

Bonhams



Native American Art

Los Angeles | December 11, 2018

Native American Art

Los Angeles | Tuesday December 11, 2018 at 11am

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, CA 90046
bonhams.com

PREVIEW

Friday December 7,
12pm to 5pm
Saturday December 8,
12pm to 5pm
Sunday December 9,
12pm to 5pm
Monday December 10,
9am to 11am
Tuesday December 11,
9am to 11am

SALE NUMBER: 24850

Lots 300 - 606

CATALOG: \$35

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Please see pages 164 to 166 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 394
Session page: Lot 362

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ORDER OF SALE

Southwest Related Material/ Paintings/Sculpture	300-338
Jewelry	339-372
Eskimo/Northwest Coast	373-432
Pottery	433-470
Weavings	471-529
Woodlands/Plains/Plateau	530-606

INCLUDING PROPERTY FROM

- An Important Private Collection
- A Private San Francisco Collection
- A Southern California Collection
- A New Jersey Collection
- The Estate of Kathleen Foutz, Farmington, NM
- A Private Collection, Valley, AZ
- A Palm Springs Private Collection
- The Collection of Carl and Nancy Bergkvist, Southern California
- The Collection of H.W. Nagley II, Anchorage, AK
- A New England Collection
- The Estate of Frances Storey, Philadelphia, PA
- The Estate of William H. Schwingel, Aurora, IL

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Southwest Related Material/ Paintings/Sculpture

PROPERTY FROM VARIOUS OWNERS,
LOTS 300-304

300

A HOPI DOLL

Depicting an unmasked maiden, with characteristic coiffure, black dress, painted sash belt and a turquoise blue and white shawl.

height 10 3/4in

\$1,500 - 2,500

301

A HOPI KACHINA DOLL

Depicting Soyok Mana kachina, with large staring eyes, toothy mouth and a maiden's coiffure, wearing a typical dress and manta.

height 13in

\$1,500 - 2,500

302

A HOPI KACHINA DOLL

Depicting Ho-o-te kachina, the black casemask marked by broad horns, with sun and moon symbols painted on the cheeks.

height 12 1/2in

\$1,500 - 2,500



300



301



302

303

A HOPI KACHINA DOLL

Depicting Tasaf, the Navajo kachina, a thatch of red horsehair fastened at one side of the casemask, his sash and the wound cotton balls adorning the belt carved in bold relief.

height 9 1/4in

\$1,500 - 2,000



303

304

A HOPI CRADLE KACHINA DOLL

The flat doll representing Talavai, or Early Morning kachina, with characteristic cloud symbols painted on the cheeks, the arms painted on as well and not carved in relief.

height 5 3/4in

\$2,000 - 3,000



304

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 305-317**

305

A ZUNI KACHINA DOLL

Representing Nahalisho, with characteristic zigzag and dashes on his mask, wearing an animal fur collar and painted leather skirt, carrying a wood gourd in one hand.

height 9in

\$2,000 - 3,000



305

306

A ZUNI KACHINA DOLL

Representing Shulawitsi Kohanna, the Little Fire God, body and mask spotted in various colors, wearing a leather belt and wool skirt, a stick in each hand.

height 6 1/4in

\$1,500 - 2,000



306

307

A HOPI KACHINA DOLL

Possibly representing Hututu, a distinguishing black band across the casemask, wearing an "embroidered" shirt and kilt.
height 10in

\$2,000 - 3,000

308

A PAIR OF HOPI DANCE PADDLES

Both depicting a horned kachina and rain cloud motifs, an ear of corn painted on the bottom terminating in a grip handle.
length 21 3/4 and 21 1/4in

\$2,500 - 3,500

309

A HOPI KACHINA DOLL

Representing Hemis, or Nimman kachina, with characteristic stepped tableta and painted casemask, the arms held out from the body.
height 13 3/4in

\$2,000 - 3,000



307

308

309



310

310
TWO HOPI KACHINA DOLLS

Including a representation of Polik Mana, or Butterfly Maiden kachina, shown leaning forward, finely garbed in tableta and embroidered dress; along with Wupomo, the Long-billed kachina, exhibiting lolling tongue, pop eyes, painted cloth belt, and holding a bow and rattle.
height 17 and 19 1/2in

\$1,800 - 2,800

311
THREE HOPI KACHINA DOLLS

Representing Pang, or Mountain Sheep kachina, with horns and basketry visor; Sio Hemis Ho, the Zuni Hemez Whipper, wearing a woman's manta; and Malo kachina, his casemask divided down the center and with cloud motifs across the crown.
height 13, 11 1/4 and 12in

\$1,500 - 2,000

312
FOUR HOPI KACHINA DOLLS

Representing Kokopelli; a Mud Head clown; Avachhoya, the Spotted Corn dancer; and an unidentified kachina, its casemask with a curious triangle-edged pattern.
height 10 1/2 - 8 3/4in

\$1,500 - 2,000

313
THREE HOPI KACHINA DOLLS

Representing Supai kachina, with characteristic horns and terraced triangle over the mouth; a second doll reminiscent of Puukon Hoya, though wearing a woman's manta and netted stockings; along with a basketry cradle swaddling another carving, perhaps the horned kachina Ho-o-te.
height 8 1/2, 10 1/4 and 11 1/2in

\$2,000 - 3,000

314
THREE HOPI KACHINA DOLLS

One showing cloud symbols on the cheeks, probably an example of Talavai, or Early Morning kachina; the second doll with animal paw marks on its mask, perhaps a variation of Honan, the Badger kachina; and an unidentified carving, with red ears, tubular snout and a chevron motif across the forehead.
height 8 1/4 - 9 3/4in

\$1,200 - 1,800



311



312



313



314



315

315

TWO ZUNI FETISHES

Including a rotund turquoise frog, with glass bead inlaid eyes; and a bone carving of a human figure, possibly the work of Teddy Weahkee, a belt of shell bead and turquoise attachments about the waist.
length 3 1/2 and 5 3/8in

\$800 - 1,200

316

A ZUNI KACHINA DOLL

Depicting a Shalako kachina, in a dancing posture, clothed in applied felt garments, wearing a human hair coiffure, beaded jewelry, yarn ruff, and a carved wood feather spray overhead.
height 15 1/2in

\$1,500 - 2,000

317

A HOPI KACHINA DOLL

Jimmy Kewanetewa, (Jimmy K), signed "K" on the sole of one foot, a representation of Pahi-ala, or Three-horned kachina, carved from a single piece of wood, with finely painted details.
height 9in

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

318

A HOPI KACHINA DOLL

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

\$1,000 - 1,500



316



317



318



319

**PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION,
LOTS 319-323**

319

FOUR HOPI KACHINA DOLLS

Attributed to Jimmie Koots (James Kootshongsie), including representations of Yohozro Wuhti, or Cold Bringing Woman; Kwikwilyaqa, the Mocker kachina; Masao, the Earth God kachina; and an articulated Hano Clown riding a diminutive donkey.
height 9 - 7in

\$2,500 - 3,500

320

A HOPI KACHINA DOLL

Depicting Palhik Mana, or Butterfly Maiden kachina, wearing prominent tableta, characteristic face paint, and a carved and painted kilt.
height 16 3/4in

\$2,500 - 3,500



320



321



322



323

321

A HOPI KACHINA DOLL

Wilson Tawaquaptewa, representing a fantasy kachina of the artist's devise, painted with a black band across the casemask, tubular snout and eyes, a cloud symbol on the reverse.
height 15in

\$3,000 - 5,000

322

A HOPI KACHINA DOLL

Wilson Tawaquaptewa, depicting an animal "kachina", a paw print on the chest, tall spotted ears raised overhead.
height 9in

\$1,500 - 2,000

323

A ZUNI KACHINA DOLL

Depicting Sip-ikne, Zuni warrior kachina, typical case mask, feather ruff, turquoise necklace and wrist cuff, yucca leaf whip, wearing a sash of ribbon, a painted fabric kilt, and moccasins of leather and yarn.
height 11in

\$2,000 - 3,000



324

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

324

FIVE PUEBLO DRUMS

The four smaller examples painted in decorative fashion, the largest unpainted, the body of oblong, natural form.

height 19 1/4 - 10 1/4in

\$800 - 1,200



325

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 325-331

325

FOUR PUEBLO DRUMS

The hide lashing creating reserves painted in decorative fashion, three of characteristic double-headed form, the two smallest with distinctive designs painted on the heads, the other with heads stained black, the fourth with wedge-cut open bottom; along with one drumstick.

height 17 1/2 - 7in

\$800 - 1,200



326

326

A GROUP OF PUEBLO DANCE ITEMS

Including a Hopi Poli Mana tableta, with prominent butterfly motif and feathers on the front; a pair of striped dance wands; a pair of painted ceremonial moccasins, constructed of hide and with cloth trim and flaps; and two unadorned Deer Dancer canes.

height of first 14in

\$800 - 1,200



327

327

A MOJAVE BOW

The flat front painted with concentric red and black zigzag bands, the other side rounded and decorated with a dot pattern, the undecorated ends sharply curved.

length 54 1/4in

\$800 - 1,200



328

328

A PUEBLO SHIELD

Of thick fire-hardened buffalo hump hide, painted with mineral pigments to show a banded circular design bisected by a central checkered horizon line, the upper hemisphere aligning a pair of ring-shaped motifs, peaked elements and smaller orbs about the lower perimeter, pierced for hide neck sling, hand strap and thong attachments, native repairs scattered about the body. *diameter 22in*

\$6,000 - 9,000

An old, partly legible label affixed to the back, reading "Collection, #40, J.P. 2/13/8..."

See Wright, Barton, *Pueblo Shields, From the Fred Harvey Fine Arts Collection*, 1976, Northland Press/Heard Museum, for a discussion of the evolution in construction and design of nearly thirty shields collected from various Pueblos around the same period as the present lot



328 (reverse)

Paintings



329

329

A NEW MEXICAN RETABLO

Possibly by the Laguna Santero, painted on a hand-adzed wood board, depicting Saint Anthony holding the Christ Child, a crucifix in the infant's hand, *minor paint touch-up*.
size 19 x 12in

\$3,000 - 5,000

330

HARRISON BEGAY (HASKAY YAHNE YAH)

Navajo, (1914-2012), untitled, gouache on board, depicting a Navajo girl and her flock, signed lower corners, matted and framed.
size (sight) 10 1/2 x 9 1/2in

\$500 - 700

331

MICHAEL KABOTIE (LOMAWYWESA)

Hopi, (1942-2009), "(Running from a) Falling Shalako", 1969, gouache on board, signed lower right, matted and framed.
size (sight) 20 x 17 1/2in

\$2,000 - 4,000

PROPERTY FROM A NEW JERSEY COLLECTION

332

THREE SAN ILDEFONSO PAINTINGS

Examples of work by Gilbert Atencio (1930-1995), Romando Vigil (Tse-Ye-Mu) (1902-1978), and Joe Hilario Herera, (1923-2001), all three untitled, depicting female ceremonial dancers, gouache or watercolor and ink on paper, each signed lower right, matted and framed.

size (sight) 16 x 12in, 9 3/4 x 6 1/4in and 5 1/2 x 3 1/2in

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS, LOTS 333-334

333

EMMI WHITEHORSE (3)

Navajo, (b. 1957), "Earth Signs", 7/85, mixed media on paper, mounted on canvas, each signed lower right.

size 32 x 48in and 28 x 40in (2)

\$1,000 - 1,500



330



331



332



333



334

334

FRITZ SCHOLDER

Luiseño, (1937 - 2005), "Screaming Indian", 1970, oil on canvas, signed upper right, signed and dated verso.
size 68 x 68in

\$50,000 - 70,000

Provenance

Acquired directly from the artist, thence by decent. According to family lore, "Screaming Indian" was purchased during a visit to Scholder's studio in Taos in 1970. Although the buyers were apparently unfamiliar with his work, they "...recognized great art when they saw it, and bought the picture while the canvas was still wet..." The painting has hung in the family home ever since.

Illustrated

Brody, J.J., *Indian Painters & White Patrons*, University of New Mexico Press, Albuquerque, NM, front cover and p.202, plate VIII

With its organic palette and the subject's contorted visage, "Screaming Indian" showcases the influence of Francis Bacon on Fritz Scholder's artwork at the time. See Lukavic, John P., Ph.D., et al, *Super Indian, Fritz Scholder 1967-1980*, 2015, Denver Art Museum and DelMonico/Prestel Publishing, New York, NY. Published in conjunction with the exhibition of the same name, the volume includes an essay by art collector Ken Logan, "A Collector's View, How the West Was (Really) Won: The 1970s Indian Paintings of Fritz Scholder", in which he observes:

"It should not be surprising that many of Scholder's Indians are obviously tortured creatures; distorted, monsterlike faces abound... No wonder Scholder cites Francis Bacon as one of his most important influence.

In fact, the screaming Indian in Scholder's 1969 painting *Indian in Car* seems to closely relate to Bacon's famous series of screaming popes. The anguish expressed in the Indian's face may reflect the prospect that the subject has no control over where he is "being driven"; his life is being controlled, for example, by the vagaries of white administrators with little concern over what is in his best interests.

In another painting from 1972, *Massacre in America: Wounded Knee*, the bloody corpses of the victims of the 1890 Wounded Knee massacre, which have been thrown into a snowy mass grave and look disturbingly inhuman, bear a grotesque similarity to the slab of meat that dominates Bacon's seminal work *Painting* (1946).

The important point is that while Scholder has appropriated aspects of Bacon's style, he has applied them to subject matter that clearly reflects his own unique, genuinely personal experience.

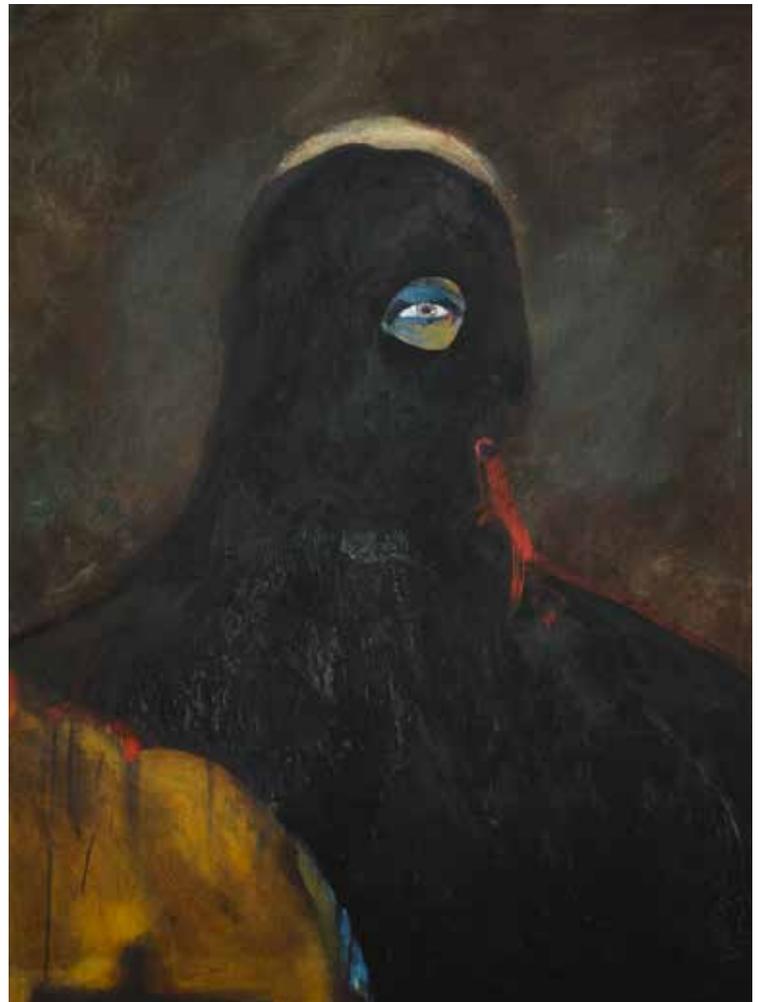
The Conceptual basis of Scholder's 1970s *Indian* series is completely original, and in fact revolutionary, in the sense that he has discarded the stereotypical stoic Indian portraiture that had dominated Western painting until that time. In effect, not only was Scholder heavily invested in the "multiculturalism" wave of the 1970s, he was one of the first artists to return to the figure - and more importantly, to use the portrait to explore issues of psychological identity." Ibid., pp.19-20



335



336



337

**PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ,
FARMINGTON, NM**

335

FRITZ SCHOLDER

Luiseño, (1937-2005), untitled, depicting a tipi on the plains, acrylic on canvas, signed lower right, framed.
size (sight) 11 1/2 x 17 1/2in

\$4,000 - 6,000

PROPERTY FROM ANOTHER OWNER

336

FRITZ SCHOLDER

Luiseño, (1937-2005), untitled, portrait of a warrior in profile, acrylic on canvas, signed lower right.
size 20 x 16in

\$4,000 - 6,000

Provenance

From the Estate of Alan Johnson, Los Angeles, C.A.

A dancer, director, and choreographer best known for his collaboration with Mel Brooks, Alan Johnson created the dance steps for "Springtime for Hitler" in *The Producers*, "I'm Tired" in *Blazing Saddles*, and the soft-shoe routine to "Puttin' on the Ritz" in *Young Frankenstein*.

PROPERTY FROM A PRIVATE COLLECTION, VALLEY, AZ

337

FRITZ SCHOLDER

Luiseño, (1937 - 2005), "Ambiguous", 2000, acrylic on canvas, signed lower right, framed.
size (sight) 40 x 30in

\$6,000 - 9,000

PROPERTY FROM ANOTHER OWNER

338

FRITZ SCHOLDER

Luiseño, (1937 - 2005), "Diogenes", bronze, edition 12/12, signed at rear of base, pictograph cactus foundry mark opposite.
height 30in

\$7,000 - 10,000



338 (two views)

Jewelry



339

340

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 339-340**

**339
A NAVAJO MAN'S POUCH**

Of characteristic harness leather manufacture, the pouch and strap replete with domed silver buttons and a central larger concha, containing a small hide sack of auspicious stones and talismans. *length 34in*

\$800 - 1,200

**340
THREE NAVAJO ADORNMENTS**

Including two bracelets, one a flat band holding two turquoise cabochons, the other marked by raised central ridge and stampwork; and a wristband, with a concha and two domed buttons on a harness leather wristband.

inner circumference of the bracelets 7 3/8 and 6 1/2in, gap 1 3/8 and 15/16in, width 1/2 and 5/16in

\$1,500 - 2,000



341



342



343

**PROPERTY FROM VARIOUS OWNERS,
LOTS 341-342**

**341
A NAVAJO SQUASH BLOSSOM
NECKLACE**

Comprised of a single strand of globular silver beads, fastening 10 flared blossoms and a three-band naja set with turquoise.
length 18in

\$3,000 - 5,000

**342
A PUEBLO CROSS NECKLACE**

A double Isleta Pueblo-type cross, twelve smaller crosses, rectangular shells and Mexican coins suspended from a coral beaded strand.
length 10 3/4in

\$1,500 - 2,000

**343
A ZUNI SQUASH BLOSSOM NECKLACE**

Attributed to Dan Simplicio, comprised of a double strand of small silver beads, supporting a dozen elaborate sandcast blossoms and a closed-end circular naja, all set with a profusion of turquoise.
length 16in

\$3,000 - 5,000

The attribution of this work to Dan Simplicio made by his son, Dan Simplicio Jr., in personal communication with the vendor

PROPERTY FROM A PALM SPRINGS PRIVATE COLLECTION

344

A COLLECTION OF NAVAJO BIRD PINS

25 examples, mostly depicting eagles, though at least one representing a mythical Thunderbird, variously set with turquoise or strictly with stamped designs.
length 3 1/2 - 9/16in

\$600 - 900

PROPERTY FROM VARIOUS OWNERS, LOTS 345-357

345

THREE NAVAJO KETOHs

One with a single turquoise stone on a cut-out metal plaque, complemented by six buffalo nickels; a single stone repousse example; and the last with a decorative stamped surface: all on a wide leather band.
lengths 3, 3 1/4, and 3 1/2in

\$1,500 - 2,000

346

THREE NAVAJO KETOHs

Including a turquoise-set cluster design example; the second with a sunburst pattern in stampwork; and a sandcast plaque with central turquoise setting, four tiny conchas as complements: all on a wide leather band.
lengths 4, 4 1/2 and 3 3/4in

\$1,500 - 2,000

347

FIVE NAVAJO BRACELETS

All with a single turquoise stone and stampwork designs, on thin silver bands.
inner circumference 7 1/2 - 6 1/4in

\$1,500 - 2,000

348

THREE NAVAJO BRACELETS

Comprised of two single stone openwork bracelets and a single stone repousse and stampwork example.
inner circumference 7 1/2 - 7 1/4in

\$1,500 - 2,000



344



345



346



347

348

349



350



351



349

THREE NAVAJO BRACELETS

Two with single stones, the third aligning five turquoise cabochons of graduated size, silver drop, twisted wire and stampwork accents.
inner circumference 6 1/4, 6 3/8 and 6 1/2in, gap 1 1/16, 13/16 and 1 3/16in, width 5/8, 1 1/4 and 3/4in

\$1,500 - 2,000

350

THREE NAVAJO BRACELETS

Each aligning a series of turquoise stones of graduated size, variously with silver drop and stampwork accents.
inner circumference 6 1/2, 6 5/8 and 6 1/2in, gap, 1 1/8, 1 3/16 and 1 1/16in, width 5/8in all three

\$2,000 - 3,000

351

THREE NAVAJO OR ZUNI BRACELETS

Including two likely Zuni examples of clusterwork, each with three adorned silver plaques on an openwork band; and a third showing a dramatic egg-shaped turquoise stone with contrasting black matrix.
inner circumference 7 1/8, 6 1/2 and 6 7/8in, gap 1 3/8, 1 1/8 and 1 1/4in, width 2 3/4, 1 1/4 and 2 3/4in

\$1,500 - 2,000



352

353

354

352

TWO SOUTHWEST BRACELETS

Including a multi-stone example on a wide band, accented by silver drops, *Lorenzo Tortalita, Santo Domingo*; and a second aligning five turquoise cabochons on a rippled-edge band, *Milton & Ann Burnside, Navajo*.

inner circumference 6 1/2 and 7 1/8in, gap 1 3/8 and 1 5/16in, width 1 1/2 and 1 1/8in

\$1,800 - 2,800

353

TWO NAVAJO OR ZUNI BRACELETS

Including a three-stone example, each turquoise bezel in a circular setting and partially covered by a silver leaf form, "*Dan Simplicio*" written on the back in felt tip pen - though undocumented); the other featuring a fine large turquoise stone and silver accents.

inner circumference 6 1/8 and 6 1/4in, gap 1 1/16 and 7/8in, width 1 1/8 and 1 3/4in

\$1,500 - 2,000

354

THREE SANTO DOMINGO TURQUOISE NECKLACES

Each reflecting a different aesthetic in regards to the turquoise beads, from flat irregular discs, to polished oblong forms interspersed with circular beads, to an array of tiny irregular nuggets strung on shell heishi.

length 15, 12 and 11 1/2iin

\$2,000 - 3,000



355



356



357





358



359

355

TWO NAVAJO BRACELETS

One example with open slit center flanked by seven pairs of turquoise stones; the other aligning five oval cabochons on a partially oxidized recessed channel, stamped "C.A.B." on the underside, silver drop and stamped accents.

inner circumference 6 3/16 and 6 9/16in, gap 7/8 and 1 1/8in, width 1 1/16 and 1 1/8in

\$600 - 900

356

A NAVAJO SQUASH BLOSSOM NECKLACE

A double strand of silver beads fastening a dozen turquoise-studded elaborate blossoms, the similar naja even more ornate.

length 16 1/2in

\$1,500 - 2,000

357

FOUR NAVAJO OR ZUNI BRACELETS

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

inner circumference 7 3/8 - 5 7/8in, gap 1in or greater for all, width 2 1/4 - 9/16in

\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ, FARMINGTON, NM, LOTS 358-360

358

A NAVAJO SILVER ICE BUCKET

Unsigned, the slightly flaring sides with nearly invisible seam, stamped with floral motifs, the rim edged with a scalloped band and small turquoise inserts, a ropework band handle at top. height 5 3/4in, diameter 7in

\$1,200 - 1,800

359

TWENTY-TWO NAVAJO SILVER UTENSILS

All of the larger spoons and forks with hallmark for John B. Begay, including 12 demi-tasse spoons, 4 sugar spoons, and 6 cocktail forks, all of similar design though with a variety of distinctive stamped and repousse adornments. length 5 3/4 - 4in

\$1,000 - 1,500



360 (two views)

360

AN EDISON CUMMINGS STERLING SILVER TEAPOT

Navajo, on a stamped and repousse decorated pedestal base, with similar hinged lid, a dark hardwood handle and finial, bearing a first place ribbon from the 2009 Gallup Inter-Tribal Indian Ceremonial. length 14in

\$2,500 - 3,500

PROPERTY FROM ANOTHER OWNER

361

A KENNETH BEGAY STERLING SILVER AND WOOD COFFEE SERVICE

Navajo, the four-piece set comprising a circular wooden tray mounted with demilune silver platter, the streamlined coffee carafe, cream pitcher and sugar bowl with distinctive silver and wood lids and handles, the three containers nesting together onto a conforming base, *KB* and *White Hogan* hallmarks, additional "HAND MADE" and "STERLING" stamps, the woodwork unmarked, the set accompanied by two 1957 Gallup, N.M., Inter-Tribal Indian Ceremonial ribbons: First Prize and "Exhibit Hall - Special Award"; together with a salt and pepper cellar set, the wooden bowls topped by unmarked silver lids,

stylized finials indicating the contents within, the sterling spoons with "MC" (*Mike Carrol*) and *White Hogan* hallmarks. diameter of tray 15 1/2in, height of coffee carafe 7 1/4in, length (including handle) 8in, height of cellars 3 and 2 3/4in, length of spoons 3 1/2in

\$6,000 - 9,000

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION, LOTS 362-366

362

A GAIL BIRD AND YAZZIE JOHNSON CONCHA BELT

Santa Domingo/Laguna and Navajo, conceived as a train ride through the Southwest, the buckle displaying the locomotive, the final concha with the caboose, variously illustrating appropriate scenery, such as cattle, horses, hogans, pueblo housing, and railroad tracks, each concha with gold accents and a stone setting. length 50in

\$6,000 - 9,000





361 (multiple views)

362



363



364



365



366



367





365 (detail)



363

A GAIL BIRD AND YAZZIE JOHNSON NECKLACE

Navajo and Santa Domingo/Laguna, consisting of a single-strand of fresh water pearls interspersed with gold-set gems, a cross-shaped fresh water pearl, and other stones, possibly carnelian and tourmaline.

length (from end to end) 36in

\$1,500 - 2,000

364

A GAIL BIRD AND YAZZIE JOHNSON NECKLACE AND MATCHED PAIR OF EARRINGS

Santo Domingo/Laguna and Navajo, the single onyx strand with silver-set stones, such as agate, fossil, and onyx, along with a pair of onyx inlaid silver oval and triangular earrings.

overall length of necklace 36in, earrings 1 1/4in

\$1,500 - 2,000

365

TWO GAIL BIRD AND YAZZIE JOHNSON BELT BUCKLES

Santo Domingo/Laguna and Navajo, the longer example with a rectangular agate plaque and with a deer and plant motif stamp on the back; the other with a rectangular agate plaque and a bull motif stamp on back, both with GY mark.

height 2 7/8in, width 1 1/2in and height 1 3/4in, width 2 1/2in

\$1,500 - 2,000

366

AN IRENE AND CARL CLARK PENDANT

Navajo, a micro-mosaic depicting a spirit being, the inlaid horizontal rectangular setting adjacent to an oval turquoise stone, stamped on back with the artists' hallmark.

length 2 1/2in

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

367

TWO JESSE MONONGYE JEWELRY ITEMS

Navajo/Hopi, including a bracelet, the silver cuff set with turquoise, lapis, shell, malachite, jet and coral bands; and a pendant, the rectangular silver plaque set with a similar mosaic band.

bracelet inner circumference 5 1/2in, gap 1 1/4in, width 2 1/4in; pendant height including loop 1 3/4in, width 2 1/4in

\$3,000 - 4,000

PROPERTY FROM THE COLLECTION OF CARL AND NANCY BERGKVIST, SOUTHERN CALIFORNIA, LOTS 368-372

368

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

\$3,500 - 4,500

Provenance

Purchased directly from the artist.

369

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

\$1,000 - 1,500

Provenance

Purchased directly from the artist

370

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

\$2,000 - 3,000

371

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 1 3/8in, width 1 3/8in

\$2,500 - 3,500

Provenance

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

372

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

\$1,000 - 1,500



368



369



370



372



371



Northwest Coast/Eskimo

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 was such that Bonhams offered the collection over the course of three Native American auctions, with the present lots being the final 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



373

**PROPERTY FROM THE COLLECTION OF H.W. NAGLEY II,
ANCHORAGE, ALASKA, LOTS 373-385**

373

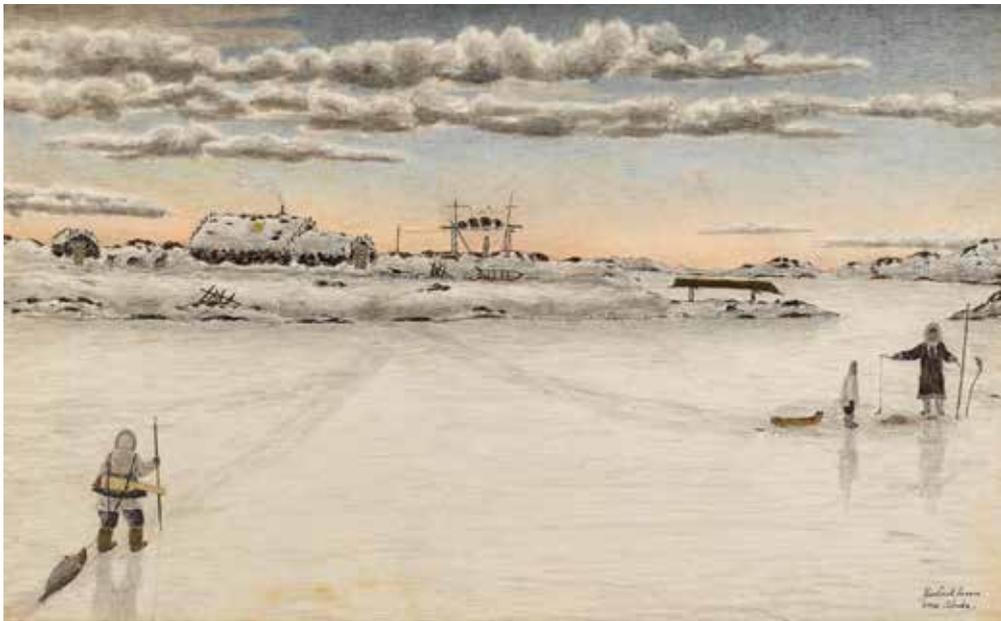
JAMES KIVATORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a shaman treating a sick man, mixed media on card stock, signed lower left, unframed.
size 11 1/2 x 18in

\$3,000 - 5,000



374



375

374

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982) "Mr & Mrs Napasuk Big Chief East Cape Siberia", depicting a woman and a man posing in front of their camp, mixed media on paper, signed lower right, matted and framed. size (sight) 10 1/2 x 15 1/2in

\$2,500 - 3,500

Attached to the back of the frame is a handwritten note on cardboard: "Mr & Mrs Napasuk Big Chief East Cape Siberia, very rich man. With skin house."

375

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Up in North", mixed media on card stock, signed lower right, unframed. size 11 x 18 1/2in

\$1,500 - 2,000

Attached to the back of the frame is a note on cardboard, written in the artist's hand in red ink: "Up in north Eskimo keep living even before white people".



376



377



378



379

376

JAMES KIVATORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a hunter in his kayak bringing in a seal, mixed media on paper, framed.
size (sight) 4 1/4 x 10 1/2in

\$1,000 - 1,500

377

JAMES KIVATORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a hunter with his catch working his way across ice floes, mixed media on paper, signed lower left, matted and framed.
size (sight) 6 3/4 x 10 1/2in

\$1,000 - 1,500

378

JAMES KIVATORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting three walrus warily eyeing an Eskimo hunter on a distant ice floe, mixed media on paper, signed lower left, matted and framed.
size (sight) 11 x 16in

\$1,500 - 2,000

379

JAMES KIVATORUK MOSES

Inupiat/Inupiak, (1900-1982), "The Eskimo Giant", depicting him submerged in the Arctic sea, mixed media on paper, signed lower left, matted and framed.
size (sight) 11 x 17in

\$1,500 - 2,000

Attached to the back of the frame is a letter handwritten in longhand and reprinted more legibly by Kivatoruk's son, James:

"There were three giant brothers born at Cape Espenberg where James was born. The parents had decided to send two away when they start to argue. When they grew up to manhood that he was the mightiest and best hunter than the other two brother. The next to oldest was taken up to Kobuk where he made the country safe from old fearful living from wild animals. The youngest was taken to other relatives at Buckland when he also helped his relatives in similar way. The oldest who was largest best helped his parents but when he want to see his brothers he goes up to Kobuk with his giant skinboat and stayed as long as he wants to. After spring hunting he was restless again and he start going to Buckland swimming just to show he was the strongest and best swimmer. He almost couldn't go into the Buckland river because he could swim through smelt fishes their short teeth keep on cutting to his skin so he walked after he came ashore. The Buckland people were glad to see him, because he always help where he went. Here you see cliff he went by go up. Many people don't believe such things but the geologist unearh their Innu (Big Igloo) in the 50s at Deering and I saw huge driftwood in the base of the Innu. The paintings shows their were giant Eskimos years back like the huge birds."



380

380

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a bowhunter, his seal prey, and a confronting polar bear, mixed media on paper, signed lower left, matted and framed.
size (sight) 10 1/4 x 18in

\$2,500 - 3,500

Attached to the back of the frame is an envelope with two notes. One, handwritten on cardboard reads: "Long time ago Eskimos got no gun they use bow and arrow harpoon Kill the Bear - Kivitoruk Moses". The other on paper in a different script: "Hunter w/drawn bow aimed at Polar Bear bloody seal, in middle snow & ice. 4/73 Kivitoruk Moses - 2 drawings - scarce - hold"

381

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a hunter contending with a polar bear over a seal he had shot, mixed media on paper, signed lower left, matted and framed.
size (sight) 11 1/2 x 17 3/4in

\$2,000 - 3,000

382

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982) untitled, depicting a seal hunter casting his hook, mixed media on paper, signed lower left, matted and framed.
size (sight) 9 1/2 x 13in

\$1,500 - 2,000

383

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a man coaxing a harnessed reindeer, mixed media on paper, signed lower left, matted and framed.
size (sight) 7 3/4 x 12in

\$1,500 - 2,000



381



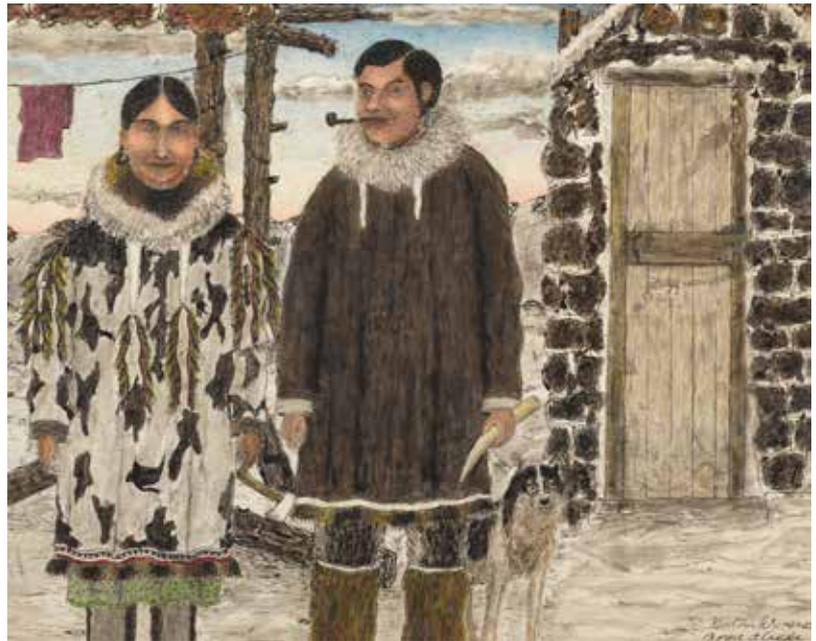
382



383



384



385

384

JAMES KIVETORUK MOSES

*Inupiat/Inupiak, (1900-1982), untitled, pen and ink wash on card stock, signed lower right, unframed.
size 14 1/4in x 10 1/4in*

\$1,500 - 2,000

Accompanying the lot is a handwritten letter by the artist's wife Bessie, dated August 12, 1975:

"This pretty girl is from N. East Siberia. Her uncle and her folks were well to do family and they came across to our mainland from there every spring after spring to trade more than one skin or whole lot of them come same time all the way to Katzebue. They brought reindeer skins black and spotted skins, wolverines and wolfs skins to trade with all kinds of furs. This girl came with her mother because the father had to take care of their business. She was helpful and good to the people and everybody learn to love her every place. They want to help them on account of her wanting to marry. But since they were traveling the mother + father wouldn't leave her behind being the only girl. You heard Kivetoruk tell you he would have mind to have her even going to N.E. Cape. Hope the true happening is a good story. So long + good-by
By Bessie Moses"

385

JAMES KIVETORUK MOSES

*Inupiat/Inupiak, (1900-1982), untitled, depicting a woman and a man standing in front of their home, mixed media on paper, signed lower right, matted and framed.
size (sight) 10 3/4 x 13 1/2in*

\$1,500 - 2,000



386 (detail)



PROPERTY FROM ANOTHER OWNER

386^Y

AN ESKIMO LINE SPOOL

Bering Sea region, comprising a bentwood hoop fastened by an old metal plate, set with marine ivory seal head effigies and held by a two-legged support, toggles and a bone point shaft attached to lengthy sealskin cordage.
length 36in

\$8,000 - 12,000

386



387



388



389



390



391



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 387-406**

387

AN ESKIMO MODEL KAYAK

Built to scale in customary form, the wood hull clad in hide, carrying a wood figure dressed in a cloth parka, accompanied by a single paddle and a seal float.

length 42in

\$1,500 - 2,000

388 ^Y

THREE GREENLAND ESKIMO MODEL KAYAKS

Each of characteristic form and covered in skin, the passengers clad in hide or cloth garments, one with a full range of harpoons and fishing apparatus.

length 17 1/2, 18 and 18 1/2in

\$1,500 - 2,000

389

TWO ESKIMO MODEL KAYAKS

One of solid wood, a pair of figures pegged into the topside, each with inset glass bead eyes; and a smaller skin-clad example, carrying a feature-less wood rider in tight-fitting hide garments.

length 22 and 12in

\$800 - 1,200

390 ^Y

THREE ESKIMO MODEL KAYAKS

All built to scale and of characteristic form, one equipped with harpoon, paddle, fishing gear and a woven mat on the interior; a second with tiny marine ivory seal head toggles fastening the hide strip ties.

length 24 1/2, 26 and 20in

\$1,500 - 2,000

391

AN ESKIMO BOWL

The oblong container with separately applied ridged rim, a painted representation of a fish on the basin, surrounded by fish body parts in a perimeter band.

length 10 1/4in, width 7 1/2in

\$1,200 - 1,800



392

392

A NORTHWEST MAN'S BEADED TUNIC

Likely Tlingit or nearby Athabascan, trimmed with trade cloth hung in beaded fringe and beaver claw suspensions, abstract and vaguely floral decorations about the neck, area, bib and cuffs. length 33in

\$6,000 - 9,000



393 (two views)

393

A NUU-CHAH-NULTH FOREHEAD MASK

A wolf mask, carved in-the-round unlike many of its type, showing flared nostrils, toothy mouth, pronounced brow and painted eyes, tufts of hair inserted across the crown.

length 10 1/4in

\$6,000 - 9,000







394 ^Y

AN EXCEPTIONAL TLINGIT RATTLE

Attributed to Kadjisdu.axch, Old Wrangell, c. 1770-1790, constructed of two halves, carved in the form of an oystercatcher with gracefully curving neck, the bill separately carved of walrus ivory, a bear mother situated on the bird's back, a diminutive eagle emerging from between her ears, two humans and a bear-headed humanoid suckle at one flank, a wolf crouches on the other, the wolf and she-bear linked by a salmon clutched in their mouths, the wolf's tail arcing over a rotund humanoid visage, the underside carved to depict a hawk, the oystercatcher's feet tucked in below, *minor restoration*.
length 12 5/8in

\$100,000 - 150,000

Provenance

Collected by Dr. Hugh S. Wyman (1858-1913), thence through the family. Acquired from a descendant by the vendor, part of a collection of Native American artifacts assembled by Dr. Hugh S. Wyman and his brother, Dr. Hal C. Wyman.

In 1884, Hugh S. Wyman was serving as Assistant Surgeon aboard the U.S.S. Pinta, stationed in Sitka, along with fellow officer and noted ethnographer George T. Emmons. After resigning his Navy commission in 1885, Wyman remained in Alaska until 1899, residing on Douglas Island and Juneau before moving his practice to Olympia, Washington.

The attribution to Kadjisdu.axch comes from Steve C. Brown, former Curator of Native American Art at the Seattle Art Museum. "The greatest carver of wood in the history of the Tlingit people", is how this eighteenth century artist was described by Tlingit scholar

Louis Shotridge, in a written narrative of his work on the Klukwan Whale House, transcribed c. 1917. In an expertise written following detailed physical examination of the rattle, Brown analyzes the stylistic features of the present lot in comparison to known works by Kadjisdu.axch, including the set of four houseposts he carved for the clan leader known as Chief Shakes, now displayed in the Wrangell Museum. Brown concludes that, along with other acclaimed objects carved by this celebrated artist (including several clan hats, one other oystercatcher rattle, a delicate bear mask [recently sold at auction], at least three bent-corner sculpted bowls, and another set of four houseposts), this outstanding example of his work aids in cementing Kadjisdu.axch longstanding reputation as the greatest carver of wood among the Tlingit people.

Please refer to the department for a full copy of Steve Brown's expertise, along with documentation related to the provenance.



395

A NORTHWEST COAST TOTEM POLE

Possibly Nuu-chah-nulth, with concave back, an eagle perched at top, surmounting a bear grasping its tongue, a sea mammal underneath, followed by another bear atop a bird, a frog at the base, the aged natural weathered patina showing small traces of the original paint.

height 10ft 10in, width at base 11in

\$10,000 - 15,000



395 (two views)



396 (details)

396

396
A SET OF FOUR NORTHWEST COAST ARCHITECTURAL PANELS

Highly weathered framing for an entranceway, with side panels carved in shallow relief in a Victorian floral pattern, the peak worked in scrolling elements and terminating in the profile face of a sisiutl sea monster, faint traces of pigment remaining.
height (as assembled) 8ft 6in, width 8ft 10in

\$800 - 1,200

Provenance

The Philip W. Tate Brown Collection of Northwest Coast art

397

A NORTHWEST COAST TOTEMIC CARVING

Likely the finial from a speaker's staff, carved in-the-round to depict Dzunukwa, the Wild Woman of the Woods, with characteristic open mouth and hollow cheeks, a bear or wolf standing above, a heraldic copper at the apex, applied copper plaques as accents.
height 28in

\$2,000 - 3,000

398

A NORTHWEST COAST FIGURE

The head hollowed out at back, depicted with a frog protruding from his mouth, a larger frog emerging from the chest, two more seen at the knees, "*Hugh S. Wyman, Sitka 1884*" written in pencil on the underside.
height 12 1/2in

\$2,000 - 4,000

Provenance

Collected by Dr. Hugh S. Wyman (1858-1913), thence through the family. Acquired from a descendant by the vendor, part of a collection of Native American artifacts assembled by Dr. Hugh S. Wyman and his brother, Dr. Hal C. Wyman. In 1884, Wyman was serving as Assistant Surgeon aboard the U.S.S. Pinta, stationed in Sitka, along with fellow officer and noted ethnographer George T. Emmons. After resigning his Navy commission in 1885, Wyman remained in Alaska until 1899, residing on Douglas Island and Juneau before moving his practice to Olympia, Washington.



397 (two views)



398 (two views)



399 (details)

399

AN UNUSUAL NORTHWEST COAST DAGGER

Fashioned from a U.S. military model 1849 rifleman's knife with original scabbard, initials "WD and J.W.R." stamped on the crossguard, "Ames Mfg. Co. Cabotville 1849" on the reverse, the pommel carved to depict a stylized dragonfly, a sun face set with a copper frame visible on both sides, a diminutive humanoid head in bold relief at the insect's proboscis and facing the tip of its up-curved abdomen, with abalone inserts and a braided natural fiber grip. *length overall 19in*

\$2,500 - 3,500

Provenance

Collected by Dr. Hugh S. Wyman (1858-1913), thence through the family. Acquired from a descendant by the vendor, part of a collection of Native American artifacts assembled by Dr. Hugh S. Wyman and his brother, Dr. Hal C. Wyman. In 1884, Wyman was serving as Assistant Surgeon aboard the U.S.S. Pinta, stationed in Sitka, along with fellow officer and noted ethnographer George T. Emmons. After resigning his Navy commission in 1885, Wyman remained in Alaska until 1899, residing on Douglas Island and Juneau before moving his practice to Olympia, Washington.

In Northwest Coast artistic traditions the iconography of a dragonfly on a weapon of war is unusual, whether actually made for use or as a prestige presentation item. The carving on this dagger is a handsome and fascinating addition to the canons of totemic imagery from those cultures. As for the repurposed knife, one can read a fairly lengthy history of its manufacture and placement on the following website:

<https://www.rockislandauction.com/detail/67/3096/rare-ames-manufacturing-co-model-1849-riflem>

"Only 1,000 of these knives were purchased by the Ordnance Department from the Ames Manufacturing Co. in 1849 for issue to the U.S. Regiment of Mounted Riflemen. The Model 1849 Rifleman's Knife has the distinction of being the first knife officially designed and purchased by the U.S. Army...The Mounted Riflemen were sent to the Oregon Territory in 1849 and were subsequently assigned to garrisons in California. Many of the men deserted during the California Gold Rush that was then at its peak."

399



400



401



402

400

THREE NORTHWEST COAST MODEL TOTEMS

Including two carved and painted poles, each depicting surmounted totemic animal imagery; and a figure of Salmon Boy, the legendary figure standing and holding a salmon at front.

height 14, 12, and 12in

\$1,500 - 2,000

401

THREE MODEL TOTEM POLES

The tallest a flat-backed polychrome Northwest Coast example, depicting a series of surmounted totemic animal figures; another carving of thin plank form, two frogs and a mammal shown in shallow relief, "Kicksette Totem, The Thlinget People" written in pencil on the reverse; and a curious cylindrical pole of unknown provenience, perhaps also from the Northwest Coast region though exhibiting several atypical details.

height 23 1/2, 15 3/4 and 17 1/4in

\$1,500 - 2,000

402

A NORTHWEST COAST TOTEM POLE

Possibly Nuu-chah-nulth, a raptor at the base, a humanoid overhead clutching a frog, a long-eared mammal with protruding tongue above, an eagle perched at the top.

height 55in, width (at base) 7 1/4in

\$2,000 - 3,000

403

TWO NORTHWEST COAST MODEL TOTEM POLES

Both carved in full relief, the shortest alternating two bears and a beaver in surmounted fashion, "Sitka Alaska 1900" incised on the back; the other example with a standing bear and humanoid figure, a long-beaked bird perched at top, red and black painted details. height 19 3/4 and 23 1/2in

\$1,500 - 2,000

404

A NORTHWEST COAST MODEL TOTEM POLE

Carved and pierced in full relief, a seated mammal forming the base, surmounted by a frog and with an eagle perched at top, faint remains of painted details, an old paper tag on the bottom: "Mrs. R.E. Williams". height 20 3/4in

\$1,500 - 2,000

405

A NORTHWEST COAST MODEL TOTEM POLE

Carved in full relief, though the rear without extra details, depicting a beaver chewing on a stick as the base, overhead sits a raven, with down-turned beak nestled between the drawn up wings, accented with red and black pigments. height 13 3/4in

\$2,000 - 3,000

406

A HAIDA ARGILLITE TOTEM POLE

Carved in bold relief on three sides to depict a voracious sea creature at the base, an eagle with a humanoid head between its talons on top. height 8 3/4in

\$1,200 - 1,800



403

404

405

406

PROPERTY FROM ANOTHER OWNER, LOTS 407-409

407

A HAIDA ARGILITE MORTUARY STYLE MODEL TOTEM POLE

Conceived as a cylindrical pole showing a pair of surmounted seated wolves, the bottom-most clutching a fish, a separately carved plaque attached at top displaying the face of a hawk.
height 10 1/2in

\$1,500 - 2,000



407

408

A HAIDA ARGILITE MODEL TOTEM POLE

A seated bear at the base, a winged (?) humanoid overhead, and another bear with a frog emerging from its mouth at the top, *restored*.
height 11 3/4in

\$1,500 - 2,000



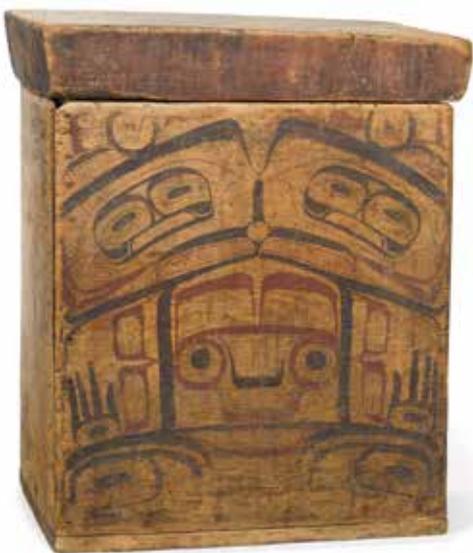
408



409



410



411 (two views)



412 (two views)

409

A RARE HAIDA ARGILITE WHISTLE PIPE

Sculpted in bold relief and depicting a kneeling man smoking a pipe, behind him stands a large-winged bird, a second bird head protruding from the front of the pipe bowl, with lead cap mouthpiece and finial.

length 10 1/2in

\$4,000 - 6,000

PROPERTY OF A NEW ENGLAND COLLECTION

410

A NORTHWEST COAST FISH CLUB

The tapering blunt weapon carved in relief with the likeness of a seal, worked in characteristic aesthetic, showing prominent elongated eyes, toothy mouth and a notched spine.

length 22 1/2in

\$6,000 - 9,000

PROPERTY FROM ANOTHER OWNER, LOTS 411-412

411

A NORTHWEST COAST BENTWOOD BOX

Kerfed and pegged together in traditional fashion, painted front and back in distinct heraldic images of animal totems, in black and red pigments, the fitted block lid in red and black as well.

height 23 1/2in, width 18in

\$4,000 - 6,000

412

A NORTHWEST COAST FOREHEAD MASK

Portraying a wolf, its features naturalistically carved and painted, the ears separately attached, the open mouth bristling with teeth, a wooden wearing harness at the back.

length overall 13 1/2in

\$8,000 - 12,000



413



414

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 413-429**

413

A NORTHWEST COAST OYSTERCATCHER RATTLE

The long-necked bird with separately carved beak, a mountain goat head with long curving horns in relief on its back, the beak and body halves fastened with wood pegs, painted red on the belly, blue and black details at the top.

length 15 1/4in

\$2,500 - 3,500

414

A NORTHWEST COAST RATTLE

Carved in two halves and fastened with wood pegs, the hemispherical top with a relief-carved and polychrome figure of a couching humanoid on one side, the reverse with a single painted oval motif.

length 10 3/4in

\$1,500 - 2,000

415

TWO NORTHWEST COAST LADLES

Including a wood example, carved and painted on the scoop with the depiction of a stylized fish; the second of light-colored horn, shallow-relief carved imagery on both sides of the handle.

length 14 3/4 and 10 7/8in

\$1,500 - 2,000

416

A KWAKWAKA'WAKW (KWAKIUTL) MASK

With wide unpierced staring eyes, broad nose and fleshy mouth, black, red and white painted details, a vintage paper tag on the reverse: "V.J. Evans 360365", the number repeated in ink along with "M219".

length 9 1/4in

\$2,000 - 3,000

417

A NORTHWEST COAST EFFIGY FLOAT

Of tapered ovoid form, a human face with a crooked grin in full relief at top, details in polychrome pigments, pierced at the base.

length 18 1/2in

\$2,000 - 3,000



415



416



417



418



419



420 (two views)

418

THREE NORTHWEST COAST ITEMS

Including a halibut hook, of traditional manufacture and with talismanic carving; a wood ladle with a painted and bold relief-carved frog seated on the handle; and a miniature paddle, a killer whale worked on one side, a painted hawk on the reverse.
length 11 1/2, 16 1/2 and 22 3/4in

\$1,500 - 2,000

419

THREE HAIDA MODEL CANOES

Fashioned in traditional form with raised channeled bow, painted on the sides in mirrored images of heraldic animal totems, an eagle featured at the stern of each.
length 18, 17 1/4, and 16 7/8in

\$1,500 - 2,000

420

A NORTHWEST COAST PAINTED DRUM

The instrument with a pair of diametrically opposed formline creatures, possibly sea wolves, painted on one side, the other showing a formline sun face, the hide lashed over a layer of trade cloth: along with a drumstick.
diameter 23 1/4in

\$800 - 1,200

421

TWO NORTHWEST COAST EFFIGY BOWLS

One depicting a frog, the other a beaver chewing on a stick, each with abalone inlaid eyes, the basins hollowed out of their backs set with glass beads and bone plaques about the rim perimeter.
length 11 3/4 and 8 1/2in

\$1,800 - 2,800

422

A TLINGIT SEAL EFFIGY BOWL

Rudolph Walton and Augustus Bean, the finely detailed head raised and showing an open mouth bristling with teeth, abalone shell inserts, the sides showing relief-carved images of sucker fish, bone plaques surround the rear basin's rim, tiny white beads used as accents.
length 15 1/4in

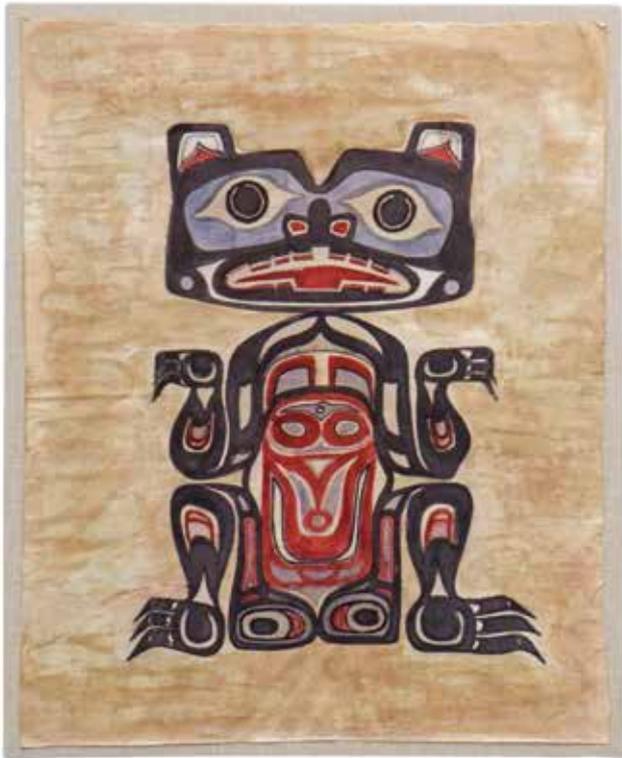
\$2,500 - 4,500



421



422



423

423

TWO NORTHWEST COAST ITEMS

Including a painted linen mounted on board, depicting a totemic bear; and a button blanket, the applied design showing a double-headed sea bear, cruciform accents at the sides.
length 33 1/2 and 44in

\$800 - 1,200

424

TWO NORTHWEST COAST HORN LADLES

Each with sizable semi-translucent spoon end, the handle of one carved in-the-round with a pair of totemic figures, abalone shell inserts; the other's handle carved and pierced with more heraldic animal imagery.
length 14 and 13 1/2in

\$1,500 - 2,000



425

A NORTHWEST COAST HORN LADLE

The light horn spoon end attached to a darker carved handle, representing a series of surmounted heraldic animal totems, abalone shell inserts as decorative accents.
length 16in

\$2,000 - 3,000

426

TWO NORTHWEST COAST HORN LADLES

One fastening the spoon end to the handle with copper rivets, carved to depict a wolf head and tapering finial, with abalone shell inserts; the other all of one piece of horn, depictions of a bear and a raven at top.
length 13 3/4in both

\$1,500 - 2,000



424



426



425 (two views)



427



428



429

427

A NORTHWEST COAST HORN LADLE

Carved from one piece, the small spoon end overseen by a pair of totemic animal figures on the handle.
length 7in

\$1,500 - 2,000

428

THREE NORTHWEST COAST HORN LADLES

All from dark horn, carved in a variety of characteristic animal totem figures.
length 7 1/2, 7 1/8 and 6 7/8in

\$1,500 - 2,000

429

A NORTHWEST COAST PADDLE

Of typical form, painted on both sides to depict a totemic creature of the sea.
length 48 1/8in

\$1,000 - 1,500

PROPERTY FROM ANOTHER OWNER

430

A NORTHWEST POWER FIGURE

Likely from the Quinault, Quileute or nearby people, conceived as a faceted staff-like implement, an elongated human face in the center, with simple incised features, traces of red-ochre, blue and white pigments, a narrowed cylindrical section protruding at top.

height 20 1/2in

\$4,000 - 6,000





431



432

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 431-432**

431

TWO MODOC PAINTED BOWS

One a sinew-backed example, both painted on one side with mirror-image panels of geometric decoration.

length 34 and 42 1/2in

\$1,000 - 1,500

432

TWO MODOC DOLLS

Likely made by two different hands, the larger with stuffed hide body, the smaller doll's torso made from cloth, each with glass eyes, horsehair coiffure, and beaded decoration on their garments, a traditional style basketry hat worn by the larger.

height 11 and 7in

\$1,500 - 2,000

Pottery

PROPERTY OF A GENTLEMAN

433

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

\$1,000 - 1,500

**PROPERTY FROM THE ESTATE OF FRANCES STOREY,
PHILADELPHIA, PA, LOTS 434-435**

434

A MATSAKI POLYCHROME BOWL

The interior showing a split circle center, surrounded by a four-armed display of stylized avian elements, deer tracks below the exterior rim, *restoration and paint touch-up in the center*.
height 3 1/2in, diameter 7 3/4in

\$800 - 1,200



433 (two views)



434



435 (three views)

435

AN UNUSUAL HISTORIC PUEBLO CANTEEN

Possibly *Kiapkwa-Zuni*, the squat vessel with raised spout and a pair of lug handles at top, decorated with opposing panels of serpentine parrots reminiscent of Casas Grandes imagery, along with smaller birds and plant life.

height 7in, diameter 9in

\$1,500 - 2,500

**PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ,
FARMINGTON, NM, LOTS 436-438**

436

A SANTO DOMINGO DOUGH BOWL

Alternating leaf-form motifs set within triangular registers, set within narrow framing bands, *minor restoration*.

height 10 3/4in; diameter 18 1/2in

\$3,000 - 5,000

437

A SANTO DOMINGO DOUGH BOWL

Alternating boxed hexagons with banded rectangles, the designs set within narrow framing bands, *areas of restoration*.

height 10 3/4in; diameter 18 1/2

\$2,500 - 3,500

438

A COCHITI DOUGH BOWL

A band of framed serrated leaf forms below the rim, alternating floral and raincloud devices beneath the shoulder, set within fine framing bands.

height 12in; diameter 17 1/4

\$3,000 - 5,000



436 (two views)



437 (two views)



438 (two views)



439 (two views)



440 (two views)



442 (two views)



PROPERTY FROM VARIOUS OWNERS, LOTS 439-442

439

A SANTO DOMINGO STORAGE JAR

Alternating complex forked diagonals and stacked triangles about the body, a zigzag meander below the banded rim, *areas of restoration*.
height 14 3/4in, diameter 15in

\$2,000 - 4,000

440

A COCHITI DOUGH BOWL

The exterior painted with a stepped zigzag framing stacked triangles, scalloped accents at the rim, the interior centering a design incorporating thunder and raincloud motifs, a serrated band below the mouth, *minor restoration, an old label at the base reading "#30, Dough Bowl, Cochiti"*.
height 11in, diameter 18 1/4in

\$2,500 - 3,500

441

AN ACOMA POLYCHROME JAR

A four-color example, an rainbow undulating about the shoulder, a trio of parrots clutching flowers above, double-lobed curvilinear motifs below, *areas of color touch-up*.
height 10 1/2in, diameter 12in

\$3,000 - 5,000

442

AN ACOMA POLYCHROME JAR

A four-color example, alternating registers of parrots flanked by rainbows and leafy plants with floral motifs set in geometric frames, *restored*.
height 10 3/4in, diameter 12in

\$1,500 - 2,000

Provenance

Collected by Mark R. Harrington, (1882–1971), Curator of Archaeology at the Southwest Museum from 1928 to 1964. Damaged in his home in the 1971 San Fernando earthquake, the jar was repaired by museum volunteers and subsequently gifted to Charles E. Rozaire, (1927-2016), Curator of Archaeology at the Natural History Museum of Los Angeles County from 1964 to 1990



441 (four views)



443 (two views)



444



446 (two views)



445 (two views)



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 443-449**

443

AN ACOMA POLYCHROME JAR

A banded arch framing two registers containing a bird perched on a leafy sprigs, alternating with checkerboard diamond motifs, *restored*.
height 9in, diameter 10 1/2in

\$1,500 - 2,000

444

A POLACCA POLYCHROME BOWL

Attributed to Nampeyo, the interior painted with a series of abstracted elements, including eagle feather and other avian motifs, the exterior with pairs of zigzag serrates, a pierced lug for display, an old Fred Harvey label affixed to the underside "(Made by) Nampeyo - Hopi", *minor restoration*.
height 3in, diameter 8 1/2in

\$1,500 - 2,000

445

A HOPI POLYCHROME JAR

Attributed to Nampeyo, centering a triangular design incorporating bands of fineline geometrics and eagle feather motifs, an old Fred Harvey label affixed to the underside "Made by Nampeyo - Hopi".
height 3 3/4in, diameter 8in

\$2,500 - 3,500

446

A POLACCA POLYCHROME SQUARE BOWL

Incorporating a number of Zuni-inspired motifs, the interior centering a four-pointed element framed by fineline registers, of stepped diagonals and dagger motifs to the exterior.
height 2 3/4in, length 6 1/4in

\$800 - 1,200



447



448

447

TWO ZUNI POLYCHROME JARS

Including a small frog jar, three relief-modeled frogs and heartline deer on the sides; and a larger vessel, alternating heartline deer, butterflies and curved dagger motifs.
diameter 8 3/4 and 5 1/4in

\$800 - 1,200

448

A LARGE PUEBLO POLYCHROME "RAIN GOD" FIGURE

Seated and holding an olla, with painted adornments about the neck, blossoms on the cheeks, a flowering plant rising from between the eyebrows and onto the head, an old inventory label on the shoulder
"Cu 2,042".
height 13 1/4in

\$800 - 1,200



449

449

A SANTO DOMINGO POLYCHROME STORAGE JAR

Painted with a pair of expansive sunflowers, a rawhide strap about the neck, and old label above the base reading "From Santo Domingo, 8963 / 22.50.

height 11 1/2in, diameter 14in

\$1,500 - 2,000



450

PROPERTY FROM ANOTHER OWNER

450

A SANTA CLARA BLACKWARE JAR

Well-polished, with a ridge line at the shoulder and a scalloped rim.

height 11, diameter 12 3/4in

\$1,200 - 1,800



451



453

PROPERTY OF A NEW JERSEY COLLECTION, LOTS 451-453

451

A ZIA 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

\$5,000 - 7,000

452

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

\$6,000 - 8,000

453

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

\$800 - 1,200



452 (two views)



PROPERTY FROM VARIOUS OWNERS, LOTS 454-455

454

A MARIA MARTINEZ AND POPOVI DA BLACK AND SIENNA VASE

San Ildefonso, 1170, of classic form, the blackware body with repeat feather pattern about the shoulder, the rising neck transitioning to a sienna column bisected by a polished black band, framed by painted buff motifs, the inner rim reverting to a black interior.
height 13in, diameter 8 1/2in

\$10,000 - 15,000

Illustrated

Jacka, Jerry & Gill, Spencer, 1976, *Pottery Treasures: The Splendor of Southwest Indian Art*, Graphic Arts Center, Portland, OR, p.39

The significance of the present lot within the broad body of work created over the decades by Maria Martinez is indicated by the date of November 1970, inscribed on the underside of the vessel.

"If Po had not been working closely with Maria, she probably would have retired in the early 1960s. With her advancing years, pottery-making became increasingly difficult. She no longer made large pieces, and even the small pieces became heavier in contrast to the fine, thin-walled pottery of earlier years. During the last few years Po would straighten some of the pottery before it began to dry, since it was not always totally symmetrical. Maria did retire from pottery-making in November 1970, although she continues at times to demonstrate the making of a small piece." Spivey, Richard L., 1979, *Maria*, Northland Press, Flagstaff, AZ, p.86. With Popovi's untimely death a year later, based on this timeline this vessel may very well be the final major work completed by the legendary potter and her son.



455



456

455

A MARIA AND JULIAN MARTINEZ BLACKWARE PLATE

San Ildefonso, signed "Marie", painted with a distinct variation on the repeated feather pattern, with a lined box ring center and an outer frame of hooked feather devices.
diameter 13 3/8in

\$2,500 - 3,500

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

456

A MARIA MARTINEZ BLACKWARE JAR

San Ildefonso, signed Marie + Julian, polished to a high lustre, a repeating series of registers with stepped and hooked motifs.
height 5 1/2in, diameter 7 1/4in

\$1,800 - 2,800

PROPERTY FROM ANOTHER OWNER

457

A CARMELITA DUNLAP BLACKWARE VASE

San Ildefonso, a repeat feather pattern painted below the neck, a sinuous avanyu about the broad shoulder, a series of stylized motifs at the narrow base.
height 16 1/2in, diameter 13 1/2in

\$1,500 - 2,000



457



458 (two views)



459



460



461 (three views)



462

**PROPERTY FROM A NEW JERSEY COLLECTION,
LOTS 458-469**

458

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

\$1,500 - 2,000

459

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

\$1,500 - 2,000

460

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

San Ildefonso, the upper band alternating registers of stylized parrots and repeat feather patterns, lightning 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

\$800 - 1,200

461

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 heishi beads.
height 4 3/4in; diameter 4 7/8in

\$1,200 - 1,800

Provenance

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

462

A RUSSELL SANCHEZ LIDDED JAR

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

\$4,000 - 6,000



463

463

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

\$2,000 - 3,000

464

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

\$1,200 - 1,800

465

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

\$1,000 - 1,500

466

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 the remaining space.
height 6 3/4 and 3 3/4in

\$800 - 1,200

467

FOUR HOPI POLYCHROME VESSELS

Including a jar with four registers of avian motifs, *Loretta Navasie*, with artist's pictograph; a low bowl painted with repeating geometric designs, *Charlie Navasie*, with pictographic mark; and two vessels with Mimbres-style animal motifs, one with squash-form opening, *Agnes Nahsonhoya*, the other a bowl with a carved meander above the shoulder, *Lawrence Namoki*.
diameter 7 1/4 - 6 1/4in

\$1,200 - 1,800



464



465



466



467



468



469



470

468

THREE SANTA CLARA CARVED VESSELS

Two blackware examples, including a bowl, *Christine Naranjo*, an avanyu about the body; a jar, *Toni Roller*, 6/95, alternating series of stepped and arched motifs; and a redware vase, *Jeff Roller*, 05-00, executed with a repeating stepped and curvilinear channel, a buff-painted band above, sgraffito accents, bear paws on the neck. diameters 11 1/2, 6 1/2 and 5 3/4in

\$1,200 - 1,800

469

FOUR SANTA CLARA SGRAFFITO VESSELS

Including "Pueblo Constellations", *Jody Naranjo*, 2003, depicting animal and spirit figures above a pueblo; a jar with a profusion of geometric designs, *Susan Folwell*, 1995; a blackware seed jar with kachina heads set in redware medallions, *Grace Medicine Flower and Camillo Tafoya*, an avanyu below the steep shoulder; and a redware example, *Ray Tafoya*, 2-81, registers of Mimbres-style animals set within a radial frame. height of first 5 1/4in, diameter of others 5 - 4 1/2in

\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ, FARMINGTON, NM

470

A GROUP OF PUEBLO BLACKWARE TABLE ITEMS

Mostly from Santa Clara, including a bird-form dish, signed *Elizabeth* (probably *Naranjo*); a pair of bird-form twisted candle holders, *Virginia Ebelacker*; a pair of hightop moccasins, *Doneria Gutierrez*; and two cigarette lighters, *Reycita* and *Blue Corn* (*San Ildefonso Pueblo*). length of first 8in

\$800 - 1,200

Weavings



471

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 471-479**

471

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



472



473



474

472

A NAVAJO LATE CLASSIC WOMAN'S BLANKET

Tightly woven in a second phase pattern of thin indigo bars placed at the top, center and bottom, overlaid on a finely striped field, in handspun yarns of indigo, red, dark brown and white.
size approximately 3ft 5in x 5ft 3in

\$5,000 - 8,000

473

A NAVAJO LATE CLASSIC CHIEF'S BLANKET

Very finely woven with a third phase nine-spot pattern of concentric diamonds and diamond sections, overlaid on a banded and striped ground, in two shades of raveled cochineal and synthetic dyed red, indigo, dark brown and white handspun yarns.
size approximately 4ft 8in x 5ft 9in

\$6,000 - 9,000



475

474

A NAVAJO LATE CLASSIC CHILD'S BLANKET

Finely woven in a lattice pattern of conjoined serrated diamond lozenges overlaid on a field of narrow stripes, in handspun and synthetic dyed raveled red, indigo, shades of green and variegated grey yarns.
size approximately 4ft 7in x 2ft 7in

\$4,000 - 6,000

475

A NAVAJO LATE CLASSIC/EARLY TRANSITIONAL CHILD'S BLANKET

The borderless weaving showing three panels of conjoined cross-filled diamonds, thin ticking and sawtooth zigzags define the center, in indigo, aniline red and other handspun yarns.
size approximately 3ft 10in x 2ft 7in

\$2,000 - 3,000



476



477 (two views)



478



479

476

A NAVAJO TRANSITIONAL WOMAN'S CHIEF'S STYLE BLANKET

Softly woven in a third phase nine-spot pattern of concentric sawtooth diamonds overlaid on the ground of narrow stripes. *size approximately 3ft 5in x 5ft 7in*

\$2,000 - 3,000

477

A PUEBLO MAN'S EMBROIDERED SHIRT

Fully worked front and back as well as across the unseamed arms, fringed cuffs and bottom perimeter. *length 25in*

\$4,000 - 6,000

478

A NAVAJO TRANSITIONAL CHINLE WEAVING

Very finely woven in a banded pattern, alternating narrow stripes with rows of duotone parallelograms, in indigo, natural and aniline-dyed handspun yarns, *areas of restoration*. *size approximately 6ft 2in x 4ft 9in*

\$2,500 - 3,500

479

A ZUNI OR HOPI BLANKET

Softly woven in a banded pattern, the narrow stripes organized according to color schemes, in indigo and natural colored handspun yarns. *size approximately 7ft 2in x 3ft 11in*

\$1,500 - 2,000



PROPERTY FROM ANOTHER OWNER, LOTS 480-486

480

A NAVAJO CLASSIC/LATE CLASSIC MANTA

Very tightly woven, with an open center, flanked by twin panels of outlined crosses, a solid-color crenelated border top and bottom, in raveled lac/cochineal mix (60% lac, 40% cochineal) and synthetic reds, handspun indigo and natural yarns, *areas of restoration*.
size approximately 3ft 7in x 4ft 8in

\$15,000 - 25,000

Provenance

The Fred Harvey Collection, carrying the customary lead seal tag



482



483



484



485

482

A NAVAJO LATE CLASSIC/EARLY TRANSITIONAL CHIEF'S BLANKET

Tightly woven in a third phase pattern, with a nine-spot design of diamonds and diamond sections overlaid on the banded ground, in raveled synthetic reds, indigo, green and yellow handspun and natural yarns.

size approximately 4ft 11in x 6ft

\$8,000 - 12,000

483

A NAVAJO LATE CLASSIC TWO-PANEL DRESS

Extremely tightly woven, each section with central open panel flanked by mirror-image ends decorated in dentate, zigzag and striped banding, in raveled aniline red, indigo and natural handspun yarns.

size approximately 4ft 3in x 5ft 4in

\$8,000 - 12,000

484

A NAVAJO LATE CLASSIC/EARLY TRANSITIONAL SADDLE BLANKET

The variegated field overlaid by vertical zigzag banding and series of floating sawtooth devices, in three shades of raveled red, green and yellow commercial yarns and indigo handspun.

size approximately 2ft 2in x 2ft 7in

\$2,000 - 3,000

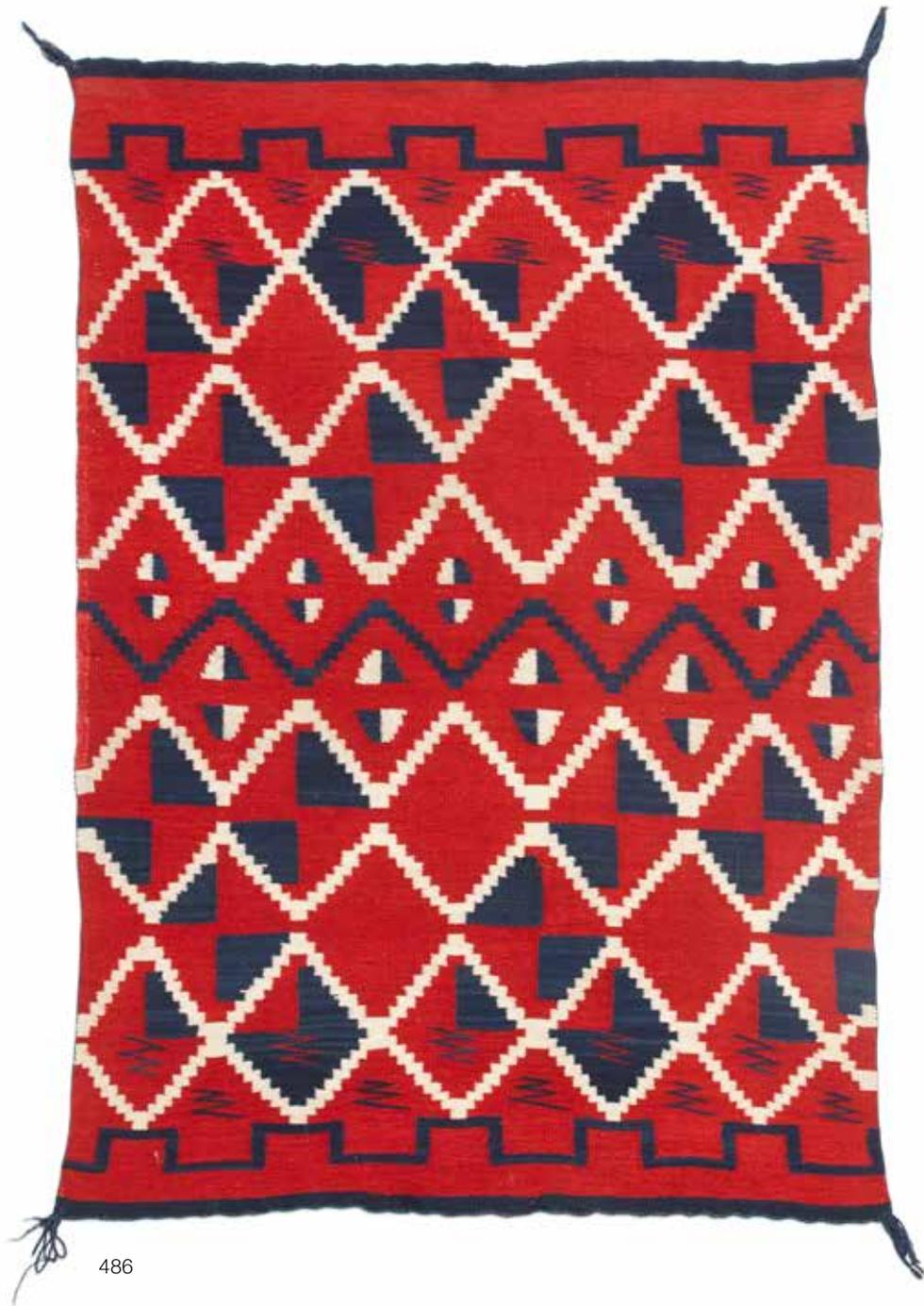
485

A NAVAJO GERMANTOWN RUG

Very tightly woven, in a lattice pattern of floating concentric sawtooth diamond lozenges, a narrow barbed border at each end.

size approximately 4ft 5in x 2ft 10in

\$2,000 - 3,000



486

486

A NAVAJO CLASSIC/LATE CLASSIC CHILD'S BLANKET

Extremely tightly woven, showing a stepped diamond lattice pattern of solid and quartered lozenges, small terraced pyramids and "lightning bolts" as complements, a crenelated border top and bottom, in raveled lac/cochineal mix (90% lac, 10% cochineal), handspun indigo and natural yarns.
size approximately 4ft 1in x 2ft 9in

\$20,000 - 25,000

Provenance

Mrs. Perry Thomas, Las Vegas, NV; Tony Berlant, Santa Monica, CA



487

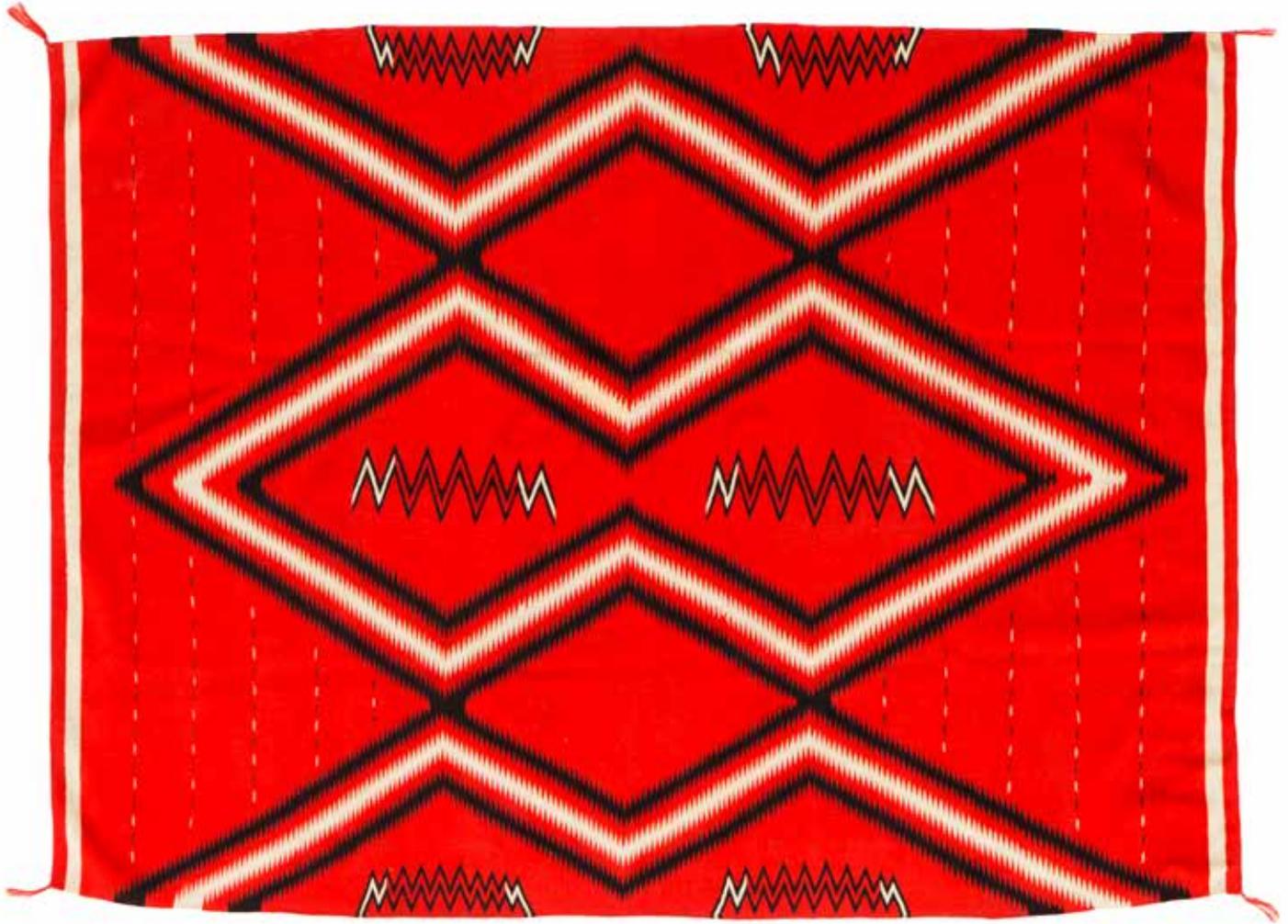
PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

487

A NAVAJO PICTORIAL WEAVING

Depicting a pair of opposing Thunder beings with appropriate attributes, sacred plants sprout in four directions, the entire scene enclosed on three sides by a Rainbow goddess.
size approximately 5ft 10in x 6ft 4in

\$6,000 - 9,000



488

PROPERTY FROM THE ESTATE OF WILLIAM H. SCHWINGEL, AURORA, IL

488

A NAVAJO GERMANTOWN RUG

The borderless weaving aligning a concentric sawtooth latticework, framing zigzag columns, finely woven rows of duotone dashes across the end quadrants, *small areas of restoration.*
size approximately 6ft 3in x 4ft 8in

\$4,000 - 6,000

PROPERTY FROM VARIOUS OWNERS, LOTS 489-490

489

A NAVAJO TRANSITIONAL RUG

Four concentric sawtooth pyramids converging toward the center, broad banded ends.
size approximately 7ft 7in x 5ft 2in

\$1,500 - 2,000

490

A NAVAJO CRYSTAL RUG

Aligning a series of conjoined diamond lozenges, pronged and cruciform linear devices centered within, set in an eccentric stepped and hooked framework.
size approximately 7ft x 3ft 9in

\$1,500 - 2,000

Provenance

Formerly in the collection of Charles E. Rozaire, (1927-2016), Curator of Archaeology at the Natural History Museum of Los Angeles County from 1964 to 1990

PROPERTY FROM A PALM SPRINGS PRIVATE COLLECTION

491

A NAVAJO TRANSITIONAL RUG

A sawtooth diamond latticework enclosing zigzag and duotone geometric elements, banded ends.
size approximately 7ft 1in x 5ft 8in

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS, LOTS 492-493

492

A NAVAJO RUG

A storm pattern variant, the central design woven in a minimalist manner against the variegated ground, water bug motifs at either end, set within a reciprocal crenelated border.
size approximately 6ft x 4ft 8in

\$800 - 1,200



489



490



491



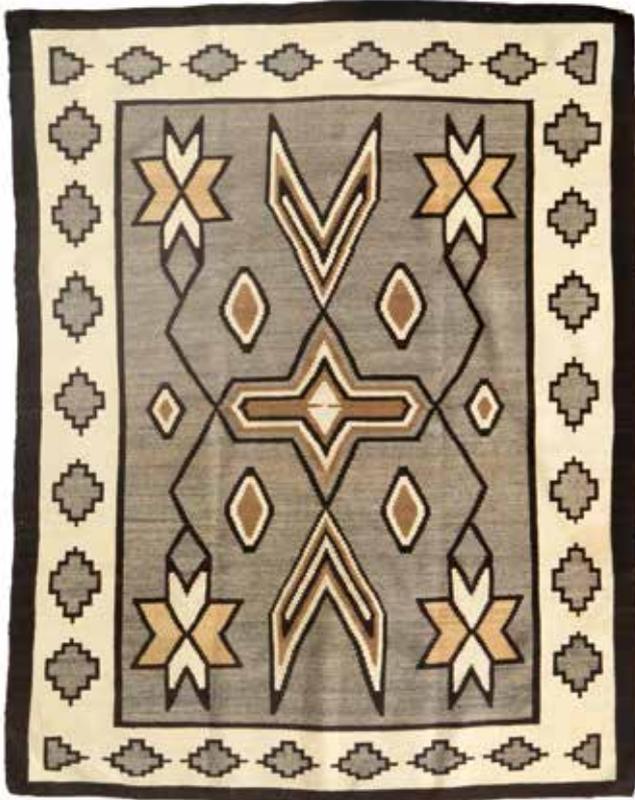
492



493



494



495



496



497

493

A NAVAJO GERMANTOWN RUG

A broad stepped latticework framing attenuated stacked diamonds and Moki-banded motifs, set against a variegated red field.

size approximately 6ft 4in x 3ft 6in

\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF WILLIAM H. SCHWINGEL, AURORA, IL

494

A NAVAJO GERMANTOWN PICTORIAL RUG

Very finely woven, aligning conjoined twin stepped and serrated diamonds, set within a meandering sawtooth framing device, whirling logs and a pair of arrows as filler devices, *small area of restoration*.

size approximately 5ft 10in x 3ft 4in

\$3,000 - 5,000

PROPERTY FROM VARIOUS OWNERS, LOTS 495-496

495

A NAVAJO RUG

Likely a J.B. Moore Crystal storm pattern variant, the central lozenge flanked by chevron wings, a Valero star in each corner, set in a broad frame of stepped diamond accents.

size approximately 7ft 4in x 5ft 6in

\$1,500 - 2,000

496

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 3in x 5ft 3in

\$2,000 - 3,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 497-515

497

A NAVAJO GERMANTOWN MOKI WEAVING

With a large-scale diamond lattice of cross-filled lozenges, overlaid on the finely striped field.

size approximately 6ft 8in x 4ft 2in

\$6,000 - 8,000



498



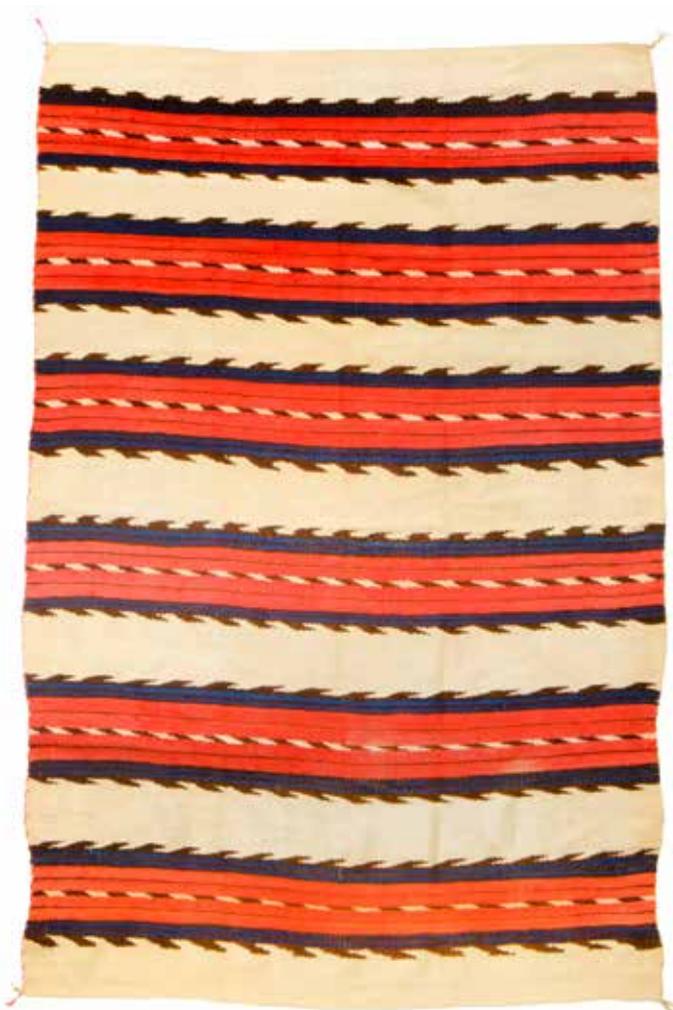
499



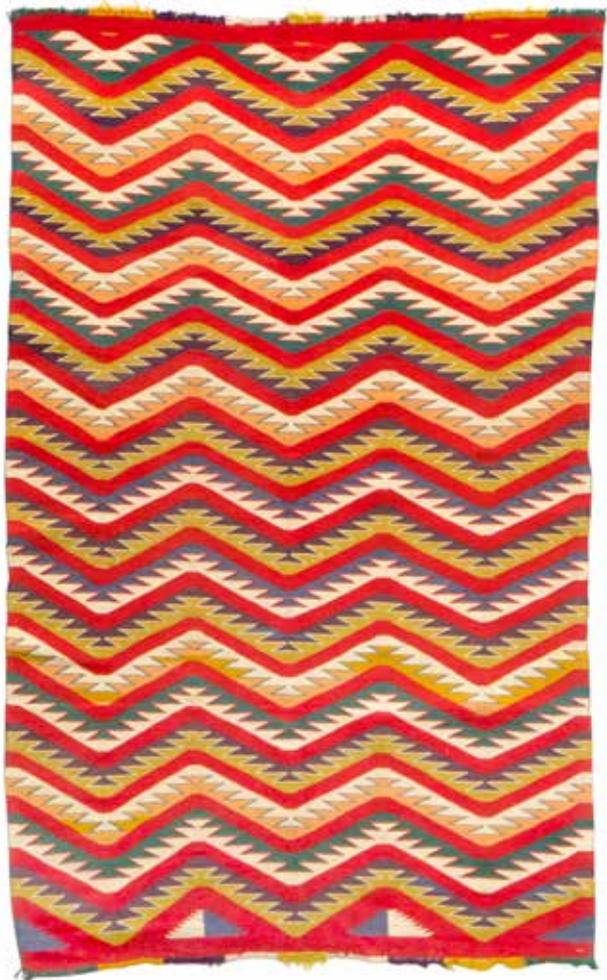
500



501



502



503

498

A NAVAJO GERMANTOWN MOKI WEAVING

With a central interlink diamond medallion, framed by interlink bands and overlaid on the finely striped ground.

size approximately 7ft 5in x 4ft 11in

\$1,000 - 1,500

499

A NAVAJO GERMANTOWN RUG

With vertical zigzag banding creating a central diamond medallion, sawtooth triangles along the sides.

size approximately 3ft 11in x 2ft 9in

\$1,500 - 2,000

500

A NAVAJO GERMANTOWN RUG

Woven in a diamond lattice pattern, within checkered and sawtooth borders.

size approximately 3ft 10in x 2ft 9in

\$1,200 - 1,800

501

A NAVAJO GERMANTOWN RUG

In a diamond lattice pattern of small diamond lozenges within sawtooth zigzag banding.

size approximately 4ft 1in x 2ft 6in

\$1,500 - 2,000

502

A NAVAJO TRANSITIONAL BLANKET

Softly woven in a banded pattern of serrated and barber pole panels, with handspun indigo, aniline red and natural yarns.

size approximately 7ft 10in x 4ft 6in

\$1,500 - 2,000

503

A NAVAJO GERMANTOWN RUG

Possibly from the Red Mesa area, borderless and worked in an allover pattern of complementary outlined zigzag banding.

size approximately 4ft 10in x 2ft 9in

\$1,500 - 2,000



504



508



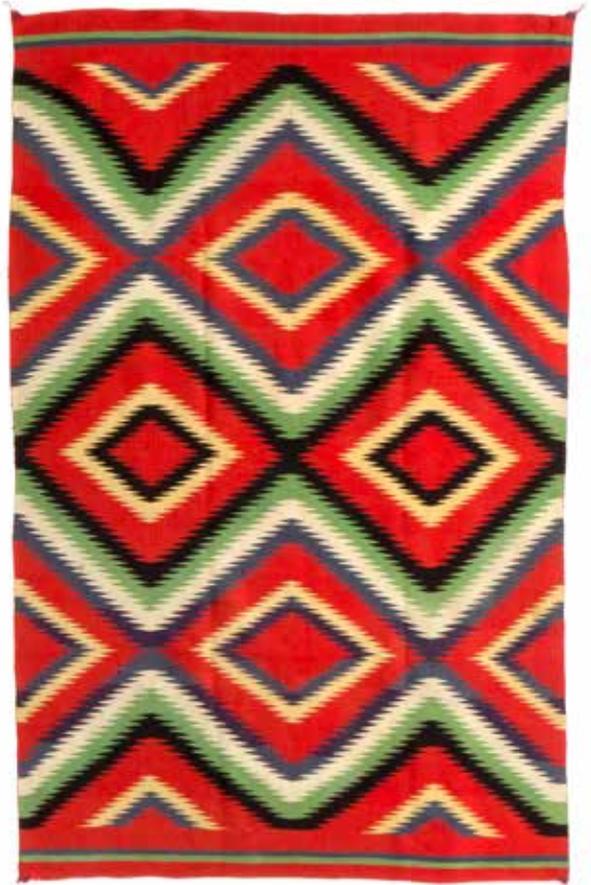
505



509



506



507

504

TWO NAVAJO TRANSITIONAL RUGS

One showing crosses on a striped ground; the second with a series of vertical sawtooth zigzag bands.

size approximately 6ft x 4ft 6in and 5ft 7in x 4ft 5in

\$1,200 - 1,800

505

TWO NAVAJO TRANSITIONAL WEAVINGS

Both possibly woven as saddle blankets, borderless and in distinct banded patterns.

size approximately 4ft 2in x 2ft 9in and 4ft 4in x 3ft

\$1,500 - 2,000

506

A NAVAJO GERMANTOWN CHIEF'S STYLE WEAVING

Softly woven with a third phase nine-spot pattern of concentric stepped diamonds and diamond sections, stacked serrates as accents, overlaid on a broad banded and striped ground, *areas of restoration*.

size approximately 5ft 7in x 6ft 8in

\$4,000 - 6,000

507

A NAVAJO GERMANTOWN RUG

Worked in an all-over diamond lattice pattern of concentric sawtooth diamond lozenges, banded ends.

size approximately 7ft x 4ft 6in

\$4,000 - 6,000

508

A NAVAJO PICTORIAL RUG

With twin panels of star motifs, feather appendages and birds, separated and enclosed by repeated frets.

size approximately 6ft x 3ft 11in

\$1,500 - 2,000

509

A NAVAJO PICTORIAL RUG

Displaying Holy People about a central cruciform axis, enclosed by a Rainbow goddess and a wide fretwork outer border, *areas of restoration*.

size approximately 6ft 7in x 4ft 7in

\$1,200 - 1,800



510



511

510

THREE NAVAJO GERMANTOWN WEAVINGS

Including a banded rug, *areas of restoration*; a saddle blanket with a field of serrated stripes; and a salt-and-pepper diamond-form sampler.

size approximately 4ft 1in x 2ft 7in, 2ft 2in x 2ft 9in and 1ft 7in x 1ft 7in

\$1,000 - 1,500

511

A NAVAJO PICTORIAL RUG

Showing a pair of Cornstalk Yeis, complemented by birds, rabbits and depictions of Navajo hogans.

size approximately 6ft 8in x 4ft 7in

\$1,500 - 2,000



512



513



514



515



512

TWO NAVAJO RUGS

Both borderless and displaying prominent duotone crosses or rows of terraced pyramids.
size approximately 4ft 2in x 3ft 3in and 4ft 1in x 2ft 4in

\$800 - 1,200

513

TWO NAVAJO RUGS

Including a Red Mesa example with typical serrated grid of zigzag banding; and another worked in vertical columns of sawtooth lozenges.
size approximately 7ft 2in x 4ft 2in and 6ft 4in x 4ft 3in

\$1,200 - 1,800

514

A GROUP OF PUEBLO TEXTILES

Including a Hopi manta and a pair of waist sashes, embroidered in traditional fashion; along with two distinct belt sashes.
manta size approximately 3ft 3in x 4ft 5in, length of sashes 52 - 44in

\$800 - 1,200

515

TWO PUEBLO WOMAN'S MANTAS

Including Zuni and Hopi examples, each in characteristic palette and weave.
size approximately 3ft 6in x 3ft 7in and 3ft 2in x 4ft 9in

\$800 - 1,200



516

**PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ,
FARMINGTON, NM, LOTS 516-528**

516

A LARGE NAVAJO TEEC NOS POS RUG

Lucy Yabeny Whitehorse, centering an ornate angular diamond-form medallion, hooked devices of various sorts as accents, within two distinct bow-tie borders.

size approximately 13ft 7in x 9ft 3in

Illustrated

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.69. A copy of the book accompanies this lot.

\$25,000 - 35,000



Lucy Yabeny Whitehorse pictured alongside lot 516
Image courtesy The Estate of Kathleen Foutz



517

517

A NAVAJO TEEC NOS POS RUG

Roselyn and Hilda Begay, with central cruciform motif flanked by columns, feathers, corner hooked devices and a wide range of filler decorations, enclosed by two distinct borders.
size approximately 7ft 4in x 5ft 4in

\$6,000 - 9,000

Illustrated

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.43. A copy of the book accompanies this lot.

518

A LARGE NAVAJO TEEC NOS POS RUG

Lucy Yabeny Whitehorse, aligning a central cruciform medallion and a wide range of repeated geometric complements, within two contrasting bow-tie borders.
size approximately 14ft 1in x 7ft 11in

\$25,000 - 35,000





519

519

A NAVAJO TEEC NOS POS RUG

With a rhythmic center pattern of feather pairs, arrow fletching, and angular hooks, enclosed by two wide decorative borders, *small areas of restoration*.
size approximately 7ft 11in x 4ft 9in

\$6,000 - 9,000

Illustrated

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.37. A copy of the book accompanies this lot.

520

A LARGE NAVAJO TEEC NOS POS RUG

Lucy Yabeny Whitehorse, a prominent cruciform medallion across the center, repeated hooked devices align the sides, enclosed by two wide decorative borders.
size approximately 13ft 7in x 9ft 6in

\$25,000 - 35,000





521

521

A NAVAJO TEEC NOS POS RUG

The densely drawn field with central diamond lozenge medallion and a myriad of angular complements, bow tie and diamond chain borders.

size approximately 9ft 11in x 4ft 9in

\$8,000 - 12,000



522

522

A NAVAJO TEEC NOS POS PICTORIAL RUG

A pair of opposing American eagles at the center, flanked by twin diamond medallions and a host of filler devices, chains of arrow points and diamonds align the two borders.

size approximately 7ft 4in x 4ft 4in

\$8,000 - 12,000

While the name of the weaver is unknown, it is purported that this rug was woven in honor of a family member serving as a Code Talker during the Second World War.

Illustrated

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.32. A copy of the book accompanies this lot.



523

523

A NAVAJO TEEC NOS POS RUG

With a double-diamond medallion crossed at the center, arrows and scrolling devices at each end, a white border of feathers and X-forms.

size approximately 7ft 6in x 3ft 4in

\$8,000 - 10,000

Illustrated

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.46. A copy of the book accompanies this lot.

524

A LARGE NAVAJO TEEC NOS POS RUG

Lucy Yabeny Whitehorse, a columnar cruciform medallion dominating the field, complemented by various hooked and terraced motifs, within two contrasting bow-tie borders; second place winner, 2009 Gallup Inter-Tribal Indian Ceremonial.

size approximately 13ft 5in x 8ft 3in

\$25,000 - 35,000





525

525

A NAVAJO TEEC NOS POS RUG

*Helen G. Begay, displaying a prominent diamond lozenge medallion, complemented by corner hooked devices and feather pairs, within a wide decorative border.
size approximately 8ft 3in x 5ft 2in*

\$8,000 - 12,000



526

526

A NAVAJO TEEC NOS POS RUG

*Helen G. Begay, centering a diamond lozenge medallion, complemented with geometric secondary motifs and a wide ornate border.
size approximately 8ft x 5ft 2in*

Illustrated

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.42. A copy of the book accompanies this lot.

\$8,000 - 10,000



527

527

A NAVAJO TEEC NOS POS RUG

Centering three repeated diamond medallions and feather motif complements, the duo-tone borders overlaid by a series of curvilinear hooked devices.

size approximately 9ft 10in x 6ft 2in

\$6,000 - 9,000

528

THREE NAVAJO TAPESTRY WEAVINGS

The largest a Two Grey Hills example, *Sarah Zah*, with a first prize ribbon from the 1976 Gallup Inter-tribal Indian Ceremonial; the second another from that region, woven by *Margaret Yazzie*, a 1979 second prize ribbon from that same annual event attached; and a small Ganado tapestry, *Alice Begay*.

size approximately 2ft 9in x 1ft 10in, 1ft 10in, x 1ft 4in, and 1ft 8in x 1ft 2in

\$1,500 - 2,000

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

529

TWO NAVAJO PICTORIAL WEAVINGS

One depicting Santa Claus and his reindeer flying over Navajo country, the initials "FR" in one corner, a patch of churro wool sprouting as the old man's whiskers; the second showing Santa and his bag of goodies.

sizes approximately 2ft 9in x 3ft 7in and 1ft 7 1/2in x 2ft 1in

\$800 - 1,200



528



529



Plains/Plateau/ Woodlands



530

PROPERTY FROM VARIOUS OWNERS, LOTS 530-532

530

AN EARLY WOODLANDS/GREAT LAKES QUILLED AND BEADED POUCH

Possibly Huron, constructed in the manner of a bandolier bag, though on a smaller scale, the front panel undecorated save for edge beading, the stiff hide likely covered in fur in its original state (traces of fur remaining), the flap of soft hide, the quillwork showing a pair of opposing bears separated by a half-circle motif, framed by bands of triangular and diagonal elements, the borders stained for effect, the edge-beaded strap with silk trade cloth backing, alternating quillwork beavers, the bodies enhanced with dark stain, and circular devices, three with distinctive cruciform centers, a diamond motif at the top. length 22 3/4in, width 6 1/4in

\$20,000 - 40,000

Literature

See Penney, David W., *Art of the American Indian Frontier, The Chandler-Pohrt Collection*, 1992, Detroit Institute of the Arts/ University of Washington Press, Seattle, WA, p.69, for a discussion of similar bags from the Great Lakes region: "Of particular note are certain bags, apparently worn over the shoulder with a strap, decorated with porcupine quills in a great range of patterns and designs. Most intriguing are those made of deerskin darkened with dye from the inner bark of black walnut or red maple and embroidered with images of powerful, mythic beings, such as thunderbirds and underwater panthers. It is difficult to determine what, if anything, these bags were supposed to hold... Identification of the function of the bags must reconcile the applied design. A clue to the significance of these little, delicate, and finely worked bags may lie in an early nineteenth-century description of the hunting and war gear of the Minnesota Chippewa. In addition to the rifle and spear, Joseph Nicollet described a 'pretty little bag containing plants prepared as remedies for all ills [that] also hangs on the left, next to the shot pouch. It is called the *pinjigoosanens*, and contains the sacred relics of the native, tokens of his faith and instills courage, strength and life...' The sacred design applied to the exterior of pouches like these may allude to sacred materials customarily kept inside."

Provenance

Collected by Sir Francis Bond Head, Sixth Lieutenant-Governor of Upper Canada (1835-1838), thence by descent. During his tenure, Bond Head traveled to Amherstburg, site of Fort Malden, which played an important role in securing Upper Canada's border with Detroit during the Upper Canada Rebellion of 1837. The date of this visit is unclear; in his memoirs of that period, Bond Head makes mention of this trip in the context of his negotiations and treaties with the various First Nations peoples under his jurisdiction: "On proceeding to Amherstburg, I assembled the Hurons, who occupy in that neighborhood a hunting ground of rich land of six miles square; two thirds of which they surrendered to me, on condition that one of the said two-thirds should be sold, and the proceeds thereof invested for their benefit." *A Narrative*, 1839, John Murray, London, Appendix pp.4-5.

Sir Francis Bond Head, 1st Baronet KCH PC, born January 1st, 1793, was descended from Dr. Fernando Mendes, a Spanish Jew who accompanied Catherine of Braganza as her personal physician when she came to England in 1662 to marry Charles II. Commissioned a lieutenant in the Royal Engineers in 1811, he saw service in Malta, at Waterloo, and as an officer in the Edinburgh garrison. Retiring in 1825, he took a position as a mining supervisor in Argentina, and while there earned the nickname "Galloping Head" for riding twice across South America between Buenos Aires and the Andes. Based on his performance as an assistant commissioner in charge of implementing the 1834 Poor Law Amendment Act, Bond Head was viewed as a conciliator by reformist members of the cabinet - this led to his appointment in December 1835 as the

Sixth Lieutenant-Governor of Upper Canada. During his short tenure, Bond Head oversaw the 1836 Treaty of Manitoulin Island with the Chippewas, Ottawas and Ojibwa, as well as the suppression of the colonial Upper Canada Rebellion of December, 1837. Upon resigning his post the following year, he left Canada, never to return. Back in England, Bond Head devoted himself to a variety of causes, and wrote numerous books and articles on his experiences and other subjects. Sir Francis Bond Head died July 20, 1875.



(detail)



531

531

A PAIR OF UPPER MISSOURI QUILLED MOCCASINS

The otherwise unadorned footwear with applied keyhole form medallion on the toe, bundles of horsehair wrapped in quills forming a spiral effect, with a bold red triangle opposite a trapezoidal patch of trade cloth, on recycled painted parfleche soles.

length 10in

\$5,000 - 8,000

Provenance

Mario Luraschi, Paris; Robert Duperier, collector and gallery owner, Paris

As an indication of Duperier's status in twentieth century European collectors' circles, the New York Times in a June 22, 2001 article regarding the forthcoming auction of African art from the estate of world-famous collector Hubert Goldet, pointed out that "Many of Mr. Goldet's works came from well-known early French and Swiss collectors, including Maurice Nicaud, Henri Kamer, Charles Ratton, Robert Duperier and Pierre Vérité."

A 48-page expertise on these moccasins included with this lot has been written by Theodore Brasser, museum curator and author on topics of Native American material culture. Entitled "An Important Pair of Upper Missouri River Moccasins - ca: 1830-1840", the hardbound volume (limited to 4 printed copies) discusses and illustrates details of their manufacture and aesthetics in comparison to other known traditions of that region and epoch. On page 12 he writes "Summarizing the most relevant data of this survey, this pair of moccasins was made in the early nineteenth century, probably c. 1830-1840, considering their ancient style. Moccasins decorated with the key-hole design in quill-wrapped horsehair were used by the Crow and the Mandan-Hidatsa...The unusually large rosette, and its design, may be a distinctly Crow feature, in view of its long survival in their art style. I believe this to be an early pair of Crow moccasins, although they may well have been acquired from the Mandan-Hidatsa."



532 (two views)

532

A CREE BEADED OCTOPUS BAG

A distinct floral spray of multicolored blossoms worked on both sides, beaded and silk applied trim, suspending bifurcated tabs with more floral motifs, bead and yarn tassels below.
length 21 1/2in

\$4,000 - 6,000



533 (two views)



534



535



536

PROPERTY OF A NEW JERSEY COLLECTION

533
A PAIR OF CREE OR METIS EMBROIDERED MOCCASINS

Of soft hide, finely pleated about the front and with framed embroidered floral motifs, the tall cuffs trimmed with silk ribbon and embroidery bands.
length 10 3/4in

\$5,000 - 7,000

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 534-545

534
A SOUTHEASTERN FINGER-WOVEN BEADED GARTER

Rows of white beads used to outline and separate the warp-faced weaving, a striped effect created in red, blue and green vegetal dyes, fringe suspensions at both ends.
length 39in

\$1,000 - 1,500

535
AN EASTERN GREAT LAKES ASSUMPTION SASH

A "lightning" sash example, each half tightly woven with a pattern of complementary sharply serrated multi-colored bands, in mostly or exclusively natural dyes, lengthy fringe suspensions.
length 9ft 5in

\$1,000 - 1,500

536
A GREAT LAKES GUNSTOCK CLUB

Faceted on all sides, the head with incised decoration and traces of red pigment, a Thunderbird image on one face, a small iron blade inserted at the bend, a thimble and silk ribbons suspended from the notched grip.
length 25 1/2in

\$3,000 - 5,000





537

537

AN OJIBWA BEADED BANDOLIER BAG

The entire bag face finely beaded in a colorful display of naturalistic flowers, the strap with scrolling vines and blossoms, yarn suspensions below.

length 40in

\$1,200 - 1,800

Functionality was not always foremost in the creation of these Great Lakes beaded bags. In cases like the present example, the word “bag” is a misnomer as there is no opening in which to place possessions. The object was meant strictly as a fashion statement to be worn and shown off on special dress occasions with no real utilitarian purpose.

538

AN OJIBWA BEADED BANDOLIER BAG

The entire bagface beaded in a naturalistic floral pattern, scrolling vines and blossoms on the strap, bead and yarn tassel suspensions below.

length 45in

\$1,000 - 1,500



538

539

A GROUP OF GREAT LAKES BEADED ITEMS

Two bandolier bag faces, a pair of leggings and a loom-beaded sash, one bag face depicting a bird, otherwise all with floral motifs, the bag faces and sash trailing fringe suspensions.

length 16 - 91in

\$1,200 - 1,800

540

TWO NORTHEAST BEADED GLENGARRY CAPS

Likely Iroquois, both beaded on velvet and similarly fashioned, with outlined designs on three sides depicting birds and/or floral motifs, silk ribbons trailing from one.

length 10 and 11in

\$500 - 700

541

TWO CREE BEADED CLOTHING ITEMS

Comprising a man’s jacket, fringed and with partial-beaded floral motifs on red cloth applied to moose hide; and a pair of mittens, also decorated with blossoming plants.

length 33 and 13in

\$500 - 700



539



540



541



542
THREE PLAINS CREE BEADED POUCHES
 Including a tobacco bag and two smaller examples, all with varied floral designs.
length 27, 12 and 4in
\$1,000 - 1,500

543
TWO PLATEAU BEADED POUCHES
 Including a tobacco bag, distinct floral images worked on both sides, with twisted hide strap handle and fringe suspensions; along with a smaller example displaying a bird hovering over flowers.
length 28 and 8in
\$1,000 - 1,500

An old punched metal inventory tag attached to the tobacco bag, "3754.L."



544

544

A PLATEAU BEADED DOLL

Possibly Crow, wearing a red stroud dress over a printed cloth undergarment, fully-beaded leggings and boots, belted at the waist and with beaded suspensions from the head.
height 12in

\$2,000 - 4,000

545

A CROW BEADED SADDLE

Of A-frame form, tightly wrapped in hide, beaded tabs suspended from the pommels, the stirrups with cut-out decoration and trailing beaded cloth panels, suspended on commercial leather straps; together with a Navajo transitional saddle blanket on a wooden mount.
saddle length 23 3/4in, height 16 1/2in; height as displayed 52 1/4in

\$3,000 - 5,000



545 (two views)



546 (two views)



**PROPERTY OF A NEW JERSEY
COLLECTION, LOTS 546-556**

546

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

\$18,000 - 28,000



547

547

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

\$12,000 - 18,000

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

548

A SIOUX BEADED BLANKET STRIP

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

\$3,000 - 5,000



548



549

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

\$30,000 - 40,000

549 (multiple views)



550

550

A CHEYENNE BEADED TOBACCO POUCH

Sinew-sewn on soft ochre-stained hide, edge-beaded split tabs at the opening, alternating banded designs across the body and up the side.

length 22in

\$3,000 - 4,000

551

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

\$5,000 - 7,000



551 (two views)



552

552
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

\$3,000 - 4,000

553
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

\$800 - 1,200



553

554
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

\$1,200 - 1,800

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

555
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

\$1,500 - 2,000

556
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

\$1,500 - 2,000



554



555

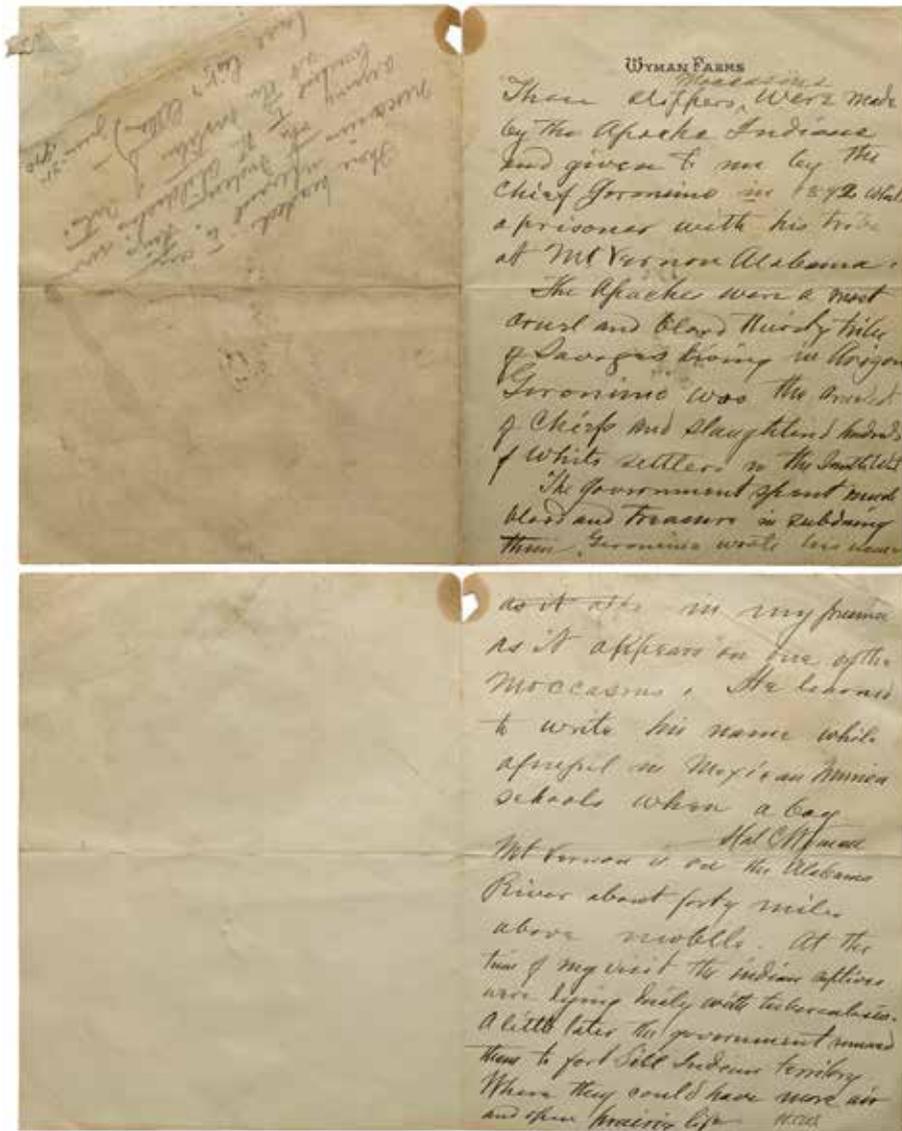


556



557 (multiple views & detail)





**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
LOTS 557-564**

557

A PAIR OF APACHE BEADED MOCCASINS

With Geronimo provenance, thick soled and with curled toes, beaded around the instep, vamp, tongue and cuffs, a pair of undulating lightning bolts converging on the toe, yellow ochre applied on some of the unbeaded areas, signed *GERONIMO* in black ink alongside the tongue on one of the pair.
length 10in

\$8,000 - 12,000

Provenance

Collected by Dr. Hal C. Wyman (1852-1908), thence through the family. Acquired from a descendant by the vendor, part of a collection of Native American artifacts assembled by Dr. Hal C. Wyman and his brother, Dr. Hugh S. Wyman. A prominent physician in Detroit, Hal C. Wyman founded Emergency Hospital and the Michigan College of Medicine and Surgery.

The present lot was acquired by the doctor at the internment camp in Mount Vernon, Alabama, where the famed Apache leader was incarcerated with his warriors between 1887 and 1894; a handwritten letter penned by Wyman recounts the experience:

"These slippers - moccasins - were made by the Apache Indians and given to me by the Chief Geronimo in 1892 while a prisoner with his tribe at Mt. Vernon Alabama. The Apache were a most cruel and blood thirsty tribe of Savages living in Arizona. Geronimo was the cruelest of Chiefs and slaughtered hundreds of White settlers in the South West. The government spent much blood and treasure in subduing them. Geronimo wrote his name in my presence as it appears on one of the moccasins. He learned to write his name while a pupil in Mexican Mission schools when a boy.
(signed) Hal C. Wyman

Mt. Vernon is on the Alabama River about forty miles above Mobile. At the time of my visit the Indian captives were dying daily with tuberculosis. A little bit later the government moved them to Fort Sill Indian Territory where they could have more air and open prairie life. H.T.W."

On the back page, written in pencil in another hand: "These beaded moccasins referred to are among the Indian things loaned to the Children's Room(?) at the Institute of Arts. (see list + letter) - June 21, 1920"



558



559



560



562



561



563



564

558

A PLAINS GERMAN SILVER CONCHA BELT

Consisting of a series of conchas fastened to a commercial leather belt, a similarly constructed drop aligns more conchas of graduated size.
length of belt 44in; the drop 36in

\$1,500 - 2,000

559

TWO PLAINS BEADED POUCHES

Including a Cheyenne bag with tapering flap, fully beaded across the front, trailing tin cones; and a strike-a-lite fashioned from harness leather, probably Southern or Central Plains, heavily hung with tin cones and thong suspensions.
length 7 1/2 and 11in

\$1,200 - 1,800

560

A PAIR OF SOUTHERN CHEYENNE BEADED HIGHTOP LEGGINGS

Fringed at top, the yellow ochre-dyed garments beaded about the cuffs and set with tiny German silver buttons, larger buttons attached to vertical seams outlined in narrow bands of beadwork.
length 19in

\$1,000 - 1,500

561

TWO SIOUX BEADED BAGS

Including a wide sheath-like pouch, tapered and fringed, with fully-beaded front; and a rectangular woman's handbag, similarly patterned on front and back, fringed along the sides, with roll-beaded loop handles.
length 16 and 8 inches (not including handles)

\$1,200 - 1,800

The woman's handbag carries a handwritten note that reads: "This beaded purse was bought by George Aydelotte from the Sioux at the Rosebud Reservation. He went there when the first Reservation was opened for settlement but he didn't take any land as it all looked too bleak after Indiana...It was given to us by his daughter Alice Giles in November 1985."

562

FIVE PLAINS ITEMS

Including a massive elk antler hide scraper, a solitary brass tack on either side of the fastened iron file blade; and four beaded awl cases, similarly decorated, two carrying bone awls.
length 17 1/2 - 12in

\$1,200 - 1,800

563

A SIOUX BEADED SADDLE BLANKET

The perimeter beaded on hide with eight-pointed stars and crosses, with an undecorated canvas center, fringe suspensions from each arm.
length 71in

\$2,000 - 3,000

564

A SIOUX BEADED BLANKET STRIP

Fully beaded on hide, triangle-tipped box motifs flanking four roundels, thong drops suspending brass beads as accents, mounted on a trade cloth blanket.
length of strip 57 3/4in, approximate size of blanket 6ft 8in x 5ft 4in

\$2,000 - 3,000



565

PROPERTY FROM ANOTHER OWNER

565

HOWLING WOLF (HO-NA-NIST-TO)

Southern Cheyenne, (1849–1927), on a large-format sheet of unlined paper, a description of the scene overhead: “Osage and Cheyenne chiefs, having been long at war making friends”, in pencil, ink, and pastels, signed lower right quadrant, matted and framed.

size (sight) 12 1/ x 15 3/4in

\$7,000 - 9,000

Provenance

An old British family collection, purportedly brought to England by a relative associated with the U.S. government in the latter part of the 19th century

For a lengthy dissertation on Howling Wolf as a warrior-artist, see Szabo, Joyce M., 1994, *Howling Wolf and the History of Ledger Art*, University of New Mexico Press, Albuquerque. More particularly, based on illustrations and identifications from the book it would appear that the individual to the right in this lot is Howling Wolf himself. Such depictions as autobiography were not unusual for him during his time as a captive of the U.S. government when he developed his talent for portraying past glories. Various drawings from the book show a man, identified as Howling Wolf, wearing what

would be the same dark-sleeved shirt with fringed epaulets, ermine tails, and beaded strip pattern, arm bands, a war bonnet and German silver belt trailer of equal length, while shown with his war pony, its tail tied up in distinctive and identical fashion. In figure 43, p. 108, Howling Wolf is seen holding an American flag of six stars; plate 31, p. 159 depicts him in much of the same attire; in figure 61, p. 168 his horse's tail is bound and adorned in the same warrior style.

The meticulous attention to detail in this drawing, the use of multi-colored crayons to create a foreground, and, of course, the signature, all help to attribute the work to Howling Wolf, a legendary hero of the Southern Cheyenne and one of the foremost contributors to the development of Plains ledger art.



PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION, LOTS 566-578

566

A PAIR OF CHEYENNE GIRL'S BEADED HIGHTOP MOCCASINS

Fully beaded with buffalo tracks on the vamp and an axis of diamond lozenges about the perimeter, the soft hide leggings showing remains of yellow ochre, beaded about the ankle in the "military" stripe pattern, columns of beadwork up the seam, down-turned cuffs at top.

length 15 and 9 1/2in

\$6,000 - 9,000

Compares Favorably

Bonhams & Butterfields, June 7, 2010, sale 18132, lot 1327: for a Southern Cheyenne set of high-top moccasins

566

For a thorough review of Cheyenne women's leggings and boots with the striped aesthetic viewed here, see an article in *Whispering Wind* magazine, Vol. 31, No. 3, 2001 by Michael Kostelnik, pp. 4-17. Some years later, in the July-August 2006 issue of the same magazine, Kostelnik revisited the topic in a column he wrote describing the lot that subsequently was sold in the 2010 auction - remarkably similar in numerous ways to the present lot - as a prototype of classic 19th century Cheyenne footwear:

"I have found in my research that Cheyenne boots were constructed less often than the normally separate legging and moccasin style. In both private collections as well as museum displays, boots are rarely seen. The central photo (Photo 2) of my previously published manuscript on 19th century Cheyenne women's leggings...was the signature pair of Cheyenne boots in the Denver Art Museum.

This edition of Moccasins Corner features another rare and classic pair of Cheyenne boots...I kept this pair in my personal collection to study for a number of years and today it rests in the collection of a good friend who also appreciates Cheyenne work. This pair of Cheyenne boots is very similar, not only to the pair in the Denver Art Museum, but also to the leggings and moccasins worn by Mrs. Black Elk, a Northern Cheyenne in a photo taken in 1892 by A.L. Harris at Fort Keogh, Montana. This photo...show(s) the striking resemblance between the moccasin beadwork decoration on this pair, and the pair featured in this article. There is no way to know whether Mrs. Black Elk's pair are actually leggings and moccasins, or boots, but the 1892 photo clearly shows what style of moccasins decoration is appropriate for stripe style leggings, and this in itself is an important piece of information. Notice that both pair have white backgrounds and are beaded

with the "buffalo track" design, motif, with small geometric horizontal design elements around the perimeter of the moccasin. Note that in the dark transparent green (most likely) buffalo track of Mrs. Black Elk's pair there is a white lane of beadwork with two crossing elements in the center of each green track. As I have mentioned before in earlier work, Kroeber in his published work on Arapahoe symbolism...believes that this symbol is meant to represent a dragonfly near water. According to Kroeber, the Arapahoe associate the dragonfly/water combination with good luck. Notice that on this issue's featured pair that the "dragonfly" symbol is simply represented by a single white line on a green background."



567

567

A PAIR OF CHEYENNE BEADED MOCCASINS

Buffalo track motifs on the toes, further decorated with a series of diamonds strung on a band about the instep and from toe to tongue.
length 9 1/2in

\$2,000 - 3,000

568

A CHEYENNE PARFLECHE ENVELOPE

Displaying two panels of precisely drawn elongated diamonds and diamond halves, attenuated hourglass motifs with trefoil tips take up the unpainted center, with dotted box complements, all within a banded frame.

length 27 1/2in, width 15in

\$3,000 - 5,000

For a discussion of Cheyenne parfleche and a related example, cf. Torrence, 1994, *The American Indian Parfleche*, p. 110, no. 24: "The exceptional quality of Cheyenne artistic traditions is widely recognized and is clearly visible in the technical excellence and unsurpassed elegance of their parfleches. Among the Cheyenne, artistic expression was a manifestation of religious belief, and the creation of various art forms was directed and strictly maintained by guilds comprised of elected women recognized for their skill, character, and spiritual knowledge...The distinctive character of Cheyenne parfleches emerges from the power of the drawing. The images possess a sense of tension and a precise linear structure deriving from the artists' emphasis on fine, brown-black outlining, which the primary activating elements of the paintings. The effect of line is frequently enhanced by the placement of small black units throughout the design; these units...establish shifting focal points and rhythmic directional movements. They also dramatically extend the complexity and scale of elements comprising the image. These units are integrated within the order of larger colored forms through the linear framework established by the outlining, which also separates painted and unpainted areas and borders all colored shapes."



568



570



569



570 (reverse)



569 (reverse)

569

A CHEYENNE OR LAKOTA BEADED TOBACCO BAG

Distinct geometric designs on both sides of the central panel, complemented by edge beading, "feather" devices, a quill-wrapped slat section, the yellow-dyed fringe alternating twisted and straight strands.

length 32in

\$2,500 - 3,500

570

A LAKOTA BEADED TOBACCO BAG

The central panel beaded with distinct designs front and back, a small pouch sewn to the upper neck, quilled chevrons on the rawhide slat section, lengthy fringe.

length 46in

\$3,000 - 5,000

571

A LAKOTA SIOUX THREE-BLADED EFFIGY CLUB

The head worked to represent a raptor, the fierce bird with brass tack eyes, its feathers incised and darkened, a central red-painted panel tacked and holding three hand-wrought metal blades, the shaft and rounded butt end adorned with further decorative tackwork.

length 37 3/4in

\$30,000 - 50,000

Compares Favorably

Cowan's Auctions, American Indian and Western Art, April 8, 2016, lot 317

Due to the unusual iconography and distinct parallels in manufacture and aesthetics, it would appear that this lot was likely by the same maker as Cowan's club. Research cited in their catalogue suggests that the bird effigy represents the mythical Thunderbird and that such clubs were popularized after the Civil War and into the 1880's. While the interpretation of the carver/artist's intent may be open to conjecture, the symbolic weight of the club's imagery is clear: the warrior wielding such a weapon warranted the respect and praise of his people as an affirmation of power, not unlike that of the lord of the skies.



(two views)





572

572

SOUTHERN PLAINS BEADED BOWCASE AND QUIVER

Possibly *Jicarilla Apache*, both cylindrical containers with fully-beaded ends, a hide and horsehair drop, carrying a double-curved bow and three steel-tipped arrows; along with a Sioux stone-head club, the wood shaft and tab suspension fully beaded.
length 39in

\$1,500 - 2,000



573

573

TWO PAIRS OF PLAINS MAN'S OR BOY'S LEGGINGS

Including a Cheyenne pair, yellow ochre-dyed and fringed, narrow lanes of beadwork and red-drawn bands as adornment; along with an unbeaded pair from the Comanche, heavily fringed and with domed brass buttons aligning the side contours.
length 33 and 26in

\$1,500 - 2,000



574



575



576

574
A SIOUX BEADED POSSIBLE BAG
 A series of opposing tipi motifs and diamond devices across the front, a box pattern down the side seams, tin cone and dyed horsehair suspensions.
length 12in, width 21in

\$2,000 - 3,000

575
A PRAIRIE IMITATION URSINE CLAW NECKLACE
 Comprising 32 carved hoof or horn "claws" carved to represent those of a grizzly bear, wrapped with trade cloth and hide, strung on hide and interspersed with globular glass beads.
length 18in

\$500 - 800

576
A KIOWA BEADED DISPATCH CASE
 Of commercial harness leather, beaded about the flap, down the side seams, and in a sparse pattern across the front, a German silver boss at top, fringe suspensions below.
length 20 1/2in

\$1,500 - 2,000



577

578

579

580

577

TWO PLATEAU/PLAINS BEADED AND TACKED BELTS

Both from commercial harness leather, including a Crow example, fully beaded in a pattern of split box motifs, suspending a tacked and beaded bifurcated drop; and a Plateau panel belt, beaded sections alternating with tacked areas.
length 40 and 36in

\$1,200 - 1,800

578

TWO SIOUX BEADED ITEMS

Including a pair of girl's leggings, the lower section worked in a lattice pattern; and a fully-beaded ball.
length of leggings 13 1/2in, diameter of ball 3in

\$800 - 1,200

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 579-586

579

TWO PLAINS STONE HEAD CLUBS

One with an elongated head tapered at both ends, fastened to a wood shaft cloaked in red ochre-dyed hide; the other likely Sioux, the round ball head held by a fully-beaded shaft, a horsehair drop suspension.
length 23 1/2 and 24in

\$700 - 1,000

580

TWO SIOUX BEADED ITEMS

Comprising a pair of shirt strips, worked in an atypical decorative fashion, *the numbers X93.1 4355 and 4356 inked on the reverse*; and a set of woman's leggings on hide, showing characteristic columns of tipi and diamond motifs.
length 30 and 21in

\$800 - 1,200



581



582



583



581 (reverse)



582 (reverse)



583 (reverse)

581

A SIOUX BEADED TOBACCO BAG

Feather devices and lanes of beadwork on the yellow-stained neck, the central panels alternately showing an hourglass motif or four concentric boxes, more boxes worked on the quill-wrapped rawhide slat section, lengthy fringe suspensions.

length 36in

\$2,000 - 3,000

582

A CHEYENNE BEADED TOBACCO BAG

A band of beading about the mouth, down the neck, and across the bottom, a small U-shaped pouch sewn to the neck, adorned with green dye, trios of abstract feather motifs and a triple-tab fringed suspension.

length 23in

\$2,000 - 3,000

583

AN EASTERN SIOUX BEADED TOBACCO BAG

The central panel partially beaded with similar floral patterns on both sides, a diamond configuration worked into the quill-wrapped rawhide slat section, short fringe suspensions.

length 30in

\$1,500 - 2,000



584
A GROUP OF PLAINS BEADED ITEMS
 Including an Apache fringed trapezoidal pouch in characteristic decoration; two circular pouches, one with beaded loop fringe; and a pair of Northern Plains armbands, each attaching a beaded roundel.
length 11 1/2 - 3 1/2in

\$800 - 1,200

585
A KIOWA BEADED DISPATCH CASE
 Constructed from commercial harness leather, the front showing stylized floriforms, a pattern of boxes and a zigzag band on the reverse, twisted twine fringe suspended below.
length 18in

\$2,500 - 4,500

586
A CHEYENNE OR SIOUX BEADED POSSIBLE BAG
 Designed with a central axis of winged devices flanked by diamond configurations, box beading on the side seams and on the flap, with tin cone and horsehair suspensions.
length 13 1/2in, width 21 1/2in

\$2,500 - 3,500



587

**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION,
LOTS 587-596**

587

A PAIR OF SIOUX BEADED MOCCASINS

Fully beaded and profusely decorated with buffalo tracks on the vamp, checkered tips there as well and about the instep, stepped box diagonals on the cuffs and tin cones trailing from the bifurcated front tabs.

length 10 1/2in

\$2,000 - 3,000



588 (two views)



588

A SIOUX BEADED DRESS

With fully-beaded bodice continuing on to the unseamed sleeves, worked in cruciform devices and geometric complements similarly on both sides, fringed about the sleeves and lower perimeter.
length 55in

\$3,000 - 5,000

589

A SIOUX BEADED CRADLE COVER

Worked on hide, the sides fully beaded and showing arrow points and box devices, a decorative rawhide flap draped over the unbeaded back.
length 23in

\$2,000 - 3,000



589



590

590

A CENTRAL PLAINS BEADED TOBACCO BAG

The central fully-beaded panel with distinct diamond devices on both sides, banding up and about the fringed neck, with rawhide quilled slat panel and lengthy fringe below.
length 38in

\$1,500 - 2,000



591

591

A SIOUX BEADED TOBACCO BAG

The fully-beaded central panel with distinct and elaborate diamond patterns on both sides, a thin band up the neck and around the mouth, quill-wrapped slats and fringe suspended below.
length 31in

\$2,000 - 3,000



590 (reverse)



591 (reverse)



592

592

A PLATEAU BEADED CRADLEBOARD

Possibly Yakima, comprising a wood board wrapped in hide, beaded on the front with three large naturalistic flower motifs, the hood fully beaded as well, showing repeated hourglass forms and strung with pendant seashells, fringe and a carrying strap at back. *length 39 3/4in*

\$2,000 - 3,000

593

A PLAINS OR PLATEAU PARFLECHE CYLINDER CASE

Likely Blackfoot, painted on one side with a split diamond configuration, both caps in a quartered design, suspending lengthy fringe, two of the strands tied together and fastened with small brass plaques. *length overall 25in, length of fringe*

\$1,500 - 2,000



593

594

TWO PLAINS OR PLATEAU PARFLECHE ENVELOPES

Including a Blackfoot example, an axis of diamond lozenges down the center, box and triangular motifs on the perimeter, the folded interior flaps decorated as well; and an Eastern Plateau envelope, with a checkered central band separating mirror-image diamond chains. *length 28 and 25 1/2in*

\$1,500 - 2,000

595

A CHEYENNE BEADED TIPI LINER

On canvas, laid out in horizontal stripes in contrasting colors, periodic tufts of red yarn, the top aligning a row of beaded roundels, suspending quilled loops and dew claws. *length 6ft 9in, width 9ft 2in*

\$2,500 - 3,500

596

TWO PLATEAU BEADED MAN'S GARMENTS

Including a vest, the fully-beaded front on canvas and with cloth backing, depicting a flowering plant and star-form blossoms; along with a pair of fringed gauntlets, also worked in floriforms. *length 25 and 15 1/2in*

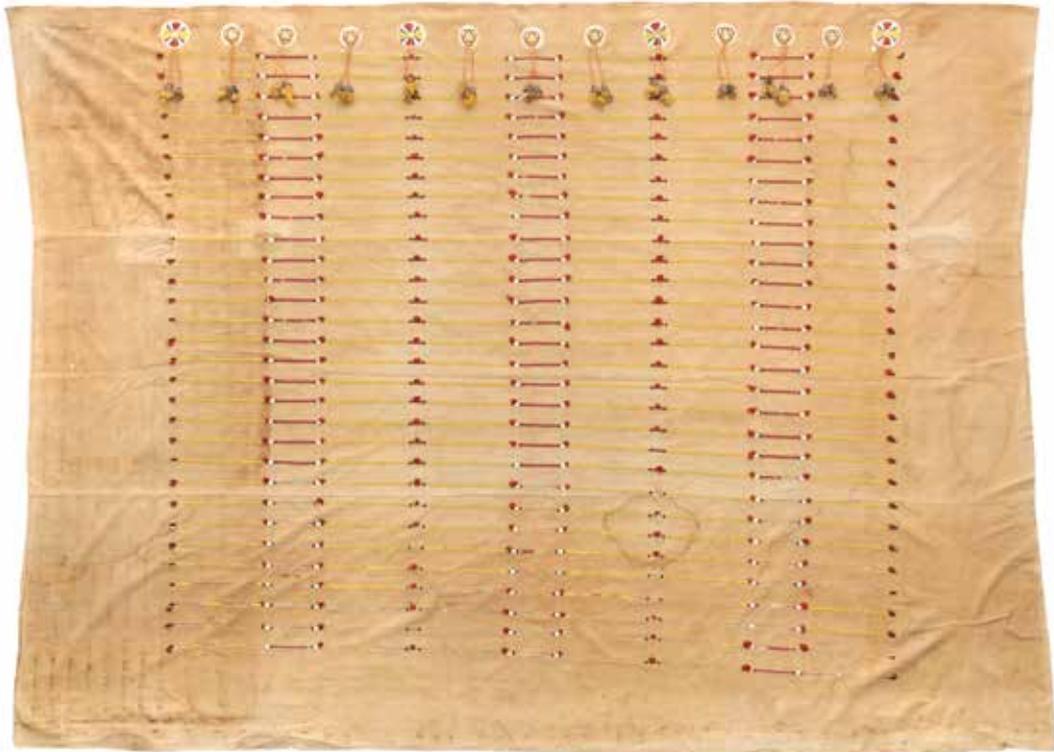
\$1,200 - 1,800



594



596



595



597

**PROPERTY FROM THE ESTATE OF
KATHLEEN FOUTZ, FARMINGTON, NM**

597

TWO NATIVE AMERICAN BEADED ITEMS

Including a pair of Southern Cheyenne moccasins, partially beaded about the sides and toe, the vamp sporting fringe; and a hide robe with applied blanket strip, constructed of Plateau roundels and earlier sections of Sioux work.

length of first 10 1/2in, width of second 53in

\$1,000 - 1,500

**PROPERTY FROM A PALM SPRINGS
PRIVATE COLLECTION**

598

A SIOUX BEADED TOBACCO BAG

With distinct beaded panels on each side, the rawhide slat section wrapped in quills, trailing tin cones and fringe.

length 27in

\$1,200 - 1,800

**PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, LOTS 599-606**

599

A SIOUX BEADED TOBACCO BAG

The central panel beaded on cloth and displaying a four-leaf shamrock or a diamond configuration on opposing sides, the rawhide slat section with quilled box motifs, fringe suspensions below.

length 28in

\$800 - 1,200

600

A SIOUX BEADED TOBACCO BAG

Near-identical patterns beaded on both sides of the central panel, trailing a quill-wrapped rawhide slat section and lengthy fringe.

length 40in

\$1,500 - 2,000

601

A SIOUX BEADED BLANKET STRIP

Fully beaded on hide, aligning four sectioned roundels alternating with blocks of contrasting colors.

length 50in

\$1,500 - 2,000



598



599



600



598 (reverse)



599 (reverse)



600 (reverse)



601



602 (two views)

602

A SIOUX QUILLED AND BEADED HORSE MASK

The central panel decorated below the wide eye holes and framed in a narrow band of beading, the sides consist of rawhide slats wrapped in quills and trailing tin cones and dyed feathers.
length 12in, width 22in

\$2,500 - 3,500



603

603

AN ARAPAHO OR CHEYENNE BEADED CRADLE COVER

The hide cover of characteristic form, worked in a pattern of bars and stripes, with a rectangular rawhide tab at back hung with bells, cloth wrapping hung below.
overall length 32in

\$2,500 - 3,500



604

**604
A PAIR OF NORTHERN PLAINS OR
PLATEAU BEADED LEGGINGS**

The beaded strips on muslin and worked in the spot-stitch technique, beaded and fringed edges, depicting stylized dragonflies on the flared cuffs, green and yellow pigments applied.
length 37in

\$1,500 - 2,000



605

**605
A GROUP OF PLAINS BEADED
CHILDREN'S GARMENTS**

Including two fully-beaded vests, the largest lined with cloth, both fringed along the lower hem; and two pairs of moccasins, Sioux and Central Plains.
length of vests 18 and 12in, of moccasins 6 3/4 and 6 1/2in

\$1,200 - 1,800

**606
TWO PLAINS OR PLATEAU MAN'S
BEADED GARMENTS**

Comprising a Sioux man's poncho-style shirt, of commercially tanned hide, strung with beaded strips, a bib (on the front only) and heavy fringe; along with a Plateau vest, beaded on the front with floral motifs.
length 37 and 23in

\$800 - 1,200

END OF SALE



606



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To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the

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3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

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5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain

onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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/24850 or www.bonhams.com/25201 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

See page 2

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.

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

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Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Deputy Chairman Vice President,
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Vice Presidents, Specialists

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BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

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Bruce MacLaren, (917) 206 1677
Ming Hua, (646) 837 8132
Harold Yeo, (917) 206 1628 •

Collectors' Motorcars & Motorcycles

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Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (929) 666 2243

American Art

Jennifer Jacobsen, (917) 206 1699
Elizabeth Goodridge, (917) 206 1621

Contemporary Art

Jeremy Goldsmith, (917) 206 1656
Jacqueline Towers-Perkins,
(212) 644 9039

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Impressionist & Modern Art

Caitlyn Pickens, (212) 644 9135

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Camille Barbier, (212) 644 9035

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Dan Tolson, (917) 206 1611

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Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

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San Francisco California 94103
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Jakob Greisen, (415) 503 3284

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Native American Art

Ingmars Lindbergs, (415) 503 3393

California & Western

Paintings & Sculpture

Aaron Bastian, (415) 503 3241

Prints & Photographs

Morisa Rosenberg, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Wine

Christine Ballard, (415) 503 3221

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Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

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Los Angeles California 90046
(323) 850 7500

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Alexis Chompaisal, (323) 436 5469

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Rachel Du, (323) 436 5587

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Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Impressionist & Modern Art

Kathy Wong, (323) 436 5415

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Michael Caimano, (929) 666 2243

Prints & Photographs

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western

Paintings & Sculpture

Scot Levitt, (323) 436 5425
Kathy Wong, (323) 436 5415

European Paintings

Mark Fisher, (323) 436 5488
Rocco Rich, (323) 436 5410

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

* Indicates saleroom
• Indicates independent contractor

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: December 10-11, 2018	
Sale no. 24850 / 25201		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*

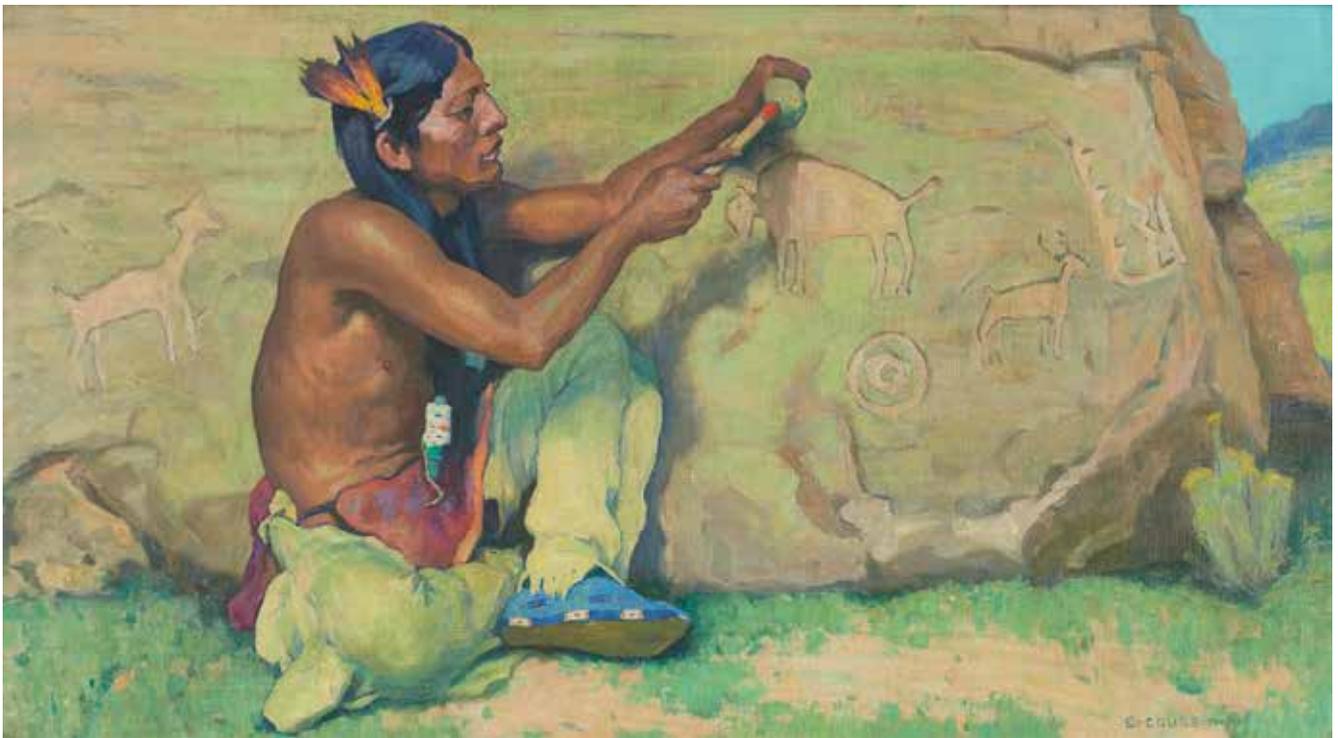
You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* 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: _____

Bonhams

AUCTIONEERS SINCE 1793



The L.D. “Brink” Brinkman Collection

Los Angeles | February 8, 2019

PREVIEW

Scottsdale

January 15 – 17, 2019

Dallas

January 24, 2019

Los Angeles

February 2 – 8, 2019

INQUIRIES

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brinkmancollection@bonhams.com

bonhams.com/brinkmancollection

EANGER IRVING COUSE (1866-1936)

Pictographs
oil on canvas

20 x 36in

Painted in 1934

\$120,000-160,000

Bonhams
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Los Angeles, California 90046

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