

NATIVE AMERICAN ART

Monday June 4, 2018
Los Angeles



Bonhams

NATIVE AMERICAN ART

Monday June 4, 2018 at 11am

Los Angeles

BONHAMS

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Los Angeles, CA 90046
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Friday June 1, 12pm-5pm
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SALE NUMBER: 24849

Lots 1 - 247

CATALOG: \$35

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for bidder information including
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INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 211
Back cover: Lot 209

Bonhams

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ORDER OF SALE

Paintings/Sculpture/Southwest Related Material	1-36
Jewelry	37-65
Eskimo/Northwest Coast	66-88
Pottery	89-148
Weavings	149-182
Baskets	183-195
Woodlands/Plains/Plateau	196-247

INCLUDING PROPERTY FROM

- Property From an Old California Family Collection
- Property of a New Jersey Collection
- Property from Mr. Jay Snider
- Property from an Important Private Collection
- Property from the Collection of H.W. Nagley II, Anchorage, Alaska
- Collection of Carl and Nancy Bergkvist, Southern California
- Property from an Important Colorado Collection
- Property of an International and Arizona Collection
- Property of a From A Private Texas Collection
- Property of the Estate of Ruth K. Belikove, Alameda, California

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.



**PAINTINGS/SCULPTURE/SOUTHWEST
RELATED MATERIAL**



2



1



**PROPERTY FROM AN OLD CALIFORNIA
FAMILY COLLECTION**

1

TWO HOPI KACHINA DOLLS

Depicting Koshare clowns, with characteristic
body paint and skullcaps.
height 10 1/2in and 14 1/2in

\$1,500 - 2,000

**PROPERTY FROM A PRIVATE TEXAS
COLLECTION, LOTS 2-5**

2

THREE HOPI ITEMS

Including a painted gourd rattle, *Wilson
Tawaquaptewa*; a kachina flat doll depicting
Crow Mother; and a pictorial basket showing
Crow Mother and Cow kachina faces.
height 7 3/4 - 6in

\$1,000 - 1,500



4

3

A ZUNI KACHINA DOLL

The unidentified doll with white casemask and red ears, with Douglas fir ruff, wearing a painted cloth kilt and wool yarn adornments.
height 20in

\$1,000 - 1,500

4

THREE ZUNI KACHINA DOLLS

Including a Shalako, a Warrior figure and a Mudhead doll, each clad in cloth attire.
height 13 1/2, 9 and 8in

\$1,000 - 1,500

3



5

A ZUNI TABLEAU

Centering a Warrior kachina and Shulawitsi, or the Little Fire God, standing in the center of the painted floor, a pair of stepped columns in the front with heartline animal motifs, spirit figures of similar form behind, a box containing votive offerings painted with a dragonfly, an openwork panel behind, a board for wall mounting attached at the back.

height 21in, length 14 1/4in, width 10 1/2

\$3,000 - 5,000



6



7

**PROPERTY FROM VARIOUS OWNERS,
LOTS 6-19**

6

A HOPI KACHINA DOLL

Jimmy Kewanwytewa, (1889-1966), signed K-163, depicting Aholi, the conical mask adorned with hanks of red wool, the cape elaborately painted, likely showing the Germ God, a rattle and other accouterments dangling from one of the separately carved arms.

height 12 1/2in

\$2,500 - 3,000

Provenance

ex-Betty Richards Collection; ex-Martha Hopkins Struever

7

A HOPI KACHINA DOLL

Depicting Pahlik Mana, or Butterfly Maiden kachina, wearing an elaborate tableta, characteristic face paint, a cloth manta and yarn attachments at the back, a multi-strand necklace about the neck.

height 15 1/4in

\$1,500 - 2,000





8

8
A HOPI KACHINA DOLL

Depicting Shalako Maiden, wearing a substantial tableta, the body carved and painted in typical attire.
height 16 3/4in

\$1,500 - 2,000



9

9
A HOPI KACHINA DOLL

Depicting Alosaka or Muy-ingwa, the Two-Horned Deity, with curved-back horns on top of head, the snout framed by rainclouds, painted details on the body and kilt.
height 14 3/4in

\$1,000 - 1,500



10

10

A HOPI KACHINA DOLL

Depicting Alo Mana, with separately carved maiden whorls, carved and painted in tradition attire.
height 10 1/4in

\$1,500 - 2,000



11

11

A HOPI KACHINA DOLL

Representing Pahlik Mana, or Butterfly Maiden kachina, with elaborate openwork tableta and characteristic face paint, carved and painted details.
height 20 1/4in

\$3,000 - 5,000



12

12
A HOPI KACHINA DOLL

Otto Pentewa, depicting a Wolf Dancer, the body of the hunched figure carved from a twisted piece of wood, the limbs separately attached, with painted and appliqued details.
height 8 1/2in, length 12in

\$3,000 - 5,000



13

13
A HOPI KACHINA DOLL

Otto Pentewa, depicting a Clown Dancer, with chongo hairstyle and broadly carved features, naked save for a painted loincloth.
height 8 3/4in

\$1,500 - 2,000



14

14
A ZUNI KACHINA DOLL

Depicting Upikaiaipona, or Downy Feathers Hanging kachina, the blue casemask topped with horsehair coiffure and wearing similar beard, wearing painted cloth kilt and sash.
height 15 1/4in

\$2,000 - 3,000



15

15
A ZUNI KACHINA DOLL

Depicting a Shalako, leaning forward at the knees, fully dressed in painted cloth garments.
height 12 1/2in

\$1,500 - 2,000



16

16
A HOPI KACHINA DOLL

Depicting Ang-ak-china, or Long-haired kachina, carved and painted with typical attire.
height 9 1/4in

\$1,000 - 1,500



17

17
A HOPI KACHINA DOLL

Representing Pahlik Mana, or Butterfly Maiden kachina, in characteristic garb and facial markings, her tableta a variation on the theme.
height 12 3/8in

\$1,000 - 1,500



18



19

18

TWO HOPI KACHINA DOLLS

One a depiction of Hospoa, or Roadrunner kachina, with characteristic painted casemask and attire; and a variant of Ho-o-te or Ahote, the casemask with star and moon motifs on the cheeks. height 16 1/2 and 11 3/4in

\$800 - 1,200

19

TWO HOPI DOLLS

Including a Buffalo Dancer, in elaborately carved and painted attire; together with an unidentified example, possibly a depiction of Chasing Star or Planet kachina, 4-pointed star designs on the casemask and body. height 12 and 9 3/4in

\$800 - 1,200

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 20-21

20

MERINA LUJAN POP CHALEE

Taos, (1908-1993), untitled, depicting an Apache Gaan Dancer, signed lower right, gouache on paper, matted and framed. size (sight) 21 3/4 x 17 3/4in

\$1,000 - 1,500



20



21



22



23

21
GILBERT ATENCIO

San Ildefonso, (1930-1995), untitled, 1980, depicting a female ceremonial dancer, gouache on paper, signed lower right, matted and framed. size (sight) 16 x 12in

\$1,000 - 1,500

PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION

22
VELINO SHIJE HERRERA (MA-PE-WI)

Zia, (1902-1973), untitled, 1944, depicting a pair of rearing stallions in combat, gouache on paper, signed and dated lower right, framed. size (sight) 14 x 22 1/2in

\$1,000 - 1,500

PROPERTY FROM ANOTHER OWNER

23
HELEN HARDIN (TSA-SAH-WEE-EH)

Santa Clara/Anglo, (1943-1984), untitled, depicting a female figure wrapped in a vibrant blanket, acrylic on board, signed lower right, framed. size (sight) 15 1/2 x 7 1/2in

\$1,500 - 2,000



24



25

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 24-28

24

JULIAN MARTINEZ

San Ildefonso, (1897-1943), untitled, depicting a buffalo hunter, signed lower right, gouache on paper, matted and framed. size (sight) 10 1/4 x 12 3/4in

\$600 - 900

25

TONITA PEÑA (QUAH AH)

San Ildefonso, (1895-1949), untitled, depicting an Eagle Dance, gouache on paper, signed lower right, matted and framed. size (sight) 13 1/8 x 21 3/4in

\$1,500 - 2,000



26



26

THREE NATIVE AMERICAN PAINTINGS

Including two works by Stephen Mopope, *Kiowa*, (1898-1974), depicting a buffalo hunter and a dancer, gouache on paper, signed lower left and lower right, matted and framed; and another dancer, Fred Beaver, *Muscogee Creek/Seminole*, (1911-1980), signed lower right, gouache on paper. size (sight) 13 1/2 x 10 5/8, 12 3/4 x 9 3/8 and 10 1/4 x 8in

\$1,000 - 1,500

27

CARL SWEETZ

Arapaho, (1881-1953), untitled, depicting a warrior on horseback, gouache on board, signed lower right, matted and framed. size (sight) 17 3/8 x 14 1/2in

\$800 - 1,200

27



28

28
PABLITA VELARDE

Santa Clara, (1918-2006), untitled, depicting a Pueblo Ram Dancer, gouache on paper, signed lower right, matted and framed.
 size (sight) 13 3/8 x 9 1/2in

\$800 - 1,200

**PROPERTY FROM VARIOUS OWNERS,
 LOTS 29-35**



29

29
PABLITA VELARDE (2)

Santa Clara, (1918-2006), Including a sand painting set in one of her custom frames, depicting a spirit figure; and a Pueblo Ram Dancer, gouache on paper, signed lower left, 1991, matted and framed.
 size (sight) 11 1/4 x 9 1/4in and 6 3/4 x 4 1/2in

\$1,000 - 1,500



30

30
J.D. ROYBAL

San Ildefonso, (1922-1978), "Bow and Arrow Dance", gouache on paper, signed lower right, matted and framed.
 size (sight) 12 3/4x 9in

\$600 - 900



31



32



31
THREE PUEBLO PAINTINGS

Examples of work by Velino Shije Herrera, *Zia*, (1902-1973), Tonita Peña (Quah Ah), *San Ildefonso*, (1895-1945) and Alfonso Roybal (Awa Tsireh), *San Ildefonso*, (1895-1955), each depicting pairs of ceremonial dancers, gouache on paper, all signed lower right, matted and framed.

size (sight) 6 1/4 x 4 3/4in, 7 1/4 x 7 1/4in and 7 1/4 x 10 1/2in

\$1,500 - 2,000

32
GILBERT ATENCIO (2)

San Ildefonso, (1930-1995), untitled, dated 1958 and 1959, depicting solitary male and female subjects in ceremonial attire, gouache on paper, signed and dated lower right, matted and framed.

size (sight) 12 1/4 x 8 3/4in and 10 1/2 x 14 3/4in

\$1,200 - 1,800

33

TWO SAN ILDEFONSO PAINTINGS

Depicting a Deer Dancer, Popovi Da, (1923-1971); and a Buffalo Dancer, Julian Martinez, (1897-1943), each signed lower right, matted and framed.
size (sight) 13 1/2 x 10 1/2in and 8in x 10 1/2in

\$800 - 1,200



34

TWO SAN ILDEFONSO PAINTINGS

Including a Flute Dancer by Joe Hilario Herera, (1923-2001), signed lower right, gouache on paper, matted and framed; and a female ceremonial dancer by Romando Vigil (Tse-Ye-Mu), (1902-1978), signed lower right, watercolor and ink on paper, size (sight) 9 3/4 x 6 1/4in and 5 1/2 x 3 1/2in

\$1,000 - 1,500

33



34



35

35

TAMMY GARCIA

Santa Clara, (b. 1969), untitled, bronze, signed at the base, 5/25, an unidentified foundry mark adjacent, set on a rotating wooden plinth. height (including base) 13 1/4in

\$1,000 - 1,500

PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION

36

DOUG HYDE

Nez Perce/Assiniboine/Chippewa, (b. 1946), "Quiet Moment", bronze, 19/30, signed on the front hem and at base. height 13 1/2in

\$1,000 - 1,500

JEWELRY

PROPERTY FROM VARIOUS OWNERS, LOTS 37-45

37

A NAVAJO AND ZUNI SILVER AND INLAY BOX

The lidded rectangular container raised on four bead feet, worked all over with stamped designs, a Zuni inlay medallion on the lid depicting the Knifewing god. length 5 5/8, width 5 5/8in

\$5,000 - 7,000

The collector's notes suggests a possible attribution to the Zuni artist John Gordon Leak for the mosaic, and the box possibly by Roger Skeet



36

38

A NAVAJO AND ZUNI SILVER BOX

The undecorated container with "A. Hardy" hallmark, likely a Navajo silversmith, the lid set with a jet and turquoise frog, possibly the work of Leekya Deyuse. length 4 1/2in, width 3 3/4in

\$3,000 - 5,000

39

A NAVAJO AND ZUNI SILVER AND INLAY BOX

The container with *Richard Yazzie* hallmark, an incised band about the middle, a mosaic Shalako and two Mudhead figures on the lid, possibly the work of Leo Pablano. length 3 3/4in; width 3 1/4in

\$2,000 - 3,000

40

FIVE NAVAJO SILVER UTENSILS

Including two salad sets, each fork and spoon set with a solitary turquoise stone, one stamped with an owl motif, the other with steer's heads; and a thick spoon, profusely stamped, with unidentified bent arrow hallmark. length 8 3/4 - 8in

\$2,000 - 3,000



37



38



39



40





41

42



43

44



45



46

41

A ZUNI INLAY PIN

Possibly the work of Lambert Homer, Sr., (1917-1972), the large Rainbow Deity set with a fine mosaic of turquoise, shell and jet, stamped silver drops as accents.
length 5 1/8in

\$2,500 - 3,500

42

A NAVAJO CROSS NECKLACE

With Ambrose Lincoln hallmark, designed in a manner evocative of historic Isleta Pueblo examples, suspending twenty small double-bar crosses, the large central tufa-cast pendant marked "sterling" and with artist's hallmark.
length 16 3/4in

\$4,000 - 6,000

Ambrose Lincoln (1917-1979), was an instructor at the Santa Fe Indian School, and also worked for C.G. Wallace and for the Kelsey Indian Trading Company. See Hougart, Billie, *Native American and Southwestern Silver Hallmarks*, Third Ed., 2016, TBR International, Inc., Washington D.C., p.218 - "Ambrose Lincoln and Ambrose Roanhorse have been cited as being the same person. However, according to an interview with Roger Skeet Jr., Lincoln and Roanhorse were contemporaries and both were known to Skeet and his father".

43

A NAVAJO BRACELET

Aligning a trio of oval turquoise stones, flanked by small round bezels, a rectangular stone at either end, set on an open wire frame.
inner circumference 6 1/2in, gap 1in, width 3/4in

\$1,500 - 2,000

44

A NAVAJO SQUASH BLOSSOM NECKLACE

Twenty-eight blossoms suspended between double strands of heavy silver beads, the tufa-cast naja terminating in a pair of hands, "Indian made - by Mae Norton" inscribed on the back.
length 18in

\$2,500 - 3,500

45

A GEORGE KEE COCKTAIL PURSE

Navajo, with White Hogan hallmark, the suede clutch with stamped silver pin set on the conforming flap, the handle with chiseled decorative parallel patterns, attached to the container by a series of rings.
height 9in

\$2,000 - 3,000

PROPERTY OF A NEW JERSEY COLLECTION

46

TWO NAVAJO STERLING SILVER ITEMS

Including a tobacco canteen, *Daniel Sunshine Reeves*, profusely worked with silver overlay and stamped designs, a turquoise stone centered on one side; and a lidded clutch, *Leonard Gene*, the body worked with repeat stamped motifs, the lid similarly executed, centering an oval turquoise stone, the leather strap with silver button accents.
length of first 4 1/2in, width of second 5 3/4in

\$1,200 - 1,800



47



48





49

PROPERTY FROM VARIOUS OWNERS, LOTS 47-49

47

A CHARLES LOLOMA BRACELET

Hopi, the sharply tapered 18k gold band aligning a fine mosaic of turquoise, shell, coral, lapis, sugilite and jet, the arrangement of the irregularly shaped stones evocative of a mesa landscape.
inner circumference 6 3/8in, gap 1in, greatest width 1/2in

\$15,000 - 20,000

48

A CHARLES LOLOMA RING

Hopi, set in 18k gold, the graduated mosaic band including coral, turquoise and lapis, with gold spacers.
size 9 1/2

\$4,000 - 6,000

49

TWO SOUTHWEST ADORNMENTS

Including a concho belt by Jerry Gaussoin, *Navajo/Picuris*, eleven rectangular plaques set with mosaic bands of shell, lapis, turquoise, spiny oyster, sugilite and jet, stamped details, the buckle with a solitary turquoise stone, accompanied by a 1989 First Place ribbon, SWAIA '68 Annual Indian Market; together with a tufa-cast openwork bracelet set with a solitary turquoise stone, Connie Tsosie Gaussoin, *Picuris/Navajo*.
length of conchos 2in; bracelet inner circumference 6 3/4in, gap 1in, width 1in

\$1,000 - 1,500



50



53



52



54



51



54

PROPERTY FROM THE COLLECTION OF CARL AND NANCY BERGKVIST, SOUTHERN CALIFORNIA, LOTS 50-54

50

A PRESTON MONONGYE BRACELET

Mission/Hopi, The tufa-cast cuff with openwork element framing a flying insect motif, set with coral, turquoise, jet and shell accents.
inner circumference 6 1/4in, gap 1 1/8in, width 1 1/2in

\$5,000 - 8,000

Provenance

Purchased directly from the artist.

51

A PRESTON MONONGYE WATCHBAND

Mission/Hopi, the timepiece affixed to clasps with silver overlay designs, accented with silver drops and turquoise stones, mounted on a heavy silver cuff.
inner circumference 7 1/2in, gap 5/16, width 1 3/8in

\$4,000 - 6,000

Provenance

Accompanied by a Second Prize ribbon from the 1970 Gallup, N.M., Inter-Tribal Indian Ceremonial.

52

A CHARLES LOLOMA RING

Hopi, a graduated mosaic band of coral, turquoise, lapis, bone and hardwood, gold spacers, set on a tapered silver frame.
ring size 4 3/4

\$3,000 - 5,000

53

A VICTOR COOCHWYTEWA BRACELET

Hopi, the silver overlay cuff with heartline horned lizard design, centering a solitary turquoise cabochon in the body, punctate and serrated motifs emanating from the creature's mouth.
inner circumference 7in, gap 1 1/8in, width 1 3/4in

\$1,500 - 2,000

Provenance

Purchased directly from the artist

54

TWO SOUTHWEST BRACELETS

One a heavy sterling silver cuff with ridged designs, *unidentified "RS" hallmark*; the other example centering an irregular turquoise stone, gold plaque accents, by Carlos White Eagle, *Mescalero Apache*.
inner circumference 7 1/2in and 6in, gap 1 1/2 and 1in, width 1 1/4 and 1 3/8in

\$1,500 - 2,000

PROPERTY FROM VARIOUS OWNERS, LOTS 55-65

55

A DEL ADAMS BRACELET

Paiute, the silver cuff set with turquoise plaques, jet and shell spacers used for effect, a coral bezel at the center.
inner circumference 6in, gap 1in, width 1in

\$1,000 - 1,500

An example of work by Adams, who died in 1990, can be seen in the Arizona Highways' Collectors Edition "The New Look in Indian Jewelry", April 1979, p.15

56

AN EDISON CUMMINGS BRACELET

Navajo, the thick silver tufa-cast cuff set with a mosaic of ironwood, turquoise, coral, spiny oyster and lapis stones.
inner circumference 6 1/4in, gap 1in, width 1 13/16

\$2,500 - 3,500

57

A CHARLES LOLOMA PAIR OF EARRINGS

Hopi, in 18k gold, each clip-on hoop centering a solitary lapis cabochon.
length 1 1/16in

\$1,500 - 2,000

58

A CHARLES LOLOMA RING

Hopi, set in 14k gold, a single channel of crenelated ebony or ironwood bands framed by gold spacers.
size 6 3/4

\$2,000 - 3,000

59

A CHARLES LOLOMA PENDANT

Hopi, lapis, coral, gold spacers and turquoise set within a silver frame.
length (including loop) 13/16in

\$500 - 700

60

TWO SOUTHWEST JEWELRY ITEMS

Including an unmarked pin, *attributed to Julian Lovato, Santo Domingo*, inset with three turquoise stones, chisel work details; along with a Navajo collar pendant, *Mary Marie Lincoln Yazzie*, centering an irregular turquoise stone against a banded field.
length 4 3/8 and 1 3/4in

\$1,500 - 2,000

Provenance

From the collection of the Anita and Popovi Da Studio Store, San Ildefonso Pueblo, for both



55



56



57



58



59



60





62



63



61

A GAIL BIRD AND YAZZIE JOHNSON CHOKER

Santo Domingo/Laguna and Navajo, consisting of 6 strands of cultured and freshwater pearls, interspersed with garnet and coral beads and gold spacers, another strand primarily of garnet beads, the 18k gold clasps with pictographic designs on one side, each set with a distinct bezel on the other.

length (from end to end) 17 3/8in

\$2,500 - 3,500

62

A JESSIE MONONGYE BRACELET

Navajo/Hopi, the tapering silver cuff aligning a mosaic band of coral, turquoise, jet and shell.

inner circumference 6 1/8in, gap 1 1/4in, greatest width 1in

\$4,000 - 6,000

63

TWO NATIVE AMERICAN NECKLACES

Including a 8-strand coral bead example, Larry Golsh, *Pala Mission/Cherokee*, the 14k gold clasps set with a solitary turquoise stone; and a single-strand necklace of coral, lapis, turquoise and gold beads, by an unidentified maker.

overall length of first 16 1/4in

\$2,000 - 3,000

64

FOUR NAVAJO OR ZUNI BRACELETS

The largest cuff marked sterling, with "C. Spencer" hallmark; another a three-stone sterling example with illegible hallmark; together with two unmarked clusterwork or row examples.

inner circumference 7 3/8 - 5 7/8in

\$2,500 - 3,500

65

A GROUP OF NAVAJO JEWELRY

Including a matched sterling silver bracelet and ring, *Herbert Begaye*; a matched sterling silver necklace, ring and earrings, *Pat Bedoni*; a heavy silver cuff, *Alex Sanchez*; and three rings, two marked sterling, each set with solitary turquoise stones.

ring size 9 - 7 1/4; length of necklace 8 3/8in; inner circumference of bracelets 6 1/4in and 6 3/4in.

\$1,200 - 1,800



64 - 65



66

NORTHWEST COAST/ESKIMO

PROPERTY OF VARIOUS OWNERS, LOTS 66-75

66

A HAIDA AGILLITE PANEL PIPE

Depicting Anglo-American figures in contorted poses, a frog and a peacock among the participants, a solitary figure within the central cabin, with bone plaque window frames and inset accents.
length 15in

\$15,000 - 20,000



67

67

A HAIDA ARGILLITE PLATTER

In the form of a rectangular feast dish, a totemic head at each end, possibly depicting a sea bear, formline details down the sides, abalone inset eyes.

length 15 3/4in

\$7,000 - 10,000



68 (three views)

68

A NORTHWEST COAST WOOD EFFIGY BOWL

A bear at one end, a frog at the other, abalone insets for eyes, a formline face on either side, the interior form with ridged or ribbed details.

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

\$5,000 - 8,000





69

A PAIR OF HAIDA COIN SILVER BRACELETS

Attributed to Charles Edenshaw, Da.a xiigang, (1839-1920), both tapered cuffs centering a pair of cormorants in profile, the bodies defined by precise formline elements set against the finely hachured ground, slight design variances evident between the two examples, each with triple-lobed tails at the terminals, a simple double-hook clasp for closure.

weight 42.5 and 40.7g, inner circumference 7 1/4 and 7in, inner length of each 2 1/4in, greatest width of each cuff 1 3/4in

\$70,000 - 100,000

Provenance

An English family collection, acquired at auction in Hereford by the vendor's grandparents, thence by descent

The attribution to Charles Edenshaw comes from a cautious comparison of the design and execution of the two bracelets in the present lot against known and attributed examples by the artist. See McLennan, Bill and Duffek, Karen, "Placing Style: A Look at Charles Edenshaw's Bracelets Through Time", pp. 126-149, an essay in *Charles Edenshaw*, 2013, Black Dog Publishing/Vancouver Art Gallery, London, published in conjunction with the 2014 exhibition

of the same title. The authors provide a comprehensive survey of bracelets and other silverwork carved by Charles Edenshaw, and discuss the evolution in style and technique over the artist's lengthy career.

When viewed against several other bracelets where Edenshaw depicted cormorants (see fig.62, p.81; figs. 141a&b and 142, p.130), two of which were collected in 1879, another dated to the turn of the century, the bracelets in the present lot display the characteristics of work from the latter period. "One of the many features that mark Charles Edenshaw's stylistic development as he reached artistic maturity in the mid-to late 1800s is the animation or life-like movement he instilled in the Haida crests and mythological characters he depicted, whether in silver, paint or sculpture... In his metalwork, Da.a xiigang was of course restricted to the two-dimensional rectangular field, yet he brought to it a formal and conceptual approach that continued to refine and bring greater complexity to his earlier approached to volume, the structure of the composition and the use and control of negative space... When Figure 142 is contrasted with the earlier bracelet shown in Figure 141b, we can observe a significant leap in how the artist adapted the cormorant motif to the available space, which he has modified into a wide, tapered bracelet form." (ibid. p.135)



70 (three views)



71



72



73 (two views)

70

A HAIDA ARGILLITE CARVING

A trio of broad-faced bears or similar creatures at the base, a pair of back-to-back human figures seated above, *minor restoration*.
height 8 7/8in; length 7 1/2in

\$5,000 - 7,000

71

A HAIDA ARGILLITE DISH

Carved to depict a dogfish, the body composed of a series of deep incut formline elements, the head rising above in relief, *areas of restoration*.
length 15in

\$5,000 - 7,000

An old shop label attached on the back: "From the Indian Bazaar, 36 Johnson Street, Victoria B.C."

72

A NORTHWEST COAST EFFIGY FIGURE

Likely Quinault or Quileute, distinctively painted, the prominent brow crowned by a hide band, three holes drilled at the top of the head for insertions (now lacking), recessed eyes inset with glass chips, the nose and ears delineated, the remaining form tightly wrapped in hide, terminating on a round base.
height 7 3/4in

\$3,000 - 5,000

Provenance

Acquired approximately thirty years ago from an English family who lived in Canada and migrated to Australia

For a stylistic examination of other Quinault figures, see Wingert, Paul S., *American Indian sculpture: A Study of the Northwest Coast*, 1949, J. J. Augustin, New York, NY, plates 1-6. See also Federer, Norman, *Two Hundred Years of North American Indian Art*, 1971, Praeger, New York, NY, p.26, fig.3, showing a Quileute example from the Museum of the American Indian Collection, Heye Foundation, described as a shaman's wand, consisting of a head and torso terminating in a cloth-wrapped handle.

73

A NORTHWEST COAST CLUB

Of a size typically associated with a fish club, the body relief-carved with two registers of unusual totemic figures backed by eagles, the terminal showing a human hand pointing downward, an open hand opposite, arrow motifs as filler devices.
length 21 1/4in

\$5,000 - 7,000

Provenance

Collected by John Phillips (Pittsburgh, PA), who traveled in the Pacific Northwest with William Temple Hornaday, chief taxidermist of the United States National Museum (1882-1890), and the first director of the New York Zoological Park (later the Bronx Zoo, 1896-1926.) Acquired from the estate of the family.



74



75

74

A KWAKWAKA'WAKW (KWAKIUTL) MASK

Depicting a Hamatsa raven, with deep cut eyes, articulated beak, trimmed in cedar bark.
length 39in

\$1,500 - 2,000

75

FOUR ESKIMO WOOD FIGURES

Including three heads on undecorated shafts, two with inset plugs or teeth, the other with incised tattoo marks; and a female torso with arms across the belly, the sex delineated.
height 7 1/4 - 2 3/4in

\$3,000 - 5,000

PROPERTY FROM THE COLLECTION OF H.W. NAGLEY II, ANCHORAGE, ALASKA, LOTS 76-88

H. Willard Nagley II (1918-2007) was a lifelong Alaskan born in Anchorage and raised in both Talkeetna and Anchorage. At the time of his birth his parents operated a trading post at Susitna Station. Later they relocated to Talkeetna with the completion of the railroad. He spent his childhood in Talkeetna and then attended high school in Anchorage. His college career was interrupted by a stint in the army where he was stationed at Fort Richardson. After the army Mr. Nagley attended college in Seattle and eventually returned to Alaska in the 1940s. In the 1960s he was one of the founders of the Anchorage museum and extended support to additional museums in Fairbanks, Juneau and Talkeetna. A focused collector, Mr. Nagley had a particular interest in paintings, watercolors and drawings by Native and Anglo-European Alaskan artists. Among the Inupiat/Inupiak artists that Mr. Nagley developed a personal relationship with was James Kivatoruk Moses, in time amassing what is likely the largest grouping of his works in either public or private hands. The volume and scope of the James Kivatoruk Moses material is such that Bonhams has been offering the collection over the course of three Native American auctions, with this being the second installment.

Born in 1900 near Shishmaref, Alaska, James Kivatoruk Moses was raised by an uncle, who taught him hunting and trapping at an early

age. Moses began drawing at the age of 14, but having completed only two years of school, he chose to pursue a life of trapping and reindeer herding. Later turning to trading, his illiteracy led him to hire a bookkeeper, Betsy Ahgukpuk (sister of artist George Ahgukpuk), whom he married in 1932. After suffering a leg injury in a plane crash in 1953 that left him unable to continue his trade, Moses returned to his art in order to maintain his livelihood. He stopped painting in the late 1970s due to health problems, and died in 1982.

Although he never received formal training, James Kivatoruk Moses' drawings are noted for their striking realism and complexity. Moses used oils, ink, watercolor and pencil in his drawings on paper and poster board. Many of his drawings depict personal acquaintances or places and events that he had witnessed, and he would often draw several versions of the same subject, especially when interpreting a narrative from oral history. Moses's wife often wrote explanatory texts to accompany the iconography. A frequent subject in his drawings is a mermaid, which he claimed to have seen during a fishing expedition in 1948. Other subjects of Moses included hunters, shamans, animals and Arctic landscapes.

See Nuttall, Mark, editor, *The Encyclopedia of the Arctic*, 2005, Routledge, New York, NY, p. 1322



76

JAMES KIVATORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a male and female dancer with upraised arms looking skyward, a pair of drummers and a third figure seated behind similarly posed, mixed media on card stock, signed lower right.

size 9 x 12in

\$1,500 - 2,000



77



78



79



80

77

JAMES KIVETORUK MOSES ARTWORK

Inupiat/Inupiak, (1900-1982), untitled, depicting a hunter in his kayak paddling between ice floes, mixed media on card stock, signed lower left.

size 8 x 15in

\$1,000 - 1,500

78

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a hunter casting his seal hook, mixed media on card stock, signed lower left, matted.

size (sight) 9 1/2 x 13 5/8in

\$1,500 - 2,000

79

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Old Time Miner and His Helper", mixed media on card stock, signed lower left, matted and framed.

size sight 14 1/2 x 18 1/2in

\$3,000 - 5,000

Accompanying this lot is an undated note, written by Moses' wife Bessie:

"Old Time Miner and His Helper. This was from real happening from long ago up north when the first white people heard about the finding of gold in our land. This man was coming every spring and walked inland and got what he wanted. He always bring this Eskimo some useful presents like (illegible) for parkie (sic), pants, shirt and tobacco, gun powder, primers and shells for his gun what he had given earlier. Here you see in a very rich creek where they had worked every summer till Fall time. Finally he didn't come anymore because he got enough to live and not want anything after hard work. J. Kivatoruk Moses"

80

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982),

untitled, depicting a bowhunter confronting an enraged polar bear, mixed media on card stock, signed lower left.

size 10 x 14in

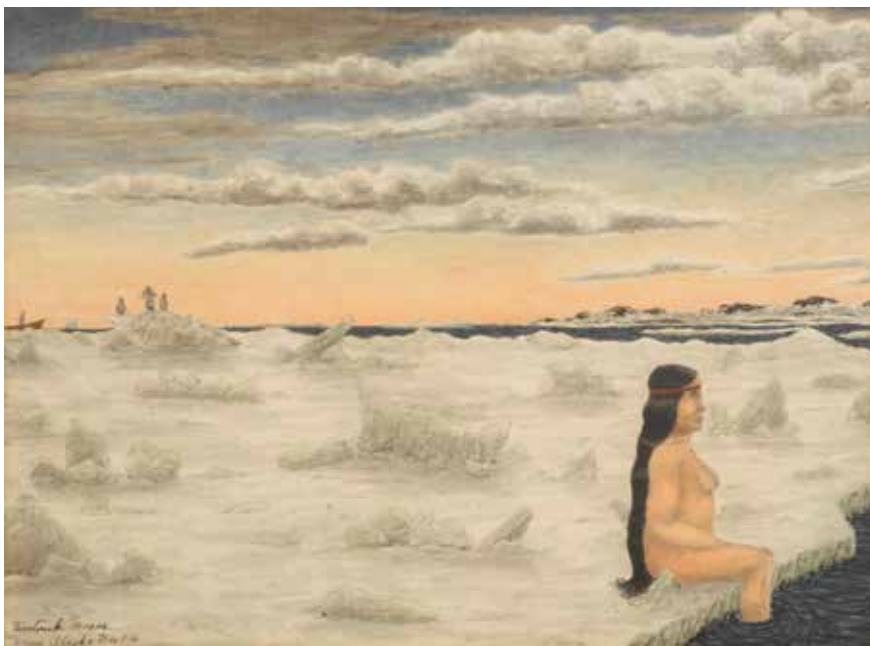
\$2,000 - 3,000



81



82



83



84

81

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, two views of a kayaker, shown rolling his craft, mixed media on card stock, signed lower left, matted and framed.

size (sight) 7 3/4 x 11 1/4in

\$1,000 - 1,500

82

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a camp scene, a woman butchering a seal in the foreground, two men manning an observation platform in the distance, mixed media on card stock, signed lower left, matted and framed.

size (sight) 7 1/2 x 115 1/4in

\$1,500 - 2,000

83

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Mermaid on the ice", mixed media on card stock, signed lower left, matted and framed.

size (sight) 9 3/4 x 13in

\$1,500 - 2,000

The title comes from a similar work by the artist, sold in Bonhams' December 4, 2017 Native American Art auction, lot 94, which was accompanied by the following note: "Up in North Shishmaref Coast springtime, myself I hunt with my skin boat with boys my -grew (sic -crew?) we see mermaid on ice in the year 1948."

84

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Mr and Mrs Asinga, East Cape - Siberia", pen and ink wash on card stock, signed lower left, matted and framed.

size (sight) 13 x 17 3/4in

\$2,500 - 3,500

Attached to the back of the frame is a note on cardboard, written in the artists wife, Bessie, "Mr & Mrs Asinga East Cape - Siberia Husband expert Eskimo Dancer."



85

85

JAMES KIVATORUK MOSES

*Inupiat/Inupiak, (1900-1982), untitled, depicting Eskimos in an umiak on the open sea, mixed media on card stock, signed lower left, matted and framed.
size (sight) 11 1/2 x 16 1/4in*

\$2,000 - 3,000

Attached to the back of the frame is a piece of cardboard with a note dated 11/23/68, written by the artist's wife: "Skin boat - Siberia Eskimos go to Kotzebue every summer for trading, year 1910"

86

JAMES KIVATORUK MOSES

*Inupiat/Inupiak, (1900-1982), "Old Woman with Cane in KuspuK", pen and ink wash on thin card stock, signed lower left.
size 12 x 8in*

\$1,500 - 2,000

"KuspuK" is the Yup'ik term for a tunic-length coat - the title is written on a paper bag, with the artists' initials, that accompany this lot.

87

JAMES KIVATORUK MOSES

*Inupiat/Inupiak, (1900-1982), untitled, depicting a reindeer pulling a man on a sled, a dog in the foreground, mixed media on card stock, signed lower left.
size 9 x 11 3/4in*

\$1,500 - 2,000

Written on an accompanying cardboard backing: "Kivatoruk Moses - travel sledders from Cape Espenberg, we got 11 thousand reindeer - 1925"

88

JAMES KIVATORUK MOSES

*Inupiat/Inupiak, (1900-1982), untitled, depicting a seal hunter approaching an igloo, mixed media on thin card stock, signed lower left.
size 9 1/2 x 13 5/8in*

\$1,500 - 2,000



86



87



88



89

POTTERY

PROPERTY FROM VARIOUS OWNERS, LOTS 89-95

89

SEVEN PREHISTORIC SOUTHWEST MUGS

Including six black-on-white examples, variously decorated with geometric designs, *restoration to one*; and a black-on-red example, with stepped fretwork design bands and a pellet-filled rattling handle. *height*

\$2,000 - 3,000

90

TWO MIMBRES BOWLS

One a black-on-white example, finely painted with a stepped design set against a hachured background; the other a red-on-buff type, centering a narrow band of stepped and hooked diagonals. *diameter 10 and 9in*

\$1,000 - 1,500

91

THREE PREHISTORIC SOUTHWEST BOWLS

Including two Four Mile examples, one with a 4-pointed design, the other with interlocking stepped and banded motif, *minor restoration to both*; the third a Jeddito black-on-yellow type, with central zigzag motifs, possibly representing stylized bird heads, flanked by hachured devices. *diameter 9 1/2 - 8in*

\$800 - 1,200

92

FOUR PREHISTORIC SOUTHWEST BLACK-ON-WHITE VESSELS

Including Dogoszhi and Tusayan bowls, each with hooked curvilinear bands; another bowl, possibly Kiatuthlanna or Cortez, with stepped and spiral motifs; and a ladle possibly of the same origin, executed with similar designs.

diameter 10 - 8 1/4in; length of ladle 10 1/4in

\$800 - 1,200

93

FOUR PREHISTORIC SOUTHWEST BLACK-ON-WHITE BOWLS

Variously decorated with concentric or irregular design patterns, the largest example with corrugated exterior, *two with minor restoration*. *diameter 8 3/4 - 6 1/2in*

\$800 - 1,200



90



91



92



93



94



95

94

**FIVE PREHISTORIC SOUTHWEST
BLACK-ON-WHITE VESSELS**

Including a Tusayan seed jar, with complex hachured designs, *areas of restoration*; a Snowflake bowl, with alternating fretwork and zigzag motifs; a Roosevelt miniature canteen with spiral decoration; an unidentified ladle with dense hooked design; and a bowl or cup with four-directional motif.
diameter 7 1/2 - 4 1/2in; length of ladle 7 1/2in

\$800 - 1,200

95

**FOUR PREHISTORIC SOUTHWEST
BLACK-ON-WHITE VESSELS**

Including a deep Kayenta bowl, with repeat hooked zigzag design; a Tularosa jar, with stepped and spiral designs about the body, an animal effigy emerging from the neck; and two canteens, one a Socorro example with repeat checkerboard design band, a 6-pointed star about the neck; and a Mesa Verde type, showing a dense design band, *minor restoration to the last*.
diameter 8 1/4 - 6 3/4in

\$1,000 - 1,500

**PROPERTY FROM A PRIVATE TEXAS
COLLECTION**

96

A GILA JAR

Alternating registers of distinct rectangular motifs, a dotted diamond band about the neck.
height 7 1/2in, diameter 9 1/4in

\$800 - 1,200

**PROPERTY OF AN INTERNATIONAL AND
ARIZONA COLLECTION, LOTS 97-103**

97

A MIMBRES BLACK-ON-WHITE BOWL

Adorned with a pair of large opposing insects, possibly cicadas, their bodies worked in elaborate geometry, *scattered areas of restoration*.
height 4 1/4in, diameter 10 1/4in

\$1,500 - 2,000

98

A FOUR MILE POLYCHROME BOWL

The diamond lozenge center within a symmetrical arrangement of circular and stepped devices, *very minor restoration*.
height 6in, diameter 10 3/4in

\$1,500 - 2,000

Provenance

Tony Berlant, Amerind Art Inc., Santa Monica, CA



96



97



98



99



100



101



102

99

A FOUR MILE POLYCHROME BOWL

Depicting a kachina face and torso, the head encircled by a feathered crown and terraced tableta, an emblematic motif across the face and chest areas, *small areas of restoration.*
height 4 3/4in; diameter 10 3/4in

\$1,200 - 1,800

100

A CEDAR CREEK POLYCHROME BOWL

Rendered as an abstracted figure, the head, torso and curling legs worked with fine-line and dotted decoration, *extremely minor restoration.*
height 3 3/4in, diameter 8 1/2in

\$1,000 - 1,500

Provenance

Tony Berlant, Amerind Art Inc., Santa Monica, CA

101

A FOUR MILE POLYCHROME BOWL

With prominent symmetrical hooked device, possibly representing a stylized kachina face, stepped complements and four-directional rim dotting.
height 4 7/8in, diameter 9 1/2in

\$1,200 - 1,800

102

A FOUR MILE POLYCHROME BOWL

Centering a striped and serrated rectangular lozenge, birds perched on three of the corners, *minor restoration.*
height 4 1/2in, diameter 8 3/4in

\$1,000 - 1,500



103

103

A FOUR MILE POLYCHROME BOWL

Depicting a kachina figure, pendants hung from each corner of its tableta, the abstracted body a series of stepped and hooked elements, *very minor restoration*.
height 4 7/8in, diameter 9 1/2in

\$1,500 - 2,000

Provenance

Ex-Gallery 10, Scottsdale, AZ; Gilbert Hitchcock Collection; Dennis and Janice Lyon Collection



104



106



107



108



105

PROPERTY FROM VARIOUS OWNERS, LOTS 104-111

104

A SIKYATKI POLYCHROME BOWL

A bird in flight at one end, dragonfly motifs below, the exterior with feather-tipped diamond design at one spot, *restored*.
height 4 1/2in, diameter 10in

\$1,500 - 2,000

105

A SAN ILDEFONSO POLYCHROME JAR

The body painted with triangles and multi-lobed cloud motifs, a scalloped band at the base, leaf forms pendant from the hachured neck band.
height 9 3/4in, diameter 11 3/4in

\$3,000 - 5,000

106

A TONITA ROYBAL BLACK-ON-RED JAR

San Ildefonso, the well-polished vessel painted in a Sikyatki revival style of avian motifs.
height 9in, diameter 11 3/4in

\$2,000 - 3,000

107

TWO SAN ILDEFONSO VESSELS

Including a bowl, the exterior painted with a scalloped and spotted band; and a jar, with registers of 8-pointed motifs below the shoulder, leaf forms above, a scalloped design on the inner lip.
diameter 10 and 9 3/4in

\$800 - 1,200

108

A SANTA CLARA BLACKWARE JAR

Well polished, with a ridge line at the shoulder and a scalloped rim.
height 11, diameter 12 3/4in

\$2,000 - 3,000



109



110



111



112



113 (two views)

109

TWO SANTO DOMINGO OR COCHITI BOWLS

One alternating a pair of birds with a plant forms, a six-pointed star band about exterior; the other centering a solitary bird, flanked by storm cloud, sun and serpent motifs.
diameter 9 3/4in and 9 1/2in

\$800 - 1,200

110

A POLACCA POLYCHROME BOWL

Painted with a four-pointed Zuni design, a scalloped band at rim, the exterior with stepped diagonal motifs.
height 4in, diameter 11in

\$800 - 1,200

111

AN UNSUAL HOPI BOWL

The deep vessel painted with a Sun kachina face at center, a scalloped design at the rim.
height 3 3/4in, diameter 9 5/8in

\$800 - 1,200

PROPERTY FROM A PRIVATE TEXAS COLLECTION, LOTS 112-116

112

A HOPI POLYCHROME BOWL

Possibly the work of Nampeyo, painted with a mirror image feather and wing design, banding below the rim, a pierced lug at the exterior, restored.
height 3 1/2in, diameter 10 1/2in

\$2,000 - 4,000

Provenance

Gallery 10, Scottsdale, Arizona

The attribution to Nampeyo by the gallery, per the collector's notes

113

A LAGUNA POLYCHROME JAR

Attributed to Arroh-ah-och, worked in a Zuni style, registers of stepped diamond motifs about the body, fineline elements as accents, the neck with repeat curvilinear motifs.
height 12 1/4in, diameter 13 1/2 in

\$5,000 - 8,000

Provenance

Morning Star Gallery, Santa Fe, NM,

Per the collector's notes, the attribution to Arroh-ah-och, a man living as a woman (known as a *berdache* or *amujerado*), comes from noted scholar Francis Harlow, in a personal communication with the owner on 8-11-90, at the opening reception for the Gallegos Collection at Morning Star Gallery

See Harlow, Francis H., *Two Hundred Years of Historic Pueblo Pottery: The Gallegos Collection*, 1990, Morning Star Gallery, Santa Fe, NM, plate 36, for another jar by this artist and a discussion of their place in Pueblo society and culture



115

114

A SANTO DOMINGO POLYCHROME JAR

A wide positive/negative geometric band with hexagonal elements about the shoulder, a scalloped design at the neck.
height 11in, diameter 11 1/4in

\$2,500 - 3,500

115

A COCHITI STORAGE JAR

Alternating forked flower designs with cross motifs, a scalloped band about the neck.*height 16in, diameter 16 3/4in*

\$4,000 - 6,000

Provenance

The Greer Garson and E.E. "Buddy" Fogelson Forked Lightning Ranch Collection, W.E. Channing auction, November 17, 1991, lot 217

116

A SANTA CLARA BLACKWARE JAR

Of typical form, with scalloped rim and ribbed shoulder.
height 9in, diameter 11 3/4in

\$1,000 - 1,500

Provenance

Adobe Gallery, Santa Fe, New Mexico

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 117-130

117

AN ACOMA JAR

The low shoulder painted with fineline stepped motifs, solid arcs as accents, the body a repeat matrix of similar fineline and solid elements.

height 5 3/4in, diameter 9 1/4in

\$1,200 - 1,800

118

A SAN ILDEFONSO POLYCHROME CANTEEN

Painted with a median band dividing two halves, decorated with plant-form motifs, a molded lizard raising from one side.
height 7 1/2in

\$800 - 1,200



114



116



117



118



119

A LAGUNA POLYCHROME JAR

Checkerboard rosettes about the body, repeat curvilinear hook forms at the shoulder, the neck band painted with a series of split parallelograms.

height 10 3/4in, diameter 12in

\$7,000 - 10,000



120

A ZUNI POLYCHROME JAR

Alternating registers of heartline deer-in-their-house motifs, complex framed circular designs, a band of hachured daggers and capped diamonds about the neck, an old inventory number "XZU-54-P" painted above the base.

height 11 1/2in, diameter 15in

\$10,000 - 15,000



121



123



124



122

121

A RUSSELL SANCHEZ POLYCHROME CARVED AND SGRAFFITO VASE

San Ildefonso, polished and fired in red and greenware sections framed by a matte painted meander, aligning three roundels containing deer, rabbit and fish, framed by heishe beads.
height 4 3/4in; diameter 4 7/8in

\$2,000 - 4,000

Provenance

Second Place Ribbon, SWAIA 81st Annual Indian Market, August 16, 2002

122

A RUSSELL SANCHEZ LIDDED JAR

San Ildefonso, polished blackware with redware highlights, two bands of repeated sgraffito motifs, three rows of heishe inlay inbetween, the bottom design elements set with solitary turquoise stones, micaceous slip used for effect.
height 11 1/8in, diameter 7 3/4in

\$7,000 - 10,000

123

A MARIA MARTINEZ BLACKWARE PLATE

San Ildefonso, signed *Maria + Santana*, depicting a parrot, the spread wings in a repeat feather pattern.
height 1in, diameter 6/4in

\$1,500 - 2,000

124

TWO MARIA MARTINEZ BLACKWARE JARS

San Ildefonso, signed *Marie and Marie + Santana*, the larger example with gunmetal polish, painted with stylized wing motif: the smaller in a repeat feather pattern.
diameter 5in and 3 1/2in

\$2,500 - 3,500



125



126



128



130





127



129

125

TWO SANTANA AND ADAM MARTINEZ BLACKWARE VESSELS

San Ildefonso, including a lidded example, painted in a repeat feather pattern; and a jar with stepped and hooked design elements.
diameter 5 1/4in and 4 3/4in

\$1,500 - 2,500

126

A CARMELITA DUNLAP BUFF ON REDWARE VASE

San Ildefonso, 1975, a band below the shoulder with four distinct registers of stepped and serrated motifs.
height 8 3/4in, diameter 6 3/4in

\$2,500 - 3,500

127

AN ERIK FENDER (THAN TSI DEH) GREEN-ON-BLACK JAR

San Ildefonso, the upper band alternating registers with of stylized parrots and repeat feather patterns, lightening motifs and serrated arcs below the shoulder, pairs of polliwogs at the base, the interior with micaceous slip, a spiral motif at the bottom.
height 9 1/2in, diameter 12 3/4in

\$1,200 - 1,800

128

TWO DORA TSE-PE' VESSELS

San Ildefonso, including a blackware sgraffito jar depicting a kachina figure, *signed Dora Tse-Pe'*; and a lidded black and sienna jar, *signed Dora, 95*, the bear finial set with a solitary stone.
height 6 3/8in and 3 1/8in

\$2,000 - 4,000

129

A CAVAN GONZALES (TSE'-WANG, EAGLE TAIL) POLYCHROME JAR

San Ildefonso, an upper band painted with a repeat feather pattern alternating with geometric motifs, the bottom band with stylized wing and hooked arc designs.
height 10 1/4in, diameter 13in

\$3,000 - 5,000

130

TWO PUEBLO JARS

Including a buff-on-redware example, *Cavan Gonzales (Eagle Tail)*, a register of stylized elements surrounded by a repeat feather pattern, two small turquoise bezels set below; and a Santa Clara sgraffito blackware seed jar, *Kevin Naranjo and Marian Rose, 1992*, depicting a herd of elk among pine trees, traditional motifs above.
diameter 5 1/4 and 3 7/8in

\$1,200 - 1,800



131



132 (two views)



133



134



135

PROPERTY FROM ANOTHER OWNER

131

TWO MARIA MARTINEZ BLACKWARE JARS

*San Ildefonso, signed Maria Poveka and Marie, including a highly polished undecorated example; the other painted about the rim with repeating motif.
diameter 6 1/2 and 5 1/4in*

\$1,200 - 1,800

PROPERTY FROM A PRIVATE TEXAS COLLECTION

132

A GRACE MEDICINE FLOWER REDWARE SGRAFFITO JAR

*Santa Clara, 89L031, three distinct registers with hummingbird and flower designs set within the carved form.
height 3 1/4in, diameter 3 3/4in*

\$1,500 - 2,000

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 133-147

133

A JEFF ROLLER CARVED REDWARE JAR

*Santa Clara, 05-00, executed with a repeating stepped and curvilinear channel, a buff-painted band above, sgraffito accents, bear paws on the neck.
height 8 3/4in, diameter 5 3/4in*

\$1,200 - 1,800

134

A LOIS GUTIERREZ POLYCHROME JAR

*Santa Clara, 1985, finely painted against a subtly variegated background, pairs of quail set within elaborate registers framed by rainbow designs, a repeat pattern of leaf and cruciform accents below the shoulder.
height 14 1/2in, diameter 14in*

\$3,000 - 5,000

135

A MARGARET AND LUTHER GUTIERREZ POLYCHROME BOWL

*Santa Clara, depicting a pair of finely painted avanyu water serpents.
height 8 3/4in,; diameter 12 1/4in*

\$2,000 - 3,000



136



136

TWO SANTA CLARA BLACKWARE VASES

One by *Sharon Naranjo Garcia*, a bear paw below the scalloped rim; the other by *Tina Garcia*, polished to a high lustre, with indented shoulder and scalloped rim.
height 10 and 8 1/4in

\$1,200 - 1,800

137

TWO CARVED SANTA CLARA BLACKWARE VESSELS

Including a bowl, *Christina Naranjo*, a sinuous avanyu about the body; and a vase, *Toni Roller*, 6/95, alternating a series of stepped and arched motifs
diameter 11 1/2 and 6 1/2in

\$1,000 - 1,500

138

THREE SANTA CLARA BLACKWARE VESSELS

Including a pitcher, *Mela Youngblood*, 8/19/76, the body of ribbed melon form, the handle terminating in a stylized hand; a squash-form seed jar, *Susan Roller*, Aug 1997; and a jar carved with fretwork registers, *Cliff Roller*, 8-95.
greatest height 5 1/2in

\$1,000 - 1,500

139

TWO SANTA CLARA BLACKWARE VESSELS

One carved with repeat feather pattern below an avanyu, *Linda Tafoya Oyenque*, micaceous slip used for effect; the other with sgraffito designs and set with tiny turquoise and coral cabochons, *Ron Suazo*.
diameter 4 and 3 1/4in

\$800 - 1,200

140

TWO SANTA CLARA SGRAFFITO REDWARE JARS

Including "Pueblo Constellations", *Jody Naranjo*, 2003, depicting a myriad of animal and spirit figures above a village; the other a profusion of geometric designs, *Susan Folwell*, 1995.
height 5 1/4 and 3in

\$1,800 - 2,800



137



138



139



140



141



142

141

TWO SANTA CLARA SGRAFFITO SEED BOWLS

Including a blackware example, *Grace Medicine Flower and Camilio Tafoya*, with kachina heads in redware medallions, an avanyu below the steep shoulder; and a redware example, *Ray Tafoya, 2-81*, registers of Mimbres-style animals set within a radial frame. diameter 5 and 4 3/4in

\$1,200 - 1,800

142

A JOSEPH CERNO POLYCHROME JAR

Acoma, 2001, a four-color bird jar, depicting parrots and floral motifs interspersed with rainbow designs. height 8in, diameter 8 3/4in

\$1,200 - 1,800

143

TWO DIANNA TAHBO POLYCHROME VESSELS

Hopi, including a bowl, dated '95, painted with a stylized bird motif, a checkerboard pattern above, a mottled field below; and a vase, dated '99, aligning a solitary kachina-like headdress, animal tracks across remaining the space. height 6 3/4 and 3 3/4in

\$1,200 - 1,800

144

TWO STEVE LUCAS POLYCHROME JARS

Hopi, the smaller example with eagle-tail motif, the larger with a series of geometric registers at the shoulder. diameter 7 and 5 3/4in

\$1,200 - 1,800

145

TWO HOPI POLYCHROME VESSELS

Each painted with a menagerie of Mimbres-style creatures, one with squash-form opening, *Agnes Nahsonhoya*, the other with a carved meander above the shoulder, *Lawrence Namoki*. diameter 7 and 6 1/4in

\$1,200 - 1,800

146

TWO HOPI POLYCHROME JARS

Each painted with distinct geometric motifs, the larger example by *Loretta Navasie*, the smaller by *Charlie Navasie*, each signed with the author's distinct pictographic mark. diameter 7 1/4 and 6 1/4in

\$1,000 - 1,500



143



144



145



146





147



147

TWO HOPI CANTEENS

One with parrot motif on either side, signed in pencil, *Grace Chapella*, Aug 1973; the other a polychrome example, *Jean Sahmie*, painted in a winged migration pattern.
height 7 and 6in

\$1,500 - 2,000

PROPERTY FROM ANOTHER OWNER

148

A FANNIE NAMPEYO POLYCHROME CANTEEN

Hopi, with winged migration design encircling the banded center, feather motifs as accents.
height (as shown) 8 3/4in

\$1,500 - 2,000

WEAVINGS

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 149-159

149

A CLASSIC SALTILLO SARAPE

Finely and softly woven, the two halves joined at the center, a serrated diamond medallion set on a dotted cream ground within a complex band, *small area of restoration*.
size approximately 7ft 3in x 3ft 5in

\$6,000 - 9,000



148





150



151



152



153



154 (two views)

150

A SALTILLO SARAPE

Softly woven in two halves joined at the center, the bold central medallion on a finely spotted field and set within narrow frame, banded ends, lace fringe.

size approximately 6ft 5in x 3ft 2in

\$1,800 - 2,800

151

A SALTILLO SARAPE

Woven in two sections joined down the center, with central floral motif roundel on a striped and serrated field, in indigo blue and mostly aniline colors, *small areas of restoration*.

size approximately 6ft 4in x 3ft 6in

\$1,500 - 2,000

152

A SALTILLO SARAPE

Woven in two sections and joined down the center, a complex diamond medallion set on a dotted field, with narrow border and banded ends, lace fringe, *small areas of restoration throughout*.

size approximately 6ft 3in x 3ft 4in

\$1,500 - 2,000

153

A SALTILLO SARAPE

Constructed of two halves joined at the center, a vibrant and central lozenge set against the finely banded ground, with spotted frame and banded ends, *small areas of restoration*.

size approximately 6ft 8in x 3ft 9in

\$1,800 - 2,800

154

A SALTILLO REVERSIBLE SARAPE

Finely and softly woven, both sides with attenuated central diamond on a zigzag ground, one side with background banding, set within a Greek key border, lace fringe at the ends.

size approximately 6ft 3in x 3ft 8in

\$1,800 - 2,800



155



156



157



158



159



160



161

155

A SALTILLO SARAPE

Likely a classic example with mostly natural dyes, the borderless weaving in two sections, with complex central diamond set against a sharply serrated field, *the ends possibly reduced*.
size approximately 7ft 1in x 3ft 8in

\$1,000 - 1,500

156

A SALTILLO PONCHO

Finely woven in two halves, the central diamond split down the middle, on a dotted ground, framed by an reciprocal border.
size approximately 6ft 6in x 3ft 2in

\$1,000 - 1,500

157

A SALTILLO SARAPE

Likely a classic example, in all natural dyes, very finely woven, with intricate central medallion against the serrated ground, set within a narrow frame.
size approximately 6ft 2in x 3ft 1in

\$2,000 - 4,000

158

A SALTILLO SARAPE

Woven in two sections joined at the center, with central composition diamond on the busy striped field, in mostly aniline colors and indigo blue.
size approximately 6ft 3in x 3ft 5in

\$1,500 - 2,000

159

A SOUTHWEST WEAVING

Probably Rio Grande, softly woven in a series of finely striped and fretwork bands.
size approximately 6ft 5in x 3ft

\$800 - 1,200

PROPERTY FROM VARIOUS OWNERS, LOTS 160-166

160

A NAVAJO TRANSITIONAL BLANKET

The central panel with sawtooth meanders framing duotone diamond motifs, banded and crenelated ends.
size approximately 6ft 1in x 4ft 4in

\$1,500 - 2,000

161

A NAVAJO TRANSITIONAL RUG

The borderless weaving with serrated zigzags across the field, banded ends.
size approximately 6ft 5in x 4ft 6in

\$800 - 1,200



162

162

A NAVAJO LATE CLASSIC CHIEF'S BLANKET

Finely woven in a third phase pattern of stepped diamond and diamond sections, in indigo, aniline red and natural yarns.
size approximately 4ft 8in x 5ft 10in

\$20,000 - 30,000

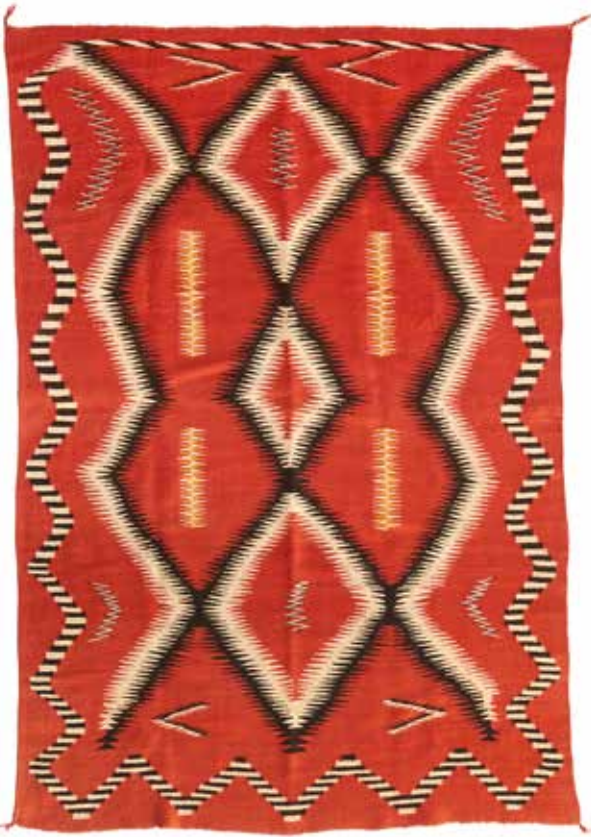
163

A NAVAJO GERMANTOWN MOKI WEAVING

Softly woven, alternating serrated diamond bands with box motifs against the banded ground.
size approximately 7ft 2in x 4ft 8in

\$15,000 - 20,000

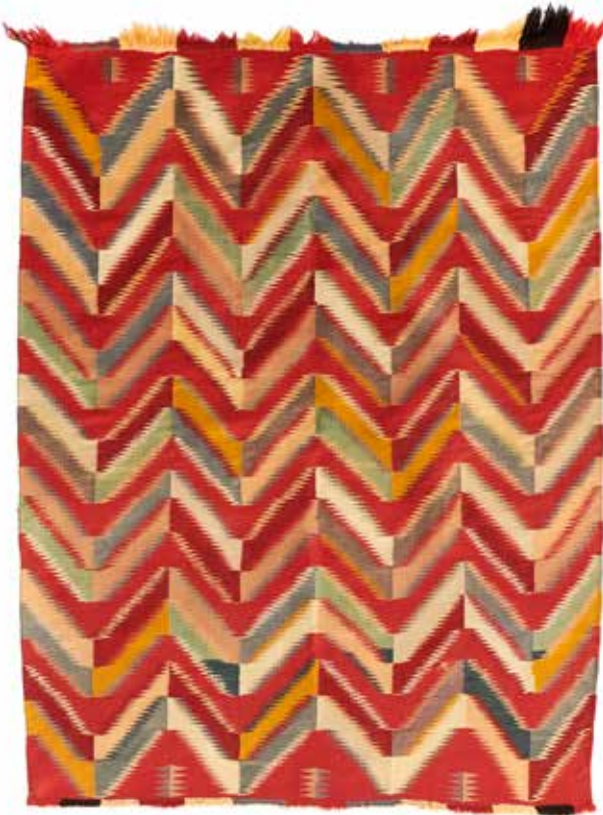




164



165



166



167



168

164

A NAVAJO TRANSITIONAL WEAVING

The borderless weaving aligning a series of sawtooth diamonds, serrated devices as accents, framed within a banded meander.
size approximately 6ft 9in x 4ft 9in

\$2,500 - 3,500

165

A NAVAJO GERMANTOWN CHILD'S SARAPE

Alternating bands of stepped diamonds, zigzags, conjoined diamonds and geometric elements, fringed ends.
size approximately 4ft 2in x 2ft 4in

\$5,000 - 8,000

166

A NAVAJO GERMANTOWN WEAVING

The borderless weaving with sawtooth zigzags across the field, serrated columns as accents at either end.
size approximately 3ft 9in x 3ft

\$2,500 - 3,500

PROPERTY FROM THE ESTATE OF RUTH K. BELIKOVE, ALAMEDA, CALIFORNIA

167

A NAVAJO GERMANTOWN RUG

Woven in a checkered grid sampler style, showing a distinct geometric motif in each panel.
size approximately 3ft 1in x 2ft 5in

\$800 - 1,200

PROPERTY FROM A PRIVATE TEXAS COLLECTION

168

A NAVAJO GERMANTOWN MOKI RUG

A Hubbell revival example, aligning a column of stepped diamonds with Spider Woman crosses in center, sawtooth diamonds and diagonals as accents, set within a serrated border, the fringed ends in a subtle two-tone palette.
size approximately 8ft 2in x 4ft 6in

\$6,000 - 8,000



169

PROPERTY FROM VARIOUS OWNERS, LOTS 169-179

169

A NAVAJO GERMANTOWN RUG

Centering a conjoined box and diamond lozenge, flanked by stepped duo-tone diamond columns, banded ends.
size approximately 5ft 3in x 3ft 9in

\$4,000 - 6,000

170

A NAVAJO GERMANTOWN WEAVING

Finely serrated diagonal bands converging on a central hour glass motif, banded and fringed ends.
size approximately 4ft 7 1/2in x 3ft 3in

\$4,000 - 6,000

171

A NAVAJO GERMANTOWN RUG

Finely woven, aligning a series of serrated diamond and diamond halves, fringed ends.
size approximately 5ft x 3ft

\$3,000 - 5,000

172

A NAVAJO RUG

Aligning a central hooked diamond lozenge, stepped diamond motifs in the corners, flanked by whirling logs, stepped accents, set within a reciprocal serrated border.
size approximately 8ft 9in x 5ft 8in

\$2,500 - 3,000

173

A NAVAJO CRYSTAL RUG

A J.B. Moore variant, aligning a pair of concentric diamonds with hooked ends, flanked by a profusion of geometric motifs, hooked diamond halves at the sides, set within a stepped and banded frame.
size approximately 6ft 2in x 3ft 11in

\$5,000 - 7,000

Refer to plates 15, 24 and 30 of the J.B. Moore catalog for similar examples



170



171



172



173



174

A NAVAJO YEIBECHAI RUG

Two rows of male and female dancers in traditional regalia, a trio of disembodied heads above, a wagon partly visible in one corner, set within a reciprocal stepped border.

size approximately 6ft 10in x 5ft 11in

\$7,000 - 10,000



175

A NAVAJO GALLEGOS CANYON YEI WEAVING

The richly adorned figure with upraised arms holding spruce branches, flanked by a pair of box elements, set within an elaborate banded and stepped frame, cruciform accents.
size approximately 6ft 8in x 5ft 8in

\$25,000 - 35,000

See Valette, Rebecca M. and Jean-Paul, *Navajo Weavings with Ceremonial Themes: A Historical Overview of a Secular Art Form*, 2017, Schiffer, Atglen. PA. pp.182-189, for an overview and discussion of Gallegos revival Yei weavings, including at least one example likely by the same weaver as the present lot



176

176

A LARGE NAVAJO KLAGETOH RUG

Aligning a bold stepped diamond lozenge, flanked by finely fringed diamond motifs, box accents, within a narrow banded rame. *size approximately 9ft 11in x 6ft*

\$7,000 - 9,000

177

A NAVAJO RUG

Likely a J.B. Moore Crystal variant, aligning a pair of hooked diamond and geometric lozenges, flanked by banded meanders and stacked diamond columns, Maltese crosses in the corners, within a reciprocal stepped pyramid border. *size approximately 7ft 6in x 5ft 9in*

\$1,000 - 1,500

178

A NAVAJO TWO GREY HILLS RUG

Aligning an attenuated diamond lozenge with branching appendages, linear and geometric accents, set within a broad Greek key frame. *size approximately 5ft 1in x 3ft 2in*

\$1,000 - 1,500

179

A NAVAJO PICTORIAL GANADO RUG

Finely woven in a storm pattern design, the central elements echoing the overall design, flanked by serrated accents, waterbugs and feather motifs as accents. *size approximately 8ft 1in x 5ft*

\$2,500 - 3,500

PROPERTY FROM A PRIVATE TEXAS COLLECTION

180

A LARGE NAVAJO TWO GREY HILLS RUG

Centering a concentric diamond lozenge, flanked by hooked and stepped elements, set within a double border frame of hooked diamond and stepped designs. *size approximately 10ft 4in x 6ft 4in*

\$3,000 - 5,000



177



178



179



180



181

PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION, LOTS 181-182

181

A LARGE NAVAJO RUNNER

A pair of concentric diamond lozenges separated by a central X-form, unusual hooked elements as accents, Christian crosses in the corners, set within a positive/negative diamond frame.
size approximately 14ft x 5ft 4in

\$2,500 - 3,500

Attached to the weaving is a U.S. Department of Interior Indian Arts and Crafts Board inventory tag with lead seal, written in pen on the back "Vander-Wagon Collection"

182

A NAVAJO GANADO RUG

Aligning a pair of diamond lozenges, flanked by sawtooth diagonals, within a border of hooked and stepped designs.
size approximately 8ft 8 1/2in x 5ft 5in

\$1,500 - 2,000



182

BASKETS

PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION

183

TWO PACIFIC COAST BASKETS

Including a Tlingit polychrome example, a latticework containing diamond and cruciform accents; and a finely woven Northwest California example, the bowl with a pair of stepped zigzagged bands about the body.
diameter 11 and 8 3/4in

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

184

A PLATEAU CORNHUSK BAG

Pairs of serrated diamond forms andg bow-tie motifs on one side, a trio of complex lozenges on the other.
length 21in

\$700 - 900



183



184 (two views)

PROPERTY OF A NEW JERSEY COLLECTION

185

TWO PLATEAU CORN HUSK ITEMS

Including a small bag, a flowering tree on one side, rows of strawberries on the other; and a wall pocket, a series of geometric designs on the three panels, a heart motif in the center.

length 12 1/4 and 8in

\$800 - 1,200



185

186 (two views)



187



188



189

PROPERTY OF JAY SNIDER

186

THREE NEZ PERCE CORNHUSK BAGS

The largest example with broad geometric columns in natural materials, commercial yarn accents; the other two rendered with vivid complex motifs, one with dyed natural material, the other incorporating commercial yarns.
length 26 1/2, 21 1/4 and 19 1/2in

\$2,000 - 4,000

Provenance

Sotheby's Art of the Northern Plains, Plateau and Southwest: The Wayne and Nancy Badovinus Collection, May 19, 1998, lots 24, 26 and 28

**PROPERTY FROM VARIOUS OWNERS,
LOTS 187-190**

187

A POMO BURDEN BASKET

A series of distinct geometrical bands about the body.
height 18in, diameter 17 3/4in

\$2,500 - 3,500

188

A YOKUTS BASKET

A pair of rattlesnake bands about the body.
height 7 1/4in, diameter 20in

\$2,500 - 3,500

189

A CENTRAL CALIFORNIA POLYCHROME TRAY

Yokuts of Kawaiisu, woven in a gap stitch, a rattlesnake band flanked by zigzags.
height 1 1/2in, diameter 18 1/2in

\$1,200 - 1,800

190

A YOKUTS POLYCHROME BASKET

Woven in a "friendship" design, alternating male and female figures framed by distinct diamond bands.
height 9 1/4in; diameter 18 1/2in

\$4,000 - 6,000



190 (two views)





191



192



193



194



195

PROPERTY FROM A PRIVATE TEXAS COLLECTION

191

A CENTRAL CALIFORNIA TRAY

Woven in a gap stitch, serrated diagonals rising from the center, zigzag bands as filler devices. *height 1 1/2in, diameter 17 1/2in*

\$2,500 - 3,500

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 192-195

192

TWO CALIFORNIA BASKETS

Including a Yokuts polychrome bowl, serrated diagonals rising from the base, an eccentric mix of filler devices including a bird motif; and a Mono example, with twin bands of opposing triangles about the body. *diameter 10 and 6 1/2in*

\$1,800 - 2,800

193

A MISSION BASKET

Woven with bold hooked zig zag diagonals, similar elements executed at the base. *height 5in 1/4in*

\$1,500 - 2,000

194

A PIMA OLLA

Three distinct registers of geometric designs about the body, pendant triangles at the flared neck. *height 13 1/4in, diameter 13 1/2in*

\$1,500 - 2,000

195

AN APACHE OLLA

Executed in an all-over diamond latticework pattern. *height 11 1/4in, diameter 8 1/2in*

\$1,000 - 1,500



196 (detail)



196



197

PLAINS/PLATEAU/WOODLANDS

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 196-198

196

A TRADE PIPE TOMAHAWK

Mounted on an undecorated haft, the blade with brass Federal eagle inlay on one side.

length 19 1/4in

\$2,500 - 3,500

197

THREE HUDSON BAY COMPANY FUR TRADE ADORNMENTS

Including two brass gorgets, each with a silver plaque depicting a beaver, both with "TC" hallmark, the larger example marked "ALBANY"; the smaller with "HB"; together with a silver "kissing otters" pendant, hallmarked with "HB" and heraldic lion holding a sword.

length 4 1/4, 3 3/4 and 3in

\$1,000 - 1,500



198 (two views)

198

A PAIR OF CREE OR METIS EMBROIDERED MOCCASINS

Of soft hide, finely pleated about the front, framed embroidered floral motifs at the front, the tall cuffs trimmed with silk ribbon and embroidery bands.

length 10 3/4in

\$8,000 - 12,000

Provenance

ex-Charles and Valerie Diker Collection

Illustrated

Bernstein, Bruce and McMaster, Gerald, eds., *First American Art*, 2004, Smithsonian/University of Washington Press, Seattle and London, p.228, Cat. no. 177





199

In 1812 Seneca Chief Red Jacket gave this belt to Mrs. Erasmus Enas of New York. They at this time lived in the village of Buffalo, as known at that time. Mr. Enas was the first man buried in the Forest Lawn Cemetery at Buffalo, New York. This belt was worn by Mrs. Enas' daughter, Silence Enas Sherman, at a reception tendered to Lafayette, as a guest of the nation, at Rathburns, Eagle Tavern at Buffalo, June 4, 1825.

Jessie Smith of said County being duly sworn and says that she is Fifty-Eight years of age. That her Father's name was Erasmus Enas who lived in village now City of Buffalo, N. Y., in the State of New York, that his Mother's name was Anne Griswold Enas who was at the time of her death a resident of the City of Buffalo, N. Y. She was the wife of Erasmus Enas Sr. who also during the war of 1812 in the village of Buffalo, N. Y. and was the first man to be buried in Forest Lawn Cemetery.

Seneca Chief Red Jacket an Indian Chief lived in the village now City of Buffalo, Seneca Tribe New Jersey and was a friend of my Grandfather and Grandmother and was their guest a great many times. In 1812 Seneca Chief Red Jacket gave to my Grandmother this belt and later worn by her daughter, Silence Enas Sherman, at a reception tendered to Lafayette (as a guest of the nation) at Rathburns, Eagle Tavern) at Buffalo, June 4, 1825. My Aunt Silence told me she gave the belt to me in the year 1860 to keep it as a memento of my Grandmother and Seneca Chief Red Jacket. I had the belt for years and years and I will give it to you.

Jessie Smith
March, 1882



199 (details)

PROPERTY OF JAY SNIDER

199

A SENECA BEADED BELT OR SASH

Attributed to Red Jacket, white seed beads set on a red stroud cloth ground, trimmed with dark blue or black silk ribbon, executed in two bands of fine distinct latticework designs, mounted and framed.
sash length (sight) 25 1/2in, width 2 1/2in; as framed 7 1/4 x 29 1/4in

\$15,000 - 25,000

Provenance

The attribution to Seneca Chief Red Jacket (Sagoyewatha), (1750-1830), comes from two typed notes attached to the back of the frame.

One reads: "In 1812 Seneca Chief Red Jacket gave this belt to Mrs. Erasmus Enas of New York. They at this time lived in the village of Buffalo, as known at that time. Mr. Enas was the first man buried in the Forest Lawn Cemetery at Buffalo, New York. This belt was worn by Mrs. Enas' daughter, Silence Enas Sherman, at a reception tendered to Lafayette, as a guest of the nation, at Rathburns, Eagle Tavern at Buffalo, June 4, 1825."

The other note reads "State of Michigan, County of Hillsdale. Jessie Smith of said County being duly sworn deposes and says that she is Fifty-Eight years of age. That her Father's name was Erasmus Enas who lived in village now City of Buffalo, N.Y., in the State of New York, that his Mother's name was Anne Griswold Enas who was at the time of her death a resident of the City of Buffalo, N.Y. She was



200

the wife of Erasmus Enas Sr. who died during the war of 1812 in the village of Buffalo, N.Y. and was the first man to be buried in Forest Lawn Cemetery.

Seneca Chief Red Jacket an Indian Chief lived near the village now City of Buffalo. Seneca Chief Red Jacket was a warm friend of my Grandfather and Grandmother and was their guest a great many times. In 1812 Seneca Chief Red Jacket gave my Grandmother this belt and later worn by her daughter, Silence Enas Sherman, at a reception tendered to Lafayette (as guest of the nation at Rathburns, Eagle Tavern) at Buffalo, June 4th, 1825. My aunt Silence Enas Sherman gave the belt to me in 18...(?) asking me to keep it as a memento of my Grandmother and Seneca Chief Red Jacket. I had the belt for forty years and about 10 years ago I gave it to C.A. Shepard.

Jessie Enas Smith, ...(?)scribed and sworn to before...(?)s 13th day of March, 1926."

PROPERTY FROM VARIOUS OWNERS, LOTS 200-202

200

A GREAT LAKES OR EASTERN PLAINS SPIKE TOMAHAWK

The lengthy undecorated blade fitting tightly to the waisted haft, two bands of brass tacks framing the tapered area, the base pierced, with hide thong wrist strap, two brass tacks set in the butt, a row of thirteen dots surmounted by chip-cut wedges circling the end, traces of red pigment in the grooves.

length of blade 9 1/4in, overall length 20in

\$6,000 - 9,000



201



202



203



204

201

A WESTERN GREAT LAKES CATLINITE PIPE BOWL

Carved as a toothy creature, possibly a depiction of an underwater panther, incised with plant designs and cruciform elements.
height 3 1/2in, length 5 5/8in

\$2,500 - 3,500

202

A GREAT LAKES QUILLED POUCH

Depicting a pair of spreadwinged Thunderbirds below a checkered panel at the top, the underside of the flap similarly decorated.
length 7 1/2in, width 9 1/4in

\$2,500 - 3,500

Provenance

ex-US Children's Museum on the 19th Century

PROPERTY FROM AN IMPORTANT PRIVATE COLORADO COLLECTION, LOTS 203-204

203

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

\$4,000 - 6,000

204

A PAIR OF OTOE BEADED MOCCASINS

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

\$7,000 - 9,000

Provenance

ex-Chandler-Pohrt Collection, purchased directly from Richard Pohrt



205



205 (detail)

PROPERTY OF JAY SNIDER

205

A YANKTON SIOUX QUILLED WOOD PIPE STEM AND BOWL

Finely plaited bands of quillwork wrapped about the flat form, extending from the mouthpiece and terminating midway with a tuft of sinew-wrapped dyed horsehair, the remainder of the flat stem undecorated, an inscription in French on one side; with catlinite T-form bowl.

length of stem 29 3/4in, length of bowl 10 1/2in

\$15,000 - 25,000

Provenance

Strikes the Ree or Struck by the Ree, a Yankton Sioux chief, (1804-1888); Father Pierre-Jean De Smet (1801-1873); gifted by De Smet to a Belgian family; sold at Christie's, Fine American Indian Art, May 17, 2000, lot 101; Jay Snider

Exhibited

Washington State University, *Sacred Encounters, Father De Smet and the Indians of the Rocky Mountain West*, 1993

Literature

Peterson, Jacqueline, *Sacred Encounters, Father De Smet and the Indians of the Rocky Mountain West*, 1993, University of Oklahoma Press, Norman, OK, p.133: "In Plains Indian religion, the calumet, or peace pipe, is the visible sign of communion with the Great Holy, or Great Spirit, and is the equivalent of the Eucharist in the Christian religion. This pipe belonged to the *Padarin Apapi*, Strikes the Ree, a prominent Yankton chief, who presented it to De Smet in 1857."

In an essay accompanying this and other items collected by Fr. De Smet, Dr. Jacqueline Peterson, Professor of History and Comparative American Cultures at Washington State University, wrote: "Father Pierre-Jean De Smet, S.J., the man the Sioux called "Great Chief of the Blackrobes", was in his many roles as explorer and missionary, observer and recorder of Native American life, writer and cartographer, emissary of peace and friend and advisor to generals and presidents, the most widely heralded and influential missionary of the nineteenth century West. Among Indian people in the West, he became a legend."

PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION

206

AN UPPER MISSOURI OR PLATEAU PONY-BEADED TOBACCO BAG

Sinew-sewn on soft hide the four tabs at the opening with edge beading, a pair of narrow bands at the base with stark black and white designs, the side panel with animal track motif, the fringe partially wrapped in quill, tin cone suspensions below.

length (including fringe) 29 1/4in

\$20,000 - 40,000



206 (two views)



PROPERTY OF JAY SNIDER, LOTS 207-208

207

A PLATEAU BEADED WAR SHIRT

Probably Nez Perce, in a two-hide poncho style with open sides, colored with red-orange mineral pigment, the edges of the garment cut into short fringe, overlaid with fine sinew-sewn beaded strips, ermine drops wrapped in trade cloth pendant down the arms, the beaded bibs on hide-backed stroud cloth panels.
width (across the arms) 57 1/2in

\$50,000 - 80,000

Provenance

Collected at Kamish, Idaho; Jerry Vander Howen Collection, Yakima, WA; The Wayne and Nancy Badovinus Collection, Sotheby's, May 19, 1998, lot 111

Accompanied by two photographs, one circa 1900 showing the shirt being worn by "Naw-Min Morris", the other circa 1940, with the

shirt being worn by "Tomall Wash". The second photograph is also featured on the book jacket of *Dreamer Prophets of the Columbia Plateau, Smohalla and Skolaskin*, Ruby, Robert H., and Brown, John A., 1989, University of Oklahoma Press

In the catalog description for the lot in that sale, the following note is included: "In commenting on the Badovinus Collection in personal correspondence (April, 1998) Paul Raczka notes the following: 'Many objects also carry their story through the **provenance** that comes with the piece. This is a Plateau earth painted shirt with bold blocks of color and designs, visually powerful, and meant to be viewed from a distance while its owner rode slowly by in the bright sunlight. Once owned by Naw-min Morris of the Nez Perce it made its way to Tomalawash of the Wanapums, along the Columbia River. It was used by its owners with pride as shown in the photos of Naw-min Morris and Tomalawash. It is also a good example of how objects traveled from one tribal group to another.'"





208

**AN EXCEPTIONAL TRANSMONTANE
BEADED TOBACCO BAG**

Probably Crow, Sinew and thread-sewn on soft hide, with roll-beaded opening, the main panel framed by red stroud bands, a pair of diamond designs on one side, banded triangle and box motifs on the other, a pair of thongs attached to the side, terminating in beaded tabs, the lengthy fringe with yarn wrapping at the edge border.
length (including fringe) 36 1/4in

\$15,000 - 25,000

Provenance

The Wayne and Nancy Badovinus Collection,
Sotheby's, May 19, 1998, lot 116



209 (two views)



**PROPERTY FROM AN OLD CALIFORNIA
FAMILY COLLECTION, LOTS 209-210**

209

A CROW BEADED BOY'S COAT

Tailored in the manor of a three-quarter length coat, sinew sewn on a soft hide, the back and arms with vibrant contour-beaded plant form motifs, the front with similar designs, a pair of roosters at the collar bone with trade cloth trim and fringe about the edge.

length (including fringe) 25 1/2 in

\$8,000 - 12,000



210

A PLAINS TRADE BLANKET COAT

With **Sitting Bull provenance**, tailored from a striped trade blanket, cut in the manner of an overcoat, blanket strips as decorative fringe at the cuffs and shoulders, a profuse variety of buttons attached for decorative effect, silk ribbon trimming the edges and as accents. length 53 1/2in

\$7,000 - 10,000

The attribution to Sitting Bull comes from a note sewn onto the front of the coat, handwritten in ink on oilskin cloth:

“Coat worn by Sitting Bull

This is to certify that this Coat, red, blue and yellow striped, known as a blanket Coat, was given to the wife of Lieut. O. J. (? - T) Johnson 50 years ago by Sitting Bull.

Lieut. Johnson had the charge of the Indian who was quartered with Sitting Bull in the old Francis(?) Building now used as part of Freedmen’s Hospital.

The coat has been in the Johnson family ever since, and has been known as the Sitting Bull Coat for over twenty years by the undersigned, June 1st, 1923, Anton Hert...(?)willer”

At the present time the full name of Lieutenant Johnson remains unknown. The mention of Freedmen’s Hospital (now Howard University Hospital) in Washington D.C. also remains a mystery. Established in 1862 on the grounds of Camp Barker, barracks for Union Soldiers that had been converted during the Civil War into a so-called “Contraband Camp” to house formerly enslaved African Americans, the hospital was the first of its kind to aid in the treatment of former slaves. Further research may reveal whether any definitive link can be established between Sitting Bull and this location.



PROPERTY FROM ANOTHER OWNER

211

A SOUTHERN PLAINS GHOST DANCE SHIRT

Probably Arapaho, the soft hide garment tailored in the traditional manner, the seams sinew-sewn, heavy green-dyed fringe along the edges, painted with pairs of open-beaked crows and magpies set against a starry blue field, a spotted tortoise centered above the hem on both sides, a crescent moon motif aligned on each bib. *length (including fringe) 47in, length across the arms 63in*

\$15,000 - 25,000

Provenance

An old California family collection. According to family lore, the shirt was collected around the turn of the century, acquired by a relative who had traveled to the Oklahoma Territory to seek his fortune, thence by descent



212 (two views)

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 212-213

212

A SIOUX BEADED DRESS

The yoke sinew-sewn on buffalo hide, a repeat series of box and triangular motifs across the length, profusely trimmed with fringe, the soft hide skirt with beaded box accents and thong suspensions, banding at the hem.

length (including fringe) 54 1/2in

\$8,000 - 12,000



213 (two views)



213

A BLACKFOOT BEADED WAR SHIRT

Open at the sides, a profusion of thick fringe and ermine drops, with bead and dyed feather accents, the beaded panels thread-sewn, with two-tone stroud cloth bibs, the thick hide painted with polliwog motifs, banded patterns down the arms.

length across the arms (as pictured) 58in, length of tunic 33in

\$25,000 - 35,000



214



215

PROPERTY FROM AN IMPORTANT PRIVATE COLORADO COLLECTION, LOTS 214-215

214

A BLACKFOOT BEADED TOBACCO BAG

The undecorated upper portion mostly covered by a fully-beaded drop, worked in stepped diamonds and barbed devices, with wrapped wire accents and ochre red dye on the body and fringe.
length 31in

\$8,000 - 12,000

Provenance

Morning Star Gallery, Santa Fe, NM

215

A CHEYENNE BEADED TOBACCO BAG

With scalloped tab mouth, vertical bands of hourglass devices, and a central panel of opposing tipi motifs, the body and fringe rubbed in yellow ochre.
length 29in

\$8,000 - 12,000



**PROPERTY FROM AN OLD CALIFORNIA FAMILY
COLLECTION, LOTS 216-220**

216

A NORTHERN PLAINS QUILLED SHIRT

Tailored with open sides, short fringe along the edges, human hair drops down the arms, the quilled panels with banded and cruciform designs, the bibs sewn to the body with dual-cross motifs; together with a pair of quilled and beaded moccasins, banded designs across the uppers.

length of tunic 39in; length across the arms (as pictured) 53in; length of moccasins 11 1/4in

\$12,000 - 18,000



217

217

A PLAINS HORN SPOON

Probably Sioux, the wide ladle topped with a long-necked crane effigy, inset bead eyes.
length 14in

\$1,500 - 2,000



219 (two views)

218

A CHEYENNE BEADED TOBACCO BAG

Sinew-sewn, the central buffalo hide panel with conjoined diamond elements framing a cruciform motif on one side, the other side with concentric box elements flanking a central lozenge, banded designs up the sides and across the top, narrow rawhide slats quilled with box designs below, fringe attached underneath, traces of yellow ochre throughout.
length (including fringe) 30 1/2in

\$5,000 - 7,000



219

A SIOUX BEADED TOBACCO BAG

Finely beaded, one panel executed with a complex diamond motif, the other side with unusual hooked lozenge, roll beading at the mouth, 8-pointed stars down the sides, quilled rawhide strips and fringed end.
length (including fringe) 28 3/4in

\$2,000 - 3,000



218 (two views)

220

AN IMPORTANT UTE PAINTING

Attributed to Louis Fenno (d. 1903), untitled, in pencil, ink and watercolors on muslin, mounted on a cloth backing, the large canvas centering a depiction of the spring Bear Dance flanked by two rows showing seated Native men and women, the top row including two seated U.S. Army officers and a trooper with horse, at the bottom a series of vignettes likely showing mythological or historical scenes. *length 86in, width 60in*

\$20,000 - 40,000

Compares Favorably

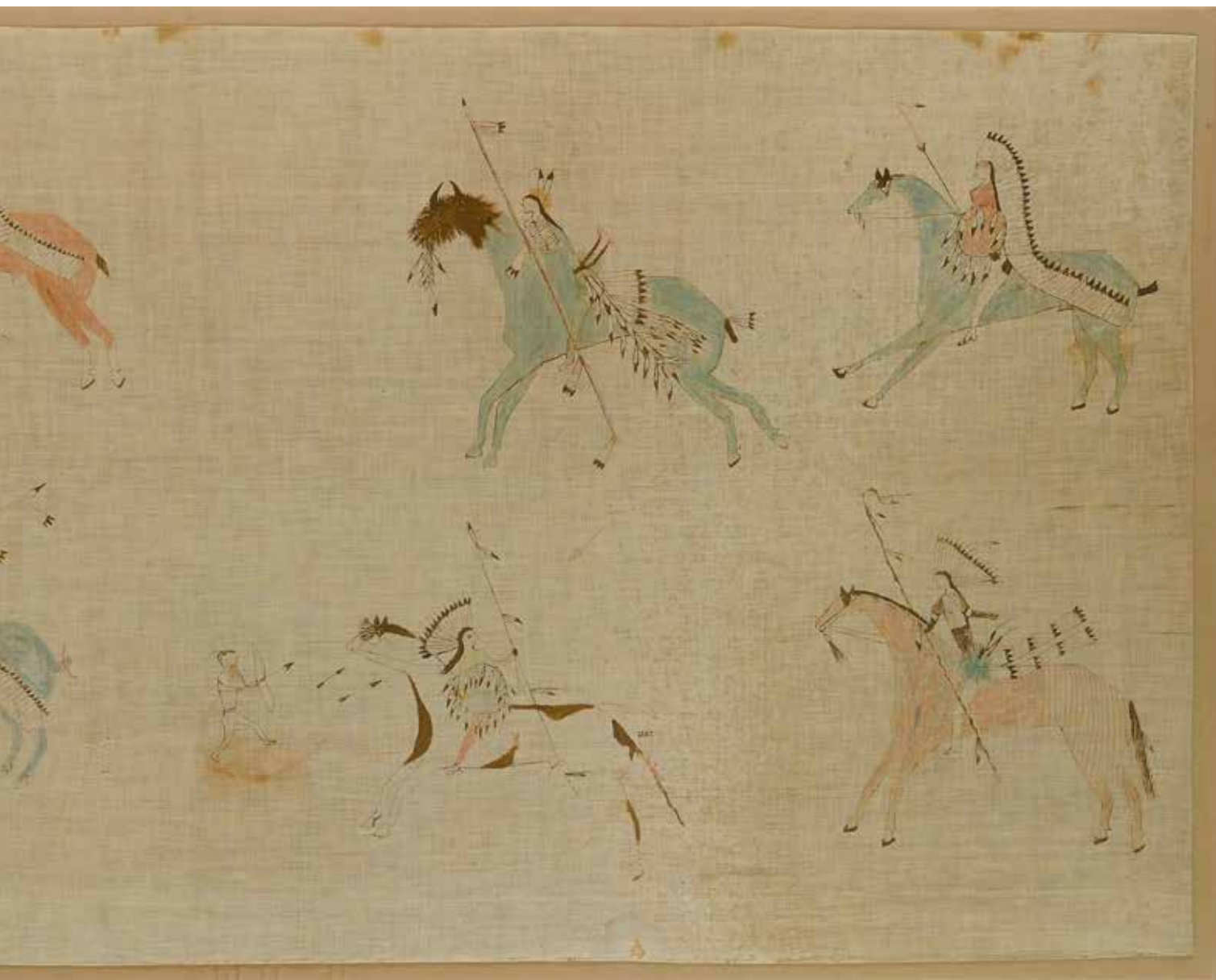
See lots 1348 and 1349, offered in Bonhams' June 7, 2010 Native American Art auction, both signed "Fenno", one a variation on the Bear Dance theme and clearly by the same hand as the present lot; lots 4210 and 4211, two other works attributed to Fenno, were offered in Bonhams' June 1, 2015 Native American Art Auction

Additionally, see Wroth, William, ed., *Ute Indian Arts & Culture*, 2000, Colorado Springs Fine Arts Center, Colorado Springs, CO, p. 210, for a painting attributed to Louis Fenno (after publication) in the collection of the Denver Art Museum (#1932.242 Gift of C.W. Douglas), depicting both the Sun Dance and the Bear Dance, as well as several historic or mythological scenes

In a newspaper article published September 1, 1911 in the Duchesne (County) Register (online at <http://udn.lib.utah.edu/cdm/compoundobject/collection/udr/id/7212/rec/34>) can be found one of the only references to Louis Fenno: "Fenno, the greatest of Ute artists, was killed by W. T. Muse, clerk in the Calvert store, in 1905. Fenno had Muse covered – Fenno was careless this way – when Muse drew and shot from the hip, the bullet penetrating the heart. Only the hurried arrival from Fort Duchesne prevented serious trouble that day." Several photos of Louis Fenno can be seen online at the University of Utah Library website: <https://collections.lib.utah.edu/details?id=404641&q=louis+fenno>







PROPERTY FROM ANOTHER OWNER

221

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

\$20,000 - 30,000

Provenance

ex-Vincent Price collection

Compares favorably

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



PROPERTY OF A NEW JERSEY COLLECTION, LOTS 222-236

222

A PAIR OF SIOUX BEADED POSSIBLE BAGS

Aligning a trio of diamond lozenges, cross motifs set in the center, box accents at either end, the sides and flap with banded designs, tin cones with horsehair tufts set as decorative accents.

length 13in, width 21 1/2in

\$15,000 - 20,000

Exhibited

The Heard Museum, Phoenix, AZ, February 10 – April 2, 2017, *Beauty Speaks for Us*, the inaugural exhibition for the Virginia G. Piper Charitable Trust Grand Gallery

Illustrated

Beauty Speaks for Us, 2017, Heard Museum, Phoenix, AZ, p.136



223

A CHEYENNE BEADED CRADLE

Sinew-sewn and fully beaded on buffalo hide, fastened to a rawhide shell, the interior wrapped with cloth hide, alternating conjoined triangle and diamond motifs about the body, brass and glass tube beads suspending hawk bells as accents, on the original wood frame with tacked and yellow-dyed boards.
length 42 1/4in

\$40,000 - 60,000



224

224

A SIOUX BEADED BLANKET STRIP

Four roundels flanked by triangle-tipped box motifs, mounted on a conforming frame. length 58in

\$5,000 - 8,000

225

A SIOUX BEADED MARTINGALE

The central panel aligning a series of diamond lozenges, the straps with stepped pyramid motifs, green-dyed fringe and hawk bell suspensions at the bottom. length (including fringe) 42in

\$3,000 - 5,000

226

A PLAINS CREE BEADED SHEATH AND KNIFE

Contour-beaded floral motifs sinew-sewn on soft hide, a row of tin cones beneath the top design, remnants of quill-wrapped fringe at the end; with an antler-handled trade knife. length of sheath 10 1/4in

\$1,500 - 2,000

225



227

A NORTHERN PLAINS BEADED SHEATH AND KNIFE

Sinew sewn on a thick rawhide sleeve, a series of checkerboard diagonals and cruciform motifs, at the tip a roll-beaded drop with tin cone suspensions; together with a horn-handled trade knife. length 11 1/2in

\$1,500 - 2,000

228

A SIOUX BEADED VEST

Sinew-sewn on hide and mounted on cloth lining, a pair of warriors in feathered bonnets sitting on horseback on the front, tipi and cruciform motifs as accents, the back with two pairs of opposing horsemen similarly attired. length 20 1/4in

\$5,000 - 8,000



226



227



228 (two views)





229 (two views)

229

A SIOUX BEADED DOUBLE SADDLE BAG

Finely beaded, each side aligning a central diamond lozenge flanked by box motifs, serrated edges, the connecting bands with similar box accents, feather tipped meanders in the open field, lengthy fringe at the ends.

overall length (including fringe) 77in; height (as displayed) 46 1/2in

\$10,000 - 15,000



230

230
A PAIR OF NORTHERN PLAINS BEADED AND QUILLED POSSIBLE BAGS

The containers a matched pair, beaded box motifs on sides and top of flap, horizontal quilled bands on the front, dyed chicken feathers and tin cones with horsehair tufts as accents.
length 10in, width 17in

\$4,000 - 6,000



231

231
A CHEYENNE BEADED TOBACCO POUCH

Sinew-sewn on soft ochre-stained hide, edge beaded spilt tabs at the opening, alternating banded designs across the body and up the side.
length (including fringe) 22in

\$5,000 - 7,000



232 (two views)



233



236



234



235



232

A SIOUX BEADED DOLL

With finely beaded dress and moccasins, the facial features delineated with beaded details, wearing a necklace suspending a cowrie shell.

height 12 1/2in

\$2,500 - 3,500

233

THREE PAIRS OF PLAINS CHILD'S MOCCASINS

The largest sinew-sewn on buffalo hide, banded designs on a solid ground; another pair with vibrant checkerboard pattern, *possibly Ute*; the last with double-triangle and diamond motifs.

length 7 1/2, 5 1/4 and 4 3/4in

\$2,000 - 3,000

Provenance

ex-Charles and Valerie Diker Collection, for the example identified as Ute

234

TWO CENTRAL PLAINS QUILLED ITEMS

Including a hair drop with dyed horsehair tail, tin cones suspended from rawhide slats drops; and a pouch, stacked triangles framed by box motifs on one side, concentric bands on the other, roll-beaded drops and lengthy fringe.

length 26 1/2in and 11in

\$1,200 - 1,500

235

AN APACHE BEADED BAG

Aligning a stepped lozenge flanked by quadrupeds, the back panel with repeat geometric motifs, beaded bands extending to the mouth, lengthy beaded fringe.

length (including fringe) 14 1/2in

\$800 - 1,200

236

AN APACHE BEADED MODEL SADDLE BAG

Possibly for a child, a series of stepped pyramids and cruciform designs on the soft hide, tin cone tinklers at either end, pinked hide tabs at the corners.

length 25

\$2,500 - 3,500



237



238



239



240

PROPERTY FROM VARIOUS OWNERS, LOTS 237-240

237

A PLATEAU BEADED DRESS

Constructed in traditional two-hide fashion, the yoke with central diamond motif flanked by 5-point stars, 8-pointed devices across the shoulders, dentalium shells and beaded drop accents, fringe throughout.
length 52in

\$1,000 - 1,500

238

A PLATEAU OR NORTHERN PLAINS BEADED BREASTPLATE

Row-beaded thongs suspended from harness leather strips, brass tack accents and fringe down the sides.
length (as pictured) 21in

\$1,500 - 2,000

239

A NORTHERN PLAINS BEADED POSSIBLE BAG

Alternating solid bands and cruciform motifs, concentric box designs along the sides and across the flap, cone tinklers with horsehair tufts as suspensions.
length 22in

\$2,000 - 4,000

240

A PAIR OF KIOWA BEADED HIGHTOP MOCCASINS

Fine thread-sewn beaded bands along the edges, rows of brass tacks and stripes of pigment as accents, a stylized floral pattern on the top of each foot, yellow ochre throughout.
height 15 1/4in

\$5,000 - 7,000



241



242 (two views)

PROPERTY FROM AN IMPORTANT PRIVATE COLORADO COLLECTION

241

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

\$4,000 - 6,000

PROPERTY FROM VARIOUS OWNERS, LOTS 242-244

242

A SIOUX BEADED TOBACCO BAG

With box motifs down the sides, the body worked in winged tipi devices, quill wrapped rawhide slats and fringe suspensions.

length 34in

\$1,500 - 2,000



244

243

A PAIR OF UTE BEADED CUFFS

Constructed of commercial leather, loom-beaded panels decorated with crossed flags, berries on the vine and other floral motifs.
length 5 5/8in

\$1,000 - 1,500

244

A PLAINS PARFLECHE CYLINDER CASE

Centering a diamond lozenge framed by attenuated triangular elements, the cap with cruciform motif.
length 17 1/2in

\$1,000 - 1,500



243



245



245 (detail)



246





247



**PROPERTY FROM AN OLD CALIFORNIA FAMILY
COLLECTION, LOTS 245-247**

245

**A FRAMED GROUPING OF PLAINS CHILDREN'S CLOTHING
ITEMS**

Including an Eastern Sioux quilled infant's vest and boy's britches, each worked with plant-form motifs; and a pair of moccasins, undecorated save for a beaded band across the uppers, mounted and framed.

frame dimensions 48 1/2 x 21 1/2in

\$2,500 - 3,500

246

A PAIR OF SIOUX WOMAN'S BEADED LEGGINGS

Fully beaded in diamond and winged pendant motifs, small crosses as accents, individually mounted and framed.

length (as displayed) 19 1/2in; frame dimensions 24 1/2 x 22 3/4in

\$1,500 - 2,000

247

TWO SKOOKUM DOLLS

Both male figures of typical composite construction, attired in trade blankets and interpretive costumes.

height 36 and 26in

\$1,000 - 1,500

END OF SALE

**THE JOE FITZSIMMONS
LIBRARY OF ANTARCTIC
EXPLORATION**

September 25, 2018
New York

SHACKLETON, ERNEST.

Aurora Australis. Published at the
winter quarters of the British Antarctic
Expedition During the Winter Months of
April, May, June, July, 1908... Printed
at the sign of 'The Penguins'; by Joyce
and Wild... East Antarctica, 1908.
(detail inside back cover)

\$70,000 - 100,000

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Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

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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

CONDITIONS OF SALE - CONTINUED

the 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 saleroom 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 (323) 850 7500.

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 (323) 850 7500.

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/24849 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

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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- * Indicates saleroom
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The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salerooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 7601 W. Sunset Blvd
 Los Angeles, California 90046
 Tel +1 (323) 850 7500
 Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: Native American Arts		Sale date: Monday June 4, 2018	
Sale no. 24849		Sale venue: Los Angeles	
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)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____

1793

Bonhams

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