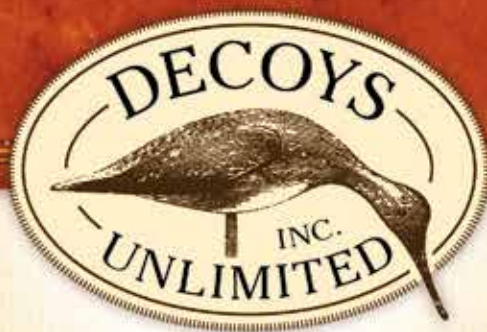


Ted and Judy Harmon present:



# *Spectacular* Summer Decoy Auction

Sunday & Monday, July 28-29, 2013

*Cape Codder Resort and Hotel • Hyannis, MA*

*Phone: (888) 297-2200*

**Preview:** Saturday, July 27, 6-9 pm • Sunday, July 28, 9-11 am • Monday, July 29, 8-10 am

**Sale:** Sunday, July 28, 11 am • Monday, July 29, 10 am

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

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

TERMINOLOGY:

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

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

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

**See conditions of sale on back of catalog.**





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## Reflections

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*Ted and Judy Harmon*

It's been quite a year. There were lots of speed bumps in the road but here I am once again with a number of nice decoys to fit every pocketbook thanks to a lot of help from family, some very good friends and loyal consignors. Due to health problems I was unable to attend the Mid-West Decoy Collector's Show for the first time in 40 years. Thanks to Bill LaPointe and Jim King for attending the show for me and exhibiting the decoys. There is absolutely no way I could have pulled this together without family and friends. If I may use a baseball analogy, it really came down to the last of the ninth, two outs and the count at three and two before we managed to scratch out a hit and round out the offerings. Late arrivals like the Crowell premier grade bufflehead drake, the early Crowell plover and an oversize Lincoln goose decoy helped round out the offerings along with two Crowell dowitchers, a mallard drake, and a pintail drake that were kept in a safety deposit box for the last 50 years on the consignor's grandfathers advice ("they will be worth money someday") helped to give the sale balance.

### **John Harmon**

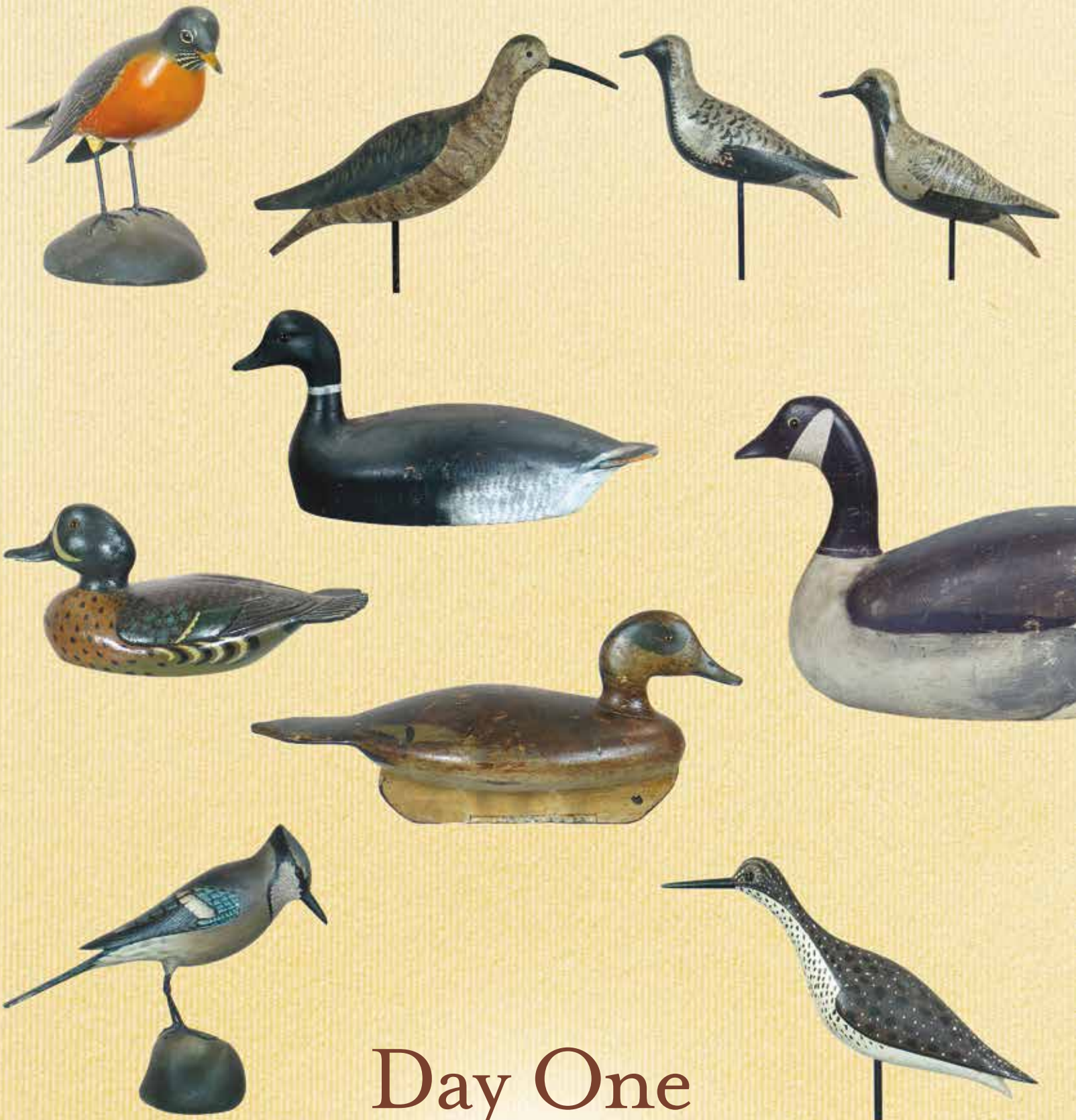
Thanks to my brother Jack Harmon for giving me the decoy bug about five decades ago. His love for antiques and decoys peaked my curiosity and his encouragement to collect decoys opened up an entire new fascinating life path.

### **Anthony A. Waring**

Thanks also to veteran collector Anthony A. Waring for welcoming me to his home almost every other weekend for years and for critiquing my finds and answering all of my questions. "Tony" was a man of integrity and generosity. His stock answer to my question of "what is this decoy worth?" was always "whatever you can get for it on a given day". I thought at the time he just didn't want to give a guesstimate of value for some reason. After being in the decoy auction business since 1986 I know now how true that simple statement is.

**Ted Harmon**



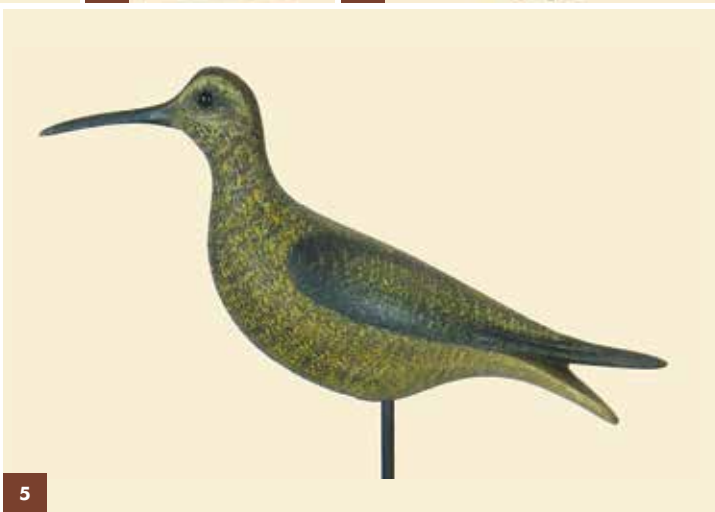
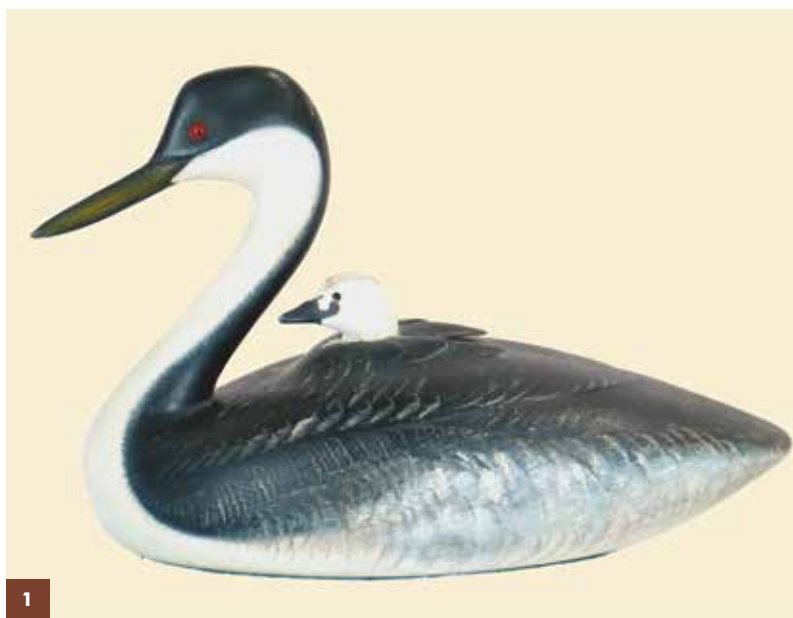


# Day One



Sunday, July 28, 2013

# Carvings and Decoys by Some of America's Best Folk Artists



**1. Life size western grebe with chick by Frank Finney.** Hollow carved. Head arched back and turned slightly to the left with a slight downward gaze. Chick is nestled under the carved feathers on the back and is also looking slightly to the left. Lightly delineated wings on side and back. Excellent overall original paint and condition with a few small rubs on top rear of head. "F. Finney 91" carved in bottom. **800-1200**

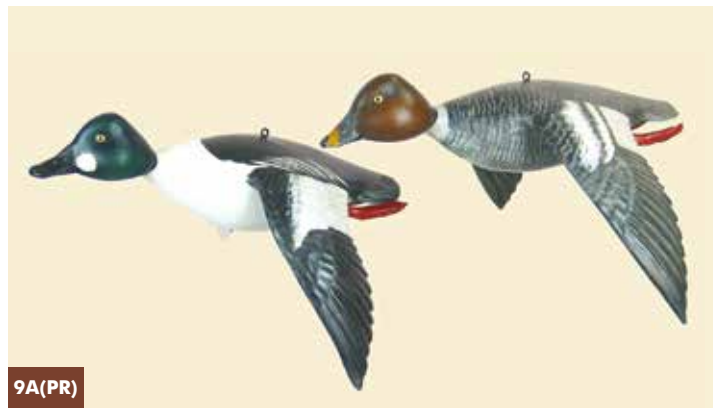
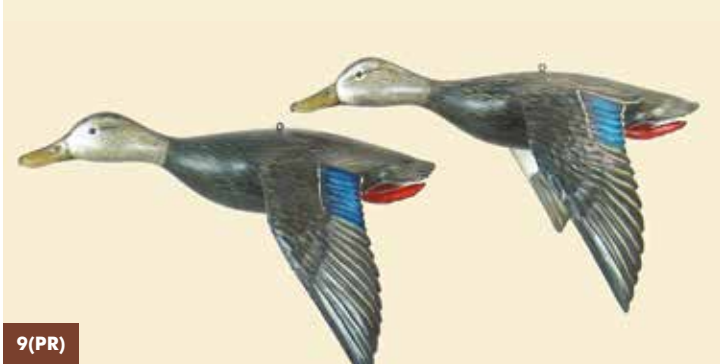
**2. Oversized barn owl by Frank Finney.** Carving measures an impressive 23 inches overall and is hollowed to a thin shell. Mounted so as to spin readily on its base. Body is carved with the lower wingtips and tail fanned and arched to the birds right side accentuating the life like appeal of the piece. Body textured throughout with shallow gouge work. Excellent original condition. Signed on bottom of base with Mr. Finney's stylized carved "F". **2200-2600**

**3. Life size snowy egret by Frank Finney.** Serpentine neck with long slender bill and applied delicate plumes on head chest and tail. Deeply carved wings with split wingtips and delineated primaries. Painted feather texturing on back. Excellent original condition. Mounted on a weathered branch and finished wooden base. Mr. Finney's stylized carved "F" on base. A very detailed carving. **2000-2400**

**4. Excellent black-bellied plover by Connecticut's David Ward.** Deeply carved wing shoulders with deeply split tail and carved wingtips. Excellent original paint has been slightly aged by the artist. Bottom stamped "DBW" to rear of stick hole. **800-1200**

**5. Wonderful Eskimo curlew by Connecticut's David Ward.** Head delicately turned slightly to the right. Detailed carving with the suggestion of a thigh detail. Split, dropped tail with deeply carved primaries and extended wingtips. Bottom stamped "DBW" forward of the stick hole and "esquimaux" (Latin for the species name) stamped to the rear of the stick hole. **800-1200**





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

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

**8. Life-sized red knot with head turned slightly to the left.** Carved wings with raised and crossed wingtips. Carved primaries and fluted tail feathers. Excellent original paint and condition.. Bottom of natural wood base has a stamp or brand in the form of an elongated lion as well as "Lyons - #285 - Knot". **400-600**

**9. Pair of life size flying black ducks by Mike Borrett.** Strongly cupped wings with carved primaries and fluted tail feathers. Detailed bill carving including the undersides. Applied carved legs and feet. Excellent original paint. Rigged for display. Carved on back: Borrett 01". **700-900**

**9A. Pair of life size flying goldeneyes by Mike Borrett.** Strongly cupped wings with carved primaries and fluted tail feathers. Detailed bill carving including the undersides. Applied carved legs and feet. Excellent original paint. Rigged for display. Carved on back: Borrett 01". **700-900**

# Decoys by Mason and Several Other North American Factories



10



11



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14

**10. Mason Factory black-bellied plover.** Glass eyes with rusted nail bill. Original paint darkened with age but still retains strong swirling. Areas on the white and black with light rubs and some minor shrinkage along grain lines. Small area of paint loss at base of bill. Hit by shot. **2000-3000**

**11. Mason Factory, black-bellied plover.** Glass eyes with rusted nail bill. Original paint has darkened with age. Surface shows light to moderate overall gunning wear. A few small flakes or rubs to wood. A 3/8" to 1/2" rub on back and on base. Thin crack in bottom appears to have been filled at the Factory with perhaps a small amount of more recent touchup. **2000-3000**

**12. RARE Mason black-bellied plover in excellent original paint with light wear.** A special order "Chauncey Wheeler model" decoy painted by the Mason Factory in the manner of Chauncey Wheeler of Alexandria Bay. Surface shows light gunning wear. A few collector-museum, acquisition numbers on the bottom. **2500-3000**

**13. Rare tack eye red knot or robin snipe by the Mason Factory.** Somewhat darkened paint appears to be all original under a thin protective coating or a thin darkening wash. Few old rubs to wood on breast. Sponge or dabbed feather detail on back. Rust on bill and eyes. **1500-2500**

**14. Dove by the Mason Factory.** Over paint was professionally removed to reveal good original paint, complete with the sponge detail on back and individual painted feather detail. Some minor professional touch up around base of original bill and to a small spot on the right cheek. A few very tiny grain checks and a small "S" carved into back. A rig mate to the other Mason dove in this auction. **1200-1800**



**15. Dove by the Mason Factory.** Overpaint was professionally removed to reveal good crackled original, complete with the original sponge detail on back and some factory swirling. Nicely elongated tail. A few thin spots and wear on upper sides. Some minor professional touch up around base of original bill. Tiny wood grain checks. A rig mate to the other Mason dove in this auction. **1200-1800**

**16. Mason Factory Premier Grade hollow mallard drake.** Excellent swirled original paint, very light gunning wear. Stable grain check slightly noticeable on back appears to date to factory. Small spot on left wing filled and touched up and small tail chip professionally restored by Paul Fortin. **3000-5000**

**17. Mason Factory Premier Grade mallard hen is the finest example we've had in many years.** Superb original paint which retains strong factory swirling and loop painted feather detail.. Minute imperfections only. A bright, factory fresh example. Never used. Purchased at Bourne's Decoy Auctions decades ago. **5000-7500**



**18. Pair of Mason Factory, standard grade, glass eye blue-winged teal.** Original paint with very light gunning wear. Drake has had a very small amount of puppy chew at the very tip of the bill professionally restored. Drake has a thin crack in bottom. Hen has had some neck filler replaced and a thin crack in the back may be filled. **1500-2500**



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**19. Mason Factory, Challenge Grade black duck.** Original paint with factory swirling. Overall light wear with a few small rubs and flakes. Small tail chip repair, mostly on bottom of tail. Glued check in bottom. Large hot brand of H.D. Lloyd on lower left side. **1600-2400**

**20. 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 finest examples by this decoy factory. Original paint with very minor rubs to bill and tail edge. Minute crack near neck seat. Tight check on right side has been partially filled. **3500-5500**

**21. Blue-winged teal drake by Peterson.** Original paint with light overall gunning wear. Few small rubs on back and head with some wear to wood on bill. Few light grain checks on head and body. Some neck filler replaced with some touchup in that area. **1200-1800**

**22. Extremely rare white-winged scoter by the Dodge Factory.** Paint appears to be a combination of original with some very old, crackled gunning touchup. Light scattering of small rubs and/or flakes to wood. Very small and minor chip on top edge of tail and a tight hairline on upper left side. Neck filler professionally replaced. Reportedly, only 4 or 5 scoters by Dodge are known. See pages 177 and 137 in "Detroit Decoy Dynasty". **800-1200**





23

**23. Very rare widgeon drake by the Stevens brothers of Weedsport, N.Y.** According to Newell's "Essential Guide to Stevens Decoys – Vol. 1, no more than 3 dozen widgeon drakes and no hens by either George or Harvey Stevens have been accounted for in collections. The masterful banjo tail on this example is believed to be a creation of George Stevens between 1895 and 1900. Strong original paint and combing with a scattering of small rubs and/or flakes. Very small chip to tip of bill. At some point in its history, a small stamp, ending in "--B." was impressed on the bottom of the decoy (near the rear of the present keel). Afterwards, a keel was added by the owner of the decoy, presumably to stabilize the bird in river water. This addition was accomplished by a skilled woodworker and is well done and weighted. When the keel was added, it was painted and there may be a small amount of that paint on the bottom of the decoy. The original Stevens stencil can still be readily seen. Finally, a hot brand of "HILDEN" was applied to the bottom. For a similar example see page 69 in Newell. And page 14 in Loy Harrell's "Decoys – North America's One Hundred Greatest".

**8000-12000**





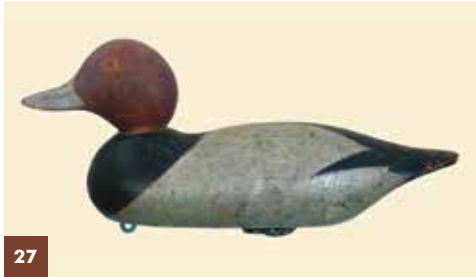
24(PR)



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**24. Pair of early Peterson/Mason Factory mallards.** Both with tack eyes and neck filler replacement. Predominantly original paint on both. Small "knot-like" area on right side of drake appears to have been filled and both have a few very small areas which may have been professionally touched up. Two thin, tight cracks on back of drake and two small slivers missing and darkened on right side. Thin tight crack on bottom of hen. **500-750**

**25. Bluebill drake by the Hayes Factory, glass eye model.** Original paint with overall light wear and rubs. Knot on back with a few imperfections in the wood on body and head. Grain check on left side. **400-600**

**26. Mason Factory Standard Grade painted eye bluebill hen.** Overall light gunning wear. Small knot visible on back and thin crack in bottom. Minor neck filler loss. **300-450**

**27. Mason Factory Standard Grade painted eye redhead drake.** Original paint with light gunning wear. Some neck filler loss and a thin crack in bottom. **300-450**

**28. Mason Factory Standard Grade glass eye mallard drake.** Original paint shows light overall wear and a scattering of small rubs or flakes. Small knot visible on left side of breast and on left tail. Small factory filled area on right bottom edge. Neck filler missing. Tiny, somewhat indecipherable collectors stamp on bottom may read "WAR". **300-500**

**29. Mason Factory Standard Grade tack eye widgeon drake.** good original paint with roughness to back and right wing areas. Neck filler loss with small amount of old glue showing in that area. **1200-1600**

**30. Mason Factory Standard Grade glass eye black duck.** Most of the decoy is in restored condition. Few flakes on back and tail and small rubs to each side of head. **200-250**  
*Provenance: Cole Collection*

**31. Black duck by the J.M. Hayes Wood Products Co., Jefferson City, Missouri c1921-1925.** All original paint with overall light gunning wear. Some tiny rubs on body. Small factory filled area on right side. Thin crack in bottom. **250-450**

**32. Early canvasback hen by the Jasper Dodge Factory.** Slightly oversized model. Traces of worn original paint with old, aged rubs and flakes to wood. Old, "wood dough" type filler at neck. Chip missing from bottom portion of bill and a partial, thin, tight hairline check in tail. Retains the brand on back of "AWV" which collectors information indicates stands for Allan W. Vosburg of Fort Atkinson, Wisconsin. Also branded "Carcajou" which again, according to collectors information stands for the Carcajou hunt club on Lake Koshkonong WI. **900-1200**





33



34(PR)



35



36



37



38



39

**33. Black duck by the Wildfowler Factory.** Hollow pine or cedar with applied bottom board. Strong original paint with rub to wood on right side, tail and bill edge. Some flaking on head. Original keel. No stamp. **300-450**

**34. Pair of bluebills by the Wildfowler Factory.** Hollow pine or cedar with applied bottom boards. Strong original paint with very light overall wear. Some partial rubs to back on drake. Retain original keels and the "Point Pleasant" stamp. **200-400**

**35. Bluebill hen by the Wildfowler Factory.** Hollow pine or cedar with an inlet bottom board. Original paint which shows moderate flaking to wood on body and heavy rubs to wood on head and bill. Small notch cut in each side and in keel, presumably to facilitate wrapping of line. Few thin grain checks on breast. Has partial "Old Saybrook" brand as well as the initials "WMP". **125-175**

**36. Mallard drake by the Wildfowler Factory.** Solid, dense balsa construction. Original paint with light overall wear on body and slightly heavier wear to rear of head. Few very small dents in body. Apparently never had a keel No stamp. **300-450**

**37. Pintail hen by the Wildfowler Factory.** Hollow pine or cedar with applied bottom board. Original paint which is in excellent condition on body with a few rubs on head. Original keel with added iron weight and strong "Point Pleasant" stamp. **200-300**

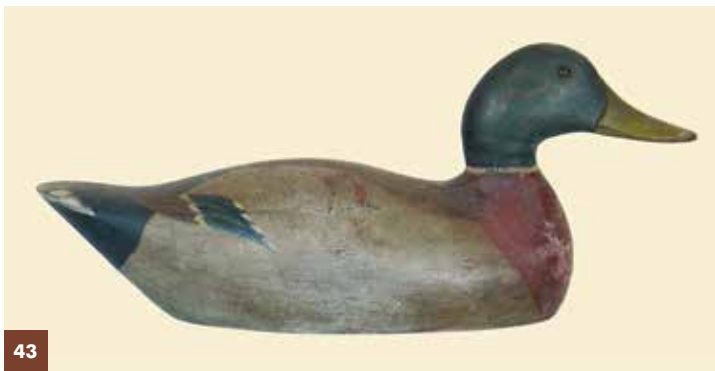
**38. Pintail drake by the Wildfowler Factory.** Early, low head hollow pine or cedar model with inlet bottom board. Original paint with light overall wear on body and slightly more wear on head. Few rubs to nicely patinated surface. Two or three small shot hits on right side and tight hairline crack in neck. Retains original keel and "Old Saybrook" stamp. **200-400**

**39. Wildfowler Factory green-winged teal drake.** Balsa construction with tucked head turned very slightly to the left. Original paint with very light wear. Unpainted bottom with no stamp. **300-450**

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



40



**41. Factory black duck.** Carved somewhat in the style of the Evans Factory and believed by consignor to possibly be an early work by this manufacturer. Very good, strong original paint with fine combing detail to head and bold feather detail on body. Minor rubs and/or flakes to tail edge, top of head and left side. **2500-4500**

**42. Pair of solid mammoth canvasbacks by the Evans Decoy Factory of Ladysmith WI.** Both in original paint with overall moderate in use wear. Brush drag "swirling" clearly visible on both. Both retain the stamp of the "Starr collection" and his written acquisition code. Original paint with a number of small rubs and flakes to wood or primer. Drake has open, factory filled split on left side and head loose on body. Hen has small chip missing from top of head, a thin crack on left side and a thin, tight angled crack at left base of neck. Both hit by shot. **550-850**

**43. Mallard drake by the Evans decoy Factory.** Magnum size. Patinated original paint with a small rub and a few small dents on back and on head. Thin crack on bottom with original "Evans Decoy" stamp. **350-550**

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

**45. Mammoth canvasback drake by the Evans Decoy Factory of Ladysmith, WI.** This oversized model is one of "The Famous Five" that were discovered at the Mid-West Decoy Show a few years ago. Slightly darkened and finely crackled original paint shows overall light gunning wear with a few small smudges on head and right side. Very minor roughage to right side of bill. **5500-7500**





**46. Hen canvasback by the Evans Factory.** Standard size. Original paint with moderate overall wear and rubs. Line wrap mark on back and right side. Small tight checks on left side and old tight crack at base of neck. Retains strong "Evans Decoy" stamp. **250-350**

**47. Pair of bluebills by the Evans Factory.** Both standard size. Hen is solid and drake has the large circular plug on the breast where the bird was partially hollowed. Good original paint with light to moderate overall gunning wear and light rubs to both bill edges. Rub to wood on head of drake as well as some light shot hits on drake. Both have faded "Evans Decoy" stamp. **400-600**

**48. Evans standard grade canvasback drake.** Original paint with light overall wear. Few small flakes and rubs on head, breast and tail. Retains strong "Evans Decoy" stamp and the deep hot brand of: "B. Shepard". **300-400**

**49. Evans mammoth mallard drake.** Two piece body and slightly hollowed. Detailed bill carving. Original paint with overall light to moderate wear. Very thin, tight partial grain check on left side appears to be partially filled at the factory. Rubs to edge of bill. Head has been glued a long time ago. Two or three small shot hits. **400-600**



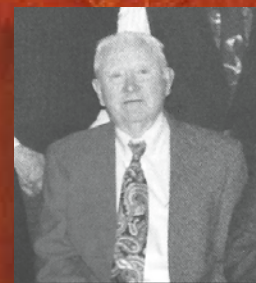
*Market hunter*



# Exceptional Group of Decoys by Charlie "Speed" Joiner from the Ballard Collection

## Charlie Joiner

Charlie Joiner was born in Betterton, Maryland in 1921. Some have claimed he acquired the nickname "Speed" for the rapidity with which he could carve a decoy head but Mr. Joiner himself states that he inherited the name from his father. Where his father got it he continues, "who knows".



Charlie Joiner

He had "fooled" with decoys in his youth while living in Havre de Grace but he began to seriously make decoys about 1941. Like many commercial carvers, his early birds were for his own hunting use. As early as 1942 he began to visit Madison Mitchell's shop. He credits Mitchell as the person who influenced him in developing his initial style. Later in life he became acquainted with the Ward brothers and "picked up some of their painting style and carving".



50(PR)



51(PR)



52(PR)

**50. Rig mate pair of wood ducks by Charles Joiner.** Both heads turned, drake to the right and hen to the left. Nicely carved crest and carved shoulder separation. Mint original paint and condition. Unpainted bottom signed with the address and the notation "-1986-". Never rigged. **500-750**

**51. Wonderful rig mate pair of goldeneyes by Charles Joiner.** Both heads turned, drake to the right and hen to the left. Carved nails on bills. Flat bottom with carved shoulder separation on both. Mint original paint and condition with expertly blended feather detail on hen. Both signed with the address on the bottom and the added notation: "-1989-". Never rigged. **400-600**



53(PR)

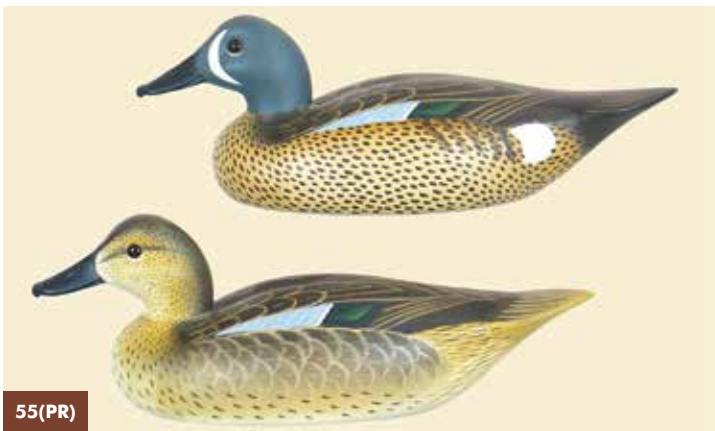
**52. Rig mate pair of gunning goldeneyes by Charles Joiner.** Mint original paint with a miniscule dent on back of hen. Overall outstanding condition. Signed with the address on the bottom. **400-600**

**53. Pair of green-winged teal by Charles Joiner.** Both heads turned, drake to the right and hen to the left. Nicely carved bill detail and shoulder separation. Slightly textured painted vermiculation on back of drake. Mint, original paint and condition. Original keels but never weighted. Signed with address on bottom. **400-650**





54



55(PR)



55A(PR)



56(PR)



57(PR)



58(PR)

**54. Pintail hen by Charles Joiner.** Mint original paint and condition. Nicely carved head and bill. Signed with the address on the bottom as well as the date "-1988-". Original keel but never weighted. **250-450**

**55. Rig mate pair of perky blue-winged teal by Charles Joiner.** Detailed bill carving with carved wing separation. Excellent original paint with nicely blended feather detail. Excellent structural condition. Both signed with the address on bottom with the notation: "- 1990 -". Never rigged. **450-650**

**55A. Rig mate pair of preening widgeon by Charles Joiner.** Drakes head turned back over the right shoulder and the hen's over the left shoulder. Outstanding, mint original paint and condition. Signed with the address on the bottom as well as the notation: "-1990-". **550-750**

**56. Matched pair of miniature widgeon by Charles Joiner.** Carved approximately 1/2 scale measuring approximately 8" from breast to tail. Both heads turned, drake to the right and hen to the left. Both with carved shoulder definition. Mint original paint and condition. Both identified with species and sex on the bottom and both signed: Charlie Joiner - Chestertown, MD. - 1986 -". **350-450**

**57. Rig mate pair of widgeon by Charles Joiner.** Mint original paint and condition. Signed with the address on bottom as well as the notation: "-1987-". **450-650**

**58. Rig mate pair of red-breasted mergansers by Charles Joiner.** Both with nicely carved crest. Excellent original paint with some very minor rubs, most noticeable on lower sides. Signed with address on bottom. Notation "1950's model - made 1996". **450-750**



**59. Pair of pintails by Charles Joiner.** Drakes head slightly raised and turned to the right. Long, extended tail on drake with a carved shoulder separation on both. Mint original paint and condition. Original keels on both but never weighted. Both signed with the address on the bottom and the hen dated "-1988-". **450-750**

**60. Matched pair of miniature pintails by Charles Joiner.** Carved approximately 1/2 scale with drake measuring approximately 10" from breast to tail. Both heads turned, drake to the right and hen to the left. Both with raised wingtips and carved shoulder definition. Mint original paint and condition. Both identified with species and sex on the bottom and both signed: Charlie Joiner – Chestertown, MD. – 1986 –". **400-600**

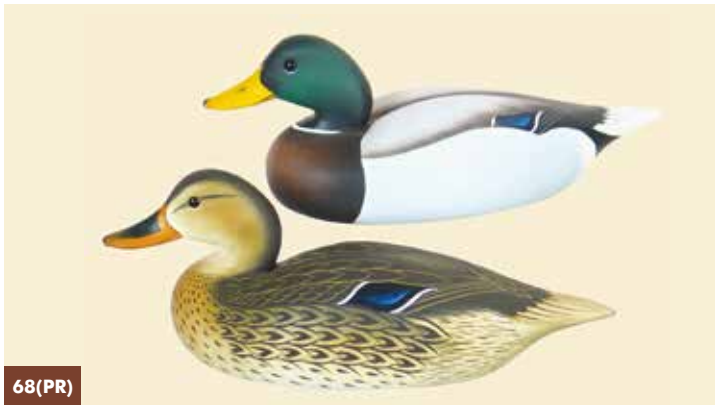
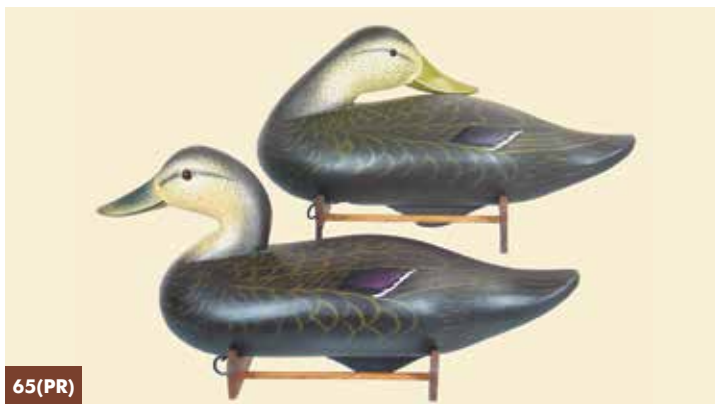
**61. Brant by Charles Joiner. Mint original paint and condition.** Never rigged. Signed with address on bottom. **300-500**

**62. Swimming goose by Charles Joiner.** "Cheeky" head on a crook neck. About mint original paint and condition. Signed with the address on the bottom. **300-500**

**63. Goose by Charles Joiner.** One piece head and neck with very slight raise to filler on top of head at areas of strengthening fasteners. Excellent original paint with only three or four extremely tiny flakes or dents on tail edge. Signed with the address on bottom. Overall a very nice example. **200-300**

**64. Black Duck by Charles Joiner Mint original paint and condition.** Signed on the bottom. Very nice example. **200-400**





**65. Pair of black ducks by Charles Joiner.** Charlie differentiated the hens and the drakes of this species with subtle changes in the bill coloration. Hen is preening with her head back over the right shoulder. Painted feather detail with especially attractive blending on the drake. Excellent original paint on both birds. Tight hairline on neck of drake. Signed with address on bottom of both. **400-600**

**66. Rig mate pair of preening mallards by Charles Joiner.** Both heads turned back over the left shoulder. Smooth surface is in mint original paint and condition. Both signed with the address on the bottom. An extremely nice pair. **400-700**

**67. Rig mate pair of mallards by Charles Joiner.** Mint, original paint on both. Some very tiny grain marks on left side of drake and original to Mr. Joiner's choice of wood for this piece. Signed with the address on the bottom. **400-600**

**68. Rig mate pair of mallards by Charles Joiner.** Both heads turned, drake to the right and hen to the left. Flat bottoms with carved shoulder separation. Both in mint, original paint and condition. Signed with the address on the bottom and the notation; "-1997-". Excellent examples that have never been rigged. **400-600**

**68A. Rig mate pair of redheads by Charles Joiner.** Both heads strongly turned, drake to the right and hen to the left. Excellent original paint with lightly textured vermiculation on back. One miniscule dent on left wing of drake, otherwise mint. Unpainted bottom is signed with the address as well as sex and species identified. Never rigged. **400-600**

**69. Rig mate pair of preening redheads by Charles Joiner.** Both heads turned strongly back over right shoulder. Smooth paint with blended detail is in excellent original condition. Structural condition is excellent. Both signed with the address and the notation: "- 2003-". **400-600**



**70. Matched pair of miniature redheads by Charles Joiner.** Carved approximately 1/2 scale Both heads turned. Both with raised wingtips and carved shoulder definition. Mint original paint and condition. **350-450**

**71. Rigmate pair of preening canvasbacks by Charles Joiner.** Drakes head back over left shoulder and hen's over right shoulder. Superb original paint with thickly applied wing tip detail. Both signed on the bottom with the address and the notation; "- 1987 - ". **400-600**

**72. Early gunning canvasback pair by Charles Joiner.** Nice wide bill with head turned very slightly to the right. Extremely light gunning wear with minor rubs to age darkened wood on tip of bill. Few very tiny scuffs or dents on body. Overall excellent example of a bird that has been shot over. Signed with address on bottom and the notation " - 1965 - ". **400-600**

**73. Bold canvasback drake by Charles Joiner.** Slightly turned head, flat bottom, nicely blended feather painting on the body. Original paint, sliver missing from the underside tip of the bill. **200-400**





74



75(PR)



76(PR)



77(2)

**74. Preening canvasback drake by Charles Joiner.** Well carved head back over right shoulder. Excellent original paint and condition. Signed with address on bottom. **200-400**

**75. Outstanding rig mate pair of preening bluebills by Charles Joiner.** Drakes head turned back over its left shoulder and hen's over the right shoulder. Slightly textured painted vermiculation on backs with thickly applied painted wingtip detail. Mint original paint and condition. Signed with the address on the bottom with the added notation: "-1991-". **400-600**

**76. Rig mate pair of bluebills by Charles Joiner.** Slightly textured painted vermiculation on backs. Overall mint original paint and condition. Signed with the address on bottom as well as the additional notation: "-1987-". **350-450**

**77. Lot of two rare dove decoys by Charles Joiner.** One has groove in bottom with suspended pendulum weight to be mounted on a fence wire. Nicely carved with slightly turned head and long, extended tail. Mint, original paint and condition on bird. Minor tiny paint rubs to lead weight. "Charlie Joiner" faintly printed in front of wire slot. The second has groove in bottom with suspended pendulum weight to be mounted on a fence wire. Nicely carved with slightly turned head and long, extended tail. Mint, original paint and condition on bird. Minor tiny paint rubs to lead weight. **400-600**

# North American Decoys from Louisiana



**78. Canvasback Drake by Arthur Pellegrin, Houma, LA with painted eyes.** Original paint with light wear. Sliver of wood missing from left side of body in the making. **800-1200**

**79. Blue-winged teal hen by Odee Vizier (1892 – 1969) of Bayou Lafourche, LA.** Head turned to the left. Carved shoulder groove with delineated wings and wingtips. Lightly crackled paint appears to be all original with light wear and a scattering of small flakes exposing the primer coat. Overall very good structural condition. **800-1200**

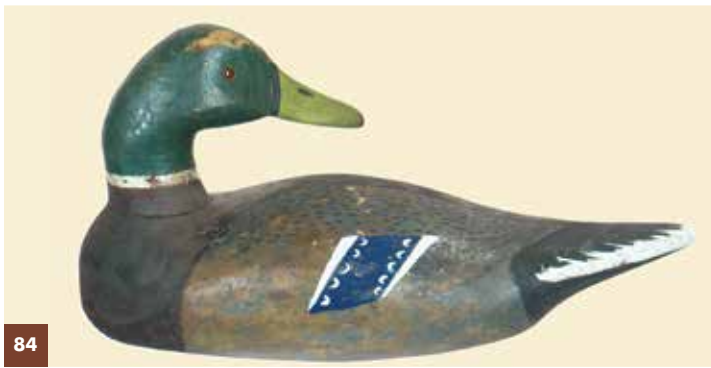
**80. Blue-winged teal drake by Xavier Bourg (1901 – 1984) of Bayou Lafourche, LA.** Nicely turned head, tack eyes and carved wing tips. Essentially mint in all respects. Never rigged. **450-750**

**81. Undersized mallard hen attributed to the Vizier family in very good original paint.** Raised wings and fluted wing flash and tail. Chip, about a 1/3 to a 1/2 inches at the bottom of the bill tip. **800-1200**

**82. Pintail hen by Xavier Bourg (1901 – 1984) of Bayou Lafourche, LA.** Head turned strongly to the right. Deeply carved wings with raised, serrated wingtips. Paint appears to be all original on the upper portion of the bird with probable over paint on the portion below the waterline. A few spiral grain checks on back of head and minor roughness to tip of tail. Lightly hit by shot and left eye missing. **800-1200**

**83. Ringbill by Remi Roussel (1903-1972) of Raceland, LA.** Raised wingtips. Old gunning repaint shows light wear. Very good overall structural condition. **300-500**





84



85



86



87



88

**84. Preening mallard duck by Eddie Granier (1900 – 1943) of Bayou Gauche, LA.** Head turned back sharply over the right shoulder. Tips of wings and wingtips delineated. Dry original paint on the majority of the bird with the possibility of some touchup to the white on the speculum. Light overall wear with a thin crack on the right back and some rubs to wood on top of head. **800-1200**

**85. Early mallard duck decoy from Delacroix Island c 1900.** attributed to Albert Cormadelle. Tag on the bottom reads " Looks like they could be made by a Cormadelle at Bayou Gauche". Charles Frank brass tag and "Huntsville Exhibition 1976-1977" sticker on the bottom. Good original condition with in use wear and wonderful form. **1200-1600**

**86. Ringbill by Woozie Gaudet.** Cheeky bird with carved shoulder groove, wings and wingtips. Had turned slightly to the left. Paint may be a combination of some original and some gunning touchup. Surface shows overall light wear with a few small dents and some grain checks on head. "EH" written in marker on bottom. **300-450**

**87. Canvasback drake by Issac Dupre of Bourg LA.** Nicely carved head. Original paint with light gunning wear. Back and left side have a number of dents where it appears the decoy was used to pound in some nails. Small serpentine drip on tail area and some minor rubs to wood on head. **800-1200**

**88. Mallard drake possibly by Pie Champin or (Champagne).** In very old time darkened original paint except where bill has been glued back in place. That area has been filled since photographed and the bill touched up. Old white paint drips have been removed from the upper body after it was photographed. There is a substance spilled on the bottom. Three drips run up into the left side of the body. Very appealing form and a neat old paint pattern. **800-1200**



89



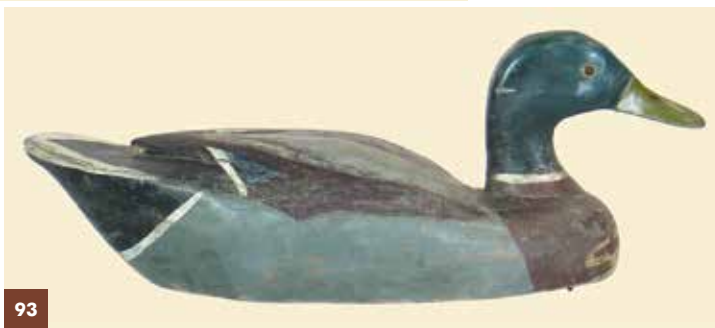
90



91(PR)



92



93

**89. Ringbill drake by Eddie Granier (1900-1943) of Vacherie, LA.** Carved shoulder groove and wingtips. Paint appears to be all original under a thin coat of wax or sealer. Surface shows light overall gunning wear. Two small areas of roughness on front and left side of breast. Lightly hit by shot. See page 113 in "Lures & Legends" by Cheramie. **300-450**

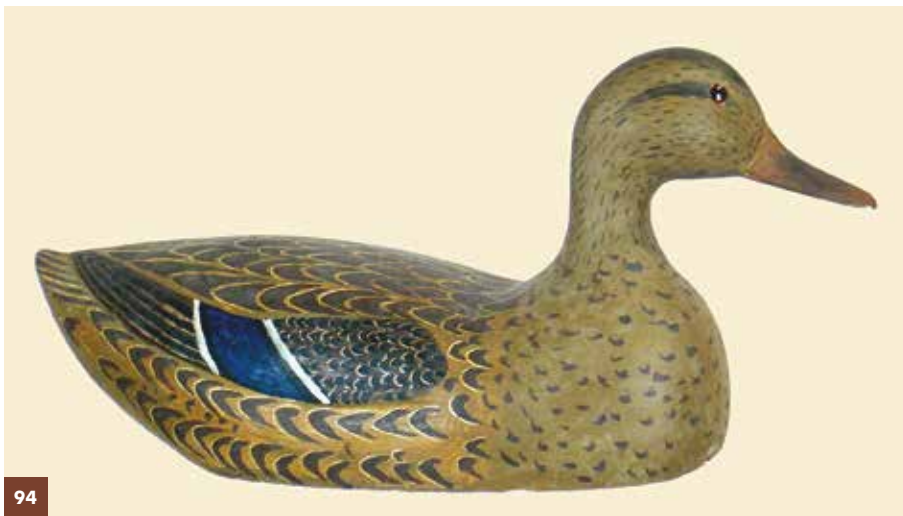
**90. Mallard hen attributed to Cook Cantrelle.** Some roughage to forehead and a chip missing from rear of head and upper tip of tail. Four or five 1/2" (approx.) gouges on back and a thin, tight grain check. Large nails visible in base of neck. Paint appears to be original with moderate wear. **300-500**

**91. Pair of blue winged teal decoys by J. C. Rousselle, Chalmette, LA.** Signed "Hand Carved by J. C. Rousselle Sr." and "Dr. James L. Hagen" brass collector's tag on the bottom of both. Carved split wing tips. Excellent original condition. Never rigged. **900-1200**

**92. Ringbill drake.** Notation on bottom indicates the carver to be Alvan LaRose of Lockport LA. Appears to be in gunning repaint, at least over the black portions of the decoy. Overall light wear with some minor roughness to edge of tail. **200-300**

**93. Mallard drake by George Morel (1888 – 1969) of New Orleans, LA.** Carved shoulder groove with carved wings and wingtips which are notched to appear crossed. Original paint shows light overall gunning wear. Few flakes and rubs on breast and tail edge. Thin crack in flat bottom. Bottom has a small painted "RC". **800-1200**

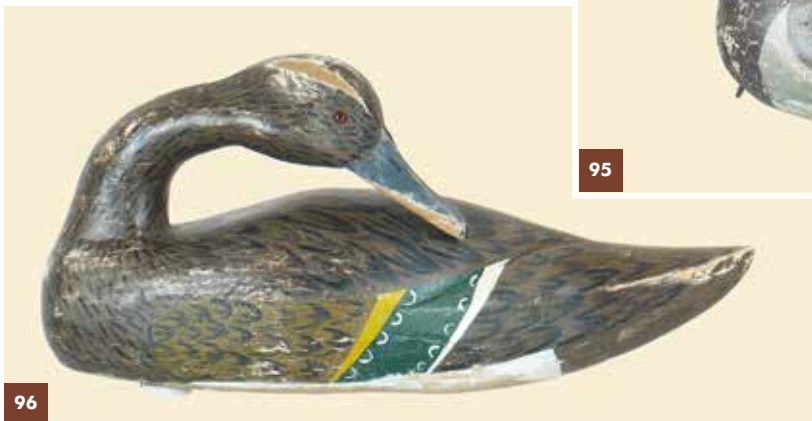




94



95



96

**94. Mallard hen by Louisiana's George Fredrick (1907 – 1977).** Head turned slightly to the left. Carved wings and wingtips. Excellent original paint and condition shows very minimal wear. Seemingly never rigged. Numerous exhibition stickers on the bottom from a variety of exhibitions dating from 1976 to 1982. Little brass tag indicates it is from the collection of pioneer Louisiana collector Charles Frank. **800-1200**

**95. Mallard Drake with raised wings and tack eyes by Domingo Campo (1887-1957).** Brass Tag on the bottom. Sticker reads "Mallard c. 40's, Domingo Campo, Shell Beach, LA". Decoy exhibited at the Ward Foundation Museum, Salisbury, MD in 1994-1995 in the Mississippi Flyway Section". Appears to be original paint with a narrow check and possibly a small amount of touch up on the bottom. **800-1200**

**96. Preening Louisiana pintail hen by an unknown maker.** Well carved head turned back sharply over left shoulder. Carved wingtips and an elongated tail. Original paint shows light wear with a few scratches. Small rubs to wood on top of head and tip of tail. Excellent structural condition. **1500-2200**



97



98

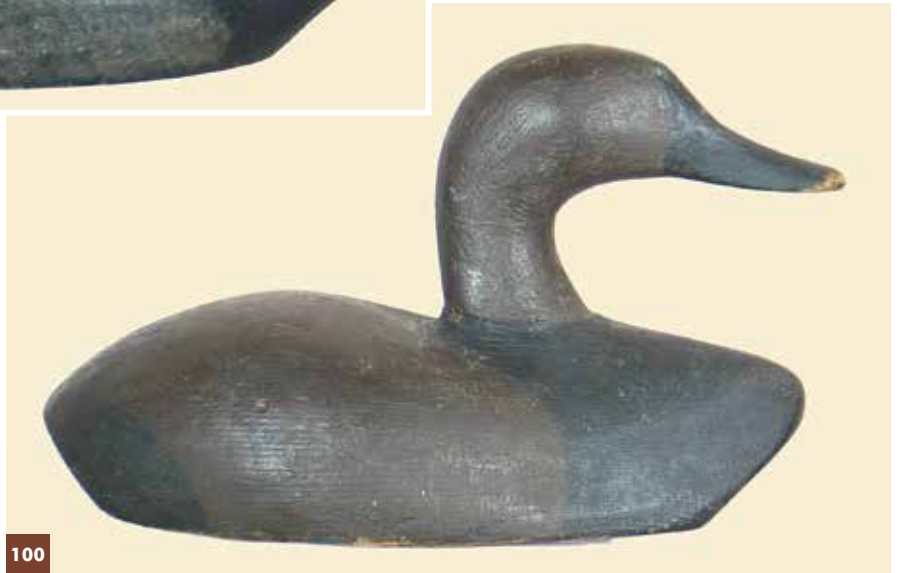
**97. Pintail drake in old working paint attributed to Delacroix.** Raised wings and glass eyes. **200-400**

**98. Lesser yellowlegs by Curtis Rousselle (b1911).** Glass eyes and carved wings in excellent original condition. **500-1000**

# North American Decoys from Canada



99



100



100A

**99. Hollow redhead drake by Tom Chambers (1860-1948) of Wallaceburg, Ontario.** Chambers was an early market hunter who spent much of his years at the St. Clair Flats Shooting Co. Hollow with an applied bottom board. In original condition in all respects. The original paint has very light gunning wear. Some light line wrap marks on back. Circular weight removed. **1500-2500**

**100. Canvasback hen by Duncan Ducharme (1912-1972) of Delta Marsh Manitoba.** Excellent original paint and condition. One of the finest sculptures we have seen by this talented maker. For years, Ducharme made decoys for James Ford Bell, founder of General Foods. **800-1200**

**100A. Rare, green-winged teal hen by a member of the well known Ducharme family of Delta Marsh fame.** The excellent original paint has very light gunning wear. Small chip at right base of neck. Original tin keel. Very faint "Ducharme maker" stamp/notation under white paint on bottom.

**1200-1800**

*Provenance: Consignor indicates that decoy was initially acquired directly from a member of the Ducharme family*



# Hutchings Family Decoys

A number of knowledgeable collectors consider these decoys, with their painstaking cross hatching and wing carvings, to be the work (c1910) of Samuel Rufous (Sam) Hutchings (1894 – 1995). In the studied opinion of many however, the actual architect of these decoys is still in question. A number of senior collectors feel that they may even have been carved by Hutchings father, Charles (1862 – 1930) or his father-in-law a generation earlier. Additional family members have also been suspects in the mystery. In “David Nichol and the Decoys of the Rideau Canal Waterway”, regional authority Larry Lunman points out that - “While the identity of the actual carver of these wonderful examples of Canadian folk art is not known with any degree of certainty, there seems to be a definite connection to the Hutchings family”. We feel that these decoys are of such superior design and quality that they deserve to stand on their own merits.



*Sam Hutchings*



All known examples of these decoys have a unique folky style peculiar to the Rideau Canal area (ref. Gates – 1986) and all known examples seem to be from one or possibly two small rigs (ref. Kangas). The consensus among decoy experts is that all of these carvings originated from an area centered around two rural villages, not far from Jones Falls, Ontario where the Hutchings family farms were located. Whoever the maker was, he/she apparently made only a few golden-eyes and only twelve cross hatched hooded mergansers. Among these mergansers, there apparently were two carving variations, one with cross-hatching over the entire body (for examples see p 86 in *Traditions in Wood* and page 52 in *Great Lakes Interpretations* by Kangas) and one with cross-hatching only on the black portion such as the fine examples being offered here. The latter variation is historically significant because it is believed that these represent the earlier carvings.

It is important to note that the carver exercised a good deal of artistic license when designing his birds. In terms of strict ornithological correctness, the decoys referred to as hens actually more closely resemble closed crest, immature drakes.

In closing his discussion of these phenomenal decoys, Lunman feels that they “...would surely be designated as Canadian Cultural Properties”. Kangas notes their uniqueness in the intricate detail applied to the “petite jewel-like bodies”. All would acknowledge that these decoys should not only be classified among the rarest of the rare but that they should also be entitled to be recognized as some of the finest folk art ever carved in North America.





**101. Exceptionally rare hooded merganser drake by a member of the Hutchings family of Jones Falls, Ontario.** Fully extended crest. Cross hatched carving on the black portion of the head and on the black and entire wing portion of the body. Carved, raised wings with individually delineated primaries. Majority of white areas are not cross hatched, indicating an earlier carving by the maker. Fluted tail feathers extend to beneath the wings and the underside of the tail features deep scoring. A thin coat of over paint that covered portions of the decoy has been professionally and painstakingly removed. Existing surface reveals the finely crackled original paint with light overall gunning wear. A few rubs to wood, predominantly on the bottom of the decoy. Small chip or blunt on right edge of tail. Professional restoration to front portion of the bill. Previous owners painted mark on base. For a similar example see page 18 in "David W. Nichol and the Decoys of the Rideau Canal Waterway" by Lunman. **50,000-60,000**

*Provenance: Acquired in 1996 near Chaffey's Locks, Ontario from James Smith who received them by descent from his father Henry Downing Smith who in turn acquired them in 1920 from Knox Williams, a local blacksmith who acquired them directly from the carver*

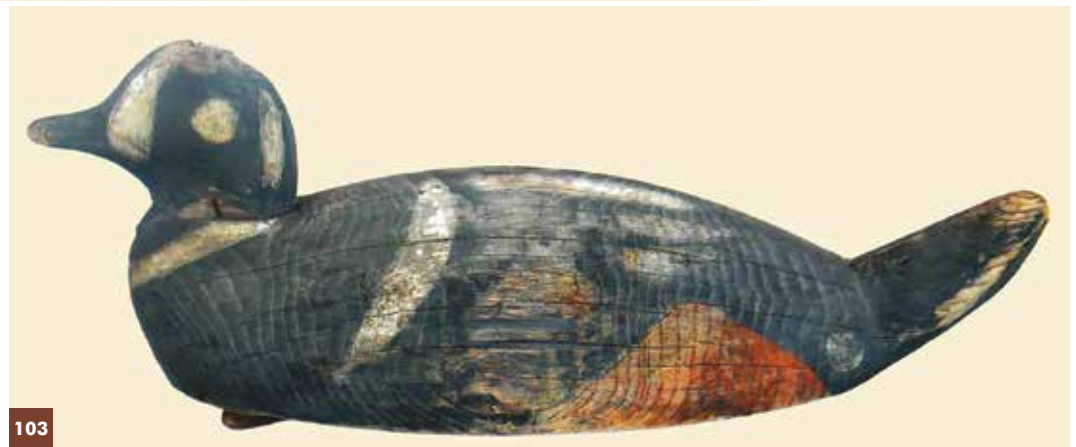
**101A. Exceedingly rare hooded merganser hen by a member of the Hutchings Family of Jones Falls, Ontario.** Thin crest sweeps back to a point. Cross hatched carving on the black portion of the head and on the black and entire wing portion of the body. Carved, raised wings with individually delineated primaries. Majority of white areas are not cross hatched, indicating an earlier carving by the maker. Fluted tail feathers extend to beneath the wings and the underside of the tail features deep scoring. A thin coat of over paint that covered portions of the decoy has been professionally and painstakingly removed. Existing surface reveals the finely crackled original paint with light overall gunning wear. A few rubs to wood, predominantly on the bottom of the decoy. Slight roughage to edge of tail with a tiny amount of touchup to portions of that edge. Professional restoration to front portion of the bill. Previous owners painted mark on base. For a similar example see page 18 in "David W. Nichol and the Decoys of the Rideau Canal Waterway" by Lunman. The decoy offered here is regarded by many veteran collectors as the finest example of its kind known. **65,000-70,000**

*Provenance: Acquired in 1996 near Chaffey's Locks, Ontario from James Smith who received them by descent from his father Henry Downing Smith who in turn acquired them in 1920 from Knox Williams, a local blacksmith who acquired them directly from the carver.*





*Oliver King*



**103. Exceptionally rare harlequin duck by George May circa 1880 of Musquodiboit Harbor, Nova Scotia.** This is the exact decoy pictured on page 94 of "Decoys of Maritime Canada. Only 6 of these decoys are known to exist and as noted by Gary and Dale Guyette this truly represents a very early and unusual decoy". Worn original paint is mute testimony to years of exposure to the salt air of this rugged section of the Canadian coast. The plumage pattern is clearly outlined in shallow relief on the body. A number of thin grain checks as would be expected from a decoy of this age. Minor chip in lower right tail edge and three wooden shims visible on top of head. Very small circular knot in the center of the breast has been replaced. **3500-5500**  
Provenance: Cole Collection



**102. Rare pair of hooded mergansers by Oliver King (b1908) of Port Severn, Ontario.** Carved wingtips and swept back crest. Eyes painted by dipping a 22 shell into the paint and feathering on backs applied by spinning a fork on the body in "comb like" fashion. Finely crackled paint on body of drake with what appears to be some gunning touchup to the white areas. Light wear on drake with moderate wear, flakes and rubs on hen. For additional information on this carver which inspired a unique regional carving tradition, see p 110 in "Traditions in Wood". **1500-2500**

**104. Bluebill hen by Ken Anger (1905-1961).** Bone dry original paint shows overall moderate wear with rubs to wood on top of head. Hairline on bill and small chip in tail. Marks from old swivel weight on bottom. **300-450**



105



106



107



108



109



109A

**105. Canvasback drake by Ken Anger of Dunnville, Ontario.** Anger's well known rasp work to head and body with deeply carved bill. Outlined wingtips. Strong original paint with light wear. **650-950**

**106. Early bluebill drake c1930 by Ken Anger, clearly shows the influence of Peter Pringle, his mentor.** Head tucked forward in a content pose. Carved with a with deep, "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 1940. Strong original paint. One small triangular shaped scratch on left wing. Excellent structural condition. **600-800**

**107. RARE tucked head bufflehead hen by Ken Anger.** Typical rasping to head and body with his signature, delineated wing detail. Paint appears to be original with touch up under a coat of sealer. **250-500**

**108. Bluebill hen by Davey W. Nichol of Smith Falls, Ontario.** Head tucked low on the body. Classic raised wingtips with fluted primaries and tail feathers. Light feather stamping between wings. Fine combed vermiculation on back with coggling at base of bill. Excellent original paint with light overall wear. **350-550**

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



110(PR)

**109A. Extremely folky red-breasted merganser drake.**

Head on long, thin neck is looking slightly left and downward and sports a hair crest. Notched tail to simulate wingtips. Paint appears to be original with moderate wear. "Hair head" and "P.I. Club" carved into bottom. **2000-3000**

**110. Pair of decoys of the extinct Labrador duck by London, Ontario's carving team of Allen Wragg (1928 – 2012) and Doug Burrell (d2001).** Both heads turned very slightly. Both with carved wing separation on back, carved wingtips and primaries and fluted tail feathers. Hen has stamped feather detail on body. Excellent original paint and condition.. Bottom has the artists "WB" stamp. See "In Memoriam" in the July/August 2012 issue of Decoy Magazine. **500-1000**  
Provenance: X Hall collection and so branded





**111. Bufflehead drake from Prince Edward County, Ontario, Canada.** Old collector tag on bottom identifies the decoy as "by William Rundle". Hollow carved with a thin, applied bottom board. Bill carved deeply into head. Old working repaint with moderate wear and shot hits to body and rubs on head. Bottom has strong painted "H. Holmes". **250-450**

**112. Preening black duck from the St. Clair flats region.** Typical hollow carved with a thin, applied bottom board. Nicely carved head is turned back over right shoulder with the bill carved as if imbedded in the feathers on the back. Very appealing form when one considers the fact that preeners from this area are by no means common. Predominantly original paint shows overall light wear. Some small areas of in-use darkening to rubs on right side and general breast area. Tight check in head and left shoulder with some roughness to edge of tail. Head slightly loose on body and keel a latter addition. **500-750**

**113. Drake canvasback by a member of the Reeves family of Long Point fame.** Solid body. Original paint shows overall light wear with shrinkage along grain lines. Small "JR" stamped into bottom. **400-600**

**114. Merganser drake from the Lunenburg area of Nova Scotia.** Finely carved crest and gently upswept tail. Finely crackled original paint with some bubbling to surface from exposure to heat but overall light gunning wear. Two fine checks in body and some heat splitting of paint at base of neck. Bill has been partially restored. **500-750**

**115. Surf scoter by Venance Vienneau of Shippegan, New Brunswick.** Head turned to the right with carved wings and crossed wingtips. Detailed bill carving of this unique feature on this species. Never rigged. In fine original paint. Tiny, old thin chip in tail, tight bill check. **750-950**

**116. Old stick up brant from New Brunswick.** Head turned to the right with typical two piece head and bill construction. Original paint with rubs to old wood on body, head and bill. May be some old touchup to some of the white areas. Few thin cracks in lower body and a few tight grain checks. Square stick hole and nice overall form. **400-700**

**117. Rig mate pair of goldeneyes by Canada's George Guyon.** Both heads turned slightly, drake to left and hen to right. His classic carved wing and primaries treatment with an individual detailed feather carved on each wing. Carved feather detail. Original paint with light wear and rubs, most notably on high points. Excellent structural condition with rigging removed. Both have the carved "GG" on bottom. **200-350**



# North American Decoys from Massachusetts

## Charles A. Safford

Although he is universally acknowledged as creating some of the finest decoys ever to have originated on Massachusetts fabled north shore, pitifully little is known about this talented carver.

Charles A. Safford was born in 1877 in the fishing hub of Gloucester, Mass. He was the son of Charles N. and Addie (Pierce) Safford. He lived at 28 Oakland St. in Newburyport and moved to the town of Lynn for the last fifteen years of his life. Safford was known as a highly skilled craftsman, working at various times as a cabinetmaker, boat builder and sculptor. His true passion however was wildlife, especially the abundant ducks, geese and shorebirds to be found amongst the dunes, marsh and shoreline of neighboring Plum Island. It was here that he maintained a shack and gunning stand at Hale's cove and he spent as much time as possible at that location. For a number of years he worked as a successful market hunter shipping his birds to nearby Boston. Ultimately, beginning in 1934, he became the first caretaker and warden for what was eventually to become the 1500 acre "Annie Brown Bird Sanctuary" on Plum Island. As warden, he patrolled the reservation on horseback attempting to protect the birds from what many locals saw as an unnecessary curtailment of their historical hunting rights. He remained in that position until the reservation was purchased from the Audubon Society in 1942 and expanded upon to become today's 4662 acre Parker River National Wildlife Refuge (ref: "Plum Island – The Way it Was").

Throughout his life, he was a keen observer of wildlife and for many years, kept a daily log of his observations. Charles Safford died in 1957.

Safford is said to have created a rig or two of geese for his own camp. These were monumental carvings not only in size but in weight. Individual decoys must have been floated on triangles or similar apparatus. Most known surviving examples have a roman numeral "code" on the bottom which, presumably, indicated their position on the rig. He carved at least two styles of geese. One of these patterns, he reportedly shared with his contemporary Fredrick W. Baumgartner (1879 – 1959), also of Newburyport. The subtle differences between the two styles can be seen on pages 6 and 42 of "Decoys of Plum Island and Surrounding Communities" by Williamson. His geese were carved either from a single large section of a log or meticulously assembled from as many as fifteen individual pieces of wood. Many of his carvings were in the classic pose but he did vary the form of individual birds. His unquestioned masterpiece, in the form of a sleeping goose, has been exhibited nationally and resides in a prestigious private collection. His decoys are extremely limited in number and almost never appear at public auction.

(ref: Massachusetts Masters - -")



*Charles Safford*





*Newbury Marshes "Sunlight and Shadow" by Martin Johnson Heade*



**118. Exceptionally rare goose by Charles A. Safford (1877 – 1957) Of Newburyport, Massachusetts.** An impressive sculpture that measures 29" from tip of bill to tip of tail and stands 16 3/8" from bottom of body to the top of the head. Body carved from a single large log. Excellent, all original paint shows very light overall gunning wear. Two piece head and neck is finely crackled. Thin check on lower right side of body. Bottom has a carved "IV – I" and three old nail hole for attachment to a triangle. Without a doubt, one of the finest examples of a North Shore goose ever to come to public auction. Found in Pennsylvania in the 1970's. **20000-30000**



# A.E. Crowell

Elmer Crowell was born December 5, 1862 in the village of East Harwich on Cape Cod. His father, Anthony S. Crowell, was a mariner and cranberry grower. Elmer took an interest in the outdoors, especially water-fowling, and is reported to have built a gunning stand on his father's property at Pleasant Lake in 1876 at the early age of 14. He hunted that stand and nearby Pleasant Bay for years and by 1884 was providing game for the Boston markets. About 1889 Crowell began working for the Three Bears Club who also owned a stand on Pleasant Lake. Among his duties was caring for the 50 live geese kept for use at the club. The use of live decoys at that time can not be understated, especially in Massachusetts. Crowell often reflected on his preference for their use, and when outlawed, lamented it ended the good shooting. In 1900 Crowell was engaged by Dr. John C. Phillips to be the caretaker of his gunning camp on Wenham Lake and later at Oldham Lake.



*A.E. Crowell*



**119. Outstanding goose by A.E. Crowell.** Deep rasping to the breast and to the rear of the two piece head and neck. Immaculate original Crowell paint with outstanding painted feather detail exemplifies his best efforts. Several tiny specks on the body were removed/cleaned professionally by Ken Delong. Very minor flaking at base of neck. Typical average size age check in bottom. Retains an early clear hot oval stamp. Unquestionably the best example of a Crowell goose we have seen. A national treasure by North America's most respected decoy maker. **25,000-35,000**

*Provenance: From a home in Little Compton, Rhode Island. Acquired directly from Crowell*



# Joseph W. Lincoln

Joe Lincoln is regarded by many collectors to be second only to Elmer Crowell as the best decoy carver from Massachusetts. Born in Accord, he grew up on the family farm, adjacent to Accord Pond and the shooting stands on its shore. After finishing school Lincoln went to work for several area shoe factories, returning home on weekends. Lincoln became skilled in tacking and stitching which later proved very useful in producing his canvas covered framed decoys. He eventually tired of this and returned to Accord to the family farm with his brother Issac. He worked as a carpenter and soon became a decoy maker by trade.



*Joseph Lincoln*

120

121

**120. Oversized solid body Canada goose c1910, by Joseph Lincoln of Accord, MA.** Fine original paint with feathering along the back and minor wear to wood along one side. An exceptional example of Lincoln's craft with minor wear from use and an expected check in the bottom. **12,000-18,000**

**121. Goose by Joseph W. Lincoln (1859 - 1938), Accord Village, Hingham, Mass.** Lincoln's classic form with fine all original paint with the original feathering on the back and lower sides. Decoy shows some wear and is "as found in rig" with zero paint enhancement. Ice wear on right side. Small sliver missing on right side of bill. Minor substance drip on right side of neck. Nail on left base of neck and a few drops of something on breast. Old rig brand on bottom appears to be "J. A. Ga\_\_ land". Likely from the rig of an industrialist from the north shore of Mass named Garland who hunted before and after 1900. **8000-12000**



122(PR)



122(PR)

**122. Pair of EXCEEDINGLY RARE oversize hollow hooded mergansers by Fred Nickerson of Cape Cod and Barrington, Nova Scotia.** Both heads turned about 30 degrees, the drake to the left, and the hen to the right. Pinched breast and carved wing detail. Bodies of three piece lamination and possibly hollow. Paint is crisp on bodies with very light wear and rubs on both tails and heads. This the only know pair by this maker gifted maker and one of only two pair Massachusetts hooded mergansers ever found. While Fred Nickerson hailed from Falmouth, MA on Cape Cod, he spent part of each year in Barrington, Nova Scotia. He carved at least one more rig of mergansers, the specie being red-breasted. **14,500-16,500**





**123. Rare and early red-breasted merganser drake by David Goodspeed (c1890) of Duxbury, Massachusetts.** A bold carving which clearly shows the tool marks of the maker. Slender head with the original bill and a leather crest. Rich, excellent original paint with detailed speculum.. The carver/owners must have thought very highly of this particular decoy for although it was certainly intended to have been gunned over, it has remained unrigged and has graced numerous mantels in the past century. This is the exact decoy pictured on page 37 of "Massachusetts Masters – Decoys, Shorebirds and Decorative Carvings", the exhibition catalog for the 2010-2011 Ward Museum display of Massachusetts's finest decoys. An excellent example of a South Shore classic. **6000-9000**

**124. Exceptionally rare immature white winged scoter by Joseph Lincoln (1859 – 1938) of Accord village (Hingham), Mass.** One of less than 3 known examples. Recently discovered in the rafters of the Crockett family barn near Wenham Lake, Mass. The Crocketts hunted with such sporting luminaries as John C. Phillips and members of the Cunningham family. Excellent original paint. Two or three small shot marks on bill and body. A thin crack on the left side and a very small rub (approx 1" X ¼") on the left cheek have been professionally restored by Paul Fortin. For an example of a rig mate see page 47 in Cap Vinal's Lincoln reference. A unique opportunity to purchase one of the rarest examples of this iconic Massachusetts carvers work. **7500-12500**



125

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

**14000-16000**

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



126

**126. Greatly oversized Canada goose by Joseph W. Lincoln of Accord Village, Hingham, Mass.** Solid body decoys of this size were not the norm for Lincoln. When they were ordered, they were normally floated on triangles. This bird was single rigged and bears the brand "CIGC" for Clarks Island Gun Club which was located in Cohasset, MA. Dry, original paint with fine crackle shows moderate overall gunning wear. **3000-5000**



127

**127. Canada goose decoy by Joseph Whiting Lincoln, Accord, MA.** Paint is a combination of some original with some gunning touchup. Decoy retains some of the original painted feather detail. Neck check glued tight. Slightly oversize. **2500-4500**



127A

**127A. Early goldeneye drake from Marblehead attributed to Joseph Lincoln.** Balsa construction with a pine head. Mostly original paint with the remnants of a thin gunning touchup to the white. One very small drip of white paint on left shoulder. Few minor rubs or very small dings. Overall condition is very good. **800-1200**



# Charles Hart

Although considered a simple man by his friends and neighbors, Charles ("Charlie") Hart, a stone mason by trade, was a well-rounded individual with an incredible aptitude for sculpting. He not only fashioned granite monuments and decoys but his creative talents extended to carousel horses and musical instruments.

The range of his waterfowl carvings is quite amazing. In addition to fashioning a variety of floating decoys, he also crafted stickup geese, shorebirds, miniatures, decorative carvings, sneak boats and a wide range of penguins. Many believe the pinnacle of his carving career was reached when he created a splendid standing, "flapping wing" black duck which was displayed in the Iver Johnson sporting goods store in Boston, where Hart sold some of his decoys for a brief period. His early carvings are considered his best work and these feature elaborate knife work and masterfully applied paint. As Dr. Starr notes, his style varied and some of his ideas about decoys were pretty unorthodox, including decoys with open bottoms that seem to only function well on still waters.



"As age affected his handiwork, Harts style changed to a more simplistic and useful gunning style. (Oakes)". In the latter part of his career, Charlie nurtured a new generation of carvers with his teachings. He and his wife are buried in a plot in Gloucester in a grave which is marked at the four corners by stones of Charlie's own design and making.



**128. Only known example of a blue-winged teal drake by Charles (Charlie) Hart (1862 – 1960) of Marblehead, Massachusetts.** Head turned very slightly to the right, Deeply carved wings with detailed wingtip and primary feather detail. Broadly fanned tail features elaborately notched and fluted feather carving. Expertly applied original paint is in excellent condition under a protective coat of sealer. For a similar example of a green - winged teal by Hart see page 14 of the "Massachusetts Masters - -" catalog of the Ward Museum 2010-2011 exhibition. Without a doubt, made when he was at the top of his game. **7500-9500**



# Lifesize Decoratives and Miniature Carvings by A.E. Crowell



*Self portrait by A.E. Crowell*



**128A**

**128A. Life size blue jay by A.E. Crowell.** Long, thin, fluted tail with raised wingtips. Original paint with some very fine crackle to head. Nicely blended feather detail. Minor scuffs to both ends of bill and rear of crest have been professionally restored. Gesso on thighs and feet has also been restored. Oval brand covers entire bottom of base. **7500-9500**



**128B**

**128B. Life size robin by A.E. Crowell.** Dropped wings with elongated, notched tail. Original paint with elaborately blended feather detail. Several small worn paint spots have been professionally in-painted by Steve Weaver on the body and thighs as well as the tip of the bill and the feet. Retains the rectangular "maker" stamp. **5500-7500**





**128C. Superb life size woodcock by A.E. Crowell.** Dropped wingtips and perky upswept tail. Original, thickly applied and blended Crowell paint with superb painted feather detail as fine as we have ever seen. Finely carved bill so typical for this familiar upland migrant. A very small, less than 1/4" chip at the very tip of the right wing has been professionally restored and is invisible. Pre stamp/brand. Signed on base in Elmer's hand "A. E. Crowell – Cape Cod". Also on base is a small old red jelly label with the number "303". **25,000-35,000**



# Miniatures by Crowell, Lapham, and Others

Most of the following important Crowell miniatures are very early examples. They are from a pioneer Massachusetts collection that was assembled in the 50's and 60's. Most, if not all, were purchased from Wallace Furman on Cape Cod at prices ranging from \$60 to \$125 each. They will be noted as from the "WPT" collection.

129, 130



131, 132



133, 134



135, 136, 137



**129. One of a kind miniature eider drake by A. E. Crowell c1910.** This example clearly exemplifies the fact that miniature carvings from Crowell's very early period were modeled after his gunning decoys. Two piece head and body exactly like a tiny decoy. In very good original paint. An actual eider decoy by Crowell has never been found. **3000-4500**  
*Literature: The Songless Aviary – The World of A.E. Crowell & Son.*  
*Provenance: WPT collection*

**130. Early and unique miniature red-breasted merganser drakes c1910 by A. E. Crowell and the only back-preener known in any size.** Partially carved wings. Two piece head and body. Painted feather detail. Good original paint with wear. Minute bill check. Pre stamp. The number "3" on the base. **2500-4500**  
*Literature: The Songless Aviary – The World of A.E. Crowell & Son.*  
*Provenance: WPT collection*

**131. Excellent Fine example of a miniature snipe by A. E. Crowell.** Wonderfully blended wet on wet dry brushed feather detail. Excellent original paint and condition. Retains a strong rectangular "Maker" stamp on the painted "rock base" as well as the penciled number "20". **2500-3500**  
*Provenance: WPT collection*

**132. Early miniature golden plover by A. E. Crowell.** Painted eye. Excellent original paint and condition. Mounted on his earliest "daubed" rock base which is pre stamp. "Golden plover" written on a small paper label on base as well as the number "14". **2500-4500**  
*Literature: The Songless Aviary – The World of A.E. Crowell & Son.*  
*Provenance: WPT collection*

**133. Highly desirable early miniature hooded merganser drake by A. E. Crowell.** Realistic treatment to the rear of the crest. Excellent original paint and condition. Mounted on his earliest "daubed" rock base which is pre stamp. "Hooded merganser" written on a small paper label on base as well as the number "5". **2500-3500**  
*Literature: The Songless Aviary – The World of A.E. Crowell & Son.*  
*Provenance: WPT collection*

**134. Extremely early miniature bluebill drake by A.E. Crowell.** Excellent original paint and condition. Mounted on his earliest pre-stamped "daubed" rock base. "Bluebill" written on a small paper label on base as well as the number "9". **2000-3000**  
*Literature: The Songless Aviary – The World of A.E. Crowell & Son.*  
*Provenance: WPT collection*

**135. Miniature blue-winged teal hen by A.E. Crowell.** An exceptional early example with finely blended original paint with a warm patina. Mounted on a carved and painted "rock" base with the seldom seen blue paper label. Species and sex identified in Crowell's script. **2500-3500**  
*Provenance: Dutra collection*

**136. Miniature goldeneye hen c1915-1920 by Elmer Crowell.** Featuring his best early wet on wet feather paint. Posed in a slightly forward position on a carved and painted "rock" base. Raised wingtips. Nicely blended original paint in overall excellent condition. No stamp but retains the #21 set number. **1800-2400**

**137. Miniature widgeon drake by A.E. Crowell.** Split tail. Excellent original paint and condition. On a carved "rock" base with the rectangular "Makers' stamp. "Widgeon" written in pencil on bottom. **1500-2000**



138, 139, 140



141



142, 143, 144



145



**138. Excellent flicker by A.E. Crowell.** Raised wingtips and a notched drop tail. Excellent original paint and feather paint. "Flicker" written on the painted "rock base" as well the number "102" written twice. Retains the rectangular "maker" stamp. From a collection of early Crowell minis. **1800-2400**  
Provenance: WPT collection

**139. Mini Baltimore oriole by A.E. Crowell.** Early pre stamp example. Outstanding original paint with exceptional blended feather detailing on back, wings and tail. "Baltimore oriole" written in pencil on bottom of painted "Rock" base. Tiny flake of paint off bill tip touched up. **1800-2400**  
Provenance: WPT collection

**140. Miniature downy woodpecker by A.E. Crowell.** Excellent condition. Fine feather detail and a full round eye. No stamp on the painted "rock" base. Downy Woodpecker partially legible on base with an old inventory number. **1800-2400**  
Provenance: WPT collection

**141. Early miniature blue jay by A.E. Crowell.** Raised wingtips and thin with exaggerated carved crest. Beautifully blended early original paint. Mounted on a painted "rock" base. Pre stamp with "blue jay" written on base. **1800-2400**  
Provenance: WPT collection

**142. American merganser by A.E. Crowell.** Outstanding painted feather detail and excellent original paint. Partial rectangular stamp on base as well as the number "16" and the written "Gooseander" which is the early English name for this specie and the wording often used by Crowell. **1400-1800**  
Provenance: WPT collection

**143. Very nice double mount of a pair of miniature mallards by Crowell.** Hen with head in a contented tuck position. Strong wet on wet blended feather detail. In excellent

146



147



condition. Displayed on a two tiered painted "rock" base with a deep rectangular "maker" stamp and the number "41".  
**2000-2500**  
Provenance: WPT collection

**144. Early period miniature running black duck by A.E. Crowell.** Beautifully blended original wet on wet feather detail. Carved with a full round eye. Partial rectangular "Maker" stamp on the painted "rock" base as well as the number 14 twice and what may be the number 20. **2000-2800**  
Provenance: WPT collection

**145. Miniature feeding canvasback by Crowell.**  
**1800-2400**

**146. Early split tail pintail hen miniature by A. E. Crowell, East Harwich, MA.** Bottom has the rectangular Crowell stamp. In fine original paint. Tiny imperfection to left edge of bill.  
**1500-2000**  
Provenance: Actress Lee Remick

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

148



149



150, 151



152, 153, 154



155, 156



**148. Miniature goldeneye drake by A E Crowell.** Split tail with raised wingtips. On a painted "carved rock" base which retains a strong rectangular "Maker" stamp, the species identified in pencil and the set number "18". Excellent, all original, nicely blended paint and structural condition. **1200-1600**

**149. Miniature bluebill drake by A.E. Crowell.** Beautifully blended original paint on a "rock" base. Retains the rectangular stamp as well as the set number "11". "Bluebill" written on base. **1500-2000**

*Provenance: WPT collection*

**150. Dove by Boyd of TN.** Carved eyes and nicely carved bill. Excellent original condition. Wire wrapped legs on feet on a natural branch base. Paper label on base states "Mrs. John H. Boyd - ---- Chattanooga, Tenn." **100-200**

*Provenance: WPT collection*

**151. Running killdeer by Boyd of Chattanooga, TN.** Carved wings with raised and crossed wingtips. Lightly fluted tail feathers with a open bill and carved eyes. Excellent original condition. Wire wrapped legs on a natural branch base. Paper label on base states "Mrs. John H. Boyd - ---- Chattanooga, Tenn." **100-200**

*Provenance: WPT collection*

**152. Miniature red-breasted merganser drake by Robert Morse of Ellsworth, Maine.** Original paint with a few tiny imperfections to paint on back. Small chip missing from uppermost tip of crest. Faintly signed on side of driftwood burl base with species identified on bottom. **300-500**

**153. Miniature bufflehead drake by Robert Morse of Ellsworth, Maine.** Carved dropped wingtips and delineated primaries. Lightly darkened original paint with a number of light scuffs or streaks on breast. Faintly signed on weathered driftwood burl base with species identified on bottom. **300-450**

**154. Early miniature wood duck drake by Robert Morse of Ellsworth, Maine.** Finely carved crest with raised wingtips and carved shoulder separation. Slightly darkened original paint with a few very minor scuffs to top of crest. Signed "R. Morse on side of driftwood burl base. Species identified on bottom of base as well as the printed original cost of "\$7.50". **300-450**

**155. Exceptional miniature green-winged teal drake by James Lapham of Dennisport, Mass.** Carved crest on the head which is turned slightly to the right. Excellent original paint and condition. Species identified and "James Lapham" printed on bottom of cedar branch base. **400-600**

**156. Miniature loon by the Cape Cod carving/painting team of Cindy Lewis and Mark Holland.** Head turned strongly to the right. Delineated wings with carved wingtips and primaries. Excellent original paint and condition. Artists names printed on bottom. **300-450**



157, 158, 159



160, 161, 162



**157. Dunlin in Fall plumage by James Lapham of Dennisport, Mass.** Carved approximately  $\frac{1}{2}$  scale measuring 4  $\frac{1}{2}$  " from breast to tail. Split tail with carved and raised wingtips. Excellent original paint and condition. Species identified and signed on the bottom of a stylized "rock" base. **300-450**

**158. Excellent and early tucked head snipe by James Lapham of Dennisport, Mass.** Carved slightly undersized measuring approximately 5  $\frac{3}{4}$  " from breast to tail. Dropped, split tail with carved shoulder separation. Finely carved bill and thighs. Excellent original paint and condition. Species identified and signed on the bottom of a weathered wood base with the date 1/17/59 written in pen. **300-450**

**159. Life size semi palmated plover by James Lapham of Dennisport, Mass.** Split tail with some wing edge carving on underside. Excellent original paint and condition. Mounted on a carved quahog base. Species identified and signed on bottom of base. **300-450**

**160. Life size yellowlegs by James Lapham of Dennisport, Mass.** Split tail with some wing edge carving on underside. Excellent original paint and condition. Signed with address on stylized "rock" base as well as species identified. Pencil notation of a past price of \$60. **300-450**

**161. A "Whimbrel – Curlew" by James Lapham of Dennisport, Mass.** Carved approximately  $\frac{1}{2}$  scale measuring approximately 7" from breast to tail. Split tail with carved and raised wingtips. Carved wings and a suggestion of thighs. Excellent original paint and condition. Species identified and signed on the bottom of a stylized "rock" base. **350-450**

**162. Marbled godwit by James Lapham of Dennisport, Mass.** Carved approximately  $\frac{1}{2}$  scale measuring approximately 6  $\frac{1}{2}$  " from breast to tail. Anatomically correct slight upsweep to bill. Split tail with some wing edge carving on underside. Species identified and signed on the bottom of a stylized "rock" base. **350-450**

# North American Shorebird Decoys



163



164



165



166

**163. Classic yellowlegs by H.V. Shourds (1861 – 1920) of Tuckerton, New Jersey.** Original paint under a very thin coat of wax exhibits light gunning wear with a few fine rubs, mostly on left side. Numerous fine brush strokes on breast. Hit by fine shot, mostly on right side. Original bill with a small chip on the underside of the very tip. For additional information on this leading New Jersey carver please see James Doherty's excellent "Classic New Jersey Decoys" reference. **3000-5000**

**164. Red knot by H.V. Shourds (1861 – 1920) of Tuckerton, New Jersey.** Original paint shows overall light gunning wear. A few small flakes to wood on sides. Original bill. A nice honest gunning example by this coveted New Jersey maker. Old collector's initials to rear of stick hole. **3500-4500**  
*Provenance: Giberson collection*

**165. Early yellowlegs by George Boyd of Seabrook, NH.** In excellent original condition in all respects. Two piece head and bill carving. Very clean crisp paint and lines. **5500-7500**

**166. Content and plump robin snipe c1890 from Massachusetts.** Strong attribution to Lothrop Holmes of Kinston. His typical early design to the split tail. Classic split tail with carved wingtips. Retains the hot brand of "M. D. Morse" the hunter/gunner. Original paint and condition in all respects with individual painted feather detail has aged nicely and shows very little overall wear. **8000-12000**



166A



167



**166A. Willet decoy by H.V. Shourds (1861 – 1920) of Tuckerton, New Jersey.** In fine original paint. Exhibits light gunning wear. Bill fracture was restored professionally by Russ Allen. **4000-5000**

**167. Fabulous Massachusetts split tail painted eye Eskimo curlew decoy ca 1890-1910 identical to those found with the "Fox Rig" brand.** In near mint original out of rig condition. from stem to stern in all respects. If used it was deployed with care. In wonderful dry untouched paint with a warm mellow patina. Two minor flakes off one very small area on the left side below the wing. A choice example of a Massachusetts curlew. For a similar example (probably a rig mate) see p. 35 "Massachusetts Masters" by the Ward Museum. **25,000-32,000**

**168. Fine, early black-bellied plover c1890-1910 from the south shore of Massachusetts.** Split, dropped tail with raised wingtips. Hollow carved with a unique oval stick hole so

that the bird would not swing in the rig. Original bill. Slightly crazed, all original paint with light gunning wear. Few rubs to wood on left side. Tiny shot mark under right eye and a tiny chip from lower tail, typical of a gunned over classic. By the same maker and probably a rigmate to the similar, solid, plover in this auction. **7000-9000**

*Provenance: X Howard Waddell collection*

**168A. Fine early black-bellied plover c1890-1910 from the south shore of Massachusetts.** Solid carved and by the same maker and probably a rigmate to the similar hollow carved decoy in the prior lot. Solid construction with an indiscipherable brand under the tail which appears to be "DC". Dropped tail with raised wingtips. Original bill. All original paint shows overall light gunning wear with light rubs mostly along grain lines. Minor loss of some filler around what appear to be shoe button eyes. Very small chip on edge of tail. Very lightly hit by shot. **7000-9000**

*Provenance: X Howard Waddell collection*



168, 168A

169



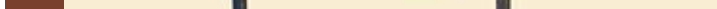
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171



171A



**169. Preening shorebird, a yellowlegs, with split dropped tail and applied wings.** Head, bill and body carved from a single piece of wood with the head carved as if turned back almost 180 degrees with the bill preening the feathers on the back. Paint appears to be a combination of the original with some areas of darkening. Some old shot imbedded on right, lower side. **500-1000**

**170. Greater yellowlegs by Joseph Lincoln of Accord (Hingham).** Obviously the exaggerated tall birds that "Stubby Thomas" copied. Paint applied with a variety of paint patterns achieved with a match stick and trimmed paint brush. Note painted eyelashes. This decoy certainly illustrates one of his most elaborate and fanciful depictions of the plumage of an actual yellowlegs (see page 69 of Vinal's "Joseph Lincoln" reference). All original paint with extremely minimal wear. Some slight stains on the white lower portions of the decoy. Original bill. Current stick glued into original stick stub in body and mounted on custom base. **7500-9500**

**171. Diminutive and delightful would best describe this tiny working sanderling or peep by Isaiah J. Jones Jr. of Sandwich, Massachusetts.** Used at "The Chateau de Coot" in the same town. A tiny decoy measuring only  $4 \frac{3}{4}$ " in a straight line from the top of the head to the tip of the tail. Split tail with a notched upper portion meant to delineate individual wingtips. Extremely rare carved thigh detail. Somewhat flat sided body with nicely carved head and painted eyes. Finely crackled thick original paint under a thin coat of wax or sealer shows extremely light gunning wear. Original bill may be bone or baleen. One tiny shot hit on left side to validate its past use. Surely one of the smallest gunning decoys extant. Recently acquired from a home in Sandwich, Mass. where it and its rig mate (also in this auction) had been stored for years in a small box from Lord and Taylor. **2000-3000**

**171A. Desirable and dainty working sanderling c1900 or peep by Isaiah J. Jones Jr. of Sandwich, Massachusetts.** Used at "The Chateau de Coot" in the same town. Measures only  $4 \frac{5}{8}$ " in a straight line from the top of the head to the tip of the tail. Somewhat flat sided body with a well carved head and painted eyes. Wonderful form with slightly protruding breast and drop tail. Thick, lightly crackled original paint under a thin coat of wax or sealer shows extremely light gunning wear. Original bill may be bone or baleen. Miniscule bump to edge of tail and two tiny imbedded shot hits on left breast. A rare, tiny, gunned over shorebird. Recently acquired from a home in Sandwich, Mass. where it and its rig mate (also in this auction) had been stored for years in a small box from Lord and Taylor. **2000-3000**





172



172



173



174

**172. Massachusetts plover from the Fox rig. Split tail and tack eyes.** Original paint with finely painted breast feathers. Original surface shows very light wear. Lightly hit by shot. This rig was originally discovered in Chatham Mass. on Cape Cod. **3500-5500**

**173. Golden plover c1890-1900 in bright spring plumage and in fine original condition.** Painted yellow eyes. Strong mixed shades of gold feather paint mixed with black along with the age darkened and correct white stripe along the back of each side of the neck. Beautifully aged paint with a warm patina. There is a small chip alongside the stringing hole where the carrying line was drilled. The wear around the carrying hole has darkened due to its age. Eyes are painted. In a south shore style either by Lincoln or influenced by him. The bill appears to be baleen. It is a known fact that Lincoln used baleen in his sporting grade shorebirds as did makers from Nantucket, the South Shore, and other coastal areas of Massachusetts. **1500-2500**

**174. Stunning sculpture of a yellowlegs c1880-1890.** Others identical to this bird have had the date it was made carved into the bottom and that date is, I believe, 1888. They were gunned over by a wealthy industrialist on the North Shore of Massachusetts and in the Scorton Creek area of Sandwich, MA. This yellowlegs was found years ago floating in the Newbury marshes by a gentleman on the North Shore. Only vestiges of paint left along the weathered grain lines. Deeply carved wings, split tail, and the area above the tail is hollowed out much like Elmer Crowell's best grade plovers. We've seen late period shorebirds carved by a decoy maker named Arthur Patterson that hunted with Crowell which were carved identically to these. They were sold through the late well known antique dealer George Gravert who occasionally placed one of Patterson's newer versions of his plover decoys in the window of his Newbury St. shop in Boston in the 60's and 70's. Stringing hole drilled vertically in the tail area. **500-1000**



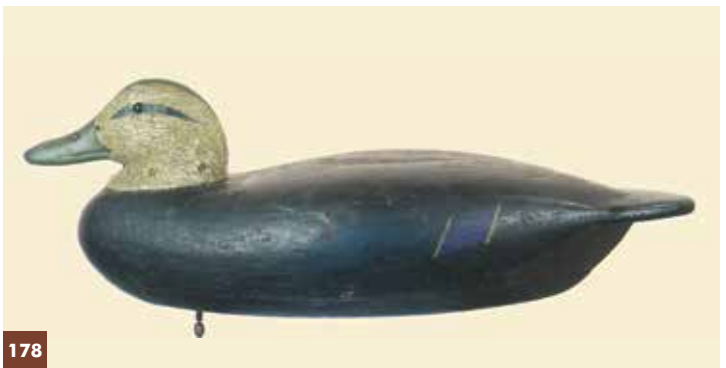
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177



178

**175. Rare oversized working Canada goose by Charles E. ("Shang") Wheeler (1872 – 1949) of Stratford CT.** Dense cork used for the upper body with an applied wooden bottom board, head, and inserted wooden tail. 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 utilized cork for the bodies and this example is one of his best with exceptional attention to the head, neck, and body conformation. Working geese by him are very rare. Original paint is in very good condition on the wooden portion of the decoy and exhibits moderate flaking on the cork body. Cork itself shows minor surface splitting which is to be expected with age and use. **5500-7500**

is considered to be one of the finest rigs of gunning black decoys ever to emerge in the Stratford style. He won numerous ribbons for his hollow wooden decoys. See pages 96 and 97 in Chitwood for additional information on this carver. Excellent original paint and structural condition. **3500-5500**

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

**176. Black duck in essentially mint condition by Louis C. (Lou) Rathmell (1898 – 1974) of Danbury, CT.** Head turned to the right. Cork body with inlet wooden keel. Collector information on old tag indicates that this bird is from the last rig of 17 decoys that Rathmell made. "1964" stamped into the inlet metal tag on bottom along with Rathmell's name. Rathmell is famous for the quality of his cork working blacks and his 1941 rig

**178. Black duck from Connecticut's "Stratford School" of carving.** Clearly shows the influence of the early originators of the style such as Ben Holmes. In use gunning repaint on the body with professional touch up to the head by Ken DeLong. Excellent structural condition. Retains the classic original pear shape weight. **300-450**  
Literature: Connecticut Decoys by Chitwood



# North American Decoys from Maryland

**Lloyd Sterling, (1880 – 1964) lived and worked in the close knit coastal community of Crisfield, Maryland.**

**Pioneering authorities and collectors recognized the uniqueness of this special place and the decoys produced here. Dr. George Starr and William Mackey wrote:**

*"Way down the Bay — just before you get to the Virginia line — sits the town of Crisfield, on a point of land separating Pocomoke and Tangier Sounds. Crisfield has long been the center for the fishing and oystering trades, and such men could not live in a waterfowl paradise like this without becoming gunners"*



179, 180

**179. Hen pintail by Lloyd Sterling is in original paint with comparable wear to that demonstrated on the drake.**

There has been some very minor professional restoration to a thin crack in the back, to the very tail tip, and to a small chip in the bill. There is a small area of repaint or restoration the left base of the neck. There is a small grain separation in the area of the left wingtip, two or three very small and minor dents on the back and a minor area of roughage to left basal edge of the tail. Available information indicates that this is the only known pintail hen of this period by Sterling. This exact decoy is pictured on page 269 of George Ross Starr's "Decoys of the Atlantic Flyway" and clearly shows the areas of restoration. **27,500-32,500**

Provenance: X collection George Ross Starr, X collection G. Kangas, X collection D. Fannon, X collection J. Collier

**180. Drake pintail by Lloyd Sterling (1880 – 1964) of Crisfield, MD.** In cracked, all original paint which shows light overall wear with a few rubs to age darkened wood, most notably

on the right breast. Tight, "T" shaped crack on back with a small crack on the bottom and on the neck. Shallow rub on right side of bill and a rusted nail and a small knot visible at base of neck. A tiny chip was reset many years ago on the left edge of the tail.

**27,500-32,000**

**181. Decoy by a member of the Holly family, probably intended as a bluebill.** Nicely carved bill with upswept tail.

Very old working repaint shows moderate wear. Defect in wood near knot on left side, small chip in tail and nail visible at top of head. **200-400**

**182. Excellent rig mate pair of redheads by Charles Joiner.** Superb original paint with lightly textured vermiculation on backs. Mint original paint and condition. Signed with the address on bottom and the notation: "-1987-". **300-500**



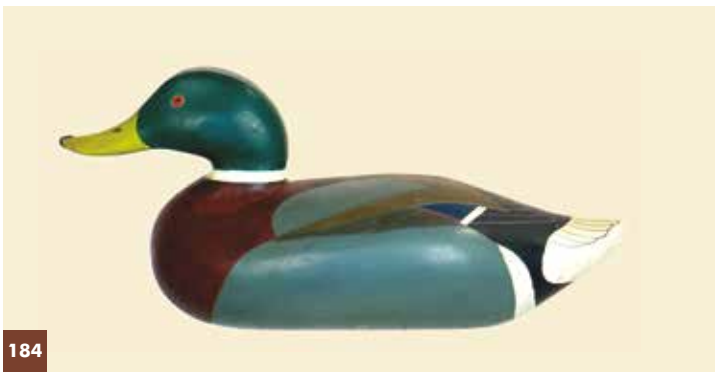
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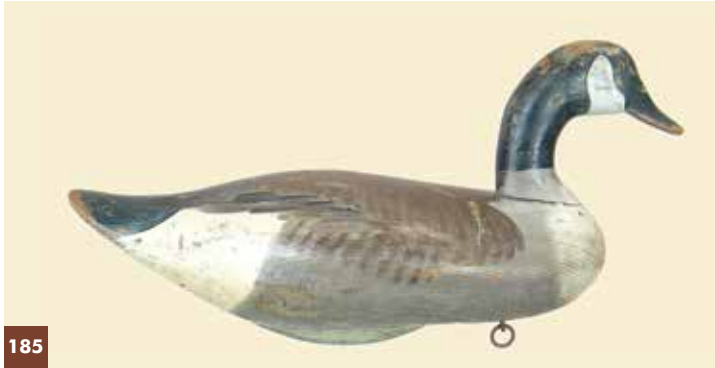
182(PR)



183(PR)



184



185



186



187

**183. Rig mate pair of bluebills by Evans McKenney of Elkton, MD.** Classic Susquehanna flats styling by the author of the original reference about that area. All original paint. Thin, tight, grain line through left side of head and bill on hen. "Evans McKenney – about 1962" written on bottom. For additional information on this carver/author see "Decoys of the Susquehanna Flats and Their Makers" as well as page 129 in "Upper Chesapeake Bay Decoys and Their Makers". **300-500**

**184. Outstanding mallard drake from the Havre de Grace, or Susquehanna.** Nicely carved nail on bill. Bottom deeply stamped "JHG", possibly for John Henry Glen. From the early Cape Cod collection put together in the 40's to the early 70's by the owner of the Goose Hummock Shop in Orleans. Unrigged near mint condition. **400-600**  
Provenance: MacFarland collection

**185. Early goose by Madison Mitchell of Havre de Grace MD.** Weathered veteran shows moderate overall gunning wear from years in the marsh. Rubs to wood on head and tail. Some shot hits and slight separation at neck seam with some grain checks on breast. Old note on bottom states: "I was used by the Duponts at their Maryland shooting club. **250-450**

**186. High head canvasback drake from Chesapeake Bay.** Bold, bull head can with well carved bill. All original paint. **300-450**



188

189



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191

192

**187. Racy merganser hen by Dave Hawthorne of Salisbury, MD.** Head turned slightly to the left with delicately carved crest and eyes. Carved wingtips. Old, thin, tight crack in neck. Excellent original paint with extensive scratch feather detail. Signed on bottom: "D.B. Hawthorne". **300-500**

**188. Amber target ball.** 2 5/8" dia. Smooth surface with a raised seam on sides and bottom. **200-300**

**189. Yellow-green target ball.** Diagonally tapered 1/4" grid. Side seam. Wide smooth band on middle reads: "Clashutten Dr A. Frank Charlottenburg". Small wad of feather remnants on inside. **200-300**

**190. Cobalt blue target ball.** 2 5/8" dia. Tapered 1/4" diagonal raised grid. Middle band reads: "A. St Quentin Van Cutsem". **200-300**

**191. Amber target ball.** 2 5/8" dia. Smooth surface with a slight seam on sides and bottom. **200-300**

**192. Amber target ball.** 2 5/8" dia. Smooth surface with a slight seam on bottom half and on upper portion. Tiny dimple on top. **200-300**





193

**193. Oil on board landscape by noted Provincetown (Cape Cod) artist John Whorf (1903 – 1959).** Thickly applied paint in apparently excellent condition. Signed LL "Whorf". 22 1/8" x 18 5/8" ss. Mr. Whorf exhibited in the New York Museum of Art, the Whitney Museum of Art, The Fogg Museum at Harvard, the Boston Museum of Fine Arts and many more institutions. His work is held in numerous museums and private collections. **5000-8000**



194

**194. Large nautical painting by Jerome Howes.** Oil on canvas of a four masted boat 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. **1500-2500**

**195. Small, framed nautical painting by Jerome Howes.** Oil on board of a man rowing a dory. SS 11 7/8" X 8 3/4". Signed lower right. Small scratch or pen mark in upper left. **200-400**

**196. Oil on canvas of a setter with a snipe.** Nicely framed, Signed lower right (appears to be) "Venables- 1899". Excellent condition. SS 12 3/4" X 12 3/4". **300-500**

**197. Oil on canvas of a striper and a weakfish, signed LR "C.S. Marshall – 97".** Nicely framed. One tiny tear in canvas on right margin and a small area of in painting in the center of the fish. SS 12 1/2" X 23 1/2". **800-1200**



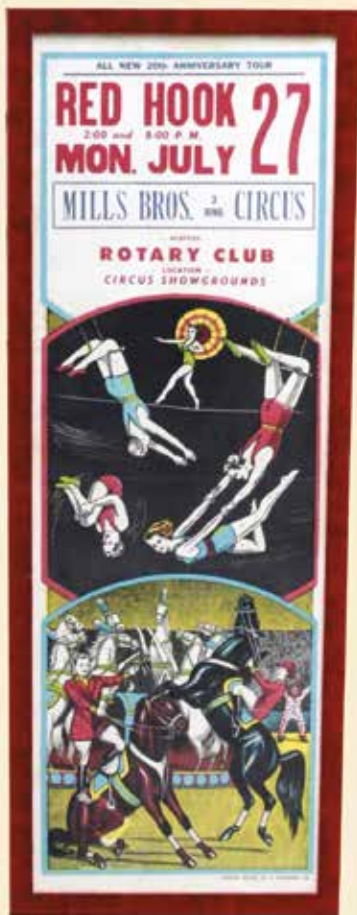
195



196



197



198

**198. Framed circus poster announcing "The Mills Bros 3 Ring Circus - - at the Red Hook - - Circus Showgrounds - etc".** Scene features colorful acrobats and men on parading stallions. By the "Triangle Poster Company of Pittsburg, Pa." and so signed. Overall excellent condition with a few small, light and minor water stains. 13 3/4" X 40 3/4" ss. The Mills Bros Circus was operating as early as 1942. **400-600**



198A

**198A. Etching of six ducks in flight.** "Richard E. Bishop - 38" in LL. In margin it reads: "Blacks" - "To Help Ducks Unlimited" - (signed) "Richard Bishop". **300-500**

**199. Excellent carving of a sperm whale.** Carved from the pan bone (the flared spoon like rear portion of the sperm whale jaw) with open jaw and side fins. Pan bone was the most prized part of the sperm whale after the teeth to whalemens. It is the largest and densest bone occurring in nature and lent itself to carving, cutting and engraving in large sections. Measures 29 1/2" long. Vintage carving mounted on a much later period backboard. For years this carving hung in the Moby Dick restaurant, now known as The Back Eddy, in Westport, Mass. **2500-3500**



199





200

**200. Outstanding example of a swing handle Friendship Purse by renown Nantucket master Jose Formoso Reyes.**

Measures approximately 8 1/2" wide X 6 3/4" deep (outside dimensions) by 6" tall (lid open). Top features a carved sperm whale on a rosewood type plaque. Pivot points for handle are bone as is the latch which is in the form of a small belay pin. Bottom has the scratched outline of Nantucket Island with; "Made in - Nantucket - 1971 - Jose Formosa Reyes." Absolutely in the finest condition we have ever seen. **3000-4500**

**201. Nantucket basket with a swing handle.** Measures approximately 8" diameter (inside rim) X 6 1/2" (base to rim.) Handle fastened to ears with brass or copper rivets. Turned wood base. Four or five tiny breaks in the weave and one small area of the rim bleached (approx. 1" long). Varnished surface and overall a nice example. **750-950**



201



202



203



203A



204



205

**202. Excellent Canada goose by Ben Schmidt (1884-1968) of Centerline, MI.** Decoy is hollow carved and open on the bottom. Wonderfully executed wing separation and deeply carved individual wing feathers on back. Classic stamped feather detailing. Excellent original paint with very light wear. Some staining in the area of a few extremely small and tight grain checks. Overall an excellent example of a goose by this desirable maker. **2000-3000**

*Provenance: Carter collection*

**203. Canvasback hen by "Darkfeather Freedman" of Detroit, MI.** Carved in a style very similar to the work of the Schmidts with carved wingtips and stamped feather detail. Fine original paint with very light wear. From his earlier working rig. Signed on bottom. **200-400**

**203A. Hollow tucked head bluebill hen by Nate Quillen (c1890).** In old paint. Wood has darkened with age. Thin, tight stable crack through bill. Retains old, brass swivel from original rigging. **800-1200**

**204. Green-winged teal drake by Jim McIlhinny.** Executed in the classic "down river" style with carved wingtips and stamped feather detail. Excellent original paint and condition. Bottom has the "Jim McIlhinny" hot brand and the written presentation: "To Les – Memories of Hy and Jim and – a few moments on the Detroit – River. Signed". **300-500**

**205. Rare hollow turned head canvasback drake by Christopher Columbus Smith (1858 – 1937) of Algonac, MI.** Head turned approximately 50 degrees to the left on a matching neck seat. Nicely shaped body with a thin bottom board. Paint is a combination of some original and some gunning touchup. Few small dents at top of bill. Retains the original molded lead keel used by smith which is clearly stamped "C. C. Smith" which indicates that it was Chris and not his brother which made and used the decoy. For additional information on the carver see the article by Bernard Crandell on pages 12 – 17 in the March/April 1992 issue of Decoy Magazine. **900-1200**





206(PR)



207



208



209



210



211



212

**206. Pair of solid canvasbacks by Edward Deroevan from the St Clair flats area.** Hen's body constructed of two pieces laminated horizontally. Solidly designed decoys for open water gunning. Original paint with light to moderate overall gunning wear. Some shrinkage along grain lines on drake. Both have one or two thin cracks on back or sides. Both lightly hit by shot and both have the keels removed. **300-500**

**207. Outstanding hollow carved redhead drake by Christopher Columbus Smith (1858 – 1937) of Algonac, MI.** Head turned strongly to the right. Near mint original paint with very light wear and tiny rubs. A few small drips of an unknown liquid on back. Excellent structural condition except for some shot hits on left side. A stylish and desirable example with just enough evidence to verify its actually being gunned over. Smith and his brother are well known as the founders of Chris-Craft Boats. For additional information on this premier Michigan carver see Kangas' "Decoys – An American Survey" (p178 – 179) and Crandell's "Decoying – St Clair to the St Lawrence". **1200-1500**

**208. Bluebill hen by George Payton c1930's.** Carved feather detail and fluted, paddle tail. Old gunning repaint with light overall wear. **300-450**

**209. Bulbous canvasback drake from the Wisconsin area.** Nicely carved head which is turned to the right. Original paint with light wear, rubs and flakes. Few thin grain checks with a crack in bottom and some roughage to lower right side. **250-450**

**210. Bluebill hen by Irving Lyons, Peterborough, Ontario.** Nicely carved head and bill set back on body. Interesting, tiny wing tip detail. Original paint on body with comb feather detailing on back. Mostly original paint on head with strengthening to some areas where paint had flaked to wood. Retains the original dogbone weight stamped "J Lyons". Bottom has carved "WL". **150-250**

**211. Racy merganser hen attributed to the Toothacher family of Brunswick, Maine c early 1900's.** Graceful head arches back on body. Dry original paint shows overall light wear. One tiny chip or blemish near a knot on each side. Minor rust at nails in neck and very minor roughage to edge of tail. Probably used on the Androscoggin River in Maine. **400-600**

**212. Impressive white-winged scoter circa 1900 from Maine with nice form.** A check in the back, original paint with light wear. **300-500**



213(PR)



214



215

**213. Rig mate pair of early mergansers from Port Clyde, Maine.** Elongated bodies with a subtle crest on the hen and a nice carved crest on the drake. Original paint with light overall wear on both. Some rubs to wood on top of both heads and some minor roughage to both tail tips. Thin crack on left side of hen has been filled and a crack in the bill has been reglued. **1400-1800**

**214. 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. Light ribs to edges. Old break in bill has been reset. Thin crack in neck. **400-600**

**215. Excellent example of a classic eider drake from the upper coast of 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 lightly worn original and very old gunning white. Drip of a rust colored substance on back. Lightly hit by shot but otherwise excellent structural condition. **8500-9500**

**216. Large goldeneye drake from Maine or the Maritimes.** Head doweled to slightly raised neck seat. Original paint shows moderate gunning wear with some typical rubs. Thin cracks and grain checks on the back. Chip to tail and underside of bill. **100-200**

**217. Goldeneye drake from the mid coast of Maine.**

Possibly from the Harpswell area and influenced by Oscar Bibber. Head turned to the left on a matching neck seat. Head attached with a wooden dowel. Black paint appears to be the original with an old gunning touchup to the white. Much of the original white remains visible. Few small rubs and nicks to wood. Lightly hit by shot. Few very thin, tight cracks in bottom. **200-300**



216



217





**218. Large well carved and painted eider hen from the coast of Maine.** Classic inlet head with wings and crossed wingtips delineated by shallow grooves. Fluted tail carving and nicely executed bill. Original paint with painstakingly delineated individual feathers. One of the more interesting eider hens from the pine tree state. Body paint shows overall light to moderate wear and heads show heavy wear with large scuffs or rubs to wood. Crack in neck and bill with roughness to edge of tail. Hit by shot. Recently identified as the work of Gerald Robertson of Blue Hill, ME. **500-1000**

*Provenance: Cole Collection*



**219. 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 but it is known that he did carve some mallard decoys. This example has survived in about perfect, unriggered condition. Ross was self sufficient on his offshore 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 with only one small scuff and one tiny dent in back. Some crackle to white on speculum. **800-1200**



**220. Regal white-winged scoter by Augustus Aaron Wilson of So. Portland, Maine.** His early magnum scoter decoy. As large as his eiders. Large mortised head is well carved and set back on the body. Crisp, deeply carved wings and carved eyes. Original paint with a few small flakes or rubs. Small crack in back and a slightly larger crack in bottom and on breast. **2500-4500**



**221. Goldeneye hen by Augustus Aaron (Gus) Wilson (1864 – 1950) of So. Portland, Maine.** Carved wings with delineated primaries and fluted tail feathers. A few small rubs to wood on typical high points with a slightly larger rub on left side. Chip on left side edge is original to the carving and is typical on many examples due to Wilson's choice of material(s) for his work. **950-1250**

222



**222. Goldeneye drake by Augustus Aaron (Gus) Wilson (1864 – 1950) of So. Portland, Maine.** Head turned strongly to the right by means of Wilson's clever bias cut through the neck and repositioning the upper portion. Carved wings and wingtips. Weathered paint is mostly original with possibly some very old gunning touchup to the white on the wings. Some larger old rubs to wood on breast with smaller rubs on some high spots. Very minor roughage to edge of tail and two old square pegs (by carver) to correct defects in the wood on the right side. Tight crack through upper neck. Nicely weathered old veteran. **800-1200**

223(PR)



**223. Rig mate pair of folksy mergansers from the Friendship region of the Maine coast.** Drakes head turned boldly to the right and the hen in a swimming pose. Both have the stub of their original leather crest. Original paint on both with some rubs, mostly on sides and along some grain lines. Old cracks in neck of hen have been glued many years ago. Decoys by this unknown maker are very stylish yet the carver must have made only a few for his personal. **2000-3000**

224



**224. Eider hen attributed to a member of the Eaton family of Deer Isle, Maine.** Original paint with some light wear and rubs. Professional restoration to small areas on back and sides of body and perhaps to a small area on front of neck. Inset piece of wood on left side of body and a small chip in tail date to time of carving. **600-800**

225



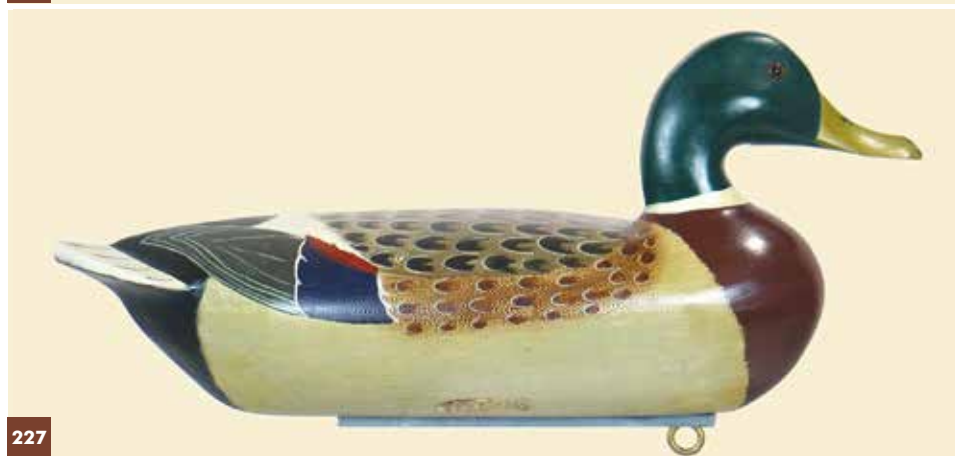
**225. Excellent black duck by William Welker, Edgely, PA. c1930.** Hollow carved with a tucked head, raised wingtips and fluted tail in the classic Delaware River style. Excellent original paint with individually painted feather detail. One very small paint chip at right base of neck. Two small areas on right side where an unknown substance dripped on the decoy are not visible to the naked eye. Retains the original weight which is stamped: W. Welker – Edgely, PA." **4000-5000**



**226. Hollow Delaware River black duck with outstanding form.** Classic, deeply undercut, carved wingtips with upswept tail and fluted tail feather detail. Paint appears to be an old, well done, gunning repaint which shows light wear. Two tiny shot hits on left side of head.  
**400-600**



**227. Excellent drake mallard by Cline McAlpin of Chicago, IL.** Head turned slightly to the left. A classic Illinois river decoy. Excellent original paint and condition under an old, thin coat of sealer. Retains the original McAlpin weight. Hot branded twice on bottom with the letters "JHD" in an oval. **1500-2000**



**228. Hollow carved, preening blue-winged teal drake by Bilings/Freeman.** Carved in the classic Illinois River style with the head back over the right shoulder. Thick, rich original paint displays extensive combing. Never rigged. Bottom stamped "Freeman – Ottawa". **500-800**



**229. Hollow mallard drake by Robert A. Elliston (1849-1915), Bureau, Illinois.** Retains strip weight with "the Elliston Decoy" embossed upon it. Original paint with moderate to heavy wear. Some flaking to wood on sides and on head. Small dent in top of bill. Repair to crack in neck with some restored paint in that area. **800-1200**  
*Provenance: Cole collection*



229A



**229A. Canvasback drake by Bert Graves (1887 – 1956) of Peoria, IL.**

Hollow carve with the classic high head and well carved bill. Strong original paint exhibits Graves' use of combing to simulate the plumage detail. Nicely swirled breast and painted feather detail on rear of decoy. Surface shows overall light wear with some small rubs to wood on head. Both eyes cracked and what appears to be a small glued repair to an old chip in edge of tail. Head has small dent and is slightly loose on body. Slight separation on left body seam. Surface protected by an old coat of sealer. **2000-3000**

230



**230. Hollow mallard hen by Robert Elliston (1949 – 1915) of Bureau, IL.**

Dry original paint with overall light wear on the upper portion of the decoy and heavier wear with large rubs to age darkened wood on lower half. One small area of professional inpainting near left rear wing area and some very small areas with similar treatment on rear of head. Nice smoky patina. **2500-3500**

231

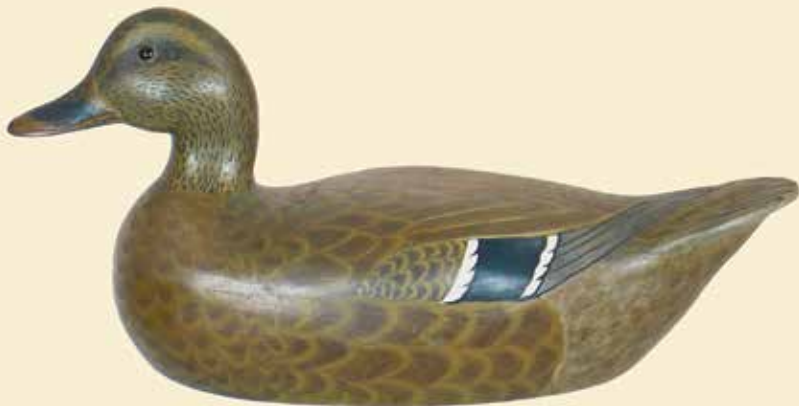


**231. Hollow pintail drake from the Illinois River area with extensive combing and painted feather detail.**

Strong original paint. Lightly hit by shot on right side. Thin crack in neck and both eyes damaged or missing. **400-600**

*Provenance: Cole collection*

231A

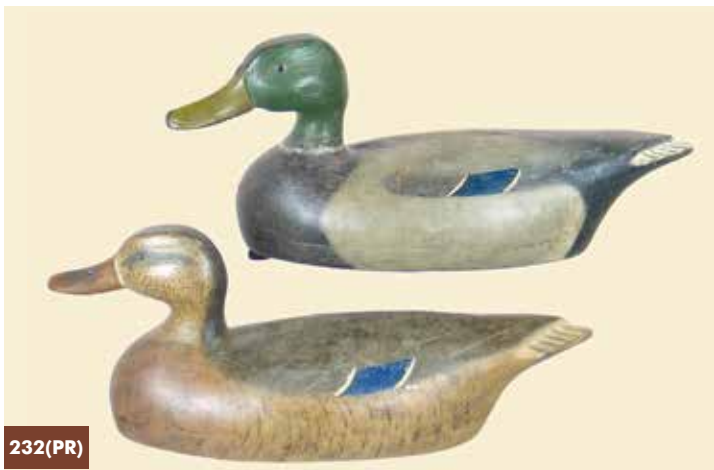


**231A. Mallard hen by Clifford Reinsager of Iowa (information written on bottom).**

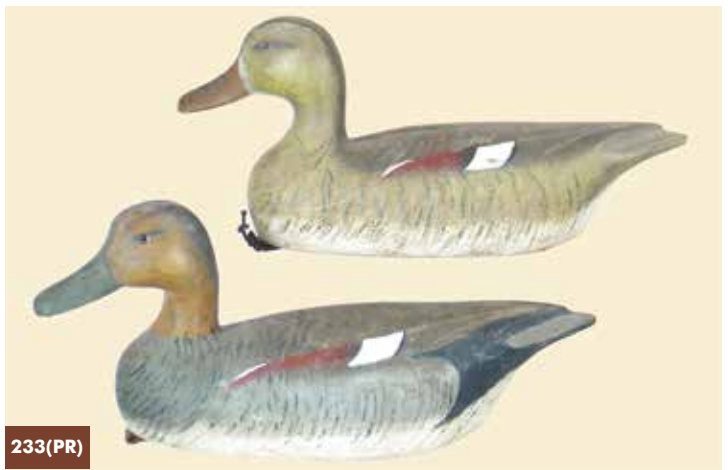
Delineated wing tips and primaries. Old label on bottom indicates that the bird was exhibited at the International Decoy Contest in Davenport, Iowa, Aug 5-14, 1971. Original paint with practically no wear except for on small flake on back and one on head. **500-750**

*Provenance: Cole collection*





232(PR)



233(PR)



234



235



236(PR)



237

**232. Rigmate pair of mallards by Ron Koch of Omro, Wisconsin.** Both heads turned, drake to the left and the hen to the right. Deep ice groove on both with delineated wingtips. Excellent overall original paint and condition. Both have Mr. Koch's ink stamp and his stamp. Koch is the author of a regular column in "Hunting and Fishing Collectibles Magazine" as well as "Decoys of the Winnebago Lakes". **300-500**

**233. Rigmate pair of Gadwalls by Ron Koch.** Hollow carved with a "rattler" in each. Both heads slightly turned. Carved ice groove with tail and wingtip detail on both. Excellent original paint and condition. Both retail the carvers ink stamp as well as his impressed "Ron Koch". Mr Koch is well known for his regular articles in "Hunting and Fishing Collectibles Magazine". **300-500**

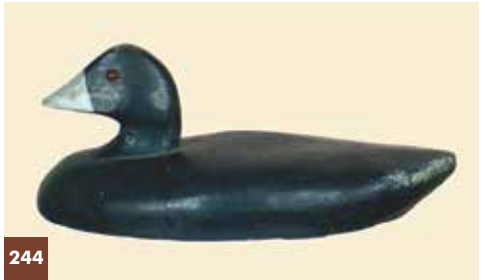
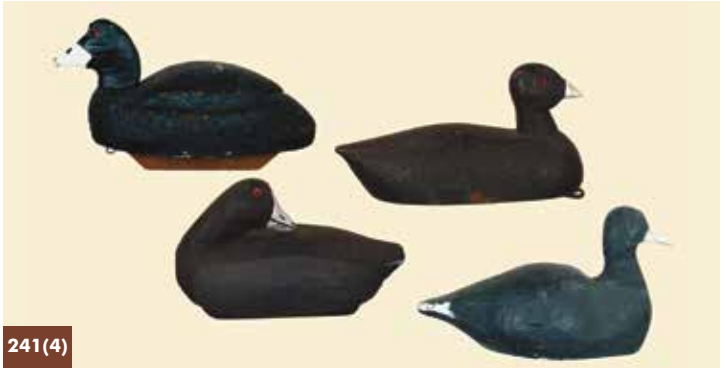
**234. Bold, high head oversized canvasback drake from the upper Midwest, probably Wisconsin.** Large, well carved bill with small, shallow eye grooves for the glass eyes. Original paint has darkened slightly with age and shows overall light gunning

wear. Breast and tail feather detailing accomplished by texturing (possibly with the thumb) of the heavy base layer. Thin crack runs length of back and head is slightly loose on neck seat. **400-600**

**235. Mallard drake from the Milwaukee school of carving.** Wide ice groove behind head which transitions into two drainage slits effectively mimicking the neck of a real bird. Boldly carved head and slightly upswept tail. Original paint with light overall wear. Two or three tiny dings or shot hits. **400-600**

**236. Rigmate pair of slightly oversized mallards possibly from Wisconsin.** Carved wingtips and nicely formed ice groove on both. Drake is solid and hen is hollow with an applied bottom board. Original paint with minimal gunning wear. Excellent structural condition. **300-500**

**237. Blue-winged teal hen, possibly from the Wisconsin area.** Mounted on the original floatation board. Very good original paint with light wear and a scattering of tiny rubs to wood. One larger rub on left side of neck. Bill possibly repaired. **100-300**



**238. Hollow fresh water coot from WI.** Head turned to the left with a somewhat upward gaze by an accomplished hand. Fine original paint and condition with a small scuff on left side of bill.

**200-300**

*Provenance: Guernsey Collection*

**239. Hollow swimming coot with by Ron Koch with the circular "Ron Koch" stamp.** Original paint with extremely light wear.

**100-200**

*Provenance: Guernsey Collection*

**240. Coot by Frank Strey of Oshkosh, Wisconsin (c1930-40).** Head turned to the left. Nice bulbous body which Strey is noted for. Original paint with very light gunning wear. Grain check barely noticeable on back and a thin, tight hairline on bill.

**700-900**

**241. Lot of four coot decoys from Wisconsin.** A preening coot by E. A. Eickstaedt of Milwaukee, WI. with his paper label attached. Original paint and condition. A coot by an unknown carver from the Lake Winnebago area of Wisconsin. Original paint with a few rubs to wood, some of which have been darkened. Excellent structural condition. A 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. A cork body coot with wooden head and bottom board. Carved wings. Keel signed "Matt Propson". Original paint with light wear.

**150-300**  
*Provenance: Guernsey Collection*

**242. Freshwater coot by Wisconsin's Ron Koch.** Head thrust slightly forward. Dry original paint shows light overall wear with an old, in use nail repair to a grain separation on back. Retains strong, circular "Ron Koch" stamp and a stamped "M" or "W". Mr. Koch is the author of the well known reference "Decoys of the Winnebago Lakes".

**150-300**

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

**100-150**

*Provenance: Guernsey Collection*

**244. 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.

**100-200**

*Provenance: Guernsey Collection*





245(5)



247

**245. Rig of five (5) black ducks from WI.** Constructed of four layers laminated horizontally and hollowed. Raised rear wing outlines, wingtips and paddle type tail. Constructed with a clever head design which would practically guarantee zero bill breakage. Three dimensional head bill and throat carved in almost in outline so that the bill appears to be resting on the breast. Folky form and the lot displays well as a group. From the upper mid-west and very probably from the Milwaukee area.  
**900-1000**



246

**246. Hollow carved bufflehead drake.** Body seam at mid body with a small flat area on base. Lightly scratched feather detail on back. Paint appears to be a lightly worn original and some heavily applied touchup under a thin coat of aged varnish.  
**200-400**

**247. Bufflehead drake done very much in the "Blair School" of carving and also similar to the Blair types found in Ohio.** Appears to be in a swimming position. Hollow carved with a tiny overhanging tail and an extended neck seat. In a combination of some worn original and some old, crusty, white gunning touchup under a coat of wax. Very good to excellent structural condition. Bottom faintly stamped twice: '??ender Wright".  
**500-750**

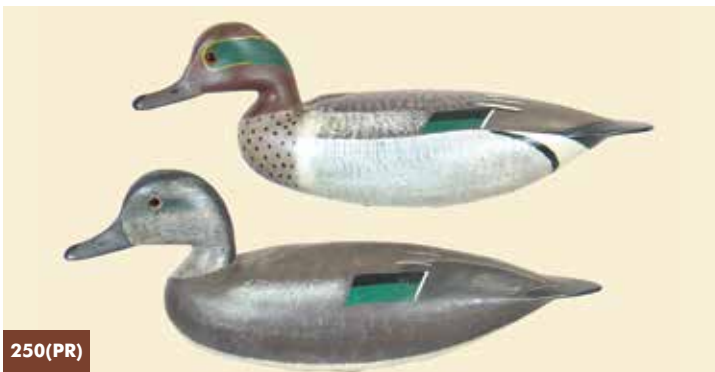
**248. Very nicely executed carving of a mallard drake from the Delaware River.** Smaller decoy measures approximately 11 1/4" from breast to tail. Appears to have been rigged and may have been designed to carry in to a quiet backwater. Carved wings and primaries as well as fluted tail feathers. Nicely detailed original paint shows overall light gunning wear. Small rubs to wood on tail edge and a few high spots. Small chip on underside of bill tip is not visible when viewed from either side. Bottom has large, hot brand of G.B. Fritzsche".  
**800-1200**



248



249



250(PR)



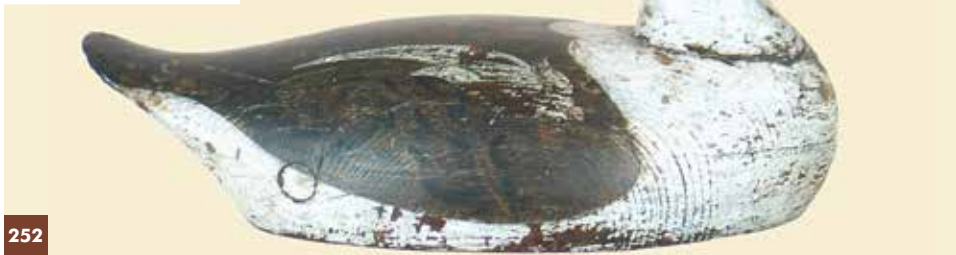
251

**249. 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 chips in tail, some of which date to time of carving. **400-600**

**250. Rignate pair of green-winged teal by Hurley Conklin.** Ice groove on drake and delineated wingtips on both. All original paint. Surface is developing a pleasing patina. Deep hot brand on bottom: "H. Conklin". Teal were not the most common species to leave Conklin's shop. **600-900**

**251. 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 tight. **300-500**

**252. Drake old squaw (long – tailed duck) possibly circa late 1800's or possibly an example of the extinct Labrador duck.** North Atlantic coast origin. Two piece head and neck fastened to the body with a large wooden peg. Cracked original paint with some shrinkage along grain lines and some rubs to old wood. Some probable restoration to the white on the left wing. Old repair to small tail chip probably dates to time of carving or is an in use repair. Additional tiny chip in tail. Sold by our firm several years ago when doing auctions in Bourne, Mass. Very interesting paint. **1500-2500**



252

**253. Sculptural preening goose by George Roberts (1880-1958) of Mastic (Long Island), New York.** This is the exact bird pictured in the article "George Roberts – Mastic's Finest Decoy Maker" by Cowen and LeFountain on page 12 of the July/Aug issue of Decoy Magazine. Three piece, horizontally laminated cork body secured with large square pegs. Lightly carved wings and shoulders. Certainly one of the nicest carved heads on any preening goose of this type that we have seen. Gunning paint on body shows overall light wear. Most of overpaint on head has been professionally removed. **500-1000**  
*Literature: July/Aug 2008 issue Decoy Magazine*



253





254(PR)



255



256



257(PR)

**254. Rigmate pair of mallards c1930 by Lewis Howell (1895 – 1961) of Center Moriches, Long Island, New York.** Wooden heads and keels fastened to cork bodies with wooden pegs. Original paint with overall light gunning wear. Possibly some touchup to the head of the hen or some flakes to the undercoat. A few normally occurring cracks or splits in the natural cork bodies. "Manning" branded into the keel of both. For additional information on Lewis Howell and his family of carvers see the Cowan and LaFountain article on pages 8 – 13 of the Nov./Dec. 2008 issue of Decoy Magazine. **400-600**

**255. Widgeon decoy by George Roberts (1880-1958) of Mastic (Long Island), New York.** Nicely carved cork body with an expertly executed wooden head. Finely crackled original paint shows extremely light gunning wear. Tiny crack in neck has been professionally repaired many years ago. From the "Manning" rig and so branded on the original keel. For a nearly identical rigmate see page 9 of the July/Aug issue of Decoy Magazine in the article "George Roberts – Mastic's Finest Decoy Maker" by Cowen and LeFountain. **300-500**

**256. Widgeon decoy 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". **75-125**  
Provenance: Joe French collection

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



259



258

**258. Attractive decorative brant by Ken Harris of Woodville New York.** Collector tag on bottom indicates that the decoy was purchased directly from Harris in the 1950's. Head turned to the right. Deeply carved shoulders and thighs. Elevated and crossed wingtips with carved primaries and deeply serrated tail feathers. Numerous individually painted feathers are nice blended on back and sides. Excellent original paint overall. Retains the strong "Ken Harris, Woodville, N.Y." hot brand. **800-1200**

**259. 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. **3500-5500**

**260. Matched rigmate pair of canvasbacks by Cecil Anger of Dunnville (Ontario) Canada.** Strong original paint on both with a small area of minimal flaking on head and base of neck on hen. Hen has a good "Made By - Cecil V Anger ----" ink stamp on base and the drake has a very faded and illegible remnant of the stamp. Never rigged. **300-600**

**261. Red-breasted merganser. Purchased at a Gould auction in Maine.** Made in the LI manner. Paint is very good original. Maker could be Andre Brouseau of Canada. **1200-1600**



260(PR)



261





262



263



264(PR)

**262. Early bluebill drake by Ira Hudson (1876 – 1949) of Chincoteague, VA.** His stylish and desirable “football” shape. Original paint with light to moderate overall gunning wear. A few areas of rubs to age darkened wood on back and on edge of the paddle tail. **4750-5500**

**263. Black duck by Ira Hudson of Chincoteague, VA.** Delicate ice groove behind head and fluted tail feather detail. Repainted and slightly aged by Frank Finney. Old repair to base of neck and a few thin, tight cracks and checks in body, mostly on base. **400-600**

**264. Rignate 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. **800-1200**



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**265. Rare, preening goose by Miles Hancock (1887 – 1974) of Chincoteague, VA.** Head turned back a full 180 degrees. Well carved, sculptural head. Excellent original paint and condition with only a small rub on top of head and some very minor roughage to edge of tail. Old collector’s notation on bottom indicates that the bird was carved c1940. Ex collectors brand on base. Very few preening geese by Hancock are known and this example would certainly rank among the best. For a similar example see p 16 of “Chincoteague Carvers and Their Decoys” by Berkley. **2500-3500**



*Miles Hancock in the turtle pen.*



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**266. Goose by Miles Hancock (1887 – 1974) of Chincoteague, VA.** Classic posture with nicely carved head and body. Excellent original paint with nicely painted feather detail on sides. One small run in the original paint on the left side. A fine example of this well known Virginia makers work. Ex collectors brand on bottom. **1500-2500**

**267. Goldeneye drake by Miles Hancock.** Thick old paint showing very light gunning wear. Two piece, horizontally laminated body. Old nail repair to a check under the paint on the lower left edge. **500-1000**

**268. Rare pair of Canvasbacks c1940's by Miles Hancock (1887 – 1974) of Chincoteague, VA.** All original paint shows overall light gunning wear. Rubs to wood on sides of hen with minor rubs on tail edges of both. Painted vermiculation on back of drake and scratched feather detail on back of hen. Excellent structural condition. For a similar example see page 204 of Fleckenstein's "Decoys of the Mid Atlantic Region". A desirable species by this respected maker. **2000-2500**

**269. Widgeon drake by Miles Hancock (1887 – 1974) of Chincoteague, VA.** Original paint with light gunning wear. Rub to wood on tip of bill and edge of tail. Surface texture speaks to the type of material typically used by the carver. **1000-1400**

**270. Rare goldeneye hen by Doug Jester (1876 – 1961) of Chincoteague, VA.** Small, stylish body with a smoother surface than most. Paint with very light wear appears to be all original under a coat of old, yellowed sealer. Tiny area of minor roughage on top of head appears to date to time of carving or is a result of Jesters choice of material. **1200-1500**





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272



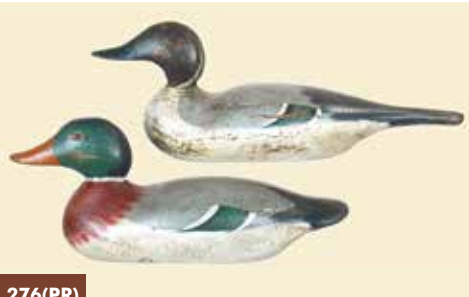
273



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277(2)



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**271. Black duck by Ira Hudson of Chincoteague, VA c1920's.** Full bodied, so-called "football style". Attractive form. Paint and small neck crack restored c1980 by Frank Finney for the Chincoteague Decoy Museum. **300-450**  
Provenance: X collection Chincoteague Decoy Museum

**272. Mallard duck by Doug Jester of Chincoteague, VA.** Mostly original paint with very heavy wear. Grain lines and areas of wood visible. Small area of worn black overpaint in area of wingtips. Roughage to top of head and tip of bill. **350-550**

**273. Hooded merganser drake from the Chincoteague area of Virginia.** Four tine crest and carved wingtips on back. Original paint with some gunning touchup to areas of the white. Overall very good condition with a few dings resulting from the carvers choice of wood for the decoy. **300-450**

**274. Early Virginia bluebill drake, possibly from the Hog Island area.** Attractive early form with original iron weight. Very old working repaint by Ira Hudson shows moderate wear with a scattering of small flakes. **300-500**

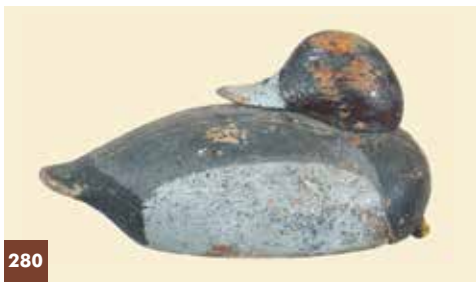
**275. Preening bufflehead hen by Jay May. Head turned over right shoulder.** Tiny carved crest with delineated wingtips and notched tail. Excellent original paint and condition. Signed on bottom; "Jay May – 91". **100-200**

**276. Lot of two factory decoys by the Mason Factory.** One is a standard grade, glass eye mallard drake which has been nicely restored and aged in the style of the factory. One is a partially restored, standard grade pintail drake. **200-400**

**277. Lot of two decoys.** Bluebill drake decoy with nice form a keel. Nearly void of paint. Factory mallard hen with heavy wear. **75-100**

**278. Mason Factory Standard Grade glass eye black duck.** Original paint with light to moderate overall wear with wood grain showing on the side. **150-300**

**279. Lot of two Mason Factory, Standard Grade glass eye black ducks.** Original paint with light to moderate overall wear. One has an area worn to wood on side. Thin checks in the back and one is missing head. **100-200**



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**280. Mason Factory, Standard Grade, glass eye bluebill drake.** The "Broadbill model. Head turned back by a former owner. Heavy gunning repaint with wear and rubs. **250-450**

**281. Mallard Drake by the Gundelfinger Wood Products Co., St. Louis, Missouri.** Original paint with moderate wear and some rubs to high spots on the textured finish and a few small chips in the paint to wood. Small knot visible on the right upper wing. Minor separation at neck seam. **25-50**

**282. Bluebill silhouette on a raft by the Rose Decoy Company (c.1908 – 1920's) of Chicago, IL.** Spring loaded folding model with a weighed swing weight. Original paint shows light to moderate wear on body and heavier wear on the "raft". Spring function operates perfectly. Bottom has a good "Rose Decoy Co - -" stencil/stamp. **100-200**  
*Literature: North American Factory Decoys by Trayer*

**283. Pair of ringbill decoys by Capt. Harry Jobes of Aberdeen, Maryland.** In very good original paint. **100-200**

**284. Black duck be Ben Schmidt of Centerline, MI.** In overall good original condition. **200-300**

**285. Goose by Hank Walker of Newbury, Massachusetts.** Alert or sentry pose with carved wingtips, fluted tail feathers and deep gouge work on back. Original paint with overall light wear. Some separation to original filler at base of neck. Recessed name tag on bottom reads: "Hank Walker – Newbury, Mass". **200-300**

**286. Slightly oversized swimming black brant by Stan Vath.** Raised wingtips and carved primaries. Fine original paint with no wear. Excellent structural condition and appears to have never been floated. Has makers stylized "SV" hot brand on bottom. **100-200**

**287. Oversized preening canvasback drake by Stan Vath.** Head on left shoulder with raised wingtips and carved primaries. Original paint with very light overall wear. Excellent structural condition. Has makers stylized "SV" hot brand on bottom. **150-300**

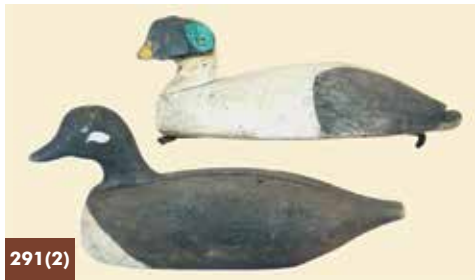
**288. Canvasback hen with head turned to the left by Chet Reneson.** Carved wings and shoulders. Original paint showing very slight wear and one very tiny scratch on bill. **100-200**

**289. Life size seagull with tack eyes. Made to be mounted on wire legs.** Original paint with light to moderate wear. Open age crack on right side. **100-200**





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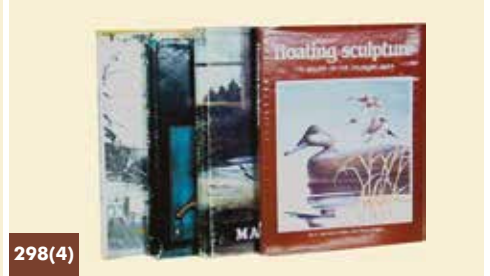
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**290. Drake oldsquaw (long-tailed duck) by Thomas O'Hearn of west Dennis (Cape Cod), Mass.** Head turned very slightly to the right. Strong, original paint with very light wear. Bottom has the "Tom O'Hearn – Cape Cod Decoys – West Dennis, Mass" cold stamp. **75-150**

**291. Old goldeneye and eider decoy.** Eider is a typical Nova Scotia decoy, and the hen goldeneye/bufflehead appears to be from Maine. **100-200**

**292. Merganser with inlet head. Maker unknown.** **50-75**

**293. Lot of four.** Two plastic stick-up rock dove decoys and a cork shoveler drake on metal feet made in Italy. A mallard drake made by Don Contrachris in original paint with wear. Made of very heavy wood. **150-300**

**294. Lot of three Mason decoys.** All have been nicely restored. **250-350**

**295. Wildfowler Factory brant decoy.** Glass eyes, old working paint with some flaking, bill tip chip, neck check, original keel, and a Roman numeral II on the bottom. **50-75**

**296. Three decoys.** A Louisiana teal, a worn Louisiana mallard, and a repainted Louisiana redhead. **100-200**

**297. Lot of eleven decoy references, five books and six auction catalogs.** Books include one "Decoys of the Shelburne Museum", PB. One "Decoy Collecting Primer" by Casson, PB. One "Duck Hunters Bible" by Bauer, PB. One "Wildfowl Decoys"

by Barber, PB. One "American Bird Decoys" by Mackey (presentation by Colio), HB with torn DJ. Catalogs include one Sotheby's "McCleery Auction" and five Bourne (8/72, 7/75, 7/78, 7/79 and 7/81). Overall condition good to very good. **150-300**

**298. Lot of four decoy reference books.** All hardbound with the original dust jackets. One "Floating Sculpture – Decoys of the Delaware River" by Huster and Knight, signed presentation copy. One "American Bird Decoys" by Mackey, signed by Mackey and Colio. One "Mason Decoys" by Cheever. One "The Art of the Decoy" by Earnest. Condition varies from good to excellent. **150-300**

**299. Lot of four decoy reference books.** One "Decoys at the Shelburne Museum" - paperback. One "American Decoys" by Colio – paperback. One "American Bird Decoys" by Mackey", hardbound with torn DJ. One "The Art of the Decoy" by Earnest, hardbound with chipped DJ. Overall conditions of books is good to very good. **150-300**



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