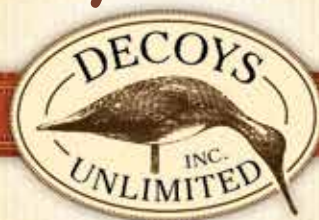




## Day Two



Monday, July 29, 2013



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



300



*Dave Ward*



301



301A



302



302A

**300. Excellent interpretation of a life size standing drake wood duck by New Jersey's Robert (Bob) Seabrook.**

Carved wings with individually raised wingtips and a nicely carved crest. Very pleasing form with a commanding presence.

**900-1200**

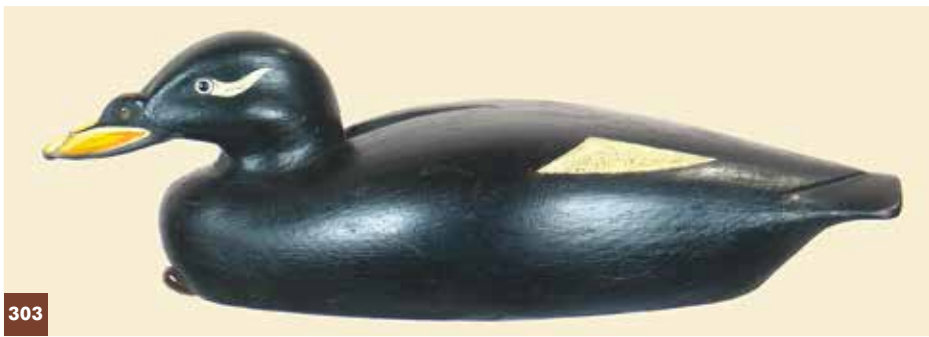
**301. Rare and early hollow Canada goose by noted folk artist Frank Finney (b1947).** Serpentine neck with head posed just above the breast. Rigged and weighted as if a working decoy. "F.R.F" in script carved into pad weight. To the best of our knowledge, this is the only goose by Mr. Finney ever to be offered at public auction. **900-1200**

**301A. Life size hollow carved American egret by Connecticut's David B. Ward.** Bird measures approximately 22 1/2" in a straight line from tip of bill to tip of tail. Split tail with carved wings and nicely executed carved crest. Shallow shoulder

carving. Posed as if looking slightly downward and to the right. Bottom stamped "DBW". Nicely antiqued textured original paint in excellent condition. **750-950**

**302. Classic black duck by Connecticut's David Ward.** Head turned to the right. Clearly demonstrates the Stratford influence with a carved ice groove and insert wooded tail and bottom board. Excellent original paint and condition. "DBW" stamped just behind leather rigging loop. **700-900**

**302A. Sleeping black duck by Connecticut's David B. Ward.** Cork body with wooden head and applied wooden tail and bottom board in the classic Connecticut tradition. Excellent original paint and condition. A fine example. **750-1000**



**303. Rare smooth, hollow, wooden scoter by Connecticut's David Ward.** Head turned to the left. Executed in the classic Stratford style with a deeply carved ice groove and delineated wingtips. Original paint. A very pleasing form. Stamped in bottom: "DBW 83". **800-1000**

**304. Preening curlew by Connecticut's David Ward.** Head turned back almost a full 180 degrees over the right shoulder. Deeply carved wing, raised wingtips and individually carved primaries. Excellent original paint and condition. "D.B.W." stamped to rear of stick hole. **800-1000**

**305. Early running sanderling by Connecticut's David Ward.** Three carved primaries on each wingtip. Nicely blended plumage. Excellent original antiqued surface. Stamped "DBW 78". **600-900**

**306. Oversized, cork black-bellied plover may be an early Dave Ward.** Tack eyes with well carved wooden bill. Paint appears to be the original. Excellent structural condition. **400-750**



**307. Early golden plover by Connecticut's David Ward.** Carved in the style of the early so-called "banana birds" due to their overall shape. Deeply carved shoulders with deeply cut split tail. Nicely blended plumage on back. Excellent original aged paint. Stamped "DBW 78". **600-900**

**308. Early running piping plover by Connecticut's David Ward.** Carved shoulders with concave tail and carved primaries on each wing. Excellent original condition. Stamped "DBW - 82". **600-750**



309



310



311



312



313



313A

**309. Early semi-palmated plover by Connecticut's David Ward.** Three deeply carved primaries on each wingtip. Excellent, original aged paint. Stamped on base "DBW 78". An excellent example of his early work. **600-750**

**310. Early golden plover by Connecticut's David Ward.** Concave, split tail with carved wingtips. Excellent original condition. Stamped "DBW 81". **600-800**

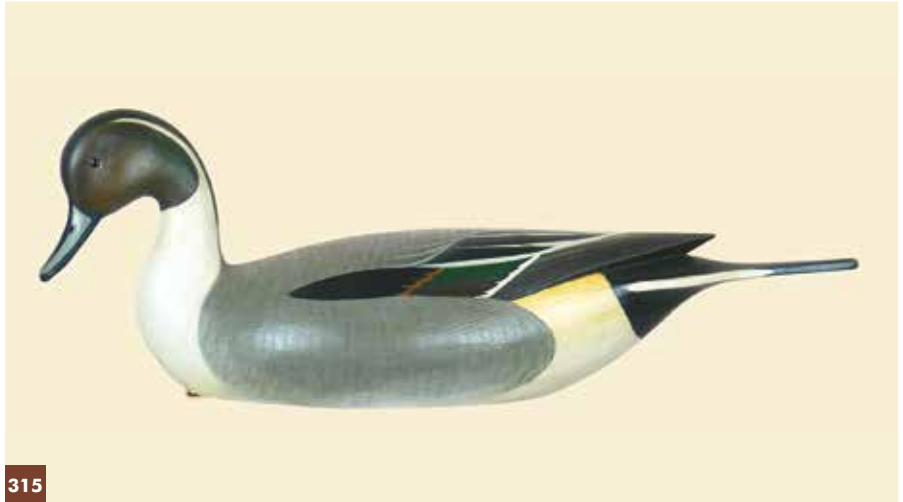
**311. Early and stylish killdeer by Connecticut's David Ward.** Head turned slightly to the right. Deeply carved shoulders, split tail and carved primaries on each wing. Stamped "DBW 80". **600-800**

**312. Early oversized black-bellied plover by Connecticut's David Ward.** Carved elevated wingtips with three carved primaries. Excellent original antiqued paint. Tiny blunt to very tip of bill with a tight hairline crack in that area. "DBW - 77" stamped near stick hole. **600-800**

**313. Early dove by Connecticut's David Ward.** Head turned demurely to the right. Thin, elongated tail with carved shoulders and three deeply carved primaries. Original paint has been antiqued. A few small paint flakes off the surface. Stamped on base "DBW 77". **600-900**

**313A. Greater Yellowlegs by Martin B ("Marty") Hanson.** Carved in the style of the "Seaford school" of carving. Carved wings and wingtips. Beautifully aged to simulate an old gunning decoy complete with applied wear to the edges of drawknife marks and a light scatter of shot hits. Carved "MH" just forward of the stick hole. Comes with its custom scallop base with the Marty Hanson decal and the notation "Yellowlegs". Signed by Mr. Hanson with the date "1/24/88" Excellent and original in all respects. **600-900**





**313B. Early preening yellowlegs by Mark McNair.** Carved wings and wingtips with head turned back a full 180 degrees on the body. Excellent original paint and condition. "McNair" carved in bottom to rear of stick hole. **1500-2000**

**313C. Very nicely executed carving of a sanderling or peep with carved wingtips.** Expertly applied original paint with plumage executed with numerous, finely blended, tiny brush strokes. Carved in the form of a working decoy and very attractive. Consignor information indicates it was purchased from Dave Ward. **800-1200**

**314. Dove by T.J Hooker. Deeply carved wingtips and primaries.** Original paint has been aged by the artist. Some old code numbers on bottom. **300-450**

**314A. Life size standing, preening bufflehead duck attributed to Mark Holland.** Numerous feather groups carved in detail. Head clutching a small feather in the bill. Excellent

original paint and condition. Mounted on a carved and painted "rock" base. **800-1400**

**315. Excellent pintail duck by noted Minnesota artist Marty Hanson.** Head carved to the left and looking downward. Raised wingtips and elongated tail. Excellent all original paint and condition. Bottom has Mr. Hanson's "Maker" stamp/stencil as well as his signature and the date "1998". **800-1200**

**316. Excellent pintail duck by Virginia's noted decoy maker Grayson Chesser.** Carved raised wingtips and elongated tail. Excellent detailed and combed original paint. Carved "C" on base as well as his signature and the date "1998". Original weight and rigging. **500-750**

**317. Excellent bluebill hen by well known Canadian carver Bob Kerr.** Beautifully sculptured body, wingtips and head. Nicely executed rasping on head and sides. In excellent original condition. **500-750**

# Songbirds and Shorebirds - Haertel, Mitchell, Blackstone and Kilburn



318



319



320



321



322



323

**318. Black-throated warbler by F.M. Kilburn of Waldoboro, Maine.** Excellent dry original paint and condition. Species identified and signed on bottom of driftwood stub: "F.M. Kilburn, Waldoboro, Me." About half lifesize. **300-450**

**319. Miniature Parula warbler by F.M. Kilburn.** Carved approximately 1/2 to 3/4 size. Excellent original paint and condition except for feet which are slightly loose on legs. Species identified on base and printed "F.M. Kilburn - 1971". **300-450**

**320. Goldfinch by Jess Blackstone in fine original condition.** Signed with "131" and his typical stylized JB signature. **300-450**

**321. Snowy plover by Harold Haertel of East Dundee, IL.** Detailed bill and wing carving. Raised wingtips with carved primaries and secondaries. Fine original paint with a few small areas of strengthening or in-painting on head area and edge

of tail. Signed and dated on burl base: "Snowy Plover - Harold Haertel - 1980". **350-450**

**322. Lifesize decorative killdeer by Roger Mitchell of Kingston, Mass.** Split tail with fluted tail feather detail. Excellent original paint and structural condition. Mounted on a carved and painted quahog shell with Mr. Mitchell's stamp on base. **350-550**

**323. Lifesize black-bellied plover by Roger Mitchell of Kingston, Mass.** Head turned strongly to the right. Split tail with individually carved and raised wingtips. Fluted tail feather detail. subtle plumage painted on back Excellent original paint and condition. Mounted on a black painted quahog base with Mr. Mitchell's stamp on bottom. **350-550**

324



**324. Lifesize sanderling or peep done in the style of A. E. Crowell.** Split tail with nicely applied all original paint in excellent condition. Mounted on a carved and painted quahog base. **200-400**

**325. Pennsylvania distelfink.** A fine example in fine original paint. Carved wings with individually raised wingtips and primaries. Notched tail. One wire leg loose where it attaches to the body. Mounted on a natural branch and wood base. Distelfinks are stylized goldfinches based on the European goldfinch. They frequently appear in Pennsylvania folk art and represent happiness and good fortune. **500-1000**  
Provenance: X Howard Waddell collection

**325A. Pennsylvania distelfink.** Head turned to the right with individually raised wingtips and notched tail. Nicely carved with original paint. On a carved and painted "rock" base. **500-1000**  
Provenance: X Howard Waddell collection

**325B. Rare miniature painted bunting ca early 1900's by Robert Morse, Ellsworth, ME.** In excellent original paint. Signed "Painted Bunting by Robert Morse" and "\$5.50" on the bottom of the base. **1200-1800**

**325C. Miniature black duck by Harry Vreeland (1908-1982) of Long Island, N.Y. and Massachusetts.** Finely carved with low head and detailed wingtips. Beautifully blended original paint in excellent condition. Misidentified on bottom of burl base as a "ring neck female" and signed on side of base: "H. Vreeland". **300-500**  
Provenance: Pebble Hill Plantation collection



325B

325-325A



**325D. Miniature redhead drake by Harry Vreeland (1908-1982) of Long Island, N.Y. and Massachusetts.** Great musculature with deep shoulder groove and detailed wing carving. Beautifully applied and blended original paint in excellent condition. One very tiny dent on left side. Signed on side of base: "H. Vreeland". **300-500**  
Provenance: Pebble Hill Plantation collection

**325E. Lifesize nuthatch by V. W. Smith.** In excellent condition. Mounted on driftwood. Signed V. W. Smith on base. **50-100**

**325F. Miniature eider drake by Dorothy Brown of drake by Dorothy Brown.** Both original and in good condition. Signed on bottom. Dorothy Brown, eider duck, North Haven, Maine. Carved wing and bill detail. In excellent original condition. **150-300**

325C, 325D



325E, 325F



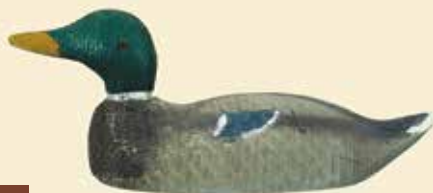
# Factory Decoys by Mason, Harris, Wildfowler, Evans and Sperry



326



327



328



329

**326. Mason Factory Premier Grade blue-winged teal drake.** Very desirable so-called double blue. Excellent original paint with factory swirling. A small area of professional touchup in the throat area and some strengthening to a very thin (less than 1/16" wide) rub to the edge of bill and a similar restoration to a very tiny rub on very tip of tail. **5500-7500**

**327. Mallard drake by Ken Harris of Woodville, N.Y.** Low breast – high tail model. Slightly faded all original paint with combed vermiculation on sides. Small 7/16" knot shows on lower left side. **200-350**

**328. Lathe turned factory mallard drake.** Probably the Hudson Vac-Sta model. Excellent original paint and condition except for one very thin, tiny black paint drip on back. **25-50**

**329. Rare special order white-winged scoter by the Mason Factory.** Made for use on Cape Cod or Martha's Vineyard. Head attached with a rectangular "dowel" to maximize strength and to eliminate spinning of the head. Head has lifted slightly from body. The condition is excellent. Recessed, circular weight. May never have been used. **1200-1800**





330



331



332



332A



333



334

**330. Bluebill hen by the Peterborough Canoe Co.** Strong original paint. Very minor rubs on head and bill edge. **100-200**

**331. Redhead drake from Ohio.** Two piece body appears to be hollow. Original paint with light to moderate overall gunning wear and rubs. Number of tiny dents on head and body. Very slight roughage to edge of tail. **300-600**

**332. Green-winged teal drake by the Wildfowler Company.** Carved shoulder groove. Original paint with light wear on body and flaking to top of head. Never rigged. No stamp. **200-300**

**332A. Early teal.** Consignor information attributes the decoy to the Lyn Last Works c1865 – 1923 of Lyn, Ontario. Deep, round bottomed decoy with a hole for use as a stick-up. Early tack eyes. Bottom retains the painted "A.A." rig mark. Original paint with

some flaking to head. Tight grain check on right side and some roughness and puppy chew to tip of bill. Head slightly loose on body. Three small shot hits on left side and small chips on tail. **300-450**

**333. Mallard drake by Ken Harris of Woodville, N.Y.** Strong original paint with overall light wear to surface. Two small holes where decoy was made into a lamp. Thin crack in back. Crack in bill has been glued. Right glass eye missing. Retains the "Made By – "Ken" Harris – Woodville, N.Y." stencil. **200-300**

**334. Evans Standard mallard hen.** Good scratch feather detail on body with blended paint on head. Retains strong "Evans Decoy" stamp. Very good original paint with light wear, mostly on back. Tight knot visible under paint on upper right shoulder. **250-450**

*Provenance: Cole Collection*



335



336



337



338



339(PR)



340

**335. Freshwater coot by the Pratt Co.** Original paint in very good overall condition. Some flakes to wood on head, bill with rubs to tail edge. Good structural condition. **300-500**

**336. Evans standard grade mallard drake.** Factory circular plug in breast. Original paint with light to moderate overall gunning wear. Possibly some small amount of gunning touchup to the white neck ring. No stamp. **300-450**

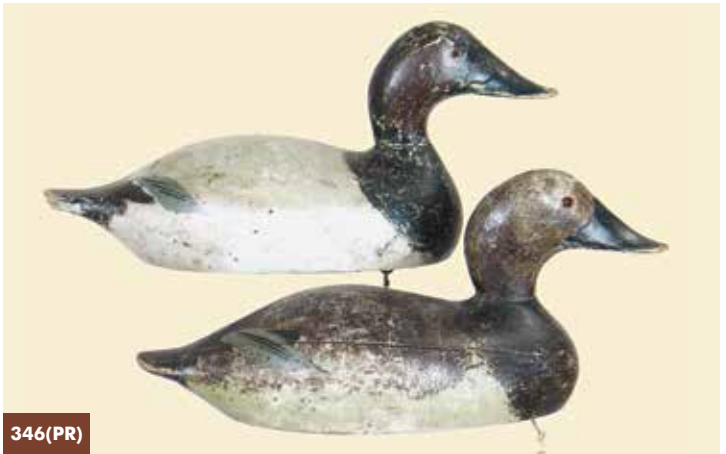
**337. Canvasback drake, hollow, mammoth grade by the Evans Decoy Factory of Ladysmith, WI.** Bottom has a rectangular, red painted rig mark. Original paint with overall light to moderate wear. Some neck filler loss. Thin grain checks on left side. Hit by shot with a small chip out of right side. **300-450**

**338. Wildfowler Factory green-winged teal drake.** Dense balsa. Original keel with no stamp. Original paint with light to moderate gunning wear. Small rubs or flakes to tail edge and top of head. **200-400**

**339. Pair of widgeon by the Wildfowler Factory.** Early hollow pine or cedar models with inlet bottom boards. Both in original paint. Hen with moderate wear. Minor roughness to bill tip. Retains original keel. Drake shows light wear with a small chip in tail which has been glued. Keel missing. Both retain the "Old Saybrook" stamp. **350-550**

**340. Early Mason or Peterson Factory Standard Grade tack eye bluebill drake.** Original paint shows light wear. Filler visible around both tack eyes. Two sizable areas of roughness which appear to be filled at the factory, one on left breast and one on left wingtip. Bottom has carved "AH". **300-500**





**341. Mason Factory Standard Grade Tack eye mallard hen.** Original paint with overall light gunning wear and rubs. Slight blunt to right tip of bill. Lightly hit by shot. Small area of probable restoration to right neck seat area. **200-400**

**342. Mason Factory Standard Grade painted eye bluebill hen.** Original paint with light overall gunning wear. Small chip on lower right side and old "wood dough" repair to missing neck filler. **200-300**

*Provenance: Cole Collection*

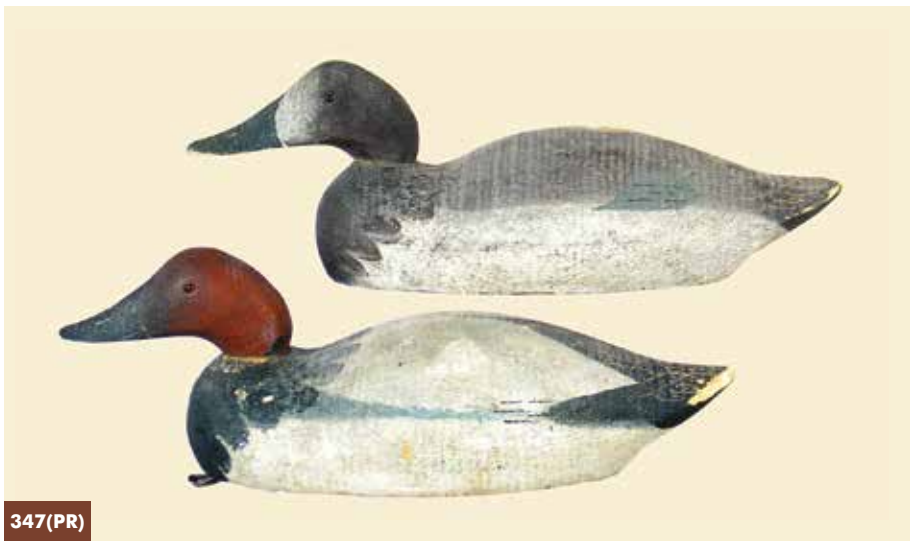
**343. Mallard drake.** A Mammoth Model by the Evans Factory, Ladysmith, WI. Original paint with light to moderate gunning wear. Scattered small rubs and dings. Few small knots visible. Tight crack in neck. Retains the "Evans Decoy" stencil. **300-600**

**344. Evans Factory Standard Grade Bluebill Drake.** Standard grade and hollowed from the breast with a circular

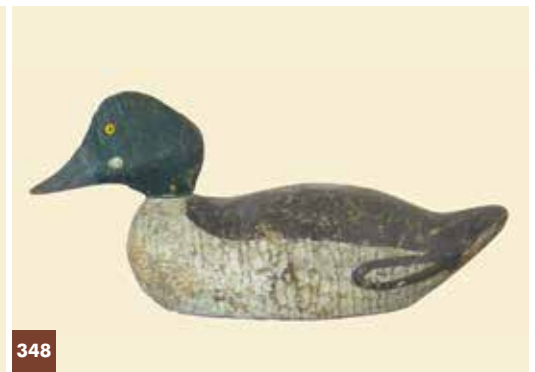
plug. Strong original paint with light gunning wear. Very thin, tight crack on bottom with a strong "Evans Decoy" stamp. **300-450**

**345. Mason Factory Standard Grade glass eye bufflehead drake.** Gunning over paint has been taken down to reveal remnants of the original as well as the original paint pattern. Some in painting to bill and tail with a  $\frac{3}{4}$ " knot visible on right side. Lightly hit by shot. **300-450**

**346. Pair of solid mammoth canvasbacks by the Evans Decoy company of Ladysmith WI.** Both in original paint with overall moderate in use wear. Both retain the stamp of the "Starr collection" and his written acquisition code. 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 tight angled check at left base of neck. Both hit by shot. **350-450**



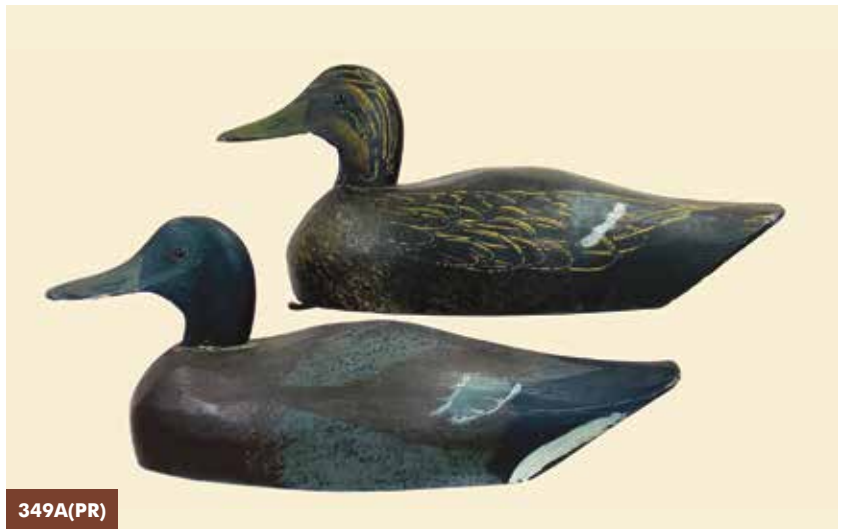
347(PR)



348



349



349A(PR)

**347. Rare pair of balsa canvasbacks by the Sperry Decoy Company (c. 1920- 1930) of New Haven, CT.** Both bodies constructed of two pieces of wood laminated vertically. Dry original paint with light overall gunning wear on the drake and slightly heavier wear on the hen. Small rubs and flaking on tail tip and along body seam. Both retain the strong hot brand of the "Manning" rig. In the Trayer reference, canvasbacks are listed in the Sperry catalog but none are pictured in the reference. **450-650**

*Literature: North American Factory Decoys by Trayer*

**348. Goldeneye drake by the Grubbs Manufacturing Co. of Pascagoula, MS (c.1918 – 1928) and Houston, TX.** (1928 – 1933). Original paint with moderate wear. **75-125**

**349. Gunning black duck by Ken Harris.** Head turned to the right. Early style with nice painted feather detail. Original paint with light wear. Small dent and stain on left upper wing. Retains large "Ken Harris Decoys, Woodville, N.Y." white stamp.

**150-250**

**349A. Peterborough Canoe Co, Peterborough, Ontario matched rigmate pair of mallards.** Excellent original paint and condition except for a small repair to the tip of the bill and some light loss of the white ring where the head may have been glued on the drake. Both retain the "Made in Canada" stamp.

**250-350**



*A good day's hunt*



# Decoys by Charlie "Speed" Joiner from the Homer Ballard Collection



350(PR)



351(PR)



352(PR)



353(PR)



354(PR)

**350. Rig mate pair of wood ducks by Charles Joiner.** Both heads turned. Nicely carved crest and shoulder separation. Mint original paint and condition. Signed with the address on bottom and the notation: "-1989-". Never rigged. **450-600**

**351. Matched pair of miniature wood ducks by Charles Joiner.** Carved approximately 1/2 scale measuring approximately 8" from breast to tail. Both heads turned. 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 -. **300-500**

**352. Rig mate pair of goldeneye decoys by Charles Joiner clearly influenced by the Ward brothers.** Both heads turned. Nicely carved heads. Mint original paint and condition. Signed with the address on bottom. Never rigged. **500-600**

**353. Matched pair of miniature canvasbacks by Charles Joiner in the Ward manner.** Carved approximately 1/2 scale measuring approximately 7 1/2" from breast to tail. Both heads turned. 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 -. **200-300**

**354. Rig mate pair of mallards by Charles Joiner.** Mint original paint and condition. Signed with the address on bottom. Never rigged. **350-550**



354A



355(PR)



356(PR)



357



358(PR)



359

**354A. Mallard drake by Charles Joiner.** Excellent original paint and condition. Signed with the address on bottom. **200-300**

**355. Pair of miniature blue-winged teal by Charles Joiner.** Carved about ¾ size 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. – 2003 –". **300-450**

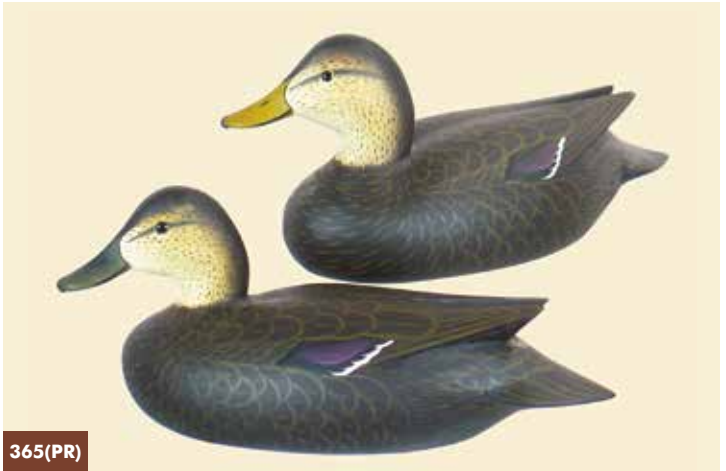
**356. Rig mate pair of widgeon by Charles Joiner.** Outstanding mint original paint and condition. Signed with the address on the bottom. **450-650**

**357. Drake widgeon by Charles Joiner in the style of the Ward brothers.** Flat bottom with head turned to the right. Carved shoulder separation. Outstanding, mint original paint and condition. Signed with the address on bottom and the notation: "-1994-". Never rigged. **300-400**

**358. RARE pair of red-breasted mergansers by Charles Joiner.** Both with nicely carved crest. Excellent original paint. Signed with address on bottom with the notation: "1950's model – made 1996". **450-650**

**359. Goose by Charles Joiner.** About mint original paint. Signed with the address on bottom and the notation: "-1986-". Overall an excellent example. **400-600**





**360. Pintail drake by Charles Joiner showing the Ward Brothers influence.** Deeply carved wing separation with extended paddle tail. Excellent original paint. Original keel. Signed with the address on bottom. **300-400**

**361. Ward style pintail hen by Charles Joiner.** Nicely carved with a shallow shoulder separation. Mint original paint and condition. Signed with the address on bottom as well as the date "- 2002-". **200-300**

**362. Early pintail drake in the Ward manner by Charles Joiner.** Narrow and well defined ice groove on back. Excellent original paint. A 1"x1 1/4" knot is faintly visible under the paint on the upper right wing. Signed with the address and the date "-1962-" on the bottom. **300-500**

**363. Black duck by Charles Joiner.** Nicely carved with a shallow shoulder separation. Mint original paint and condition. Signed with the address on bottom as well as the date. **200-300**

**364. Superb pair of Ward style black ducks by Charles Joiner.** Charlie differentiated the hens and the drakes of this species with subtle changes in the bill coloration. Mint original paint and condition. Signed on bottoms with the address and the notation: "-1990-". **450-650**

**365. Matched pair of miniature black ducks by Charles Joiner.** Carved approximately 1/2 scale measuring approximately 8" from breast to tail. Mint original paint and condition. Both identified with species and sex on the bottom and both signed: Charlie Joiner – Chestertown, MD. – 1986 –". **300-400**



366(PR)



367(PR)



368(PR)



369(PR)



370(PR)



371(PR)

**366. Rare pair of ring-necked ducks by Charles Joiner.** Carved crest that is representative of this species. Lightly textured painted vermiculation on back. Excellent original condition. Signed with the address on the bottom as well as the notation: "-1997-". **450-550**

**367. Rig mate pair of preening redheads by Charles Joiner.** Lightly textured vermiculation on back. Essentially mint original paint with minor imperfections. Signed with the address on bottom with the notation: "-1991-". **500-700**

**368. Pair of smooth exhibition grade redheads in the Ward style by Charles Joiner.** Both heads turned. Superb original paint and condition. Never rigged. Signed with the address on bottom and the notation: "-6/21/04 -". **500-700**

**369. Rig mate pair of canvasbacks by Charles Joiner.** Gunning model with nicely carved bills. Mint original paint and condition. Signed with address on bottom. **400-500**

**370. Pair of exhibition grade canvasbacks by Charles Joiner carved and painted clearly showing the Ward influence.** Both heads turned. Carved wing separation on the back of each. Excellent original paint is thickly applied and detailed. Flat, unpainted bottom is signed with address and each has the species and sex identified. Never rigged. **500-700**

**371. Rig mate pair of flat bottomed bluebills by Charles Joiner showing the Ward influence.** Slightly textured painted on backs. Carved shoulder separation. Outstanding mint original condition. Signed with the date and address on bottom as well as the species and sex noted. Both dated "-1997-". Never rigged. **400-550**





372(PR)



373



374(PR)



375



376

**372. Rig mate pair of bluebills by Charles Joiner.** Slightly textured painted on backs. Hens head turned very slightly to the right. Excellent to mint original paint on drake. Hen has slight raise to filler at nail on top of head. Signed with the address on bottom. **350-450**

**373. Large bluebill hen from the Havre de Grace, Md. area could be by Charlie Joiner.** Original paint. Filler at nail or dowel on top of head visible and knot visible on bottom of decoy which does not detract. Never rigged. **300-400**

**374. Pair of canvasbacks by Madison Mitchell.** Original condition with some in use wear. **350-450**

**375. Early redhead from The Havre de Grace area.** Original paint with light to moderate overall gunning wear. Age checks and cracks on body with some material loss on breast. Old nail repair to grain check on left side and lightly hit by shot. **250-450**

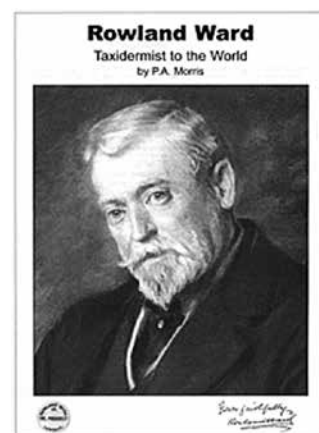
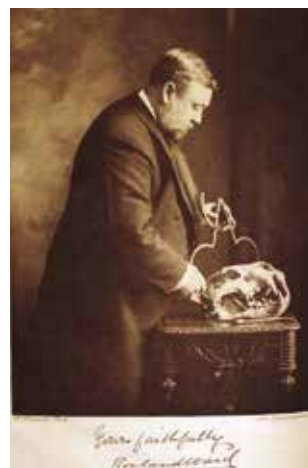
*Provenance: Cole collection*

**376. Redhead drake from Ohio.** Classic form with a high chine and a deep, tapered bottom. Crusty ancient paint appears to be all original with possibly old in use touch up to head. Portions of surface show heat exposure. Small chip and old cut to tip of bill as well as very slight blunting to tail edge. Lightly hit by shot. **300-450**



377

**377. Outstanding example of an early English wood pigeon sold through the firm of R. Ward and Company of London, England.** Head tilted off center and to the right. Heavily carved raised wings and fanned tail with elaborate feather detail. Individual feather delineation on neck and breast. Original paint with light gunning wear. Small chip from each side of tail, thin crack on base and chip missing from lower half of bill. Original metal tag under the tail reads: R. Ward & Co., Naturalist – 166 Piccadilly, London". There is every indication that this decoy was carved by someone who worked at the firm. Rowland Ward (1835 – 1912) operated what, at one time, was the largest and most famous taxidermy firm in the world. They distinguished themselves by becoming taxidermist to the British royal family. Rowland published a number of important books including Records of Big Game and Practical Collecting and Preserving Trophies in 1891. **1500-2500**



**378. Consignor information indicates this to be a rare passenger pigeon.** Deeply carved wings with elongated tail and fluted tail feathers. Two-piece body construction. Original paint with moderate wear. Thin crack in neck, chip missing from tail and small piece missing from bottom section of body. Front half of bill missing. Retains a small oval stamp of what appears to be "GGB" with an arrow going through it. **800-1200**

**379. Wood pigeon decoy.** Hollowed from below with a swinging metal stake that was designed to fold back into a slot under the tail area. "Patent No. 431190" stenciled under tail with the identical number on a metal plate under the decoy. Deeply carved wings and the original blued steel screws for eyes. Original paint. **450-550**



378



379





380



381



382(PR)



383(2)



384(PR)

**380. Standing calling black-capped or Bonaparte gull carving attributed to Russ or Elisha Burr of Hingham, MA.** Note ridge carving above eye and fluted tail feathers. These are signatures found on Burr's shorebirds. In fine original paint. Check on one side. **1200-1400**

**381. Crow with turned head by Charles Perdew.** The paint on the right side is mostly worn. Probably due to being near a wood stove years ago. Charred area on side of tail and portion of bill replaced. Wire legs are original. **300-400**

**382. Unusual pair of working starling decoys.** Cork or Balsa type material for the bodies with wings from actual birds attached. One decoy has outstretched wings and the other has the wings folded back against the body. Original paint with light overall wear. Feathers show some wear. **350-550**

**383. Two miniature full bodied flying black ducks in the Chincoteague, VA. style possibly by grandson Ira "Glorybound" Hudson or another family member.** Carved approximately 1/3 scale and measuring approximately 12 and 12 3/4" wingtip to wingtip. Both heads turned to the left and facing downward. Original paint with scratch feather detailing. **200-400**

**384. Pair of dioramas with a cock pheasant in each.** One is a winter setting and the other depicts the banks of a stream. Overall size, including frame is approximately 11 1/4" X 9 1/4". Paint appears very good on the pheasants and there is a little foxing like staining to the backdrops. Old applied label on back which reads; "Modern Art Mfg. Co. - 834 Clinton Str. - Buffalo, N.Y. - Patent Applied For". **300-400**

# Louisiana Decoys by Known and Unknown Carvers



385



386



387

**385. Early preening pintail drake c 1920 from Louisiana.**

Carved wing outlines in the shape of a heart. Glass eyes. Fine original paint with nice patina and a fine crazing from age. Exceptional feather paint is some of the finest we have seen on any working decoy. Carved and painted by an unknown and highly talented carver and painter from the mouth of the Mississippi River. Head loose. Missing filler and check on right side of neck to be restored prior to the sale. **2000-3000**

**386. Mallard hen by Omar Perez (1857 – 1951) of Little Texas, Louisiana.** Carved shoulders with delineated wings and wingtips. Crusty old paint has developed a nice smoky patina with average gunning wear. Good painted feather detail. **500-1000**

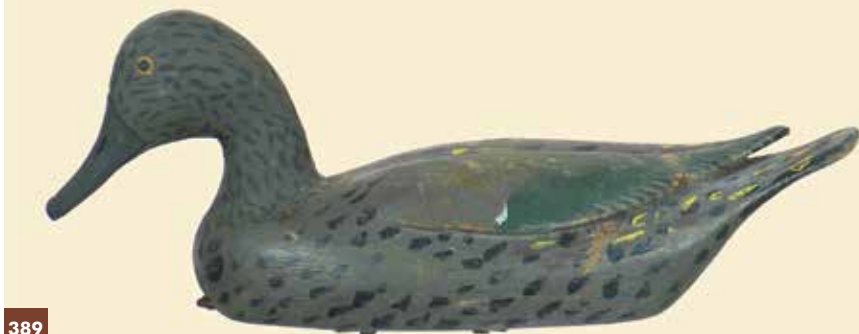
**387. Spoonbill or shoveler drake decoy by Jules E. Fredrick Sr. (1870 - 1954) with raised wings, tight neck check, and a partial tight bill check.** Excellent original paint with light wear. Bottom tags read "West Baton Rouge Historical Association Nov- Dec 1976 #75" "Live Oak Gardens Gallery, Jefferson Island, LA Jan-Feb 93" "Huntsville Museum Dec-Jan-Feb 1976-1977" Charles Frank brass collection tag. **1000-2000**



388



**388. Very rare pintail drake by Louisiana's Oscar (1850-1919) or Robert Joseph (1899-1973) Murphy.** Carved wings and delineated wingtips. Fine carving detail under the tail tip. Scratch feather detail in what appears to be original paint. Uniform scattering of small flakes, rubs and dings. Old, hairline cracks in neck and very minor blunts or small dents to bill tip and tail edges. **1500-3000**



389

**389. Blue winged teal hen by Xavier Bourg, (1901-1984) of Bayou LaFourche, LA.** Carved wing outlines and typically notched wing tips. Original paint in very good condition with light wear and minor imperfections. Struck by a couple shot. Painted eyes. **500-1000**



390

**390. Mallard hen decoy by George S. Morel, (1888-1969) New Orleans, Louisiana.** Original paint with a fair amount of wear, Neck seam is loose and rigging has been removed. **600-900**



391

**391. Early pintail drake c1900 with old, old paint.** Well done and probably done by the maker. Tack eyes, distinctive body and head. shaping. Split wings above a turned up tail. **600-900**



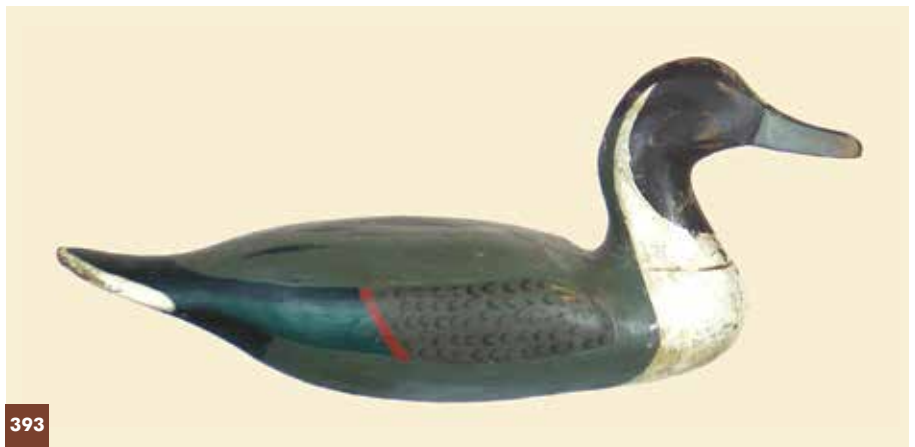
392

**392. Mallard drake by Clovis Vizier (1879 - 1976) of Bayou Lafourche, LA.** Deeply carved wings and wingtips with fluted speculums and tail feathers. Original paint with overall light gunning wear. A few small dings on back, wingtips and left side. A few inconsequential marks on bottom where decoy was used to pound in some nails. **900-1200**





**393. Pintail drake by Eddie Logel (1876-1942) of New Orleans, LA.** In good overall condition with carved raised wings and glass eyes. **800-1200**



**394. Mallard hen by Clovis Vizier (1879 – 1976) of Bayou Lafourche, LA.** Head turned strongly to the right. Very sculptural, deeply carved wings with raised wingtips that are raised off the body. Mostly original paint with light to moderate wear on body with some touchup under the tail. Fairly heavily hit by shot by shot. **500-1000**



**395. Early outstanding mallard hen c 1920 by the same talented unknown hand as lot 385.** From the mouth of the Mississippi River with glass eyes. Relief carved heart shaped wings rise to a ridge or chine on the back. Rounded bottom. Made in two horizontally joined pieces of wood. Mark on neck from rigging string. Exceptional feather paint is some of the finest we have ever seen on a gunning Louisiana decoy. **1500-2500**



**396. Lesser yellowlegs by Curtis Rousselle with glass eyes and carved wings in excellent original condition.** Minor check in one wing tip and 1/8" missing from other wing tip. **500-1000**



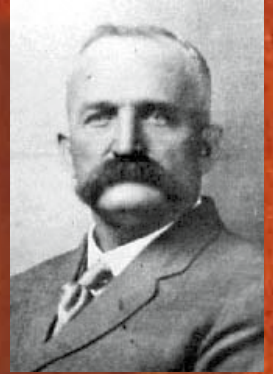
**397. Unknown dove decoy with tack eyes, raised wings and split tail.** Two piece carving. From the mouth of the Mississippi River. Excellent condition. **300-500**



# Decoys from Maine and the Maritimes

## Augustus Aaron "Gus" Wilson

Many of Gus Wilson's decoys were carved while keeper of Marshall's Point Light. His decoys were carved with mussels, kelp, and minnows in the mouth. Blacks and mergansers were made with rocking, turned, and heads in repose. To simulate kelp used in the mouths of his mergansers he used cut up pieces of inner tube that had a flopping motion similar to a chunk of kelp. His mergansers sported horse hair crests and open bills. When one thinks of Gus Wilson images of his wonderful sculptures come to mind. My good friend, the late Fred Anderson, lived next door to "Gus" in South Portland, ME., and helped him with the painting and sanding of his decoys, the carving of merganser bills, and various other chores related to decoy making that "Gus" was less fond of.



*Gus Wilson*



**397A. Rare breast preening eider drake by Augustus Aaron Wilson, So. Portland, ME c1900-1910.** An inlet head with carved eyes and bill. Well carved wings with slight concave under the tail. White overpaint professionally removed to original. One of the finest sculptures by Wilson that we have handled. **18,000-24,000**





397B



397C



398

**397B. Classic eider drake by Amos Wallace of Harpswell, Maine.** Instantly recognizable head and bulbous body define the carving. Finely crackled old gunning paint has developed a pleasing patina. Some minor rubs on head and tail. Hit by shot, mostly on right side. Thin stable crack in bottom. For a similar hen by Wallace see p 43 of "The Great Book of Decoys" by Engers. **4500-6500**

**397C. Folkly early eider drake ca.1890-1900 from Mantinicus Island, Maine.** In fine untouched original paint. Paint was never used on the bottom which was a common practice in Maine. Old in use break to the bill has been re-attached with tacks. Age crack to neck has been glued tight. Built with a high ridge or chine that runs lengthwise from the back of the neck to the tail. **1500-3000**  
Provenance: Slocum Collection

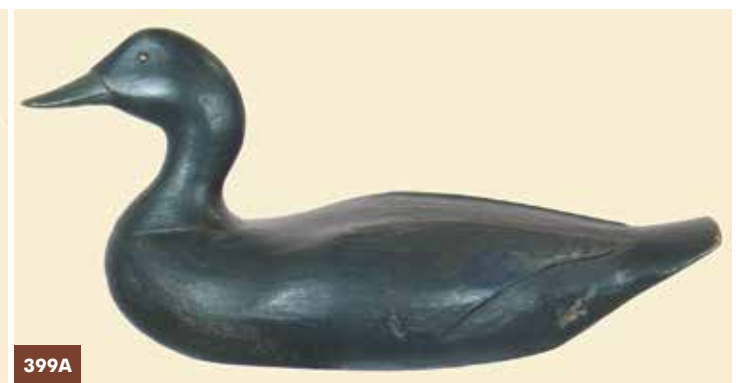
**398. Eider drake circa late 1800's from Boothbay Harbor, Maine.** Great form, a classic Maine coastal decoy. Neck and head set well back on the body with the seat raised to meet the neck join. The paint is very old with in use wear and some rust visible on the head. Bill tip has a 1/2 inch silver from the underside missing and the neck has checks repaired with nails. **3500-5500**

**399. 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. **1200-1800**

**399A. Very well executed black duck by Gus Wilson of So. Portland, Maine.** Carved wings with carved eyes and bill on an alert head. Excellent paint overall. **900-1200**

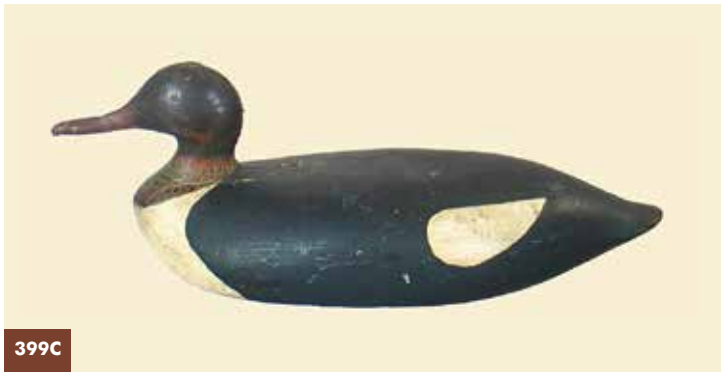
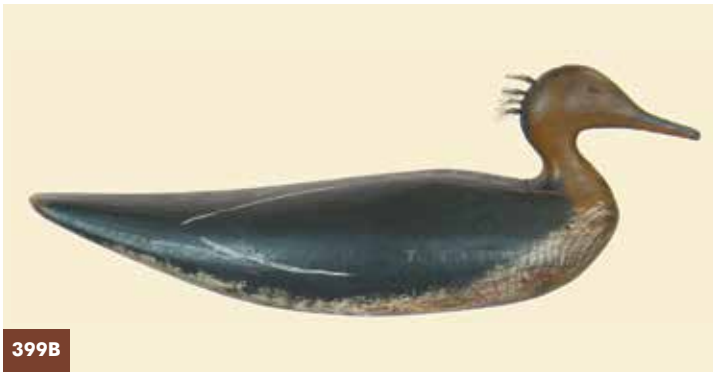


399



399A





**399B. Fine red-breasted merganser hen c1900 from Maine.** A rigmate to lot 448 in our 2012 summer auction. Horsehair crest and elliptical carved eyes. Original paint with very minimal gunning wear. Some light wear to paint on breast. Thin crack on bottom. **2000-3000**

**399C. Merganser drake by Willie Ross of Chebeague Island, Maine.** Typical inlet head with a small patch to the rear of the inlet which appears to date to the time of the carving. Paint is a combination of some original on head and breast with some well executed gunning repaint on the body. Crack in the bill has been glued. Some puppy chew at tip of bill. For a discussion of the Maine carvers love for merganser decoys, see Chap. 1 in "The Great Book of Decoys". **500-750**

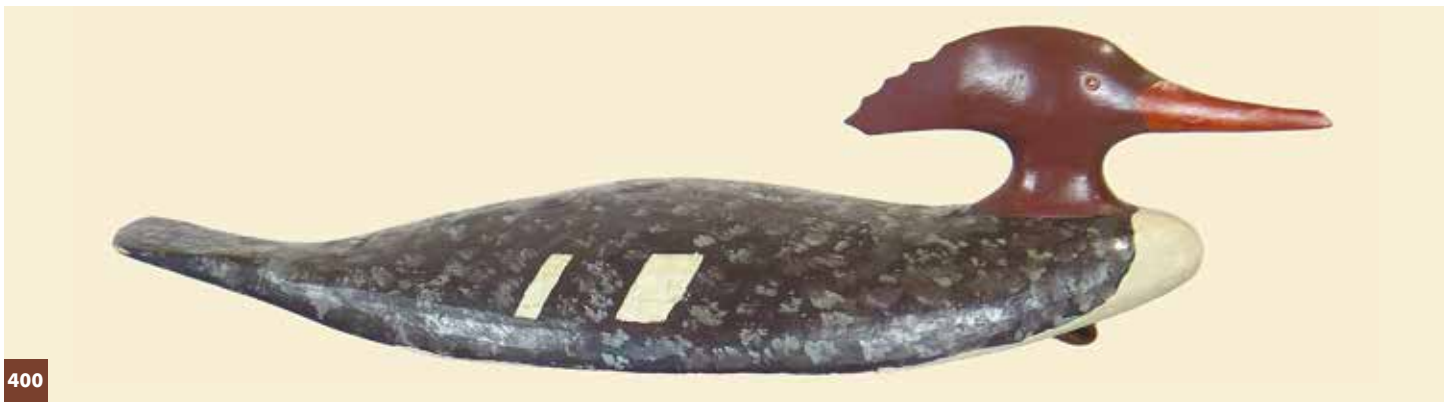
**399D. Red Breasted merganser drake from Maine.** Probably from the Friendship or Port Clyde area. Head slightly forward in a somewhat swimming pose. Nicely swayed back with a carved crest. Paint appears to be a combination of old crazed

and crackeled original with a small amount of touchup. Slight area of old roughage to rear of crest. Original nails visible on top of head and a few tight grain checks on body. A nice example from this area of the coast. **500-1000**

**399E. Swimming black duck decoy in original paint from Deer Island, Maine.** Very light wear. **150-200**

**399F. Boldly carved white-winged scoter c. early 1900's by the Levy family of Little Tancook Island, Nova Scotia, Canada.** In original paint with light wear. **500-1000**

**399G. Lot of three merganser drake decoys from the north Atlantic coast.** One has classic Cape Cod wing carving. All have had repair to some extent. Two are in heavy gunning repaint and one has some original paint on the body. One has some dry rot on bottom. Overall condition is fair. The merganser at the top has a replaced head. **400-600**



400



400A



401A

**400. Red-breasted merganser hen by Orrin Hiltz (1901 – 1978) of Indian Point, Nova Scotia.** Elongated, serrated crest with thin, extended tail. Excellent original paint. An old crack in the bill has been glued. An excellent example of the “Lunenburg style” by one of the most well known of the Nova Scotia decoy carvers. For a similar example see page 83 in Guyette’s “Decoys of Maritime Canada”. **1000-1500**

**400A. Red-breasted merganser hen. c1900.** Likely of Northern New England origin and possibly Maine. We were told two examples by this maker exist in the Maine State Museum in Augusta, Maine. Graceful, elongated form. Well executed crest. Original paint with light overall wear. Few small chips at tip of tail. **900-1200**

*Provenance: X Kangas collection*

**401. Exceptional eider drake from Nova Scotia.** Wide body with wonderful form. Carved paddle tail with typical inlet head and bill detail. Old crackled gunning repaint with some original showing. Few thin grain checks. Thin crack in neck and a small chip missing from bill tip. **500-650**

**401A. Bufflehead drake from Canada.** Stylistic similarities to carvings from the Wolfe Island area as well as Quebec. Rasped feather detail on sides and back and finely delineated feathers on wings. Circular inlet weight. Paint appear to be pristine or restored and condition is excellent. **100-200**



401



402(PR)



403(PR)

**402. Matched rig mate pair of canvasbacks by Cecil Anger of Dunnville (Ontario) Canada.** Strong original paint on both. 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 remnant of the stamp. Never rigged. **300-450**

**403. Rig mate pair of buffleheads by Herman Labute c1950’s.** Double carved wingtips and fluted tail feathers. Original paint with minimal wear. Keels removed. Two small areas of roughness under the paint on the back of the hen due to the choice of wood for the carving. Both with the conjoined “HL” hot brand and the codes “B77” and “C132”. **250-450**



# Decoys and Decorative Carvings by Anthony Elmer Crowell



**404. Important, rare, and wonderful early bufflehead drake by A.E. Crowell c 1910-1912.** Head turned demurely to the left with a slight upward tilt. Deeply carved and crossed wingtips with fluted tail feather carving. Tiny split crest carved into the rear of the head. Thick, wet on wet, dry brushed original paint. Full oval stamp. Carved as a working decoy but never rigged. Floated only on the mantle for the better part of the last century. This is the rarest and finest Crowell we have been privileged to see or handle. In essentially flawless condition. **125,000-175,000**

*Provenance:* Decoy was gifted to his good friend and hunting companion, Chester L. Eldridge and has remained in the same family on Cape Cod to this day. His granddaughter, who inherited this decoy, played on the floor of the Crowell workshop with Elmer's great granddaughter Peggy Crowell, while her grandfather and the other local men gathered in the late afternoon for a "highball" and a chance to discuss the local gossip of the day while Elmer whittled away. "In her words, "No one thought much of what Elmer was doing at the time and it was not uncommon for Crowell to hand a decoy to a good friend or child if they admired it". This is by far the finest Crowell duck decoy we know of from a standpoint of specie, quality, and rarity. One of only two known examples of a carved wing and tail bufflehead decoys by Crowell.





**405. Just when you think you've seen the best of the decorative works of Elmer Crowell, an amazing decorative carving like this black-bellied plover surfaces.** Exquisite life size black-bellied plover by A. E. Crowell (1862 – 1952) of East Harwich, Mass. Head turned back approximately one hundred and ten degrees over the right shoulder and terminating in a masterfully carved bill. Split tail with raised wingtips and the seldom seen, delicately carved split lower tail feathers. Outstanding original paint is essentially flawless. Mounted on an undulating carved "rock" base with a deep early oval brand which would date the carving to circa 1912. For a discussion of the use of the famous oval brand over time, please refer to "The Songless Aviary" reference. **35,000-45,000**



405A

**405A. Life size kingfisher with a small fish in its mouth by A.E. Crowell.** Split tail with a carved raised crest. Original paint under a thin coat of finish feeder. Fish is a professional replacement by Steve Weaver. Restoration to tip of bill and to the paint on a small spot on the left shoulder. Mounted on a large carved and painted "rock" base with the rectangular stamp. The usual touch-up on the leg area. **9500-12,000**



405B

**405B. Life size towhee by Crowell.** Classic upsweep to the tail. Original paint with some fading on one side. Minor touch up to the top of the tail and very tiny blunt on the tip of the bill. On a carved rock base with no stamp. **3500-5500**

**405C. Perky life size goldfinch by A. E. Crowell, East Harwich, MA.** In excellent original paint and condition. Approximately 4 in long on a circular base. Signed "A. E. Crowell, Cape Cod" and "Gold Finch" in ink on the bottom as well as an impressed rectangular brand. **3500-5500**

**405D. Plump life sized chickadee by A. E Crowell of E. Harwich, Cape Cod, Mass.** Mounted as if extracting a seed from a pine cone. Extended drop tail with raised wingtips. Eyes appear to be tiny beads or tacks. Nicely blended original paint has developed a pleasing patina. Mounted on a natural pine branch with three pinecones. This arrangement was originally intended to be screwed directly to the wall. A few scales missing on the pinecones. **3500-5500**

**406. Carved "Quail Chick" by A. E. Crowell.** Raised wingtips and tucked head. Original paint. Apparently the carving was originally created with two legs and is now mounted on a single stick. It was Wallace Furman who sold all the early Crowell miniatures to this consigner in a range of \$60. to \$150 each. These were collected in the 50's and 60's. Legend has it that Elmer made the Chick 'decoys' to attract a hawk that was attacking his chickens so that he could eliminate the hawk. One of the 'chick decoys' was recently sold at auction and that bird was stylistically very similar but the attention to the paint was not as detailed as this example. **500-1000**

*Literature: Private written correspondence between Wallace Furman and the original owner of this carving*



405C



405D



406





406A

**406A. Outstanding mallard drake by A. E. Crowell ca1912 as it just pre-dates his use of the oval hot brand.**

Head turned to one side. Classic Crowell rasp work to rear of head with painted wing tips and fluted tail carving which is often referred to as Crowell's Challenge Grade. His so-called Premier Grade had the addition of carved wings & crossed wing-tips. Outstanding original paint. Never rigged. One of his finest and earliest decoys. **14000-18000**

**406B. Wonderful example of an early pintail drake by A. E. Crowell of East Harwich, Massachusetts.** Head turned to the left with wingtips carved in deep relief. Extended

tail features scalloped edges. Carved wing and tail feathers. Crowell's classic rasp work to the rear of head and breast. Rich, original paint. Tiny rub on top of one side of the head touched up professionally. Only minor imperfections to surface. Bottom retains two of the rectangular stamps. **12,000-16,000**

**407. Classic black duck by A. E. Crowell.** Head turned slightly to the left. Early design with tack eyes and no rasping to rear of head. Breast does have the typical rasp work. Original paint with nicely blended feather detail. Surface shows light wear. Old, in use nail repair to rear of head at neck seat. Oval stamp visible under the rigging. **2500-3500**



406B



407





*Bailey geese displayed on the apron and above the door to Dr. Starr's swimming pool in Duxbury, MA.*



408

**408. Canvas over frame goose c1902 built on a grand scale by Captain Clarence Bailey.** This decoy is an example of "folk art at its best". Bailey and Lothrop Holmes hailed from the same little ship building village of Kingston, Massachusetts and both men were masters of their craft. Five steam bent frames with a solid wooden breast, stern board and protruding tail. Curvaceous lines of the head and bill are the crowning touch. Head strengthened where it joins the body with two thin metal straps which are original. Original paint with light wear and possibly some minor touch up. There is a thin stable crack in the neck. A few minor rips to canvas and one small three corner tear where it joins the stern boards. Decoy measures approximately 36 1/2" from tip of tail to breast and 23 3/4" from bottom board to top of

head. For a picture of rigmates see fig 17 on page 56 and inside front and rear covers of Starr's "Decoys of the Atlantic Flyway". Unquestionably the finest folk carving of a canvas over frame goose ever produced in Massachusetts. **7000-9000**

**409. Outstanding example of a hollow, essentially mint, self bailing scoter by Joseph W. Lincoln (1859 – 1938) of Accord Village, Hingham, Mass.** For similar examples see page 49 and 50 in Vinal's "Joseph Lincoln" reference. This innovative self bailing design was seemingly unique to Lincoln and must have been a time consuming method of construction. Definitely one of the best examples of this model by this iconic Massachusetts carver. **9000-12,000**



409



**409A. IMPORTANT early solid body brant by Joseph Lincoln of Accord, Massachusetts.** Once rigged on a triangle. Fine original paint with some gunning touch up to the white under the tail and neck patch. Remainder of paint is original with little gunning wear. A few "cord wrap" marks on neck. Old brad repair to base of neck. Typical bottom check. **6500-8500**



**410. Early period solid white-winged scoter c1890-1900 by Joseph Lincoln (1859 – 1938) of Accord Village, Hingham, Mass.** Carved "dished down" wing separation with detailed bill carving. Black paint is original with light gunning wear. White overpaint on speculums has been removed. Head slightly loose on seat and a thin partial crack in tail. **4500-6500**

**410A. Black duck by A.E. Crowell.** Classic rasping to rear of head and to breast. Original paint on head with old paint on the body. Head shows light wear with a tight crack on left side. Old repair to small tail chip. Retains the worn oval brand. **1400-1800**



**410B. Early black duck by A.E. Crowell.** Old paint with light wear under wax. Chips to tip of bill and rough areas on tip of tail. Thin check at rear of head. **1200-1800**







**413. Sleeping black duck c1910 with beautifully carved feather detail attributed to Ned Chase of Nantucket.** Chip carving on the breast, the wings are crossed, and the bill is buried in the back under the wings. In fine original paint. Chase and Pittman collaborated on a number of decoys that were gunned over locally. **800-1200**



**414. Outstanding merganser hen by George Boyd of Seabrook, New Hampshire.** An exceptional decoy by New Hampshire's most important decoy maker. Head turned slightly to left. The end of the bill has been professionally restored. Very small and thin tight check at left base of neck. Tight wood check upper body. **12,000-15,000**



**415. Rare Species!** An American merganser drake from Martha's Vineyard, Massachusetts is the only example of this specie we have found on the island except for another drake by the same hand. Perky upsweep to the bill on an attractive, "cheeky" head. A wonderful example of a folk art at its best. Thin extended tail. Original paint with very light gunning wear. Similar to and possibly by a member of the Mayhew family. **1500-2500**



**416. Red-breasted merganser drake by Allan Stewart of Edgartown, Martha's Vineyard, Mass.** Excellent original paint with light gunning wear. A small knot lightly visible on each side of head. Front half of bill replaced many years ago, probably by Doc Starr who did most, if not all, of his own restoration. Bottom has a number of Doc Starr's stamps and notations, most notably one that states that he acquired this decoy in 1962. Stewart is acknowledged to be one of this Island's most accomplished carvers. **1200-1800**  
*Provenance: Dr George Ross Starr collection*



**417. Red-breasted merganser drake by a member of the Hicks family of Westport, Mass.** Head turned slightly to the left with a thin, delicate crest. Body is broad and thin for use in "Hick's Cove" on the west branch of the Westport river. Double rigged as part of a string. Excellent original paint. **3500-4500**







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



**419. Merganser drake by the team of Fred Nickerson (1902 – 1980) of Reynoldsport, Nova Scotia and Cape Cod, Mass. and Ted P. Lindberg of Pocasset Mass.** These gentlemen produced a rig together and when they split up, each took possession of one half of the rig. We first met Mr. Lindberg in the 1970's. Strongly carved wings and wingtips with carved speculum detail. Large, oval protruding tail. Horsehair crest on a nicely carved head with thin bill. Bottom has the hot stamp which reads: "Made By – T. P. Lindberg". Original paint with overall light gunning wear. Restoration to from portion of bill. **750-1500**



**420. Early and rare merganser attributed to James Walter Folger (1851-1918) of Nantucket Island, Mass.** Nicely carved deep curved and raised wingtips and a thin shallow ice groove on back. Expertly executed paddle tail and undercut rump. Lightly crackled paint is a combination of original and very old gunning touchup as would be expected of a bird of this age. Alert head with the original bill. Very small old chip missing from base of neck and a thin tight crack at neck base. Retains poured, inlet weight. The Folgers were historically significant in the formation of the whaling industry on the island in the early 1800's. Recently discovered on Nantucket in the attic of the Coffin family. **4500-6500**

*Provenance: By descent in the family*

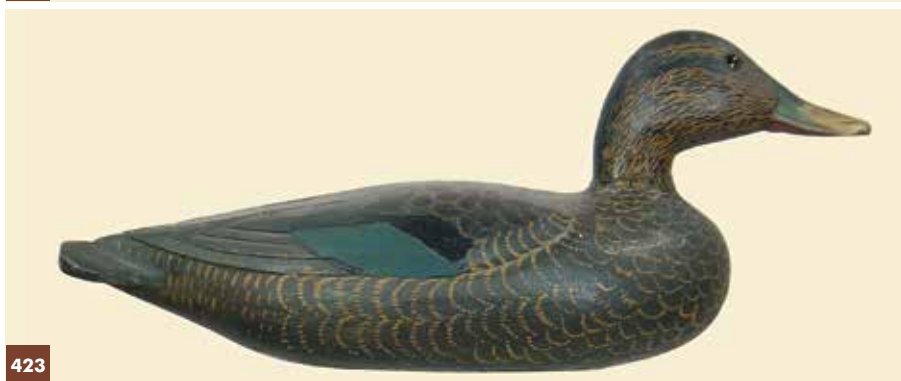


**421. Important redhead drake c1900 by Henry Keyes Chadwick of Oak Bluffs, Martha's Vineyard, Mass.** A superb example from his desirable early period showing the influence of his mentor Benjamin Smith. Original paint with a little professional wash to bare spots on the body. Decoy is from the "The Taunton River" rig. Four shot hits on left side. Deeply dish down wing molding in the manner of Smith. This was the favorite decoy in the collection of the late Stephen Churchill of Easton, MA. **7500-9500**

**422. Merganser hen by Henry Keyes Chadwick (1865 – 1958) of Edgartown (Martha's Vineyard), Mass.** Head turned slightly to the right. Attractively detailed carving to the tip of bill and effectively simulated crest. Typical thin check on an orange painted bottom. From the unused rig we bought over a period of 3 years in the early 1970's. All were delivered by boat from the Vineyard to Falmouth, Mass. packed in fish barrels. **4500-6500**



**423. Excellent example of a classic black duck by Charles "Charlie" Hart (1862-1960) of Gloucester, MA.** Carved wings and primaries with outlined speculums. Careful wing carving and detailed painting characterize Hart's work. Unrigged and unused. An example of Charlie Hart at his best and one of the finest examples from the standpoint of form and condition that one could hope to collect. In superb original condition in all respects. Dry crisp original paint. **3500-5500**



**424. Rare "magnum" hollow black duck by Charles H. (Charlie) Hart 1862 – 1960 of Gloucester, Mass.** Head turned to the left. Deeply carved wings and Hart's easily identified wingtip and primary treatment. Expertly carved head with attention to minute details such as carving under the bill. Original paint with individual feather detail shows light to moderate wear with rubs to wood on lower right side. Three small shot – like hits and minor roughage to edge of bill. As large as a brant or small goose decoy. **2000-3000**  
*Provenance. X Kangas collection*



**424A. Early goldeneye drake by Charlie Hart is one of his first efforts.** Finely crackled, original paint. Painted tack eyes. Never rigged. **200-400**

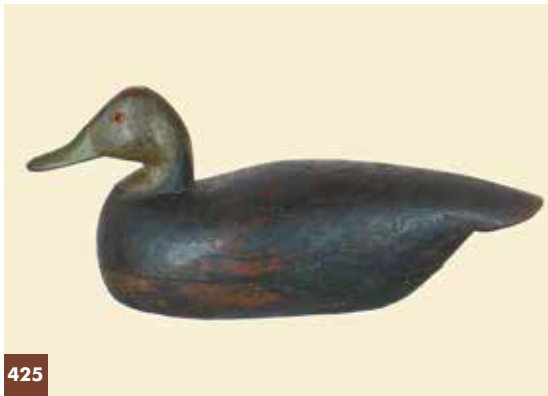


**424B. Goldeneye hen by Luther Nickerson of Cotuit, Cape Cod, Mass.** From the Nickerson family shooting rig. Fully carved wings with extended tail. Body is a combination of some moderately worn and crackled original with some gunning touchup to the gray on lower portion and breast by the Nickerson family. Bottom has the "HBN" (Howard B. Nickerson) brand and there is a large "N" burnt into the wood under the tail. **200-400**





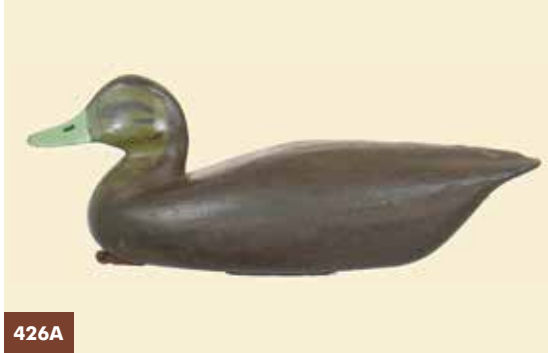
# Decoys of the Mid-Atlantic States



425



426



426A



427



427A



427B

**425. Black duck from the mid Atlantic coast region.** Two piece construction and probably hollow. Concave tail carving. Crusty old paint, some of which is original. Old rubs to wood have been darkened. Very thin check on right side. **200-400**

**426. Hollow bluebill drake.** Either a Delaware River decoy by John Blair or an example from Ohio modeled after Blair and used at an Ohio duck club. Paint appears to be mostly original with some gunning touchup. Surface shows moderate wear. **1000-2000**

**426A. New Jersey black duck decoy in old gunning paint with wear.** **100-200**

**427. Hollow black duck by John Updike (d circa 1950's).** Updike lived and worked on the Mullica River and his carvings reflect the classic Tuckerton style. This decoy is considered to be an example of Updike at his best. Original paint with light gunning wear. **600-900**

**427A. Black duck by Doug Jester (1876 – 1961) of Chincoteague, VA.** An excellent example with fine, all original paint and little gunning wear. Light scattering of small, minor flakes mingle with the extensive scratch feather detailing. X collection brand on bottom. **1200-1600**



428

**427B. Hollow Canada goose from the upper Barnegat Bay.** Collectors tag identifies the maker as Inman. High neck seat with stylish head carving. Mostly in good gunning paint with some original visible. **200-400**

**428. Hollow New Jersey goose circa early 1900's.** Head forward in a swimming pose with carved tail and wingtip detail. Paint appears to be a combination of original with gunning touchup. Overall surface shows light wear. Minor separation along body seam and a tight bill check. **900-1200**



428A



429



430



430A



431



432

**428A. Hollow hissing brant c 1920 from NJ.** Nicely carved head. Lightly crackled paint appears to be the original with possibly a small amount of very old gunning touchup to the white on the wingtips. Scattering of flakes to wood. Overall very nice form. **250-450**

**429. Brant decoy from New Jersey.** Old collector information on bottom indicates that the carver is "Henry Van Bront of Barnegat, N.J.". Two piece body construction and probably hollow. Paint appears to be a combination of original and gunning repaint with overall light wear. **100-200**

**430. Early working hollow carved brant by New Jersey's Charles Wilbur.** Body of three pieces laminated horizontally. In a combination of original and gunning repaint. Scattering of small rubs or flakes. Bottom retains the "CW" hot brand, pad weight and partial anchor loop. **200-400**

**430A. Swimming brant by New Jersey's Hurley Conklin.** Hollow carved with his typical rectangular inlet weight. Excellent original paint. Suberb structural condition. Strong "H. Conklin" hot brand on bottom. An excellent example. **300-500**

**431. Hollow carved brant c1920 from NJ.** Original with possibly some touchup. Shows moderate wear. Applied pad weight and some slight separation along right side body seam. **200-400**

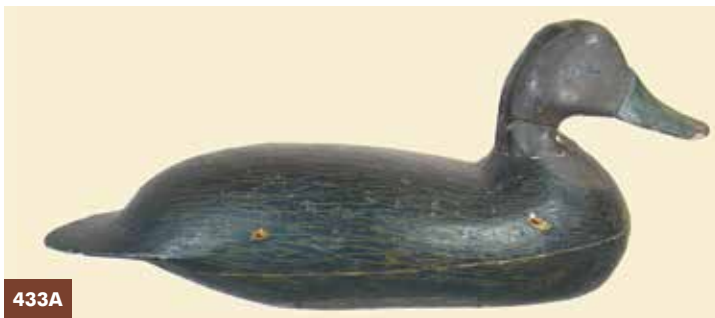


433

**432. Hollow brant by Charlie Wilbur.** Head in a slightly forward swimming pose. Good original paint shows light to moderate overall wear. Bottom has "CW" stamped twice as well as the hot brand of "ADT" and a painted "AT". **250-450**

**433. Hollow carved New Jersey black duck.** Old collector information on bottom indicates that the carver is "Cal Hickman" of Port Republic, early 1900's - - ". Original paint. Scattering of small flakes or dings. Stable crack in bill. Retains original rigging. **150-250**





433A



434



435



436



436A



437

**438. Drake whistler by Hurley Conklin.** Head turned to the right. Deep ice groove with delineated wingtips. Fine original paint. Deep hot brand on bottom: "H. Conklin". **300-500**

**438A. Content pair of green winged teal by Pierce Robert Bates, Shiremanstown, PA, c. 1940** Finely detailed carving with contoured bodies and carved raised wings. Signed and dated on the underside with a stylized initial brand. Excellent original condition. **500-650**

**433A. Hollow black duck c 1920 from the New Jersey shore.** Possibly by Bill Brown. Paint on body appears to be largely original with some heavy gunning touchup to the head and bill. Check in neck. Slight separation along body seam and a few shot hits. **200-300**

**434. Hollow black duck c 1920 from New Jersey.** Repaint which shows minimal wear. Slight separation along body seam. **100-200**

**435. Hollow NJ black duck c 1930 in original paint with light wear.** **200-300**

**436. Hollow bluebill drake c early 1900's from the upper Barnegat Bay attributed to Taylor Johnson.** In lightly worn original with some gunning touchup to black. Old in use repair to bill with repaint. Small area of old dry rot on left side. **300-450**

**436A. Hollow bluebill drake attributed to Taylor Johnson from the upper Barnegat Bay, New Jersey.** In original paint and in as found in rig condition. Light seam separation on left side. Thin, tight hairline in bill and neck. **300-450**  
*Provenance: Cole collection*

**437. Drake red-breasted merganser by Hurley Conklin.** Head turned very slightly to the left. Ice groove and carved wingtips. All original paint with no wear. Thin, tight, hairline in upper comb on crest. Deep hot brand on bottom: "H. Conklin". **300-500**



438



438A(PR)

# Folk Art, Fish Carvings, Paintings and Prints



439

**439. Very rare wall plaque of pintails in flight by Ken Anger (1905 – 1961), the celebrated “rasp master” of Dunnville, Ontario.** Plaque features a pair of hand painted pintails springing from the marsh on a ¼” thick piece of wood. The pintails are, in turn, attached to a similar ¼” piece of wood which features a colorful rendition of an inland marsh probably done by a local artist. This background plaque has a deeply serrated edge on the right and left sides. Entire piece is in finely crackled or aged, all original paint with only one tiny rub on the tip of the tail of the drone. Plaque was carved and painted in the 1940’s and hung in the Queens Hotel in Dunnville until it was purchased c1950 by Kurt Whaley. This exact plaque is pictured on page 26 of the Fall, 1973 issue of “North American Decoys” magazine in an article on Ken Anger by Smith. Plaque measures approximately 29” wide by 18” tall. A wonderful piece for the serious Ontario collector. **2200-2600**

*Provenance: X collection of Kurt Whaley*

**440. Two three dimensional half models of a shorebird with its “duck-like” foot and tapered base.** Perhaps it was the mold for a decoy or a figural candy mold. Bird features a tucked head, carved wings, split tail and stamped feather detail. Bird measures approximately 9 ½” overall. In natural finish on an old plywood backing. Overall condition is very good. **200-300**



440

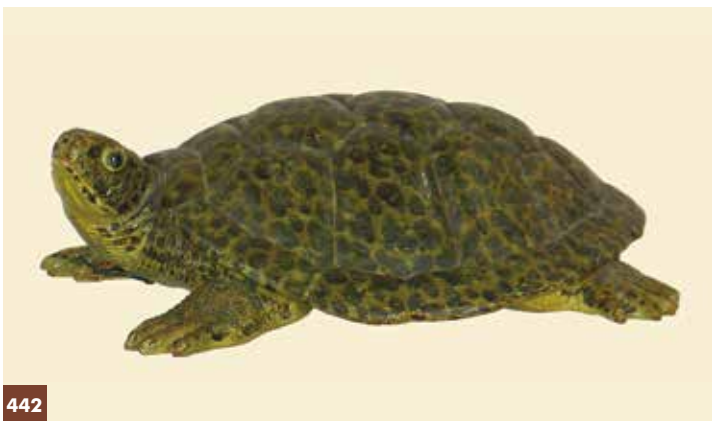


441

**441. Weathervane in the form of a redhead decoy with its tail ending in an arrow shape.** Made from two pieces of thin solid wood, slightly over ¼” thick. Metal tube for mounting to a shaft is riveted on. Original paint with overall light wear on one side and slightly heavier wear on the other side. **150-250**

**442. Green Turtle.** Consignor information indicates the turtle was made as a fish decoy. Detailed shell with head gazing up and to the left. Excellent original paint and condition. **400-600**

**443. Freshwater bass by Alton (“Chub”) Bachman of Mt. Clemens, Michigan.** Approximately 11 ½” overall length. Nicely carved mouth and gills with metal fins. Excellent original condition. **350-450**



442



443





**444. Carved musky by Alton ("Chub") Bachman of Mt Clemens, Michigan.** Approx. 27 1/2" overall length. Nicely carved mouth and gills with painted scales and metal fins. Original paint with very light shelf wear. One small (approx 5/8") knot visible on left side. **250-350**

**445. Wonderful folk art cane in old red paint.** Cane measures approximately 36 1/4" long with what appears to be the original brass tip. Natural twig with carved leaves resembling pond lilies spiraling up the tapered shaft. Below the handle are a lance shaped and a heart shaped leaf. **400-450**  
*Provenance: Waddell Collection*

**446. Snowy owl decoy in original paint with light wear.** Made to be used on a stand with a stick. Painted eyes. Found in a Baltimore home. **150-300**

**447. Lot of two owls.** One is of two piece laminated construction. In good original paint with one broken "ear" and missing two feet. Second is a full bodied wooden model, seemingly lathe turned with a metal rod for mounting. Painted white over the original with some flaking. Good structural condition. **400-600**

**448. Framed outline of the face of a Native American chief on a sheet of tin, executed with hundreds of individual bullets fired from a .22 cal rifle.** Very accurate rendition and obviously accomplished by a talented marksman. Inscribed on bottom: "To Dick Wolff – from Ernie Lind 5/22/71". Ernie Lind was one of the famous "Shooting Linds." At his demonstrations he used a .22 rifle to "draw" an Indian head. His wife was also a crack shot. All this took place before and possibly after the middle of the 20th century. Professionally framed in excellent original condition. 19 3/8 x 28" Sight Size.(SS). **300-500**

**449. Excellent collection of Federal Duck stamps dating from 1935 to 1990.** All are unsigned and each has its own archival mount. Professionally matted and framed under glass. A few spaces remain to add stamps to the collection. 30 1/2" X 25 5/8" SS. Overall one of the nicest sets we have seen. **3000-5000**

**450. Book – "Prairie Wings – Pen and Camera Flight Studies" by Edgar Queeny.** Pub. by Ducks Unlimited, New York, 1946. HB w/ DJ. Both in XOC, one small rip in DJ. No photograph. **100-200**



451(PR)



452



453



454

**451. Pair of drypoints by Percival C. Wharton.** One is titled "To Hit is History" and depicts black ducks being shot by a lone gunner in a coastal blind. One is titled "To Miss is Mystery" and depicts a flock of bluebills flying over a lone gunner in a coastal blind. Both appear to be hand colored. Both signed LR "P.C. Wharton". Both appear to be in about excellent condition except for some very minor water staining in lower right of "History" and in upper left of "Mystery". Framed and each 13 1/8" X 17 1/2" SS. **400-600**

**452. Outstanding American sporting print of three men and a dog in a skiff duck hunting.** Noted in lower right - "Copyright 1898 by J Hoover and Son, Philad'a". Bright colors with no staining or damage. Mounted under glass in its original period gilded frame. Recently discovered in an attic in Illinois where it had been forgotten in storage for years. 19 1/2" X 15 3/4" SS. **400-600**

"J. Hoover & Sons issued popular prints for the masses in the last decade of the 19th century and the first decade of the 20th century. This was a business much like Currier & Ives, though Hoover & Sons issued chromolithographs. Joseph Hoover was one of the few native-born Americans who achieved success with chromolithography. Hoover started by making elaborate wood

frames in Philadelphia in 1856, but within a decade or so he began to produce popular prints. During the Centennial, Hoover won a medal for excellence for his chromolithographs after Queens renderings."

**453. Framed water color by William Tyner (1935 – 1987) of East Haddam, Connecticut.** Scene is that of a lone woodcock in flight over a New England cover at dusk. In excellent original condition. Professionally framed under glass. Signed LL "WMR Tyner". SS 17 3/4" X 20". **900-1200**

Tyner was represented by The Crossroads of Sport in Manhattan, N.Y. in the 1960's and had a full color cover on the firm's 1966 catalog. He was a versatile artist, working both in oil paints and watercolors; his specialty was the gamebird – upland birds and waterfowl – shown in flight. His decoy portraits won the Massachusetts Duck Stamp Competition in 1976, 1977 and 1978.

**454. Nicely framed painting on board by Jerome Howes.** Scene features a group of sailboats, one with a "Homecoming" American flag) and a canoe welcoming a sailing ship. The scene is off a promontory with a lighthouse. Excellent original condition and signed LL. SS 24" X 16". **900-1200**





455



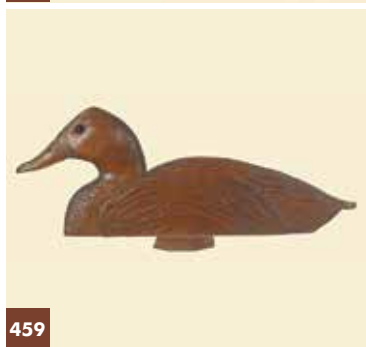
456



457



458



459



459A



460(4)



461

**455. Nicely framed painting on board by Jerome Howes.** Scene depicts two men in a catboat. Excellent original condition and mounted in a vintage frame. Signed LR. SS 11 1/2" X 7 7/8". **700 -900**

**456. Painting on board by Jerome Howes.** Scene is that of two racing sailboats, one flying the American flag. Excellent original condition and professionally framed. Signed LR. SS 19 3/8" X 11 1/4". **800-1000**

**457. Italian advertising poster for "Spumanti Martini by Martini & Rossi – Torino".** Colorful image of a dancing young woman. Poster mounted on a burlap type material attached to a wooden frame. Lightly cracked but overall excellent original surface. 17 1/2" X 25 1/2" ss. **100-200**

**458. Rare cribbage board in the shape of an ocean going ship by Van Ryper (Vineyard Haven, Martha's Vineyard, Ma).** 17 1/2" X 1 3/4." Detailed with decks, portholes, mast etc. One "lifeboat" detail missing as well as forward flagstaff and one cribbage "peg". Overall very good condition and an interesting work of nautical art. **600-900**

**459. Silhouette of a canvasback by the late noted artist William Koelpin, Oconomowoc, WI.** Original stained natural finish with no wear. Has a "foot" to allow it to be free standing but can also be used as a wall mount. Retains Koelpin's ink stamp as well as his signature and date: "Bill Koelpin – 80". **150-300**

**459A. Sailor boy whirligig from Nantucket, Massachusetts.** Nice carving detail at the base of the shirt as well as in the raised collar. Lightly worn original paint with some light, minor flaking on the upper left arm. Chip off rear of hat. Paddles are possibly a replacement as is often the case with these whimsical figures. **1000-1250**

**460. Lot of four very decorative and nicely executed contemporary fish decoys from Duluth, Minnesota.** A pike, a frog, a turtle and a trout. Pike is about 11 1/2" long with an articulated tail, open mouth and nicely carved gills. Frog is about 9" long with a nicely carved head and long split legs which end in brass or copper spinners. An Indian head penny and a buffalo nickel imbedded in base. Turtle is about 4 1/2" long with a textured shell and outstretched head and neck. Has a buffalo nickel imbedded in base. Trout is about 6" long with a curved wooden tail and open mouth. Deeply cut gills are edged in metal beads. All are in fine original paint and are in excellent original condition. All have "DFD" stamped into the recessed weight. **300-450**

**461. Attractive fish finial (20" long x 7.5" top to bottom .75" wide) found in Hallowell, ME.** Used on a small shed. Vestiges of white paint remain. Ends of tail missing. **150-300**



462



463(5)



465



464



**462. Gunning box from the Winnebago Lakes of Wisconsin.** As noted in Koch, these boxes ranged in construction "from the simple to the complex". This example features a hinged top which opens to reveal two interior compartments or sections. Top has brackets for a gun rest at each end of a leather carrying strap. Attractively edged in wood trim. Dimensions of box are approximately 12"W x 10 3/8"D x 7"H (less gun rest). Overall very good to excellent paint and condition. **300-500**

**463. Lot of five sporting objects.** Two calls by the P.S. Olt Co. of Pekin, ILL. and so stamped on barrel. One has no model number but has "reg. Trademark No 348205 stamped on both parts of the call. One is a small "Junior Duck Call – Model No. J-15". Both in working order with no visible damage. Two brass shotgun shells: one "20 ga Rem-UMC – Best" and one Winchester 16 Ga.. Both in excellent condition. One metal shorebird whistle which is unmarked and in working order. **150-300**

**464. Large single blade sheath or "Bowie knife".** Blade measures 9 3/4" long and knife is 14 7/8" overall. Brass guard or hilt and a dark, rosewood type handle held on to the shaft of the blade with six brass pins or rivets. "1861" stamped on one side of the base of the blade and a partially obscured "C.S." on the other side of the base. Blade appears to have been cleaned of some light rust but does not appear to have been sharpened. Overall condition appears to be very good to excellent. **4500-6500**

**465. Cast iron doorstop by Hubley.** Cast in the form of a seated cat looking left with the tail wrapped around the body. Two piece body with an unreadable number on the inside as well as the word "Hubley". Finely crackled and slightly darkened original paint with a scattering of small flakes to metal. Measures about 9" tall overall. **200-300**

**466. Yellowlegs decoy c1970-1980.** Carved and hollowed so the removable head and bill stores in the body cavity. Original paint with light wear, bill broken and "JDK" and the face of a bull on the bottom. Possibly by Roy Bull or from his collection. **250-450**

**467. Lifesize Golden pheasant from Louisiana by an unknown hand. 100-200**

**467A. Sleeping decoy of a loon or possibly a brant.** About 24 inches in length. A folk carving by an unknown maker. There is a star and a D on the bottom. **300-500**



466



467



467A



# North American Shorebirds



468

**468. Stunning example of a gunning model dowitcher by A.E. Crowell of East Harwich, Massachusetts.** Split tail with raised wingtips. Excellent original paint with only minor imperfections. There are a few tiny shot strikes. Miraculously, the original bill has remained completely intact. This decoy was gunned on the Chatham (Cape Cod) marshes. The grandfather of the consignor hunted with and was guided by his good friend, "One-armed" Fred Higgins of Chatham. Fifty years ago the grandfather told his son to put the Crowell birds in the bank as they would be valuable someday which turned out to be excellent advice. **25,000-35,000**  
*Provenance: Recently retrieved from a safety deposit box in western Massachusetts where it has resided for the past 50 years*



*A.E. Crowell Barn*



*A.E. Crowell*



468A

**468A. Incredibly rare example of a dowitcher decoy c1910 by A.E. Crowell of East Harwich, Massachusetts.** Posed so that it appears to be gazing slightly upward. Split tail with raised wingtips. Outstanding original paint is excellent. One or two tiny dents and rubs attest to its having been actually carried into the field. Miraculously, the original bill has remained completely intact. A tight crack in neck had been glued in place and hairline seam touched up. This carving dates to the early part of Crowell's career when his focus was on supplying the needs of wealthy sportsmen who sought out his talents to actually shoot over shorebird decoys. This decoy was gunned on the Chatham (Cape Cod) marshes. **25,000-35,000**

*Provenance: Recently retrieved from a safety deposit box in western Massachusetts where it has resided for the past 50 years*



468B

**468B. Incredible gunning split tail black-bellied plover by A. E. Crowell c1910 of East Harwich, MA.** In fine original paint with the anatomically correct original bill and tack eyes. Superb form with nice dry surface. Slight wear to wing tips and tip of bill. **12,000-15,000**



468C

**468C. Early life size preening yellowlegs.** Only two by this maker are known to exist. One has been found with a "Shaw – Chatham, Mass" ink stamp on the base. It has been said that Elmer Crowell was greatly influenced by his father-in-law, Edward E. Doane, who also carved birds. (An example of a shorebird in this form by Elmer Crowell exists in the Heritage Museums and Gardens collection in Sandwich, MA.) Gracefully extended dropped wings are thinly carved. Bill is elevated a mere fraction off the breast. It is known that a Quincy Shaw owned a gunning lodge in Eastham near Salt Pond. He also built a 9 hole private golf course on the property. Legendary golfer Bobby Jones played the course in the early 1900's. A photo of Mr. Jones sitting on a bench with his companions hangs in the basement of the Eastham town hall. It is said that renown artist-sportsman Frank Benson and other well known gentlemen of the day such as Dr. Phillips and Elmer Crowell, also hunted waterfowl at Shaw's lodge. In excellent original condition. **2500-4500**



468D



468E

**468D. Early and graceful feeding yellowlegs.** Base is stamped. "Shaw – Chatham, Mass". Possibly by Edward E. Doane, Elmer Crowell's father-in-law. It has rumored that Mr. Doane was a bird carver and he greatly influenced Elmer in his early years. An excellent and important folk carving regardless of the identity of the maker. Head dropped below the body with the head twisted slightly and turned to the left. Long, thinly carved wings arch back over the body. In excellent original paint and condition. The wooden base has an old paper label with the number "16" on it in an upper corner of the top indicating that the bird may have been part of a larger set. **2500-4500**

**468E. Rare tin-winged oversized willet c1910 by Charles Thomas of Assinippi, Massachusetts.** Wooden body with a wire or nail bill. Measures an impressive 15 1/2" from top of head to tip of tail with a wingspan of 22 1/2" wingtip to wingtip. Original paint with light gunning wear. A plover of this same basic body form is pictured on page 73 of "Decoys of the Atlantic Flyway" in which Starr points out that Thomas's nephew stated that some of his uncle's decoys were "designed (as) a composite and that they were used for yellowlegs, willets and Hudsonian curlews". From the so-called Taunton River rig due to the fact that they were supposedly used both there and on Martha's Vineyard. **1500-2500**



*Shorebirds at work*





**469. Yellowlegs by George Boyd (1873 – 1941) of Seabrook, New Hampshire.** Split tail and excellent, all original paint. Thin crack in neck which is typical of Boyd yellowlegs, has been professionally tightened. Seam at base of bill slightly visible. For a close-up of this type of bill construction see page 25 in “Finely Carved and Nicely Painted” by Jim Cullen. **4500-6500**

**470. Yellowlegs c 1910 from Seabrook New Hampshire area.** Obviously modeled after the work of George Boyd. Three piece vertically laminated construction. Excellent original paint with scratched and superbly painted feather detail. Surface shows overall light wear with a few rubs to nicely aged wood. Bill is a professional replacement with some minor touchup to the head at the base of the bill. **2000-3000**

**470A. Early yellowlegs c1910 by Joseph W. Lincoln (1859-1938) Accord (Hingham), Mass.** All original paint with a deep patina shows very light wear on body and head with only a few tiny flakes showing, most of that on the bill. Tack eyes, split tail and original bill. The feathering detail is quite elaborate due to the later date it was made. (See page 65 in Cap Vinal’s “Joseph Lincoln - - ” reference for a similar example). Two signature plugged holes in base near the stick hole may have been to repair flaws in the wood as was a common practice with Lincoln. **1800-2400**

**471. Outstanding feeding plover from the Norwalk, Connecticut area.** A rigmate to the yellowlegs pictured on the cover and page 182 of Chitwood’s “Connecticut Decoys – Carvers and Gunners”. Three piece vertically laminated body construction with raised wings and individually delineated wingtips. Body exhibits original chip carving technique used by the maker. Original paint has a warm patina. Bill may be the original. Very minor separation along right body seam. Lightly hit by shot. **3000-5000**



469



470



470A



471

*The following four lesser yellowlegs by Joseph Whiting Lincoln of Accord, MA  
are rigmates and date to c1880-1890*



**472. Yellowlegs by Joseph Lincoln.** Split tail and fine, spoke shave marks identify this popular version of an often requested species from the Lincoln shop. Original paint with some shrinkage along grain lines, most notably on the right side. Original bill has been broken and reglued. Few rubs to wood on high points. For similar example see p 65 in Cap Vinal's reference. **1500-2000**

**472A. Yellowlegs by Joseph Lincoln.** Split tail and fine, spoke shave marks identify this popular version of an often requested species from the Lincoln shop. Dry original paint shows overall light wear. Original bill. For similar example see p 65 in Cap Vinal's reference. **1800-2400**

**472B. Yellowlegs by Joseph Lincoln.** Split tail and fine, spoke shave marks identify this popular version of an often requested species from the Lincoln shop. Dry original paint shows overall light wear with some rubs and scrapes, most notably on head and neck. Hit by shot on left side. Small chip missing from neck and at base of bill. Some very minor puppy chew on edge of tail. Original bill. For similar example see p 65 in Cap Vinal's reference. **1800-2400**

**472C. Yellowlegs by Joseph Lincoln.** Split tail and fine whittle marks identify this popular version of an often requested species from the Lincoln shop. Dry original paint shows overall light wear with some minor shrinkage along grain lines on right side. Lightly hit by shot on right side. Original bill. For similar example see p 65 in Cap Vinal's reference. **1800-2400**



**472E. Black-bellied plover c1900-1910 by Joseph Lincoln of Accord village, Hingham, Mass.** Early design that still clearly shows the whittle marks left by this noted maker. Original paint with moderate overall gunning wear. Rubs to wood on high points of tool marks. Hit by shot on right side. **2000-3000**

**473. Plump feeding yellowlegs c1900 from Massachusetts.** Broad tail on a nicely arched body. Original paint shows light gunning wear. Few light rubs on surface. Bill appears to be the original which and has to have been glued to the head many years ago. Written in pen under sealer on the underside of tail: "New England – yellowlegs – cir 1900 – DLI". Conceivably, more feeding and running shorebirds originated in Massachusetts than from any other area on the coast. **1500-2500**

**473A. Unusual and early dowitcher c1900 with the head turned almost a full ninety degrees to the right.** Maker and area unknown. Original paint shows light gunning wear. Hit by shot on front left side. Bill is a professional replacement with some wood loss to the face at the base of the bill. Staples and a shallow groove on bottom near stick hole indicate something (wire legs?) may have been attached to the decoy at some point. **800-1200**

**473B. Dowitcher c 1900 by James Casey of Newport, Rhode Island c1920.** Original paint with light gunning wear. It appears that a thin coat of finish feeder may have dripped on the head and breast of the decoy years ago. Three small holes in bottom in addition to the stick hole. "James Casey – Newport" written in pencil on bottom. Break in base of original bill and a check in the rear of the neck have been professionally restored. Casey is known to have also made at least one rig of mergansers. **600-900**



472E



473



473A



473B



*End of day*



**474. Rig of three Massachusetts shorebirds c 1890-1900. Decoys appear to be either early examples of Frank Adams of West Tisbury, Martha's Vineyard or the carver was certainly influenced by that well known maker.** All with split tails and one with delineated wingtips. Two with tack eyes and one with painted eyes. All have a similar paint pattern with body conformation that was probably intended to mimic two yellowlegs and one knot. This cavalier approach to painting was not uncommon as mentioned in the discussion of Frank Adams decoys in the "Martha's Vineyard Decoys" reference. Original paint with light wear. One baptized by shot. **2000-3000**



**475. Golden plover ca late 1800's in breeding plumage from Nantucket, Massachusetts.** Nice "wish-bone" shaped split tail. A plump, full-bodied decoy. Paint has been applied with both a brush and match stick to achieve the multi colored dots. Eyes are made of glass and the bill may be made from baleen. Fine original condition. Structurally sound. **2000-3000**



**476. Plump full bodied plover decoy c1900 from the South Shore area of Massachusetts.** Split tail, tack eyes, and an original bill. Original paint which shows heavy wear and numerous shot hits. Crack in breast and roughage to back. An old weathered veteran of numerous trips to the marsh. **400-600**



**477. Black bellied plover c1900 from New Jersey.** Paint appears to be the finely crackled original under a coat of sealer. A few small flakes to wood. Two stick holes, one of which was added much later than the larger original. Small old chip missing from top of head may date to the time of carving. **1500-2800**



478



**478. Small rare authentic root head shorebird c1880-1890 probably from the Carolinas.** This decoy is authentic and rare. Chip carved with a broad paddle tail and intended as a red knot. Removable head. Fine original paint and condition. Lightly hit by shot. **900-1200**

479



**479. Unusual and inventive greater yellowlegs c1880.** Cleverly incised shoulder carving with undercut tail and three deeply carved wingtip primaries. Breast feathers are represented by light rasping in that area. Hole through tail for stringing. Head is doweled to the body and was possibly intended to be removable for transport. Eyes are represented by a small hole of appropriate size drilled through the head. Bill appears to be the original. Surface is a very lightly worn brown. Recently found in the attic of the Coffin family on Nantucket Island, Massachusetts.

**2000-3000**

*Provenance: By direct descent in the Coffin family*

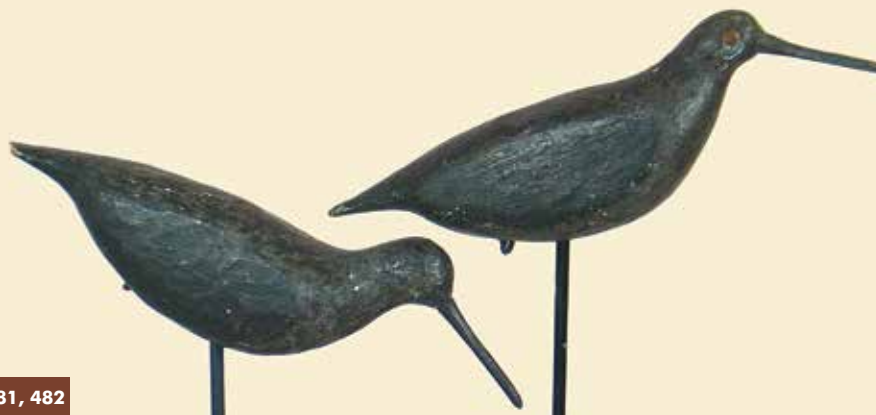
**480. Lot of two decoys.** One is an English wood pigeon with deeply carved wings. Original paint on underside and repaint on upper portion with light wear. Portion of tail replaced. One is a small shorebird with carved wings and eyes. Paint worn to a weathered natural wood finish with weathered raised grain. **300-400**

480(2)



**481. Dowitcher by a member of the Fulcher family.** Two stick holes in base to alter the appearance in the rig from an upright to a runner or feeder. Very old gunning paint with a few very minor rubs or dings to a darker undercoat. Bill appears to be the original. Tack eyes and a staple under the tail for stringing. Lightly hit by shot. Collector information indicates that the decoy was acquired directly from the Winslow family of Scotland Neck, South Carolina where they were used by the owner's grandfather. **800-1200**

481, 482



**482. Dowitcher by a member of the Fulcher family.** Very old gunning paint. Bill may be a replacement. Tack eyes and a staple under the tail for stringing. Lightly hit by shot. Collector information indicates that the decoy was acquired directly from the Winslow family of Scotland Neck, South Carolina where they were used by the owner's grandfather. **800-1200**



483(2)



484(2)



485(3)



486(2)



487



488

**483. Lot of two shorebirds c1900.** One is a golden plover from Nantucket. Somewhat chip carved with tiny tack eyes. Original paint shows light wear under a thin coat of sealer. Square nail bill. Second decoy is now painted as a yellowlegs but was probably originally a plover. Paint is a gunning repaint with traces of the original. Decoy exhibits numerous shot hits and roughage to areas of the head. **300-450**

**484. Lot of two large shorebirds.** A curlew and a large willet c1900. Curlew is from New Jersey and is in original paint with heavy wear and areas of age darkened wood. The white "dots" on back appear to be a latter addition. Replaced bill. The willet is from Massachusetts and is carved from a 2" thick piece of stock. Darkened original paint with overall light wear. Two fine grain checks or hairlines. Bill may be original or an old replacement. **500-1000**

**485. Lot of three shorebird decoys.** One is a yellowlegs carved in the Virginia or Hudson manner, One is a beetle head with deeply carved wings and one has the head set back on the body with two wire (now missing) legs. Condition ranges from fair to good. **300-600**

**486. Lot of two shorebirds by Will Kirkpatrick.** One is a small beach bird with a split tail. Other is a small sandpiper or peep in the style of the Seaford, N.Y. carvers. Both are in excellent original paint. Both branded "WEK" to the rear of the stick hole. **100-200**

**487. Early lesser yellowlegs, one of his first, by Connecticut's David Ward.** Iron nail bill with hole through tail to imitate a rigging feature commonly seen on early working decoys. Original paint and condition. Stamped "DBW 78". **400-600**

**488. Early running yellowlegs with so called "minnow in throat" by Connecticut's David Ward.** Square cut nail bill with split tail and raised wingtips. Carving closely mimics that displayed by an early group of working shorebirds found on Cape Cod. Original paint has been aged by the artist. Some flaking on the back may also be original and intentional. One of his earliest carvings. Stamped "DBW 79". **400-600**





**489. Lot of two.** A pair of shorebird c1900 by Lombard Jones of Sandwich, Mass. "Flatties" or flat sided decoys intended to attract a variety of species. Dark wings appear to be a gunning touchup while the remainder of the birds seems original with light wear. **300-450**

**490. Red knot decoy.** Paint is some original and gunning repaint which shows significant puppy chew to the tail area. A "wood filler" type repair was made to the head, probably in use, and the bill may or may not have been replaced at that time as well. Original hole through tail for stringing. Hit by shot. **300-500**

**491. Lot of two shorebird decoys, one plover and one yellowlegs.** Plover is carved in the classic Seaford, Long Island style with carved wings and shoulders and carved wingtips which meet over the split tail in old paint. Number of grain checks and a crack in the head which has been glued. Replaced bill. Yellowlegs is of three piece, vertically laminated construction. Lightly delineated split tail detail. Original paint with light overall wear. Bill appears to be a replacement. **200-400**

**492. Cork yellowlegs from Long Island.** Original paint with a scattering of small flakes to the natural cork and some light rubs to tail tip. Cork body has the usual small splits typical of this material. Bill appears to be the original. **150-300**

**493. Curlew c 1900 from Marshfield, Massachusetts.** A full bodied bird with a small split tail and tack eyes. Two stick holes to vary the appearance in the rig. Original paint shows overall light gunning wear. Bill is a replacement. For a nearly identical rigmate or possibly the same bird see lot 114 in the 1983 Willis Henry auction catalog of a portion of the Dr. Starr collection (the so-called "Boat Yard Sale"). Curlews from the south shore of Mass. are considered rare. Retains a strong "Starr Collection" stamp. **900-1200**

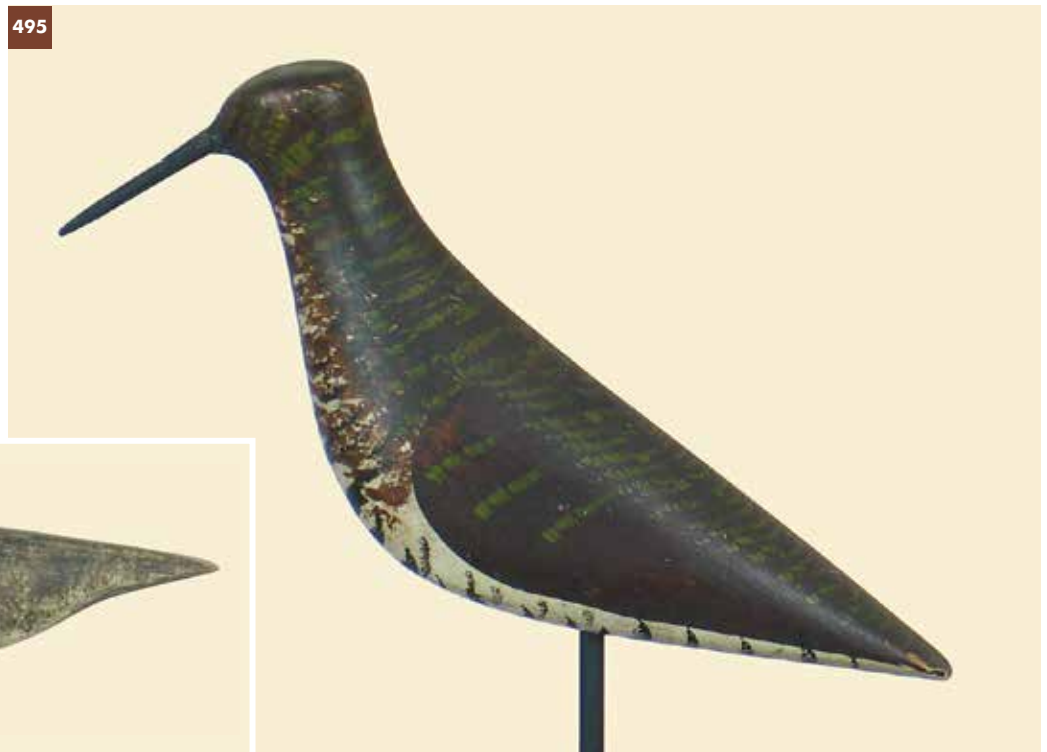
*Provenance: X Dr. George Ross Starr Jr. collection*



**494. Running yellowlegs.** Original paint has darkened from age and shows overall light to moderate wear. Some rubs to wood along grain line, especially under tail. Original bill with a few flakes. **100-200**

**495. Golden plover c1910-15 by Frank Adams (1871 – 1944) of West Tisbury, Martha's Vineyard, Massachusetts.**

For a nearly identical carving in the same paint see page 25 and color plate "F" on page 44 of Murphy's Martha's Vineyard reference. Bill may be the original with putty applied to the base and is of a length and form that would suggest that the decoy was also meant to imitate a lesser yellowlegs. For a discussion of how Adam's shorebirds often were intended to imitate a variety of species see page 25 in Murphy. Excellent original paint with almost no gunning wear. Probably from the Manter family and branded "O.S.M." to the rear of the stick hole. A very clean example by this well known carver. **1200-1800**



**496. Massachusetts plover from the Pocasset area.** Full bodied decoy with shoe button type eyes. Remnants of original paint with large areas worn to nicely age darkened wood. Hit by shot. Two original stick holes for the gunner to vary the look of the rig. Replaced bill with restoration to that portion of the face. Bottom retains the "Bigelow" brand. **200-400**

**496A. Large long-billed split tail curlew from Massachusetts c1900.** About two inches wide by 19 inches in length. Painted eyes, flattish sides. In excellent original condition. **250-350**



# Miniatures and Decorative Carvings by A.J. King and his son, Elmer Crowell, Robert Morse, Russ Burr, Tom Wilson, Frank Adams, Conklin, Wheeler, Dando and Ahearn

*In addition to his reputation as one of America's most accomplished miniaturist, Mr. King is also well known for his design of the interior of the dome on the Rhode Island State House in Providence, R.I. His works are often referred to a "little jewels" and many are on exhibit in a variety of museums including Massachusetts Audubon's Visual Arts Center in Canton, MA. See "Birds in Wood and Paint" by Ellis as well as "Handicrafts of New England" by Eaton for additional biographical information on this extremely talented artist.*



497

**497. Outstanding drumming grouse by Allen J. King (1881 – 1963) of North Scituate, Rhode Island.** Beautifully outstretched and cupped wings, fully fanned tail with fluted individual feathers and carved ruff, all with Kings exquisite paint. Excellent original paint. Mounted on a natural slab base which is signed "A.J. King". In "Birds in Wood and Paint", Joe Ellis refers to King as "The consummate artist as miniaturist" and this carving certainly justifies his statement. **7500-9500**

**498. Pair of miniature Gambel's quail by Allen J. King (1881 – 1963) of North Scituate, Rhode Island.** Delicately carved wings and wingtips with applied crest. Excellent original paint with a professional replacement of the crests. On a natural burl base which is signed "A.J. King". For additional information on King see pages 105 to 113 in "Birds in Wood and Paint" by Ellis. **1200-1800**



498(PR)



499

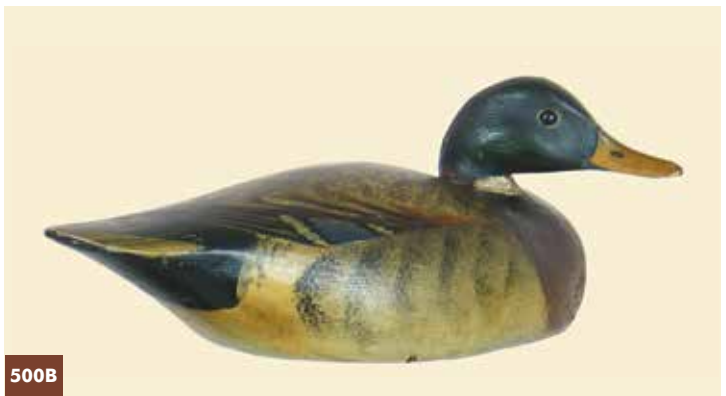
**499. Excellent boxed diorama of five mini widgeon on a wooded lakeshore by Allen J. King (1881-1963) of North Scituate, Rhode Island.** Dimensions are approximately 8 1/2" H X 10 1/2" L X 4 1/4" D. All of the birds have raised wings and excellent original paint with exquisite detailing. Signed on the 'beach' in lower left: "A.J. King." There's a narrow check in the "water" glass. Does not detract from the overall appeal. **2000-4000**

**500. Miniature carved and painted birds by James Allen King (1905-1959), North Scituate, Rhode Island.** Mid to late 20th century. A carved blue jay, chickadee, and a junco with applied vegetation mounted on a piece of driftwood on a carved wood base. "James A. King," inscribed on edge of base. Overall ht. 4 in. In excellent condition in all respects. **400-600**



500





**500C.** This resting redhead hen c1910 by Keyes Chadwick (1865 – 1958) of Oak Bluffs, Martha's Vineyard, MA. One of his best designs and slightly different than the "Taunton River Rig". This superb decoy clearly illustrates the influence of his mentor, the great Benjamin Smith, "See Martha's Vineyard Decoys". Excellent original paint is one of the finest Chadwick paint patterns we have ever seen. Fitted with his typical circular inlet weight. There has been minor touch up on the top of the tail area where there was a narrow check. Thin check in the back has been filled. Few small rubs on tail and head. A number of tiny whitish specks on back. **1800-2400**

**500A.** Excellent example of a 3/4 scale pintail drake by A.E. Crowell of East Harwich, Massachusetts. Head turned slightly to the left. Rasp work to rear of head and breast. Excellent original paint. A few minor imperfections on breast. Retains the deep oval stamp. The earliest example of a 3/4 size that we have seen. **3500-4500**

**500B.** Excellent example of a 3/4 scale mallard drake by A.E. Crowell of East Harwich, Massachusetts is the earliest example of a 3/4 size mallard we have seen. Head turned strongly to the right in a restful pose. Rasp work to rear of head and breast. Excellent original paint shows nicely painted feather detail. A few fine scuffs on left side. A small wood indentation on left edge is original and dates to the time of the carving. Retains deep oval stamp. **3500-4500**

**500D.** Miniature ruffed grouse by A. E. Crowell, E. Harwich, Mass. Essentially mint original paint with nice patina. Chip carved base. Base has Crowell's impressed rectangular brand and ink signature "A.E. Crowell, Cape Cod." **1800-2400**

**500E.** Early lesser yellowlegs by Elmer Crowell. In excellent original condition. Split tail together with both wings dropped below the tail. This is one of his smaller early miniatures with early paint. Stamped with the rectangular brand. Either identified and stamped later by Cleon or Elmer, which they did do for collectors on unsigned pieces, or a rectangular brand was in use earlier than previously thought. Supposedly, there were multiple rectangular brands that the Crowell's used. **1800-2400**  
Provenance: Joseph French Collection



**501. Miniature running ruddy turnstone by A.E. Crowell.** Split tail. Nicely blended, all original paint. On a painted rock base with the hard to find blue paper label with "46 – Turnstone" written on it. For a discussion of the various labels used by Crowell please refer to "The Songless Aviary" reference.  
**4500-5500**

**502. Early miniature spotted sandpiper by A. E. Crowell.** Carved in a somewhat running pose with nicely split tail. Nicely blended original paint with no wear. On an unsigned painted "rock" base with "spotted (illegible)" written in pencil.  
**3500-4000**

**503. Very early miniature golden plover by A.E. Crowell.** Carved in the style of his working shorebird decoys with a tucked head and split tail. Excellent original paint and condition. Miniscule white spot on edge of tail. "Golden plover" written on bottom of unsigned painted "rock" base. **3500-4500**

**504. 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. **1800-2200**

**505. Miniature redhead hen by A.E. Crowell.** Raised wingtips and dropped tail. Very thin crack in bill and a small amount of restoration to area where throat meets bill. Excellent original paint on head and body. On a carved "rock" base with the rectangular "Makers" stamp and the number "4" in pencil. Bird is erroneously labeled on base as "Scaup hen". **1400-1800**

**506. Miniature red head drake by A. E. Crowell (1862-1952), East Harwich, MA.** Rectangular brand, and "5" in pencil on the bottom of the base. In excellent original condition.  
**1400-1800**  
*Provenance: Joseph French Collection*

**507. Miniature mallard drake by A. E. Crowell, East Harwich, MA 4.25" long.** Signed in pencil "A. E. Crowell Maker, East Harwich, MA" on the bottom. Crowell often glued these tiny decoys to a paper weight or box. This one has vestiges of the glue on the bottom. Original paint with a few tiny rubs to the edges of bill and tail. One of the best we've handled.  
**1200-1800**

**508. Common tern by Crowell.** Carved approximately one half size measuring 6 1/2" from tip of bill to tip of tail. Split tail with dropped split tail feathers. Nicely blended original paint with no visible shelf wear. Professional restoration to left wingtip and to tip of bill. Mounted on a small piece of weathered driftwood. "A.E. Crowell – Cape Cod Mass." written on base. **900-1200**

509, 510



511, 511A, 511B



511C



512, 513, 514



**509. Miniature widgeon drake by Robert Morse (1910 – 1959) of Ellsworth, Maine.** Finely carved with a thin tail and raised wingtips. Beautifully painted with fine vermiculation. Excellent original condition. Species and sex identified on bottom of natural base and signed "Robert Morse". **1200-1800**

**510. Miniature ruddy duck by Crowell.** A tiny carving with split tail. Original paint with touch up to the white. Mounted on a carved and painted "rock" base. No stamp but "Ruddy duck" written in script on white painted base. **700-900**

**511. Fine miniature black duck.** Carving style reminiscent of the work of Maurice Decker of Islesboro, Maine. Excellent feather detail accomplished with numerous individual tiny strokes. Excellent original paint and condition. **200-300**

**511A. Miniature towhee by A.E. Crowell.** Nicely rounded body with the appropriate upsweep to the tail. Finely blended excellent original condition. On a carved and painted "rock" base with the rectangular "makers" stamp. **1500-2000**

**511B. Miniature chickadee by a very talented carver and painter.** Notched tail and fine original paint and condition. Possibly by Maurice Day of Maine who carved a number of chickadees. He also worked as an animator for Disney Studios. **200-400**

**511C. Early miniature redhead by Maine's L.W. Stevens and so signed on base.** Chip carved with numerous tiny strokes. Attractive paint with painted tail feathers and nicely executed feather detail on sides. Mounted on a natural branch base with the species and carver information noted. **200-400**

**512. Miniature ruffed grouse by Russ Burr, Hingham, MA.** Ink stamp on the bottom of the base. In fine original paint with minor rubs. **350-550**

**513. Miniature brown thrasher by A. E. Crowell, East Harwich, MA. rectangular impressed brand.** Excellent original paint and condition. **1200-1800**

**514. Early miniature hooded merganser drake c1930 on a wooden "stump" base by an accomplished carver.** Unsigned. Good original paint. **200-300**



515, 516



**516. Feeding canvasback drake by Ralph Laurie of Hingham, Mass.** Carved wingtips. Finely crackled strong original paint with minimal flaking on top of the head and on left side. Minor paint loss to very tip of bill. On a chip carved base. **300-500**

517



518



**517. Early miniature little green heron by A.E. Crowell.** Outstretched neck with carved crest. Thickly applied paint is crazed and crackled from age. Some primer coat exposed on underside with old white touch up in that area. Tiny repair to the tip of the bill. Certainly one of the earliest examples of the work of a man who was to ultimately be considered one of the best. **1500-2500**

**515. Running red-breasted merganser drake by Ralph Laurie of Hingham, Mass.** Racy elongated body form with a carved wing separation on back and a carved crest. Fine original paint. Minor blunt to very tip of bill. On a chip carved base with a paper label with the word "merganser". **300-500**

**518. American merganser drake c1920-1940.** A "large" miniature attributed to either Ralph Laurie or another early miniaturist from Massachusetts. In excellent original paint. Mounted on driftwood. 5 ¼ h. 6 ½ in long. **250-450**

*The following three miniatures are by Thomas Wilson of Ipswich, Massachusetts. His shorebirds are recognized as some of the very best in North America. Note the paint and form of the plover and brant are the same as on his c 1920-30 decoys. The miniatures below date to his later years and were likely made when the demand for his gunning lures waned. Years ago, these miniatures were often confused with extremely early examples of miniatures by Elmer Crowell.*

519, 520, 521



**519. Exceptionally rare miniature black-bellied plover by Thomas (Tom) Wilson (1863 – 1940) of Ipswich, Massachusetts.** Split tail with carved wings and wingtips. Tiny glass or bead eyes and applied feet. Excellent original paint. Mounted in a carved "rock" base. Wilson is believed to be the person portrayed in Frank Benson's etching "Old Tom" and he is reputed to have carved very few miniatures (see Williamson's "Decoys of the Newburys, - - -" reference). **450-650**

**520. Exceptionally rare miniature carving of the extinct (c1850) great auk by Thomas (Tom) Wilson (1863 – 1940) of Ipswich, Massachusetts.** Wilson would have had access to

mounted specimens of this species through the Peabody Essex Museum. Carved in a characteristic squatting pose with applied feet. Lightly crackled, with thickly applied original paint. Mounted on a carved "rock" base. (see Williamson's "Decoys of the Newburys, - - -" reference). **400-500**

**521. Rare miniature brant by Thomas (Tom) Wilson (1863 – 1940) of Ipswich, Massachusetts.** Full bodied. All original paint with nicely blended individually painted feather detail. Some loss to gesso on feet and thighs. Mounted on a carved "rock" base. **400-600**



**522. Perfectly matched set of miniature widgeon bookends by Frank Adams (1871 – 1944) of West Tisbury, Martha's Vineyard, Mass.** Both with carved wings and mounted on wooden backings which are scratched painted to simulate grass. Excellent original paint. One has a small professional restoration to a crack in the neck. Desirable in that both retain the rare rectangular white paper label which reads: "E. Frank Adams – Builder of Marine Weathervanes – West Tisbury – Mass. **500-750**

**523. Miniature redhead drake paperweight by Frank Adams of West Tisbury, Martha's Vineyard, Massachusetts.** One of his smallest models measuring a petite 3 ¾" from tip of bill to tip of tail. Overall good original condition. **300-500**

**524. Miniature mallard drake paperweight by Frank Adams of West Tisbury, Martha's Vineyard, Massachusetts.** One of his smallest models measuring a petite 3 ¾" from tip of bill to tip of tail. Original paint with very light wear on body. Old dent on left wing. Crack through neck and bill may have been glued. Remnants of the old red paper jelly label on bottom. **300-500**

**525. Miniature redhead drake paperweight by Frank Adams of West Tisbury, Martha's Vineyard, Massachusetts.** Approximately 10 ¾" overall. Excellent original paint with very light overall wear. Some small touch up on edges of bill. Very faded but intact red paper jelly label on base. **500-1000**

**526. Excellent miniature mallard drake paperweight by Frank Adams of West Tisbury, Martha's Vineyard, Massachusetts.** Approximately 10" overall. Very rare deep fully carved wings and wingtips make this example particularly desirable. Lightly crazed original paint is excellent with a nice patina. Plumage is executed in greater detail than normal. One of the nicest examples we have seen by Adams. **500-1000**

**527. Interesting lot of five well carved miniature waterfowl.** Each measures approximately five inches from breast to tail. One each of: mallard drake, canvasback drake, black duck and a pair of widgeon. All have applied wings with crossed wingtips. Nice original paint. Hen widgeon signed on bottom: M. R. Waterman. **300-500**

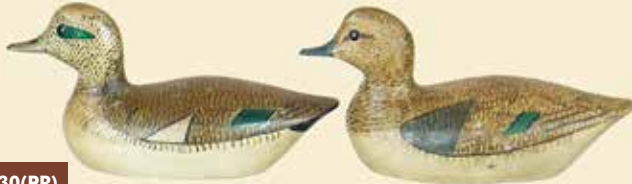
528



529(PR)



530(PR)



531, 532, 533



530A



534, 535, 536



**528. Widgeon drake miniature in by J. B. Garton.**

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

**529. Miniature pair of wood ducks c1915 by Russ Burr of Hingham, MA.**

Early examples, carved when Burr was doing his best work. Both are drakes, one standing the other resting. "Russ P. Burr, Hingham, Mass" ink stamp on the bottom. Excellent original paint with two tiny spots darkened. **900-1200**

**530. Outstanding miniature pair of widgeon by George Boyd, Seabrook, NH.**

Identified in pencil on the bottom of drake. Both have excellent original paint with a few minor rubs typically found on Boyd minis. **4500-6500**

**530A. Exceptional miniature decoy model black duck c 1920 by George Boyd (1873-1941), Seabrook, NH.**

Tiny tack eyes. "1956" (Acquisition date) date and "Black" written in ink by collector, Joe French, on the bottom. Fine original paint and condition. **1200-1600**

X Joseph French collection

**531. Miniature red-breasted merganser drake by Brian Mitchell of Kingston, Mass.**

Nicely painted feather detail. Mounted on a carved and painted "rock" base and signed "B. Mitchell". **200-300**

**532. Miniature bufflehead drake by Brian Mitchell of Kingston, Mass.**

Expertly blended painted feather detail. Mounted on a carved and painted "rock" base and signed "B. Mitchell". **200-300**

**533. Miniature black duck by Roger Mitchell.** Fine original paint. Tiny blunt to tail. Mounted on a carved and painted "rock" base which is signed: "Rc Mitchell". **200-300**

**534. Miniature pintail drake by Brian Mitchell.** Reminiscent of the famous full size Crowell pintail. Finely painted feather detail and vermiculation. Mounted on a carved and painted "rock" base and signed "B. Mitchell". **250-350**

**535. Miniature pintail drake by Brian Mitchell.** Excellent original paint and condition. Mounted on a carved and painted "rock" base which is signed: "B. Mitchell". **200-300**

**536. Miniature pintail drake by Brian Mitchell.** Fine original paint and condition. Mounted on a carved and painted "rock" base which is signed "B. Mitchell". **250-350**



537, 538, 539



540, 541, 542



543(PR)



544(PR)



**537. Miniature Virginia rail by Roger Mitchell.** Head tucked on body with subtle wing detail and the correct upward flare to the tail. Excellent original paint and condition. Mounted on a spirally carved decorative base. Signed with the species identified on the bottom. **250-350**

**538. Miniature black duck by noted Cape Cod folk artist Stan Sparre featuring his chip carved surface.** Head turned to the left with carved wings, individually raised wingtips, and fluted tail detail. Excellent original condition. Signed and dated on a made up driftwood base: "Stan Sparre - '77". **300-450**

**539. Miniature Eskimo curlew preener by Roger Mitchell.** Raised wingtips. Excellent original paint and condition. On a signed and painted "rock" base with the species identified. **250-350**

**540. Miniature quail signed "Quail" and "Dorothy Brown, North Vinal Haven, Maine" in pencil on the bottom of the base.** In excellent original condition. **200-400**

**541. Miniature Pileated Woodpecker signed "F. M. Kilburn, Waldeboro, Maine" in pencil on the bottom of the base.** XOC. **200-400**

**542. Miniature Great Blue Heron signed "F. M. Kilburn, Waldeboro, Maine" and "Grt. Blue Heron" in pencil on the bottom of the base.** In excellent original condition. **200-400**

**543. Pair of miniature canvasbacks by Walter Cannon.** Carved wings with raised wingtips and carved primaries. Nicely carved bills with tiny glass eyes. Excellent original paint. Legs on hen have been professionally reset. Signed on bottom of natural branch base: "Canvasbacks - Carved and Painted - by - Walter R Cannon - 1942". **200-400**

**544. Pair of miniature blue-winged teal by R. Gustave Jansson of Cummaquid (Cape Cod), Mass.** Carved wings, raised wing tips and fluted tails. Strong original paint with an area of shrinkage on top of head of drake. Both retain the Jansson rectangular brand on base. **200-400**



**545. Miniature pintail drake.** Nicely carved with delineated wings and wingtips. Good original paint has developed a smoky patina. Unsigned. **75-150**

**546. Life sized chickadee by Peter Peltz (1915-1971) of Sandwich (Cape Cod), Mass.** One of his best. Thin crack in tail with some paint loss on upper half. Excellent original paint. Signed "P. Peltz" on bottom of twig base. **300-450**  
*Literature: "The Bird Barn – The Life and Work of Peter Peltz"*

**547. Outstanding life size warbler by Peter Peltz (1915-1971) of Sandwich, (Cape Cod), Mass.** Nicely raised wingtips with a long thin tail. Excellent original paint and condition. Certainly one of the better example by Mr. Peltz. **350-550**  
*Literature: "The Bird Barn – The Life and Work of Peter Peltz"*

**548. Life sized chickadee by Peter Peltz of Cape Cod, Mass.** Moderately worn original paint, especially on right side. Slightly loose crack at base of tail. **200-300**

**549. Miniature bluebill drake decoy by Gerald Tremblay of Alburg Springs, VT.** Fine chip carving with carved wingtips and gouged tail detail. Excellent original paint. Retains Tremblay's gold label on bottom. **100-200**

**550. Mini habitat carving of a pair of geese by William Reinbold.** Carving is presented under the original 4" x 6" glass dome. Both have carved wings and raised wingtips. Beautifully blended feather detail. Signed on base: "Canada Goose #6 – W. Reinbold". Excellent original paint and condition. **250-450**

**550A. American Avocet by James Lapham.** Carved 1/2 scale measuring about 9" from tip of bill to tip of tail. Split tail and anatomically correctly carved upswept bill. Excellent original paint. Clean break in bill about 1/2" from tip has been professionally repaired. **300-500**

**550B. Laughing gull by James Lapham.** Carved approximately 1/2 scale measuring 8 1/4" in a straight line from tip of bill to tip of tail. Carved with a split dropped tail and individually carved, crossed wingtips. Excellent original condition. Mounted on a carved and painted "rock" base with the species identified on the bottom along with the signature: "James Lapham – Dennisport – Mass." **300-500**

550C(3)



550D



551



551A



551B, 551C



**550C. Lot of three shorebirds by Ralph Stuart of Osterville (Cape Cod) Mass.** One lesser yellowlegs which is about life size. Signed on base: "R.E. Stuart - 1956". A half size yellowlegs which is in a preening pose. Good original paint. One miniature ruddy turnstone with a tucked head. Original paint in about perfect condition. All are on natural wood designed to be hung directly off a wall. **450-650**

**550D. Greater yellowlegs by F. M. Kilburn of Waldoboro, Maine.** Mounted on a driftwood stub. Split tail. Species identified and signed on base with the date "1969". Fine original paint. **200-400**

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

**551A. Miniature flying goose by Russ Burr of Hingham, Mass.** Serpentine wings and fanned tail with carved feather detail. Fine original paint. Both feet missing and bird is loose on nail mount. Driftwood base with Burr's ink stamp. **300-450**

**551B. Miniature pair of mallards by Russ Burr (1887 - 1955) of**

**Hingham, Mass.** Primaries delineated on both sets of wings and drake sports the typical tail curl feather. Mounted on a natural driftwood branch with multiple Burr ink stamps on base. For additional information on the Burr family and Russ Burr as miniaturist see "The Burr Family of Hingham" by Mosher in the May/June issue of Decoy Magazine. **200-400**

**551C. Pair of flying geese by Russ Burr (1887 - 1955) of Hingham, Massachusetts.** Both feature carved primaries and tail feathers. Excellent original paint. Mounted on a natural driftwood base which is stamped with his "Russ P Burr - Hingham, Mass." ink stamp. **200-400**



**551D, 551E****551F(PR)****551G(PR)****550H****552, 553****553A(PR)**

**551D. Miniature wall mount of a flying redhead drake by Roy Conklin.** Excellent original paint with combed and painted feather detail on upper wing. Bottom of wing and rear of head has the © R.A.C. stamp and rear of body has the species identified and the small "Roy Conklin Jr." stamp. **350-550**

**551E. Miniature wall mount of a flying whistler drake by Roy Conklin.** Tiny carved eye and carved bill detail. Fine original paint with very light wear. Signed in pencil under the wing © R.A.C. and a seldom seen, partially illegible, large "Roy Conklin" ink stamp on rear of body. **350-550**

**551F. Pair of miniature ½ body flying mallards by Roy Conklin.** Prominent cheeks with carved bills, applied wings and sharply upturned feet. Excellent original paint with painted feather detail on each. **550-750**

**551G. Pair of miniature ½ body flying mallards by Roy Conklin.** Puffy cheeks with carved bills. Excellent original paint with painted feather detail on each. Very minor slight separation at joint where wing joins body on hen. Hen is unsigned and the drake has the species identified on the rear as well as the initial price in pencil of "\$1.25". **450-650**

**551H. Extremely early miniature wall mount of a flying red-breasted merganser hen by Conklin or Wheeler.** Smaller flyer. Raised crest with an applied wing and foot. Finely crackled original paint. **300-450**

**552. Miniature decoy.** Greater white - fronted goose attributed to premier carver Bob Kerr of Canada. Measures approximately 7 ¾" overall. Carved shoulders and wings with crossed wingtips and carved primaries. In excellent original paint. **300-500**

**553. Miniature goldeneye by James Lapham.** Carving is about 1/3 scale measuring roughly 6 ¾" from tip of bill to tip of tail. Individual painted feather detail. Excellent original condition. Printed on bottom: "Golden Eye – Whistler – J. Lapham – Dennisport – Mass." **300-500**

**553A. Exquisite pair of miniature flying doves by James Ahearn (d1963).** Detailed feather carving on wings and tail. Beautifully textured all original paint in excellent condition. Both signed under left wing "J. Ahearn – 51". As noted by Joe Ellis in "Birds in Wood and Paint", Ahearn presented a number of his carvings on items such as pipe racks, bookends and similar functional objects to appeal to sportsmen. These were sold at the "Crossroads of Sport" in New York. **750-950**



**553B. Pair of miniature bob-white quail by James Ahearn (d1963).** Both with outstretched wings and fanned tail. Fluted primaries. Excellent, detailed original paint with no wear. Both signed on bottom of right wing "J. Ahearn". **550-750**

**553C. Pair of miniature bob-white quail by James Ahearn (d1963).** Outstretched wings with fluted primaries. Excellent original paint and condition. Very tiny, tight grain check on bottom of one. One signed "J. Ahearn" on belly and one signed on left wing. **550-750**

**553D. Miniature flying bob-white quail by James Ahearn (d1963).** Outstretched wings with carved primaries and a fan tail. Nicely textured original paint shows great detail and no wear. Small chip missing from right edge of tail and right eye missing. Signed under right wing with "51". **200-300**

**553E. Miniature flying cock pheasant by Lacey.** Carved slightly larger than normal. fanned tail with individually carved feathers. A very detailed carving. Thickly applied original paint has aged nicely. A few small cracks in the wings and tail appear to have been glued many years ago, possibly at the time of the carving. Signed under left wing: Cock Pheasant – Lacey – "4 (indecipherable)". **200-300**

**553F. Excellent miniature cock pheasant by James Ahearn.** Outstretched wings with fluted primaries. Nicely applied and blended original paint. Signed under left wing: "J. Ahearn". **200-300**

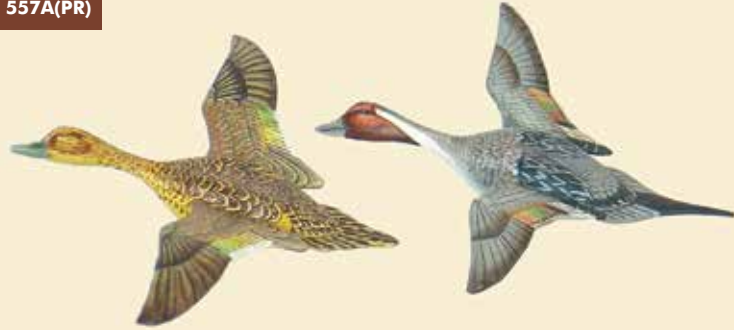
**554. Pair of miniature running red – breasted mergansers by James Lapham in excellent original condition.** Both exhibit nicely carved crest and individually raised wingtips. Both mounted on carved and painted "rock" bases with the species identified on each along with the signature "James Lapham – Dennisport, Mass." **400-600**

**555. Large miniature bufflehead drake by James Lapham.** Carving measures approximately 4 1/2" in a straight line from tip of tail to tip of bill. Stylized carved crest with carved wings. Excellent original paint and condition. Mounted on a weathered driftwood slab with: "Bufflehead – J. Lapham – Dennisport – Mass." on base. **300-450**

556, 557(PR)



557A(PR)



557B(PR)



557C, 557D



557E, 557F



**556. Miniature shoveler drake by James Lapham.** Stylized bill carving and split tail. Excellent original paint and condition. Mounted on a carved and painted "rock" base with "Shoveler Drake" printed on the bottom along with the signature "James Lapham – Dennisport – Mass.". **300-450**

**557. Pair of miniature widgeon by James Lapham of Dennisport, Massachusetts.** Both have split tails. Excellent original condition. Mounted on a carved and painted "rock" bases with the species identified on the bottom along with the Lapham signature and "Dennisport, Mass." **400-600**

**557A. Pair of miniature flying pintails by James Ahearn (d1963).** Outstretched wings with carved shoulder separation. Elongated fanned tails with outstanding painted feather detail throughout. Beautifully applied original paint in excellent condition. Both signed on belly "J. Ahearn". **350-550**

**557B. Pair of miniature flying mallards by James Ahearn (d1963).** Outstretched wings with carved wing separation and fluted primaries. Excellent, detailed original paint shows no wear. Drake sports the correct tiny tail curl feather. Both signed on belly "J. Ahearn". **350-550**

**557C. Miniature flying mallard by Lacey.** Outstretched wings and fanned tail with carved feather detail. Thickly applied original paint in excellent condition. The carver took time to embellish the paint with an iridescence effect in the appropriate areas. **350-450**

**557D. Miniature flying goose by A J Dando.** Curved outstretched wings with carved feather detail. Head arched downward. Inset fan tail. Original paint with very light wear. Crack at base of both wings has been glued. **300-450**

**557E. Miniature flying redhead drake by Lacey.** Head and neck arched to the right. Curved wings and fanned tail show nicely carved feather detail. Excellent thickly applied original paint with no wear. Signed on belly "Lacey". **250-450**



557G(PR)

**557F. Miniature flying mallard drake by Russ Burr of Hingham, Mass.** Breast thrust forward and wings raised as if springing off the marsh. Original paint with light wear. Chip in left wing has been glued back and left foot missing. **150-300**

**557G. Pair of miniature hanging geese by "ducker Dan" of Duxbury, Mass.** Carved from a single piece of wood. One with an arched body and both with cupped wings and fluted primaries. Original paint. Some small areas show flaking on the belly and cheek of one bird. **100-200**



# Decoys from Canada, the Maritimes and Upstate New York



558

**558. Redhead drake by Tom Chambers (1860 – 1948) in excellent original condition.**

Short body style. Hollow carved in the classic St. Clair flats tradition. Finely crazed excellent original paint. Two repairs to correct flaws to the wood used for the body date to the time of the carving and were done by Chambers, one behind the head and one inlet eclipse on right wing. Bottom branded twice "J.T. McMillan". See "Waterfowl Decoys of Southwestern Ontario - -" for additional biographical information on Chambers.

**1500-2500**



559

**559. Hollow long body black duck by Tom Chambers (1860 – 1948).**

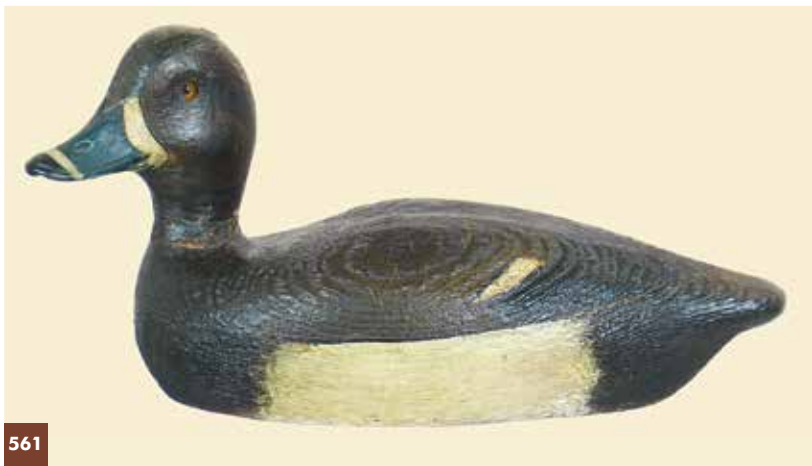
Lightly crazed and crackled old paint shows overall light to moderate gunning wear. A few rubs to nicely mellowed, age darkened wood. One small filled knot or similar on back and a small hole on left rear side where a knot has fallen out.

**560. Rigmate pair of whistlers by Billy Ellis of Whitby, Ontario c1945.**

Paint is all original on the hen and predominantly original on the drake except for a small area in the rear of the neck near an old, thin hairline. Overall, in fine, unrigged, unused condition. Collector information indicates that the pair were found in a storeroom of a Montreal sporting goods store prior to its demolition.



560(PR)



**561. Redhead hen from Canada by Alain MacDonald.**

Head turned to the left with detailed bill carving. Lightly carved shoulder separation. Grain raised on body to minimize glare. In excellent original condition except for a neck break. In fine original paint and good condition. Old crack in neck repaired with a few corrugated fasteners with a few small chips missing in this area. Species identified on bottom. Never rigged. **300-500**

**562. Redhead drake by Harry Glover of Hamilton,**

**Ontario.** Hollow carved with a thin, applied bottom board. Cracked original paint shows overall light gunning wear. Hairline seam in bill, hit by shot. **300-500**

**563. Rigmate pair bluebills by Hormidas Thibert (1900**

**– c1960) of Vallyfield, Quebec.** Elaborate, deeply carved wings and feather detail for which the region is so justly famous. Original with perhaps some old in use strengthening to the white on the sides. Thibert made decoys for his personal use for a

number of years before carving professionally in the 40's and 50's. For additional information on this carver see page 77 in 'Traditions in Wood'. **250-450**

**564. Rare and very interesting rigmate pair of oldsquaws (Long-tailed duck) from western Canada.**

Research indicates that they were carved by a guide from a Manitoba hunting club (possible the Lake Francis Club). Prior to guiding in Manitoba, this guide worked as a punter at the Long Point Club. Decoys are hollow, extremely light and their bases are covered with an exceptionally thin bottom board held in place with numerous tiny nails. Hen has head cocked slightly back as if in a "star gazer" pose. Strong original paint with light to moderate overall gunning wear. Perhaps some white touchup on the head of the drake. A few light rubs to old wood on tail of hen. Oldsquaws were not a common species from this area. A very desirable pair. **1200-1800**



**565. Bluebill drake by Ken Anger.** Carved shoulder groove and his typical wing tip delineation. Paint is original with a little wear. Few rubs to wood. Brand on bottom appears to be "David Campbell" with a cement block in the background. **300-500**

**566. Bluebill hen by Ken Anger.** Carved shoulder groove and his typical wing tip delineation. Paint has some gunning touchup above the white sides. Few rubs to wood. Slight separation at body seam above tail. Brand on bottom appears to be "David Campbell" with a cement block in the background. Swing weight. **200-400**

**567. Bluebill drake by Ken Anger.** Carved shoulder groove and his typical wing tip delineation. Paint is original with a little wear. Brand on bottom appears to be "David Campbell" with a cement block in the background. Swing weight. **300-500**

**568. Lot of two very early drake bluebills attributed to Cliff Avann of Ontario, Canada.** Original paint shows overall light gunning wear. Minor rubs to edge of bills. Head slightly loose on one. **200-400**

**569. Rare goldeneye drake by John R. Wells of Toronto, Canada.** Solid body. Thickly applied original paint shows overall light wear with some light flaking to the white and some fine crackle to the black on the body. Few chips to the white paint at the neck seam. Bottom has a partially illegible stamp which reads "A. ? H." **300-500**

**570. Hollow goose by an unknown maker from the Long Point area of Canada.** Three piece laminated body. Hollow with a thin, applied bottom board. Lightly worn original paint shows some crazing on head. Body has lightly scratched feather detail. Few grain checks on back and slight separation along portions of top body seam. Keel removed. **500-750**





571



572



573



574



574A



574B

**571. Canada goose by Bob Hunter of Fort Erie, Ontario.** Broad, beamy decoy constructed of four layers laminated horizontally with an inlet head. Hollowed from below through the bottom two layers and left open. Original paint with overall light wear. **800-1200**

**572. Bluebill drake by Chauncey Wheeler (1862 – 1937) of Alexandria Bay, New York.** Overpaint removed to reveal original. Some wear and rubs to wood, especially on sides. Small patch on left side of head and a larger patch on right side date to time of carving and show Wheeler's efforts to correct deficiencies in the original block of wood. **500-1000**

**573. Redhead drake by Sam Denny (1874 - 1953) of Alexandria Bay, New York.** Overpaint has been taken off to reveal much of the original. Surface shows light to moderate wear. Thin, tight crack on center of back. "D.S.L." painted on bottom. Past collector name written in invisible ink on bottom and under bill. **500-1000**

*Provenance: X collection Doug Knight (Author of "Floating Sculpture - - ")*

**574. Redhead attributed to Sam Denny.** In old paint with some original. Purchased on Nantucket from Hal Herrick back in the late 60's or 70's. **300-450**

**574A. Rare and early whistler hen by Chancy Patterson of Wellesley Island, St. Lawrence River.** Immature plumage and sometimes referred to as a "he – she" decoy because it could be a male or a female. Old pencil attribution on bottom. Original paint with overall light gunning wear under a thin coat of sealer or wax. Head has been glued to neck shelf. Few light shot hits. **800-1200**

**574B. Goldeneye Drake by Rosh Douglas, Ogdensburg, NY.** In good original paint with light wear. **250-450**



575



576



577



578

**575. Mason Factory Premier grade black duck c1905.**

Bottom has multiple stamps of what appears to be S G H. Strong original factory paint with clear swirling. Minor imperfections.

**1200-1800**

**576. Rare blue-winged teal drake by Harvey Stevens, Weedsport, New York.** Tack eye model c1880. A small amount of overpaint was professionally removed by Russ Allen to reveal very good original. Complete with painted feather detail on wings and stippling on back. A slight amount of gunning paint remains on the white. Old, in use nail repair to small chip on bottom. An attractive and desirable example. In "The Essential Guide to Stevens Decoys – Vol. 1", it is noted that only six, or possibly seven, blue-wings, either drake or hen are known from the entire tack eye period (1870 – 1890). **1500-2500**

**577. Factory white winged scoter. In black over black paint.** White wing patch appears original. Excellent structural condition. Only two of these are known. Lot 329 was found on Cape Cod. **450-650**

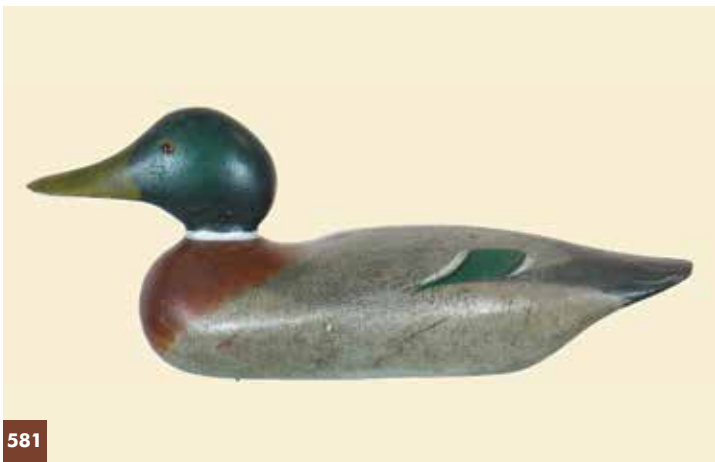
**578. Blue-winged teal drake by the Peterson Factory.** Original paint with some light wear. Paint is thin on head and both head and body show some darkened rubs or flakes to wood. **600-900**



579, 580

**579. Early bluebill drake by the Dodge Factory.** Old gunning overpaint has been professionally removed by Ken Delong to reveal remnants of the original. The paint pattern is nearly identical to that pictured in the 1892 Dodge decoy catalog pictured on page 72 (lower left) of Sharp and Dodge's "Detroit Decoy Dynasty - -" reference. Neck filler loss. Overall structural condition is excellent. Both have poured circular inlet weights and are deeply hot branded "Bourne". **300-500**  
*Literature: Detroit Decoy Dynasty*

**580. Redhead drake by the Dodge Factory.** Old gunning overpaint has been professionally removed by Ken Delong to reveal surprisingly strong and complete remnants of the original. The paint pattern is nearly identical to that pictured in the 1892 Dodge decoy catalog pictured on page 72 (lower left) of Sharp and Dodge's "Detroit Decoy Dynasty - -" reference. **300-500**



**580A. Rare pair of Mason Factory, premier grade "Back Bay model" canvasbacks.** Paint is a combination of largely original and some gunning touchup. In use repair to bill on hen. Both hit by shot. Very few examples exist in original paint". **2500-4500**

**581. Mason Factory Standard grade glass eye mallard drake.** Original paint with very light wear. Front half of bill has been restored and neck filler replaced. Two small dents appear to date to time of manufacture. **250-450**

**582. Mason Factory Standard grade glass eye black duck.** Original paint with moderate wear. Some neck filler missing, check in bottom, lightly hit by shot. **300-500**

**583. Mason Factory Premier Grade canvasback drake.** Bottom retains the rectangular "Premier - ??? Patent Office" stencil. Also has small carved "F.E." and "R.B." Worn original paint which appears to possibly have had some overpaint removed. Small blunt to edge of tail and slight roughness to edge of bill. **350-550**

*Provenance: Cole Collection*

**584. Early Mason Factory Standard Grade glass eye goldeneye drake.** Mostly original paint with areas of touchup, mostly to the white (Looks like it can be removed) left side waterline, upper breast and under bill. Neck filler replaced. Few shot hits and small dents. Overall light wear with a few small rubs or dents. **400-600**

**585. Mason Factory Standard grade tack eye redhead drake.** Original paint with moderate overall wear. One shot hit and small area of roughness on left rear of head. Neck filler may be the original. **450-650**





586



587



588



588A



589



589A

**586. Mason Factory standard grade painted eye bluebill hen.** Overall light gunning wear with a few small rubs and a thin, tight check on left side of head and bill. Some neck filler loss. **250-450**

**587. Mason Factory standard grade tack eye bluebill drake.** The "Broadbill model". Original paint with a few very small areas appear to have been darkened. Neck filler replaced. Hit by shot. Surface protected with a thin coat of sealer. **200-400**

**588. Hays Factory bluebill drake.** Original paint with overall light wear and a scattering of small rubs. Minor chip to left edge of bill and head has old glue from many years ago. **200-400**

**588A. Mason Factory Standard Grade glass eye bluebill drake.** Good original paint with some rubs to wood and wear to a scattering of fine spots on high points of the surface. A few thin, tight checks in back and some roughage to end of tail. Original neck filler. **200-400**

**589. Teal by Jasper Dodge has had overpaint removed.** Mostly original paint remains with wear and rubs to age darkened wood. Some in use touchup on left speculum. Area of roughness to top of head and a thin check on rear of head and neck. **300-450**

**589A. Exceedingly rare molded tin merganser drake by Strater and Sohier of Boston, Mass. c 1874.** Metal body and head with a wooden bottom board and inlet swing weight Strater and Sohier are well known for their folding tin shorebird decoys. Their duck decoys are rare. Only a handful of black ducks are known. This is the first merganser we have seen. **250-450**

**589B. Lot of two decoy lamps.** One has a Wildfowler green-winged teal of Old Saybrook vintage. Carved wing groove. Original paint is lightly crazed. Second is a calling black or mallard which is carved in a swimming pose. **200-300**



589B(2)



590(PR)



591(PR)



592



593



594

**590. Rigmate pair of mallards by the Gundelfinger Wood Products Company of Jefferson City and St Louis, MO (c1925 – 1929).** Solid carved with surface purposely left rough to reduce glare. Bold, original paint with feather detailing on hen. A few rubs to wood. Check at base of neck seat on drake. **200-400**

**591. Rare rigmate pair of hollow cedar, "Model 963 Perfect" mallards (c1940) by the Herter's Factory, Waseca, Minnesota.** "North American Factory Decoys" states that: "The very first Model Perfect mallard and black ducks were hollow and made for Herter's by Artistic Woodcarving of Chicago. Only twenty dozen of these hollow ducks were made.". About perfect original paint with only a few very light rubs. Two or three tiny factory brads at base of neck on hen may be original to the factory. It would be difficult to find a much better pair. **1000-1400**

**592. Black duck by the Wildfowler Factory.** Their balsa "Atlantic Coast" model. Balsa body with pine or cedar head and keel. Paint appears to be original. **150-250**

**593. Hollow Gull by the Wildfowler Company.** Strong all original paint with very light wear and rubs. Small scuff of a darker color on right side. Retains the partially legible "Wildfowler Decoys - - " circular stamp. **400-600**

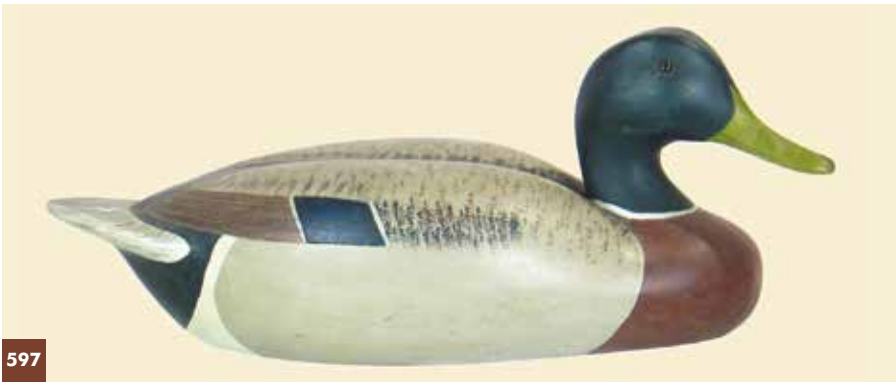
**594. Bufflehead drake by the Wildfowler Company.** Original paint with light wear. Head has been glued tight to the body. Bottom stamped "Bufflehead – male" with the ink stamp logo of the "Quackerbox". **150-300**



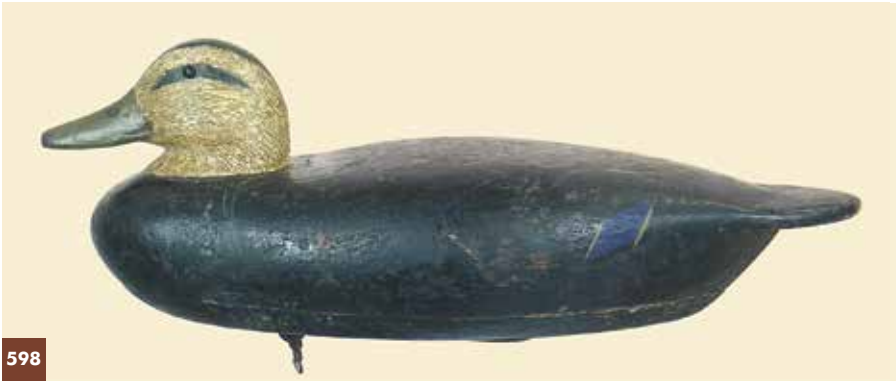
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598



599

**595. Gunning black duck c1936 by Charles E. ("Shang") Wheeler (1872 - 1949) of Stratford, Connecticut.** Cork body with wooden head and inlet tail. Carved wingtip separation. Strong original paint with some flaking and rubs to wood. One small chip to cork on left breast and a small chip off the underside of the bill. A nice example of a working black in untouched, "out of rig" condition by one of the founders of the Stratford School of carving. The decoy is accompanied by a signed letter from Tom Marshall of Fairfield, CT. dated Dec 13, 1972 which states: "This is to certify that this is one of 18 black duck decoys made for Tom c. Marshall by Charles E. Wheeler (Shang), Stratford decoy maker in 1936". For a similar example see page 22 of "Shang" by D. Merkt. **2000-3000**

**596. Classic early black duck c1880-1900 from Stratford, Connecticut area.** If not by Laing by another talented carver of the same period. Paint appears to be the original with moderate wear. Rubs to tail edge, head and bill as would be expected for a bird of this age and material. Small nail repair to thin crack at base of neck. Glass eyes. **500-1000**

**597. Mallard drake decoy by unknown maker.** Excellent original paint, glass eyes and nicely carved wing separation. Unrigged. Possibly a special order Wildfowler or made by Mulliken or a worker at the factory. **150-300**

**598. Black duck c1900 from the "Stratford School".** May be the early work of Ben Holmes. In use gunning repaint touch up to the head by. Excellent structural condition. Retains the classic original pear shape weight. Rigmate to lot 178 in the first day of the sale. **300-450**  
*Literature: Connecticut Decoys by Chitwood*

**599. Oversized canvas covered black duck by Bill Joeckel in fine original paint and condition with very light wear.** Outstanding paint on the head. **250-450**



**600. Stylish swimming brant c 1900 from Long Island, New York.** Possibly by a member of the Ketcham family. Two piece body with a  $\frac{3}{4}$ " bottom board. Thick neck, reaching head and a gentle upsweep to the tail. Mostly original crackled paint with some wear and rubs to wood. **3500-4500**

**601. Preening brant from Long Island.** Head and neck may be repainted or replaced. Some age darkened original paint on the body. May be a wax or finish feeder on the body. **250-450**

**601A. Standing sentry ice goose by Jim Slack of Hayward, MI.** Carved in the style of the famous Schoenheider ice geese. Fine original paint and condition with molded metal foot. **300-500**

**601B. Standing pintail drake in fine original condition by Peter Bennet circa 1970's.** Carved slightly smaller than lifesize with head turned to the left. Carved and raised wingtips. Combed and painted feather detail. **100-300**

**602. Fine pair of mallards by Richard and Marion Harris of Connecticut.** Both heads slightly turned. Delineated wing and wingtip carving with a shallow ice groove. Fine minty original paint. Minor small rubs on top of head of both. Small knot bleed on breast of hen and on tail of drake. Both signed in electric pencil on bottom: "Richard and Marion Harris – Old Saybrook, Conn." Both dated in pencil "1969" with the original price of "\$30.00 each". The Harris's worked at the Wildfowler Factory before opening their own factory under the name of Harris Decoys. **300-500**



600



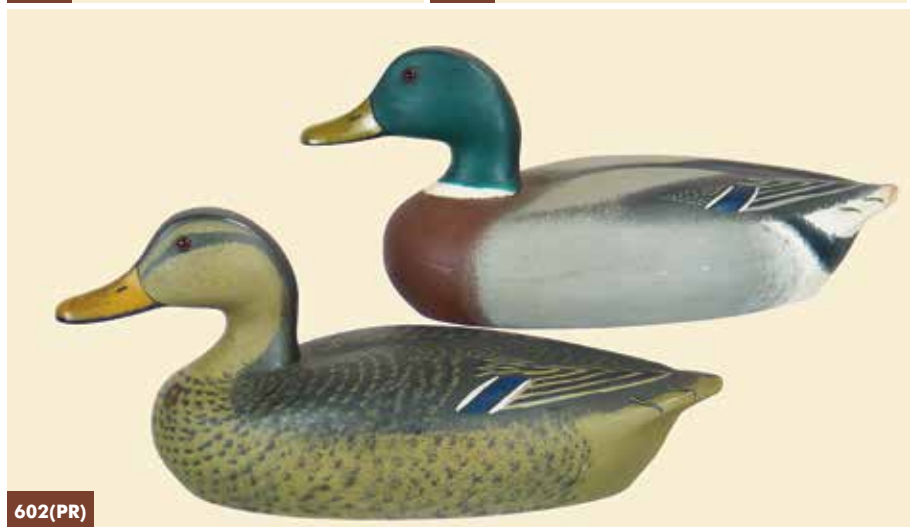
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601A

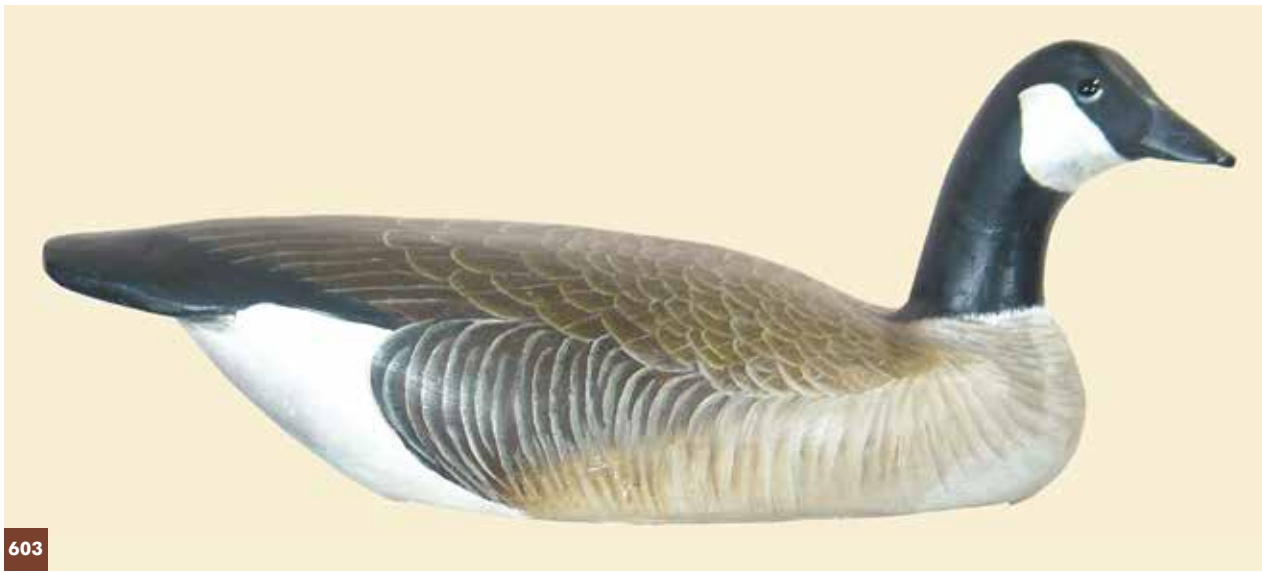


601B



602(PR)

# Decoys of Maryland and Virginia



**603. Historically important and highly desirable example of a goose by the Ward brothers, Lem (1896 – 1984) and Steve (1895 – 1976), of Crisfield, MD.** Head turned dramatically to the right and thrust slightly forward. Excellent carving and painting detail that exemplifies some of the best work of this celebrated team at this point in their careers. Overall excellent paint and structural condition. Documentation on bottom reads: "L.T. Ward Bro. – Crisfield, MD – Wildfowl Counterfeiters in Wood- since 1918 – (signed) Lem Ward, Steve Ward ,1974 – made for – Gerald Marsh – Winchester, England – 1 of 1000 – Shooting Stool" Also glued on bottom is a poem "Remorse" by Truman P. Reitmeyer. The Ward's went on to produce a number of their popular "shooting stool" in a variety of species but, as noted, this was the first goose from that design. **4000-6000**



*The Ward Brothers*



604(PR)

**604. Handsome pair of red – breasted mergansers by Lem (1896 – 1984) and Steve Ward (1895 – 1976) of Crisfield, MD.** Both heads turned. Both with a carved notched crest and they are very light weight and possibly hollow. Textured vermiculation on sides of drake and nicely blended painted feather detail on hen. Excellent original paint has a miniscule rub to the tip of the bill on the drake and one line on crest of hen. Overall excellent condition. Drake signed on bottom: “To – Arthur Patterson – Collection – 1966 – Lem Ward – Steve Ward”. Hen signed : “Ward Bros. – Crisfield, MD – Lem Ward – Steve Ward – Arthur Patterson – Collection – 1966”. X collection stamps and brands on bottom. **4000-5000**

**605. Rigmate pair of bluebills by Lem (1896 – 1984) and Steve (1895 – 1976) Ward of Crisfield, MD.** Both heads turned, drake to the left and hen to the right. Both in fine original paint with textured vermiculation on the back of the drake and blended painted feather detail on the hen. Small tight grain check at the base of the neck on the hen. Both signed on bottom: “1973 – L.T. Ward Bros. – Crisfield, MD – Lem Ward – Steve Ward”. X collection stamps and brands on bottom. **3500-4500**



605(PR)





**606. Matched pair of miniature spoonbills by Lem and Steve Ward.** Carved approximately 1/2 scale. Tack eyes. Both heads strongly turned, drake to the right and hen to the left. Both with raised wingtips, carved shoulder groove and concave carving under tail. Excellent original paint. Both have a rectangular ink stamp on bottom which reads: "Ward Bros – Crisfield, MD.- Best – Grade – Miniature." Both signed with the species and sex identified as well as "Ward Bros, Crisfield, MD. – 1963-." **600-1200**



**607. Matched pair of miniature mallards by Lem and Steve Ward.** Carved approximately 1/2 scale. Tack eyes. Both heads turned to the right. Both with raised wingtips, carved shoulder groove and concave carving under tail. Lightly crackled (mostly on drake). Excellent original paint. Both have a rectangular ink stamp on bottom which reads: "Ward Bros – Crisfield, MD.- Best – Grade – Miniature." Both signed with the species and sex identified as well as "Ward Bros, Crisfield, MD. – 1963." **600-900**



**608. Excellent rigrate pair of widgeon by Oliver ('Toots') Lawson of Crisfield, MD.** Both heads turned, drakes very slightly to the left and hen slightly to the right. Nicely carved wings and elongated tails on both. Excellent original condition. Very tiny blunt and raised grain on tip of tail of drake. Both signed on base: "Oliver Lawson – Crisfield, MD. – 1981". Fine examples of this talented carvers work. **600-900**



**609. Canada goose by Madison Mitchell, Havre deGrace, MD.** Excellent original paint protected with a thin coat of sealer side. **300-500**

*Provenance: Powlovich Collection*



*A day's hunt*



610



611



612(PR)



613



613A

**613A. Goose by Madison Mitchell of Havre de Grace MD.**

Excellent original paint with nicely painted feather detail. One or two small dents or flakes. A spot on the rear of the head dating to the time of the carving has been filled by Mitchell. Collector notation on bottom states: "Made by Madison Mitchell – for Castle Haven Gun Club. 1951". **250-450**

**614. Full bodied flying pintail hen by Delbert Hudson.**

Original paint with extensive scratch feather detail shows extremely light overall wear. Notched tail and original feet. Two small (approx 1/2" dia) areas of touchup to the right wing. Both wings slightly loose. Very minor separation where neck and body meet. **5750-7500**

**610. Rare "Wide Bill Model" canvasback drake by Charlie Joiner.** Signed on bottom near weight: Charles "Speed" Joiner of Chestertown, MD. – 1965". **250-450**

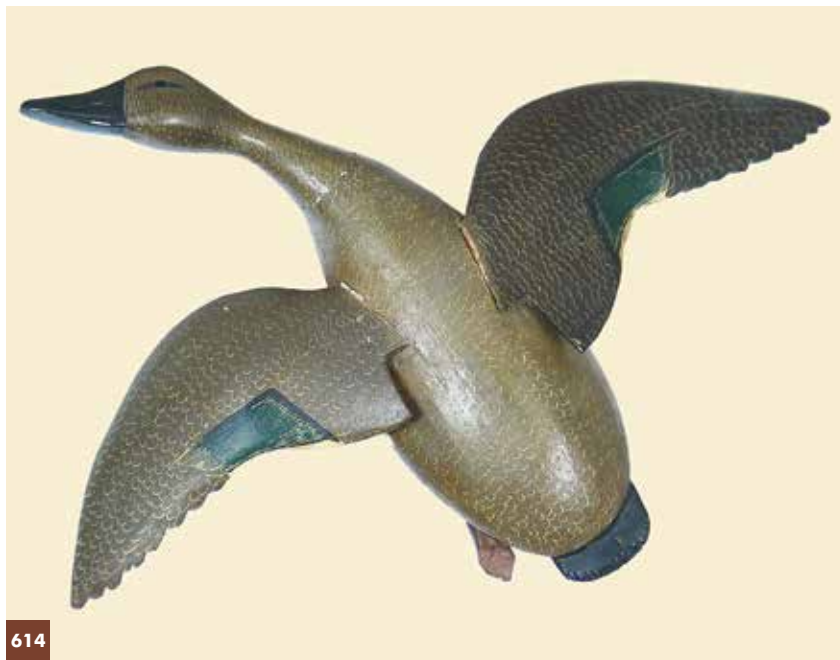
*Excellent all original condition*

**611. Pintail hen by Lloyd Tyler of Crisfield, MD.** Turned head. Original paint with moderate wear. Thin crack and chip in the back. Some neck filler loss. **400-600**

*X Joe French Collection*

**612. Pair of Widgeon Decoys from the Crisfield, MD area by Hancock or Jester.** In original paint with wear. **800-1200**

**613. Upper Chesapeake Bay redhead drake** Head an old period replacement. Head and body appear to have strong original paint with light overall wear. Slight roughage and puppy chew to edge of tail. Bottom has large hot branded: "TP". **125-175**



614



615



616



617



618

**615. Black duck by Charles Birch of Willis Wharf, Virginia.** Paint appears to be by Delbert Hudson. It is probable that, during its gunning career, the decoy could have been sent to Hudson for repainting. Existing surface shows light wear. Glued crack in neck with a small chip missing from front of the crack. Small drip of solvent rear base of neck. **450-650**

**616. Canvasback drake from Carolina.** Old weathered paint appears to be a combination of original and old touchup. Old crack in neck and two "C" shaped thin cracks along grain lines on the lower left side. **300-500**

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

**618. Gunning model bufflehead drake by Charlie Wilbur.** Tucked head and appears to be hollow. Original paint with light overall wear and a scattering of small rubs and flakes. Bottom branded "CW" and "ADT". **300-450**

**618A. Excellent example of a brant by Frank Richardson (dates unknown) of Edgartown, Martha's Vineyard, Mass.** Body carved of three pieces laminated vertically and joined with splined wooden pegs. In Murphy's reference, the author states that: "Richardson was a craftsman with wood. Almost every duck or brant has some variation, some repair, some expert mortising done when he was dissatisfied with the block". Excellent original paint with overall light gunning wear. Very slight separation along body seams and an unnoticeable sliver missing from the bottom. Richardson's carvings are rare and this is one of the better examples. **3000-4000**

*Provenance: Stanley Murphy collection*



618A





**618B. Rare brant by Joe Thomas (1890-1970) of Edgartown, Martha's Vineyard, MA.** Part of a small rig made for the Avery family. To quote Stanley Murphy in his Martha's Vineyard Decoys reference; Thomas ---"turned out a broad variety of decorative bird carvings for years. He did make one stool of twelve brant for gunning use back in the forties. In excellent original paint. Very small chip missing on upper left side and some loss at fastener on top of head. Bottom retails the carved "A" and the "CSA" hot brand. **200-400**

**618C. Primitive Martha's Vineyard brant decoy by Manuel Swartz.** Old gunning paint. End of bill broken off years ago. From the rig of Wampanoag Chief Edwin Vanderhoop. **150-200**

**618D. Red-breasted merganser duck by Keyes Chadwick (1865 – 1958) of Edgartown, Martha's Vineyard, Mass.** Head turned slightly to the left. The painted surface is original to the decoy. Chadwick sold a number of his carvings in an unpainted state, many to local gunners who then painted the decoys themselves. This decoy is from the Hornblower rig and is so branded twice on the bottom. Some very minor rubs to edge of bill and tip of tail. Narrow crack on bottom. Recently found in the window of a house on Martha's Vineyard. **1000-2000**

**618E. Unusual and racy red-breasted merganser hen.** Hollow carved through the top of the body with and applied bottom board. Lightly delineated wingtips. Slight evidence of filler and old glue at body seams. Head thrust forward in a swimming pose. Tip of bill broken many years ago and repaired with sealing wax or a pitch like substance. A substance like sealing wax was



used to form the eyes on the decoy. Mostly original paint with moderate wear and shrinkage. Thin line of sealer in area of bottom board. **600-900**

**619. Redhead drake by "Square" Gould of Chatham, Mass. and later Brunswick, Maine.** The early A.E. Crowell influence is readily apparent in the carved crossed wingtips and fluted tail feathers. Original paint shows overall light wear. Thin crack in back and upper breast. Head loose on dowel where it joins the body. **250-450**





619A

**619A. Very rare widgeon drake by Thomas Wilson of Ipswich, MA.** Excellent, lightly crackled, original paint with painted individual feather detail on back as well as subtly painted wingtips and tail feathers. Surface shows light overall wear for a bird of this vintage. A few tiny flakes on head and neck areas. Wilson is believed to have been the inspiration for Frank Benson's etching "Old Tom". **3000-4000**



619B

**619B. Goldeneye hen from the south shore of Massachusetts.** Old collector tag states that the maker is "Capt. Goodspeed c1890". Mostly original paint with some gunning touchup to the speculums. Surface shows overall moderate wear with some rubs and flakes to wood on head and sides. Some minor roughage to rear of head and a thin check on back. Lightly hit by shot. **600-800**



619C

**619C. Old squaw drake (long-tailed duck) by Winslow Hallowell.** Hallowell was presumably from the Brant Rock area of Mass. as a "Win Hallowell" is discussed in Doc Starr's "Decoys of the Atlantic Flyway" when he is describing cooting off that area of the coast. Decoy is chip carved with an applied bottom board and is presumably hollow. Ice groove with carved wings and a unique method of carving the wing feather detail of this little sea duck. "Winslow Hallowell" written on bottom. Retains a strong "George R. Starr Collection" stamp as well as "Q-11" which indicates that this was the 11<sup>th</sup> Quandy (old squaw) to join Doc's collection. Crackled original paint shows light to moderate overall gunning wear. Small chip from tail. **250-450**

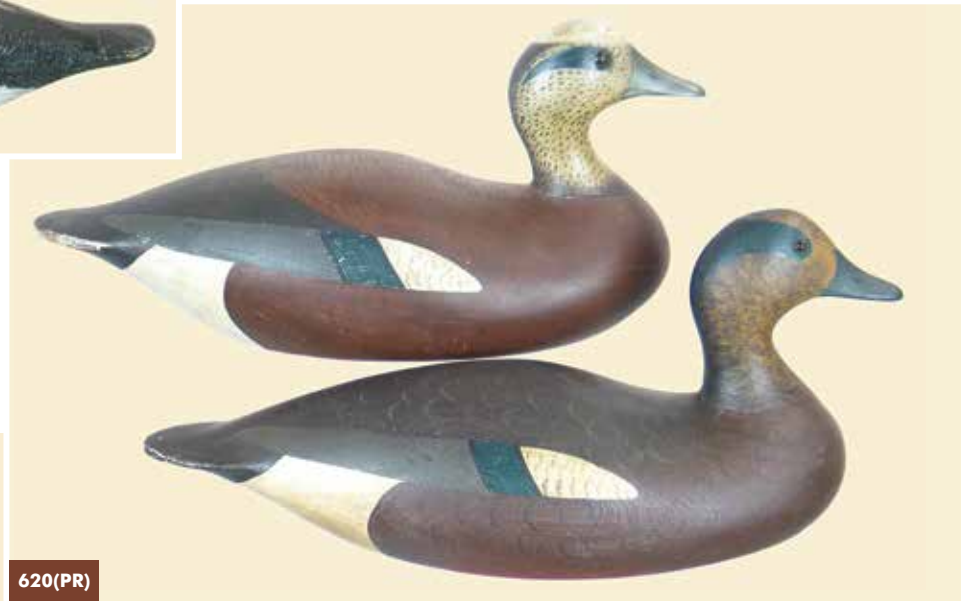


619D

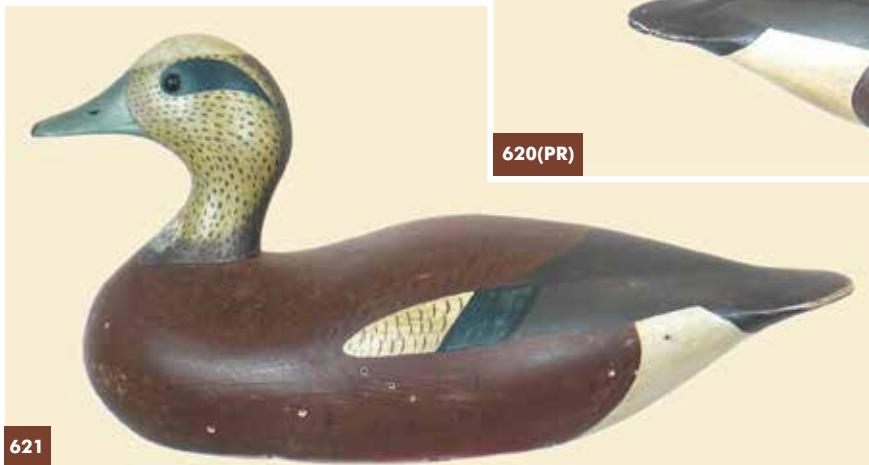
**619D. Drake old squaw (long-tailed duck) from Marshfield, Massachusetts.** Perky little carving with the hint of the elongated tail feathers of the species. Darkened original paint with a smoky patina shows overall light wear. Some small flakes and rubs, mostly on lower right side and in tip of tail. Small knot hole on right breast. **1800-2400**



619E



620(PR)



621

**619E. Early goldeneye drake by Harry Davis, a Cape Cod commercial decoy maker from Waquoit, MA.** Finely crazed original paint. Painted tack eyes. This decoy was retired early to the mantel. Never rigged. **200-400**

**620. Matched pair of widgeon by Joseph Lincoln.** Professionally repainted Lincoln paint pattern by Marty Collins. Surface has been slightly aged. Circular inlet weight. **1000-2000**

**621. Widgeon drake by Joseph Lincoln.** Professionally repainted in the Lincoln style by Marty Collins. Surface has been slightly aged. Original inlet weight. **500-1000**

**621A. Drake old squaw (long-tailed duck) from the New England area in old paint.** Crack in back and roughage to edge of tail. Conjoined "JE" on bottom. **200-400**

**621B. Goldeneye drake in the style of A.E. Crowell.** Low head style. Nicely painted. In good original condition. Hunted locally in the Lewis Bay area of Hyannis/West Yarmouth, MA. **150-250**



621A



621B





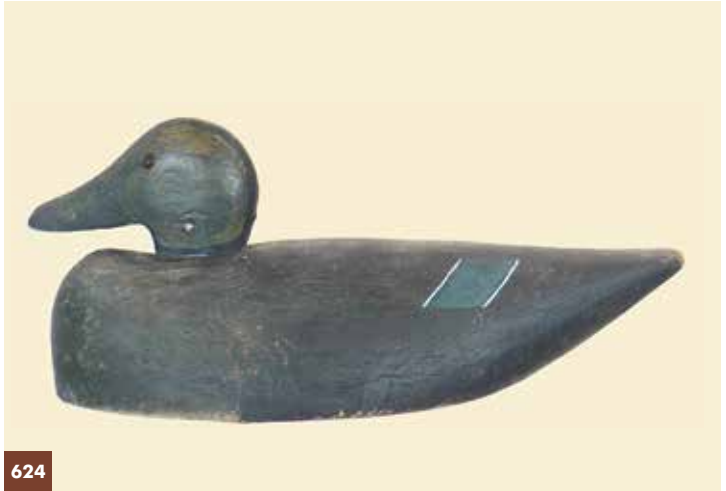
**621C. Goldeneye decoy c1900 in old paint.** Full bodied example with a shelf tail design. Possibly a special order decoy by Lincoln or in his style. Wonderful form. **200-400**

**621D. MA goldeneye drake c1890-1900 by John Winsor of Duxbury, MA.** In original paint with heavy surface wear. Wonderful form. **100-200**

**622. Rigmate pair of goldeneye by Joseph Lincoln.** Carved wing separation. Professionally repainted by Marty Collins. Some original shot scars, dings and small grain checks visible. **800-1200**

**623. Excellent pair of hollow mallards from Duxbury.** Both have delineated wings. Fine original paint with a number of small rubs and flakes to wood most notably on head of drake and right side of hen. Thin sliver on base of drake's bill has been glued. A truly delightful pair of decoys by a very accomplished carver from Massachusetts. **5000-7500**

**623A. Bluebill drake by Joseph Lincoln, Accord Village, Hingham, Mass.** Classic size and form with a broad shoulder groove. Original paint shows moderate wear with some shrinkage along grain lines and some rubs to wood. Small dent on left edge of tail. Appears to be an expertly done repair to the left base of the neck. Typical Lincoln crack in bottom. **500-1000**



**623B. Bluebill drake decoy by William E. Dugan of West Tisbury, Martha's Vineyard, MA.** In old original gunning paint with touch up. Thin check in the back. **300-500**

**623C. Bluebill drake decoy by William E. Dugan, MV, MA in original paint with moderate to heavy wear.** Small check in back. Branded "Dugan". A white paint has dripped on the side of the decoy with a smaller spot on top. **200-400**

**623D. Matched pair of wood ducks by John Thomas of Edgartown (Martha's Vineyard), MA and so noted in pen on bottom of each.** Carved slightly undersized. Deep double groove down back of each with detailed fluted tail and delineated primaries. Carved crests. All original paint in overall very good condition. Individual painted feather delineation on hen. Scuff on left side of head on hen and a glued crack to tip of bill on drake. Dowel visible on top of head of drake. **300-600**

**624. Special order black duck by Joseph Lincoln.** A number of these birds have surfaced with a variety of brands, most commonly that of "Luce". For a similar example see page 27 of Cap Vinal's "Joseph W. Lincoln". Repainted with small portions of the flaky original visible beneath. Chip and roughage to right tip of bill. **200-400**

**624A. Life size standing wood duck attributed to Alfred Gardner of Hingham, Mass.** Wings lightly carved in relief with a few fluted tail feathers. Boldly carved crest with wooden lags and carved feet. Original paint with overall light shelf wear. Mounted on a sand painted "rock" base. **1200-1800**

**624B. Perky bufflehead hen by Winsor White of Duxbury, Mass.** Cork body with pine head, tail and bottom board. Nicely carved with delineated wingtips and fluted tail. Excellent original paint. **300-500**



624C



624D



624E(PR)



625



626



626A(2)

**624C. Early scoter decoy c1870 by Captain Gilbert Davis of Cape Ann, Massachusetts.** Surface is lightly worn original paint with spoke shave marks readily visible. For a rigmate see plate 41 in Joel Barber's "Wildfowl Decoys". Additional information on this rig available on pages 114 and 115 of the same reference. **200-400**

*Provenance: James Lombard rig*

**624D. Common scoter by Clinton Keith of Kingston, Mass.** Canvas over frame construction. Some gunning overpaint with much original visible. Overall light gunning wear. Two tiny shot hits in canvas and a few fine grain checks on rear of head. **300-500**

**624E. Pair of bluebills by Chase of Nantucket and Brewster, MA.** In original paint with light wear. Chase and Pittman collaborated on a rig of decoys that were used on Nantucket. **300-500**

**625. Green-winged teal drake decoy c1890 by Charles Hart (1862-1960) of Gloucester, MA.** An example of one of his earliest efforts. In fine original paint covered with a protective coat of sealer. Minor chip off the tip of the bill. **250-450**

**626. Red-breasted merganser by Alan Stuart of Martha's Vineyard, Mass.** Painted and used as a confidence "gull". Classic form in finely crackled white overpaint with some darker original paint on sides and neck. Shadow of line wrap marks on right side. Excellent structural condition. **200-300**

**626A. Lot of 2 Canada Goose Heads for wooden slat geese by A. E. Crowell.** One in old paint and one with the paint mostly gone. **200-400**





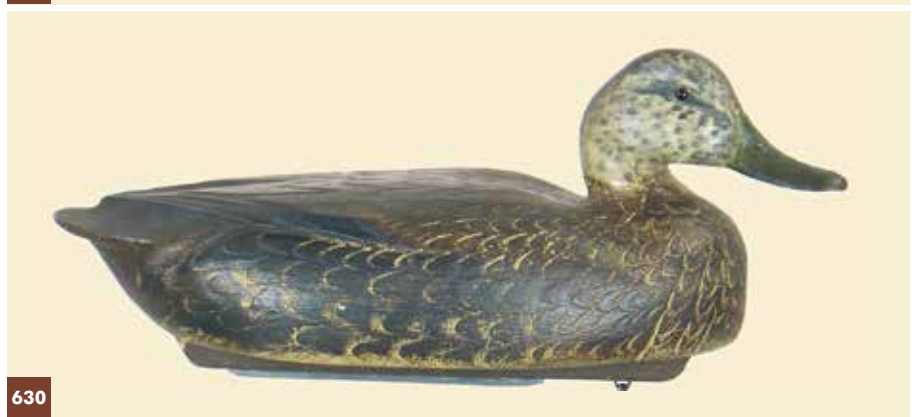
**627. Cape Cod Canada goose c1920 made from laminated sections of wood.** In some old original paint under old repaint. **200-400**

**628. Red-breasted merganser drake c1930.** A "shadow on a raft" by Luther Nickerson of Cotuit, Cape Cod, Mass. Original paint shows moderate gunning wear with some chips and flaking to edges of body portion. Old glue repair in neck. Swing weight. **100-150**

**629. Rare black duck by Edward Fullerton ("One - Arm") Kellie (1883 - 1955) of Monroe, Michigan.** Kellie made many decoys but very few black ducks. Slightly undersized. Alert head and graceful lines. Typical heavily weighted keel. Original paint with very little wear. Old, tight wood seam on left side. **500-1000**

**630. Superb example of a black duck by Ben Schmidt (1884 - 1968) of Detroit, MI. c1940.** Head turned to the right. Well executed stamped individual feather detail. Decoy is rigged for hunting but has seen little use. One of the his best and in mint condition. For a similar example see the cover of Jackson's "Ben Schmidt - A Michigan Carver - - -" reference. **1000-1500**

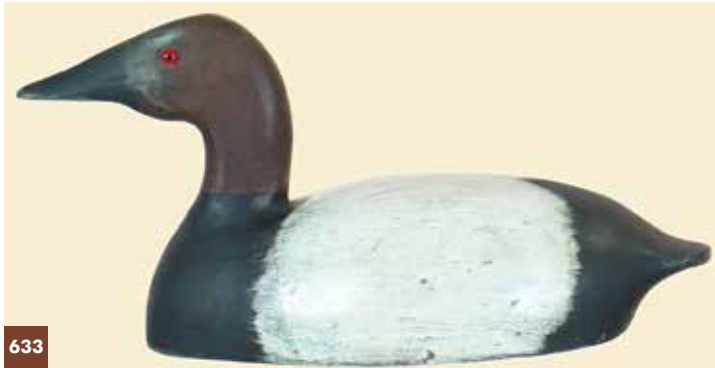
**631. Hollow carved redhead drake from the St Clair flats area representing a working collaboration between Chris Smith (of Chris-Craft fame) and his best friend, Captain Bob Heath.** Collector information indicates that Heath was a ferry captain who also worked at the Chris-Craft boat yard. Head by Chris Smith, body by Heath. Original paint with light to moderate overall gunning wear. Some lead shots to body and head including a small chip from right underside edge of bill. **700-1100**





632

**632. Canvasback drake from Wisconsin.** "H. Van" painted on bottom. Original paint with rubs on shoulders and rear of neck seat. Rubs to wood on bill and tail. Few small flakes on head and body. **100-200**



633

**633. Desirable hollow canvasback drake by Chris Smith of Algonac, MI.** Original paint with very light gunning wear. A few very small rubs or flakes and a few light line wrap marks on back. Collector documentation indicates that this decoy is historically significant due to the fact that it is from the last rig Smith carved. The decoy was found in a shed behind his boatyard. Smith is known as the owner of Chris Craft Boats. **500-1000**



634

**634. Canvasback drake by Michigan's Frank Schmidt.** Carved wings. Original paint with light overall wear. Rub to wood with an associated chip on left side. Some minor paint loss at neck seam. The Schmidt brothers earliest decoys did not feature stamped feather detail. **125-175**

**635. Canvasback drake by Bert Graves of Peoria, IL.** C1935. Hollow carved in the traditional Illinois river tradition. Thick original paint over the majority of the decoy by Millie Graves which exhibits fine combing, finger swirls and individual feather strokes. Excellent condition except for a few tiny flakes and one small shot hit. Retains the original "Graves ---" strip weight. Along with Charles Perdue and Robert Elliston, Graves ranks among the elite of the Illinois carvers. **3000-4500**

**635A. Mallard drake by Perry Wilcoxon (1862 – 1954) of Liverpool, IL.** Hollow carved with well carved head and bill. Original paint shows overall light to moderate wear with a scattering of small rubs. For additional information on this carver see the Parmalee and Loomis reference. **200-300**



635



635A



636



637(3)



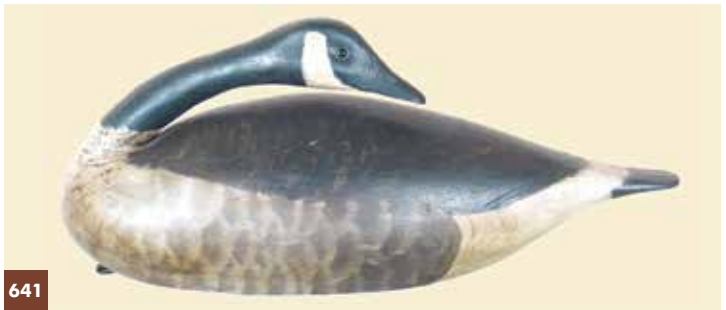
638



639



640(2)



641

feathers carved or scratched into body. Original paint with light wear. Unique keel designed to hold the anchor weight. Carvers name and address painted on bottom. **300-450**

**639. Life size goose by Roger Mitchell of Kingston, Mass.** Nicely carved head with rasped feather detailing. Carved wingtips with extensive flight feather detailing. Nicely fluted tail feathers. Excellent original condition. His oval stamp is on the bottom. **350-550**

**640. Two geese by Cape Cod's John Mulak in original paint.** One is a hollow carved, animated, working Canada goose and the other quite small. Carved wingtips, primaries, and tail feathers. there is a check along a body seam on the back and a few small tight splits along grain lines under the tail. "J. Mulak" and "M.M." carved into bottom. Second carving is a small carving. Head turned to the left. Carved primaries and tail feathers. Excellent original condition. "J. Mulak" carved in base. **350-550**

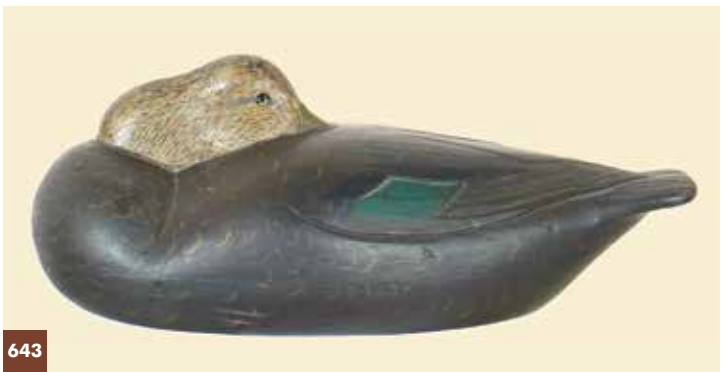
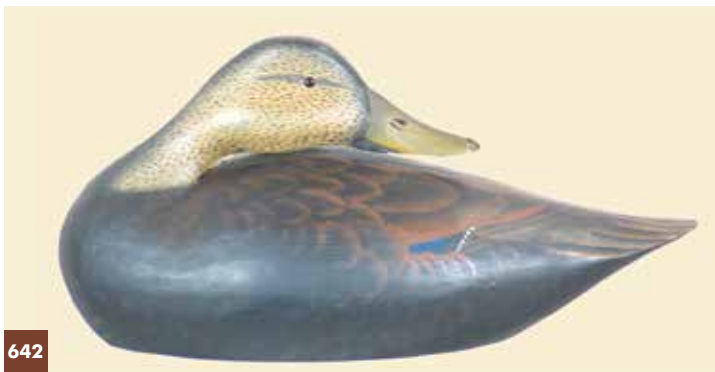
**641. Preening goose by Ed Bowler of Hingham, Mass.** Modeled after the famous Crowell preening goose in the Long collection. Gracefully arched head and neck with carved wingtips, primaries and fluted tail feathers. Nicely blended feathering on sides. Bottom has the hot brand which reads: "Handcrafted by – Ed Bowler – Hingham, MA.". **250-400**

**636. One slightly undersized mallard drake by Don R. Gearhart of Tulsa, Oklahoma c1941.** Head turned slightly to the left. Expertly carved shoulder groove, wings, wingtips and primaries. Beautifully applied original paint showing overall light gunning wear with a few light rubs to head. Keel has ingenious slot cut into it which conveniently holds the anchor weight. has "Ron R. Gearhart, Tulsa, Okla. – 1941" nicely carved in the bottom. Certainly one of the nicest decoys from Oklahoma that we have seen. **450-650**

**637. Wonderful lot of three tip up teal decoys by Don R. Gearhart of Tulsa, Oklahoma c1941.** Two are green-winged teal and one is a blue-winged. All carved with raised wingtips, dropped tail and carved legs. Original paint with moderate overall wear. All have an ingenious slot in the keel which conveniently holds the weight when in transport. All have the carvers name and "Tulsa, Okla." Painted on the keels. **300-450**

**638. Freshwater coot decoy by Don R. Gearhart of Tulsa, Oklahoma (c1940's).** Bulbous perky head with carved bill and tiny glass eyes. Carved wings and wingtips. Numerous small





**642. Preening black duck in the style of A.E. Crowell.**  
Hollow carved with fluted tail feathers. Original paint. **250-350**

**643. Very early sleeping black duck by Cameron McIntyre.** Serpentine neck with bill tucked into feathers. Carved primaries and tail feathers very reminiscent of the work of Charles Hart (Gloucester, Mass.). In fine original paint. Thin coat of sealer partially removed from head area. Partially scratched out "CTM" on bottom. A desirable piece which demonstrates the evolution in style of this well known and respected carver. **450-650**

**644. Gadwall from Louisiana.** Head turned nicely to the left. Raised wingtips. Excellent original paint with no wear. Very tiny specks on the back. **150-300**

**645. Brant in the style of William McClellan.** In excellent original paint. This exact decoy was lot 15 in the January, 2000 Sotheby's sale of the renown Dr. James McCleery decoy collection. Decoy retains the deep McCleery collection stamp to the rear of the pad weight. **750-1250**

**646. Pair of hollow carved pintails by Edward (Ed) Snyder of Rio Vista, California.** Both heads turned slightly. Both have carved wings and wingtips. Very light weight with inlet bottom boards. Fine original paint with slight rubs on tip of tail of drake. Excellent structural condition. Both signed and dated on the bottom with the notation: "Shooting Decoy". Never rigged. Mr. Snyder passed away in 2011. For additional information on the carver see the "Wildfowl Decoys of the Pacific Coast - - " reference. **350-550**

**647. Very attractive pair of goldeneye by William (Bill) Conroy.** Both have carved wings. Excellent original paint and condition. **300-500**

# Miniatures from Maine, New Hampshire, Connecticut, Maryland, Ohio and Virginia

*Lou Scheyd of Contoocook New Hampshire is an extremely gifted carver. While he can replicate anything well, Mr. Scheyd's specialty is carving miniatures that replicate Mason Factory Challenge and Premier grade decoys. The following ten miniatures were carved by Mr. Scheyd.*

648, 649



650(PR), 651(2)



**648. Extraordinary replica of a Mason Factory Premier Grade Black Duck.** Accurate in every detail. Excellent and original. "L. Scheyd - 95" printed on bottom. **200-300**

**649. Miniature by Lou Scheyd.** An extraordinary replica of a sunfish. Half model mounted on a pin to be worn on a hat or jacket. Accurate in every detail. Excellent and original. "L. Scheyd - 93" printed on back. **200-300**

**650. Matched pair of miniature Mason Premier Mergansers by Lou Scheyd.** Accurate in every detail. Excellent and original. "L. Scheyd - 95" printed on bottom with some minor paint loss near the "signature" on the drake. **350-550**

652(2), 653(2)



**651. Extraordinary replicas of minute Mason Factory Premier Grade Wood Ducks.** Accurate in every detail. Excellent and original. "L. Scheyd" printed on bottom. **400-600**

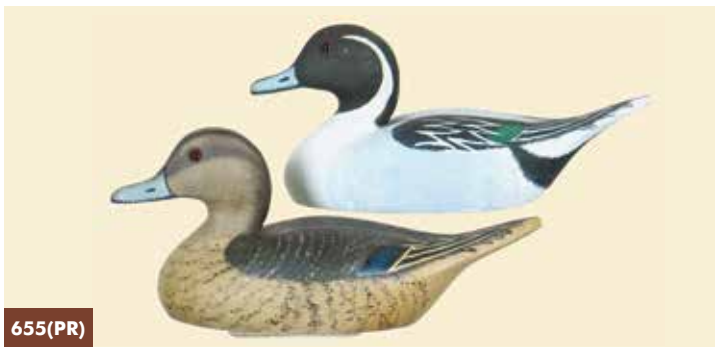
**652. Extraordinary replicas of minute Mason Factory Premier Grade blue bills.** Accurate in every detail. Excellent and original. "L. Scheyd" printed on bottom with some light paint loss in the area of the "signature". **300-450**

**653. Extraordinary replicas of Mason Factory Premier Grade blue-winged teal.** Accurate in every detail. Excellent and original. "L. Scheyd" printed on bottom. **400-500**

**654. Rigmate pair of 2/3 life size wood ducks by Richard and Marion Harris of Old Saybrook Connecticut.** Excellent original paint and condition. Signed on bottom in electric pen. Pencil notation on bottom indicates that the drake won 1<sup>st</sup> prize in the "1977 International Gunning Decoy Contest in Clayton, N.Y.". (Note: this information is similar to that in the photographs on page 163 of "Wildfowler Decoys" by Cowen and LaFountain however a different pair of birds are pictured.) **250-450**

654(PR)





**655. Matched pair of 1/2 size pintails by Richard and Marion Harris of Old Saybrook, Connecticut.** Excellent original paint. Signed on bottom in electric pencil with species and sex identified in pencil. Drake retains the Harris's small rectangular paper label. The Harris's both worked for Wildfowler Decoys until c1957-58 before starting the independent "Harris Wild Duck Decoys" company. For a detailed discussion of the factory, see pp152 – 165 of "Wildfowler Decoys" by Cowen and LaFountain. **250-450**

**656. A pair of miniature mallards by Richard and Marion Harris of "Harris Wild Duck Decoys" in Old Saybrook, Connecticut.** Excellent original paint and condition. Identified on bottom of driftwood bases and drake retains the Harris's small, rectangular paper label. **150-250**

**657. Miniature great blue heron by an unknown folk artist.** Overall conformation is reminiscent of known carvers from the southern New Hampshire seacoast. Blended original paint. Mounted on a circular carved base. **100-150**

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

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

**660. Miniature black and white warbler by Jess Blackstone Concord, NH.** Turned head and dropped wing detail. "3" and "Black & White Warbler" on the bottom of the carved base. In excellent original condition. **800-1200**

**661. Miniature puffin.** Upswept tail and correctly carved bill. Original paint condition with some surface discoloration. In the manner of Robert Morse. **200-300**

**662. Miniature seagull taking off from a piling.** Long wings with a small fanned tail. Fine original condition. A number of carvers produced a variety of this type of souvenir along the length of the coast. They continue to make an interesting collection today. Possibly by Jess Blackstone. **100-200**

**663. Miniature bob-white quail by Dorothy Brown.** Bottom reads: Dorothy Brown, North Haven, Maine. A Nicely carved miniature in fine original condition. Mounted on a tiny burl. **200-400**



664, 665, 666



667, 668, 669



670, 671, 672



**664. Miniature great blue heron by Harold Gibbs (1886–1970) Barrington, R.I.** Excellent original paint and condition. Signed on bottom of natural branch base with the conjoined “HNG” and what appears to be 1958 (may be 68). **350-550**

**665. Miniature wood duck drake by Harold Gibbs (1886 – 1970) Barrington, R.I.** Tucked head with individually raised wingtips. Excellent original paint. Tiny chip off underside edge of tail. Mounted on natural branch with species written on bottom along with the conjoined “HNG”. **350-550**

**666. Miniature woodcock by Harold Gibbs (1886 – 1970) Barrington, R.I.** Tucked down in a very naturalistic pose. Excellent original condition. Mounted on a natural bark fragment with “HNGibbs – 1968” written on base. **350-550**

**667. Miniature mallard drake by Harold Gibbs (1886 – 1970) Barrington, R.I.** Nicely carved with individually carved wingtips. Extensive and fine feather detail. Signed on bottom of natural base with the species identified and the conjoined “HNG” – “1957”. **300-400**

**668. Miniature goose by Harold Gibbs (1886 – 1970) Barrington, R.I.** Serpentine neck with individually raised wingtips. Individually painted feather detail. Excellent original paint and condition. Signed on bottom of natural wood base with the conjoined “HNG”. **350-550**

**669. Miniature canvasback drake by Harold Gibbs (1886 – 1970) Barrington, R.I.** Low head with carved wings and finely delineated vermiculation. Mounted on a natural slab base with “HNGibbs – 1965”. **350-450**

**670. Plump miniature woodcock by Harold Gibbs (1886 – 1970) of Barrington, Rhode Island.** In a content tucked position on a small slab of wood. Fine original surface has taken on a pleasing smoky patina. Signed on base in pencil with his conjoined “HNG”. For additional information on this talented miniaturist see “Birds in Wood and Paint” by Joseph Ellis. **400-500**

**671. Miniature black duck by Minnesota’s John A. Jarosz.** Tiny jewel-like carving very reminiscent of the work of A.J. King. Elaborate and delicately painted detail in excellent original condition. Signed and mounted on a small, natural burl base. Mr. Jarosz’s work was sold for a short time by Crossroads of Sports in New York City. For addition information on this talented carver see the article by Dick Brust in the Sept./Oct. issue of “Decoy Magazine”. **250-450**

**672. Miniature grouse by Minnesota’s John A. Jarosz.** Tiny jewel-like carving very reminiscent of the work of A. J. King. Carved wings with concave, fanned tail. Elaborate and delicately painted detail in excellent original condition. Signed and mounted on a small natural bark base. Mr. Jarosz’s work was sold for a short time by Crossroads of Sports in New York City. **300-500**



**673. Lot of three miniature flying waterfowl, two geese and a bluebill drake.** All have applied wooden wings that are concave and arched towards the rear of the bird. All original paint with a smoky patina. In excellent structural condition. By a talented carver, possibly from the Mantoloking area of New Jersey. **350-550.**

**674. One Miniature standing widgeon drake by Jess Urie of Havre de Grace, MD.** Excellent original paint with light wear. Crack in neck has been glued. **100-200**

**675. One miniature mallard drake by Ken Harris of Woodville, N.Y.** Excellent original paint and condition with combed feathering on sides. Felt bottom with a hand written (erroneous) "Woodvale" address. **250-450**

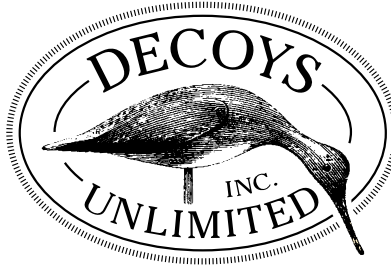
**676. Pintail drake by Jack Sweet. Carved approximately 3/4 scale with two inserted metal tail feathers.** In excellent original paint. Some flakes off tail. Mr. Sweet, a fine carver in his own right, is best known as the founder of "Decoys Unlimited", a manufacturer of decoys in Erie Pennsylvania in the 40's to the 60's. **150-300**

## END OF SALE





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		X 20% DEPOSIT =	

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# INDEX

- A -

Adams..... 474, 495, 522, 523, 524, 525, 526  
Ahearn .....553A, B, C, D, F, 557A, B  
Anger, K ..... 104, 105, 106, 107, 260,  
439, 565, 566, 567  
Anger, C..... 402  
Avann ..... 568

- B -

Bachman .....	443, 444
Bailey .....	408
Bates .....	438A
Beattie .....	244
Bennett .....	601B
Billings .....	228
Birch .....	615
Bishop .....	198A
Blackstone .....	320, 660, 662
Blair .....	426
Borrett, M. ....	9, 10
Bourg .....	80, 82, 389
Boyd, G. ....	165, 414, 469, 470, 530, 530A
Boyd (TN) .....	150, 151
Bowler .....	641
Brousseau .....	261
Brown .....	325F, 540, 663
Burr, E .....	380
Burr, R .....	512, 529, 551A, B, C, 557F
Burrell .....	110

- C -

Campo.....	95
Cannon.....	543
Cantrelle .....	90
Casey.....	473B
Chadwick .....	411, 411A, 412, 421, 422, 500C, 618D
Chambers.....	99, 558, 559
Champin .....	88
Chase .....	413, 624E
Chesser .....	316
Conklin, H.....	250, 430A, 437, 438
Conklin, R .....	551D, E, F, G, H
Conroy.....	647
Cormadelle .....	85
Cranmer.....	249
Crowell .....	119, 128A,B,C, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 404, 405, 405A, B, C, D, 406, 406A, B, 407, 410A,B,C, 468, 468A, B, 500A, B, D, E, 501, 502, 503, 504, 505, 506, 507, 508, 510, 511A, 513, 517, 626A

- D -

Dando.....	557D
Davis, G.....	624C

Davis, H .....	619E
Day .....	511B
Decker .....	511
Delacroix .....	97
Denny .....	573
Deroevan .....	206
Doane .....	468C, D
Dodge .....	22, 32, 579, 580, 589
Douglas .....	574B
Ducharme .....	100, 100A
Ducker, Dan .....	557G
Dugan .....	623B, C
Duluth Fish Co .....	460
Dupre .....	87

- E -

Eaton .....	224
Eickstaedt .....	241
Ellis .....	560
Elliston .....	229, 230
Evans .... 41, 42, 43, 44, 45, 46, 47, 48, 49, 334,	336, 337, 343, 344, 346

- F -

Finney, F. ....	1, 2, 3, 263, 271, 301
Folger .....	420
Fox.....	167, 172
Frederick.....	94, 387
Freedman .....	203
Freeman .....	228
Fulcher .....	481, 482

- G -

Gardner .....	624A
Garton .....	528
Gaudet.....	86
Gearhart .....	636, 637, 638
Gibbs.....	658, 659, 664, 665, 666, 667, 668, 669, 670
Goodspeed .....	123
Glen .....	184
Glover.....	562
Gould .....	619
Granier .....	84, 89
Graves .....	229A
Grubbs.....	348
Gundelfinger.....	590
Guyon.....	117

- H -

Haertel .....	321
Hallowell .....	619C
Hancock.....	264, 265, 266, 267, 268, 269
Hanson .....	313A, 315
Harris, K.....	258, 327, 333, 349, 675
Harris, R & M.....	602, 654, 655, 656
Hart .....	128, 424, 424A

Hawthorne.....	187
Hays.....	25, 31, 588
Herter.....	591
Hicks.....	417, 418
Hiltz.....	400
Holland.....	156, 314A
Holly.....	181
Holmes.....	166
Holmes, B.....	178
Hooker.....	314
Hoover.....	452
Howell.....	254
Howes.....	194, 195, 454, 456
Hubley.....	465
Hudson.....	262, 263, 271, 274, 383, 615
Hunter.....	571
Hutchings.....	101, 101A

- J -

Jansson .....	544
Jarosz.....	671, 672
Jester.....	270, 272, 427A, 612
Joeckel.....	599
Jobes .....	283
Johnson, T.....	436A
Joiner.....	50, 51, 52, 53, 54, 55, 55A, 56, 57, 58, 59, 61, 61, 62, 63, 64, 65, 66, 67, 68,68A, 69, 70, 71, 72, 73, 74, 75, 76, 77, 182, 350, 351, 352, 353, 354, 354A, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373
Jones .....	171, 171A
Jones, L.....	489

- K -

Keith .....	624D
Kellie .....	629
Kerr .....	317, 552
Ketcham .....	600
Kilburn .....	318, 319, 541, 542, 550D, 551
King, A. J. ....	497, 498, 499, 500
King, O .....	102
Kirkpatrick .....	486
Koch .....	232, 233, 239, 242
Koelpin .....	459

- L -

Labute.....	403
Lacey.....	553A, 557E
Lake Francis Club.....	564
LaRose.....	92
Lapham.....	155, 157, 158, 159, 160, 161, 162, 550A, B, 553, 554, 555, 556, 557
Laurie.....	515, 516, 517
Lawson.....	608
Lewis.....	156
Levy.....	399F



Lincoln ..... 120, 121, 124, 125, 126, 127,  
127A, 170, 409, 409A, 410, 410C, 470A, 472,  
472A, B, C, E, 620, 621, 621C, 622, 623A, 624  
Logel ..... 393  
Lyons ..... 8  
Lyons, I ..... 210

# - M -

MacDonald ..... 561  
Marshall ..... 197  
Mason ..... 10, 11, 12, 13, 14, 15,  
16, 17, 18, 19, 20, 24, 26, 27, 28, 29, 30, 276,  
278, 279, 280, 294, 298, 326, 329, 340, 341,  
342, 345, 575, 580A, 581, 582, 583, 584, 585,  
586, 587, 588A, 648, 650, 651, 652, 653  
May ..... 103, 275  
MacDonald ..... 561  
McAlpine ..... 227  
McClelland ..... 645  
McIntyre ..... 643  
McKinney ..... 183  
McNair, M. .... 7, 313B  
McKinney ..... 183  
Mitchell, B ..... 531, 532, 534, 535, 536  
Mitchell, M ..... 185, 374, 609, 613A  
Mitchell, R ..... 322, 323, 533, 537, 539, 639  
Morel ..... 93, 390  
Morse ..... 152, 153, 154, 325B, 509  
Mitchell, M ..... 185, 374, 609, 613A  
Mitchell, R ..... 322, 323, 533, 537, 539, 639  
Mitchell, B ..... 531, 532, 534, 535, 536  
Mulak ..... 640  
Murphy ..... 388

# - N -

Nichol ..... 108  
Nickerson ..... 122, 419, 424B, 628

# - O -

O'Hearn ..... 290  
Olt ..... 463

# - P -

Patterson ..... 574A  
Payton ..... 208  
Pellegriin ..... 78  
Peltz ..... 546, 547, 548  
Perdew ..... 381  
Perez ..... 386  
Peterborough Canoe Co. .... 330, 349A  
Peterson ..... 21, 24, 340, 578  
Pitman ..... 624E  
Pratt ..... 44, 335  
Propson ..... 241

# - Q -

Quillen ..... 203A

# - R -

Rathmell ..... 176  
Reeves ..... 113  
Reinbold ..... 550  
Reinsager ..... 231A  
Reneson ..... 288  
Reyes ..... 200  
Richardson, H ..... 256  
Richardson, F ..... 618A  
Roberts ..... 253, 255  
Rose Decoy Factory ..... 282  
Ross ..... 219, 399C  
Rousselle ..... 83, 91, 98, 396

# - S -

Safford ..... 118  
Scheyd ..... 648, 649, 650, 651, 652, 653  
Schmidt ..... 202, 284  
Seabrook ..... 300  
Slack ..... 601A  
Smith ..... 205, 207  
Smith, V. W. .... 325E  
Snyder ..... 646  
Sperry ..... 347  
Sparre ..... 538  
Strater & Sohler ..... 589A  
Stevens ..... 23, 576  
Stevens, L.W. .... 511C  
Sterling ..... 179, 180  
Strey ..... 240  
Stuart ..... 550C  
Swartz ..... 618C  
Sweet ..... 676

# - T -

Thibert ..... 563  
Thomas, C ..... 468E  
Thomas, J ..... 618B, 623D  
Thompson ..... 257  
Thorold ..... 177  
Toothacher ..... 211, 214, 399  
Tremblay ..... 549  
Trudel ..... 243  
Tyler ..... 611  
Tyner ..... 453

# - U -

Updike ..... 427  
Urie ..... 674

# - V -

Van Brunt ..... 429  
Van Ryper ..... 458  
Vath ..... 286, 287  
Venables ..... 196  
Vienneau ..... 115  
Vizier ..... 79, 81, 392, 394  
Vreeland ..... 325C, 325D

# - W -

Walker ..... 285  
Wallace ..... 397B  
Ward Bros ..... 603, 604, 605, 606, 607  
Ward, D ..... 4, 5, 6, 301A, 302,  
302A, 303, 304, 305, 306, 307, 308, 309, 310,  
311, 312, 313, 313C, 487, 488  
Ward, R & Co. .... 377  
Waterman ..... 527  
Welker ..... 225  
Wells ..... 569  
West ..... 251  
Wharton ..... 451  
Wheeler ..... C-259, 572  
Wheeler, Shang ..... 175, 551H, 595  
White ..... 624B  
Whorf ..... 193  
Wilbur ..... 430, 432  
Wildfowler ..... 33,  
34, 35, 36, 37, 38, 39, 40, 295, 332, 338, 339,  
589B, 592, 593, 594, 597, 602, 654, 655, 656  
Wilson ..... 220, 221, 222, 397A, 399A  
Wilson, T ..... 519, 520, 521  
Winchester ..... 463  
Winsor ..... 621D  
Wragg ..... 110

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