



Summer Auction 2016

Friday



July 22

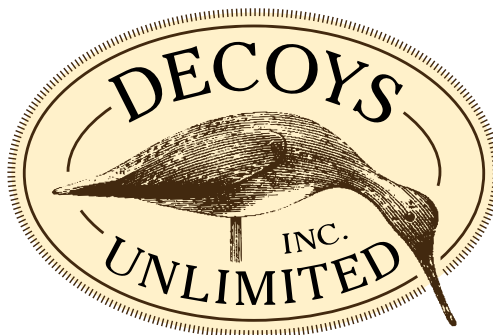
America's Decoy Experts



decoysunlimitedinc.net



Ted and Judy Harmon present:



Spectacular Summer Decoy Auction

Friday, July 22, 2016

Cape Codder Resort & Spa • Hyannis, MA

Phone: (888) 297-2200

Preview: Thursday, July 21, 6-9 pm and Friday 8-10 am

Auction: Friday, July 22, 10 am

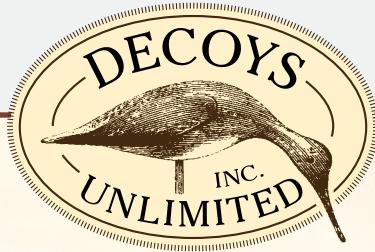
www.decoysunlimitedinc.net

e-mail: theodores.harmon@comcast.net

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

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

See conditions of sale in back of catalog.



Welcome to Cape Cod



Ted and Judy Harmon

We welcome you once again to Ole Cape Cod. We hope you all find that special treasure for your collection while here. If you wish to extend your stay, pick up a copy of the Cape Cod Times for a list of weekly activities whether it be museum exhibitions, musical events across the Cape, entertainment at the Melody Tent in Hyannis or perhaps a special exhibition at the Thornton Burgess Society in East Sandwich or at the nearby Heritage Museum and Gardens in Sandwich proper. Contact the Harwich Historical Society for visiting hours if you wish to see the Crowell Barn at its new location next to Brooks Academy in the village of Harwich. It is either completed or very near completion. Perhaps you could get permission to bring a favorite Crowell decoy and have your picture taken with it in or outside the Crowell barn.

Ted and Judy Harmon and Family

Partial list of consignors:

E. Arthur Robinson, MD, C. Godwin D.D.S, M. Stanley, R. Rapant, M. Reed, T. Cavanaugh, C. Train, K. Pring, J. Lutes, S. Grasso, J. Mahoney, H. Ecker, T. Saltonstall, C. Hughes, R. Hanson and all others.

The late Arthur Robinson's interest in decoy collecting started perhaps as far back as the 40's and 50's. Many of his first shorebird and duck decoys were handed down from his grandfather's rig. He and a good friend acquired the rig of 12 Mason Standard Grade bluebills in their original crate sold by our firm a number of years ago. The dozen were purchased along with other decoys at the Swift estate sale held by Richard A. Bourne back in the 50's or early 60's. Other decoys in our current sale were also purchased by Doc at the Swift sale and those have been noted in the text. Doc often communicated with the late Dr. James McCleery who would, when he called him from his Texas home or met him at one of the Bourne sales, refer to him lightheartedly as his "His Foul Mouth Friend", a play on his town of origin, Falmouth, MA. Doc lived adjacent to a great stretch of salt water marsh to the west of that town where he spent many of his early days hunting with the family. I was privileged to know the man.

Ted Harmon

The following shorebirds by William Gibian are in superb original condition.
All have his incised signature on the bottom.



1. Life sized Eskimo curlew by William Gibian, Onancock, VA. 800-1200

1A. Long-billed curlew by William Gibian, Onancock, VA. 800-1200

2. Life sized hudsonian godwit by William Gibian, Onancock, VA. 800-1200

3. Life sized feeding golden plover by William Gibian, Onancock, VA. 800-1200

4. Life sized black bellied plover by William Gibian, Onancock, VA. 750-950

5. Life sized preening yellowlegs by William Gibian, Onancock, VA. 750-950



6. Life sized feeding yellowlegs by William Gibian, Onancock, VA. 750-950

7. Life sized yellowlegs by William Gibian, Onancock, VA. 650-850

8. Nicely detailed dove by William Gibian. Deeply carved wings with individually raised wingtips featuring individually carved primaries. Attractive, long, thin tail with subtle painted feather detail. A hint of thigh detail. Excellent original paint and condition. "Gibian" carved into bottom. **800-1000**

9. Excellent life sized peep in the Verity style by Bill Gibian. Deeply carved shoulders with raised and touching wingtips. Carved eyes. Excellent original paint and condition. Carved signature to the rear of the stick hole. **600-900**

10. Outstanding hollow curlew by renowned artist, Marty Hanson. An impressively large decoy, designed to be disassembled into four pieces (Two body halves, head and neck) with areas in the body designed to store the head and bill. All held together with a series of mortis and tendon joints, pegs and magnets. Carved wings with split tail. Excellent original paint and condition. "MH" carved under tail and inside body. **1800-2200**

11. Golden plover with the head turned sharply left by Mark McNair of Craddockville, VA. Parker Island style. Tack eyes with intricately painted feather detail and painted wingtips. Carved "McNair" to the rear of the stick hole. Excellent condition. **800-1000**

12. Folky yellowlegs with a bulbous head by Mark McNair of Craddockville, VA.

Excellent original paint. Carved "McNair" to the rear of the stick hole. **800-1000**

13. Stunning life size swan by Canada's master carver John B. Garton. Graceful neck with well carved head turned to the left. Major feather groups identified. Wingtips carved flush to the body and overlapping. Broad paddle tail with fluted tail feathers. Thighs boldly carved with the upper portion of the legs visible on each side. Subtle, yet beautifully painted. Excellent original paint. Minor separation where head joins neck on left side. Hot branded "J.B. Garton - 2/95" with two of Mr. Garton's rectangular "Made in Canada" stamps. A very realistic carving measuring approximately 29" overall. Mr. Garton was a major influence on the modern era of decorative carving and won numerous awards. **2000-3000**

14. Outstanding hollow surf scoter by James ("Jim") Schmiedlin of Bradfordwoods, Pennsylvania. Very detailed and realistic bill carving. Lightly fluted tail feathers. Excellent original paint and condition. Never rigged. Bottom has the species identified in script as well as the makers address and his signature - all in pencil. Bottom branded "JAS". **2000-3000**

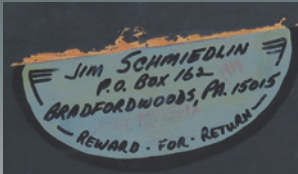


14A



14A. Hollow old squaw (long-tailed duck) drake by Jim Schmiedlin of Bradfordwoods, Pennsylvania. Head turned to the left with detail carving to the bill. Carved wings with slightly raised and crossed wingtips. Fluted tail with slightly elongated central tail feather. Original paint with overall light gunning wear. Few small flakes or rubs with minor wear to tip of tail. Bottom has the half round "Reward for Return - - " Painted notation as well as the deep "JAS" hot brand. There is also a pencil notation of "Ocean 86" and the date "9-86" with some weights recorded. **2500-3500**

15



detail



15. Hollow merganser hen by James ("Jim") Schmiedlin of Bradfordwoods, Pennsylvania. Tucked head turned to the left. Head has nicely carved and raised crest with a finely serrated bill. Deep shoulder separation with lightly carved wingtips and fluted tail feathers. Fine original paint with very light gunning wear. Very minor rub to top of crest and a small mark on lower right side. Bottom has the painted half round "Reward for Return" inscription as well as the "JAS" brand. **2000-3000**

16



16. Excellent American merganser drake by Clarence Miller (b1936) of Bramalea, Ontario. Head turned to the right and gazing slightly upwards. Beautifully carved with bill, wing, and elaborate feather detail. Original paint which has darkened slightly from age. One or two small plugs in the body are becoming slightly visible. Mr. Miller was an extremely talented carver who was active in the 1970's and eighties. He won "Second in World" in the 1972 World Championship. **800-1200**

17



17. Preening white-winged scoter by Dr. Richard O'Connor. Hollow carved and slightly oversized with the head back over the left shoulder. Well carved head and bill. Deeply carved shoulder separation and overlapping left wingtip. Fluted tail feathers. Excellent original paint and condition. "ROC" carved twice in the bottom. Never rigged. Mr. O'Connor was an award winning carver and won many ribbons for his outstanding carvings. He competed favorably with Garton, Glassford and Kerr among others back in the day. **500-750**



17A. Sleeping black duck by Connecticut's David Ward.

Head turned almost a full 180 degrees with the bill recessed slightly into the back. Cork construction with applied bottom board and inset tail. Excellent original paint and condition. Hot brand on bottom of "DBW". **400-600**

18. Life size standing wood duck drake by Arnold Melbye (b circa 1909) of South Yarmouth, (Cape Cod), Massachusetts. Head with finely carved crest and bill turned to the left and gazing slightly downward. Major feather groups carved with individually carved, raised and crossed wingtips. Finely fluted tail feathers. Superb original paint and condition. Signed on bottom of carving to rear of the feet. Mounted on a weathered section of tree limb. Melbye was contemporary with the Ward brothers and is considered one of the fathers of modern decorative carving. **7000-8000**

Reference: "Masters of Decorative Bird Carving" by Anne Small

19. Life size wood duck drake by Rand Gleason. Head with carved crest is turned to the left and gazing slightly downward. Carved major feather groups with individually carved and raised wingtips. Nicely fluted tail feathers. Outstanding original paint and condition with one miniscule nick on right rear side. Signed on bottom and dated "88". A number of old collector stamps of "Colburn C. Wood" on bottom. Mounted on a carved circular base with numerous life size maple leaves in fall colors carved in relief. Base is signed "Rand Gleason" and dated "89".

1200-1500

Provenance: Colburn C. Wood collection

20. Very graceful carving of a gadwall hen with a thin arched neck and rounded paddle tail. Overall excellent original paint with a small amount of fine crackle on breast. Bottom was never painted. Carved as a hunting decoy and once rigged but weight removed. Thin crack in bottom. Attributed to Tim Gorman from the St. Charles, VA area. **400-600**



21. Life size Bobwhite quail c1970's by Phillip Zeller of Dennysville, Maine. Life size with carved crest and dropped wings. Incised feather detail. Excellent original paint and condition. Species identified and signed on base. **200-400**

22. Robust, life-size loon by DeCourcy Taylor. Head turned to the right and gazing slightly upwards with an open bill and carved tongue. Carved and raised wingtips with carved primaries and fluted tail feathers. Excellent original paint. Overall excellent condition with a tiny chip on left tail edge. Bottom has the carved "DCT", Signed and dated 1984. **500-750**

23. Oversized common loon by Marv Bernet (b. 1924, Alma, WI). In fine original paint. Signed and branded in the bottom. **400-600**

24. Preening pintail drake by Reggie Birch of Chincoteague Island, VA. Carved in the style of master Cape Cod carver, A.E. Crowell. Head and neck outstretched over right shoulder and resting on back. Crossed and raised wingtips with individual feather carving. Excellent original paint has been very lightly aged by the maker. "R. Birch" carved into bottom with the makers stencil. **500-700**

25. Very stylish, hollow carved eider drake by Reggie Birch of Chincoteague Island, VA. Carved in the Maine tradition with the head and bill turned and resting on back. Deeply carved wings and upswept tail. Fine original paint has been beautifully aged by his very gifted maker. "R. Birch" carved in bottom with the makers stencil. **500-700**

26. Life size woodcock by folk artist Frank Finney. Dropped wings with nicely carved feather detail. Content pose on a carved base with the carver "F" on the bottom. Excellent original paint and condition. **500-750**



27. Superb carving of a female peregrine falcon by award winning and very talented artist Al Jordan of Rochester, NY. Piece is titled "City Girl". Head turned about 90 degrees to the left. Carved wings and raised and crossed wingtips with a concave tail. Right leg tucked up against body. Incredible individual feather detail and excellent musculature gives a real sense of life to the carving. Excellent original paint and condition. Mounted atop a section of a carved "brick" chimney. Signed on lower grout line of brick. Piece stands about 27 ¼" tall.

5000-6000

28. Life like carving of an male Aplomodo falcon by award winning and nationally renown artist Al Jordan of Rochester, NY. Piece is titled: "Desert Prince". Wings slightly raised off body as if ready to burst into flight. Raised and crossed wingtips with a broad, fanned, tail. Head turned to the right and gazing slightly downward as if staring at potential prey. Beautifully carved and painted feather detail. Outstanding original paint and condition. An extremely realistic work of art. Mounted on a custom cut section of a branch stub. No signature. **6500-8500**



29. Goshawk by Steve Weaver of Sandwich (Cape Cod), MA. Gazing intently downward, the piece is titled "Grey Ghost of the Conifers". Carved at about one third scale with a tiny carved feather on the driftwood beneath the bird. Deeply carved wings with carved wingtips and concave, extended tail. Lightly carved feather detail. Excellent original paint. Signed and titled on base with the date "2010". **1500-1800**





30. Miniature peregrine falcon by acclaimed artist, Al Jordan of Rochester, N.Y. The piece is titled "Beach Patrol". The tiny bird sits atop a weathered stick with a section of wooden snow fence holding back the shifting winter dune. The sun is rising in front of the bird causing a shadow of both it and the fence to be cast in the foreground. The bird's head is turned almost 180 degrees and the wings are boldly raised off the body. Individually carved wingtips are elevated and touch at their tips just above the tail. Spectacular original paint and condition. **900-1200**



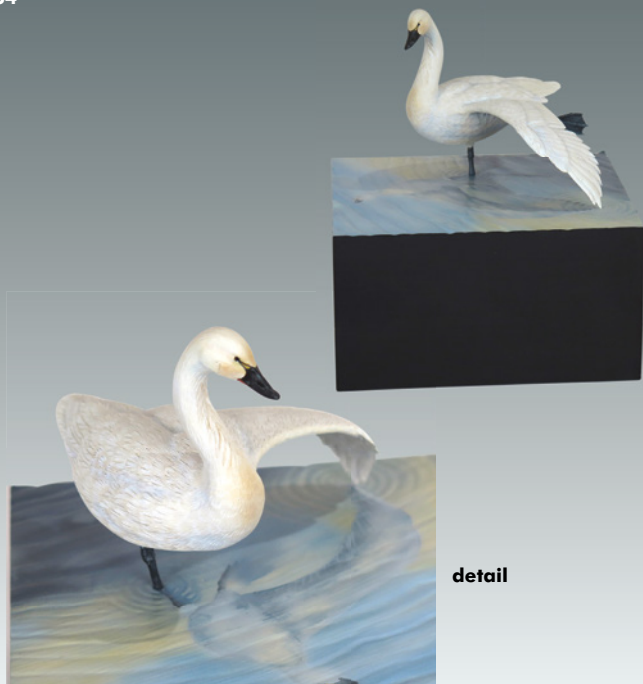
31. Miniature burrowing owl by master carver Al Jordan of Rochester, N.Y. Mounted atop a lone pole with its left leg tucked into its feathers while the bird is fluffed up against the wind and cold. A so-called "smoothy" carving which relies almost solely on the paint to depict the feathers on the body, a method obviously mastered by this artist. Excellent original paint and condition. **500-750**



32. Miniature great horned owl by noted carver Al Jordan of Rochester, N.Y. Mounted on a carved, partially hollow, stump of an aged tree. Head is turned approximately 90 degrees to the right. Beautifully carved wings with wingtips crossed atop the tail. Trademark tufts accentuate the expertly carved face which makes the bird almost appear to scowl as it views its surroundings. Individual feathers delineated. Excellent original paint and condition. **900-1200**

33. Miniature short eared owl by acclaimed carver Al Jordan of Rochester, N.Y. The piece is titled "Morning Master". Bird is mounted on a pole in the sun splashed snow with an old wagon wheel. The entire sculpture is replicated in the shadow it cast in the snow below. Owl has its head turned almost 180 degrees. Carved wings are raised off the body and the wingtips are dropped by the bird's tail. The tiny bill, tufts and individual feathers are all expertly portrayed. Pristine original paint and condition. **900-1200**

34



detail

35



detail

36



37



38



34. Miniature tundra swan by award winning artist Al Jordan of Rochester, N.Y. The piece is titled "Sun Struck".

This outstanding carving has the subject posed with its left wing and foot outstretched as if smoothing its feathers as it wades in the shallow water. The neck is in a gentle arch while the head is gazing slightly to the left. The bird's image is reflected in the still water while ripples fan out from its wingtip. Numerous individual feather groups are delineated. In absolutely mint original paint and condition. **900-1200**

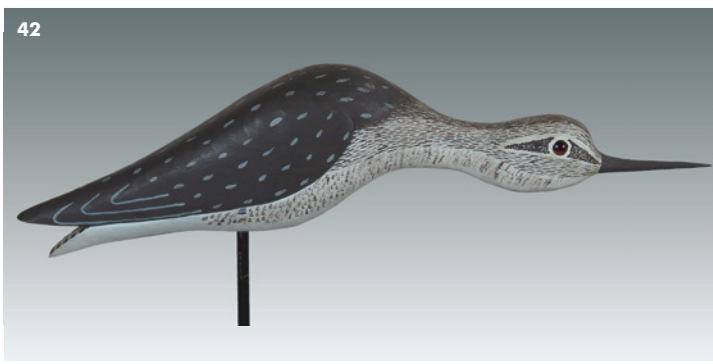
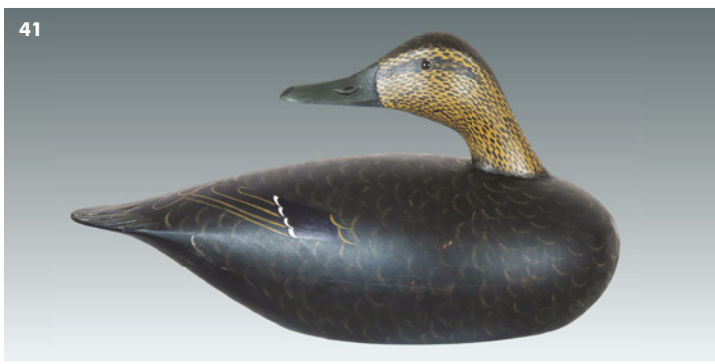
35. Life size green frog by Cape Cod's Steve Weaver.

Piece is titled "Go ahead ... bug me!". In a whimsical pose with a tiny insect (beetle) crawling out of a hole in the mount. Excellent original paint and condition. A very appealing carving. **600-800**

36. Robin snipe by Rand Gleason. Two piece head and body with carved wings and tack eyes. Excellent original paint and condition. Signed in script to rear of stick hole. **600-800**

37. Early curlew by David Ward. Executed in the Mason style with a rusted iron bill. Strong original paint with a few tiny dings which may be intentional aging by the maker. Branded "DBW" to the rear of the stick hole. A very early example. **750-950**

38. Two piece plover, 20th century, vertically laminated body with a dovetailed, removable head. Stamped "JS". **200-300**



39. Life sized preening long billed curlew by Byron Bruffee. Glass eyes, carved wing outlines, 14" head to tail with an 8.5" bill. Stamped under the tail with his name. **200-300**

40. Large preening curlew by the late Byron Bruffee of Middleboro, MA. Split, dropped tail. Excellent and original. **200-300**

41. Bold carving of a full bodied turned head black duck decoy c1970's after A. E. Crowell by the late Byron Bruffee of Middleboro, MA. Signed under the tail. In outstanding original condition in all respects. Slightly antiqued. Bruffee was one of the premier Massachusetts contemporary makers back in the 70's, a tradition still carried on by his sons Byron and Daniel. **250-450**
Provenance: Macallister collection

42. Running split tail yellowlegs by Dr. George Ross Starr of Duxbury, MA. (Dr. Starr wrote "Decoys of the Atlantic Flyway"). Carved shoulders and wings. Excellent original paint and condition. Bears the Starr wood duck stencil and a small stamped star under the tail. **200-300**

43. Lot of two wall mount carvings by Dr. George Ross Starr of Duxbury, Mass. Both necks have cracked and been glued. Tip of bill on merganser has been chipped and touched up both retain the "George R. Starr Collection" ink stamp and the merganser is dated "Dec. 1957". Starr was the author of the early reference; "Decoys of the Atlantic Flyway". **100-200**

44. Drake harlequin duck by Nengah Snelargana. Head turned to the right. Raised and crossed wingtips with carved primaries and fluted tail feathers. Overall excellent original paint and condition. One very tiny scuff on forehead. Signed and dated 2008 on bottom. **100-150**



45. Bufflehead hen by Robert Kraft Jr. of Riverdale, Maryland. Tucked head turned demurely to the right. Carved shoulders, wings and wingtips. Expertly applied original paint in excellent condition. Signed and dated 2003 on bottom. **200-300**

46. Brant by Bill Moore. Head turned very slightly to the left. Expertly carved with a finely textured painted surface. Excellent original paint and condition. Apparently never floated. Signed and dated "2008" on side of keel. **200-300**

47. Drake oldsquaw ("Long-tailed duck") drake by Marty Collins. Carved as a replica of a Joe Lincoln decoy with Lincoln's well known paint style. Excellent original paint and condition. Surface very lightly aged. Retains Marty's brass trap tag attached to the bottom. **250-450**

48. Appealing bufflehead hen by Marty Collins. His popular style with carved wings and wingtips. Tiny paddle tail. Overall excellent original paint and condition. Retains Marty's brass trap tag attached to the bottom. **250-350**

49. Hollow red-breasted merganser drake by Marty Collins of Bridgewater, Massachusetts. Carved in the style of Keyes Chadwick with the head turned to the left. Inlet circular, "Vineyard style" weight. Excellent original paint and condition. Retains the sharp, oval hot brand. **250-450**

50. Outstanding example of a black duck by Marty Collins of Bridgewater, Massachusetts. Carved very much in the influence of Gus Wilson of Maine. Head has carved eyes, is inlet, turned slightly to the right and attached with wooden pegs. Subtle painted feather detail on body. Bottom is left unpainted as was a common practice with Wilson. Excellent original paint and condition. "M. Collins" carved into the bottom. An excellent example of this talented carvers abilities. **250-450**

detail



51. Rare glass eye blue-winged teal drake circa late 1800's by the Stevens Decoy Factory of Weedsport, NY. Very good original paint has patina due to great age. A few small old rubs or flakes. Two or three small knots or plugs on breast date to the time of manufacture. According to "The Essential Guide to Stevens Decoys - tenth anniversary edition" by Newell, only fourteen blue-winged teal from the glass eye period are documented and only a total of 19 or 20 blue-winged teal of any style are known. This decoy was lot 203 and bears a Guyette and Schmidt label. **12,000-16,000**



52. Rare Canada goose c1880 by the Dodge Factory, Detroit, Michigan. Long neck, sentry pose, with head angled back over the body. Two piece head and neck. For a similar example see page 169 in "Decoy Dynasty – The Factory Decoys of Peterson, Dodge and Mason" by Sharp and Dodge. Some flaking at neck joint. Thin check in back with original filler. Decoy was apparently once used as a lamp and that hole has been filled. Bottom void of paint. **3500-5500**

53(PR)



54



55



56



57



53. Pair of Mason Factory, Premier Grade mallards. Both in original paint with light to moderate gunning wear. Hen has a professional repair to a tail chip and to the bill. Drake has a repair to a tail chip. Both have a few rubs or scrapes, some of which have been slightly darkened. Both lightly hit by shot. Both with a tight hairline on right back. Both branded "S". **1200-1800**

54. Hen mallard by the Hays Factory. Original paint with overall light wear. Some small rubs on tail edge. Neck filler has been professionally restored and a small area in the throat area cleaned. Thin crack in bottom. **250-450**

55. Mason Factory, Standard Grade, glass eye goldeneye drake. Original paint with moderate wear. Possibly some overpaint has been removed. Some areas of touchup or

strengthening to the white. Neck filler replaced. Thin, tight crack in bottom. Small knot visible on back. Small "W" rig mark bottom. **300-400**

56. Hays Factory mallard drake. The medium size solid model (see "North American Factory Decoys" by Trayer). Original paint with light to moderate wear. Few rubs on head may have been slightly darkened. Restoration to neck filler and to a thin crack on back. Thin, tight crack on left bottom. **200-300**

57. Redhead drake by the Hays Factory. Their superior model (see Trayer). Original paint with moderate gunning wear. A few tail rubs may have been slightly darkened. Flaking to neck filler with a few shallow shot hits on left side. Surface may have been waxed. Inlet circular, "Vineyard style" weight. **200-300**

58(PR)



58. Rig mates. A remarkable pair of Mason Factory Standard Grade Painted Eye Pintails in excellent original condition. Both retain the original neck filler and both have a small check in bottom. Both hit lightly by shot. Very difficult to find the painted eye grade in this degree of outstanding original condition. **1800-2800**

59



59. Mason Factory Premier Grade mallard hen. Fine original paint, boldly painted feather detail on back. Minor gunning wear. Neck has been glued tight. Invisible repair by the Milwaukee Museum to a small chip in tail. Few tiny shot marks. Painted "PH" or "RH" rig mark on bottom. **1000-1400**

60



60. Mason Factory Premier Grade black duck. Original paint with light gunning wear. Some minor paint shrinkage along grain lines on back and small rubs on top of head tail and body. Small tail chip repair to upper portion of tail. **1200-1500**

61. Mason, Challenge Grade black duck. Hollow carved. Slightly darkened original paint shows light overall wear under a thin coat of wax. Minor separation along body seam with a short, tight crack in tail. Left eye cracked. **500-750**

62. 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. **500-750**

61



62





63. 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. **300-500**

64. Mallard hen by the J.M. Hayes Wood Products Company of Jefferson City, Missouri (1921-1925). Superior model in overall fine original paint and condition. Few small rubs and a typical tail chip. One tiny area on back (smaller than a pencil eraser) may have been touched up. Seemingly never rigged. **200-300**

65. Small Factory Teal similar to a Mason decoy. In good original paint with gunning wear. A large knot on one side has lost the original filler. **100-200**

66. Mason Factory, Challenge Grade merganser drake. Original paint shows a fair amount of gunning wear under a thin coat of wax or sealer. Small chip in tail and on bottom tip of crest. Tiny chip missing at left neck seat. Lightly hit by shot. Hot brand of "EJK" on the bottom. **600-900**

67. Early Challenge Grade goldeneye drake by the Mason Factory. Fine original paint with light wear. Surface has old thin coat of wax. Some flaking at neck seam and head has been glued to body. Hit by shot on left side. Retains the Mackey collection stamp. **800-1200**

Provenance: William Mackey collection, Robinson collection



68. Mason Factory Standard Grade glass eye goldeneye drake. In fine original paint with light to moderate overall wear. Rub to wood on top of head. Portions of original neck filler intact. Lightly hit by shot. Indecipherable painted rig mark on bottom. **600-900**

Provenance: Lutes collection



69. Goldeneye hen by the Mason Factory. Standard Grade, glass eye model. Strong original paint under an old, thin coat of wax. Nicely loop painted feather detail. Surface shows light wear. Short tight grain check in back. Neck filler original. One tiny shot hit on bill with pellet visible. Retains the Mackey collection stamp. **800-1200**

Provenance: William Mackey collection, Robinson collection

70. Mason Factory, Standard Grade, glass eye, mallard drake. Excellent original paint exhibits classic Mason swirling. Small area of neck filler loss. Grain check in left side of head and thin crack on right back. Seemingly never rigged. **250-450**
Provenance: Lutes collection

71. Standard grade black duck by the Mason Factory may never have been used. Excellent, dry original paint. A few very tight grain checks on right side and tail. Old collector tag states that the bird was acquired in the Pembroke, MA area. **300-500**

72. Mason Factory, Standard Grade, glass eye canvasback hen. Very good original paint with light gunning wear. Thin crack in right side of back. Neck filler appears to be all original. **500-750**

73. Mason Factory, Standard Grade, glass eye, mallard hen. Strong original paint with minimal wear on most of the decoy. Notable area of wear on top of tail and minor roughage to edges of bill. Original neck filler. **300-450**
Provenance: Lutes collection

74. Mason Factory, Challenge Grade bluebill drake. Original paint with moderate gunning wear. Some wear or shrinkage at high points and along grain lines on back. Professional restoration to neck filler. Hit by shot. **250-450**

75. Mallard drake c 1930, by Eddie Granier, Kraemer and Edgard, LA. Original paint. Even wear, glass eyes, carved bill and carved raised primary wing feathers. **800-1200**

76. Pintail drake by Mathew "Cooney" Leitell (1901-1968) of Davant and New Orleans, LA. Deeply carved wings. Mostly original paint with probably some in use touchup, especially to the white. Some rubs to wood. Retains the conjoined JH/NO/LA brand. **600-900**

Provenance: Jimmy Hanneman collection

77. Sculptural blue-winged teal drake from Louisiana. Head turned very slightly to the left. Carved wings with raised wingtips. Carved feather detail on speculums with fluted tail feathers. Paint appears to be the original with overall light wear. Chip on underside of bill tip. **750-850**

78. 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. **500-750**

79. Mallard drake by Domingo Campo, (1887-1957) Shell Beach, LA. Tucked head with carved shoulders, wings and wingtips. Tack eyes. Original paint with overall light gunning wear. Hit by shot with a small narrow gouge or dent on top of head. **600-900**





detail



detail



80. Pintail hen by Laurent Verdin (1909-1991) of Houma-Bayou Terrebonne, Louisiana. High, alert head set on a low breast. Shallow shoulder separation with carved wingtips. Original paint with a few small rubs. Scattered, tiny dents in center of back. Rigging removed. Old collector tag on the decoy indicates that it was carved circa 1940's. **400-600**

81. Mallard drake in the manner of Nicole Vidacovich (1853-1945). Carved wings and upswept tail. Paint appears to be all original with overall light to moderate wear. Some small rubs, most notably on head and neck. Rigging removed. **600-900**

82. Canvasback drake by Issac Dupre of Bourg, LA. Nicely carved head. Original paint with light gunning wear. Back and left side have a number of dents. Small drip on tail area and minor rubs to wood on head. **600-900**

82A. Ring-bill drake by Remi Ange Roussell (1903-1972) of Bayou Lafourche, Louisiana. Raised wingtips. Original paint with overall light gunning wear. Scattering of small rubs or flakes on the body. Bottom retains a number of exhibition tags, among them the Huntsville Museum 1976-77 and the Live Oak Gardens Gallery 1993. **400-600**

83. Tag on bottom indicates a ring bill drake by Charles Armstrong (1887-1954) of Pilottown, Louisiana. Nicely carved head with bulbous tack eyes. Darkened original paint with moderate to heavy wear. Numerous tiny "puppy chew" marks on tip of bill. **300-500**

84. Mallard drake from Louisiana. Deeply carved wings with nicely upswept tail. Original paint with fairly heavy wear on the body and less on the head, neck and breast. Some roughage to tip of concave tail. **150-300**



85. Ring-bill hen by a member of the Murphy family of Louisiana. Nice form. Original paint with overall light wear. Small dent with rubs on tail. **250-450**

86. Blue-winged teal by a member of Louisiana's Elliot family. Head forward in a swimming pose with carved wings. Original paint with overall light wear. **250-450**

87. Mallard hen by a member of the Elliot family of Louisiana. Head slightly forward in a swimming pose. Carved wings with wingtips that extend to tip of tail. Original paint with heavy wear. Lightly hit by shot. Small blemish on wingtips. Rigging removed. **150-225**

88. Pair of ring bills by B. Chauvin of Larose Louisiana. Hens head turned to the left. Both with a carved "crest". Fine original paint with minimal wear from handling. Never rigged. Both retain the maker's trail. **200-400**

89. Pair of three quarter size redheads from Louisiana. Raised and crossed wingtips. Carved shoulders and bills. Fine original paint and condition. **75-125**

90. Miniature pintail pair from Louisiana in good original paint. Nicely detailed paint on back and wings. **25-75**



91. RARE life sized semi-palmated plover by A.E. Crowell in superb original condition in all respects. Finely carved and painted with beautifully blended, wet on wet, rendered feather detail. Excellent, all original, paint and condition. Mounted on an expertly carved and painted quahog shell base with a strong rectangular stamp. Signed on the base in Crowell's hand: "A.E. Crowell – Cape Cod". A delightful carving of one of the rarest of all Crowell beach birds. Consigned by the same family that collected the miniatures starting at lot 94. **10,000-12,000**

92. RARE Arctic tern by A.E. Crowell. About 1/2 life size. Split tail feathers with raised wingtips. Overall excellent original paint. Right lower tail feather has had professional, minor restoration by Steven Weaver. On a carved and painted oyster shell base with the rectangular stamp and Crowell's signature. An unusual species and base for Crowell. **3500-5500**

93. Half size mallard drake by A.E. Crowell (1862-1952) of East Harwich, Mass. Head turned slightly to the left. Lightly fluted tail feathers and typical rasping to rear of head and breast. Excellent structural condition. Dry original paint which is slightly sun faded with some small areas flaked or rubbed to wood. Retains the rectangular "maker" stamp on base. **1500-2500**

92



93



**CROWELL'S
BIRD MODELS
WOOD CARVINGS
MINIATURES**

The following miniatures (94-107) by A.E. Crowell are all in exceptional and superb original condition unless noted otherwise in the description. All were purchased directly from A.E. Crowell by the consignor's family.

94, 95, 96



97, 98, 99



94. RARE miniature preening pintail drake by Crowell. Raised wingtips and extended, slender tail. Distinctive vermiculation on sides. On a chip carved and painted base with the rectangular stamp. Preening miniatures by Crowell have always been one of his more popular designs yet he carved relatively few of them. **2200-2600**

95. RARE preening blue-winged teal drake by Crowell. Head back over the right shoulder and elevated off right wing. Raised wingtips. On a carved and painted "rock" base with the rectangular stamp. **2200-2600**

96. Miniature feeding canvasback drake by Crowell. Carved shoulder separation and raised wingtips. A carved and painted "rock" base with the rectangular stamp. One of Crowell's signature designs. **1600-1800**

97. Miniature hooded merganser drake by Crowell. Raised wingtips and carved crest. On a carved and painted "rock" base with the rectangular stamp. **1600-1800**

98. Miniature green-winged teal drake by Crowell. In a forward leaning stance with raised wingtips and nicely carved crest. On a carved and painted "rock" base with the rectangular stamp. **1600-1800**

100, 101



99. Miniature bluebill drake by Crowell. A nice, plump, example with distinctive vermiculation on sides. Raised wingtips. On a carved and painted "rock" base with the rectangular stamp. **1200-1400**

100. Miniature red-breasted merganser drake by Crowell. In his classic running pose with raised wingtips. Overall excellent original paint with some minor dark staining on back and a miniscule white flake on top of head. On a carved and painted "rock" base with the rectangular stamp. **1600-1800**

101. Miniature mallard drake by Crowell. Carved slightly larger than his norm. Raised wingtips. Overall excellent original paint with some minor crackle to the surface on the right back. A small drip of a clear substance on back. On a carved and painted "rock" base with the oval stamp. **1600-1800**

102(PR)



103-104



105, 106, 107



108, 109, 110



102. Miniature pair of mallards by Crowell mounted as a pair on an undulating carved and painted base. Drake is in a feeding pose with a slightly extended crop and the hen has a slightly tucked head which is turned to the left. Both feature raised wingtips. Retains a strong rectangular stamp. **2500-3000**

103. Miniature goose by Crowell. His desirable crook neck pose. Nice plump carving with raised wingtips. On a carved and painted "rock" base with the rectangular stamp. **1600-1800**

104. Miniature goose by Crowell. His desirable crook neck pose. Nice plump carving with raised wingtips. On a chip carved base with the rectangular stamp. **1600-1800**

105. Miniature common tern by Crowell. Split tail with the hint of wingtip separation and dropped split tail. Beautifully blended feather detail. On a carved and painted "rock" base with the rectangular stamp. **1600-1800**

106. Miniature common tern by Crowell. Carved at about one half life size. Raised wingtips with dropped and split lower tail. Suggestion of carved thighs. Mounted on a carved and beautifully painted quahog base with the rectangular stamp. **1800-2000**

107. Miniature common tern by Crowell. Carved at about one half life size. Raised wingtips and dropped, split lower tail. Suggestion of carved thighs. Mounted on a rectangular piece of driftwood. No stamp. **1400-1600**

108. Miniature robin by Crowell. Raised wingtips and an extended tail. On a carved and painted "rock" base. **1400-1600**

109. Miniature towhee by Crowell. Very graceful lines with the appropriate upsweep to the tail. On a carved and painted "rock" base with the rectangular stamp. **1400-1600**

110. Miniature Kentucky warbler by Crowell. Raised wingtips and thin, extended tail. On a painted "rock" base with the rectangular stamp. **1400-1600**



111. Rare larger miniature bobwhite quail by A. E. Crowell. Few special order larger sets were carved by Crowell. Carved with a raised crest. Excellent original paint and condition. Strong rectangular stamp on the painted chip carved base. **2200-2800**
Provenance: Joe French collection

112. Miniature bobwhite quail by A. E. Crowell. Excellent original paint and condition. Strong rectangular stamp on the painted chip carved base. **1800-2200**
Provenance: Joe French collection

113. Miniature redhead drake by Crowell. Split tail. Fine original condition with two very tiny flakes on rear of head. On a painted "rock" base with the species identified in pencil on bottom. Retains strong rectangular stamp. **1800-2200**

114. Early miniature feeding canvasback drake by Crowell. Split tail. Outstretched head and neck. Original paint with some crackling to the surface on the rear of the back and base of bill. Surface protected with a thin coat of wax. On a carved "rock" base with the rectangular stamp. **1800-2200**

115. Rare hooded merganser drake by A.E. Crowell. Split tail and realistically formed and painted "crest". Fine original paint with a minute amount of crazing on base and top of head. Species identified with the rectangular stamp on base. **1800-2200**

116. VERY plump miniature pintail drake by A.E. Crowell. Attractive arched neck is back slightly on the body. Raised wingtips with extended tail. Detailed painted feather detail. Original paint. Minor restoration to tip of tail feather. Mounted on a painted "rock" base. Pre dates stamp. These early full bodied early miniatures are his most desirable. **2200-2600**

117. Full bodied miniature goldeneye drake by A.E. Crowell. Split tail and tucked head. Fine original paint. Species identified with the rectangular stamp on the painted "rock" base. **1600-2000**



Sketch from Crowell's log book, Phillips' Camp, Wenham, MA

118, 119, 120



121



122



123



124, 125



118. Miniature redhead drake by A.E. Crowell. Split tail and tucked head. Fine original paint. Rectangular stamp on the painted "rock" base. **1400-1800**

119. Miniature redhead hen by A.E. Crowell. Split tail and tucked head. Fine original paint. Rectangular stamp on the painted "rock" base. **1400-1800**

120. Miniature bluebill drake by A.E. Crowell. Split tail and tucked head. Fine original paint. Rectangular stamp on the painted "rock" base. **1200-1600**

121. Miniature paperweight mallard drake by Crowell. Content decoy form mounted on a small, rectangular glass base. Very good original paint. Bears the rectangular stamp. **800-1200**

122. Miniature mallard drake by Crowell. Split tail with raised wingtips, Fine original paint. Very light traces of old mildew

staining on upper body. On a carved and painted "rock" base with a strong rectangular stamp. **800-1400**

123. Miniature immature (lacks the white cheek patch) goldeneye drake by Crowell. Original paint and condition with rectangular brand on the bottom of the base. **1400-1800**

124. Miniature widgeon drake by Crowell. Split tail with extended lower tail. Original paint with detailed vermiculation on back. On a carved and painted "rock" base with the rectangular stamp. **1800-2200**

Provenance: Ecker Collection

125. Miniature herring gull by A.E. Crowell. Split tail with a tucked head and finely painted feather detail. Professional restoration to the tip of the bill. On a carved and painted "rock" base with the rectangular stamp. **1200-1800**

Provenance: Ecker Collection

126, 127



126. Rare life size standing hooded merganser hen by Peter Peltz of Sandwich (Cape Cod), MA.

Head looking down and to the left. Life size carvings by this maker are scarce as he made miniatures almost exclusively. Individually raised and crossed wingtips with fluted tail feathers. Excellent original paint and condition. Signed on bottom of painted base: "Peter Peltz – Hooded Merganser (F) – Sandwich". **300-500**

127. Life size standing quail by Peter Peltz of Sandwich, MA. Excellent original paint and condition. Signed on the bottom of the driftwood base. **300-500**

128. Miniature myrtle warbler in bright, pristine, original paint and condition, by Jess Blackstone (1909-1988). Dropped wingtips with fanned tail. Bright, pristine, original paint and condition. Bird is labeled on bottom of carved "rock" base with the species identification, the #113 and Blackstone's stylized and conjoined "JB". **800-1200**

129. 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. In excellent original condition. **300-500**

130. Miniature mallard drake attributed to George K. ("Skippy") Barto (1880-1959) of Joliet, Illinois. Raised wingtips and nicely carved head. Original paint with scratched and painted feather detail. Finely combed vermiculation on sides and back. Old crack in neck. **150-300**

131. Miniature blue-winged teal drake by Ken Harris (1906-1974) of Woodville, N.Y. Head turned to the left with elaborately detailed feather detail. Overall excellent original paint and condition. Retains remnants of the white Harris stencil on base. **200-300**

132. Pair of miniature baldpate or widgeon by Oliver ("Tuts") Lawson (b1938) of Crisfield, MD. Carved at approximately one half scale. Both heads turned, hen to the right and the drake to the left. Carved and raised wingtips with thinly carved tails. Overall excellent original paint and condition.

128, 129



130, 131



132(PR)



133(PR)



134



Both signed and dated "1966". For additional information on this respected carver see the article by Jim Trimble in the Jan./Feb. 2006 issue of Decoy Magazine. **500-750**

133. Pair of miniature mallards by William H. ("Bill") Cranmer (1917-2008) of Beach Haven, N.J. Carved at approximately one third scale (approx 8 1/2" from tip of bill to tip of tail). Both heads turned, drake to the right and hen to the left. Perky, upswept tails and painted feather detail. Excellent original paint. One tiny, insignificant dent on left back of hen. **200-400**

134. Miniature preening mallard hen by Charles Perdew of Henry, IL. Raised wings with head resting on back over right shoulder. Fine original paint with some light crackle to the finish. Mounted on a tree section base with carved "leaves on edge." Base retains the original small brass or copper tag of "Chas. H. Perdew – Henry, Ill.". Carving swivels on base. **400-600**

The following five lots represent the work of a previously undocumented carver from the Illinois River area. Although seemingly unknown, the carver possessed an outstanding ability with the knife and the brush. His/her work is executed in the manner of some of the finest decoy carvers from this area and is reminiscent of the paint of Charles Walker. This extremely talented carver's work must have been very limited. All have the typical coat of sealer applied by the Illinois carvers such as Charles Perdew.

135, 136, 137



138, 139



137. Miniature standing mallard drake from the Illinois River area. Carved in a feeding pose. Outstanding painted feather detail. **500-700**

138. Miniature standing green-winged teal drake from the Illinois River area. Head slightly tucked with a finely carved crest. Wonderful painted feather detail. An old crack in the bill has been professionally restored by Ken Delong. **500-700**

135. Miniature standing mallard drake from the Illinois River area. Carved in an outstretched or reaching posture. Outstanding painted feather detail. Excellent original paint. **500-700**

139. Exceptional redhead drake from the Illinois River area. Extremely animated pose with the head arched strongly down and gazing to the left. The head and body are carved from two pieces. **500-700**

136. Miniature standing mallard hen from the Illinois River area. Beautifully blended, painted feather detail. **500-700**

139A, 139B(PR)



139A. Early miniature green-winged teal drake by Oliver ("Tuts") Lawson (b1938) of Crisfield, Md. Head turned to the left. Carved shoulder separation and crest. Strong original paint with a few minor rubs or flakes. Signed and dated "1958". **250-450**

139B. Early pair of miniature blue-winged teal by Oliver ("Tuts") Lawson (b1938) of Crisfield, MD. Original paint with nicely painted feather detail. Very light wear with very minor rub to each tail. Hen has a faded red "jelly label" (illegible) and the drake retains the printed label of "the Duck House – Rumbley, Md." Both signed and dated "1958". Lawson was a friend and student of his neighbors, the Ward brothers. For additional information on this respected carver see the article by Jim Trimble in the Jan./Feb. 2006 issue of Decoy Magazine. **400-600**

139C. Rare widgeon by Albert Joseph (A.J.) Ditman (1884-1974) of South Bend Indiana, New York City and Williamstown, MA. Looking upward and to the left. Excellent painted feather detail. Overall fine original paint with a miniscule scratch on the left eye and on the right tail edge. Old glue repair to a crack in the bill. Mounted on a chip carved "rock" base with Ditman's conjoined "AJD" on the side. Retains a fragment of the Abercrombie and Fitch label. For additional information on this seldom seen carver see pages 161 and 162 in "Birds in Wood and Paint" by Joe Ellis. **200-400**

139C



140(PR)

detail



141



142



143



144(3)



140. Excellent pair of miniature pintails by Wendell Gilley (1905-1983) of Southwest Harbor, Maine. Carved at about one third scale. Drake is in the alert position with the head turned slightly to the right while the hen is in a content pose. Both have individually raised wingtips and those on the drakes are crossed. Excellent original paint and condition. Signed "Gilley" on the side of the driftwood mount. Underside of base also has the species identified and is signed and dated "1968" along with the Gilley stamp. Gilley was contemporary with the Ward brothers and is considered one of the founding fathers of modern decorative carving. He won numerous national awards and was the judge for many early carving contests. A museum dedicated solely to his work opened in 1981 in his home town on the island of Mount Desert. **800-1200**

141. Saw Whet owl by F. M. Kilburn of Waldoboro, Maine. Carved at about one half scale. Head turned about 90 degrees to the right. Raised wingtips with a broad tail. Excellent original paint and condition. Signed on bottom of small driftwood knee. **250-450**

142. Miniature red-breasted merganser hen by Carl Malmstrom (1882-1975) of Long Cove, Maine. Carved at about one third scale. Head with carved crest back over right

shoulder in a preening pose with individually raised wingtips. Fine original paint. Small old crack in tip of bill. Minor imperfections. Signed in script on bottom of tree branch base. **150-250**

143. Miniature redhead drake by Dr. Lewis Webb Hill (1889-1968) of Boston, Massachusetts. Decoy form in a swimming pose with Hill's typical crossed wingtips. Original paint on overall excellent original condition. Old tight, hairline crack in neck. Mounted on Hill's traditional finished hardwood block. **400-600**

144. Lot of (3) miniatures. A Miniature mallard drake by D.G. Mills of Thomaston, Maine. Excellent original paint and condition. Signed on base. A black duck by H. Wasson of Bucksport, Maine. Standing form with individually raised wingtips. Detailed yet subtle painted feather detail. Excellent original paint and condition. Signed on weathered burl base. A miniature hooded merganser drake by Will Gosselin. Excellent original paint and condition. Signed on base. **150-300**



145(2)



146, 147



148



149(2)



150(2)

145. Lot of (2) miniatures. A miniature sandpiper by D.G. Mills of Thomaston, Maine. Carved in a running pose with an upswept tail. Excellent original paint and condition. Signed on base of driftwood mount. Also a miniature puffin by M.W. Dudley of Camden, Maine. A tiny carving with the classic, cartoonish face. Excellent original paint and condition. Signed on bottom of weathered branch base. **100-200**

146. Miniature flying bob-white quail by Aubrey J. Dando (b1885). Nicely outstretched wings and fanned tail. Excellent original paint and condition. Signed and dated "51" under the right wing. For additional information on this talented carver see "Birds in Wood and Paint" by Joe Ellis. **300-500**

147. Miniature flying woodcock by James J. Ahearn (d1963). Excellent original paint. Signed under the right wing. For additional information on this talented artist see "Birds in Wood and Paint" by Joe Ellis. **300-500**

148. 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. **200-300**

149. Lot of two miniature flyers by the Kohlers, LI, NY.

A wall mount Canada goose with delineated primaries and tail feathers. Excellent original paint. Wall mount mallard duck with delineated primaries and tail feathers. Nice paint and condition. Both approximately 9" wingspread. **200-300**

150. Lot of two miniature flying birds. Miniature flying Canada goose by A J Dando with curved outstretched wings and nicely carved feather detail. Inset fan tail. Original paint. Crack at base of both wings has been glued. Miniature flying mallard duck by Russ Burr of Hingham, Mass. Original paint with light wear. Chip in left wing has been glued back and left foot missing. **350-450**



151. Mockingbird by Peter Peltz (1915-2001) of Sandwich (Cape Cod) Massachusetts. Carved at about two thirds scale. Head turned to the left. Individually raised and crossed wingtips and long, thin, extended tail. Excellent original paint and condition. A fine example of some of Peltz's better efforts. Signed on base. **200-400**

Reference: "The Bird Barn – The Life and Work of Peter Peltz"

152. Red-eyed vireo by Peter Peltz of Sandwich, Cape Cod, MA. Head turned to the left with raised wingtips. Fine original paint. Fine hairline in tail and tip of bill restored. Species identified and signed on twig base. **200-400**

153. Lamp with a pair of scarlet tanagers by Arthur Peltier (d1981) of West Warwick, R.I. Mounted under a see through set of glass domes with a circular laminated frame and base. Circular central frame is approximately 7 1/4" in diameter. No shade. **150-300**

154. Life size wren by Van Dyke. In the classic pose with dropped wings and sharply upswept tail. Excellent original paint with a nicely textured surface. Excellent structural condition. Signed on base. **200-400**

155. Lot of (2). A miniature yellowlegs by Carl Malmstrom of Long Cove, Maine. Carved in a walking pose. Raised wingtips. Excellent original paint and condition. Signed on bottom of base. Also a miniature whimbrel by Carl Malmstrom of Long Cove, Maine. Carved wings, wingtips and primaries. Excellent original paint. Bill tip has been professionally restored. Mounted on a wormwood base. **200-400**

156. Lot of (2) A miniature carving of a house wren c1970's by Phillip Zeller of Dennysville, Maine. Carved at approximately 3/4 scale. Excellent original paint and condition. Species identified and signed on base. Also a miniature owl by a talented carver, perhaps Phillip Zeller. Head turned 90 degrees to the right with carved wings and raised wingtips. Excellent original paint and condition. Unsigned. **200-300**

157



157. This Classic and important greater yellowlegs by John Henry Verity (1788-1866) of Seaford, LI. hails from the earliest days of North American shorebird hunting. John Henry was a veteran of the War of 1812 and the father of revered LI decoy carver Obediah Verity (1813-1901) who is known for his highly stylized shorebirds. High head with carved and tack eyes. Beautifully carved wings and wingtips. Ancient Verity gunning paint has acquired a very pleasing mellow patina over the last two centuries. Bill is an old replacement and is slightly loose. Carved "GV" for George Verity, a later member of the Verity family and also a local gunner, under the tail. Tack missing on right eye and check in head. In as found in rig condition. **3000-5000**

The following rig of six Seaford School shorebirds and two crow decoys are from the Skala Family Rig from Bay Shore, NY. All were used locally on Long Island. They were recently found in the attic of the family home inside a box marked "Snipe Decoys".

158



158. Outstanding example of a bold, very plump, black-bellied plover c1900 attributed to Andrew "Grubie" Verity (1881-1976) of Seaford, LI. Decoy features carved wings, wingtips and shoulders. Finely stippled painted feather detail on back and sides. Dry original paint with very light gunning wear. Original bill with some paint loss. In as found original condition. **2500-4500**



160, 161, 162



159. Knot c1880 by the Verity clan. Possibly the work of Obediah Verity. Carved wings, wingtips and shoulders. Original dark rusty brown on the breast paint has darkened with age and is finely cracked on breast. Area of roughage on left neck area where shot hit in lengthwise. Surface shows Overall light to moderate wear with a few small rubs and some shot hits.

2000-3000

160. Yellowlegs c1890 from the Seaford area of Long Island, N.Y. Carved eyes and painted wingtips with stippled feather detail on breast and tail. Dry, original paint with gunning wear. Large area around stick hole worn to wood with a small area of roughage to top of the head. Hit by shot. Bill has been restored. **500-1000**

161. Yellowlegs c1890 from the Seaford area of Long Island, N.Y. Carved eyes and painted wingtips with stippled feather detail on breast and tail. Dry, original paint with gunning wear. Area around stick hole worn to wood with an area of roughage to top of the head. Hit by shot. Bill has been restored. **500-1000**

162. Yellowlegs c1890 from the Seaford area of Long Island, N.Y. Carved eyes and painted wingtips with stippled feather detail on breast and tail. Dry, original paint with gunning wear. Area around stick hole worn to wood. Hit by shot. Original bill. **500-1000**

163



163. Rare and desirable crow c1890 from Seaford, Long Island. Possibly by Daniel Demott. Slightly larger than the crow from the same rig in this auction, measuring approximately 14 1/4" from tip of bill to tip of the tail. Dry original paint with light gunning wear. Retains the original bill which is doweled through the head. Crows from Long Island are certainly not common and it is highly conceivable that these crows were used, along with the tern in this auction, as confidence decoys at some point.

1000-2000

164



164. Rare crow c1890 from Long Island. Possibly by Daniel Demott. Original paint with overall light gunning wear. Few minor rubs to wood and a few small dents on left side. Bill is a professional replacement by Ken DeLong. Likely used as a confidence decoy placed to one side of the shorebirds. **750-1500**

165



165. Plover c1890 by the Verity or Southard family from Long Island. Well worn, original paint with numerous areas of raw wood visible. Hit by shot and an area of roughage on belly near stick hole. Bill crack has been glued. **300-500**

166



166. Red knot in winter plumage usually attributed by some to Dilley and others to Chief Eugene Cuffee from Shinnecock, Long Island, N.Y. Mounted on a finished hardwood base and sold as "bookends" through Abercrombie and Fitch in New York City. Original paint with the signature "Dilley". Perhaps owned or identified as a Dilley by others. Painted feather detail. **500-1000**

167. Gunning yellowlegs from the Plimpton-Talbot rig by George Boyd (1873-1941) of Seabrook, New Hampshire. Excellent original paint as bird is unused or used little. A few drying marks on the body. From the Plimpton family hunting rig sold by our firm years ago. The Plimpton's were related to the Talbot family who also had a large number of Crowell carvings which were split among the two families. Boyd sold a number of his shorebirds through the Iver Johnson hardware store in Boston. This bird was part of the rig of eleven referenced on page 25 of "Finely Carved and Nicely Painted" by Jim Cullen. **9000-11,000**

167





168. RARE "Sporting Grade" yellowlegs c1900 by Joseph Lincoln (1859-1938) of Accord village, Hingham, Massachusetts. His best, and seldom seen grade made for the "sports". Lincoln made decoys in sporting and field grade as well as special order after any pattern presented. Carved shoulder separation with deeply carved wings and wingtips. Wingtips exhibit two individually carved primaries each. Near mint excellent original paint and condition. Two piece, vertically laminated construction. Only a few examples of these have been found and they are usually hollow. Bill appears to be the original and baleen as is usually the case with this grade. Minute area of baleen separation on top of the bill. **4500-6500**
Reference: Joseph W. Lincoln by Cap Vinal pp58 and 62.

169. Yellowlegs c1915 by Joe Lincoln of Accord village, Hingham, MA. Split tail and tack eyes. Wonderfully applied paint with extensive painted feather detail in excellent original condition. Small area of possible touchup on neck at base of bill. Lightly hit by shot. From the rig found in blueberry barrels in Blue Hill Maine in the 1990's. Lincoln married a Shute late in life and it is "rumored" that she helped paint some of his decoys. The late Ray Davies of the "1807 House" told me he had purchased several of Lincoln's early period narrow bodied shorebirds that show "whittle marks" from Mrs. Lincoln while she was in a local nursing home in Massachusetts. For related examples see "Joseph W. Lincoln" by Cap Vinal. **2000-3000**





170. Extremely rare sleeping yellowlegs by Melvin Gardner Lawrence (circa 1880-1930) of Revere, Massachusetts. Head and neck turned a full 180 degrees with the well carved hardwood bill gently tucked into the feathers on the back. Split tail with raised wingtips. Expertly painted feathers rendered in detail. Outstanding original paint with a minimum of tiny rubs or scuffs attesting to its use afield. Retains the Mackey collection stamp under tail. A small handful of shorebirds by this maker were collected in Truro (Cape Cod) by the early historian "Doc" Starr and documented in his reference "Decoys of the Atlantic Flyway" (page 84) but their makers identity was, unfortunately, unknown. The craftsmanship of the birds inspired many to falsely attribute them to the work of A.E. Crowell. The mystery continued for over forty years until about 1995 when Ted Harmon had the opportunity to speak to the makers niece, the late Ruth Mohr of Saugus, MA., and the decoys true history finally emerged (see "Snipe Hunt – Identifying the Shorebirds of Melvin Gardner Lawrence" in the May/June 97 issue of Decoy Magazine). It is believed that only one small rig was made by this talented craftsman. A similar decoy is pictured on the cover of the recently published reference "Massachusetts Masterpieces" by Gigi Hopkins. **15,000-25,000**
Provenance: William Mackey collection





171. Rare, early yellowlegs attributed to the Dodge Factory. Painted eyes with original nail bills. Tails are tapered vertically. Dry, original paint with minimal gunning wear. Hot branded with the rig mark "EFH". **450-650**

172. Rare, early yellowlegs attributed to the Dodge Factory. Painted eyes with original nail bills. Tails are tapered vertically. Dry, original paint with minimal gunning wear. Small area on top of tail has been reworked in use. Hot branded with the rig mark "EFH". **400-600**

173. Golden plover c1890 from Massachusetts. Made in the Hingham School manner. One tack and one painted eye. Rusty nail bill. In fine original paint. Old "wood dough" repair to small check in the back of the head. Lightly struck by shot one right side. **600-900**

174. Yellowlegs c1900 from Massachusetts. Painted eyes and a split tail. Stringing nail placed between the tail. Original paint on the back. Crackled thick lighter paint on the lower half

appears to be the original. Original bill with a chip missing. Hit by shot. Retains a faded Mackey collection stamp.

600-900

Provenance: Mackey collection, Robinson collection

175. Plover c 1890-1900 in winter plumage from Martha's Vineyard. Gently downward sloping body with a split tail, painted eyes and a baleen bill. Good original gunning condition and paint. **600-900**

Provenance: Mackey collection, Robinson collection

176. Greater yellowlegs c 1900 from the Hingham area (South Shore) of Massachusetts. Split tail with individually carved wingtips. Shallow indents for eyes which may have originally been filled with period sealing wax. Small hole in tail for stringing. Original gunning paint with light flaking and wear. Bill appears to be the original. Purchased from William Mackey by the consignors father. **400-600**

Provenance: Siphron collection



177. Split tailed yellowlegs c1900 with deeply carved wings, shoulders and eye groove. Possesses many of the traits of the so-called "lumberyard birds". Thickly applied in-use gunning repaint, probably by the original maker. Old bill may have been replaced at the time of the touchup. Light gunning wear. Purchased from William Mackey. **200-400**
Provenance: Siphron collection

178. Split tailed yellowlegs c1900 with old rusty square nail bill. Gunning wear. Wire staple under tail for stringing with the painted rig mark of "H.A.T.". Lightly hit by shot. **200-400**
Provenance: Siphron collection

179. Early period yellowlegs c1900 with unusual paint pattern (ie a single large black dot on breast probably intended to attract multiple species). Carved eyes and a notched tail. Deeply carved "H" under the tail which old collector tag states may be "H. Trembly from L/I." Bill appears to have been shortened in use. Original gunning paint with light wear. **150-300**
Provenance: Siphron collection

180. Black bellied plover c 1915 from Long Island. Very plump carving with a tucked head. Excellent and original. Maker unknown. **400-600**
Provenance: Siphron collection

181. "Lumberyard" plover c1900 in winter plumage. An outstanding example. Many collectors feel that the "lumberyard shorebirds" were carved by a variety of individuals. This example features carved wings, raised wingtips and notched eye grooves. Original paint with light gunning wear. Original bill and tiny tack eyes. Lightly hit by shot. **400-600**

182. Golden plover from Massachusetts. Possibly Nantucket or the South Shore area. Finely notched and split tail. Overall excellent original paint with scratch feather detail on back. Light gunning wear. Original bill. **800-1200**



183. Flattie yellowlegs with attached wire stake. Split tail and wire bill. Original paint with wear, mostly on right side. From the estate of Elmer Crowell. **250-450**

184. Yellowlegs with square nail bill and attached wire stake. Lightly carved wings and wingtips with stamped eyes. Salty paint appears to be the original with moderate wear and some shrinkage to the white. From the estate of Elmer Crowell. **200-300**

184A. Lot of two New Jersey shorebirds. A sanderling with 2 twig legs in original paint. A plover decoy in original paint with light wear. **250-350**

185. Lot of 2 folding tin yellowlegs. One in excellent original paint and condition and one in overall excellent original paint with some minor bubbling to the paint on portions of the very edges. **200-400**

185A. Folding tin Robin Snipe by Strater and Sohier of Boston, Mass. Retains a strong "Pat Oct 1874" stencil on the inside. Strong original paint in overall excellent condition. A few small flakes off the surface. **400-500**



186. Box of folding tin shorebirds. Original box with nine golden plovers and nine original sticks. Decoys are in overall excellent original condition with minimal, if any, rust. Yellow pupil on eyes has disappeared on most. Decoys were stored with a probable coating of linseed oil on some which has become slightly sticky but has succeeded in preserved the original surface. Box is lightly rusted with the stenciled "GD" on the top. **800-1200**
Provenance: Robinson collection

187. Box of folding tin shorebirds. Original box with six yellowlegs, one red knot and seven original sticks. Yellowlegs are in overall excellent original paint and condition with minimal, if any, rust. Red knot is in original paint with some moderate flaking. Box is lightly rusted with the painted "YL" on one edge. **800-1200**
Provenance: Robinson collection



188. Hollow bluebill hen in fine old original paint and in use repainting probably applied by the maker Nate Quillen (1839-1908) of Rockwood, Michigan. Inlet head and glass eyes. Thin, tight neck crack in neck and a professional bill repair. Branded "HHB" and "HNT", both members of the Point Mouillee Shooting Club. Harvey H. Brown was a member for 41 years beginning in 1882 and was the third president of the club serving in that capacity from 1896 to 1923. His son H.H. Brown Jr, inherited his father's membership and decoys and was a member for 6 years beginning in 1923. Dr. Henry N. Torrey was a member for 11 years beginning in 1929. We can only assume, but it seems conceivable that the decoy passed from H.H.B Sr. to his son and then to Dr. Torrey. (Ref. "Pte. Mouillee Shooting Club - - " by Jim and Barbara Marsh.) **2000-3000**

189. Goldeneye drake c1930 by Ben Schmidt of Centerline, MI. Head turned slightly to the left with the appropriate "crest" indicated on the rear of the head. Nicely carved wing detail. Original paint with very light gunning wear. Has prior owners stamp on base. **600-900**



190. Pair of early and important canvasbacks by Ben Schmidt (1884-1968) of Centerline, Michigan. Nicely carved wingtip detail on both. Overall excellent original paint and condition with light in use wear. Small chip on underside edge of bill on drake. Both retain original keels and rigging. **700-1200**



190A. Black duck by Ben Schmidt (1884-1968) of Detroit, Michigan. Carved shoulder separation with slightly carved and raised wingtips. Stamped feather detail with fluted tail feathers. Excellent original paint. Keel removed. **400-600**

190B. Mallard hen by Ben Schmidt (1884-1968) of Detroit, Michigan. Carved wings with slightly raised wingtips. Stamped feather detail. Overall fine original paint with minor wear. Some rubs to edge of tail. Few small grain checks in head. Retains original keel. **600-800**



191. Oversized broad bodied black duck circa early 1900's from Michigan. A full 9 1/2" wide, the bottom appears as almost circular. Well carved head. Extensive painted feather detail is beautifully applied. Strong original paint. Hit by a few shot on left side. **600-900**



192



192. Excellent freshwater coot c1930 from Wisconsin. Two piece head and bill and a two piece horizontally laminated hollow body. Deeply carved eyes. One of the more elaborate and fanciful paint patterns we have seen on a fresh-water coot. Extensive use of the rasp on the surface of the entire decoy. Old collector tag states that the bird was "found in an auto store in Wisconsin" and "probably from that area". **300-450**

193



193. Classic canvasback drake by August "Gus" Moak (1852-1942) of Tustin, Wisconsin. Hollow carved. Moak's classic "snaky" head style with deep eye grooves and a well carved bill. Flat bottomed as opposed to the more common convex bottom board. Strong original paint with overall light gunning wear. Hit by shot, mostly on left side. As noted by the author in "Decoys of the Winnebago Lakes" : "There is no doubt that the decoys made by August Moak are the most prized birds from the Winnebago land area -". **1200-1600**

194



194. Bluebill drake formerly attributed to August Guhl (1901-1961) of Oshkosh, WI. Nice example and one of only 55 made after the Premier Mason design. In excellent original paint and condition. Large brand AOG on the bottom. New information indicates these were made by another hand. **500-750**

195. Early bluebill drake by Frank G. Strey (1890-1966) of Oshkosh, Wisconsin. Exceptionally well carved head turned very slightly to the right. Deeply carved bill detail. Paint is original with some gunning touch up. Very tiny chip in center of tail. Tight grain check through head. Stamped multiple times on bottom: "DWS". For a similar example see page 153 in "Decoys of the Winnebago Lakes" by Koch. **300-500**

196. Hollow bluebill drake by Fredrick "Fritz" Geiger (1882-1957) of Oshkosh, Wisconsin. Tucked head with the distinctively characteristic carved cheeks. Original paint. Light rubs to edge of tail. Carved "AA" under where one of the circular weights was attached. **400-600**

195



196



197. Dainty blue-winged teal hen c1910 by Robert Orster Sr. of Trenton, Ontario. Head turned to the left with a tiny, slightly upswept tail. Original paint with light gunning wear. Branded "C.K. Orster". Retains original rigging. **1000-1200**



198. Rare rig mate pair of mallards by Gus Nelow (1874-1961) of Oshkosh and Omro, Wisconsin. Nicely carved with well executed bills. Excellent original paint and condition. Once rigged but used very sparingly if at all. As noted in "Decoys of The Winnebago Lakes" by Koch : While Nelow probably made as many as 8000 decoys he apparently only made about 150 mallards and these were produced during the early 1950's. **500-750**



199. Miniature coot by Ron Koch of Omro, Wisconsin. Excellent original paint and condition. Retains maker's circular stamp on base. **100-125**

200. Pair of miniature canvasbacks in the style of Gus Moak by Ron Koch of Omro, Wisconsin. Excellent original paint and condition. Each retains Mr. Koch's circular stamp. **100-125**



201. Excellent pair of miniature redheads c1900-1930 from Wisconsin. Bills carved into the head with tiny tack eyes. Original paint with a pleasing, finely crackled, surface. Excellent structural condition. Species and sex identified neatly on the bottom of each. **200-400**

202. Miniature mallard hen by Herman Wendt of Sheboygan, Wisconsin. Fine original paint with a few tiny dots on the surface. Excellent structural condition. **100-200**



203. Outstanding pair of large canvasbacks by the Ward brothers of Crisfield, Maryland. The pair are both titled on the bottom "Prize or the Game Bag" and were made specifically for Jean and Knute Bartrug. Drake has a high, bold, alert head which is turned to the right. The hen's head and neck are serpentine and twisted backwards over the body and looking downward to the left as if finished preening. Both have carved wings and wingtips with carved primaries. Both have fluted tail feathers. Hen's left wing is slightly raised to further suggest the "finished preening" pose. Superb original paint with outstanding vermiculation on the drake. Excellent structural condition. Signed by Lem Ward and dated "1973" on the bottom along with the Bartrug initials and inventory number "57".
12,000- 14,000

alternate
view



alternate
view





204. Presentation bluebill hen by Lem Ward (1896-1984) of Crisfield, MD. Head turned to the right. Carved wings with lightly raised wingtips. Carved primaries with notched and fluted tail feathers. Outstanding plumage texture on head with deeply set eyes. Nicely applied and blended original paint in excellent condition. Noted on bottom: "Made for – a special – friend – Chas Grobaker – collection – Lem Ward – 1968". An outstanding carving. **6000-9000**
Provenance: Grobaker collection

205. Pair of buffleheads by the Ward brothers, Crisfield, MD. Each head is turned with the drake's to the left and the hen's to the right. Drake is two-piece body construction and the hen's body is carved from one piece of wood. Drake is in excellent original paint. Some very minor flaking to the white on the cheeks of the hen. Old collector notations indicate that they were acquired from Frank Ash in 1955. Frank Ash was a renowned early decoy collector from the Thousand Islands. **4500-6500**

205(PR)



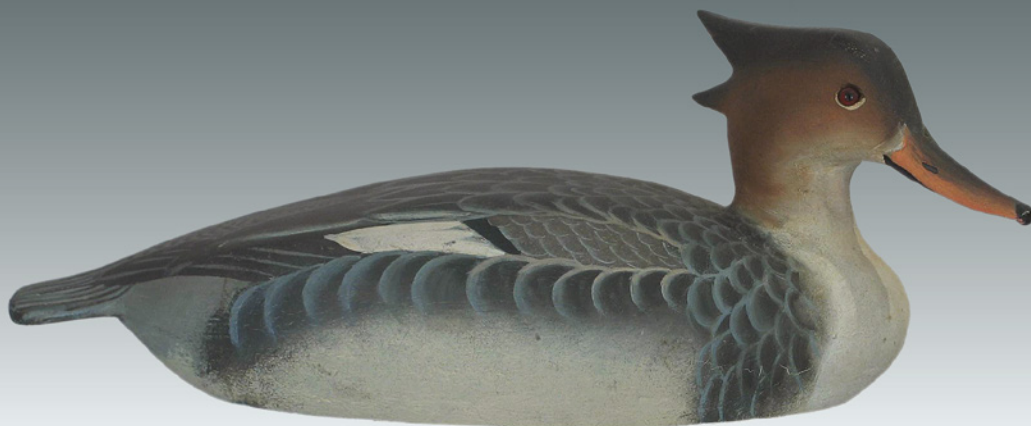
206



detail



207



206. Black duck by the Ward brothers of Crisfield, MD. Appears to be hollow carved. Head turned sharply to the left. Finely carved bill. Excellent original paint with nicely applied feather detail. Signed and dated 1966. **2000-3000**

207. Fine red-breasted merganser hen by the Ward brothers of Crisfield, MD. "Shooting stool" model. Head turned to the right with nicely carved crest. Overall excellent original paint and condition. Signed and dated "1966" on bottom. Made specifically for Norris Pratt for his personal collection. Pratt was a friend of the Wards and one of their better customers. Sold in the 1977 Bourne auction. **3000-4000**
Provenance: Norris Pratt collection, Robinson collection

208. Hen goldeneye in the manner of the Ward brothers. Head turned to the right. Original paint and condition with very light wear. Carving is marked "LT Ward ---" on base with a "L.T. Ward & Bro - Crisfield, MD." ink stamp. **400-600**

209. Bufflehead drake c1900 from the mid-Atlantic region. Two piece, horizontally laminated body with carved bill separation. Thick old working paint could be original, with very light wear. "PBB" written on bottom. **400-600**

208



209





210. Black duck from the upper Chesapeake Bay area.

Thickly applied paint appears to be the original with scratch feather detail. Some light flaking on left side and on bottom. Possibly an early Paul Gibson. **300-400**

211. Black duck from the Havre de Grace, MD area.

Strong original paint with scratch feather detail. Few light scuffs on head with roughage to left side of bill. Knot visible on tail. Attributed to Madison Mitchell. **250-350**

212. High head pintail drake from Maryland. Probably from the Susquehanna.

Very alert pose with subtle carved delineation on the wingtips and a gracefully extended tail. Appears to be in original paint with light gunning wear. Some small rubs on head, bill and tail. Tight partial grain check on breast with a small flake in that area. **400-600**

213. Preening swan decoy with a weighted keel from Havre de Grace.

Maker unknown. Old weathered in use gunning paint. **500-1000**

214. Decoy from the Chesapeake area. Decoy apparently originally carved as a canvasback and the upper half and head repainted as a black duck. Original visible on the lower half. Tight crack in neck. Possibly by a member of the Holly family. **100-200**

215. Pair of canvasback by Madison Mitchell. Strong original paint. Drake has thin crack in neck and a small knot bleed on base. Hen is signed on base: "R. Madison Mitchell – 1977". **400-600**



216. Canvasback drake from Havre de Grace area. Old working paint appears to be mostly the original on the body with some additional black paint applied to a portion of the bottom. Head has had some touchup. Head has a number of small splits and grain checks. Old nails visible with one on each side. **150-250**

217. Bold canvasback drake from Havre de Grace, MD in original paint with surface rubs and wear from use. Painted eyes and original weight and rigging ring. Attributed to Capt Harry Jobes. **100-200**

218. Rig mate pair of blue-winged teal by James H. Frey of Magnolia, MD. Both heads turned, the drake to the left and the hen to the right. Carved nails on bills. Fine original paint. Both signed by the maker and dated: "1991". **200-300**

219. Canada goose attributed to Walker from Havre de Grace. Original paint with light wear. Small knot on bottom and tiny dent on back. **200-400**

220. Preening brant by Capt. Harry Jobes of Maryland. Head turned almost 180 degrees with bill resting on back. Overall excellent original paint and condition. **100-200**

221. Preening snow goose by Capt. Harry Jobes of Maryland. Head turned about 180 degrees with bill resting on back. Strong original paint with a little pine bleed on the surface. Very minor partial hairline on left bottom. **150-250**



222(PR)



223



224



225

222. Pair of hollow carved pintails by William Oler. Both in a feeding pose, the hens neck outstretched and slightly to the left with the drakes head and neck to the left. Circular inlet weight. Overall excellent original paint. Both branded "Wm. Oler".

200-400

223. Canvasback drake from the Chesapeake Bay region.

Old working paint with some light wear. Some flaking to wood at base of neck. **100-200**

224. Preening canvasback drake from the Susquehanna River area.

Old working paint, some of which may be the original. Some light flaking and wear with some crackling to the surface on the head.. Head may be a replacement. One eye missing. Old rusted metal tag on base appears to read: --- S_ OKEY - Columbia, PA.". **100-200**

225. Canvasback drake in the style of the Ward brothers by Bradshaw of Crisfield, MD. Original paint with light wear.

Some paint shrinkage on the breast and left side. **100-200**



After the Hunt
Courtesy of the Bayshore Historical Society

New Jersey Decoys

226



226. Spectacular bluebill hen by Nathan Rowley Horner (1882-1942) of West Creek, New Jersey. Horner's early high head style. Hollow carved to a remarkable thinness and featuring perfect symmetry. Excellent original paint and condition. There is a small indentation the right side of the head. This is the exact decoy pictured in plate 220 on page 106 of "Classic New Jersey Decoys" by James Doherty. This decoy certainly ranks among the best known examples of Horner's efforts. **10,000-12,000**

227



detail



227. Very desirable, excellent and early, hollow carved red-breasted merganser drake by New Jersey's William Cranmer. Head tucked back over body in a resting pose and turned nicely to the left. Detailed carved crest. Beautifully painted feather detail. Overall excellent original paint with minimal wear from handling. Old pencil notation on bottom states: "Long Beach Island Fishing Club July 31st, 1953". Additional faded notation appears to read: "Larry Bradford - Pres. Fishing Club". Branded "W.H. Cranmer" with the Mackey collection stamp. Seemingly never rigged. **600-900**

Provenance: William Mackey collection, Robinson collection.

228



228. Widgeon drake by William ("Bill") Cranmer of Beach Haven, N.J. Hollow carved and very light. Low head model. Excellent original paint and condition. Retains original keel. Apparently never used. Signed and dated "C-1967" on bottom. **250-350**

229. Rig mate pair of mallards by William ("Bill") Cranmer of Beach Haven, N.J.

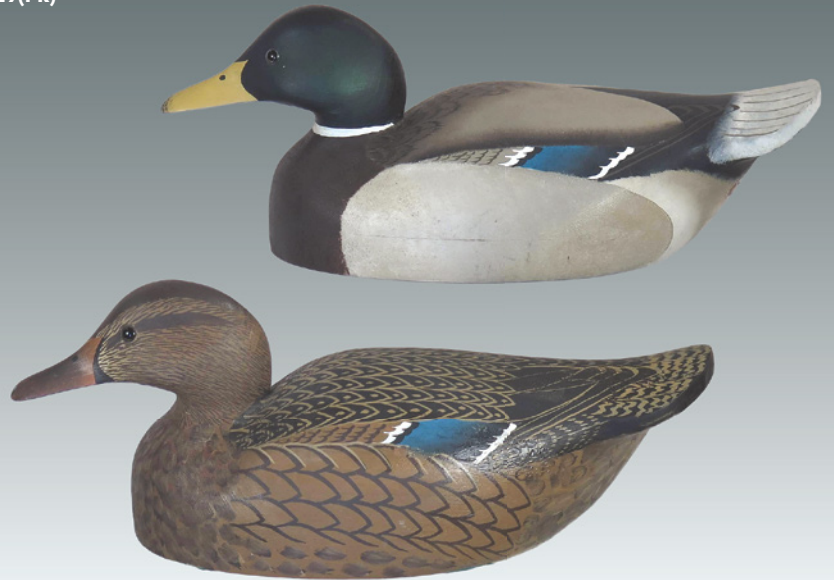
Appears to be hollow carved. Boldly carved and in fine original paint. Few drips of a clear substance at the rear of head on both. Species identified, signed and dated "1980" on bottom of both. Never rigged. **300-500**

Reference: "New Jersey Decoys" by Fleckenstein.

230. Pintail drake by New Jersey's William H. Cranmer.

Head turned strongly to the right with upswept tail. Two piece, horizontally laminated body and possibly hollow. Vivid painted feather detail. Original paint. Central tail feather has been restored. Species identified and signed on the base. **200-400**

229(PR)



230



231



231. Finely crafted hollow bluebill drake

c1890. Attributed to John Blair. Paint is original with age and gunning use. **350-650**

232. Finely sculptured Delaware River redhead hen c1910 by John English

(1852-1915), Florence, NJ. Original paint by John Dawson. Evenly worn with wear to tail feathers. **1800-2200**

Literature: Henry Fleckenstein, Jr. "New Jersey Decoys" p 240, Plate 59. Possible rig mate pictured.

Provenance: Huster collection

232



233. Early period mallard drake by Harry Fennimore, Bordentown, N.J.

Hollow carved. Classic Delaware River carved and raised wingtips with fluted tail feather detail. Very good, strong original paint with a few very minor dings. Surface protected with a thin coat of sealer or wax. Weight removed. **300-500**

Reference: "New Jersey Decoys" by Fleckenstein.

233



234(PR)



234. Rig mate pair of hollow mallards by Virginia's Dan Marshall. Both heads turned slightly to the right. Fine original paint with crisp feather detail. Reportedly, Mr. Marshall painted with the Ward brothers. Puppy chew or blunt repaired to tip of each bill. Drake retains Mr. Marshall's ink stamp. **1200-1500**

235. Black duck by Lloyd Johnson of Bay Head, N.J. His hunting model which, as stated in Fleckenstein, was one of "a few gunning birds (he made) for his own rig and for friends in the 50's and 60's". Bold, original paint with painted feather detail. Few areas of crackle to the surface and minor roughage to edge of bill. Deeply stamped in bottom: "Lloyd Johnson". **400-600**

Reference: "New Jersey Decoys" by Fleckenstein.

235



236. Rare "sleepy eye" calling mallard drake. Carved with an applied open bill and applied "legs". Notched tail and applied tail curl. Thickly applied original paint shows minimal wear. Partial, tight hairline on left side of neck. Noted in pen on bottom: "Hand Made - and - painted - by - Stewart Newman - 1949 - Lakewood - illegible (possibly "NB")". Never rigged. **500-750**

236



237. Bluebill hen by Lloyd Parker.

Typical New Jersey hollow construction with a rectangular inlet weight. Original paint with worn areas darkened with stain. Bottom of decoy worn to wood or primer. Old crack in neck. Retains Mackey collection stamp.

400-600

Provenance: William Mackey collection, Robinson collection

237



238. Hollow black duck from New Jersey.

Collector tag attributes the decoy to "Bill Holse (spelling uncertain?) – Head of the Bay". Distinctive tail carving and eye groove. Thick old gunning repaint with some gunning wear and flaking. **100-200**

239. Rare pair of hooded mergansers by Hurley Conklin.

Both heads turned, drake to the right and hen to the left. Both sport a double raised crest and carved wingtips. Each laminated horizontally. Excellent and original. Each has the inlet circular weight and the deep hot brand: "H. Conklin". Exceptional examples by this maker. **750-1250**

238



239(PR)



240(PR)



240. Hollow carved, red-breasted merganser pair by New Jersey's Hurley Conklin. Hen with head in a back preening pose. Both with carved crest and carved wingtips. Excellent structural condition. Original paint, portions of which are crackled on both. Both with circular inset weight and both hot branded "H. Conklin". **700-1000**

Provenance: Robinson collection

241. Wooden plaque with ten miniature ducks, geese and swans and a loon. No species is duplicated. Appears to be of Maryland or Philadelphia origin. All have tiny keels and some have animated poses. In fine original paint and condition. Unsigned. Plaque measures approximately 3 1/2" x 26 1/4". **300-450**

Provenance: E. Stanley collection

241(10)





242. Life sized standing green-winged teal drake by Harry Ross. Nicely carved bill and crest on the head which is turned to the left. Carved wings with individually raised wingtips. Fluted tail feathers and flights. Excellent painted feather detail. Excellent original paint and condition. On a weathered section of branch. Not signed. **400-600**

243. Standing, life size yellowlegs by Harry Ross. Head turned to the right. Carved wings with individually raised wingtips. Painted feather detail and rasped thighs. Excellent original paint. Very tip of bill may have touch up. Not signed. **400-600**

244. Dunlin or stilt sandpiper in winter plumage by Harry Ross. Head turned to the left with the downward curve in the bill. Lightly fanned tail with a hint of carved thighs. Excellent original paint and condition. **300-450**

245. Woodcock by Harry Ross. In a nesting or resting pose. Tucked head turned to the left with a nicely carved bill. Carved wingtips and partially fanned concave tail. Fine painted feather detail. Excellent original paint and condition. Signed with address on bottom. **250-350**

246. Life size puffin by Harry Ross. Head arched somewhat back over the body turned to the left with the characteristic bill. Carved shoulders. Subtle painted feather detail. Excellent original paint and condition. Signed on bottom. **300-450**

247. Lot of (2) herring gulls by Harry Ross. Adult plumage carved smaller than life size. Head turned nicely to the left with well-formed bill. Carved shoulders and extended tail. Painted feather detail. Excellent original paint and condition. Never rigged. Signed on bottom. **300-450**

248. Mallard drake by Harry Ross. Head turned slightly to the right. Carved rump. Painted feather detail. Excellent original paint and condition. Never rigged. Signed on bottom. **100-200**

248A



248B



248A. Outstanding painting of a hound by Henry Rankin Poore (1859-1940)

Poore was an American artist, known for incorporating human and animal figures in his landscape and genre paintings. He was also a prolific illustrator, critic, and author on art and composition. Depicts a seated hound with the ears, face and expression which endears this breed to so many. A large painting with the image measuring 23 3/8" x 35 3/8". Oil on canvas in excellent condition. Signed and dated upper left "1898". Under glass in gold frame by "M. Grieve Co. Inc. – Hand Carved Frames – 236 East 59th St. – New York and London". **6000-9000**

248B. "Three Snipe in Flight" w/c and gauche on paper. One snipe is incomplete. Signed A. B. Frost. **500-750**

Provenance: Purchased Park-Bernet 1/2/1963

249. Robert Swain Gifford (1840-1905), born on the Elizabeth Islands and raised in Fairhaven, MA. He was instructed by the artist Albert Van Beest. In the 1860's he had

studios in Boston and New York City. In 1870 he traveled in Europe and Africa with Louis Comfort Tiffany. He exhibited in numerous galleries including at the Philadelphia Centennial Exposition. This work is from the estate in Dartmouth, MA where Gifford rented quarters and worked. He often paid his rent with paintings as in this case. It was given to E. M. Stanley by Mrs. Gifford sometime during the late 1800s in exchange for rent in one of their numerous properties in the south Dartmouth area. SS 4 1/2 x8. Oil on board. Excellent condition. Nicely Framed.

2000-4000

Provenance: E.M. Stanley Collection

249



250



251



252



250. Landscape, O/C by William N. McLane. Bill McLane (b. 1951) is an American oil painter from Swansea, Massachusetts. Basically self taught, his focus is on old master and Impressionist techniques. He is a listed artist and has earned international recognition for his skill in capturing light and form. His work can be found in notable galleries and private collections worldwide. He currently resides in New England where he teaches and continues painting the local scenes. SS 9 $\frac{3}{4}$ x 17 $\frac{1}{2}$ O/C. **1500-3000**
Provenance: E.M. Stanley Collection

251. Oil on Canvas (relined) Inscribed on the reverse of frame "Quaker Hill and Village, Typingham". Quaker Hill is a hamlet in the town of Pawling in Dutchess County, New York settled before the Revolutionary War. The community shares its name with the twelve-mile-long ridge on which it is located near the Connecticut state line. Artist unknown. SS 11 $\frac{1}{2}$ x 15 $\frac{1}{2}$. **200-400**
Provenance: E.M. Stanley Collection

253



252. O/B, beach scene with two children by August Rolle. August Rolle- Born in MN, 1875. Studied art at the Corcoran Gallery of Art. He became an impressionist artist of note and lived and painted in Washington, DC. He was a member of numerous art organizations including The Society of Washington Artists, The Landscape Club, and later in life, The Washington Watercolor Club. SS 8 x 9 $\frac{3}{4}$, Estate Stamp, and lightly inscribed on the reverse. **500-750**
Provenance: E.M. Stanley Collection

253. O/B of a child with a lamb in a barrow by Henry A. Bacon. "The Pet Lamb" Painted in Paris in the 1860's- 1870's. Exhibited at the Boston Athenaeum and so labeled. Henry A. Bacon, (1839-1912) born in Haverhill, Massachusetts. During the American Civil War, he enlisted in the Union Army and acted as a field artist for Frank Leslie's Weekly while he served as a soldier within the 13th Massachusetts Infantry. Badly wounded at Bull Run, he was discharged in December 1862. He studied in Paris and was admitted to the National School of Fine Arts, studying under Alexandre Cabanet. Bacon died in Cairo, Egypt in 1912. Original gilt frame. SS 12 x 19 $\frac{3}{4}$. **5000-6500**

254



256



258



254. O/C, scene of decoy carver at the work bench by D. Palmer Caldwell. Subject of the painting is the famed Batesville GA. carver Frank Brown. The artist studied with Norman Rockwell and maintained a studio in Jacksonville, FL. The influence of Rockwell regarding the quality cannot be understated. An outstanding painting. In superb condition. SS 23 ½ x 30. Nicely framed. **1000-2000**

Provenance: Godwin Collection

255



257



255. Painting of a three mast clipper "The Undaunted" in full sail with a lighthouse in the distance by noted marine artist Jerome Howes. The Undaunted was a name used for not less than five ships in the Royal Navy spanning 250 years. XOC, Signed LR. SS 35" x 23 ½ ". **900-1200**

256. "The Nettie" and "The Estelle" racing sailboats with a lighthouse in the distance by noted marine artist Jerome Howes. These boats were named for the famous Lake Geneva, WI top sail racing champion "Nettie" and "Estelle". XOC, Signed LR. SS 35 ½ " x 17 ½ ". **800-1200**

257. O/B painting of schooner "The Fannie" with a lighthouse in the distance by noted marine artist Jerome Howes. There was a famous Schooner built in 1881 in Belfast, Maine for the coastal trade in lumber named the Fannie A. Gorham. XOC, Signed. SS 27 ½ " x 21 ½ ". **800-1200**

258. O/B of racing catboats in full sail. Two figures visible in each boat with a lighthouse in the distance by noted marine artist Jerome Howes. Signed LR, XOC. SS 23½ " x 18". **800-1200**

259



259. O/B Two Catboats by Jerome Howes. One blue and one white catboat with a lighthouse in the distance. Signed LR, in excellent condition, SS 24" x 17 3/4". **750-950**

260. Round serving tray by Tiffany, NY, NY in Chippendale style. Good condition. Usual wear from use. 13 1/2 inches in diameter. **150-250**

Provenance: E.M. Stanley

261. Oval serving tray by Tiffany, NY, NY in Chippendale style. Good condition. 18 x 13 1/2 inches. Usual wear from use. **150-250**

Provenance: E.M. Stanley

261

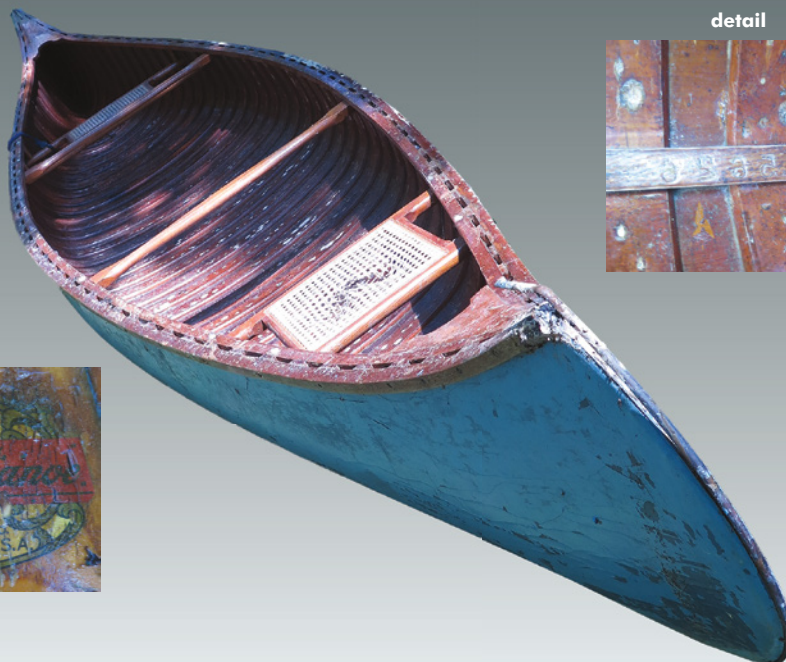


260



262. Canvas over frame canoe by the Old Town Canoe Company of Old Town, Maine. Approximately 16 feet overall length with a beam of approximately 36". Hull number 165626. Appears to be the original finish. Original decal on forward deck. Minor damage to rails at end of rear deck and to the rear chaffing gear. Numerous cracks in the paint. Canvas is beginning to delaminate at both ends and in small sections at rails. Breaks in rear seat. Included are two Old Town beavertail paddles in original finish with the original decals. Also included is an original seat back/rest. Canoe was used until very recently on Cape Cod and is in imminently restorable condition. **1500-2500**
Funds from the sale to be donated to the A. E. Crowell American Bird Decoy Foundation.

262



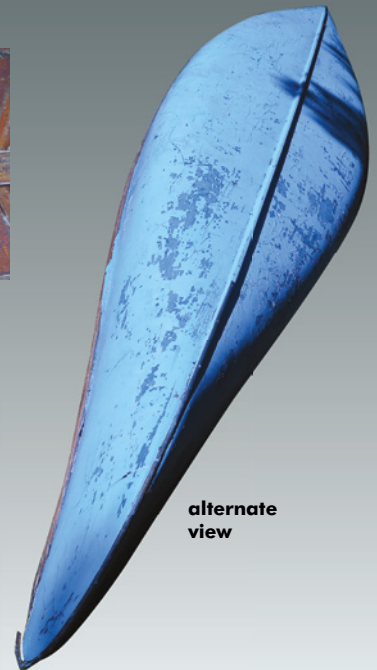
detail



detail



alternate view



263



263A



264



265



266



267



268



263. Original limited edition hand colored print by Cape Cod artist Steve Weaver of Sandwich, MA. Image depicts a preening Jack Curlew by A.E. Crowell in his famous "wing up" pose. Limited edition 11/50 and signed lower right. Excellent condition. Image approximately 7 1/2" x 9 1/2". **200-300**
Funds from the sale to be donated to the A. E. Crowell American Bird Decoy Foundation.

263A. "Mallards" Framed, good condition. Print by Alexander Pope, Jr. (1849-1924) From Upland Game Birds and Water Fowl of the United States. New York: Scribner, Armstrong and Co., 1877-78. Chromolithographs. 14 x 20. **200-400**

264. "Green-Winged Teal" Framed, good condition. Print by Alexander Pope, Jr. (1849-1924) From Upland Game Birds and Water Fowl of the United States. New York: Scribner, Armstrong and Co., 1877-78. Chromolithographs. 14 x 20. **200-400**

265. "Wood Ducks" Framed, good condition. Print by Alexander Pope, Jr. (1849-1924) From Upland Game Birds and Water Fowl of the United States. New York: Scribner, Armstrong and Co., 1877-78. Chromolithographs. 14 x 20. **200-400**

266. "American Snipe" Framed, good condition. Print by Alexander Pope, Jr. (1849-1924) From Upland Game Birds and Water Fowl of the United States. New York: Scribner, Armstrong and Co., 1877-78. Chromolithographs. 14 x 20. **200-400**

267. "Bad Luck" Framed, good condition by A.B. Frost (1851-1928) Lithograph, 1903 by Charles Scribner & Sons, NY, The original Lithograph Company. SS 10 3/4" x 16". **200-400**

268. Early print by Z&C of hunter with a 2 dogs. Nice period frame. Slight Foxing SS 8" x 15". **200-400**

Paintings framed to size 7" x 6.75". Peter Hanks is the fourth generation of Hanks family artists on the Eastern Shore of Maryland. After receiving a degree in illustration from the Rhode Island School of Design, Peter returned to the Eastern Shore to illustrate the landmarks and life of the region in his watercolors and pencil drawings. Hanks' artwork depicts accurate observation of details and creation of a three-dimensional world on a two-dimensional surface.

268A



268B



268C



268D



268E



268F



268A. "Canada Geese" light foxing. 250-350

268B. "Red Heads" Surface shows some foxing. 200-300

268C. "Canvasbacks" In very nice condition. 300-400

268D. "Green-Winged Teal" Overall nice with foxing. 200-400

268E. "Mallards" Very good condition with very light foxing. 200-300

268F. "Blue-Winged Teal" Very nice with foxing. 200-300



269



270



271



272



273



274



269. Print of Canvasbacks flying in a storm. 200-300

270. "Reclining nude" on furs by Louis Icart in an oval frame. SS (20 ½" X 15"). 150-300

271. Framed print by Louis Icart of a reclining nude (brunette). SS (17" X 10 ½"). 150-300

272. Surf Casting Fisherman by the late Anton Stetzco of Orleans, MA. Stetzco was an accomplished watercolorist. He was also renowned for his surf fishing expertise and once landed a striper over 70 pounds for the world record at Nauset inlet on Cape Cod. **300-500**

273. "Upland Plover" Framed, Good Condition. Print by Alexander Pope, Jr. (1849-1924) From Upland Game Birds and Water Fowl of the United States. New York: Scribner, Armstrong and Co., 1877-78. Chromolithographs. 14 x 20. **200-400**

274. Old Kellogg & Comstock Print-Duck Shooting. Duck Shooting #168. (Hand Colored) lithograph by Kellogg and Comstock, 150 Fulton St. NY and 136 Main St, Hartford, Conn. Lower right "D Needham, 12 Exchange St. Buffalo, NY. **200-300**

274A(3)



275



276



277



275. 1892 Print of Mallard and Heath Hen by Montgomery. Lightly soiled SS 19 1/2" x 25 1/2". **100-200**

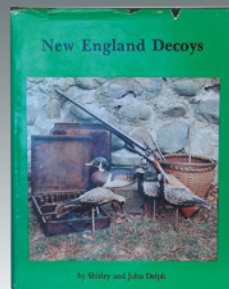
276. Etching of Five Redheads by F. W. Benson. Frank Benson, "Redheads" Signed LR, F W Benson & Co. Boston. SS 17" x 13". **200-400**

277. #7 in a series by Foremost Collectibles. Goose is an old Joseph Lincoln decoy and the hooded merganser is by J. J. West, Bordentown, NJ SS 19 1/2" x 34 1/2" **50-75**

278



279



278. "Wood Duck" by Joseph Cibula (b 1946, Meriden, CT). This still life acrylic on artist board painting by Joseph Cibula shows a wood duck decoy on a cupboard shelf. The medium is acrylic on artist board. Signed by the artist. SS 12 x 23. **1000-1500**

279. Book by John and Shirley Deph. "New England Decoys" with jacket in fair condition. **20-30**

279A. Two Books. The Art of the Decoy by Adele Earnest and New Jersey Decoys by Henry Fleckenstein. Both in excellent condition. **40-60**

274A. Three piece paper lot. One item is a large poster by Remington Arms Co. Poster is titled "Know Your Ducks" and advertises their "Nitro Express" shells. Also included are the detailed "Migratory Wildfowl Regulations for 1938". The rear of the poster includes directions for the dealers with additional Remington promotions. Poster measures about 31" x 43". Good color. Numerous folds. Tears along some folds and small rips at edges. Tack marks in each corner. Remaining two items are etchings. One is titled "Scaling In" featuring pintails by Churchill Ettinger (image 11 3/4" x 8 7/8") and the other is titled "Winged (indecipherable)" by an unknown artist (image 11 1/2" x 8 1/4"). Both etchings unframed. **200-400**



280. Wonderful folk art bird tree circa early 1900's with a robin with two nestlings and two attentive parents nearby. Carved wood and polychrome, mellow patina to the surface. 26 inches tall from base to top of tree. **1500-2500**
Provenance: E. M. Stanley

281. Sculpture (soapstone) of a loon family on the water signed "G. Stipani" AADIK, Canada. Excellent condition. **100-200**

282. Lot of three goose heads. Two are sculptural root heads by Delbert Hudson. Both have tack eyes and one has an open bill. The third is a very folk root head by an unknown hand with a full cheek or crop. All are in crusty old paint. **200-400**

283. Outstanding folk art carving of an owl possibly as early as the mid 1800's by an unknown but inspired artist. Carved from either cypress or sweet gum root and believed to be of southern origin. Very deeply carved individual feathers. Boldly carved head with carved eyes and bill. Legs are driven directly into the body and pegged into the base with glued on feet. No fasteners were used in the construction. Surface appears to be the original. The carving exhibits legitimate age including some old insect damage to the wood. Professional restoration to the bill and to the filler around the legs by Russ Allen. Carving was recently discovered in a barn in Southern Virginia and has never been offered for sale at auction. **2500-3500**



284



284. Bald eagle by Carl Malmstrom of Long Cove, Maine. Carved about $\frac{1}{2}$ scale measuring approximately 17 $\frac{1}{2}$ " from tip of tail to tip of bill. Fanned tail feathers. Open bill with carved tongue. Deeply carved individual feather detail. Posed with feet and talons grasping a weathered dock piling. Outstanding original paint and condition. Some minor crackling to the paint on the bill. Signed on base. Nice scale and a wonderful rendition of our national bird. Mr. Malmstrom worked at a shipyard in Maine during WWII and was originally trained as a stone cutter (see page 172 in "Handicrafts of New England" by Eaton). **500-1000**

285



285. Herring gull very strongly attributed to Maine carver Maurice L. Decker (b1870) of Islesboro, Maine. Carved at about one half scale. Outstretched and uplifted wings atop a body that sports an exceptionally large, fanned tail. Primaries and tail feathers are individually carved. Secondary feathers on the wings replicate the method Decker used to show feathers on his duck decoys. Original paint with very light shelf wear. Professional restoration to the filler on top of right wing by Russ Allen. Mounted on a real quahog shell base. Decker is well documented in "Handicrafts of New England". In addition to the aforementioned decoys he was well known for his carvings of eagles and birds which exhibit the same fanned tail treatment and bill carving seen in this piece. An excellent example of 1940's mid coast Maine folk art. **900-1200**

286. Life size swan by the mid-west's Jim Slack. Serpentine neck sports a head which is looking down and slightly to the right. Large body measures approximately 30" overall. Original paint which has been lightly aged by the maker. A few of the vertically laminated seams are slightly visible. Signed under the tail. **300-500**

287. Lot of two sheet metal decoys on stakes. A shorebird and a preening duck. Both have holes for eyes and surface corrosion. **50-60**

286



287(2)



288



290



292, 293



294



288. Carved landlocked salmon by Lawrence Irvine of Winthrop, Maine. Open mouth with carved gills, tail and fins. Fish measures approximately 23" overall and the plaque measures approx. 33" x 14". Fine original paint and condition. One small scratch or paint drip on dorsal fin. Signed on back with pencil notation by owner concerning catching the fish. **750-950**

289. Snook by Kenneth Ozanne. Open mouth with carved gills and fins. Delineated scales and a slightly raised lateral line. Excellent original paint and condition. Fish measures approximately 29 1/2" overall and the plaque measures approximately 32 1/4" x 12 1/2". Identified with a paper label and dated 2005 on rear. A very well done and realistic rendition. **350-550**

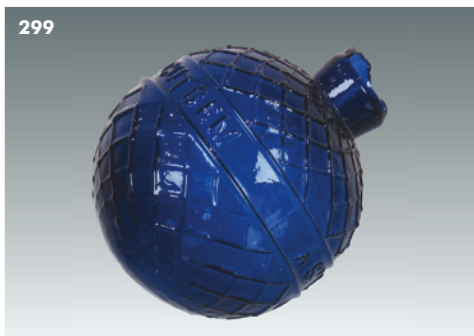
290. Rare large fish decoy by James R. ("Jim") Kelson (1888-1968) of Detroit, Michigan. Measures about 11 3/4" overall. Tail arched slightly to the left with carved eyes, mouth and gills. Inset metal fins with a serrated dorsal fin. Large, rectangular inlet weight. Original paint with light overall wear. Few small scratches and rubs. Few paint flakes from fins. Small chip in lower tail. **1000-1200**

291. Ice fishing decoy attributed to Abner Voten of Dearborn, MI. ca. 1970s. Curved tail with carved gills and open mouth. Original paint with a few small flakes near line. **400-600**

292. Early fish decoy probably used in the western New York lakes region. Original paint with mellow patina. Metal fins and rigging screw eye. Approx 6" long. **200-300**

293. Colorful and stylish red, white and yellow fish decoy by William Flanagan (1917-1970), Staples, MN. Wooden body with metal fins. Some paint loss on tail. He sold his decoy carvings door-to-door in 1935 and up to 1960. In the late 60's William became ill and moved to the state of Washington. Bedridden and in his last years, he continued to carve fish decoys. It is reported that he was also an inventor of a "curb finder" and soldering gun. He died in 1970. His decoys are noteworthy because of the wild paint jobs. He used metal fins and tails with single eyelet for a line tie. **2250-2750**

294. Vintage hand forged wrought iron seahorse doorknocker. Wonderful form. Approximately 13" tall. Taken from the front door of the Stanley home in Dartmouth, MA. when the family moved to Washington, DC. **400-600**
Provenance: E. M. Stanley



295. Pair of flat sided yellowlegs done in the Carolina style. Lightly aged to simulate wear. One has stick glued in place and the other has the stick broken off at the hole. **50-75**

296. Flat sided curlew with damage. **15-25**



297. Pair of plovers. Slightly aged to simulate wear. One in very good structural condition and one with a small blunt or chip in tail edge. **100-150**

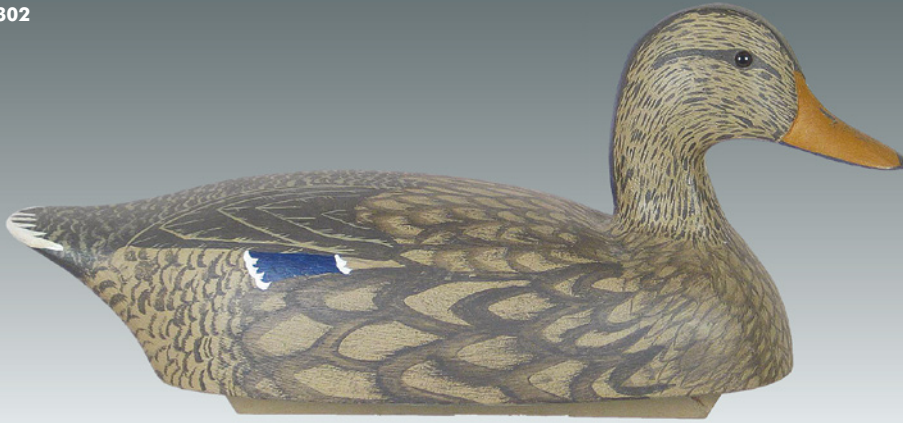
298. Lot of fifteen assorted brass shotgun shells. Companies and gauges include: (1) Winchester 12, (1) Remington 12, (1) UMC 12, (2) Rem-UMC 16 - unprimed (1) Winchester 16 and (9) Alcan 12. All average in very good condition. **50-75**

299. Cobalt blue target ball. Approximately 2 ½" in diameter with a small "neck". Netted design on the top half of the ball and "Van Gutsem" and "St Quentin" are embossed on the central band. Excellent original condition. **250-350**

300. Washington state brant. Old collector tag on bottom and research by the consignor indicates that the decoy was carved by Capt. (U.S. Army) Kessey of Port Townsend, WA. Kessey was the Jefferson County, WA treasurer in the early 1930's. He died in 1937. Two piece head and neck. Head is loose and may have been intentionally made that way to vary the head position in the rig. Carved shoulder separation and nicely crossed wingtips. Old paint may be the original. **400-600**
Provenance: Koetje collection

301. Hollow black brant by Art Forster (?-1981) of Vancouver, B.C. Paint appears to be a mix of some original and some in-use touchup on the white. Carved circa late 40's early 50's. Very good structural condition. As noted on page 25 of "Waterfowl Decoys of The Pacific Coast" by Miller and Hanson: Forster's brant "are pleasing in shape with round, bulbous heads, tiny bills and a stylized paint pattern" – "Certainly one of the more distinctive brant decoys to come out of British Columbia". **400-600**
Provenance: Koetje collection

302



302. Rare hollow carved mallard hen by David Hagerbaumer (b1921-d2014) of Bayview, Washington.

Possibly unique high head model. Superb original paint and condition. Bottom has large "Freya Boat Works" in electric pencil as well as the stamped number "43". Signed by the maker and dated "1981". Retains original keel. An excellent example of the work of this celebrated artist. **2000-3000**

303



304



305(PR)



303. Drake canvasback by Verne Perrett of Ladner, British Columbia. Carved shoulder separation and detailed bill carving. Overall excellent original paint with very light gunning wear. Few very minor tiny flakes on tip of bill. **200-300**
Provenance: Koetje collection

304. Cork black duck. Collector information indicates that the decoy was "found floating in the marsh in 1975 while hunting down stream from Doc Starr's blind in Duxbury (MA)". Head turned very slightly to the right with a nicely detailed bill. Carved wings and tail feathers with fluted tail detail. Original paint with minimal gunning wear. Overall very good to excellent condition. Bottom has carved "W.S. Wyman - 1974". **100-200**

305. Rig mate pair of hollow bluebills attributed to Carl Finley from LaPush, WA. Slightly undersized and hunted over on Willipia Bay. Hen has head in a tucked pose and the drake's head is turned slightly to the left. Original paint shows minimal gunning wear. Excellent structural condition. **300-500**

306(PR)



306. Fine pair of hollow mallards by Hector ("Heck") Whittington (1907-1981) of Oglesby, IL. Both heads slightly turned, the drake to the left and the hen to the right. Both with carved shoulder separation and slightly upswept tails. Drake's tail has the typical small, applied metal feather "curl". Deeply carved detail where bill meets head. Strong original paint with intricately combed vermiculation on the sides and back of the drake. Both surfaces uniformly finely cracked. Scattering of a few, very tiny, flakes mostly on the hen. Both signed and dated "Dec 22, 1968" (somebody had a very merry Christmas!). Never rigged. For additional information on this well documented and talented carver see Decoy Magazine (1981, 1983, 1998 and 2005) as well as pages 229-235 in "Decoys and Decoy Carvers of Illinois" by Parmalee and Loomis. **750-1250**



307. Exceptional pair of mallards by George ("Skippy") Barto (1880-1959) of Joliet, IL. Hen is preening with the head back over the left shoulder and resting on the back. Both with raised wingtips. Barto was a close friend of Charles Perdew and eventually used Perdew's patterns on his puddle ducks. Elaborate painted feather detail on both with combed vermiculation on the drake. Overall excellent original paint and structural condition. Drake has one small dent on the lower left side and some minor rubs to the head. Outstanding and never rigged. For information on this carver see the article by Donna Tonelli in the Sept./Oct 1992 issue of Decoy Magazine. **800-1200**

308. Pair of mallard decoys w/keels and turned heads. Rig-mate pair of slightly oversized mallards possibly from Wisconsin. Drake is solid and hen is hollow with an applied bottom board. XOC. **150-200**

309. Hollow bluebill decoy c1880 by Robert Elliston. Body worn to age darkened wood. Traces of original paint on head. Crack in neck. Retains original strip lead weight with the incised "The Elliston Decoy". Wonderful relic by the innovator of the Illinois River style. **300-450**

310. Rare pintail decoy by George Sibley c 1900 (Mr. X). Head turned strongly to the right with Sibley's trademark inserted hardwood bill. Nicely elongated tail with carved wingtips. Remnants of original paint with heavy gunning wear. Eyes missing and hit by shot. **750 -950**

311. Hollow canvasback decoy attributed to Lester R. Carrigan (1899 -) of Rome, Illinois. Boldly applied, old gunning paint under a thick coat of varnish or sealer. Overall very good structural condition. Lead strip weight reads in part: "Farric ----- St. Peoria - 100-200-". **150-200**





312. Classic carving of a hissing Canada goose by Joseph W. Lincoln (1859 -1938) of Accord Village, Hingham, MA.

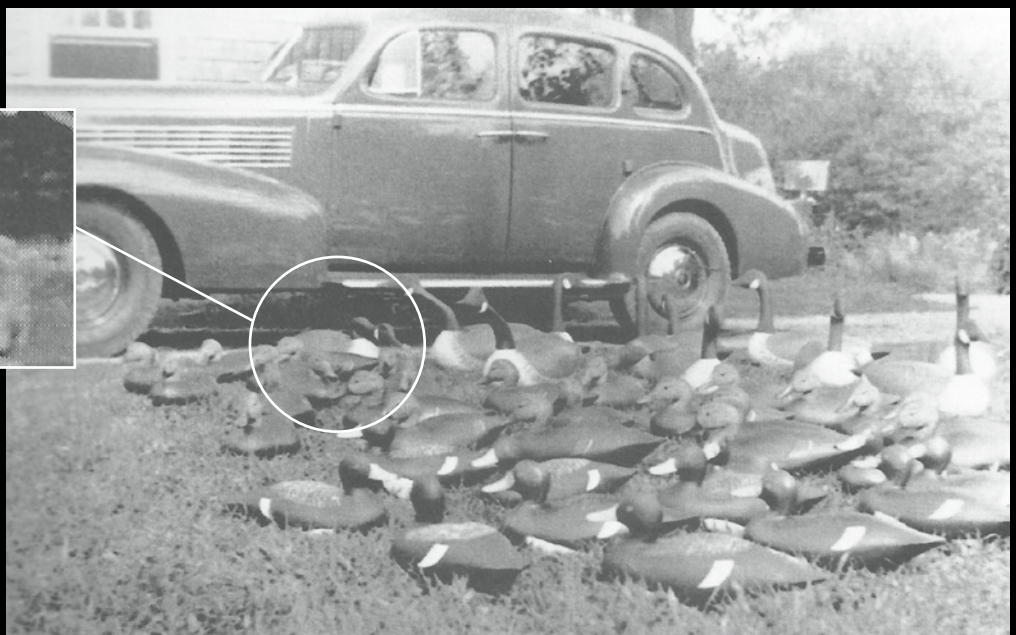
Serpentine neck terminates in an expertly crafted head. Superb, dry, original paint in impeccable condition with Lincoln's best painted feather detail. Two stick holes in base for use as a stick up as part of the "beach team" at the gunning stand. Thin, typical check in the base as is so common with Lincoln geese. Small area of dry rot in base near one stick hole. Mounted on two wooden stakes in front of the Brayton shooting blind in Westport, MA. The other was once part of the Thomas Figge collection and is now in the prestigious "Tudor" Jones collection of American bird decoys along with the sleeping Lincoln goose from this rig. This carving has been featured in numerous shows including the Peabody Museum exhibit of classic Massachusetts decoys titled "Tollers and Tattlers: Massachusetts Waterfowl Decoys 1840-1940," as well as in articles and books, not the least of which are inclusion on Page 39 (Exact bird) in "Joseph W. Lincoln" by Cap Vinal. This Lincoln hissing goose decoy is also pictured on page 35 of American Vernacular by Frank Maresca and Roger Ricco. The bird was purchased in 1937 after the ban on live decoys by the Brayton family of Westport, Massachusetts. A picture of the rig is on page 57 (see below) in the Vinal reference and this bird is in the back row on the left. It was used at the Brayton family stand on Hicks Cove in Westport as well as at their other stand at Westport Harbor. Conceivably this is the finest Lincoln goose known and has had only one owner since it was purchased directly from the Brayton family. The "beach birds" survived well as they were mounted in a poured cement area in front of the blind and were not exposed to saltwater. **275,000-325,000**

Provenance: Brayton family, Harmon collection

Literature: American Vernacular by Frank Maresca-Roger Ricco, Great Book of Wildfowl Decoys by Engers, pages 48-59



Brayton family photo of Joe Lincoln rig acquired in 1937. Closeup shows hissing Canada goose.

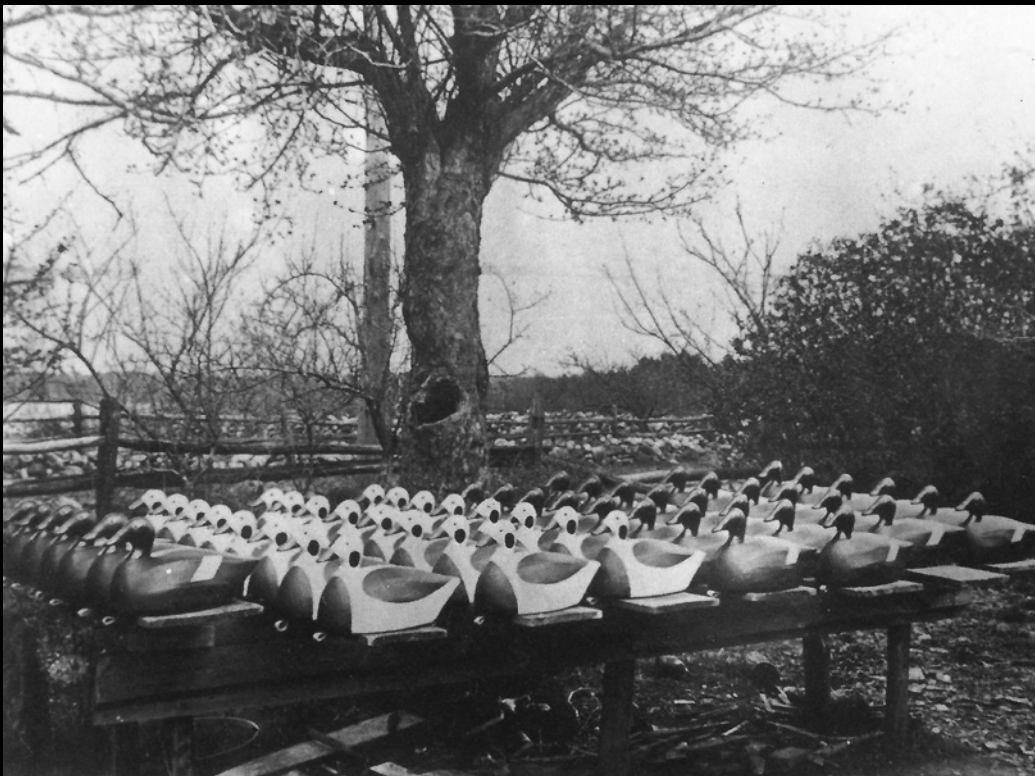
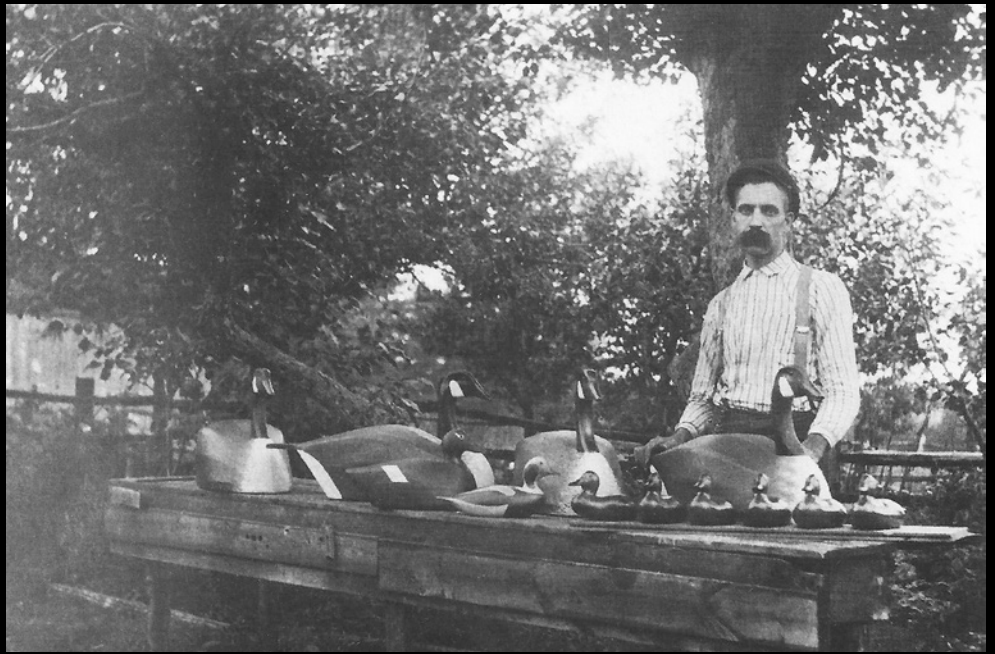




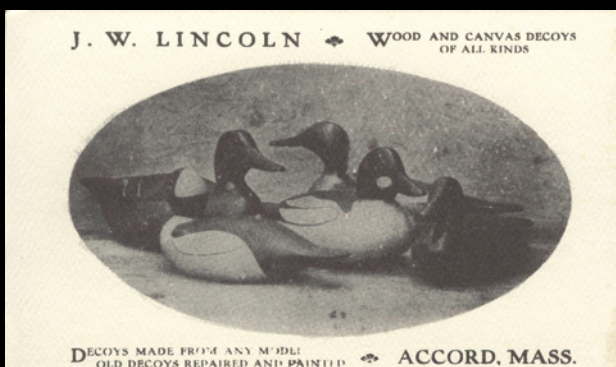
Left and right views of the Brayton Rig Lincoln Hissing Canada Goose



Joe posing behind his work bench with canvas covered geese, a canvas covered white wing scoter, old squaw and rig of ruddy ducks.



Lincoln canvas over frame old squaws and scoter decoys.



Lincoln's business card.

Lincoln in front of his "tinker" shed.





313. Outstanding and rare Canada goose c1902 by Captain Clarence Bailey of Kingston, Massachusetts is an American classic. Canvas over frame construction and of immense size. It is easy to see why these decoys were referred to as "loomers" as the decoy measures 47 ½" from tip of bill to end of tail. A graceful, serpentine neck terminates in a beautifully styled, full bodied head with a carved bill. The canvas is sewn at the breast and tacked to the solid bottom board and to the wooden tail section. Near perfect canvas. A 1 ½ x 1 ½" patch on the lower right breast appears to be an old, in use, repair. Bottom board has four thoughtfully placed holes to allow for water to drain. Original paint is delightfully crackled on the canvas body. Head shows light wear with a few rubs or flakes on the top. The white cheek patch may have old touch up. Two metal strips attached to the base of the neck for strength may be original or may have been added in-use to strengthen the join. This is the finest example that has been offered for sale in recent years. For similar examples see page 56 in "Decoys of the Atlantic Flyway" by Starr and "Canvas Decoys of Massachusetts" by Kangas in the Nov./Dec. issue of Decoy Magazine. **10,000-15,000**





314. Immaculate pair of oversized red-breasted mergansers by Capt. Clarence Bailey (Early 1900's) of Kingston, Massachusetts. Boldly carved with a shallow shoulder separation and lightly carved wingtips. Both have carved mandibles and the drake has a nicely carved crest. Exceptional original paint with only a few, very minor, scuffs or rubs. In excellent structural condition having been used very sparingly if at all. Capt Bailey was a Boston harbor pilot and is well documented in Dr. Starr's "Decoys of the Atlantic Flyway". These decoys are the exact pair and the only known pair. The pair is pictured on pages 36 and 37 of "American Vernacular" by Maresca and Ricco. An outstanding example of craftsmanship from the south shore of Massachusetts. Found on a trip to New England by the late collector Lew Clingan of California. Lew Clingan authored "Palm Frond Decoys" in the 1966-67 issue of "Decoy Collector's Guide".

65,000-75,000

Provenance: Clingan collection, Harmon collection



315



315. Excellent self-bailing brant by Joseph W. Lincoln (1859-1938) of Accord Village, Hingham, MA. Excellent original paint with prominently painted feather detail on sides and back. Very little wear. A fine example of this innovative design by one of Massachusetts master carvers. **9000-12000**

316. Early period Canada goose c1890 with all original paint by Joseph Whiting Lincoln of Accord, Massachusetts. Few decoys from this early period exist in original paint. From a rig thought to be used in the Wareham-Marion area. The gently and gracefully arched neck design has only been found on geese decoys from this rig and to date only 3 are known. Perhaps a special order decoy made in the style of Elmer Crowell who had a gentle curl to the neck in this very manner. Typical age checks top and bottom. In as found in rig condition with a small wood chip repair under the tip of the bill. **4500-6500**

316





317. Rare widgeon drake by Joseph Whiting Lincoln (1859-1938) of Accord Village, Hingham, MA is an extremely desirable example. Detailed individual painted feather detail on breast and back which is an embellishment that Lincoln seldom lavished on his carvings. Strong original paint shows very light gunning wear. Thin typical Lincoln bottom check has been professionally filled with an appropriate shim. Hairline check on back and slight rough spot on the bill tip. Virtually identical size to the widgeon sold in our 2014 summer sale for \$97,750. **10,000-12,000**

Provenance: George and Hope Wick, Bud Ward collection



Lincoln on a duck boat with decoys. Courtesy of Tom Moon.

318



318. Widgeon drake c1920 by Joseph Whiting Lincoln (1859-1938) of Accord, Massachusetts. In excellent condition. Paint faithfully restored in the Lincoln style. Virtually identical size to the widgeon sold in our 2014 summer sale. **600-900**

319. Self bailing white-winged scoter c1910 by Joseph Lincoln of Accord, MA.

From the collection of the late actress Julie Harris of Chatham, MA. In excellent original condition in all respects. Struck by a few shot. Tight neck check. Dark German glass eyes.

1800-2400

Provenance: Harris collection

319



320. Very early white-winged scoter c1880-1890 by Joseph Lincoln (1859-1938) of Accord Village, Hingham, Mass.

Carved "dished down" wing separation found only on his sporting grade with a unique very detailed bill carving. Black paint is original with light gunning wear. Head slightly loose on seat and a thin partial crack in tail. **2500-4500**

320



321. Bold turned head black duck from the rig of W. H. Wood by A.E. Crowell of East Harwich, MA.

Sparingly used by Wood and his sons on Great Pond in Wellfleet, MA in the late 20's into the early 30's. Retains Crowell's oval hot brand. Signature rasp work on the rear of the head and breast. The clarity of the brand indicates a build date of 1918 to 1920. None from the rig have seen much use. Decoy is in exceptionally fine original condition with very subtle wet on wet soft feather paint. Two small knots visible on the tail and right side. With a few lead shot pellets imbedded into the surface. The only wear can be seen in the photo (few tiny flakes near wing right side of the body as it faces you). Of the dozen decoys this is one of the two best examples in the rig. **3500-4500**

321



Anthony Elmer Crowell

322. Black duck by A.E. Crowell. Rasping to rear of head and breast. Very good original paint demonstrating Crowell's well known wet on wet technique. Some areas of wear to wood, mostly on left side with scattering of small rubs or flakes on top of head. Minor chip in center of tail edge. Retains crisp, full, oval stamp.

2200-2800

Provenance: Robinson collection

322



323. Black duck c 1918 by Elmer Crowell.

His "Iver Johnson" model which was sold through that sporting goods store in Boston MA. Retains faint remains of the "Iver Johnson" stamp. Rasping to rear of head and breast. Original paint with areas of wear to wood on sides and along grain lines. Chip from right side of bill tip. Originally purchased at the 1968 Bourne auction. **1800-2400**

Provenance: Robinson collection

323



324. Early gunning goldeneye drake c 1912-1915 by A.E. Crowell of East Harwich, MA. Head is rasped in the rear and nicely turned to the left. Original paint with light to moderate in use wear. Overall excellent structural condition. Retains a good oval hot brand which is void of paint. Crowell occasionally attached a tin oval plate with two tacks over his earliest oval brands to protect them. A great example of this revered makers early work. **7500-8500**

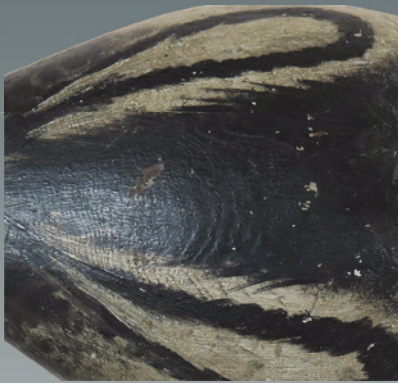
324



detail



325



detail



325. Bold full-bodied American goldeneye drake c1918-1922 by A. E. Crowell is in virtually mint condition in every respect. Wonderful detailed feather work on the back and wings. Glass eyes, carved nostrils and bill detail. Typical rasping on the breast and the back of the head. Identical in every respect to the form and paint to a Crowell drake goldeneye we purchased from the Ted Cline collection back in the 1970's and now in an important Maine decoy collection. That example had the oval hot brand burned into the bottom. This decoy is from the same basic period and is stamped with the rectangular brand made by Crowell which was used in the summer months when there was no reason to light the wood stove to heat the oval brand. Unpainted bottom as with the revered Dr. Phillips and Dr. Cunningham collection decoys. Circular weight in the bottom. **4500-5500**

326



326. Lowhead goldeneye hen c1918 by A. E. Crowell.

Rasp detail work to rear of head and to breast areas. Painted wingtip and tail feather detail with wet on wet blending of the paint throughout. Surface shows overall light gunning wear. Small knot visible on left side and a few extremely tight and barely noticeable grain checks. Retains a strong oval stamp. A nice as found "out of rig" example.

2500-4500

Provenance: Robinson collection



327. Content bluebill hen c1920's with a sharply turned head by Elmer Crowell in fine original paint with minor wear and a few tiny paint flakes off the lower sides. Original paint with great attention to wet on wet feather detail on the back and breast. Glass eyes and typical rasping to the breast and the back of the head. Impressed rectangular brand on the bottom. **3500-4500**

328



328. Early redhead drake c1890-1900 by A.E. Crowell.

Mostly original paint with very heavy wear. Most of the decoy worn to wood with some original paint on head. Overall pattern still visible. Top portion of bill has been repainted. Some age cracks in body and a small knot visible on rear of head. Left eye broken. Early pre stamp model. Originally acquired at a 1978 Bourne auction. **500-1000**

Provenance: Robinson collection

329



329. Very early goldeneye hen c1880-1890 by A.E.

Crowell. Carved and partially crossed wing tips with the very early chip carved or gouged feather detail on the back. Head turned to the right with fluted tail feather detail. Heavy gunning wear with much of the body worn to age mellowed wood. Lightly hit by shot with a crack in the bottom. Interesting old collector note on bottom states that the decoy was a "Gift from Ron Briggs – Falmouth (MA) from a string that his father used". Undoubtedly one of Crowell's earliest efforts. **300-450**

Provenance: Robinson collection

330



330. Very early goldeneye hen c1880-1890 by A.E.

Crowell. Carved and partially crossed wing tips with the very early chip carved feather detail on the back. Fluted tail feather detail. Heavy gunning wear with large areas on the body worn to age mellowed wood. Small chip out of left tail edge. Lightly hit by shot on bill. Eyes appear to be replacements. Interesting old collector note on bottom states that the decoy was a "Gift from Ron Briggs – Falmouth (MA) from a string that his father used". One of Crowell's earliest efforts. **300-450**

Provenance: Robinson collection

331



331. Special order oversize canvasback drake made for a southern shooting club on the Chesapeake.

In well executed old repaint by an accomplished painter. From a large rig of canvasback decoys of which many were found by found by Bill Mackey.

1200-1800

331A



331A. Early swimming, red-breasted merganser drake by A.E. Crowell of East Harwich (Cape Cod), Massachusetts with the oval brand.

Carved bill with rasped crest. Early repaint is signed under tail by the presumed artist "W.J. Hall" or "W.J. Mall". Very good overall structural condition. Right eye has fallen out and has been glued.

600-900

332



332. Pintail hen head by A. E. Crowell.

Mounted for use as a paper weight. In pristine original condition.

2500-3500

*Below:
Vintage photo of old Crowell
Barn as it looked in the
early 1900's.*



Martha's Vineyard Decoys

333



333. Outstanding oversize wide bodied merganser hen in excellent original condition with light wear attributed strongly to James "Big Jim" Look of West Tisbury, Martha's Vineyard. To date the only merganser hen to us by this maker. Bears his trademark wing paint pattern found on his goldeneye decoys. Look died in 1927. **7500-9500**

334. Merganser hen c1920-1930 by Henry Keyes Chadwick (1865-1958) of Edgartown (Martha's Vineyard), MA. In excellent original unused condition. 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. This decoy is part of a large rig or redheads, bluebills, black ducks, American and red-breasted mergansers) widgeon and four brant decoys. They were found on the Vineyard in the late 60's and were packed in several fish barrels and brought to Falmouth by boat to Falmouth Harbor. The rig was purchased over a three year span. Several of the remaining decoys from this rig were collected by the late Herbert Hancock of Chilmark, Martha's Vineyard and dispersed after his passing. **4500-6500**

335. Black duck by Benjamin Warren Pease (1866-1938) of Oak Bluffs, Martha's Vineyard, Massachusetts. A finely crafted solid body decoy in all respects with subtle, yet exquisite, painted feather detail. Excellent original paint. Apparently never rigged. An outstanding example by one of Martha's Vineyard's most sought after, premier carvers. **3500-4500**

334



335



Jim Look and his companion



336. Black duck by Keyes Chadwick of Martha's Vineyard, MA. Head turned slightly to the left. Intentionally left in its natural state by Chadwick who did a fair number of these. Nostrils and the eye stripe are outlined in pencil. These were very popular and sold to locals as well as the summer tourists. Few tight knots in the wood and never weighted. **250-450**

337. Red-breasted merganser drake from Massachusetts. Carved head nicely alludes to a crest. Original paint with the dark "bars" on the speculums possibly a latter addition. Surface shows very minimal, if any, wear. Faded pencil notation on bottom may read "Made by _____ - Martha's Vineyard". Rigged but used lightly if at all. **450-650**
Provenance: Robinson collection

338. Red breasted merganser hen from Martha's Vineyard, Massachusetts. Original paint with moderate overall wear. A number of small flakes and rubs. Old repair to base of neck. **450-650**

339. Red-breasted merganser drake from Martha's Vineyard. Painted eyes and undercut tail. Original paint with overall light wear. Head swivels on body and splined bill appears to be an early repair. Lightly hit by shot. Some roughage to underside edge of ail and to bottom. **350-550**
Provenance: Robinson collection

340. Goldeneye hen c 1930 by a member of Cape Cod's Nickerson family. Carved eyes and bill with the typical paddle tail seen in some variation in all members of this prolific families work. Original paint with moderate to heavy gunning wear. **200-400**
Provenance: Macallister collection

341. Very folksy and stylish goldeneye drake c 1890-1900. Pronounced "humpback" styling and a somewhat bulbous breast. Both sides of the head are uniquely concavely carved. Flaking original paint with fairly heavy gunning wear. Old collector note on bottom indicates that the decoy came from Falmouth, MA (Cape Cod) and was once part of the "Schroeder" family rig. These are thought by some to have originated in Kingston, MA and by the Holmes family. **200-300**
Provenance: Robinson collection



342. Eider drake from the North Atlantic coast. Possibly the Maine coast or the north shore of MA. Head is inlet and fastened with pegs. Very nicely carved bill. Second gunning coat which is lightly cracked. Very good structural condition. Bottom is branded twice "MF". **400-600**

343



344



345



346(PR)



343. White-winged scoter from New England. Possibly the Hingham area. Old paint is possibly original with a thin, tight crack in the bottom. **250-450**

344. Black duck from Cape Cod. Lightly carved bill with painted eyes. Dry original paint with a scattering of small flakes. Note on bottom states that the decoy came "From the Chas Swift estate – Made about 1910 by Joe Davis (a) relative of Charles Swift, Waquoit" (Waquoit is a section of Falmouth, MA.). This bird was acquired directly from the estate in 1968. Nice early documentation. This is the same estate at which Dr. Robinson purchased a dozen unused Standard Grade bluebill decoys in the original crate together with a friend from the Richard Bourne Auction Company. **250-450**
Provenance: Robinson collection

345. Mallard hen by Peter Peltz of Sandwich, MA. One of only two known. Head turned to the left and gazing slightly downward. Fluted tail feather carving. Excellent original paint and condition. Species identified and signed on the bottom. **300-450**
Provenance: Robinson collection

346. Excellent pair of red breasted mergansers by "Harry" H.A. Davis of Falmouth, MA. Drakes head carved with a crest and turned to the left. Both with carved wings and wingtips. Drake has the deep hot brand of: Cape Cod Decoys – H.A. Davis – Waquoit, Mass." Excellent original paint and condition. **200-400**



347. Fine pair of red-breasted mergansers by Roger Howland who made and sold decoys in East Falmouth under the "Waquoit Decoy Company" name. Waquoit is in East Falmouth on the south shore of Cape Cod, Massachusetts. Both with a carved crest and tack eyes. Both with strong original paint which has crackled on portions of each body. Excellent original structural condition. Originally purchased at a 1979 Bourne auction. **200-300**
Provenance: Robinson collection

348. Brant from Cape Cod. One of only two known by this maker. Good old original gunning paint with wear and an aged patina. Old collector tag on bottom states that this bird and three others "Came from Chas Swift estate. Waquoit, Mass. Mrs. Swift states they were used by Charles (Swift). They were made for him by Fred and Arthur Bur___ of Waquoit in 1910. Similar birds attributed to Joe Davis of Waquoit". It is our opinion that this bird and the two black ducks attributed to Joe Davis in this sale were made by one and the same person. They are built by Joe Davis and all his mergansers and other decoys are made in this manner. "Fred and Arthur" had to simply shoot over them. **300-500**
Provenance: Robinson collection

349. Black duck from Cape Cod. Lightly carved bill with painted eyes. Crackled original paint with a scattering of small flakes. A few line wrap marks on neck. Note on a rig mate states that the decoy(s) came "From the Chas Swift estate – Made about 1910 by Joe Davis (a) relative of Charles Swift, Waquoit" (Waquoit is a section of Falmouth, MA.). This bird was acquired directly from the estate in 1968. Nice early documentation. In the



last 50 years we had only seen mergansers and goldeneye decoys by Joe Davis. **250-450**
Provenance: Robinson collection

350. Black duck c 1910 from Cape Cod. Upswept tail with boldly carved head and bill. Original gunning paint with wear. Painted feather detail. Small area on right base of neck may have been bleached or possibly repaired/overpainted. Very minor chip in tail. Bottom retains the strong "Ralph Hatch" hot brand. Old collector tag on bottom states that the decoy came "From Hatchville, Falmouth, Mass." Hatchville is a small section of East Falmouth. **200-400**
Provenance: Robinson collection

351. Goose c 1920 by Joseph Lincoln of Accord village, Hingham, MA. Old repaint with a few small dings to the surface. Some roughage to left edge of tail and two cracks in the neck. Typical crack in the bottom. **300-450**

352. 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 gunning condition. 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**

352



353(PR)



353. Outstanding pair of his best model buffleheads by Gerald Tremblay (1918-2001) of Alburg Springs, Vermont. Both heads turned, drake to the right and hen to the left. Each has the appropriate raised crest. Both have carved shoulder separation. Each sports a set of curved wingtips which are raised off the body and embellished with carved primaries and secondaries. Chip carved shoulders and fluted tail feathers complete the realistic appeal of these tiny decoys. Fine original paint with only a few tiny rubs or flakes. Once fully rigged as gunning birds. **500-1000**

354. Bluebill drake by Ralf Coykendall of Weston, VT. Original paint with acid toning on surface. Small knot visible on back. Hot branded "RWC" on bottom with a small metal tag stating: "Broadbill - 15 of 100 Ralf Coykendall". **100-200**

354



354A. Canada goose with German glass eyes by Lloyd Tyler (1898-1971) of Crisfield, MD. Tyler, a neighbor of the Ward Brothers, started making decoys when he was 12 years old. After studying at the Toronto Arts School he also had a career in commercial art. A flat bottomed wide bodied decoy which negated the need for a balance weight. Head turned to the right about 15 degrees. The usual body checks and light gunning wear to very good original paint. **1200-1800**

354A



354B



354B. Canada goose by Miles Hancock (1887-1974) of Chincoteague, VA.

Hancock was a market hunter, guide and decoy maker who often helped Ira Hudson when he was overwhelmed with orders. In very good original paint with rubs and gunning wear. There are a few tiny paint spatters on the head and front of the body. **750-1250**

355



355. Canvas over wire frame goose attributed to Mannie Heyward Kitty Hawk, NC.

Two piece head and neck. Six wire frames with all the canvas intact. Mostly original paint with overall light wear and possible touch-up to white areas. Bottom marked twice with collectors stamps. **300-500**

Provenance: T.J. O'Connor III collection

356



356. Small drake ruddy duck c1900 with concave back carving believed to be from North Carolina by an unknown maker.

In old working original paint with light wear. White on cheek may be old over paint. Nicely carved bill. Split in bottom. **1500-2500**

Provenance: Robinson collection

357



357. Folky coot decoy found in Westport, MA, Massachusetts.

Deeply carved ice groove and a concave tail. Painted eye with minimalist bill carving. 7/8" inlet weight. Original paint. **200-300**

358



358. Very early merganser hen c1900 by Ira Hudson, Chincoteague, VA.

Carved crest. Original paint and old repaint with minimal wear. Bill may be a replacement or not. Purchased in the 1983 Bourne auction. **2000-3000**

Provenance: Robinson collection

359. Black duck by Ira Hudson c1930's.

Attractive, round "football" body form with well carved head and bill. Strong original paint with bold, scratched feather detail. Some crackling, rubs and minor paint wear in the breast area.

2000-3000

360. Merganser drake by Doug Jester of Chincoteague, VA.

Original paint with light to moderate gunning wear. Surface protected with a thin coat of wax or sealer. Formally in the "Dentones Decoy Collection" and stamped twice with that rubber stamp.

1500-2500

Provenance: Dentones collection

361. Swimming bluebill drake from the Chesapeake Bay region.

Made in a manner similar to Doug Jester of Chincoteague, VA.

Original paint with moderate gunning wear. Few tight grain checks and an old in-use repair to a crack in the neck. Note on bottom indicates it was acquired from "Homer and Betty Sullivan – April 8, 1964".

300-450

362. Red-breasted merganser drake possibly by Doug Jester from Chincoteague, VA.

Four tine crest. Good condition. Original paint.

1000-1500

363. Red Breasted merganser hen possibly by Doug Jester from Chincoteague, VA.

Original Paint with four tined crest. Good condition.

700-900



Miles Hancock at his chopping block.



364



364. Canada goose by George Boyd (1873-1941) of Seabrook, N.H. Canvas over wooden frame construction. High head, alert or sentry design. Great original paint with a warm patination due to age. Very little gunning wear. Tip of bill shows the dowel Boyd used to reinforce the bill. Boyd was one of the few premier New England carvers to truly master this canvas over frame construction. Found in a Dartmouth, MA. barn along with other gunning decoys belonging to E. M. Stanley. **4500-6500**

Reference: "Finely Carved and Nicely Painted" by Jim Cullen

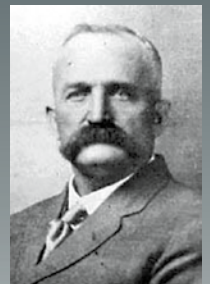
Provenance: E. M. Stanley

364A. Black duck by Augustus Aaron Wilson c1920 in excellent original paint and condition with feather paint on the body and painted detail to the head and bill. The inletted head and neck are turned slightly to the left and the eyes are carved. The carved wings dish down in the middle. Typical detail above and below the bill. The bottom has been smoothed. There is a shallow channel that runs along the bottom front to back. This is a rig mate to the following lot and was also purchased at the same time from the late Win Carter of Portsmouth, NH in 1972. **2000-3000**

364A



Gus Wilson



364B



364B. Black duck by Augustus Aaron Wilson c1920 in excellent original paint with feather paint exhibited on the body and attention to paint detail on the head and Bill. Very narrow check on left side and two in construction plugs on the sides left and right of the tail. The inletted neck and head is turned slightly to the left. Eyes are carved and the wings, which dish down in the middle, are relief carved. Typical detail above and below the bill. The bottom has been smoothed somewhat. Purchased from the late Win Carter in 1972 by the collector consignor. **2000-3000**

365. Excellent early period calling black duck with a rocking head by Augustus Aaron "Gus" Wilson (1864-1950) is one of his signature innovations. Carved wings and wingtips. Original paint with subtle painted feather detail. In overall very good condition with only a few small rubs. Old tight hairline check in neck. Wilson was one of the very few carvers to tackle this time consuming method of imparting motion to the decoys in his rig. **4500-6500**

365



detail

366



details

366. Classic merganser drake by George R. Huey (1866-1947) of Friendship, Maine. Inlet head and hollow carved with a small applied bottom board. Delicately carved raised wings and outlined speculums. Huey lavished additional folk carvings only on what he considered his best pieces and this example sports a carved seagull, a small shield, and his carved signature on the bottom. He was considered the town "character" yet his ability to capture the essence of this species remains unsurpassed among his contemporaries. His work places him justifiably among Maine's iconic carvers. For information on this talented maker see pages 29 to 31 in "The Great Book of Wildfowl decoys" by Engers. Thickly applied excellent original paint shows very light wear. **10,000-15,000**

367



367. White-winged scoter by Gus Wilson (1864-1950). His innovative "rocking head" design. Deeply carved wings and wingtips with nicely detailed bill and eye carving. Flaws in the wood on the body which are original due to his choice of wood. According to the late Wilson neighbor and expert Fred Anderson, Wilson sometimes used old telephone poles and railroad ties for his bodies. **1500-2500**

368



368. Hen goldeneye by Gus Wilson (1864-1950) with deeply carved individual primary feather detail and fluted tail carving. Some rubs to mellow wood, mostly on left side. Original gunning paint in very good condition. Old collector notations on bottom. **800-1200**

369

detail



369. Fantastic sculpture of an eider drake c1890-1910 from Boothbay Harbor, Maine. In excellent original condition with some old in use gunning touch up. An old stain is on the top of the body. The craftsmanship rivals the best of "Gus" Wilson and a few other top unknown Maine carvers. Very high raised neck seat accommodates a deeply inleted neck and head. Carved bill detail. One of the finest period examples one could acquire from the Maine coast. **6500-8500**

370. Flying mallard drake by Gus Wilson (1864-1950). Outstretched wings and neck with fluted tail feathers. Carved eyes and applied wooden feet. Original paint with light wear from time. Minor crack near a nail in each wing. Small flake at right side of where neck joins the body. Tip of each wing has been professionally restored. **1500-2500**

370





371



372



373



374

371. Full bodied black duck from his later period by Gus Wilson (1864-1950). Head slightly twisted in a quizzical down and to the left pose. Carved shoulder separation with carved wings and lightly raised wingtips. Carved eyes and bill. Very thin paint with light wear. Thin vertical crack through lower neck. A few small knots visible as is typical for Wilson's work. Retains original rigging. **500-750**

372. Old Squaw (Long-tailed duck) from Maine. Typical inlet head. Original paint with light wear. Rub or chip on each side lower edge. **450-650**

Provenance: Ray Schalk collection, Claude Godwin collection.

373. Barrow's goldeneye drake from Maine. Paint is possibly heavy and original. Small paddle tail with fluted feather detail. Tack eyes. Minor rubs to top of head and edge of bill. Tiny hole on right rear side. Stamped on bottom and on pad weight: "R.A.S. 76". **200-400**

374. Hooded merganser drake by Frank Dobbins of Jonesport, Maine. Overall excellent original paint and condition with a few minor scuffs. Makers name and address scratched on bottom. **125-175**

Rare and Important Long Island Decoys

375



375. Exceedingly rare pintail drake c1900 by Steven Verity of Seaford, Long Island. Applied bottom board and probably hollow. Wonderfully applied painted plumage detail. Very early original paint with possibly some in use touch up by the maker. Carved shoulder separation. Some light flaking and wear. Neck check directly under the head has been tightened and touched up by Ken Delong. **2000-4000**



376. Rare pintail drake c1900 by Stephen Verity of Seaford, Long Island. Applied bottom board and probably hollow. Head turned slightly to the right. Wonderfully applied painted plumage detail. Very early paint appears to be original with some in use touch up. Minor gunning wear. **2000-4000**

377. Bluebill hen c1890-1900 by Stephen Verity, Seaford, Long Island. Nicely carved head with the hint of a ridge running down the center of the back. Old gunning paint with some wear and flaking. Bottom has the carved and conjoined "JTP". Found together with the rare pair of pintails in the preceding lots. **400-600**

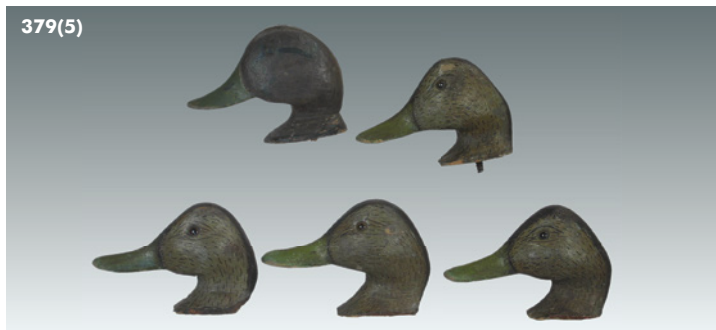
377



378. Superb folk carved red-breasted merganser drake circa 1800's attributed to Albert Terry of eastern LI. Swimming posture with inlet head that covers about forty percent of the length of the body. Fluted paddle tail and nicely carved crest. Two piece body construction. Right eye cracked and left eye missing. Decoy shows great age and wear. The epitome of great form in a working decoy. **5000-7500**

Provenance: George Gravert, Private collection





379(5)



380



381



382

detail



383



384(PR)

379. Lot of five black duck heads. Four are by the same maker and one is attributed to Stephen Verity. All are in overall excellent original paint. Found together with the two pintails and broadbill in lots 235, 236, and 237. **200-400**

380. Early red-breasted merganser hen from the Seaford, Long Island area. Inlet head with carved crest and nicely formed bill. Carved eyes. Early, attractive working repaint with a scattering of small surface imperfections, mostly on right side. **400-600**

Provenance: Gordon and Virginia Hayes collection.

381. Goldeneye drake from Long Island, NY. Much of body left in natural cork. Tight grain check or crack through head. Purchased in the July, 1973 sale of the Mackey collection. Retains the Mackey stamp on the keel. Keel deeply branded "LAWS???" (Presumably "Lawson" with some letters under the lead weight). **200-300**

Provenance: Robinson collection

382. Canvas over wooden frame goose by Oscar Verity of Long Island. Original paint on body with possibly some in use touch up to the white on the head. Very good condition. Bottom branded "McCabe". Still retains the pencil lines used in construction on the bottom. Old collector tag on bottom indicates that Oscar lived from 1867-1944 and he also made Seaford skiffs. Verity made a rig of twelve of these geese in the 1920's for a friend. For a nearly identical example see pp22 and 23 in

"Canvas Decoys of North America" by Johnson. **250-450**

Provenance: Macallister collection

383. Excellent goldeneye hen by Chancy (b1904) Patterson of Wellesley Island, New York. Well carved with excellent original paint. Nicely blended painted feather detail. Bottom is unpainted, typical for Patterson, and once had a recessed, tear drop, weight. Bottom has stamped "1079" and the carved rig mark of "H". Two thin straight line checks in bottom. **300-500**

Provenance: Macallister collection

384. Goldeneye pair by Julius Mittlesteadt of Buffalo, N.Y. Old check in bill with small nail repair. Original pad weight. In original paint with some in use touchup possibly to the white on speculums of the drake and to the black under the tail. Moderate gunning wear on both with more wear to hen. **250-450**



385. Goldeneye pair by Julius Mittlesteadt of Buffalo, N.Y. Hen in good original gunning paint with thin overstrike on the wing patch. Small chip on underside tip of bill. Retains original pad weight. The drake is in good original gunning paint. Head slightly loose on neck seat with a small intact chip in rear. Retains original pad weight. **350-550**

386. Goldeneye pair by Julius Mittlesteadt of Buffalo, N.Y. Drake has original paint with moderate gunning wear. Old neck check and a small chip from underside tip of bill. Retains original pad weight. Hen has original paint with overall light gunning wear. Some rubs and/or flakes to head and tip of tail. Roughage to tip of bill. Head very slightly loose on neck seat. Retains original pad weight. **400-600**

387. Goldeneye hen by Julius Mittlesteadt of Buffalo, N.Y. Paint is a combination of working touchup and mostly original paint with flaking. Head slightly loose on neck seat. Original pad weight. **150-200**

388. Goldeneye drake from upstate, N.Y. Very distinctive head and bill carving. Overall excellent original gunning paint and condition with minor flaking and a small tail chip. Retains original rigging. **200-400**

388A. Pair of goldeneye decoys c1920 with glass eyes by Frank Louis (1878-1964) of Ogdensburg, NY. Often referred to as "Ogdensburg Humpbacks" by collectors. One with a sharply turned head to the left and one with the head facing forward. Both have the heads inlet into the body with one head cut and turned. In good gunning condition showing age. **300-450**

389. Mallard drake by Ken Harris of Woodville, N.Y. Head turned strongly to the left. Overall excellent original paint and condition with combed vermiculation on sides and daubed plumage on back. Retains strong Harris white stencil on bottom. Felt or similar material removed from bottom with traces of old adhesive. **200-400**



390. Mallard drake by Ken Harris of Woodville, N.Y. Head turned to the right. Superb original paint with painted feather detail and crisp vermiculation on the sides. Professional repair by Steven Weaver to a very small chip on underside tip of bill. Retains the Harris white stencil. **250-350**

391. Mallard hen by Ken Harris of Woodville, New York. Well carved head turned to the right. Excellent painted feather detail with a whimsical treatment to the plumage on the lower sides. Retains a strong Harris stencil on the bottom. Apparently never rigged. **250-350**

Rare and Important Decoys from St. Clair Flats and Canada

392



detail



alternate view

392. Hollow canvasback drake by John R. Wells (1861-1955) of Toronto, Ontario, Canada. Outstanding form and structural condition. Original paint shows light wear with a couple of minor darkened areas, two on top of head. Subtle, yet exquisite, painted feather detail on breast, tail and wingtips. Finely combed vermiculation on back and sides. Thin coat of sealer protects the surface. Retains the strong "J.R.W." hot brand on bottom. **1500-2500**

393. Redhead drake by Tom Chambers. His short body, "flat head" style. Strong original paint. Fine combed vermiculation on back. Thin tight neck check. Retains the owner's brands of "F.T.M." and "D.W.H.". A superb example of this talented and desirable makers work. **1500-2500**

393



394. Hollow redhead drake by George Warin (1830-1904) of Toronto, Ontario, Canada. Carved to an exceptional thinness and extremely light weight. Low head model. Original paint with overall light gunning wear for a bird of this age. Lightly hit by shot on left side. Professional restoration to minor roughness on edge of bill. Has what appears to be the painted rig mark of "W.H.P." and an indecipherable hot brand. **300-450**

394



395. Hollow black duck from the St Clair flats. Possibly by the Reeves family. Head turned slightly to the right. Original paint with loop painted feather detail. Uniform light to moderate gunning wear. Old partial, tight hairline in neck. **500-750**

395



396. Hollow black duck by John R. Wells (1861-1955) of Toronto, Ontario, Canada. Beautifully carved and hollowed to an egg shell thinness. Scratch feather detail on head. Overall light to moderate gunning wear. Surface has been protected with a coat of wax. Warin's birds were in favor at both the Long Point Club and in the St. Clair Flats. **300-450**

396



397. Attractive large black duck by Charles Buchanan of North Augusta, Ontario c1950. Deep body with high head turned to the right. Incised speculums with extensive scratch feather detail. Overall excellent original paint and condition with very minimal wear. Small knot or plug slightly visible on top of tail. **300-500**

397





398. Hollow black duck by Tom Chambers. Content, tucked head design. Original paint. Few tiny checks on head and minor wear to edge of bill. Surface protected with a thin coat of wax. Struck by shot. Gunning wear. Bottom has a number of rig brands such as: "Steers", "WLM" and "J.A. Mc Dougall". Very attractive form. **500-1000**

399. Alert black duck by Ernie Fox of Brockville, Ontario. Excellent original paint and condition with double scratched feather detail on sides and back. One very tiny and minor spot of raised filler on right side of head. Signed on the bottom with the carvers address. Never rigged. This decoy won second place in the "Canada black duck" category at the 2015 Ward Museum antique decoy competition. Ribbon accompanies the decoy. **400-600**

400. Well carved and nicely painted black duck circa early 1900's. XOC. Light wear, great form. **200-400**

401. Hollow canvasback drake c1900 by Chris Smith founder of Chris Craft. Well carved with the hint of raised wingtips on the upper tail. Original paint with gunning wear. Vermiculation on back and sides clearly visible. Keel removed. **500-750**

402. 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. **200-400**

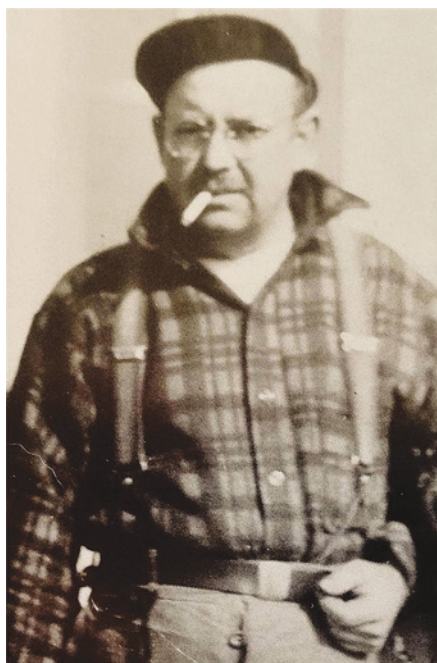
403. Bluebill drake attributed by Chauncey Wheeler (1862-1937) of Alexandria Bay, New York. Some wear and rubs to wood, especially on sides. Original paint. Small patch on left side of head and a larger patch on right side date to time of carving and show efforts to correct deficiencies in the original block of wood. **250-350**

404. Pair of early and very desirable period canvasbacks by Ken Anger. Deeply carved wing and wingtip detail. Nice bill carving and rasping to head. Excellent original paint with light gunning use. Combed feather detail on both backs. Drake retains the original leather rigging tong and the hen has the keel removed with the hot brand of "DWH". **900-1200**
Provenance: Godwin collection

405. Mallard drake by Ken Anger. Angers typical wing and wingtip detail. Good rasping to head. Strong original paint with light gunning wear. Minor rubs on tail edge and very tiny dent in back. **600-900**
Provenance: Godwin collection

406. Excellent black duck by Ken Anger of Dunnville, Ontario. His classic form and style. Fine original paint and condition. Never rigged. Collector information states that the decoy was part of a rig of six blacks ordered by an Erie, PA judge who died before receiving them. **500-750**

407. Black duck by Ken Anger of Dunnville, Ontario. Demonstrates Anger's trademark carved delineation of the wingtips and rasp work. Original paint with light overall wear on body. More wear apparent on head. Head slightly loose. Hit by glancing shot. **400-600**



Ken Anger



408(PR)



408. Pair of bluebills by Ken Anger of Dunnville, Ontario. Drake has a nicely rasped head with delineated wingtips. Nicely combed vermiculation on back. Overall very good original paint with some light in use scuffs to white on sides. The hen has a nicely rasped head with Anger's trademark wingtip detail and combed vermiculation. Original paint with light gunning wear. Some flaking to paint at neck seam. Struck by couple shot. Was once rigged with a swing weight. **600-900**

409(PR)



409. Rig mate pair of bluebills c1940's-50's attributed to Walter Yellowley of Kingston, Ontario. Both with overall styling typical of the Smith Falls school. Individually raised wingtips with thin paddle tails and lightly fluted tail feathers and primaries. Strong combed vermiculation on the back of each. Overall very good to excellent original paint and condition. Consignor information states that they were painted by Davey Nichol. Both retain the deep original keel and rigging. Both have the painted stencil rig mark "H.M.C.". **800-1100**

410. Solid bluebill hen from Ontario. Thick, old original gunning paint with some light crackling. Good overall structural condition. **300-500**
Provenance: Robinson collection

410



411



411. Goldeneye hen by William ("Bill") Cooper (1886-1975) of Verdun, Quebec, Canada. Classic regional carving with deeply outlined wing and tail feathers. Mostly original paint with some small rubs to mellow wood. Some in use touch up and darkening, mostly on white on sides. Structurally very good. See "Traditions in Wood" by Fleming for information on this carver. **300-500**

412



412. Bluebill drake from the Thousand Islands. In good original paint with light gunning wear. Struck by a few shot. **200-400**



413. Sculptural goldeneye drake from the Quebec region of Canada. Attributed by the consignor to a member of the Paquette family. Five deeply carved wings on back with boldly carved bill and carved sides. Mostly original paint with some in use touch up to areas of the white. Minor blunting to tip of tail. Overall light gunning wear. **200-400**

414. Blue-winged teal hen by D.W. ("Davey") Nichol (1890-1977) of Smith Falls, Ontario. Head turned very slightly to the left. Raised wingtips and fluted tail feather carving. Excellent and original in every respect. Identified on bottom: "Fem. Blue win teal – by – D.W. Nichol – Smith Falls, Ont." Never rigged. **400-600**
Reference: "Nichol Decoys and the Smith Falls School of Carving" by Gates et al

415. Bluebill hen by Ken Anger of Dunnville, Ontario. Nice rasping to the head with Angers recognized incised wing and wingtip detail. Lightly combed vermiculation on back. Overall excellent original paint and condition with minimal gunning wear. Once rigged with a swing weight. **300-450**
Provenance: Raposa collection

416. Bluebill drake by Ken Anger of Dunnville, Ontario, with a tucked head and typical wing and wingtip detail. Good rasping to head. Excellent original paint and condition in all respects. Nice combed feather detail on back. Keel removed. Provenance: Godwin collection. **300-450**

417. Oversized canvasback drake by Dr. Reid of Ontario, Canada. Head turned very slightly to the right. Rasp work to head and a nicely formed bill. Reid was a hunting partner of Ken Anger and his decoys show Anger's influence. Original paint and condition with light gunning wear. Dr. Reid was a dentist who hunted from a sneak box and only made about 30 canvasback decoys. **300-450**

418. Eider drake by Andre Brousseau of St. Andre de Calle, Quebec, Canada. Outstanding form with a finely carved head and bill. Good original paint with wear. **500-750**



419. Very rare gunning sanderling by A.E. Crowell (1862-1952) of East Harwich, Massachusetts. A pre-1918 carving. Deeply notched tail with raised and nicely tapered wingtips. Tiny tack eyes. Overall excellent original paint with very minimal gunning wear. Its past life afield attested to with a scattering of small size shot, mostly on the left side. Bill has a well done, professional restoration. Very few gunning sanderlings by Elmer Crowell exist. **16,000-18,000**
 Reference: "The Songless Aviary" by Cullity, *Call to the Sky*, pp 14-15, McCleery
 Provenance: Joe French collection



alternate view



420. Fabulous Massachusetts split tail painted eye Eskimo curlew decoy ca 1890-1910 identical to those found with the "Fox Rig" brand. In excellent original out of rig condition from stem to stern in all respects. One small flake of paint off on one side. If used it was deployed with care. In wonderful dry untouched paint with a warm mellow patina. A choice example of a Massachusetts curlew. For a similar example (probably a rig mate) see p. 35 "Massachusetts Masters" by the Ward Museum **12,000-16,000**

421. Rare and desirable extremely long greater yellowlegs by Joseph Whiting Lincoln (1859-1938) of Accord Village, Hingham, MA. Wonderful form with carved wings and split tail. All original paint with feather detail accomplished with numerous painted dots done with a matchstick or carved stick. These are the decoys that the Thomas brothers copied when they made their "so called "bowling pin" more folksy less sophisticated shorebirds. Tack eyes embellished with painted "eyelashes". Small circular mildew spots on belly. Tiny chip in tail edge. A pair of these sold at Sotheby's a few years ago as unknowns in the \$20,000 each area. For a rig mate see page 69 in "Joseph W. Lincoln" by Cap Vinal. **7500-9500**





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

Provenance: Howard Waddell collection



423. Fine, early black-bellied plover c1890-1910 from the south shore of Massachusetts. Split, dropped tail with raised wingtips. Hollow carved with a unique oval stick hole so that the bird would not swing in the rig. Original bill. Slightly crazed, all original paint with light gunning wear. Few rubs to wood on left side. Tiny shot mark under right eye and a tiny chip from lower tail, typical of a gunned over classic. By the same maker and probably a rigmate to the prior lot in this auction. **7000-9000**

Provenance: Howard Waddell collection



424. Fine plover in winter plumage from Nantucket, MA. Split tail and baleen bill. Wonderfully carved head with a great expression. Ancient paint has developed a finely crackled surface on portions of the decoy and has assumed a delightful smoky patina overall. Few small chips in tail. Lightly carved "HS" or "SH" under tail. An extremely stylish example from this fabled island. **1000-1500**

425. Golden plover c1880 from Nantucket by Mr. Harris who made shorebirds similar to those of the Coffin family. Excellent original paint with very minimal wear. Small old rub on right side. Original bill. Surface protected by a coat of varnish or sealer. **500-1000**

426. Greater yellowlegs from the Hingham, MA area. Split tail on a long, gracefully tapered body. Fine original paint with numerous, painted dabbed feathers. Very light. Rusty nail eyes. Professionally replaced bill and repair to thin neck crack. **800-1200**
Provenance: Robinson collection

427. Greater yellowlegs from the Hingham, MA area. Split tail on a long, gracefully tapered body. Fine original paint with numerous, painted dabbed feathers. Light gunning wear with a few light rubs and minor staining. Rusty tack and washer eyes. Very lightly hit by shot. Professionally replaced bill. **800-1200**
Provenance: Robinson collection

428. Greater yellowlegs from the Hingham, MA area. Split tail on a long, gracefully tapered body. Fine original paint with numerous, painted dabbed feathers. Light gunning wear with a few light rubs and minor staining. Rusty tack and washer eyes. Three stick holes, two of which are plugged. Very lightly hit by shot. Professionally replaced bill. **800-1200**
Provenance: Robinson collection

429. Greater yellowlegs from the Hingham, MA area. Split tail on a long, gracefully tapered body. Fine original paint with numerous, painted dabbed feathers. Light gunning wear with a few light rubs and minor staining. Rusty tack and washer eyes. Few small dents on left side. Two stick holes to vary the position in the rig. Professionally replaced bill. **800-1200**
Provenance: Robinson collection



430. Willet from the Hingham, MA area. A large decoy with nicely painted feather detail and bulbous head. Rusty washer and tack eyes. Original paint in very good working condition. Bill is a professional replacement. **600-800**

Provenance: Robinson collection

431. Willet from the Hingham, MA area. A large decoy with painted feather detail and bulbous head. Original paint in very good working condition. Thin, tight vertical crack or split on right side. Rusty nail eyes. Bill is a professional replacement. The bird with the longest tail from this rig in this sale. **600-800**

Provenance: Robinson collection

432. Willet from the Hingham, MA area. A large decoy with a nicely split tail and bulbous head. Well executed painted feather detail. Original paint in very good working condition. Rusty nail eyes. Few old shot hits on sides of head. Bill is a professional replacement. **600-800**

Provenance: Robinson collection

433. Split tail plover from the Hingham, MA area. Nicely spotted feather detail with rusty washer and tack eyes. Original paint in very good working condition. Bill is a professional replacement. **500-1000**

Provenance: Robinson collection

434. Split tail plover from the Hingham, MA area. Very good original paint with dabbed feather detail and tack eyes. Bill is a professional replacement. **500-1000**

Provenance: Robinson collection

435. Golden plover from Marshfield, MA. Split tail with painted eyes. Bold, original paint with very light gunning wear. Two spots of old filler on top of head. Bill may be the original. **500-1000**

436(2)



437



438



439



440



436. Lot of two flatie sanderlings or peeps from Cape Cod. Original paint with overall moderate gunning wear. One has the original nail or spike stake with a small area of material loss near that stick hole. Bills may be the originals. Gunning peep decoys of any style are very difficult to find. **400-600**

437. Rare shadow brant c1920's by Crowell made for use in Truro and Wellfleet on the eastern end of Cape Cod. This example was found in a local Wellfleet barn. One of only 7 known brant shadow decoys made by Elmer Crowell who is more well known for his shadow shorebird decoys. Nicely painted with feather detail on wings and along the sides. Near mint condition. Have seen little use if any. Perhaps because a blight killed a main staple of the brant goose, (eelgrass), around 1920-1930. For a number of years afterward brant did not frequent the shores of Cape Cod. **2000-3000**

438. Very early golden plover relic with a split tail attributed strongly to Elisha or Russ Burr. Vertically laminated construction. Inserted tail piece fasted with tiny wooden pegs. Patches of original paint with large areas weathered to wood. Portion of original bill remains. An interesting study of ingenious construction with appealing form. **200-400**

439. Sculptural silhouette Canada geese feeder circa early 1900's from Westport, MA. Fitted with two wire legs. Feeder is made from two pieces of wood. Excellent original paint with crazing and minimal wear. Branded with W P for "Winward" Prescott of South Swansea, MA. Mr. Prescott was an early collector and scoured the Westport area for decoys and nautical artifacts back in the 40's and into the 70's. We purchased his collection of approximately 1200 decoys back in the early 1970's and these two decoys are from his collection. Hal Sorenson, the early collector and a personal friend published "The Decoy Collector's Guide". Mr. Prescott and Mr. Sorenson were somehow related and actively swapped and traded decoys back in the 50's and 60's. These decoys were possibly used at the Pequaw Honk Club or the Quicksand Club. **300-500**

Provenance: Harmon collection

440. Preening Canada goose silhouette circa early 1900's from Westport, MA is a rigmate to prior lot. Preener is also made from two pieces of wood. Excellent original paint with crazing and minimal wear. Branded with W P for "Winward" Prescott of South Swansea, MA. **300-500**

Provenance: Harmon collection

The following five Seaford School decoys are from the Harry Skala rig from Bay Shore, NY. They are part of the rig found recently in the attic of the family home inside a box marked "Snipe Decoys".

441



441. Exceptionally plump black-bellied plover c1880 attributed to Obediah Verity or another from the Verity clan of Seaford, Long Island, N.Y. Classic carved wings, wingtips and shoulders. Bold carving with wonderful "beetlehead" styling to the head area. Dry original paint with excellent stippled feather detail on back. Carving shows overall light gunning wear on back with heavier wear on bottom portion. Some rubs to wood on lower portion and tail edge. Hit by shot. Bill appears to be the original with some rubs to wood. **2500-4500**

442. Very rare common tern decoy c1870-1890 from the Skala rig. Very graceful, elongated carving with a thinly carved tail. Measures approximately 12 ¾" from tip of bill to tip of tail. Bone dry, salty, ancient original paint with very light wear and crazing. A few small, insignificant dents on right side. Bill is the original. Tern decoys were an important tool of the market hunter during the millinery trade and a fraction of these old decoys continued their service as confidence decoys. A very scarce example representative of the early gunning tradition on Long Island. **4500-6500**

442



Example of a hat with a mounted tern



443. Extremely attractive diminutive sanderling or peep by a member of the Verity clan from the Seaford area of Long Island, N.Y. Carved eyes and typical Verity family stippled feather detail on back and sides. Dry original paint with some fine shrinkage along grain lines on back. Small rub to wood above right eye and to the left of the stick hole. Bill has had some restoration. **3500-4500**

444. Sanderling or "peep" from Long Island. Painted eyes. Sun faded original paint with a few light rubs. Wear is more apparent on right side. Professionally replaced bill. Painted "BC" rig mark under tail. **300-400**

445. Lot of two plovers from Long Island. Both are in faded original paint with wear and numerous shot hits. One has a partial bill and the other is missing the bill. Roughage to the top and side of the head and a sliver of wood missing on the lower portion. **300-450**

446. Robust black-bellied plover by William Bowman of Lawrence, Long Island and Bangor, Maine. Carved wings and individually raise wingtips. In nicely restored condition. Small Joe French stamp to rear of stick hole. **1200-1800**

Provenance: Joe French collection

447. Yellowlegs from Massachusetts by A. E. Crowell in old overpaint. Split tail with partially carved wings. Painted feather detail. Tack eyes and bent nail bill perhaps to use as a small curlew. Shot hits on back. **400-600**

444



445(2)



446



447





448. Yellowlegs from Massachusetts by A. E. Crowell. Split tail with individually raised wingtips which are joined at their tips and partially carved wings. Tack eyes and original bill. Painted feather detail. Old repaint with overall light wear. Rubs to wood on bill. **400-600**

449. Early running yellowlegs by Hurley Conklin. Outstretched head with deeply carved shoulder separation and carved wingtips. Some scattered small flakes, mostly on head and tail. Tiny shallow indentation on breast. Deeply branded "H.C.". **300-500**

Provenance: Robinson collection

450. Two folding tin yellowlegs. Overall very good original paint. **200-300**

451. Crow by Charles Perdew (1874-1963) of Henry, Illinois. Mounted on two wire legs with an additional single stick hole. Very lightly flocked surface on head and body. Excellent original paint. Small amount of very minor wear and marks to edge of tail. **800-1200**

452. Crow by the Herter's of Waseca, Minnesota. Split tail with carved wings and wingtips. About mint condition. Mounted on a unique wire base perhaps sold by Herter. **250-450**

453



454



455

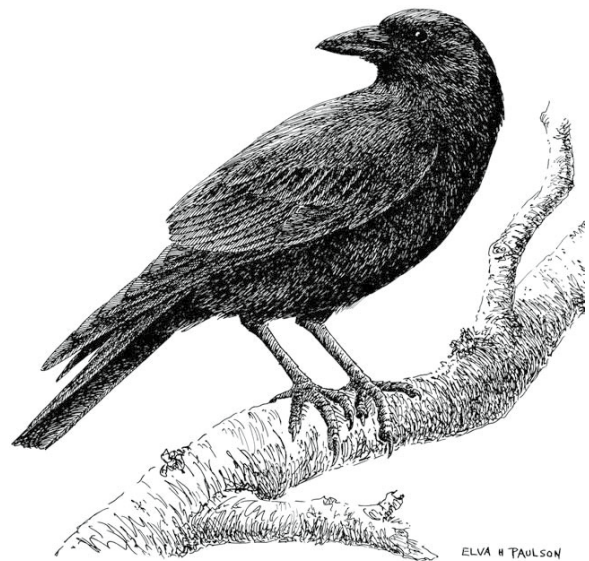


453. Crow by the Herter's of Waseca, Minnesota. Split tail with carved wings and wingtips. About mint except that the holes where the wire legs would mount have been slightly enlarged.

250-450

454. Very nicely carved crow by Francis Gregory. Deeply carved shoulders and wings with crossed wingtips. Overall excellent original paint with one small rub or spot of white on left side of head. Very minor blunt to tip of bill. Carved under tail: "Francis Gregory – 1989". **200-400**

455. English wood pigeon. Two piece head and body with deeply carved primaries and wingtips. Concave, fanned tail. Two stick holes on base with additional rigging. Partially hollowed with a thin crack in the breast. Original paint with some wear and rubs. A light colored paint has dripped on the neck, breast and wings. **100-200**



A.E. Crowell

456



456. Exceedingly rare ruby-throated hummingbird in flying position by A. E. Crowell of East Harwich, MA. is one of only two known that he made. Stamped with the rectangular brand on the bottom. Cleverly mounted on a standing piece of driftwood by Crowell. In excellent original paint and structural condition in all respects. Highly detail feather paint with strong vibrant coloring. **9,500-12,500**

Provenance: Harry and Virginia Sprong collection



Elmer Crowell holding one of his lesser yellowlegs



detail



Alternate view



457. Red knot by A. E. Crowell is in excellent original condition. A hairline split in the bill has been mended professionally with no loss of wood. Retains the rectangular stamp. **2200-2800**

Provenance: Grasso collection

458. Rare miniature dunlin on a carved and painted "rock" base by A. E. Crowell is in excellent original condition. Split tail and the correct, slightly downward curved bill. Dry original paint. Retains the rectangular stamp. **2200-2800**

Provenance: Grasso collection

459. Miniature marbled godwit on a carved and painted "rock" base by A. E. Crowell. Split tail and correct upward curve to the bill. Very attractive, dry original paint. Retains the rectangular stamp and the set number "14". **2500-3500**

Provenance: Grasso collection

460. Miniature semipalmated plover on a carved and painted "rock" base by Crowell. Split tail on a petite carving. Excellent dry original paint. Retains the rectangular stamp. **2500-3500**

Provenance: Grasso collection

461. Miniature jacksnipe on a carved and painted "rock" base by Crowell. Split tail. Dry original paint in excellent condition. Bottom retains the rectangular stamp and the set number "20". **2500-3500**

Provenance: Grasso collection

462. Rare early eider drake by Crowell. Split tail in excellent original paint with patina. Species noted on bottom. Pre stamp. **2000-3000**

Provenance: Robinson collection

463. Rare early period miniature American merganser drake by Crowell. Tucked head with split tail and dry original paint. Pre stamp with written notations on bottom. **1800-2200**

Provenance: Robinson collection

464. Minute early miniature green-winged teal hen by Crowell. Split tail with boldly painted feather detail. Retains the seldom seen circular "maker" ink stamp. On a carved and painted "rock" base. Originally obtained at an early Bourne auction and in a private collection since. Retains Bourne auction lot tag. **1800-2200**

Provenance: Robinson collection



460, 461

462, 463, 464



465, 466, 467



468, 469



465. Miniature American merganser drake on a carved and painted "rock" base by Crowell. Split tail in a head forward stance. Excellent dry original paint and condition. Retains the rectangular stamp. **1500-2000**

Provenance: Grasso collection

466. Miniature blue-winged teal drake on a carved and painted "rock" base by Crowell. Leaning forward with a split tail and nicely blended feather detail. Excellent dry original paint. Retains the rectangular stamp and the set number "18".

1800-2200

Provenance: Grasso collection

467. Miniature green-winged teal hen on a carved and painted "rock" base by Crowell. Split tail with attractive painted feather detail. Retains the rectangular stamp. **1800-2400**

Provenance: Grasso collection

468. Miniature goldeneye drake by Crowell. Split tail and original paint. Drop of a clear substance on back. Has the seldom seen circular ink stamp. Acquired from a 1979 Bourne auction with the original lot tag stapled on base. **1500-1800**

Provenance: Robinson collection

469. Miniature cock pheasant by Crowell. Posed in a running stance. Tiny carved tufts on rear of head and a long, thin, extended tail. Excellent original paint with a deep patina. On a chipped, natural finished base with the rectangular stamp. Old collector notation stapled on base. **2500-3000**

Provenance: Robinson collection

470. Tiny early period miniature ruddy duck hen by A.E. Crowell. His smallest miniatures were made early in his long

career. Finely split tail with wet on wet blended detail on back. Retains the seldom seen circular "maker" ink stamp. On a carved and painted "rock" base. Originally obtained at an early Bourne auction and in a private collection since. Retains Bourne auction lot tag. **1800-2200**

Provenance: Robinson collection

471. Tiny early miniature ruddy duck drake by A.E.

Crowell. Likely made together with the prior lot. Spit tail and finely blended feather detail. Retains the seldom seen circular "maker" ink stamp. On a carved and painted "rock" base. Originally obtained at an early Bourne auction and in a private collection since. Retains Bourne auction lot tag. **1800-2200**

Provenance: Robinson collection

470, 471



472, 473, 474



472. Rare miniature green heron by A.E. Crowell. Large size measuring approximately 6" from tip of bill to tip of tail. Carved crest, split tail and thigh detail. Fine original paint with minor age imperfections. Signed on painted "rock" base in his own hand: "A.E. Crowell – Cape Cod". Retains rectangular stamp. **2000-2500**

473. Miniature reaching American merganser drake by A.E. Crowell. Raised wingtips. Original paint. Minor surface imperfections. On a carved and painted "rock" base with the rectangular stamp and the number "17". **1800-2000**

474. Miniature running red-breasted merganser drake by A.E. Crowell. Carved crest and split tail. Fine original paint with a small amount of crackle to small areas of the surface. On a painted "rock" base with the rectangular stamp. **1800-2000**

475. Miniature feeding canvasback on a carved and painted "rock" base by Crowell. Split tail. One of Crowell's classic poses. Excellent dry original paint with a dabbled feather detail on back. Retains the rectangular stamp. **1800-2000**

476. Miniature running black duck on a carved and painted "rock" base by Crowell. Split tail with dry original paint in excellent condition. Tiny white speck on head. Retains the rectangular stamp. **1800-2000**

477. Miniature herring gull by Crowell. A large mini with a tucked head and sharply upswept wingtips. Excellent original paint and condition with a pleasing patina. On a varnished driftwood base with Crowell's name printed on the base. **1500-2000**

478. Miniature laughing gull by Crowell. Upswept wingtips. Boldly painted feather detail. Excellent original paint and condition. Mounted on a small piece of driftwood. No stamp. **1000-1500**

475, 476



477, 478



479, 480, 481



482



detail



479. Miniature little tern by A.E. Crowell. Raised wingtips with dropped, split tail. Original paint with delicately blended, painted feather detail. On a carved and painted "rock" base with the rectangular stamp. **1500-2000**

Provenance: Ecker collection

480. Miniature common tern by A.E. Crowell. Raised wingtips with dropped, split tail. Beautifully applied paint. Professional repair to tip of right wingtip. On a painted "rock" base with the rectangular stamp. **1500-2000**

Provenance: Ecker collection

481. Miniature laughing gull by A.E. Crowell. Split tail with nicely blended feather detail. Professional restoration to tip of bill. On a carved and painted "rock" base with the rectangular stamp. **1500-2000**

Provenance: Ecker collection

482. Rare double mount of a drake and hen mallard pair. Both have raised wingtips and excellent original paint. Old glue repair to a crack in the neck of the hen. On a rectangular driftwood base. The pair are particularly unique because of the combination of stamps and past owner's names on base. Numerous markings include Crowell's circular "maker" stamp as well as the very rarely seen "High Class Decoys" stamp. The base is signed "C.S. Crowell" for Elmer's son Cleon Stanley Crowell. There are also numerous ink stamps from "Donald B. Howes", an old time and well known Cape Cod collector and dealer who knew both Elmer and Cleon. It is likely that Donald had this pair brought back to Cleon to be authenticated with the stamps and signatures as was often done by the locals. **2500-3500**

482A. Excellent running black duck miniature by A. E. Crowell. A nice full bodied example with finely carved, outstretched head and neck. Raised wingtips. Excellent original paint and condition with Crowell's trademark "wet on wet" feather detail. On a carved and painted "rock" base with a strong rectangular stamp. **2000-2400**

482B. Miniature crooked neck goose by A. E. Crowell. Very elaborate painted feather detail, especially on the sides. Raised wingtips. Excellent original paint with a professional restoration to a tight check in the neck. On a painted, chip carved, base with the rectangular stamp. **1000-1500**

482A, 482B



483, 484, 485



483. A. E. Crowell miniature merganser hen in the running attitude. In excellent original virtually mint condition in all respects with a wonderful soft brushed wet on wet feather detail. Rectangular brand on the bottom. **1800-2400**

484. Early miniature laughing gull by Crowell. Nicely raised wingtips. Beautifully blended, painted feather detail. Excellent original paint and condition. Carved and painted "rock" base with the rectangular stamp. **1800-2200**

485. Early miniature long-tailed duck (oldsquaw) drake by A. E. Crowell. Tiny raised wingtips with extended tail feather. Mellow original paint in excellent condition. On a carved and painted "rock" base with the rectangular stamp. **2000-2500**

The following six Lincoln miniatures were found in a cabinet given to a family member thirty to forty years ago. All have a clear Lincoln ink stamp on the bottom. The original paint is as bright and bold as the day they were painted.

486, 487, 488



489, 490, 491



486. Rare sleeping Canada goose by Joseph Whiting Lincoln in strong bold original paint. **3000-4000**

487. Canada goose in the upright position. Tight neck check has been glued in place by Ken Delong. Brilliant original paint sparkles. **2000-3000**

488. Rare red-breasted merganser drake. Bold original condition and paint with few tiny rubs. **2000-3000**

489. Seldom found example of a colorful drake shoveler. A few tiny flakes and rubs. **2000-3000**

490. Mallard drake with bright plumage. A few minor rubs and imperfections to the surface. **2000-3000**

491. American goldeneye drake in breeding plumage. A chip of the bottom of the bill has been restored by Ken Delong. **1500-2000**



492. A miniature black duck and canvasback in the manner of George Boyd. Possibly by Clarence Boyd if not an early example by Boyd. Found together with the 6 Lincolns in the prior lots. **200-400**

493. Miniature red-winged blackbird by Crowell. Raised wingtips and slender tail. Excellent original paint with painted primaries and tail feather detail. On a chip carved and painted base with the rectangular stamp. **1400-2000**

494. Miniature towhee by Crowell. Perky upsweep to the tail as is often seen on his species. Excellent original paint and condition. On a chip carved and painted base with the rectangular stamp. **1400-1800**

495. Miniature wood thrush by Crowell. Raised wingtips and gently dropped tail. Beautifully bended feather detail. On a chip carved and painted base with the rectangular stamp. **1400-1600**

496. Miniature robin by Crowell. Carved slightly larger than his typical miniatures. Raised wingtips and a long, slender, extended tail. On a natural finish chipped base with the rectangular stamp. **1400-2000**

497. Rare larger miniature flicker by Crowell. Raised wingtips and an extended tail. Excellent original paint and condition. On a chip carved and painted base with the rectangular stamp. **1800-2200**

498. Miniature goose by Joseph Lincoln. His classic form and distinctive paint pattern. Fine original paint with showing light wear to the breast. Not stamped. **1800-2200**
Provenance: Leonardi collection, Hollander collection.





502, 503, 504



505, 506, 507



499. Miniature drake wood duck by William Reinbold. Head arched back over body with carved crest and individually raised wingtips. Fine original paint and condition. Signed on the side of a small section of tree branch. **350-550**

500. Miniature widgeon drake. Nicely carved wing tips. Signed "W. Reinbold" in ink on the side and "Widgeon" in pencil on the bottom of the driftwood base. Excellent original condition. **350-550**

501. Miniature green winged teal hen by James Lapham in excellent original condition. Carved raised wing tips and a slightly turned head. "Green Wing Teal" and "James Lapham, Dennisport, Mass" in ink on the bottom of the base. **300-450**

502. Miniature mallard drake by James Lapham of Dennisport, MA is one of his best efforts. Individually raised wingtips and tiny applied tail curls. Original paint with fine crackling to the breast and wingtips. Exceptional form. Species identified on driftwood base. Signed with the date "55". **300-450**

503. Rare running or feeding mallard hen by James Lapham of Dennisport, MA. One of his best efforts and the mate to the drake. Head outstretched with a full crop. Individually raised wingtips. Fine original paint with some fine crackle to wingtips and neck. Species identified on driftwood base. Signed with the date "55". One of his earliest and best. Mate to prior lot. **400-600**

504. Miniature red-breasted merganser drake. Very nicely executed with head turned to the right. Carved bill, crest and wingtip detail. Excellent original paint and condition. **75-125**

505. Miniature goldeneye drake by George "Doc" Starr. Carved as a miniature decoy with a turned head. Carved shoulder separation and tiny tail. Head has been glued. Retains the "Starr Collection" stamp and the written "Starr Decoys". **150-300**

Provenance: Robinson collection

506. Alert miniature goldeneye drake by James Lapham of Dennisport, MA. Extended lower tail with individually raised wingtips. Very nicely painted. Identified and signed on the painted "rock" base. **300-450**

Provenance: Robinson collection

507. Miniature mallard drake decoy by Crowell. Mounted on a small rectangular glass base. Made to be used as a paper weight. Split tail with strong original paint and the rectangular stamp. **800-1200**

Provenance: Robinson collection

508



508. Miniature cock pheasant mounted in a small rectangular diorama with a painted background.

Reportedly the carving is one of the very first efforts of James Lapham of Dennisport, Massachusetts, who learned his craft from the Crowells. Elongated tail feathers with a fork at their tips. Excellent original paint and condition. Unsigned. **200-300**

The following 16 pieces, mostly miniatures, are by the talented New Hampshire artist Lou Sheyd of Contocook, NH, who is no longer carving miniatures. All are in superb original condition in all respects.

509, 510, 511



512(PR), 513(PR)



509. Miniature hollow carved Canada goose by Lou Sheyd. Carved in the style of a Mason Premier. Signed on base. **250-450**

510. Miniature black duck by Lou Sheyd. Carved in the decoy form in the style of a Mason Premier. Signed on base. **200-300**

511. Miniature brant by Lou Sheyd. Carved in the style of a Mason Challenge grade. Signed on base. **200-300**

512. Miniature pair of mallards by Lou Sheyd. Carved in the style of Mason Premiers. Signed on base. **250-450**

513. Excellent pair of miniature wood ducks by Lou Sheyd. Both feature raised crest. Carved in the style of Mason Premiers. Signed on base. **400-600**

514(PR), 515(PR)



516(PR), 517(PR)



514. Miniature pair of blue bills by Lou Scheyd. Carved in the style of Mason Premiers. Signed on base. **300-450**

515. Miniature pair of mergansers by Lou Scheyd. Carved in the style of Mason Premiers. Raised crest on both. Signed on base. **400-600**

516. Miniature pair of green-winged teal by Lou Scheyd. Carved in the style of Mason Premiers. Signed on base. **300-450**

517. Miniature pair of blue-winged teal by Lou Scheyd. Carved in the style of Mason Premiers. Signed on base. **300-450**

518. Artist palette with the painting of two mallards by noted miniaturist Lou Scheyd. Mallards are in the form of Mason Premiers. Signed lower right. **250-350**

518



519(PR), 520



519. Pair of miniature mallards in the Mason Premier form by Noel Dunn. Signed and dated 1975 on the drake and 1973 on the hen. Excellent condition. **200-300**

520. Miniature canvasback hen mounted on a rectangular wooden base. Made in the manner of Bob McGaw but this example is attributed to Madison Mitchell. **100-200**



521. Miniature flying green-winged teal by Tom Taylor.

Arched wings with upswept tips. Carved primaries. Extensive painted feather detail with scratched vermiculation on back. Excellent original paint and condition. Species identified on "sand" base and signed and dated "73" on side of tree root mount. **150-300**

522. Miniature pintail drake by Robert Morse (1910-1959) of Ellsworth, Maine.

Upright head with fanned tail and extended tail feather. Exquisite original paint in excellent condition. Signed on base with the original purchase price of \$7.50. Morse sold his miniatures only through Audubon. **800-1200**

523. Miniature pheasant by Robert Morse of Ellsworth, Maine.

Nicely carved head with an elongated tail in a downward gazing stance. Excellent, dry original paint. Signed "R. Morse" on driftwood slab base. **800-1200**

524. Grouping of three wood ducks on a driftwood mount.

Two drakes and a hen by Carl Malmstrom. One drake is preening and the hen is in a reaching or feeding pose. All with carved crest, raised wingtips and fluted tail feathers. Excellent original paint and condition. Species identified and signed on base. **200-400**

Provenance: Reed collection

525. Lot of (2).

A miniature golden crowned kinglet by Del Higgins (1894-1970) of Dexter Maine. Original paint. Old, tiny glue repair to a small tail chip. Species identified on section of old jelly label on base. Also a miniature yellow warbler by Del Higgins (1894-1970) of Dexter, Maine. Dropped wings with upswept tail. Excellent original paint and condition. Species identified and his paper label on base. **200-400**

Provenance: Reed collection

526. Lot of (2). A miniature double-crested cormorant by Dorothy Brown of North Haven, Maine. Outstretched wings in the commonly seen "drying pose". Original paint. Some old glue repairs. Faintly signed in pencil on driftwood slab base. Also, a miniature flying goose by H. Wasson of Bucksport, Maine. Outstretched neck and wings with carved primaries and flights. Overall fine original paint and condition with two fine, thin, friction rubs on neck. Signed on base with collector information on tape label. Purchased in 1967. **200-300**

Provenance: Reed collection



527. Miniature chickadee by Burrows of Owls Head, Maine. Nicely carved and painted with a thin, extended tail. Excellent original paint and condition. Identified on tape label on base and purchased in 1967. **100-200**
Provenance: Reed collection

528. Miniature pileated woodpecker by F.M. Kilburn of Waldoboro, Maine. Head down with a carved crest. Raised wingtips and supported against the branch by a concave tail. Excellent original paint. Miniscule chip on very tip of bill. Species identified and signed on base. **200-300**
Provenance: Reed collection

529. Miniature blue jay by Del Higgins (1894-1970) of Dexter, Maine. Carved crest with an open bill which is grasping a tiny acorn or seed. Fanned tail. Excellent and original paint and condition. Species identified and Higgins' paper label on base. **50-100**
Provenance: Reed collection

529A. Rare Miniature whistling swan by Harold Gibbs. High head sentry form with shallow shoulder groove. Excellent original paint and condition. Species identified and signed on section of tree slab base: "HNG – 1957". **700-900**

530. Miniature hissing goose in the manner of Joe Lincoln by noted carved Robert "Bob" Mosher of Hingham, MA. Excellent original paint and condition. Mr. Mosher's initials carved under the tail and his "Hingham Harbor Decoys - -" ink stamp on bottom. Funds from the sale of this item will go to the A. E. Crowell American Bird Decoy Foundation. **150-300**

531. Miniature mallard drake by Harold Gibbs. Individually raised wingtips and shallow shoulder separation. Excellent original paint and condition. Mounted on a section of tree slab base and signed "HN Gibbs". **450-650**

532. Miniature running black duck by Harold Gibbs. Outstretched head and arched neck with individually raised wingtips. Excellent, original paint and condition. Signed on section of tree slab base: "HN Gibbs – 1966". **450-750**

533. Miniature blue-winged teal drake by Harold Gibbs. High head with individually raised wingtips. Very finely painted feather detail. Excellent, original paint and condition. Mounted on a section of tree slab base with the species identified. Signed "(H. Gibbs)" and dated "1964". **450-650**



534. Goldfinch by Bill Faix of North East, MD. Carved about life size. Mounted on a branch and finished wood base. Dropped wings, fan tail and thigh detail. Very good original paint protected with a coat of sealer. Mr. Faix's brand on bottom of base. **100-200**

535. Miniature great blue heron on a carved rock base. Excellent condition, original paint. Carved by Jerome Howes. Not Signed. **250-350**

536. Miniature goose by New Jersey's Hurley Conklin. Carved in the alert sentry pose. Excellent original paint and condition. Conklin carved relatively few miniatures. **250-350**

537. Rare and early miniature red-breasted merganser drake c1900 from Martha's Vineyard, MA. Original paint with mellow patina. A few dabs of paint on the surface. Possibly by Frank Richardson as it is similar to his decoys. **400-600**

538. Miniature mallard paperweight by Edward Francis ("Frank") Adams of West Tisbury, Martha's Vineyard, Massachusetts. Approximately six inches long. Excellent original paint and condition. Retains the desirable red "jelly label" sticker on the base. For additional information on this well respected carver see "Martha's Vineyard Decoys" by Stanley Murphy. **300-500**

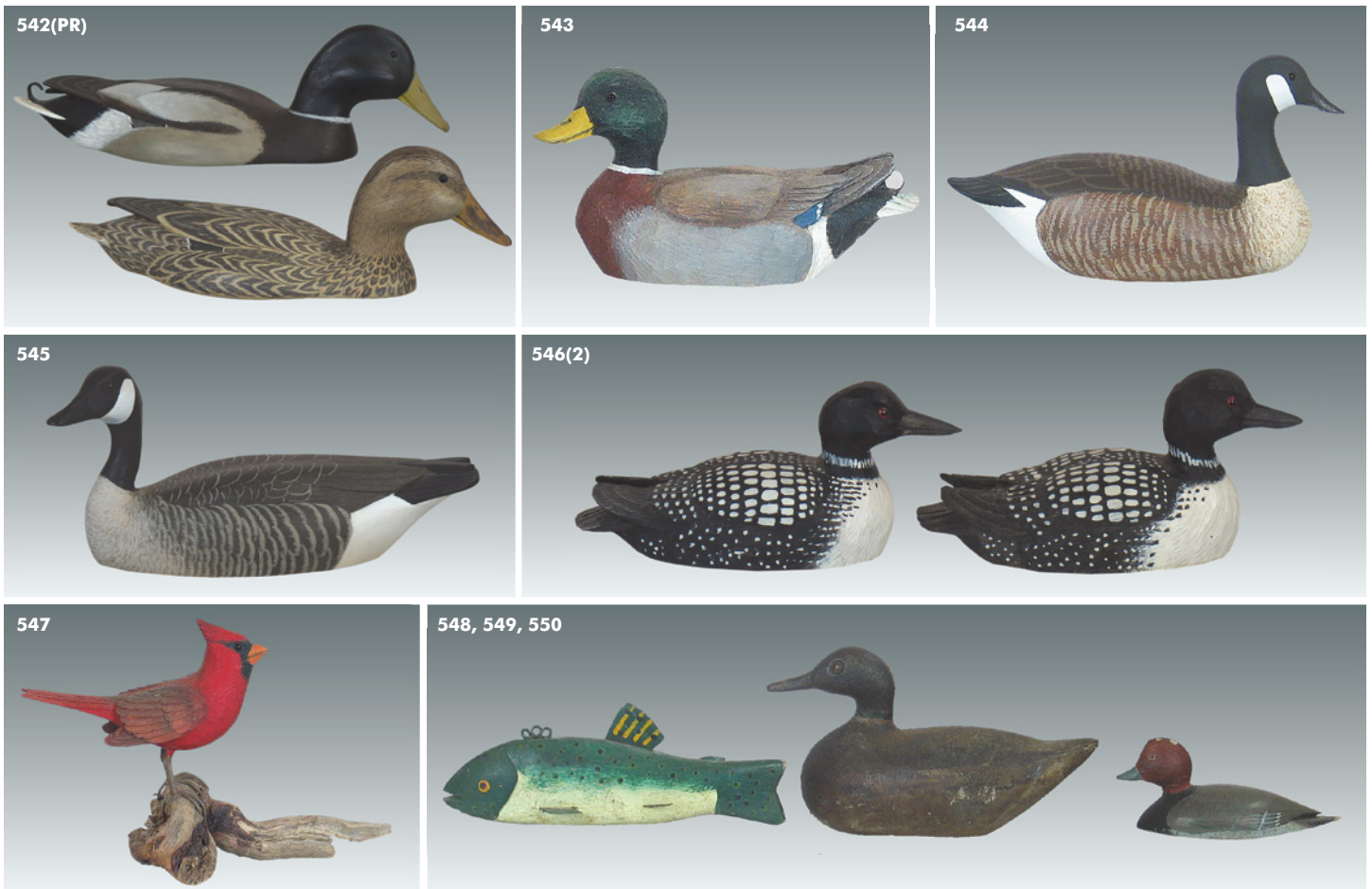
539. Half size golden eye hen from Chesterfield, MD. Head turned to the left. Original paint with minor wear. Species identified on bottom and signed "Bill Joiner, Chesterfield, Md. - 1982" on bottom. **200-300**

540. Miniature sleeping black duck by Ben Schmidt (1884-1968) of Centerline, MI. Raised wingtips with stamped feather detail. Incised primaries and fluted tail feathers. Head turned back over left shoulder with bill nestled into back feathers. Excellent original paint and condition. **400-600**

540A. Miniature goose by Miles Hancock, Chincoteague, VA. Excellent original paint with scratch feather detail on back and painted feather detail on sides. Hairline neck check. Signed and dated "Feb 28 - 1968" on base. **200-400**

541. Miniature snow goose by Miles Hancock (1887-1974) of Chincoteague, VA. Excellent original paint and condition. Signed on base with the species identified and dated "Jan 17, 1968". **200-400**





542. Excellent pair of miniature mallards by Dennis Treitler of Louisiana. Both are pinched breast with the heads down in an animated swimming pose. Excellent, original paint and condition. Written on bottom of both "1061". **200-300**

543. Miniature mallard drake by Stan Sparre (1922-2011) of Hingham and East Falmouth, Massachusetts. Decoy form with head turned to the left. Raised wings with carved feather detail and tiny applied "tail curl". Typical "chipped" surface. Excellent original paint and condition. Signed on base. **100-150**

544. Miniature Canada goose by Larry Rucker of Maple Valley, Washington. High head with nicely painted feather detail. Excellent original paint and condition. Species identified on base with Mr. Rucker's signature and his ink stamp. **200-300**

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

546. Lot of two miniature loon carvings by Stan Sparre. Typical "chipped" surface. Excellent original paint and condition. Both signed on bottom. **200-400**

547. Miniature male cardinal by Stan Sparre. Upswept tail with dropped wings and raised crest. Carved primaries and fluted tail feathers. Typical "chipped" surface. Excellent original paint and condition. Not signed. **200-300**

548. Green and white fish decoy. Tail curved slightly to the left. Three way spiral line tie. Painted metal fins and inlet weight. Original paint and condition. **150-200**
Provenance: Stanley collection

549. Small cast iron paperweight in the form of a mallard. Maker unknown. Detail to eyes and bill. Slightly darkened and faded original paint. Very good structural condition. An interesting piece and possibly by one of the foundries that produced cast iron wing ducks? **100-125**
Provenance: Stanley collection

550. Miniature redhead drake by Blackstone. Carved in a thin, decoy form with raised wingtips. Very good original paint with two small rubs to the top of the head. Stenciled "Blaxton" on base with the image of a bird. It is believed that the "Blaxton" stencil was used when Jess Blackstone (b1909) and his father Arthur were carving together in Melrose, Massachusetts. **200-400**
Provenance: Stanley collection

551, 552, 553



554, 555



556(2)



557, 558(2)



551. Miniature goldfinch on a half branch base. Dropped wings, wire feet, original paint. **100-125**

552. 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. **200-400**

553. Miniature goldeneye drake c1940's from Nova Scotia. Original paint and condition. **75-150**

554. Miniature bob-white quail by Allston "Shorty" Burr of Hingham, MA. Carved crest with carved wings and fluted tail feathers. Dry original paint in excellent condition. Retains the makers stamp on base. **100-150**

555. Whimsical woodcock by Allston "Shorty" Burr of Hingham, MA. Carved eyes, wingtips and fluted tail feathers. Excellent original paint and condition. Retains the makers stamp on base. **100-150**

556. Lot of 2. A quail carving from Spain and a standing phalarope signed "ELR". **25-50**

557. Miniature calling "Bob White" quail. Signed "W. Reinbold" in ink on the side and "Quail" in red ink on the bottom of the driftwood base. Excellent original condition. **200-400**

558. Lot of 2 miniatures. Quail by James Ahearn in fine original paint with a mellow patina. Tiny blunt to the tip of the bill. Miniature woodcock on a cut wooden branch base with wire legs, thread toes (two missing) and pin head glass eyes. In fine original paint. Maker unknown. **200-400**

Late Additions: three Stevens Factory Decoys from an important local collection

558A



558A. American Goldeneye drake c1890 by Harvey Stevens of Weedsport, NY. Decoy is in very good all original paint and condition in all respects. Possibly some minor touch up to neck seam. Surface shows light gunning wear overall with more wear on the bottom. A partial very faint ink stamp remains showing a few of the letters of Weedsport. There is a small in the making rectangular plug on the bottom and a larger in the making lengthwise plug that goes approximately 2/3 of the way from the base of the neck to the tail. See plate 19 in *The Essential Guide To Stevens Decoys* for a similar example pictured in color next to a goldeneye by G W Stevens.

2000-3000

Literature: The Essential Guide To Stevens Decoys by Shane Newell and The Stevens Brothers, Their Lives, The Times and Their Decoys by Peter and Peggy Muller

558B. Mallard drake c1890 by George W Stevens of Weedsport, NY. Taken down to original paint with enhancement mostly on the head, breast and tail. Fitted with Glass eyes. Deeply hot branded G W Stevens Weedsport, NY on the bottom. **800-1200**

Literature: The Essential Guide to Stevens Decoys by Newell and The Stevens Brothers, Their Lives, The Times and Their Decoys by Peter and Peggy Muller

558C. Freshwater coot C1880 attributed to Harvey Stevens of Weedsport, NY.

Shane Newell states on page 44 of his book that Frank Ash had a Stevens coot decoy in his collection. We assume he meant a freshwater coot. Large chip off one side of the tail. Old worn overpaint over some traces of original. Glass eyes may or may not have been tacks at one time. The bill tip has been restored and possibly the base of the neck as it is not oval in shape. **800-1200**

Literature: The Essential Guide To Stevens Decoys by Shane Newell and The Stevens Brothers, Their Lives, The Times and Their Decoys by Peter and Peggy Muller

Provenance: Joseph French collection

558B



558C



North American Factory Decoys

559. Rare snow goose by the Wildfowler Factory. Fine original paint with little, if any, gunning wear. Two or three small dents on the lower sides from handling over the years. Head has lifted very slightly from the body. Retains the strong Quogue stamp on the bottom.

500-1000

560. Rig mate pair of low head balsa mallards by the Wildfowler Factory. Both in very good to excellent original paint. Hen has very minor rubs to lower edge and minor flaking to tip of bill. Drake has a small amount of wear and small scratches to lower right side and front edge. Few very tiny dents to body. Both retain the Old Saybrook stamp and original keels.

400-600

561. Black duck by the Wildfowler Factory of Old Saybrook, CT. Hollow pine or cedar with an applied bottom board. Typical inset head. Overall excellent original paint and condition with very light wear. Thin, tight, partial grain check on lower left side. Very minor partial separation along bottom seam. Retains "Old Saybrook" brand. Never weighted and very possibly never floated. A fine example.

250-450

559



560(PR)



561



562



562. Low head black duck by the Wildfowler Factory. Balsa construction with the original keel. Very good to excellent overall paint and condition. A few small dents on lower edge and minor scuffs on back. Retains the "Old Saybrook" stamp and original keel. **200-400**

563. Widgeon hen by the Wildfowler Factory. Balsa body with a tucked head design in overall excellent original paint and condition. One small tail rub and both eyes cracked. No stamp. Deep "RFL" brand in keel. **200-400**

563



564



564. Rare specie. A freshwater coot by the Wildfowler Factory. Appears to be solid cedar or pine with a slightly upturned tail. Original paint shows light overall gunning wear with a small rub on top of head. Minor blunt to tip of bill. Retains original keel with no stamp. This model does not seem to appear in the Wildfowler reference by Cowen and LaFountain except as catalog photos on pages 223 and 232 which state that some were "made to order in pine – superior finish". **400-600**

565(PR)



565. Pair of balsa widgeon by the Wildfowler Factory. Both in original paint with light to moderate in use wear. Both have a few scuffs or small dents on back and/or on top of head. Drake has the outermost lamination seam slightly visible on the right side. Both are unstamped but are from the Old Saybrook Factory. **400-600**

566. Early pintail hen by the Wildfowler Company. Hollow pine or cedar with an inset or recessed bottom board, a labor intensive trait only seen on models produced in Old Saybrook, CT. Original paint in overall very good original condition with minor flaking to head area. Tight, partial crack in neck and a knot visible on rear of back. Partial brand visible. **250-450**

566



567

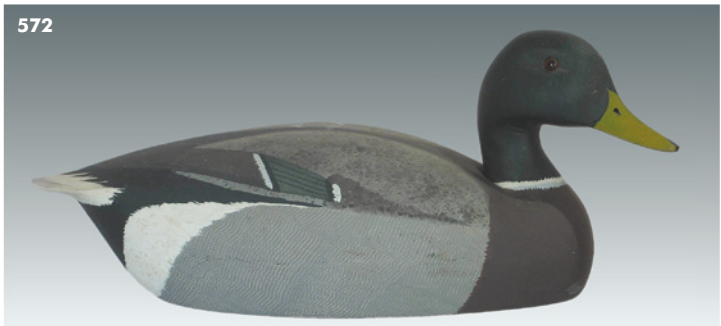


568



567. Bluebill drake by the Wildfowler Factory. Balsa body with pine head and keel. Overall excellent original paint. A few very minor dings and a small rub to tail. No stamp. Painted "K" on bottom. **150-300**

568. Fine, small size widgeon drake by the Wildfowler Factory. Original paint is in overall excellent condition. Very minor blunt to tip of bill. Retains a very good Point Pleasant stamp. **200-300**



569. Rare and desirable pintail hen by the Wildfowler Company of Quoque, (L.I.), New York. Superior model with solid tupelo construction. Overall excellent original paint and condition. One small check on breast, a trait common to tupelo as stated on page 79 of 'Wildfowler Decoys' by Cowen and LaFountain. On page 77 of that same reference, the authors state that " - - the 1958 (Quoque) catalog offered all the models - - - in tupelo, a wood not listed in the Old Saybrook catalogs - - - Few hollow or tupelo decoys have been found so production was likely limited - - ". "It is unclear how many tupelo decoys were sold". **200-300**

570. Pair of oversized mallards by the Wildfowler Factory. Strong original paint on both with rubs to the tops of both heads. Some small scuffs on the body of the drake. Hen has a small drip of varnish or similar material on the left side of the head. Both retain the Point Pleasant stamp. Both have the large painted stencil "Cook" on the bottom as well as the hot brand "RAC". **200-400**

571. Bufflehead decoy 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". **100-150**

572. Mallard drake by Ken Harris of Woodville, N.Y. Head turned to the right. Nicely painted and combed feather detail. Very good original paint and a small blemish to the left side of the bill. Retains the white "Ken Harris" stencil on base. **200-300**
Provenance: Robinson collection

573. Factory American merganser drake by the Sperry Factory. Carved in the manner of a Mason Premier Grade. Original paint in overall very good to excellent condition with a few minor rubs and a small splash of white paint on the lower bill edge. Minor flaking in area of neck seat. Retains the strong Mackey collection stamp. **200-400**
Provenance: William Mackey collection, Robinson collection

574. Mason Factory black duck in original paint with an original paint head carved and fitted perfectly by Joseph Lincoln of Accord, MA. Mostly light gunning wear on the body. It was not unusual for Crowell, Lincoln and other commercial makers to re-head, repaint, or repair gunning rigs. **200-300**
Provenance: Robinson collection



575. Rig mate pair of canvasbacks by the Gundelfinger Wood Products Company (attribute) of Jefferson City and St Louis, Missouri (c1925-1929). Original paint with light overall wear. Small rubs to both tails and one eye damaged or missing on each decoy. Head loose on drake. Apparently never rigged. **200-400**

576. Mallard hen by the Peterborough Canoe Company. Original paint with overall light gunning wear. Their traditional scratch feather detail with two 2 1/4" holes bored in the bottom. **100-200**

577. Small black duck decoy from the Dodge Factory. May have started life as a teal decoy. In heavy and worn gunning repaint with neck filler missing. Bottom has the deep and bold hot brand of "E. Sturtevant". **100-200**

578. Oversize black duck by the Herter Factory. Working repaint. Good physical condition. **50-75**

578A. Freshwater coot by the Herter's Factory of Waseca, Minnesota. Their "Model Perfect" or very similar. Applied bottom board has probably been added at a later date. Appears to be in original paint. Minor rubs to a few high points. Some tiny white drips on top of head and right side. **200-300**

579. Pair of cloth over cork mallards by the Herter's Factory. Drake has head turned to the left and the hen is in a preening pose. Both in original paint with moderate soiling. Each has 1 or 2 tiny (about 1/4") breaks in the cloth. Light corrosion to metal bands at base. **200-300**
Provenance: Stanley shooting rig

580(2)



581(2)



582



583



584



585(3)



580. Lot of two cloth over cork mallard hens by the Herter's Factory, Waseca, Minn. One is a preener and one with the head in the normal position. Both in darkened, original paint. Preener has small tear on cloth on left side near tail. Both metal bands are corroded. **50-100**
Provenance: Stanley shooting rig

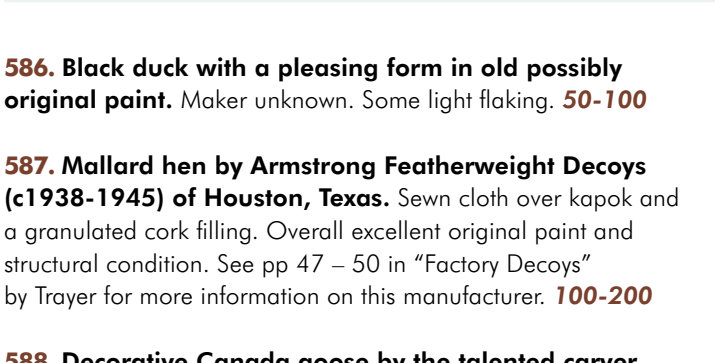
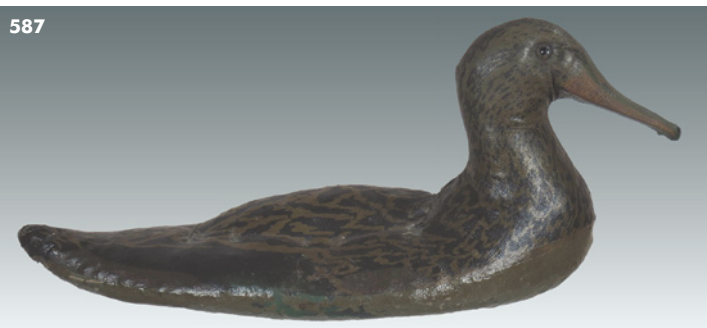
581. Lot of two cloth over cork mallard hens by the Herter's Factory of Waseca, Minn. One has head turned to the left and one is in the normal position. Both are in soiled original paint, the one with the turned head is less soiled. Both metal bands slightly rusted. Canvas is in good condition on both. **200-400**
Provenance: Stanley shooting rig

582. Black-bellied plover in summer plumage by the Herter's Factory, Waseca, Minn. Carved wings, thighs and wingtips. Slightly stained original paint. Original bill. **150-250**

583. Dove by the Herter's of Waseca, Minnesota. Carved wings and elongated tail. About mint condition. **150-250**

584. Mallard drake in the style of "The Decoy Factory", Freeport, Maine. Heavy old paint on the body was thickly applied, presumably to achieve some texture to the surface. Glue repair to a compound crack on neck. Bottom branded: "Castle Haven". **100-150**

585. Lot of three factory decoys. One Premier Mason mallard and two canvasback attributed to Herter. The smaller can drake has a plastic head. The large canvasback drake is in worn original paint and the remaining two are in worn old gunning paint. **200-400**



586. Black duck with a pleasing form in old possibly original paint. Maker unknown. Some light flaking. **50-100**

587. Mallard hen by Armstrong Featherweight Decoys (c1938-1945) of Houston, Texas. Sewn cloth over kapok and a granulated cork filling. Overall excellent original paint and structural condition. See pp 47 – 50 in “Factory Decoys” by Trayer for more information on this manufacturer. **100-200**

588. Decorative Canada goose by the talented carver Phillip Zeller of Dennysville, Maine. Carved at approximately ½ scale. Head turned to the right. Crossed wingtips and carved primaries. Incised feather detail on body with fluted tail feathers. Excellent original paint. Hairline crack on rear base of neck. Species identified and signed and dated “1974” on base. **200-400**

589. Whimbrel by the well known and respected carver Anthony Hillman, dated 1982. Excellent and original. **200-300**

590. Life size curlew by Massachusetts carver Roger Mitchell of Kingston, MA. Excellent and original. Roger and

Brian Mitchell are father and son and two of the best local decoy makers. Roger has been carving since the 70’s and both are fine decoy makers in the old tradition and both were heavily influenced by Elmer Crowell **200-300**

591. Curlew by New Jerseys H.V. Shourds II. Grandson of the famous early decoy carvers, Harry V. Shourds and Harry M. Shourds. The curlew is in excellent original condition. Signed by maker on underside. **200-300**

592. Contemporary preening yellowlegs. Head back over right shoulder with carved wings. Excellent original condition. **100-150**

593



594



595



596



597, 598



599



593. Ruddy turnstone by H.V. Shourds II of New Jersey. Deeply carved eye grooves and simulated shot hits. Excellent and original. **100-200**

594. Plover in winter plumage by H.V. Shourds II of New Jersey. Nicely carved eyes, eye groove and cheeks. Fine original paint which has been lightly aged by the maker. Minor paint blemish on right breast. "H.V. Shourds" lightly penciled under tail. **100-200**

595. Life size robin by Nancy Crosby. Dropped wings with head turned sharply to the left. Textured surface with numerous feather groups delineated. Excellent original paint and condition. Signed on base and dated "1993". **75-150**

596. Attractive rendition of a blue warbler. Raised wingtips and extensive feather detail. Excellent original condition. **25-50**

597. Gadwall decoy made by Lou Reneiri. Excellent original paint and condition. Nicely detailed feather design on the wings and stippling on the back. Turned head with glass eyes. **100-200**

598. Wildfowler green-winged teal hen in excellent original paint. Old tight neck check. A later period decoy. **100-200**

599. Decorative merganser drake with an upturned head and a fish in its mouth. Head turned to the right with a bristle crest. Paint has been aged to simulate gunning wear. **200-300**

Louisiana Decoys

600



600. Mallard drake from Louisiana by Charles "Napoleon" Armstrong (1887 -1954) from Pilottown, Louisiana.

Armstrong was the keeper of the lighthouse for several years on the Mississippi River. Paint appears to be mostly the original with moderate gunning wear. Small nick in bill and a small flaw in wood on right side that appears to be original to the choice of wood. **800-1200**

Literature: Pages 212-218 in "Lures and Legends" by Brian Cheramie

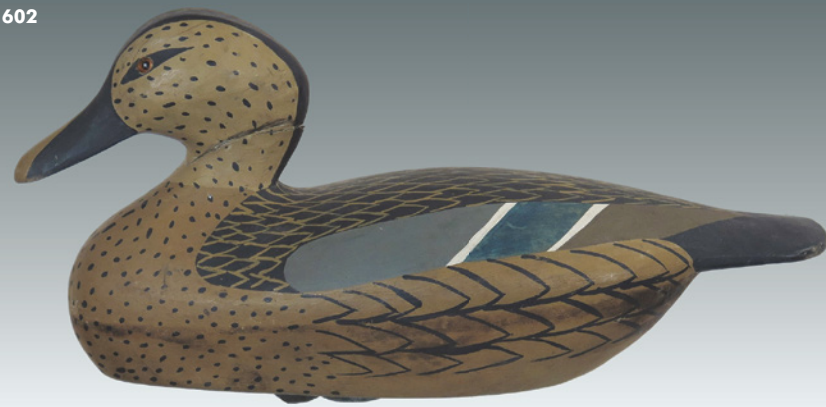
601



601. Louisiana mallard drake ca early 1900's from the Lac Des Allemands- Bayou Gauche area.

Accentuated up-swept tail and strong ridge running down the middle of the back. Predominantly original paint with moderate gunning wear. A few small areas of black over paint on tail. Tiny chip missing from left tip of bill. **200-300**

602



602. Mallard hen by Walton Champaign (1880-1963) of Houma - Bayou Terrebonne, Louisiana.

Original paint with minimal wear. Light rub to tail edge. Old glue repair to crack in neck. **350-500**

603(PR)



603. Pair of mallards from Louisiana in original paint. Attributed to the Elliot brothers. **500-750**



604. Mallard drake in original paint with wear attributed to Mitchel LaFrance 1882-1979 of New Orleans. See pages pg 182-197 in "Lures and Legends" by Brian Cheramie. **1000-1500**



605. Early mallard hen by Pelegrin from Houma, Louisiana. Original paint with minimal wear. Excellent structural condition. Retains the brass tag of Dr James Hagen on the bottom. **300-500**



606. Mallard drake by Charlie Gay (1878-1964) of New Orleans, Louisiana. Carved wings and wingtips. Eyes set comically low and forward on the head. Original paint with moderate wear and some crackling. Scratch feather detail. **300-500**



607. Mallard drake attributed a member of the Vidacovich family of Louisiana. Carved wings and wingtips carved in relief. Deep eye groove and upswept tail. Paint appears to be mostly, if not all, original with light to moderate wear. **1500-2500**

608. Pintail drake by Etienne Prosperie of Montegut, Louisiana. Original paint with heavy wear. Lightly carved wingtips. Head slightly raised on neck seat. Some chips and wear, mostly on left side and back. **750-950**



609



609. Pintail drake by an unknown maker. Found in West Texas. Bill has been replaced. Good original paint on the body. **300-500**

610. Blue-winged teal hen in excellent original condition. **400-600**

611. Louisiana ringbill hen attributed to the Murphy family. Carved wings and bill with tack eyes. Original paint with overall light wear. Some flaking to head and neck with some neck filler loss on right side. Distinctive bottom paint with a star shaped weight. **300-500**

612. Canvasback drake by Frank Dufrene (1900-1960) from near Bayou Des Allemands, Louisiana. Nicely carved head and bill. Original paint with moderate to heavy wear with more on one side. Head very slightly loose. Display tag from the Huntsville Museum in Alabama from 1076-77 affixed to bottom. **500-750**

613. Mallard hen from Louisiana. Carved from a wood other than tupelo with carved shoulders, wings and wingtips. Very good original paint with a small amount of crackle and scattering of tiny scuffs. Small chip missing from underside tip of bill. Small, old, tight crack in bottom. **300-450**

610



611



detail



612



613



614. Blue-winged teal drake with split and raised tail.

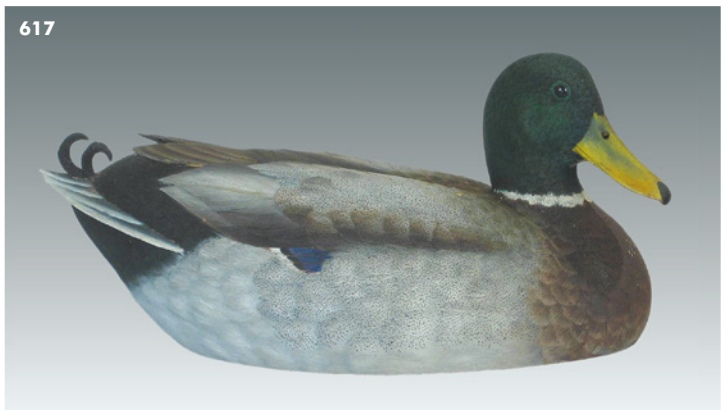
Original paint with light to moderate wear and some small areas of rubs to wood. **300-500**

615. Petite blue winged teal hen c1930 by the Verdin family, Bayou Blue, LA. OP with painted eyes and rigged with a circular lead weight on the bottom. **400-600**

616. Mallard hen by Xavier Bourg (1901-1984) of Bayou Lafourche, Louisiana. Deep shoulder separation with partially carved wings and raised wingtips. Wings have a serrated – like edge. Original paint with moderate to heavy wear. Large areas worn to weathered wood. Glue repair to neck seat. **450-650**

617. Decorative mallard drake by James A. Bouillet. Head turned to the right with carved and crossed wingtips. Extensive carved or stamped feather detail with fluted tail feathers and an applied tail curl. Overall excellent original paint and condition. Bottom has an informational folder stapled to the base and he decoy may be signed or numbered beneath this sheet. **400-600**

Provenance: Robinson collection

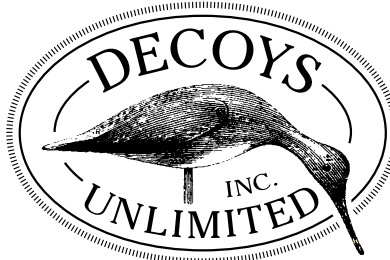


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16. LEGAL DISPUTE - Any legal disputes arising from the auction shall be settled in the court system of the state of Massachusetts.

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

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

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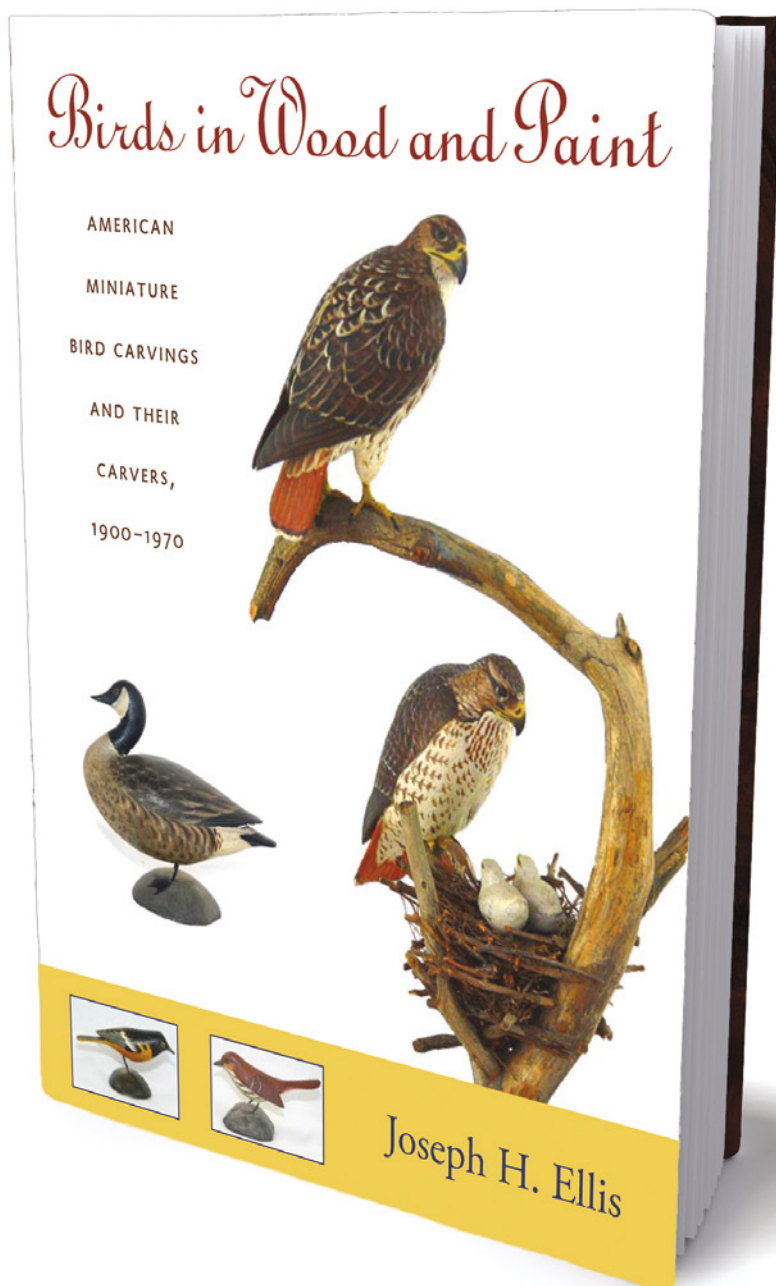
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