

NATIVE AMERICAN ART

Monday December 4, 2017

San Francisco



Bonhams

NATIVE AMERICAN ART

Monday December 4, 2017 at 11am

San Francisco

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103
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PREVIEW

Friday December 1,
12pm – 5pm
Saturday December 2,
12pm – 5pm
Sunday December 3,
12pm – 5pm
Monday December 4,
9am – 11am

SALE NUMBER: 24299

Lots 1 - 238

CATALOG: \$35

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Please see pages 120 to 122
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

.INQUIRIES

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ILLUSTRATIONS

Front cover: Lots 13, 16, 17, 23,
36, 42
Back cover: Lot 163

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ORDER OF SALE

Paintings/Sculpture/Southwest Related Material1-49

Jewelry50-80

Eskimo/Northwest Coast81-115

Pottery116-149

Weavings150-203

Baskets204-220

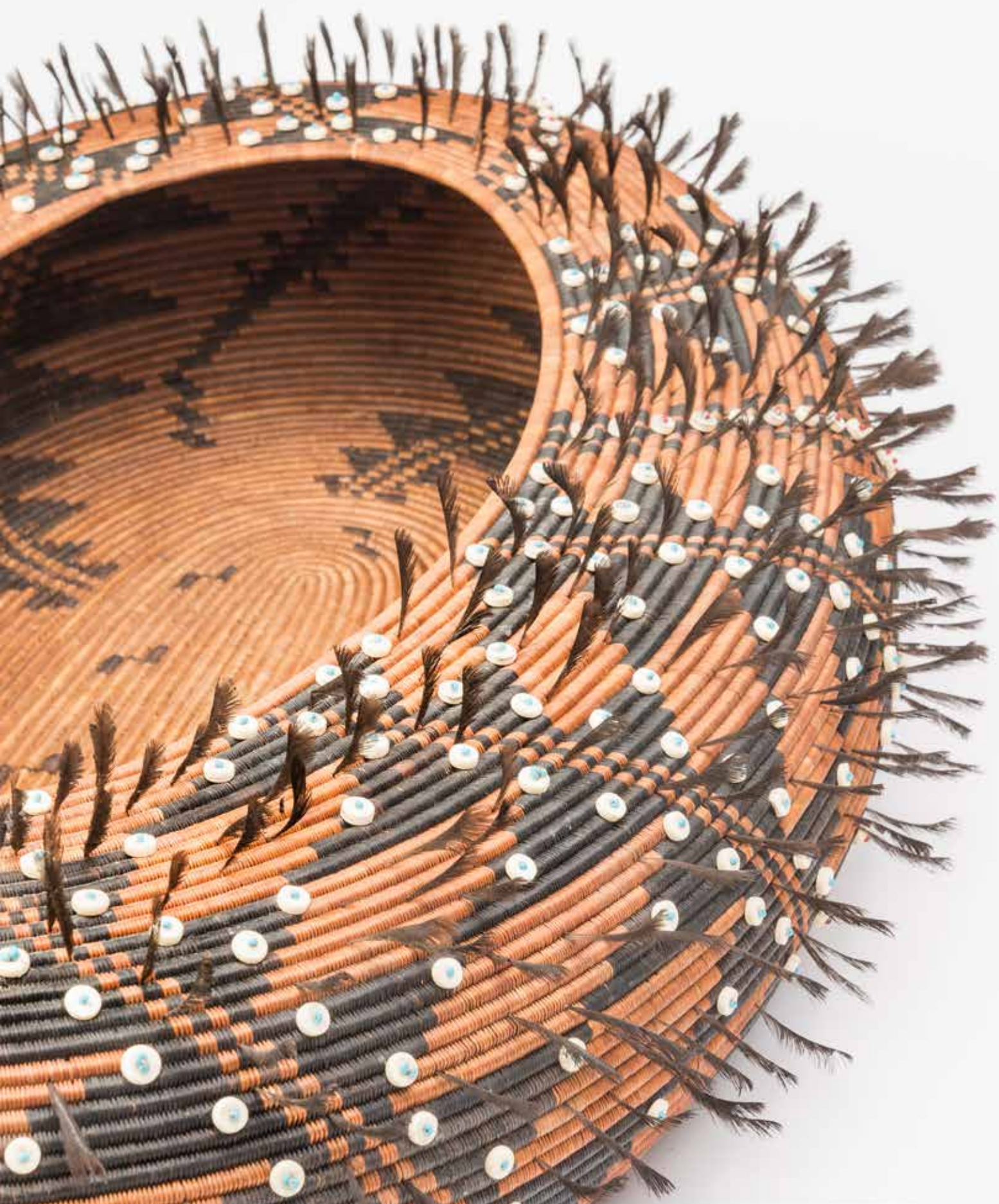
Woodlands/Plains/Plateau221-238

INCLUDING PROPERTY FROM

- Property of the Estate of Ruth K. Belikove, Alameda, California
- Property of a Private Collector, Oregon
- Property from the Estate of John Bowers, Millbrae, California
- Property from the Collection of H.W. Nagley II, Anchorage, Alaska
- Property of an International and Arizona Collection
- Property from the Hartman Collection, Kansas City, Missouri
- Property of a Private Florida Collection
- Property from the Collection of Kathleen Leach
- Property from the Estate of George Gund III
- Property collected by Sir Francis Bond Head, 1st Baronet KCH PC (1793–1875)
- Property from an Important Private Colorado Collection
- Property from an Arizona Estate
- Property from a Southern California Collector

IMPORTANT NOTICE

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





1

PAINTINGS/SCULPTURE/SOUTHWEST RELATED MATERIAL

PROPERTY OF VARIOUS OWNERS, LOTS 1-2

1

JOHN NIETO

*American, (b. 1936), "Geronimo", 1994, acrylic on canvas, signed lower right and inscribed on upper stretcher bar verso.
size (sight) 59 3/8 x 47 1/4in*

\$5,000 - 7,000



2

2

JOHN NIETO

American, (b. 1936), "Kiowa / Apache", 1988, acrylic on canvas, signed lower right and inscribed verso on upper stretcher bar. size (sight) 59 1/2 x 47 1/4in

\$5,000 - 7,000



3

PROPERTY FROM AN ARIZONA ESTATE

3

FRITZ SCHOLDER

Luiseño, (1937 - 2005), untitled, depicting a spectral figure, acrylic on canvas, signed lower left.
size 40 x 30in

\$6,000 - 9,000



5

PROPERTY OF VARIOUS OWNERS, LOTS 4-5

4

FRITZ SCHOLDER

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

\$12,000 - 18,000

5

ALLAN HOUSER

Chiricahua Apache, (1914–1994), "First Dance", 10/20, bronze, signed at bottom back, "SF" foundry mark, on a wood plinth.
height (excluding base) 16 1/4in

\$4,000 - 6,000



4 (two views)





6



7



9



8



10

PROPERTY FROM AN ARIZONA ESTATE, LOTS 6-7

6

BOB HAOZOUS

Chiricahua Apache, (b. 1943), untitled, depicting a man with outstretched and bound arms, 1974, stone, signed and dated upper back.

length 28in

\$1,000 - 1,500

7

ORELAND C. JOE, SR.

Navajo/Ute, (b. 1958), untitled, the bust of a Navajo man, 2003, stone, signed and dated at back, on an integral rotating plinth.

height (including base) 18 1/2in

\$800 - 1,200

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

8

J.D. ROYBAL

San Ildefonso, (1922 - 1978), untitled, depicting a Pueblo ceremonial in front of a khiva, gouache and ink on board, signed lower right, matted and framed.

size (sight) 11 1/4 x 18 1/2in

\$1,500 - 2,500

PROPERTY OF VARIOUS OWNERS, LOTS 9-10

9

THREE TEDDY WEAHKE FETISHES

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

length 5 3/8 - 5 5/8in

\$1,500 - 2,000

10

A PUEBLO STONE FETISH

Likely depicting a mountain lion, with characteristic long tail parallel to the spine, alert ears, inset turquoise eyes, a stylized figure and arrowhead lashed to the back.

height 5 3/8in, length 11 1/2in

\$1,500 - 2,500

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR,
LOTS 11-46

11

A HOPI KACHINA DOLL

Representing Wakas, or Cow kachina, with characteristic horns, ears and snout, painted sash and adornments, clutching a short staff or cane.

height 12in

\$3,000 - 5,000



11

12

A HOPI KACHINA DOLL

An unidentified example, showing some characteristics associated with Avachhoya or Qa-o, the Spotted Corn kachina, with distinctive blossom ears and similar tube snout, slit eyes framed by a stepped design forming the nose, the body painted in parallel wavy lines, feather motifs pendant at the waist.

height 9 3/4in

\$5,000 - 8,000



12

13

A HOPI KACHINA DOLL

Depicting Kweo, or Wolf kachina, with pointed ears at the top of the head, integral wide mouth, the face bisected by parallel lines, painted kilt and body adornments.
height 10 1/8in

\$4,000 - 6,000

14

A HOPI KACHINA DOLL

Representing Ho-o-te or Ahote, with characteristic horned black casemask, the snout framed by stars, a V-form design painted between the eyes and down the back of the head.
height 10in

\$4,000 - 6,000

15

A HOPI KACHINA DOLL

Representing Tsitoto, or Flower kachina, the attenuated sack mask painted with concentric bands of colors, the body painted a variety of hues.
height 9 3/8in

\$2,000 - 4,000



13



14



15



16 (reverse)

16

A HOPI KACHINA DOLL

Representing Marao, with characteristic tripod atop the casemask and blossom ears, both the face and torso painted in two contrasting colors.

height 14 1/2in

\$5,000 - 8,000



16

17

A HOPI KACHINA DOLL

Depicting a male Shalako without the traditional eagle feather garment, wearing a tripartite stepped tableta, the knees bent in a dancing posture.
height 11in

\$20,000 - 30,000

17 (reverse)



17



18

A HOPI KACHINA DOLL

Representing Tasap or Tasaf, the Navajo kachina, the characteristic earspool with lengthy horsehair tuft, pothook eyes and beak mouth.
height 9in

\$3,000 - 5,000



18

19

A HOPI KACHINA DOLL

Depicting Chof, or Antelope kachina, characteristically leaning on his cane, with finely painted details on the horns, kilt and blossom ears.
height 11in

\$4,000 - 6,000



19

20

A HOPI KACHINA DOLL

Possibly a depiction of Kau-a or Qoia, with rectangular eyes, an arcing motif above the snout, polka dots painted on the front and back of the casemask.
height 9 5/8in

\$2,000 - 4,000

21

A HOPI KACHINA DOLL

Likely a representation of Piptuka, a clown kachina, with prominent nose and trademark red paint on the cheeks.
height 9 3/8in

\$4,000 - 6,000

22

A HOPI KACHINA DOLL

Representing Nihiyo, the lengthy snout framed by hourglass designs, a concentric rectangle motif between the eyes, painted kilt, sash and adornments.
height 10 1/2in

\$3,000 - 5,000



20

21

22



23 (reverse)

23

A ZUNI KACHINA DOLL

Depicting Hemushikwe, the distinctly decorated casemask surmounted by an elaborately painted tablets, showing a Rainbow Deity flanked by celestial motifs, the back with crescent moon and stars, wearing an applique cloth kilt and sash, painted paperboard moccasins and armbands.

height 17 7/8in

\$10,000 - 15,000



23

24

A ZUNI KACHINA DOLL

Representing Salimopia Kohan'ona, the Red Warrior of the South, the casemask painted in characteristic colors, the articulated arms carrying a rod bundle and scapulae rattle, wearing an embroidered cloth kilt and hide moccasins.

height 14 3/4in

\$7,000 - 10,000



24

25

A ZUNI KACHINA DOLL

Depicting Upo'yona, Pautiwa's Son, the casemask with lengthy hair coiffure, the wide ears similarly fringed, a pine needle ruff at the neck, wearing a painted cloth kilt, a bundle of rods in one hand.

height 9 1/4in

\$3,000 - 5,000



25

26

A HOPI KACHINA DOLL

Depicting Malo, the casemask divided and painted in two planes, a blossom on one side of the head, a tuft of horsehair on the other, the body and kilt with painted details.

height 11in

\$3,000 - 5,000

27

A HOPI KACHINA DOLL

Depicting Qoia or Kau-a, the green case mask with inverted V of red, black, and yellow over the tube mouth, hanks of cotton yarn in place of ears, the body painted red.

height 10 7/8in

\$4,000 - 6,000

28

A HOPI KACHINA DOLL

Possibly a variant depiction of one of the Rugan Corn Dancers, with stylized feather fans for ears, spotted designs on the duo-tone forehead, the snout mouth framed by checked terraces.

height 11 3/4in

\$7,000 - 10,000

29

A HOPI KACHINA DOLL

Depicting Palhik Mana, or Butterfly Maiden kachina, wearing prominent tableta, characteristic face paint, carved and painted kilt.

height 20in

\$5,000 - 8,000

Illustrated

Pictured on the front cover of *Antiques & Fine Art Magazine*, January/February 1989, Vol.VI, No.2, accompanying the feature article "Kachina Dolls", by Ronald McCoy



26

27

28



30

A HOPI KACHINA DOLL

Depicting Tuma-oi, or White Chin kachina, the face painted in characteristic manner, the coiffure delineated and extending down the back, painted details.
height 10in

\$5,000 - 8,000

31

A HOPI KACHINA DOLL

Likely a depiction of Honan, or Badger kachina, the casemask with pop eyes and snout, paw tracks painted on the cheeks, the back of the mask showing a pair of rain clouds.
height 11in

\$5,000 - 8,000

32

A HOPI KACHINA DOLL

Likely a First Mesa depiction of Hototo, with black band across the pop eyes, wide mouth and beard.
height 11 1/4in

\$7,000 - 9,000

33

A HOPI KACHINA DOLL

Representing Hennis kachina, wearing characteristic casemask, surmounted by elaborate tableta painted with phallic and cloud motifs, finely painted kilt and details.
height 19 5/8in

\$5,000 - 8,000



30



31



32



33



33 (reverse)

34

A ZUNI KACHINA DOLL

Possibly representing A'hute, a Warrior kachina, the casemask with star motifs about the top of the head, wearing a fur ruff and sash, the hide kilt with painted cloth sash, holding a rattle and a fragmentary bow.
height 10 3/8in

\$3,000 - 5,000

35

A ZUNI KACHINA DOLL

Depicting Salimopia Itapanahnan'ona, the White Warrior of the East, the sides of the casemask painted with multi-colored rosettes, wearing a painted cloth kilt, carrying a rattle of scapulae and a whip.
height 9 3/4in

\$3,000 - 5,000

36

A HOPI KACHINA DOLL

Representing a Hemis kachina, the characteristically duotone painted casemask supporting a stepped tableta, a dance staff fastened at back.
height 15 5/8in

\$8,000 - 12,000



34



35



36



36 (reverse)

37

A HOPI DOLL

Depicting a Palhik Mana or Butterfly Maiden dancer, crowned with a monumental and elaborate tableta, triangular hachured areas on the cheeks, with lengthy coiffure, her clothing finely rendered.
height 17 1/4in

\$6,000 - 9,000



37

38

A HOPI DOLL

The figure with distinctive central horn atop the head, suggesting a possible representation of the deity Sotunqang-u, God of the Sky, the painted face divided into three planes, with rectangular eyes and tube-like snout.
height 12 5/8in

\$5,000 - 8,000



38

39

A HOPI KACHINA DOLL

A variation of Tasap or Tasaf, the Navajo kachina, carved in a manner to suggest a possible Volz Collection affiliation, the blossom ears fringed with red yarn tufts.
height 11in

\$5,000 - 8,000



39

40

A HOPI KACHINA DOLL

Likely a depiction of Pahi-ala, or Three-horned kachina, remnants of the three protuberances evident at the top of the head, with pop eyes and incised toothy snout, carved and painted fox skin and sash. *height 14in*

\$5,000 - 8,000



41

A HOPI KACHINA DOLL

The unidentified figure notable for a zigzag band across its mask as well as on the kilt, a spotted animal skin draped across his shoulders. *height 12in*

\$3,000 - 5,000



42

A HOPI KACHINA DOLL

Depicting a Sio, or Zuni, Shalako figure, the characteristic green casemask with black band across the eyes, horns on the sides of the head, a corona of stylized feathers on top, carved and painted manta and cloak, alternating white and green on each foot and leg.
height 9 1/2in

\$7,000 - 10,000



42

43

A HOPI KACHINA DOLL

A representation of Niman or Hemis, with characteristic casemask and tableta, the figure with folded arms, terminating at the torso, an ear of corn with yarn wrapping rising from the top of the head.
overall height 13in

\$3,000 - 5,000



43

44

A HOPI PUPPET

Representing a dancer attired as Navan, or Velvet Shirt kachina, with realistic face, flowers across the forehead, articulated limbs and painted details.
length 6 3/4in

\$1,500 - 2,500



44

45

A ZUNI TABLEAU

Consisting of a painted base and painted and openwork backdrop of milled wood, a casemask framed by a thick yarn ruff set in the center, representing one of the Salimopia Warrior kachinas.
height 6 3/4in

\$1,500 - 2,500



45

46

A HOPI KACHINA DOLL

A depiction of Alosaka or Muy-ingwa, the Two-Horned Deity, with curving back horns on the top of the head, the snout framed by raincloud motifs, painted details on the body and kilt.
height 9 1/2in

\$3,000 - 5,000



46

**PROPERTY OF ANOTHER OWNER,
LOTS 47-49**

47

A ZUNI KACHINA DOLL

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

\$3,000 - 5,000

48

A ZUNI KACHINA DOLL

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

\$2,000 - 4,000

49

A HOPI KACHINA DOLL

Depicting Palhik Mana, or Butterfly Maiden kachina, in characteristic garb and facial markings, an elaborate tableta atop her head.
height 12in

\$2,500 - 3,500



47



48



49



50



51



52



53

JEWELRY

PROPERTY OF VARIOUS OWNERS, LOTS 50-54

50

A CHARLES LOLOMA BRACELET

Hopi, set in 14k gold, aligning a banded mosaic of turquoise, coral, ironwood, lapis and malachite, gold spacers.
inner circumference 5 1/4in, 1in gap

\$8,000 - 12,000

51

A CHARLES LOLOMA PENDANT

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

\$1,500 - 2,000

52

A CHARLES LOLOMA RING

Hopi, in 14k gold, centering a lapis cabochon, the sides edged with a mosaic of coral, turquoise and lapis.
size 6

\$3,000 - 5,000

53

A CHARLES LOLOMA CHOKER

Hopi, the central panel set with a banded mosaic of variegated turquoise, ironwood, coral, lapis and malachite, hinged arms terminating in chain links and clasp.
diameter 4 7/8in

\$6,000 - 9,000



54



54

54

A KENNETH BEGAY STERLING SILVER AND WOOD CHESS SET

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

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

\$20,000 - 30,000

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

55

THREE NAVAJO JEWELRY ITEMS

A tufa-cast sterling silver bracelet, *Steve Yellowhorse*, alongside an unidentified "MD" hallmark, a pair of fine turquoise cabochons set in gold(?) bezels; a bracelet and a ring by *Boyd Tsosie*, each centering a mosaic plaque in a silver overlay design.

internal circumference of bracelets 5 3/8 and 5in, 1in gap; ring size 8 1/2

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS, LOTS 56-57

56

THREE SOUTHWEST JEWELRY ITEMS

Including a Navajo bracelet, *Hank Whitehorse*, half of the thick band a mosaic of turquoise, coral, bone and jet, the other worked in overlay technique; and two examples by *Andrew Redhorse Alvarez*, a bracelet and a ring, of similar style, set with turquoise nuggets and a shell and stone mosaic.

internal circumference of first bracelet 5 1/4in, 1 1/8in gap, of second 4 1/2in, 1 1/4in gap; ring size 8 1/2

\$1,000 - 1,500

57

FIVE HARVEY BEGAY JEWELRY ITEMS

Navajo, including a 14k gold ring and pair of earrings, each set with gem-quality turquoise stones; a pair of sterling silver earrings, and two sterling silver rings, executed in distinctive modernist designs.

length of earrings 1 1/4 and 1in; ring sizes 6 1/4 (2) and 5 3/4

\$1,500 - 2,000



55



56



57





PROPERTY OF A PRIVATE COLLECTOR,
OREGON

58

A PUEBLO OR NAVAJO NECKLACE

Comprising twenty strands of coral beads,
interspersed with flat turquoise beads as
accents, jacla suspensions.

length 20 1/4in

\$3,000 - 5,000

**PROPERTY OF VARIOUS OWNERS,
LOTS 59-62**

59

A NAVAJO BRACELET

Aligning four oval stones on a triangular and twisted wire frame, stampwork and silver drop accents, the terminals similarly marked. *internal circumference 5 1/2in, 7/8in gap*

\$1,500 - 2,000

60

**A NAVAJO SQUASH BLOSSOM
NECKLACE**

Suspending six heavy blossoms, an integral blossom rising above the naja, stamped and chiseled designs to the concentric crescents. *length 12 1/2in*

\$2,000 - 4,000

61

A ZUNI SQUASH BLOSSOM NECKLACE

Consisting of a dozen clusterwork blossoms, suspending a similarly conceived naja. *length 14in*

\$1,500 - 2,000

62

SIX ZUNI INLAY ITEMS

Four bolo ties, including depictions of a Gaan dancer and a horned kachina head, *both unmarked*, a channelwork bird, *Joanita Tsalate*, a warrior in headdress, *Virgil Leekya*; a pair of cufflinks showing kachina masks; a bracelet with Rainbow deity. *length of bolo ties 3 1/8 - 2 1/8in; internal circumference of bracelet 5 1/2in, 3/4in gap*

\$1,500 - 2,000





**PROPERTY OF THE ESTATE OF RUTH K. BELIKOVE,
ALAMEDA, CALIFORNIA, LOTS 63-66**

63

THREE NAVAJO BRACELETS

Including a sterling cuff with "G" hallmark, centering a solitary stone, stamped and chiseled accents; the other two with floral clusterwork designs set on wire frames.

internal circumference 5 3/4 - 5 1/2in, 1 - 7/8in gap

\$1,500 - 2,000

64

THREE ZUNI INLAY BRACELETS

Variously depicting a Rainbow Deity, Thunderbird and a Knifewing, each mosaic set on an openwork frame with stamped motifs and silver drop accents.

internal circumference 6 - 5 3/8in, 1 - 3/4in gap

\$1,500 - 2,000

65

65

TWO NAVAJO OR ZUNI SQUASH BLOSSOM NECKLACES

Including a clusterwork example, supporting fourteen blossoms and an elaborate concentric naja; the other with fourteen graduated rectangles on a triple-bead frame, the naja with similar stones and ropework accents.

length 16 and 14 23/4in

\$1,800 - 2,800

66

FIVE ZUNI INLAY JEWELRY ITEMS

Including two pendants set on silver bead chains, one a Rainbow Deity the other a Sun Kachina; a ring with Rainbow Deity design; a bracelet and a pin with Knifewing motifs, the bracelet with "UITA19" and arrowhead hallmark.

length of necklaces 13 1/4 and 8 3/4in; ring size 9 1/4; internal circumference of bracelet 5 1/4in, 7/8in gap; length of pin 2 5/8in

\$1,500 - 2,000



67



68



69



70

PROPERTY OF VARIOUS OWNERS, LOTS 67-75

67

THREE NAVAJO BRACELETS

Including a row type with seven graduated stones and silver drop accents; a clusterwork example set on a stamped triangular and twisted wire frame; the third centering a heart pierced by an arrow, on a braided wire frame.

internal circumference 5 1/2 - 5 1/8in, 1 1/2 - 3/4in gap

\$1,500 - 2,000

68

FOUR NAVAJO BRACELETS

Each with a an oval setting of agate, petrified wood or similar material, accented by stampwork, silver drop and twisted wire accents.

internal circumference 5 1/2 - 4 7/8in, 1 1/4 - 1in gap

\$1,500 - 2,000

69

FOUR SOUTHWEST BRACELETS

Aligning four, three or a solitary stone on multi-wire frames, variously embellished with ropework, stamped plaque and silver drop accents, one three-stone example marked "JK", the other signed *Mike Dilallo*.

inner circumference 5 3/4 - 5 3/8, 1 3/8 - 1 1/4in gap

\$1,500 - 2,000

70

FIVE SOUTHWEST BRACELETS

Variously incorporating rows or groups of distinctive stones, two unmarked, the other three marked sterling, one a row type with additional "DC" hallmark, the largest by *E & C Fierro*.

inner circumference 5 7/8 - 5 3/4in, 1 3/4 - 1in gap

\$1,800 - 2,800

71

TWO NAVAJO CONCHA BELTS

Comprising eight and nine scalloped oval conchas, variously decorated with stampwork designs or simple chiseled borders, the buckles similarly executed. *length 36 and 35 1/2in, length of conchas 3 and 2 3/4in*

\$1,500 - 2,000

72

TWO NAVAJO OR ZUNI BELTS

One a clusterwork linked example, alternating square plaques with butterfly spacers, the buckle similarly designed; and a concha belt, comprising nine scalloped oval conchas and eight butterfly spacers, each centering a solitary stone amidst repousse and stamped patterns, the openwork buckle with six stones. *length 41 and 30 1/2in*

\$1,500 - 2,000

73

A WILBERT SECATERO CONCHA BELT

Navajo, the heavy link belt comprising eleven stamped and chiseled conchas with domed center, the buckle executed with matching center flanked by radiating designs. *length 44 1/2in, length of conchas 2 1/8in*

\$1,200 - 1,800

74

A NAVAJO CONCHA BELT

Consisting of seven oval stamped conchas, each with a central turquoise bezel, along with six butterfly spacers, the rectangular repousse buckle set with four more cabochons. *length 35in, each concha 2 1/2in*

\$1,500 - 2,000

75

TWO NAVAJO CONCHA BELTS

Both comprising nine oval conchas, one by *Charlie Mike Yazzie*, aligning pairs of coral cabochons within a stamped and chiseled framework, the buckle similarly conceived; and an unmarked example, scalloped conchas with repousse sunburst centers containing solitary turquoise stones, the buckle with two distinctive stones flanked by repousse forms. *length 41 1/2 and 36 1/2in, length of conchas 2 3/4in*

\$1,500 - 2,000



72



73



73



74



75



75







78

**PROPERTY FROM THE ESTATE OF JOHN BOWERS,
MILLBRAE, CALIFORNIA, LOTS 76-80**

76

FOUR ZUNI INLAY BOLO TIES

All depicting dancers, including three mosaic examples, *Jonathan Beyuka*, inlaid with turquoise, jet, shell, malachite and other materials; together with an unmarked smaller channel inlay example.
length 5 1/4 - 2 7/8in

\$1,500 - 2,000

77

FIVE NAVAJO OR ZUNI BOLO TIES

Three set with single turquoise stones, the largest and smallest examples marked sterling, "KCS" and "K" hallmarks, the third unmarked and with complementary dangles; and two clusterwork examples in sterling with elaborate dangles, one marked "TFT", the other unmarked.
length 3 3/4 - 2in

\$1,500 - 2,000

78

SIX ZUNI AND NAVAJO BELTS

Including three Zuni or Navajo concho belts of clusterwork design; the larger two marked "VMB", the third "VM"; and three ranger sets, including two Zuni examples, marked *George & Lupeta Leekity* and *Virgil Dishta, Sr.*, the largest unmarked, of substantial construction, the turquoise stones set within a frame of chiseled plaques and ropework trim.
length of belts 48 - 41in, length of conchas 3 - 1 3/4in; length of ranger set buckles 2 1/2 - 1 1/2in

\$1,800 - 2,800

79

**SEVEN ZUNI OR NAVAJO JEWELRY ITEMS AND A
SOUTHWEST TOBACCO CANTEEN**

All jewelry examples of clusterwork design, including two bracelets, one by *D.L. Webothee*, the other with pawn tag attributing to *Moses Begay*; four unmarked rings; a sterling bolo tie marked "JWMS"; the canteen unmarked, bezel-set coral cabochons and fine stampwork.
bracelet internal circumference 5 3/4 and 5 1/2in, 1in gaps; ring sizes 9 1/4 - 7; bolo diameter 2 3/4in; canteen length 5in

\$1,500 - 2,800

80

THREE SOUTHWEST ADORNMENTS

Including two necklaces, each with five strands of graduated beads suspended on triangular plaques, one of all turquoise, the other incorporating spiny oyster accents; and a pair of Santo Domingo earrings, *Edward Tortalita*, turquoise mosaic set on flared and fluted shell.
necklace length 16 1/2 and 15 1/4in; earring length 2 3/8in

\$1,200 - 1,800



81



82

ESKIMO/NORTHWEST COAST

PROPERTY OF VARIOUS OWNERS, LOTS 81-82

81

OSUITOK IPEELEE

Kingnait/Cape Dorset, (1923 - 2005), "Owl Transformation", 1985, stone, signed in syllabics at the base.

height 21 1/2in

\$3,000 - 5,000

Provenance

Acquired from Marion Scott gallery in 1990

82

QAQQAQ (KAKA) ASHOONA

Kingnait/Cape Dorset, (1928 - 1996), "Sea Goddess (Sedna)", not dated, stone, signed in syllabics at the base.

height 17 1/4in

\$2,000 - 3,000

Provenance

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



83 (two views)



84 (two views)



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

83 ^Y

A NUNIVAK ISLAND WALRUS IVORY CRIBBAGE BOARD

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

\$1,000 - 1,500

Provenance

From the Estate of John Bowers, Millbrae, CA

**PROPERTY FROM THE COLLECTION OF H.W. NAGLEY II,
ANCHORAGE, ALASKA, LOTS 84-100**

84 ^Y

THREE ESKIMO WALRUS IVORY ITEMS

Two cribbage boards, both signed Aloysius Pikonganna, (1909-1986), the larger example set with separately-carved walrus, seals and kayak, Arctic scenes inscribed underneath, the smaller with registers of seals at the pegboard; and an easel, relief-carved polar bear heads beneath elaborate rosettes.
length of boards 27 3/8 and 12in, height of easel 16in

\$2,000 - 3,000

Provenance

From the collection of H.W. Nagley II, thence by descent

H. WILLARD NAGLEY II (1918-2007)

H. Willard Nagley II was a lifelong Alaskan born in Anchorage and raised in both Talkeetna and Anchorage. At the time of his birth his parents operated a trading post at Susitna Station. Later they relocated to Talkeetna with the completion of the railroad. He spent his childhood in Talkeetna and then attended high school in Anchorage. His college career was interrupted by a stint in the army where he was stationed at Fort Richardson. After the army Mr. Nagley attended college in Seattle and eventually returned to Alaska in the 1940s. In the 1960s he was one of the founders of the Anchorage museum and extended support to additional museums in Fairbanks, Juneau and Talkeetna. A focused collector, Mr. Nagley had a particular interest in paintings, watercolors and drawings by Native and Anglo-European Alaskan artists. Among the Inupiat/Inupiak artists that Mr. Nagley developed a personal relationship with was James Kivotoruk Moses, in time amassing what is likely the largest grouping of his works in either public or private hands. The volume and scope of the James Kivotoruk Moses material is such that Bonhams will be offering the collection over the course of the next three Native American auctions. Bonhams is pleased to offer the following 16 lots from this distinguished collection.

Born in 1900 near Shishmaref, Alaska, James Kivotoruk Moses was raised by an uncle, who taught him hunting and trapping at an early age. Moses began drawing at the age of 14, but having completed only two years of school, he chose to pursue a life of trapping and reindeer herding. Later turning to trading, his illiteracy led him to hire a bookkeeper, Betsy Ahgukpuk (sister of artist George Ahgukpuk), whom he married in 1932. After suffering a leg injury in a plane crash in 1953 that left him unable to continue his trade, Moses returned to his art in order to maintain his livelihood. He stopped painting in the late 1970s due to health problems, and died in 1982.

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

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

85

JAMES KIVOTORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a shaman stabbing himself as an Anglo looks on, mixed media on card stock, signed lower left.

size 11 1/2 x 18 1/4

\$3,000 - 5,000

For a variation of this subject in the collection of the Alaska State Museums, see Fair, Susan W., *Alaska Native Art: Tradition, Innovation, Continuity*, 2007, University of Alaska Press, Fairbanks, AK, p.259, fig. 291:

"Medicine Man and the Cutter *Bear* - In this painting Moses depicts the meeting of a shaman (on right) and the captain and mate of the cutter *Bear* anchored at Port Clarence sealing camp. Challenged by the men the shaman stabs himself - with no ill effects."

86

JAMES KIVOTORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, a seated shaman with a drum, mixed media on card stock, signed lower left, matted and framed.

size (sight) 7 3/4 x 12 7/8in

\$3,000 - 5,000

The possibility that this is a depiction of the same shaman as in the previous lot is suggested by the subject's general features and coiffure, as well as a distinctive scar on the abdomen.

87

JAMES KIVOTORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a hunter encountering a polar bear and her cub, mixed media on card stock, signed lower right.

size 12in x 18 1/2in

\$2,000 - 3,000



85



86



87



88



89



90



91



92

88

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Cape Espenberg Wedding", mixed media on card stock, signed lower right, matted and framed.
size (sight) 10 3/4 x 15 3/4in

\$3,000 - 5,000

Attached to the back of the frame is a note on cardboard, written in the artist's wife's hand, "Cape Espenberg Chief son wedding. Long ago."

89

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a brown bear and bull moose, mixed media on card stock, signed lower right, matted and framed.
size (sight) 11 1/2 x 18in

\$2,000 - 3,000

90

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a man and woman with reindeer and sleds, mixed media on card stock, signed lower left, framed.
size (sight) 11 1/4 x 17 1/2in

\$1,500 - 2,000

91

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, a camp scene showing a woman butchering a seal, mixed media on card stock, signed lower right.
size (sight) 7 3/4 x 10 3/4in

\$1,500 - 2,000

92

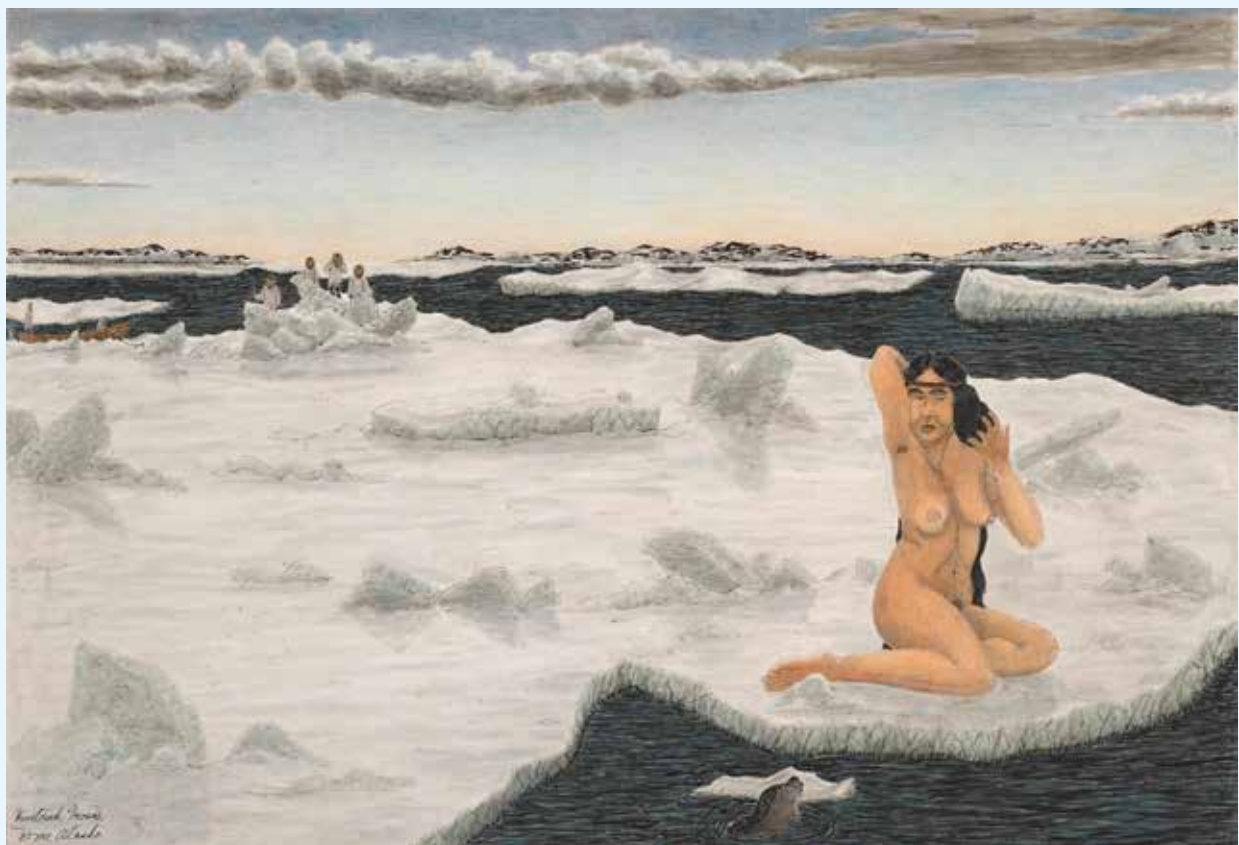
JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting women ice fishing, a settlement in the background, mixed media on card stock, signed lower left.
size (sight) 10 x 16in

\$1,500 - 2,000



93



94



95

93

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting the airship "Norge" as witnessed by the passengers of an umiak, mixed media on card stock, signed lower left, matted and framed.
size (sight) 10 1/2 x 15 1/2in

\$3,000 - 5,000

The subject of several known works by the artist, it is unknown if Moses himself witnessed the Norge as it arrived in Alaska, or based his illustrations on the experiences of other witnesses.

The airship Norge carried out the first verified trip of any kind to the North Pole as well as the first verified overflight, on 12 May, 1926. It was also the first aircraft to fly over the polar ice cap between Europe and America. Known as the Amundsen-Ellsworth 1926 Transpolar Flight, the expedition was conceived by polar explorer Roald Amundsen, the airship's designer and pilot Umberto Nobile, and American explorer Lincoln Ellsworth. Crossing the Barents Sea from Norway, the Norge arrived at the Eskimo village of Teller, Alaska, two days after dropping Norwegian, American and Italian flags at the North Pole. The airship was unable to complete the planned journey to Nome due to worsening weather conditions, and was disassembled and shipped back to Europe.

94

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Mermaid on the Ice", mixed media on paper, signed lower left, framed.
size (sight) 10 1/2 x 15 1/2in

\$2,000 - 3,000

The title comes from an accompanying note, attached to the back of the frame, written on cardboard in his wife's hand, "Up in North Shishmaref Coast springtime, myself I hunt with my skin boat with boys my - grew (sic -crew?) we see mermaid on ice in the year 1948."

95

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), "Old Time Miner and His Helper", ink and wash on hide, signed lower right, lashed to a wood frame.
size (as framed) 33 1/2 x 39 1/2in

\$2,500 - 3,500

The title comes from a near-identical mixed media work by the artist, to be offered in Bonhams' June 2018 Native American Art auction. Accompanying that lot is an undated note, written by Moses' wife Bessie:

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



96



97



98



99

96

JAMES KIVETORUK MOSES

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

size of each (sight) 4 x 12in

\$1,500 - 2,000

97

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, portrait of a woman, mixed media on card stock, signed lower right.

size 14in x 11in

\$1,500 - 2,500

98

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, depicting a polar bear with a fresh kill, mixed media on card stock, signed lower left.

size (sight) 6 7/8 x 11in

\$1,500 - 2,000

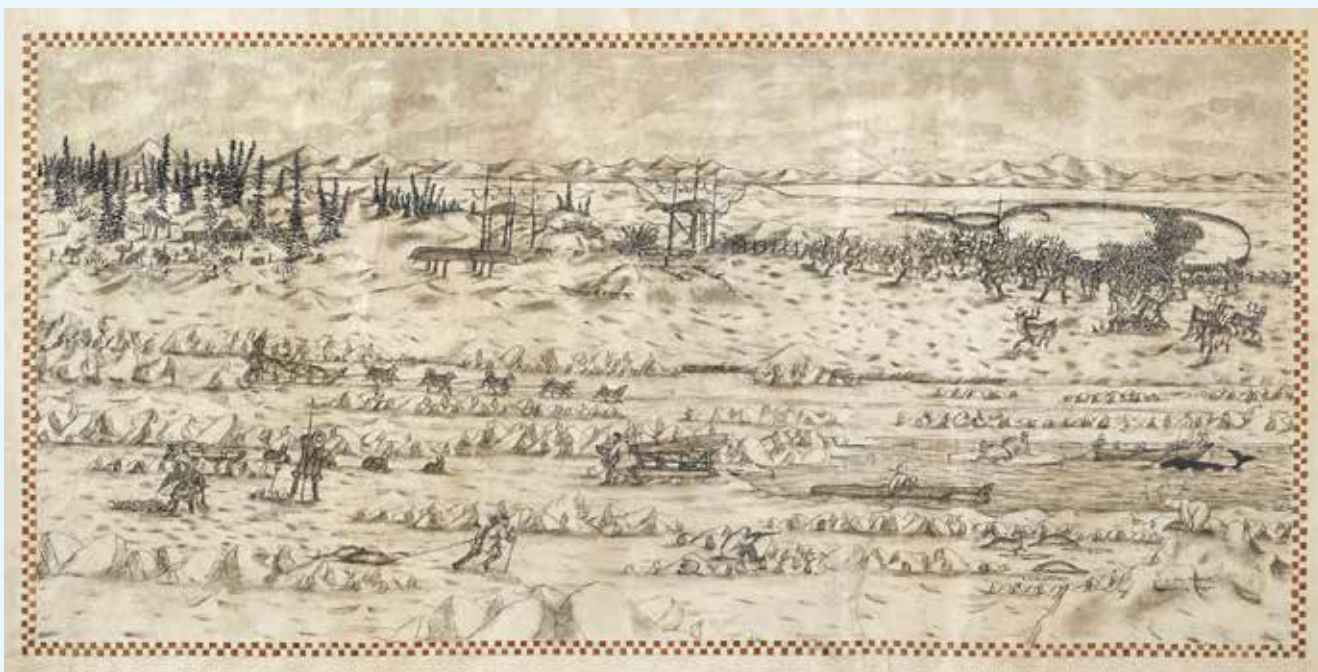
99

JAMES KIVETORUK MOSES

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

size (sight) 5 3/4in x 11in

\$1,000 - 1,500



100

100

GEORGE TWOK ADEN AHGUPUK

Inupiat/Inupiak, (1911-2001), untitled, depicting vignettes of traditional Eskimo life set against a winter landscape, hunting and fishing scenes in the foreground, a reindeer round up and camp life further afield, ink and wash on hide, signed lower right, framed.
size (sight) 17 1/2 x 34 1/2in

\$1,500 - 2,000



101



101 (multiple views)



PROPERTY OF VARIOUS OWNERS, LOTS 101-110

101

A NORTHWEST COAST EFFIGY FIGURE

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

height 7 3/4in

\$5,000 - 8,000

Provenance

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

Compares favorably

See lot 5165, "An Extremely Fine and Rare Quinault Power Figure", sold in Bonhams & Butterfields Native American, pre-Columbian and Tribal Art auction of June 9, 2003. That example featured two horsehair tufts and an owl figure inserted into the crown, and also utilized a bold combination of black and red pigments in defining the face and body. While the overall form differs, the present lot suggests a similar function. For a stylistic examination of other Quinault figures, see Wingert, Paul S., *American Indian sculpture: A Study of the Northwest Coast*, 1949, J. J. Augustin, New York, NY, plates 1-6. See also Federer, Norman, *Two Hundred Years of North American Indian Art*, 1971, Praeger, New York, NY, p.26, fig.3, showing a Quileute example from the Museum of the American Indian Collection, Heye Foundation, described as a shaman's wand, consisting of a head and torso terminating in a cloth-wrapped handle.



102

A NORTHWEST COAST CLUB

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

\$7,000 - 10,000

Provenance

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

102 (two views)



103



104



105 (two views)



106

103

A NORTHWEST COAST BENTWOOD BOX

Kerfed in traditional fashion and pegged to the base, the corners with painted accents, lashed shut by cedar bark cord.
height 15in, width 13 1/2in, length 14 1/4in

\$1,000 - 1,500

104

A NORTHWEST COAST HORN LADLE

The handle relief carved to depict a toothy visage, surmounted by ancillary formline elements, abalone shell insets, the bowl rim with incised box design.
length 10 1/4in

\$1,500 - 2,000

105

A HAIDA SILVER BRACELET

Centering a wide-mouthed totemic animal, with repousse eyes, flanked on either side by a register of formline designs.
inner circumference 6 3/4in, 7/8in gap

\$1,500 - 2,000

106

A NOOTKA MODEL CANOE

Of traditional form, finely carved, the interior painted with an eagle clutching a salmon in its talons, vestigial images of similar fish to either side.
height 4 1/2in, length 18 1/2in

\$1,200 - 1,800

Provenance

From an old California family collection



109

107

A TLINGIT BEADED OCTOPUS BAG

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

\$3,500 - 4,500

108

A NORTHWEST COAST TOTEMIC CARVING

Conceived as a beaver gnawing a piece of wood, perched atop the ears of a second unidentified mammal, the creature grasping a halibut with its teeth and paws.
height 17 3/4in

\$1,500 - 2,500

109

A HAIDA ARGILLITE CARVING

Possibly depicting a variation of the Bear Mother story, carved as a nude human figure within the grip of a pair of bears.
height 5 7/8in; length 8 3/4in

\$3,000 - 5,000

110

A HAIDA ARGILLITE PIPE

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

\$1,200 - 1,800



107



110



108



111



114



115



113

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

111

FOUR NORTHWEST COAST AND RELATED JEWELRY ITEMS

Three adornments by Ed Archie NoiseCat, *Shuswap/Stl'tlimx*, including a silver beaver pendant, set with glass eyes and fossilized walrus ivory plaques, along with two identical Sun or Moon-face pendants; and a sterling silver formline-style cuff bracelet, designed by Barry Herem, *Anglo*, "MAG" manufacturer's hallmark. length of pendants 3 1/2 and 2 7/8in, inner circumference of bracelet 6 1/2in, with a gap of 7/8in

\$1,500 - 2,000



112

PROPERTY OF VARIOUS OWNERS, LOTS 112-115

112

A GROUP OF NORTHWEST COAST DANCE REGALIA

Circa 1980s, including a button blanket, designed by Clarissa Rizal, centering an applique frog design, a beaded amphibian at the collar; a painted commercial hide apron with painted frog motif, trimmed in fur and with abalone shell accents, deer dew claw suspensions; a pair of Ravenstail woven leggings, with hide backing and dew claw drops. blanket size approximately 5ft 1in x 5ft 9in

\$1,500 - 2,000

Tlingit weaver Clarissa Rizal, (1956-2016), was instrumental in revitalizing Chilkat blanket weaving, apprenticing under the last traditional Chilkat weaver, Jennie Thlunaut (of Klukwan, Alaska), when Thlunaut was 95 years old. Rizal specialized in Tlingit regalia, including Chilkat and Ravenstail robes. A few months prior to her death, she was named a National Heritage Fellow by the National Endowment for the Arts.

113

A NORTHWEST COAST ARTICULATED MASK

Signed "Donn, 1959", carved and painted to depict a killer whale, a formline face outlining the blowhole, the fins, fluke and jaw all hinged and strung for animation, two interior panels cut to rest on the dancer's shoulders, fringed with cedar bark. length 36in

\$2,500 - 3,500

114

A KWAKWAKA'WAKW (KWAKIUTL) MASK

A Hamatsa raven example, with articulated jaw, carved and painted details, trimmed in cedar bark. length 36in

\$1,500 - 2,000

115

TREVOR HUNT

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

\$1,000 - 1,500



116



117



118



119





120



121

POTTERY

PROPERTY OF VARIOUS OWNERS, LOTS 116-117

116

TWO CASAS GRANDES POLYCHROME JARS

Including a tall seed jar and another more typical pear-shaped example, each with bird motifs and profuse geometric decoration.
height 7 1/4in and 7 1/2in

\$1,500 - 2,000

117

A CASAS GRANDES POLYCHROME BOWL

With a series of parrots and tapered motifs surrounding a central four-pointed star.
height 4 1/4in, diameter 11in

\$1,500 - 2,000

PROPERTY FROM A PRIVATE COLORADO COLLECTION

118

A TULAROSA BLACK-ON-WHITE OLLA

Bands of reciprocal curvilinear motifs encircling the body, a pair of parallel lines on the neck, *restored*.
height 14 1/2in, diameter 15in

\$2,000 - 3,000

PROPERTY OF AN INTERNATIONAL AND ARIZONA COLLECTION, LOTS 119-135

119

TWO RESERVE BLACK-ON-WHITE DUCK EFFIGY VESSELS

Each of roughly similar proportions, one with its head turned to the side, the other decorated with roundels of parrot motifs.
length 9 1/4 and 8 1/2in

\$4,000 - 6,000

Provenance

For first: Gallery 10, Scottsdale, AZ; Karl Hain, Albuquerque, NM; for second: Gallery 10; Joe Offutt

120

A RESERVE BLACK-ON-WHITE BOWL

Depicting a skinny-legged, toothy predator, below an ornate rim band of reciprocal stepped motifs.
height 4 1/4in, diameter 9 1/2in

\$5,000 - 8,000

Provenance

Gallery 10, Scottsdale, AZ

121

A SOCORRO BLACK-ON-WHITE OLLA

The checkered neck surrounded by four angular scrolls on the shoulder, rectilinear renditions of the traditional parrot design with fine-line accents about the body.
height 14 3/4in, diameter 13 1/2in

\$4,000 - 6,000

Provenance

Joshua Bear & Company, Santa Fe, NM



122



123



124



125

122

A FOUR MILE POLYCHROME BOWL

Depicting a stylized parrot, the head and curving beak, outspread wings, and tail feathers clearly delineated, *small areas of restoration*. height 5 1/4in, diameter 11in

\$3,000 - 5,000

Provenance

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

123

A FOUR MILE POLYCHROME BOWL

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

\$3,000 - 5,000

Provenance

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

124

A FOUR MILE POLYCHROME BOWL

Painted in a curvilinear arrangement of simplified kachina faces and parrots on a fine-line and dotted axis, *extremely minor overpaint*. height 5 1/2in, diameter 11 7/8in

\$3,000 - 5,000

Provenance

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

125

A FOUR MILE POLYCHROME BOWL

Showing opposing spirit figure heads, linked by a fine-line zigzag band and sharing a central sunburst torso, complementary triangles about the exterior, *minor restoration*. height 5in, diameter 12 1/2in

\$7,000 - 10,000



126

126

A FOUR MILE POLYCHROME BOWL

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

\$3,000 - 5,000

Provenance

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

127

A FOUR MILE POLYCHROME BOWL

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

\$2,500 - 3,500

128

A CEDAR CREEK POLYCHROME BOWL

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

\$2,000 - 3,000

Provenance

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

129

A FOUR MILE POLYCHROME BOWL

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

\$2,500 - 3,500

130

A FOUR MILE POLYCHROME BOWL

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

\$2,000 - 3,000



127



128



129



130

131

A MIMBRES BLACK-ON-WHITE BOWL

A pair of women standing in the basin, each dressed in distinct head gear and skirts, possibly representing Corn Maidens, *restored*.
height 4in, diameter 7 3/4in

\$3,000 - 5,000

Provenance

Morning Star Gallery, Santa Fe, NM

132

A MIMBRES BLACK-ON-WHITE BOWL

Depicting a seated human figure, the arms upraised, the legs splayed, possibly in a birthing position, *restored*.
height 4 1/4in, diameter 10 1/2in

\$3,000 - 5,000

133

A MIMBRES BLACK-ON-WHITE BOWL

Depicting a standing human figure offering a corn cob to a parrot perched atop its head.
height 4in, diameter 7 1/2in

\$5,000 - 8,000

Provenance

Gallery 10, Scottsdale, AZ; Bill Schenck Collection; Kirk Whaley Collection; Bob Brown

134

A MIMBRES BLACK-ON-WHITE BOWL

A naturalistic butterfly floating across the center.
height 3 3/4in, diameter 7 1/2in

\$2,500 - 3,500

Provenance

Gallery 10, Scottsdale, AZ; C. Matt Thomas

135

A MIMBRES BLACK-ON-WHITE BOWL

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

\$3,000 - 5,000



131



132



133



134



135

136



**PROPERTY OF VARIOUS OWNERS,
LOTS 136-140**

136

A ZUNI POLYCHROME JAR

With three precisely drawn renditions of the rainbird motif, scrolls and stylized feathers below the rim.
height 11 1/2in, diameter 12 3/4in

\$4,000 - 6,000

Provenance

From an old California family collection

137



137

A ZUNI POLYCHROME JAR

Drawn with two series of alternating volutes about a central zigzag band, appended diamond lozenges at top below a rim exhibiting ethnographic wear.
height 11 1/2in, diameter 14 1/2in

\$3,000 - 5,000

Provenance

From an old California family collection

138



138

A LAGUNA OR ACOMA POLYCHROME JAR

A garland of floral motifs about the center, the tall neck adorned with a string of blossoms.
height 11in, diameter 10 1/2in

\$1,500 - 2,000

139

A ZIA POLYCHROME STORAGE JAR

A four-color example, showing bird figures and plant life to either side of a wide sinuous double band.
height 14in, diameter 18 3/4in

\$15,000 - 20,000



139 (two views)



140

140

A ZIA POLYCHROME STORAGE JAR

Decorated in an unusual design of altar-like crescentic platforms, rainclouds and stylized feather motifs arranged in symmetrical fashion, a scalloped band below the rim.

height 14in, diameter 18 3/4in

\$8,000 - 12,000

Provenance

ex-private collection, Sun Valley, Idaho, purchased in 1967 from Harry A. Franklin Gallery, Beverly Hills, CA, sold as having been deaccessioned from the Denver Art Museum; a private California collection

PROPERTY FROM THE HARTMAN COLLECTION, KANSAS CITY, MISSOURI

141

ZUNI POLYCHROME BOWL

Featuring a pair of heartline deer and broad volutes on the basin, below a zigzag rim band, repeated panels of stylized feathers on the exterior.

height 6 1/4in, diameter 14 3/4in

\$3,000 - 5,000

PROPERTY FROM A PRIVATE COLORADO COLLECTION, LOTS 142-143

142

A ZIA POLYCHROME DOUGH BOWL

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

height 9in, diameter 17 1/2in

\$3,000 - 5,000

Provenance

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

143

A SANTO DOMINGO OR COCHITI DOUGH BOWL

Decorated with a row of quartered arched lozenges, set within a double-banded frame.

height 8in, diameter 16 1/2in

\$2,500 - 3,000



141



142



143



144 (three views)



145 (four views)



146 (two views)



**PROPERTY OF A PRIVATE FLORIDA COLLECTION,
LOTS 144-145**

144

A SANTA CLARA CARVED REDWARE JAR

Nathan Youngblood, the center worked in two crisply cut bands of elaborate scrolling geometric motifs.
height 10 1/2in; diameter 8 1/2in

\$8,000 - 12,000

In *Spoken Through Clay, Native Pottery of the Southwest, The Eric S. Dobkin Collection*, 2017, Museum of New Mexico Press, Santa Fe, NM, author and gallerist Charles S. King provides a venue for living Pueblo artist to discuss their work. In presenting the work of Nathan Youngblood, King defines the artist as a Modernist, coming from an esteemed lineage of Santa Clara potters, yet blending his work with Asian and other influences in order to transcend the expectations of Pueblo pottery.

"I've come to realize that each pot was a prayer. When you are designing, you convey your message using the symbols of a prayer. That's why most of the pieces we make have some sort of water design on it. A prayer for water - rain, snow, some sort of moisture. Living in the Southwest, everyone is thinking about water. It's a collective way of praying for moisture. Anything that will hold water, I put some sort of water design on it." Ibid. p.166

145

A HOPI TRIPLE LOBED VESSEL

Les Namingha, "Overlay", titled on the bottom, densely painted all over in bands of shard-like motifs, the middle with rainbow striping, an interwoven grid on the lower section, flowing panels of worm-like motifs at the junctures.
height 9 1/2in, diameter 8in

\$7,000 - 10,000

Under the tutelage of his aunt, Dextra Quotskuyva, Les Namingha began making pottery in 1989. By the mid-90s, the artist began to blend modern art with the traditional methods he had learned, and started to use acrylic paint on his pieces, along with firing them in an electric kiln. See King, Charles S., *Spoken Through Clay, Native Pottery of the Southwest, The Eric S. Dobkin Collection*, 2017, Museum of New Mexico Press, Santa Fe, NM, p.279 and p.281 for examples with characteristics similar to the present lot.

"In addition to being a potter, I have always had a desire to be a contemporary painter. I love the process of painting, and I love to work with color. Although I plan to devote more time to the easel, I have been taught that once you start working with clay your thoughts will always be with you clay." Ibid. p.277

PROPERTY FROM A PRIVATE COLORADO COLLECTION

146

A MONUMENTAL ACOMA POLYCHROME BEAR

Barbara and Joseph Cerno, 2006, fully stone-polished, painted heartlines on both sides placed within free-flowing abstract designs incorporating traditional motifs.
height 19in, length 32 1/2in, width 17 1/2in

\$5,000 - 7,000

Provenance

Purchased directly from the artists

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



147

PROPERTY OF ANOTHER OWNER

147

A SAN ILDEFONSO BLACKWARE PLATE

Popovi Da, 965, depicting a six-hump Avanyu and rainclouds, burnished to a high lustre.
diameter 8 3/4in

\$3,000 - 5,000

PROPERTY FROM THE COLLECTION OF KATHLEEN LEACH



148

148

A SAN ILDEFONSO BLACKWARE PLATE

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

\$1,800 - 2,800

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

149

A SANTA CLARA BLACK AND RED SGRAFFITO SEED JAR

Grace Medicine Flower and Camilio Tafoya, alternating medallions depicting tortoises with feather motifs and ears of corn with highly stylized Avanyu, a quartet of similar water serpents populating the black field, a solitary example encircling the body beneath the shoulder.
height 4 1/2in, diameter 7 1/8in

\$1,000 - 1,500



149



150



151

WEAVINGS

PROPERTY OF VARIOUS OWNERS, LOTS 150-152

150

A LATE CLASSIC NAVAJO OR ZUNI BLANKET

The borderless weaving in a banded pattern of narrow stripes, in indigo, over-dyed black and natural yarns.
size approximately 6ft x 4ft 5in

\$2,000 - 4,000

Provenance

From an old California family collection

151

A HOPI LATE CLASSIC BLANKET

Thickly woven in a banded pattern of narrow stripes, in raveled lac-dyed red, aniline red, indigo, blue-green (likely rabbit brush and indigo), and natural yarns, fringed ends.
size approximately 5ft 8in x 3ft 5in

\$2,500 - 3,500

Provenance

Collected by Sergeant Thomas Lippincott, who served in the United States Army over the course of several decades from the late 1800s through the early 1900s, and was posted for a time in the Southwest; thence by descent



152



153



154

152

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

In a second phase pattern of colored blocks and striped accents on the finely banded ground, in indigo, pale yellow-green, aniline red and natural wool colors, *restored*.

size approximately 3ft 1in x 4ft 2in

\$3,000 - 5,000

PROPERTY FROM THE ESTATE OF GEORGE GUND III

153

A NAVAJO CLASSIC/LATE CLASSIC CHILD'S BLANKET

Very finely woven with panels of narrow stripes alternating with the variegated grey-brown field, a zigzag band of reciprocal terraced motifs across the center, in cochineal-dyed raveled red and pink, raveled very pale green-yellow, indigo and natural yarns, *areas of restoration*.

size approximately 3ft 10in x 2ft 9in

\$3,000 - 5,000

PROPERTY OF THE ESTATE OF RUTH K. BELIKOVE, ALAMEDA, CALIFORNIA, LOTS 154-162

154

A LATE CLASSIC ZUNI MOKI BLANKET

With an allover stepped diamond lattice pattern overlaid on the finely striped field, warp extensions as fringe at each end, in indigo, natural, aniline red and lac-dyed raveled red yarns.

size approximately 6ft 5in x 4ft 7in

\$6,000 - 9,000



155

155

A NAVAJO LATE CLASSIC BLANKET

With three panels of broad zigzag bands flanking a row of central diamond lozenges, small box motifs, lightning bolts and hourglass figures as accents, in indigo, richly variegated green (likely rabbit brush and indigo), aniline red and natural yarns. *size approximately 6ft 1in x 4ft 8in*

\$12,000 - 18,000

156

A NAVAJO LATE CLASSIC WOMAN'S DRESS

Extremely finely woven in two joined panels, the variegated brown center flanked by fields of narrow stripes, stepped zigzags and terraced bands, in two shades of raveled lac-cochineal and synthetic dyed red, indigo and natural brown yarns. *overall size approximately 4ft 3 in x 5ft 3in*

\$7,000 - 10,000

157

A RARE NAVAJO GERMANTOWN CHILD'S PONCHO

Worked in diamonds, serrated zigzags and stacks of arrowheads, the central slit selvedged in similar fashion to the sides, fringed there and at each end. *size approximately 4ft 5in x 1ft 6in*

\$3,000 - 5,000



156



157



158

158

A RIO GRANDE BLANKET

Woven in twin panels and joined at the center, the field of diamonds and zigzag bands enclosed by a wide border of serrated lozenges and filler devices, in plied red and green yarns and single-ply natural wool.

size approximately 6ft 3in x 3ft 9in

\$2,000 - 3,000

159

A NAVAJO GERMANTOWN PICTORIAL RUG

Woven in a box grid sampler style, showing a house, an American flag, and geometric complements.

size approximately 3ft 3in x 2ft 4in

\$2,000 - 3,000

160

A NAVAJO GERMANTOWN RUG

Woven in a checkered grid sampler style, showing a distinct geometric motif in each panel.

size approximately 3ft 1in x 2ft 5in

\$1,000 - 1,500

161

A NAVAJO GERMANTOWN RUG

A borderless eye-dazzler, in a brilliant array of striped, gradated and solid color sawtooth diamonds, colorful fringed ends.

size approximately 4ft 10in x 4ft

\$2,500 - 3,500

162

A NAVAJO GERMANTOWN PICTORIAL RUG

Centering a row of concentric diamonds and diamond complements, a small tree motif and an arrowhead as accents, enclosed by a Greek key border.

size approximately 6ft 4in x 4ft

\$4,000 - 6,000



159



160



161



162

PROPERTY OF A PRIVATE COLLECTOR, OREGON

163

AN EXCEPTIONAL NAVAJO GERMANTOWN WEAVING

Woven in a dizzying display of multi-colored complementary diamonds in gradated tonalities, the shaded-color concept borrowed from Northern Mexico weavings, the ends finely striped and ticked as well.

size approximately 6ft 6in x 5ft 7in

\$40,000 - 60,000

Provenance

Dewey Galleries, Santa Fe, NM

Illustrated

The magazine *Antiques*, 1993, Brandt Publications, New York

Compares favorably

The Berlant Eyedazzler Serape, circa 1880, Tony Berlant, Santa Monica, CA, exhibited in *The Berlant Collection of Navajo Blankets*, the Osaka Art Museum, Osaka Japan, 1984; illustrated in Berlant and Kahlenberg, *Walk in Beauty*, 1977, New York Graphic Society, Boston

The comparison of these two important Navajo Germantown weavings can be made for obvious reasons. Though eye-dazzlers are a relatively common theme from the Germantown period, the complexity in these truly stands out. Moreover, the imitation of striped textiles from Mexico's North places them in the "rare breed" category with our blanket possibly claiming the title for the most variegated, and effectively eye-dazzling, blanket of its time. In an opinion of the current blanket written in 1990, the noted scholar Dr. Joe Ben Wheat wrote the following:

"The blanket depicted in the transparency you sent me is, indeed, a remarkable piece of weaving. It is a veritable tour-de-force making use of just about every Germantown yarn that was available at the time. I do not recall ever having seen a Navajo blanket of this complex an all-over design before, although I have seen a few with small areas, such as borders, as complex.

It would seem clear that the Navajo who wove this had, at least, seen, and probably studied the shaded yarn effect used in contemporary Saltillo, and other Mexican weaving, to produce the shaded diamond or lozenge figures composing the concentric and interlocking diamond motif in her own blanket...Based on the design and color palette I would date the piece about 1885 plus or minus five years. It was certainly woven by a master of the craft."

The department wishes to thank Joshua Baer for his insights and observations regarding the present lot.





164

PROPERTY OF VARIOUS OWNERS, LOTS 164-172

164

A LARGE NAVAJO TRANSITIONAL RUG

Centering five Spider Woman crosses against the neutral ground, bordered by a broad reciprocal serrated and banded framing device.
size approximately 10ft 8in x 7ft 6in

\$3,000 - 5,000

165

A NAVAJO GERMANTOWN SADDLE BLANKET

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

\$1,800 - 2,800

166

A NAVAJO GERMANTOWN RUG

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

\$3,000 - 5,000

167

A NAVAJO GERMANTOWN RUG

Alternating finely serrated and stepped meanders, sawtooth and stacked diamond columns as filler devices.
size approximately 6ft 6in x 4ft 3in

\$1,200 - 1,800

168

A NAVAJO TRANSITIONAL RUG

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

\$1,500 - 2,000



165



166



167



168



169

169

A NAVAJO TRANSITIONAL BLANKET

The central panel with sawtooth meanders framing duotone diamond motifs, banded and crenelated ends.

size approximately 6ft 1in x 4ft 4in

\$1,500 - 2,000

170

A NAVAJO TRANSITIONAL CHIEF'S BLANKET

Woven in a third phase pattern, concentric diamond and diamond halves set across the banded field, a solitary cruciform set in the center.

size approximately 4ft 2in x 6ft 3in

\$2,000 - 30,000

171

A NAVAJO CHIEF'S-STYLE WEAVING

In a third phase pattern of finely serrated diamonds and diamond sections, overlaid on the banded ground.

size approximately 4ft 10in x 5ft 8in

\$1,500 - 2,000

Provenance

From an old California family collection

172

A NAVAJO RUG

In a banded pattern overlaid with concentric diamonds, similar to a classic wearing blanket layout, the numbers "77480" adorn the center.

size approximately 3ft 2in x 6ft 5in

\$1,200 - 1,800

Provenance

From an old California family collection

**PROPERTY OF THE ESTATE OF RUTH K. BELIKOVE,
ALAMEDA, CALIFORNIA, LOTS 173-185**

173

A LARGE NAVAJO RUG

Centering a double-diamond medallion, complementary zigzags at the sides and four-corner diagonal banding, within a reciprocal sawtooth border.

size approximately 18ft 11in x 7ft 8in

\$5,000 - 7,000



170



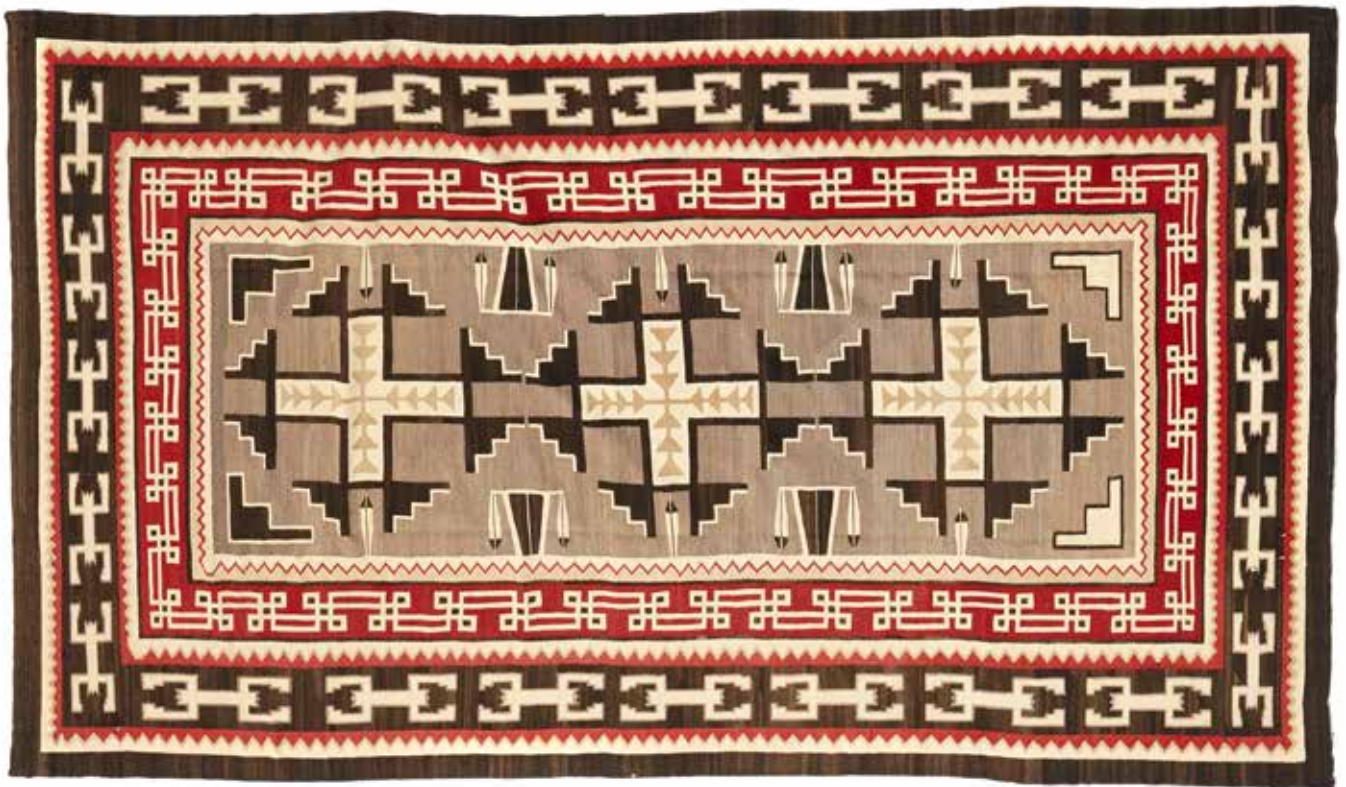
171



172



173



174

174

A LARGE NAVAJO RUG

Aligning three cruciform elements down the center, complementary filler devices, and a couple of wide geometric borders plus an outer frame.

size approximately 11ft 7in x 7ft 1in

\$1,500 - 2,000

175

A NAVAJO RUG

A pair of diamond lozenges fill the center, enclosed by twin boxed-cross borders and a solid outer band.

size approximately 7ft 8in x 4ft 3in

\$1,500 - 2,000

176

A NAVAJO RED MESA RUNNER

The narrow field filled with an arrangement of arrowheads, zigzag banding and diamond devices, with a zigzag frame and an outer cruciform link border.

size approximately 6ft 3in x 3ft 2in

\$1,800 - 2,800

177

A NAVAJO TEEC NOS POS DOUBLE SADDLE BLANKET

One half with a variegated brown field and busy hourglass border, the opposing side a minimalist statement of solid white within a thin black frame.

size approximately 4ft 7in x 2ft 9in

\$1,000 - 1,500

178

A NAVAJO TEEC NOS POS FANCY SADDLE BLANKET

The diamond center flanked by four heart motifs, within a reciprocal hook border, colorful fringe and tassels.

size approximately 2ft 6in x 2ft 11in

\$1,200 - 1,800



175



176



177



178



179

179

A NAVAJO BISTI PICTORIAL RUG

Woven in a remarkably ornate pattern with sunburst-diamond medallion and complements, Yei heads appear about the center, cornstalks rising from a pair of lozenges resembling abstract bird motifs, stylized floriforms and other geometric filler devices, all within a wide colorful border.

size approximately 10ft 3in x 6ft 2in

\$7,000 - 10,000

Illustrated

Belikove, Ruth K., *Jewels of the Navajo Loom: The Rugs of Teec Nos Pos*, 2003, Museum of Indian Arts and Culture, Santa Fe, p. 35: "This type of rug is generally included in the Teec category but exhibits elements from the area of the Crystal Trading Post. The circular and rosette shapes, along with the overall complexity of the design, required the skill of a master weaver. Note the two Yei figures in the center medallion. circa 1920-35". In spite of the Teec Nos Pos attribution in the exhibition catalogue, current scholarship points to a Bisti origin as the greater likelihood.

180

A NAVAJO TEEC NOS POS RUG

Solidly woven in a complex arrangement of cruciform elements and complementary box motifs filling the entire field, with a single wide border of enclosed Vallero stars on a diamond band axis.

size approximately 7ft 2in x 4ft 3in

\$4,000 - 6,000

181

A NAVAJO TEEC NOS POS RUG

Woven with a trio of ornate medallions down the center, accented by lightning bolts, chevrons and other geometric motifs, a crenelated border.

size approximately 6ft 3in x 4ft

\$3,000 - 5,000

182

A NAVAJO TEEC NOS POS RUG

With an ornate central medallion of diamonds and converging triangular motifs, hooked devices and small arrows as accents.

size approximately 7ft 2in x 4ft 4in

\$2,000 - 3,000

Illustrated

Belikove, Ruth K., *Jewels of the Navajo Loom: The Rugs of Teec Nos Pos*, 2003, Museum of Indian Arts and Culture, Santa Fe, p. 25: "This is an unusual example of a borderless Teec Nos Pos. It features a large amount of carded brown wool. circa 1940-50"

183

A NAVAJO PICTORIAL RUG

Aligning a pair of stepped diamonds, avian and hourglass motifs within, flanked by serrated panels, Vallero stars in the corners, within a reciprocal hooked frame.

size approximately 7ft 6in x 4ft 3in

\$800 - 1,200



180



181



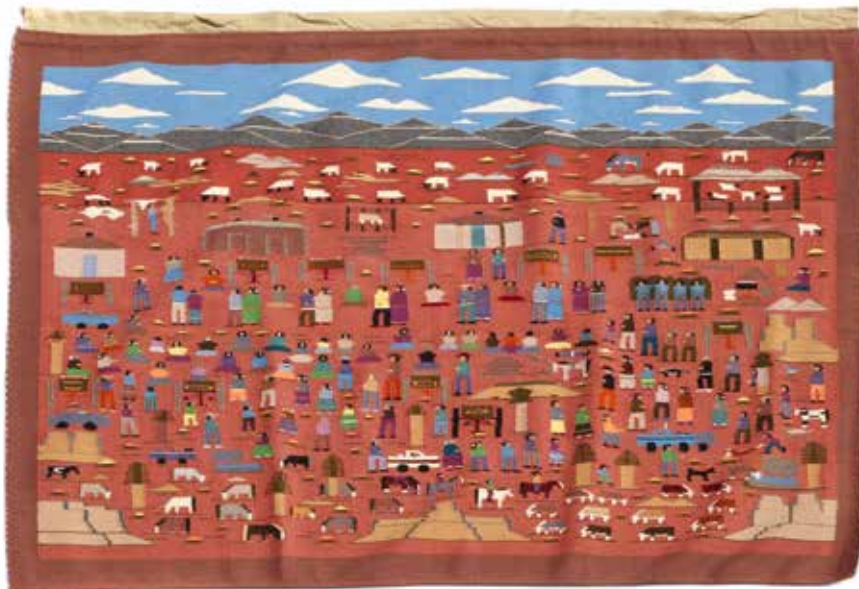
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183



184



185



186



187

184

TWO RIO GRANDE AREA BLANKETS

Likely examples of "Chimayo revival" weavings, one in a striped layout, the other more complex and showing split diamonds, concentric zigzags and banded panels, both utilizing what appear to be indigo-dyed yarns.

size approximately 6ft 6in x 4ft 4in and 6ft 7in x 4ft 2in

\$1,000 - 1,500

185

A NAVAJO PICTORIAL RUG

A depiction of the Navajo Reservation, with its mountainous landscapes, residents engaged in every sort of activity, their animals, and the accouterments of daily life.

size approximately 4ft 4in x 6ft 6in

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS, LOTS 186-188

186

A NAVAJO YEIBICHAI RUG

The asymmetrically arrayed dancers depicted mid-step, set against a variegated neutral ground.

size approximately 3ft 9in x 6ft 8in

\$2,500 - 3,500



188

187

A NAVAJO PICTORIAL RUG

A finely woven storm pattern variant, a profusion of feathers about the central design, water bugs and triangular motifs as accents, within a sawtooth and banded frame.

size approximately 5ft 11in x 3ft 7in

\$800 - 12,000

188

A NAVAJO TEEC NOS POS PICTORIAL RUG

Aligning a trio of geometric lozenges within a narrow Greek key frame, the broad border set with feather and arrow motifs, linked X-form devices about the perimeter.

size approximately 9ft 2in x 5ft 6in

\$2,000 - 3,000



189



190



191



192



193

PROPERTY FROM THE ESTATE OF GEORGE GUND III

189

A NAVAJO TWO GREY HILLS TAPESTRY WEAVING

Attributed to Julia Jumbo, centering a complex medallion of cruciform and terraced diamond motifs, four corner stepped accents. size approximately 2ft 8in x 1ft 11in

\$2,000 - 4,000

Provenance

Shiprock Trading Post, Shiprock, NM, the dealer's tag listing the weaver as Julia Jumbo

PROPERTY OF VARIOUS OWNERS, LOTS 190-191

190

A NAVAJO YEI RUG

Depicting eight spirit figures holding feathers aloft, within a wide hook border. size approximately 7ft 4in x 4ft 6in

\$1,500 - 2,000

191

A NAVAJO TEEC NOS POS RUG

Aligning a series of diamond lozenge medallions down the center, with complementary arrowhead devices, a zigzag frame and octagon border. size approximately 8ft x 4ft 5in

\$3,000 - 5,000

PROPERTY OF A PRIVATE COLLECTION, COLORADO

192

A NAVAJO TEEC NOS POS RUG

With three elaborate medallions dominating the field, geometric complements, enclosed by a serrated frame, within a wide border of bowtie motifs. size approximately 7ft x 4ft 1ft

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 193-203

193

A LARGE NAVAJO RUG

Centering a bifurcated multi-lobed lozenge, the form evocative of an abstract butterfly, tipped diamond and stepped elements as filler devices, set within a double-banded frame. size approximately 10ft x 7ft 1in

\$3,000 - 5,000



194



196



198



195

194

A NAVAJO CRYSTAL PICTORIAL RUG

Aligning a pair of joined Vallero stars, set within a series of broad borders incorporating stepped and banded elements, arrows and small stars as filler devices.

size approximately 8ft 2in x 5ft 7in

\$1,500 - 2,000

195

A NAVAJO RUG

Finely woven, a delicate four-armed lozenge flanked by conjoined raincloud motifs, set within a broad frame of stepped cruciforms.

size approximately 5ft 11in x 4ft 7in

\$1,500 - 2,000

196

A NAVAJO RUG

Aligning a column of stacked triangles within a series of reciprocal crenelated framing devices, diamond motifs as accents.

size approximately 9ft x 5ft 7in

\$1,800 - 2,200



197

197

A NAVAJO RUG

Alternating panels of thin stripes and serrated motifs with sections of solid color.

size approximately 4ft 2in x 2ft 10in

\$700 - 900

198

A LARGE NAVAJO TWO GREY HILLS RUG

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

size approximately 12ft 1in x 6ft 10in

\$4,000 - 6,000



199

199

A LARGE NAVAJO RUG

With a diamond lattice pattern of stepped lozenges, enclosed by a reciprocal Greek key border.
size approximately 12ft x 9ft

\$3,000 - 5,000

200

TWO NAVAJO WEAVINGS

The larger example centering a diamond lozenge flanked by water bug motifs, Vallero stars and other filler devices, set within a box and step frame; the other with checkerboard latticework surrounded by arrow motifs, the border with T-forms and box corners.
size approximately 5ft 9in x 3ft and 4ft 2in x 2ft 8in

\$1,200 - 1,800

201

THREE NAVAJO RUGS

One centering a stepped hourglass form containing whirling logs, a broad border of winged triangles; the other two each aligning a diamond lozenge, variously incorporating stepped, hooked or serrated elements, set in banded or stepped frames.
size approximately 5ft 11in x 3ft 4in, 5ft 2in x 3ft 7in and 5ft x 3ft 9in

\$2,000 - 3,000

202

A NAVAJO RUG

Aligning a pair of serrated diamond lozenges flanked by reciprocal sawtooth diamond and diamond halves.
size approximately 6ft 1in x 3ft 3in

\$800 - 1,200

203

A NAVAJO RUG

Aligning columns of stacked stepped diamonds within a linked box border.
size approximately 7ft 6in x 5ft 3in

\$800 - 1,200



200



201



202



203



204 (two views)



BASKETS

PROPERTY FROM THE COLLECTION OF H.W. NAGLEY II,
ANCHORAGE, ALASKA, LOTS 204-207

204

A TLINGIT POLYCHROME BASKET

Executed with series of bold totemic faces and formline elements, framed by fine checkerboard bands, zigzag designs at the rim.
height 9in, diameter 11in

\$2,000 - 3,000

Provenance

From the collection of H.W. Nagley II, thence by descent

Accompanied by an old note: "Eye Basket. Made at Hoonah, Alaska by Chilkat Indians. Obtained through Mrs. Kane for Miss Jessamine Millikan in 1910. (20.00) The eye design was one of the tribe's most exclusive patterns. All dance blankets had this same pattern. This pattern was not put on articles to be sold by tribe. Believed such would bring bad luck if sold to strangers. Miss Milliken was taken as a member of tribe and was given an Indian name. Basket made especially for Miss Millikan and because a member of tribe, the eye pattern could be used."

On a contract from the U.S. Department of the Interior to teach the Native children of Hoonah, Alaska, Jessamine Elizabeth Nagley, nee Millikan, (1872-1955), arrived in Juneau in 1909 and then traveled to Hoonah, where she resided in the school house for her two year tenure. In 1912 she married Horace Willard Nagley, a general store owner and postmaster in Susitna; shortly thereafter they settled in Talkeetna. W.H. Nagley II was born in Anchorage in 1918, his mother having journeyed to the hospital via dogsled.

205

A TLINGIT POLYCHROME RATTLETOP BASKET

Fretwork bands about the body and lid.
height 4in, diameter 6 3/4in

\$1,500 - 2,000

Provenance

From the collection of H.W. Nagley II, thence by descent

Accompanied by an old note: "Rattle Basket. From Hoonah, Alaska. Made by Chilkat Indians. Bought thru Mrs. Kane about 1909-1910 by Miss Jessamine Millikan, schoolteacher."

206

TWO TLINGIT POLYCHROME BASKETS

The smaller example with diagonal bands alternating with box elements; the other depicting frogs within fretwork borders.
height 3 5/8 and 5in

\$1,000 - 1,500

Provenance

From the collection of H.W. Nagley II, thence by descent

Each accompanied by an old note: "Small basket made at Hoonah, Alaska by Chilkat Indians. Bought by Miss Jessamine Millikan at Hoonah, 1909-1910" and "Frog Basket. Made at Hoonah, Alaska by Chilkat Indians. Presented to Miss Jessamine Millikan, schoolteacher, by Mrs. Kane in 1909 Christmas. Fine weave and good workmanship."

207

TWO ATTU BASKETRY CASES

Very finely woven, each consisting of a pair of conforming sleeves, one in an allover open lacework design; the other alternating solid panels with openwork borders, silk thread embroidered accents.
length of largest panel 4 3/4in

\$1,200 - 1,800

Provenance

From the collection of H.W. Nagley II, thence by descent

Accompanied by an old note: "Woven money purse or cigarette case... Bought at \$5.00 each from Darrell Finch, 'Abraham Lincoln of the North', agent for Alaska Commercial Company, at Dutch Harbor, Alaska in 1918. Examples of excellence of native weaving. Purchased for Mrs. Jessamine Nagley."

PROPERTY OF ANOTHER OWNER

208

A NUU-CHAH-NULTH (NOOTKA) PAINTED BASKETRY HAT

Of conical form, a broadly-woven inner layer decorated with polychrome bands, the more finely woven exterior painted front and back with pairs of eyes and ears, flanked by formline designs.
height 7in, diameter 12 1/2in

\$2,500 - 3,500



205



206

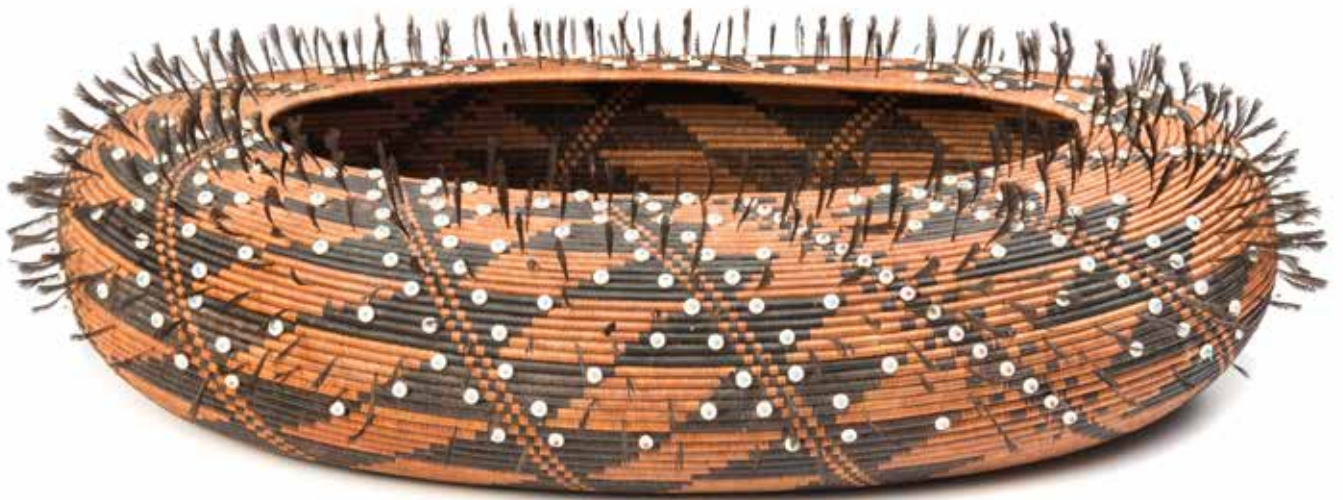


207 (two views)



208 (two views)





209 (two views)



210

**PROPERTY FROM THE HARTMAN COLLECTION,
KANSAS CITY, MISSOURI, LOTS 209-211**

209

AN IMPORTANT POMO OVAL BASKET

The boat-form container masterfully woven in a pattern of repeated diagonal stepped zigzag bands, the upper half adorned with a profusion of topknots, clamshell and glass beads.

(overall) height 7 1/2in, length 31in, width 21 1/2in

\$15,000 - 25,000

Illustrated

Bernstein, Bruce, 1996, *Native American Basketry - The Hartman Collection*, The Albrecht-Kemper Museum of Art, St. Joseph, MO, pp. 30-31

Exhibited

The Albrecht-Kemper Museum of Art, St. Joseph, MO, January 11-March 31, 1996
The Nelson-Atkins Museum of Art, Kansas City, MO, 2009-2017

210

A POMO BASKET

A twined storage basket, woven with offset series of terraced pyramids and accented by topknots, clamshell and glass beads.

height 13 1/2in, maximum diameter 21in

\$10,000 - 15,000

Illustrated

Bernstein, Bruce, 1996, *Native American Basketry - The Hartman Collection*, The Albrecht-Kemper Museum of Art, St. Joseph, MO, pp. 20-21

Exhibited

The Albrecht-Kemper Museum of Art, St. Joseph, MO, January 11-March 31, 1996
The Nelson-Atkins Museum of Art, Kansas City, MO, prior to 2009



211

211

A WESTERN MONO POLYCHROME COOKING BASKET

Decorated in three surmounted bands of appended triangular motifs.
height 12in, diameter 24in

\$4,000 - 6,000

Illustrated

Bernstein, Bruce, 1996, *Native American Basketry - The Hartman Collection*, The Albrecht-Kemper Museum of Art, St. Joseph, MO, pp. 32-33

Exhibited

The Albrecht-Kemper Museum of Art, St. Joseph, MO, January 11-March 31, 1996

PROPERTY OF VARIOUS OWNERS, LOTS 212-220

212

A WESTERN MONO BASKET

Decorated below the rim with a horizontal band of complementary triangles, breaks in the pattern filled by trios of repeated angular devices.

height 5 1/2in; diameter 14 1/4in

\$1,200 - 1,800

213

A YOKUTS BOTTLENECK BASKET

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

height 3in; diameter 8in

\$1,800 - 2,800

214

A PANAMINT POLYCHROME BASKET

A butterfly with wings extended from the shoulder to the base on either side, stacked arrowheads and solitary diamonds as filler devices, rim ticking.

height 5 1/2in, diameter 7 3/4in

\$3,000 - 5,000

215

A PANAMINT POLYCHROME BASKET

A series of reciprocal stepped devices radiating from the base, framed at the rim by a solid band and ticking.

height 4 3/4in; diameter 12 1/4in

\$2,000 - 3,000



212



213



214



215



216

216

AN APACHE OLLA

Executed in an allover design of alternating positive and negative serrated columns.

height 18in, diameter 14 1/4in

\$2,500 - 3,500



217

217

TWO APACHE BASKETS

Including a tray with a row of quadrupeds framed by checkerboard bands, a four-pointed star at the center; and an olla, alternating columns of stacked diamonds with registers of quadrupeds and geometric motifs.

diameter of tray 10 3/4in, height of olla 7 5/8in

\$1,500 - 2,000

218

AN APACHE TRAY

A series of serrated appendages radiating from the dark tondo, bands of quadrupeds and human figures encircling the sides, cruciform devices as accents.

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

\$1,500 - 2,000



219

AN APACHE TRAY

With a pattern of overlaid rosettes, human figures and quadrupeds in the reserves, *small areas of restoration to the rim.*

height 4 3/4in, diameter 20 5/8in

\$2,500 - 3,500

220

A LARGE NAVAJO POLYCHROME WEDDING BASKET

Woven in the traditional concentric circle pattern with spirit breaks.

height 2 3/4in; diameter 35 1/2in

\$1,000 - 1,500



218



219



220



WOODLANDS/PLATEAU/PLAINS

**PROPERTY COLLECTED BY SIR FRANCIS BOND HEAD,
1ST BARONET KCH PC (1793–1875), LOTS 221-223**

221

AN EARLY AND IMPORTANT GREAT LAKES FIGURAL PIPE AND STEM

Possibly related to the 1836 Treaty of Manitoulin Island, the bowl carved from a single piece of wood, depicting the head of a Native man, at one time confronting a secondary element or figure (now lacking), the lead inlay cap rendered as a distinctive coiffure or headdress, four dimples or deliberate burn marks to the back of the head, the pipe butt capped in lead and with inlay design; the well-patinated stem of round tapering form, quillwork bands along one half. height of bowl 4 5/8in, length 5 1/4in; length of stem 43in; overall length 47 5/8in

\$20,000 - 40,000

The association of the present lot with the 1836 Treaty of Manitoulin Island comes from two published sources. In his book *The Emigrant*, (1847, John Murray, London), Bond Head recalls the assembly at Manitowaning on Manitoulin Island of over 1500 Chippewas, Ottawas and Saugeen Anishnabek for the annual distribution of presents by the colonial government. It was at this assembly that Bond Head proposed the land treaty that designated Manitoulin as a permanent Indian territory. The official Canadian government version of this event, including text of the proclamations and a listing of the signatories can be examined here:

<http://www.aadnc-aandc.gc.ca/eng/1100100028959/1100100028961#chp2>

At the commencement of the council, "For a considerable time we indolently gazed at each other in dead silence. Passions of all sorts

had time to subside; and the judgement, divested of its enemy, was thus enabled calmly to consider and prepare the subjects of the approaching discourse; and as if still further to facilitate this arrangement, 'the pipe of peace' was introduced, slowly lighted, slowly smoked by one chief after another, and then sedately handed to me to smoke it too. The whole assemblage (was), in this simple manner, solemnly linked together in a chain of friendship..." Ibid, pp.145-146.

The other reference to the pipe can be found on page 93 of *Galloping Head: A Biography of Sir Francis Bond Head 1793-1875* by Sydney W. Jackman, (1958, Phoenix House, London). "...Sir Francis, who held a Council to which he had summoned all the Chiefs of the Tribes in full native ceremonial costume. After the lighting of the 'Calumet', or Pipe of Peace, each chief smoked it and it was finally handed to Sir Francis to smoke and afterwards presented to him by the Head Chief. This Pipe of Peace is now a family heirloom."

There are at least three other wooden effigy pipe bowls with strong similarities to the present lot that are known to exist in either museum or private collections; the kinship to the present lot is such that some were very likely executed by the same hand. One is in the collection of the Musée McCord Museum of Canadian History in Montreal, dated 1760-1780 and identified as "possibly Anishinabe." Collected by Sir George Duncan Gibb (1821-1876), Librarian and Curator of the Natural History Society of Montreal, this bowl can be viewed online:

<http://www.mccord-museum.qc.ca/en/collection/artifacts/M11030>.



Another, found in the Steven Michaan Collection, is strikingly similar to the present bowl, with the rendering of the head almost identical and only minor differences in details of the lead inlay and the coiffure or headdress. See Powers, Steven S., *The Art of the Spirit World, The Steven Michaan Collection of North American Tribal Arts, Volume 3*, Woodlands, Pound Ridge, NY, Ohio Antiques, 2014, pp.26-29.

The third example was sold in Bonhams' Native American Art auction of June 6th, lot 5435:

<http://www.bonhams.com/auctions/19161/lot/5435>

This is the only one of the bowls that retains any ancillary carving - in this instance a naked figure seated facing the primary head and raising a liquor keg, that vessel supported by his erect phallus. Whether the present lot or the other two pipe bowls under consideration originally incorporated similar imagery is unknown; all have a remnant foundation opposite the bowl where some element had at one time been present. This suggests a scenario where, presuming similar figures existed as part of the construct, these might have been removed at some point in time in order to conform to Anglo-European moral sensibilities, as opposed to having been lost due to accident.

Provenance

Collected by Sir Francis Bond Head, Sixth Lieutenant-Governor of Upper Canada (1835-1838), thence by descent.

Sir Francis Bond Head, 1st Baronet KCH PC, born January 1st, 1793, was descended from Dr. Fernando Mendes, a Spanish Jew who accompanied Catherine of Braganza as her personal physician when she came to England in 1662 to marry Charles II. Commissioned a lieutenant in the Royal Engineers in 1811, he saw service in Malta, at Waterloo, and as an officer in the Edinburgh garrison. Retiring in 1825, he took a position as a mining supervisor in Argentina, and while there earned the nickname "Galloping Head" for riding twice across South America between Buenos Aires and the Andes. Based on his performance as an assistant commissioner in charge of implementing the 1834 Poor Law Amendment Act, Bond Head was viewed as a conciliator by reformist members of the cabinet - this led to his appointment in December 1835 as the Sixth Lieutenant-Governor of Upper Canada. During his short tenure, Bond Head oversaw the 1836 Treaty of Manitoulin Island with the Chippewas, Ottawas and Ojibwa, as well as the suppression of the colonial Upper Canada Rebellion of December, 1837. Upon resigning his post the following year, he left Canada, never to return. Back in England, Bond Head devoted himself to a variety of causes, and wrote numerous books and articles on his experiences and other subjects. Sir Francis Bond Head died July 20, 1875.



222

AN EARLY WOODLANDS/GREAT LAKES QUILLED AND BEADED POUCH

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

\$20,000 - 40,000

Literature

See Penney, David W., *Art of the American Indian Frontier, The Chandler-Pohrt Collection*, 1992, Detroit Institute of the Arts/ University of Washington Press, Seattle, WA, p.69, for a discussion of similar bags from the Great Lakes region: "Of particular note are certain bags, apparently worn over the shoulder with a strap, decorated with porcupine quills in a great range of patterns and designs. Most intriguing are those made of deerskin darkened with dye from the inner bark of black walnut or red maple and embroidered with images of powerful, mythic beings, such as thunderbirds and underwater panthers. It is difficult to determine what, if anything, these bags were supposed to hold..."

Identification of the function of the bags must reconcile the applied design. A clue to the significance of these little, delicate, and finely worked bags may lie in an early nineteenth-century description of the hunting and war gear of the Minnesota Chippewa. In addition to the rifle and spear, Joseph Nicollet described a 'pretty little bag containing plants prepared as remedies for all ills [that] also hangs on the left, next to the shot pouch. It is called the *pinjigoosanens*, and contains the sacred relics of the native, tokens of his faith and instills courage, strength and life...' The sacred design applied to the exterior of pouches like these may allude to sacred materials customarily kept inside."

Provenance

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



223

223

A GROUPING OF EPHEMERA RELATED TO SIR FRANCIS BOND HEAD

Consisting of three documents, petitions directed to the Lieutenant-Governor:

One undated, beginning: "We the Chippewa and Potaganasee Indians of Coldwater and the Narrows of Lake Simcoe take our Great Father at Toronto by the hand...";

Another dated the 23rd of May, 1836, beginning: "We the undersigned Chiefs of the Chippewa Indians of the Thames humbly request that our Father the Lieutenant Governor may be pleased to order and direct the sum of ten pounds currency...";

The third dated December 28, 1837, and starting: "We the Indians of Aldersville formerly of Grape Island resolve that our esteemed Chief John Sunday shall receive out of our annual income the sum of One Hundred dollars...", at the bottom of which Sir Francis Bond Head has written: "This request can only be granted by an annual application and by an annual appropriation by the Lt. Gov., FBH"

Each of these three documents signed by the petitioning individuals with their pictographic totemic marks preceded by transliterations of their Native names or their Anglo names. Full, high-resolution images of these documents can be examined online:

<http://www.bonhams.com/auctions/24299/lot/223/>

Along with a drawing by Anna Brownell Jameson, "Indian Encampment, Lake Huron", graphite on paper, mounted on board, signed and titled on the back, size 6 1/4 x 10.

Anna Brownell Jameson, (1794-1860) was a noted author best known as the first English art historian. In 1836, Jameson was summoned to Canada by her absentee husband, Robert Simpson Jameson, who had been appointed to the Court of Chancery of the province of Upper Canada. When he failed to meet her at New York, she was left to make her way alone in winter to Toronto, later chronicling her journey in *Winter Studies and Summer Rambles in Canada*, published in 1838. Prior to returning to Great Britain that year, she undertook a journey to the Native settlements in Canada; she explored Lake Huron, and saw much of emigrant and First Nations life unknown to colonial travelers.

\$2,000 - 3,000

Provenance

Collected by Sir Francis Bond Head, Sixth Lieutenant-Governor of Upper Canada (1835-1838), thence by descent.



223



222 (back)



PROPERTY FROM AN IMPORTANT PRIVATE COLORADO COLLECTION, LOTS 224-233

224

AN UPPER MISSOURI QUILLED PIPE STEM

The well-patinated wood cut flat at the sides, the top and bottom slightly bowed, wrapped at the front end in striped quillwork, a thatch of three-ply yarns added as decoration.
length 36in

\$8,000 - 12,000

Illustrated

Welsh, Peter H., et al, *Akicita: Early Plains and Woodlands Indian Art from the Collection of Alexander Acevedo*, 1983, Southwest Museum Press, p. 34

Exhibited

The Southwest Museum, Los Angeles, CA, May 17 - July 10, 1983

Provenance

Ex-George Terasaki (as communicated to present owner by Joe Rivera); ex-Alexander Acevedo

225

A PAIR OF OTOE BEADED MOCCASINS

On soft hide, the vamp beaded with a leafy vine motif, the edge-beaded side panels distinctly executed with similar designs.
length 10 1/4in

\$9,000 - 12,000

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

226

A PAIR OF GREAT LAKES BEADED MOCCASINS

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

\$6,000 - 9,000

224



225



226



227



228

227

A BLACKFOOT BEADED TOBACCO BAG

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

length 31in

\$15,000 - 20,000

Provenance

Morning Star Gallery, Santa Fe, NM

228

A CHEYENNE BEADED TOBACCO BAG

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

length 29in

\$15,000 - 20,000

229

A CHEYENNE BEADED CRADLE

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

length 38 1/4in

\$25,000 - 35,000

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



227 (detail)



229



230



231



232



233



230

A PAIR OF KIOWA BEADED CHILD'S MOCCASINS

Aligning a concentric triangular motif framed across the vamp, geometric designs as filler devices.

length 7 3/4in

\$5,000 - 7,000

231

A PAIR OF UTE BEADED MOCCASINS

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

length (excluding fringe) 10 1/2in

\$3,000 - 5,000

232

A CROW BEADED KNIFE SHEATH

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

length 12 3/4in

\$2,000 - 3,000

233

A PAIR OF PLATEAU PARFLECHE ENVELOPES

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

length 24 1/2in

\$3,000 - 4,000



234

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

234

AN OSAGE APPLIQUE DANCE SHAWL

Consisting of a commercial navy blue blanket applied with ribbon work about the lower edge and sides, a parade of horses across the center, cut ribbon fringe below.

size approximately 61 1/2in x 65in

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS, LOTS 235-238

235

A SIOUX BEADED GIRL'S DRESS AND LEGGINGS

With fully-beaded bodice worked in boxes, diamonds and winged pendants, fringed about the sleeves and lower hem; along with a pair of leggings similar in design and vintage.

length of dress 41in, the leggings 16 1/2in

\$5,000 - 8,000

Provenance

Ralph W. Velich Collection, Omaha, NE, sold by Sotheby's NY, sale 7319, 5/26/99, lot 205

236

A SIOUX BEADED TOBACCO BAG

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

length 34in

\$2,000 - 3,000

237

A PLAINS PARFLECHE BONNET CASE

Possibly Sioux, centering an attenuated diamond motif, triangles above and below, the fringe a later replacement.

length (excluding fringe) 24 1/2in

\$1,500 - 2,000

238

A SIOUX HORN DANCE WAND

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

length 21 1/4in

\$800 - 1,200

END OF SALE



235



236 (two views)



238



237

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (415) 861 7500.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (415) 861 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24299 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
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Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce McLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson
William O'Reilly

REPRESENTATIVES

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**BONHAMS *
NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001**

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

Chinese Works of Art & Paintings
Bruce McLaren, (917) 206 1677
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

**Fine Art
American**
Elizabeth Goodridge, (917) 206 1621

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

European Paintings
Madalina Lazen, (212) 644 9108

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

Himalayan Art
Mark Rasmussen, (917) 206 1688

Japanese Works of Art
Jeff Olson, (212) 461 6516

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Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Maritime Paintings & Works of Art
Gregg Dietrich, (212) 644 9001 •

Modern Decorative Arts & Design
Benjamin Walker, (212) 710 1306

Photographs & Prints
Deborah Ripley, (917) 206 1690
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts
Yelena Harbick, (212) 644 9136

Trusts & Estates
Sherri Cohen, (917) 206 1671

Watches & Clocks
Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco
(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles
(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

**BONHAMS *
SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500**

20th Century Fine Art
Dane Jensen, (323) 436 5451

Arms & Armor
Paul Carella, (415) 503 3360

Asian Works of Art
Dessa Goddard, (415) 503 3333

Books & Manuscripts
Adam Stackhouse, (415) 503 3266

Chinese Works of Art
Daniel Herskee, (415) 503 3271

Jewelry & Watches
Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles
Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services
Laura King Pfaff, (415) 503 3210

Native American Art
Ingmars Lindbergs, (415) 503 3393

**California & Western
Paintings & Sculpture**
Aaron Bastian, (415) 503 3241

Photographs & Prints
Judith Eurich, (415) 503 3259

Space History
Adam Stackhouse, (415) 503 3266

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

Wine
Erin McGrath, (415) 503 3319

Writing Instruments
Ivan Briggs, (415) 503 3255

**BONHAMS *
LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500**

20th Century Decorative Arts
Angela Past, (323) 436 5422

20th Century Fine Art
Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art
Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts
Catherine Williamson, (323) 436 5442

Coins & Banknotes
Paul Song, (323) 436 5455

Contemporary Art
Dane Jensen, (323) 436 5451

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

Furniture & Decorative Arts
Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches
Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles
Nick Smith, (323) 436 5470

Photographs & Prints
Morisa Rosenberg, (323) 436 5435

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

**California & Western
Paintings & Sculpture**
Scot Levitt, (323) 436 5425

Paintings - European
Mark Fisher, (323) 436 5488

Silver
Aileen Ward, (323) 436 5463

Trusts & Estates
Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

• * Indicates saleroom
• Indicates independent contractor

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:
- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (415) 861 7500
Fax +1 (415) 861 8951
bids.us@bonhams.com

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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


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

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

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

Your signature:

Date:



B 1793

Bonhams

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