

COWAN'S
AUCTIONS

American Indian and Western Art
Including Part One of The Jan W. Sorgenfrei Collection
April 8, 2017







American Indian and Western Art

Part One of The Jan W. Sorgenfrei Collection
of Prehistoric American Indian Art

Cowan's
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Cincinnati, OH 45232
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Auction
Saturday, April 8, 2017
10 a.m.

Exhibition
Friday, April 7, 2017
Noon - 5 p.m.
Saturday, April 8, 2017
8 a.m. - 10 a.m.

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Our mission is to bring exceptional objects to sophisticated buyers, with passion, respect and integrity.

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In addition to the auctions themselves, our services include Property Evaluations and Appraisals, Estate and Trust Advising, Private Treaty Sales, Professional Packing and Transport Service, and Full Service In-House Shipping.

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A leader in the Fine Art and Antiques auction business, Cowan's has disrupted the marketplace since we first opened in 1995. We were among the earliest houses to build a website and one of the first to sell online. In 2014, Cowan's, along with five of our competitors, launched Bidsquare.com, an online bidding platform where auction houses are vetted to ensure honesty and quality.

But, like many companies, Cowan's started small. A collector since early childhood, founder Wes Cowan began collecting photographs of 19th century America while working on his PhD at the University of Michigan in Ann Arbor. In 1984, he joined the Cincinnati Museum of Natural History as Curator of Archaeology. Along the way, he kept building his knowledge of early photography and the history it captured. In 1995 he left the museum, became a licensed auctioneer, and launched Cowan's Auctions, Inc.

Cowan's Auctions quickly built a reputation for quality, bringing a new level of scholarship and honesty to the arena. The business grew rapidly as Cowan's added expertise in American Indian Art, Furniture, Paintings and Decorative Art, Jewelry, Antique Firearms, and Modern Ceramics.

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C. Wesley Cowan
Founder, Chairman and Principle Auctioneer

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Rayon de Soleil, William Adolphe Bouguereau (French, 1825-1905) oil on canvas Sold for \$1,102,500

American Tomahawk Descended in the Family of Meriwether Lewis Sold for \$1,000,000

Original Colt Texas Paterson Revolver Sold for \$205,625

Broncho Buster, Frederic Remington (American, 1861-1909) bronze cast Sold for \$205,625

28 Carat Platinum and Diamond Necklace Made for Marge Schott of The Cincinnati Reds Sold for \$192,000

Gardner's Photographic Sketch Book of the War, Philp & Solomons, 1865-1866 Sold for \$144,000

Tiffany Studios Snowball Table Lamp Sold for \$126,000

Peter Voulkos, *Gash* Stoneware Stack Pot Sold for \$105,750

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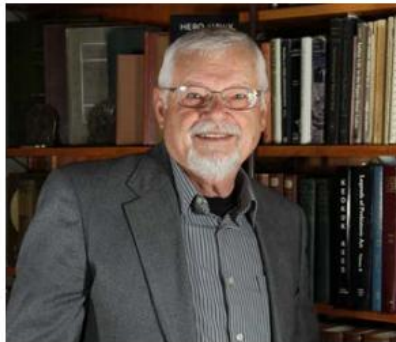


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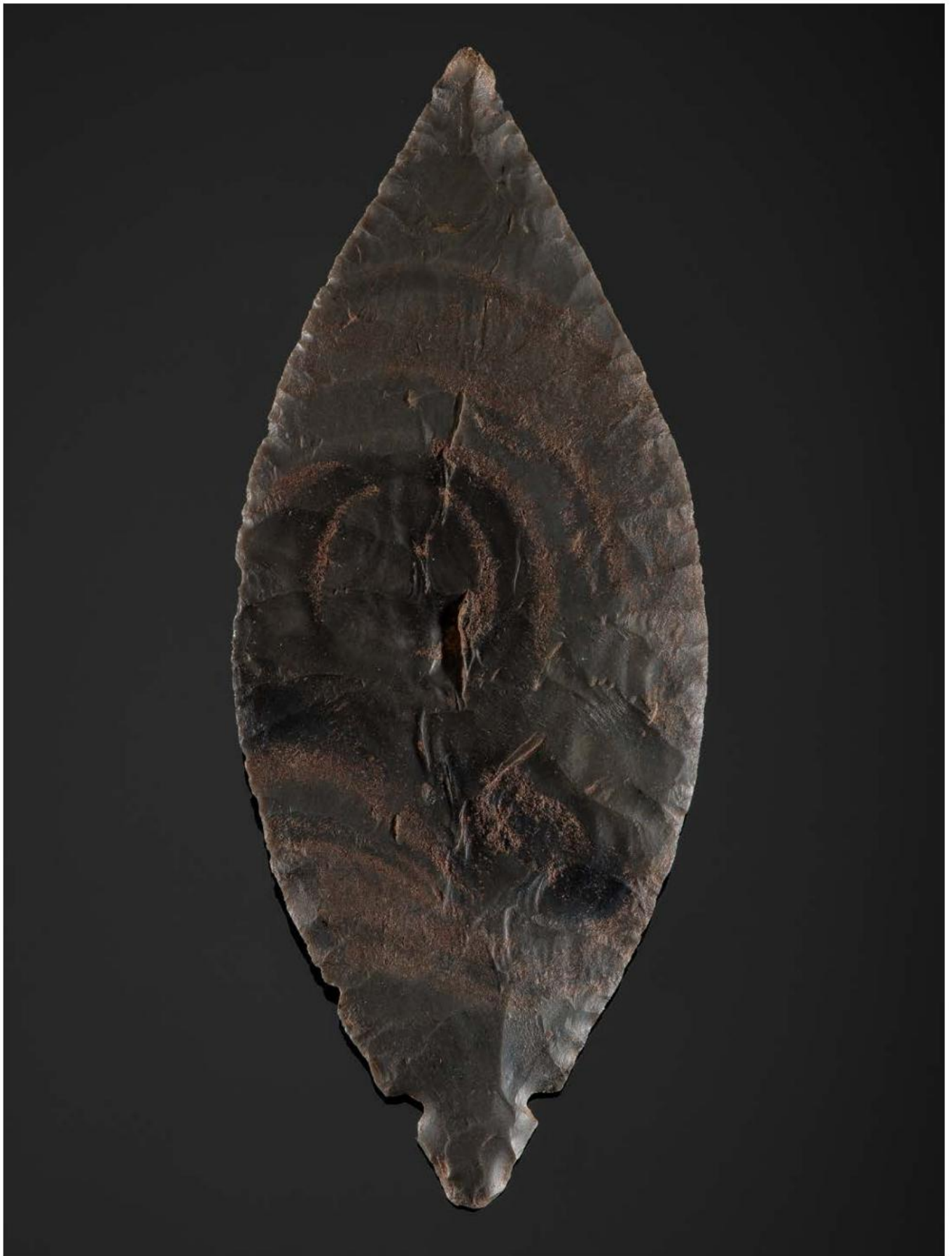
An Important Denver, Colorado Collector

Brigadier Charles Hale Morgan (1835-1875), California

Jim Ritchie (1938-2015), Ohio

Jan Sorgenfrei (1942 - 2012), Ohio

Indian Agent Lawrie Tatum (1822-1900), Iowa



The Jan W. Sorgenfrei Collection of Prehistoric American Indian Art

Jan Walter Sorgenfrei (1942-2012)

My first conversation with Jan Sorgenfrei was via telephone in the summer of 1980. At that time, I was a naive but enthusiastic collector intent on acquiring my first birdstone from the well-known Harry B. Mapel collection, being sold by Jan in Worthington, Ohio. That conversation went like all the subsequent ones for the next 32 years. He greeted me warmly and spoke to me as a friend with a sincere willingness to help me to learn more about the art of birdstones and other ancient sculptural forms, as well as to acquire my first well-documented birdstone. When auction day came on September 14, 1980, I was "well-armed" with all the knowledge needed to make an excellent choice and happily return to Fort Wayne with my prized possession. But alas my arms did not include enough funding as I sadly watched the birdstones I desired being delivered to Earl Townsend and John Steimle by the auction clerks. Even though I was unsuccessful in acquiring my first birdstone, I was very grateful to Jan for helping me to know and understand the art, aesthetics and the quality of what was being offered.

Quality is the key word when referring to artifacts chosen by Jan Sorgenfrei to rest in his personal collection. As can easily be seen within the pages of this catalog, birdstones were very special to Jan, especially birdstones from the "epicenter" of his native northwest Ohio. This superb collection not only represents many of the finest examples of their respective types, but is also a testament to the wonderful creations of prehistoric art created in this archaeologically rich area. It should also be mentioned that Jan had a special place in his heart for the animal or chunky form of birdstones. Here again, he could see a quality of art in pieces that others might dismiss as not being worthy.

A good example of this is the Mecosta County, Michigan bird (Lot 24) presented in this catalog — a magnificent example of the type that I know he prized.

It would be remiss not to mention that Jan Sorgenfrei had an advantage as owner and manager of Painter Creek Auction Service and Old Barn Auction; a position that most of his contemporaries greatly envied but never begrudged. Collections he managed for auction was remarkable. Early Painter Creek auctions featured the collections of luminaries such as Stanley Copeland, Gilbert Wall, Cameron Parks and Charles C. Smith. These collections were rife with great artifacts from previous generations of collectors such as Edward Payne, Rollin H. Bunch, Dr. T. Hugh Young, H.C. Wachtel, Gordon Meuser and many others. It must also be mentioned that Jan acquired numerous pieces from "walk-ins". Locals would drop by with a fine artifact for Jan to see and he would often purchase it for his personal collection.



The Sorgenfrei collection of birdstones is one of the finest intact collections of birdstones in the country, or world for that matter. And now it will be dispersed. Jan had a great affinity for the beautiful Elongated Slate Birdstones from the Glacial Kame culture. These birdstones display simplicity of line and form that is easily appreciated by people who have never seen a birdstone. Many years ago, the noted painter of Figurative Art, Theophilus Brown, told me that he was always reminded of the elegant series of sculptures, *Bird in Space* by Constantin Brancusi while viewing the elongated Glacial Kame birdstones, of which he collected several examples. We now have this rare opportunity to add one or more of these superb works of prehistoric art to our personal collections. I sincerely hope you will return to your home pleased and proud to have added a Jan Walter Sorgenfrei artifact to your collection.

William S. Koup, December 2016

Collections Represented

The Jan W. Sorgenfrei collection is a window into the history of prehistoric art collecting. The collectors listed below assembled important and often famous collections going back to the latter half of the 19th century. The Sorgenfrei collection contains at least one example from each of these collections. More information on many of these luminaries and the period in which they collected, may be found in *Prehistoric American*, Volume XLIII, No. 4, 2009, pages 167-169 and within the numerous volumes of *Who's Who in Indian Relics*.

Donald O. Boudeman, Kalamazoo, Michigan, (1880-1949)

Harvey E. Bouwknecht, Grandville, Michigan, (1888-1967)

Dr. Rollin H. Bunch, Muncie, Indiana, (1881-1948)

A.B. Cassell, Minneapolis, Minnesota.

Clemens Caldwell, Danville, Kentucky, (1918-2007)

Dr. Stanley Copeland, Columbus, Ohio

A.E. Domoney, Columbus, Ohio

Professor W. O. Emery, Crawfordsville, Indiana

Julian Gentry, Danville, Kentucky, (1898-1989)

James P. Henderson, Newville, Ohio, (1803-1889)

Eugene Hirzel, Toledo, Ohio, (1896-1976)

LaDow Johnston, Toledo, Ohio

Byron W. Knoblock, Quincy, Illinois, (1883-1984)

Dr. Leon Kramer, Columbus, Ohio

Edward Payne, Springfield, Illinois, (1857-1932)

Max Shipley, Columbus, Ohio

Charles C. Smith, Modoc, Indiana

B.W. Stephens, (1897-1971)

Earl C. Townsend, Jr., Indianapolis, Indiana, (1914-2007)

Augustine T. Wehrle, Newark, Ohio, (1876-1955)

Dr. T. Hugh Young, Nashville, Tennessee, (1881-1962)

Garret Zuber, Antwerp, Ohio, (1903-1975)

A Glossary of Birdstone Terms

Describing Prehistoric Art is just as subjective and difficult as describing contemporary painting and sculpture. As humans, we tend to see and react to art in different ways. Most collectors of birdstones are quite happy and content to collect almost any nice birdstone regardless of type or form, as they all have their aesthetic qualities. The Sorgenfrei Collection focuses primarily on Elongated Slate birdstones, commonly called Glacial Kame Birdstones. However, Glacial Kame should be reserved for the culture (8000 B.C. – 1000 B.C.) and not as a specific type. The terminology for the named types and special attributes that are used in the following descriptions within this catalog generally follow the terminology presented in the special birdstone issue of *Prehistoric American*, Vol. XLIII, 2009 on pages 5-11 by Koup, Sisson and Fuller.

For those who have yet to acquire your first birdstone, we hope you will find these entries to be a satisfactory guide to this important collection. In the end, it will be your vision and your interpretation of Art which will be your ultimate guide.

Elongated Birdstones - having a long narrow body, a head and a tail

Elongated Fantail Birdstones - having a long narrow body, a head and a tail that expands in width to become wider than the body

Elongated long Neck Birdstones - having a long narrow body, a head and a tail with a neck that is longer than the head

Saddle Birdstones - generally having an elevated upward curvature of both the head and tail and often with eyes

Bust Birdstones - having a head, neck and base and often with eyes

Chunky Birdstones - that generally having a wide, thick body, small heads various forms of tails

1 An Elongated Slate Fantail Birdstone

Glacial Kame/Late Archaic Period, 4000-1500 B.C.

Allen County, Ohio

5-1/2 in.

a stately bird carved from green-banded slate; having a straight, vertical neck which forms a sharp right angle at the lower juncture of the long and forward looking head, suggestive of a soldier standing at attention. A faint concentric circle eye is evident on the right side of the head and finished with a rounded, expanding fantail.

Collection History:

Jacob Schilling, Lima, OH

Jan Sorgenfrei, Findlay, OH

Publications:

Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg. 38 and 81 (3 o'clock)

Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 538

\$5,000 - \$7,000

2 An Elongated Slate Long Neck Birdstone

Glacial Kame/Late Archaic Period, 4000-1500 B.C.

Fulton County, Ohio

4-1/4 in.

possibly a transitional form bridging the "Elongated" and the "Chunky" or "Animal" forms. Carved of a slate having colors which blend from tan to reddish brown. This example has an exceptionally long neck terminating at the downward looking head. The line formed by the underside of the head and neck creates a unique and very pleasing visage.

Collection History:

Dan Wyse, Archbold, OH

Harry Mapel, Columbus Grove, OH

Gilbert Walls, Gomer, OH

John Steimle, Eau Claire, MI

Jan Sorgenfrei, Findlay, OH

Publications:

Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 645-H

Prehistoric Art, (GIRS publication), Vol 17, No. 3, 1982

Artifacts, Vol. 2, No. 1, Jan. 1972, pg. 9

\$15,000 - \$20,000



1



2



3

3 A Prismoidal or Humped Bannerstone

Late Archaic Period, 4000-1500 B.C.

2-1/4 in.

polished diorite, with a medial ridge along one side

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,500

4 A Humped Bannerstone

Late Archaic Period, 4000-1500 B.C.

Vernon County, Wisconsin

2-3/4 in.

highly polished, light green pipestone; retains an old collection label bearing the following inked description: *No 31. Vernon Co., Wisc. near Viroqua. 11-28-1928. C—*. Byron W. Knoblock was an early collector of this bannerstone and it appears in his authoritative 1939 *Bannerstones of the North American Indians*.

Collection History:

Byron W. Knoblock, Quincy, IL

Jan Sorgenfrei, Findlay, OH

Publications:

Bannerstones of the North American Indians, Knoblock, Byron W., 1939, pg. 237, No. 11.

Legends of Prehistoric Art, Onken, 2011, pg. 544.

\$2,000 - \$3,000

5 A Pick Bannerstone

Late Archaic Period, 4000-1500 B.C.

Sandusky County, Ohio

4-3/4 in.

highly-banded green slate

Collection History:

Eugene Hirzel, Toledo, OH

Jan Sorgenfrei, Findlay, OH

Publications:

Legends of Prehistoric Art, Onken, 2011, pg. 544.

\$1,500 - \$2,500



4



5



6 A Rare Winged Bannerstone

Late Archaic Period, 4000-1500 B.C.

Huron County, Ohio

4-5/8 in.

highly polished variegated chlorite and well-worn, this bannerstone exhibits evidence of long, and careful curation.

Collection History:

Lambert Collection

Jan Sorgenfrei, Findlay, OH

Publications:

Legends of Prehistoric Art, Onken, 2011, pg. 544.

\$10,000 - \$15,000



7



8



9



10



11



12

7 An Early Woodland Elliptical Gorget

Early Woodland Period, 1000-200 B.C.

Racine County, Wisconsin

5-3/8 in.

made from green-banded slate; oval in form and conically drilled, retains inked partial label *Burlington, Wis.*, with a later collection number of A-435.

Collection History:

E. K. Petrie, Burlington, WI

Jan Sorgenfrei, Findlay, OH

\$1,000 - \$1,500

8 An Adena Quadraconcave Gorget

Adena Culture, Early Woodland Period, 1000-200 B.C.

provenance unknown, probably middle Ohio Valley

4-1/4 in.

finely crafted of green-banded slate with striking contrasting bands

From the Collection of Jan Sorgenfrei, Ohio

\$2,500 - \$3,500

9 An Adena Expanded Center Gorget

Adena Culture, Early Woodland Period, 1000-200 B.C.

provenance unknown, probably Middle Ohio Valley

6 in.

dark green-banded slate with polished topside, with two conically drilled perforations. The bottom has numerous "work marks" or prehistoric scratches, which was left unpolished at the time of manufacture.

From the Collection of Jan Sorgenfrei, Ohio

\$5,000 - \$7,000

10 A Glacial Kame Slate Gorget

Glacial Kame/Late Archaic Period, 4000-1500 B.C.

Union County, Ohio

3 in.

dark green slate; this oval-shaped gorget has biconically drilled perforations, and exhibits two groups of five incised tally marks placed on opposing edges; retains a newer collector's label with the following information: *Glacial Kame, Union Co. Ohio*.

From the Collection of Jan Sorgenfrei, Ohio

\$100 - \$150

11 A Striking, Keel-Shaped Banded Slate Gorget

Adena Culture, Early Woodland Period, 1000-200 B.C.

Shiawassee County, Michigan

3-1/4 in.

made of a striking dark green and light yellow banded slate, with two conically drilled perforations; found by Bernard Green in Shiawassee County, Michigan in the early 1950s.

Collection History:

Bernard Green, Shiawassee County MI

David Shirley Collection, Morrice, MI

Jan Sorgenfrei, Findlay, OH

Publications:

Artifacts, Vol. 14, No. 3, 1984, pg. 88

Prehistoric Art '83, Vol. 18, No. 4, 1983, pg. 123

Prehistoric Artifacts, Vol. 19, No. 2, 1986, pg. 17

Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 542

\$2,500 - \$3,500

12 An Adena Bell-Shaped Banded Slate Pendant

Adena Culture, Early Woodland Period, 1000-200 B.C.

provenance unknown, presumably Huron County, Ohio

5-5/8 in.

large form and crafted using highly-banded green slate, retains an old collector's label bearing the following: *H-114*, presumably referring to Berwell Thomas' collection. Two groups of four, and seven "tally marks" appear on opposites sides of the pendant at its narrow end. Traces of mineral encrustations are present on one side.

Collection History:

Berwell B. Thomas, Townsend, Huron Co. OH (H-114)

Jan Sorgenfrei, Findlay, OH

\$1,500 - \$2,500



13



14



15

13 A Large Knobbed Crescent Banded Slate Bannerstone

Late Archaic Period, 4000-1500 B.C.
Preble County, Ohio
8-1/8 in.

green-banded slate with contrasting black bands and has a highly developed, refined, and almost delicate form; bears two inked inscriptions, one in white, *Preble County, Ohio* and on the opposite side in black *1559 Townsend, Preble Co. O.*

Collection History:
Earl C. Townsend, Jr., Indianapolis, IN
Jan Sorgenfrei, Findlay, OH

\$5,000 - \$7,000

14 A Knobbed Crescent Slate Bannerstone

Late Archaic Period, 4000-1500 B.C.
Richland County, Ohio
5-3/8 in.

dark green-banded slate with a linear tan colored including on one face. The center perforation and one knob exhibit old, and polished use wear; with a partial inked label: *Richland Co. O. 3451* (indecipherable)

Collection History:
Gilbert Dilley, Akron, OH
Jan Sorgenfrei, Findlay, OH

\$1,500 - \$2,500

15 A Ferruginous Slate, Elongated Long Neck Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1500 B.C.
Summit County, Ohio
5-1/4 in.

crafted from a chocolate-colored ferruginous slate; the long neck is accentuated by the graceful flow of the stone's line, running from the tip of the head to the top of the triangular shaped tail. Faintly visible on the base is a penciled inscription, which reads (indecipherable) *Ohio*.

Collection History:
Gilbert Dilley, Akron, OH
Jan Sorgenfrei, Findlay, OH

Publications:
Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg 37.
\$10,000 - \$15,000



16 A Fine, Ferruginous Slate Fantail Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1500 B.C.

Stark County, Ohio

6-3/8 in.

carved from reddish-brown ferruginous slate; the body is long and narrow with a graceful form terminating with a fantail. The base retains two paper labels, one with the printed numbers 3995, and a later one with the hand inked notation *Stark County, Ohio CDXD*.

Collection History:

Gilbert Dilley, Akron, OH

Jan Sorgenfrei, Findlay, OH

\$15,000 - \$20,000

17 A Tennessee-Type Quartzite Discoidal

Late Prehistoric, Mississippian Culture, A.D. 1000-1500
diameter 5-3/4 in.

fine-grained tan quartzite, with deep cups, and a flattened perimeter. One concavity bears an old paper label with the printed number 395, and a later inked identification 265. The opposite concavity exhibits a crude x in silver aluminum paint.

Collection History:

Edward Payne, Springfield, IL
Jan Sorgenfrei, Findlay, OH

Ex Edward Payne, Springfield, IL; From the Collection of Jan Sorgenfrei, Ohio

\$4,000 - \$6,000

18 A Tennessee-Type White Quartz Discoidal

Late Prehistoric, Mississippian Culture, A.D. 1000-1500
Belton County, South Carolina
diameter 6-1/2 in.

From the Collection of Jan Sorgenfrei, Ohio

\$3,000 - \$5,000

19 A Massive Tennessee-Type Yellow Quartzite Discoidal

Late Prehistoric, Mississippian Culture, A.D. 1000-1500
diameter 6-7/8 in.

deeply cupped, with the periphery of the stone darkly discolored; an old inked collection number 1/424 on one of the cups.

Collection History:

Earl Templeman Collection, Cecilia, KY
Jan Sorgenfrei, Findlay, OH

\$1,500 - \$2,500



17



18



19



20



21



22



23

20 A Massive, 3/4 Grooved Axe
Late Archaic Period, 4000-1500 B.C.
11-3/4 in.

a massive axe, with flattened top and deeply channeled grooved on bottom; with collection number 705 inked twice on the blade, and retaining an old paper label on the poll with the following: 74. \$175.00. Livingston County, IL. 13.

From the Collection of Jan Sorgenfrei, Ohio

\$3,500 - \$4,500

21 A Fine 3/4 Grooved Axe
Late Archaic Period, 4000-1500 B.C.
Clinton County, Ohio
9-1/2 in.

finely polished diorite, with raised groove margins, a well-defined knob on the poll and channel on the lower edge; bears an old inked label with *Clinton Co. Ohio* and an indecipherable collection number.

From the Collection of Jan Sorgenfrei, Ohio

\$3,000 - \$5,000

22 A Fine, Late Archaic 3/4 Grooved Axe
Late Archaic Period, 4000-1500 B.C.
9 in.

of finely polished diorite, with raised bands surrounding the groove, and the lower edge flattened, bearing an old collection number 548 in red ink near tip, and *H-165* on the poll, possibly the number of Burwell Thomas, of Huron County, Ohio.

From the Collection of Jan Sorgenfrei, Ohio

\$2,000 - \$3,000

23 A 3/4 Groove Axe
Late Archaic Period, 4000-1500 B.C.
10-1/4 in.
with plow scars

From the Collection of Jan Sorgenfrei, Ohio

\$2,500 - \$3,500



24 A "Chunky" Banded Slate Birdstone with Drilled Eyes and Incised Mouth
 Glacial Kame Culture / Late Archaic Period, 4000-1500 B.C.
 Mecosta County, Michigan
 4-3/8 in.

an exemplary example of the "Animal" or "Chunky" type of birdstone. This form traditionally exhibits small heads, thick, heavy bodies and zoomorphic characteristics sometimes resembling animals other than birds. This piece is made from green, highly banded slate and carved with an exceptionally long neck terminating with a small reptilian-like head with drilled eyes and incised mouth. The base retains an old inked inscription with the following: *Surface Find, Mecosta Co. Michigan, 4-20-35. From Sargeant Col'n. 360.*

Collection History:

Sargeant Collection, MI
 Harvey E. Bouwknegt, Grandville, MI
 A.B. Cassell, Minneapolis, MN
 Earl C. Townsend, Jr., Indianapolis, IN
 Jan Sorgenfrei, Findlay, OH

Publications:

The Minnesota Archaeologist, Vol. 8, No. 1, Jan. 1942, pgs. 15 and 16
Hobbies Magazine for Collectors, Aug. 1943, front cover and pg. 75
Ohio Indian Relic Collectors' Society, Bulletin No. 26, Jan. 1951, Inside Front Cover
Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 525-A
Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 538 and pg. 45
Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg. 81, (9 o'clock)

\$8,000 - \$10,000



25 A Slate Saddle Birdstone with Pop Eyes and Fantail
 Glacial Kame Culture / Late Archaic Period, 4000-1500 B.C.
 Sandusky County, Ohio
 4-7/8 in.

Saddle birdstones with button-shaped, or "pop-eyes" are not common, and this example is especially rare due to its large size, condition and form. The material chosen is a dark slate having few contrasting bands. This choice resulted in the birdstone having a powerful, sculptural quality, uninterrupted by distracting banding. The long slender head with a gently curving underside, gracefully rises to its round eyes, with a so-called teardrop or weeping eye ridge leading the way. Due to the wide fantail not having significant elevation, the overall profile of this birdstone is quite special.

This birdstone has a long, and distinguished Collection History: After its discovery two miles west of Woodville in Sandusky County, Ohio, it was acquired by the early 20th century collector A.E. Domoney of Columbus, Ohio. From Domoney it passed in succession through the legendary collections of Dr. Leon Kramer, Dr. T. Hugh Young, Clemens Caldwell, and Lynn Brooks, before being acquired by Jan Sorgenfrei.

Collection History:

A.E. Domoney, Columbus, OH
 Dr. Leon Kramer, Columbus, OH
 Dr. T. Hugh Young, Nashville, TN (cat. no. 400)
 Clemens Caldwell, Danville, KY (cat. No. Bi:45)
 Lynn Brooks, Auburn, IN
 Jan Sorgenfrei, Findlay, OH

Publications:

Ohio Indian Relic Collectors' Society, Bulletin No. 26, 1951, pg. 30
Ohio Archaeologist, Vol. 4, No. 4, 1954, pg. 27
Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 599-C
Prehistoric Art, (GIRS Birdstone Issue), Vol. 17, No. 4 and Vol. 18, No. 1, 1982/1983, pg. 31
Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg. 43
Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 538

\$20,000 - \$30,000





26



27

26 A Large Adena Stemmed Flint Ridge Knife or Spear

Adena Culture, Early Woodland Period, 1000-200 B.C.

8-1/4 in.

Gray, Flint Ridge chert. The blade margins exhibit extensive reshaping and crushing flakes, perhaps from extended use as a cutting tool. Retains old museum accession number 78.0.20 in red lacquer, and B920 in black ink. Additionally, the words *Hands Off* are faintly visible in black ink on one side of the blade.

Collection History:

Deaccessioned from a Midwestern Institution, subsequently sold by The Old Barn Auction

Jan Sorgenfrei, Findlay, OH

\$4,500 - \$5,500

27 A Flint Ridge Blade from the Smith Cache

Adena Culture, Early Woodland Period, 1000-200 B.C.

Henry County, Ohio

6-1/2 in.

thin and finely crafted of colorful Flint Ridge chert, this is one of the largest and finest blades from the famous William Smith Cache found in Henry County, Ohio between 1968 and 1978.

Publications:

Who's Who in Indian Relics, Vol. No. 5, 1980 pg. 97.

Who's Who in Indian Relics, Volume No. 8, 1992, pg. 200.

Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 545.

Ohio Archaeologist, Vol. 55, No. 4, 2005, pg. 5.

From the Collection of Jan Sorgenfrei, Ohio

\$6,000 - \$8,000



28



29



30



31

28 A Flint Ridge Cache Blade

Adena Culture, Early Woodland Period, 1000-200 B.C.
4-7/8 in.

thin, and superbly chipped from highly colorful Flint Ridge chert; bears an old paper label with the inked lettering *F 38*.

Collection History:
Berwell B. Thomas Collection
Jan Sorgenfrei, Findlay, OH

\$1,000 - \$1,500

29 A Flint Ridge Cache Blade

Adena Culture, Early Woodland Period, 1000-200 B.C.
4-1/8 in.

knapped from colorful Flint Ridge chert, exhibiting the waxy characteristics of heat-treating

From the Collection of Jan Sorgenfrei, Ohio

\$100 - \$200

30 A Flint Ridge Dovetail

Early Archaic Period, 10,000-8,000 B.C.
4-1/8 in.

crafted of purplish gray, Flint Ridge chert
From the Collection of Jan Sorgenfrei, Ohio

\$400 - \$600

31 A Flint Ridge Dovetail

Early Archaic Period, 10,000-8000 B.C.
3-1/4 in.

crafted of colorful Flint Ridge chert showing evidence of heat-treating.
From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200



32



33

32 A Large Kaolin Blade

Middle Woodland Period, Hopewell Culture? 200 B.C.- A.D. 500
Hardin County, Kentucky
8-5/8 in.

finely flaked from heat-treated Kaolin chert; one side of the blade exhibiting a large "heat spall" that was apparently present when the blade was first crafted. Both sides of the blade with evidence of small, circular mineral incrustations.

Publications:

Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 545

From the Collection of Jan Sorgenfrei, Ohio

\$4,000 - \$6,000

33 An Indiana Hornstone Turkey Tail Blade

Early Woodland, Adena Culture 1000-200 B.C.
7-1/2 in.

chipped from a large nodule of Indiana Hornstone chert derived from deposits in Harrison County, Indiana. With *W. Walters* inked on one shoulder of the blade. Evidence of a crude repair to a chip along one margin of the blade.

Collection History:

Weston Walters, Auburn, IN

Jan Sorgenfrei, Findlay, OH

\$2,500 - \$3,500



34

34 A Heron Effigy Pipe with Under Water Panther

Late Prehistoric Period, A.D. 1000-1500

Found near Piedmont Lake, Belmont, County, Ohio
2-5/8 in.

sculpted from a dense limestone or siltstone pebble, and depicting three animals. A gracefully carved crane or heron with hollowed depressions representing eyes, and incised feathers is situated on the outer edge of the pipe; on one face, the image of a beast combining features of a heron and fish, is carefully incised; the opposite faced bears a fearsome incised "Underwater Panther."

Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 543.

From the Collection of Jan Sorgenfrei, Ohio

\$5,000 - \$7,000

35 A Late Prehistoric Bird Pipe

Late Prehistoric Period, Fort Ancient Culture(?) A.D. 1000-1500

2-3/8 in.

carved of dense brown sandstone, with well-defined wings, tail and feet. The pipe bears an old inked collection number of 1743 on its breast.

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,500



35



36

36 A Late Prehistoric Human Face Effigy Pipe

Late Prehistoric Period, A.D. 1000-1500

Purportedly found in Michigan

2-1/2 in.

dense limestone with deeply carved features depicting the "weeping eye" design; numerous other deeply carved lines accentuate the features of this fine pipe.

Publications:

Legends of Prehistoric Art, Vol. 1, Onken, Bobby, 2000, pg. 21.1

From the Collection of Jan Sorgenfrei, Ohio

\$4,500 - \$5,500

37 A Late Prehistoric Siltstone Effigy Pipe

Late Prehistoric Period, A.D. 1000-1500

Richland County, Ohio

2-1/2 in.

depicting a seated human with arms fully wrapped around the top of a very large vessel that functions as the bowl of the pipe; the back of the head the hair has been fashioned into a bun.

Publications:

Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 543

From the Collection of Jan Sorgenfrei, Ohio

\$5,000 - \$7,000



37



38 A Fine, Banded Slate Long-Neck Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1500 B.C.
Licking County, Ohio
5-1/16 in.

This spectacular birdstone was found north of the village of Croton (Hartford) in Licking County Ohio, sometime in the first few decades of 20th century. It was apparently first acquired by Jesse Walker, an artifact collector and employee of the Wehrle Stove Company in Newark, Ohio. Walker was also engaged by the owner of the company, August T. Wehrle, to locate prehistoric artifacts for his personal collection. Supposedly, Walker acquired this birdstone, but never reported its discovery to his employer keeping it for himself.

Made from green banded slate which is heavily pronounced on the left side; when turned 180 degrees, the graceful banding on the underside of the head and neck mirrors the line formed by the front of the tail, and top of the body. This visual effect is seen on a number of birdstones and always results in a pleasing countenance.

Collection History:

Jesse Walker, OH
Jim Hahn
Steve Fuller, Wooster, OH
Jan Sorgenfrei, Findlay, OH

Publications:

Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 539.

\$15,000 - \$20,000



39 An Historically Important Elongated Slate Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1500 B.C.
Hancock County, Ohio
5-5/8 in.

Carved from polished, green-banded slate. The flow of the natural slate bands helped to determine the final form of this large and exceptional Elongated birdstone. This is particularly evident on the right side where the bands dictate the graceful form of the head and the rearward thrust of the tail.

This birdstone has long, and distinguished collector and publication history, beginning with Professor W. O. Emery, a chemistry professor from Wabash College in Crawfordsville, Indiana and later chemist at the Bureau of Chemistry, in the Department of Agriculture in Washington, D.C. Warren King Moorehead also illustrated this same piece in his 1917 *Stone Ornaments of the North American Indian*, as did Earl Townsend in his compendium *Birdstones of the North American Indian*.

The base and underside of beak retaining numerous labels and inked inscriptions from former collectors.

Collection History:

Professor W.O. Emery, Washington, D.C.
B.W. Stephens, Quincy, Illinois (B-35-X)
LaDow Johnston, Toledo, OH
Elmer Grimm, Elyria, OH
Ed Valerius, Elyria, OH
Steve Fuller, Wooster, OH
Lynn Brooks, Auburn, IN
Jan Sorgenfrei, Findlay, OH

Publications:

Stone Ornaments of the North American Indian, Moorehead, Warren K., 1917, pg. 98.

Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 633-O.

Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg. 38.

Who's Who in Indian Relics, Wachtel, H.C., Vol. II, 1968, pg. 270.

\$15,000 - \$20,000



40

40 A Large Danish Chipped Flint Neolithic Celt

Danish Neolithic Period, 3900-1700 B.C.

13-1/2 in.

a fine and impressive celt, illustrative of the master knappers of the Danish neolithic.

From the Collection of Jan Sorgenfrei, Ohio

\$3,000 - \$5,000

41 A Diminutive Gneiss Celt

Early-Late Woodland Periods, 1000 B.C. – A.D. 1000

3-3/4 in.

From the Collection of Jan Sorgenfrei, Ohio

\$200 - \$300

42 An Impressive Tapered Poll Diorite Celt

Middle Woodland Period, 200 B.C. - 500 A.D.

13-1/2 in.

finely polished diorite or granite, with a long, tapering poll, and a well-defined cutting edge

From the Collection of Jan Sorgenfrei, Ohio

\$2,000 - \$3,000



41



42



43



44



45



46

43 An Exceptional 3/4 Grooved Axe

Late Archaic Period, 4000-1500 B.C.

6-3/4 in.

finely ground and polished granite or diorite, the hafting element sharply defined

From the Collection of Jan Sorgenfrei, Ohio

\$2,000 - \$3,000

44 A Fine, Full Grooved Michigan Axe

Late Archaic Period, 4000-1500 B.C.

7-1/4 in.

Manufactured of almost black granite or diorite, with a strongly developed hafting element, the blade bears an old inked inscription *Branch Co. Mich. Dr. Bunch.*

Collection History:

Dr. Rollin Bunch, Muncie, IN

Jan Sorgenfrei, Findlay, OH

\$2,000 - \$3,000

45 An Attractive 3/4 Groove Porphyry Axe

Late Archaic Period, 4000-1500 B.C.

7-1/4 in.

finely polished of porphyritic stone, with well-developed hafting elements.

Collection History:

Dr. Rollin Bunch, Muncie, IN

Jan Sorgenfrei, Findlay, OH

\$3,500 - \$4,500

46 A Fine 3/4 Groove Diorite Axe From Henry County, Indiana

Late Archaic Period, 4000-1500 B.C.

7-1/2 in.

pecked and polished greenish diorite, with a deep haft and well developed raised margins. The bottom edge strongly flattened, and bearing multiple collecting labels, the oldest reading *A-145 Henry County, Ind.*

Collection History:

B.W. Stephens

E. Bule

Jan Sorgenfrei, Findlay, OH

Publication History:

Who's Who in Indian Relics. Vol 1 pg. 98.; *Who's Who in Indian Relics*. Vol 4, pg 44.; *Central States Archaeological Journal*, 1974.; *Central States Archaeological Journal*, 1977.

\$2,500 - \$3,500



47



48



49



50

47 A Diorite Adze From Scioto County, Ohio

Late Woodland Period (?), 500-1000 A.D.

7-1/4 in.

Fashioned from dense, and highly polished granite or diorite, the blade with an old inked label indicating its discovery in Scioto County, Ohio.

From the Collection of Jan Sorgenfrei, Ohio

\$450 - \$550

48 A Fine Late Woodland Chisel

Late Woodland Period, 500-1000 A.D.

7-1/2 in.

manufactured from a pecked and finely polished black granite.

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500

49 A Fine Beveled Gouge from York, Maine

Late Archaic Period, 4000-1500 B.C.

9-3/4 in.

manufactured of speckled black and pink granite, with a finely developed groove for the insertion of a wooden hafting wedge; the poll with an inked inscription *M-O-115 York - Maine*.

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,500

50 A Beveled Gouge

Late Woodland Period, 500-1000 A.D.

10 in.

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500



51



52

51 An Adena Stemmed Flint Ridge Blade

Early Woodland Period, 1000 B.C. - 200 A.D.

Clermont County, Ohio

5-3/4 in.

finely knapped of heat-treated banded chert, the blade with scattered accretions of calcium carbonate; one shoulder with the inked inscription, *Clermont County, Ohio*

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,500

52 An Adena Stemmed Flint Ridge Blade

Early Woodland Period, Adena Culture 1000-200 B.C.

Probably Holmes County, Ohio.

5-1/4 in.

knapped of gray, Flint Ridge chert, one side bears a 19th century printed collection label from *John Freshwater, Loudonville*. Freshwater is listed in the 1880 census as 35 years old, a baggage master, living with his mother and father, and residing in Loudonville, Holmes County, Ohio. Another label from the collection of Gilbert Dilley of Akron, Ohio is also present.

Collection History:

John Freshwater, Loudonville, OH

Gilbert Dilley (24), Akron, OH (24)

Jan Sorgenfrei, Findlay, OH

\$800 - \$1,200



53 A Fine and Rare Elongated Slate Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1000 B.C.
Kalamazoo County, Michigan
6-1/2 in.

Made from green banded slate, with the banding forming a concentric circle "eye" on the right side of the head. The prehistoric sculptor used the natural slate to help determine the final form of this great birdstone. Note how the bands gracefully flow from the tip of the beak down the neck, across the body and upward at the tail. Townsend notes that this is one of the few examples of authentic birdstones where the tail is higher than the head.

This remarkable birdstone has resided in only four collections since its discovery about 180 years ago. Townsend (1959:171-173) completely documented its discovery in Kalamazoo, Michigan in the 1830s by The Hon. Nathaniel Aldrich Balch. It was retained in the Balch-den-Bleyker Collection in Kalamazoo for around one hundred years until it sold to Donald O. Boudeman, also of Kalamazoo, in the 1930s. Townsend collected it from Boudeman.

Collection History:

Balch den-Bleyker Collection, Kalamazoo, MI
Donald O. Boudeman, Kalamazoo, MI
Earl C. Townsend, Jr., Indianapolis, IN
Jan Sorgenfrei, Findlay, OH

Publications:

Illinois State Archaeological Society, Vol. 6, No. 3, Jan. 1949, Front Cover
Ohio Indian Relic Collectors' Society, Bulletin No. 26, Jan. 1951, Inside Front Cover

Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 172 and 495-C

Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 539 and 132

Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg. 39 and 81 (4 o'clock)

\$25,000 - \$35,000



54

54 An Adena Hornstone Blade

Early Woodland Period, Adena Culture 1000-200 B.C.
8 in.

an exquisite piece, knapped from a tabular nodule of Indiana Hornstone from Harrison County, Indiana or Cobden Chert from Union County, Illinois.

From the Collection of Jan Sorgenfrei, Ohio

\$3,500 - \$4,500

55 A Slate Pick

Late Woodland Period, 500-1000 A.D.
9-1/2 in

made from a dark, and exceedingly dense slate, with a strongly flattened bottom surface

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,000



55



56

56 A Turkey Tail Hornstone Blade, From the Brandywine Creek Cache, Hancock County, Indiana.

Late Archaic-Early Woodland Periods, 4000-1000 B.C.
Hancock County, Indiana
7 in.

Finely knapped of Harrison County, Indiana hornstone, this exceptional blade exhibits the classic banded "bullseye" pattern of a large nodule of this chert. A reddish stain — probably red ochre — permeates the more porous bands. An old collection number 344 is retained on one side of the blade, along with traces of cotton fiber and glue from an old mounting.

This fine Turkey Tail is from the famous Brandywine Creek Cache in Hancock County, Indiana. It is perhaps the finest of a cache of five found in 1911 by Charles B. Lowe. Lowe sold them to William B. Wilkinson, a local artifact collector. Wilkinson continued look on the site of their discovery and late found a small white quartzite birdstone, most likely from the Adena Culture. Earl C. Townsend gives a full account of the finding of this important cache in the *Ohio Indian Relic Collectors Society*, Bulletin 25 and again in his *Birdstones of the North American Indian*.



57

Collection History:

Charles B. Lowe
William B. Wilkinson, Fountaintown, IN
Earl C. Townsend, Jr., Indianapolis, IN
Jack Roberts, Tunica, MS
Jan Sorgenfrei, Findlay, OH

Publications:

Prehistoric Art, Greater St. Louis Archaeological Society, 1953, pg. 119
Birdstones of the North American Indian, Townsend, Earl C., Jr., 1959, pg. 191
Ohio Indian Relic Collectors Society, Bulletin No. 25, September 1950, pg. 43, inside back cover
Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 545

\$7,500 - \$8,500

57 A Hopewell Flint Ridge Chalcedony Blade

Middle Woodland Period, Hopewell Culture, 200 B.C. - A.D. 500
7-1/2 in.

finely knapped from mottled gray unheated Flint Ridge chalcedony

Collection History:

Pike Collection, Lisbon, OH
Jan Sorgenfrei, Findlay, OH

\$3,500 - \$4,500



58



59



60



61

58 A Hopewell Flint Ridge Blade

Middle Woodland Period, Hopewell Culture, 200 B.C. - A.D. 500
3 in.

From the Collection of Jan Sorgenfrei, Ohio

\$350 - \$450

59 A Large Pentagonal Coshocton Flint Knife

Probably Archaic Period
Clark County, Ohio
6-1/4 in.

This large blade probably began life as a hafted knife, with the haft extending about 2.5 in. into the blade area. As the knife dulled from use, it was repeatedly resharpened, resulting in its current pentagonal form.

Collection History:

Howard Steere, Manchester Center, VT
Jan Sorgenfrei, Findlay, OH

Publications:

Artifacts, Vol. 14 no. 3, pg. 65, 1984

Legends of Prehistoric Art, Vol 2, Onken, Bobby, 2011, pg. 545

\$6,000 - \$8,000

60 A Stemmed Flint Ridge Lanceolate

Late Paleo Indian/Early Archaic 7000-6000 B.C.
5-3/8 in.

colorful Flint Ridge chert with cream-colored banding

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

61 A Triangular Coshocton Flint Knife or Cache Blade

Probably Late Woodland Period, A.D. 500-1000
3-1/2 in.

This finely chipped blade was probably part of a cache. An old repaired break (perhaps when it was "killed") is barely visible, dividing the blade into two roughly equal parts.

From the Collection of Jan Sorgenfrei, Ohio

\$150 - \$250



62



63

62 An Elongated Slate Birdstone with Nodular Eyes Collected in Allen County, Ohio

Glacial Kame Culture / Late Archaic Period, 4000-1000 B.C.
Allen County, Ohio
4-3/8 in.

Made of highly banded slate with tan inclusions, the original maker took advantage of these qualities to create a marvelous sense of movement, even using the concentric banding to create a raised nodular "eyes." The result is a carefully planned masterpiece.

This is one of the five birdstones in the Sorgenfrei collection originally in the pioneer collection of Harry B. Mapel of Columbus Grove, Ohio. Found in Monroe Township of Allen County, Ohio, by Otto Hoffman, it was acquired by Mapel. It was subsequently included in Townsend's pioneering *Birdstones of the North American Indian*.

Collection History:

Harry B. Mapel, Columbus Grove, OH
Gilbert Wall, Gomer, OH
Jan Sorgenfrei, Findlay, OH

Publications:

Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 629-I
Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 538
Artifacts, Vol. 2, No. 1, Jan. 1972, pg. 9

\$10,000 - \$15,000

63 An Elongated Slate Long Neck Birdstone

Late Archaic Period, Glacial Kame Culture, 4000-1500 B.C.
Allen County, Indiana
5 in.

Made from a dark green, banded slate, this Elongated, Long Neck birdstone is a superb example of the type. Like many of the birdstones in the Sorgenfrei Collection, this example has a long Collection History; beginning with the legendary Edward W. Payne of Springfield, Illinois. At Payne's death, it was acquired by Dr. Rollin Bunch, and later passed through the hands of Dr. T. Hugh Young, and Clem Caldwell, until it was sold to Steve Fuller, and finally, Sorgenfrei.

Collection History:

Edward W. Payne, Springfield, IL
Dr. Rollin H. Bunch, Muncie, IN, No. 135
Dr. T. Hugh Young, Nashville, TN
Clemens Caldwell, Danville, KY, No. Bi:106
Steve Fuller, Wooster, OH

Publications:

Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 405-E
Prehistoric American, Vol. 43, No. 4, 2009, (Birdstone Special Issue), pg. 37 and 81 (12 o'clock)
Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 539

\$15,000 - \$20,000



64

64 A Trapezoidal Slate Pendant

Early Woodland Period, Adena Culture 1000-200 B.C.
unknown provenance
4-1/2 in.

light red slate with lighter variations

From the Collection of Jan Sorgenfrei, Ohio

\$350 - \$450

65 A Keyhole Banded Slate Pendant

Early Woodland Period, Adena Culture 1000-200 B.C.
unknown provenance
3-7/8 in.

\$450 - \$550

66 A Beveled Hornstone Knife

Late Paleo Indian 9000-7000 B.C.
6-3/8 in.

This beveled knife is often referred to as a Stanfield Knife, referencing the Stanfield-Worley rockshelter in Northern Alabama where the type was first noted (Cambron and Hulse 1964). The blade retains an old collection label with the number 156.

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500



65

67 An Adena Hornstone Beavertail

Early Woodland Period, Adena Culture 1000-200 B.C.
5-7/8 in.

evidence of heavy prehistoric resharpening; one side of the blade retains traces of glue from an old mounting.

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

68 A Hopewell Flint Ridge Point

Middle Woodland Period, Hopewell Culture 200 B.C. - A.D. 500
3-1/2 in.

From the Collection of Jan Sorgenfrei, Ohio

\$300 - \$500

69 A Flint Ridge Blade

Middle Woodland, Hopewell Culture 200 B.C. - A.D. 500
7-1/2 in.

finely knapped of variegated gray and red Flint Ridge chalcedony; one edge of the blade exhibits a deep chip.

From the Collection of Jan Sorgenfrei, Ohio

\$2,000 - \$3,000



66



67



68



69



70

70 A Fine Flint Ridge Chalcedony Dove Tail

Early Archaic Period, 8000-6000 B.C.

6 in

finely knapped with the tip of blade exhibiting an impact fracture

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

71 A Flint Ridge Dovetail

Early Archaic Period 8000-6000 B.C.

4 in.

knapped of blue-gray Flint Ridge chalcedony; retains an old collection label with the number 34 on one side of the blade.

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

72 A Hopewell Flint Ridge Point

Middle Woodland Period, Hopewell Culture 200 B.C. - A.D. 500

4 in.

gray Flint Ridge chalcedony, with cream-colored inclusions; heavily resharpened in prehistory to produce steeply beveled margins on one side of the blade.

From the Collection of Jan Sorgenfrei, Ohio

\$400 - \$600



71



72

73 An Exceptional Hixton Quartzite Clovis Point

Paleo Indian, 10,000 - 8000 B.C.

3-7/8 in.

While the exact provenance of this exceptional Clovis fluted point is unknown, the material it is manufactured of was almost certainly mined from the so-called "Silver Mound," a geological feature near the town of Hixon, in Jackson County, Wisconsin. While the "mound" is primarily composed of bedded Cambrian sandstone, a layer of silicated quartzite is present that was heavily mined by various prehistoric peoples. Often called, "sugar quartz" the material is dense, and easily flaked.

From the Collection of Jan Sorgenfrei, Ohio

\$3,500 - \$4,500

74 A Large Coshocton Flint Blade

Early Woodland Period(?), 1000 - 200 B.C.

8-1/4 in.

Unfortunately, no provenance is associated with this massive blade, though its overall size and shape suggests it might have been part of a cache. Knapped from a large piece of tabular Coshocton, Ohio flint.

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,500



73



74



75



76

75 An Elongated Slate Long Neck Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1000 B.C.
Delaware County, Indiana
5-3/4 in.

Made from highly-banded dark green slate, utilizing the natural band to extraordinary effect. This birdstone has a long and distinguished historical record and has resided in some of the finest birdstone collections ever assembled.

The first known collector was Dr. Rollin H. Bunch of Muncie, Indiana. Before his death in 1948, Bunch, a three term mayor of Muncie, assembled an extraordinary collection of the highest quality of prehistoric art. Past owners include Hugh Young, Clem Caldwell and Steve Fuller. Like others in the Sorgenfrei collection, this birdstone is illustrated in Townsend's 1959 *Birdstones of the North American Indian*.

Collection History:

Rollin H. Bunch, Muncie, IN
T. Hugh Young, Nashville, TN, No. 159
Julian Gentry, Danville, KY, No. 34
Clemens Caldwell, Danville, KY, Bi:105
Steve Fuller, Wooster, OH
Jan Sorgenfrei, Findlay, OH

Publications:

Birdstones of the North American Indian, Townsend, Earl C., 1959, pg. 405-F
Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 539
Prehistoric Art, Vol. 15, No. 2, 1980, pgs. 58, 59
Prehistoric Art, (Birdstone Special Issue), 1983, pg. 24

\$20,000 - \$30,000

76 An Elongated Slate Long Neck Birdstone

Glacial Kame Culture / Late Archaic Period, 4000-1000 B.C.
Monroe County, Michigan
5-3/4 in.

Made from an attractive green-banded slate, this large and graceful birdstone has a very beautiful form. The bands generally flow with the contours of the head, body and tail. There is a definite angled junction where the underside of the head joins with the neck. Red ochre deposits are still intact in the perforations and in the grinding marks visible on the underside of the neck and beak.

This birdstone was found in the 1970s or 80s in Monroe County, Michigan. Two copper gorgets were discovered in close proximity. The site of the discovery, now known, as the Rieger No.1 site after its discoverer, was later studied and reported on by David M. Stothers and Timothy J. Abel in *"Archaeology of Eastern North America"* in 1993.

Collection History:

Mr. Rieger, Monroe, MI
Steve Fuller, Wooster, OH
Jim Ritchie, Toledo, OH
Jan Sorgenfrei, Findlay, OH

Publications:

Archaeology of Eastern North America, Volume 21, 1993, pg. 78

\$15,000 - \$20,000





Details



77 A Human Effigy Janus Pipe

Historic Period

3-1/4 in.

This exceptional figural pipe is a highlight of the Sorgenfrei collection. It has been expertly carved from pipestone, seemingly with a steel knife. The pipe features a full-length torso with well carved feet, legs, arms and hands, and atop the neck are two nearly identically carved, opposing faces, each with detailed protruding eyes with arching eyebrows, aquiline noses with carved nostrils, and two sets of large ears. Below each hand is a well-carved "club" shaped bottle replete with an opening for a cork, and an inverted base typical of the early contact period. t

The front of the pipe exhibits a protruding stem hole while the reverse shows a detailed vulva or possibly buttocks, flanked by two tiny depressions. Whether representing a male and female, or simply two different males, is subject to speculation.

The facial characteristics of the pipe are similar to MicMac style pipes of the Early Contact Period further west in upper Great Lakes.

This wonderful sculpture has a long and interesting history beginning with Dr. James P. Henderson, who began his practice

in Newville, Ohio in 1830. In addition to his medical practice, he served in the Ohio State Legislature and on the committee to write the Ohio Constitution. Upon his death in 1889, Henderson's large collection remained in the family until the 1950s or 1960s when it was "rediscovered" by Alvin B. Wait. The collection was still in the possession of two female heirs of Dr. Henderson and has remained in Ohio since.

Collection History:

Dr. James P. Henderson (1803-1889), Newville, OH

Alvin B. Wait, Willowick, OH

Jack Hooks, Mansfield, OH

Jim Hovan, Strongsville, OH

Steve Fuller, Wooster, OH

Jim Ritchie, Toledo, OH

Jan Sorgenfrei, Findlay, OH

Publications:

The Redskin, Vol. IV, No. 1, 1969, pg. 30

Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 542

\$25,000 - \$30,000



78



79



80

78 An Underwater Panther Effigy Pipe

Late Prehistoric, A.D. 1000-1500
Allegheny County, Pennsylvania
2-1/8 in.

carved of dense, ferruginous sandstone, with a mythical beast — perhaps the underwater panther — with a long tail and fearsome claws visible in detail. The pipe has the rare feature of having the stem hole being drilled on one of the faces making the head and tail appear at the left and right as viewed by the smoker. This pipe was found along the Monongahela River shortly after the great flood of 1913.

Collection History:

Steve Fuller, Wooster, OH
Jan Sorgenfrei, Findlay, OH

Publications:

Ohio Archaeologist, Vol. 51, No. 2, 2001, pg. 42
Legends of Prehistoric Art, Vol. 2, Onken, 2011, pg. 542

\$5,000 - \$7,000

79 A Late Fort Ancient Period Owl Effigy Pipe

Late Prehistoric Period, Fort Ancient Culture, A.D. 1000-1500
Hamilton County, Ohio
2-5/8 in.

dense limestone carved to represent a realistic representation of an owl, with hollowed eyes, and well defined wings wrap around the back to make contact with the stem hole. The construction of the pipe was designed so that the face of the bird faces away from the smoker. Two old collector numbers appear on the base and one of the feet, one of these suggesting a collection date of 1894.

Publications:

Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 542
From the Collection of Jan Sorgenfrei, Ohio

\$5,000 - \$7,000

80 A Fine Steatite Bear Effigy Pipe From the Ohio-Michigan Border

Late Prehistoric Period, A.D. 1000-1500
Fulton County, Ohio or Lenawee County Michigan
5 in.

carved of dark black steatite, this outstanding effigy pipe is one of two nearly identical forms from the Sorgenfrei collection. It was found sometime prior to 1952 by James Cheek of Lenawee County Michigan while plowing on the Ohio and Michigan border. When Cheek passed away, his widow sold the farm and moved to Washington Court House, Ohio. It was here that Charles L. Kisling purchased it from Mrs. Cheek in 1952. At the time, Mrs. Cheek could not recall if it was found in Ohio or Michigan. Later, the pipe entered the famous Max Shipley collection and was sold at the Shipley auction in 1988. The recessed eyes probably once had inlaid eyes or other contrasting stone inserts. The rim of the bowl exhibits several old, and well-worn chips, and both feet on the proper right side seem to have been reduced in height long ago.

Collection History:

James Cheek, Lenawee County, MI
Charles L. Kisling, Washington Court House, OH
Max Shipley, Columbus, OH
Jan Sorgenfrei, Findlay, OH

Publications:

Ohio Archaeologist, Vol. 7, No. 2, 1957, pg. 56
Prehistoric Art, (G.I.R.S. Pub.), Vol. 18, No. 2, 1983, pg. 78
Max Shipley Sale Catalog, Garth's Auctions, Inc., 1988, pgs. 3 and 53
Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 543

\$15,000 - \$20,000



81



82

81 A Polished Slate "Lizard" Effigy

Late Woodland Period, A.D. 500-1000
Morgan County, Indiana
4-7/8 in.

carved of finely polished dark greenish-gray slate with a distinct shoulder that slopes sharply to the "head"

The Sorgenfrei Collection contains two of these mysterious effigies that are commonly called "Lizards" or "Lizard Stones." While they are commonly assumed to be from the Late Woodland period, this affiliation is uncertain, as is their presumed use. Their distribution includes the western half of Ohio and sporadically in the eastern half of Indiana. Retaining an old collector's label in white ink on the shoulder, and two paper labels on the bottom side, including a partial label suggesting it was found near Morgantown.

From the Collection of Jan Sorgenfrei, Ohio

\$2,000 - \$3,000



83

82 A Siltstone Vasiform Pipe

Late Prehistoric Period, AD 1000-1500
2 in.

The shape and overall design of this siltstone pipe suggest it was manufactured during the Late Prehistoric period. It is typical, for example of Early Fort Ancient forms commonly found throughout the central Ohio Valley. The design on this pipe bears a strong similarity to a massive elk antler rack. An unusual drilling from the bottom of the pipe connects to the stem hole. This pipe was once in the collection of Berwell B. Thomas.

From the Collection of Jan Sorgenfrei, Ohio

\$600 - \$800

83 A Soapstone Deer Effigy Pipe

Late Prehistoric Period, A.D. 1000-1500
1-5/8 in.

From the Collection of Jan Sorgenfrei, Ohio

\$500 - \$700

84 No Lot



85

85 An Important Sandstone Frog Effigy Pipe

Late Prehistoric Period, Mississippian Culture A.D. 1000-1500
4-3/4 x 5 in.

Well modeled of dense, fine grained sandstone, the frog depicted in an atypical position with its front legs clutching its body.

The depiction of frogs in Eastern North American prehistoric art is typically associated with maize-based societies of the Mississippi River drainage where they were apparently seen as important harbingers of rain. Frogs are commonly figured in Mississippian period ceramics and pipes throughout the Southeast, and in examples have been found in Ohio at the early Fort Ancient Turpin site in Hamilton County, and the State Line site in nearby Dearborn County, Indiana. Unfortunately, the provenance of this example is unknown.

\$3,500 - \$4,500



86

86 An Adena Stemmed Blade

Early Woodland Period, Adena Culture 1000-200 B.C.
length 6-3/4 in.

large and finely knapped Flint Ridge Chalcidony blade; collection information inked on one side of blade

Property of Another Owner

\$3,000 - \$4,000

87 A Late Archaic "Cloud Blower" Tube Pipe

Late Archaic Period, 4000-1000 B.C.
length 7-1/4 in.

Made of fine grained limestone and accompanied by an old collection note: *Vermilion River - Trib to Lake Erie. found 1970*

Property of Another Owner

\$2,000 - \$3,000



87

88 A Steatite Duck Effigy Great Pipe

Middle Woodland Period A.D. 200-500

Nelson County, Kentucky

5 in.

steatite, with extensive restoration. This pipe was found in 1936 in Nelson County, Kentucky and was acquired by Earl Templeman of Cecilia, Kentucky. Mr. Templeman was born in 1895 and was the long time president (1951-1989) of the Cecilia Bank. He assembled a large collection of prehistoric artifacts before his death in 1991.

Collection History:

Earl Templeman Collection, Cecilia, KY

Jan Sorgenfrei, Finslay, OH

Publications:

Legends of Prehistoric Art, Vol. 2, Onken, Bobby, 2011, pg. 543

Collectors of Historic and Prehistoric Art, Ballinger, 2012, pg. 203

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

89 A Human Figure Effigy Pipe

Late Prehistoric A.D. 1000-1500

height 4 in.

depicting a human figure holding a jar which doubles as the pipe bowl; old paper label *Kentuckee* in manuscript.

\$2,000 - \$3,000



88



89



90 An Exceptional Metis Figural Pipe, Thought to Represent Louis Riel (1844-1885)

The pipe is finely carved of a dense black slate or similar stone, the bowl a realistic human face sporting a wavy mustache and goatee, with detailed eyes and ears, the stem terminating in an elaborately carved fitting with various bands and raised circles. A perforated tab is present just behind the chin of the figure.

height 2.5 in. x width 1.75 in. x length 5 in.

\$20,000 - \$25,000

The face carved on the bowl is thought to be that of Louis Riel (1844-1885), a Metis spokesman, teacher, and leader of the Red River and North-West rebellions of 1869 and 1885. Riel remains one of the most controversial figures in Canadian history. To the Metis he is regarded as a hero and defender of their native rights; in the Canadian west in 1885 most settlers saw him as a villain. Today he is viewed as the founder of the movements that protested central Canadian political and economic power (Hallpenny, 1983).

This pipe, with its grinning mustachioed visage, depicts an enigmatic non-Native figure that is known from at least three other pipes. Coe (1977: figure 166) and Ewers (1986:63) illustrate a nearly identical pipe curated in the British Museum that was sent by a W.A. Boyd from Pembina, Red River, Dakota Territory, to William Bragge a British pipe collector in December, 1868 (Bragge Collection, Catalog D.C. 39). The sole difference between the pipe offered here and its mate in the British Museum lies in the facial hair carved on the face; the pipe here has a mustache and chin whiskers, the pipe collected by Boyd sports bushy mutton chops. Beyond this detail, the pipes are identical, and were almost certainly carved by the same hand.

The British Museum (Christy Collection, St723) also curates a black stone pipe featuring a long stem and bowl carved with at least three faces, employing many of the same features as the pipe in this lot (Coe 1977:167). Collection records indicate the pipe was acquired by Henry Christy sometime between 1860-69.

Sotheby's offered a similar three-faced pipe in their November, 1995 auction of American Indian Art (Sale 6783, Lot 107), featuring the same mustachioed, grinning face. This example had the name *William* carved into the stem.

Both the style, stone, and facial characteristics employed on these pipes suggests that all were probably made by the same craftsman, and some may feature the same individual. The Bragge Collection pipe, sent to London from Pembina, Dakota Territory in 1868, provides a geographic locus for their production, as well as a clue as to the characters they may represent.

Following the passage of the Rupert's Land Act of 1868, the Canadian government agreed to purchase Rupert's Land – a vast tract encompassing the entire drainage of Hudson's Bay – from the Hudson Bay Company. In advance of the purchase, the Canadian minister of public works, William McDougall ordered a survey party to the Canadian portion of the Red River Colony, a tract of land straddling what is today parts of North Dakota, Minnesota and southern Manitoba.

McDougall, an Anglophone and Protestant, was disdainful of the local Catholic, French speaking Metis population, who refused to recognize his authority. Warned by Hudson Bay Governor William Mactavish that such incursions would likely generate unrest, McDougall persisted. When a government party arrived at the Hudson Bay post of Fort Garry (Winnipeg) in the fall of 1869, they were met with resistance from a provisional Red River Colony government led by Louis Riel, a formally educated local Metis. In early October, Riel's supporters organized "The Metis National Committee" and a few weeks later turned back McDougall's survey party near the United States border, forcing them to retreat to Pembina, Dakota Territory. On the same day, Riel's followers seized control of Fort Garry.

In the months that followed, Riel became the leader of a provisional government, and entered into direct negotiations with Canada, presenting a list of 14 rights as a condition of union. Unrest continued, with a contingent of Anglophones determined to depose the Metis government, culminating in the execution of Thomas Scott, a member of the opposition. Finally, in May, 1870, the Province of Manitoba was admitted into the Canadian confederation.

When a contingency of troops under Canadian authority arrived at Fort Garry, Riel and his followers fled. Despite negotiations with the Canadian Government, Riel was exiled from Canada for five years, and eventually settled in Montana where he continued to espouse the rights of the Metis. He returned to Manitoba in 1885 to lead the ill-fated North-West Rebellion. Captured, tried and convicted of high treason, he was executed.

Photographs and lithographs of Riel at the time of the Red River Rebellion in the late 1860s show him sporting a bushy mustache, and given his popularity among the Metis, it would hardly be surprising that an enterprising pipe maker employed his face as a symbol of solidarity. In addition, the three-faced pipe sold at Sotheby's in 1995 employed the word "William" on the stem, perhaps in reference to either the despised William McDougall, or William Mactavish the original Governor of Rupert's Land.

For similar examples see The Bragge Collection pipe curated at The British Museum: No. Am, Dc.39; The Christy Collection pipe curated at the British Museum: No. Am, St723

References Cited:

Ralph Coe. 1977 *Sacred Circles*. Nelson Atkins Gallery of Art. Kansas City, Missouri

John Ewers. 1986 *Plains Indian Sculpture*. Smithsonian Institution Press.



Louis Riel; Library and Archives Canada, e010835235



91



92



93



94

91 Great Lakes Brass Trade Pipe
with a scalloped and pierced keel; bowl screws onto base, length
4-7/8 in.
18th century

From the Collection of Jim Dresslar

\$1,000 - \$2,000

92 Thomas Jefferson Bronze Peace Medal
inscribed with *TH. Jefferson President of the U.S. A.D. 1801* on front and
Peace and Friendship on verso; verso with clasped hands, and crossed
tomahawk and pipe, diameter 3 in.

\$300 - \$500

93 Brass Trade Kettle
with wrought iron handle, diameter 19 in. x height 12.5 in.
19th century

\$150 - \$250

94 Copper Trade Kettle
height 6 in. x diameter 6.5 in.
19th century

From the Collection of Jan Sorgenfrei, Ohio

\$100 - \$200



95

95 Finger Woven Assomption Arrow Sash

Ceinture Flechee, N.E. Montreal, a long finger-woven sash made of natural dyed wool; multi-colored twisted fringe falls at ends, length (without fringe) 90 in., length with fringe 133 in.; width 9 in.

mid-19th century

\$2,000 - \$2,500

96



96 Western Great Lakes Loom-Beaded Garters

cotton thread warps and with alternating design of diamonds and stars, length 19.5 in. late 19th century

\$400 - \$600

97 Western Great Lakes Child's Leggings

navy wool with beaded designs outlined in white, length 16.5 in. x width 7.5 in. late 19th century

\$300 - \$500



97

98 Ho-Chunk Loom-Beaded Sash

overall length 89 in. early 20th century

\$500 - \$750



98



99 Huron - Wyandot Wampum Belt

an unusually wide belt crafted from hand-spun cotton warps and sinew wefts; deep purple glass beads form a single cross placed in the center and is surrounded by a field of opaque white, tubular glass beads of varying lengths, overall length 42 in. x width 4 in. ca 1750

This belt was originally in the custody of William Walker Jr. (1799-1874) a of mixed White and Wyandot descent. As a child Walker was adopted by the Wyandot and raised as a member of that culture. As an elder, he became Secretary of the Wyandot Missionary Society (1832) and custodian to this wampum belt.

From Walker, the belt was passed to Silas Armstrong, Vice-President of the Wyandot Missionary Society (1832). In two letters to his wife, both dated July 31, 1898, Armstrong explains the meaning and importance of this belt:

The enclosed belt of Wampum was manufactured by the Wyandotte or Huron tribe of Indians in the first decade of the seventeenth century. Some dictionaries define "wampum" as Indian currency. It was not so used at the time this belt was made. Wampum, the genuine, was used in the earlier days as the evidence of a covenant, the color, arrangement and size of each bead had a special signification. During the Seventeenth century and later, the Wyandottes or Hurons were all of Catholic faith. It was the custom of those people at that time and later to hold an annual "green corn" feast during the month of August, at a time when green corn was fit to use. The Catholic church, through the priest in charge of the Wyandottes, made a proposition to the Chief of the tribe that they appoint the 15th of August of each year upon which to hold their feast, then the Church could participate in their festivities; and at the same time celebrate the natal day of the Virgin Mary. The proposition was referred to the Wyandotte Council and accepted on condition that the people be allowed to dance upon that day. In ratification of that covenant this belt of Wampum was executed in duplicate; each party retaining a copy. The

counterpart of this is supposed to be in the archives of the Catholic Church in the United States; this one, with other belts, has been in the hands of special custodians and transmitted regularly from generation to generation until the present time, July 31, 1898.

...I now present it to you, absolutely, without imposing any conditions upon you, it is your property to do as you please with it.

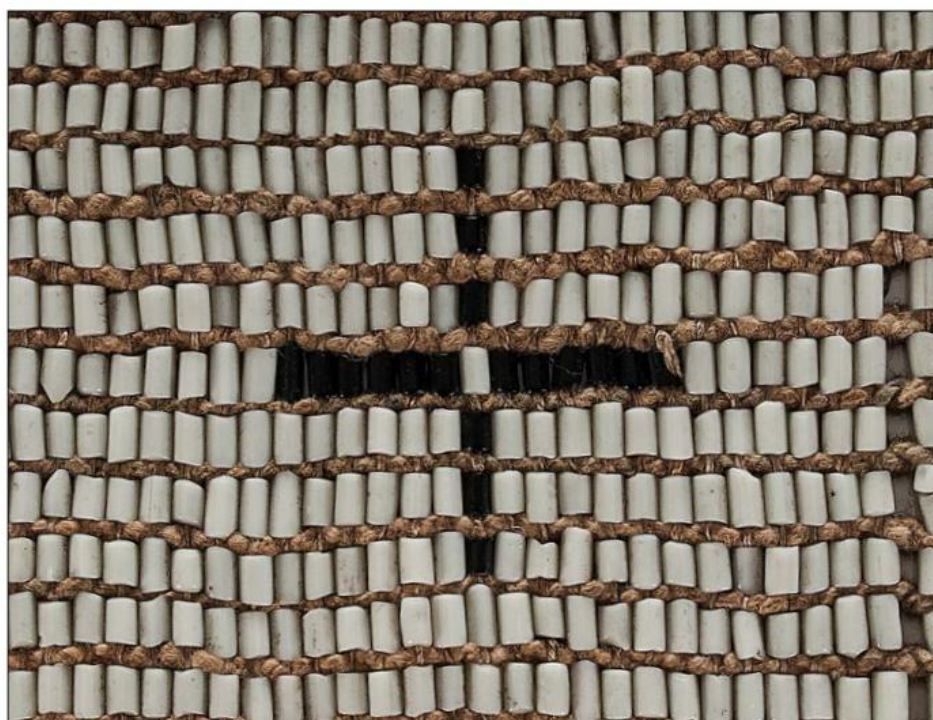
Wampum belts from the Midwest are comparatively scarce, though they were an indispensable article of frontier diplomacy. They were given by both European and native groups to commemorate and cement important agreements and relationships. A similar, though stylistically different early 18th century Wyandot Belt is curated in the Pitt Rivers Museum and illustrated in Dunigan (2001:27). Dunigan also discusses and illustrates a belt curated at the Burton Historical Collections, Detroit Public Library commemorating a 1769 agreement to purchase Belle Isle, in the Detroit River, between Lt. James McDougall and four Ojibwa chiefs (2001: 67-68). Drawings of both Wyandot and Ottawa belts are also illustrated by Dunigan (2001:73, 77). In addition, the Clements Library curates several belts that were originally collected by General Anthony Wayne (1745-1796).

Accompanying this lot are two original, handwritten and typed letters from Silas Armstrong to his wife discussing this belt, and letter from George Hamell, Ethnology Collections Manager at the New York State Museum, discussing the manufacture date and history of wampum beads.

References Cited:

Dunigan, Brian Leigh 2001. *Frontier Metropolis. Picturing Early Detroit 1701-1838*. Wayne University Press.
William Walker Jr. (1799-1874); Silas Armstrong (1810-1865); Anna Elizabeth Breneman Haesler (Hassler); Anna Evelyn Hassler (b. 1908); Donna Piepenhagen; Sherwoods, Santa Fe; From the Collection of Jim Ritchie (1938 - 2015), Toledo, Ohio

\$20,000 - \$30,000



Detail



100

100 Potawatomi Loom-Beaded Belt Owned by Joe King
(Potawatomi, b. 1877)
length 37.25 in. x width 4.25 in.
late 19th century
\$500 - \$700

101 Potawatomi Loom-Beaded Bandolier Bag
length 31 in. x width 12 in.
fourth quarter 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,500 - \$2,500

102 Potawatomi Loom-Beaded Bandolier Bag
length 39 in. x width 15.5 in.
fourth quarter 19th century
\$1,000 - \$1,500

103 Anishinaabe Beaded Bandolier Bag
length 34 in. x width 10.5 in.
fourth quarter 19th century

Lawrie Tatum (New Jersey, 1822-1900), born of a Quaker family, found his career as an Indian Agent at Fort Still, IT from 1869-1873. As an appointee of President Grant's "Peace Policy", a policy created for Quakers to be placed as Indian Agents to help "civilize" and Christianize, Tatum contributed at the onset and helped develop this program. He was known to his charges as "Bald Head Agent". (Oklahoma Historical Society: <http://www.okhistory.org/Publications/enc/entry.php?entry=TA013>. accessed March 1, 2017)

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Healt, Texas; Tom Hampton, Ohio; Current Owner

\$600 - \$800



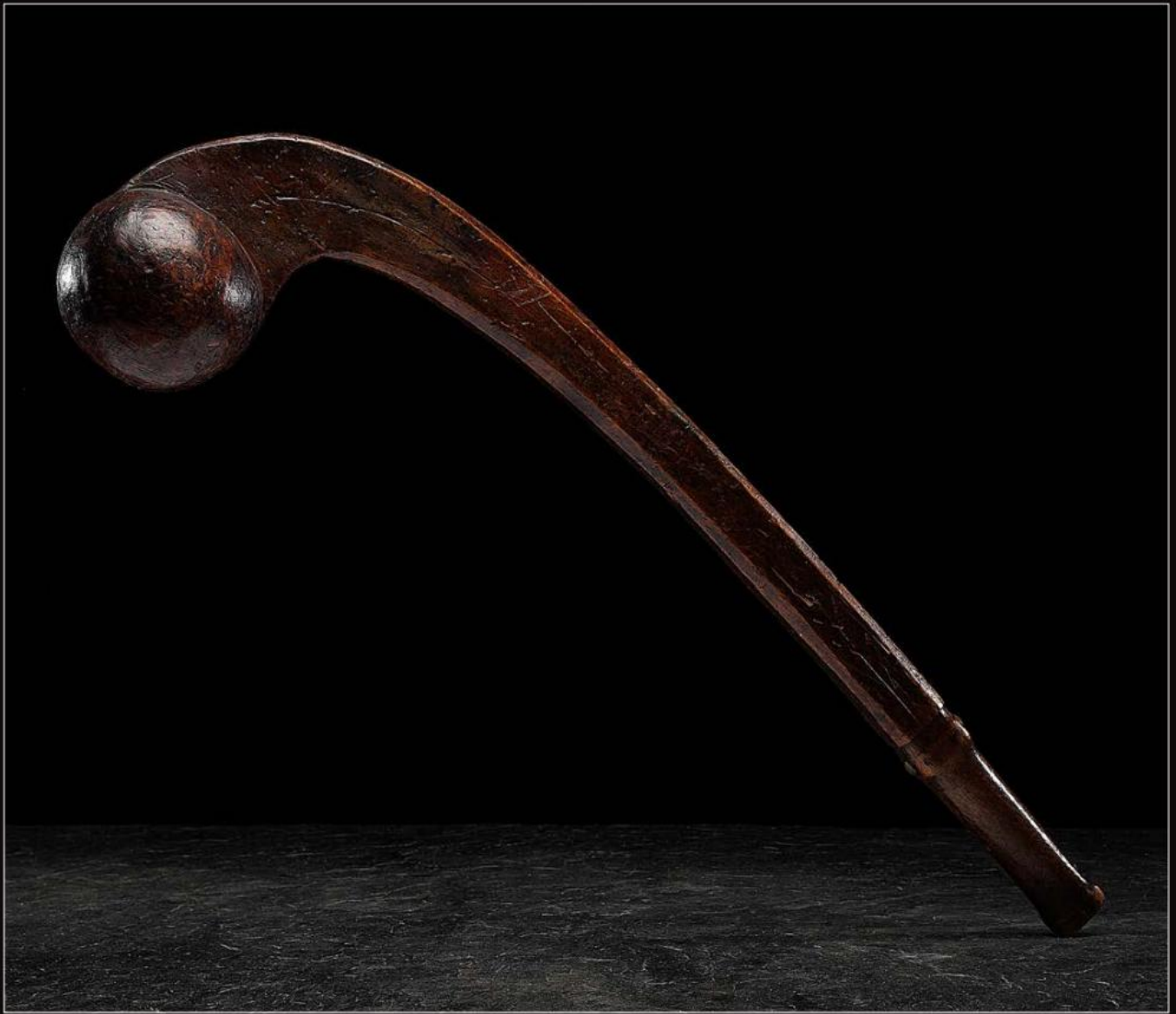
101



102



103



104 Great Lakes Ball Club

having a curved and slightly beveled handle terminating with a round, burl head; handle is embellished with simple floral carvings; the wood has a rich patina and shows traces of red and green pigment; collection number inked on butt, length 24.5 in.
19th century

From the Collection of Jan Sorgenfrei, Ohio

\$6,000 - \$8,000



105 Eastern Plains Pipe Tomahawk

unusually long ash handle with rich patina; pewter inlay, tacks, and brass wire further embellish handle; forged head has a tulip-shaped bowl, teardrop eye, and flaring blade; brass triangular inlay accentuates edges of blade and a solitary cornstalk is placed on the face of the blade, overall length 30.5 in., width of blade 2.75 in.
19th century

From the Collection of Jan Sorgenfrei, Ohio

\$15,000 - \$20,000



106 Eastern Plains Pipe Tomahawk

delicate head with a gracefully formed blade and cylindrical bowl; head is coupled with a long, narrow ash haft having a slight taper and scalloped edge at grip; haft is further embellished with file branded decorations; collection number inked on underside, length 22 in., length of head 7 in., width of blade 2.5 in.
mid-19th century

Published: Baldwin, John. *Tomahawks, Pipe Axes of the American Frontier* (1995).

From the Collection of Jan Sorgenfrei, Ohio

\$9,000 - \$12,000



107 Great Lakes Pipe Tomahawk

thin, brass head decorated incised with five leaves, dots, and "barber pole" striping along edge; blade with steel bit; narrow ash handle is fitted with original bone mouthpiece; length 16.25 in., length of head 6.5 in., width of blade 2.25 in.
early 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$10,000 - \$15,000



108



109



110



111

108 Moose Antler Tobacco Cutting Board
with red pigment outlines antler, length 13 in. x width 10 in.
late 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$500 - \$700

109 Mesquakie Horse Effigy Maple Wood Spoon
horse head effigy on handle, height 3.25 in. x scoop 3.325 in.
late 19th century

\$700 - \$900

110 Great Lakes Figural Maple Wood Ladle
with warm patina and wide scoop; handle with a delicately carved
head; iron nail eyes, overall length 10 in., scoop width 5.25 in.
early 19th century

\$2,000 - \$3,000

111 Great Lakes Effigy Burl Ladle
long, straight handle terminating with the head of a lizard; light
detailing in red pigment, length 18.5 in. x width of scoop 7.5 in.
19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500



112

112 Mesquakie Figural Crooked Knife

handle carved of maple burl and in the form of a horse, length 10 in.
late 19th century

\$1,000 - \$1,500

113 Northeastern Chip-carved Crooked Knife

wide, tapering handle with chip-carved decorations; detailed with the initials *WP*, length 9 in.
late 19th century

\$600 - \$800

114 Northeastern Woodlands Chip-carved Crooked Knife

carved walnut handle embellished with three-dimensional heart and scroll, length 10.25 in.
ca 1900

\$1,000 - \$1,500

115 Sac and Fox Gambling Game with Bowl and Dice

10 pieces; includes nine carved bone dice with one carved as a horse and another as a turtle, .75 in.; and a wood bowl, diameter 8.5 in.
ca 1900

A similar example of a Sac and Fox Game is curated within the collections of the American Museum of Natural History (Catalog No. 50 / 3516 A-H)

\$400 - \$500

116 Seminole Wood Dolls

heights 12.5 in. and 10.25 in.
ca 1930

\$1,500 - \$2,000

117 Seminole Palmetto Fiber Doll

height 16 in.
20th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$300 - \$400

118 Haudenosaunee Corn Husk Doll

height 20.5 in.
mid-20th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$400 - \$600



113



114



115



116



117



118



119

119 Haudenosaunee Glengarry Cap
with birds resting on branches beaded on side panels, length of cap
10.5 in.
late 19th century
\$600 - \$800

120 Mesquakie Beaded Hide Moccasins
length 10 in.
fourth quarter 19th century
\$1,000 - \$1,500

120A Prairie Smoke-Tanned Beaded Hide Moccasins
length 9.5 in.
late 19th century
\$800 - \$1,200



120



120A



121



122

121 Northeastern Pipe Tomahawk

small, forged head detailed with dots and the traces of stamp work along edges of blade; the initials *JR* are in script along one side of blade; two bands of pewter decorate maple handle, length 13.25 in., length of head 6.25 in., width of blade 2.5 in.
early 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$5,000 - \$7,000

122 William Greaves & Sons Pipe Tomahawk

unique birds-eye burl handle with incised pewter bands; forged head with inserted steel edge; one face of blade heavily stamped, *Sheaf Works/ Wm Greaves & Sons/ Sheffield*; octagonal bowl screws into head, overall length 19.5 in., length of blade 6.75 in. x width of blade 3 in.
1825-1850

From the Collection of Jan Sorgenfrei, Ohio

\$2,500 - \$3,500

123 Western Great Lakes Steatite Pipe Bowl with Inlay

bowl gradually widens and is embellished with pewter and catlinite, length 6 in. x height 3.5 in.
fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$400 - \$600

124 Western Great Lakes Catlinite Pipe Bowl with Lead Inlay

lot of 2, L-shaped bowl with a manuscript note, ... *with lead, red, black stone and lead inlay - may have been from Goffre(?) Collection - Cass Lake Minn. Early collector far before 1900*, length 5.5 in. x height 3.75 in.; PLUS a small rectangular catlinite pipe bowl with beveled sides, height 2 in.
fourth quarter 19th century

\$1,000 - \$1,500

125 Anishinaabe Steatite Pipe Bowl with Inlay

T-shaped bowl heavily inlaid with bands of pewter and catlinite; length 4.875 in. x height 3.875 in.
19th century

\$600 - \$800



123



124



125



126

126 Anishinaabe Beaded Men's Leggings

beaded with a floral design and remnants of red wool on edges, plaid wool backing; height 27.75 in. x width 23 in. late 19th century

\$700 - \$900

127 Anishinaabe Beaded Bandolier Bag

designed with a lush pattern of open flowers, berries, and butterflies; length 45.5 in. x width 17 in. ca 1900

\$1,500 - \$2,500

128 Anishinaabe Beaded Bandolier Bag

length 43 in. x 14 in. fourth quarter 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,000 - \$2,000



127



128



129



130

129 Anishinaabe Beaded Bandolier Bag

with a design bursting of blooming flowers and stars, length 39 in. x 18 in.
fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$1,000 - \$2,000

130 Anishinaabe Loom-Beaded Bandolier Bag

length 39 in.
third quarter 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,500

131 Anishinaabe Loom-Beaded Hide Knife Heath

thread-sewn and beaded in colors of translucent green, red white-heart,
pony trader blue, white, and black; hide interior; red, blue, and green wool
yarn pompoms hang from sides of sheath, overall length 14.5 in.
mid-19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$2,000



131



132



133



134



135

132 Brass Pipe Tomahawk Head

traditionally associated with the Huron, Ho-Chunk, Mohawk, and Sauk and Fox; florally decorated with five leaves and having a heavily pitted iron bit; G is stamped at eye, length 6 in., width of blade 2 in. mid-18th century

For a similar example see: Hartzler and Knowles (1995: 175).

From the Collection of Jan Sorgenfrei, Ohio

\$1,800 - \$2,000

133 Pipe Tomahawk Head

forged with tulip-shaped bowl, circular eye, and steel bit, length 8 in., width of blade 2.5 in.

19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500

134 Eastern Style Pipe Tomahawk Head

length 8.5 in.; width of blade 3 in.

19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500

135 Eastern Style Pipe Tomahawk Head with Silver Overlay

forged with a tulip-shaped bowl; a diamond and rectangular silver overlay is placed on either side of blade; upper margin of blade with tally marks, length 7.75 in.; width of blade 2.75 in.

19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,000



136



137



138



139

136 Eastern Style Pipe Tomahawk Head

length 8.5 in., width of blade 3 in.

19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500

137 Eastern Style Pipe Tomahawk Head

length 8.5 in., width of blade 3.25 in.

19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$1,500

138 Cast Brass Pipe Tomahawk Head

traditionally associated with the Haudenosaunee, Miami, and Massachusetts; both sides of blade engraved with trillium flowers; iron bit, length 6.5 in.

mid-18th century

For a similar example see: Hartzler and Knowles (1995: 176).

From the Collection of Jan Sorgenfrei, Ohio

\$1,500 - \$2,000

139 Eastern Style Decorated Pipe Tomahawk Head

hand-forged iron blade with separate bowl that screws into the eye; a semi-circle of stars, crossed arrows, and crossed pipe and tomahawk are stamped on each side of blade, marked *CH. W. Bontgen*, length 7 in. x width 2.25 in.

ca 1800

\$2,500 - \$3,500



140



141



142

140 Northeastern Woodlands Wood Long Bow
possibly Cayuga; hickory, length 73 in.
19th century

For a similar example see:
Speck, Frank Gouldsmith. *The Iroquois: A Study in Cultural Evolution*. (1945:17).

\$3,500 - \$4,000

141 Northeastern Woodlands Painted Wood Paddle
possibly Haudenosaunee, tiger maple and painted in red and green, length 75 in.
first half 19th century

\$3,000 - \$3,500

142 Penobscot Wood Paddle
poplar; beveled, triangular grip transitions to a round shaft and teardrop-shaped blade, length 75 in.
mid-19th century

\$2,000 - \$2,500



143

143 Algonquin Birchbark Creel

decorated with moose, fish, and floral designs; thick hide strap attached to sides, height 10.5 in. x width 11.25 in.
early 20th century

\$800 - \$1,200

144 Osage Storage Bag

crafted with wool yarn weft and vegetal fiber warps, length 14 in. x width 17 in.
ca 1880

\$500 - \$700

145 Central California Basket

height 6 in. x diameter 8 in.
first quarter 20th century

\$600 - \$800

146 Panamint Basket

height 3.75 in. x diameter 5 in.
second quarter 20th century

From the Collection of Jan Sorgenfrei, Ohio

\$600 - \$800



144



145



146



147



148



149

147 Panamint Polychrome Basket

height 2.75 in. x diameter 5.25 in.

early 20th century

\$400 - \$600

148 Washo Figural Polychrome Basket

stacked diamonds separate five human figures, height 6 in. x diameter 13.25 in.

early 20th century

\$1,000 - \$1,500

149 Paiute Beaded Basket

12 whirling logs decorate exterior, height 2 in. x diameter 4.75 in.

second quarter 20th century

From the Collection of Jan Sorgenfrei, Ohio

\$200 - \$400

150 Plateau Baskets

lot of 5, includes two Wasco, a Winto, a Klamath, and a Grande Ronde; largest height 6.5 in. x diameter 6 in.; two are noted to be from the E.P. Marshall Collection.

first half 20th century

\$600 - \$800



150



151



152



153



154

151 Tlingit Rattletop Basket

height 3 in. x diameter 4 in.
second quarter 20th century
\$800 - \$1,200

152 Hopi Third Mesa Polik Mana Plaque

diameter 20 in.
early 20th century
\$600 - \$800

153 Apache Figural Basket

an interconnecting and radiating star creates a backdrop for five stout figures, four wolves, and five crosses, 4 in. x diameter 15 in.
early 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$800 - \$1,200

154 Apache Figural Basket

with 12 deer and four crosses, height 3.75 in. x diameter 13.75 in.
early 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$800 - \$1,200



155



158

155 Apache Basket

height 4 in. x diameter 6.5 in.
early 20th century

\$800 - \$1,200

156 Apache Figural Baskets

lot of 2, includes a basket with seven dogs and five crosses, height 3 in. x diameter 10.25 in.; AND another with five large stars, height 2.75 in. x diameter 11.5 in.
early 20th century

\$1,000 - \$1,500

157 Apache Baskets

lot of 2, height 4.5 in. x diameter 14 in. AND height 2.75 in. x diameter 10.25 in.
first quarter 20th century

\$800 - \$1,200



156



157



159

158 Apache Polychrome Basket

height 2.5 in. x diameter 9.5 in.
early 20th century

\$600 - \$800

159 Apache Polychrome Burden Basket

length of basket 12.25 in. x diameter 13 in.; overall length 21 in.
late 19th century

\$1,000 - \$1,500



160



161



162



163

160 Apache Basket

height 9 in. x diameter 13.5 in.

early 20th century

\$1,000 - \$1,500

161 Apache Polychrome Figural Olla

with 16 dogs and four crosses, height 16.5 in. x diameter 14 in.

early 20th century

From the Collection of John O. Behnken, Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,500 - \$2,500

162 Western Apache Figural Olla

vertical snakes point to three dogs on the base, height 12.5 in.

x diameter 12.25 in.

early 20th century

\$1,000 - \$1,500

163 Tohono O'odham Figural Olla

a large storage basket designed with three men, three riders on horseback, six women, nine birds, and three deer, height 20 in.

x diameter 19 in.

second quarter 20th century

\$1,000 - \$1,500



164



165



166

164 Zuni Polychrome Olla

with concave base, sharp shoulder, and slightly outward flare to rim; painted with stylized rainbirds, birds, and floral medallions, height 11.5 in. x diameter 13.5 in. fourth quarter 19th century

\$4,000 - \$6,000

165 Zuni Polychrome Olla

classic form with round body, sharp shoulder, and slightly flared rim; with two bands of heartline deer and birds nestled within stepped diamonds and surrounded by fine-line hatchwork, height 9.5 in. x diameter 12.25 in.

fourth quarter 20th century

\$8,000 - \$10,000

166 Zuni Polychrome Olla

elegant form having a sharp shoulder and gradually narrowing neck; two stacked rows of heartline deer are divided by a central vertical design element of hatched and open geometrics, height 10.75 in. x diameter 12 in.

fourth quarter 19th century

\$6,000 - \$8,000



167



168



169



170



171



172

167 Zuni Olla

concave base and stout body; whimsically painted with swirling elements embellished with a single red dot surround the four heartline deer, height 9.25 in. x diameter 11.25 in. ca 1900

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$3,000 - \$4,000

168 Laguna Olla Attributed to Arroh-ah-och

concave base, strong shoulder and slightly flared rim; designed with hatched geometrics and solid foliate elements, height 9.25 in. x diameter 11.5 in. ca 1890-1900

In the pre-1900, pueblos of the American Southwest, it was not altogether uncommon for some men to adopt the ways and dress of women. These men women known as "berdaches" or "amujerados" were often highly respected individuals in the pueblos rivaling their female counterparts in the women's arts including the production of pottery. One such individual named Arroh-ah-och was a resident of Laguna Pueblo.

Working in a Zuni style, using Laguna clay and paints, Arroh-ah-och created a distinctive pottery type that has been mislabeled as Zuni over the years by scholars, collectors, and museums. To the practiced eye, these pots differ from those produced at Zuni not only in materials used but in the design layout as well.

Forming a border along the upper framing line that circles the neck is a series of design elements that are based on a common Zuni motif. This particular element, to which a feather or leaf-like device have been added at the terminus of the small crook (unique to this potter) appears on several pots made by Arroh-ah-och. One is pictured in Jonathan Batkin's book, "Pottery of the Pueblos of New Mexico," on page 150 where they appear on either side of the deer in the upper tier of design on the

main body of the jar. They are present again on his largest and probably best known jar which can be seen in "Acoma and Laguna Pottery" by Rick Dillingham on page 13. Here, they are paired as elements forming the central rosette motif on the jar. Between these paired elements is a stepped triangle within a triangle repeated in slight variation on this jar in two places on the lower of the shoulder's framing lines.

Robert Bauer

June 2003

\$3,000 - \$5,000

169 Zuni Polychrome Frog Jar

four appliqued, green speckled green frogs alternate with painted dragon flies around jar; height 6.5 in. x width 10.5 in. early 20th century

\$800 - \$1,200

170 Large Zuni Dough Bowl

substantial size; interior designed with a red undulating band situated above three rainbirds; geometrics embellish outer walls, height 5.75 in. x diameter 16 in. late 19th century

Ex Peggy H. Gwillim, Waycross, GA

\$600 - \$800

171 Acoma Polychrome Olla

height 9 in. x diameter 12 in. first quarter 20th century

\$1,500 - \$2,500

172 Acoma Jar

height 8.75 in. x diameter 10.25 in. second quarter 20th century

\$600 - \$800



173



174



175



176

173 Acoma Olla

height 11.25 in. x diameter 12 in.
ca 1900

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$2,000 - \$3,000

174 Acoma Wedding Vase

height 14.5 in. x diameter 11 in.
early 20th century

\$600 - \$800

175 Zia Olla

height 9.25 in. x diameter 12 in.
first quarter 20th century

\$1,500 - \$2,500

176 Zia Polychrome Canteen

with two Zia birds housed within checkered bands, height 8 in.
x diameter 8.5 in.
second quarter 20th century

\$800 - \$1,200



177



178



179



180

177 Kewa Redware Dough Bowl
interior designed with connecting rainbirds, height 7 in. x diameter
14.25 in.
early 20th century

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

178 Kewa Olla
height 11 in. x diameter 10.25 in.
second quarter 20th century

\$600 - \$800

179 San Ildefonso Polychrome Jar
height 10 in. x diameter 11 in.
early 20th century

\$2,000 - \$3,000

180 San Ildefonso Polychrome Jar
height 8.75 in. x diameter 10.75 in.
early 20th century

\$1,500 - \$2,500



181



182

181 San Ildefonso Double-Lobed Polychrome Olla
height 9.75 in. x diameter 11 in.
ca 1900
\$2,000 - \$3,000

182 Hopi Pottery Bowl and Platter
lot of 2, includes an elegantly formed bowl, height 3 in. x diameter 7.5 in.; AND an oval platter, length 14.75 in. x width 10.25 in.
early 20th century
\$600 - \$800



183

183 Collection of Curio Pottery
lot of 6, largest height 7.25 in. x width 6.5 in
early 20th century
\$1,000 - \$1,500



184



185



186



187

184 Anna Montoya (San Ildefonso, 1885-1955) Blackware Bowl
with a light gunmetal finish, height 4 in. x diameter 8.25 in.
second quarter 20th century
\$600 - \$800

185 Maria Martinez (San Ildefonso, 1887-1980) Blackware Bowl
gunmetal finish; signed and dated on reverse, height 2.5 in. x diameter
11.5 in.
1965
\$1,000 - \$1,500

**186 Maria and Julian Martinez (San Ildefonso, 1887-1980/ 1879-
1943) Blackware Plate**
signed on reverse, diameter 12.5 in.
1925-1943
\$1,500 - \$2,500

**187 Maria and Julian Martinez (San Ildefonso, 1887-1980/ 1879-
1943) Blackware Bowl**
with an eagle wing motif; signed on base, height 4.5 in. x diameter
6.5 in.
1925-1943
\$600 - \$800



188



189



190



191

188 Maria and Julian Martinez (San Ildefonso, 1887-1980 / 1979-1943) Blackware Bowl

signed on base, height 4.5 in. x diameter 6.5 in.
1925-1943

\$600 - \$800

189 Maria Martinez and Santana Martinez (San Ildefonso, 1887-1980 / 1909-2002) Bowl

light gun metal finish; signed on base, height 3.25 in. x diameter 5.25 in.
1943-1954

\$800 - \$1,200

190 Susana Martinez Aguilar (Santa Clara, 1876-1947) Redware Bowls

lot of 2, both signed on base; the smaller jar is painted with *Avanyu*, height 3.5 in. x diameter 5.75 in.; AND the larger with two bands of winged elements, height 5 in. x diameter 9.5 in. after 1925

\$1,000 - \$1,500

191 Virginia Ebelacker (Santa Clara, 1925-2001) Carved Redware Wedding Vase

signed on base, height 11.75 in. x diameter 8.25 in.
20th century

\$1,500 - \$2,500



192



193



194

192 Angela Baca (Santa Clara, 1927-2014) Carved Melon Bowls
lot of 3 melon bowls, includes two redware and one blackware; all
signed on base, height 4 x diameter 5.75 in.; height 3.25 in. x diameter
5.5 in.; and 3.5 in. x diameter 5.5 in.
third quarter 20th century
\$500 - \$700

193 Helen Shupla (Santa Clara, 1928-1985) Carved Blackware Bowl
signed on base, height 6 in. x diameter 7.25 in.
third quarter 20th century
\$1,000 - \$1,500

194 LuAnn Tafoya (Santa Clara, b. 1938) Redware Jar
signed on base, height 8 in. x diameter 11.5 in.
20th century
\$2,000 - \$2,500



195



196



197



198

195 Collection of Pueblo Pottery

lot of 9, artists include Clarissa Tafoya; Denise Chavarria; Teresa Gutierrez; Veronica Naranjo; Victor and Naomi Eckleberry; Jerry Sisneros; Gerladine Gutierrez; and Elson Seckletstewa, largest diameter 6 in.

\$500 - \$700

196 Jody Naranjo (Santa Clara, b. 1969) Sgraffito Jars

lot of 2, includes a seed jar; signed and dated on base, height 2.75 in. x diameter 5 in.; AND a two-toned cylindrical vase; signed on base, height 5.5 in. x diameter 4.5 in.

fourth quarter 20th century

\$1,500 - \$2,500

197 Jody Naranjo (Santa Clara, b. 1969) Sgraffito Bowl

designed with a platypus and two fish swimming in a sea of connecting stepped diamonds; signed on base, height 4.5 in. x diameter 6 in.

fourth quarter 20th century

\$800 - \$1,200

198 Jody Naranjo (Santa Clara, b. 1969) Sgraffito Jars

lot of 2, both signed and dated on base; includes a two-toned seed jar designed with five highly polished turtles, height 2 in. x diameter 5.25 in.; AND a large vase with a ring of nine heartline deer encircling the opening, height 4 in. x diameter 6 in.

1994 and 1999

\$1,000 - \$2,000

199 Jody Naranjo (Santa Clara, b. 1969) Sgraffito Jar

six parrots, stars, and hatched quadrilaterals form a band around shoulder of jar; signed and dated on base, height 4.25 in. x diameter 4.5 in.

1994

\$800 - \$1,200

200 Joy Navasie (Hopi, 1919 - 2012) Jar

hallmarked on base; included is a Polaroid of Joy holding this jar, height 5.5 in. x diameter 11 in.

fourth quarter 20th century

\$800 - \$1,200

201 Joy Navasie (Hopi, 1919-2012) Bowl

signed on base, height 6.25 in. x diameter 9 in.

third quarter 20th century

\$500 - \$700



199



200



201

202



202 Hopi Butterfly Maiden Dancer

overall height 16 in.
second quarter 20th century

\$600 - \$800

203 Kewa "Depression Era" Necklace and Earring Set

necklace length 22.52 in., earring length 1.75 in.
second quarter 20th century

Exhibited: Thunderbird Jewelry of Santo Domingo Pueblo (5/15/2011 - 4/29/2012), Wheelwright Museum, Santa Fe

\$400 - \$600

204 Kewa "Depression Era" Necklaces

lot 2, lengths 25 in. and 23.25 in.
mid-20th century

Exhibited: Thunderbird Jewelry of Santo Domingo Pueblo (5/15/2011 - 4/29/2012), Wheelwright Museum, Santa Fe

\$400 - \$600

205 Kewa "Depression Era" Necklaces

lot of 3, lengths 26 in., 28 in., and 24 in.
mid-20th century

Exhibited: Thunderbird Jewelry of Santo Domingo Pueblo (5/15/2011 - 4/29/2012), Wheelwright Museum, Santa Fe

\$500 - \$700

206 Kewa Bird "Depression Era" Necklaces

lot of 2, lengths 23 in. and 21 in.
mid-20th century

Exhibited: Thunderbird Jewelry of Santo Domingo Pueblo (5/15/2011 - 4/29/2012), Wheelwright Museum, Santa Fe

\$500 - \$700

207 Zuni Five-Strand Fetish Necklace

crafted with olive heishi beads, turquoise nuggets, and shell,
length 28 in.
ca 2000

Purchased from the Heard Museum

\$400 - \$600

208 Pueblo Two-Strand Turquoise Necklace

length 33 in.
mid-20th century

\$600 - \$800



203



204



205



206



207



208



209



210



211



212



213



214

209 Pueblo Rolled Turquoise Necklaces

lengths 22 in., 24.5 in., 17 in.

mid-20th century

\$600 - \$800

210 Pueblo Turquoise Nugget and Heishi Necklaces

lot of 2 single strand necklaces with turquoise stones separated by olive heishi, lengths 34 in. and 31 in.

third quarter 20th century

\$400 - \$600

211 Pueblo Rolled Turquoise Necklace

thick turquoise disk beads of graduating in size are accentuated by two round turquoise beads, length 30.5 in.

mid-20th century

\$1,000 - \$1,500

212 Pueblo Turquoise and Coral Necklaces

lot of 2, includes a two-strand necklace with small turquoise nuggets and olive heishi, length 29 in.; AND a single strand of turquoise and coral, length 24.5 in.

mid-20th century

\$500 - \$700

213 Pueblo Three-Strand Turquoise Necklace

#8 Turquoise, length 25.5 in.

third quarter 20th century

\$400 - \$600

214 Navajo Mercury Dime Squash Blossom Necklace with Turquoise

length 25.5 in.

mid-20th century

\$600 - \$800

215 Navajo Squash Blossom Necklace with Large Turquoise Nuggets

length 29.75 in.

third quarter 20th century

\$600 - \$800

216 Navajo Silver and Turquoise Squash Blossom Necklace

length 28.5 in.

third quarter 20th century

\$600 - \$800

217 Navajo Silver and Turquoise Squash Blossom Necklace

length 26.5 in.

mid-20th century

\$1,000 - \$1,500

218 Navajo Silver and Turquoise Squash Blossom Necklace

length 23.5 in.

mid-20th century

\$400 - \$600

219 Ernie Lister (Dine, b. 1953) Silver and Turquoise Necklace

length 20 in.

fourth quarter 20th century

\$600 - \$800

220 Navajo Silver and Turquoise Bolo Tie and Cuff

lot of 2, includes a bolo tie, length of slide 3.25 in.; AND a cuff with 10 turquoise stones surrounding a larger rectangular cabochon, interior circumference 4.75 in., gap 1.5 in.

mid-20th century

\$300 - \$500



215



216



217



218



219



220



221



222



223



224



225

221 Navajo Silver and Turquoise Bracelets

lot of 3, includes sand cast silver bracelet, interior circumference 6.5 in., PLUS a silver cuff with stamping along edges, interior circumference 7 in., AND silver cuff with three turquoise stones alternating with silver beads, interior circumference 6 in.
third quarter 20th century

\$300 - \$600

222 Navajo Silver and Turquoise Bracelet

interior circumference 6.5 in.
second quarter 20th century

\$400 - \$500

223 Navajo Silver and Turquoise Cuff with Ribbon

large ovular central turquoise stone with small twisted wire and applique silver bead setting; includes second place prize ribbon from the 1940 Inter-Tribal Indian Ceremonial in Gallup, NM; interior circumference 7 in.
second quarter 20th century

\$800 - \$1,200

224 Mark Chee (Dine, 1914-1981), Silver Ingot and Turquoise Bracelet

substantial silver cuff with heavy stamping along each side; seven high grade turquoise stones are set in a row; hallmarked, interior circumference 5.5 in.; 72.91 dwt.
second quarter 20th century

\$1,000 - \$1,500

225 Zuni Silver Inlaid Pins

lot of 2, includes a butterfly pin, height 1.75 in. x width 3 in.; AND Rainbow Guardian pin, height 1.75 in. x width 3.25 in.
second quarter 20th century

\$500 - \$700



226 Charles Loloma (Hopi, 1921-1991) Tufa Cast Gold and Turquoise Pendant

a triangular turquoise cabochon is set in a serrated bezel on a background of tufa cast gold; pendant is framed with coral, lapis lazuli, turquoise, and sugilite, length 2.25 in. x 1.5 in.
ca 1970

\$4,000 - \$6,000



227 Charles Loloma (Hopi, 1921-1991) Tufa Cast Silver and Turquoise Cuff
crafted with a turquoise cabochon set a gold bezel with setting off center; hallmarked on reverse, interior circumference 5.5 in.; gap 7/8 in.; width 1- 7/8 in.
ca 1970
\$10,000 - \$15,000



228



229



230



231



232

228 Charles Loloma (Hopi, 1921-1991) Sterling Silver Earrings
applied and hand-textured sterling silver earrings; clip backing;
hallmarked on reverse, length 1.25 in.

\$800 - \$1,200

229 Lee Epperson (Cherokee, b. 1935) Award Winning Inlaid Silver Bracelet

with hallmark and date, interior circumference 5.5 in. x gap 1.5 in.;
width 1.75 in.

1975

Bracelet was awarded a Special Award at the 1976 Tri-West Indian Arts
and Crafts Show, Phoenix, Arizona. Copy of photograph included.

\$600 - \$800

230 Navajo Silver and Turquoise Concha Belt

five large conchas with raised and stamped designs and central round
turquoise; alternating with four butterflies with central turquoise
stone; belt buckle is square with central turquoise stone; belt length
32.5 in. x width 3 in.

mid-20th century

\$600 - \$800

231 Navajo Silver and Turquoise Concha Belt

five conchas and six butterflies are crafted using heavy gauge silver
and with deep stampwork, overall length 39 in., concha 3.75 x 3.25 in.;
buckle 4.25 x 3.25 in..

first quarter 20th century

\$600 - \$800

232 Navajo Silver and Turquoise Concha Belt

five conchas and six butterflies are crafted using heavy gauge silver
and designed with deep stampwork, overall length 39 in., concha 3.75
x 3.25 in.; buckle 4.25 x 3.25 in..

first quarter 20th century

\$2,000 - \$3,000



233



234

233 Navajo Third Phase Chief's Blanket

hand-spun wool woven using colors of red, cream, brown, orange, and green; 82.5 x 59 in.

ca 1900

From the Collection of John O. Behnken, (1950-2015) Georgia

\$1,500 - \$2,500

234 Navajo Germantown Third Phase Chief's Blanket

woven using colors of purple, red, black, and cream and with a traditional banded design; stepped anchor points contain Spider Woman's cross, 70.5 x 60.5 in.

ca 1900

\$4,000 - \$6,000

235 Navajo Germantown Moki Pictorial Weaving

finely woven in colors of purple, cream, red, black, yellow, and blue; designed with bows and arrows, tomahawks, and a bold octagonal element in center, 86.5 x 71 in.

late 19th century

\$5,000 - \$7,000



235



236



237



238

236 Navajo Transitional Wearing Blanket

44 x 56 in.

ca 1900

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$1,500 - \$2,500

237 Navajo Transitional Weaving

86 x 59 in.

ca 1900

\$3,000 - \$4,000

238 Navajo Transitional Weaving

83.5 x 53 in.

late 19th century

Purchased from Shiprock Santa Fe

\$2,500 - \$3,500



239



240



241



242

239 Navajo Yei Weaving
59.5 x 36 in.
second quarter 20th century
\$600 - \$800

240 Navajo Yeibichai Weaving
90 x 54.5 in.
second quarter 20th century
\$2,500 - \$3,500

241 Navajo Yei Weaving
90 x 47 in.
third quarter 20th century
\$1,000 - \$1,500

242 Navajo Pictorial Runner
85.5 x 36.5 in.
first quarter 20th century
\$1,000 - \$1,500



243

243 Navajo Pictorial Weaving

woven with 45 men and women, 10 sheep, 11 horses, 12 cars and trucks, four carts, and two dogs, 72 x 51 in. third quarter 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia

\$1,000 - \$1,500

244 Navajo Bisti Runner

possibly Four Corners area; central stacked diamonds filled with a variety of circular elements are bordered by zigzags and curlicues, 93 x 39.5 in. second quarter 20th century

\$3,000 - \$5,000

245 Navajo Eastern Reservation Weaving

104 x 51 in.

first quarter 20th century

\$800 - \$1,200



244



245



246



247

246 Navajo Eastern Reservation Weaving

74 x 44 in.
second quarter 20th century
\$1,500 - \$2,500

247 Navajo Eastern Reservation Weaving

75.5 x 53 in.
second quarter 20th century
\$2,000 - \$3,000

248 Navajo Two Grey Hills Weaving

hand-spun with soft and silky browns, black, and cream wool; with large, stepped anchor points in corners and central double-stacked diamond, 88 x 68 in.
mid-20th century
\$3,000 - \$5,000



248



249



250



251



252

249 Navajo Two Grey Hills Weaving
80.5 x 55 in.
early 20th century
\$2,000 - \$3,000

250 Navajo Klagatoh Weaving
60 x 34 in.
second quarter 20th century
\$500 - \$700

251 Navajo Chinle Revival Weaving
66.5 x 58 in.
second quarter 20th century
\$2,000 - \$2,500

252 Navajo Western Reservation Weaving
96 x 55 in.
second quarter 20th century
\$1,000 - \$1,500



253



254



255

253 Navajo Western Reservation Weaving

65 x 42 in.

second quarter 20th century

\$500 - \$700

254 Navajo Roomsize Western Reservation Weaving

hand-spun wool woven in the classic palette of red, browns, and cream; designed with a large and elongated serrated hourglass in the central field surrounded by a hooked border, 145 x 68 in. (12 x 5.6 ft).
second quarter 20th century

\$4,000 - \$6,000

255 Daisy Taugelchee (Dine, 1909-1990) Navajo Storm Pattern Weaving

hand-spun wool designed with a bold, central storm pattern which is further embellished with waterbugs and whirling logs, 97.5 x 58 in.
mid-20th century

Included is a collection tag with weaver's name and past owners.

\$3,000 - \$5,000



256



257

256 Mary Lee Begay (Dine, 1942-2008) Navajo Two Grey Hills Weaving

58 x 36 in.

late 20th century

Included is a Polaroid of the weaver with her textile.

Purchased at the Hubbell Trading Post, Ganado, AZ

\$1,000 - \$1,500

257 Ella Williams (Dine, 20th century) Navajo Storm Pattern Weaving

95 x 72 in.

late 20th century

Purchased at Cristof's, Santa Fe, New Mexico

\$1,500 - \$2,500

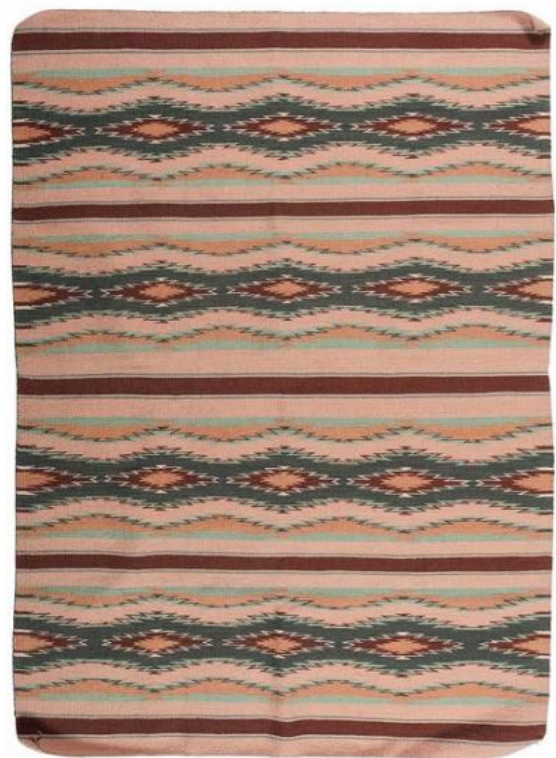
258 Susy Smallcanyon (Dine, 20th century) Crystal Weaving

64 x 48 in.

fourth quarter 20th century

Included is a Polaroid of the weaver holding her textile and the Hogback Trading Co., New Mexico tag.

\$1,000 - \$1,500



258



259 Mexican Mayo Serape

hand-spun wool woven in natural brown, white, and indigo, 73 x 53 in.
ca 1920

The Mayo people live in the southwest corner of the state of Sonora, Mexico. Traditionally they wove cotton blankets and only switched to wool after contact with the Spanish.

\$600 - \$800



260 Jackson Dean (Dine, 20th century) Pictorial Weaving
Dreaming

composed of 38 samplers consisting of a sandpainting, pictorials, Yei and Yeibichai Dancers, Tree of Life, Storm Pattern, Two Grey Hills, and Ganado style patterns, 133 x 84 in. (11 x 7 ft.)

Purchased from weaver.

\$8,000 - \$10,000



261



262



263

261 Harley Niblack (American, 1894-1966), Western Themed Bar and Stools with Bamco Barware
white-washed bar carved with brightly painted western motif reliefs throughout; back bar prominently features an oxen yoke; with three cactus-themed bar stools with leather seats; AND a Bamco bar set: includes a pitcher, decanter, two syrup dispensers, salt and pepper shakers with tray, flask, two shot glasses, ice bucket, serving tray, bottle opener, seven rocks glasses, six tall glasses, 8 small glasses, six medium glasses, creamer and thirty-one loose coasters, back bar height 80 in. x width 51 in. x depth 11.75 in.; front bar height 38 in. x width 37 in. x depth 16.25 in.; stool heights 27 in. x width 20 in. x depth 12.5 in.
second quarter 20th century
\$2,000 - \$3,000

262 Harley Niblack (American, 1894-1966), Western Themed Carved Desk and Chair
desk height 29.5 in. x depth 31 in. x length 54.5 in.; chair height 43 in. x depth 31 in. x width 20.25 in.
second quarter 20th century
\$1,500 - \$2,500



264

263 Harley Niblack (American, 1894-1966) Western Themed Carved Side Table
height 35 in. x width 26.5 in. x depth 20 in.
second quarter 20th century
\$800 - \$1,000

264 Thomas C. Molesworth (American, 1890-1977) Painted Cow Hide Display Case
painted brown and white cow hide motif adorns the sides and front of the cabinet and is offset by a carved linear pattern in the wood; the front also features a glass window on front and top; sliding door in the rear to access glassed in area; the rear also features two painted cow hide sliding doors that access an enclosed shelving area; height 40.75 in. x depth 21.5 in. x length 49 in.
second quarter 20th century
\$1,500 - \$2,500



265

265 Kachina Painted Trade Sign

height 47.5 x width 14.25 in.
second quarter 20th century

\$600 - \$800

266 Curio Wood Display Kachina

height 21 in. x width 8 in.
second quarter 20th century

\$300 - \$600

267 George T. Lopez (New Mexico, 1900-1993) Wood Sculpture

San Rafael

titled and signed on base

height 14.5 in.

\$400 - \$600

268 George T. Lopez (New Mexico, 1900-1993) Wood Sculpture

signed and dated on base

height 10.5 in.

1961

\$400 - \$600

269 Patrocinio Barela (New Mexico, ca 1900-1964) Wood Sculpture

signed on base

height 11.25 in.

\$2,000 - \$3,000

270 Patrocinio Barela (New Mexico, ca 1900-1964) Wood Sculpture

signed on base

height 13.75 in.

\$2,000 - \$3,000



266



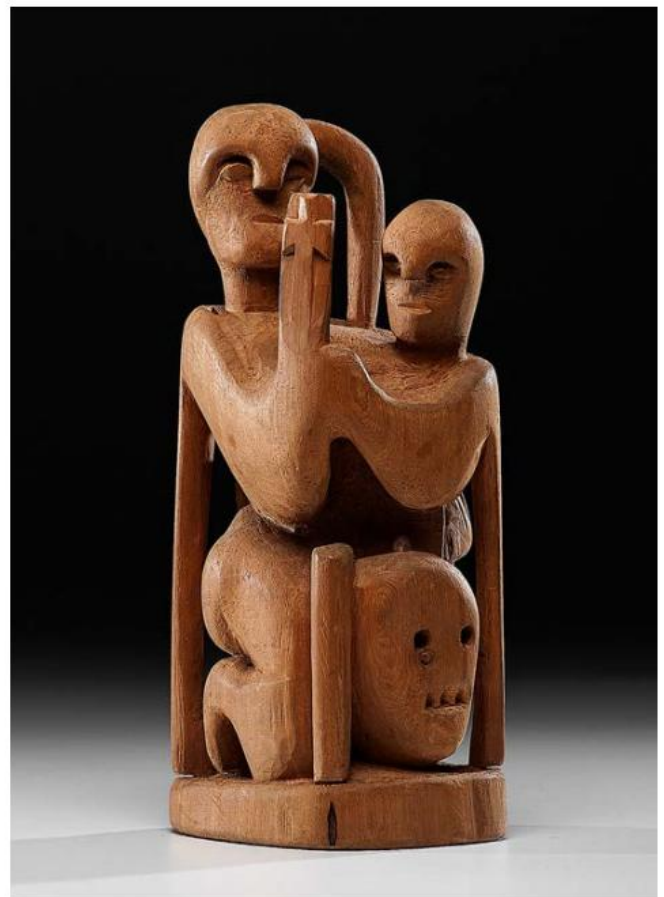
267



268



269



270



271

271 Roxanne Swentzell (Santa Clara, b. 1962) Pottery Sculpture

Dreaming of Sculptures to Make

unsigned

26 x 10 in.

\$2,000 - \$3,000

272 Roxanne Swentzell (Santa Clara, b. 1962) Bronze

untitled

signed, dated, and numbered 12/15

2010

\$1,000 - \$1,500

273 Roxanne Swentzell (Santa Clara, b. 1962) Bronze

Held

signed and numbered 3/35

16 x 11.25 in.

\$800 - \$1,200



272



273



274



275

274 Allan Houser (Chiricahua Apache, 1914-1994) Bronze
Spiritual Guard
 signed and numbered 4/24 on base
 overall height 15.5 in.
 \$3,000 - \$5,000

275 Allan Houser (Chiricahua Apache, 1914-1994) Bronze
Medicine Man
 signed and numbered 2/24 on back of leg
 overall height 14.75 in.
 1975
 \$4,000 - \$6,000



276

276 Carl Kauba (Austria, 1865-1922) Bronze
untitled, Indian chief with rifle
signed at base
overall height 73 in.

\$3,000 - \$6,000

277 Carl Kauba (Austria, 1865-1922) Bronze
Mounted Indian Chief
bronze with brown patina; signed on base
height 23 in. x width 19 in.

\$800 - \$1,200

278 Charles M. Russell (American 1864-1926) Bronze
Peace
marked CMR 1899 on side of base; *Trigg Russell*, numbered 16, and
dated on underside
height 13 in.
1964

Purchased from J.L. Hudson Gallery, Detroit, MI

\$3,000 - \$5,000



277



278



279

279 Gib Singleton (American, 1935-2014) Bronze
Spirit of the Medicine Man
 signed and dated on base; titled on base plaque
 height 19.5 x width 31 in.
 1997

\$4,000 - \$6,000

280 Marie Barbera (American, b. 1936) Bronze
 untitled
 signed at base
 overall height 44 in.

\$2,000 - \$3,000



280



281

281 Jim Gruzalski (American, b. 1938) Bronze
 untitled, warrior with eagle headdress
 signed and numbered 10/25
 overall height 20 in.
\$600 - \$800



282

282 Jim Gruzalski (American, b. 1938) Bronze
Brave Wolf
 signed and numbered 11/33
 overall height 20.75 in.
\$800 - \$1,200

283 Jim Gruzalski (American, b. 1938) Bronzes
 lot of 2, both signed and numbered 12/30 and 9/30
 overall heights 25.75 in. and 21 in.
\$1,500 - \$2,500



283



284



285



286

284 David McGary (American, 1958-2013) Bronze
Hearts of Conviction
 signed and numbered 9/75
 mounted to wood pedestal
 overall height 19.5 in.; height of bronze 9.5 in.
 1999

\$1,000 - \$1,500

285 Dave McGary (American, 1958-2013) Bronze
Gray Hawk's Legacy
 titled on base
 height 21 in. x width 18 in.

\$1,500 - \$2,500

286 Dave McGary (American, 1958-2013) Bronze
Tools of the Trade
 signed and numbered lower right, 53/150
 height 27.5 in. x width 14 in.

\$1,500 - \$2,500



287



288



289



290

287 Benjamin O'Fallon Raborg (American, 1871-1918) Oil on Canvas

Sioux Camp

signed lower right; titled on reverse

(sight) 13.75 x 16.5 in.; (framed) 22 x 19.5 in.

\$800 - \$1,200

288 Attributed to Edward Borein (American, 1872/3-1945), Ink on Paper

Team Roping

unsigned, accompanied by attribution certificate from Harold G. Davidson

(sight) 7 x 11 in.; framed

\$400 - \$600

289 Dorothy Brett (British, 1883-1977) Oil on Canvas

untitled

signed lower right

(sight) 18 x 23 in.; (framed) 20.75 x 25.5 in.

\$2,000 - \$3,000

290 Edward Borein (American, 1872-1974) Pen and Ink on Paper

Indian on the Move

brass name plate on frame; titled on reverse

(sight) 8 x 10.25 in.; (framed) 23 x 25 in.

\$400 - \$600



291

291 Gerald Cassidy (American, 1879-1934) Watercolor on Paper
 untitled
 signed lower center
 (sight) 16.25 x 9.5 in.; (framed) 28 x 20 in.
From an Important Denver, Colorado Collector
\$2,000 - \$3,000

292 Oscar Strobel (Cincinnati, 1891-1967) Oil on Canvas
 untitled, pueblo scene
 signed lower right
 (sight) 16 x 14 in.; framed
\$1,000 - \$2,000

293 Helen S. Pearce (American, b. 1895) Oil on Canvas
Santa Fe Studios
 signed and dated on bottom left; more info on back
 (sight) 17.25 in. x 23.5 in.; (framed) 22.5 in. x 28.5 in.
\$1,500 - \$2,500



292



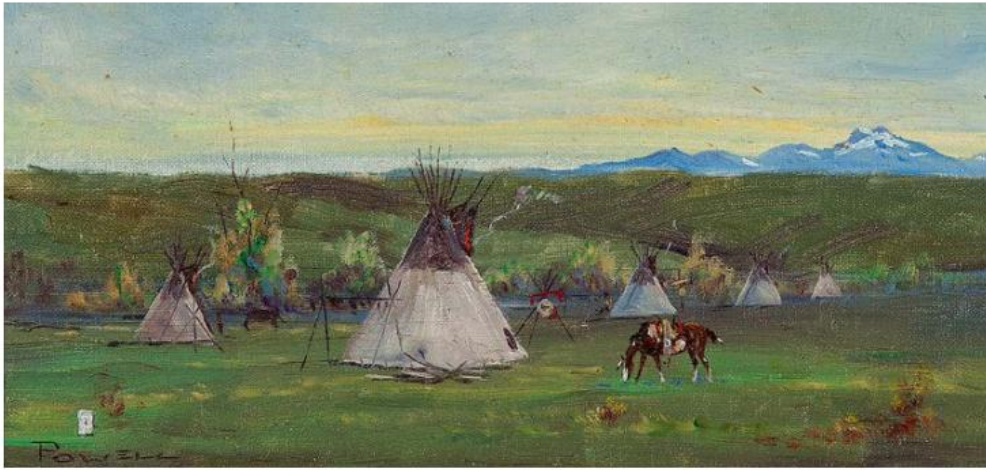
293



294



295



296

294 Fred Harman (American, 1902-1982) Oil on Canvas
 untitled, ranch scene
 signed lower left
 (sight) 13.125 x 15 in.; (framed) 18.5 x 20.5 in.
\$1,500 - \$2,500

295 A. Leslie Ross (American, 1910-1989) Oil on Canvas
Wyoming, Big Horn
 signed and dated lower right
 (sight) 23.5 x 29.75 in.; framed
 1974
\$600 - \$800

296 Ace Powell (American, 1912-1978) Oil on Canvas
 untitled, camp scene
 signed lower right
 (sight) 11.25 x 5.25 in.; (framed) 17 x 11.25 in.
\$1,500 - \$2,500

297 Newman Myrah (Canadian, 1921-2010) Acrylic on Canvas
Storm Coming
 signed lower left
 (sight) 17.5 x 23.5 in.; (framed) 25.25 x 31.25 in.
\$800 - \$1,200



297



298



299

298 James Ralph Johnson (American, b. 1922) Oil on Board
Coaxing the Herd
 signed lower right
 (sight) 23.5 x 35.5 in.
 \$2,000 - \$3,000

299 Laurence Sisson (American, 1928-2005) Oil on Board
Canyon Splendor
 signed lower left
 (sight) 44.5 x 72 in.; framed
 \$2,500 - \$5,000

300 John Nieto (American, b. 1932) Gouache on Paper
 untitled portrait
 signed lower left
 (sight) 18.25 x 16 in.; (framed) 25.5 x 22 in.
 \$1,000 - \$2,000



300



301



302

301 Lee Brubaker (American, 1933) Oil on Canvas

War Party

signed and dated lower right

(sight) 19 x 29.5 in.

1979

Ex Overland Trail Galleries, Scottsdale, AZ

\$1,000 - \$1,500

302 Ted Long (American, 1933-2007) Oil on Canvas

Morning Hunt

signed lower right

(sight) 17.5 x 35.5 in.; framed

\$1,000 - \$2,000

303 Gerald Farm (American, b. 1935) Oil on Board

Fastest Horse in the West

signed lower right; titled in plaque

(sight) 17.25 x 18 in.; (framed) 27 x 28 in.

From an Important Denver, Colorado Collector

\$800 - \$1,200



303



304

304 Ray Swanson (South Dakota, 1937-2004) Oil on Board

The Three Dog Team

signed lower right; signed and titled on reverse
(sight) 23.25 x 35.25 in.; (framed) 36 x 47 in.

\$2,000 - \$4,000

305 Olaf Wieghorst (American, 1899-1988) Ink on Paper

untitled, sketches of western characters
signed lower right

(sight) 9.25 x 7.5 in.; (framed) 15 x 13 in.

\$600 - \$800

306 - 307 Withdrawn

308 William F. Reese (American, 1939 - 2010) Oil on Canvas

Horse Heard

signed lower right

(sight) 15.75 in. x 19.75 in.; (frame) 27 in. x 30.5 in.

\$600 - \$800

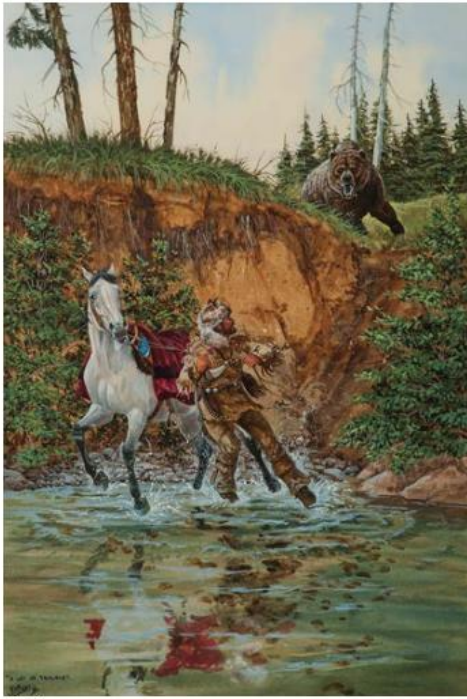
309 - 311 Withdrawn



305



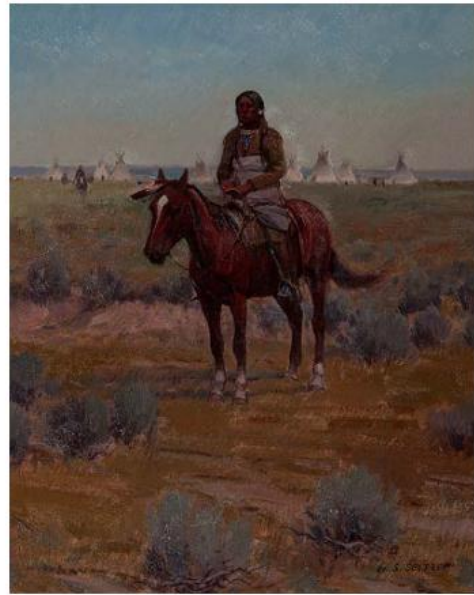
308



312

312 Ron Stewart (American, b. 1941) Watercolor on Paper
A Lot of Trouble
 signed and titled lower left
 (sight) 21.5 x 14.5 in.; (framed) 36 x 28 in.
\$400 - \$600

313 W.S. Seltzer (American, b.1955) Oil on Canvas
Camp Scene Tours
 signed lower left
 (sight) 11.25 in. x 9.25 in.; (framed) 21 in. x 19.25 in.
\$600 - \$800

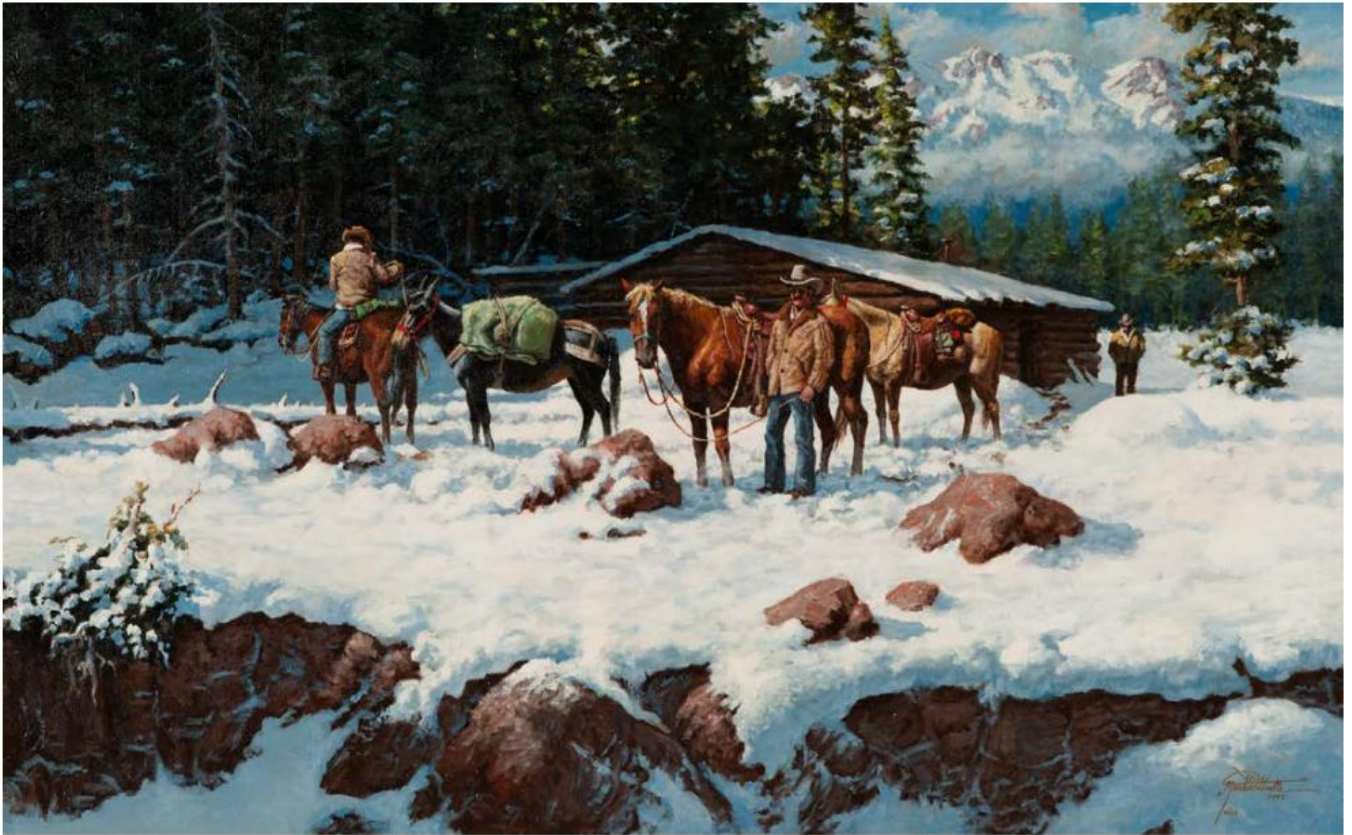


313

314 Steven Lang (American, b. 1960) Oil on Canvas
High Country Crossing
 signed lower left; title plate on frame
 (sight) 27.5 x 15.75 in.; (framed) 35.25 x 23.25 in.
\$2,000 - \$4,000



314



315 Martin Grelle (American, b. 1954) Oil on Canvas

High Country Stop Over

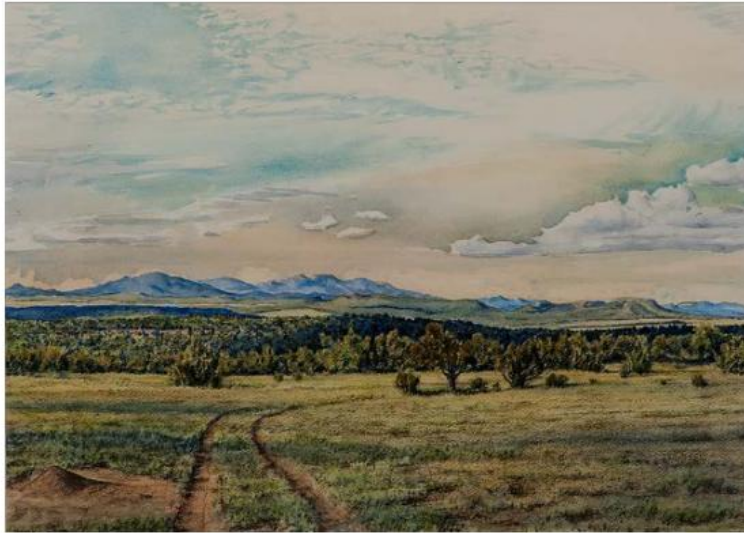
signed and dated lower right

(sight) 29.5 x 47.5 in.

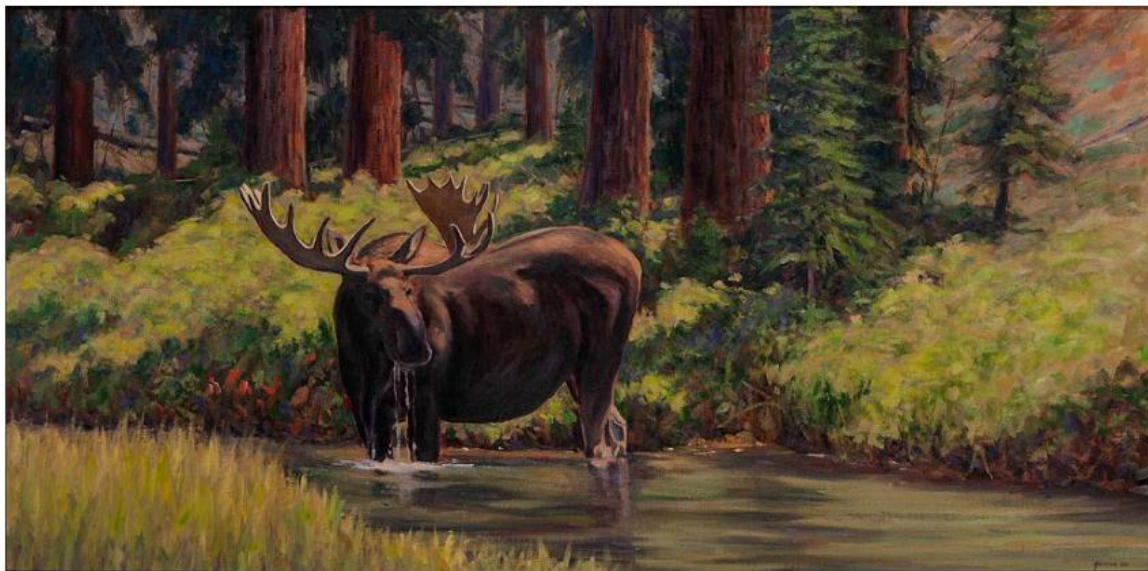
1979

Provenance: Purchased by the consignor's father at the Western Heritage Sale, May 25-26, 1979. Illustrated in catalog.

\$8,000 - \$10,000



316



320

316 Peter de La Fuente (New Mexico, b. 1959) Watercolor on Paper
Above Mike's
 signed lower right; titled on reverse
 (sight) 13.75 x 19.5 in.; (framed) 23 x 28.25 in.
 1994

\$600 - \$800

317 - 319 Withdrawn

320 Richard Galusha (Texas, 20th century) Oil on Board
 untitled, moose
 signed lower right
 (sight) 23.5 x 47.25 in.; (framed) 33.5 x 56.75 in.
\$2,000 - \$3,000

321 Robert Chee (Dine, 1938-1972) Gouache on Paper
Death of a Warrior
 signed lower right and titled on plaque
 (sight) 28.5 x 38.5 in.; (framed) 41.25 x 51 in.
\$1,000 - \$2,000



321



322

322 Helen Hardin (Santa Clara, 1943-1984) Aquatint Etching on Paper

Mimbres Kokopelli

signed lower right, numbered 42/65 lower left,
paper with blindstamps
(sight) 17x 16.5 in.; (framed) 24 x 23.25 in.

\$1,000 - \$1,500

323 R. C. Gorman (Navajo, 1931-2005) Large Pastel Drawing

Untitled

signed and dated bottom left
(sight) 37.5 in. x 26 in.; (framed) 44 in. x 32 in.

\$1,000 - \$2,000



323

324 R.C. Gorman (Dine, 1931-2005) Lithographs on Paper

Canyon de Chelly, Day and Night

both signed and dated lower left and numbered 68/150 lower right
with emboss marks center and lower right
(sight) 29.5 x 22 in.; (framed) 31.75 x 24.25 in.
1978

\$3,000 - \$5,000



324





325

325 Karl Bodmer (Swiss, 1809-1893) Engraving on Paper

Mahsette-Kuiuab, Chief of the Cree-Indians
 Vig. XXII, published by Ackermann & Co. 96 Strand
 (sight) 13 x 10 in.; (framed) 26 x 22.5 in.

Ex John W. Painter Collection, Cincinnati, Ohio

\$800 - \$1,200

326 No Lot

327 Birger Sandzen (American, 1871-1954) Three Prints
 lot of 3, all signed lower left, titled lower right

Creek with Sandstone Banks

(sight) 10 in. x 13 in.; (framed) 18 in. x 22 in.

Evening Clouds

(sight) 11 in. x 14.75 in.; (framed) 18 in. x 22 in.

Early Summer

(sight) 8 in. x 10.75 in.; (framed) 18 in. x 22 in.

\$1,000 - \$1,500



327



328



329

328 Western Lithographs Dedicated by Charles Schreyvogel (American, 1861-1912)

two lithographs on paper, one signed and dated 1904 in plate lower left, the other signed in plate lower right; each with Schreyvogel copyright blindstamp lower right

with dedication in ink by artist, *To Alfred Kaegebehn / Compliment of / Chas Schreyvogel* and *To Chas F. Kaegebehn / Compliments of / Chas Schreyvogel*

(sheet size) 18.25 x 14.5 in.

\$800 - \$1,200

329 Ralph Pearson (American, 1883-1958) Lithographs
lot of 3,

Taos Canyon

signed bottom left

(sight) 2.75 x 1.5 in.; (framed) 6 in. x 4.125 in.

Taos Mountain

signed and dated bottom left

(sight) 1.5 x 3 in.; (framed) 4.75 x 5.5 in.

Untitled

signed and dated bottom left

(sight) 3.75 x 1.55 in.; (framed) 7 in. x 4.25 in.

\$600 - \$800

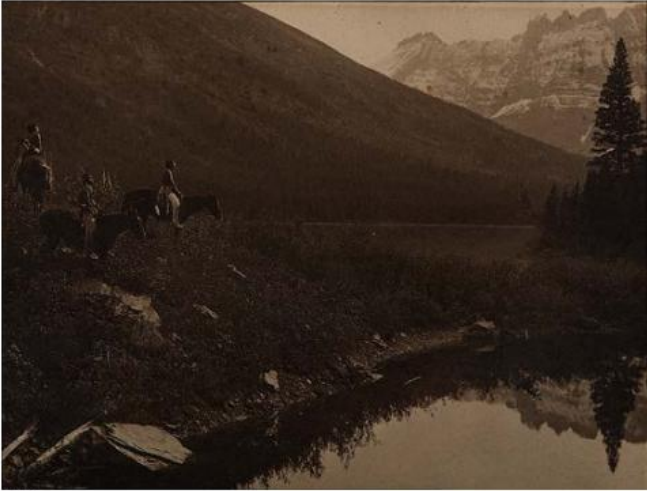
330 Gene Kloss (American, 1903-1996) Etching
Deer Dance

signed bottom left, titled and number lower right
(sight) 13.75 x 18.5 in.; (framed) 21 x 27 in.

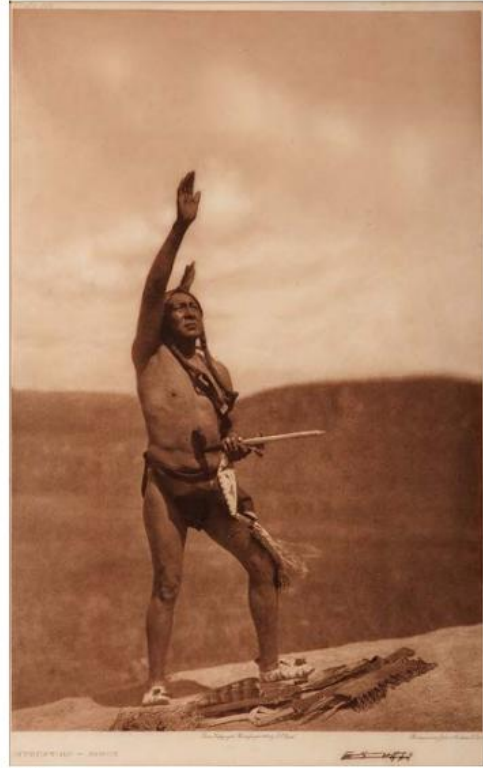
\$1,000 - \$1,500



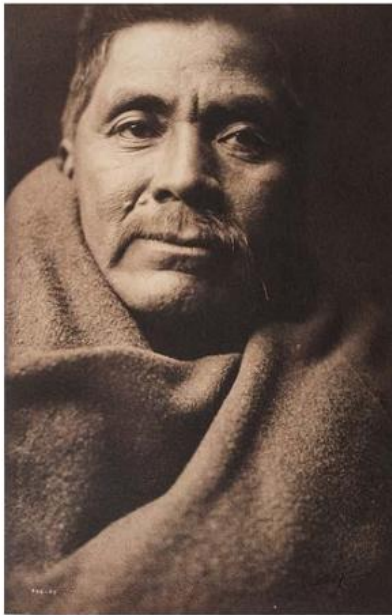
330



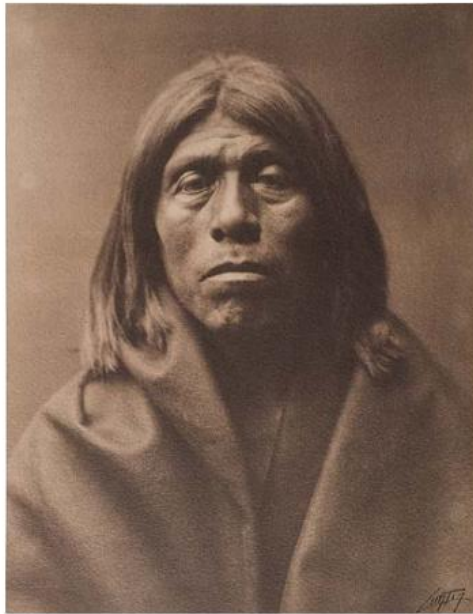
331



332



333



331 Roland Reed (American, 1864-1934) Silver Gelatin Photograph
The Hunting Ground
 Reed embossed in lower left
 (sight) 12.25 x 9.25 in.; (framed) 17 x 14 in.
\$600 - \$800

332 Edward Curtis (American, 1868-1952), Signed Photogravure on Tissue
Invocation-Sioux
 signed lower left
 (sight) 16.75 x 10.5 in.; (frame) 26 x width 19.5 in
 1907
\$1,500 - \$2,500

333 Edward Curtis (American, 1868-1952) Signed Platinum Photographs
 lot of 2, *Carlos Rios, Papago Chief* and *Quiniaka, Mohave*
 both signed in ink lower right; Quiniaka with blindstamp lower left
 Carlos Rios, 16 x 10.25 in.; Quiniaka, 12.5 x 9.5 in.
 1907 and 1903
Purchased from Curtis Family Estate
\$800 - \$1,200



334



334 Edward Curtis (American, 1868-1952) Signed Platinum Photographs

lot of 2, unpublished views
both tipped in on brown paper; one signed in ink; both with Curtis's blindstamp
(sight) 7- 5/8 x 5.75 in, (overall) 13.25 x 9.25 in. AND (sight) 7- 5/8 x 5.75 in., (overall) 16 x 12 in.
1907 and 1908

Purchased from Curtis Family Estate

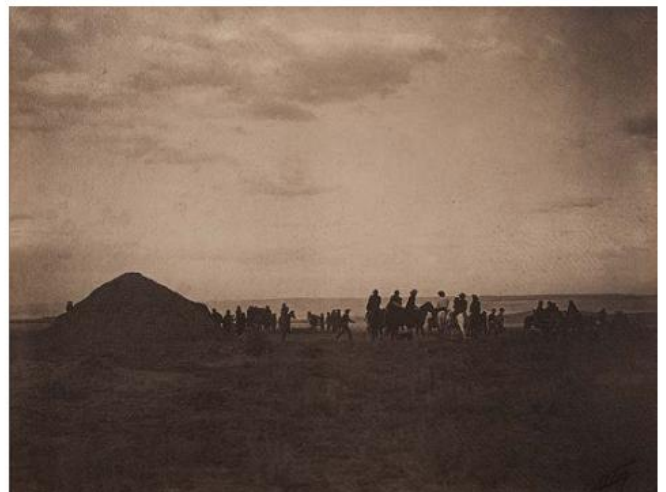
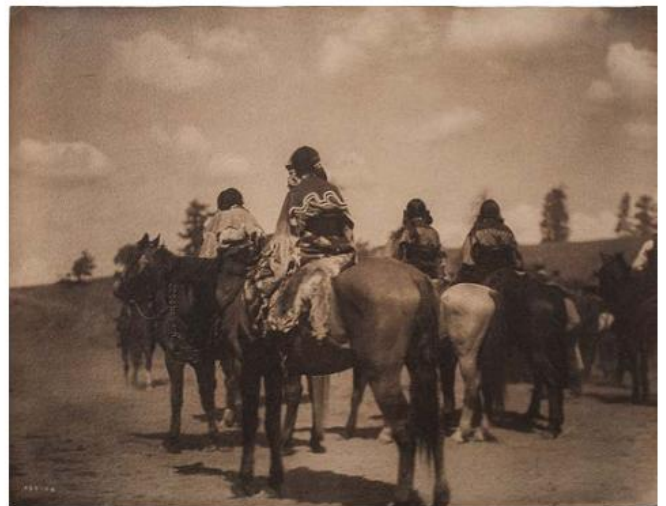
\$600 - \$800

335 Edward Curtis (American, 1868-1952) Signed Platinum Photographs

lot of 2, includes Yebichai Hogan and women on horseback
Yebichai Hogan is signed lower right; women on horseback with his blindstamp lower left
12.5 x 16.25 in. and 12 x 16 in.

Purchased from Curtis Family Estate

\$600 - \$800



335



336



337



338

336 Edward Curtis (American, 1868-1952)

Orotone

Signal Fire

in original studio frame and with descriptive label

signed in image lower right

(sight) 9.5 x 7.5 in.; (framed) 13.5 x 11.75 in.

1909

\$3,000 - \$5,000

337 Edward Curtis (American, 1868-1895)

Orotone

The Vanishing Race

signed in plate lower right and housed in original

batwing frame

with Curtis Studio label on verso

(sight) 9.5 x 7.75 in.; (framed) 11.5 x 13.5 in.

1904

\$3,000 - \$5,000

338 Edward Curtis (American, 1868-1952)

Orotone

An Oasis in the Bad Lands

in original studio frame and with descriptive label

signed in image lower right

(sight) 7.5 x 97.5 in.; (framed) 11.5 x 13.75 in.

1905

\$4,000 - \$6,000

339 Edward Curtis (American, 1868-1952)

Orotone

Chief of the Desert

in original studio frame and with studio label

signed in image lower right

(sight) 9.5 x 7.5 in.; (framed) 13.5 x 11.5 in.

1904

\$8,000 - \$10,000



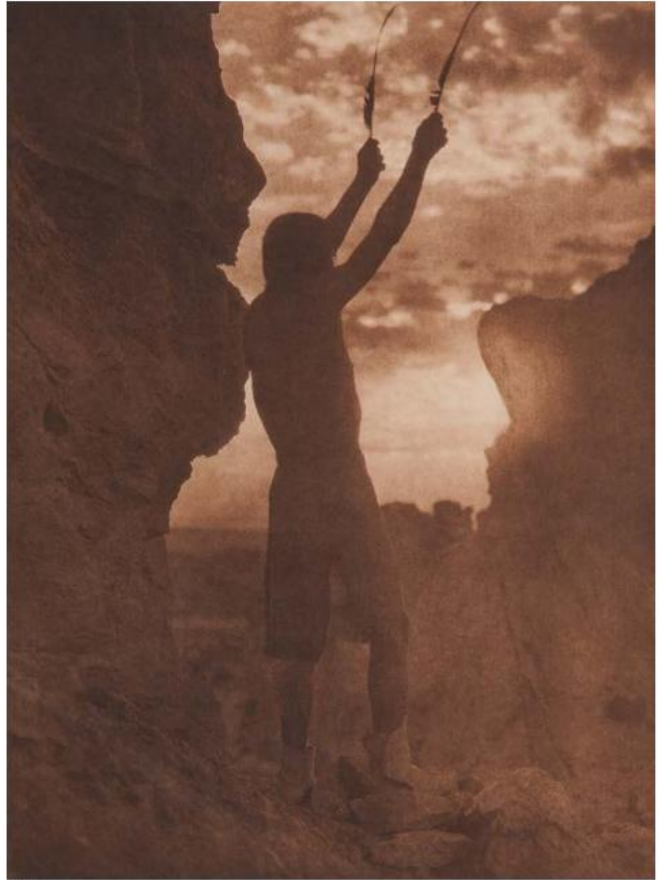
339



340

340 Edward Curtis (American, 1868-1952) Photogravure
Canon del Muerto - Navajo
 from *The North American Indian*; v.1; plate 29
 (sight) 16.75 in. x 12.25 in.; (matted and framed) 27 x 31 in.
 1906

\$3,000 - \$5,000



341

341 Edward Curtis (American, 1868-1952) Photogravure
Offering to the Sun - San Ildefonso
 from *The North American Indians*, vol. 17, plate 592
 (paper) 21.5 x 17.75; (framed) 27 x 31 in.
 1927

\$3,000 - \$5,000



342

342 Edward Curtis (American, 1868-1952) Orotone

Maid of Dreams

housed within a footed and gilded frame

signed lower left

(sight) 3.75 in. x (frame) 5 x 3.5 in.

1909

\$3,000 - \$4,000

343 Carl Moon (American, 1879-1948) Photogravure

A Tale of the Tribe

signed lower left and embossed with Fred Harvey copyright

lower right

in original wood frame with brass title plate

(sight) 12 x 16.5 in.; (framed) 13.5 x 23.75 in.

1908

\$1,000 - \$1,500



343



344



345



346

344 Metis Beaded Hide Tobacco Bag

thread and sinew-sewn softly tanned hide; decorated with small glass beads in colors of pony trader blue, pink, white, and Charlotte-cut red white-heart, eggplant, and periwinkle; fringe hangs from lower edge, overall length 20.5 in.
mid-19th century

Brigadier General Charles Hale Morgan (1835-1875) graduated from West Point in 1857. "After leaving the Military Academy, he served at Fort Monroe, Virginia, for a time and then took part in the expedition of 1859, under Albert Sidney Johnston which stilled a potential Mormon Uprising against the authority of the United States... He distinguished himself during the Civil War as chief of artillery and later chief of staff to General Winfield S Hancock... Postbellum he had duty at a number of artillery garrisons: Fort Delaware, and Alcatraz Island in San Francisco Bay" (Warner 1964: 331-332).

cf. Warner, Ezra J. Generals in Blue: Lives of Union Commanders, 1964.

Collected by Brigadier General Charles Hale Morgan (1835-1875) and Descended through the Family

\$2,000 - \$3,000

345 Sioux Beaded Hide Tobacco Bag

overall length 35 in.
late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,000 - \$2,000

346 Sioux Quilled Hide Tobacco Bag

bag is crafted from a recycled leggings, overall length 44 in.
ca 1900

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,500 - \$2,500

347 Plains Beaded Hide Tobacco Bag

included is an old manuscript tag: *Belonged to Chief Roan Horse of Osage Tribe*
overall length 33.5 in.
fourth quarter 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$2,500 - \$3,500

348 Northern Plains Beaded Hide Tobacco Bag

overall length 27 in.
late 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$600 - \$800

349 Plains Beaded Hide Tobacco Bag

formed from a recycled leggings; overall length 28 in.
fourth quarter 19th century

\$1,500 - \$2,500

350 Sioux Beaded Hide Tobacco Bag

overall length 35 in.
late 19th century

\$1,000 - \$1,500



347



348



349



350



351



352



353

351 Northern Plains Tacked Pipe Stem with Catlinite Bowl
unique four-sided stem which has been file-branded and studded with 141 brass tacks is accompanied by an elbow-shaped catlinite bowl, collection numbers inked on stem; length of stem 16.25 in.; overall length 19.25 in.
ca 1900

\$800 - \$1,200

352 Northern Plains Pipe with Catlinite Bowl
stem length 20 in.; overall length 22.75 in.
fourth quarter 19th century

\$600 - \$800

353 Western Great Lakes Catlinite Pipes

lot of 2, includes a large catlinite pipe bowl with stem, overall length 22.25 in.; AND a pipe with the bowl carved in the form of a tomahawk and decorated with incised lines; wood stem carved with lightly grooved rings, overall length 22 in.
late 19th century

Deaccessioned from a Private New York State Historical Society

\$800 - \$1,200



354



355



356

354 Sioux Quilled Pipe Stem

long, tapered, wood stem with plaited quillwork in colors of pink, white, and blue; large T-shaped bowl carved with concentric rings and tapered anterior projection, overall length 33.5 in.
late 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$2,000

355 Plains Calumet Pipe Stem

with a slight tapered and flattened profile; stem is embellished with a simple wrapping of otter fur and remnants of sinew string, length 33 in.
19th century

From the Collection of Jan Sorgenfrei, Ohio

\$800 - \$1,200

356 Northern Plains Pipe with Catlinite Bowl

T-shaped bowl with tapered anterior projection, *Dawson Co., Mont.* BO inked on bottom; long cylindrical stem with file branding throughout, old collection number near bowl, traces of red pigment, overall length 25.5 in.
late 19th century

Joe Sturtevant, "Rocky Mountain Joe" (1851-1910), was a flamboyant character who lived an illustrious life. He is most well-known for capturing via photography, paintings, and drawings, the rise of Boulder, Colorado. During his youth, Rocky Mountain Joe traveled the Northwest as a scout for General Custer and later General Crook.
Collected by Joe Sturtevant, "Rocky Mountain Joe" (1851-1910)

\$1,000 - \$1,500



357



358

357 Carved Wood Peyote

crafted from a *Ramon Allones* Cuban Cigar box; lid is fully carved with the iconography of the Peyote or Water Bird, horse, dragonfly, tipis, turtle, deer, lizard, buffalo, skunk, and other animals; edges of lid are chip-carved, height 2.25 in. x length 11 in.
early 20th century

From the Collection of Jan Sorgenfrei, Ohio

\$400 - \$600

358 Eastern Plains Slate Pipe Bowl with Carved Wood Stem

crafted from dense slate with a wide tapering bowl and slightly pronounced anterior projection; *Fort Leavenworth 1846* is inscribed on the large and angled crest, length 7.75 in.; wood stem has a slight taper and five triangular forms carved in relief; these forms may represent the pileated woodpecker, symbolic of *holiness and sincerity* (Walker 1992: 106); *Fort Leavenworth/ N Caforir(?) Territory/ 1846* inked on reverse, overall length 30.75 in.
mid-19th century

cf. Walker, James R. Lakota Society. University of Nebraska Press, 1992.

\$3,000 - \$5,000



359 Plains Pipe Tomahawk with Figural Handle

hefty, forged head with circular eye and tulip-shaped bowl is affixed to a handle with rich patination; a serpent wraps itself around the handle; remnants of collection number inked below serpent's tongue, length 20.5 in., length of head 8.75 in., width of blade 3 in. 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$8,000 - \$10,000



360 Eastern Plains Pipe Tomahawk

delicately formed blade with notched detailing along edges; added crisscross decorations along top; ovoid eye with gasket; undistinguished touch-mark on blade; long thin handle with slight bevel; notched detailing on shaft mirrors blade's design, overall length 24 in., width of blade 2.25 in.
mid-19th century

Collection notes attribute blade's manufacture to the gunsmith Horace Dimick (1809-1874) of St. Louis.

From an Important Denver, Colorado Collector

\$5,000 - \$7,000



361 Western Plains Pipe Tomahawk

cast brass head with curled lower tine and elongated bowl; bowl detailed with incised rings; head lightly embellished with rocker-engraving and small filed lines around eye; handle tightly wrapped with copper wire and further embellished with 18 brass tacks, length 21.25 in.

third quarter 19th century

Ex Shipman Collection; From an Important Denver, Colorado Collector

\$6,000 - \$8,000



362 Arapaho Tomahawk Society Staff

carved of a single piece of tapering wood; having one end crafted into the form of a horse's head, head is detailed using brass tacks for eyes and red pigment under jaw; throat is wrapped with a white quilled hide thong and trailing fringe coated in red pigment; opposite end of staff is embellished with additional quillwork and red wool, length 38 in.

Second half 19th century

The Tomahawk Society was an age-graded military society, and the third highest ranked of the Arapaho societies. Each society possessed special duties, ritual knowledge and paraphernalia that was acquired when one passed from one age grade to another. Passing from the Kit Fox, to the Tomahawk Society, members acquired these "sticks" as symbols of their regular membership.

Mauer, citing Mooney recorded that in battle, Tomahawk Society members "carried sticks carved at one end in the rude semblance of a horse head, and pointed at the other. In desperate encounters they were expected to plant these sticks in the ground in a line in front of the body of warriors and to fight beside them to the death unless a retreat should be ordered by the chief in command" (Mooney 1896, pp. 87-88 cited in Maurer 1992: 146).

Museum Collections:

A similar example is curated in collections of the American Museum of Natural History (Catalogue No. 50.2/2567) and published in Maurer (1992: 146, fig. 82). An additional example curated at the Museum of the American Indian, Smithsonian Institution, is illustrated in Fowler 2001:845, b).

References Cited:

Fowler, Loretta. 2001. *Arapaho*. Handbook of American Indians 13:2, 845). Smithsonian Institution Press. Washington.



Detail

Mauer, Evan. 1992. *Visions of the People: A Pictorial History of Plains Indian Life*. (1992: 146, fig. 82).

Mooney, James 1896. *The Ghost Dance Religion and the Sioux Outbreak of 1890*. IN Pt 2 of 14th Annual Report of the Bureau of American Ethnology for 1892-93. Washington. Government Printing Office.

\$20,000 - \$30,000



Details



363 Crow Beaded Hide Saddle Bags

thread and sinew sewn; with beadwork in colors of medium blue, dark blue, cobalt, greasy yellow, red white-heart, pea green and white; long fringe hangs from beaded panels; backed with cotton; overall length 103 in. early 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$4,000 - \$6,000

364 Sioux Beaded Hide Saddle Blanket

thread and sinew-sewn; hide panels are beaded using colors of pea green, red white-heart, medium blue, greasy yellow, and white; fringe is highlighted with red pigment and brass bells; blanket is backed with canvas, overall length 74 in. x width 27.5 in. first quarter 20th century

\$2,000 - \$3,000





365 Sioux Beaded Buffalo Hide Saddle Bags

sinew-sewn and beaded using colors of white, light blue, red white-heart, pea green, cobalt, and greasy yellow; long fringe hangs from lower seams; interior of bag has remnant of beaded detailing, overall length 87 in. x width 14 in. fourth quarter 19th century

Ex Harm and Joey Leonard; From an Important Denver, Colorado Collector

\$8,000 - \$10,000

366 Northern Plains Beaded Hide Rifle Scabbard

length 39 in.

late 19th century

\$1,000 - \$1,500

367 Northern Plains Beaded Hide Rifle Scabbard

possibly Crow and would fit an 1873 lever action Winchester Rifle; thread-sewn hide with light decoration of red and black wool strips and white beadwork; long fringe hangs from tip, overall length 56 in. fourth quarter 19th century

\$2,000 - \$3,000

368 Central Plains Beaded Hide Rifle Case

thread and sinew-sewn with beadwork in colors of medium blue, pea green, greasy yellow, rose, and pink; red wool strip highlights lower edge of case, length 41 in.

late 19th century

From an Important Denver, Colorado Collector

\$2,000 - \$3,000



366



367



368



369

369 Cheyenne Beaded Hide Bow Case and Quiver

sinew-sewn; strap is backed with navy wool; square tabs made from red wool are lightly beaded using colors of white, pony trader blue, and cobalt and hang from lower edge; quiver also decorated with similar style beadwork on back of animal's tail; double-nocked bow with single string and six painted arrows accompany set, length of bow 39 in., average length of arrow 23.5 in.; length of bow case 36 in.

fourth quarter 19th century

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Ex Tom Hampton, Ohio; Current Owner

\$5,000 - \$7,000

370 Southern Plains Saddle

overall length 23 in. x width 11 in.

fourth quarter 19th century

\$800 - \$1,200



370



371 Crow Polychrome Parfleche Cylinder Case
length of parfleche 21 in.; overall length 42 in.
late 19th century
\$3,000 - \$5,000



372

372 Plateau Painted Parfleche Envelope

length 24.5 in. x width 10.75 in.
first quarter 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$500 - \$700

373 Sioux Painted Parfleche Box

height 5.5 in. x length 18 in.
late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$600 - \$800

374 Sioux Beaded Hide Possible Bags, Matched Pair

sinew-sewn and beaded using colors of dark blue, medium blue, apple red white-heart, pea green, and pink; Morning Star motifs on front of bag; tin cones with remnants of blue-dyed horse hair hang along sides, height 11 in. x width 22 in.
early 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$4,000 - \$5,000



373



374



375

375 Sioux Beaded and Quilled Hide Possible Bag

length 15 in. x width 23 in.
fourth quarter 19th century

\$2,000 - \$3,000

376 Cheyenne Beaded Hide Possible Bag

height 19 in. x width 25.5 in.
fourth quarter 19th century

\$1,500 - \$2,500

377 Crow Beaded Hide Work Bag

height 8.5 in. x width 13.5 in.
ca 1900

Ex Richard A. Pohrt Collection, Michigan; From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,000 - \$1,500

378 Sioux Beaded Hide Doctor's Bag

height (including handle) 7.5 in. x width 12 in.
fourth quarter 19th century

\$2,000 - \$3,000

379 Plateau Beaded Doctor's Bag

one side of bag portrays a woman's face while opposite is designed with morning glories, length 15 in. x width 6 in.
second quarter 20th century

From the Collection of Jan Sorgenfrei, Ohio

\$2,000 - \$3,000



376



377



378



379



380

380 Plateau Pictorial Beaded Flat Bag

bucolic scene depicting a blue jay, yellow finch, and deer, length 14.5 in. x width 12 in.
first half 20th century

\$1,000 - \$1,500

381 Plateau Beaded Hide Gauntlets

length 17.5 in.
second quarter 20th century

\$400 - \$600

382 Plateau Beaded Gauntlets

length 13 in.
first quarter 20th century

\$400 - \$600



381



382



383

383 Nez Perce Beaded Hide Dress

thread-sewn softly tanned mountain sheep hide with yoke beaded using colors of pink, light blue, black, and pea green; hide thongs strung with larger beads, fall along bust line; edges of dress are fully embellished with fringe, length 48.5 in. x chest 44 in.
fourth quarter 19th century

\$6,000 - \$8,000

384 Plains Wool Dress with Imitation Elk Teeth

thread-sewn navy wool dress; bust decorated with approximately 186 bone "teeth" sewn with cotton thread; lower hem embellished with yellow sateen, length 52 in. x chest 52 in.
fourth quarter 19th century

*Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory;
Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Tom Hampton, Ohio;
Current Owner*

\$3,000 - \$5,000



384



385



386



387



388

385 Apache Woman's Beaded Hide Blouse

thread-sewn with light beadwork in colors of red white-heart, pink, black, and white; shoulders with cut-out hide panels backed with red felt; further embellished with two silver conchas and tin cones; hide coated in orange pigment, length 26 in. x chest 44 in. late 19th century

\$1,500 - \$2,500

386 Sioux Girl's Dress

thread-sewn navy wool with rainbow selvage and ribbon applique; approximately 521 cowry shells sewn on the top both front and back; height 37.5 in. x width 34 in. late 19th century

\$1,000 - \$1,500

387 Sioux Child's Beaded Hide Vest with American Flags

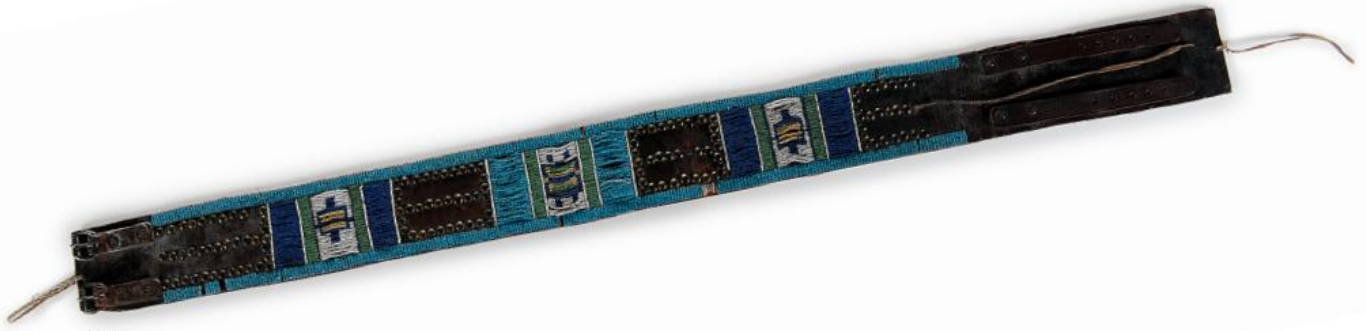
front panels of vest are decorated with geometric elements and crosses; reverse features two American flags; short hide fringe decorates outer hems, overall length 16 in. x chest 29 in. ca 1900

\$800 - \$1,200

388 Pawnee/Central Plains Beaded Buffalo Hide Men's Legging Strips

thread and sinew-sewn with a simple geometric design in blue and opaque white glass beads; length 32 in. x width 3.25 in. ca 1850

\$1,000 - \$1,500



389



390

389 Northern Plains Beaded and Tacked Leather Belt
belt is studded with approximately 132 brass tacks; leather is embossed *Denver MFG Co Makers*, overall length 45 in.
ca 1900

\$800 - \$1,200

390 Sioux Beaded Hide Blanket Strip with American Flags
length 66 in.
second quarter 20th century

From the Collection of Jan Sorgenfrei, Ohio

\$500 - \$700

391 Apache Beaded Cane
frame wrapped with cotton and covered with white, black, amber, and pony trader blue glass beads; bullet cartridge ferrule, length 37 in.
ca 1900

\$600 - \$800



391



392

392 Western Great Lakes Catlinite Pipe Bowls

lot of 2, includes a T-shaped bowl with sight bevel to the long anterior projection, length 7.75 in., height 4.25 in.; AND a bowl carved in the form of a horse head, height 2.75 in. fourth quarter 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$1,000 - \$2,000

393 Eastern Plains Carved Stone Pipe Bowl

possibly from Standing Rock; pipe bowl is carved in the round with the imagery of a turtle and ram; additional elements of a window, Morning Star, and Water Bird are nestled within larger figures, length 2.25 in. ca 1900

\$500 - \$700



393

394 Sioux Catlinite Pipe with Western and Patriotic Inlay

T-shaped bowl decorated with concentric rings and American flags; complementing stem further embellished with tipis, a bull, horse, stars, turtle, dog, stone club, and the head of a warrior, overall length 20 in. fourth quarter 19th century

\$1,500 - \$2,500

395 Sioux Quilled Pipe Stem with Buffalo Effigy and Catlinite Bowl

the wood stem is plaited with red, yellow, purple, and green quillwork; a buffalo head is carved in high relief on the stem and is coated in blue pigment; and a T-shaped bowl, length of stem 21 in.; overall length 27.75 in. ca 1900

\$1,500 - \$2,500



394



395



396



397



398



399

396 Northern Plains Pipe with Catlinite Bowl
cylindrical stem and T-shaped bowl, overall length 19.25 in.
fourth quarter 19th century
\$700 - \$900

397 Northern Plains Pipe with Catlinite Bowl
catlinite pipe bowl with tapered anterior projection and raised
banded rings; wooden stem has similar design elements to pipe bowl;
pipe length 7.25 in. x height 4.25 in.; overall length 26 in.
ca 1900
\$2,000 - \$2,500

398 Sioux Carved Polychrome Pipe Stem
of flattened form with slight center bevel; red pigment enhances one
side while traces of green pigment can be seen on opposite, length
25.75 in.
late 19th century
\$1,000 - \$2,000

**399 Sioux Inlaid Steatite Pipe Bowl with Tacked Stem Given to
Lafayette William Gardner by High Bald Eagle (Brule Sioux. b. 1856)**
bowl carved having a locomotive form with a tapered anterior
projection and scalloped crest; cylindrical stem is studded with bands
of brass tacks, length of bowl 8.75 in.; overall length 26.5 in.
late 19th century

High Bald Eagle (Brule Sioux, b. 1856) was a survivor of the Battle of
Little Big Horn and noted as a signer of an 1890 land treaty which
divided "a portion of the reservation of the Sioux Nation of Indians in
Dakota into separate reservations and to secure the relinquishment of the
Indian title to the remainder, and for other purposes (Congressional Serial
Set 1890: 234, 247).

Purchased from Gardner Family; Ex John Painter Collection, Ohio
\$2,000 - \$3,000



400



401



402



403

400 Northern Plains Beaded Hide Moccasins

length 11 in.
ca 1900

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$600 - \$800

401 Sioux Beaded Hide Moccasins

length 10.5 in.
late 19th century

\$800 - \$1,200

402 Sioux Beaded Hide Moccasins

length 11 in.
late 19th century

\$800 - \$1,200

403 Sioux Fully Beaded Hide Moccasins

length 11 in.
fourth quarter 19th century

\$1,000 - \$2,000



404



405



406



407

404 Sioux Beaded Hide Moccasins
with attached note, #13. Made by Princess American Horse. Pine Ridge Reservation. Oglala Sioux., length 9.5 in.
first quarter 20th century
From the Collection of Jan Sorgenfrei, Ohio
\$600 - \$800

405 Sioux Beaded Hide Moccasins
lot of 2, length 9.5 in.; AND 10 in.
ca 1900
From the Collection of Jan Sorgenfrei, Ohio
\$600 - \$800

406 Sioux Child's Fully Beaded Hide Moccasins
length 6 in.
first quarter 20th century
From the Collection of Jan Sorgenfrei, Ohio
\$400 - \$500

407 Sioux Fully Beaded Hide Moccasins with Quillwork
thong ties are wrapped with red quillwork and two brass beads strung to heel are an additional detail, length 11.25 in.
late 19th century
From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$1,000 - \$1,500



408



409



410



411

408 Sioux Child's Fully Beaded Hide Moccasins

length 7.5 in.

fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$600 - \$800

409 Sioux Beaded Moccasins

length 11 in.

ca 1900

\$800 - \$1,200

410 Sioux Child's Fully Beaded Hide Moccasins and Bonnet

lot of 2, includes a pair of sinew-sewn moccasins, length 5.75 in.; AND
a coordinating bonnet with black sateen trim, height 6.5 in. x width 5 in.
late 19th century

\$1,500 - \$2,500

411 Cheyenne Fully Beaded Hide Moccasins

length 10 in.

late 19th century

\$1,000 - \$1,500



412



413



414

412 Cheyenne Beaded Hide Moccasins

length 10.5 in.

late 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$1,000 - \$1,500

413 Southern Cheyenne Beaded Hide Moccasins

length 10 in.

fourth quarter 19th century

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Tom Hampton, Ohio; Current Owner

\$1,000 - \$1,500

414 Cheyenne Beaded Hide Moccasins

length 10 in.

fourth quarter 19th century

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Tom Hampton, Ohio; Current Owner

\$800 - \$1,200



415

415 Cheyenne Girl's Beaded Hide Boot Moccasins

sinew-sewn on softly tanned hide and beaded using white, greasy yellow, light blue, red white-heart, and Charlotte-cut dark blue, translucent green, and rose; hide coated in yellow pigment, height 15.5 in. x length 8.25 in.

fourth quarter 19th century

Ex Lola Lawrence Collection

\$5,000 - \$7,000

416 Kiowa Beaded Hide Moccasins

thread-sewn softly tanned hide and beaded using colors of pink, red white-heart, cobalt, light blue, white, and pea green; hide is coated with yellow pigment and the fringe which hangs from the folded cuff

fringe is enhanced with blue dye, length 9.75 in.

late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$2,500 - \$3,500

417 Kiowa Child's Beaded Hide Moccasins

length 5.5 in.

late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$800 - \$1,200



416



417



418



419



420



421

418 Kiowa Beaded Hide Moccasins

length 9.25 in.

fourth quarter 19th century

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Tom Hampton, Ohio; Current Owner

\$1,500 - \$2,500

419 Apache Beaded Hide Moccasins

length 9.75 in.

fourth quarter 19th century

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Tom Hampton, Ohio; Current Owner

\$800 - \$1,200

420 Metis Beaded Hide Leggings and Moccasins

lot of 2; includes thread-sewn leggings and with organically formed beaded designs in colors of rose, amber, dark blue, pony trader blue, and white; embellished with domed brass buttons; lined with red wool, length 17 in.; AND a pair of moccasins, length 9.5 in. mid-19th century

\$1,000 - \$2,000

421 Sioux Beaded Hide Leggings

height 16.5 in.

late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$600 - \$800



422

422 Cheyenne Beaded Hide Leggings

hide coated with yellow pigment, length 14 in.
fourth quarter 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$800 - \$1,200

423 Kiowa Child's Hide Legging

softly tanned hide coated in yellow and green pigment; outer panel further embellished with red dots, length 26 in.
fourth quarter 19th century

Collected by Indian Agent Lawrie Tatum (1822-1900), Fort Sill, Indian Territory; Ex Bessie Tatum Heald, Texas; Ex Don A Heald, Texas; Tom Hampton, Ohio; Current Owner

\$1,500 - \$2,500

424 Northern Plains Beaded and Embroidered Hide Scout Jacket

thread and sinew-sewn with beaded elements on lapels, shoulders, and down front in colors of red white-heart, charlotte cut cobalt, pea green, pink, and greasy yellow; fringe embellishes seams; one arm with domed brass buttons and other with two brass military eagle buttons, overall length 34.5 in. x chest 40 in.
fourth quarter 19th century

\$2,000 - \$3,000



423



424



425

425 Blackfoot Beaded Loop Necklace

with white glass beads wrapped around a cotton cloth and a singular brass bead strung at center of each loop, hide fringe with amber and blue tubular beads decorated the outer edge, length 15 in.
fourth quarter 19th century

\$1,500 - \$2,500

426 Northern Plains Beaded Loop Necklace

thirteen strips of cotton cloth are wrapped with white glass seed beads and tied to commercial leather strips; brass tacks decorate leather and a red sateen ribbon is tied to center of necklace, length 22 in.

late 19th century

\$1,000 - \$1,500

427 Dakota Bear Claw Necklace

double hide thongs are strung with amber and cobalt beads, 17 bear claws, length 38 in.

late 19th century

Included are copies of collections notes and history:

(typed) No. 92

Bear Claw Necklace - Chippewa

Has 17 large light brown claws, 1/4" blue trade beads and 1/2" trade amber colored glass beads in between claws.

From collection of Senator Henry M. Rice of Minn.

Purchased from his daughter, Mrs. M. Auerbach of St. Paul, in 1938.

(in manuscript) Ojibwa Bear Claw Necklace

From the collection of Senator Henry M Rice of Minn. who wrote the

Chippewa Treaty of 1863. He was commissioner to the Ojibwa in 1889.

Bot[sic] from his daughter Mrs. M. Auerbach, and elderly at St. Paul lady in

1938. This arranged by her daughter Mrs. ___ Rice Elliot who was employed

at Mpls. Institute Arts, Mpls Minn at that time.

Thayer Collection

Ex Monroe Killy (1910-2010), Minnesota; From a Minnesota Collector

\$4,000 - \$6,000



426



427



428

428 Northern Plains Bone Hairpipe

Breastplate

height 17.25 in. x width 10 in.

late 19th century

\$1,000 - \$1,500

429 Eastern Plains Lance

possibly Sac and Fox; long shaft formed of turned ash which is coated with traces of yellow pigment; shaft set with triangular lance point; otter fur wrappings, overall length 54 in. fourth quarter 19th century

Purchased from Morning Star Gallery, Santa Fe; From an Important Denver, Colorado Collector

\$5,000 - \$7,000

430 Plains Figural Stone Club with Beaded Handle

stone head is carved into the form of a big horn sheep, overall length 25 in. x length of head 7.75 in.

late 19th century

\$500 - \$700



430



429



431



432



433

431 Northern Plains Beaded Stone Club

club length 28.25 in.; overall length 49 in.
late 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$500 - \$700

432 Plains Double-Headed Stone Club

length 26.5 in.
fourth quarter 19th century

From an Important Denver, Colorado Collector

\$500 - \$700

433 Sioux Quilled Double-Headed Horn Club

length 25 in. x width 7.25 in.
late 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$500 - \$700



434



435



436



437



438

434 Northern California Recurved Bow

length 42.5 in.

19th century

\$1,000 - \$1,500

435 Modoc Painted Wood Bow

length 36.25 in.

19th century

\$1,000 - \$1,500

436 Modoc Child's Polychrome Bow

length 38.5 in.

ca 1900

\$800 - \$1,200

437 Cheyenne Society Recurve Bow

painted in yellow, black, red, and white; dot and line motifs decorate both sides of bow; grip composed of black and red wool wrapped with cotton twine; twisted sinew string, length 41 in.

fourth quarter 19th century

Collection notes that this bow is of the Cheyenne Bowstring Men Society, also known as the Wolf Warriors, a Military Society found in Southern Cheyenne communities.

From an Important Denver, Colorado Collector

\$1,000 - \$2,000

438 Plains Wood Bow

length 52 in.

19th century

\$1,000 - \$1,500



439

439 Northern Plains Metal-Tipped Arrows

lot of 4, each with inked collection number, average length 25.5 in.
fourth quarter 19th century

Property of N. Flayderman and Co.

\$400 - \$500

440 Plains Metal-Tipped Arrows From the Collection of Jan Sorgenfrei, Ohio

lot of 6, with shafts coated in yellow pigment and points affixed using sinew, average length 25.5 in.
19th century

From the Collection of Jan Sorgenfrei, Ohio

\$500 - \$700

441 Central Plains Beaded Leather Case with Bone Awls

with three bone awls, overall length of case 4.5 in., longest awl 3.5 in.
late 19th century

\$500 - \$700



440



441



442



443

442 Sioux Elk Antler Hide Scraper
with inked inscription, *Collected from Dawn Red Bear, Eagle Butte, SD. Given to her by her Grandmother. Dots symbolize bison hides in her lifetime.*; upper portion decorated with dots, length 14.5 in.
ca 1900

From the Collection of Jim Ritchie (1938 - 2015), Toledo, Ohio

\$800 - \$1,200

443 Plateau Big Horn Sheep Spoon
length 11.5 in. x scoop width diameter 3.5 in.
19th century

\$600 - \$800



444

444 Plateau Big Horn Sheep Spoon
collection numbers on reverse of handle, length 14 in.; width of scoop 6.25 in.
late 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$600 - \$800



445

445 Crow Horse Forehead Ornament

thread and sinew-sewn with keyhole shaped rawhide beaded using colors of pink, white, translucent green, red white-heart, and deep blue; black and yellow dyed horse hair and red wool surround, upper portion of ornament, overall length 13.5 in. x width 8 in.

late 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$2,000 - \$3,000

446 Northern Plains Quilled Hair Drop

overall length 26 in.

late 19th century

\$800 - \$1,200



446



447 Cheyenne Painted Hide Model Tipi

Painted in black, yellow, and red and decorated with Morning Stars, dragonflies, and American flags; red quilled rawhide slats embellished with red wool detail sides, height 20 x width 34 in.; mounted on linen board, 22 x 36 in.
late 19th century

\$3,000 - \$5,000



448

448 Tim Lammers, Ivan Knife, (Oglala Sioux, 20th century) Quilled Hide Warrior Doll
height 13.5 in.
ca 1990

\$600 - \$800

449 Northern Plains Beaded Hide Doll
height 19.25 in.
ca 1900

\$2,000 - \$2,500

450 Cheyenne Beaded Hide Cradle
thread and sinew-sewn with hood beaded using colors of red white-heart, greasy yellow, white, light and dark blue, and translucent green; rawhide tab embellished with tubular beads and brass bells; lower portion made of cotton, overall height 39 in.
late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,500 - \$2,500



449



450



451



452



453



454

451 Plains Beaded Hide Knife Sheath
length of sheath 11 in.; with knife, length 13.25 in.
late 19th century

From the Collection of Jan Sorgenfrei, Ohio

\$500 - \$700

452 Northern Plains Beaded Knife Sheath with Knife
overall length 17 in., length of sheath 9.25 in.; knife with a clip point and wood handle, length 11 in.
fourth quarter 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,000 - \$2,000

453 Northern Plains Beaded Hide Knife Sheath
lined with harness leather, length 8.75 in.
late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$800 - \$1,200

454 Northern Plains Beaded Buffalo Hide Knife Sheath
composed of a folded, recycled rawhide body; interior with blue paint; sheath embellished with a beaded upper panel; bead colors consist of red white-heart, pea green, white, Charlotte cut amber and cobalt, length 9.25 in.
late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$1,000 - \$1,500



455



456



455 Northern Plains Beaded Hide Knife Sheath with Knife
length of sheath 10.25 in.; with antler handled knife, length 11 in.
fourth quarter 19th century
\$1,500 - \$2,500

456 Blackfoot Beaded Knife Sheath with Knife
thread and sinew-sewn commercial leather, with beadwork in
colors of rose, light blue, white, and dark blue; German silver
button strung to hide thong, length 8.75 in.; AND a heavily
sharpened steel knife with wood and pewter handle, length 9.5 in.
fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited
at the Booth Western Art Museum, Cartersville, Georgia*

\$1,500 - \$2,500

457 Sioux Quilled Hide Knife Sheath with Knife
length 7 in.; AND a heavily sharpened knife made from a file,
length 6.25 in.
late 19th century
\$800 - \$1,200



457





458



459

458 Crow Beaded Hide Knife Sheath with Knife
rawhide body painted in red pigment, length 12.25 in.; with wooden handled knife 13.5 in.
fourth quarter 19th century

\$3,000 - \$4,000

459 Sioux Beaded Hide Knife Sheath
recycled hide exterior; lined with commercial leather, length 8.75 in.
fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$1,000 - \$1,500

460 Northern Plains Beaded Hide Strike-a-Light
sinew-sewn commercial leather; reverse embellished with beadwork in an organic form; a double row of tin cones hang from red tinted hide thongs, length 5.25 in. x width 3.25 in.
fourth quarter 20th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia*

\$1,000 - \$1,500

461 Arapaho Beaded Dispatch Case
thread-sewn commercial leather; German silver concha tied to center of closing flap, overall length 14 in x width 7.5 in.
fourth quarter 19th century

\$2,000 - \$3,000



460



461



462



463



464

462 Southern Plains Beaded Strike-a-Light Case
length of bag 7 in. x width 3.75 in.
late 19th century
\$1,000 - \$1,500

463 Apache Beaded Hide Strike-a-Light
length 8.75 in. x width 5.25 in.
fourth quarter 19th century
From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$1,000 - \$1,500

464 Northern Plains Beaded Hide Strike-a-Light Bag
length 6 in. x width 3.5 in.
fourth quarter 19th century
From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$800 - \$1,200

465 Northern Plains Beaded Hide Pouch
overall length 10.5 in. x width 5 in.
fourth quarter 19th century
From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$800 - \$1,200



465



466



467



468

466 Kiowa Beaded Hide Strike-a-Light Pouch

twisted hide fringe coated in yellow pigment hangs from upper and lower corners of bag; a double row of tin cones jingle along lower edge and a single row along closing flap, length 5.75 in.
fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$2,000 - \$3,000*

467 Northern Plains Beaded Hide Strike-a-Light Bag

length 5.75 in. x diameter 4 in.
fourth quarter 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$800 - \$1,200*

468 Cheyenne Beaded Hide Awl Case

twisted hide fringe hangs from sides of cap and lower fringe is coated with yellow pigment, length 7.75 in.
late 19th century

*From the Collection of John O. Behnken, (1950-2015) Georgia;
Exhibited at the Booth Western Art Museum, Cartersville, Georgia
\$500 - \$700*

469 Central Plains Beaded Hide Strike-a-Light

noted as Arapaho; lower fringe coated in green pigment and finished with tin cones, length 5.5 in. x width 3.25 in.
fourth quarter 19th century

*From an Important Denver, Colorado Collector
\$1,000 - \$1,500*



469



470

470 Kiagak Ashoona (Inuit, 1933-2014) Stone Sculpture

huntress, untitled
signed on base
height 33.25 in. x width 13.5 in. x depth 14.5 in.
\$2,000 - \$3,000

471 Johnny Meeko Sr. (Inuit, b. 1933) Stone Sculpture

untitled, protecting ancestor figure
with disk number
height 18.75 x width 12 in.
third quarter 20th century

*From the Collection of John O. Behnken, (1950-2015)
Georgia; Exhibited at the Booth Western Art Museum,
Cartersville, Georgia*

\$600 - \$800



471



472



473



474



475

472 Greenlandic Inuit Carved Walrus Ivory Transforming Bear Tupilak

height 4.75 in. x width 1.75 in.
second quarter 20th century

\$400 - \$600

473 Greenland Inuit Carved Walrus Ivory Tupilaks

lot of 2, height 4 in x width 1.25 in; AND height 5 in x width 2.5 in
second quarter 20 century

\$400 - \$600

474 Alaskan Eskimo Carved Walrus Ivory and Bone Animals

lot of 14, includes three bears, seven seals, one bird, two whales and a beluga, longest 4 in.

early 20th century

\$500 - \$700

475 Tlingit Carved Walrus Ivory Amulet

possibly depicting a sea monster devouring a human; remnants of red pigment; brass wire mounted into amulet, length 3 in.

early 20th century

\$600 - \$800



476



477

476 Joe Austin Kakarook (Inuit, 19th/20th century) Carved Walrus Tusk Cribbage Board

decorated with scenes of arctic life and animals; tusk capped with silver plate; wood drawer in plate reveals four walrus ivory cribbage pegs; reverse signed *Joe Kakasook* and dated, length 16.5 in. 1901

\$1,500 - \$2,000

477 Nunivak Island Carved Walrus Tusk

fully carved in the round with one end depicting a ferocious wolf; the wolf is followed by intertwining and biting seals, walruses, dogs, fish, and bears; red and black pigment embellish the faces of the creatures; baleen eyes; overall length 27.5 in. early 20th century

\$3,000 - \$5,000

478 Bering Sea Eskimo Carved Pipe

carved in three pieces; beveled stem incised with detailed images of arctic life; upper ridge of pipe embellished with floating seals; pipe bowl is crafted with a four faces surrounding opening, two human and two wolf, length 14 in. ca 1900

\$2,500 - \$3,500

479 Nunivak Island Carved Walrus Tusk

a carving depicting a colony of seals huddled together; amid the group, walrus, birds, fish, and a lone bear can be found; baleen eyes and red detailing, overall length 24 in. early 20th century

\$4,000 - \$5,000



478



479



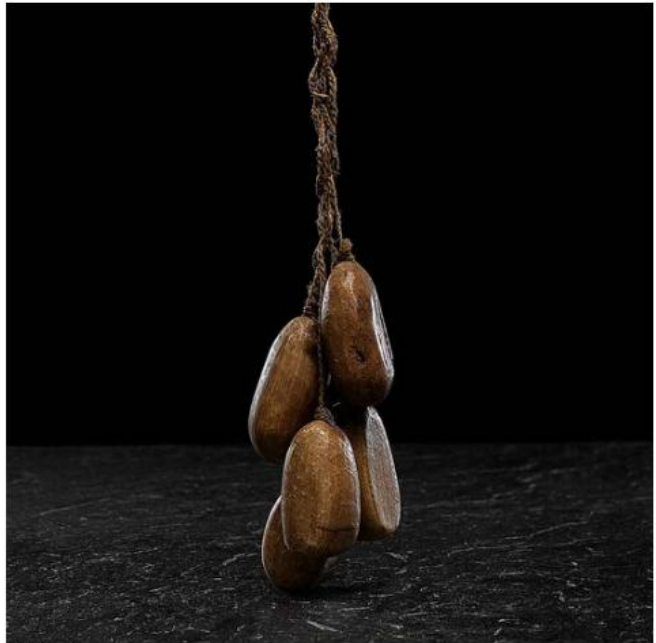
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481



482



483

480 Siberian Wood Pipe with Pewter Inlay

wide and rounded shank with teardrop-shaped bowl opening; tapered pewter stem, overall length 9.25 in. late 19th century

\$800 - \$1,200

481 Tlingit Figural Halibut Hook

carved of two pieces with one side depicting the Devilfish, or octopus; iron spike affixed by cotton cord, length 10 in. late 19th century

\$500 - \$700

482 Tlingit and Haida Figural Halibut Hooks

lot of 2, includes a Tlingit halibut hook carved with the form of a bird; the bird is further decorated with tail feathers; iron hook is attached with cedar wrapping, overall length 11.5 in.; AND a Haida bentwood hook, having an elegant form and bone hook, length 7 in. late 19th century

\$600 - \$800

483 Alaskan Eskimo Fossilized Walrus Ivory Bird Bolos

five carved fossilized walrus ivory bolos are strung with a braided sinew string, length of bolo 2 in.

\$400 - \$600



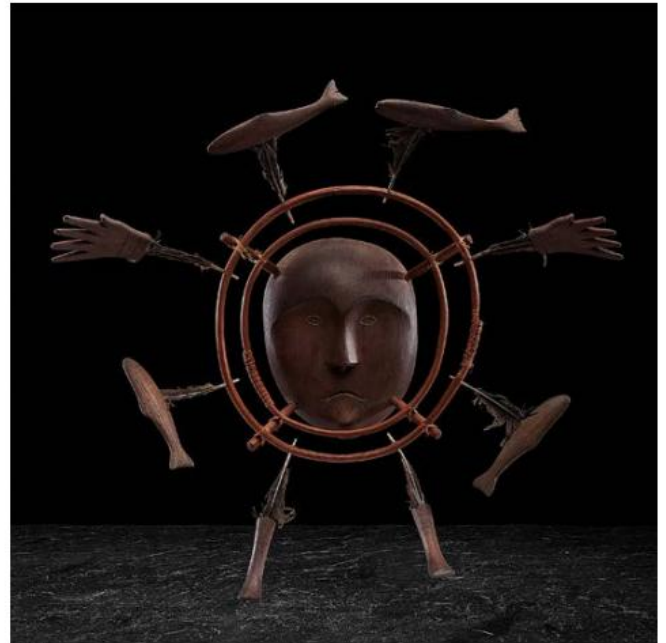
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485



486



487

484 Alaskan Eskimo Carved Walrus Ivory Bladder Dart Socketpiece
carved into a seal animal, length 8.25 in. x width 1.25 in.
late 19th century
\$600 - \$800

485 Eskimo Walrus Ivory Storyteller Knife
lot of 2, includes one with a grooved handle, length 9 in. x width 1 in.;
AND another with a curved handle, length 12.5 in. x width 1.5 in.
late 19th century
\$700 - \$900

486 Nunivak Island Seal Mask
two concentric bentwood rings painted in a red wash haloing face
of seal; rings pierced for carved wooden attachments of fish and fins,
overall diameter 18 in.
ca 1930
\$2,000 - \$3,000

487 Nunivak Island Inua Mask
delicately carved face surrounded by two concentric bentwood
halos; arms, legs, and fish protrude from outermost ring, overall
length 21.5 in. x width 20 in.
first half 20th century
\$2,000 - \$3,000



488

488 Alaskan Eskimo Carved Whalebone Lidded Boxes

lot of 2, delicately carved whalebone boxes, both having tightly fitting lids; finials carved of walrus tusk in the form of a bear and whale tail; one signed *Booshu* on base, height 5.75 in. x diameter 4.75 in.; AND height 5 in. x diameter 4.5 in.
20th century

\$600 - \$800

489 Nunivak Island Wood Seal Bookends

height 10.5 in. and 9.5 in.
second quarter 20th century

\$500 - \$700

490 Haida Carved Wood Sculpture

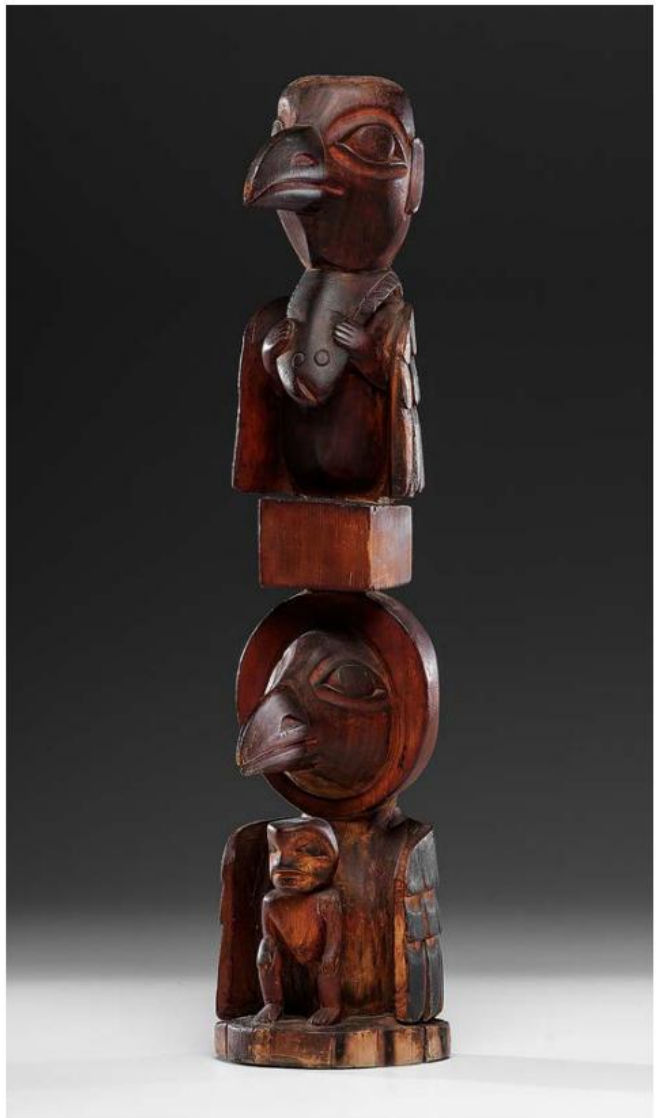
carved in the round featuring an eagle with a fish and a raven holding a man; painted in red and black, height 22.75 in.
late 19th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$3,000 - \$5,000



489



490



Details

491 Kwakwaka'wakw Carved Speaker's Staff

Painted in rich colors of red, green and black and carved into a raven, bear and man figures, height 35.5 in.
ca 1900

\$4,000 - \$6,000

492 Ellen Neel (Kwakwaka'wakw, 1916-1966) Carved Wood Mask

Moon Mask

signed and titled on reverse

18 x 14.5 in.

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$500 - \$700



492



491

493



493 Barry Wilson (Haisla, b. 1952) Dance Headdress
wood plaque is carved depicting a raven which is surrounded by inlaid abalone shell; felt crown is covered with ermine fur and continues to a long red felt and ermine trailer; signed on reverse of plaque, overall length 60 in.

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$600 - \$800

494 Randy Stiglitz (Cree-Coast Salish, b. 1956) Cedar Carving

depiction of the *Strongman*; signed on base, height 18.5 in.

fourth quarter 20th century

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$600 - \$800

495 Dartwin Jeffrey (Kwakwaka'wakw, 20th century) Carved Wood Mask

Eagle

with articulating beak

signed in pencil

length 13.25 in. x height 7.25 in.

From the Collection of John O. Behnken, (1950-2015) Georgia; Exhibited at the Booth Western Art Museum, Cartersville, Georgia

\$500 - \$700



494



495

The image displays a collection of American Indian and Southwestern jewelry. On the left, a necklace features a wooden bead chain with small, colorful, rectangular pendants. Below it is a large, stylized bird pendant with a red body and green and white wings. In the center, a necklace has a white beaded chain with a large, colorful, geometric pendant. To the right, a necklace features a silver chain with large, oval turquoise stones set in ornate, dark metal frames. Below this is a necklace with a blue and white beaded chain and a large, colorful, geometric pendant. In the bottom center, there is a small, stylized owl brooch with large, round, purple eyes.

COWAN'S
AUCTIONS

American Indian & Southwestern Jewelry

Timed Online Bidsquare Auction
April 13 - 24, 2017

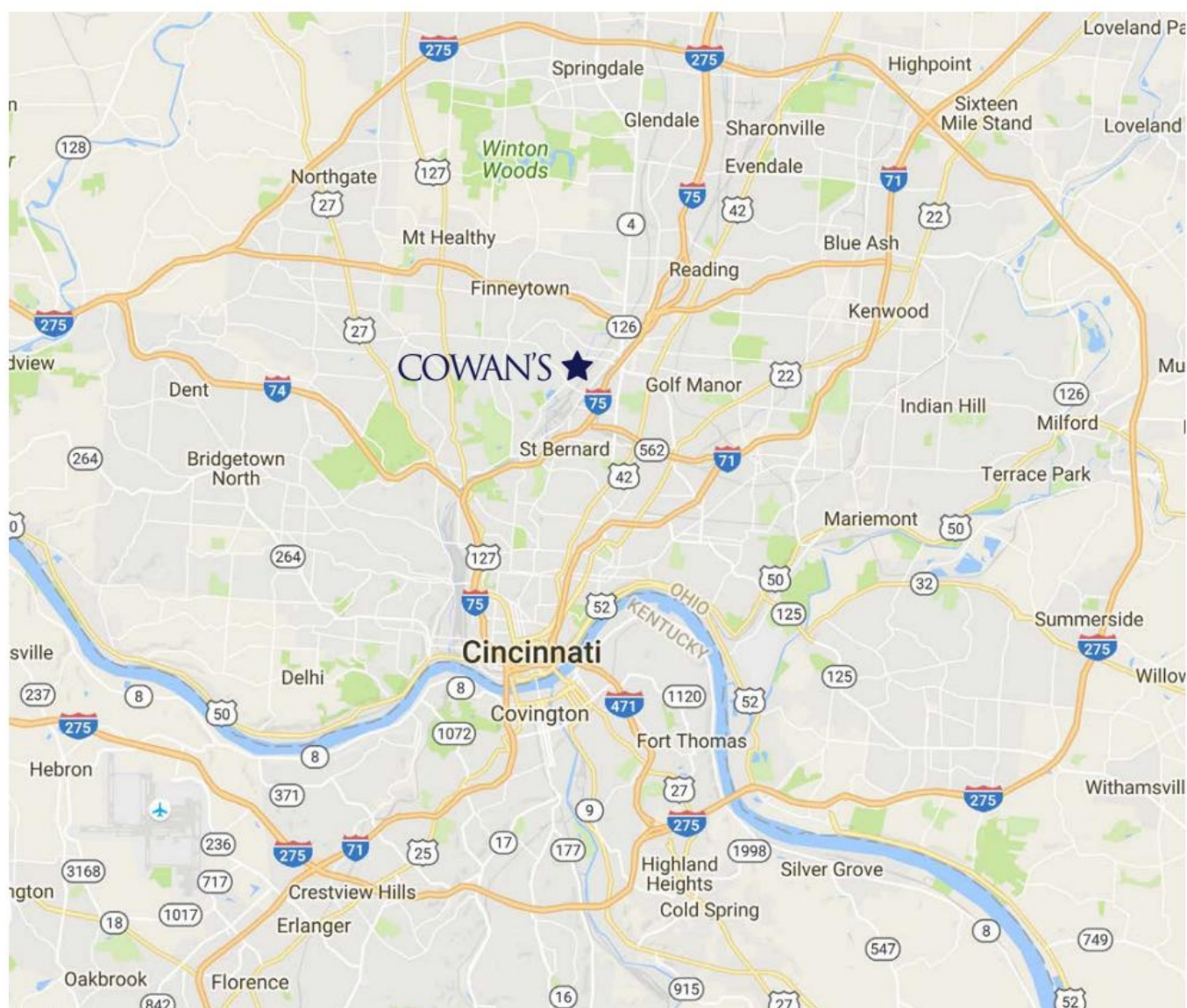
Bid online at bidsquare.com

B I D S  U A R E

Location & Directions

6270 Este Avenue
Cincinnati, Ohio 45232
513.871.1670

Cowan's is located off I-75 at Exit 9 (Seymour Ave. & Paddock Rd. Exit). At exit ramp, take Paddock south, and turn right (west) onto Seymour. Continue on Seymour Avenue past Vine St. and the railroad crossing. The second street past the railroad crossing is Este Ave. Turn left onto Este into the "Ridgewood Industrial Park." Cowan's is on the left at 6270 Este Ave.



Hotels & Restaurants

Cincinnati, Ohio is one of the best places to live in the U.S., according to a March 2016 ranking from *U.S. News & World Report*. Cowan's is proud to call Cincinnati home base and pleased to suggest the following hotels, restaurants and areas of interest to our clients.

Where to Stay

Downtown

Hilton Netherland Plaza Downtown Cincinnati
513.421.9100 www.hilton.com

Since 1931, The Netherland Plaza is one of the finest examples of French Art Deco architecture and interior design.

21C Museum Hotel
513.578.6600 www.21cmuseumhotels.com/cincinnati

Rated the #1 Hotel in the Midwest by Conde Nast Traveler, 21C is a boutique hotel, contemporary art museum and civic center in the heart of downtown.

Central

Marriott Courtyard Cincinnati Rookwood
513.672.7100 www.marriott.com

Centrally located, this Marriott Courtyard is close to dining and shops and just 10 minutes from Cowan's Auctions.

Clifton House Bed and Breakfast
513.221.7600 www.thecliftonhouse.com

A Classical Revival manor home B&B located in the unique neighborhood of Gaslight Clifton, close to the University of Cincinnati.

Where to Eat

The Orchids at Palm Court, Downtown

Boca, Downtown

Metropole, Downtown

Harvest Bistro, Central

Where to Eat, cont.

Dewey's Pizza, Multiple Locations

Forno Osteria + Bar, Central

Ruth's, Central

Melt, Central

Gordo's Pub, Central

Seasons 52, Central

Things to See and Do

Cincinnati Art Museum – cincinnatiartmuseum.org

Located in scenic Eden Park, the Cincinnati Art Museum features a diverse, encyclopedic art collection of more than 67,000 works.

Cincinnati Zoo and Botanical Gardens – cincinnatiartmuseum.org

In operation for 140 year, the Cincinnati Zoo is rated by peer zoological parks as one of the best zoos in the nation.

Cincinnati Museum Center, Union Terminal – cincimuseum.org

Since its opening in 1933, Union Terminal is one of the most widely regarded examples of the Art Deco style and houses three museums, an OMNIMAX® Theater and the Cincinnati History Library and Archives.

Findlay Market – findlaymarket.org

Findlay Market is Ohio's oldest continuously operated public market and is home to more than 40 indoor merchants selling meat, fish, poultry, produce, flowers, cheese, deli, and ethnic foods.

Fountain Square – myfountainsquare.com

A historic gathering place downtown, hosting free concerts & other cultural events as well as a seasonal ice rink.

Krohn Conservatory – cincinnatiartmuseum.org

Indoor botanical garden featuring 3,500+ plant species, a rainforest waterfall and butterfly shows.



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Terms and Conditions

By registering and bidding in an auction conducted by Cowan's Auctions, Inc. ("Cowan's"), bidders (whether present in person, by telephone, by agent, by written or telephone absentee bid instruction, or through a live internet connection) agree to be bound by these terms. These are the complete and only terms and conditions on which all property is offered for sale. Cowan's retains the right to bar any bidder from participating in any auction and to exclude or reject any bid.

1) REGISTRATION. All bidders must register their name, permanent street address (no P.O. Boxes), and telephone number prior to the auction. Unless known to Cowan's, all registrants are required to present two forms of identification, at least one of which must include a current photograph. Bidders may be required to present a valid Visa or MasterCard. By registering with Cowan's or submitting an absentee bid form, an individual registrant authorizes Cowan's to obtain a copy of his or her consumer credit report and authorizes Cowan's, at its sole discretion, to use the information contained therein to make business decisions regarding the registrant's participation in the bidding process.

2) ACCEPTANCE OF TERMS. Bidding on any item, whether in person, by phone, by absentee bid or via a live internet auction indicates the bidder's agreement to be bound by these Terms and Conditions for Bidders. Any right of bidder under this agreement shall not be assignable and shall only be enforceable by the original buyer. The rights and obligations of the parties shall be governed by the laws of the state of Ohio. All bidders submit to the personal jurisdiction of the state and federal courts in Hamilton County in the State of Ohio.

3) TERMS OF SALE. Announcements made the day of auction take precedence over any previous communication. The auctioneer reserves the right to withdraw any lot at any time before its final sale and to reject any bid for any reason. The highest bidder for each lot acknowledged by the auctioneer shall be the "buyer". If any dispute arises as to any bidding, or between two or more bidders, at the sole discretion of the auctioneer, the successful bidder will be determined or the disputed lot shall be put up again at the last undisputed bid and resold.

4) BUYER'S PREMIUM. (a) Buyer's Premium for "Firearms" auctions; the Auctioneer will collect and retain from the Buyer, as additional commission, a premium equal to 17.5% the Sale Price of each Lot up to and including \$200,000, plus 15% of the amount by which the Sale Price exceeds \$200,000. (b) Buyer's Premium for "Fine and Decorative Art", "Modern Ceramics", "American Indian and Western Art", "American History", "Fine Jewelry and Timepieces" and any other specialized auctions; the Auctioneer will collect and retain from the Buyer, as additional commission, a premium equal to 20% the Sale Price of each Lot up to and including \$200,000, plus 15% of the amount by which the Sale Price exceeds \$200,000. (c) Buyer's Premium for online, timed and other third-party bidding platforms may vary.

5) ESTIMATES AND RESERVES. Presale estimates are intended to be guides and may or may not reflect the ultimate hammer price of a lot. Cowan's retains the right to change estimates on any lot up to time of sale. A reserve is a confidential minimum price agreed upon by the seller of the lot and Cowan's. In the case of reserved lots, the seller has authorized Cowan's to bid on seller's behalf until the reserve price is reached. In no case will the reserve be higher than the low presale estimate. Cowan's standard house reserve on all property at auction is one-half of the low estimate.

6) WARRANTIES AND DISCLAIMERS. Cowan's makes a limited warranty only to the original buyer of record concerning the authenticity of each lot for a period of 14 days after bidder's receipt of the purchased lot. If a buyer is not satisfied that the lot purchased is genuine, the buyer may, at his or her own expense, obtain the opinion of two mutually agreed upon recognized experts in the field of the disputed lot. If these experts determine that the item is not genuine, the buyer's sole and exclusive remedy shall be the rescission of the sale and refund of the amount paid for the item. It is specifically understood and agreed that the rescission of the sale and refund is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law or in equity, and such remedy is conditioned upon the buyer returning the property in the same condition as at the time of sale. Cowan's shall not be liable for any incidental or consequential damages. All sales are final, with no returns or refunds except as provided in this limited warranty.

Except as provided in the immediately preceding paragraph, EVERY LOT IS SOLD "AS IS", without any representations or warranties by Cowan's or the seller as to merchantability, fitness for a particular purpose, condition or value of the property, or the correctness or completeness of the catalog or other description of the property, and no statement, whether written or oral, shall be deemed such a representation, warranty or assumption of liability. Cowan's makes no representation or warranty that the buyer of manuscript material, photographs, prints or works of art will acquire any copyright or reproduction rights. Cowan's does not guarantee the working order of any clock, watch, electronic or mechanical device. Dimensions given in the catalog descriptions may be approximate.

7) DEFINITIONS OF AUTHORSHIP.

"By" or "Maker/Artist" — in our opinion, the work is by the artist or maker stated

"Attributed to" — in our opinion, the work is probably, but not definitely, by the artist or maker stated

"Signed" or "Marked" — in our opinion, the signature or mark is that of the stated artist or maker

"Bearing the signature (or mark) of" — in our opinion, the signature or mark is probably, but not definitely, that of the artist or maker stated

"Circle of" — in our opinion, the work is of the period and by an artist or maker closely associated with the stated artist or maker

"School of" — in our opinion, the work is by a pupil or follower of the stated artist or maker

"Manner of" — in our opinion, the work is of the period and done in the style of the stated artist or maker

"After" — in our opinion, the work is a copy of a work by the stated artist or maker

8) INSPECTION. Except for Online-Only Auctions, all lots are available for inspection prior to the auction. Condition reports for most items can be found online at Cowan's website, www.cowans.com, and prospective bidders are encouraged to contact Cowan's directly for additional information regarding the condition of any lot. Cowan's does not warrant the condition of any item. The absence of a condition statement does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging. Buyers interested in the condition of an item are encouraged to contact Cowan's and, to the best of our ability, we will document for the prospective bidder the condition status on any lot. Condition is always a subjective evaluation and final responsibility rests with the buyer to assess the condition of any item sold by Cowan's.

ABSENTEE, TELEPHONE AND INTERNET BIDDING

Absentee and telephone bidding is offered as a free service to our customers and prospective bidders. Cowan's shall not be responsible for any errors or failures in executing bids, either absentee, telephone or via the internet.

9) ABSENTEE BIDDING. Absentee bids are accepted via mail, fax, email and on Cowan's website. Such bids will be posted with the time and date of arrival, with ties being awarded to the earliest bidder. Absentee bids that are faxed or emailed to Cowan's need to be in the office at least 2 hours before the sale begins.

An absentee bidder unknown to Cowan's may be required to submit a bank letter of credit prior to the auction, or, using a credit card, deposit with Cowan's a fee equaling 30% of the absentee bid.

All absentee bids are executed competitively by a member of the auction staff. The auction staff will try to purchase the lot for the lowest price possible and will bid up to the amount designated by the absentee bidder only if necessary. Cowan's does not accept "buy bids," or absentee bids which have no limit. In the event of a tie bid between a floor and an absentee bidder, the floor bid will be honored.

10) TELEPHONE BIDDING. Bidding live via the telephone is available on a first come, first served basis for those lots with a low estimate of \$500 or greater. In order for Cowan's to efficiently serve the needs of those who wish to bid by phone, please note the following:

- (a) To participate in the auction by telephone, potential bidders must complete and sign the absentee bid form and check "I WISH TO BID BY TELEPHONE" for the designated lots. Potential bidders may also reserve a phone line on Cowan's website. If faxing or emailing requests for phone bidding, they need to be in Cowan's office 2 hours before the sale begins. Once the auction begins, requests left on Cowan's website may not be retrieved by the staff.
- (b) Telephone bidders are advised to indicate an "insurance bid", which amount will become an absentee bid, pursuant to the absentee bidding process set forth above, if Cowan's can not reach the bidder by telephone for a particular indicated lot.
- (c) Telephone bidders must disable any caller ID or other call blocking mechanism.
- (d) Cowan's sells about 100 lots per hour, so telephone bidders should plan accordingly. Cowan's will attempt to reach each telephone bidder, but Cowan's is in no way responsible for missed calls.

11) INTERNET BIDDING. Internet bidding is available through our website; additionally, Cowan's may post certain auctions on Bidsquare (bidsquare.com) or Proxibid (proxibid.com). There may be terms which apply solely to internet bids that should be reviewed online at the time of sale. Cowan's is not responsible for any failure to execute a bid and shall have no liability to any bidder for any technical or other failure associated with an internet auction.

12) BIDDING INCREMENTS. The following increments are used at the auction. Absentee bids must fall within these increments. Cowan's will automatically reduce any absentee bid to the closest increment if the bid falls outside the published range of increments.

For Bids Falling Between	Bidding Increment
\$0-500	\$25
\$501-1,000	\$50
\$1,001-3,000	\$100
\$3,001-5,000	\$250
\$5,001 and up	\$500 or at the discretion of the auctioneer

Cowan's reserves the right to modify increments at any time during the auction.

AFTER THE AUCTION

13) BUYER'S RESPONSIBILITY. Upon the fall of the hammer, title to the offered lot shall pass to the buyer and the buyer immediately (a) assumes full risk and responsibility for the lot, including liability for loss or damage and (b) is liable for payment of the Purchase Price (as defined below) to Cowan's. It is the buyer's responsibility to ask specific questions on condition related concerns prior to the auction. Cowan's will not rescind sales with buyers that have disputes regarding firearm's bore condition.

14) PURCHASE PRICE AND PAYMENT. The discounted "Purchase Price" for each lot shall equal the hammer price, buyer's premium, sales tax and, if applicable, all packing, handling, insurance and shipping costs. Payment may be made with cash, personal or traveler's check or credit card. Cowan's reserves the right to hold a purchased lot until a check has cleared.

A convenience fee of \$15.00 will be assessed to all transactions made in the alternate payment channels: Phone payments are made available as a convenience outside Cowan's Auctions customary payment channels, therefore these payments are qualified as payments made in the alternative payment channel. All forms of payment made using this method will be assessed the convenience fee. Please call Cowan's Auctions if you have any questions regarding this policy.

PLEASE NOTE: A surcharge of 3% will be assessed to all credit card transactions. This surcharge is not greater than our cost of acceptance.

Buyers who are present at the auction must pay the full Purchase Price at the time of the sale. Buyers who bid by telephone, by internet, or who are absentee bidders will be invoiced within 5 days after the close of the auction and must pay the full Purchase Price for each purchased lot within 14 days after the date of the auction. No property will be released by Cowan's unless the Purchase Price has been paid in full.

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Cowan's may impose late charges of 1.5% per month (or the highest interest rate allowed) on any amount owed to Cowan's that remains unpaid after 30 days. Buyer shall be liable for any collection costs or attorney's fees incurred by Cowan's to collect payment, to the extent permitted by law.

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16) SHIPPING. At the request of the buyer, Cowan's will authorize the shipment of purchased items usually within two weeks after payment has been received. Shipment is generally made via UPS or Fed-Ex Ground. Unless buyer gives special instructions, the shipping method shall be at the sole discretion Cowan's Auctions. Cowan's is in no way responsible for the acts or omissions of independent handlers, packers or shippers of purchased items or for any loss, damage or delay from the packing or shipping of any property.

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Property made of or containing certain plant or animal materials, such as coral, crocodile, ivory, whalebone, baleen, tortoiseshell, etc., may require a license or certificate before exportation from the United States and importation to another country. If you are purchasing items that contain these materials, you need to check the government wildlife import requirements in the countries from which and to which the item is being shipped prior to bidding. Since the export and import licenses are independently issued by the countries of origin and destination, obtaining one does not guarantee that you can obtain the other. Purchasers are responsible for making timely payments on items won at auction, even if a license is delayed or denied.

17) SHIPPING CHARGES. Buyers are required to pay for all packing, shipping and insurance charges. Overseas duty charges are the responsibility of the successful bidder. Be aware that for larger and/or valuable items, shipping charges can be substantial.

18) REMOVAL AND STORAGE OF PROPERTY. If purchased property has not been removed, or Cowan's has not received shipping instructions within 21 days after the auction date, a \$10 per item per day storage fee may be charged to the buyer.

19) CANCELLATION OF SALE. If purchased property remains in the custody of Cowan's for a period of 60 days following the auction, Cowan's may, at its option, cancel the sale, retaining as liquidated damages any payments made by the buyer, or resell the property at auction or by any other commercially reasonable means, for the account and at the risk of the buyer, and in such event, buyer shall be liable for the payment of all deficiencies plus all of Cowan's costs, including but not limited to storage and costs of both sales. This right of cancellation is in addition to any and all other remedies available to Cowan's.

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If my bid is successful, I understand that the purchase price for each lot will be the sum of the hammer price, the buyer's premium, sales tax and all packing, handling, insurance and shipping costs (the "purchase price"). I understand that I will be invoiced within 5 days after the auction and that I will be responsible for paying Cowan's the full purchase price immediately upon receipt of the invoice. Cowan's may impose late charges of 1.5% per month (or the highest interest rate allowed) on any amount owed to Cowan's that remains unpaid after 30 days. By signing this absentee bid form I authorize Cowan's to charge the credit card listed below for the full purchase price of each lot for which my bid is successful, unless payment in full or alternative payment instructions are received by Cowan's within 14 days after the date of the auction.

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