

NATIVE AMERICAN ART

December 5, 2016

San Francisco



Bonhams

NATIVE AMERICAN ART

December 5, 2016 at 12pm

San Francisco

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

PREVIEW

Friday December 2, 12pm to 5pm
Saturday December 3, 12pm to 5pm
Sunday December 4, 12pm to 5pm
Monday December 5, 9am to 12pm

SALE NUMBER: 23479

Lots 1 - 382

CATALOG: \$35

BIDS

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Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 168 to 170 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 190
Session page: 159 - 185
Back cover: Lot 315

IMPORTANT HOLIDAY SHIPPING NOTICE

Bonhams will close for the Holidays at 5pm on Thursday, December 22nd, 2016 and will reopen at 8:30am on Tuesday, January 3rd, 2017.

If you would like to have your property shipped out prior to our closure, please contact the Cashiering department to submit payment for your purchases and shipping charges in full by 5pm PST on Friday, December 16th, 2016.

Bonhams

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ORDER OF SALE

TO BE SOLD ON MONDAY, DECEMBER 5

Paintings/Sculpture/Southwest Related Material	1-25
Jewelry	26-153
Eskimo/Northwest Coast	154-249
Pottery	250-289
Weavings.....	290-300
Baskets	301-320
Woodlands/Plains/Plateau	321-382

INCLUDING PROPERTY FROM

The Bratton-Henderson Collection, San Francisco, CA
A Southern California collection
A private Bay Area collection
The Estate of Ellen W. Bell, New York
The Collection of Madeline Langworthy, Berkeley, CA
The Estate of Mary Flippin
An Oregon Estate
A Southwestern museum
The Collection of Ellen and Eugene Saenger
The Estate of Margaret L. Taylor, Flagstaff, AZ
The US Children's Museum on the 19th Century
The Collection of George Gund III
The Nancy R. Florsheim Collection, Lake Forest, IL
The Richard F. and Elaine M. Wilson Collection
The DeWitt C. Drury Collection

IMPORTANT NOTICE

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

NATIVE AMERICAN ART

Lots 1 - 382



DEDICATIONS



THE MADELINE LANGWORTHY COLLECTION

The Madeline Langworthy Collection of Eskimo masks was assembled over a relatively short period of time in the early 1930s. Based on correspondence that has remained with the family, the collector initially reached out to various curio shops in Alaska, perhaps ones that she had visited a few years prior while travelling. In search of more masks to add to her collection, she was introduced to agents of the U.S. Mercantile Co., who were able to acquire further examples in their trade with remote Native Alaskan villages during the summer season. Shortly after this period of collecting Madeline and her teenaged daughter moved from Spokane, WA, to Berkeley, CA, where they built the home which was to house the masks until the present day. In subsequent years she shared her passion with other collectors and scholars. Among these was Frederick J. Dockstader, then the Assistant Director of the Museum of the American Indian, Heye Foundation, in New York City, with whom she corresponded and socialized in the late 1950s. A PDF file with scans of the correspondence she received from Dockstader, as well as letters and invoices from her sources

in Alaska, is available at the following web address: <http://images2.bonhams.com/original?src=Images/marketing/Madeline+Langworthy+Collection+of+Eskimo+masks+documents.pdf>

In the words of her family:

California artist and collector, Madeline Thomas Langworthy (1893-1980), known to friends and family as Tommy, was mentor and friend to a luminous and convivial group of creative notables, including the struggling young literary genius William Saroyan; novelists David Stacton and Mary Brinker Post; poets Robert Duncan, William Everson (aka Brother Antoninus), and poet/artist Mary Fabilli; composer/conductor Leonard Bernstein came by; and Jamaican painter Urania Cummings - all of whom she welcomed into her scenic home above the University of California Campus in the Berkeley hills.



Born in New York City, Madeline was to become a journalist and to work for the Museum of Natural History there, until moving to Spokane, Washington to create a family. After the shocking murder of her renowned medical inventor husband, Dr. Mitchell Langworthy, she and her daughter Helen set out toward post-roaring 1930s California, to deepen their educational and professional experience.

A brilliant painter in warm colorful oils, Madeline studied directly with Dr. Albert Coombs Barnes at his famous Barnes Foundation, then in Merion, Pennsylvania, immersing herself in his immense collection of Renoirs, Cezannes, Matisses, Picassos, Modiglianos, Van Goghs , and textiles, metalwork, African sculpture, and Native American arts. Their relationship lasted through Professor Barnes' lifetime, as Madeline and Helen, moving on to Berkeley, exhibited her paintings at such venues as the University of California Bancroft Museum, the Oakland Art Association's Kaiser Center Gallery, the San Francisco Art Festival, the New England Silvermine Guild of Artists' exhibitions, and myriad more.

Always encouraging conviviality, Tommy modeled for her community a generous strength of character, wit, and aesthetic exploration. She traveled through Europe and Alaska and Mexico, and brought a wealth of discoveries back into her open-hearted home environment. She recognized the elegance and power of ancient and often ignored or disrespected traditions, as spiritual ballast for keeping afloat a creative life of artistic and social adventuring. And so, by collecting such as these Inuit masks of death, ritual, and celebration, or American Indian weaving and craft, or rich print traditions from Japan and around the world, she went straight to proud indigenous traditions to inform her own life and guide her creativity. As an independent woman unabashedly expressing beauty and intelligence in modern society, Tommy embodied the Shamanic spirit of the ages as well as of the age. These masks are, in certain ways, soul carriers and therefore themselves extant characters, full of mojo and meaning, and, like their gatherer, full of wisdom and invitation out of time.

November, 2016



1



2



4



3

PAINTINGS/SCULPTURES AND SOUTHWEST RELATED MATERIAL

PROPERTY FROM THE DEWITT C. DRURY COLLECTION, LOTS 1-3

1 PERCY SANDY (KAI SA) (2)

Zuni, "The Zuni Longhorn Kactsina" (sic), and a depiction of a Taos drum circle, gouache on board, signed lower right, framed and matted.
size (sight) 18 x 26in and 14 x 9 3/4in

US\$1,800 - 2,800



5

2 PERCY SANDY (KAI SA)

Zuni, "Starting of the Shalaco Race", gouache on board, signed lower right, framed and matted.
size (sight) 15 1/2 x 29in

US\$1,500 - 2,000

3 PABLITA VELARDE (2)

Santa Clara, depicting ceremonial dancers, in earthen pigments on board, signed lower right, artist-made frames.
size (sight) 11 1/4 x 9 1/4in and 17 1/2 x 9 1/2in

US\$2,500 - 3,500

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

4 ANDREW TSINAHJINNIE

Navajo, depicting a foot race, gouache on board, signed lower right, framed and matted.
size (sight) 14 x 21 1/2in

US\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF ELLEN W. BELL, NEW YORK, LOTS 5-12

5 DAN NAMINGHA

Hopi-Tewa, "Dream State Image 13", 1998, acrylic on canvas, signed lower left.
size 18 x 18

US\$1,500 - 2,000



6



7



8



9

6

DAN NAMINGHA

*Hopi-Tewa, "Hopi", 1992, acrylic on canvas, signed lower left.
size 26 x 24in*

US\$2,000 - 3,000

7

DAN NAMINGHA

*Hopi-Tewa, "Pueblo Landscape", 1992, mixed media, signed lower right.
size (sight) 19 1/2 x 29 1/2in*

US\$1,800 - 2,800

8

DAN NAMINGHA

*Hopi-Tewa, "Deer Kachina #1", 2001, acrylic on canvas, signed lower right.
size 40 x 36*

US\$2,500 - 3,500

9

DAN NAMINGHA

*Hopi-Tewa, "Hopi Symbolism #16", 1994, acrylic on canvas, signed lower right.
size 48 x 48in*

US\$3,000 - 4,000



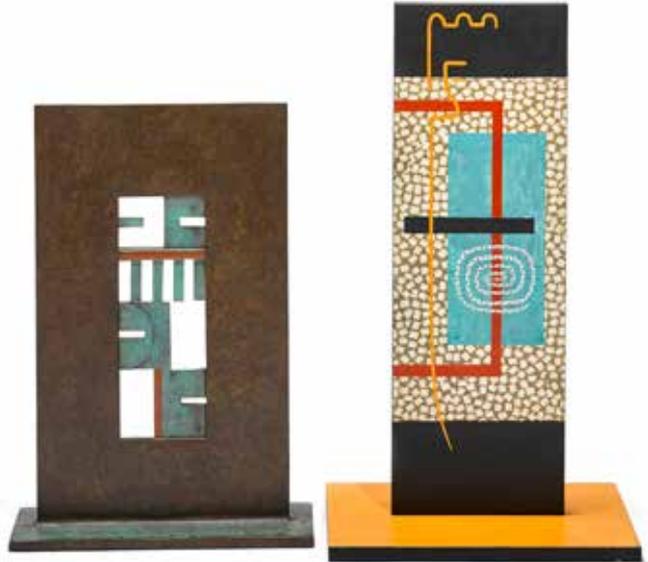
10

10
DAN NAMINGHA (2)
Hopi-Tewa, including "Antelope Kachina", 1995, acrylic on canvas, signed lower right; and "Butterfly and Cloud Maiden III", 1994, monoprint, signed lower right.
size of first 16 x 14, of latter (sight) 9 1/2 x 7 3/8in

US\$1,500 - 2,000



11



11 (reverse)

11
DAN NAMINGHA (2)
Hopi-Tewa, including a bronze sculpture depicting abstract openwork kachina faces, number 2/12, signed on the base lower left; along with *Passage and Symbolism #4*, a painted wood construction of similar form and theme, signed on the base.
height 20 1/4 and 24 3/4in

US\$2,000 - 3,000



12

12

DAN NAMINGHA

Hopi-Tewa, untitled abstract, 1998, bronze, signed on base, AP.
height 24 1/2in, width 29in

US\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 13-25

13

KEVIN RED STAR

Crow, "Old Man Eagle", undated, mixed media on canvas, signed lower left.
size 42 x 32in

US\$2,000 - 3,000



13

14

FRITZ SCHOLDER

Luiseño, "Dartmouth Portrait #2", 1973, oil on canvas, signed lower right.
size 30 x 40in.

US\$20,000 - 40,000

Exhibited

January 8 - February 9, 1974, Cordier & Ekstrom gallery, New York

Provenance

Acquired from Cordier & Ekstrom gallery, New York, in 1974, remaining with the original purchaser until the present

Illustrated

Cover illustration for the Cordier & Ekstrom catalog published in conjunction with the 1974 exhibition of Fritz Scholder's Dartmouth Portraits;

Arizona Highways, January, 1974, Vol. XLX No.1, p.4-5. From the Editor's Note at the beginning of the article "Another Picasso? Fritz Scholder": "...done during his tenure as artist-in-residence at Dartmouth University, during the fall of 1973... the Dartmouth Portraits indicate a feeling of respect for the strong and positive qualities of the Indian character, which we feel reflects the thinking of an artist whose work speaks most eloquently of a new found peace, understanding and security."

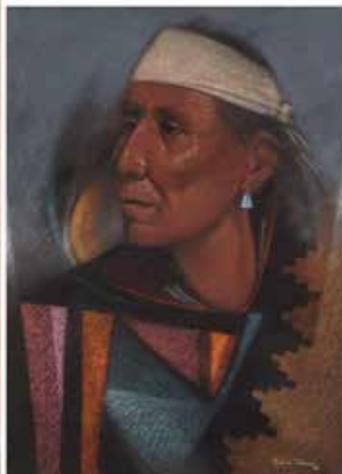
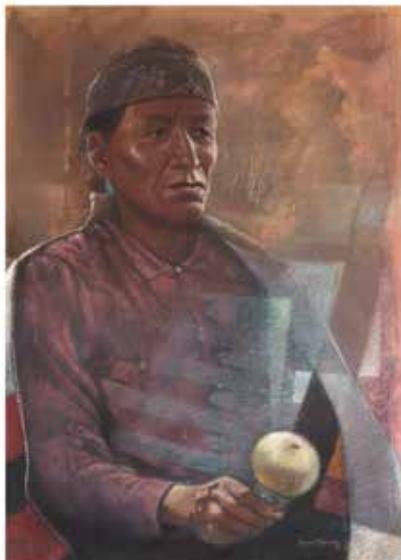




15



16



17



18

15

HARRISON BEGAY (2)

Navajo, "Teaching of the Ceremonial Sandpainting", and another depiction of a similar theme, casein on board, signed lower left and lower right, framed and matted.

size (sight) 25 3/4 x 17 1/2in and 22 1/4 x 21 1/4in

US\$2,000 - 3,000

Provenance

From the collection of Dick Howard, Santa Fe, sold at Bonhams Native American Auction, June 1, 2009, lot 2168

16

DAVID JOHNS

Navajo, "Dineh Sand Painting Ceremony", acrylic on canvas, signed lower right, framed.

size (sight) 33 1/2in x 43 1/2in

US\$1,500 - 2,000

17

DAVID JOHNS (2)

Navajo, "Medicine Guard" and "Navajo Elder", pastels on paper or board, signed lower right, framed and matted.

size (sight) 29 x 21 in and 24 x 18in

US\$1,500 - 2,000

18

RAYMOND NAHA

Hopi-Tewa, "Zuni Indian Medicine Ceremonial", 1970, acrylic on canvas, signed lower right, framed and matted.

size (sight) 23 1/2 x 35 1/2in

US\$1,500 - 2,000

19

ALLAN HOUSER

Chiricahua Apache, "Medicine Man", bronze, signed lower rear, 23/24, on a wood plinth.

height (excluding base) 13in

US\$2,500 - 3,500



19



20



21



22



23



24

20
CRAIG DAN GOSEYUN

San Carlos Apache, "San Carlos Dancer", 1992, painted bronze, 19/32, signed at rear of base, on a wood plinth.
height (without base) 12 1/2in, length 12in

US\$1,500 - 2,000

21
ROXANNE SWENTZELL

Santa Clara, depicting a woman dressed in a shawl and pleated skirt, a unique ceramic sculpture, signed on the right heel.
height 19 7/8in

US\$1,500 - 2,000

22
ROXANNE SWENTZELL

Santa Clara, depicting a seated man shucking corn, a unique ceramic sculpture, signed lower rear, five separately crafted ears of corn at hand.
height 16in, length 18in

US\$2,000 - 3,000



25

23
TWO NAVAJO BITS

Each a standard iron bit cloaked in an outer layer of silver, worked in a variety of stamped designs and set with turquoise bezels.
length 9 and 8 3/4in

US\$2,500 - 3,500

24
A NAVAJO HEADSTALL

Stampwork marking the cheek pieces, conchas and brow band, a fancy naja hangs from the brow band, set with turquoise stones throughout, a ring bit below.
length 27in

US\$2,500 - 3,500

25
A NAVAJO HEADSTALL

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

US\$2,500 - 3,500



26



27



28



29



30

JEWELRY PROPERTY OF VARIOUS OWNERS, LOTS 26-74

26

A NAVAJO CONCHA BELT

In a first-phase style, the circular scalloped conchas on conforming leather pads, with stamped and ropework edges, the center pierced for stringing on the thin leather belt, a simple square buckle.
length 45in, each concha 3 1/4in

US\$8,000 - 12,000

27

A NAVAJO CONCHA BELT

A first-phase revival example, showing seven oval scalloped conchas with stamped and ropework edges, the open center accented with stampwork motifs, on a thin leather belt terminating in a small simple buckle.
length 48in, each concha 4 1/4in

US\$4,000 - 6,000

28

A NAVAJO CONCHA BELT

Comprising seven scalloped oval conchas and six elliptical spacers, each concha marked by domed repousse sunburst center and a single turquoise stone, elaborate stampwork accents throughout, with an ornate rectangular buckle, on a thin leather belt.
length 48 1/2in, each concha 4in

US\$3,000 - 5,000



29

A NAVAJO CONCHA BELT

Having seven scalloped oval conchas, each with chiselled sunburst center, stamped accents, and conforming leather pads, the rectangular buckle marked by repousse and distinctive stampwork motifs, on a replaced leather belt.
length 50in, each concha 3 3/4in

US\$3,500 - 4,500

30

A NAVAJO CONCHA BELT

Displaying seven large oval and scalloped conchas, each with repousse sunburst center and stampwork accents, the buckle similarly of substantial size and very ornately rendered, on a replaced leather belt.
length 50in, each concha 4 1/2in

US\$3,000 - 5,000



31



32



33



34



35



36



37

31
A NAVAJO BRACELET

A wide cuff style, with five separate bands supporting parallel rows of rectangular turquoise stones, having silver drop and stampwork accents.

width 2 9/16in

US\$1,800 - 2,800

32
A NAVAJO BRACELET

A wide cuff style, with three separate bands holding rows of rectangular turquoise bezels, complemented by silver drops and light stampwork.

width 2 1/2in

US\$1,500 - 2,000

33
THREE NAVAJO BRACELETS

All three straight-edged cuffs, decorated mostly with stampwork patterns, one centering an oval turquoise stone.

width 2 1/2, 2 1/2, and 2 7/16in

US\$1,800 - 2,800

34
TWO NAVAJO BRACELETS

Each a straight-edged silver cuff, with dentate edges, repousse and stampwork patterns.

width 2 7/16in each

US\$1,800 - 2,800

35
A NAVAJO BRACELET

The straight-edged band raised slightly and stamped on the edges and down the center, supporting a trio of oval turquoise stones.

width 2 9/16in

US\$1,800 - 2,800

Provenance
ex-Detroit Institute of the Arts, accessioned in 1937, donated by Amelia Elizabeth White

36
A NAVAJO BRACELET

The silver bangle with slightly raised stamped edges, centering a row of repurposed turquoise beads and silver drops.

width 2 7/16in

US\$2,000 - 3,000

37
A COLLECTION OF NAVAJO ADORNMENTS

Comprising seven pairs of earrings, mostly worked in a rustic aesthetic, several incorporating turquoise beads or bezels; two rings; and a belt buckle.

length of earrings 3 1/4 - 1 5/8in, ring size 6 3/4 and 6 1/4

US\$2,000 - 3,000

38

A FRED PESHLAKAI BRACELET

Navajo, the heavy openwork band with stamped designs along the carinated edges, twisted rope wires in the center support three triangular turquoise stones and silver drop accents.

width 2 7/16in

US\$3,500 - 4,500

39

A FRED PESHLAKAI BRACELET

Navajo, the openwork band supporting seven matching oval turquoise bezels of graduated size.

width 2 5/16

US\$2,000 - 3,000

40

A FRED PESHLAKAI BRACELET

Navajo, the thin openwork band set with a series of five matching and graduated turquoise bezels, silver drop and stampwork accents.

width 2 3/8in

US\$2,000 - 3,000

41

A MARK CHEE BRACELET

Navajo, the split silver band supporting seven fine irregular turquoise stones and silver drop accents.

width 2 3/16in

US\$1,500 - 2,000

42

TWO NAVAJO BRACELETS

Both heavy bangles, the thinner with modest stamped accents about the four turquoise stones; the second centering a single bezel flanked by silver drops and curvilinear stampwork.

width 2 3/8 and 2 5/8in

US\$1,500 - 2,000

43

TWO NAVAJO BRACELETS

Each a narrow silver bangle, one of these an eccentric invention of looping silver strands about the five small turquoise settings; the other centering three matching stones amidst decorative accents.

width 2 7/16 and 2 5/8in

US\$1,800 - 2,800



42



39



40



43



41



38



44

44

A NAVAJO SQUASH BLOSSOM NECKLACE

A revival example of heavy silver, supporting eight crosses and a pair of blossoms, the fancy naja below set with three turquoise stones.
length 18in

US\$4,000 - 6,000

Provenance

ex-Charles Eagle Plume collection

45

A ZUNI BOWGUARD

Attributed to Leekya Deyuse, consisting of a silver cuff, possibly the work of *Dan Simplicio*, marked by repousse and stampwork, applied leaves as added accents, centering a carved leaf-form turquoise stone.
length 4 3/8in

US\$3,000 - 5,000



45



46



47

46
A ZUNI PENDANT

*Attributed to Leekya Deyuse, composed as a travertine frog with inset jet eyes squatting within an oval beaded silver frame, held by a bead and tube chain.
length of pendant 2 1/4in, overall 14in*

US\$3,500 - 4,500

Provenance
ex-Roger Crabtree collection, Oklahoma

47
A ZUNI FETISH NECKLACE

*Attributed to Leekya Deyuse, with three strands of tubular coral beads and spacers, strung with carved bear and bird effigies, turquoise nuggets and shell discs.
length 15 1/2in*

US\$5,000 - 8,000



49



48



50

48
A SET OF SOUTHWEST JEWELRY

Navajo or Zuni, including a novel bracelet, designed as a pair of opposing blossoms sprouting a thicket of vines set with turquoise stones, leaf forms and silver drop complements; along with matching pin and earrings.
width of first 2 3/8in

US\$1,500 - 2,000

49
A SET OF ZUNI JEWELRY ITEMS

Attributed to Dan Simplicio, comprising a matching bracelet and ring, the former designed as two opposing flared halves hinged together at the bottom, each set with coral, turquoise, silver drops and applied leaf forms; and a second bracelet, a double band example with similar decoration.
width of bracelets 2 1/4 and 2 3/8in, size of ring 5 3/4

US\$4,000 - 6,000

50
A GROUP OF ZUNI JEWELRY ITEMS

Including an ornate bolo tie, *attributed to Dan Simplicio*, set with branch coral, turquoise and silver complements; along with a pin and a pair of earrings, *possibly the work of Dan Simplicio*, both sharing aesthetic and technical features with the former.
length 4 1/2, 2 3/8 and 1 3/4in

US\$1,500 - 2,000

51
A KENNETH BEGAY BRACELET

Navajo, a silver cuff of undulating form, one half of the surface finely grooved in parallel lines.
width 2 3/16in

US\$2,000 - 3,000



52
TWO KENNETH BEGAY JEWELRY ITEMS

Navajo, including a silver bangle bracelet, incised decoration across the center; and a pair of earrings, the gem-quality turquoise stones dangling within a silver frame.
width of first 2 3/8in, length of latter 2 1/16in

US\$2,500 - 3,500

Provenance

ex-Elizabeth Coe Ely, Litchfield, AZ, for the earrings, the turquoise identified as from the Number 8 Mine

53
A GROUP OF NAVAJO WHITE HOGAN JEWELRY ITEMS

Mostly the work of *Kenneth Begay*, including a mounting of a medal dated 1957 for the Westminster Kennel Club, on a heavy link chain, a pair of spiral earrings, and a couple of salt spoons; along with a wide split silver band bracelet, *Allen Kee*, and an unsigned pair of similar earrings.
width of bracelet 2 3/8in

US\$1,500 - 2,000

Provenance

ex-Elizabeth Coe Ely, Litchfield, AZ, for the bracelet

54
FOUR HOPI JEWELRY ITEMS

Including an overlay cuff bracelet and pair of feather motif earrings, *Victor Coochwytewa*; a wider overlay cuff with busy intertwined pattern, *unsigned*; and a second pair of earrings by *Sidney Sekakuku*.
width of bracelets 2 7/16 and 2 5/16in

US\$1,500 - 2,000

55
TWO LOMAWYWESA (MICHAEL KABOTIE) JEWELRY ITEMS

Hopi, both examples of overlay work, including a large pendant, rendered in stylized avian motifs; and a pair of oval earrings, a turquoise bezel set at top.
length 4 3/8 and 1 1/2in

US\$1,800 - 2,800



56



57



58



56

A DORIS AND WARREN ONDELACY BRACELET

Zuni, a cluster example, with fine oval turquoise bezels surrounding a central stone, two half-circle displays at the sides, silver drop, crescents and ropework accents.

width 2 1/2in

US\$1,500 - 2,500

57

A FRANK PATANIA JR. BRACELET

Anglo, the broad openwork band supporting an oval plaque set with six subsidiary turquoise bezels surrounding the center stone.

width 2 3/8in

US\$1,500 - 2,000

58

THREE NAVAJO BRACELETS

Consisting of two sizable cluster examples, each with matching turquoise bezels about a larger central stone; the third aligning a series of graduated oval settings and silver drops between twin carinated bands.

width 2 9/16, 2 1/4 and 2 7/16in

US\$1,800 - 2,800

59

No lot

The stones identified as Bisbee turquoise by Waddell Trading



60



61



60

THREE NAVAJO OR ZUNI BRACELETS

Including a cluster example, with three complementary plaques of oval turquoise stones; a three-stone example, the tapering cabochons enclosed by elaborate silver adornments; the third in a wide cuff style, with four narrow bands supporting a large irregular turquoise stone, ornately accented by repoussé, applique and stamped adornments.

width 2 7/16, 2 1/2 and 2 9/16in

US\$1,500 - 2,000

Provenance

ex-Sheldon and Barbara Breitbart Collection, Sedona, AZ, for the second and third bracelets, with those collectors' notes indicating that the 3-stone example might have #8 Mine turquoise, and that the single-stone cuff had been purchased from Indian trader Ernie List, who associated it with Zuni carver Leekya

61

TWO MORRIS ROBINSON JEWELRY ITEMS

Hopi, consisting of a bracelet with fine turquoise stones, the three bezels complemented by ornate silver adornments; and a cluster ring.

width of first 2 9/16in, size of ring 7 3/4

US\$2,000 - 3,000



62
THREE FRANK PATANIA SR. AND JR. JEWELRY ITEMS

Anglos, including a pendant and ring by the son, the former comprising a jade disc pendant with amethyst bezel, tubular accents and 14k gold beads, the ring also using 14k gold in the sinuous band that encircles the entire band; and a ring by the father, turquoise inlay creating a blossom motif. length of first 12in, size of rings 7 1/2 and 5 3/4

US\$1,500 - 2,000

63
TWO SOUTHWEST NATIVE AMERICAN JEWELRY ITEMS

Including a Zuni row work bracelet with two lines of small turquoise stones flanking six 12-point diamonds, 0.75 carats total; and a Navajo ring, a diamond cabochon placed in the center of the oval turquoise setting. width of bracelet 2 1/4in, size of ring 5 3/4

US\$1,800 - 2,800

64
TWO SUITES OF SOUTHWEST JEWELRY ITEMS

Including a Navajo matched set by *L.R. (Lee?) Bennett*, utilizing fossilized dinosaur bone and silver in a bracelet, pin with silver link chain, necklace, pair of earrings and ring; along with an unsigned group made of silver with greenstone settings, comprising a necklace, link bracelet, earrings and ring. length of necklaces 10 and 9 1/2in

US\$2,000 - 3,000



67



65



66



65

TWO PERRY SHORTY JEWELRY ITEMS

Navajo, including a bangle bracelet, notched ridges along the sides and center; and a belt buckle, repousse and stamped motifs flank a central oval turquoise stone.

width of first 2 9/16in, length of latter 3 3/8in

US\$1,500 - 2,000

66

A NAVAJO BRACELET

Attributed to Charlie Houck, a sandcast example, with multi-band naja-like sides, flanking the central turquoise setting and six ray projections.

width 2 3/8in

US\$1,500 - 2,000

67

TWO NAVAJO OR ZUNI JEWELRY ITEMS

Including a Navajo sandcast belt buckle by *Ambrose Lincoln (Roanhorse)*, centering a rectangular turquoise stone; and a sandcast Zuni Knifewing god pendant on a silver link chain, *Horace Iule*, turquoise inlay on the torso and face.

length 3 3/8 and 3in

US\$1,500 - 2,000



68



70



69



71





68
A NAVAJO SQUASH BLOSSOM NECKLACE

Consisting of thirty box-and-bow “blossoms”, each set with a trio of turquoise stones, suspending a turquoise pendant and naja aligning tight rows of bezels and complementary silver drops.
length 18in

US\$3,000 - 5,000

69
TWO NAVAJO NECKLACES

Including a substantial example conceived as a dozen silver turtle effigies, each set with an oval turquoise bezel; and a string of unadorned globular silver beads.
length 13 1/2 and 14 1/4in

US\$1,800 - 2,800

70
TWO NAVAJO NECKLACES

Including a squash blossom necklace, supporting twenty fine turquoise stones and a pendant naja similarly decorated; accompanied by a globular silver bead necklace with double-naja pendant.
length 11 and 14in

US\$1,500 - 2,000

71
A GROUP OF ZUNI AND OTHER JEWELRY ITEMS

Comprising a cluster work choker; four related rings, one by *Fannie and Wayne Ondelacy*; and five distinct pairs of earrings, the largest worked in Zuni style by Mexican designer *Federico Jimenez*.
length of first 9in

US\$1,800 - 2,800

72
A GROUP OF ZUNI INLAY ITEMS

Consisting of a bowguard, the repousse and stamped silver plaque possibly Navajo work but the mosaic butterfly typically Zuni; along with a matching ring and earrings worked in an arrow motif.
length of first 4in

US\$1,500 - 2,000

73
FOUR PUEBLO OR NAVAJO NECKLACES

Including a Santo Domingo multi-strand coral example with mosaic inlay shell pendant, *Ava Marie Coriz*; another like the first but strung with turquoise jaclas suspensions; a Zuni three-strand coral bead bird effigy fetish necklace, *attributed to David Tsikewa*; and a final piece solely made from turquoise nuggets and disc beads.
length 18 - 15 1/2in

US\$1,800 - 2,800

74
A ZUNI INLAY SQUASH BLOSSOM NECKLACE

Attributed to the Natachu family, consisting of a dozen Rainbow God “blossoms”, suspending a naja with more such figures and a circular pendant.
length 14 1/2in

US\$1,500 - 2,500



75

**PROPERTY FROM THE COLLECTION OF
MADELINE LANGWORTHY, BERKELEY,
CALIFORNIA**

75

A NAVAJO CONCHA BELT

Consisting of six oval stamped conchas, each with a central turquoise bezel, along with five butterfly spacers, all on conforming leather pads, the rectangular repousse buckle set with four more cabochons.
length 37in, each concha 3 1/2in

US\$3,000 - 5,000

**PROPERTY FROM THE NANCY R.
FLORSHEIM COLLECTION, LAKE
FOREST, ILLINOIS, LOTS 76-83**

76

A CHARLES LOLOMA RING

Hopi, the silver band with an offset rectangular turquoise stone.
size 5 1/4

US\$2,500 - 3,500

77

**A PAIR OF CHARLES LOLOMA
EARRINGS**

Hopi, the silver base of triangular form, set with a mosaic of coral, turquoise, lapis, shell and gold spacers.
length 1in

US\$3,000 - 4,000

78

**A SONWAI (VERMA NEQUATEWA) PIN/
PENDANT**

Hopi, conceived to represent a stylized human figure, the silver base set with a mosaic of coral, turquoise, ironwood, shell and gold spacers.
length 2 5/8in

US\$2,000 - 3,000

79

**TWO PAIRS OF CHARLES LOLOMA
EARRINGS**

Hopi, both on 14k gold, displaying gem quality turquoise bezels.
length 15/16 and 7/8in

US\$3,000 - 4,000

80

A CHARLES LOLOMA RING

Hopi, the entire exterior of the silver band set with a mosaic of turquoise, lapis, coral, shell and gold spacers.
size 6

US\$2,000 - 3,000

81

**TWO RICHARD CHAVEZ JEWELRY
ITEMS**

San Felipe, including a pendant with a mosaic of lapis, coral and turquoise on a base of golden metal (no karat stamp found); and a pair of earrings of similar tonality.
length of pendant 2in

US\$2,000 - 3,000

82

**THREE RICHARD CHAVEZ JEWELRY
ITEMS**

San Felipe, including a bracelet, ring, and earrings, all of angular configuration and set with a variety of materials, the bracelet and earrings unsigned though the collector's records indicate they were purchased directly from the artist.
width of bracelet, 2 1/8in, ring size 5 1/4

US\$2,500 - 3,500

83

**TWO RICHARD CHAVEZ JEWELRY
ITEMS**

San Felipe, including a silver bracelet, half of the band raised at an angle and with a textured surface; along with a ring set with a single fine turquoise stone.
width of bracelet 2 1/8in, ring size 6

US\$1,500 - 2,000



77



76



78



79



80



81



83



82



84



85



PROPERTY OF ANOTHER OWNER

84

A CHARLES LOLOMA BRACELET

Hopi, on an 18k gold band, set with a mosaic of sugilite, turquoise, coral, shell and gold spacers.
width 2 5/8in

US\$20,000 - 40,000

PROPERTY FROM A PRIVATE BAY AREA COLLECTION

85

A CHARLES LOLOMA BRACELET

Hopi, a thick silver bangle set with a mosaic of turquoise, ironwood, walrus ivory, bone, lapis, coral and silver spacers.
width 2 1/4in

US\$15,000 - 20,000

PROPERTY OF VARIOUS OWNERS, LOTS 86-88

86

A CHARLES LOLOMA RING

Hopi, on a silver band, the entire exterior set with a mosaic of coral and shell.
size 6 1/2

US\$1,500 - 2,500

87

A CHARLES LOLOMA RING

Hopi, on a 14k gold band, the entire exterior set with a mosaic of turquoise, lapis, coral, shell and gold spacers.
size 7 1/4

US\$3,000 - 5,000

88

A FRANK PATANIA SR. CHOKER

Anglo, conceived as five conforming silver plaques, each with its surface incised in contrasting striped quadrants, on a tube and bead chain.
length 7 1/2in

US\$1,500 - 2,500

PROPERTY FROM A PRIVATE BAY AREA COLLECTION, LOTS 89-90

89

TWO FRED THOMPSON BRACELETS

Navajo, similarly constructed, each aligning a row of Morenci turquoise bezels on a scalloped and twisted wire frame, silver drop and stamped accents.
width 2 3/8in

US\$1,800 - 2,800

90

A RON BEDONIE BRACELET

Navajo, the thick sterling cuff with decorative bands showcasing precision chisel work.
width 2 3/8in

US\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS, LOTS 91-153

91

A PRESTON MONONGYE BRACELET

Mission/Hopi, a heavy cuff, designed with deep parallel channels, the center aligning a succession of circular coral beads.
width 2 5/8in

US\$4,000 - 6,000



87

86

88

89

90

91



92



93



94



95

92

FOUR SANTO DOMINGO NECKLACES

Each consisting of white beads, tabs and a central pendant element, materials for these depression-era necklaces typically include turquoise battery cases, vinyl, jet and gypsum.
length 13 1/2 - 12 1/4in

US\$1,500 - 2,000

93

TWO ZUNI CORAL NECKLACES

One coral "rope" choker and a larger example, each constructed from branch coral in graduated length, with silver cone tips.
length 8 1/2 and 13in

US\$1,500 - 2,000

94

THREE PUEBLO NECKLACES

All three multi-strand examples hung with jaclas, variously comprised of turquoise, coral, shell or silver beads.
length 22, 21 and 21 1/2in

US\$1,800 - 2,400

95

THREE PUEBLO NECKLACES

Including one single-strand heishi example, hung with turquoise and shell, jaclas suspensions; a three-strand necklace of turquoise beads and nuggets, a pair of jaclas as pendants; along with a five-strand heishi and turquoise disc bead piece.
length 23 1/2, 20 1/2, and 14in

US\$1,500 - 2,000



96



97



98

96
A GROUP OF ZUNI OR NAVAJO JEWELRY ITEMS

Including three clusterwork bracelets, the largest marked *G & A.B.* and "Sterling"; a similar ring, *DG* - possibly *David Gaussoin*; a pair of petit-point earrings, *A. Pinto*; and a hairpin, marked "Sterling" and with an unidentified cursive hallmark beginning with "T".
length of hairpin 4in

US\$1,500 - 2,000

97
A GROUP OF NAVAJO JEWELRY ITEMS

Including three bracelets, one a Fred-Harvey-type with solitary stone, a row bracelet with five bezels set on a three-wire frame, another with distinct arrangement of turquoise stones flanked by silver drops and stamped accents; two pairs of buttons centering solitary turquoise beads; three rings; and a hairpin with chiseled design framing an oval cabochon.
length of hairpin 3 5/8in

US\$1,500 - 2,000

98
A GROUP OF NAVAJO OR PUEBLO ITEMS

Including a tufa-cast bracelet, pin and naja, the latter with turquoise bezel accents and suspended from a silver bead necklace, the bracelet and pin marked "Sterling"; a hairpin and circular brooch with stamped designs; three graduated turquoise nugget and heishi bead necklaces.
length of longest necklace 13 3/4in

US\$1,500 - 2,000



99



100



100



101



102



103



103



99

A HARRY H. BEGAY BRACELET

Navajo, a cluster bracelet featuring gem quality turquoise stones held on five stamped bands, silver drops and repousse accents.
width 2 9/16in

US\$1,500 - 2,000

100

THREE NAVAJO BRACELETS

Each consisting of row of matching oval turquoise stones, accented by silver drops and stamped designs.

US\$1,500 - 2,000

101

TWO NAVAJO ITEMS

Including a necklace of globular silver beads supporting an ornate triple naja set with turquoise stones; and a bracelet displaying an oval silver plaque and bezel.
length of first 16in, width of latter 2 9/16in

US\$1,500 - 2,000

102

A NAVAJO HORSESHOE BRACELET

An unusual silver and turquoise cluster bracelet in the form of a horseshoe, featuring an alignment of stones, with stamped accents and silver drops.
width 2 9/16in

US\$2,000 - 3,000

103

THREE ZUNI OR NAVAJO ITEMS

Including an unusual turquoise channel inlay watchband by *L.R. Bennett*; a Zuni bracelet with multicolored inlays; and a delicate bracelet showing inlaid square turquoise stones and filigree accents, possibly the work of *Henry Rosetta*.
width of latter two 2 5/16 and 2 1/4in

US\$1,500 - 2,000



104



105



106



107



104

THREE NAVAJO KETOHs

Including a Pueblo example with five repousse knobs surrounded by unusual stamping; a heavy sandcast bowguard with a single turquoise stone center, accented with silver buttons on the wristband; and a third with five oval stones over a starburst motif on a hammered ground.

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

US\$1,500 - 2,000

105

THREE SOUTHWEST KETOHs

Including a Navajo sandcast example with oval turquoise center, accented with four silver dime buttons on each side of the leather wristband; a second ketchoh with large center stone flanked by smaller stones and stampwork; and a Hopi bowguard with overlay butterfly design, *Woodard's Indian Arts hallmark*.

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

US\$1,500 - 2,000

106

THREE SOUTHWEST KETOHs

Including a Navajo sandcast example with corn row motif and five turquoise stones; a second Hopi or Pueblo, with a single turquoise stone on a feathered silver plaque; and another Navajo sandcast ketchoh featuring a square stone center crossed by silver bands.

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

US\$1,500 - 2,000

107

FIVE ZUNI AND NAVAJO BOLOS

Consisting of a Zuni surface inlay bolo; a Navajo silver and turquoise knifewing example, *unidentified hallmark*, with matching turquoise stone dangles, on a horsehair cord; along with three other unsigned Navajo pieces.

length 3 1/4 - 2in

US\$1,500 - 2,000



108

108

FIVE NAVAJO BRACELETS

All set with coral, including two by *Calvin Martinez*, one repeating a series of bowguard motifs, the other a succession of bezels; along with three unsigned examples, two apparently by the same artist, aligning single or double rows of coral; the third a wide cuff with heavy stamping and a row of stones.
width 2 7/16 - 2 9/16in

US\$1,500 - 2,000

109

FOUR NAVAJO BRACELETS

Each set with turquoise and coral, one signed with a *feather hallmark*; the remainder unsigned, one of these distinguished by a pair of coiling serpents.
width 2 3/8 - 2 9/16in

US\$1,500 - 2,000



109

110

FIVE NAVAJO BRACELETS

Including a nine-stone example by *Howard Begay*; a cuff with five large turquoise cabochons, stamped with a conjoined *J and F* - likely *Joanne Lewis Tsinajinnie* or *James Francis*; a third set with black onyx, stamped *N.B USA*; and two unsigned bracelets, one sporting turquoise nuggets, the other coral.
width 2 5/16 - 3 1/16in

US\$1,500 - 2,000

111

FIVE NAVAJO BRACELETS

All with multiple coral settings, including work by *Calvin Martinez*, *Eugene Hale*, *Mark Yazzie*, and one signed *Kenny B 5*; along with an unsigned example with four rows of small square cabochons.
width 2 3/8 - 2 1/2in

US\$1,500 - 2,000



112

113



114

115

112

FIVE NAVAJO OR HOPI BRACELETS

Including two shadowbox examples, one signed "W", the other unidentified; along with a Navajo piece by *Jennie Blackgoat*, a concha form set at top; an openwork single-stone bracelet, with feather hallmark; and a stamped cuff with single turquoise bezel, signed *P. Sunbird (Native American?)*
width 2 3/8 - 2 9/16in

US\$1,500 - 2,000

113

FIVE NAVAJO BRACELETS

Including two heavy examples by *Orville Tsinnie*, set with a single stone or four bezels in a diamond form; a cuff aligning a series of small turquoise stones, *Rick Martinez*; another with peyote bird stamp, sporting larger graduated stones; and an unsigned cuff marked by irregular stones and applied complements.
width 2 7/16 - 2 11/16in

US\$1,500 - 2,000

114

FIVE NAVAJO BRACELETS

Including a cluster example by *Joe and Eunice Wilson*; a multi-stone piece centering a square turquoise cabochon, *Orville Tsinnie*; the other three unsigned.
2 3/16 - 2 9/16in

US\$1,500 - 2,000

115

FIVE NAVAJO BRACELETS

Including a heavy three-stone bangle by *Calvin Martinez*; an example with two rows of square stones by *Thomas Tso*; another carrying seven graduated bezels, *Henry, Louise, or Califreda Roanhorse*; and two unsigned bracelets, one a Zuni cluster type; the other with three green stones, ropework and silver drops.
width 2 3/8 - 2 1/2in

US\$1,500 - 2,000



116



117



118



119

116
FIVE NAVAJO AND ZUNI BRACELETS

All unsigned vintage examples, two with clusterwork settings; plus two bangles set with fine turquoise stones; along with a third bangle prominently displaying a pair of rattlesnakes.
width 2 3/8 - 2 13/16in

US\$2,000 - 3,000

117
FIVE NAVAJO BRACELETS

All with multiple settings, including an unusual example bearing five blossom-like bezels of what appears to be turquoise-colored glass, *signed with an unidentified bird hallmark*; the others set with turquoise stones, *unsigned*.
width 2 7/16 - 2 9/16in

US\$1,500 - 2,000

118
FIVE NAVAJO BRACELETS

Including work signed by *Kee Montoya and J Chavez*, set with five turquoise stones and a single bezel respectively; two more three-stone examples, both *unsigned*; along with an Anglo four-stone bracelet in Navajo style, *Keith Turner*.
width 2 1/4 - 2 9/16in

US\$1,500 - 2,000

119
FIVE NAVAJO OR ZUNI BRACELETS

Including two unsigned Zuni clusterwork bracelets, both seemingly by the same hand; a Navajo cuff with four turquoise stones by *Henry Sam*; an openwork example with a diamond-form turquoise arrangement, *Rick Martinez*; and an unsigned Navajo three-stone piece.
width 2 1/4 - 2 5/16in

US\$1,500 - 2,000



120



121



122



123

120
FIVE NAVAJO BRACELETS

Including Navajo work by *David Reeves*, *Carson Blackgoat*, and *Ned Nez*, each marked by a single turquoise cabochon and stampwork; along with two Hopi examples, a shadowbox bracelet, *unsigned* and a cuff by *Tony Kyasyousie* showing corn plants.
width 2 3/8 - 2 9/16in

US\$1,500 - 2,000

121
FIVE NAVAJO OR ZUNI BRACELETS

Navajo work includes a revival style piece with two rows of turquoise bezels, *Kirk Smith*; and three unidentified bracelets, variously signed "*D.H.*", "*C*", and a feather hallmark, each set with multiple turquoise stones; along with a sizable unsigned Zuni clusterwork example.
width 2 5/16 - 2 11/16in

US\$1,500 - 2,000

122
FIVE NAVAJO OR ZUNI BRACELETS

Including three unsigned examples, two showing clusters of turquoise settings in a diamond or blossom pattern; the third with a series of alternating triangular stones; along with a bangle aligning two rows of stones, *Tammy Nelson*; and a heavy band decorated with green stones and stampwork, by *Henry Sam*.
width 2 3/8 - 2 1/2in

US\$1,800 - 2,800

123
FIVE NAVAJO OR ZUNI BRACELETS

Including an example with openwork band, *signed with unidentified feather hallmark*; another ridged cuff topped by an oval stone, *stamped with a conjoined J and F - Zuni artist James Francis?*; along with two more Navajo cuffs and a Zuni channelwork bracelet.
width 2 1/4 - 2 1/2in

US\$1,500 - 2,000



124



125



126



127

124
FIVE NAVAJO BRACELETS

All set with multiple turquoise bezels, including one with five irregular stones by *Herman Smith*; another heavy with silver applied accents, signed *P.A.*; the remaining three unsigned.
width 2 7/16 - 2 11/16in

US\$1,500 - 2,000

125
FOUR NAVAJO BRACELETS

Including two heavy three-stone examples in revival style, *Kee Montoya*; another heavy cuff set with five fine turquoise stones, *unidentified hallmark*; and a thinner example elaborately decorated with turquoise and stampwork, *EP, FP, PF or PE.*
width 2 7/16 - 2 9/16in

US\$1,500 - 2,000

126
FIVE NAVAJO OR ZUNI BRACELETS

Including a bangle by *Thomas Tso*, set with a string of graduated square turquoise stones; three more with multiple settings, stamped though still unidentified: "*Z*" over "*J*", "*B*" with a down-pointing arrow, and "*T*"; along with an unsigned clusterwork example.
width 2 7/16 - 2 3/4in

US\$1,500 - 2,000

127
FIVE NAVAJO BRACELETS

Each with fine silver work and gem quality turquoise stones, including examples by *Tammy Nelson, May Cayatineto, and D. Yazzie*; the other two unsigned.
width 2 3/8 - 2 9/16in

US\$1,500 - 2,000



128



129



130



131

128
FIVE NAVAJO BRACELETS

Including work by brothers *Gary and David Reeves*, both heavily stamped and sporting a single turquoise stone; a bright blue stone bangle by *Wilson Begay*; another bangle with crenelated edge, *Sami Betonie*; and an unsigned bracelet with ropework band and solitary turquoise setting.
width 2 3/8 - 2 1/2in

US\$1,500 - 2,000

129
FIVE NAVAJO BRACELETS

All with multiple turquoise settings, including an example with two rows of stones by *Kee Montoya*; a second with oval stones and pairs of small turquoise accents, *signed with inverted arrows and a whirling logs motif*; the others unsigned.
width 2 7/16 - 2 5/8in

US\$1,500 - 2,000

130
FOUR SOUTHWEST BRACELETS

Including two heavy revival-style examples, one an eight-stone piece by *Kirk Smith*, the other sporting a single stone and stampwork ovals, *Emmerson Bill*; the other two unsigned, such as a bracelet marked by ropework borders, along with a thick bangle done in the antique style, possibly not Native American, with four stones and relief images of Kokopelli and a serpent near the terminals.
width 2 5/8 - 2 7/16in

US\$1,500 - 2,000

131
THREE NAVAJO BRACELETS

The three bangles vintage examples, set with one, three, and five turquoise stones, with ropework, stamped and applied accents.
width 2 3/8 - 2 1/2in

US\$1,500 - 2,000



132

132

FOUR NAVAJO BOW GUARDS

Each a sandcast example on a leather wristband, all set with turquoise and complemented by silver buttons, miniature conchas or dimes.
length 4 - 5in

US\$1,500 - 2,000



133

133

FIVE NAVAJO SILVER ITEMS

Including a pair of spurs by *Jerry Roan*; two vintage tobacco canteens and a hatband; and a pair of tipi-shaped salt and pepper shakers, stamped "JF".
length of spurs 5in, height of latter 4 1/4in

US\$1,500 - 2,000



134

134

FOUR NAVAJO OR ZUNI BOW GUARDS

All on leather wristbands, the three Navajo examples marked by turquoise settings and repousse work; and a Zuni mosaic inlay piece portraying a Thunderbird.
length 4 1/8 - 3 1/2in

US\$1,500 - 2,000



135

135
FIFTEEN NAVAJO RINGS

Including work by *Aaron Toadlena*, "Sam", "EYD", *Bernice Bonney*, "Begay", and *Kay Begay Rogers*, the remainder unsigned.
 size 7 3/4 - 6 1/2

US\$1,500 - 2,000



137

137
FIFTEEN SOUTHWEST NATIVE AMERICAN RINGS

Including mostly Navajo and Zuni work, such as examples by *Kee Montoya*, *William T. Johnson*, and "Tsosie" (Mel?), the remainder unsigned; along with a heavy silver Yaqui/Spanish ring by *Danny Romero*.
 size 7 1/4 - 8

US\$1,500 - 2,000



136



138

136
FIFTEEN SOUTHWEST NATIVE AMERICAN RINGS

Including signed examples by Zuni artists *Don and Viola Eriache*, *Robert and Bernice Leekya*, two by *Amy Quandelacy*, *Angelena Laahy*, and *Janta Lonjose*; along with Navajo work by *Orville Tsinnie*, *Verna Craig*, and "MN"; the remainder unsigned.
 size 7 1/4 - 8 1/4

US\$1,500 - 2,000

137
FIFTEEN SOUTHWEST RINGS

Including work by Navajo or Zuni jewelry makers *Jackie Manygoats*, "D", "PA", the remainder unsigned; and an example by Anglo artist *Greg Thorne*, working in Navajo style.
 size 6 1/2 - 8

US\$1,500 - 2,000



139

FIVE PUEBLO OR NAVAJO NECKLACES

Various of shell, turquoise and coral elements, two hung with jaclas pendants.
length 18 - 12 1/2in

US\$1,500 - 2,000

140

FIVE ZUNI OR NAVAJO JEWELRY ITEMS

Including three ranger sets and belts, two inlay examples by *Jim Harrison*, the third all in turquoise and unsigned; along with belt buckles by *Glen Spence* and another from the *Buffalo Dancer* workshop.
length of largest buckle 3 1/2in

US\$1,500 - 2,000

141

FIVE PUEBLO OR NAVAJO JEWELRY ITEMS

Including a stone disc bead necklace with silver arrowhead pendant and a pair of matching pins, the hallmark an "H" below a double-arch symbol; a mostly turquoise bead heishi necklace, with feather hallmark strongly resembling that of Hopi artist *Jacob Poleviyouma Jr.*; a Navajo turquoise and shell necklace strung with jaclas; and a heishi and turquoise disc necklace.
length 16 - 11 3/4in

US\$1,500 - 2,000



142

FOUR ZUNI OR NAVAJO BELT BUCKLES

All displaying fine mosaic work, including a rectangular example by *Ricky and Lucy Vacit*; an oval piece by *Arlene Sanchez*; an unsigned hexagonal buckle; and a Navajo inlay work with applied corn and Kokopelli accents, *Robert Vandover*.
length 3 3/8 - 2 1/4in

US\$1,500 - 2,000

143

FIVE SOUTHWEST NATIVE AMERICAN BRACELETS

All with mosaic inlay, including a thin Zuni example by *Madeline Lowsayatee*; a Navajo piece with crenelated edges, *L. McCray*; another with the settings raised from a textured ground, stamped "WA"; the remaining two unsigned, one with the surface shared by mosaic work and a stamped silver band in relief; the other aligning turquoise and coral.
width 2 1/4 - 2 7/16in

US\$1,500 - 2,000

144

FIVE SOUTHWEST NATIVE AMERICAN BRACELETS

Including Navajo work by *Alvin and Lula Begay*, *George and Nusie Henry*, and *William Anderson*, variously with raised mosaic inlay and tufa cast or stamped and etched backgrounds; along with two unidentified works, one a narrow bangle with 12k gold depictions of Southwest landscape and traditional lifestyles, stamped "RB" and "C" within a flower head, and a second featuring a fine mosaic bear on a textured ground, peyote bird hallmark and stippled initials "BY".
width 2 3/8 - 2 5/8in

US\$1,500 - 2,000



145

FIVE SOUTHWEST NATIVE AMERICAN BRACELETS

Navajo work includes a bangle by *Albert J. Platero*, with coral, turquoise, and attached feathers; a thick bangle by *Bruce Morgan*, a 14k gold stamped band down the center; along with three unidentified examples, one stamped "JB" and showing 14k gold drops on the heavily stamped surface; another stamped "H", with a 14k gold overlay of a Southwest landscape and pueblo; and a Zuni channelwork piece.
width 2 7/16 - 2 1/2in

US\$1,500 - 2,000

146

SEVEN NAVAJO JEWELRY ITEMS

All showcasing similar stones, probably Scottish agate, including a set of bracelet, watchband and ring with 14k gold accents, *Orville Tsinnie*; another similar set by the same artist consisting of a slender bangle and ring; an example displaying Yei figures by *Fernando Benally*; and a heavily decorated bracelet signed "N".
width of bracelets 2 3/16 - 2 1/2in, size of rings 7 3/4 and 5 1/2

US\$1,800 - 2,800



142



142



143



144



145



146



147



148



149



150

147

SIX NAVAJO OR ZUNI BOLO TIES

All with snakes incorporated into the design, including Zuni examples by Effie Calavaza and Juan Calavaza, along with four unsigned works, all by the same Navajo artist.
length 2 3/4 - 1 1/2in

US\$1,500 - 2,000

148

FIVE NAVAJO OR ZUNI BELT BUCKLES

Including a rectangular example by Tommy Singer, Navajo; an oval buckle with single turquoise stone stamped "M"; Zuni work showing an outer frame of turquoise bezels, Y and R Charley; a Navajo clusterwork piece by Lura Moses Begay; and another stamped "NB".
length 4 1/4 - 3 1/2in

US\$1,500 - 2,000

149

FIVE ZUNI BELT BUCKLES

By Effie Calavaza (3), Susie Calavaza, and "GG", each similarly rendered, with a snake coiling amongst turquoise and coral settings, the oval frames marked by stamped complements.
length 3 3/8 - 3 1/8in

US\$1,500 - 2,000

150

FOUR NAVAJO BRACELETS

All four set with substantial fine quality turquoise stones, the two with light brown matrix stamped "BBB" and "MJ", the hallmarks unidentified.
width 2 9/16 - 2 5/8in

US\$1,500 - 2,000



151



152



153

151

SIX NAVAJO BRACELETS

All by *F.L. Begay*, each with two turquoise or coral settings flanking a central applied rodeo or Western theme, such as steer roping, bull riding, a covered wagon, and steer skulls.
width $2 \frac{3}{16}$ - $2 \frac{1}{4}$ in

US\$1,500 - 2,000

152

FOUR NAVAJO DECORATIVE ITEMS

Including a silver Avanyu plate with coral setting, *stamped AV*; two miniature seed jars, one by *Don Platero*, the other unsigned though similar to the work of *Sunshine Reeves*; and a functional yo-yo, also unsigned though comparable to the previous item.
diameter of first 6in

US\$1,500 - 2,000

153

FIVE NAVAJO OR ZUNI JEWELRY ITEMS

Navajo work including a bracelet topped by a scale-model saddle, *Jerry Roan*; a belt buckle with similar motif, *unidentified hallmark*; a shadowbox cuff with a rodeo theme, *Albert Payton*; and a sandcast bracelet with steer head and turquoise; along with a Zuni barrette continuing the rodeo theme on a plaque of small turquoise bezels, stamped "LN" (*Lolita Nacitacio?*)
width of first two $2 \frac{1}{2}$ and $3 \frac{1}{2}$ in

US\$1,500 - 2,000



154



155



156



157





158

ESKIMO/NORTHWEST COAST PROPERTY OF VARIOUS OWNERS, LOTS 154-158

154^Y

A PUNUK WALRUS IVORY HARPOON COUNTERWEIGHT

Of the type referred to as a "turreted object", with forked projections flanking a central column, incised patterns front and back.

length 3 1/2in

US\$2,000 - 4,000

155^Y

A LATE OKVIK OR EARLY PUNUK WALRUS IVORY HARPOON COUNTERWEIGHT

With two wing-like appendages rising from a pierced rectangular base, marked by spurred-line incisions.

length 5 1/8in

US\$7,000 - 10,000

156^Y

AN EARLY PUNUK WALRUS IVORY HARPOON COUNTERWEIGHT

With a pair of wing-like appendages rising from a central pierced base, incised and punctate decoration on both sides.

length 6in

US\$6,000 - 8,000

157^Y

AN OKVIK WALRUS IVORY HARPOON COUNTERWEIGHT

Rounded appendages on both sides flank a central double-pierced axis, elaborate incised decorations mark the front and sections of the back.

length 5 5/8in

US\$8,000 - 12,000

158^Y

AN ESKIMO WALRUS IVORY HARPOON

Comprising two sections, the heavy cylindrical foreshaft inserted with a lengthy barbed point.

length 17in

US\$800 - 1,200

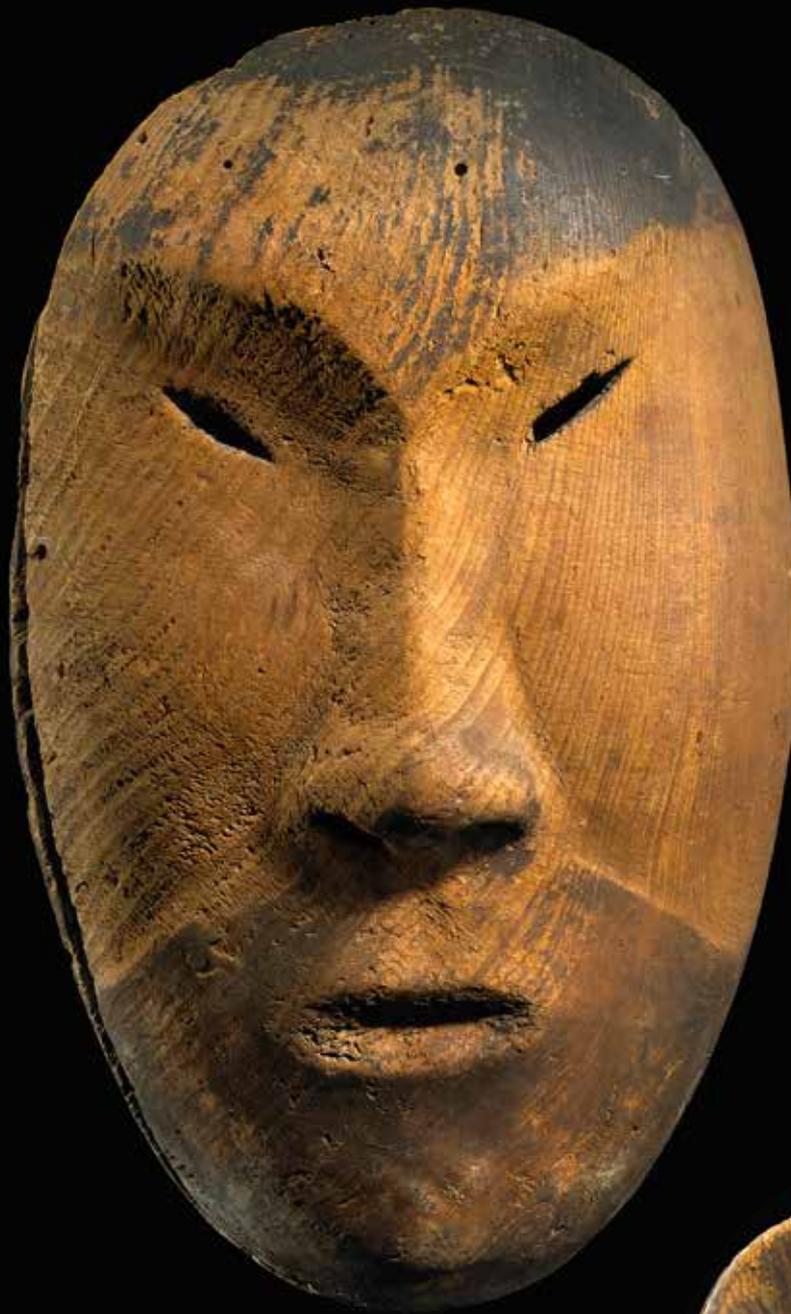


**PROPERTY FROM THE COLLECTION OF MADELINE
LANGWORTHY, BERKELEY, CALIFORNIA, LOTS 159-185**

159
AN ESKIMO MASK

The oval face marked by arching brows, slit eyes, sharp nose and crescent mouth, black pigment used to color the hair and for tattoo markings on the chin.
length 9in

US\$5,000 - 7,000



160

AN ESKIMO MASK

Carved with thin slit eyes and naturalistic nose, black pigment applied across the crown and lower portion of the face, grooved about the entire perimeter for attachment.

length 8 1/2in

US\$4,000 - 6,000



161

AN ESKIMO MASK

Carved with thin slit eyes below the pronounced brow, the pierced mouth flanked by red and black tattoo markings, the upper portion darkened with pigment.

length 8 1/2in

US\$4,000 - 6,000



162

AN ESKIMO MASK

Carved in minimalist style, with slit eyes and small upturned mouth, dark pigment indicating the hairline and on the chin.
length 9 1/4in

US\$4,000 - 6,000



163

AN ESKIMO MASK

Carved with slit eyes below an overhanging brow marked by a series of shallow dimples showing a straight flat nose and a grinning mouth incised from side to side and bristling wood peg teeth, painted in red ochre and black pigments.

length 9 3/4in

US\$7,000 - 10,000

Provenance

The current lot appears to be one of ten masks that were offered to Madeline Langworth, the U.S. Mercantile Co., based in Nome, Alaska. A letter dated December 19, 1932 includes inventory listing, with additional notes by Mrs. Langworth. She indicates that No. 3 is "split half", while the inventory states Nos. 3 and 4 "are from a village called Kweguk, located about 25 miles from the south mouth of the Yukon River."

Compares Favorably

Calmels Cohen Auctions, Collection Robert Lebel, 2006, p. 62-63, lot 14: referred to as possibly Inupiat from the Anvik region, Yukon River, that mask is remarkably similar to the present lot in almost every detail, including the dimples, pigments and even an indigenous repair below the mouth





164

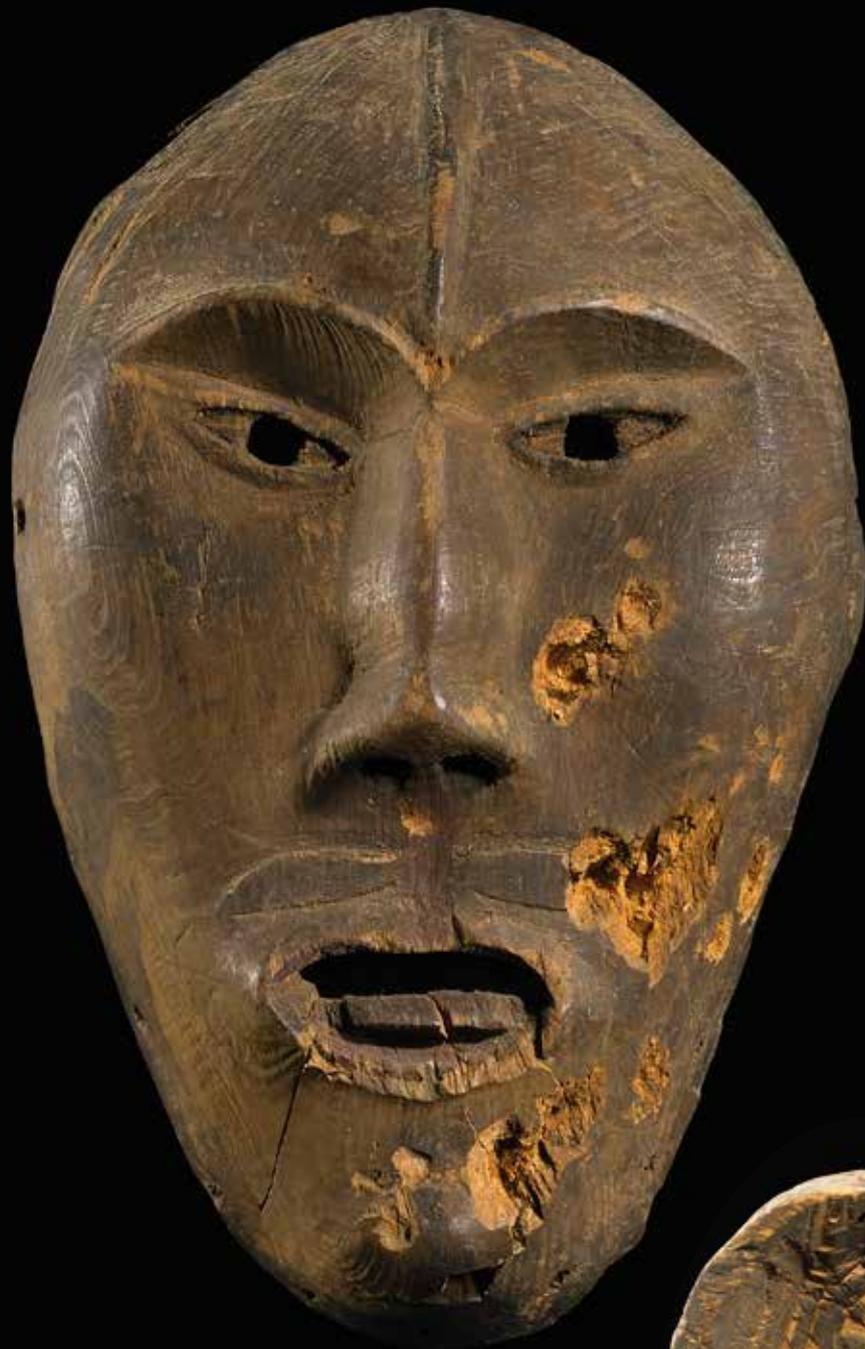
AN ESKIMO MASK

With fleshy features, pierced diamond-form eyes and full nose over the thick-lipped grimacing mouth.

length 9 3/4in

US\$5,000 - 7,000





165

AN ESKIMO MASK

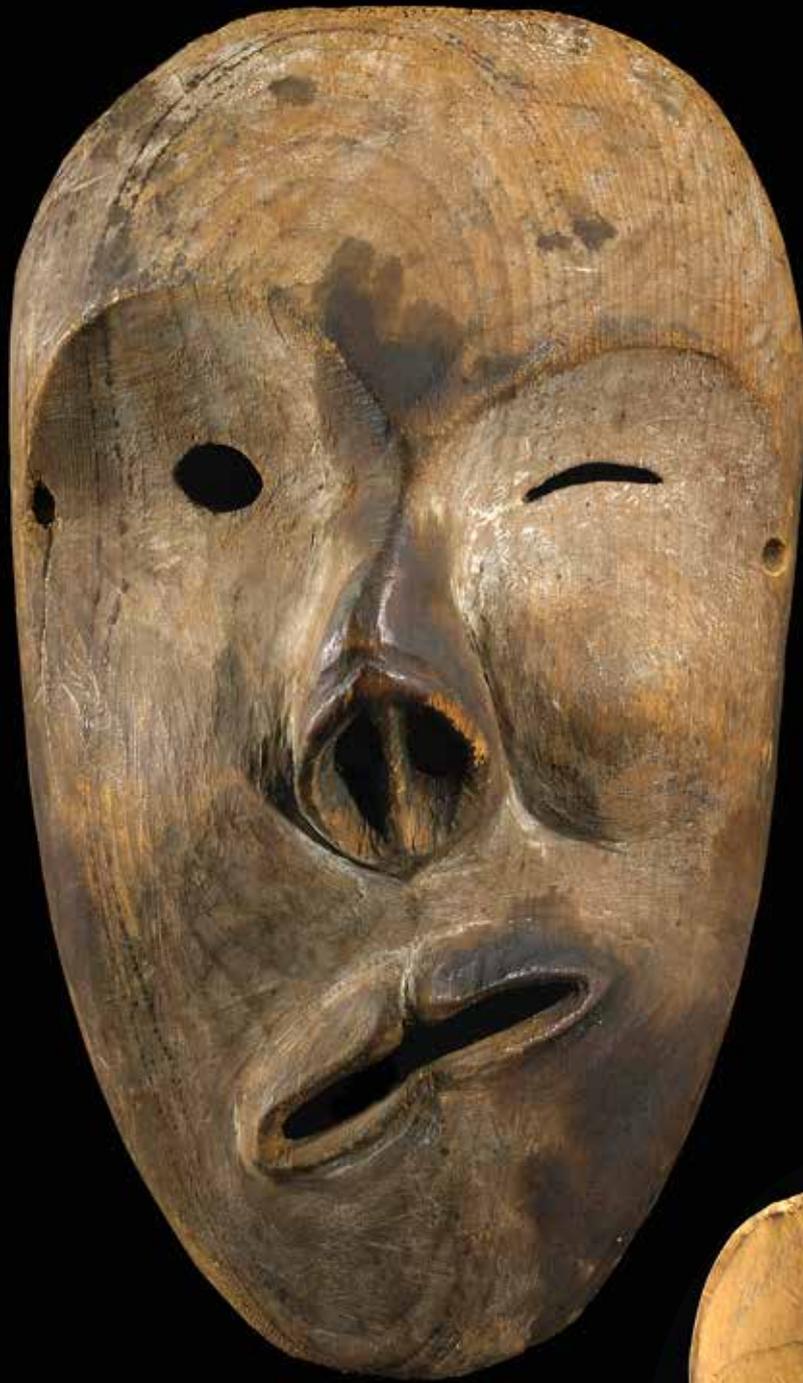
Carved with delicate features emphasized by ridges across the crown and about the eyes, showing sunken pierced irises and an open mouth from which protrudes the tongue.

length 8 1/2in

US\$3,000 - 5,000

Provenance

The current lot appears to be one of two masks sent to the collector by the U.S. Mercantile Co., based in Nome, Alaska. A letter dated October 21st, 1932 states "Your letter dated September 29th was received on this last boat. We are dealers in the death masks you inquire about but the demand is greater than supply and as a result we only have the two on hand now that we are sending to you by parcel post. The two masks come from Nunavak island which is about 250 miles south from Nome." Mrs. Langworthy notes on the letter describe the two masks as "old man face + horrible face, tongue out."



166

AN ESKIMO MASK

Carved to depict a distorted visage, marked by one oval eye, the other a thin slit, the nose twisted and the open mouth askew, remains of white pigment all over.
length 8 1/4in

US\$7,000 - 10,000





167

AN ESKIMO MASK

The small flattened carving depicting a vaguely skeletal visage, with darkened eye hollows, the nose nothing more than two pierced nostrils, a simple oval open mouth.

length 7 1/4in

US\$2,000 - 3,000

Provenance

The current lot appears to be one of five masks that were offered to Madeline Langworthy by Pruell's Gift Shop in Ketchikan, Alaska, as indicated in a letter dated November 18, 1932. The collectors notes read "Sent 4 old + 1 new / Only two of them good / One Jap (sic) face with teeth / One old flat small mask - heart shape, no nose"





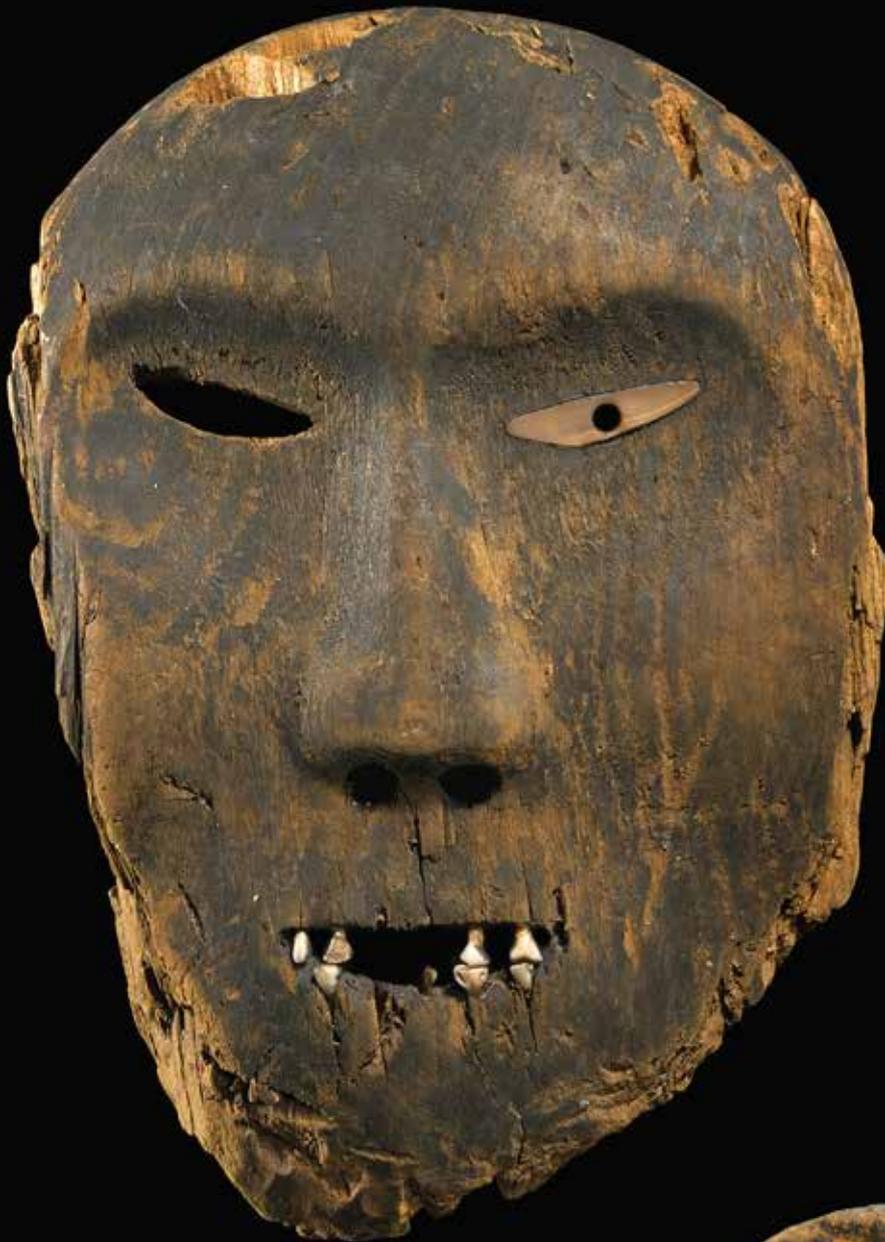
168

AN ESKIMO MASK

With broad nose and fleshy cheeks, the small pierced eyes below a pronounced brow, thick lips demarcate the open mouth, applications of red and black pigments, "Pt. Barrow" written in pencil on the back. length 8 1/4in

US\$3,000 - 4,000





169^Y

AN ESKIMO MASK

One eye inlaid with marine ivory, the other lacking, that along with the jagged teeth and the eroded edges of the mask lend a tortured feel overall.

length 7 3/4in

US\$4,000 - 6,000

Provenance

The current lot appears to be one of ten masks that were offered to the collector by the U.S. Mercantile Co., operating out of Nome, Alaska. A letter dated December 19, 1932 includes an inventory listing, with additional notes by Mrs. Langworthy. She indicates that No. 10 is an "old mask with shell (sic) eye and teeth", the inventory states No. 10 was "from Old Hamilton village about 30 miles from the upper mouth of the Yukon River."





170

AN ESKIMO MASK

With deep-carved eye sockets, one lagging below the other, the diminutive slit mouth flanked by large hollows where labrets were once attached, black pigment applied to the crown, eyebrows and chin.

length 9in

US\$4,000 - 6,000





171^Y

AN ESKIMO MASK

With narrow oval eyes, high cheekbones flank the slight nose, remains of teeth populate the mouth, black pigment on the crown, the perimeter grooved for attachment.
length 7in

US\$3,000 - 5,000





172

AN ESKIMO MASK

Carved with thick features to depict a heavy-set personage, with small slit eyes and open smiling mouth, wearing a painted moustache and goatee.

length 8in

US\$4,000 - 6,000





173

AN ESKIMO MASK

Showing a partial coiffure and knob projection from the forehead, over a pair of small pierced circular eyes and broad flat nose, painted above the oval mouth in dark pigment.
length 8 1/4in

US\$3,000 - 5,000



174^Y

AN ESKIMO MASK

With an unusual horn-like projection from the forehead, the prominent nose between pierced slit eyes and mouth, a couple of teeth remaining from the original eight or so, a dark pigment applied throughout.
length 9 1/4in

US\$6,000 - 9,000

Provenance

The current lot appears to be one of six masks that were offered to Madeline Langworthy by Walter C. Waters, proprietor of the Bear Totem Store in Wrangell, Alaska. A letter dated January 1st states "... one of them is a death mask and the only one I have seen of Eskimo make it is very old and has a few teeth in it..." A receipt dated January 11th with additional notes by the collector describes mask #1 as "ancient, large nose"



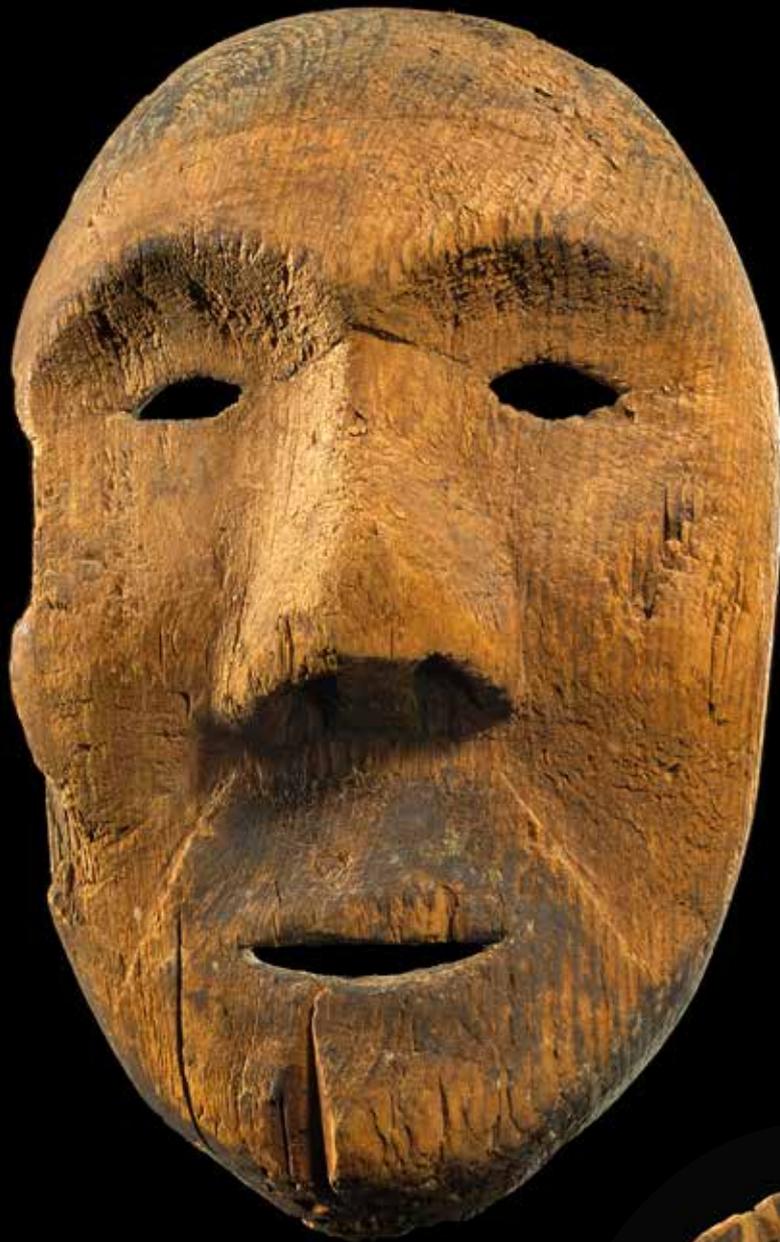


175

AN ESKIMO MASK

A serene countenance carved in a minimalist fashion, dark pigment demarcating the coiffure, eyebrows and chin tattoo, the wood worn to where the exposed wood grain takes on a corrugated aesthetic. length 8 1/2in

US\$2,500 - 3,500



176

AN ESKIMO MASK

Of relatively naturalistic features, with thin slit oval eyes, the pierced mouth and entire chin marked by dark pigment, "Nunavak" inscribed in pencil on the back.
length 7 1/4in

US\$2,500 - 3,500



177

AN ESKIMO MASK

Carved in minimalist fashion, having slit eyes and straight nose, the crescent mouth over incised tattoo lines on the chin, black painted details, "Pt Barrow" inscribed in pencil on the back.

length 9in

US\$3,000 - 5,000



178

AN ESKIMO MASK

Carved in austere simplified fashion, likely representing a seal, marked by small oval eyes and mouth, the nostrils larger and more animal-like than human, remains of a white pigment throughout. length 7 1/8in

US\$6,000 - 9,000





179

AN ESKIMO MASK

Marked by the sharp nose, arching brows, oval eyes and slit mouth, a white pigment applied throughout, touches of red at the corners of the mouth.

length 7 5/8in

US\$4,000 - 6,000



180

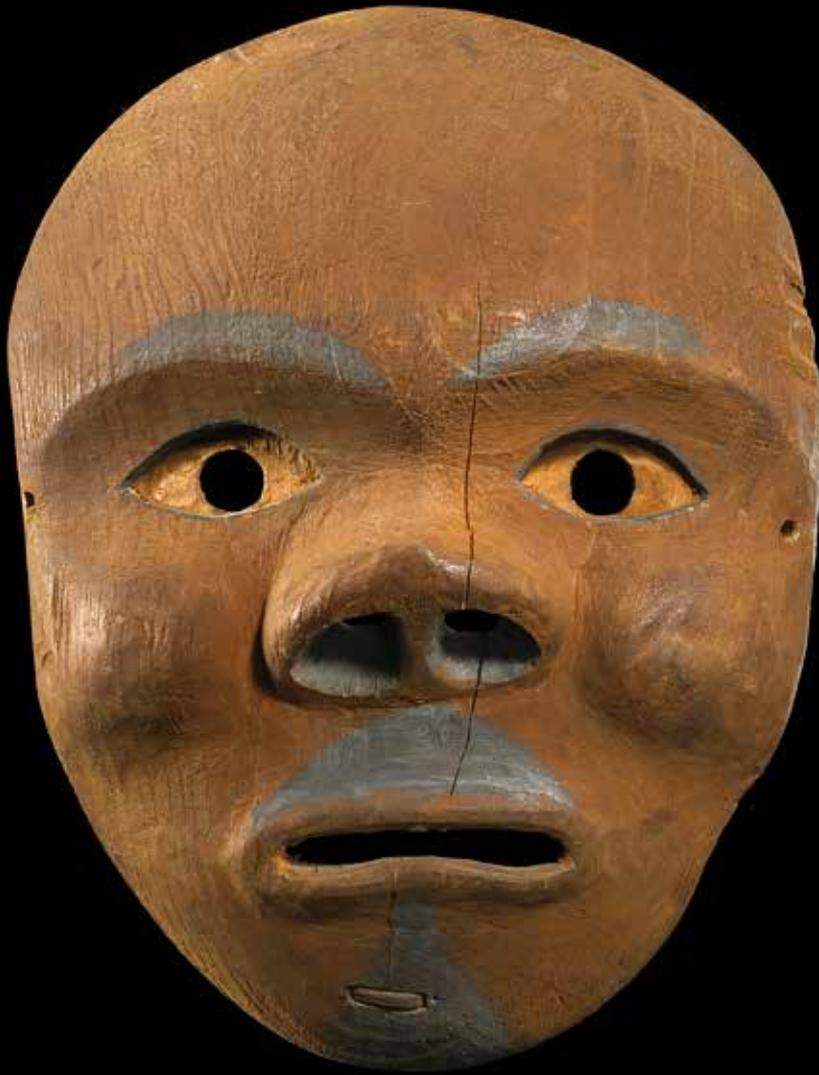
AN ESKIMO MASK

The rounded face with delicate features, pierced diamond eyes and crescent mouth, ochre red adornments striped across the nose and upper lip, "claim from Diomedede" written on a tag attached to the back.

length 6 3/4in

US\$4,000 - 6,000





181

AN ESKIMO MASK

Distinguished by its broad forehead, nose and cheeks, the sunken eyes with circular pierced pupils, black-painted details and ochre red pigment throughout, "Pt. Barrow" inscribed on the back.
length 6 1/4in

US\$2,500 - 3,500





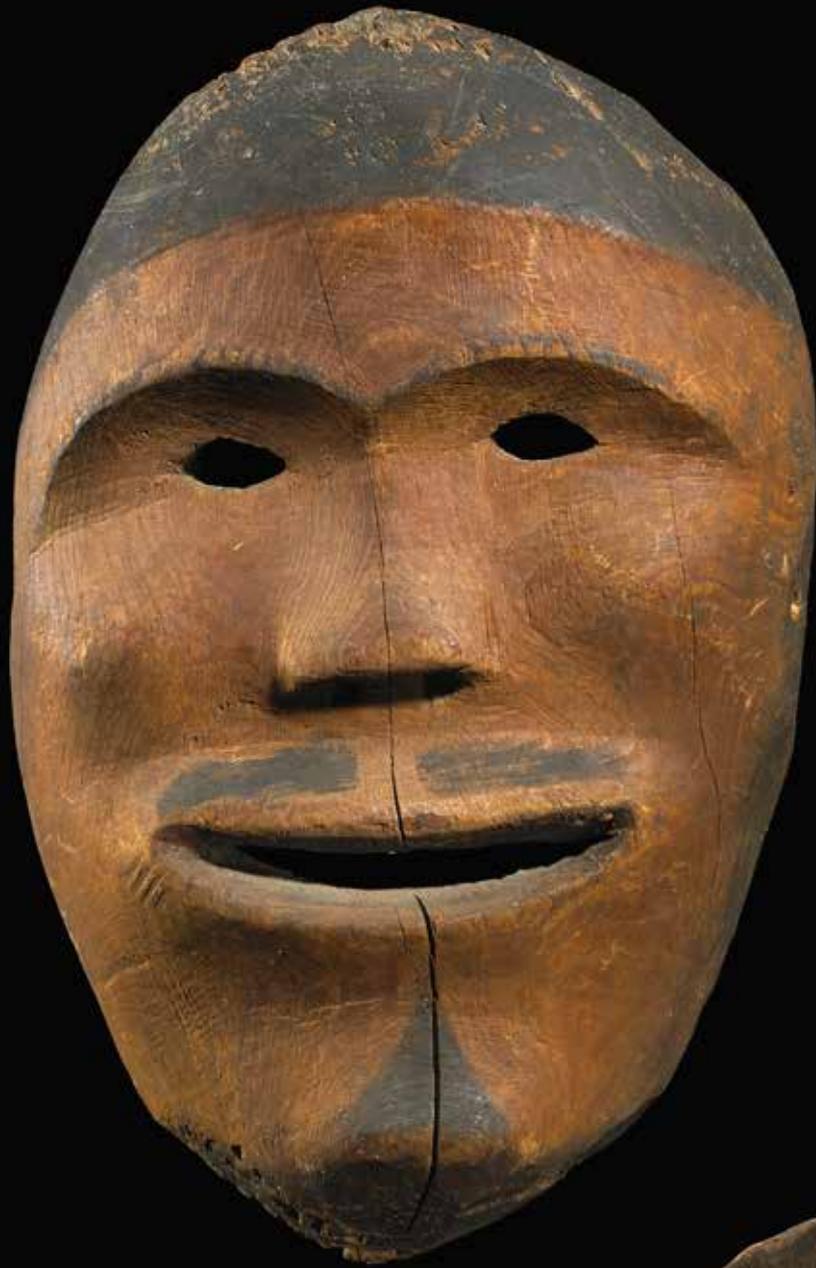
182^Y

AN ESKIMO MASK

The rounded face marked by small oval eyes, high cheekbones, blunt nose and broad grin filled with real teeth, dark pigment adding a moustache, goatee, eyebrows and coiffure.
length 6 7/8in

US\$4,000 - 6,000





183

AN ESKIMO MASK

Depicting a moustachioed gentleman, a neat goatee painted below the broad grinning mouth, more black pigment for the eyebrows and hair.

length 7 1/2in

US\$3,000 - 4,000



184

AN ESKIMO MASK

Carved with smooth features and minimal detail, with narrow slit eyes and short nose, the mouth pierced in an unusual pursed fashion, "claim from Diomedé" written on a tag attached to the back.
length 6 1/2in

US\$3,000 - 4,000



185

AN ESKIMO JANUS-FACE WOOD FLOAT

Depicting a man and a woman, carved fully in-the-round and with a thick groove encircling the juncture of the two faces, both showing deeply carved oval eyes, the man with happy grin, the woman looking more surprised than joyous and with characteristic chin tattoo, faint remains of black and ocher red pigments.

length 6 1/2in

US\$3,000 - 4,000

Provenance

Purchased from the Bear Totem Store in Wrangell, Alaska. The invoice, dated January 11th, lists this item as "No 2" with additional notes by the collector describing it as "Float - 2 face"



186



187

**PROPERTY FROM THE DEWITT C. DRURY COLLECTION,
LOTS 186-187**

186

TWO INUIT PRINTS

Kingnait/Cape Dorset, including Kenojuak Ashevak, "Dream Image", 1966, 9/50, signed lower right, framed; and Johnniebo Ashevak, "Fantasy", 1965, 18/50, signed lower right, matted and framed. size (sight) 12 1/2 x 15 1/2in and 15 1/2 x 20in

US\$1,500 - 2,000

187

PIE KUKSHOUT

Kangiqliniq/Rankin Inlet, conceived as the bust of man, ceramic, a pair of seals atop the head, whales across the brow, signed at the base in syllabics and with artist's disc number, E-2302. 6 3/4in height

US\$1,500 - 2,000



188



189

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

PROPERTY OF VARIOUS OWNERS, LOTS 189-202

188

AN ATHABASCAN BEADED HARNESS

Possibly Tahltan, worked on red cloth attached to smoky hide, repeated geometric elements on the strap, stylized floriforms adorn a central belt and decorative tab suspension.
length 23 1/2in

US\$2,000 - 3,000

189

A CREE BEADED OCTOPUS BAG

Worked on felt and with cloth and edge-beaded trim, decorated on the front with an elaborate floral arrangement.
length 21 1/2in

US\$2,000 - 3,000

190

**A TAHLTAN BEADED SHOT POUCH WITH
POWDER HORN**

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

length 29in

US\$30,000 - 40,000

Provenance

George Terasaki, New York



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

A UNIQUE TAHLTAN BEADED AMMUNITION BAG, CIRCA 1850

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

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

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

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

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

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

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

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



190 (back)



191



191 (detail)



191 (detail)

191

A NORTHWEST COAST FISH CLUB

Likely *Tlingit*, well-patinated and carved fully in relief to depict a raven's head and beak serving as the animal's spine, a diminutive humanoid figure seated on the underside. length 19in

US\$10,000 - 15,000



192

A BELLA COOLA MASK

Narrow and elongated, the nose, mouth and eyebrows highlighted,
spots about the face and with a cedar bark coiffure.

length 12 1/2in

US\$5,000 - 7,000



193

A TLINGIT EFFIGY PIPE

Depicting a naturalistic bear, with the front legs arched and looking ready to pounce, a gun barrel section as the pipe bowl, inlaid abalone eyes, traces of red pigment.

length 3 3/4in

US\$12,000 - 18,000

Provenance

Possible Heye Foundation inventory number 21/4401 in ink at two places - at the belly and the sole of one foot

194

A TLINGIT EFFIGY PIPE

Delicately and carefully rendered in the naturalistic form of a bird, the head raised, the feet in bas-relief tucked underneath and flanking the stem hole, a brass chimney affixed overhead, the number "27301" inscribed below one wing, an old paper tag at top: "Amer (illegible), 1898 - B/240".
length 5in

US\$8,000 - 10,000

Provenance

Collected by G.T. Emmons; American Museum of Natural History, New York; the Dresden Museum, Germany; George Terasaki, New York

In a letter to a previous owner, Steve Brown, former curator of American Indian Art at the Seattle Art Museum commented on the well-documented history of the pipe: "Acquired by G.T. Emmons from the area of Dry Bay, southeast of Yakutat, Alaska, circa 1890, and noted by him to represent a water-hen, Chute (sic) or 'Choot' in Tlingit.

This object was part of an exchange in 1898 between the AMNH, NYC and the Dresden Museum, Germany."

"Portrayed as if flying along the surface of the water, the wings are flowing back, the bird's legs tucked up beneath its body. The short, straight beak extends forward, and the tail, layered in rounded feather shapes, fans straight out behind. The wing surfaces are fully feathered, cut in straight, shingle-like, but diagonal rows, making each feather form nearly a diamond shape. This angle arrangement gives a dynamic, moving quality to an otherwise linear composition.

From above, a most delicate touch. The bird's head, with its simple round eyes, is deliberately canted to its left, giving life and again a feeling of movement to the tiny form. The bowl of the pipe is a section of thin-walled brass tubing, an item likely not to have been available on the northern coast until the latter 19th century, used in place of the musket barrels found on the very early, trade period pieces."



195

A TLINGIT MODEL TOTEM POLE

Intricately carved and painted as a replica of the famous Chief Shakes pole of Wrangell, Alaska, depicting a series of surmounted humanoid and animal crest figures in characteristic fashion.
height 20 1/2in

US\$9,000 - 12,000



196

A NORTHWEST COAST GREASE BOWL

The oval platter with widely flaring sides, set with opercula shells along the rim, heavily patinated from use.
height 4 1/2in, length 13 1/2in

US\$4,000 - 6,000

197

A NORTHWEST COAST BENTWOOD BOX

Kerfed and wood-pegged shut in traditional fashion, painted front and back with two registers of totemic faces, a later fitted lid at top.
height 23 1/2in, width 19in

US\$5,000 - 7,000

198

A MODOC BOW

Of classic form, painted on one side only in a diagonal orientation of dentate and undulating bands.
length 49 1/2in

US\$1,500 - 2,000

199

A NORTHWEST COAST PAINTED WOOD PANEL

Possibly a pattern board, the thick plank worked on one side to depict a totemic beaver with potlatch rings arrayed at top.
height 49 1/2in

US\$3,000 - 5,000

Compares Favorably

Adam, Leonhard, 1923, ill. 1, for a hide tunic painted with virtually the same image as the current lot. Pattern boards were constructed for use by the artist/makers as visual guides to the totemic iconography used in the creation of certain garments such as Chilkat blankets and ceremonial tunics.

200

A PAINTED AND CARVED NORTHWEST COAST PADDLE

Worked in shallow relief on both sides to depict a totemic creature of the sea, with red and black painted details on one face only.
length 45in

US\$1,500 - 2,000



196



197



199



198



200 (front & back)





201



202



203



204



205

201

A TLINGIT SHAMAN'S HEADDRESS

Conceived as a hide band set with six miniature human heads, each with ermine crown and carved wood "claw" at top linked with twisted cord.

diameter 10in

US\$7,000 - 9,000

Provenance

Purchased 30+ years ago from Ye Olde Curiosity Shop, Seattle, WA

202

A KWAKIUTL SHAMAN'S HEADDRESS

Consisting of a cedar bark headband covered with braided bark cordage, a patch of cedar bark and a carved wood skull placed front and back.

maximum diameter 10 1/2in

US\$4,000 - 6,000

Compares Favorably

Jonaitis, Aldona, 1988, p. 146, plate 63: "Kwikset' enox...used during Winter Ceremonial"

PROPERTY FROM THE US CHILDREN'S MUSEUM ON THE 19TH CENTURY. PROCEEDS FUND THE CREATION OF A FACULTY CHAIR IN CHILD RIGHTS AT THE UNIVERSITY OF SAN DIEGO SCHOOL OF LAW

203

TWO EXAMPLES OF NORTHERN HEADGEAR

Including a Plateau woman's "veil" of dentalium shells and various types of beads, held by hide strips, beaded fringe on the perimeter; and a Cree or Athabascan dew claw, hide and cloth man's cap.

length of first 27in, maximum diameter of latter 10in

US\$1,800 - 2,800

PROPERTY FROM THE COLLECTION OF GEORGE GUND III

204

A NORTHWEST COAST HALIBUT CLUB

The heavy bludgeon in the form of a stylized seal, body details in shallow relief.

length 20 1/2in

US\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 204-207

205

A NORTHWEST COAST HALIBUT HOOK

Of two-piece construction, bound with cotton cord, one arm carved to depict the long-beaked image of a raven.

length 10 1/4in

US\$1,500 - 2,000

206

A NORTHWEST COAST EFFIGY FIGURE

Portraying a squatting shaman, his hair bound at top and draped down the back, one hand touching the shoulder, the other clenched to grip some object (now lacking).
height 13in

US\$5,000 - 8,000



206

207

A TLINGIT SEAL EFFIGY BOWL

Attributed to Augustus Bean and Rudolph Walton, Sitka, Alaska, adorned in traditional formline motifs, with bone teeth, abalone shell inlays, and ivory inserts around the basin's rim.
length 13in

US\$2,000 - 3,000

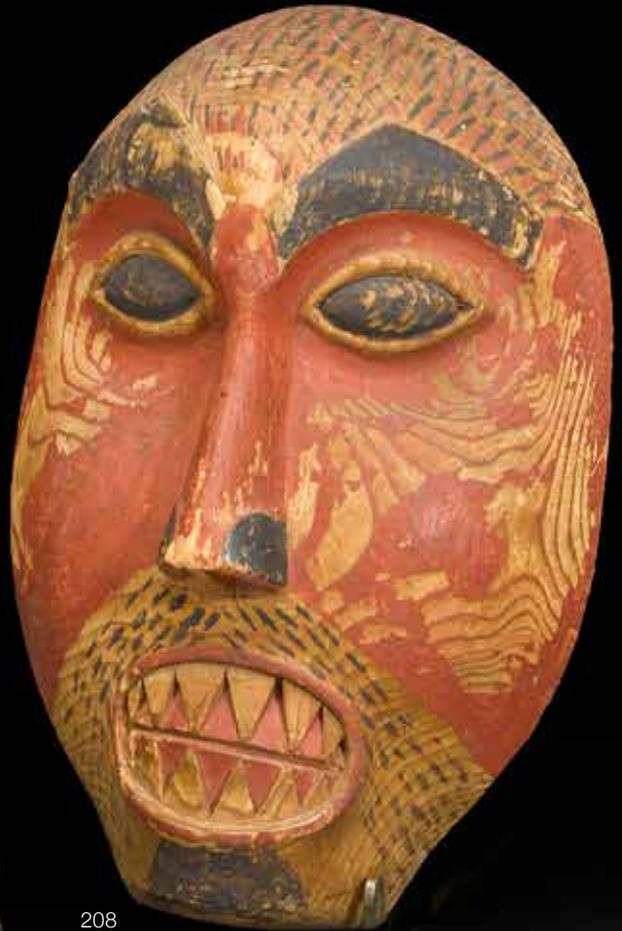
PROPERTY FROM THE US CHILDREN'S MUSEUM ON THE 19TH CENTURY. PROCEEDS FUND THE CREATION OF A FACULTY CHAIR IN CHILD RIGHTS AT THE UNIVERSITY OF SAN DIEGO SCHOOL OF LAW

208

A CENTRAL NORTHWEST COAST MASK

In red and black painted details, marked by prominent jagged teeth.
length 11 1/2in

US\$1,800 - 2,800



208

207



PROPERTY OF VARIOUS OWNERS, LOTS 209-214

209

A TLINGIT DAGGER

Comprising a honed-down file blade bound to a wood handle with cotton cord, the finial fully carved as a wolf head.
length 11 1/4in

US\$4,000 - 6,000

210

A HAIDA ARGILLITE PIPE

Carved in full relief and conceived as two bird figures flanking the cylindrical bowl, a humanoid figure prostrate along the underside, his mouth serving as the pipe's mouthpiece.
length 5in

US\$2,500 - 3,500

211

A KWAKIUTL RATTLE

Carved and painted on the front with the stylized visage of a hawk, the beak curving down and back to the mouth, the reverse with a distinct face, the effigy of a totemic mammal.
length 12 1/4in

US\$5,000 - 7,000

212

A HAIDA ARGILLITE TOTEM POLE

Carved to depict three surmounted totemic figures, including a beaver and an eagle holding a human head in its beak, on an integral base.
height 9in

US\$1,000 - 1,500



213

NORTHWEST COAST HORN BOWL

The oval receptacle with squared-off ends, fully carved in shallow relief on the underside to depict a pair of opposing totemic creatures.
height 2 1/2in, length 6 3/4in

US\$2,000 - 3,000

214

A NORTHWEST COAST HORN LADLE

The light horn scoop fastened with copper rivets to the dark horn finial, carved to depict a beaver and a raven below a seated humanoid figure wearing a potlatch hat at top.
length 14in

US\$2,000 - 4,000

PROPERTY FROM THE COLLECTION OF GEORGE GUND III

215

A NORTHWEST COAST HORN LADLE

The scoop and handle held together with copper rivets and hide cordage, carved to depict a beaver and other totemic creatures.
length 11in

US\$1,500 - 2,000



213



215

214

PROPERTY FROM THE US CHILDREN'S MUSEUM ON THE 19TH CENTURY. PROCEEDS FUND THE CREATION OF A FACULTY CHAIR IN CHILD RIGHTS AT THE UNIVERSITY OF SAN DIEGO SCHOOL OF LAW

216

A NORTHWEST COAST TOTEM CARVING

The topmost figure carved fully in-the-round in a posture resembling that seen in depictions of Salmon Boy, here shown standing atop an anthropomorphic head.

height 17 1/2in

US\$1,500 - 2,000



216

217



PROPERTY OF VARIOUS OWNERS, LOTS 217-218

217

A RARE COASTAL SALISH TOTEMIC CARVING

Depicting a smiling face at top, over another face and inverted human figures, a pair of bears perch at the bottom, striped columns on either side, in polychrome pigments.

height 26in

US\$2,000 - 3,000

218

A NORTHWEST COAST TOTEM POLE

Carved in relief on the front to depict a ceremonial copper over an unidentified animal head at the top, below that a frog, eagle, and a seated mammal gripping a frog at the base, inscribed in pencil at back "Golden Belt Tour... Juneau, July 7, 1925".

height 18 1/4in

US\$1,500 - 2,000

218





219



220



221



222



223

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION,
LOTS 219-221

219

A NORTHWEST COAST TOTEM POLE

With flat back, carved in bold relief on the front to depict an eagle over a raven and a bear, the background and the figures themselves worked in ornate detail, supported on a carved rectangular base.
height 76 1/2in

US\$1,500 - 2,500

220

MATTHEW JAMES

Kwakiutl, devised as a bird-like visage at the center, seven sun ray appendages project outwards, traditional formline accents throughout.
length 69in, width 59in

US\$1,500 - 2,500

221

RUFUS MOODY

Haida, the argillite totem pole based on Chief Skedan's pole in Skidegate, Alaska, carved to depict the moon, over a mountain goat with attached bone "horns", and a bear gripping a killer whale.
height 18 1/2in

US\$3,000 - 5,000



224

PROPERTY OF VARIOUS OWNERS, LOTS 222-232

222

CHARLIE JAMES

Kwakiutl, the totem pole painted and carved in full relief to depict an eagle at top, over a humanoid figure gripping a killer whale, a bear and another sea creature below.
height 25 1/4in

US\$3,000 - 5,000

223

TIM BOYKO

Haida, a copper of characteristic form, depicting a raven grasping the moon in his beak, hammered and polished copper and paint, unsigned.
length 35 1/4in, width 25 1/2in

US\$3,000 - 5,000

Provenance

Purchased from Bill McCallum, Victoria B.C., August 1996; appeared in the exhibit *Northwest Coast Indian Art Tradition: Collected Heritage*, Grace Hudson Museum, Ukiah, CA, 6 September - 23 November, 2003

224

A COAST SALISH SXWAIXWE MASK

A bird head serving as the creature's beak, with cylindrical eyes and striped collar below, two more bird heads perched at top.
length 17 1/4in

US\$1,500 - 2,000



225



226



227



228



229



230



231



232

225

WAYNE ALFRED (2)

Kwakiutl, masks, including "Shaman", 2009, with decorative accents; along with "Cedar man and frog", 2009, adorned with cedar bark braids.

length 16 and 11in

US\$1,500 - 2,000

226

TWO NORTHWEST COAST RATTLES

Both Oyster Catcher examples, one a Bella Coola work, *Al Cole* 2004, a transference of power depicted on the top, a skeletal face on the reverse; the second signed *Lelooska*, a recumbent shaman laid out at top.

length 13 1/2 and 17 1/2in

US\$1,800 - 2,800

227

BEAU DICK

Kwakiutl, the mask depicting a bird spirit, possibly a hawk, wearing an abalone shell labret and hair attachments.

length 10 1/2in

US\$1,500 - 2,000

228

BEAU DICK

Kwakiutl, 2010, the mask portraying a shaman in a trance, a headdress ring at back, purposely worn to look aged, feather and hair attachments.

length 10 1/2in

US\$1,800 - 2,800

229

BEAU DICK

Kwakiutl, the massive mask depicting Osi-gla-ga, with wrinkled visage and horsehair coiffure.

length 24in

US\$2,000 - 3,000

230

GENE BRABANT (2)

Tlingit, "Tlingit Shaman's Mask", a number of the inset shell teeth intentionally missing, wearing a bone ear pendant; and "Tlingit Shaman's Face mask", 1998.

length (without hair) 11 and 9 1/2in

US\$2,000 - 4,000

231

MERLIN ROBINSON (2)

Nisga'a, including an oversized example, "Shaman mask", 1994, with lengthy horsehair attachment; and a smaller mask, "Nisga'a Shaman", 1999.

length (without hair) 26 and 11 1/2in

US\$1,500 - 2,000

232

TWO NORTHWEST COAST MASKS

Including a Tsimshian example, *Henry Reese*, 1999, representing a shaman coming out of a trance; and a second by Cree/Coastal Salish artist *Randy Stiglitz*, depicting a shaman with a sea urchin in his mouth.

length (without hair) 19 and 12 1/2in

US\$1,500 - 2,000



233



235



234



237



236



238

**PROPERTY FROM THE COLLECTION OF GEORGE GUND III,
LOTS 233-249**

233
STAN HUNT

Kwakiutl, "Crooked Beak", 1991, the mask with curled snout and ears, the jaw articulated, sheets of cedar bark suspended about the head.
length 28 1/2in

US\$2,000 - 3,000

234
A NORTHWEST COAST MASK

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

US\$1,500 - 2,500

235
A NORTHWEST COAST BASKETRY HAT

Likely by Isabel Rorick, Haida, woven in zigzag and diamond skip-stitch patterns, painted to depict a shark about the front and sides
height 11 1/2in, diameter 14 3/4in

US\$1,500 - 2,500

The attribution to Isabel Rorick stems from technical similarities to documented examples of her work, as well as a "signature" she uses of three skip-stitch circles on the crown. Her brother, Alfred Adams, has assisted at times with the painting of her woven hats.

236
FRANCIS HORNE

Salish, the totem carved in front and concave at back, worked to depict a perched eagle, the wings draped along the sides.
height 62in

US\$2,500 - 3,500

237
DEMPSEY BOB (2)

Tlingit, each of cast bronze, including a mask of a humanoid and frog, 1998, 1/7; and a shark and humanoid crest, 1998, 4/6.
length of first 9in, height of latter (as mounted) 11 3/4in

US\$3,000 - 5,000

238
TONY GULBRANDSEN

Tsimshian, "Raven" and "Kwakiutl" signed on the interior of the mask, having articulated jaw, raised crest feathers, and thick cedar bark drape.
length 24in

US\$1,500 - 2,000



240

239

SANFORD WILLIAMS

Nootka, the bentwood box kerfed and wood-pegged in traditional fashion, intricately carved and painted with crest imagery on all four sides, the fitted lid set with opercula shells.
length 19 1/2in, width 10 1/2in

US\$1,200 - 1,800

240

DEMPSEY BOB

Tlingit, the mask dated 1989, depicting a long-beaked raven with human ears, a supine frog poised on top, with abalone and wispy hair inserts.
length 22 1/2in

US\$1,500 - 2,500

241

DEMPSEY BOB

Tlingit, the sculpture showing a standing frog figure, dated 1989, in polychrome paints, hair inserts reaching to the ground.
height 19in

US\$1,500 - 2,000

242

GENE BRABANT

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

US\$2,000 - 3,000



241

243

DERALD SCULAR

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

US\$3,000 - 4,000

244

LORRIE PAMBRUN

Cree, a transformation mask carved in Kwakiutl style, portraying a Thunderbird which opens to reveal a two-headed serpent and humanoid visage, cedar bark plumage at top.
length 27in

US\$1,500 - 2,500



239



242



243



244





245

245
DERALD SCOULAR

Salish, a Hamatsa Cannibal bird mask carved in Kwakiutl style, with articulated jaw and a braid of twisted cedar bark aligning the face.
length 77in

US\$2,500 - 3,500

246
LYLE WILSON

Haisla Kwakiutl, depicting "Wolf with Bone", 1993, a wood bone clutched in the articulated toothy mouth, a leather cowl fastened at the back.
length 20 1/2in

US\$1,500 - 2,000

247
REG DAVIDSON

Haida, the mask dated 1998, portraying a shark, rendered in humanoid fashion, with opercula shell teeth and thatches of cedar bark framing the face.
length 15 1/2in

US\$3,000 - 4,000

248
REG DAVIDSON

Haida, the mask depicting Salmon, the open mouth set with opercula shell teeth, thatches of cedar bark braided and suspended from the rear edges and jaw.
length 21in

US\$1,500 - 2,500

249
LARRY ROSSO

Carrier (Dakelh), the bentwood box painted and carved in shallow relief, adjoining sides worked to depict distinct totemic imagery, with thick fitted lid.
height 28 1/2in, width 20 1/2in

US\$2,000 - 3,000



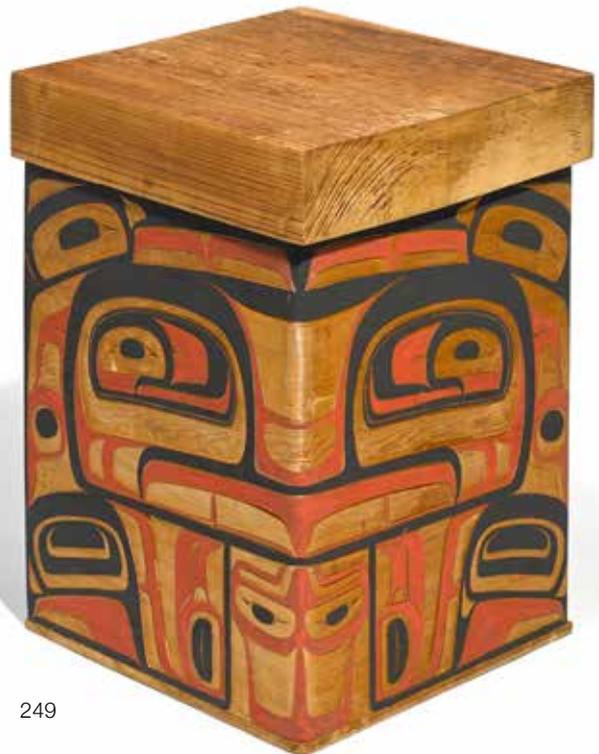
246



247



248



249

**POTTERY PROPERTY FROM THE NANCY R. FLORSHEIM
COLLECTION, LAKE FOREST, ILLINOIS, LOTS 250-262**

250

A PINNAWA GLAZE-ON-WHITE JAR

Decorated on the shoulder with a vitreous black paint in a zigzag band, motifs resembling rain clouds at the apex of each triangle, a single scrolling hook complement.
height 7 3/4in, diameter 11in

US\$2,000 - 4,000



250

251

A SIKYATKI POLYCHROME BOWL

Painted over one half of the interior with a stylized bird motif, incised in a geometric pattern across the center, an animal's paw alongside, all on a spotted background.
height 3 3/4in, diameter 8 1/2in

US\$2,000 - 4,000

Provenance

Sold by Martha Struever, Santa Fe, NM, the 1985 invoice stating: "The bowl has come from a private home in New Jersey from the family descended from the original collectors, who were teachers who obtained the vessel at Kearn's Canyon during the late 1800's...The pottery type is that of Awatovi, Sikyatki, or Jeddito, all concurrent in time and technique."

252

A FOUR MILE POLYCHROME BOWL

Showing four-arm projections from a central striped base, *very minor restoration and areas of overpaint.*
height 6in, diameter 13in

US\$2,000 - 3,000



252



251

253

A SIKYATKI POLYCHROME JAR

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

height 7 1/2in, diameter 16in

US\$25,000 - 35,000

Provenance

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



253 (side view)



253



254



255



256



257



258

254

A HOPI POLYCHROME BOWL

*Possibly by Nampeyo, portraying a Pahlik Mana kachina, wearing ornate tableta, mosaic earrings and ceremonial garb.
height 4 1/4in, diameter 11 1/2in*

US\$6,000 - 9,000

255

A HOPI POLYCHROME SEED JAR

*Attributed to Nampeyo, the tapering shoulder painted with three repeated arching geometric panels.
height 3 1/4in, diameter 6 1/4in*

US\$3,000 - 5,000

Provenance

Martha Struever, Santa Fe: on her invoice for the collector Struever asserts "small pottery vessel, polychrome, attributed to Nampeyo, Tewa/Hopi, ca. 1910"

256

A POLACCA BOWL

*Centering an emblematic rendition of feather and wing motifs, enclosed by a scalloped rim band, minor restoration.
height 3 1/2in, diameter 8in*

US\$1,500 - 2,000

257

A HOPI POLYCHROME BOWL

*Possibly by Nampeyo, depicting a stylized bird and flowering plant over a plinth-like platform.
height 4 1/2in, diameter 10 1/2in*

US\$2,000 - 3,000

Provenance

Martha Struever, Santa Fe: in a letter to the collector she refers to this bowl as "A Hopi pottery bowl by Nampeyo. She did a series of vessels with bird images and this is a good example."

258

A HOPI POLYCHROME JAR

*Painted above the shoulder in a zigzag band of alternating winged motifs.
height 3 1/4in, diameter 7in*

US\$800 - 1,200



259 (side view)

259

A SANTA ANA POLYCHROME JAR

Decorated in a repeat of scalloped and stepped configurations, a sawtooth zigzag band below the rim, *restored*.
height 10 1/4in, diameter 10 3/4in

US\$10,000 - 15,000



259

260

AN ACOMA POLYCHROME JAR

Both sides similarly decorated with an oblong lozenge of geometric details, spiral and stepped extensions from each end connecting to form an interlinked band about the entire perimeter.
height 13 1/4in, diameter 13 1/4in

US\$12,000 - 18,000



260 (side view)



260



261 (side view)

261

A SAN ILDEFONSO POLYCHROME STORAGE JAR

Attributed to Martina Vigil and Florentino Montoya, with three distinct design bands, showing stepped pyramids flanked by feathers and a range of geometric accents, restored.
height 19in, diameter 22 1/2in

US\$8,000 - 12,000

The attribution for this lot was made by the vendor, Martha Struever of Santa Fe. Her invoice indicates "A large polychrome storage olla from San Ildefonso Pueblo, the work of the noted potters, Martina Vigil and Florentino Montoya...Circa 1890-1900."



261

262

A SAN ILDEFONSO POLYCHROME JAR

Attributed to the Montoya family, a variety of complementary stepped elements and four-armed motifs on the body, a scalloped band framing stylized avian motifs below the rim.
height 10in, diameter 12 1/2in

US\$10,000 - 15,000

The attribution for this jar was made by the vendor Martha Struever, Santa Fe. In her invoice to the collector she wrote: "polychrome pottery storage jar, San Ildefonso Pueblo, ca 1900. Attributed to the Montoya family", no doubt referring to a married couple amongst the most famous potters of that time, Florentino Montoya and Martina Vigil, or their immediate relatives.



262 (side view)



262

PROPERTY OF VARIOUS OWNERS, LOTS 263-264

263

AN ACOMA FOUR-COLOR STORAGE JAR

Showing a row of parrots and flowering plants at top, a chain of tipped rectangles and a fretwork meander below, *small areas of restoration.*

height 15 1/2in, diameter 17in

US\$8,000 - 12,000



263 (side view)



263

264

A HOPI POLYCHROME JAR

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

US\$15,000 - 20,000



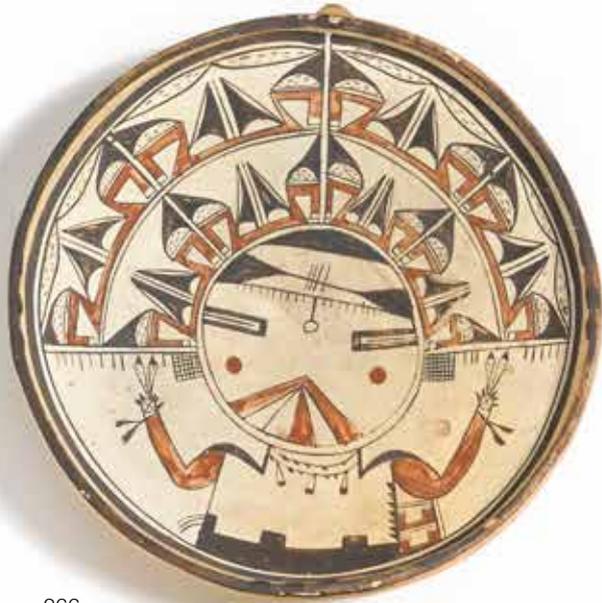
264 (side view)



264



265



266



267

PROPERTY FROM THE NANCY R. FLORSHEIM COLLECTION,
LAKE FOREST, ILLINOIS, LOTS 265-280

265

A HOPI POLYCHROME BOWL

Attributed to Nampeyo, with an abstract composition comprising traditional avian elements, such as beak, tail and feathers, along with geometric complements.

height 3in, diameter 9in

US\$5,000 - 7,000

Provenance

Martha Struever, Santa Fe: sold as "pottery bowl, polychrome and polished red, by Nampeyo"

266

A HOPI POLYCHROME BOWL

Possibly by Nampeyo, depicting a Pahlík Mana kachina figure on the basin, holding feathers aloft.

height 2in, diameter 9 1/2in

US\$3,500 - 5,500

The suggestion that the famous Tewa potter Nampeyo executed this bowl arises from the many attributes and minor details that closely parallel examples previously sold by Bonhams, a number of these with firm attributions.

267

A POLACCA POLYCHROME BOWL

Painted with the bust of a Pahlík Mana kachina on the stark white slip of the basin.

height 3in, diameter 8 1/4in

US\$3,000 - 4,000

Provenance

The collection of the painter Joseph "Jo" Mora; Martha Struever, Santa Fe

268

AN ACOMA POLYCHROME JAR

With a densely drawn pattern of feathers and checkered motifs, restored.

height 11 1/2in, diameter 12in

US\$5,000 - 8,000



268



269 (inset view)

269

A HOPI POLYCHROME JAR

*Attributed to Nampeyo, alternating design panels of curvilinear and angular devices with feather pairs, restored.
height 7 3/4in, diameter 14 3/4in*

US\$15,000 - 20,000

Provenance

The collection of Taos painter Victor Higgins; Martha Struever, Santa Fe



269

270

A POLACCA POLYCHROME JAR

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

US\$7,000 - 10,000

Provenance

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

271

TWO POLACCA POLYCHROME VESSELS

Including a jar with panels of flowering motifs; and a bowl painted in Zuni style.
diameter 6 1/4 and 6 3/4in

US\$1,200 - 1,800

272

A POLACCA POLYCHROME EFFIGY JAR

The body painted with Zuni-style motifs and set with a human face in bold relief, beneath a rim band of repeated plant devices.
height 6in, diameter 7 3/4in

US\$2,000 - 3,000

273

A POLACCA POLYCHROME LADLE

The unusual implement with checkered hollow handle, the basin painted in a Zuni-style hatchured pattern.
length 8 3/4in

US\$800 - 1,200





274



275



276

277

274

A HOPI POLYCHROME BOWL

The enormous deep bowl painted on the interior in four opposing panels of abstracted avian motifs, *restored*.

height 11in, diameter 15 3/4in

US\$1,500 - 2,000

In a letter to the collector, dealer Martha Struever of Santa Fe writes: "The bowl is unsigned, probably from the period of the 1930's to early 1940's, and may be the work of Myrtle Young and/or her sister, Garnet Pavatea, Hopi/Tewas, from First Mesa at Hopi."

275

A POLACCA POLYCHROME BOWL

The interior painted in opposing panels of mirror-image emblematic motifs about a central diamond, the exterior blackened from use.

height 6 1/4in, diameter 15 1/2in

US\$2,000 - 3,000

276

TWO ZUNI BIRD EFFIGIES

Including a long-beaked avian, shown striding forward; and a plump owl, *minor restoration to first*.

height 5 3/4 and 9in

US\$1,200 - 1,800

277

TWO COCHITI ANIMAL EFFIGIES

Including a nesting bird, raincloud emblems painted on its back; and a mammal (dog?), seated on its haunches and with head raised.

length of first 6 3/4in, height of latter 6 1/4in

US\$1,200 - 1,800

278

A SAN ILDEFONSO POLYCHROME JAR

Depicting a Western-dressed figure on each side, one holding a goblet aloft, seemingly raising a toast, accompanied by birds and stylized blossoms.

height 10 3/4in, diameter 12 3/4in

US\$4,000 - 6,000

Provenance:

Sotheby's New York, 4/29-30/83, lot 359

279

A SAN ILDEFONSO REDWARE LIDDED JAR

Showing repeated stylized blossoms on the body, human figures and plants on the lid.

height 9 1/4in, diameter 9in

US\$1,500 - 2,000

280

A COCHITI REDWARE PITCHER

Painted on one side to depict a Native man with a spear, the reverse showing a bearded White man smoking his pipe.

height 9 3/4in, length 12 1/4in

US\$1,800 - 2,800



**PROPERTY OF VARIOUS OWNERS,
LOTS 281-289**

281

A SAN ILDEFONSO BLACKWARE PLATE

Marie + Santana, painted with a rendition of the repeated feather pattern about the open center.

height 1 1/2in, diameter 15in

US\$2,500 - 3,500

282

A SANTA CLARA CARVED BLACKWARE VASE

Reycita Naranjo, decorated with a complex Avanyu motif, below fretwork and feather bands.

height 14in, diameter 9 3/4in

US\$1,500 - 2,000

283

A SAN ILDEFONSO BLACKWARE BOWL

Marie + Julian, painted with a sinuous Avanyu water serpent motif, complemented by rainclouds.

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

US\$1,500 - 2,000



281



282

283

284

TWO PUEBLO BLACKWARE JARS

Including a San Ildefonso double-shoulder vase-form vessel, *Russell Sanchez, 1984*; and a Santa Clara carved example showing a pattern of repeated terraced motifs, *Toni Roller, 11/87*.

height 6 and 5 3/4in

US\$1,500 - 2,000



284

285

A SAN ILDEFONSO BLACKWARE JAR

Marie + Santana, painted on the tapering upper shoulder with twin panels of wing devices and rows of feather complements.

height 5 3/8in, diameter 7in

US\$2,000 - 3,000



285

286

286

A SAN ILDEFONSO BLACKWARE JAR

Maria Poveka, unpainted, formed with a double shoulder and tall cylindrical neck.

height 7 1/4in, diameter 7in

US\$1,500 - 2,000

287

AN ACOMA POLYCHROME BOWL

Lucy Lewis, 1969, painted in two registers of repeated design motifs, with a "pie crust" rim.

height 5 1/2in, diameter 8in

US\$1,500 - 2,000

288

TWO HOPI POLYCHROME VESSELS

Including a seed jar, *Fannie Nampeyo*, with traditional eagle tail pattern; and a small jar, *Rondina Huma*, elaborately designed in a series of shard-like motifs below a pair of geometric neck bands.

diameter 5 1/4in and 4in

US\$1,500 - 2,000

289

A SANTA CLARA POLYCHROME JAR

Lois and Derek Gutierrez, repeated diamond lozenge panels about the midsection, birds, flowers and graceful geometric complements on the neck.

height 13in, diameter 15in

US\$1,000 - 1,500



WEAVINGS PROPERTY OF A MIDWEST COLLECTOR, LOTS 290-293

290

A NAVAJO LATE CLASSIC/EARLY TRANSITIONAL PERIOD CHILD'S BLANKET

The borderless weaving aligning alternating rows of terraced and serrated diamond lozenges, small filler devices as accents, in commercial plied green, indigo and aniline blue, red, burgundy, yellow and white handspun yarns.

size approximately 4ft 2in x 2ft 10in

US\$4,000 - 6,000

291

A NAVAJO TRANSITIONAL WOMAN'S CHIEF'S STYLE WEAVING

Thickly woven in a third phase variant, with central diamond and corner elements overlaid on the banded ground.

size approximately 5ft 1in x 6ft 7in

US\$3,000 - 4,000



290



291



292

292

A NAVAJO LATE CLASSIC CHIEF'S BLANKET

In a third phase pattern of conjoined diamonds and diamond halves overlaid on the banded ground, each centering a Spider Woman cross, in indigo, natural, aniline dyed and handspun yarns.
size approximately 4ft 10in x 6ft 3in

US\$10,000 - 15,000



293

293

A NAVAJO CLASSIC CHIEF'S BLANKET

Finely woven in a second phase pattern of contrasting color blocks with chevron motifs overlaid on the banded ground, in lac or cochineal-dyed shades of raveled red, indigo, brown and white handspun yarns.

size approximately 4ft 7in x 6ft 1in

US\$70,000 - 90,000



295

PROPERTY FROM THE DEWITT C. DRURY COLLECTION

294

A NAVAJO WOMAN'S DRESS PANEL

Extremely finely woven, the open central ground flanked by mirror-image panels of terraced banding, in single-ply red, saturated dark indigo, and natural brown yarns.

size approximately 3ft 11in x 2ft 8in

US\$2,000 - 4,000

PROPERTY OF VARIOUS OWNERS, LOTS 295-299

295

A NAVAJO GERMANTOWN PICTORIAL WEAVING

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

size approximately 6ft 9in x 4ft 8in

US\$15,000 - 20,000



294



296



297

296

A NAVAJO PICTORIAL RUG

Depicting four Yei figures, holding rattles and feathers aloft, enclosed by a Rainbow goddess and a banded border.
size approximately 4ft 4in x 4ft 9in

US\$1,800 - 2,800

297

A NAVAJO PICTORIAL RUG

Depicting three Humpback gods alternating with feather-rattle columns, a solid outer border.
size approximately 3ft 8in x 5ft 4in

US\$1,200 - 1,800



298



299



300



298

A NAVAJO TEEC NOS POS PICTORIAL RUG

Centering a shield-like device rung with feathers, elaborate complements reflected on all sides, more feathers populating the terraced pyramids about the perimeter.
size approximately 6ft 4in x 3ft 6in

US\$2,500 - 3,500

299

A NAVAJO GANADO PICTORIAL RUG

With a double medallion configuration, small feathers as accents, banded borders.
size approximately 6ft 6in x 4ft 4in

US\$1,500 - 2,000

PROPERTY FROM THE DEWITT C. DRURY COLLECTION

300

TWO NAVAJO PICTORIAL WEAVINGS

One depicting four Yeibechai dancers; the other rendered as an American flag.
size approximately 3ft 2in x 3ft 5in and 2ft 6in x 3ft

US\$1,500 - 2,000



301

302



303

304

**BASKETS PROPERTY FROM AN OREGON ESTATE,
LOTS 301-305**

301

TWO TLINGIT POLYCHROME BASKETS

The largest with three design bands and self-stitch complements; the other worked in two pairs of repeated geometric patterns.
diameter 12 and 8in

US\$1,200 - 1,800

302

THREE NORTHERN BASKETS

Including a Skokomish twined basket, with characteristic animal motifs over stacked box columns; a Salishan bowl marked by repeated stairstep bands; and a Tlingit polychrome example worked in frets and stripes.
diameter 8 1/2, 9 1/2 and 8 1/4in

US\$1,500 - 2,000

303

TWO SALISHAN BASKETS

Including a tall storage basket, likely Klickitat or Yakima, worked in complementary stepped bands; the second polychrome and oval in form, with a similar design to the first.
height of first 16in, diameter of second 15in

US\$1,800 - 2,800

304

THREE SALISHAN POLYCHROME BASKETS

Two with half-loops at the rim, variously worked in zigzag, striped and triangular devices.
diameter 10 3/4, 9 1/4 and 9 3/4in

US\$1,500 - 2,000



305

306



308 (front & back)



305

THREE SALISHAN POLYCHROME BASKETS

Yakima or Klickitat, two with similar patterns of stepped devices forming large-scale zigzag bands; the third displaying a row of flowering plants.

diameter 9 1/4, 9 1/4, 7 1/2in

US\$1,500 - 2,000

PROPERTY OF ANOTHER OWNER

306

A POMO BASKET

Tightly woven, decorated with a repeated sequence of stacked triangles from the base to the checkered rim, some clamshell disc beads remaining at top.

height 8in, diameter 15 1/4in

US\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF MADELINE LANGWORTHY, BERKELEY, CALIFORNIA

307

THREE PLATEAU CORNHUSK BAGS

Each with a distinct geometric pattern on both sides, worked in dyed yarn or cornhusk sewing materials.
length 15 1/2, 18 and 10 3/4in

US\$1,500 - 2,000

PROPERTY FROM AN OREGON ESTATE

308

THREE PLATEAU CORNHUSK BAGS

Worked in distinct geometric patterns in multicolored yarns, both sides presenting a contrasting aesthetic, individually mounted.
length 20 - 21in

US\$1,500 - 2,000

PROPERTY FROM VARIOUS OWNERS, LOTS 309-313

309

A WASHO POLYCHROME BASKET

Lille Frank James, with four opposing diamond lozenge motifs framed by serrated fretwork bands, over a thin zigzag horizon.
height 5in, diameter 9 1/2in

US\$4,000 - 6,000

The attribution to Lillie Frank James was made by Professor Marvin Cohodas, scholar of Washo basketry from the University of British Columbia: a certificate accompanies the lot.

310

A YOKUTS POLYCHROME OVAL BASKET

Drawn with twin bands of outlined stepped meanders.
height 4 1/2in, length 11 3/4in

US\$1,500 - 2,000



309



310



312



311



311-312 (view)

311

A PANAMINT POLYCHROME BASKET

*Possibly the work of Maggie Juaquin, very finely woven, depicting birds, butterflies and plant life, dyed quills used as accents.
height 2 1/2in, diameter 6 1/8in*

US\$3,000 - 5,000

312

A PAIUTE BEADED LIDDED BASKET

*The body worked to depict a native man, a woman with baby on her back, a tipi, pine tree, and a deer running through the forest.
height 5in, diameter 6in*

US\$1,800 - 2,800

313

AN APACHE TRAY

*Human and deer figures oversee checkered and rosette decorations.
height 5 1/2in, diameter 20*

US\$2,500 - 3,500



311-312 (view)

PROPERTY FROM THE DEWITT C. DRURY COLLECTION

314

AN APACHE TRAY

*Diamond chains rise from the ringed tondo, double dashes at the rim and small crosses as accents.
height 3in, diameter 15 3/4in*

US\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF ELLEN AND EUGENE SAENGER, LOTS 315-320

315

AN EXCEPTIONAL ELIZABETH JUAN HORSEHAIR PLAQUE

*Tohono O'odham, remarkably finely woven to display over four hundred human figures, women and men hand-in-hand, in six design bands complemented by series of diamondback rattlesnake motifs.
diameter 11 1/8in*

US\$10,000 - 15,000



313



314



315

316



317



316



318

318



318





316
FOUR TOHONO O'ODHAM MINIATURE HORSEHAIR BASKETS
 Various designs like a Western Apache positive-negative tray, with human and deer figures; a fretwork example surrounded by a friendship ring of people; a nest of coiling snakes; and another with two rows of humans, hand-in-hand, about a central five-pointed star.
diameter 5 1/8 - 2 7/8in

US\$2,500 - 3,500

317
A TOHONO O'ODHAM HORSEHAIR PLAQUE
Leona Antone, remarkably finely woven to display rows of human figures encircling a central snake, butterflies and an eagle motif.
diameter 9 7/8in

US\$3,000 - 5,000

318
A COLLECTION OF TOHONO O'ODHAM MINIATURE HORSEHAIR BASKETS
Norma Anton, Sinclair Francisco, Jere Juan and others, ten examples of the art form, variously showing squash blossom or fretwork patterns, snakes, butterflies, human friendship rings, and checkered motifs, along with one imitating a Navajo ceremonial tray.
diameter 4 1/2 - 1 1/2in

US\$3,000 - 5,000

319
TWO TOHONO O'ODHAM MINIATURE HORSEHAIR BASKETS
 Both in olla form, one displaying butterflies and deer in a diamond lattice pattern; the other with fretwork bands enclosing a friendship ring of human figures.
diameter 2 1/2in each

US\$1,500 - 2,000

320
A COLLECTION OF TOHONO O'ODHAM MINIATURE HORSEHAIR BASKETS
 Including two bowls, one showing a friendship ring, the other a series of butterflies, *Leona Antone*; another bowl with the friendship pattern and rattlesnake bands, *Charlene Juan*; and three unidentified basketry items, an olla, a bowl and a canteen.
diameter 2 1/8 - 1 1/4in

US\$1,500 - 2,000

**WOODLANDS/PLAINS/PLATEAU PROPERTY FROM THE
NANCY R. FLORSHEIM COLLECTION, LAKE FOREST,
ILLINOIS, LOTS 321-322**

321

AN EASTERN WOODLANDS BURLWOOD BOWL

Possibly Iroquois, the gently curving oval container of smoothly rounded form, opposing figureheads raised up at each end, a rich patina of use.

length 16 1/4, width 12 1/2in, height 7 1/2in

US\$12,000 - 18,000

Provenance

Sold by Robert Ashton, Canterbury CT, 1985. In a letter from Ashton, he states that "Dr. Frank Speck an anthropologist who worked extensively with several Eastern tribes stated that wooden food bowls with handles in the shape of animal or human heads were important

in ceremonial use and were not used in everyday life. Hence they are quite rare and highly valued by their owners...The type of bowl such as yours, which shows only the form of a head and not carved with distinct features was made to represent departed ancestors who were important to tribal history.

The dating on wooden bowls is difficult at best. However, Speck reports that few were made after 1850. The evidence of heavy use and wear on your bowl would indicate that the bowl was probably used for many years. I feel that your bowl is Iroquois in origin and the use and wear indicate that it was made and used when the Iroquois were still a self-sustaining tribe. That is, the mid to late 18th century. The form and style are of such quality that this would suggest that the bowl was made before major European influence."



321



322

322
A PAIR OF UPPER-MISSOURI RIVER BEADED SHOES

Partially beaded on the toes with stylized floriforms, blossoming vines continue about the perimeter.
length 9in

US\$1,500 - 2,000

Compares Favorably
 Hanson, James A., 1994, p. 141, plate 144 (left): "On the left are upper-Missouri River men's slippers, most likely made by the Arikara. One is turned to show the sole of buffalo rawhide, cut to the white man's preferred pattern. Because there is no left or tight, these date no later than the 1850's."



323



PROPERTY OF ANOTHER OWNER

323
A WOODLANDS DAGGER

The wood handle with circular pommel and guard ringed with brass studs, carrying a diamond-point spear blade notched four times at the base.
length 19 7/8in

US\$3,000 - 5,000

Provenance
 From the estate of a Canadian collector



324

PROPERTY FROM THE ESTATE OF MARY FLIPPIN

324

AN OJIBWA BEADED BANDOLIER BAG

The wide strap and body decorated similarly with scrolling vines and naturalistic floral motifs, beaded tab and yarn tassel suspensions.
length 47in

US\$1,500 - 2,000

PROPERTY FROM THE RICHARD F. AND ELAINE M. WILSON COLLECTION

325

AN OJIBWA BEADED BANDOLIER BAG

With scrolling vines of flowers adorning the strap and body, on black velvet, with bead and yarn tassels.
length 33in

US\$1,500 - 2,000



325

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

326

A SIOUX BEADED TOBACCO BAG

Lane beading about the neck, the center worked distinctly on both sides showing hourglass or diamond patterns, trailing quill-wrapped rawhide slats and long fringe.
length 37in

US\$1,500 - 2,000



326



327



328



326 (reverse)



327 (reverse)



328 (reverse)

PROPERTY OF ANOTHER OWNER

327

A SIOUX BEADED TOBACCO BAG

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

length 29in

US\$2,500 - 3,500

PROPERTY FROM THE RICHARD F. AND ELAINE M. WILSON COLLECTION, LOTS 328-331

328

A SIOUX BEADED TOBACCO BAG

Lane beading about the neck, the body rendered in two distinct geometric patterns of traditional motifs, with quill-wrapped rawhide slats and fringe suspended below.

length 34in

US\$2,000 - 3,000

Provenance

By descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century



329

329

A SIOUX BEADED SHIRT

Tailored as a poncho with open sides, the hide hanging long to the sides, fringed along the bottom, arms, and cuffs, green pigment coloring the top and yellow on the lower section like what is seen in certain prestigious "shirt-wearer" garments, beaded strips fastened over the shoulders and along the sleeves, bib panels attached below the neck on both sides, that of the front showing a pair of smoking pipes, finished with hair lock suspensions front and back.
length 43in

US\$20,000 - 30,000

Provenance

From the Richard F. and Elaine M. Wilson collection, by descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century



329



331



332



333



334 (front)



334 (back)

330

A SIOUX BEADED SADDLE BLANKET

On hide, the edges repeating a pattern of diamond configurations with stacked box columns, the four arms trailing hawk bells and fringe.

length 66in

US\$3,000 - 4,000

Provenance

By descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century

331

A PAIR OF SIOUX WOMAN'S BEADED LEGGINGS

On hide with cloth trim, fully beaded in diamond and winged pendant motifs, small crosses as complements.

length 15 1/2in

US\$1,500 - 2,000

Provenance

By descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century

PROPERTY OF VARIOUS OWNERS, LOTS 332-334

332

A SIOUX BEADED TOBACCO BAG

The lengthy neck unbeaded but for a narrow lane up the side and about the mouth, the principal design area done in candy-cane style, three red-dyed triangular tabs suspended below.

length 27in

US\$1,500 - 2,000

333

A SIOUX BEADED TOBACCO BAG

The central section beaded similarly on both sides with a succession of winged motifs, over quill-wrapped rawhide slats and fringe suspensions.

length 35in

US\$1,500 - 2,000

334

A SIOUX BEADED DRESS

The fully-beaded bodice fringed about the sleeves, decorated with crosses, winged motifs and geometric filler devices, lane beading across the fringed skirt bottom.

length 52in

US\$4,000 - 6,000

PROPERTY FROM THE RICHARD F. AND ELAINE M. WILSON COLLECTION, LOTS 335-336



**335
TWO SIOUX BEADED CHILDREN'S VESTS**

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

US\$2,500 - 3,500

Provenance

By descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century

335



**336
FOUR SIOUX QUILLED OR BEADED ITEMS**

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

length of first three 9 - 12in, of latter 37in

US\$3,000 - 5,000

Provenance

By descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century



PROPERTY OF ANOTHER OWNER

**337
TWO PLAINS BEADED BABY ITEMS**

Including a Sioux vest, on hide and lined with cloth, similar geometric configurations on both sides; and a pair of Central Plains moccasins, a trio of triangles on the toe, the soles from recycled painted parfleche.

length 11 and 5 1/4in

US\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF MARY FLIPPIN, LOTS 338-346



**338
A SIOUX BEADED KNIFE SHEATH**

The stiff rawhide case tapered to a point, designed in two zones of terraced bands and complements, tin cones hung midway; along with a repurposed vintage knife stamped "Wm. Gregory - Sheffield - All Right".

length 10 and 10 1/2in

US\$2,500 - 3,500

335 (back)

337 (back)



**339
A SIOUX PIPE**

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

length 23in

**340
A CHEYENNE BEADED KNIFE SHEATH**

The tapering straight-edged case beaded on the front with stepped motifs below an hourglass figure, showing a dentate border and hung with fringe; along with a repurposed vintage knife, stamped "Green River Knife" and "C. Johnson & Co - Sheffield, England".

length 17 and 9 1/2in

US\$2,000 - 3,000

336 (back)

335-337 (front)



338



339



340



341



342



341

SIX PLAINS OR PLATEAU BEADED POUCHES

Displaying a wide range of decorative choices, in geometric and floral patterns.

length 5 - 9 1/2in

US\$1,500 - 2,000

342

THREE PLAINS BEADED STRIKE-A-LITE POUCHES

The largest likely Sioux, in characteristic geometric pattern and hung with tin cones; and two other examples from the Southern Plains, one on harness leather, a similar diamond motif on flap and body, the other using tiny cut seed beads.

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

US\$2,000 - 3,000



343



345



344



346



343 (back)



345 (back)



344 (back)

346 (back)





347

343

A SIOUX BEADED TOBACCO BAG

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

US\$1,500 - 2,000

344

TWO SIOUX BEADED POUCHES

Including a square dispatch case, beaded on the front and flap in cross motifs and geometric complements; and a smaller fringed example showing a typical construction of triangles and winged pendants.
length 11 1/4 and 5 3/4in

US\$1,500 - 2,000

345

THREE EASTERN SIOUX BEADED POUCHES

The largest distinguished by the heavy use of metallic silver beads, worked in star and floral motifs; the other two also partially beaded in a star or box pattern within geometric complements.
length 20, 8 and 5 1/4in

US\$1,500 - 2,000

346

A SIOUX BEADED TOBACCO BAG

Lane beading up the neck and around the mouth, the body designed with varied geometric configurations on each side, with quill-wrapped rawhide slats and fringe suspensions.
length 39in

US\$1,500 - 2,000

PROPERTY FROM A SOUTHWESTERN MUSEUM

347

A SIOUX BEADED DRESS

The fully-beaded bodice worked in diamond and cross compositions, short fringe from the sleeves and the entire perimeter.
length 55in

US\$4,000 - 6,000



348



350



349



350



351



351



352



**PROPERTY FROM THE BRATTON-HENDERSON COLLECTION,
SAN FRANCISCO, CALIFORNIA, LOTS 348-355**

348

TWO SIOUX IMPLEMENTS

Including a quirt, the wood handle and strap fully beaded, with thick braided leather lash; and a file-branded and tacked wood pipe stem with catlinite bowl.

length 14in (handle) and 19in

US\$1,500 - 2,000

349

TWO APACHE BEADED ITEMS

Including a model cradle, zigzag beading about the body, a cloth doll held within; and an awl case, cap and body fully beaded, trailing hide thongs and tin cones.

length 11 and 12in

US\$1,500 - 2,000

350

TWO PAIRS OF SOUTHERN ARAPAHO BEADED MOCCASINS

One pair dyed with yellow ochre, red pigment and lane beading up the toes, a perimeter band of diagonal stripes; the other with solid color banding about the toe and instep, filled by spot-beaded checkered decoration.

length 9 3/4 and 9 1/2in

US\$2,000 - 3,000

351

FOUR PAIRS OF PLAINS CHILD'S BEADED MOCCASINS

Including a Cheyenne pair, a winged cruciform medallion emblazoned on the toe; a Sioux examples, fully beaded with buffalo track and crossed box devices; and two pairs from the Southern Plains, both partially beaded, one on buffalo hide, with a broad swath about the instep, a diamond and bar band down the center; the other dyed with yellow ochre and worked in checkered spot beading and diamonds on the toe.

length 7 1/4 - 6 1/4in

US\$2,000 - 3,000

352

TWO CROW PARFLECHE ENVELOPES

Both painted in bilateral symmetric form, similarly decorated with central columns of diamonds and conforming accents, a checkered outer border.

length 26 1/4 and 24 1/2in

US\$2,500 - 3,500



353



353



354



356



355





357 (front)



357 (back)

353

THREE SIOUX PARFLECHE CONTAINERS

Including an envelope, painted in bilateral symmetric form, paired diamonds and checkered band outlines, and two smaller containers, each with folded flap, painted in characteristic bright geometric patterns.

length of first 23 1/2in

US\$2,000 - 3,000

354

TWO SIOUX PARFLECHE BOXES

One an upright container, the other of more typical box form, both painted in bright geometric patterns with crosshatched details.

length 12 and 9 3/4in

US\$2,500 - 3,500

355

TWO BLACKFOOT PARFLECHE ENVELOPES

Each painted in bilateral symmetric form, with conjoined series of hourglass, diamond and triangle devices.

length 21 1/4 and 17 1/2in

US\$1,500 - 2,000

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION, LOTS 356-357

356

TWO PLAINS PARFLECHE ENVELOPES

Including a Western Plateau example, each half with central diamond motif within a conforming frame; and a Crow envelope, the similar diamond lozenge enclosed on all sides by triangular elements.

length 26 and 25in

US\$1,500 - 2,000

357

A SIOUX BEADED DRESS

The fully-beaded bodice fringed about the sleeves, decorated with stars, crosses, and stacked bar motifs, the skirt undecorated.

length 50in

US\$3,000 - 4,000



358

PROPERTY FROM THE RICHARD F. AND ELAINE M. WILSON COLLECTION

358

A PAIR OF SIOUX BEADED POSSIBLE BAGS

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

US\$2,000 - 3,000

Provenance

By descent from Frank McIntyre, former Indian agent on the Rosebud Reservation, early 20th century

PROPERTY FROM THE US CHILDREN'S MUSEUM ON THE 19TH CENTURY. PROCEEDS FUND THE CREATION OF A FACULTY CHAIR IN CHILD RIGHTS AT THE UNIVERSITY OF SAN DIEGO SCHOOL OF LAW, LOTS 359-382

359

THREE SIOUX BEADED KNIFE SHEATHS

All three fully beaded on the front in a range of characteristic motifs, the largest trailing lengthy quilled drops, each holding a rustic well-honed knife.
length of sheathes with drops 23 - 8in

US\$1,800 - 2,800

360

A SOUTHERN CHEYENNE BEADED POUCH

Of trapezoidal form, the hide dyed yellow and beaded in striped bands and small roundels, fringe applied to the sides and bottom.
length 11 1/2in

US\$1,500 - 2,000

361

TWO PLAINS/WOODLANDS TOMAHAWKS

Including a petite example, with well-patinated, faceted and fire-branded haft, fastening a triangular cut-out blade; and a rustic example, deep grooves as decoration on the haft, with a brass collar and narrow repurposed blade.
length 18 and 24 1/2in

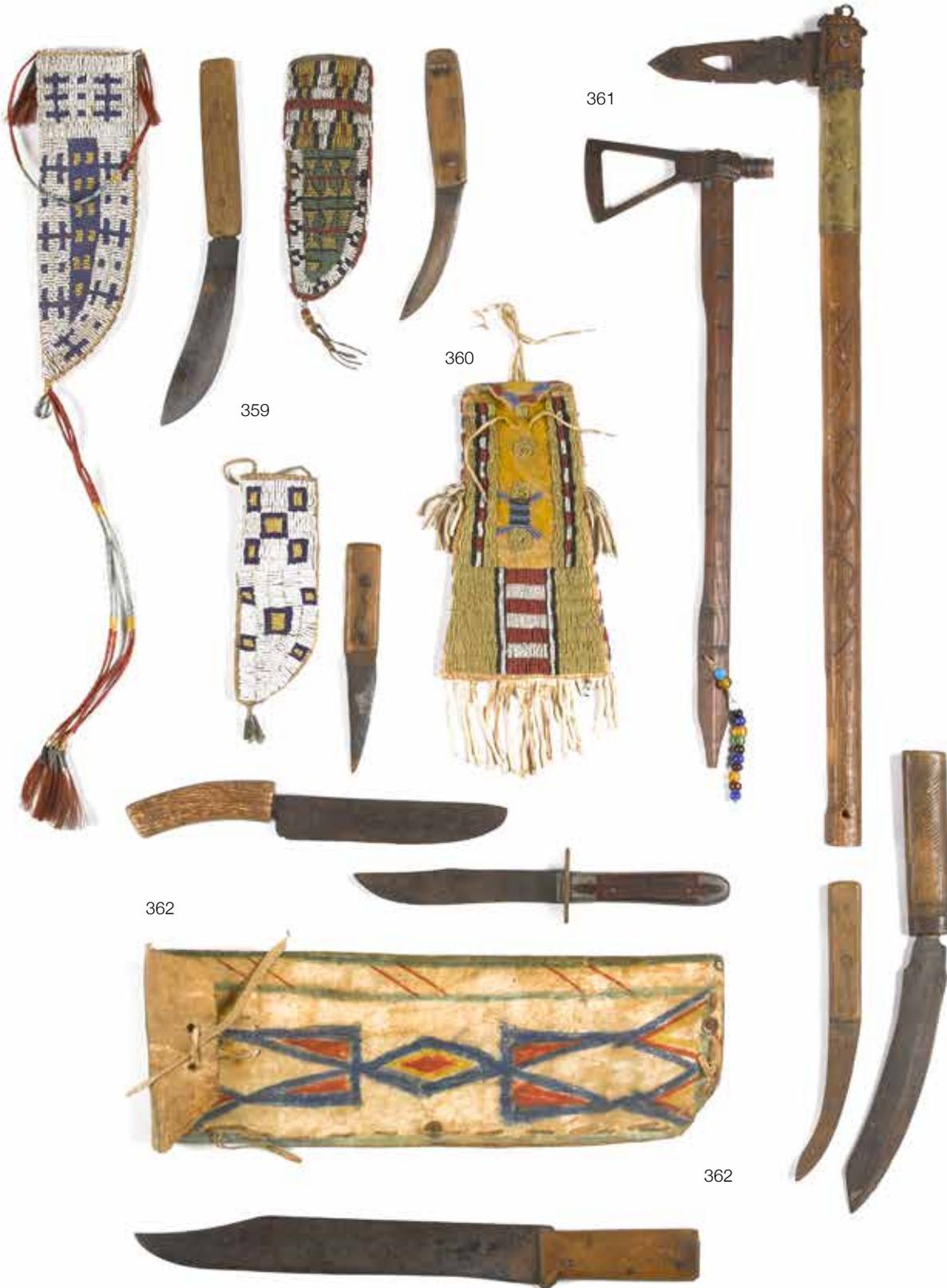
US\$2,000 - 3,000

362

A SIOUX PARFLECHE BUTCHER KIT

Consisting of a painted parfleche container, riveted and sewn along the seams, along with five utilitarian knives of varying size and blade type.
length 16 1/2in

US\$1,200 - 1,800



361

360

359

362

362



363



364



365

363

TWO CREE BEADED ITEMS

Including a man's jacket, beaded panels applied to the shoulders, back, lapels, pockets and cuffs; along with a pair of wool leggings, stylized floral motifs adorning both sides.
length 27 and 14 1/2in

US\$1,800 - 2,800

364

A METIS-CREE QUILLED SHIRT

Bone buttons on the bib and front seam, panels of extremely fine quillwork applied on the shoulders, fringed about the sleeves and across the back.
length 32in

US\$1,500 - 2,000

365

AN OJIBWA PIPE

The stem incised and carved in shallow relief to depict a battle scene, a rifle, tipi, and arrow, a variety of animals and celestial motifs, affixing a catlinite bowl, a lead inlaid dog (?) and star on the circular chimney, two pairs of feet and a single hand elsewhere.
length 32in

US\$5,000 - 7,000

366

A SIOUX BEADED TELESCOPE CASE

The cylindrical case decorated with sections from a repurposed (likely) blanket strip, fringe suspensions, carrying a French 40x telescope.
length 19in

US\$1,500 - 2,000

367

A SIOUX BEADED KNIFE SHEATH

Fully beaded on the front in a diamond lattice pattern, thin banding on the reverse, fringe below, a beaded strap handle at top, holding a knife distinguished by pairs of inlaid lead crosses and circles.
length 13 1/2 and 10in

US\$1,500 - 2,000



366

367

368



369



368

TWO SIOUX BEADED STRIKE-A-LITE POUCHES

One on soft hide, the other on thick harness leather, both decorated in similar arrangements, the largest trailing tin cones.
length 6 1/2, 4 7/8in

US\$1,800 - 2,800

369

THREE APACHE BEADED ITEMS

Including a loom-beaded collar, with openwork netted drape; and two fringed hide pouches, each partial-beaded in characteristic designs.
length 19 - 14 1/2in

US\$1,800 - 2,800



370



371



372



373



370

TWO NORTHERN ITEMS

Including a Cree beaded quiver or scabbard, fringed and decorated with floral motifs; along with a double-curved sinew-backed horn bow, with sinew drawstring.

length 32 and 36 1/2in

US\$2,000 - 3,000

371

TWO SIOUX CATLINITE ITEMS

Including a pipe in three sections, decoratively carved and incised, the T-form bowl with a steer head in shallow relief; and a flute, lead inlay on the faceted body, the stopper of a different stone.

length 37 and 18 3/4in

US\$1,500 - 2,000

372

TWO PLAINS COURTING FLUTES

The largest worked as a crane effigy, with tacked eyes, areas of pigment, and a bullet cartridge as mouthpiece; the other painted green and red, fastening a braid of sweetgrass and a quilled pendant.

length 24 1/2 and 20in

US\$2,000 - 3,000

373

TWO APACHE BEADED CANES

One beaded along its entire length, the other only in the center, the latter with a carved serpent beneath the removable glass finial.

length 38 and 36 1/2in

US\$1,500 - 2,000

374

A SIOUX BEADED BLANKET STRIP

Worked on hide and applied to a (later) wool blanket, showing four cruciform design rosettes alternating with geometric panels.

length of strip 64 1/2in

US\$1,500 - 2,000



374



375



376



377



378



375

TWO PAIRS OF SOUTHERN PLAINS BEADED MOCCASINS

Including a Southern Cheyenne pair, with narrow lane beading down the toe and on the tongue, the perimeter showing broader bands of hourglass figures, fringe at back; and Apache examples, lane- and edge-beaded, with green dye and tin cone accents.
length 10 1/4 and 9 3/4in

US\$3,000 - 4,000

376

TWO PAIRS OF CHEYENNE BEADED MOCCASINS

Both pairs fully beaded, a Thunderbird emblazoned on the toe, geometric accents about the perimeter.
length 11 and 9 1/2in

US\$2,500 - 3,500

377

TWO PAIRS OF DELAWARE BEADED MOCCASINS

Soft-soled and beaded on the toe in similar fashion, the down-turned cuffs lined with cloth and beaded accents.
length 8 3/4 and 9in

US\$1,800 - 2,800

378

TWO PAIRS OF PLAINS BEADED MOCCASINS

Including Cree examples, a colorful diamond on the toe, cloth-trimmed down-turned cuffs; and an Arapaho pair, decorated with striped bar panels.
length 10 and 10 1/2in

US\$1,800 - 2,800



379



380



382



381

379

TWO OJIBWA BEADED ITEMS

Including a vest and a pair of leggings, both with floral motifs on black velvet.
length 20 1/2 and 28in

US\$1,500 - 2,000

380

A SIOUX WOMAN'S BREAST PLATE

Arranging vertically-oriented panels of bone-pipes, fastened at top with strands of large beads and silk ribbon, an abalone pendant midway, more beads as fringe suspensions.
length 43in

US\$1,500 - 2,000

381

TWO PRAIRIE BEADED ITEMS

Including an Omaha or Osage breechclout, Christ on the cross depicted on one end, a floral arrangement on the other; along with a pair of Menominee beaded leggings, the design rendered in a ribbonwork pattern.
length 55 and 17in

US\$2,000 - 3,000

382

TWO NATIVE AMERICAN ITEMS

Including a Lakota man's breastplate, comprising twin panels set with small mirrored pendants on fur, quilled slats along the perimeter; and a pair of Ojibwa beaded moccasins, with stylized floral motifs and lengthy cuffs.
length 37 and 8 1/2in

US\$1,500 - 2,500

END OF SALE

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

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

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 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 other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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 the

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any 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 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23479 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Judith Eurich
Mark Fisher
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**BONHAMS *
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(212) 644 9001

Books & Manuscripts
Tom Lamb, (917) 206-1640

Chinese Works of Art & Paintings
Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide,

Fine Art
American
Kayla Carlsen, (917) 206 1699

Contemporary
Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings
Madalina Lazen, (212) 644 9108

Impressionist & Modern
William O'Reilly, (212) 644 9135

Himalayan Art
Mark Rasmussen, (917) 206 1688

Japanese Works of Art
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Bonhams

Sale title: Native American Arts		Sale date: Monday December 5, 2016	
Sale no. 23479		Sale venue: San Francisco	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
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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.			
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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*

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EB 1793

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