- I -

Irvine 629, 630, 630A

- J -

Jacobs 74
 Janson 744
 Jansson 627, 628, 655, 654, 657, 658,
 659, 660, 741E, 742, 742A, 742B, 742C, 742D
 Jester 187, 766
 Joeckel 533B
 Johnson 69
 Johnson, T. 214
 Joiner 726A, 788

- K -

Keith 267
 Kellie 787, 795

Kellum 558
 Kilnburn 604, 605
 King, AJ 67, 161, 580, 581, 582, 583, 584
 King JA 162, 585
 King J 204, 289, 559
 Koelpin 641A
 Kohl 171
 Kohler 179, 180

- L -

Laing 242
 Lang 427
 LaFrance 692, 692A
 Lapham 648, 649
 Laurie 127, 129
 Lawrence 291
 Lawson 793
 LeBoeuf 225
 Levy 218, 219, 461, 463, 466
 Lewis 612A, 688
 Lewis, J. 833
 Lincoln 94, 95, 96, 97, 245, 246, 247, 248,
 251, 263, 264, 295, 564, 635, 644, 644A, 718,
 718C, 719, 720, 722, 726, 746, 747, 748
 Lindberg 729
 Look 105
 Lundgren 193
 Lyn Last Works 806C

- M -

Madara 210
 Mann 726, 829
 May 77
 MacDonald 479
 Matt 231
 Marr 476A
 Marshall 234, 236
 Marsh 377
 Mason 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13,
 400, 401, 402, 403, 404, 404A, 405, 406, 407,
 407A, 407B, 408, 409, 410, 411, 412, 412A,
 413, 414, 414A, 757, 784, 796, 808, 809, 810,
 811, 812, 813, 814, 815
 Maxwell 774
 Mayhew 738
 McAnney 553B
 McLoughlin 779B
 McNair, Ian 522
 McNair, Mark..... 301, 302, 303, 518, 518A, 519,
 520, 521
 McNair, Michael 631
 Menges 725A
 Mitchell, M. 188, 189, 197, 198, 200
 Mitchell, R. ... 327, 328, 329, 330, 331, 332, 333,
 334, 335, 336, 337, 338
 Morse..... 65, 182, 183, 184, 603
 Mosher 666
 Mueller 537

- N -

Nelow 45, 52, 434, 500, 503
 Nickerson 729
 Nichol 490
 Niernan 499
 Noland 217

- P -

Parker 792
 Parris 725D
 Patterson 493
 Pease 252, 276
 Peck 243B
 Peltz 181
 Penney 739D
 Penrose 725C
 Perdwew 281
 Pitman 108
 Pleissner 623, 624
 Pratt 12, 30, 38, 42, 372, 779D
 Propson 442

- R -

Ralmbach 433
 Ramsay 293
 Randall 762
 Rathmell 233
 Reeves 229
 Reinbold 651A-651C, 651J-R, 651T, 669
 Reindahl 698D, 698E
 Reinsager 286
 Richardson..... 707A
 Ripley 622
 Roberts 745
 Robertson 733B
 Ross 459, 606, 680A, 739, 739F
 Roth 429, 431
 Ruthven 621A

- S -

Safford 249
 Savery 261
 Sawler 700A
 Schmeidlin 534
 Schmidt 654B, 794, 797, 800, 801, 806A
 Seibert 650, 651
 Shourds 203, 359, 556, 774
 Sibley 278, 279
 Slack 529
 Smith, L.C. 635
 Smith, G. 681, 682, 683, 684, 685, 686
 Smith, C. 477, 803, 806
 Snow 805
 Soule 373, 374
 Southard 79
 Sterling 185
 Stevens 708, 709, 710
 Strahota 424
 Strater and Sohler 135, 137, 138, 139
 Stolfus 430

Strey 501, 506, 507
 Strunk 533, 533A

- T -

Thomas J. 107, 257, 736H
 Thompson 75, 76
 Toothacre 73, 739A
 Tremblay 168, 169, 273
 Tuckerman 733A
 Tuttle 290
 Trudel..... 313
 Tyler 364

- U -

Updike 209, 212

- V -

Vallero 695
 Van 50
 VanDitto 134
 VanDyke 663
 Verity 79, 87, 495
 Vidacovitch 692D
 Vienneau 468
 Vinson 385

- W -

Walker 392
 Walker 284
 Wallace 451, 453, 739B
 Walton 423, 505
 Ward Brothers 667, 779D, 793,
 511, 512, 513, 514, 515
 Ward, D. 296, 297, 298, 299, 300, 509, 510,
 511, 512, 513, 514, 515
 Watson 788H
 Wells, L..... 240
 Wells, J 221
 Wesnesski 440
 West 779C
 Wheeler 237, 238
 Wheeler, C. 701, 704, 707
 Wheeler, Charles 687, 690A
 Whittington 492
 Wilcox 306
 Wildfowler 17, 23, 24, 25,
 26, 27, 28, 29, 32, 33, 34, 35, 36, 37, 44, 371,
 373, 374, 375, 390, 816-824
 Wilson, A. 70, 71, 449, 458,
 Wilson, R.D. 535
 Wilson T..... 112, 113, 562, 738B
 Winslow 290, 478
 Witherspoon 451
 Wyer 566

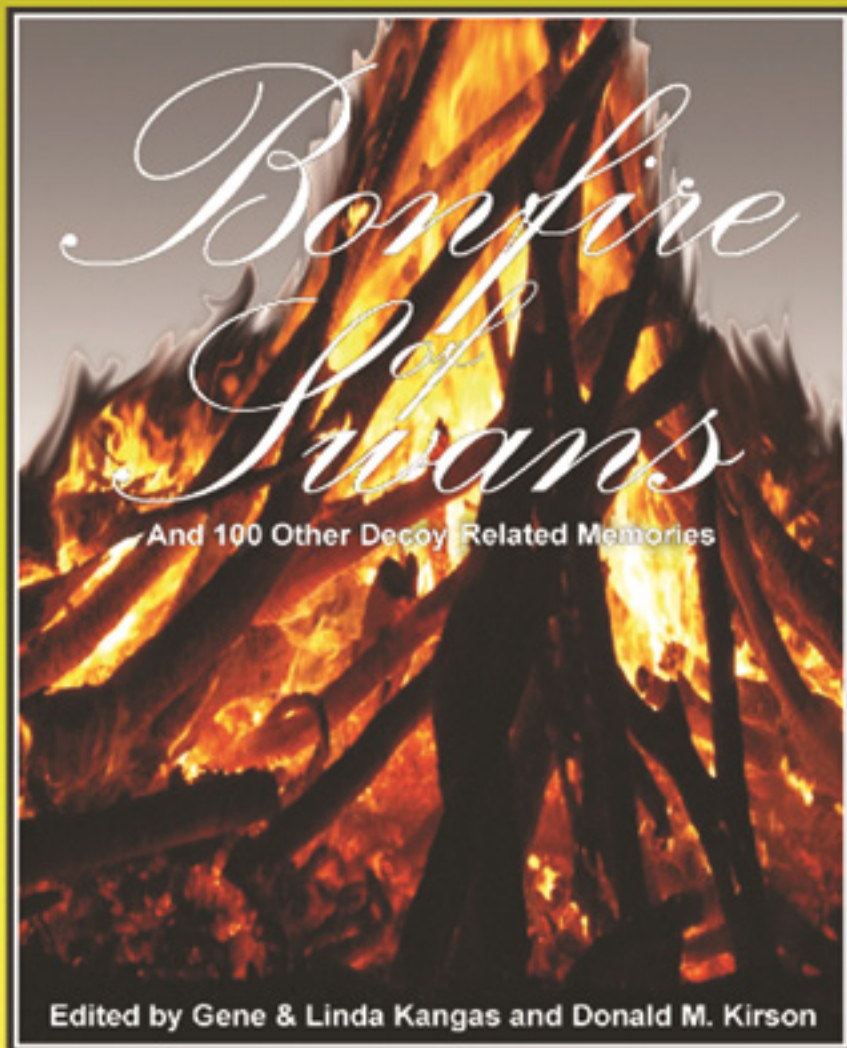
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Zeller 172, 173, 174, 175, 176

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