

NATIVE AMERICAN ART

Monday June 19, 2017
San Francisco



Bonhams

NATIVE AMERICAN ART

Monday June 19, 2017 at 11am

San Francisco

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103
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PREVIEW

Friday June 16, 12pm-5pm
Saturday June 17, 12pm-5pm
Sunday June 18, 12pm-5pm
Monday June 19, 9am-11am

SALE NUMBER: 24148

Lots 1 - 349

CATALOG: \$35

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Please see pages 159 to 161
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

.INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 132
Back cover: Lot 328

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ORDER OF SALE

Paintings/Sculpture/Southwest Related Material	1-17
Jewelry	18-121
Eskimo/Northwest Coast	122-182
Pottery	183-215
Weavings	216-257
Baskets	258-300
Woodlands/Plains/Plateau	301-349

INCLUDING PROPERTY FROM

Property from a private Colorado collection
Property from an important California private collection
From a Private Bay Area collection
Property from the Estate of Mary Flippin
Property from the Estate of George Gund III
Property from an important California private collection
Property from a Seattle, WA private collection
Property from the Collection of Kathleen Leach
Property from an important Colorado private collection
Property From An Old California Family Collection
Property from a Tucson Arizona private collection
Property from an Arizona Estate
Property of a Palm Beach private collector
Property from the Estate of John Bowers, Millbrae, California
Property from The Marks Family Art Trust
Property of a Private Collection, Colorado
Property From The Nancy R. Florsheim Collection, Lake Forest, Illinois
From the Richard F. and Elaine M. Wilson collection, by descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century

IMPORTANT NOTICE

Statements of condition are included only for items having restoration which is not readily discernable. Obvious repairs have not been pointed out. Furthermore, it should be understood that such statements of condition are, by their nature, subjective and are not intended to be comprehensive. They are intended only as an aid to prospective purchasers, who should familiarize themselves with the "Conditions of Sale" printed in the front pages of this catalog, examine objects carefully and/or request condition reports from Bonhams' Native American Art Department.





1



2



3

**PAINTINGS/SCULPTURES AND SOUTHWEST RELATED MATERIAL.
PROPERTY OF VARIOUS OWNERS, LOTS 1-6**

1

A NEW MEXICAN BULTO

Attributed to the Abiquiu Santero, Ecce Homo, (Behold the Man), the bloodied Christ figure wearing a crown of thorns, real human hair attached, draped in cloth garments, the arms articulated. height 43 1/2in

US\$12,000 - 18,000

2

A NEW MEXICAN DEATH CART

Depicting Doña Sebastiana, the malevolent skeletal woman seen as "la muerte en su carreta", seated in a rustic two-wheel cart, garbed in concealing clothing and wielding an axe. height 34in, length 56in

US\$12,000 - 18,000

3

TWO YAQUI PASCOLA MASKS

Both with incised and painted decorative details, lengthy horsehair inserts at the brow and chin. length overall 15 1/2 and 10in

US\$1,500 - 2,000

The example executed in a more naturalistic manner with two tags at the back, reading "Compradeo En (Pueblo) Vicam, Vendio Reynaldo Romero Matus" and "Coll. by Roberto Ruiz for B. Burmns, Dec. 1982"; the other collected by Melville See, a geologist.



4

4
A NAVAJO HEADSTALL

Stamped designs marking the side pieces and conchas, the brow band suspending a silver and turquoise naja, with a fancy engraved bit.
length 27in

US\$2,500 - 3,500



5

5
THREE TEDDY WEAHKE FETISHES

Zuni, carved from antler, including two ears of corn, one end of each wrapped in hide thong and a turquoise and heishi bead strand; and the figure of a stooped man, with waist similarly girded, a stone arrowhead included in the bundle.
length 5 3/8 - 5 5/8in

US\$3,000 - 5,000



6

6
A LEEKYA DEYUSE TURQUOISE BEAR FETISH

Zuni, hand-carved from a substantial piece of stone, the head slightly turned, muzzle delineated, darkened eyes and nostrils, the broad body supported by stout front legs, the hind legs splayed and belly nearly touching the ground.

height 4 3/4in, length 10in, weight 14,345 carats (2869g or 6lbs 5.2oz)

US\$8,000 - 12,000

Provenance

Acquired from the artist in the 1930s by John Bonnell, founder of the White Hogan Trading Post

PROPERTY FROM THE NANCY R. FLORSHEIM COLLECTION, LAKE FOREST, ILLINOIS



6

7
A LEEKYA DEYUSE BEAR FETISH

Zuni, carved from striated travertine, the eyes and nostrils inlaid with jet.

length 3 1/2in

US\$800 - 1,200



7



8

PROPERTY OF ANOTHER OWNER

8

SANTIAGO MANUAL PAYTIAMO (3)

Acoma, each elaborately painted on deer hide with a pair of mirror-image kachina figures, flanking small trees or a pottery vessel, stepped or sawtooth banded hems with cone tinkler pendants, one with a small pouch attached at the belt.
length 51, 43 and 25in

US\$3,000 - 5,000

This lot accompanied by the booklet "Rhythmic Regalia", published by Shiprock Gallery in Santa Fe, NM in conjunction with an exhibit of the artist's work in the summer of 2014. While not pictured in the booklet, the three kilts in the present lot were included in the exhibit



9

PROPERTY FROM THE ESTATE OF JOHN BOWERS,
 MILLBRAE, CALIFORNIA

9

HARRISON BEGAY

Diné (Navajo), "Little Weavers Showing Their New Rug to Their Grandma", gouache on board, signed lower left and right, matted and framed.
size (sight) 17 1/2 x 12 1/4in

US\$800 - 1,200



11



10



12

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

10

TWO NATIVE AMERICAN PAINTINGS

Each depicting a buffalo hunt, gouache on board, one example by *Carl Sweezy, Arapaho*, signed and titled lower right, framed; the other by *Archie Blackowl, Cheyenne*, signed lower right. size (sight) 15 x 21 1/2in and 21 1/2 x 14in

US\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS, LOTS 11-12

11

J.D. ROYBAL

San Ildefonso, untitled, depicting a Pueblo ceremonial in front of a kiva, gouache and ink on board, signed lower right, matted and framed. size (sight) 14 x 21 1/4in

US\$1,500 - 2,000

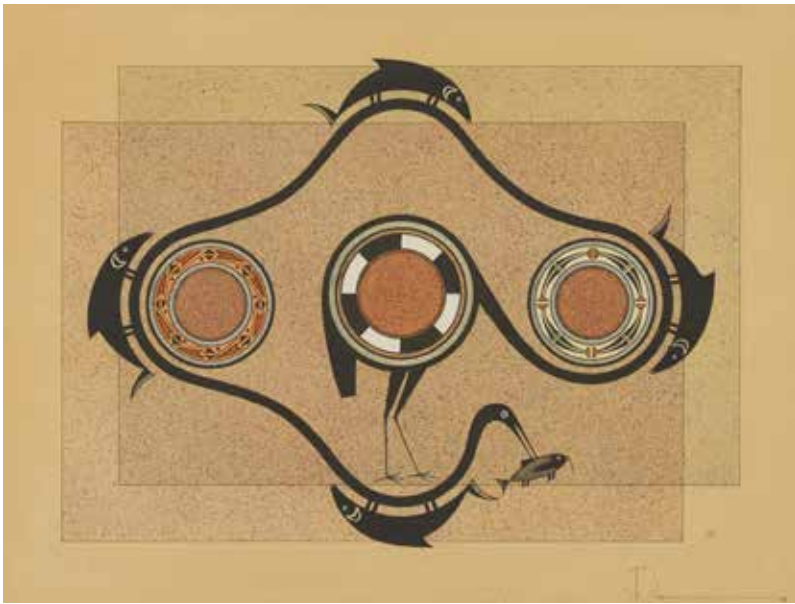
12

FRITZ SCHOLDER

Luiseño, "Snow Crest", 1964, oil on canvas, signed lower right, framed. size 11 x 15 1/8in

US\$2,500 - 3,500

A note pasted to the interior frame, "To: Norman L. Myers, 10/17/72, Please accept this painting, "Snowcrest", in appreciation for the beautiful leatherwork you did on our Son's scrapbook... (signed) Ella Mae + F.W. Scholder, Sr."



13

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA

13

TONY DA

San Ildefonso, untitled, 1970, showing a long-necked Mimbres-style bird flanked by four fish while consuming another, the bird's body and attenuated neck framing a trio of circular pottery designs, gouache on paper, signed lower right, matted and framed. size (sight) 14 3/8 x 19 1/8in

US\$2,500 - 3,500

PROPERTY OF ANOTHER OWNER

14

JOSEPH LONEWOLF

Santa Clara, "Territorial Rights", 1974, bronze, signed lower right and on base, 12/16. height 1 5/8in, diameter 11 7/8in

US\$1,500 - 2,000

PROPERTY FROM AN ARIZONA ESTATE, LOTS 15-17

15

BOB HAOZOUS

Chiricahua Apache, untitled, depicting a captive man, with outstretched and bound arms, 1974, stone, signed and dated upper back. length 28in

US\$2,000 - 3,000



14



15



16

16

BOB HAOZOUS

Chiricahua Apache, untitled, depicting a young man grasping the head of a dog with one hand, the blade of a knife gripped with the other, stone, signed lower back.
height 12 1/2in

US\$1,500 - 2,000



17

17

ORELAND C. JOE, SR.

Navajo/Ute, untitled, the bust of a Navajo man, 2003, stone, signed and dated at back, on an integral rotating plinth.
height (including base) 18 1/2in

US\$1,500 - 2,000



18



19



20



21



22

JEWELRY
PROPERTY OF VARIOUS OWNERS, LOTS 18-23

18
A NAVAJO BRACELET
The wide stampwork decorated cuff centering a single cabochon.
width 2 1/2in

US\$1,500 - 2,000

19
A NAVAJO SILVER BRACELET
The cuff with repousse sunburst and elongated lozenge pattern,
further embellished with stampwork.
width 2 5/8in

US\$2,000 - 3,000

20
A NAVAJO BRACELET
The cuff set with seven graduated cabochons and embellished with
light stampwork.
width 2 1/2in

US\$2,000 - 3,000

21
A NAVAJO BRACELET
The cuff with four round stones, silver drops, and stampwork
decorated beveled sides.
width 2 3/8in

US\$1,500 - 2,000

22
A NAVAJO BRACELET
The cuff centering a rectangular plaque flanked by three oval stones
on each side.
width 2 3/8in

US\$1,000 - 1,500



23

23

A NAVAJO FIRST PHASE CONCHA BELT

Each of the seven scalloped circular conchas on conforming leather pads and decorated with stampwork, file marks and perforated borders, with a similarly decorated winged buckle.
length 38in; each concha 3 9/16in

US\$15,000 - 20,000

Provenance

ex-Traphagen School Museum Collection, sold at Sotheby's (New York): *Fine American Indian Art*, December 2, 1987, lot 29

From the Sotheby's catalog for that sale: "The Traphagen School of Fashion was founded by Ethel Traphagen Leigh in 1923 and has been recognized for its influence in the fashion industry. The Traphagen Museum Collection was started by William E. Leigh in the 1910's. Mr. Leigh subsequently met Mrs. Traphagen when she was asked by Butterick patterns to create designs based on American Indian Art. After their marriage in 1924, they traveled extensively and visited the West each summer..." - the school closed its doors in the early 1990s.



24



25



26



27



28

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION, LOTS 24-31

24

A NAVAJO BRACELET

The open ropework and stampwork embellished cuff centering a rectangular turquoise.

width 2 3/8in

US\$1,500 - 2,000

25

A NAVAJO BRACELET

The fluted cuff with stampwork decoration and applied silver drops, set with five elongated cabochons.

width 2 1/2in

US\$1,500 - 2,000

26

A NAVAJO BRACELET

In the form of a coiled snake with turquoise eyes.

width 2 3/8in

US\$1,200 - 1,800

27

A NAVAJO BRACELET

The tapering cuff centering an oval turquoise and embellished with repousse and stampwork geometric designs.

width 2 1/2in

US\$2,500 - 3,500

28

A PUEBLO CROSS NECKLACE

Comprised of globular beads interspersed with four small crosses, polished stones, spiny oyster shells and an 1884 dime, supporting a stipple decorated cross pendant centering a single turquoise.

length 12in

US\$6,000 - 9,000



29



30



31

29

SIX NAVAJO JEWELRY ITEMS

Comprised of three single stone openwork bracelets; a nine stone stampwork embellished example; and a ring and bracelet similarly executed with rectilinear inset stones, ropework borders and serpentine wires.

bracelet width 2 1/4 - 2 3/8in, ring size 5 1/2

US\$2,000 - 3,000

30

THREE NAVAJO BRACELETS

Each cuff set with multiple turquoise stones and applied silver drops; two of openwork design; the third stampwork embellished and terminating in whirling log medallions.

width 2 3/8 - 2 1/2in

US\$2,000 - 3,000

31

SIX NAVAJO BRACELETS

Comprised of two single stone examples, the first with scalloped sides, light stampwork and repousse knobs; the second of openwork form; together with three multi-stone cuffs and a slender incised band.

width 2 1/4 - 2 5/8in

US\$2,000 - 3,000



**PROPERTY OF ANOTHER OWNER,
LOTS 32-36**

32
THREE NAVAJO SILVER BRACELETS
 All with stampwork designs; one with an unidentified serpentine arrow mark.
width 2 1/2 - 2 5/8in

US\$1,500 - 2,000

33
THREE NAVAJO BRACELETS
 The widest example centering a square turquoise and decorated with incised lines and stampwork; the second with five oval cabochons, divided and flanked by silver drops; the third an openwork cuff with a teardrop shaped stone and stampwork roundels, all unmarked.
width 2 1/4 - 2 5/8in

US\$1,500 - 2,000

34
A NAVAJO CLUSTER BRACELET
 Consisting of twenty seven matching turquoise stones mounted in three stacking rows with largest oval center stones.
width 2 1/2in

US\$1,800 - 2,200

35
THREE NAVAJO BRACELETS
 All unsigned multi-stone cuffs, the widest with three nuggets surrounded by ropework and with applied leaf decorations; the second with five stones within a shadowbox; the last an openwork example with three square stones.
width 2 1/2 - 2 5/8in

US\$1,500 - 2,000

36
THREE NAVAJO BRACELETS
 The first an openwork example with stylized clusterwork flanked by conchas; the second with repousse and stampwork decoration; the third with two rectangular stones, silver drops and Fred Harvey-like eagle decorations on a fluted ground.
width 2 3/8 - 2 3/4in

US\$1,500 - 2,000



37



38



39

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION, LOTS 37-39

37

A NAVAJO SQUASH BLOSSOM NECKLACE

The double strand of small globular beads supporting 10 blossoms set with matched turquoise stones, the ornate naja similarly set.

length 12 1/2in

US\$2,500 - 3,500

38

A NAVAJO SQUASH BLOSSOM NECKLACE

The strand of compressed globular beads supporting 8 blossoms and a double naja set with three oval turquoise cabochons.

length 15in

US\$1,500 - 2,000

39

A ZUNI SQUASH BLOSSOM NECKLACE

The double strand of globular beads supporting 10 clusterwork blossoms, the naja similarly set.

length 13in

US\$1,200 - 1,800

It has been suggested that the present lot is possibly the work of Doris Ondelacy, who collaborated with her husband Warren Ondelacy



40



41



42

PROPERTY OF VARIOUS OWNERS, LOTS 40-50

40

THREE NAVAJO BRACELETS

The first by an unidentified artist with a large nugget within a ropetwist, bead and stampwork embellished setting flanked by feathers; one three stone example signed *Little Pattie*; the third with seven nuggets divided by silver drops.
width 2 1/4 - 2 1/2in

US\$2,000 - 3,000

41

THREE ZUNI OR NAVAJO JEWELRY ITEMS

The squash blossom necklace hung with twelve turquoise inlaid blossoms and compressed ball beads, suspending a nine stone scalloped naja, signed *CB* and with the mark for *Three Hogans*; a cluster design pin, etched with an *M*; and an unsigned single stone pin with repousse and stampwork design.
length of necklace 14 1/4in, pins 2 5/8 - 3 1/2in

US\$1,500 - 2,000

42

A NAVAJO SQUASH BLOSSOM NECKLACE

Comprising a single strand of heavy coin silver beads, supporting 10 blossoms, the naja suspending a repurposed turquoise bead.
length 18in

US\$2,000 - 3,000W



43



45



44



43



44



45

**43
THREE NAVAJO KETOHS**

Including a sandcast example centering a rectangular turquoise stone; the second with conical buttons on a decorated leather wristband; the third with a turquoise mounted repousse and stampwork plaque flanked by conchas.
length 3 3/8, 5, and 4 in

US\$1,500 - 2,000

**44
THREE NAVAJO KETOHS**

Including a heavy sandcast example; the second with five stones within a ridged border; the last with a sunburst pattern and stampwork.
length 4 1/8, 3 1/8 and 4in

US\$1,500 - 2,000

**45
THREE NAVAJO KETOHS**

The first a heavy sandcast example centering a single stone; the second repousse decorated with double steer heads; the third with repousse and elaborate stampwork surrounding on oval turquoise.
length 3 3/8, 3 1/4 and 3 3/4in

US\$1,500 - 2,000



46

48

47

46
FOUR SOUTHWEST PINS

One in the form of an arrow-shot heart, suspending heart form pendants, another triangular, with ropework and silver drops framing the conforming stone, the last two of horizontal multi-stone design, all unmarked.
width 2 3/8 - 5 1/8in

US\$1,500 - 2,000

47
SIXTEEN SOUTHWEST ADORNMENTS

Comprised of thirteen pins of various forms, including a cow's head and conchas, eight with inset turquoise, two with *United Indian Traders Association* marks; together with a bull-form bolo and two pendants, each set with a single stone.
width 7/8 - 2 5/8in

US\$1,500 - 2,000

48
THREE NAVAJO JEWELRY ITEMS

Including two necklaces, the first with large spherical beads suspending a turquoise pendant and double naja, the second with a turquoise mounted chamfered cross, together with a bolo set with a large stone within a beaded border.
length of the first 16 1/2in, the second 15 5/8in, the bolo 2 1/2in

US\$1,500 - 2,000



49

A NAVAJO CONCHA BELT

A first-phase revival example, each scalloped circular concha with stamped decorations and conforming pad, with a similarly decorated rectangular buckle, on a later leather belt.
length 36 1/4in, each concha 2 3/4in

US\$2,000 - 3,000

50

A NAVAJO CONCHA BELT

The eight circular scalloped conchas and rectangular buckle decorated with stampwork.
length overall 35 1/2in, each concha 2 3/4in

US\$1,500 - 2,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

51

A NAVAJO CONCHO BELT

The six scalloped oval conchas divided and flanked by butterfly spacers, with a stampwork embellished rectangular buckle.
length 36 1/2in, each concha 3 3/8in

US\$1,500 - 2,000



49



50



51



52



53

PROPERTY OF VARIOUS OWNERS, LOTS 52-55

52

A NAVAJO CONCHA BELT

With seven scalloped oval conchas on a conforming leather belt, each centering a single turquoise stone, an adjustable strap accommodating cartridge spacers, fastening a two-stone repousse and stamped buckle.
length 41in, each concha 3 5/8in

US\$1,500 - 2,000

53

A NAVAJO CONCHA BELT

A first phase revival example, showing ten oval scalloped conchas with stamped designs, the open center accented with stampwork details, the rectangular buckle marked with repousse and distinctive stampwork motifs, on a thin leather belt.
length 46in, each concha 3in

US\$1,500 - 2,500



54



56



57



58



55



59



54

A JUAN CALAVAZA BRACELET AND RING

*Zuni, circa 1938, the openwork cuff and ring depicting the Knifewing God, set in a mosaic of shell, turquoise and jet.
bracelet width 2 1/4in, ring size 5*

US\$2,500 - 3,500

Provenance

The C.G. Wallace Collection of American Indian Art, sold by Sotheby Park Bernet, November 14 - 16, 1975, lot 1079

55

FOUR ZUNI INLAY PINS

All mosaic inlaid with coral, mother-of-pearl, jet and turquoise; one in the form of Knifewing; the other three variations of a Rainbow Deity; all unmarked.
length 2 1/8 - 3 3/4in

US\$1,500 - 2,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION, LOTS 56-58

56

THREE ZUNI INLAY PINS

*Two possibly the work of Leo Poblano, one a channel set example depicting Saiyatasha or Longhorn kachina, and a Knifewing deity; along with a butterfly, each variously set with turquoise, shell and jet.
length 2 7/8, 2 1/2 and 1 1/2in*

US\$1,500 - 2,000

57

A ZUNI INLAY PIN

*Attributed to Lambert Homer, Sr., channel set with turquoise, jet, shell and coral, in the form of a sun face surmounted by twin Knifewing deities.
height 3 7/8in*

US\$1,500 - 2,000

58

A ZUNI DECORATED CIGARETTE LIGHTER/CASE

The commercially-manufactured Ronson set with two silver plaques with ropework borders, the front decorated with a turquoise mosaic Knifewing figure, stamped accents; the back with chiselwork rug design.
length 4 1/4in

US\$1,500 - 2,000

Provenance

ex-Diane and Sanford (Sandy) Besser Collection, Santa Fe, NM

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

59

SIX ZUNI INLAY JEWELRY ITEMS

Including bolos in the form of a covered wagon and a chief's profile; a Rainbow Deity pin attributed to *Lambert Homer*; another Rainbow Deity pin with similar ring; and a Knifewing pin, all mosaic inlaid with multiple materials, including turquoise, jet, shell and coral.
bolo height 1 3/4 - 2in; pin height 2 1/2 - 2 7/8in; ring size 7 1/2

US\$2,000 - 3,000



60



61



62



PROPERTY FROM A PRIVATE BAY AREA COLLECTION

**60
A SOUTHWEST NECKLACE**

Comprised of tumbled nuggets of Kingman turquoise.
length 10 1/8in

US\$1,000 - 1,500

**PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION
LOTS 61-66**

**61
A PUEBLO NECKLACE**

With twelve strands of coral and shell beads with turquoise accents, terminating in a stampwork embellished silver clasp.
length 15in

US\$1,000 - 1,500

**62
FOUR SOUTHWEST ADORNMENTS**

Comprising 3-strand and 5-strand Santa Domingo turquoise nugget and heishi bead necklaces; a pair of clusterwork collar points; and a Navajo tufa cast silver buckle with four matching turquoise stones.
length of the necklaces 13 and 12 1/4in; 3 3/8 and 2 5/8in for the other two items

US\$800 - 1,200

Provenance

For the necklaces: originally purchased in the 1950s by a Heard Museum docent



63



64



66



65



63

A NAVAJO OR ZUNI SILVER BOX

Rectangular in form, the conforming top centering a coral branch flanked by applied free-form cutwork decorations, turquoise stones within ropework borders at the corners, raised on compressed ball feet.

length 8 5/8in, width 5in

US\$1,500 - 2,000

64

A ZUNI SILVER BOX

Attributed to *Dan Simplicio*, rectangular in form, with a hinged repousse and stampwork decorated conforming top mounted with a coral branch and turquoise within sawtooth bezels, the straight sides with stampwork banding, raised on compressed ball feet.

length 4 3/8in, width 3 5/8in

US\$2,000 - 3,000

65

A PAIR OF NAVAJO SILVER BOXES

Each domed repousse and stampwork decorated hinged rectangular top centering a turquoise cabochon, above straight sides.

length 3 5/8in, width 2 5/8in

US\$1,200 - 1,500

66

A ZUNI SILVER BOX

The hinged rectangular top centering a turquoise and jet inlaid stylized design, above straight sides.

length 3 1/2in, width 3in

US\$800 - 1,200



67





67

PROPERTY OF VARIOUS OWNERS, LOTS 67-68

67

A KENNETH BEGAY STERLING SILVER AND WOOD CHESS SET

Navajo, the woodwork by Fred Stein, Anglo, consisting of the board, inset with ironwood and sterling silver plaques, the sides girded by a silver band, KB and White Hogan hallmarks; 32 chessmen with silver bodies set on citrus or ironwood bases, each designed to reflect the prescribed movement of the particular piece, the King and Queen with traditional cross and crown finials; and a lidded wood storage box, capped by a silver domed openwork finial, the scalloped base with stamped accents, the interior of the lid with a hallmarked plaque, an "S" brand to the wood.

dimensions of board 15 1/8 x 15 1/8 x 3/4in; height of pieces 2 3/8 - 1 1/8in; dimensions of box 6 5/8 x 12 1/8 x 4 3/4in (greatest height)

US\$30,000 - 50,000





68



69



70



71

68

TWO KENNETH BEGAY JEWELRY ITEMS

Navajo, KB and White Hogan hallmarks, including a hair pin, twisting tines terminating in a scalloped demilune with chiseled rays; and a tiepin, decorated with a stampwork serrated diamond design. length 3 1/4 and 2 3/4in

US\$1,500 - 2,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

69

A MARK CHEE SILVER BRACELET

Navajo, the wide cuff with symmetrical stampwork designs. width 3 1/6in

US\$1,500 - 2,000

PROPERTY FROM A PRIVATE BAY AREA COLLECTION, LOTS 70-71

70

A SOUTHWEST BRACELET

A modernist articulated example, with eight conjoined silver panels set with oval turquoise cabochons. overall length 7 1/2in

US\$1,000 - 1,500

71

A NAVAJO BRACELET

Centering an oval turquoise cabochon on a raised plaque, set on a three wire frame, bracketed by arcs holding a trio of smaller stones, silver drop accents. width 2 1/4in

US\$1,500 - 2,000



73



72



74



PROPERTY OF VARIOUS OWNERS, LOTS 72-81

72

A PRESTON MONONGYE PENDANT ON CHAIN

Mission/Hopi, the tufa pendant cast with a facial profile and set with a single turquoise nugget, suspended on a chain of elongated links. *pendant length 3in, length overall 15 1/4in*

US\$2,500 - 3,500

73

AN EDITH TSABETSAYE BRACELET

Zuni, the sterling cuff with a fine clusterwork motif comprised of turquoise pinwork within ropetwist and silver drop borders. *width 2 1/8in*

US\$1,200 - 1,800

74

FOUR HOPI OR NAVAJO SILVER OVERLAY JEWELRY ITEMS

Comprised of three pins, all by *Lawrence Saufkie*, the first with radiating hooked elements surrounding an oval turquoise; another depicting Kokopelli; a third in the form of Polik Mana, the Butterfly Kachina Maiden; together with a necklace in the Hopi style by Navajo *A. Jim*.

pin width 2 - 2 3/4in, necklace length 8 1/4in

US\$2,000 - 3,000



75



76



77



78



79

75

AN EDISON CUMMINGS BRACELET

Navajo, the wide cuff inlaid with wood, turquoise, lapis and coral.
width 2 1/8in

US\$1,200 - 1,800

76

A CHARLES LOLOMA BRACELET

Hopi, the sterling cuff set with lapis, turquoise, coral and 18K gold spacers.
width 2 1/4in

US\$8,000 - 12,000

77

TWO CHARLES LOLOMA WEDDING BANDS

Hopi, each executed simply in 14k gold.
size 6 3/4 and 12

US\$2,000 - 4,000

Purchased directly from the artist in 1960.

78

A CHARLES LOLOMA BELT BUCKLE

Hopi, the three tapered sections inlaid with ironwood, turquoise and coral.
length 3 1/4in

US\$5,000 - 7,000

Purchased directly from the artist by the present consignor, with the rings in the lot prior. This example is remarkably similar in form and materials to a bracelet, discussed as illustration #33 in Martha Hopkins Struever's *Loloma: Beauty in His Name*, page 60.

79^Y

A CHARLES LOLOMA BOLO TIE

Hopi, the silver base of tapering form, set with a mosaic of fossilized walrus ivory, ironwood, lapis, coral, turquoise, jet, spiny oyster and gold spacers.
length 2 1/2in

US\$7,000 - 9,000



80



81



82



**80
TWO SHARIAN HONHONGVA JEWELRY ITEMS**

Hopi, including a pair of earrings with inlay of ebony, alantite, turquoise and coral in elongated triangular form, suspended from sterling rectangles; and a ring with the exterior of the sterling band inlaid with coral, lapis, sugilite and turquoise.
length of earrings 2 1/4in, ring size 9

US\$2,500 - 3,500

**81
A PAIR OF DON SUPPLEE EARRINGS**

Hopi, each tapered 14K gold base set with a mosaic of lapis, turquoise and coral.
length 3/4in

US\$1,200 - 1,800

PROPERTY FROM A PRIVATE BAY AREA COLLECTION

**82
A SONWAI (VERMA NEQUATEWA) RING**

Hopi, The silver band set with a terraced mosaic of Sleeping Beauty turquoise and silver spacers.
ring size 5 1/4

US\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS, LOTS 83-121

**83
A LEE YAZZIE PENDANT WITH NECKLACE**

Navajo, the pendant centering a single stone within a conforming setting of radiating lines and basketwork, suspended on a necklace comprised of alternating small and large lobed beads.
length of pendant 2in, length overall 10 1/2in

US\$3,000 - 5,000

**84
A LEE YAZZIE PIN/PENDANT WITH NECKLACE**

Navajo, the circular pin/pendant with oval and round coral cabochons divided by silver drops, suspended on a necklace of lobed and simple beads.
diameter of pin/pendant 1 5/8in, length overall 9 5/8in

US\$2,000 - 4,000

**85
TWO LEE YAZZIE JEWELRY ITEMS**

Navajo, the pair of clip-on earrings and stick pin each with a domed setting centering a coral cabochon.
diameter of earrings 5/8in, length overall of stick pin 2 3/8in

US\$1,500 - 2,000



83

84

85

86

87

86

THREE MARY MARIE YAZZIE (LINCOLN) JEWELRY ITEMS

Navajo, two openwork rings with single turquoise nuggets within sawtooth bezels, one with ropework and scalloped sides; and a pair of circular clip-on earrings, with dentilated sides and centering coral cabochons.

ring sizes 7 and 7 1/4, earring diameter 5/8in

US\$1,500 - 2,000

87

A JULIAN LOVATO RING

Santo Domingo, centering an oval cabochon. size 8 1/4

US\$1,000 - 1,500

88



89



90



92



91



93 front & back



88

A LARRY GOLSH RING

Pala Mission/Cherokee, the trapezoidal 14K gold setting centering a conforming gem quality turquoise.
size 4 3/4

US\$1,500 - 2,000

89

A VERNON HASKIE BRACELET

Navajo, the 14k gold cuff centering a gem grade triangular turquoise surrounded by similarly shaped inlaid coral, the sides relief decorated with pueblo, geometric and flute player motifs.
width 2 1/4in

US\$5,000 - 8,000

90

A VERNON HASKIE BELT BUCKLE

Navajo, the sterling setting with a raised central oval coral surrounded by fan and scrollwork.
width 3 1/4in

US\$2,000 - 3,000

91

A ROBERT TAYLOR BRACELET

Hopi, the exterior of the 14k gold cuff decorated with turquoise inlaid heartline bears, the interior with a pueblo genre scene.
width 2in

US\$1,200 - 1,800

92

TWO ANDY LEE KIRK JEWELRY ITEMS

Navajo, the bracelet with three shaped stones within 14k gold frameworks of scrolling leaves and open blossoms, the ring with a sterling back set with a curved coral stone within a 14K gold leaf and ropetwist setting.
bracelet width adjustable, 3in extended, ring size 5 1/2

US\$2,500 - 3,500

93

A RAY TRACEY REVERSIBLE PENDANT

Navajo, both sides of the rectangular reversible 14k gold pendant inlaid with designs reminiscent of Navajo carpets, one side executed in opal, the other in coral and jet.
length including bale 2in

US\$1,500 - 2,000



94



95



96



97

94
FIVE NAVAJO BRACELETS

All cuffs, two unmarked; one by *Kee Montoya*; one marked *RC*; another marked *R*.
 width 2 1/4 - 2 5/8in

US\$1,500 - 2,000

95
FIVE ZUNI OR NAVAJO BRACELETS

All sizable cuffs, four unmarked, including two clusterwork examples, and two with rows of nuggets; the fifth with three rows of rectangular stones, probably by *Mary Morgan*.
 width 2 3/8 - 2 1/2in

US\$1,500 - 2,000

96
FIVE ZUNI OR NAVAJO BRACELETS

Four of traditional clusterwork design, all unsigned; the fifth with clusters of nuggets, silver drops and geometric overlay borders, marked *M.H.*
 width 2 1/4 - 2 1/2in

US\$1,500 - 2,000

97
FIVE NAVAJO BRACELETS

All cuffs, the first by *Howard Begay*, with oval nuggets, silver drops, stampwork and ropework; one with Art Deco styling, centering a single oval turquoise cabochon flanked by graduated compressed balls, marked *CC*; two with multiple rectilinear plaques and ropework embellishment, marked *JN* and *FRANCES*; the last unmarked example with a single stone and Yei figures on a rough base.
 width 2 1/4 - 2 5/8in

US\$1,500 - 2,000



98



99



100



101

98

FIVE NAVAJO BRACELETS

Two unmarked, one three stone example with heavy rope-twist cuff marked *FRED*; another single stone piece marked *RJ* within sawtooth brackets; the last marked *KS* (possibly Kirk Smith).
width 2 1/4 - 2 3/8in

US\$1,500 - 2,000

99

FIVE NAVAJO BRACELETS

Row examples in revival style, variously embellished with silver drop, stamped and ropework accents; all unsigned save for the most slender, with hallmark possibly reading "*RN*".
width 2 1/4 - 2 7/8

US\$1,500 - 2,000

100

FIVE NAVAJO BRACELETS

One by *Calvin Martinez* set with three rows of cabochons divided and flanked by silver drops; another marked *H. JACKSON*; an example set with a square stone and with feather stampwork, the mark worn; the last two unmarked.
width 2 1/4 - 2 1/2in

US\$1,500 - 2,000

101

FIVE ZUNI BRACELETS

All cuffs, four with clusterwork, one stamped *P WHEELER*; the fifth with groupings of clusters within a shaped shadowbox, embellished with stampwork, the reverse hand incised with *designed by Don Many Keys* and the initials *DS* under arches.
width 2 - 2 3/8in

US\$1,500 - 2,000



102



102
FIVE SOUTHWEST NATIVE AMERICAN JEWELRY ITEMS

Including a Navajo "story" squash blossom necklace, *unidentified lightning bolt/arrow hallmark*; a matching Navajo mosaic belt buckle and bolo, *Alvin Yellowhorse*; a Hopi Thunderbird bolo set with stones, *probably Phillip Sekaquaptewa*; and another Navajo bolo engraved with a Yeibeichai dancer, *Julius Keyonnie*.
length of first 16 1/2in

US\$1,800 - 2,800



103
FIVE SOUTHWEST NATIVE AMERICAN BRACELETS

All with multicolor geometric mosaic designs; the widest by *Ray Delgarito* a slim arched cuff by *Tommy Jackson*; an example by *Glenn Sandoval*; the last two with unidentified marks.
width 2 1/4 - 2 1/2in

US\$1,500 - 2,000



103



104

104
FIVE NAVAJO BRACELETS

All cuffs with single rows of stones, three with coral, one by *Wilbert Benally*, one marked *HR* and another possibly by *Gail Bird* and *Yazzie Johnson* (marked *Y*), two with turquoise and silver drops, one with scalloped edges by *Will Denetdale*, the second with unidentified crossed arrow mark.
width 2 1/4 - 2 5/8in

US\$1,500 - 2,000



105



106

107

108



105

FIVE NAVAJO BRACELETS

All bangles and set with coral, two unmarked, one by *Wilbur Wauneka*, set with irregular stones within sawtooth and ropework borders; two sandcast examples by *F.L. Begay*.
width 2 1/4 - 2 1/2in

US\$1,500 - 2,000

106

FIVE NAVAJO AND ZUNI BRACELETS

All cuffs with multiple settings, the first with two rows of rectangular bezels, stampwork and applied beads, by *Kee Montoya*; the second with seven oval nuggets within a shadowbox surrounded by incised scrollwork, by *Martha Jackson*; the next with twelve oval stones divided and flanked by silver drops, by *Carolyn Begay*; the fourth by *Rick Martinez* with a single rectangular plaque and small oval cabochons the last with three large ovals, silver drops and stampwork, by *James Francis*.
width 2 1/4 - 2 3/4in

US\$1,500 - 2,000

107

FOUR NAVAJO OR ZUNI BRACELETS

The first with graduated turquoise and coral rectangles within ropework, by *Thomas Tso*; the second with three large turquoise plaques within ropework borders, coral ovals and silver drops, by *Kris Singer*; with two unmarked pieces both with oval stones, silver drops and ropework, one with alternating turquoise and mother-of-pearl.
width 2 1/4 - 2 7/8in

US\$1,500 - 2,000

108

FIVE NAVAJO BELT BUCKLES

Including three by *Rick Martinez*; one centering an irregular nugget by *Michael Tahe*; and one marked *RT*.
length 3 1/2 - 4in

US\$1,500 - 2,000



109

110

110

111

109

TWO ZUNI JEWELRY ITEMS

A belt with twelve scalloped conchas set with clusterwork by *Valentino Banteah*; and a squash blossom necklace consisting of eight blossoms, suspending a pendant and naja, unmarked.

length 46 and 15 1/2in

US\$1,800 - 2,800

110

FIVE PUEBLO OR NAVAJO NECKLACES

Four comprised of shell and turquoise nuggets; one of turquoise nuggets and discs; three hung with jaclas pendants.

length 13 - 20in

US\$1,500 - 2,000

111

TWO NAVAJO NECKLACES

The first with ten blossoms and suspending a naja inset with round and teardrop turquoise, by *J.M.Begay*; the second by *F.L.Begay*, with silver beads and turquoise nuggets, its naja with three large stones, light stampwork and ending in open hands.

length 15 1/2 and 17in

US\$1,500 - 2,000



112



113



114



115

112

FIVE NAVAJO BOLO TIES

Including one by *Randy Boyd* centering a teardrop shaped stone, the other four unmarked.
length 2 1/2 - 3in

US\$1,500 - 2,000

114

FIVE NATIVE AMERICAN BOLO TIES

Including mosaic work by Navajo artist *Alvin Yellowhorse*; a Zuni channelwork example by *Madeline Beyuka*; the other three unsigned, showing cornstalks, Kokopelli the flute player, and a cluster of turquoise bezels.
length 2 1/4 - 1 7/8in

US\$1,500 - 2,000

113

EIGHT SOUTHWEST NATIVE AMERICAN JEWELRY ITEMS

Consisting of four matching sets of belt buckle and bolo tie, including channelwork with turquoise inserts by Zuni artist *Jobeth Mayes*; and Navajo jewelry makers *Kay Begay Rogers*, with multiple coral settings; *Wilson Begay's* single stone and stamped oval creations; and a set by *Pete Sierra* marked by multiple ridged turquoise inserts.
length of buckles 3 1/4 - 2 3/8in

US\$1,800 - 2,800

115

FIVE SOUTHWEST NATIVE AMERICAN BOLO TIES

Including a geometric mosaic example marked *S.J.T.*, a cluster piece with nuggets and silver drops by *Orville Tsinnie*, and three unmarked single stone pieces.
length 2 - 3in

US\$1,500 - 2,000



116



117



118



119

116

FIFTEEN NAVAJO RINGS

All with singular oval, rectilinear or irregular stones; one marked *AL*; another marked *RB*.
size 7 3/4 - 8 1/2in

US\$1,500 - 2,000

117

FIFTEEN SOUTHWEST NATIVE AMERICAN RINGS

With many mosaic examples, including one by *Amy Quandelacy*; another with a bent arrow mark (possibly *Fred Peters*); a Zuni example centering two feathers carved of turquoise; and a *Effie Calavaza* piece incorporating her signature snake wrapping around two nuggets.
size 7 3/4 - 11 1/4

US\$1,500 - 2,000

118

FIFTEEN SOUTHWEST NATIVE AMERICAN RINGS

With many mosaic examples, including one by *Ben Knighthorse*; and another marked *HH*; a piece by *Effie Calavaza* incorporating two snakes encircling turquoise and coral nuggets; and a saddle-form ring marked *GA*.
size 7 1/2 - 9in

US\$1,500 - 2,000

119

FIFTEEN NAVAJO OR ZUNI RINGS

Thirteen with single large stones, one by *Bernice Leekya* and two marked *BK*, with two clusterwork examples.
size 7 3/4 - 8 3/4in

US\$1,500 - 2,000



120

121

120

SIX ZUNI AND NAVAJO RANGER SETS

All inlaid with mosaics of various materials, two unsigned, one stamped indistinctly, and examples by Navajo *Chester Benally*, and Zuni artists *Donald/Viola Eriacho* and *James Francis*.
leather belts various lengths, buckle width 1 1/4 - 1 7/8in

US\$1,800 - 2,800

121

FIVE NAVAJO OR ZUNI RANGER SETS

All set with stones in various designs, including a rectangular buckle with two small stones and stampwork, a scalloped buckle with two shades of inset turquoise, and a set by Navajo *Jimmy Yazzie* with rows of pinwork and silver drops.
leather belts various lengths, buckle width 1 3/4 - 2 3/4in

US\$1,500 - 2,000



122



125



123



124





126

**ESKIMO/NORTHWEST COAST
PROPERTY OF VARIOUS OWNERS, LOTS 122-131**

122

FIVE ANCIENT ESKIMO BONE ITEMS

Comprising a handle, the head of a walrus at one end, a bear at the other; and four toggles in the form of seals.
length 6 1/8in for the handle, 1 3/4in for the toggles

US\$1,500 - 2,000

123^Y

AN ESKIMO PUNUK WALRUS IVORY IMPLEMENT

Circa 500 - 1200 AD, likely a scraper, one end faceted, the median ridge and either side with incised concentric circle and linear designs, terminating in a lobed finial, pierced for suspension.
length 4 1/4in

US\$1,500 - 2,000

124^Y

AN ANCIENT ESKIMO WALRUS IVORY EFFIGY FIGURE

The human figure with eyes and mouth inset with baleen, outstretched truncated arms, the belly distended, the head pierced for suspension, a fragmentary cord remains.
length 3 1/8in

US\$2,000 - 4,000

125^Y

AN OKVIK ESKIMO BONE WRIST GUARD

200 BC - 100 AD, Incised with a series of concentric ellipses centering circular elements, parallel bands at the center, tapering at either end and pierced at the sides for attachment.
length 3 1/2in

US\$3,000 - 5,000

126^Y

AN ANCIENT ESKIMO WALRUS IVORY FIGURAL DRUM HANDLE

The grip pierced and grooved for attachment, a human face at the tip, arching eyebrows above baleen-inset eyes, the wide nose above broad lips shaped in an open-mouthed "O".
length 3 3/4in

US\$3,000 - 5,000



127



128



129



130

127^Y

AN OKVIK ESKIMO WALRUS IVORY HARPOON COUNTERWEIGHT

200 BC - 100 AD, triangular wings on either side with an incised three-point design and concentric circle center, the central panel centering a similar design, flanked by a pair of two-pointed spurs, the undecorated back with a second set of wings on either side of a hook form.
length 3 5/8in

US\$4,000 - 6,000

See Rainey, Froelich G., *Anthropological Papers of the American Museum of Natural History, V. XXXVII, Pt. IV Eskimo Prehistory the Okvik Site on the Penuk Islands, 1941*, American Museum of Natural History, New York, NY, fig.26 3a, showing a sketch of near-identical example

128^Y

AN ESKIMO OLD BERING SEA WALRUS IVORY HARPOON COUNTERWEIGHT

Circa 100 - 300 AD, the framed central panel carved with elliptical and concentric circle design, the wings with registers of similar motifs, parallel lines as filler devices, the obverse panel with triangular frame highlighting an abstract face, the wings undecorated.
length 5 1/4in

US\$12,000 - 18,000

129^Y

AN ESKIMO OLD BERING SEA WALRUS IVORY HARPOON COUNTERWEIGHT

Circa 100 - 300 AD, the "winged object" with intricate engraved arcs, concentric circles and flowing lines rising up the central panel and radiating across each wing, the obverse central panel similarly incised.
length 5 1/4in

US\$15,000 - 20,000



127-130 reverse



131

130^Y

AN ESKIMO OLD BERING SEA WALRUS IVORY HARPOON FORESHAFT

100 - 300 AD, one end drilled for the insertion of a point, tapering to end used to attach to a socket piece, pierced with an elliptical hole, that form echoed about the densely incised body, parallel framing lines and concentric circles throughout, a median ridge at the drilled end likely depicting a sea mammal.
length 9 3/8in

US\$3,000 - 5,000

See Wardwell, Allen, *Ancient Eskimo Ivories of the Bering Strait*, 1986, Hudson Hills Press, New York, p.61, fig.55, showing a similarly executed example, albeit nearly twice as long

131^Y

AN OKVIK ESKIMO BONE HEAD

200 BC - 100 AD, carved from the baculum of a walrus, of smoothly ovoid proportions, the eyes worked as narrow slits, arching eyebrows above, diagonal bands delineating tattoos descending across the cheeks, converging below the elongated straight nose, parallel vertical tattoos indicated below the upturned mouth.
length 3 5/8in

US\$7,000 - 10,000





PROPERTY FROM THE COLLECTION OF PASCAL ALCAN LEGRAND, PARIS

132

A RARE AND EARLY YUPIK ESKIMO MODEL UMIAK

The vessel's framing meticulously constructed out of wood lashed with hide, the exterior sides painted with a row of running quadrupeds, including caribou, the fore and aft crossboards painted with animal imagery and with whorled shell disc inlays, the other crossboards similarly inset, a mast bearing three totemic animal heads, depicting seal and walrus, a fourth figure of a turtle below, a face mask of typical Yupik form set into the adjacent board; five integral figures pegged into the vessel, each with distinctively carved facial features and clothed in the remnants of gut parkas, two seated toward the fore of the vessel, facing aft and wielding harpoons, the other three facing them, one figure hunched over, another figure with arms outstretched and fitted with a separate drum, the final figure with arms raised upward as if in invocation, the fingers delineated. *height 12 1/4in, length 29in*

US\$20,000 - 30,000

The size and complexity of this model umiak, incorporating totemic and mystical imagery associated with the animal and spirit world, would indicate that the present lot served a votive function, likely associated with the hunt.

Professor Jean-Loup Rousselot, former Curator of North American Ethnology at the Staatliches Museum für Völkerkunde in Munich, and co-author of several books on Eskimo art and culture, examined the umiak in March of 2013, at the request of the present owner. This encounter was recorded, and a transcript of the salient points, translated from the French, follows:

“A unique object, this umiak clearly comes from the Yukon-Kuskowim Delta; the paintings, the weapons, costumes and the shape of the boat correspond to this region... (I would date it) between 1800 and 1840, rather 1830, being thus most probably the most ancient known in the world... this boat would have a real votive use, distinguishing from other known examples of umiak boats; it appears that it would be the most ancient one, and in a complete state of conservation (referencing the collections of the Russian Museums in St. Petersburg, the Kunstkamera)... An exceptional and beautiful ritual object.”

“The large size of the piece has it stand out of other known umiak examples, these ones featuring hunt scenes, with much shorter/smaller boats, this one being much rarer: only one or two are known, yet which do not feature/bear characters, nor are painted (as here). A painted boat is a very rare thing; in the National Museum in Tallinn (Estonia), and in the museum in Helsinki, strictly similar examples of paintings are seen on a bow and other examples.

It is very seldom that ground mammals would be painted on the side of a boat, as sea animals and terrestrial creatures would very exceptionally be mixed in a representation: such representations or decoration date 1830/1840, the boat itself could even date earlier. These animals on the sides show one or two “zoologically normal” examples, and two others are mythological monsters, with their mouth wide open to be chasing away spirits or animals which could attempt either to chase prey away or capsize the boat.

The floating line is marked on the side of the boat, as an horizontal line below which the painted the animals are hidden (as this line is approximately the boat waterline); thus these painted animals are to deal with the world below, in order to allow the boat to progress in security. This state of conservation is rare, and the painted images are clear while the upper part is smoky. Seen from above, the bow is featuring the head of an animal, the stern its tail, with insets in the wood; the other animal featured here is the walrus, another major source for the community.

A series of ancient cracks in the leather shows several shrinkages of the skin, as the wood would have dried without retracting as much; the attachment of the skin, as in real boats, was replaced. The boat has been kept in a smoky environment, be it people smoking tobacco or the fire in the house. Very seldom made in leather, as these are usually covered with intestine or bladder; here a fine thick and ancient leather. The architecture of the boat itself, its wood shell and its shape are archaic and much more ancient and thus preceding the other known examples. The wood parts are attached with leather or sinew, here leather.



Each character here is worth studying separately.

Five characters, some with truncated feet in order to fix them into the boat shell, are placed inside the boat and are originally to the boat. The male characters are typically Yupik, generally having three fingers left, the others being cut off as a vow or tribute to the spirits or the shaman. Only one character here has fingers.

In general, within the Yupik people, whale hunting in such a boat is a highly risked activity yet can be highly profitable, thus people invest highly, cleaning every weapon and the boat itself, cleaning themselves in steam saunas, not having any sexual activity the day before leaving for hunt.

The character standing at the back or the stern of the boat would be the ship-owner himself; the boats not having any rudder, long paddles would be used allow to direct the boat as governed by the ship-owner who decides the direction and guidance of his boat. The characters' position, standing halfway up, shows that they would be invoking the whale with songs and rhythmically moving on their legs (basically without moving in the boat)

Such a group of male hunters thus figure that the prey-whale is female, and their offers, taken on board with/by the hunters, as well as the songs offered by them, are gifts to charm her.

This boat is not meant to represent the practice of hunting, but people who are praying for whale-hunting, and most probably the spirit of the whale herself; the other animal featured here is the walrus – another major source of food for the community... Yet the presence of all other animals (as painted on the side) leaves open interpretations as to which are the spirits being prayed to.

The man with three fingers would be the shaman; two dancers are also clearly featured. In the front, two seated characters with typical Yupik features, might have also held a drum. The characters here are featured in gesture, their gesture here is highly unusual as, in other boats, each character would then be featured as moving/paddling and harpooning.

A rare representation of the mask as being looked-at or invoked in a votive position, while in general characters would use such pieces or talk to them in a trade exchange with the spirits, not being adorned objects.

The totem-like pole is highly unusual, yet not meant to carry a sail (as it finally happened with Eskimo people after the second part of the 19th century, inspired by western ships)... On this pole, several animals are featured: a turtle, and seals (or walrus), though one might be a bear."





133



**PROPERTY FROM THE ESTATE OF JOHN BOWERS,
MILLBRAE, CALIFORNIA**

133^Y

A NUNIVAK ISLAND WALRUS IVORY CRIBBAGE BOARD

Fully carved with rows of seals and walrus, a pair of killer whales facing the pegboard, one edge with separately carved halibut plaques held in place with walrus head pegs.
length 17 3/4in

US\$2,000 - 4,000

PROPERTY OF ANOTHER OWNER

134

AN INUPIAQ ESKIMO MASK

King Island, with prominent brow over deep-set eyes, deep-cut cheeks framing the flat nose, marine ivory labrets at either end of the downturned mouth.
length 10 1/4in

US\$2,500 - 3,500

**PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE
COLLECTION**

135

A NUU-CHAH-NULTH (NOOTKA) MODEL CANOE

Of typical form, with separately carved figure wearing a whaler's hat, accompanied by a paddle and harpoon, painted details throughout.
length 31in

US\$3,000 - 5,000

PROPERTY OF ANOTHER OWNER, LOTS 136-137

136

A HAIDA ARGILLITE PANEL PIPE

Carved to depict a dragonfly at the front, a raven at the end, ancillary totemic figures interacting with the two or otherwise incorporated into the design.
length 14 3/8in

US\$6,000 - 9,000

137

A PAIR OF HAIDA SILVER BRACELETS

Similarly executed, each depicting a sea bear, chiseled or carved details, the cuffs tapering at the back, fastened with hook clasps.
width 2 1/4in

US\$3,000 - 5,000

Provenance
ex-George Terasaki, New York

PROPERTY FROM THE ESTATE OF GEORGE GUND III

138

THREE HAIDA ARGILLITE TOTEM POLES

Each depicting a series of surmounted animal crest figures, several clutching or consuming ancillary creatures, the largest terminating with a bear perched atop a series of potlatch rings, *repairs/restoration to all three.*
height 15 1/2, 12 and 9 1/2in

US\$3,000 - 5,000



134



138



135



136



137



139

**PROPERTY OF VARIOUS OWNERS,
LOTS 139-145**

139
**A NUU-CHAH-NULTH (NOOTKA)
COPPER CLUB**

Of the type sometimes described as a “slave killer”, with stylized eagle or thunderbird’s head in profile, the beak open, surmounted by another bird head, an incised curvilinear and punctate design separating the two, a similar row of outlined circular devices up the length of the blade, terminating in a forked design.

length 17 1/2in

US\$15,000 - 20,000

Provenance

Collected Pickering Passage, near Shelton, WA, in the late 19th century by Malcolm D. Stewart, a pioneer of the Puget Sound area

See Brown, Steven C. (ed.) *Spirits of the Water, Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, University of Washington Press, Seattle, 2000, pp.90-91, for a discussion of similar clubs made from whalebone, “The imagery symbolizes the power of the mythical world and is emblematic of the highest-ranking chiefs. These clubs were symbols of the status and prestige of the chiefs, who gave the clubs ceremonial names and referred to them as such.”

140

**A NUU-CHAH-NULTH (NOOTKA)
COPPER CLUB**

The hilt roughly worked to possibly suggest the silhouette of an open-beaked raptor, the substantial elliptical blade with thick median ridge, the handle wrapped with sailcloth and hide thong.

length 22 1/2in

US\$15,000 - 20,000

Refer to the previous lot for a consideration of the prestige associated with similar Nuu-Chah-Nulth clubs



140



141

A TAHLTAN BEADED SHOT POUCH WITH POWDER HORN

Comprising a hide pouch with applied panel of loomed beadwork, held by a cloth strap sporting stylized floral designs, and fastening a powder horn marked by incised geometric motifs.

length 29in

US\$20,000 - 30,000

Provenance

George Terasaki, New York

Alan L. Hoover, formerly Manager of Anthropology at the Royal British Columbia Museum in Victoria, wrote an expertise on this bag in May of 2009. A copy of that writing accompanies the lot. Excerpts indicate the following:

A UNIQUE TAHLTAN BEADED AMMUNITION BAG, CIRCA 1850

“The Tahltan are an Athapaskan speaking nation who live in north-western British Columbia in the drainage of the Upper Stikine River. They are renowned for the unique beauty of their beadwork, described...as ‘the most elegant of all Athapaskan styles’. This paper presents a newly discovered bag that is unique and has not been described to date.

Tahltan beadwork appears primarily on fancy shoulder bags..., knife sheaths..., and cartridge belts...worn on special occasions. Of these three types the shoulder bag is the most common...George Emmons who collected amongst the Tahltan in 1904 and 1906 states that the shoulder bags originally carried materials to light fires. this could include strike-a-lights, a type of flint, steel, rolls of paper birch bark and dried fungus... Emmons states that in every house there were as many as a dozen bags owned by each individual and that: ‘Indeed these bags from their number and ornamentation seem to mark the measure of the wife’s affection for her husband, for in no other product of the Tahltan (save the knife case which forms a companion piece) is so fully expressed a sense of the aesthetic both in elegance of design and in harmony of the color...’

All the comments made by the two early collectors, George Emmons...and James Teit (1912, 1915), about the function of the shoulder bags at the time of collection are unanimous in stating that these bags are essentially ceremonial in nature. They were worn on special occasions such as feasts and potlatches. James Teit’s hand-written note for a bag he collected in 1912 reads: ‘Bag [ato’n si’s] of dressed mooseskin (flesh side out). Ornamented with red cloth, braid and beads...Bags of this style were used as ammunition bags, but of late their use is almost entirely ceremonial, consisting of part of the full dress costume at dances, etc.’

Emmons goes further and states that the shoulder pouches that he saw and collected 'had degenerated into a ceremonial appendage.' He states that these bags lost their function when the breech loading rifle replaced the old muzzle loaders and men no longer had a need for a bag to hold wadding and round shot...

This recently discovered artifact...displays the two major Tahltan preferred types of design motifs: abstract curvilinear forms on the strap and geometric zigzag patterns on the pouch...What makes this piece unique is the fact that no other Tahltan shoulder bag is known to exist that has an attached powder horn. There are at least four powder horns collected from the Tahltan in museum collections, none of which are attached to bags and none of which are decorated...

Another unique characteristic of this bag is the presence of four round wooden rods attached to the back of the carrying strap. They may have functioned as stays, keeping the strap flat and distributing the weight of the bag across the strap's entire width when worn on the shoulder. They are analogous to the bone stretchers that were used to keep tumplines flat and the weight evenly distributed. The presence of these accessories again suggests that this shoulder bag was a functional ammunition bag early in its history...

The extreme wear on the bag itself, the patination on the decorated powder horn, the presence of the square nail in the wooden plug to which the leather strap is attached and the fact that there is more than one hole suggesting multiple repairs indicates great age reaching back to the introduction of muzzle loaders in the early decades of the 19th century. A date of 1850 for this ammunition bag and powder horn is appropriate...

This handsome beaded ammunition bag is equivalent in quality to the finest bandolier bags from Southeastern groups including the Creek, Delaware and Seminole. The significant amount of wear and patination demonstrate that it was a treasured family heirloom that had been transferred from generation to generation and worn with great pride on important social and ceremonial occasions."





142

142

A QUINAULT POWER FIGURE

Formed from a single piece of wood, the head with prominent brow and nose over the deeply recessed face, a horsehair tuft attached at top, painted and drawn details, hide thongs suspending deer dewclaws at the chest, the legs descending into a plinth emerging from the base.

height 16 3/4in

US\$5,000 - 7,000



143

143

A NORTHWEST COAST EFFIGY FIGURE

Portraying a squatting shaman, his hair bound at top and draped down the back, one hand touching the shoulder, the other clenched to grip some object (now lacking).

height 13in

US\$3,000 - 4,000



144

144

A NORTHWEST COAST SEAL EFFIGY BOWL

The head and back flippers extending from either end of the deep bowl, relief-carved and painted details, abalone insets about the rim of the vessel, similar accents at the face and tail.

length 19 1/2in

US\$5,000 - 7,000

Provenance

Collected by James A. Richardson, a federal fisheries employee best known as the first recorded Anglo explorer of the Lake Shasta Caves in Northern California, whose claimed date of discovery, November 11, 1878, is still legible on the wall where he wrote it that day with carbide from his miner's lamp; thence by descent through the family

145

A NORTHWEST COAST GREASE BOWL

The oval platter with widely flaring sides, set with opercula shells along the rim, heavily patinated from use.

height 4 1/2in, length 13 1/2in

US\$2,500 - 3,500



144 (view)

145



146

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION

146

A TLINGIT BEADED OCTOPUS BAG

On trade cloth, the front worked in an array of stylized floriforms, each tab similarly decorated, edge beading about the perimeter.
length 19 1/2in

US\$5,000 - 8,000



147

PROPERTY OF VARIOUS OWNERS, LOTS 147-148

147

A NORTHWEST COAST TEXTILE

Constructed of trade cloth, with applique design depicting a totemic sea creature, formline details, slit down the center of the design, possibly for wearing.
size approximately 44in x 35in

US\$800 - 1,200



148

148

A NORTHWEST COAST TOTEM POLE

A series of surmounted avian, humanoid and animal figures, set on a later base.

height (including base) 43in

US\$3,000 - 4,000



149

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION

149

A NUU-CHAH-NULTH (NOOTKA) RATTLE

Of two sections lashed together, large glass beads inside for rattle pellets, carved to depict a stylized bird, the moth delineated, inset beads for eyes, the grooved breast similarly adorned.

length 11 1/2in

US\$5,000 - 8,000



150



PROPERTY OF VARIOUS OWNERS, LOTS 150-151

150

**A NUU-CHAH-NULTH (NOOTKA) JANUS-HEAD
FIGURAL SPOON**

Delicately executed, the handle conceived as a pair of serene opposing faces with closed eyes, outstretched fingers beneath the chin of each, the upraised arms framing a central ovoid basin, the terminal head similarly concave, the back of the handle reduced to angular planes carved with banded grooves.
length 9in

Illustrated
Ewing, Douglas C., *Pleasing The Spirits: A Catalogue of a Collection of American Indian Art*, 1982, Ghylen Press, p.357, plate 438, identified at that time as Northern Californian in origin

US\$4,000 - 6,000



151



152



152



151

151

A HAIDA ARGILLITE PIPE

Very finely carved, the head of a raven at one end, the folded wings the body of the pipe, the bowl centered inbetween, a humanoid face with killer whale motifs below, clutching a tiny face between the teeth, deep formline designs at the back.
length 4 5/8in

US\$2,500 - 3,500

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION

152

A HAIDA ARGILLITE BEAVER EFFIGY BOWL

The diminutive vessel finely carved, with formline details, fur delineated on the limbs, "Haydah, Brit. Columbia" written in red paint above the base.
length 2 3/8in

US\$2,000 - 3,000



153



154

PROPERTY OF ANOTHER OWNER, LOTS 153-156

153

OSUITUK IPEELEE

*Kingnait/Cape Dorset, "Owl and Young", stone, 1990, signed in syllabics at the tail.
height 19in*

US\$6,000 - 9,000

Provenance

Acquired from Marion Scott gallery in 1990

154

OSUITUK IPEELEE

*Kingnait/Cape Dorset, "Owl Transformation", 1985, stone, signed in syllabics at the base.
height 21 1/2in*

US\$5,000 - 8,000

Provenance

Acquired from Marion Scott gallery in 1990



155

155

QAQAA (KAKA) ASHOONA

*Kingnait/Cape Dorset, "Sea Goddess (Sedna)", not dated, stone, signed in syllabics at the base.
height 17 1/4in*

US\$3,000 - 4,000

Provenance

Acquired from the Inuit Gallery in 1989; a prospectus accompanying the present lot including an artist's biography as well as a dissertation on the nature of the Sedna in Inuit culture



156

156

EYEETSIK PETER

*Kingnait/Cape Dorset, "Polar Bear and Cub", 1987, stone.
height 27 1/2in*

US\$2,500 - 3,500

Provenance

Acquired from the Inuit Gallery in 1988; a prospectus accompanying the lot identifying dolomite as the stone used for this sculpture, adding "One of the first major pieces carved in dolomite since the stone was phased out in 1976"



157



158



159

**PROPERTY FROM A SEATTLE,
WASHINGTON PRIVATE COLLECTION**

157

**A KWAKWAKA'WAKW (KWAKIUTL)
MASK**

Depicting a Hamatsa raven, with deep cut eyes, articulated beak, trimmed in cedar bark.

length 39in

US\$3,000 - 5,000

**PROPERTY OF ANOTHER OWNER,
LOTS 158-162**

158

**A KWAKWAKA'WAKW (KWAKIUTL)
MASK**

A Hamatsa raven example, with articulated jaw, carved and painted details, trimmed in cedar bark.

length 36in

US\$3,000 - 4,000

159

DOROTHY GRANT

Haida, the blanket with applied cloth designs and button accents, side and top views of frogs forming a single creature.

size 56 x 61in

US\$2,500 - 3,500



160



161

160

TONY HUNT JR.

Kwakwaka'wakw (Kwakiutl), "Northern Style Portrait Mask", 1980, with carved and painted details, hair inserts framing the forehead.
length 9in

US\$1,500 - 2,000

161

TREVOR HUNT

Kwakwaka'wakw (Kwakiutl), "Kwagiulth Bear/Eagle Moon Mask", Feb 2004, the confronting animals on a relief carved and painted disc, a separately carved visage mounted at the center, twisted cedar bark around the perimeter.
diameter 39in

US\$1,500 - 2,000

162

SIMON DICK

Kwakwaka'wakw (Kwakiutl), "Down From the Sky", 2010, depicting a Hokhokw cannibal bird dancer, the removable mask with articulated jaw, cedar bark fringe throughout, the figure pegged into a thick plank.
height 32in, length 34in

US\$2,000 - 3,000



162



163



163



164

PROPERTY FROM THE ESTATE OF GEORGE GUND III, LOTS 163-180

163

A NORTHWEST COAST MASK

Unsigned, a transformation mask carved in Kwakiutl style, the exterior depicting a raven, opening to reveal a humanoid face and avian elements on the surrounding panels.
length 23 1/2in

US\$1,000 - 1,500

164

DERALD SCOULAR

Salish, a Hamatsa Cannibal bird mask carved in Kwakiutl style, the jaw articulated, a series of small human skulls appended to the long cedar bark suspensions.
length 50in

US\$1,500 - 2,000



165



166

165

WALTER HARRIS (2)

Gitksan, two masks, dated 1991 and 1992, naturalistic depictions of a middle aged and elderly visages, the natural wood with carved and painted details, hair inserts.
length (excluding hair) 9 1/2 and 9 1/4in

US\$1,000 - 1,500



166

TWO NORTHWEST COAST CARVINGS

By two different artists, each signed indistinctly, including a mask, "Khut-wheemul-uch, Hawk" in pencil to the interior; and a frontlet, dated 1995, executed as a human head above a shark(?), inlaid abalone shell accents.

length 8 3/4 and 8 1/4in

US\$1,500 - 2,000

167



167

TWO NORTHWEST COAST MASKS

One an unsigned example, depicting a Hamatsa raven; the other by John Livingston, adopted Kwakwaka'wakw (Kwakiutl), depicting a hawk, painted details and inset mirrored eyes.

length 32 3/4 and 29 1/2in

US\$2,000 - 3,000



168

168
GENE BRABANT

Cree, the mask dated 12/91, carved in Kwakiutl style and depicting Crooked Beak, the fearsome bird figure with a human skull set at top, articulated jaw, and thickly applied cedar bark adornment.
length 24 1/2in

US\$1,500 - 2,000



169

169
GENE BRABANT (2)

Cree, one rattle with custom stand inscribed "Bella-Bella Hawk Rattle, Aug '85"; the other based on a 19th century Nuxalk (Bella Coola) mask in the collection of the Museum of Natural History in New York City, "Thunder Spirit, 10/91".
length 14 3/4 and 11 3/4in

US\$1,000 - 1,500



170

170
GENE BRABANT

Cree, the fierce visage with pronounced features, cedar bark trim and painted twig protuberances, inscribed to the interior: "Study of old Bella Coola Thunder Spirit mask collected by G. Hunt in 1897, Museum of Natural History, NY, NY" and dated 12/90.
length (excluding twigs) 16 1/4in

US\$1,500 - 2,000



172



171

GENE BRABANT (2)

Cree, each painted details and perimeter decorations, each inscribed to the interior "Bella Coola Human", the larger one dated 1/85, the smaller example 9/86. length 18 and 12 3/4in

US\$2,000 - 3,000

172

GENE BRABANT (3)

Cree, one plaque inscribed "Kwaq - uilth Crooked Beak, 10/85", with articulated beak and cedar bark trim; the other two variations on a Killer Whale theme, dated May and June 1985. length 40 1/2, 37 and 31in

US\$1,200 - 1,800



171



173



173



174

173

DAVID NEEL

Kwakwaka'wakw (Kwakiutl), a transformation mask, titled "Bald Eagle Extinction Mask, 91", the eagle's head opening to reveal a human visage, upraised hands and formline designs painted on the interior panels, cedar bark about the perimeter.
length 23in

US\$1,500 - 2,000

174

A KWAKWAKA'WAKW (KWAKIUTL) MASK

Unsigned, a Hamatsa raven example, with length articulated beak, trimmed in cedar bark.
length 47 1/4in

US\$3,000 - 4,000



175



176



177

175

BEAU DICK

Kwakwaka'wakw (Kwakiutl), "Northern Style Eagle Clan Hat, 87", carved from a single piece of wood, hair inserts and painted details.
height 12 1/2in, length 20in

US\$2,000 - 3,000

176

BEAU DICK

Kwakwaka'wakw (Kwakiutl), "Fool Mask, '90", carved with broad features, boldly painted in primary colors, with twisted cloth perimeter terminating as a topknot.
length 18 1/2in

US\$1,500 - 2,000

177

RANDY STIGLITZ

Cree/Coast Salish, the interior of the mask inscribed "Bella Coola Winter Raven, '89", with articulated beak, cedar bark trim and wooden feather accents.
length 27in

US\$1,200 - 1,800



178

178

JIM CHARLIE

Salish, a substantial mask, titled "Man Transforming to Thunderbird, 11/96", painted details and horsehair inserts embellishing the carving.

length 24 1/4in

US\$1,000 - 1,500



179

179

THREE NORTHWEST COAST CARVINGS

Two Kwakwaka'wakw (Kwakiutl) masks, including "Hawk Man, 1986" by Joe Peters, the other by Wayne Alfred, inscribed indistinctly "Raven(?)" and dated 1997; together with a Coast Salish seal effigy bowl, Francis Horne.

length of bowl 18 3/4in, length of masks 12 3/4 and 11in

US\$1,200 - 1,800



180

THREE NORTHWEST COAST ITEMS

Including "Moon Mask", 1986, Matthew James, *Kwakwaka'wakw (Kwakiutl)*; and two drums, one titled "Eclipse of the Moon" by Lyle Wilson, *Haisla*, the other unsigned, painted with a series of formline designs. length of mask 15 1/2in, diameter of drums 20 1/4 and 17in

180

US\$1,200 - 1,800

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA, LOTS 181-182

181

FOUR NORTHWEST COAST CARVINGS

Including three by Ivan Otterlifter (Cyt), *Cherokee/Tlingit (adopted)*: a halibut bowl with inset shell accents; a wolf helmet with separately-carved seal suspended at the back; a mask with bears(?) emerging from the cheeks and forehead of the visage; the fourth an octopus mask by Rich LaValle, *Anglo/Tlingit (adopted)*. length of bowl 15 1/4in



181

US\$1,500 - 2,000

182

IVAN OTTERLIFTER (2)

Cherokee/Tlingit (adopted), one depicting a sculpin, the other an octopus or devil fish, both with toothy grins and inset abalone details, each signed Cyt at the back. diameter 11 3/4 and 11 5/8in



182

US\$1,000 - 1,500



183

184

185

POTTERY
PROPERTY FROM A PRIVATE COLORADO COLLECTION

183
A TULAROSA BLACK-ON-WHITE OLLA
 Bands of reciprocal curvilinear motifs encircling the body, a pair of parallel lines on the neck, *restored*.
height 14 1/2in, diameter 15in

US\$3,000 - 5,000

PROPERTY OF ANOTHER OWNER

184
TWO ANASAZI BLACK-ON-WHITE CANTEENS
 Including an oval example, a band of hooked elements below the lugs, a checkerboard design rising up the neck; the other with triangular registers filled with fineline details below the shoulder, concentric rings about the mouth.
greatest length 7 and 6 3/4in

US\$800 - 1,200

PROPERTY FROM A TUCSON ARIZONA PRIVATE COLLECTION

185
A TONTO POLYCHROME OLLA
 Painted above the shoulder with a flowing design of curvilinear winged motifs, cruciforms, stepped elements and zigzag accents, *small areas of restoration*.
height 11in, diameter 12 1/4in

US\$800 - 1,200



186

PROPERTY OF ANOTHER OWNER

186

A MIMBRES BLACK-ON-WHITE BOWL

Depicting a hunter, hanging on to a deer slung over his back, a brush-like implement in the other hand, below multiple framing bands, *very minor paint touch-up.*
height 4in, diameter 8 3/4in

US\$6,000 - 8,000



187

PROPERTY FROM THE NANCY R. FLORSHEIM COLLECTION, LAKE FOREST, ILLINOIS, LOTS 187-188

187

A SIKYATKI POLYCHROME JAR

Painted between a pair of thick framing bands on the shoulder in four repeated panels of abstracted avian, corn, and other emblematic motifs, all rendered in rectilinear fashion, *scattered areas of paint touch-up.*

height 7 1/2in, diameter 16in

Provenance

Collected in the late 1800's or early 1900's by Charles Lorin Owen, former curator of Southwestern art at the Field Museum in Chicago; by descent to his grandson, John Bates; Rex Arrowsmith and Pete Hester, Arizona; to the Florsheim Collection

US\$10,000 - 15,000

189



188



190

188

A POLACCA POLYCHROME JAR

Attributed to Nampeyo, with five repeated panels of geometricized avian motifs, a rim band of Greek frets overhead. height 8in, diameter 12 1/4in

US\$3,000 - 5,000

Provenance

Martha Struever, Santa Fe: "Polacca polychrome olla, with characteristic crackle slip, by Nampeyo, ca 1885-1895"

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION

189

A ZUNI POLYCHROME JAR

Alternating registers of heartline deer-in-its-house motifs with floral rosettes, a neck band of hachured arcing triangles. height 8 1/2in, diameter 10 3/4in

US\$1,500 - 2,000

PROPERTY FROM A PRIVATE COLORADO COLLECTION

190

A SANTO DOMINGO OR COCHITI DOUGH BOWL

Decorated with a row of quartered arched lozenges, set within a double-banded frame. height 8in, diameter 16 1/2in

US\$4,000 - 6,000



191

PROPERTY OF VARIOUS OWNERS, LOTS 191-194

191

A HOPI POLYCHROME BOWL

Attributed to Nampeyo, the interior painted with a depiction of a square-faced Polik Mana kachina, shown with ornate tableta, ceremonial dress and holding feathers aloft, the exterior with two narrow registers of distinct triangular bands, a vintage label affixed to the exterior, "Moulded, painted and fired by Nampeyo (Hopi Indian woman), Arizona, Grand Canyon, March 1907" written in period ink. height 3in, diameter 9 1/2in

US\$8,000 - 12,000



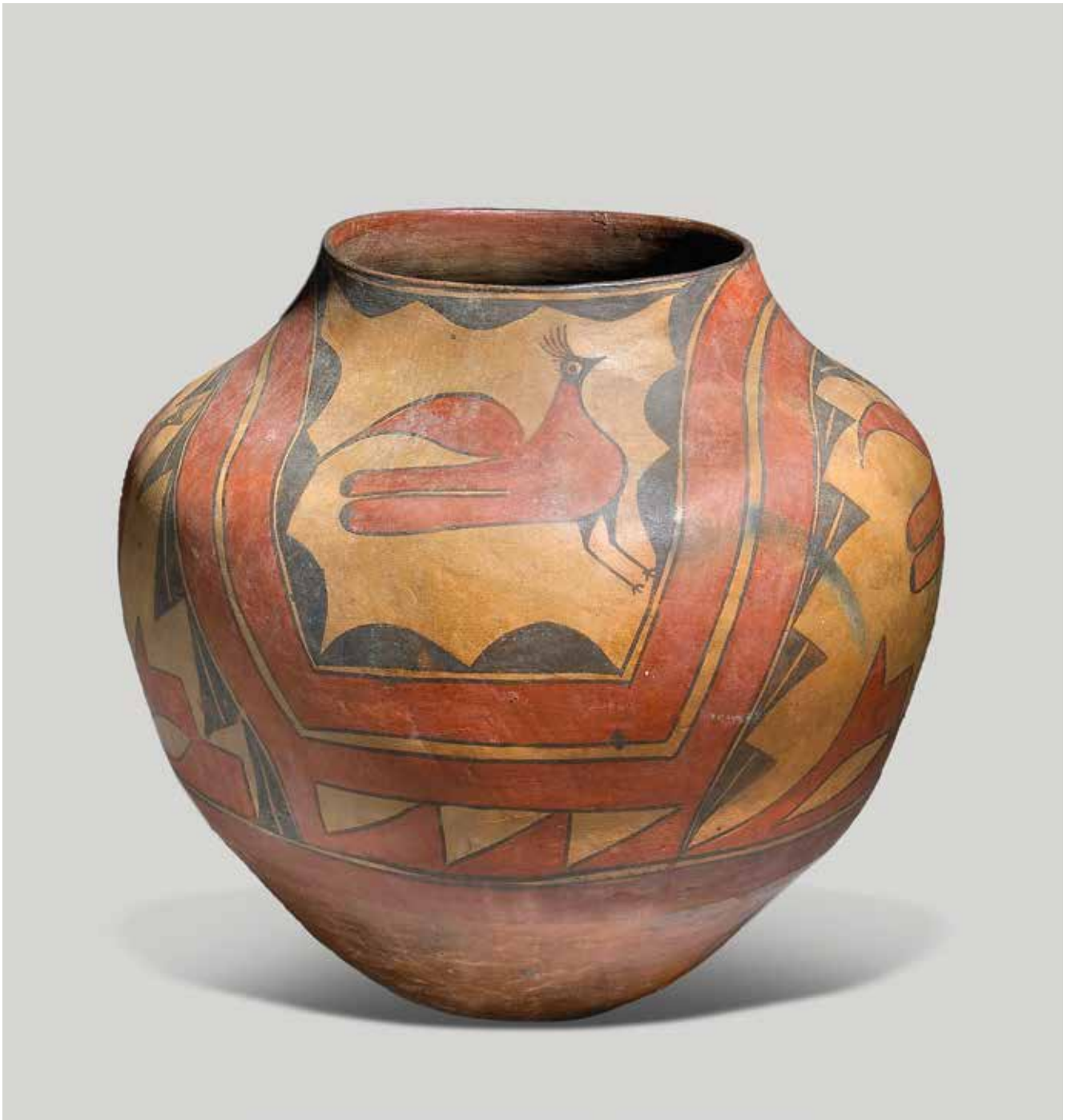
192

192

A HOPI POLYCHROME JAR

Attributed to Nampeyo, painted with two renditions of her moth design, the insects complemented by an array of geometric accents. height 8 1/4in, diameter 14 1/2in

US\$8,000 - 10,000



193

193

A ZIA POLYCHROME STORAGE JAR

Roadrunner depictions above and below a double rainbow arch, scallops and stylized feather accents, *minor restoration*.
height 17in, diameter 17 3/4in

US\$10,000 - 15,000



194

194

A ZUNI POLYCHROME FROG JAR

Alternating five relief-modeled frogs and five butterflies on the sides, with fine-line complements.

height 9 1/4in, maximum diameter 14 1/4in

US\$8,000 - 10,000

Provenance

A Prescott, AZ, collection, purchased on a family trip to Albuquerque circa 1910; ex-Frances Storey collection, Philadelphia, PA



195

196

197

PROPERTY FROM A PRIVATE COLORADO COLLECTION

195

A ZIA POLYCHROME DOUGH BOWL

Alternating bands of stepped "key" designs with panels of feather motifs.

height 9in, diameter 17 1/2in

US\$4,000 - 6,000

Provenance

Purchased from potter Robert Tenorio at Kewa Pueblo, having descended to him from his grandmother

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION, LOTS 196-198

196

A ZIA POLYCHROME JAR

Alternating registers of elliptical devices containing four-pointed motifs within circular elements, stepped and hooked accents.

height 9 1/2in, diameter 11in

US\$2,500 - 3,500

197

A ZUNI POLYCHROME JAR

Painted with a continuous series of fineline curvilinear designs, stepped and serrated filler devices, feather motifs as accents.

height 10 1/2in, diameter 12in

US\$3,500 - 4,500



198



198

198

A COCHITI REDWARE STORAGE JAR

Painted with three registers of complex stepped and ridged designs, each capped by raincloud and lightning motifs, set within a series of horizontal and vertical triangular or serrated framing devices.
height 19 3/4in, diameter 15 1/2in

US\$3,000 - 5,000



199



**PROPERTY FROM A PRIVATE COLORADO COLLECTION,
LOTS 199-200**

199

A MONUMENTAL ACOMA POLYCHROME BEAR

Barbara and Joseph Cerno, 2006, fully stone-polished, painted heartlines on both sides placed within free-flowing abstract designs incorporating traditional motifs.

height 19in, length 32 1/2in, width 17 1/2in

US\$7,000 - 10,000

Provenance

Purchased directly from the artists

One of only two bears known to have been made by the Cernos, the inspiration came after a visit by Joseph to China. On an invitation by that government to teach his pottery methods, Cerno was impressed by the famed pottery horses and came back eager to build one of the animals familiar to the Pueblos



200

200

A LARGE ACOMA BLACK-ON-WHITE JAR

*Barbara and Joseph Cerno, 2005, painted from rim to base with seven registers of precisely-executed geometric motifs, fineline hatching completing the effect.
height 21in, diameter 18in*

US\$6,000 - 9,000

Provenance

Purchased directly from the artists



201

PROPERTY OF ANOTHER OWNER

201

A SAN ILDEFONSO BLACKWARE STORAGE JAR

Marie + Julian, repeat registers of stylized avian motifs painted at the shoulder, a scalloped band above.
height 15in, diameter 21in

US\$10,000 - 15,000

Illustrated
Spivey, Richard L., *The Legacy of Maria Poveka Martinez*, 2003,
Museum of New Mexico Press, Santa Fe, NM, p.25



202

**PROPERTY FROM THE ESTATE OF JOHN BOWERS,
MILLBRAE, CALIFORNIA, LOTS 202-203**

202

A SAN ILDEFONSO SGRAFFITO REDWARE PLATE

Tony Da, depicting a bull deer with pronounced heartline design, concentric incisions encircle the perimeter, set with two fine turquoise stones.

height 1 3/4in, diameter 10 7/8in

US\$7,000 - 10,000

204



205



203





203

A SANTA CLARA BLACK AND RED SGRAFFITO SEED JAR

Grace Medicine Flower and Camilio Tafoya, alternating medallions depicting tortoise with feather motifs and ears of corn with highly stylized Avanyu, a quartet of similar water serpents populating the black field, a solitary example encircling the body beneath the shoulder.

height 4 1/2in, diameter 7 1/8in

US\$1,500 - 2,000

PROPERTY OF ANOTHER OWNER, LOTS 204-205

204

A SAN ILDEFONSO BUFFWARE MINIATURE BEAR

Tony Da, inset with turquoise stones, the underside polished red, incised lightning bolts or heartline designs on each side.

length 3 3/4in

US\$3,000 - 4,000

205

TWO SANTA CLARA SGRAFFITO VESSELS

Grace Medicine Flower, including a redware wedding jar, concentric medallions with corn and spirit figure motifs on each side, Avanyu and stepped filler devices, signed and dated '74; and a black and red seed jar, signed together with *Camilio Tafoya*, a Koshare clown centered between the double opening, a pair of water serpents opposite.

height of first 6 3/8in, diameter of second 5in

US\$1,500 - 2,000

PROPERTY FROM A PRIVATE COLORADO COLLECTION

206

A SAN ILDEFONSO SGRAFFITO SEED JAR

Barbara Gonzales (Tahn-moo-whe), "Feathers & Wings", blackware with red accents, inlaid with turquoise and coral cabochons, the matte top centering a spider encircled by an attenuated Avanyu, a highly polished band to the shoulder with medallions showing butterflies and birds set in between bands of raincloud, wing and repeat feather motifs, a small spider with coral body and a water serpent inlaid with turquoise chips beneath.

height 9in, diameter 13in

US\$4,000 - 6,000

Provenance

Purchased directly from the artist in 2006



207



**PROPERTY OF VARIOUS OWNERS,
LOTS 207-209**

207

A COCHITI STORYTELLER

*Helen Cordero, the seated male figure with a cornhusk cherooot between his fingers, a recumbent child upon the raised arm, more children sitting on the lap, climbing up his back, and straddling one shoulder.
height 9 1/4in, length 9 1/2in*

US\$4,000 - 6,000

208

AN ACOMA POLYCHROME BOWL

*Lucy Lewis, 1969, painted in two registers of repeated design motifs, with a "pie crust" rim.
height 5 1/2in, diameter 8in*

US\$800 - 1,200



208



209

212

210

211

209

A SAN ILDEFONSO BLACKWARE JAR

Maria + Santana, with traditional water serpent painted above the shoulder, raincloud motifs as accents.
height 4in; diameter 6 1/8in

US\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF KATHLEEN LEACH

210

A SAN ILDEFONSO BLACKWARE PLATE

Maria + Popovi, 168, a five-humped water serpent encircling the center.
height 1 1/8in, diameter 6 5/8in

US\$2,500 - 3,500

PROPERTY OF ANOTHER OWNER

211

A SAN ILDEFONSO BLACKWARE JAR

Marie, painted above the shoulder with four registers of stylized feather motifs, stepped and serrated accents.
height 4in, diameter 6 1/2in

US\$1,500 - 2,000

As this example is simply signed *Marie*, it will likely date to the short period in the early 1920s when *Maria Martinez* put only her name on her pottery, omitting husband *Julian's* name because making pottery was "woman's work"

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CA

212

A SAN ILDEFONSO BLACKWARE VASE

Maria Poveka, polished to a fine finish, with gently tapering neck and scalloped rim.
height 8 5/8in, diameter 7 1/2in

US\$2,000 - 3,000



PROPERTY FROM THE MARKS FAMILY ART TRUST

213

TWO PUEBLO BLACKWARE POTTERY VESSELS

Including a Santa Clara wedding vase, *Teresita Naranjo*, an Avanyu carved above the shoulder, stepped and curvilinear elements as accents; and a San Ildefonso plate, *María Poveka*, polished to a high luster finish.

height of vase 11 3/4in, diameter of plate 9 3/4in

US\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS, LOTS 214-215

214

A SAN ILDEFONSO BLACKWARE JAR

Marie, an Avanyu painted above the shoulder, raincloud motifs as accents.

height 3 5/8in, diameter 6 1/8in

US\$1,800 - 2,800

Refer to lot 211 regarding the dating related to this particular signature

215

A SAN ILDEFONSO BLACKWARE BOWL

Marie, an Avanyu painted about the wide rim, raincloud motifs as filler elements.

height 2 3/4in, diameter 12 1/8in

US\$1,500 - 2,000

Refer to lot 211 regarding the dating related to this particular signature



216

WEAVINGS
PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

216

A SALTILLO SARAPE

Woven in two sections and joined at the center, with center composite diamond on the busy striped field, in mostly aniline colors and indigo blue.

size approximately 6ft 3in x 3ft 8in

US\$1,000 - 1,500



217

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

217

A RIO GRANDE BLANKET

A concentric diamond pattern across the field, sawtooth and banded borders.

size approximately 7ft x 4ft 5in

US\$1,500 - 2,000



218



219



220

PROPERTY OF VARIOUS OWNERS, LOTS 218-219

218

A NAVAJO LATE CLASSIC/EARLY TRANSITIONAL WOMAN'S CHIEF-STYLE BLANKET

In a second phase pattern of colored blocks and striped accents on the finely banded ground, in indigo, pale yellow-green, aniline red and natural wool colors.
size approximately 3ft 1in x 4ft 2in

US\$7,000 - 10,000

219

A NAVAJO LATE CLASSIC WOMAN'S DRESS

The two panels finely woven, a row of Spider Woman's crosses across each end, narrow bands framing the variegated central field, in raveled lac and cochineal, aniline, indigo and natural handspun yarns.
size approximately 4ft 6in x 2ft 9in and 4ft 5in x 2ft 6in

US\$8,000 - 12,000

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION

220

A NAVAJO CLASSIC MOKI BLANKET

With finely worked Moki panels alternating with fringed and checkered bands, in cochineal-dyed red, indigo and natural yarns.
size approximately 6ft x 4ft 7in

US\$20,000 - 30,000



221

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

221

A NAVAJO TRANSITIONAL RUG

Alternating sawtooth zigzag bands across the borderless weaving, converging to a row of diamond motifs at the center.
size approximately 7ft 3in x 4ft 11in

US\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS, LOTS 222-224

222

A NAVAJO GERMANTOWN RUG

A finely woven Hubbell Revival Moki example, Spider Woman crosses set within stepped diamond and diamond halves, set against the striped ground.
size approximately 7ft 7in x 5ft 7in

US\$3,000 - 5,000

223

A NAVAJO TRANSITIONAL CHIEF'S BLANKET

Woven in a third phase pattern, concentric diamond and diamond halves set across the banded field.
size approximately 4ft 9in x 6ft

US\$3,000 - 5,000



222

224

A NAVAJO GERMANTOWN SADDLE BLANKET

The borderless weaving aligning latticework and serrated diamonds and diamond halves.
size (including fringe) approximately 3ft 3in x 2ft 7in

US\$3,000 - 5,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 225-226

225

A NAVAJO TRANSITIONAL CHILD'S BLANKET

Woven in a banded pattern of alternating colors and widths.
size approximately 4ft 4in x 3ft

US\$1,500 - 2,000

226

TWO NAVAJO TRANSITIONAL WEAVINGS

One example aligning rows of banded cruciforms against a contrasting striped field; the other woven in an all-over sawtooth zigzag pattern.
size approximately 5ft 10in x 4ft 8in and 5ft 8in x 4ft 3in

US\$1,800 - 2,800



223



224



225



226



227

PROPERTY OF VARIOUS OWNER, LOTS 227-229

227

A NAVAJO GERMANTOWN PICTORIAL WEAVING

Depicting two rugs in progress on the loom, tools of the weaver's trade as accents, set within a framework of traditional design elements.

size approximately 6ft 9in x 4ft 8in

US\$12,000 - 18,000

228

A NAVAJO TRANSITIONAL RUG

Alternating sawtooth zigzag bands against the variegated field.

size approximately 7ft 1in x 4ft 5in

US\$1,500 - 2,000

229

A NAVAJO GERMANTOWN PICTORIAL SAMPLER

Depicting a pair of railway section hands (known as "gandy dancers", or "traqueros" in the Southwest), each worker shouldering the lining bar that was the tool of their trade, walking along tracks towards a hand car, a row of buildings above.

size 10 1/4 x 12 1/2in

US\$2,000 - 3,000

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION, LOTS 230-231

230

A NAVAJO TRANSITIONAL MOKI WEAVING

Broad bands centering checkerboard zigzags, set against the finely striped field, *areas of restoration*.

size approximately 6ft 7in x 4ft 6in

US\$2,000 - 3,000

231

A NAVAJO TRANSITIONAL RUG

Alternating broad zigzag bands with sawtooth hourglass borders, banded ends.

size approximately 6ft 7in x 4ft 9in

US\$1,500 - 2,000



228



230



229



231



232



233

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

232

A NAVAJO TRANSITIONAL WEDGE-WEAVE BLANKET

Of characteristic pulled-warp construction, softly woven with a series of complementary zigzags, anchored by banded ends.
size approximately 7ft 2in x 6ft 2in

US\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS, LOTS 233-236

233

A NAVAJO TRANSITIONAL RUNNER

Aligning a trio of serrated diamonds, a branching hooked device in the center of the largest, triangular accents, within a banded frame.
size approximately 8ft 6in x 3ft 11in

US\$1,500 - 2,000

234

A NAVAJO GERMANTOWN RUG

Finely serrated diagonals framing attenuated zigzag, diamond and striped rectangular devices, banded ends.
size approximately 6ft 11in x 4ft 4in

US\$4,000 - 6,000

235

A NAVAJO GERMANTOWN RUG

Centering a trio of stepped diamonds, framed by a crenelated and stepped meander, stacked triangles as filler devices.
size approximately 7ft 9in x 5ft

US\$5,000 - 9,000

236

A NAVAJO TRANSITIONAL RUG

Aligning a pair of concentric cruciform devices flanking five whirling log motifs, set within a broad framework of reciprocal stepped pyramids and banded borders.
size approximately 9ft 7in x 4ft 8in

US\$2,000 - 3,000

PROPERTY OF A PALM BEACH PRIVATE COLLECTOR

237

A NAVAJO CRYSTAL PICTORIAL RUG

Aligning a pair of joined Valero stars, set within a series of broad borders incorporating stepped and banded elements, arrows and small stars as filler devices.
size approximately 8ft 2in x 5ft 7in

US\$2,500 - 3,500



234



235



236



237



238



239



240



241

**PROPERTY OF A PRIVATE COLLECTION,
COLORADO**

238

A NAVAJO TEEC NOS POS RUG

With three elaborate medallions dominating the field, geometric complements, enclosed by a serrated frame, within a wide border of bowtie motifs.

size approximately 7ft x 4ft 1ft

US\$3,000 - 5,000

**PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, LOTS 239-240**

239

A NAVAJO CRYSTAL RUG

A variant of Plate III of the J.B. Moore catalog, aligning two sawtooth diamonds, box and diamond accents, within a broad frame of cruciform motifs.

size approximately 8ft x 4ft 10in

US\$2,000 - 3,000

240

A NAVAJO RED MESA RUG

Aligning a series of of concentric diamonds and diamond halves across the variegated field, framed by a broad banded zigzag border.

size approximately 7ft x 4ft 6in

US\$1,200 - 1,800

**PROPERTY FROM AN IMPORTANT
CALIFORNIA PRIVATE COLLECTION**

241

A NAVAJO TEEC NOS POS RUG

A stepped diamond and V-form design centered between opposing hooked, stepped and linear devices, set within a complex zigzag and serrated frame.

size approximately 6ft 7in x 4ft 6in

US\$2,000 - 3,000

**PROPERTY OF VARIOUS OWNERS,
LOTS 242-246**

242

A NAVAJO PICTORAL RUG

Conceived as an opposing pair of Thunder beings, crooked Male Rain and straight Female Rain symbols between their legs, Male Rain falling from their wings, lightning symbols and box motifs as accents, within a banded rainbow frame.

size approximately 5ft 3in x 3ft 6in

US\$7,000 - 10,000





243

243

A LARGE NAVAJO TWO GREY HILLS RUG

Aligning an attenuated diamond design, flanked by triangular geometric lozenges, hooked devices as accents, set within a reciprocal frame.

size approximately 12ft 1in x 6ft 10in

US\$6,000 - 8,000

244

A NAVAJO RUG

Centering a finely executed openwork diamond lozenge, hooked accents, stepped devices in the corners, within a broad box and cruciform border.

size approximately 6ft 9in x 5ft

US\$1,800 - 2,800

245

A NAVAJO RUG

Aligning a pair of Valero stars within a finely serrated hourglass form, striped bands as filler devices against the variegated field.

size approximately 5ft 9in x 3ft 10in

US\$1,500 - 2,000

246

A NAVAJO RUG

Centering a stepped hourglass form, whirling logs inside, concentric hooked diamond motifs at either end, within a broad border of winged triangles.

size approximately 5ft 11in x 3ft 4in

US\$1,500 - 2,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

247

A NAVAJO RUG

The field populated by interlocking hourglass lozenges, framed by box meanders, within a reciprocal hooked border.

size approximately 10ft 5in x 6ft

US\$2,500 - 3,500



244



245



246



247



248

PROPERTY OF ANOTHER OWNER

248

A NAVAJO CHIEF'S STYLE WEAVING

Woven in a third phase variant pattern of stepped diamonds and diamond halves overlaid on the banded ground.

size approximately 4ft 3in x 4ft 11in

US\$1,500 - 2,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 249-250



249

249

TWO NAVAJO YEI RUGS

One with four spirit figures holding prayer wands aloft, feather and arrow motif accents; the other with central a cornstalk and a pair of figures bordered by a Rainbow Deity.

size approximately 3ft x 4ft 6in and 2ft 8in x 4ft

US\$1,500 - 2,000

250

TWO NAVAJO RUGS

One centering a stepped diamond lozenge with cruciform motif, set in a banded frame; the other example incorporating a series of stepped and linear designs, enclosed by a reciprocal hooked border.

size approximately 6ft x 3ft 2in and 5ft x 3ft 7in

US\$1,500 - 2,000



250



251



252

PROPERTY OF A PALM BEACH PRIVATE COLLECTOR

PROPERTY OF VARIOUS OWNERS, LOTS 252-257

251

A NAVAJO CRYSTAL RUG

A variant of the J.B. Moore 1911 catalog plate XXVIII storm pattern, the central panel with Valero stars and hooked element, stepped hooked pyramids, whirling logs and water bug motifs as filler devices, set within a wide reciprocal border.
size approximately 6ft 6in x 4ft 4in

252

A NAVAJO RUG

Aligning a pair of cruciforms within linear stepped diamond motifs, box devices as accents, within a crenelated border.
size approximately 7ft 6in x 3ft 9in

US\$1,500 - 2,000

US\$1,500 - 2,000



253

253

A NAVAJO CRYSTAL RUG

Mary Johnson Alternating finely striped bands with rows of duo-tone diamonds and parallelograms.
size approximately 7ft 1in x 5in

US\$1,000 - 1,500

254

A NAVAJO RUG

Centering a hooked and stepped hourglass form, flanked by conjoined Valero star motifs, set within a striped frame.
size approximately 5ft 6in x 3ft 11in

US\$1,500 - 2,000

255

TWO NAVAJO RUGS

Each aligning a diamond lozenge, variously incorporating stepped, hooked or serrated elements, one placing stark diamond forms in the corners, set in banded or stepped frames.
size approximately 5ft 2in x 3ft 7in and 5ft x 3ft 9in

US\$1,800 - 2,800



254

256

TWO NAVAJO RUGS

One likely a Red Mesa example, a central column of stacked sawtooth diamond motifs flanked at either side by similar bands; the other with stepped or interlaced diamond motifs set against the variegated ground.
size approximately 6ft x 3ft 7in and 5ft 9in x 3ft 6in

US\$1,200 - 1,800

257

THREE NAVAJO SADDLE BLANKETS

Including two smaller examples, each woven in a fine allover concentric diamond pattern; and a double saddle blanket, alternating a series of bands over a finely striped background.
size approximately 5ft x 2ft 7in, 4ft 7in x 3ft 1in and 4ft 1in x 2ft 9in

US\$1,200 - 1,800



255



256



257



258

259

260

**BASKETS
PROPERTY FROM THE ESTATE OF JOHN
BOWERS, MILLBRAE, CALIFORNIA**

258

**TWO NORTHWEST COAST BASKETRY
ITEMS**

Including a Tlingit lidded rattletop basket, cruciform devices and serrated diagonals about the body; with a Makah basketry-covered bottle, showing deer, birds, whalers and their prey.

diameter of first 5in, height of bottle 8 1/2in

US\$1,500 - 2,000

**PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION**

259

FOUR NATIVE AMERICAN BASKETS

Including a Makah whaler's hat, with onion dome finial and showing scenes of the hunt; two Northwest California examples, a hat with stepped triangle designs and a bowl with sawtooth zigzag pattern; and a Klamath/Modoc ovoid container, showing a double-banded zigzag and diamond accents.

height of first 9 3/4in, length of last 9 1/2in

US\$1,800 - 2,800

PROPERTY OF ANOTHER OWNER

260

**FOUR NATIVE AMERICAN BASKETRY
ITEMS**

Including a Pomo basket, with stepped lattice design; two Northwest California examples, a hat with banded zigzag decoration and a small bowl with serrated diagonals; and a Makah basketry-covered bottle, stylized birds framed by sawtooth bands.

height of bottle 8in, diameter of baskets 7 1/4, 6 1/4 and 4 1/2in

US\$1,200 - 1,800



261

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

261

A KLAMATH/MODOC TRAY

Concentric bands of positive and negative triangles encircling the center, striped serrates pendant at the rim.

height 4 1/2in, diameter 16 3/4in

US\$1,500 - 2,000



PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA

262

TWO NORTHERN CALIFORNIA BASKETS

Including a Achumawi/Atsugewi lidded example, finely woven with stepped and banded triangular motifs, the lid similarly executed; and a hat, with bold positive/negative zigzag design.
diameter 9 and 6in

US\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS, LOTS 263-271

263

TWO NORTHERN CALIFORNIA BURDEN BASKETS

Including a Klamath/Modoc soft twined example woven in an allover banded pattern; and a Northeastern example, alternating finely-striped and neutral zigzag designs.
diameter 18 and 16 1/2in

US\$1,500 - 2,000

264

A NORTHEAST CALIFORNIA BURDEN BASKET

A row of six-pointed star forms beneath the rim, stepped or serrated zigzag bands below.
length 15in, diameter 18in

US\$1,500 - 2,000



265

266

267

265

THREE NORTHERN CALIFORNIA BASKETS

Including two Northwest bowls, one worked with polychrome triangular bands, the other with serrated stepped elements; and a Klamath/Modoc banded example.
diameter 7 1/4, 6 1/4 and 6in

US\$1,200 - 1,800

266

THREE NORTHERN CALIFORNIA BASKETRY ITEMS

Including a hat, with central band of triangular motifs; a bowl worked with triangles and diamonds, another with stepped zigzag designs.
diameter 7 3/4, 7 1/4 and 6 1/2

US\$1,500 - 2,000

267

TWO POMO TWINED BASKETS

Including a finely-woven bowl with an allover triangle design, serrated accents added above the shoulder; the other a more utilitarian example, serrated bands framing a row of parallelograms.
diameter 9 3/4 and 9 1/4in

US\$2,000 - 3,000



268

270

269

271

268

A POMO GIFT BASKET

A checkerboard laticework about the body, the upper section, embellished with shell disc beads and quail topknots, a row of larger beads below the shoulder, a twine handle similarly adorned.
height 2 1/2in, diameter 5 1/5in

US\$1,500 - 2,000

269

TWO POMO BASKETS

Including a gap-stitch example with wide stepped diagonals about the body; the other showing a series of zigzag columns, accented at the shoulder by a staggered series of quail topknots.
diameter 5 7/8 and 5 1/4in

US\$1,800 - 2,800

270

A POMO BASKET

Finely woven, the broad laticework design terminating into a five-pointed blossom at the base.
height 2 1/8in, diameter 5 1/4in

US\$1,200 - 1,800

271

A POMO GIFT BASKET

Serrated diagonals down the body, trios of shell disc beads and quail topknots at the rim, fretwork motifs at the base.
height 3in, diameter 6in

US\$1,500 - 2,000



272

273

274

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

272

A WASHO POLYCHROME BASKET

Possibly the work of Scees Bryant Possock, *degikup*, finely woven, worked with three staggered bands of double-serrated motifs. height 5in, diameter 9 7/8in

US\$3,000 - 5,000

See Cohodas, Marvin, *Degikup, Washoe Fancy Basketry 1895-1935*, The Fine Arts Gallery of the University of British Columbia, 1979, p.31, for a discussion of the technical and stylistic differences between two groups of documented Scees Bryant baskets, dated a decade apart, observing, "Scees's three late (1915-1918) baskets are more faithful imitations of (her sister-in-law) Dat so la lee's style. These baskets are characterized by the same vertical, high-shouldered shape with constricted orifice, and by the two-colour designs of flame patterns or linked diamonds in columnar and scattered arrangements. While Scees's early baskets are more individualized, her later works are such careful imitations that they might easily be confused with Dat so la lee's own work."

PROPERTY OF VARIOUS OWNERS, LOTS 273-275

273

A WESTERN MONO BASKET

Decorated below the rim with a horizontal band of complementary triangles, breaks in the pattern filled by trios of repeated angular devices. height 5 1/2in, diameter 14 1/4in

US\$2,000 - 3,000

274

A WESTERN MONO BASKET

Two rows of concentric diamonds intersected by banded and stepped diagonals. height 5 1/2, diameter 13 5/8in

US\$2,500 - 3,500



275

TWO CALIFORNIA BASKETS

Including a Maidu bowl, a five-pointed element at the base ascending to columns of stacked triangles with hooked edges; and a Western Mono bottleneck example, three bands of rattlesnake designs from the shoulder to the base.
diameter 8 1/4 and 5 3/4in

US\$1,800 - 2,800

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA, LOTS 276-278

276

A MAIDU OVAL BASKET

Woven with a bold serrated zigzag band design, a negative fretwork meander within, U-form accents above, multi-branched elements at the base.
height 3 3/4in, length 10 1/2in

US\$1,800 - 2,800

277

TWO CALIFORNIA BASKETS

Including a Yokuts polychrome bowl, finely woven with a fretwork meander with triangular fringe, triple-lobed lozenges as filler devices; and a Mono Lake Paiute example, with oval start and round finish, alternating negative registers with diamond accents and checkerboard diamond motifs.
diameter 8 1/2 and 7in

US\$1,500 - 2,000



279

280

278

281

278

A YOKUTS POLYCHROME BOTTLENECK BASKET

Alternating fringed and hooked diamonds with triangular serrated lozenges, similar elements above the shoulder, a three-pointed sawtooth devices encircling the neck.

height 4 1/4in, diameter 7 1/2in

US\$2,000 - 3,000

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION

279

A YOKUTS POLYCHROME BOTTLENECK BASKET

Alternating diagonal bands of stacked triangles up the body, diamond lozenge accents, bands of outlined triangles encircling the neck and upper shoulder.

height 4 3/8, diameter 7 1/4in

US\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 280-281

280

A YOKUTS BOTTLENECK BASKET

Finely woven, alternating columns of banded zigzags with fretwork meanders.

height 3in, diameter 8in

US\$2,500 - 3,500

281

A PANAMINT POLYCHROME BASKET

Very finely woven, with three opposing serrated panels of stacked triangles.

height 3 3/4in, diameter 8 3/4in

US\$2,000 - 3,000



282



**PROPERTY FROM AN OLD CALIFORNIA
FAMILY COLLECTION**

282

**A CHUMASH POLYCHROME COOKING
BASKET**

Alternating serrated columns containing stacked triangles with neutral registers centering pairs of hooked and fringed devices, a fretwork band below the rim, checkerboard diagonals above, rim ticking. *height 6in, diameter 13in*

US\$8,000 - 12,000

Provenance

Acquired circa 1960, then by descent through the family

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA, LOTS 283-284

283

A MISSION POLYCHROME BASKET

Alternating banded zigzag columns with diamond and cruciform motifs, a chainlink design at the base.

height 8 1/4in, diameter 20in



283

US\$2,500 - 3,500

284

A MISSION RATTLESNAKE BASKET

A pair of twisting diamondbacks confronting one another across the neutral field.

height 5in, diameter 12 1/4in



284

US\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 285-286

285

A MISSION POLYCHROME OVAL BASKET

Alternating branching plant forms and abstract geometric motifs rising from the variegated base.

height 4in, length 17 1/4in



285

US\$1,500 - 2,000

286



286
A MISSION POLYCHROME OVAL BASKET

Each side centering a squirrel perched atop a tree branch, lush with foliage and fruit, birds and butterflies adjacent, the ends with substantial multi-armed tree forms.
height 8 1/2in, length 24 3/4in

US\$3,000 - 5,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

287
A MISSION POLYCHROME TRAY

Centering a multi-armed spiral outlined with tucked stitches, alternating opposing pairs of Federal eagles and stylized floral motifs at the rim.
height 2 3/4in, diameter 14 3/4in

US\$2,000 - 3,000

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA

288
A CHEMEHUEVI POLYCHROME BASKET

Stepped diagonals radiating from the base of the bowl, a four-pointed lozenge set in the center.
height 2 1/2in, diameter 9in

US\$1,500 - 2,000

PROPERTY OF ANOTHER OWNER

289
TWO CHEMEHUEVI BASKETS

Including a finely woven example, stacked arrowheads set within narrow framing bands; the other with a pair of checkerboard bands encircling the bowl, the rim similarly finished.
diameter 11 3/4 and 8 1/4in

US\$1,500 - 2,000

Provenance
Both baskets showing traces of the distinctive inventory numbers from the Francis Xavier Ammann collection

PROPERTY OF A PALM BEACH PRIVATE COLLECTOR

290
A MONUMENTAL NAVAJO POLYCHROME WEDDING BASKET

Woven in the traditional concentric pattern.
height 2 3/4in, diameter 35 1/2in

US\$1,500 - 2,000

290





287



288



289





PROPERTY OF VARIOUS OWNERS, LOTS 291-292

291

TWO SOUTHWEST BASKETS

A Pima bowl, with concentric box motifs; and a Tohono O’odham olla, worked in an allover stepped diagonal pattern.
diameter of bowl 13 1/2in, height of olla 14 3/4in

US\$1,500 - 2,000

292

AN APACHE OLLA

A band of triangles at the narrow neck, the body worked in a diamond latticework pattern centering cruciform motifs, heart forms beneath, solid and feathered bands above the base.
height 18 3/4in, diameter 13in

US\$2,000 - 4,000

Provenance

Purportedly from the collection of cowboy actor Tom Mix

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

293

AN APACHE OVAL BASKET

A checkerboard zigzag encircling the body, similar bands at the rim and about the base.
height 5 1/8in, length 13 3/4in

US\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA

294

THREE SOUTHWEST BASKETS

Including two pictorial trays, a Pima example with locomotive and cars, the other Apache with a row of toads around the dark tondo; and a small Apache olla, positive and negative quadrupeds amidst diamond motifs.
diameter of trays 11 and 7 7/8in, height of olla 4 7/8in

US\$1,500 - 2,000

295



296



297

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

295

AN APACHE TRAY

Centering a five-pointed star, radiating outwards into a series positive and negative registers containing human figures and quadrupeds.

height 3in, diameter 17in

US\$1,500 - 2,000

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION

296

TWO APACHE BASKETS

Including a deep bowl, stacked arrowheads rising from the dark tondo, triangles pendant at the rim; and a pictorial example, five spiraling arms framing quadrupeds, a human figure and geometric motifs.

diameter 15 3/4 and 11in

US\$1,800 - 2,800

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CALIFORNIA

297

A PIMA TRAY

Bands of complex hooked fretwork designs encircling the dark tondo.

height 4in, diameter 16 1/4in

US\$1,500 - 2,000



298

299

300

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

298

TWO APACHE BASKETS

Including a small olla, alternating wide-eyed figures with upraised arms and checkerboard zigzag columns; and a finely woven bowl, centering a five-pointed star, expanding into a latticework floral design. *height of olla 9 3/4in, diameter of bowl 8 3/4in*

US\$1,800 - 2,800

PROPERTY OF ANOTHER OWNER

299

AN APACHE OLLA

Alternating registers containing human figures, spread-winged birds, deer and other quadrupeds with stacked diamond columns, a five-pointed star at the base. *height 14in, diameter 11 3/4in*

US\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF JOHN BOWERS, MILLBRAE, CA

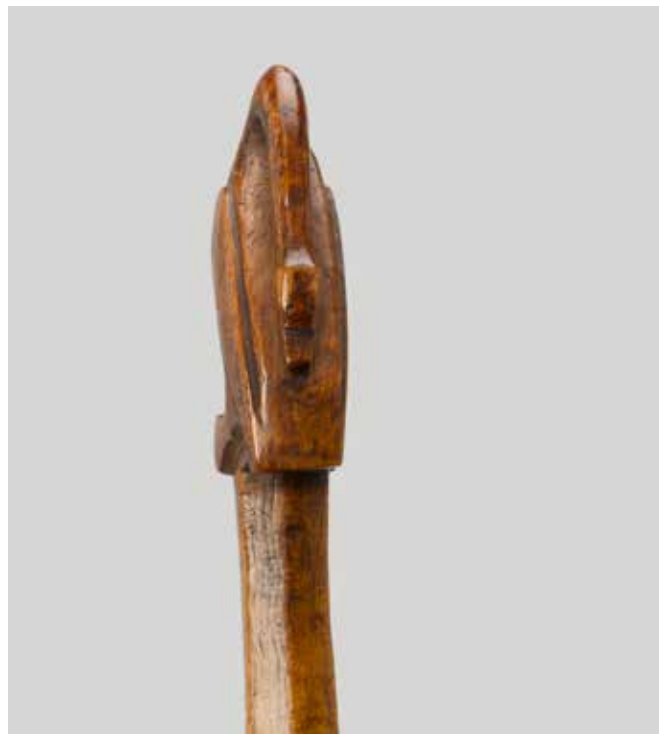
300

THREE SOUTHWEST BASKETS

Including a Pima olla, worked in an all-over fretwork design; a Navajo wedding basket, of traditional design; and a coiled Hopi bowl, decorated in a stepped pattern. *diameter 11 1/2, 9 and 8 1/4in*

US\$1,200 - 1,800





301

PLAINS/PLATEAU/WOODLANDS
PROPERTY OF VARIOUS OWNERS, LOTS 301-306

301

AN IROQUOIS WOODEN EFFIGY FEAST LADLE

Delicately carved, with broad scoop and lengthy handle, a median ridge along the back edge, terminating in a finial depicting a long-necked waterfowl, the head draped over the back.
length 22in

US\$30,000 - 40,000

128 | BONHAMS

LOT 302 - No lot.



303

303

A GREAT LAKES SPONTOON TOMAHAWK

The elliptical forged blade with banded designs, the top with zigzag and punctate design, a single back-curved element hooked below, fastened to a plain wood haft, likely a later replacement, brass tacks and lead plug at top.

length 21 1/4in

US\$4,000 - 6,000

Illustrated

Francis, Mark, *The Mark Francis Collection of American Indian Art*, 2009, Native American Antiquities Publishing Inc., Little River, SC, p.45, fig. 32

LOT 304 - No lot



305

305
A POTAWATOMIE BEADED BANDOLIER BAG

A loom beaded blossom pattern across the central panel and strap, floral accents on black velvet at the opening, framed by cloth trim, yarn tassel suspensions.
length 45in

US\$1,500 - 2,000



306

306
A GREAT LAKES BEADED BANDOLIER BAG

Probably Chippewa, the strap decorated with branching X-forms, floral and leaf motifs, the loom beaded main panel with stepped and hooked geometric design, suspending tabs with yarn tufts.
length 42in

US\$1,500 - 2,000



307

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION, LOTS 307-308

307

A PAIR OF GREAT LAKES BEADED MOCCASINS

Possibly Potawatomi, constructed of soft hide, the vamp faced with a ribbon-trimmed stroud panel beaded with branching motif, the side panels showing distinct leaf designs, edge beading.
length 10 1/4in

US\$10,000 - 15,000



308

308

A PAIR OF PRAIRIE BEADED MOCCASINS

Likely Sauk or Ioway, on soft hide, the vamp beaded with a leafy vine motif, the edge-beaded side panels distinctly executed with similar designs.

length 10 1/4in

US\$12,000 - 18,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

309

AN UPPER MISSOURI RIVER QUILLED PIPE STEM

Possibly Dakota, the long tapered ash stem with dark brown, white, and red plaited quill wrapping at one end length of stem, together with a catlinite pipe bowl, of "L" form, with ridged bands at either end.

length of pipe 38 3/8in, length of bowl 4 1/4in

US\$20,000 - 30,000w

Provenance

For the stem, the Peabody Essex Museum, sold at Skinner's American Indian & Ethnographic Arts, September 23 2007, lot 146

For reference, see Grimes, John R. et al, *Uncommon Legacies: Native American Art from the Peabody Essex Museum*, 2002, University of Washington Press, Seattle, WA, p.177, where a similar pipe in the Museum's collection is discussed at length



309



310



311



312

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION

310

A SIOUX HORN DANCE WAND

Consisting of a pair of joined steer horns, wrapped in fur and trade cloth, the shaft alternating row beading and fur bands, tin cone suspensions at either end.
length 21 1/4in

US\$1,500 - 2,000

PROPERTY OF ANOTHER OWNER, LOTS 311-312

311

A NORTHERN PLAINS OR PLATEAU BEADED VEST

The fully beaded front with floral motifs on hide panels, brass tacks across the shoulders and down the sides, the cloth back unadorned.
length 23in

US\$1,500 - 2,000

312

A CREE BEADED TOBACCO BAG

Edge beaded along the sides and scalloped mouth, distinct floral panels front and back, lengthy fringe suspensions.
length 36in

US\$1,000 - 1,500



313

314

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION, LOTS 313-314

313

A PAIR OF CREE/METIS EMBROIDERED MOCCASINS

Colorful floral motifs across the vamp and along the sides, the soft hide with fur-lined interior, folded over at the opening as trim.
length 10in

US\$3,000 - 5,000

314

TWO PLAINS ITEMS

Including a pair of moccasins, the vamps and sides covered with quillwork designs, a beaded band above the sole; and a Sioux beaded hide picture frame, American flags, diamond and triangle motifs about the perimeter, an old postcard showing two children in full regalia within.
length of moccasins 9 3/4in, length of frame 7 1/4in

US\$1,500 - 2,000



315

PROPERTY OF ANOTHER OWNER

315

A PLATEAU BEADED MARTINGALE

Constructed of cochineal-dyed red stroud panels, backed with buffalo hide, centering a concentric cruciform design, pairs of lobed motifs and four-pointed stars on the side panels, bells of various sizes arrayed across the lower sections, dyed horsehair suspensions at the bottom.

length (overall) 48in

US\$4,000 - 6,000



316

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION, LOTS 316-317

316

A PLATEAU BEADED CRADLE

The front panel with flowering vine motif, stroud cloth trim remnant about the perimeter, a beaded harness leather strap attached at back, the original board covered with a replacement ochre-dyed hide.

length 39 1/2in

US\$2,000 - 3,000



317

A PAIR OF PLATEAU PARFLECHE ENVELOPES

A matched set, of stiff rawhide folded in classic double-flap fashion, painted in a mirror-image pattern of crossed diamonds and split triangle complements.
length 24 1/2in

317

US\$4,000 - 6,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION

318

A PAIR OF EASTERN SIOUX QUILLED LEGGINGS

The hide densely worked with a series of floral and leaf-form motifs, cloth trim about the edges, mounted and framed.
length 17 3/4in

US\$2,000 - 3,000



318



319

PROPERTY OF VARIOUS OWNERS, LOTS 319-320

319

A PLAINS PICTORIAL MUSLIN

Executed in ink and colored ink wash, depicting ten warriors on galloping horses, scattered stricken adversaries on foot, the horsemen wearing feathered headdresses, armed with lances and coup sticks, many bearing shields, the lead rider with cavalry saber, the steeds variously painted, two wearing buffalo masks, mounted on cloth and framed.

size of muslin 32in x 82 1/2in

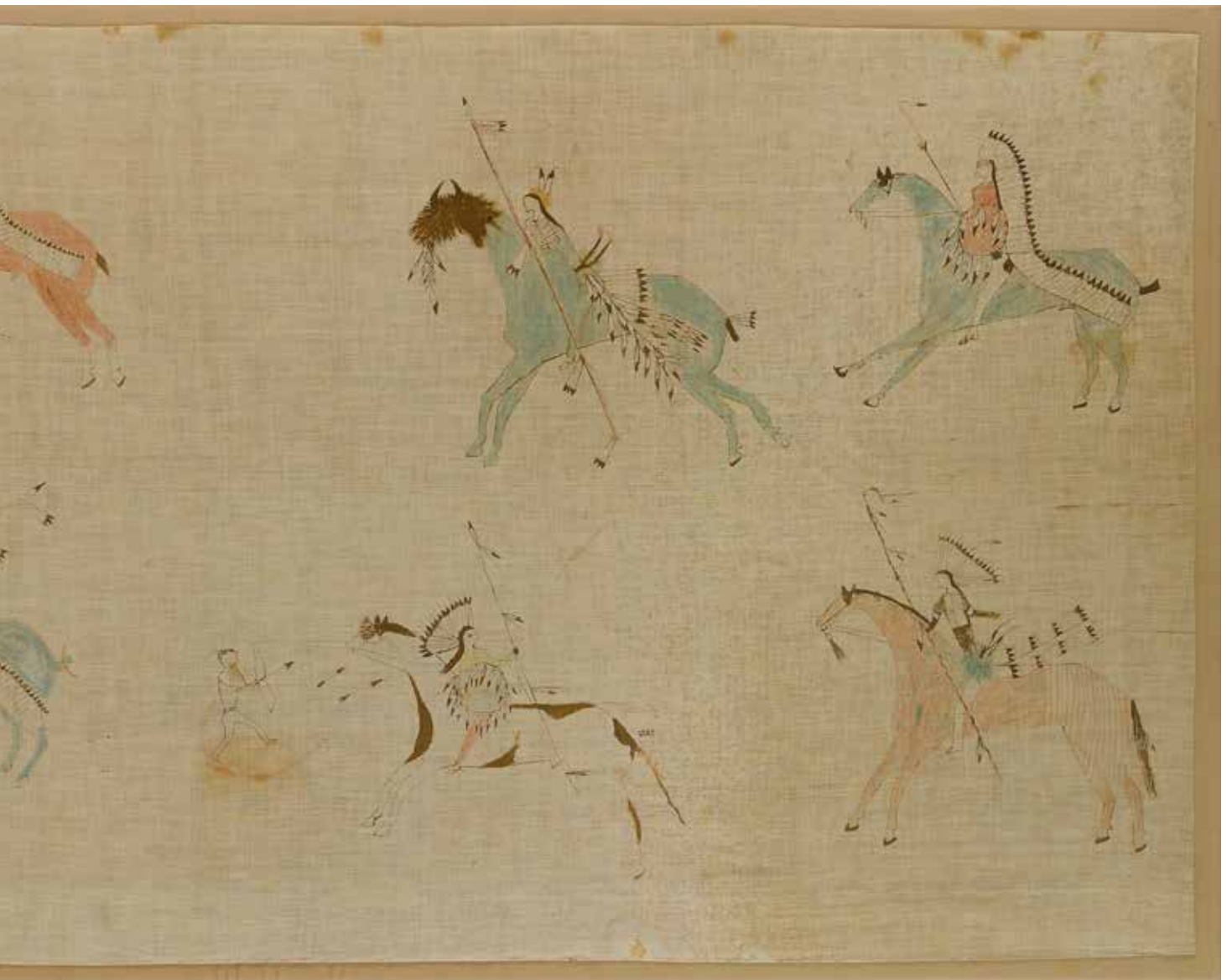
Provenance

ex-Vincent Price collection

Compares favorably

See Ewing, Douglas C., *Pleasing The Spirits: A Catalogue of a Collection of American Indian Art*, 1982, Ghlyen Press, p.180, plate 167, for a related example

US\$12,000 - 18,000





320

320

A SIOUX BEADED TOBACCO BAG

Both sides depicting a man on horseback wearing a lengthy feather bonnet, a pair of smoking pipes float overhead, with quill-wrapped rawhide slats and fringe suspensions.
length 29in

US\$1,500 - 2,000



321

PROPERTY FROM THE ESTATE OF MARY FLIPPIN

321

A SIOUX BEADED TOBACCO BAG

Lane beading up the neck and about the mouth, the body decorated on each side with arrangements of diamonds, tridents and triangular motifs, quill-wrapped rawhide slats and fringe suspensions below.
length 28in

US\$1,000 - 1,500

323



322



324

FROM THE RICHARD F. AND ELAINE M. WILSON COLLECTION, BY DESCENT FROM FRANK MCINTYRE, FORMER INDIAN AGENT ON THE ROSEBUD RESERVATION, EARLY 20TH CENTURY, LOTS 322-324

322

TWO SIOUX BEADED CHILDREN'S VESTS

One a fringed boy's size, the other for an infant, each fully beaded on front and back with traditional design elements.
length 16 1/2 and 8in

US\$1,500 - 2,000

323

A PAIR OF SIOUX WOMAN'S BEADED LEGGINGS

On hide with cloth trim, fully beaded in diamond and winged pendant motifs, small crosses as complements.
length 15 1/2in

US\$1,000 - 1,500

324

FOUR SIOUX QUILLED OR BEADED ITEMS

Including three pouches, rendered with a cross on an altar, American flags, or a four-armed diamond motif worked on a miniature tobacco bag (with catlinite pipe bowl inside); along with a quilled strip of horsegear, marked by crosses and tin cone and horsehair suspensions.
length of first three 9 - 12in, of latter 37in

US\$2,000 - 2,500

323



322



324





325

PROPERTY OF ANOTHER OWNER, LOTS 325-326

325

A PLAINS PIPE TOMAHAWK

A large and heavy example, the ovoid haft decorated with brass tacks and hot file branding, traces of ocher at the topmost cluster, fastening a substantial iron blade.

length 24 3/8in

US\$7,000 - 10,000

Provenance

ex-Jim Dresslar collection, purportedly purchased from a Native family at Standing Rock

Illustrated

Francis, Mark, *The Mark Francis Collection of American Indian Art*, 2009, Native American Antiquities Publishing Inc., Little River, SC, p.92, fig. 152



326

326

A PLAINS SINGLE-BLADE WAR CLUB

An incised running up the front edge of the haft on either side, a trio of parallel bands across the top end, relief-carved details, the handle terminating at a carved ball with tacked design, brass tacking along the outer edge, the trade knife blade fastened with iron rivets.
length 25 1/4in

US\$6,000 - 9,000

Provenance

The present owner notes: "Originally acquired around 1910 by early collector Bill Edwards at Rosebud, SD. Later sold to collector Albert Miller. Half of Miller's collection, such as this war club, were sold privately, and the other half was donated to the Carnegie Museum of Natural History in Pittsburgh, PA... later acquired by collector/scholar/author Fred Crissman of Pittsburgh, and pictured in his book *Plains Art: A Study of Artifacts of the Central Plains*"



327

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION, LOTS 327-330

327

A RHONDA HOLY BEAR DOLL

Lakota Sioux, outfitted in Northern Cheyenne dress, the carved wood face with human hair, quill choker and earrings, the beaded hide dress with cloth undergarments, disc belt with lengthy drop, twisted fringe bells and cone tinkler suspensions, fully beaded moccasins and leggings emergent beneath the hem, the cloth hands adorned with bracelets and holding a fan.

height 24 1/4in

US\$6,000 - 8,000

328

A CHEYENNE BEADED CRADLE

Fully beaded and fastened to a rawhide shell with cloth-lined interior, showing characteristic designs, suspending beads and bells, on the original wood frame with tacked and pointed boards, painted red at the tips, remains of yellow pigment.

length 38 1/4in

US\$50,000 - 70,000

All Native American cultures fashioned special baby carriers as a means to protect and proudly show off their progeny. Cheyenne women, with rigorous standards dictated by their internal beadwork societies, often excelled at these, lavishing attention and artistic beauty to an otherwise functional object with refined yet exuberant decorative taste.





329



330



331



332



333



329

A CHEYENNE BEADED KNIFE SHEATH

Consisting of soft hide sleeve over a rawhide liner, decorated with hourglass and triangular motifs, traces of yellow pigment to the unbeaded areas, carrying a trade knife with pewter-inlaid wood handle.

length of sheath 11in

US\$2,000 - 3,000

330

A CROW BEADED KNIFE SHEATH

A soft hide panel with triangular motifs attached to the parfleche case at front, red pigment and brass tacks decorating the unbeaded sections, trimmed with edge-beaded stroud cloth, carrying a wood-handled trade knife.

length 12 3/4in

US\$3,000 - 5,000

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION, LOTS 331-335

331

A NORTHERN PLAINS TACKED KNIFE SHEATH

The commercial hide embellished with brass tacks, with J. Russell Green River Works trade knife.

length of sheath 13 1/4in

US\$1,500 - 2,000

332

A SIOUX BEADED HOLSTER

Consisting of a soft hide sleeve over a rawhide liner, a series of triangle motifs and solitary cruciform accent across the front, edge beading at the mouth.

length 7 1/4in

US\$1,200 - 1,800



333 (reverse)



334



335

333

A BLACKFOOT BEADED TOBACCO BAG

With scalloped mouth, pony beads down the edges, each panel beaded with a distinct stepped geometric design, twisted fringe suspensions.

length 25in

US\$2,000 - 3,000

334

A CHEYENNE BEADED MIRROR BAG

Each side similarly decorated with a pair of diamond lozenges, the mouth with roll-beaded edge, a lengthy twisted hide thong for suspension, the fringe with traces of blue-green pigment.

length (excluding thong) 28in

US\$2,000 - 3,000

335

A SIOUX PIPE

The wood stem with burnt file and brass tack decorations, red pigment applied to the central panel, the T-form black stone bowl with lead and catlinite inlay.

length 34in

US\$2,000 - 3,000



336



338



337



339

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION, LOTS 336-337

336

A SIOUX EFFIGY PUZZLE PIPE AND BOWL

The wood stem pierced with parallel openings, alternating with relief-carved depictions of the heads of a ram, buck, turtle and steer, the catlinite bowl likely a later addition, depicting a horse with raised forelegs, inlaid pewter details.
overall length 27 1/2in

US\$2,500 - 3,500

337

TWO SIOUX CATLINITE EFFIGY PIPE BOWLS

Each depicting a horse's head in profile, one with a spiral element at front, a Western saddle behind.
length 7 3/4 and 6 3/4in

US\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF MARY FLIPPIN

338

A SIOUX PIPE

The wood stem carved in graduated rings and a pair of openwork sections, fastening a T-form catlinite bowl marked by decorative raised ridges; along with a second small pipestone bowl.
length 23in

US\$1,000 - 1,500

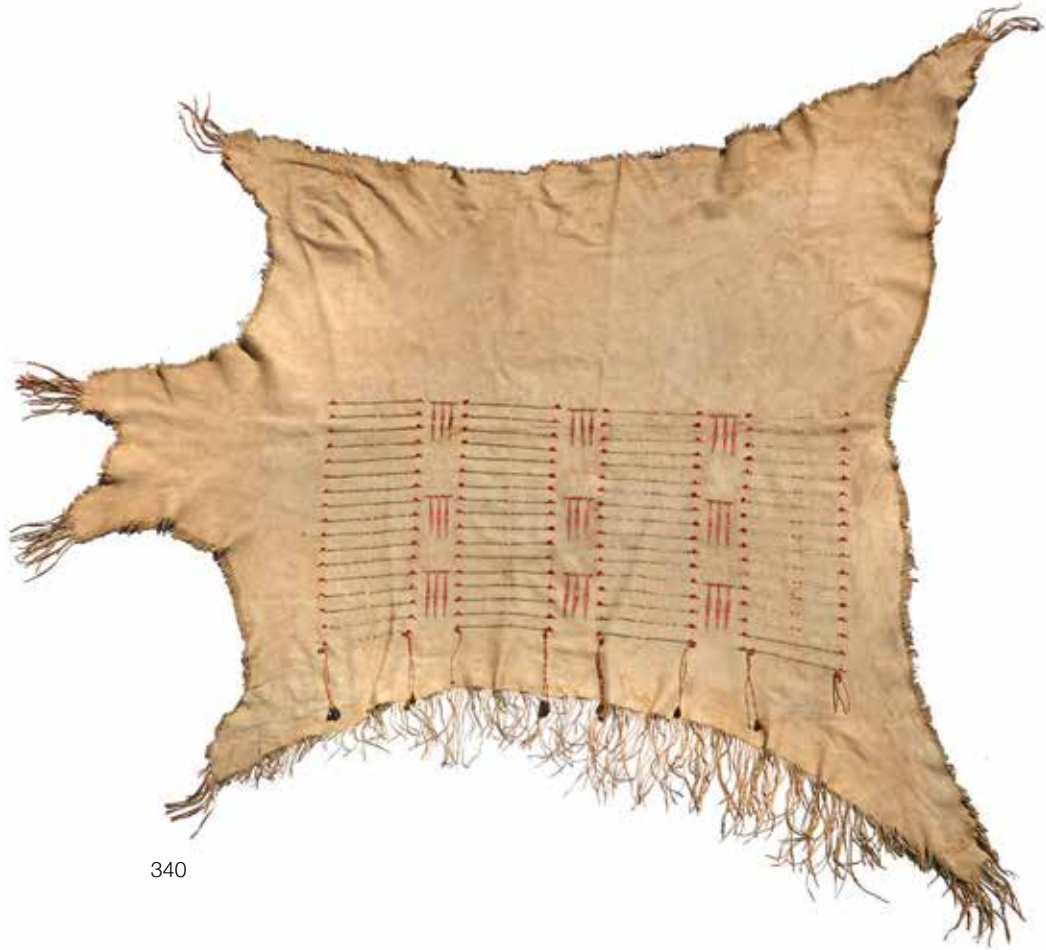
FROM THE RICHARD F. AND ELAINE M. WILSON COLLECTION, BY DESCENT FROM FRANK MCINTYRE, FORMER INDIAN AGENT ON THE ROSEBUD RESERVATION, EARLY 20TH CENTURY

339

A PAIR OF SIOUX BEADED POSSIBLE BAGS

The sizable containers a matched pair, box beading with tin cone and horsehair suspensions on the flap and down the side seams.
length 17in, width 23in

US\$1,500 - 2,000



340

PROPERTY FROM A SEATTLE, WASHINGTON PRIVATE COLLECTION

340

A CHEYENNE QUILLED ROBE

On finely tanned deer hide, the front with four parallel quill bands, red wool accents, the panels flanked by a trio of feather motifs, quill-wrapped thongs and deer dew claws suspended below, fringe about the entire perimeter.

length 75in, width 73in

US\$7,000 - 10,000



341

342

PROPERTY FROM AN IMPORTANT CALIFORNIA PRIVATE COLLECTION, LOTS 341-342

341

A PAIR OF SOUTHERN PLAINS LEGGINGS

Ochre-dyed and with blue-green painted trim, a beaded band at the cuff, two lizards flanking a dragonfly on the front, a pair of the same insects beaded on the back, fringe down the sides.
length 31in

US\$1,200 - 1,800

342

A CHEYENNE BEADED CRADLE COVER

Comprising a fully-beaded hood worked on hide, sewn to a trade cloth drape, showing triangles and box motifs, ribbon accents, a bell suspended from the roll-beaded edge, the back tab centering a thunderbird, on recycled painted parfleche.
length of hood (including tab) 14in

US\$1,500 - 2,500



343

PROPERTY OF ANOTHER OWNER, LOTS 343-344

343

A CHEYENNE PIPE TOMAHAWK

A lengthy portion of the haft wrapped with copper wire, hot file branding decorating the exposed wood, a pewter mouthpiece, the heavy brass blade similarly capped.
length 22in

Illustrated

Francis, Mark, *The Mark Francis Collection of American Indian Art*, 2009, Native American Antiquities Publishing Inc., Little River, SC, p.97, fig. 158

US\$7,000 - 9,000



344

344

A SOUTHERN PLAINS SPONTOON PIPE TOMAHAWK

Possibly Kiowa, the haft with tacked bands at the ends and along the edges, fastening a substantial elliptical blade with raised media ridge, the faceted bowl with rifled interior, suspended above the mouthpiece a drop of brass beads and a thimble, housing quilled thongs with tin cones, trade cloth strips and braided human hair.
length 23in

US\$6,000 - 9,000



345



346

PROPERTY FROM AN IMPORTANT COLORADO PRIVATE COLLECTION, LOTS 345-348

345

A PAIR OF KIOWA BEADED CHILD'S MOCCASINS

Aligning a concentric triangular motif framed across the vamp, geometric designs as filler devices.
length 7 3/4in

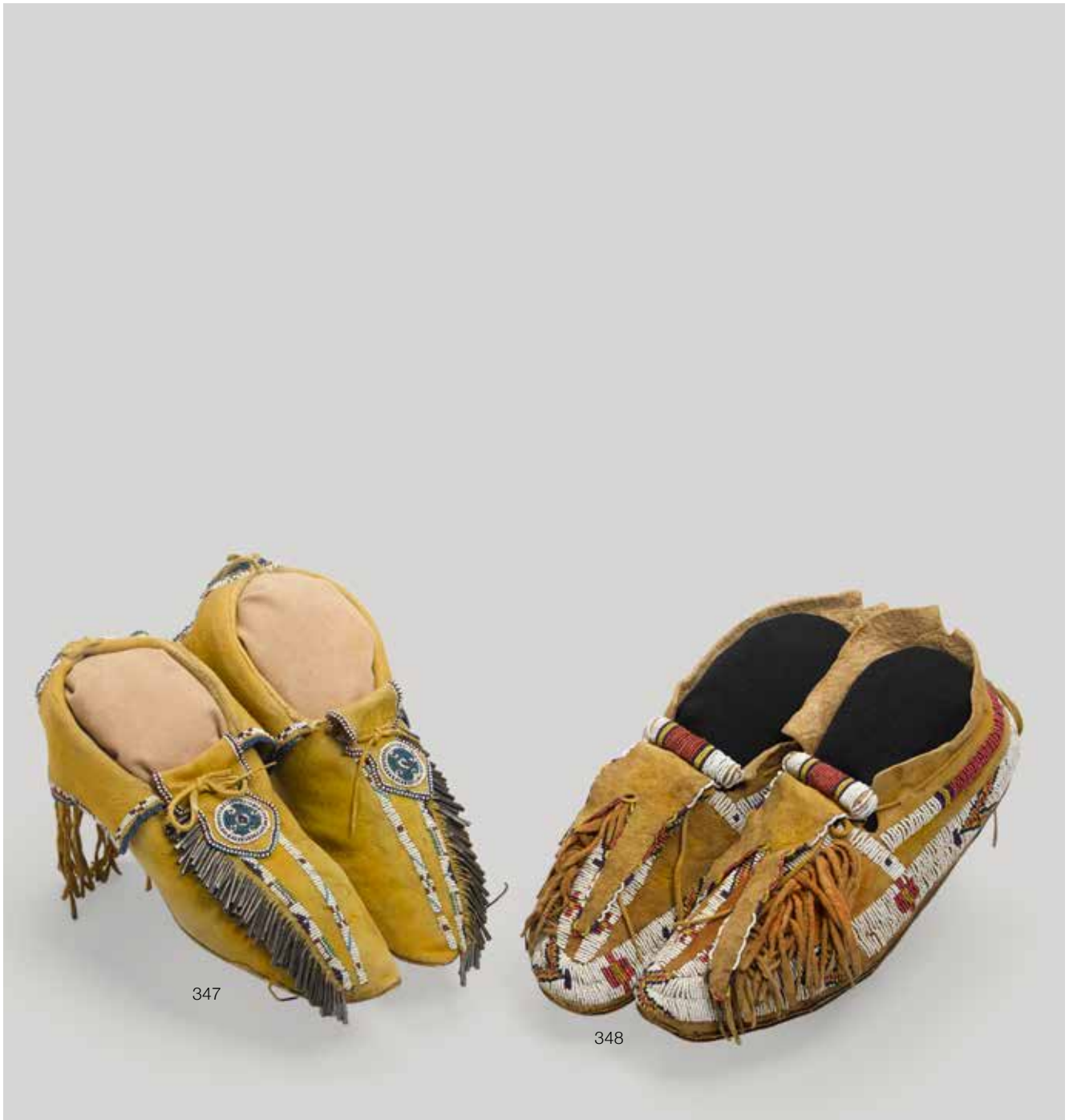
US\$8,000 - 12,000

346

A PAIR OF CHEYENNE BEADED MOCCASINS

Finely executed Thunderbird motifs across the top, pairs of triangular devices spaced across the open field, edge beading about the tongue and mouth.
length 10 1/4in

US\$4,000 - 6,000



347

348

347

A PAIR OF SOUTHERN PLAINS BEADED MOCCASINS

Kiowa or Comanche, The uppers of soft ochre-dyed yellow hide, the lozenge-shaped tongue with outlined central device, narrow beaded bands down the vamp, a thick row of tin cones along the outer edge, the cuffs edged with beaded bands, lengthy fringe at the heel.
length (excluding fringe) 10 1/2in

US\$6,000 - 8,000

348

A PAIR OF UTE BEADED MOCCASINS

On hide showing traces of red and yellow ochre pigment, lengthy bifurcated tongues with edge beading attached to a roll-beaded top, the vamp and sides with bands of beadwork showing geometric motifs, fringe down the outer edge and at the heel.
length (excluding fringe) 10 1/2in

US\$5,000 - 7,000



349

PROPERTY OF ANOTHER OWNER

END OF SALE

349

**A PAIR OF SOUTHERN PLAINS BEADED HIGH TOP
MOCCASINS**

Dyed with green and ochre, the moccasins unadorned, the leggings with beaded bands down the seam and across the cuff, beaded suspensions and brass buttons as accents, short fringe across the top and along the drop.

length 9 3/4in, height (as displayed) 16 1/2in

US\$3,000 - 5,000

**ASIAN DECORATIVE
WORKS OF ART**

Wednesday June 28, 2017
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ANONYMOUS (19TH/20TH CENTURY)

Two paintings of Figures
\$6,000 - 8,000

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6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close

of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the

CONDITIONS OF SALE - CONTINUED

American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any salerom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff

will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24148 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via

common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art, Tribal Art and most Arms & Armor auctions are not included in this policy.](#)

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Catalog Order Form

Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

Bonhams

220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	109

** The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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Bonhams

Sale title: Native American Arts		Sale date: Monday June 19, 2017	
Sale no. 24148		Sale venue: San Francisco	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
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