

Bonhams



Native American Art

Los Angeles | December 16, 2019

Native American Art

Los Angeles | Monday December 16, 2019 at 11am

BONHAMS

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PREVIEW

Friday December 13,
12pm to 5pm
Saturday December 14,
12pm to 5pm
Sunday December 15,
12pm to 5pm
Monday December 16,
9am to 11am

SALE NUMBER: 25505

Lots 1 - 190

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 139
Back cover: Selections from the
Barbara Rogers and H. Wade
Stinson Collection

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Order of sale

Southwest Related Material	1 – 46
Jewelry/Silverwork	47 – 122
Northwest Coast/Eskimo	123 – 129
Pottery	130 – 138
Weavings	139 – 162
Baskets	163 – 179
Woodlands/Plains/Plateau	180 – 190

Including property from

- The Barry Walsh and Valerie Wedge Collection
- The Collection of Marian and Willard Johnson, New York, NY
- A Private Collection, Kenilworth, IL
- The Barbara Rogers and H. Wade Stinson Collection
- The Law Offices of James L. Strichartz
- A Private San Francisco Collection
- The Estates of Susan and Eliot Black, Scottsdale, AZ
- The Murray Gell-Mann Trust
- The JK Moore Family Collection, Fort Washakie, WY
- An Important Western Collection

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- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before the Bonhams packing and shipping department will be permitted to reroute your purchases.

The Barry Walsh and Valerie Wedge Collection



The katsinam offered here as lots 1 – 34 are from the Barry Walsh / Valerie Wedge collection and were accumulated over the past 30 years. The katsinam were acquired at auction, from fellow dealers such as John C. Hill, John Molloy, Al Anthony, and many others, as well as from private collectors. Barry and Valerie have visited the Hopi reservation scores of times over the past three decades.

During this period, Barry has written numerous articles on notable Hopi carvers that have been published in *American Indian Art* and more recently in *Native American Art*. These writings culminated in the 2019 publication of the book, *The Great Tradition of Hopi Katsina Carvers, 1880 - Present*. This volume was written by Barry with his daughter, Anna, serving as principal photographer.



Southwest Related Material



1



2



(back views)

**THE BARRY WALSH AND VALERIE WEDGE COLLECTION
OF PUEBLO MATERIAL, LOTS 1-34**

1

WILSON TAWAQUAPTEWA

*Hopi, (1871-1960), depicting a katsina of the artist's creation, the raccoon-like face with black triangles painted around the eyes and a tubular mouth.
height 12 1/4in, width 5in*

\$6,000 - 8,000

"Wilson Tawaquaptewa (1873-1960) was the last Kikmongwi or religious ceremonial chief of the ancient Hopi village of Orayvi. He was unique in the history of Hopi katsina carving because he deliberately distorted all of his work based on his religious convictions that accurate representations should not be sold. As a result, some of his carvings are mixed-up amalgamations of several different katsinam, while others are made up altogether. Both types are represented in this auction. Tawaquaptewa's figures are generally easy to identify due to their profusion of polka dots, crossed eyes, oversized ears, and random symbols". Walsh, Barry, by personal correspondence, November, 2019.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 35, fig. 2

2

WILSON TAWAQUAPTEWA

*Hopi, (1871-1960), depicting a katsina of the artist's creation resembling a wolf, with pawprints on his face and a small animal held in his mouth.
height 12 3/4in, width 4 5/8in*

\$6,000 - 8,000

Please refer to the footnote of lot 1 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 35, Fig. 2



3 (two views)

3

WILSON TAWAQUAPTEWA

*Hopi, (1871-1960), a rattle, painted on one face with a butterfly and the other with a sunflower.
height 9 1/2in, width 5 3/4in*

\$700 - 1,000

Please refer to the footnote of lot 1 for a brief biography of the artist.

4

OTTO PENTEWA

*Hopi, (1886-1961), a large example, depicting Lenwimkya or Flute Priest katsina, wearing multicolored body paint, a bandolier, and a buffalo pelt and flowers atop his head.
height 21 1/2in, width 6 5/8in*

\$3,500 - 4,500

“Otto Pentewa (Mid-1880s-1961) was a major innovator in Hopi katsina carving. After Tawaquaptewa, he was the next to carve in an utterly distinctive style. He was known for using bent wood, exaggerating features of the katsinam (e.g. the crow wings on the Crow Mother offered here), and using semi-circular ding-toed feet. Many of his carvings were exceptionally comical (again the Crow Mother). He and Tawaquaptewa were apparently friends, as they frequently were seen selling their work at roadside during Katsina dance days in the villages”. Walsh, Barry, by personal correspondence, November, 2019.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 45, Fig. 4



4 (two views)



5



6



(back views)

5

OTTO PENTEWA

*Hopi, (1886-1961), depicting Angwusnasomtaqa or Crow Mother katsina, with large black wings flanking the face, wearing a woman's dress and embroidered robe.
height 9 3/4in, width 5 1/8in*

\$2,500 - 3,500

Please refer to the footnote of lot 4 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 43, Fig. 2

6

OTTO PENTEWA

*Hopi, (1886-1961), depicting Tasapkatsinmuykwa'am katsina, or the Navajo Grandfather, the face with interlocking rectangles for the eyes and mouth, a cornstalk replacing the nose, clad in a tunic and a concha belt.
height 9 7/8in, width 3 1/2in*

\$2,500 - 3,500

Please refer to the footnote of lot 4 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 40, Fig. 1 and p. 44, Fig. 3



7



8

7

OTTO PENTEWA

Hopi, (1886-1961), depicting Sipikne, a Zuni Warrior or Whipper katsina, the face with multicolored flower ears and a protruding, pierced tube mouth, holding Yucca whips in each hand. height 12 1/8in, width 5in

\$800 - 1,200

Please refer to the footnote of lot 4 for a brief biography of the artist.

8

OTTO PENTEWA

Hopi, (1886-1961), depicting Tasapkatsina, or Navajo katsina, the blue face with hooked eyes and a yellow beak, clutching a rattle in his right hand, numbered in ink: OH-150-P. height 9in, width 2 3/4in

\$2,500 - 3,500

Please refer to the footnote of lot 4 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 44, Fig. 3



(back views)



9



10



(back views)



9

CHARLES FREDERICKS

Hopi, (1870s-1964), depicting Tsu or Snake katsina, rendered with pop-eyes and a flat snout, within a cloud and lightening-design surround surmounted by a painted cloth snake.

overall: height 19 1/2in, width 9in

\$2,500 - 3,500

“Charles Fredericks (late 1870s-1964) was an important katsina carver for three reasons: 1) he was the brother of Tawaquaptewa; 2) he was the father of Oswald “White Bear” Fredericks, and most importantly, 3) he was a fine and distinctive carver in his own right. Charles had a very distinctive style: his arms were usually cut at right angles to the body with the edges not sanded. His feet were curved on the outside but cut straight on the inside. Unlike his brother, Tawaquaptewa, he made accurate renditions of katsinam. Only rarely did he sign katsinam”. Walsh, Barry, by personal correspondence, November, 2019.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 60, Fig. 1

10

CHARLES FREDERICKS

Hopi, (1870s-1964), depicting Wakaskatsina or Cow katsina, with horns, large red ears, and pink body paint, signed in graphite on the underskirt, inscribed on one foot: Wakas, inscribed with a bear claw on the other.
height 11in, width 5 3/4in

\$800 - 1,200

Please refer to the footnote of lot 9 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 60, Fig. 1



11



12



(back views)

11

OSWALD "WHITE BEAR" FREDERICKS

Hopi, (1905-1996), depicting Hemis or Niman katsina, wearing a tableta with phallic symbols, black body paint, and holding a rattle in one hand, inscribed on the feet: [wave] [bear paw] Hopi 96' Feb / Niman Kachina

\$1,200 - 1,800

"Oswald "White Bear" Fredericks (1905-1996) was the son of Charles Fredericks. White Bear lived a colorful life. He was mostly educated off-reservation and graduated from college in OK. He taught art in NJ for 15 years before he returned to AZ. His paintings of katsinam appeared in Arizona Highways and, while in Phoenix, he became friends with Senator Barry Goldwater. Later he served as principal informant for Frank Waters' immensely successful book, "Book of the Hopi," (1963). And a subsequent book by Waters, "Pumpkin Seed Point," (1969), was largely about adventures with White Bear.

"White Bear's katsinam were utterly distinctive: Bright colors, with half-moon tapered feet. He usually signed his carvings with a bear claw and wave symbols and the date. Many of his katsinam are in the collection of the Heard Museum". Walsh, Barry, by personal correspondence, November, 2019.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 66, Fig. 3

12

OSWALD "WHITE BEAR" FREDERICKS

Hopi, (1905-1996), depicting Hoot'e, the black face flanked by large horns, a star and crescent moon painted on the cheeks, holding a bow and rattle, inscribed on the feet: Black Star kachina / [wave] [bear paw] Hopi height 13 3/4in, width 6 1/4in

\$1,200 - 1,800

Please refer to the footnote of lot 11 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 64 & 66, Fig. 1 & 2



13



14



(back views)

13

JIMMIE K (JIMMIE KEWANWYTEWA)

Hopi, (1889-1966), a large example, depicting Palhikwmana or Water Drinking Maiden, wearing an elaborate tableta, turquoise earrings, and a woman's dress, signed on the foot: J.K.. height 19 1/2in, width 12 1/2in

\$4,000 - 6,000

"Jimmie Kewanwytewa, (1888?-1965) better known as Jimmie K., was a cultural emissary for the Hopi people. He traveled widely throughout the U.S. For 40 years he lectured and provided carving and singing demonstrations at the Museum of Northern Arizona (MNA) in Flagstaff, AZ. The MNA has over 120 of his carvings in its collection. At the urging of the wife of Harold Colton, then MNA Director, Jimmie K. became the first carver to sign his work. His signature was a simple, "J.K." on the bottom of one or both feet. Jimmie signed approximately 40% of his katsinam. Jimmie's carvings have distinctive bodies, feet, and hands. The bodies are straight, not bent. The feet are rather rectangular with rounded toes. The hands are usually four simple straight lines, either carved or painted. Those who knew Jimmie emphasized his remarkable sense of humor and vitality". Walsh, Barry, by personal correspondence, November, 2019.

Provenance

ex-Martha "Marti" Hopkins Struever Collection

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 55, fig. 3 & 4

14

JIMMIE K (JIMMIE KEWANWYTEWA)

Hopi, (1889-1966), depicting Palhik Mana or Butterfly Maiden, wearing an elaborate pierced tableta and cactus flowers on top of her head. height 15 3/4in, width 10 1/4in

\$2,000 - 4,000

Please refer to the footnote of lot 13 for a brief biography of the artist.



(two views)



15

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), depicting Kokopelli (also known as the Assassin, Robber Fly, or Hump-backed Flute Player katsina) and Kokopellmana or Kokopelli Maiden; the katsinam connected at the hands as if fighting or dancing, Kokopelli carrying a stick and an ear of corn. height 10 1/2in, width 7 1/4in

\$2,500 - 3,500

“James Kootshongsie, aka Jimmie Koots (1916-1996) was arguably the greatest Hopi comic carver in history. Two fine examples include his dueling Kokopellis and the y-shaped carving of stacked Kooyemisis or Mudheads in this auction. However, he also did “straight” or serious carvings such as the Maasawkatsina offered here. Jimmie did not sign his work. He used a distinctive grey douma or clay undercoat not featured by others.

“However, there was another side to Jimmie. He was one of the major advocates for Hopi traditionalism in the 20th Century. He was the primary voice behind the Hopi newspaper, *Techqua Ikachi* (Land and Life) which advocated for Hopi rights and sovereignty (1975-1990). And he met four times with representatives from the United Nations to support this advocacy. Due to the efforts of Jimmie, and others, the efforts to control and exploit Hopi land and resources were significantly neutralized. James /Jimmie was a complex genius: an effective political advocate and a master katsina carver”. Walsh, Barry, by personal correspondence, November, 2019.



16

16

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), a risqué figural group depicting a human pyramid of Koyemsis or Mudhead katsinam.
height 11 3/4in, width 5 5/8in

\$800 - 1,200

Please refer to the footnote of lot 15 for a brief biography of the artist.

Illustrated

Walsh, Barry, *The Great Traditions of Hopi Katsina Carvers, 1880 to Present*, Tucson, AZ, Rio Nuevo Publishers, 2019, p. 75, Fig. 4

17

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), depicting three Koshare or Koyaala clowns climbing a yellow column.
height 10in, width 3 7/8in

\$800 - 1,200

Please refer to the footnote of lot 15 for a brief biography of the artist.



17



(another view)





18



19



(back views)



18

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), depicting the katsina version of Maasaw / Earth God / Death Spirit, the most important figure in the Hopi pantheon, wearing a mottled four-color face and a mottled manta. height 17 3/7in, width 4 3/4in

\$2,500 - 3,500

Please refer to the footnote of lot 15 for a brief biography of the artist.

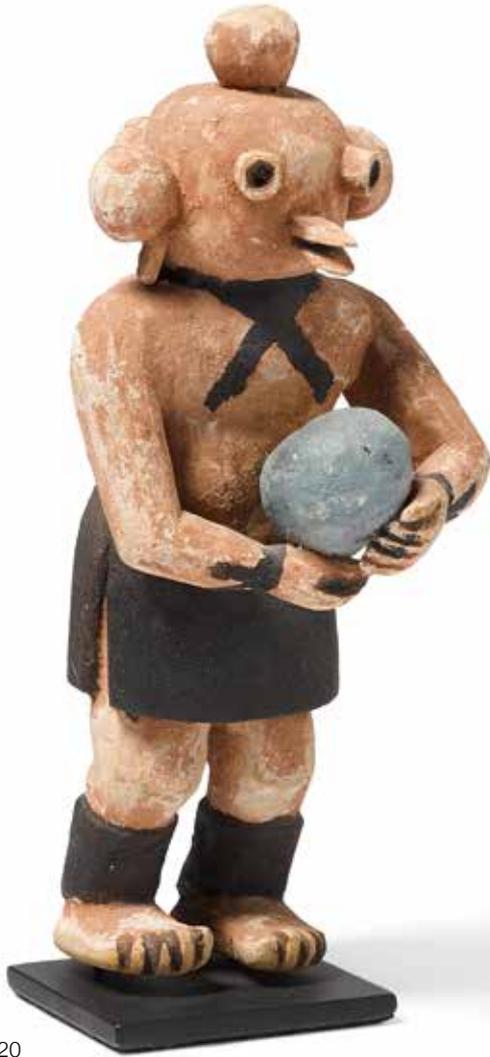
19

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), depicting Ho'e, a Clown katsina, rendered holding a two-piece percussion instrument and wearing a mop of vegetal hair. height 12 3/4in, width 4 1/2in

\$1,500 - 2,000

Please refer to the footnote of lot 15 for a brief biography of the artist.



20



21

20

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), depicting a Koyemsi or Mudhead katsina holding a watermelon, carved with tubular eyes and a smiling snout. height 10in, width 4 1/2in

\$2,500 - 3,500

Please refer to the footnote of lot 15 for a brief biography of the artist.

21

JIMMIE KOOTS (JAMES KOOTSHONGSIE)

Hopi, (1916-1996), depicting a version of the Cross-Legged katsina, wearing a flower on his head and standing with his legs crossed at the knees. height 7 7/8in, width 3in

\$800 - 1,200

Please refer to the footnote of lot 15 for a brief biography of the artist.



(back views)



22



23



(back views)

22

A HOPI KATSINA DOLL

Depicting Monongya, a lizard or chameleon katsina, the yellow face with a lizard painted on the forehead and a large protruding snout.
height 11 1/4in, width 2 3/4in

\$2,000 - 3,000

Provenance

ex-Martha "Marti" Hopkins Struever Collection
The Judson C & Nancy Sue Ball Collection
Sold at Bonhams, New York, May 14, 2012, *The Nancy Sue & Judson C. Ball Collection of Native American Art*, sale 20125, lot 1036

23

A HOPI KATSINA DOLL

Depicting Hootsani, the God of Rain, with a swath of black paint across his eyes, wearing red body paint and dressed in an embroidered kilt.
height 8 1/4in, width 3 7/8in

\$1,200 - 1,500



24



25

24

A HOPI KATSINA DOLL

Depicting Heheya, or Messenger katsina, with tricolor vertical zigzags across the eyes and a crooked oblong mouth, clad in a vest and a breechcloth.

height 11 3/4in, width 4 3/8in

\$2,500 - 3,500

25

A ZUNI KATSINA DOLL

Depicting Grandmother katsina, with a prominent nose, a hooked chin, and swivel arms, depicted wearing a cloth manta, a shawl, and wrapped leather boots.

height 16 1/2in, width 6 1/2in

\$4,000 - 6,000

Provenance

Ex-Morningstar Gallery, Santa Fe, NM



(back views)



26



27



(back views)

26

A HOPI KATSINA DOLL

Depicting Talavay or Morning Singer katsina, the face with rain clouds on the cheeks, with a painted leather arrangement of "feathers" attached behind the head.

height 11in, width 4in

\$2,500 - 3,500

Illustrated

Kachinas, Otis Art Institute Of Los Angeles County, self-published, Los Angeles, CA, 1967, shown on the cover

27

A HOPI DOLL

Depicting the deity Aaloosaka, with two curved horns, a short snout, and rainclouds on his cheeks.

height 9 5/8in, width 3 3/4in

\$4,000 - 6,000

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 20, Fig. 1



28



29

28

A HOPI KATSINA DOLL

A large example depicting Sio Hemis, the tableta surmounted by a cloud and painted with blossoms, the figure in black body paint. *height 15 3/4in, width 5 3/4in*

\$4,000 - 6,000

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 23, Fig. 3

29

A HOPI KATSINA DOLL

Depicting Palhik Mana, or Butterfly Maiden katsina, wearing a simple tripartite tableta and an embroidered manta. *height 12 7/8in, width 7 1/4in*

\$3,500 - 4,500



(back views)



30



31



(back views)

30

A HOPI KATSINA DOLL

Depicting Heheya, or Messenger katsina, with green and purple zigzags painted on the face, a painted frog verso, a bag slung over his shoulders.

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

\$2,000 - 3,000

31

A HOPI KATSINA DOLL

Depicting Koyona or Turkey katsina, with three turkey feathers painted on his face and a tubular snout.

height 8in, width 3 1/2in

\$2,500 - 3,500

Illustrated

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, Rio Nuevo Publishers, Tucson, AZ, 2019, p. 20, Fig. 1



32



33

32

A HOPI KATSINA DOLL

Depicting Koyemsi, or Mudhead katsina, the arms bent and held out in front of the body, clad in a simple breechcloth, *Heye Foundation number on the back of the left leg: 11/3615.*
height 7 1/4in, width 3 3/8in

\$4,000 - 6,000

Provenance

Ex-Heye Foundation, New York

33

A HOPI KATSINA DOLL

Depicting Hó-e, wearing a simple kilt, with a red chevron painted across his face.
height 8 1/2in, width 2in

\$1,500 - 2,000



(back views)



(two views)



34

A HOPI SOCIAL DANCE TABLETA

Constructed in two panels, the face depicting a maiden holding aloft two sunflowers over two butterflies or bees; the back showing the reverse of the maiden and sunflowers in place of the insects.

height 17 3/4in, width 12 3/4in

\$2,000 - 3,000

**PROPERTY FROM AN AMERICAN
PRIVATE COLLECTION**

35

**A LARGE YUMA/MOHAVE
POLYCHROME POTTERY CRADLE DOLL**

The figure with painted hair and geometric body paint, modeled with an open mouth and wide eyes, with blue and white glass trade bead necklace and earrings, adorned with a trade cloth skirt and cottonwood bark apron, attached to the cradle with a finger-woven sash.

length 19in

\$5,000 - 7,000

Provenance

Sotheby's, New York, *Fine American Indian Art*, November 26, 1991, sale 6245, lot 44
George Everett Shaw, Aspen, CO
An American Private Collection, acquired from the above



(two views)





36

A RARE AND EARLY HOPI KATSINA DOLL

Depicting Shalako Mana, the face with concentric rectangular eyes and painted chin, surmounted by a stepped tableta, with exaggerated pubis and bent legs, short arms folded into the body, inventory number "JH 2" on the underside of one foot. height 10 1/4in

\$20,000 - 30,000

Provenance

Reportedly collected in 1889 by Francis Lewis, Indian agent Jonathan Holstein, The Four Corporation, Cazenovia, NY
An American Private Collection, acquired from the above in 1990

In Erickson, John, *Kachinas an Evolving Hopi Art Form?*, The Heard Museum, Phoenix, AZ, 1977, p.31, it is suggested that the depiction of genitals on katsinam was no longer seen after 1910, though other scholars suggest that the practice had died out prior to 1900.

PROPERTY OF ANOTHER OWNER

37

AN UNUSUAL HOPI KATSINA DOLL

Depicting a standing Snake Dancer, the separately carved arms, legs and feet attached with nails, poised on a platform and about to catch a coiled serpent. height 14in, length 14 1/2in

\$3,000 - 5,000



Compares favorably
See Sotheby's sale "*Important American Indian, African, Oceanic and Other Works of Art from the Studio of Enrico Donati*", New York, May 14, 2010, lot 13 for a slightly larger variant, formerly in the collection of the noted Surrealist Enrico Donati. That example is carved in a more static pose, yet shows a strong similarity to the present lot in the execution of the face and the painted details, suggesting the possibility of the two examples being created contemporaneously, if not by the same hand.

The notes accompanying the Sotheby's lot include the following observations:
"Snake Priest kachinas first appeared in the late 1800s, probably to satisfy the desires of Euro-Americans who "discovered" the Hopi Snake Dance ceremony in the late 1870s. Colorful descriptions of the ceremonies were written and tourists, as well as eminent anthropologists and academics of the day, flocked to Hopi.

The ceremony which so attracted their attention was an ancient petition to the gods for rain, in which snakes, the supernatural messengers to the divine, are danced while carried in the mouth. The ceremony, which occurs in August of each year, also commemorates and gives thanks to Ti'yo, the ancestral snake youth and patron of the Snake Priesthood order. In addition, the ceremony bears both military and memorial aspects, as the dancers are marked with the symbols of Pookanghooya, the Little War God, and deceased members of the society are represented on the Snake altar. Ritual footraces and the snake dance occur on the last day of the elaborate ritual observance which originally spanned nine days.

On the day of the dance, lines of Antelope and Snake Dance Priests face one another and sing. At the conclusion of the song, the Antelope Priests remain in position singing and shaking their rattles while the Snake Dancers pair off. The rear man in the pair places his left hand on the left shoulder of the

one in front, and together they dance forward to a covered bower. Here the forward man (the Carrier) kneels and receives a snake, which he holds between his lips as he rises and continues to dance. The rear man (the Hugger) follows behind the carrier with one or both hands draped over his shoulders, and calms the rattlesnake by fanning it with a feather wand. A third Snake Priest, a Gatherer, picks up the snake after the Carrier releases it, returning it to the ceremonial bower, or kisi.

Snake Priest kachinas (Chusona) are found depicted as either a Carrier, with a snake in his mouth, or a Hugger with a straight mouth and one arm outstretched. Up until the 1930s, kachina dolls retained the plank-like attributes of the indigenous Tihu (small dolls given to young girls, to teach them about the Hopi deities). Snake Priest and Clown kachinas were the earliest kachinas to be created in more active poses, with separately carved arms and legs."

**THE COLLECTION OF MARIAN AND
WILLARD JOHNSON, NEW YORK, NY,
LOTS 38 & 39**

38

A HOPI KATSINA

Depicting Hemis katsina, carved from a single piece of wood, the duotone face surmounted by the prominent tableta, "Kopta 22" written in ink to the underside of the kilt. height 17in

\$3,000 - 4,000

Provenance

Emry Kopta
Marian Willard Johnson Collection, New York,
thence by descent to the present owner

Comparison of the script on this and the lot following to Emry Kopta's signature on a known painting, dated 1920, shows significant similarities

Emry Kopta (1884 - 1953) was born in Austria, moving to San Francisco with his family at age 16. Studying sculpture at the Mark Hopkins School of Art in San Francisco and at the Sorbonne in Paris, he completed his studies in 1911. In 1912 Kopta and the painter Lon Megargee were invited to be guests of John "Don" Lorenzo Hubbell at his trading post on the Navajo Reservation in Arizona. Joined by William R. Leigh, another artist, the three went out to Polacca to see the Hopi ceremonies. There Kopta met Tom Pavatea, the Hopi owner of the small trading post in the village. Kopta determined to continue his work amongst the Hopi, and rented a bedroom and studio space from Tom Pavatea. Pavatea also provided introductions to other members of the community, and Kopta was eventually adopted as a son by the Pavatea family. During his 12 years living at First Mesa he would take hundreds of photographs, ranging from scenes of everyday life, some ceremonies, and of particular individuals as studies for his sculptures.



(two views)



39

39
TWO HOPI DOLLS

Depicting a man and a woman, the male figure carved with lengthy hair down the back, wearing a cornhusk headdress, body paint and a kilt; the female in traditional dress and manta, slightly hunched and with arms clutched to her chest.
height 8 3/4 and 8in

\$1,500 - 2,500

Provenance

Marian Willard Johnson Collection, New York, thence by descent to the present owner

PROPERTY OF ANOTHER OWNER

40

A HOPI KATSINA DOLL

Depicting Patung or Squash katsina, holding a squash blossom and a gourd rattle in his hands, a second blossom issuing from the back of his head.
height 8 1/2in, depth 5 3/4in

\$1,200 - 1,800



41

A HOPI KATSINA DOLL

Depicting Navan or Velvet Shirt katsina, the face with pothook eyes, depicted wearing a three-jacla necklace and the customary kilt.
height 9 1/4in, width 4in

\$2,000 - 3,000

PROPERTY FROM A PRIVATE COLLECTION, KENILWORTH, IL

42

A HOPI KATSINA DOLL

A variation of Prickly Pear Cactus Maiden, with warrior marks on the cheeks and clad in a woman's shawl.
height 7 1/8in, width 2 5/8in

\$800 - 1,200

Provenance

Original Arts, Peter Natan - Gallery, Denver, CO, December 1973; a copy of the invoice accompanies the lot



40



41



42



(back views)





43



44

PROPERTY OF VARIOUS OWNERS

43

WILSON TAWAQUAPTEWA

Hopi, (1871-1960), representing a katsina of the artist's creation, the face with large red medallions flanking the snout, a dotted bandolier across the chest.

height 14 1/2in, width 4 1/4in

\$5,000 - 8,000

Please refer to the footnote of lot 1 for a brief biography of the artist.

44

A HOPI KATSINA DOLL

Depicting Palhik Mana, or Butterfly Maiden katsina, wearing an elaborate pierced tableta, characteristic face paint and manta.

height 21 3/4in, width 10in

\$3,000 - 5,000



(back views)



45

45
A HOPI KATSINA DOLL

Depicting Navan, or Velvet Shirt katsina, with an inverted V painted above the tube mouth, the sash and pelt adorning the relief-carved kilt.
height 11 1/2in, width 4 1/2in

\$2,000 - 3,000



46

46
A ZUNI KATSINA DOLL

Depicting Ohapa, the Bee katsina, the swivel arms secured with nails, carrying a bow and wearing yellow body paint, a crown of yarn flowers atop the figure's head centering yellow "honey."
height 9 1/2in, width 4 3/4in

\$1,200 - 1,800



(back views)

Jewelry/Silverwork

**PROPERTY FROM THE BARBARA
ROGERS AND H. WADE STINSON
COLLECTION, LOTS 47-104**

47

**A NAVAJO SQUASH BLOSSOM
NECKLACE**

A heavy example with stamped graduated beads and 24 conformingly stamped blossoms, the three-wire naja with stamped chevrons and suspending a single half bead.
length 16in

\$2,500 - 3,500

Provenance

Per the collector's notes, purchased from The Bird Dog in Aspen, CO, 1973

48

**A NAVAJO CHILD'S SQUASH BLOSSOM
NECKLACE**

A single strand with 14 blossoms, the sandcast naja set with a single turquoise, a single red white-heart glass bead near the closure.
length 11 3/4in

\$600 - 900

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1986

49

**A NAVAJO SQUASH BLOSSOM
NECKLACE**

Featuring 14 blossoms with hand-filed tabs, the naja centering a half-blossom drop and terminating in domed half-beads.
length 14in

\$1,800 - 2,800

Provenance

Per the collector's notes, purchased from Kachina House, Santa Fe, NM



47



48



49

50

A NAVAJO OR ZUNI CLUSTER BRACELET

Two triangular wires set with three clusters of Morenci turquoise, the central cluster centering a teardrop-shaped turquoise, the flanking clusters oval-shaped.

circumference 7in, gap 1in, width 1 3/8in

\$2,000 - 3,000

Provenance

Per the collector's notes: the Collection of Norah Willis Michener, wife of Roland Micener, the 20th Governor General of Canada; purchased by the collector from Kachina House, Santa Fe, New Mexico, 1974

51

A HOSTEEN GOODLUCK BRACELET

Navajo, (1887-1975), a heavy example featuring a central oval turquoise flanked by four teardrop-shaped and eight graduated oblong turquoise, raised on three wires and accented with silver drops.

circumference 6 3/4in, gap 1in, width 1in

\$2,000 - 3,000

Provenance

Sold at Sotheby Parke Bernet, November 14-16, 1975, sale 3806, *The C.G. Wallace Collection of American Indian Art*, lot 817

52

A NAVAJO BRACELET

An openwork bracelet set with a single Nevada turquoise flanked by applied corn and stamped feather and geometric designs.

circumference 6 7/8in, gap 1 1/8in, width 1 3/8in

\$1,500 - 2,000

Provenance

Sold at Sotheby Parke Bernet, November 14-16, 1975, sale 3806, *The C.G. Wallace Collection of American Indian Art*, lot 360

53

TWO NAVAJO BRACELETS

The first with three turquoise on four twisted wires; the second with six graduated oblong turquoise on two twisted wires.

circumferences 7 1/8in and 6in

\$1,500 - 2,000

Provenance

Per the collector's notes: the three-stone example purchased from Kachina House, Santa Fe, New Mexico, 1976; the six-stone example purchased from The Bird Dog, Aspen, Colorado, 1972

54

TWO NAVAJO OR ZUNI BRACELETS

Each designed with a graduated row of oval turquoise separated by pairs of silver drops; one with nine stones, one with 19.

circumferences 6 1/2in and 6 1/4in

\$1,200 - 1,800

Provenance

Per the collector's notes: the seven-stone example purchased from Kachina House, Santa Fe, New Mexico, 1975; the 19-stone example purchased at Doug Allard's Flathead Indian Trading Post, St. Ignatius, Montana, 1975

55

A ZUNI BRACELET

With seven graduated rectangular turquoise on four twisted wires.

circumference 7in, gap 1 1/4in, width 1/2in

\$1,000 - 1,500

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1974

56

A ZUNI BRACELET

Designed with a symmetrical arrangement of three slightly graduated rows of oblong turquoise flanked by silver drops, with applied wire hearts and stamping on the terminals.

circumference 6 7/8in, gap 1 1/8in, width 1 1/8in

\$1,500 - 2,000



50



51



52



53



54



55



56



57



58



59



60

57

A NAVAJO SECOND PHASE CONCHA BELT

Designed with seven heavy domed and scalloped conchas with stamped decoration and perforated borders, and a serpentine-outline rectangular buckle with heavy stamped decoration and filed edges.
each concha: height 3 5/8in, width 4 1/2in; overall length 46 1/4in

\$4,000 - 6,000

Provenance

Sold at Sotheby's, New York, December 2, 1987, sale 5643, *Fine American Indian Art*, lot 31

58

A NAVAJO THIRD PHASE CONCHA BELT

A heavy example, designed with six repoussé and heavily stamped scalloped conchas, five similarly decorated butterflies, and a serpentine-outline rectangular buckle.
each concha: height 3 1/4in, width 3 7/8in; overall length 41 1/2in

\$3,000 - 5,000

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1971



59

A NAVAJO SECOND PHASE CONCHA BELT

Designed with seven large domed and heavily stamped oval conchas with scalloped edges and an oblong buckle with stamped geometric designs and flanking moustache elements, *Traphagen Collection* inventory label reads: *Al-5-7 / A Indian / Traphagen*.
each concha: height 3 3/4in, width 4 3/4in; overall length 50 1/4in

\$3,000 - 5,000

Provenance

The Traphagen School of Fashion's museum collection, New York City
Sold at Sotheby's, December 2, 1987, sale 5643, *Fine American Indian Art*, lot 34, illustrated

60

A NAVAJO THIRD PHASE CONCHA BELT

Designed with six domed, scalloped and stamped conchas, six butterflies, and a slightly domed rectangular buckle with stamped and repoussé decoration.
each concha: height 3in, width 3 1/2in; overall length 46 3/4in

\$2,500 - 3,500

Provenance

Per the collector's notes, purchased at Roseas Trading Post, Santo Domingo Pueblo, New Mexico, 1970



61



62



63



64



65



66



67



68

61

A NAVAJO CLUSTER BRACELET

Designed with an arrangement of oblong and teardrop-shaped turquoise and silver drops on a plate backing over two wires.
circumference 6 3/4in, gap 7/8in, width 1 1/4in

\$1,500 - 2,000

62

BILLY GOODLUCK

Navajo, (c. 1891 - mid-20th century), a bracelet of three twisted wire bands, set with three blue Nevada turquoise flanked by silver discs.
circumference 6 1/2in, gap 1in, width 3/4in

\$1,800 - 2,800

Provenance

Sold at Sotheby Parke Bernet, November 14-16, 1975, sale 3806, *The C.G. Wallace Collection of American Indian Art*, lot 1028

63

TWO NAVAJO BRACELETS

Each designed with a row of slightly graduated turquoise separated by silver drops and adorned with stampwork on the terminals; the first with 13 turquoise, the second with eight.
each circumference 6 1/2in

\$1,200 - 1,800

64

A NAVAJO BRACELET

Possibly by Billy Goodluck, of three twisted wires, set with five graduated Persian turquoise and two discs separated by pairs of silver drops.
circumference 6 1/2in, gap 1in, width 3/4in

\$1,200 - 1,800

Provenance

Per the collector's notes, purchased in Canyon Village, Yellowstone, 1968

65

A NAVAJO BRACELET

A scalloped ingot bracelet set with a central "butterfly" arrangement of oblong and teardrop-shaped turquoise flanked graduated turquoise cabochons.
circumference 7 1/8in, gap 1 1/8in, width 3/4in

\$1,200 - 1,800

66

A NAVAJO BRACELET

Designed with nine slightly graduated oblong turquoise flanked by silver drops on three wires.
circumference 6 1/2in, gap 1in, width 3/4in

\$1,000 - 1,500

67

A NAVAJO BRACELET

Set with seven graduated turquoise separated by pairs of silver drops on a scalloped backing laid over two twisted wires.
circumference 6 3/4in, gap 1in, width 7/8in

\$1,200 - 1,800

Provenance

Per the collector's notes, from the Collection of Ernest and Viva Hulet, postmasters of Holbrook, Arizona, and then by descent through the family; purchased by the collector from McGee's Indian Art Gallery, Keams Canyon, Arizona in 1986

68

A NAVAJO BRACELET

Possibly by Billy Goodluck, of three twisted wire bands, set with five Persian turquoise separated by pairs of silver drops.
circumference 6 5/8in, gap 1 1/8in, width 5/8in

\$1,200 - 1,800

Provenance

Per the collector's notes, purchased from Martha Lanman Cusick at the Don Bennett Antique Show, Santa Fe, New Mexico, 1985

69

A ZUNI CUFF BRACELET

Designed with four rows of fourteen rectangular turquoise separated by silver drops, on four stamped bands.

circumference 6 7/8in, gap 1 1/4in, width 1 5/8in

\$1,000 - 1,500

Provenance

Per the collector's notes, purchased at Tanner's Indian Art, Gallup, New Mexico

70

A NAVAJO CLUSTER BRACELET

Set with one large oblong and two large triangular turquoise stones, each within turquoise cabochon surrounds, possibly Cerillos turquoise.

circumference 6 3/4in, gap 1 1/8in, width 1 5/8in

\$1,800 - 2,800

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, NM, December 1975

71

TWO NAVAJO OR ZUNI CUFFS

Each designed with central radiating clusters of turquoise flanked by triangular cluster arrangements; the first on three triangular wire bands, the second on two twisted and two stamped triangular wire bands.

the first: circumference 6 1/2in, gap 1in, width 2 3/8in; the second: circumference 6 3/4in, gap 1 1/4in, width 1 3/4in

\$1,500 - 2,000

Provenance

Per the collector's notes, the first purchased at Kachina House, Santa Fe, New Mexico, 1974; the second purchased from the above, 1973

72

A NAVAJO OR ZUNI BOWGUARD

In the form of an openwork St. Andrew's cross, inlaid with rectangular and diamond-shaped turquoise, on a light brown leather band.

length 3 5/8in

\$1,000 - 1,500

First Prize winner, Gallup Inter-Tribal Indian Ceremonial, 1946

Provenance

Per the collector's notes, purchased at Yucca Trading Post, Old Town Albuquerque, New Mexico, 1973

73

THREE SOUTHWEST BRACELETS

Each set with turquoise, two with stamped and applied decoration, one with stamped decoration and two repoussé buttons.

circumferences 6 1/2in - 6 3/4in

\$1,000 - 1,500

Provenance

Per the collector's notes, the example with a single green turquoise was purchased at Kachina House, Santa Fe, New Mexico, 1971; the example with central triangular stone purchased at the above, 1975

74

THREE ZUNI BRACELETS

Including a three-row bracelet with rectangular turquoise, a two-row bracelet with circular simulated turquoise, and a twisted and plain wire bracelet set with three rectangular turquoise, *stamped: US ZUNI 1.*

circumferences 6 1/4in - 6 5/8in

\$1,200 - 1,800

Provenance

Per the collector's notes: the first purchased at Justin's Thunderbird Lodge, Canyon de Chelly, Arizona, n.d.; the third purchased at Kachina House, Santa Fe, New Mexico, 1981

69



70



71



72



73



74





75



76



77



78

75

A NAVAJO SQUASH BLOSSOM NECKLACE

A two-strand example designed with oval turquoise in lieu of blossoms, the twisted and triangular wire naja set with three turquoise.

length 15 1/4in

\$1,000 - 1,500

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, in 1972

76

A NAVAJO SQUASH BLOSSOM NECKLACE

Double-strand necklace with simple blossoms, suspending a two-band wire naja with button finials and a central turquoise cabochon.

length 14 3/4in

\$1,200 - 1,800

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1974

77

A ZUNI SQUASH BLOSSOM NECKLACE

A two-strand example with 30 blossoms, each overlaid with a bow tie-shaped plate set with three turquoise, the stamped naja set with turquoise and further adorned with applied rosettes and twisted wire accents.

length 16in

\$1,200 - 1,800

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1973

78

TEN PUEBLO JACLAS

Nine double-strand, one single-strand (likely converted from two).

lengths 4in - 6 1/2in

\$1,500 - 2,000

Provenance

Per the collector's notes: Collector's numbers 3 & 4 purchased at Keams Canyon Trading Post, 1970; the example with the Sonny Turpin pawn tag and number 61 purchased from Kachina House Santa Fe, New Mexico, 1974; numbers 70 & 71 sold at Sotheby Parke Bernet, April 21, 1979, sale 4237, *Fine American Indian Art*, lot 257



79

80

79

THREE PUEBLO NECKLACES

Comprising a single-strand turquoise bead, turquoise tab and heishi necklace with double jacla; a single-strand heishi and turquoise tab necklace with triple jacla (one all Morenci turquoise); and a three-strand heishi and turquoise tab necklace with Cerillos turquoise jaclas.

lengths 16in - 20 1/2in

\$1,800 - 2,800

Provenance

Per the collector's notes, each purchased at Kachina House, Santa Fe, New Mexico, 1974

80

THREE PUEBLO NECKLACES

Comprising a graduated turquoise bead necklace with spondylus and turquoise jaclas; a turquoise bead necklace with turquoise and shell jaclas with coral terminals; and a three-strand heishi and turquoise bead necklace with turquoise and shell jaclas with coral terminals.

lengths 19 1/4in - 20in

\$1,500 - 2,000

Provenance

Per the collector's notes, the three-strand necklace purchased in 1968 from dead pawn stock in Estes Park, CO



81

**81
THREE PUEBLO NECKLACES**

Each a single-strand example, including one coral, silver bead and turquoise tab necklace; one heishi necklace with spondylus and turquoise tabs with turquoise and shell jaclas; and one heishi and turquoise necklace with turquoise, shell and coral jacla.
lengths 12 1/2in - 19in

\$800 - 1,200

Provenance

Per the collector's notes, the second necklace purchased from White Cone Trading Post, Arizona, 1950



82

**82
FIVE PUEBLO NECKLACES**

Including four multi-strand heishi and turquoise examples and one single-strand graduated turquoise bead necklace with turquoise tabs.
lengths 9 1/2in - 15 1/2in

\$800 - 1,200

Provenance

Per the collector's notes, collector's number 62 purchased at Kachina House, Santa Fe, New Mexico, 1976



83



84



85



86



83

A NAVAJO THIRD PHASE CONCHA BELT

Eskiesose, circa 1930, stamped scalloped oval conchas on a leather belt.

each concha: height 2 1/4in, width 2 5/8in; overall length 42in

\$2,500 - 3,500

Provenance

Per the collector's notes, sold at Sotheby Parke Bernet, November 14-16, 1975, sale 3806, The C.G. Wallace Collection of American Indian Art

84

A NAVAJO OR ZUNI CONCHA BELT

Designed with six domed oval conchas, each with a scalloped and turquoise-set border centering a central oval turquoise; seven similarly decorated butterflies; and a slightly domed scalloped oval buckle with turquoise-set border.

each concha: height 2 7/8in, width 3 1/4in; overall length 37 5/8in

\$2,000 - 3,000

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1974



85

TWO NAVAJO BELTS

The first with seven domed scalloped conchas and six butterflies, each set with a single oval turquoise, and a serpentine-outline rectangular buckle; the second with a variety of buttons of various styles (some set with turquoise) and a handful of coins on a plain leather belt.
lengths 34in and 36in

\$1,800 - 2,800

Provenance

Per the collector's notes, the first purchased at the Jackson Lodge Trading Post, Jackson, Wyoming, 1968, from an inventory of dead pawn

86

TWO NAVAJO CONCHA BELTS

The first a heavy example, designed with nine scalloped conchas with plain centers and a scalloped and stamped rectangular buckle; the second more delicate, with nine domed and scalloped turquoise-set conchas, ten butterflies, and a turquoise-set rectangular buckle.
lengths 44 3/4in and 38 1/2in

\$1,200 - 1,800

Provenance

Per the collector's notes, the first purchased at the Navajo Arts & Crafts Guild, Chinle, Arizona, 1971; number 15 purchased at Spectrum, Estes Park, Colorado, 1973, from a stock of old pawn



87



88



89

87

A NAVAJO BELT BUCKLE

The pronged rectangular frame issuing mustache-shaped appendages top and bottom, the terminals all set with turquoise.
height 2 5/8in, width 3 1/2in

\$1,200 - 1,800

88

A NAVAJO BELT BUCKLE

Rectangular, with stamped chevrons and an applied beaded border, bezel-set with eighteen turquoise cabochons.
height 2 3/8in, width 3 1/4in

\$800 - 1,200

89

A GROUP OF NAVAJO COLLAR POINTS AND ADORNMENTS

Comprising a pair of cast conchas by John Silversmith, an oval turquoise cluster brooch, a scalloped button, three pairs of stamped silver collar points, a pair of silver and turquoise collar tabs.
largest points length 5 1/4in

\$1,200 - 1,800



90



91



91



92



90

A NAVAJO OR ZUNI INLAID SILVER BOX

A heavy showpiece example, the lid centering a mosaic inlay of jet, turquoise, and shell within a stampwork and repoussé surround, the edge of the lid bezel-set with turquoise cabochons, the body densely decorated with stampwork and raised on button feet.

height 1 3/4in, width 5in

\$2,000 - 3,000

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1977

91

TWO ZUNI ITEMS

Comprising a carved turquoise bird effigy and a miniature bone powder horn fitted with silver caps and a carved bear's head effigy stopper.

lengths 1 7/8in and 4 7/8in

\$600 - 800

Provenance

Per the collector's notes, purchased at Richardson's Trading Company, Gallup, NM.

92

THREE SOUTHWEST TOBACCO CANTEENS AND A MATCH CASE

Each with stamped decoration: one canteen set with turquoise; the brass example adorned with a pregnant horse on one face and a cornstalk on the other.

widths 1 3/4in - 3 1/2in

\$800 - 1,200

Provenance

Per the collector's notes, collector's number 3 purchased at the San Juan Trading Post, 1971; the brass example purchased from a vendor on the streets of Taos, New Mexico, 1971



93

93

A NAVAJO SILVER HEADSTALL

Constructed in nine pieces on brown leather, the browband and each cheek piece simply adorned with stampwork on the ends, the browband centering a repoussé rosette, the two oval conchas with pierced scalloped surrounds and central chased rosettes.
length 21in

\$1,800 - 2,800

Provenance

Per the collector's notes, purchased at Arrowsmith-Fenn Gallery, Santa Fe, New Mexico, 1973

94

A GROUP OF ZUNI PETITPOINT JEWELRY

Comprising two squash blossom necklaces (one with matching earrings), three rings and an additional pair of earrings.
necklace lengths 14in and 11 3/4in

\$1,000 - 1,500

Provenance

Per the collector's notes, the rings purchased at Kachina House, Santa Fe, New Mexico, n.d.; the squash with matching earrings purchased from the above, 1974



94



95



96

95

A GROUP OF NAVAJO AND ZUNI RINGS AND PINS

Each set with turquoise, comprising nine rings (one by Lewis Lomay), two buttons, and a concha pin.
pin diameter 2 3/8in

\$600 - 800

Provenance

Per the collector's notes, most purchased at Kachina House, Santa Fe, New Mexico, in the 1970s

96

A GROUP OF NAVAJO OR ZUNI CHILD'S JEWELRY

Each set with turquoise, comprising two petite squash blossom necklaces and three bangles.
necklace lengths 10 1/2in and 9 1/4in

\$600 - 800

Provenance

Per the collector's notes: the bangles purchased at Eagle Plume's Trading Post, Estes Park, Colorado, 1972; the collector's number 17 purchased at Case Trading Post, Wheelwright Museum of the American Indian, Santa Fe, New Mexico, 1982; the collector's number 21 from the estate of Dr. Gary Libby, purchased by the consignor at the Daytona Beach Museum of Arts & Sciences, Florida, 1988

97



98



99



100



101



97

A NAVAJO CUFF BRACELET

A heavy example, designed with one flat and two triangular stampwork bands supporting a plate set with five graduated turquoise separated by silver buttons.

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

\$1,200 - 1,800

Provenance

Per the collector's notes, purchased at Kachina House, Santa Fe, New Mexico, 1975

98

A NAVAJO BRACELET

Designed with two triangular stamped bands flanking five graduated turquoise separated by silver buttons.

circumference 6 1/2in, gap 1 1/8in, width 7/8in

\$1,000 - 1,500

Provenance

Per the collector's notes, purchased at Ward's Trading Post in Santa Fe, New Mexico

99

TWO NAVAJO BRACELETS

Including a three-wire example with three large rectangular turquoise separated by silver buttons, and a stamped single-stone example.

circumferences 6 3/8in and 6 1/4in

\$1,000 - 1,500

Provenance

Per the collector's notes, three-stone bracelet from the Willis Michener Collection, purchased by the collector at Kachina House, Santa Fe, New Mexico, 1974; the example with a central green stone purchased at the above, 1977

100

TWO SOUTHWEST BRACELETS

Each a three-stone example with stamped terminals, the first with Blue Gem turquoise on a solid cuff, *engraved on the interior: N.H.*; the second a split-shank style, *marked: UITA6 (for the Borrego Pass Trading Post, New Mexico, run by Donald and Fern Smouse).*

circumferences 6 7/8in and 7in

\$1,500 - 2,000

Provenance

Per the collector's notes, the first purchased at Kachina House, Santa Fe, New Mexico, 1973; the second purchased at the above, 1987

101

FOUR NAVAJO BRACELETS

Each designed with rows of graduated turquoise separated by silver buttons; one with free-form Timberline Spiderweb turquoise, one with smaller free-form Number Eight Spiderweb turquoise, one with circular green-blue turquoise, and a watch band by Kenneth Begay.

circumferences 6 1/2in - 6 3/8in

\$800 - 1,200

Provenance

Per the collector's note, the first purchased at the Navajo Arts & Crafts Guild, Window Rock, Arizona, 1971; the second purchased at The Frightened Owl, Santa Fe, New Mexico, 1972, from a stock of Colorado Dead Pawn; the third purchased from a stock of dead pawn at the Timberline Ranch, Arizona, 1949; the fourth purchased at the SWAIA Santa Fe Indian Market, 1973

102

A ZUNI SILVER INLAID PLAQUE

Likely Leo Poblano (1905-1959), depicting a standing maiden balancing a water jar on her head, carved and inlaid with various stones and shell, with a stamped easel back verso. height 9 1/2in, width 3 1/4in

\$4,000 - 6,000

Provenance

Sold at Sotheby Parke Bernet, October 22 & 24, 1983, sale 5096, *Fine American Indian Art*, lot 34, illustrated

103

A ZUNI INLAID SHALAKO PLAQUE

Likely Leo Poblano (1905-1959), inlaid with various stones on a silver backing with easel back; can also be worn as a pin or a pendant. height 5 7/8in, width 2 1/4in

\$3,000 - 5,000

Provenance

Per the collector's notes, purchased at Eagle Plume Trading Post, Estes Park, CA, July 1972

By repute, Mrs. Katherine Perkins, one of the original owners of Eagle Plume's trading post (when it was then called the Perkins Trading Post), bought this plaque from Mrs. Kelsey of Kelsey's Trading Post in Zuni, who had commissioned it for her own collection.

104

TWO ZUNI MOSAIC INLAID PINS

The first probably Leo Poblano, the first depicting a Shalako katsina, inlaid in turquoise, jet, serpentine and pipestone; the second depicting two Koyemsi or Mudhead katsinam, inlaid with mother-of-pearl, turquoise, and jet. the first: height 2in; the second: height 3in

\$800 - 1,200

Provenance

Per the collector's notes, each originally purchased from C.G. Wallace's trading post at Zuni; the first from the Collection of Joyce Willis, proprietor of Kachina House, Santa Fe, NM

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

105

TWO ZUNI MOSAIC INLAID PINS

The first a Sowi-ingwa (deer dancer) katsina bust; the second a Rainbow Deity. heights 3 1/4in and 4 1/4in

\$1,500 - 2,000



102



103



104



105





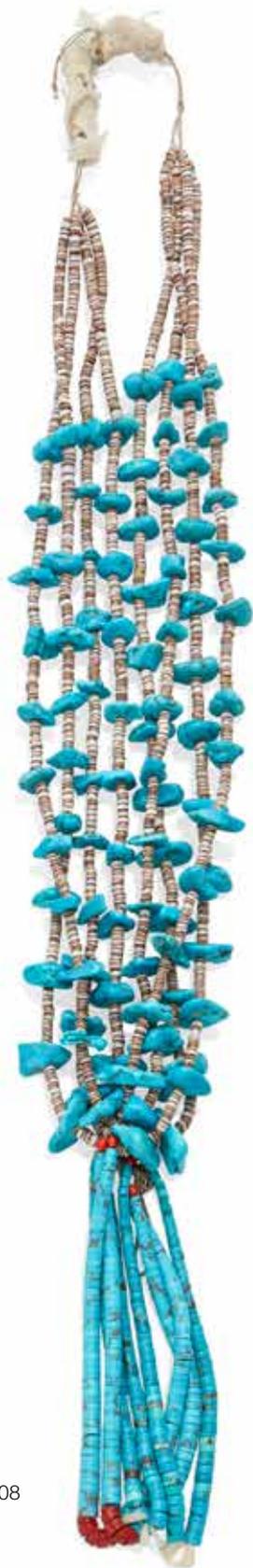
106



107



108



PROPERTY OF VARIOUS OWNERS, LOTS 106-129

106

TWO ISLETA CROSS NECKLACES

Each of red glass beads, suspending stamped and engraved silver crosses; one single strand with three crosses, one two strands with seven crosses.

lengths 14 1/2in and 11 1/4in

\$1,500 - 2,000

107

A PUEBLO NECKLACE

A single strand of coral beads and turquoise tabs, with two turquoise, mother-of-pearl and red glass bead jaclas.

length 21 1/4in

\$800 - 1,200

108

TWO PUEBLO TURQUOISE NECKLACES

Comprising a four-strand heishi and turquoise necklace with four jaclas, a single-strand turquoise necklace, and two detached jaclas.

lengths 20in and 17 3/4in

\$800 - 1,200

109

TWO NAVAJO CONCHA BELTS

Each designed with seven domed and scalloped conchas with repoussé and stamped decoration separated by six similarly decorated butterflies; the first with a rectangular buckle and further decorated with circular turquoise, the second with a serpentine-outline rectangular buckle.

lengths 49 1/2in and 48 1/2in

\$1,000 - 1,500



109



110



111



112



113



114

110

A NAVAJO BRACELET

A heavy example set with five graduated oblong turquoise separated by silver drops.

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

\$1,500 - 2,000

111

A NAVAJO BRACELET

With seven bezel-set turquoise.

circumference 7in, gap 1 1/4in, width 3/4in

\$1,200 - 1,800

112

A ZUNI CLUSTER BRACELET

Centering a teardrop-shaped turquoise, with applied wrapped wire and stamped decoration.

circumference 6 3/4in, gap 1in, width 2in

\$1,500 - 2,000

113

TWO NAVAJO BRACELETS

Each set with five turquoise, with stamped decoration.

each circumference 6 1/2in

\$1,200 - 1,800

114

THREE NAVAJO BRACELETS

Each bezel-set with turquoise cabochons.

circumferences 6 5/8in - 6 1/4in

\$1,200 - 1,800



115

116



117

118

119

115

THREE ZUNI OR NAVAJO CLUSTER BRACELETS

Each set with turquoise, the smallest a heavy example.
circumferences 6 1/4in - 7 1/2in

\$1,000 - 1,500

116

THREE ZUNI CLUSTERWORK JEWELRY ITEMS

Comprising two bracelets and a ring.
ring size 7; the bracelets: circumferences 6 3/4in and 7in

\$1,000 - 1,500

117

FIVE NAVAJO SILVER ADORNMENTS

Comprising three butterfly pins (one set with a turquoise cabochon),
 a turquoise-set fly pin, and a stamped belt buckle.
largest pin length 3 1/8in; buckle width 3 1/4in

\$800 - 1,200

118

FOUR NAVAJO BRACELETS

Two set with seven turquoise cabochons; one set with five turquoise
 cabochons; and one set with five triangular, oval, and teardrop-
 shaped turquoise stones.
circumferences 6 1/4in - 6 3/4in

\$1,200 - 1,800

119

FOUR NAVAJO BRACELETS

Comprising a cuff with large central turquoise, two five-stone
 bracelets and a seven-stone bracelet.
circumferences 6 1/4in - 6 3/4in

\$1,200 - 1,800



120

**120
TWO NAVAJO SQUASH BLOSSOM
NECKLACES**

One with coin beads, a turquoise-set naja and six convex Liberty dollar coins in place of blossoms; one twelve hand-form turquoise-set "blossoms" and a similarly designed naja with hand-form terminals.
lengths 16in and 14 3/4in

\$1,500 - 2,000



121

**121
TWO NAVAJO SQUASH BLOSSOM
NECKLACES**

Comprising a two-strand example, the blossoms and naja with applied feathers and flowers; and a two-strand example set with turquoise.
lengths 14 1/2in and 13 1/2in

\$800 - 1,200



122

**122
TWO NAVAJO SILVER NECKLACES**

Comprising a heavy squash blossom necklace with turquoise-set cast naja and a graduated bead necklace.
lengths 14 1/4in and 10 1/2in

\$800 - 1,200

Northwest
Coast/
Eskimo





124

**PROPERTY FROM THE LAW OFFICES OF JAMES L. STRICHARTZ,
LOTS 123-124**

123

A NORTHWEST COAST CHILKAT BLANKET

Woven in three panels, in the "diving whale" pattern, designed with composite totemic elements centering a whale's face and tail.
length 51in, width 70 1/4in

\$20,000 - 30,000

124

A CONTEMPORARY NORTHWEST COAST PATTERN BOARD

Unknown artist, black paint on wood panel, executed in the typical half pattern of a Chilkat blanket.
height 23 1/2in, width 35 3/4in

\$1,000 - 1,500





126 (two views)



127 (two views)

**PROPERTY OF VARIOUS OWNERS,
LOTS 125-129**

125

**A NORTHWEST COAST CHILKAT
BLANKET**

Divided into three panels, the central panel adorned with a rectangular face and various totemic animal parts, the flanking panels similarly decorated in opposing motifs. *length 48in, width 63 1/2in*

\$10,000 - 15,000

126

**A NORTHWEST COAST CARVED AND
PAINTED DISH**

The oblong bowl adorned on each long side with an opposing pair of carved and painted wings, the short sides issuing dual carved bird's heads holding a worm between them. *height 5 1/2in, length 14 1/4in*

\$2,000 - 4,000

127

A NORTHWEST COAST MASK

*Possibly Nuu-chah-nulth (Nootka), the face with wide, circular eyes below a furrowed brow, the mouth open as if in song. *height 11 3/4in, width 9 1/2in**

\$1,500 - 2,000



128

128
A PAIR OF NORTHWEST COAST MODEL TOTEM POLES

Likely Nuu-chah-nulth (Nootka), each carved and polychrome painted with a distinct stacked arrangement of animals and human figures. heights 38 1/2in and 38in

\$2,000 - 4,000



129

129^Y
AN ESKIMO DOLL

The carved walrus ivory face with incised hair and tattoos, clad in sealskin clothing and boots, with carved hands. height 14 1/4in, width 8 3/4in

\$1,200 - 1,800

Pottery



(two views)

PROPERTY FROM A PRIVATE COLLECTION, KENILWORTH, IL,
LOTS 130-132

130

A ZUNI POLYCHROME JAR

Decorated with four horizontal bands of geometric devices and scroll patterns interrupted by dual vertical scrolled devices.

height 11in, diameter 14 1/2in

\$3,000 - 5,000



131



132



133



134

131

TWO HOPI POLYCHROME POTTERY ITEMS

Including a Hopi tile decorated with a tableta-wearing katsina and a wide-shouldered, tapering jar attributed to Nampeyo of Hano.

the first: height 6 1/4in, width 4 1/4in; the second: height 4 5/8in, diameter 5 3/8in

\$2,000 - 3,000

132

LUCY M. LEWIS

Acoma Pueblo, (1890-1992), the oviform jar worked with alternating panels of fine-line geometric stars and checkered triangles.

height 7 3/8in, diameter 7in

\$800 - 1,200

PROPERTY OF ANOTHER OWNER

133

AN ACOMA BLACK-ON-WHITE JAR

Decorated with alternating squares reserving solid and fine-line geometric elements.

height 9 1/2in, diameter 10 1/4in

\$1,500 - 2,000

First Place winner, The Original American Indian & Western Relic Show, Los Angeles, February 1979; the ribbon accompanies the lot

PROPERTY FROM THE ESTATES OF SUSAN AND ELIOT BLACK, SCOTTSDALE, AZ

134

MARIA MARTINEZ

San Ildefonso, signed Maria + Santana, with Avanyu serpent and cloud design.

height 2in, diameter 11 1/2in

\$1,500 - 2,000



135

PROPERTY OF VARIOUS OWNERS

135

MARGARET TAFOYA

Santa Clara Pueblo, (1904-2001), a squat rounded jar with carved geometric band.

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

\$600 - 900

136

MARIA MARTINEZ

San Ildefonso, signed Marie + Julian, the vase with painted geometric bands about the elongated neck and rounded shoulders.

height 10 7/8in, diameter 7 1/2in

\$1,500 - 2,000



136



137



138



137

THREE SAN ILDEFONSO BLACKWARE VESSELS

Comprising a lidded jar and a jar by Santana Roybal and Adam Martinez, and a small plate by Maria Martinez and Popovi Da. diameters 8in - 5 7/8in

\$1,500 - 2,000

138

FANNIE NAMPEYO

Hopi, (1900-1987), comprising a tall tapering jar with an abstract wing collar and a bulbous jar with migration pattern decoration. heights 6 1/8in and 4 1/4in

\$1,500 - 2,000

Weavings



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

139

A NAVAJO CLASSIC PERIOD SECOND PHASE BLANKET

A second phase variant, with thin bands, multicolor zigzags and X-form elements overlaid on the banded ground, of cochineal red, cream, green, brown and indigo yarns, with *Fred Harvey Company* lead tag.

size approximately 53 1/2in x 72 5/8in

\$30,000 - 40,000

Provenance

D. Collection, possibly Dickens, acquired December 24, 1913
The Fred Harvey Company, lead inventory tag reads: H-24104
B540615 HAXSXS

Lorimer Collection

Sold at Sotheby's New York, November 26, 1991, *Fine American Indian Art*, sale 6245, lot 22

An American Private Collection, acquired in 1994



PROPERTY OF THE MURRAY GELL-MANN TRUST

140

A NAVAJO LATE CLASSIC MOKI-STYLE SARAPE

Indigo and natural wool colors, of typical banded design.
size approximately 4ft 4in x 6ft 2in

\$4,000 - 6,000



141

**PROPERTY FROM THE JK MOORE FAMILY COLLECTION,
FORT WASHAKIE, WY**

141

NAVAJO SECOND PHASE CHIEF'S STYLE WOMAN'S WEARING BLANKET

Designed with four horizontal aniline red stripes enclosing cream, brown and indigo bars flanking alternating dark and light brown stripes.
size approximately 3ft 4in x 5ft 1 1/2in

\$5,000 - 7,000

J.K. Moore and his son, J.K. Moore Jr. ran the Trading Post at Fort Washakie, Wyoming from approximately 1870 to 1917 (inside of what is presently the Wind River Reservation). Moore Jr. spoke Shoshone, and during his time at the trading post became familiar with Chief Washakie and the Shoshone and Arapaho people on the nearby reservation. The following textiles were collected by the Moores over the years via trade; many pieces from the Moore collection are now housed in such institutions as the Wyoming State Museum, the University of Wyoming, the Denver Public Library, and the Freemont County Pioneer Museum in Lander, Wyoming, which also houses a small replica of the Moores' original trading post.

Provenance

The Trading Post at Fort Washakie, WY, thence by descent through the family

142

A NAVAJO THIRD PHASE BLANKET-STYLE RUG

With nine serrated diamonds over a banded ground, of purple, red, cream and gray.
size approximately 6ft 10 1/2in x 5ft

\$2,500 - 3,500

Please refer to the footnote of lot 141 for a brief history of the collection.

Provenance

The Trading Post at Fort Washakie, WY, thence by descent through the family

143

A NAVAJO SECOND PHASE BLANKET-STYLE WEAVING

Worked with three blocks of aniline red enclosing floating bars, overlaid on a banded ground.
size approximately 3ft 7in x 4ft 6in

\$1,500 - 2,500

Please refer to the footnote of lot 141 for a brief history of the collection.

Provenance

The Trading Post at Fort Washakie, WY, thence by descent through the family

144

A NAVAJO THIRD PHASE BLANKET-STYLE RUG

A serrated nine-diamond design over cream, brown and red bands.
size approximately 5ft 9in x 4ft 6in

\$2,000 - 3,000

Please refer to the footnote of lot 141 for a brief history of the collection.

Provenance

The Trading Post at Fort Washakie, WY, thence by descent through the family



142



143



144



PROPERTY FROM A MIDWEST COLLECTOR

145

**A NAVAJO CLASSIC PERIOD SECOND PHASE CHIEF'S
BLANKET**

Finely woven, designed with cochineal or lac-dyed red color bars adorned with floating bars and chevrons over a banded ground.
size approximately 4ft 7in x 6ft 1in

\$30,000 - 50,000



**PROPERTY FROM THE ESTATES OF SUSAN AND ELIOT
BLACK, SCOTTSDALE, AZ**

146

A NAVAJO LATE CLASSIC PERIOD WEARING BLANKET

Finely woven in a pattern of stepped diagonal bands reserving striped crosses and zigzags in various hues of aniline and combined cochineal and lac dyed-red, indigo blue, cream, yellow and light turquoise.

size approximately 3ft 10 1/2in x 5ft 5in

\$15,000 - 20,000



147

147

A NAVAJO LATE CLASSIC BLANKET

Worked with a symmetrical arrangement of zigzags, stepped diamonds and Spider Woman crosses on an aniline red field.
size approximately 6ft 2in x 4ft 2in

\$5,000 - 8,000

PROPERTY OF ANOTHER OWNER

148

A NAVAJO TRANSITIONAL WEAVING

Designed with interlocking zig-zag bands in red, brown, cream and light yellow between two solid red bands.
size approximately 6ft 7in x 4ft 6in

\$3,500 - 4,500

PROPERTY FROM A PRIVATE COLLECTION, KENILWORTH, IL

149

A NAVAJO HUDSON BAY-STYLE BLANKET

Softly woven, the cream ground simply decorated at each end with thick brown bands issuing yellow hooks.
size approximately 6ft x 3ft 11in

\$1,500 - 2,000

Provenance

Ex-Tony Berlant

150

A NAVAJO TRANSITIONAL WEAVING

Softly woven, worked with brightly colored interlocking corn stalks, the ends banded.
size approximately 7ft 1in x 4ft 6in

\$2,000 - 3,000

Provenance

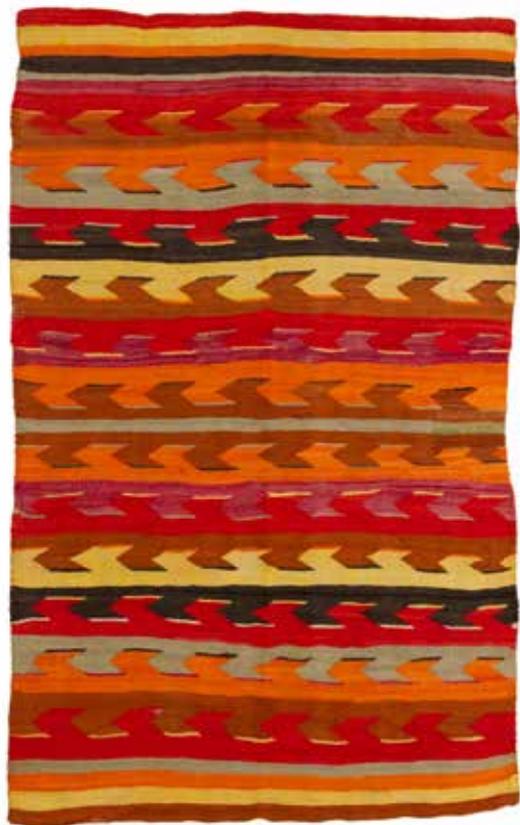
Ex-Tony Berlant



148



149



150



151

**PROPERTY OF VARIOUS OWNERS,
LOTS 151-159**

151

**A NAVAJO GERMANTOWN MOKI
WEAVING**

Worked with an opposing pair of stepped cream and red bands and small crosses on a purple and black finely banded ground.
size approximately 5ft 10 1/2in x 4ft 3 1/3in

\$6,000 - 9,000

152

A NAVAJO STORM PATTERN RUG

In natural colors.
size approximately 6ft 3 1/2in x 3ft 8in

\$1,500 - 2,000

153

A NAVAJO CRYSTAL RUG

The cream field populated with floating hooked and serrated diamonds.
size approximately 6ft 2in x 4ft 3in

\$1,500 - 2,000

154

A NAVAJO TEEC NOS POS RUG

Possibly by Lucille Begay, the field densely populated with serrated and stepped geometric elements with arrow fletch and feather details, within a wide border.
size approximately 5ft x 3ft 9 1/2in

\$2,000 - 3,000

155

A NAVAJO GANADO RUG

The elongated central medallion adorned with hooked accents, centering a wide border of Valero stars.
size approximately 8ft x 4ft 7in

\$1,500 - 2,000



152



153



154



155



156

A NAVAJO CRYSTAL RUG

Centering concentric sawtooth-outline rectangles within an elaborate twined and hooked surround, framed overall in multiple borders.

size approximately 8ft 6in x 5ft 5in

\$5,000 - 7,000

157

A LARGE NAVAJO TEEC NOS POS RUG

With central conjoined hooked diamonds on a gray ground, within concentric serrated, looped linear, and red octagon borders.

size approximately 12ft 6 3/4in x 5ft 3 1/2in

\$4,000 - 6,000





158



159

158

A NAVAJO SHIPROCK-STYLE PICTORIAL RUG

Depicting two Yei figures and accompanying regalia.
size approximately 5ft 11in x 4ft 3 1/2in

\$2,000 - 3,000

159

A NAVAJO THIRD PHASE CHIEF'S-STYLE WEAVING

Nine-spot pattern of checkered and serrated diamonds overlaid on a banded and striped ground.
size approximately 7ft 7in x 4ft 10in

\$1,000 - 1,500



PROPERTY FROM THE ESTATES OF SUSAN AND ELIOT
BLACK, SCOTTSDALE, AZ, LOTS 160 & 161

160

A LARGE NAVAJO TEEC NOS POS RUG

Decorated with intertwined linear motifs with arrow accents and floating geometric accents, within a thin X-form and a wide scrolling border.

size approximately 12ft 7 1/2in x 6ft 6in

\$3,000 - 5,000



161

161

A NAVAJO TEEC NOS POS RUG

Finely woven, the field adorned with floating Valero stars, feathers, and abstract elements, within a wide geometric border.
size approximately 8ft 6 1/2in x 4ft 8in

\$2,000 - 3,000

PROPERTY OF THE MURRAY GELL-MANN TRUST

162

A NAVAJO KLAGETOH RUG

Adorned with an elongated hooked diamond centering a stepped border.
size approximately 3ft 11in x 6ft 11in

\$1,500 - 2,000



162

Baskets

PROPERTY OF VARIOUS OWNERS,
LOTS 163-166

163

AN ACHUMAWI BURDEN BASKET

Worked about the body with two stepped zigzag bands, with portions of stepped bands and branched triangular elements about the rim.

height 23in, diameter 26in

\$2,000 - 3,000

164

A POMO CHUSET-WEAVE BURDEN BASKET

Decorated with spiraling serrated bands issuing downwards from the slightly flaring rim.

height 20 1/2in, diameter 25 1/2in

\$5,000 - 7,000



163



164



165

A YOKUTS POLYCHROME FRIENDSHIP BASKET

Worked with two rattlesnake bands, one band of female figures, one band of male figures, and a band of hourglass-shaped "butterflies."

height 10 1/4in, diameter 19in

\$8,000 - 12,000





166 (two views)



167 (two views)

166

A YOKUTS POLYCHROME COOKING BASKET

Decorated with four polychrome zig-zag snake bands.
height 8in, diameter 17in

\$3,000 - 5,000

PROPERTY FROM A PRIVATE COLLECTION, KENILWORTH, IL

167

A POMO BEADED BASKET

A single-rod example, with multicolor geometric beadwork.
height 2 3/8in, diameter 5 1/2in

\$1,000 - 1,500

**PROPERTY FROM AN IMPORTANT WESTERN COLLECTION,
LOTS 168-175**



168

168

A MAIDU BASKET

Decorated with a staggered arrangement of pronged geometric forms on triangular bases.
height 3 1/2in, diameter 6 1/4in

\$1,500 - 2,000



169 (two views)



169

A WASHOE POLYCHROME BASKET

*Attributed to Maggie Mayo James, degikup form, a single-rod example, worked with flower stems and geometric accents.
height 5 1/4in, diameter 8 5/8in*

\$2,000 - 3,000

The attribution to Maggie Mayo James was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia. In an accompanying document, he writes: "The basket shows James' distinctive adaptation of the pictorial designs of plants introduced by her step mother, Sarah Jim Mayo. As evident in this basket, Maggie stylizes such motifs to blend with alternating geometric motifs."

170

A WASHOE POLYCHROME BASKET

*Attributed to Jennie Bryant Shaw, degikup form, worked with alternating diamond and striped X-form elements.
height 4 1/4in, diameter 7in*

\$1,000 - 1,500

The attribution to Jennie Bryant Shaw was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; a copy of the letter of attribution accompanies the lot

171

A WASHOE POLYCHROME BASKET

*Attributed to Tootsie Dick Sam, degikup form, a single-rod example, decorated about the body with twelve black-centered red diamonds.
height 4 1/8in, diameter 8 1/8in*

\$1,000 - 1,500

The attribution to Tootsie Dick Sam was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; a copy of the letter of attribution accompanies the lot

172

A WASHOE BASKET

*Attributed to Maggie Mayo James, a single-rod degikup surrounded by an undulating serrated band.
height 5in, diameter 8 3/4in*

\$1,000 - 1,500

The attribution to Maggie Mayo James was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; the letter to this effect accompanies the lot



170 (two views)



171



172



173



174



175



176 (two views)



173

TWO WASHOE BASKETRY ITEMS

*Attributed to Sarah Jim Mayo, comprising a basketry-covered lidded bottle and a winnowing tray.
height of bottle 11in, length of tray 18 1/8in*

\$1,500 - 2,000

The attributions to Sarah Jim Mayo was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; letters of attribution for both baskets accompany the lot. In the letter referencing the winnowing tray, Cohodas writes, “[Sarah Mayo’s] freedom of innovation is also evident in her twined basketry, both in her unusual use of redbud for designs, and in the development of new and often complex designs, such as the fret motif in the third band from the base.”

174

THREE WASHOE BASKETRY ITEMS

*Attributed to “Annie of Carson City”, comprising a model baby carrier with trade cloth accents and two bowl-form baskets with geometric polychrome bands.
bowl diameters 10in and 9 1/4in, length of baby carrier 18 3/4in*

\$1,000 - 1,500

The attribution to Annie of Carson City was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; letters to this effect accompany the lot

175

A MISSION POLYCHROME TRAY

*Worked with a thick band enclosing diagonal ombré registers.
height 3 1/8in, diameter 16 3/4in*

\$1,000 - 1,500

PROPERTY FROM THE ESTATES OF SUSAN AND ELIOT BLACK, SCOTTSDALE, AZ

176

A PANAMINT POLYCHROME BASKET

*Likely Isabel Hanson, worked with two rattlesnake bands and four sections of ticking on the rim.
height 4 7/8in, diameter 11in*

\$2,000 - 3,000



(three views)

PROPERTY OF VARIOUS OWNERS

177

ANNIE ANTONE

Tohono O'odham (Papago), (b. 1955), a pictorial polychrome basket decorated with a continuous scene of a rider on horseback in a desert landscape.

height 7 1/2in, diameter 9 1/8in

Multiple Award Winner, 2002 SWAIA: First Place; Best of Division; Best of Classification: Textiles, Baskets and Fabric Attire; and Crafting Techniques, SWAIA Standards, Textiles, Baskets and Fabric Attire. The ribbons accompany the lot.

\$800 - 1,200



178



179



PROPERTY FROM A PRIVATE COLLECTION, KENILWORTH, IL

178

TWO APACHE TRAYS

One pictorial with four standing figures, and one with stacked diamonds.

diameters 12in and 13 1/4in

\$1,500 - 2,000

179

TWO SOUTHWEST BASKETS

Comprising a Pima "Man in the Maze" tray with braided rim and a Navajo polychrome wedding tray.

each diameter 17in

\$1,200 - 1,800

Plains/Plateau/Woodlands



PROPIEDAD DE UN DISTINGUIDO CABALLERO DEL NORTE

180

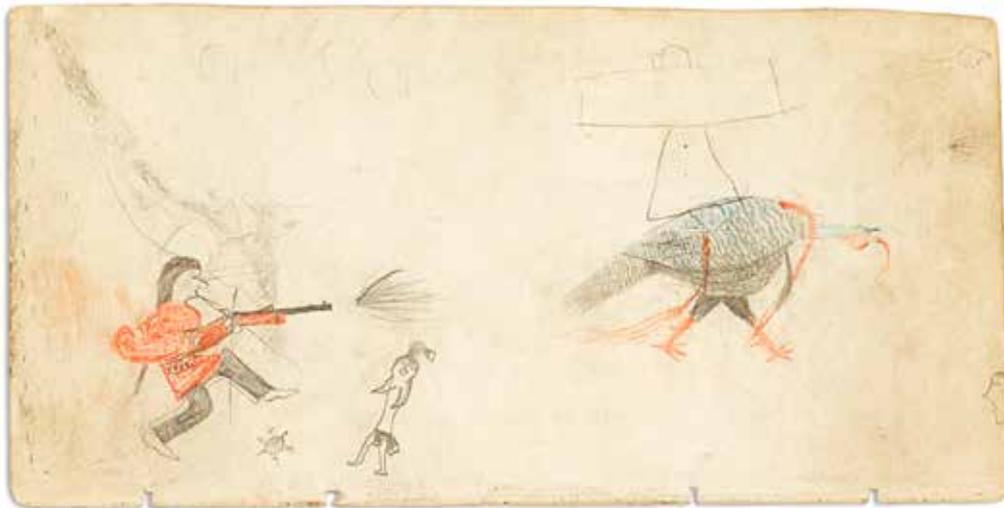
A CHEYENNE DOUBLE-SIDED LEDGER DRAWING

The recto depicting Crow "hot dancers" in full regalia; the verso featuring members of the Contrary Society taking part in the *Massaum*, or Animal Ceremony, depicted here hunting buffalo so that it shows its powers, *each face likely drawn by a different artist; recto indistinctly inscribed: Re.Bire.*
height 3 7/8in, width 7 1/2in

\$3,000 - 5,000

The Bethel Moore Custer Ledger contains a drawing with many similarities to the verso of the present lot: Plate 24, Frontier Army Museum, Fort Leavenworth, <https://plainsledgerart.org/plates/view/3670>.

Assistance in identifying the iconography of these drawings provided by Dr. Ross Frank, Associate Professor in the Department of Ethnic Studies at UCSD.



181

A CHEYENNE DOUBLE-SIDED LEDGER DRAWING

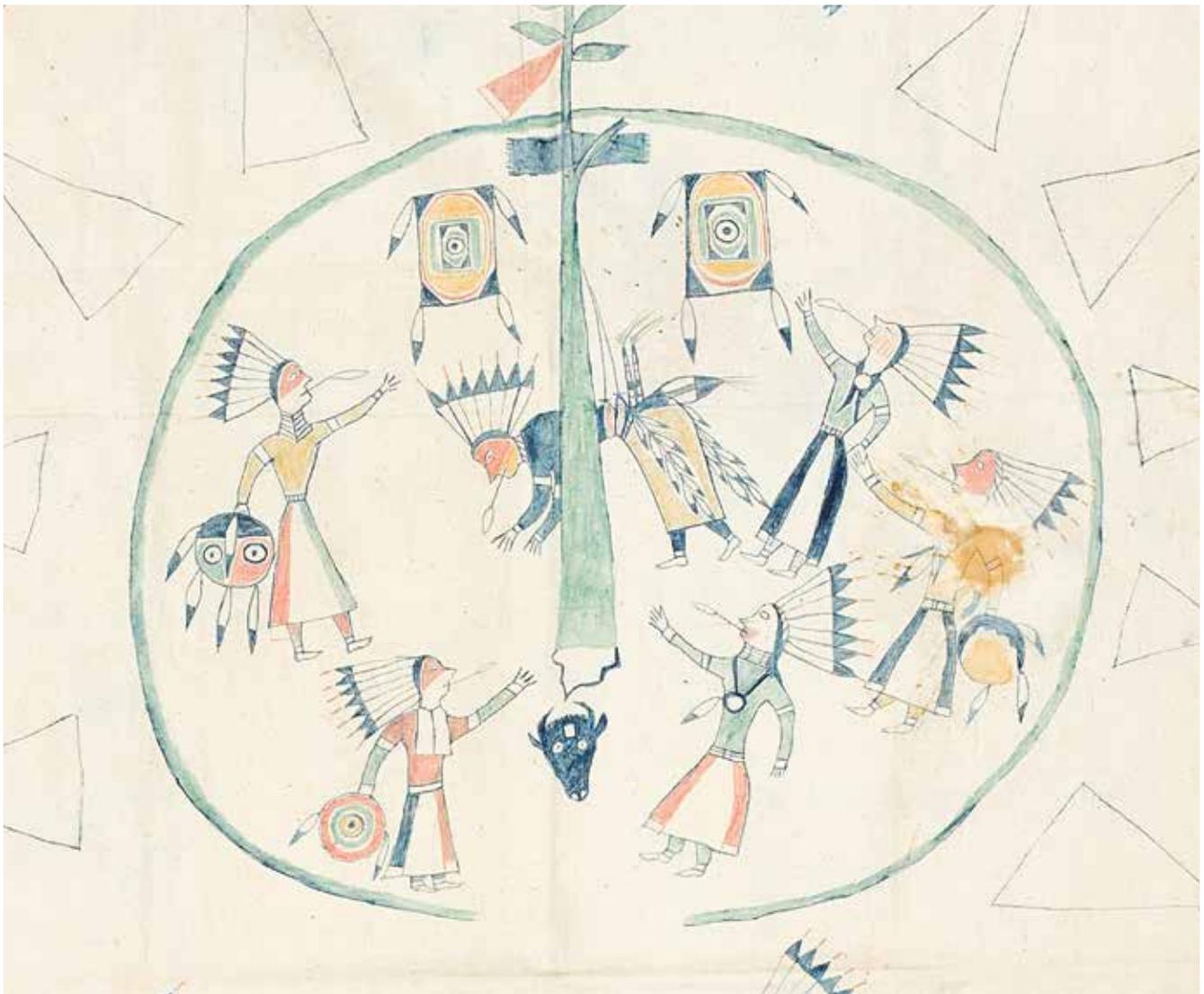
The recto featuring Members of the Contrary Society taking part in the *Massaum*, or Animal Ceremony, here depicted as elk dreamers; the verso showing a Cheyenne man hunting a turkey, in addition to a small turtle image and outline of a dress.

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

\$2,000 - 3,000

Assistance in identifying the iconography of these drawings provided by Dr. Ross Frank, Associate Professor in the Department of Ethnic Studies at UCSD.





PROPERTY OF VARIOUS OWNERS, LOTS 182-188

182

A PLAINS PAINTED MUSLIN

Probably Sioux, depicting a buffalo hunter in trade cloth capote at top; an elaborate Sun Dance scene ringed by tipis below; the bottom half showing four warriors on horseback, a turtle bringing up the rear; the textile terminating with dual calumets and a ceremonial feather-tipped ball.

size approximately 70 1/2in x 35in

\$20,000 - 40,000

Provenance

Margaret Lynde Dent-Campbell (1854–1921), thence by descent through the family. Margaret Dent was the daughter of Brigadier General Frederick Tracy Dent (1820 – 1892) and Helen Louise Lynde (1836–1922); Julia Boggs Dent, Margaret’s aunt, was married to Ulysses S. Grant, the two having been introduced when Grant and her brother were roommates at West Point. A career officer, Frederick Tracy Dent served with distinction in the Southern campaign during the Mexican-American War and then saw 16 years of frontier duty and was active in the Yakima War of 1855-1858. During the Civil War Dent was aide-de-camp to his brother-in-law, General Grant, and later served as a military secretary for four years of Grant’s presidency. Family lore is unclear as to whether the present lot was collected by Margaret Lynde Dent or her father, though Helen Louise Lynde-Dent is remembered as having been fluent in the Sioux language at one time.



183

HE NUPA WANICA (JOSEPH NO TWO HORNS)

Hunkpapa Lakota / Teton Sioux, (c. 1852–1942), painted hide shield cover depicting a bird on red ground with wavy lines radiating from the tops of its wings below a solid blue rectangle. diameter 19 1/2in

\$10,000 - 15,000

While relatively little is known about the life of Joseph No Two Horns, what is indisputable is that he was a prolific artist and a skilled warrior, having fought in approximately forty battles, including the Battle of the Little Bighorn. No Two Horns is well-known for his horse effigy carvings, paintings/drawings, shields and shield covers, as well as a variety of other art and objects made for trade. The few other examples of No Two Horns' painted hide shields can be found in the collections of the Denver Art Museum (1932.237); the Detroit Institute of the Arts (2006.106); and the Charles and Valerie Diker Collection (691), a promised gift to the Metropolitan Museum of Art of New York City (L.2018.35.69).

The present example is typical for No Two Horns's shields. Discussing the seven shields and shield covers that had been attributed to Joseph No Two Horns by 1993, David L. Wooley and Joseph D. Horse Capture write: "Three of the shields have designs that are essentially identical to the shield shown in No Two Horns's artwork. But significant variation can be found in the other shields... [Common to all examples], the visual impact of the central figure of the magical bird is enhanced by a color field composed with undulating lines that divide the composition.

"In the relatively short period of the horse culture of the Plains Indian tribes, one of the most important objects a nomadic warrior might carry into battle was his shield... while they could deflect arrows or glancing blows, it was the vision-inspired paintings on the shield or hide covers that the owners believed offered them the greatest protection". Wooley and Horse Capture, "Joseph No Two Horns / He Nupa Wanica", *American Indian Art Magazine*, Summer 1993, Goldfein, Roanne P., Vol 18, Number 3, p. 32-43.

Provenance

Sold at Sotheby's, New York, May 18, 2000, *Pre-Columbian and American Indian Art*, lot 625, illustrated



184

A SOUTHERN PLAINS GHOST DANCE DRESS

Probably Arapaho, the hide dress painted on each face with a distinct design featuring five-point stars, circles, Maltese crosses, and a crescent moon in red and yellow on a blue ground on the yoke and blue and red on a yellow ground on the skirt.
 yoke: width 37in, length 14 3/4in; skirt: length 35 1/2in, width 28 1/2in

\$5,000 - 8,000

“The selection of specific combinations of traditional Indian motifs and symbols from white culture and the placement of these designs on the garment were frequently the outgrowth of individual visions ... Stars are the most frequently used motif on Ghost Dance ritual objects ... the five-pointed “American flag” star; the traditional four-pointed star; dashes of paint representing falling stars, or he many stars of the heavens; and the Maltese cross-shaped star, representing the four directions to the Sioux and the morning star to the Arapaho, all appear... [air-borne elements] symbolized the belief that Ghost Dancers would be flown out of danger when the earth was renewed”, Bradbury, Ellen, from her essay “Clothing” in *I Wear the Morning Star: An Exhibition of American Indian Ghost Dance Objects*, Minneapolis Institute of Arts, 1976, p. 29-31.



185

**A PAIR OF PLATEAU OR NORTHERN
PLAINS BEADED POMMEL BAGS**

Of commercial leather, each beaded flap
decorated with a pair of gauntlets below
a polychrome flower; one face with black
gauntlets, the other with red.
overall length 33in, width 11 1/4in

\$4,000 - 6,000



186

A SANTEE SIOUX BEADED VEST

The hide front partially beaded with vining flowers, foliage, American flags and shields; the fabric back unadorned.

length 22in

\$2,000 - 3,000

Per family history, this vest and the following pair of moccasins were acquired by Sheriff Felix Alston of Big Horn County, Wyoming sometime between 1904 and 1910. Alston was a shopkeeper and the postmaster of Irma Flats between 1900 and 1902, prior to becoming Sheriff. During the summer months, the Cheyenne would summer on his property, and Alston traded for the vest and moccasins in this catalogue. Sheriff Alston had a national reputation during his law enforcement years and his exploits were chronicled in numerous national newspapers; he was appointed the first State warden of the Wyoming Penitentiary in 1911 and served until 1919.

Provenance

Sheriff Felix Alston, Irma Flats, WY, thence by descent through the family



186

187

A PAIR OF CHEYENNE BEADED MOCCASINS

Buffalo tracks on the toe, further decorated with strings of rectangles and diamonds around the instep and up the vamp.

length 10 3/4in

\$1,000 - 1,500

Please refer to the footnote of lot 186 for a brief biography of Sheriff Felix Alston.

Provenance

Sheriff Felix Alston, Irma Flats, WY, thence by descent through the family



187

188

A SIOUX BEADED DRESS

The yoke fully beaded on both sides with triangular motifs, geometric devices and undulating borders on a blue ground, with fringe along the sleeves and the sides and bottom of the soft hide skirt.
width 61in, length 51in

\$2,000 - 3,000



188 (two views)



**PROPERTY FROM THE ESTATES
OF SUSAN AND ELIOT BLACK,
SCOTTSDALE, AZ**

189

A SIOUX BEADED CRADLE

Fully beaded on hide with red cloth lining, with metal spring fringe on the end of the flap, mounted on a tacked wood frame.
height 40 1/2in, width 11 1/4in

\$3,000 - 5,000

PROPERTY OF ANOTHER OWNER

190

A PLAINS CHILD'S BEADED VEST

The fringed hide vest beaded front and back with triangular structures issuing American flags, within a geometric border, ribbon accents verso.
length 10 1/2in, underarm width 11 1/4in

\$600 - 900

END OF SALE



189 (two views)



190 (two views)

Bonhams

AUCTIONEERS SINCE 1793



Consignments Invited

Traditional/Individual: Modern Native American Art

Los Angeles | March 16, 2020

INQUIRIES

Ingmårs I. Lindbergs
+1 (415) 503 3393
ingmars.lindbergs@bonhams.com
bonhams.com/nativeamericanart

PAUTA SAILA, RCA

Inuit, Kinngait/Cape Dorset, (1916-2009),
dancing bear, carved stone with bone teeth.
height 23in
\$20,000 - 40,000



Bonhams

AUCTIONEERS SINCE 1793

Consignments Invited California and Western Art

Los Angeles | March 17, 2020

INQUIRIES

Scot Levitt
+1 (323) 436 5425
calam.us@bonhams.com
[bonhams.com/calwest](https://www.bonhams.com/calwest)

WILSON HURLEY (1924-2008)

La Ventana from above
oil on linen affixed to aluminum panel
48 x 48in
\$25,000 - 35,000

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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - Continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon

Conditions of sale - Continued

by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/25505 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

See page 2

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

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

Simultaneous sale property collection notice:

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

Auction Results

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

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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

Bonhams

Sale title: Native American Arts		Sale date: December 16, 2019	
Sale no. 25505		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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



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