

Bonhams



Native American Art

Los Angeles | August 31, 2020

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Los Angeles | August 31, 2020 at 11am

BONHAMS

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SALE NUMBER: 26133

Lots 1 - 210

CATALOG: \$35

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INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 75
Back cover: Lot 197

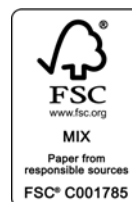
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INCLUDING PROPERTY FROM

A Private West Coast Collection
The Estate of Charles and Sharon Aberle
The Estate of Ruth K. Belikove, Alameda, California
The Barbara Rogers and H. Wade Stinson Collection
The Richard Kelton Collection
A Palm Desert, CA Collector
The Estates of Susan and Eliot Black, Scottsdale, AZ
An Arizona Estate
The Mary Duke Biddle Trent Semans Foundation
A Central California Collection

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- All payments must be made electronically prior to collection. We cannot accept payment in person at our US locations. The quickest and easiest way to pay is online through your MyBonhams account.
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- If you wish to automatically receive a Bonhams Shipping quote, please notify Client Services at the time of registration. Due to the current circumstances, please allow additional time for packaging, shipping and delivery. We appreciate your patience and

The Collection of Charles and Sharon Aberle



Sharon and Charles Aberle, both Southern California natives, met while attending the University of Southern California in Los Angeles. They were married in 1951, and raised three boys together during their 61-year marriage. Charles Aberle passed away in September of 2012; Sharon Aberle followed him in early 2020.

The Aberles shared a love for the arts, with an emphasis on music: the opera and symphony in particular. In the 1960s, the pair were introduced to Native American art, and Sharon immediately found she had an eye for turquoise jewelry. As the couple's mutual affection for Native American art blossomed, they embarked on a number of collecting trips across the Southwest; their boys in tow in the back of the family station wagon.

Charles and Sharon shared not only a passion for collecting art, but a deep appreciation for the artists whose work they admired. During one of their most memorable trips, the family visited the home of Maria Martinez in San Ildefonso Pueblo. The Aberle and Martinez families shared a meal, and the Aberles purchased several examples of Maria's iconic pottery.

Over time, the Aberles began to focus their collecting efforts on Navajo textiles, amassing a number of very fine and aesthetically unique historic examples.

After their children grew up and left home, Charles and Sharon spent their summers in Santa Fe, where they owned a small home. The Aberles immersed themselves in the Santa Fe arts community, attending Indian Market every year and happily introducing their grandchildren to the annual Pancake Breakfast on the Plaza. The Aberles continued to support music and the arts, at times holding positions on the Board of the Santa Fe Opera and keeping memberships with a number of the local museums.



1



2

Southwest Related Material

PROPERTY FROM A PRIVATE WEST COAST COLLECTION, LOTS 1-4

1

SIX MIMBRES STONE PAINT PALETTES

All roughly rectangular and flat in form, two with borders about the sunken center, all with incised linear decorations.
heights 5in - 3 7/8in; widths 3in - 1 3/4in

\$3,000 - 5,000

Provenance

Joshua Baer, Santa Fe, NM
A West Coast Private Collection, acquired from the above in 1998

2

SIX PUEBLO DRUMS

Each of characteristic double-headed form, the hide lashing creating reserves painted in decorative fashion.
height 15in - 5 1/2in; diameter 11 1/2in - 7in

\$1,200 - 1,800

Provenance

Morning Star Gallery, Santa Fe, NM
A West Coast Private Collection, acquired from the above in 1996

3

A HOPI KATSINA DOLL

Depicting Hemis katsina, with a stepped tableta and case mask, a dance wand affixed to the back of the mask, a few scattered repairs.
height 19in, width 6 1/4in

\$3,000 - 5,000

4

DEAN HOWATO

Hopi, (20th/21st century), two carved and painted dolls: one depicting an Eagle dancer posed with spread wings; the other a Butterfly Maiden dancer wearing a colorful tableta, unmasked and carrying arrows.
heights 24in and 33 1/2in

\$1,000 - 1,500

PROPERTY OF ANOTHER OWNER

5

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

\$2,000 - 3,000



3 (front and back view)



4



5 (front and back view)

Jewelry/Silverwork

PROPERTY FROM THE ESTATE OF CHARLES AND SHARON
ABERLE, LOTS 6-42

6

A NAVAJO BRACELET

Of twisted and domed wire construction, centering a stamped plaque set with a teardrop-shaped turquoise.

interior circumference 6 5/8in, gap 1 1/8in, width 3/4in, gross weight approximately 71.2 g

\$1,200 - 1,800

7

A NAVAJO BRACELET

A heavy example, constructed of four twisted wires and set with three rectangular plaques each set with a rectangular turquoise.

interior circumference 6 7/8in, gap 7/8in, width 5/8in, gross weight approximately 92.2 g

\$1,200 - 1,800

8

A NAVAJO OR ZUNI BRACELET

The wide cuff with stamped terminals, set with three clusters of oblong turquoise.

interior circumference 7in, gap 1 1/8in, width 1 3/8in, gross weight approximately 84.3 g

\$800 - 1,200

9

TWO NAVAJO BRACELETS

Each set with a graduated row of oblong turquoise, the smaller signed LB.

the wider: interior circumferences 6 5/8in, gap 3/4in; the smaller: interior circumference 6 7/8in, gap 1in; gross weight approximately 75.8 g

\$1,000 - 1,500

10

TWO NAVAJO OR ZUNI BRACELETS

Comprising a cluster bracelet set with oblong and rectangular turquoise and a twisted and square wire bracelet set with a row of rectangular bezel-set turquoise.

inner circumferences 6 5/8in and 6 1/2in, gaps each 1in, gross weight approximately 112.8 g

\$1,000 - 1,500

11

A NAVAJO BRACELET

Of looped and plain wire construction, set with three rectangular turquoise.

interior circumference 6 1/2in, gap 7/8in, width 3/4in, gross weight approximately 64.0 g

\$800 - 1,200

12

A NAVAJO BRACELET

The openwork bracelet set with seven graduated oblong turquoise.

interior circumference 6 3/8in, gap 1 1/16in, width 1 1/8in, gross weight approximately 70.5 g

\$1,000 - 1,500





6



7



8



9



10



11



12



13



14



15



16



17



18

13

A NAVAJO BRACELET

Thick twin carinated bands with stampwork motifs bordering a twisted wire, centering a solitary turquoise with similar settings at the terminals.

interior circumference 6 1/2in, gap 1in, width 5/8in, gross weight approximately 111.1 g

\$1,200 - 1,800

14

A NAVAJO BRACELET

A heavy sand-cast example designed with twisted wire in the interstices, centering an arrangement of seven oblong and circular turquoise, an additional oblong turquoise at each terminal, *old repair*. *inner circumference 7in, gap 7/8in, width 1 5/8in, gross weight approximately 101.4 g*

\$1,200 - 1,800

15

A NAVAJO BRACELET

Centering a row of three oblong turquoise separated by twisted wire and silver drop flowers, all within a looped wire border. *inner circumference 6 1/2in, gap 3/4in, width 1in, gross weight approximately 63.7 g*

\$1,000 - 1,800

16

A NAVAJO BRACELET

Constructed of three domed wires, the exterior wires set with oblong turquoise separated by silver drops, the center wire set with square turquoise, *repaired*.

inner circumference 6 3/4in, gap 1in, width 1in, gross weight approximately 61.8 g

\$1,000 - 1,500

17

A NAVAJO BRACELET

A heavy example, set with a single rectangular turquoise flanked by stamped and applied twisted wire accents.

interior circumference 6 5/8in, gap 7/8in, width 1/2in, gross weight approximately 83.9 g

\$1,200 - 1,800

18

A NAVAJO BRACELET

Centering an oval bezel-set turquoise, the shaped cuff with stamped accents.

inner circumference 6 1/2in, gap 7/8in, width 3/4in, gross weight approximately 53.3 g

\$1,000 - 1,500



13



14



15



16



17

(back views)



18



19



20



21

19

A NAVAJO NECKLACE

A single-strand necklace strung with silver and amber glass beads, the cast pierced naja set with a turquoise cabochon on each terminal.
length 17 1/2in, gross weight approximately 193.4 g

\$2,000 - 3,000

See Frank, Larry, *Indian Silver Jewelry of the Southwest 1868-1930*, New York Graphic Society / Little, Brown and Company, Boston, MA, 1978 for a similarly designed circa 1880s naja from the collection of the Wheelwright Museum in Santa Fe, NM (p. 109 & 110, figs. 128 & 129).

20

A NAVAJO SQUASH BLOSSOM NECKLACE

The single strand of large beads with five blossoms, including one at the neck, and suspending a cast pierced naja with stamped accents.
length 18 1/4in, gross weight approximately 249.0 g

\$1,000 - 1,500

21

A NAVAJO SQUASH BLOSSOM NECKLACE

A heavy single strand example with ten blossoms, the naja a closed circle set with four turquoise and an onyx tablet and suspending a turquoise drop.
length 17 1/2in, gross weight approximately 277.7 g

\$4,000 - 6,000



22 (detail)

22^Y

A PUEBLO NECKLACE

The cylindrical and freeform coral bead necklace centering a carved turquoise frog pendant.

approximate length 11 1/4in

\$1,000 - 1,500

23^Y

A PUEBLO NECKLACE

A single strand of turquoise beads and tabs suspending five shell and turquoise double jacals, two jacals with coral beads near the wraps.

length 20 3/4in

\$1,500 - 2,000

24

A PUEBLO NECKLACE

Possibly the work of Leekya Deyuse, a two-strand necklace of heishi interspersed with glass, carved turquoise, onyx, and shell beads in various shapes, with two turquoise and shell jacals.

length 22 1/2in

\$1,500 - 2,000



22

23

24

25

JUAN DIDEOS

Zuni, circa 1927, the stamped openwork cuff designed with two rows of oblong turquoise cabochons and three applied steer heads with turquoise eyes.

inner circumference 6 1/2in, gap 7/8in, width 7/8in, gross weight approximately 56.3 g

\$1,200 - 1,800

Provenance

The C.G. Wallace Collection of American Indian Art, sold by Sotheby Park Bernet, November 14 - 16, 1975, lot 1123, **illustrated** in the catalog pg.189

26

TWO ZUNI JEWELRY ITEMS

Comprising a cuff bracelet and a Rainbow man ring, each with turquoise inlay.

cuff: interior circumference 6 3/8in, gap 1 1/8in, width 1 1/4in; ring size 11; gross weight approximately 108.2 g

\$800 - 1,200

27

A NAVAJO BRACELET

Constructed of four twisted wires, set with four rectangular turquoise. *interior circumference 6 3/4in, gap 1 1/4in, width 3/4in, gross weight approximately 64.0 g*

\$1,200 - 1,800

28

A NAVAJO BRACELET

Constructed of five hammered wires and set with diamond-shaped, teardrop-shaped and oblong turquoise and silver bead accents.

inner circumference 6 1/2in, gap 1in, width 7/8in, gross weight approximately 75 g

\$1,000 - 1,500

29

A NAVAJO OR ZUNI BRACELET

A four-wire example centering a triangular turquoise flanked by oblong and circular turquoise cabochon clusters.

inner circumference 6 3/4in, gap 7/8in, width 1 3/4in, gross weight approximately 90.6 g

\$1,000 - 1,500

30

THREE NAVAJO BRACELETS

Two set with rectangular turquoise tablets, one with incised radiating designs.

circumferences 6 1/2in - 6 3/8in, gross weight approximately 136.6

\$800 - 1,200

31

TWO NATIVE AMERICAN BRACELETS

Comprising an openwork coin silver example set with seven oval turquoise and triangular accents, *Michael Schmaltz, Algonquin*; and a three-wire example set with five rectangular turquoise and oblong accents.

circumferences 6 3/8in and 6 1/2in, gaps 1 1/8in and 7/8in, gross weight approximately 99.9 g

\$800 - 1,200



25



26



27



28



29



30



31





32



33



34



32^Y

A PUEBLO NECKLACE

Designed with three strands of heishi, turquoise and graduated turquoise tabs, suspending a double jacla of turquoise, shell and coral.
length 19 1/4in

\$1,000 - 1,500

33

A PUEBLO NECKLACE

Designed with four strands of graduated free-form turquoise and heishi beads.
length 16 3/4in

\$1,000 - 1,500

34^Y

A PUEBLO NECKLACE

The single strand designed with graduated turquoise tabs with shell and turquoise spacers, suspending one single and one double jacla of turquoise, shell, and coral.
length 19 3/4in

\$1,000 - 1,500

35

THREE PUEBLO NECKLACES

Comprising two single-strand graduated turquoise necklaces, one with shell spacers, and a turquoise bead and graduated tab necklace with coral-colored glass accents near the closure and a turquoise and shell double jacla.

lengths 13 1/4in - 13 1/2in

\$1,200 - 1,800

36^Y

TWO PUEBLO NECKLACES

Comprising an eight-strand coral bead necklace and a three-strand graduated coral and silver bead necklace.

lengths 14 1/2in - 15 3/4in

\$1,500 - 2,000

37

THREE SOUTHWEST NECKLACES

Comprising two heishi and turquoise necklaces: one single strand with shells at the neck, one double strand; and a silver bead necklace.

lengths 11in - 15in, silver bead necklace gross weight approximately 101.9 g

\$800 - 1,200



38

38

TWELVE NAVAJO OR ZUNI RINGS

Each set with turquoise.

sizes 6-10 1/2, gross weight approximately 117.3 g

\$800 - 1,200

39

EIGHT PAIRS OF NAVAJO OR ZUNI EARRINGS

Each set with turquoise.

lengths 3in - 4 1/4in, gross weight approximately 203.2 g

\$500 - 700

40

TWELVE NAVAJO OR ZUNI RINGS

Each set with turquoise.

sizes 5-11, gross weight approximately 123.1 g

\$800 - 1,200



39



40

41

A UNIQUE GROUP OF ACCESSORIES BELONGING TO SHARON ABERLE

The commercial leather bag adorned with a profusion of vintage Navajo and Zuni silver buttons and pins, Southwestern, Native American and multicultural curios, antique beads and other personal mementos, *together with* a collection of fourteen silver rings and a multi-strand necklace strung with Venetian glass trade beads and myriad charms.

overall length (as carried) 35in

\$500 - 800

42^Y

LEO POBLANO

Zuni, circa 1944, a mosaic plaque depicting Hiliili or He-le-le, in turquoise, jet, coral and shell set on a silver backing, framed and glazed.

height of figure 9 1/8in, dimensions as framed 13in x 10 7/8in x 1 3/4in

\$2,000 - 4,000

Provenance

The C.G. Wallace Collection of American Indian Art, sold by Sotheby Park Bernet, November 14 - 16, 1975, lot 497, **illustrated** in the catalog p.89



41 (front view)



41 (back view)





43



44



45



46



49



48



47

PROPERTY OF VARIOUS OWNERS, LOTS 43-48

43

A NAVAJO KETOH

Of rectangular form, the central oblong turquoise surrounded with chased radiating and repousse accents.

length 3 1/2in, width 2 5/8in, gross weight approximately 131.8 g

\$1,500 - 2,000

44

AUSTIN WILSON

Navajo, (active 1930s-50s), a ketoh of rectangular form with stamped buffalo motifs and repousse accents, centering a trapezoidal turquoise.

length 3 3/4in, width 2 7/8in, gross weight approximately 135.1 g

\$1,500 - 2,500

45

A NAVAJO KETOH

Of thick wire construction with a looped wire border, divided into four quadrants each set with a circular turquoise at the corner and centering an oblong turquoise.

length 3 1/4in, width 2 3/4in, gross weight approximately 106.6 g

\$800 - 1,200

46

A NAVAJO KETOH

Oblong, designed with clusters of turquoise top and bottom centering a single turquoise within a repousse surround, the leather strap with domed silver stud accents.

length 3 1/2in, width 2 3/8in, gross weight approximately 113.6 g

\$800 - 1,200

47

A NAVAJO SILVER AND TURQUOISE CONCHA BELT

Designed with six oval scalloped and stamped conchas and seven similarly stamped butterflies with repousse accents, each centering an oblong turquoise, the scalloped and curved buckle set with two turquoise.

each concha: height 2 3/8in, width 2 7/8in; total length 3 1/2in; gross weight approximately 277.5 g

\$1,500 - 2,000

48

A NAVAJO SILVER AND TURQUOISE CONCHA BELT

Designed with seven domed and scalloped conchas with stamped borders and six conformingly decorated butterflies, each centering an oval turquoise, the serpentine-outline stamped buckle set with a turquoise at each corner.

each concha: height 2 1/2in, width 2 7/8; overall length 39 3/4in; gross weight approximately 313.9 g

\$1,500 - 2,000

THE ESTATE OF RUTH K. BELIKOVE, ALAMEDA, CALIFORNIA, LOTS 49 & 50

49

A NAVAJO CONCHA BELT

Designed with eight domed and scalloped oblong conchas with stamped decoration and pierced borders, the shaped rectangular buckle with chased and stamped motifs.

each concha: height 2 3/4in, width 3 1/2in; overall length 40in; gross weight approximately 755.3 g

\$1,000 - 1,500





50

THREE SOUTHWEST JEWELRY ITEMS

Comprising a Pueblo heishi, turquoise bead and turquoise tab necklace with a double turquoise, shell, and coral jacla, a three-wire Zuni stone-inlaid cuff and a Zuni cuff designed with four rows of small circular turquoise.

necklace: length without jacla 14in; bracelets: interior circumferences 6 1/4in and 6 1/8in, gaps each 7/8in, gross weight approximately 137.4 g

\$700 - 1,000

PROPERTY OF ANOTHER OWNER

51

A NAVAJO BRACELET

Aligning three teardrop turquoise cabochons interspersed with trios of smaller stones, stampwork details down to the terminals.

interior circumference 7in, gap 1 1/4in, width 7/8in, gross weight approximately 65.1 g

\$1,000 - 1,500

PROPERTY FROM THE BARBARA ROGERS AND H. WADE STINSON COLLECTION, LOTS 52-65

52^Y

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

\$1,000 - 1,500

Provenance

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



53

53

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, gross weight approximately 725.7 g

\$1,200 - 1,800

Provenance

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



54

54

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 points, and two pairs of silver and turquoise collar tabs.

largest points length 5 1/4in, gross weight approximately 535.9 g

\$800 - 1,200

55

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, gross weight approximately 5443.1 g

\$1,200 - 1,800

Provenance

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



55



56



57



58



59



60



61



62



56

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, gross weight approximately 50.1 g

\$1,000 - 1,500

57

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, gross weight approximately 84.3 g

\$800 - 1,200

Provenance

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

58

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, gross weight approximately 97.7 g

\$800 - 1,200

Provenance

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

59

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, gross weight approximately 100.1g

\$1,200 - 1,800

Provenance

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

60

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, gross weight approximately 41.2 g

\$700 - 900

61

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, gross weight approximately 62.6 g

\$800 - 1,200

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

62

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, gross weight approximately 54.0 g

\$800 - 1,200

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



56



57



58



59



60



(back views)

61



62



63

A NAVAJO THIRD PHASE CONCHA BELT

A heavy example, designed with six repoussé and heavily stamped scalloped conchas, five conformingly decorated butterflies, and a serpentine-outline rectangular buckle.

each concha: height 3 1/4in, width 3 7/8in; overall length 41 1/2in; gross weight approximately 698.7 g

\$2,000 - 3,000

Provenance

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

64

ESKIESOSE

Navajo, (active 1910-1940), circa 1930, a third phase concha belt, with twelve scalloped oval conchas and a matching buckle, stampwork and chiseled designs, on a conforming leather belt.

each concha: height 2 1/4in, width 2 5/8in; overall length 42in; gross weight approximately 479.9 g

\$1,500 - 2,000

Provenance

Per the collector's notes, purchased at the C.G. Wallace Collection of American Indian Art, Sotheby Park Bernet, November 14 - 16, 1975. Of the four concha belts by Eskiesose sold at that auction, three were pictured in the catalogue and one - lot 79 - was not; the description for that belt on page 14 of the catalogue corresponds with the present lot.

65

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; gross weight approximately 752.8 g

\$1,500 - 2,000

Provenance

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



66



67 (two views)



68

Eskimo/Northwest Coast

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

66

A PUNUK BONE SPOON

Circa 600 - 800 A.D., the lengthy handle with tapered tip, small concave receptacle end.

length 10 1/4in, width 1 7/8in

\$400 - 600

Provenance

Private Collection, Juneau, AK

Joshua Baer, Santa Fe, NM

A West Coast Private Collection, acquired from the above in 1996

In personal correspondence with the present owners, dated November 15, 1996, Joshua Baer writes: "The spoon was excavated on Saint Lawrence Island at a state-sponsored Eskimo dig during the late 1970s. We purchased the spoon directly from the Juneau collector, who purchased it from a Saint Lawrence Island native at the dig."

PROPERTY OF VARIOUS OWNERS, LOTS 67-70

67

AN ESKIMO MODEL BIDARKA

Chukchi Peninsula / Bering Sea region, the skin-covered three-man vessel fitted with two carved wood figures with sheet metal arms and a wood carved bear or dog, repaired.

length 24in, width 4 1/4in

\$2,000 - 3,000

68

JAMES KIVETORUK MOSES

Inupiat/Inupiak, (1900-1982), untitled, ice fishing scene with camp in the background, mixed media on paper, signed lower left, matted and framed, some discoloration.

sight: 8 3/4in x 17 7/8in; paper: 9in x 18 1/8in

\$2,000 - 4,000



71 (multiple views)



72

69

MUNGO MARTIN

Kwakwaka'wakw (Kwakiutl), (1879-1962), the wall-hanging mask depicted with prominent eyebrows over bulging pierced eyes.
height 10in, width 8 1/2in

\$1,000 - 1,500

70

A NORTHWEST COAST CARVED HORN SPOON

Carved in two sections, the handle adorned with two totemic animal figures.

length 9 1/4in, width 3in

\$1,000 - 1,500

PROPERTY FROM THE RICHARD KELTON COLLECTION

71

A HAIDA ARGILLITE PIPE

A "Period One" example with oval cross-section, pierced and carved in the round with a variety of overlapping totemic figures including a raven, a whale, a bear, and three humans.

length 5 1/2in, width 1 3/4in, depth 1 1/4in

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 72-76

72

A NORTHWEST COAST KILLER WHALE EFFIGY PENDANT

Carved from antler, a killer whale depicted in profile with three incorporated totemic figures or faces, pierced at back for suspension.
length 5 1/4in, width 2 3/8in

\$1,500 - 2,000

Provenance

J.J. Klejman, New York, NY

The original bill, dated May 17, 1963, accompanies the lot and reads in part:

"A shaman's pectoral in the form of a killer whale, carved from part of the prong of a deer's antler in such a way that the dorsal fin is the line of the antler and the curve of the prong shows movement in the whale... Smooth, polished patina, Circa 1850. Kwakiutl Indians of the North Pacific Coast of Northwest America. Ex Worsaae Collection."

See Wardwell, Allen, *Tangible Visions: Northwest Coast Indian Shamanism and Its Art*, 1996, Monacelli Press, New York, NY, p.179, Nos. 225 and 226, for similar whale-form amulets or pendants.



73

A KWAKWAKA'WAKW (KWAKIUTL) GRIZZLY BEAR COSTUME

The brown canvas coverall suit with applied tufts of "fur" of raveled vegetal marine rope, the paws and feet terminating in carved wood claws; the denuded mask of carved wood and originally covered in fur, the hinged jaw with inset wood teeth, pierced nostrils and painted details, set with vertically articulated German glass marble eyes, *minor areas of restoration*.

costume as displayed: height 69 1/2in, width 29in; mask height 9in, length 16in;

\$15,000 - 25,000

See Hawthorn, Audrey, *Art of the Kwakiutl Indians and Other Northwest Coast Tribes*, 1967, University of Vancouver/University of Washington, Seattle, WA, for a discussion of Kwakwaka'wakw bear costumes:

"The dancing societies of the Kwakiutl consisted of four main groups... The fourth group was made up of the Dluwalakha dancers (meaning "Once more from Heaven") - those who had been given supernatural treasures or *dloogwi*, which were passed on to the novice, but who were not, as a group, involved in the convincing and terrifying displays of supernatural seizure (as seen with the Hamatsa, Winalagilis and Atlakim dance societies)." Ibid, p.46

"There were two grizzly bear characters among the Kwakiutl. The Hamatsa grizzly bear (Nanes Bakbakwalanooksiwae), one of the high-ranking characters of the Hamatsa series, had no mask but painted his face red to symbolize a voracious bear mouth and wore a costume of bearskin and long wooden claws... The Dluwalakha grizzly bear dancer wore not only a fur costume but also a mask. He was more of a comic buffoon, who was brought in during a lull in the proceedings and danced in a burly and comical way." Ibid, p.254



(multiple views)





(front view)



(back view)



(multiple views)



74

A FINE NORTHWEST COAST RATTLE

Haida or Tlingit, the main body and handle carved from a single piece of wood, the recto carved in high relief, depicting a human visage framed by a flattened aureole, with bold eyebrows and deep sunken eyes, the verso an incised and painted formline animal face, separately carved and held in place by wood and iron pegs.

height 9 1/8in, width 5in

\$40,000 - 60,000

Provenance

An English family collection

See Wardwell, Allen, *Tangible Visions: Northwest Coast Indian Shamanism and Its Art*, 1996, Monacelli Press, New York, NY, p.241, No. 356, for a similar Tlingit rattle with human face, collected by Captain Edward G. Fast in Sitka, Alaska in 1867-68, subsequently acquired by the Peabody Museum of Archeology and Ethnology, Harvard University, Cambridge, MA.



75 (multiple views)



75

AN EXCEPTIONAL NORTHWEST COAST STAFF

Haida or Tlingit, carved in the round from a single piece of wood, a whorled column crowned by a potlatch ring rising above the wedge-shaped shaman's hat of the otherwise unclothed principal figure, a lengthy paddle held in front of the attenuated body and continuing down the spiral-carved shaft, the tip of the blade above three inset panels comprising a pair of relief-carved figures flanking an undecorated third, the staff terminating with a stout squatting human figure, perched over a bulbous tip; along the back of the staff a tapering spatulate form emerges from beneath the buttocks of the upper figure and descends down the length of the shaft, forking and curving to form the rear of the bottom figure.

length 64 1/8in, greatest width 3 1/4in

\$40,000 - 60,000

See: Brown, Steven C., editor, *Spirits of the Water*, 2000, University of Washington Press, Seattle, WA, p.171, Fig.135, for a Heiltsuk or Haida chief's staff, collected in 1864, that is similarly conceived with the uppermost figure wearing a spruce-root hat that extends far upward like a giant stack of nobility or potlatch rings: "Staffs were tapped against the ground by chiefs (or often their speakers) to emphasize their words or to mark or accentuate the rhythms of songs and dances." Ibid. p.170. The depiction in the present lot of headgear not associated with chiefly status would suggest that the staff may have served a different purpose. See Wardwell, Allen, *Tangible Visions: Northwest Coast Indian Shamanism and Its Art*, 1996, Monacelli Press, New York, NY, p.228, No. 337, for a staff in the collection of the American Museum of Natural History, New York, (16/942), where the topmost of two figures is shown wearing a similar hat.

The spiral whorls of the central shaft appear to reference the tusk of the narwhal. A house pole at the Canadian Museum of History, Gatineau, Que, (CMC VII-B-1797a&b) which originally stood in the interior of Easy to Enter House in the village of Tanu, Haida Gwaii, has attached to it a unique talking stick shaped like a narwhal tusk inlaid with abalone shell; this can be seen protruding prominently from the forehead of the lowest of two Sea Wolf figures: <https://www.historymuseum.ca/cmc/exhibitions/aborig/haida/images/hvtan04b.jpg>

Provenance

Acquired from a Stockholm antique dealer circa 1970. Per the present owner's recollection: "When I bought the staff, fifty years ago there was an old paper label attached to it, that was falling apart, so I copied the text. The text (in Swedish) says that the item had been bought in 1890 from a certain A. A. Aronson in Victoria. Unfortunately, the antique dealer gave no further information. He didn't know what he sold, nor did I."

British-born A.A. Aaronson was one of a group of Victoria B.C. merchants active in the Native curio trade in the late 19th and early 20th century, having sold artifacts to the American Museum of Natural History in New York City, the Ottawa Field Museum, and the Royal Ontario Museum in Toronto. See Cole, Douglas, *Captured Heritage: The Scramble for Northwest Coast Artifacts*, 1985, University of Washington Press, Seattle, WA, for a detailed history of this period.



AN EXCEPTIONAL TLINGIT RATTLE

Carved in the form of an oystercatcher, constructed of two hollowed sections lashed together with hide thongs, the bird with gracefully curving neck and inset shell eyes, the wings indicated in formline relief at the underside, framing closely tucked web feet and pronounced cloaca, the head of a mountain goat situated on the back, its lengthy tongue extending behind, grasped with both hands by a recumbent human figure, opposite a pair of diminutive figures lying supine and clutching the animal's backswept horns, devilish tentacles carved below them at the sides, all with inset shell eyes, a series of small perforations (possibly for the insertion of hair) between the figures, similarly found underneath at either side of the cloaca, "1788" inscribed in white pigment on the side of the rattle, "A7674" at the end of the handle, *the separately carved beak a later replacement*.
length 12 1/2in

\$150,000 - 200,000

Provenance

Russian America Company Museum, Sitka, possibly collected by Ilya G. Voznesensky, 1839-1849

Captain Edward G. Fast (U.S. Army), acquired while stationed at Sitka, 1867-68

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, MA, 1869

Alan R. Sawyer, 1958

Adelaide DeMenil and Edmund Carpenter, New York City, 1976,

Sold at Sotheby's New York, December 1998, lot 442

Fred and Mimi Boschan, Philadelphia, PA, 1998, Sold at Sotheby's New York, May 2006, lot 23

Exhibited

Galleries Nationales du Grande Palais, Paris, "La rime et la raison, Les collections Me'nil (Houston - New York), deux générations de collectionneurs", April 17-July 30, 1984

Illustrated

Furst, Peter T. and Jill L., 1982, *North American Indian Art*, Rizzoli, p. 124, pl. 114

Hopps, Walter and Mock, Jean-Yves, eds., 1984, *La rime et la raison, les collections Me'nil (Houston - New York)*, Editions de la Re'union des muse'es nationaux, Paris, p. 341, no. 199

Wardwell, Allen, 1997, *Tangible Visions*, Monacelli Press, New York, p. 264, no. 402

Note

In an assessment of this rattle included in the 2006 Sotheby's catalog, written by Steve C. Brown, former Curator of Native American Art at the Seattle Art Museum, he observes: "The rounded and fluid style of this rattle is readily comparable to the style of painting on a large spruce-root hat that is now in the Peabody-Essex Museum, accessioned prior to 1830 [E-3647]. A similar balance of positive and negative forms exists in both these finely crafted paintings. The arched neck of the oystercatcher is particularly delicate and graceful in this example, and the abalone-shell inlaid eye is not a common feature."





77 (two views)



78 (two views)



79 (two views)



80 (two views)



Pottery

PROPERTY FROM A PALM DESERT, CA COLLECTOR

77

A ZUNI POLYCHROME JAR

The body adorned with three striated rainbird devices, the neck with repeating stylized feather and geometric elements.

height 11 3/4in, diameter 15 1/2in

\$2,500 - 3,500

PROPERTY FROM A PRIVATE WEST COAST COLLECTION, LOTS 78-82

78

A SAN ILDEFONSO POLYCHROME BOWL

Centering a four-armed device within bands of repeat geometric motifs, the exterior similarly decorated.

height 3 3/4in, diameter 11in

\$2,500 - 3,500

79

AN OHKAY OWINGEH (SAN JUAN) BLACKWARE STORAGE JAR

Of bulbous form with a short neck, black polished slip on the upper half, fireclouds on the unslipped lower section, *rim chips*.

height 16 1/2in, diameter 19in

\$7,000 - 10,000

Provenance

Private Collection, Santa Fe, NM

Joshua Baer, Santa Fe, NM

A West Coast Private Collection, acquired from the above in 2000

80

A PAIR OF KEWA (SANTO DOMINGO) RECTANGULAR POTTERY BOWLS

The first: interior showing birds and a corn plant, bands of geometric design on the exterior; the second: interior showing a turtle and storm clouds, bands of geometric design on the exterior.

the first: height 5in, width 9 1/4in, length 10 3/4in; the second: height 5in, width 10 1/4in, length 11 1/4in

\$10,000 - 15,000

Provenance

Jack Silverman Collection, Aspen, CO

Joshua Baer, Santa Fe, NM

A West Coast Private Collection, acquired from the above in 2000

In personal correspondence with the present owners, dated November 2, 2000, Joshua Baer writes: "The bowls were made by the same artist, and were probably used as reflecting bowls at Santo Domingo Pueblo. The opposing parrot designs show a strong influence from San Ildefonso Pueblo. The turtle, corn stalk, cloud and lightning designs are more typical of Kiua-style iconography from the Cochiti and Santo Domingo Pueblos... Interior and exterior wear are consistent from bowl to bowl - an indication that the bowls were made as a pair and have remained in tandem since they were made."



81 (two views)



82

81
A ZUNI POLYCHROME JAR

With birds, feather motifs and opposing rosettes, geometric complements on the neck.
height 9 1/2in, diameter 12in

\$3,000 - 5,000

82
A TESUQUE DOUGH BOWL

The interior slipped red, the exterior with repeated diagonal feather compositions, *restored rim chip*.
height 7 3/4in, diameter 19 1/2in

\$1,500 - 2,000

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

83
HELEN CORDERO

Cochiti Pueblo, (1915-1994), painted pottery, comprising a storyteller and six listening children.
the storyteller height 9in, width 4 3/4in

\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS, LOTS 84-88

84
A COCHITI POLYCHROME FIGURE

Painted pottery, depicting a mustachioed man standing with hands on hips, a painted Avanyu where the nose would be, *small areas of restoration*.
height 14 3/4in, width 7in

\$1,000 - 1,500



83



84 (multiple views)



85 (two views)

85

A SANTA CLARA CARVED REDWARE JAR

Attributed to Margaret Tafoya (1904-2001), carved in high relief about the shoulders with rainclouds and geometric devices, extensive losses on the underside.

height 7 3/4in, diameter 8 1/2in

\$500 - 700

Provenance

DeWitt C. Drury, New York, NY

DeWitt C. Drury ran a gallery in the 1950s and 60s that specialized in Native American artwork. Traveling regularly to the Southwest, DeWitt made the acquaintance of many artists active at the time. As related to the present owner, this jar was a gift from Margaret Tafoya after a firing mishap damaged the base.

86

FANNIE NAMPEYO

Hopi, (1900-1987), two pottery vessels, 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

\$800 - 1,200

87

MARIA MARTINEZ

San Ildefonso Pueblo, (1887-1980), two vessels, comprising a vase with geometric collar signed: Maria + Santana, and a small solid bowl signed: Maria Poveka.

heights 4 3/4in and 3in

\$1,000 - 1,500

88

A MARIA MARTINEZ BLACKWARE VASE

San Ildefonso Pueblo, (1887-1980), signed Marie, the high neck with a serrated and undulating collar, the body encircled by an Avanyu serpent, restorations to the rim.

height 13 1/4in, diameter 9in

\$2,000 - 3,000

PROPERTY FROM AN ARIZONA ESTATE

89

CARMELITA DUNLAP

San Ildefonso, (1925-1999), brownware pottery jar, 1980, worked in black on brown, a band of repeating triangles about the shoulder; the body with stylized bird forms.

height 11in, diameter 12in

\$2,000 - 3,000

90

TWO SAN ILDEFONSO BLACKWARE VESSELS AND A BRONZE SCULPTURE

Comprising a black on black wedding vase by Santana Martinez (1909-2002) and Adam Martinez (1904-2000), a blackware plate by Maria Martinez (1887-1980), and a bronze sculpture by Susan Kliever (b. 1940) titled *Maria*, depicting Maria Martinez polishing a jar, dated 2000, edition 31/45.

wedding vase: height 9in; plate: diameter 10 3/4in; sculpture: height 15 1/2in, width 14 1/2in

\$1,500 - 2,000



86



88



87



89 (two views)



90





91



92

Weavings

PROPERTY FROM THE ESTATE OF CHARLES AND SHARON ABERLE, LOTS 91-96

91

A NAVAJO TRANSITIONAL WEDGE-WEAVE BLANKET

With five multicolored diagonal striped bands on a cream ground.
size approximately 5ft 10in x 4ft 3in

\$2,000 - 4,000

92

A NAVAJO TRANSITIONAL WEAVING

Dual serrated concentric diamonds flanked by conformingly colored serrated and solid bands, wear and restoration.
size approximately 6ft 9in x 5ft 2in

\$1,000 - 1,500

93

A NAVAJO CLASSIC CHILD'S BLANKET

Featuring stepped, undulating, and thick marled bands and accented with spider woman crosses, double diamonds and stacked triangles, woven with primarily cochineal and some lac-dyed red, indigo blue, cream, and vegetal mustard yellow wool.
size approximately 4ft 5in x 2ft 10in

\$20,000 - 40,000

Dye testing completed by Dr. David Wenger confirms the stated red dyes, the results of which will accompany the lot.





94

94

A NAVAJO PICTORIAL GERMANTOWN WEAVING

Serrated zigzag bands accented with birds, moths, combs, bows and arrows, *small spots of restoration*.
size approximately 4ft 4in x 2ft 10in

\$1,500 - 2,500

95

A NAVAJO GERMANTOWN RUG

Densely decorated with serrated, sawtooth and stepped forms on a red ground, *likely shortened*.
size approximately 4ft 2in x 2ft 9in

\$1,500 - 2,000

96

A NAVAJO GERMANTOWN SUNDAY SADDLE BLANKET

With a stepped diamond medallion framed within a meandering border on red ground, fringed on one end.
size approximately 2ft 9in x 2ft 6in

\$800 - 1,200

**PROPERTY FROM A PRIVATE WEST COAST COLLECTION,
LOTS 97-112**

97

A HOPI MANTA

Twill-woven, with wide dark brown center flanked by diamond-twill indigo blue-black ends.
size approximately 3ft 4 1/2in x 3ft 11in

\$2,500 - 3,500



95



96



97



98

A NAVAJO LATE CLASSIC CHILD'S BLANKET

Aligning three rows of Spider Woman crosses and complementary stripes, in raveled and homespun yarns in indigo, white, gray and shades of red dyed with aniline, cochineal and cochineal/lac blends, *small areas of restoration.*

size approximately 4ft 1in x 2ft 6in

\$12,000 - 18,000

Dye testing completed by Dr. David Wenger confirms the stated red dyes, the results of which will accompany the lot.

Provenance

Morning Star Gallery, Santa Fe, NM; **illustrated** in their 1995 catalog, p.7

A West Coast Private Collection, acquired from the above in 1996



99

A NAVAJO LATE CLASSIC THIRD PHASE WOMAN'S BLANKET

With a central band of conjoined diamonds and triangular complements on the finely striped ground, in natural, light and navy indigo, and red aniline-dyed wool.

size approximately 3ft 10in x 4ft 8in

\$15,000 - 25,000

Dye testing completed by Dr. David Wenger confirms the stated red dye, the results of which will accompany the lot.

Provenance

Durango Collection, Pagosa Springs, CO

Private Collection, Chicago, IL

Joshua Baer, Santa Fe, NM

A West Coast Private Collection, acquired from the above in 1998

In personal correspondence with the present owners, dated November 13, 1998, Joshua Baer writes: "Virtually all of the classic and late classic third phase chief's blankets woven by the Navajo feature a single central diamond surrounded by half diamonds and quarter diamonds. The only other Navajo chief's blanket I have seen with a center of horizontally connected diamonds is the chief's blanket **illustrated** as Figure 30 in Berlant, *Walk In Beauty*, and as Plate XVII in Baer, *Space and Design*, The Magazine Antiques, September, 1989..."

It's worth mentioning that both this blanket" - the present lot - "and the one **illustrated** in the *Antiques* article contain highly variegated blue handspun yarns that are flecked here and there with green. The presence of those variegated blue yarns lends credibility to the theory that the same weaver wove both blankets."



100

A NAVAJO LATE CLASSIC MANTA

Finely woven, with medium blue indigo center flanked by indigo navy and primarily aniline red bands (a small portion of the red bands dyed with lac).

size approximately 2ft 9 1/2in x 3ft 8in

\$25,000 - 35,000

Dye testing completed by Dr. David Wenger confirms the stated red dyes, the results of which will accompany the lot.

Provenance

Forrest Fenn Collection, Santa Fe, NM

Eliza and Joshua Baer Collection, Santa Fe, NM

Private Collection, Austin, TX

Sotheby's American Indian Art, May 17, 2000, New York, NY, lot 632

(illustrated on the catalogue cover)

A West Coast Private Collection, acquired in 2000

Illustrated

Baer, Joshua, *Collecting the Navajo Child's Blanket*, 1986, Morning Star Gallery, Santa Fe, NM, plate #14

In the text accompanying the image, the author states:

"Classic Navajo child's blankets are occasionally so understated and straightforward that one wonders how the weaver managed to weave the entire blanket without including more design. The answer lies in the fact that the Navajos, like the Japanese, regarded restraint as an art in itself. What was left out of a blanket was considered as

important as what was put in. The presence of synthetic-dyed raveled American flannel in this manta would normally indicate a date in the early 1870s, but the elegance of this manta's overall design points toward a date in the 1860s.

The large uncomplicated central panel is woven entirely out of pale blue indigo dyed handspun. This color is accomplished by leaving white handspun yarn in a vat of indigo dye for between one and two days. The dark, almost midnight blue yarn at either end of the manta is the result of leaving the same yarn in the vat for between three and four days."



(detail)



101

A NAVAJO LATE CLASSIC CHILD'S TWILL-WEAVE MANTA

Twill-woven with medium blue indigo center flanked by indigo navy, aniline-dyed and cochineal red stripes.
size approximately 2ft 5in x 2ft 8 1/2in

\$10,000 - 15,000

Dye testing completed by Dr. David Wenger confirms the stated red dyes, the results of which will accompany the lot.

Provenance

A San Francisco Private Collection

Joshua Baer, Santa Fe, NM

A West Coast Private Collection, acquired from the above in 1996

In personal correspondence with the present owners, dated May 6, 1996, Joshua Baer writes: "The manta is one of seven blue center mantas in private hands and museums. See *Twelve Classics*, Plate 2, for the earliest of the seven."; see Baer, Joshua, *Twelve Classics*, 1989, Mirage Printing, Santa Fe, NM.

In the text accompanying that image, Baer observes: "The manta, or woman's shawl, is one of the oldest forms of weaving in the Southwest and may have prehistoric antecedents among the warp-faced alpaca mantas woven in pre-Columbian Bolivia and Peru. Navajo weavers learned to weave mantas from Hopi and Zuni weavers during the late 1600s. The majority of Navajo mantas have natural brown centers, but you occasionally see mantas with white or pink centers. Blue center mantas are the rarest of all Navajo mantas, and this blue center manta has profound intensity and style."



(detail)



102

102

A NAVAJO DOUBLE SADDLE BLANKET

The variegated grey field set within a Greek key border.
size approximately 4ft 4in x 2ft 7in

\$800 - 1,200

Provenance

Joshua Baer, Santa Fe, NM
A West Coast Private Collection, acquired from the above

Illustrated

Baer, Joshua, *The Last Blankets: Navajo Double Saddle Blankets, 1880 - 1910*, 1998, Memorial Network Publishers, Santa Fe, NM, Plate 5. In discussing the present lot, Baer observes: "While Navajo double saddle blankets are not literal representations of the landscapes in which they were woven, certain examples evoke the visual experience of distance and atmosphere in the Southwest as well as any painting or photograph. The weaver of this blanket used two shades of gray to imply the separation between earth and sky."

103

A NAVAJO DOUBLE SADDLE BLANKET

Aligning a neutral rectangle against the natural wool field, framed by a crenelated border.
size approximately 4ft 3in x 2ft 10in

\$800 - 1,200

Provenance

Joshua Baer, Santa Fe, NM
A West Coast Private Collection, acquired from the above

Illustrated

Baer, Joshua, *The Last Blankets: Navajo Double Saddle Blankets, 1880 - 1910*, 1998, Memorial Network Publishers, Santa Fe, NM, Plate 16. Regarding the present lot, the author states: "Foreground and background are well defined in this unusual double saddle blanket. The illusion of the white window floating against the gray field is supported by the dark gray block which appears to pass behind the lower part of the white window."



103

104

A NAVAJO DOUBLE SADDLE BLANKET

Framed box motifs against a variegated grey and white field.
size approximately 4ft 4in x 3ft 1in

\$500 - 800

105

A NAVAJO DOUBLE SADDLE BLANKET

The open tobacco brown field enclosed by dark brown and white hooked triangle border, *small repairs at the corners*.
size approximately 3ft 9 1/2in x 2ft 9in

\$1,000 - 1,500

106

A NAVAJO DOUBLE SADDLE BLANKET

The dark field contrasted against a serrated fretwork border.
size approximately 4ft 4in x 3ft

\$1,000 - 1,500

107

A NAVAJO PONY SADDLE BLANKET

Finely striped in red and white, *some fading*.
size approximately 3ft 5in x 2ft 1 1/2in

\$400 - 600

Provenance

Private Collection, Santa Fe, NM
Joshua Baer, Santa Fe, NM
A West Coast Private Collection, acquired from the above in 1996

In personal correspondence with the present owners, dated May 6, 1996, Joshua Baer writes: "One of the more intriguing aspects is the way the weaver used dark and light shades of red to divide the blanket into five distinct horizontal zones."



104



105



106



107

108



108

A NAVAJO DOUBLE SADDLE BLANKET

The finely serrated border framing a neutral ground.
size approximately 4ft 3in x 2ft 9in

\$800 - 1,200

Provenance

Joshua Baer, Santa Fe, NM
A West Coast Private Collection, acquired from the above

Illustrated

Baer, Joshua, *The Last Blankets: Navajo Double Saddle Blankets, 1880 - 1910*, 1998, Memorial Network Publishers, Santa Fe, NM, Plate 10. Baer writes the of the present lot: "The serrated border recalls decorative patterns found in Navajo eyedazzler serapes woven during the 1880s. The contrast between the visual agitation of the border and the soft, horizontal rhythm of the beige field is characteristic of Navajo double saddle blankets woven at the turn of the century. The overall effect is harmonious, a balance is struck between the foreground of the border and the atmospheric background of the beige field."

109

A NAVAJO DOUBLE SADDLE BLANKET

The dark brown field overlaid with a fretwork border.
size approximately 4ft 3 1/2in x 2ft 6 1/2in

\$800 - 1,200

Provenance

Joshua Baer, Santa Fe, NM
A West Coast Private Collection, acquired from the above

Illustrated

Baer, Joshua, *The Last Blankets: Navajo Double Saddle Blankets, 1880 - 1910*, 1998, Memorial Network Publishers, Santa Fe, NM, Plate 7. Regarding the present lot, the author observes: "The best Navajo double saddle blankets are mosaics of landscape and distance. By using dark brown handspun yarns from several different fleeces, the weaver of this blanket created the illusion of a series of mountains seen from a distance."

109



110

A NAVAJO GANADO RUG

With three rows of concentric diamonds surrounded by stepped diamonds and diamond halves set against variegated and neutral fields.
size approximately 6ft 7 1/2in x 3ft 9in

\$1,200 - 1,800

111

A NAVAJO CRYSTAL RUG

With two hooked diamond medallions and triangular complements, enclosed by an S-hook border, *small area of restoration*.
size approximately 6ft 6in x 3ft 11in

\$1,000 - 1,500

112

A NAVAJO TEEC NOS POS RUG

Finely woven, with twin feather central medallion and elaborate geometric complements, zigzag side panels and of diamonds and arrow points, *small spots of restoration*.
size approximately 5ft 3in x 4ft 1in

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS, LOTS 113-116

113

A SALTILLO SERAPE

Woven in two sections joined along the vertical center line, the medallion centering serrated devices within a floral and foliate border, on a red ground flanked by striped ends.
size approximately 6ft 3in x 3ft 2in

\$1,800 - 2,800



110



111



112



113



114



115



116



117



118

114

A NAVAJO RUG

Designed with columns of stacked serrated medallions within a sawtooth border.

size approximately 6ft x 4ft 6in

\$800 - 1,200

115

A NAVAJO RUG

Featuring stacked columns of serrated diamonds separated by floating diamond devices, within an intertwining geometric border.

size approximately 6ft 9in x 5ft 4in

\$1,500 - 2,000

116

A LARGE NAVAJO CRYSTAL RUG

The crenelated border enclosing cross and whirling log elements centering a hexagonal medallion.

size approximately 9ft x 7ft 9in

\$3,000 - 5,000

PROPERTY OF THE MARY DUKE BIDDLE TRENT SEMANS FOUNDATION

117

A NAVAJO GERMANTOWN WEAVING

Designed with serrated zigzag bands enclosing concentric serrated diamonds, with crosses at each end, *mounted on canvas, areas of restoration.*

textile: 4ft 9in x 2ft 8 3/4in

\$800 - 1,200

THE ESTATE OF RUTH K. BELIKOVE, ALAMEDA, CALIFORNIA

118

A NAVAJO GERMANTOWN RUG

Worked with five columns of multicolored serrated diamonds, the ends with solid and zigzag bands.

size approximately 5ft 5in x 8ft 9in

\$3,000 - 5,000

Provenance

Ex-Andy Warhol

Sold at Sotheby's, New York, sale 6000, *The Andy Warhol Collection: American Indian Art*, April 28, 1988, lot 2437



119



120

**PROPERTY FROM A CENTRAL CALIFORNIA COLLECTION,
LOTS 119-143**

119

A NAVAJO TRANSITIONAL BLANKET

Of multicolor zigzag and solid banded design.
size approximately 6ft 9in x 4ft 5in

\$1,500 - 2,000

120

A NAVAJO GERMANTOWN DOUBLE SADDLE BLANKET

Worked with two distinct sections: one centering a marbled black and cream panel on a blue field, the other with thin multicolored bands.
size approximately 3ft 10in x 2ft 9in

\$1,500 - 2,000

121

A NAVAJO THIRD PHASE CHIEF'S-STYLE WEAVING

Worked in a third phase-style variation over a typical banded ground, *areas of restoration.*
size approximately 4ft 8in x 6ft 9in

\$1,500 - 2,500

122

A NAVAJO GERMANTOWN REVIVAL WOMAN'S WEAVING BLANKET

Third phase variant nine-diamond design over a banded pink and white ground, *small spots of restoration.*
size approximately 5ft x 3ft 11in

\$4,000 - 6,000



121



122



123

123

A NAVAJO GERMANTOWN SALTILLO-STYLE BLANKET

Worked with vibrantly colored concentric diamonds on a red ground, with ombré accents in green/yellow and red/orange, *small spots of restoration*.

size approximately 4ft 5in x 6ft

\$5,000 - 8,000

124

A NAVAJO THIRD PHASE CHIEF'S-STYLE RUG

Worked with nine stepped concentric whole and partial diamonds over a banded ground.

size approximately 4ft 8in x 6ft 1in

\$2,000 - 3,000

125

A NAVAJO THIRD PHASE CHIEF'S-STYLE WEAVING

Of typical banded design with nine overlaid rectangles centering serrated diamonds, *areas of restoration*.

size approximately 5ft 1in x 6ft 2in

\$1,500 - 2,500



124



125



126



127



128

126

A LARGE NAVAJO GERMANTOWN RIO GRANDE-STYLE WEAVING

Adorned with three columns of serrated blue and green lozenges on a red ground, *slightly shortened*.

size approximately 9ft 2in x 4ft 7in

\$6,000 - 8,000

127

A NAVAJO TRANSITIONAL WEAVING

A Moki variation, the banded field overlaid with a large serrated double diamond, *small areas of restoration*.

size approximately 4ft 4in x 6ft 6in

\$1,200 - 1,800

128

A NAVAJO CRYSTAL PICTORIAL RUG

A J.B. Moore variation (catalog plate XXVI). *size approximately 7ft x 4ft 6 1/2in*

\$1,500 - 2,000



129

129

A NAVAJO CRYSTAL RUG

A J.B. Moore variation (catalog plate XXX), *small areas of restoration.*
size approximately 4ft 6in x 6ft 8in

\$1,500 - 2,000

130

A NAVAJO CRYSTAL RUG

A J.B. Moore storm pattern variation (catalog plate XXVIII), *one corner restored.*
size approximately 5ft 7in x 3ft 11in

\$1,200 - 1,800

131

A NAVAJO RUG

Centering an eight-pointed star, the field densely populated by various geometric motifs.
size approximately 6ft 4in x 4ft 7in

\$1,500 - 2,000

132

A NAVAJO CRYSTAL RUG

The central eight-point medallion issuing stepped appendages terminating in conforming stars or half-stars.
size approximately 5ft 7in x 3ft 5in

\$1,000 - 1,500

133

A NAVAJO RUG

The central medallion issuing hooked appendages and flanked by geometric elements on a dark brown ground.
size approximately 5ft x 3ft 3in

\$1,200 - 1,800



130



131



132



133



134



135



136



137



138

134

A NAVAJO RED MESA RUG

Worked with a central column of serrated diamonds flanked by densely arranged serrated and solid zigzags.
size approximately 5ft 3in x 3ft 7 1/2in

\$1,200 - 1,800

135

A NAVAJO CRYSTAL RUG

A J.B. Moore variation (catalog plate XV).
size approximately 6ft 10in x 4ft 7 1/2in

\$2,000 - 3,000

136

A NAVAJO CRYSTAL RUG

Worked with an interwoven geometric block design with floating checkered accents.
size approximately 6ft 10in x 4ft 8in

\$1,200 - 1,800

137

A NAVAJO RUG

Woven with stepped and serrated concentric diamonds.
size approximately 5ft 2in x 3ft 5 1/2in

\$1,000 - 1,500

138

A NAVAJO TEEC NOS POS RUG

Worked with stepped concentric diamonds within two wide borders.
size approximately 6ft 3in x 3ft 10 1/2in

\$1,200 - 1,800



139

139

A NAVAJO RUG

The field dominated by a branching linear device within a zigzag border, in natural wool colors.

size approximately 4ft 6in x 7ft 9in

\$1,200 - 1,800

140

A NAVAJO GANADO RUG

Worked with a central hooked lozenge-shaped medallion within a meandering stepped surround, *two corners restored*.

size approximately 4ft 1in x 6ft 7in

\$1,200 - 1,800

141

A NAVAJO RUG

The field dominated by a pair of double diamonds flanked by serrated columns.

size approximately 5ft 8in x 4ft

\$1,000 - 1,500

142

A NAVAJO RUG

Worked with four columns of stacked diamonds with interior geometric motifs.

size approximately 6ft 6in x 4ft 6in

\$1,200 - 1,800

143

A NAVAJO PICTORIAL RUG

Storm pattern variation centering two opposing rows of feathers.

size approximately 6ft 11in x 4ft 2 1/2in

\$1,500 - 2,000



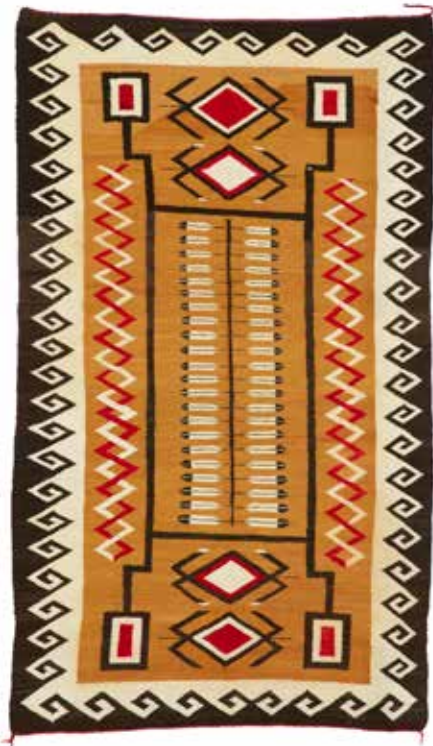
140



141



142



143



144



145



147

PROPERTY FROM THE ESTATE OF CHARLES AND SHARON ABERLE, LOTS 144-146

144

A NAVAJO PICTORIAL WEAVING

Finely woven, depicting a fair and NNRCNA rodeo grounds (Navajo Nation Rodeo Cowboys Association).

size approximately 3ft 8in x 7ft 4in

\$1,500 - 2,000



145

A NAVAJO PICTORIAL WEAVING

Worked with roadrunners, chickens, bows and arrows.

size approximately 4ft 7in x 2ft 6in

\$800 - 1,200



146

THREE NAVAJO WEAVINGS

Comprising two banded double saddle blankets and an optical illusion throw, throw with a small loss.

sizes approximately 5ft x 2ft 7in, 4ft 8in x 2ft 7in and 4ft 2in x 2ft 2in

\$800 - 1,200

PROPERTY OF ANOTHER OWNER

146

147

A NAVAJO YEIBICHAI RUG

Six figures on a mustard ground.

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

\$800 - 1,200



PROPERTY FROM AN ARIZONA ESTATE, LOTS 148-154

148

THREE NAVAJO RUGS

Each with serrated or stepped designs within simple borders.

sizes approximately 6ft 11in x 4ft 1 1/2in, 6ft 6in x 4ft 2in, and 4ft 11in x 3ft 3 1/2in

\$1,200 - 1,800



148



149

149

A NAVAJO CRYSTAL RUG

A variation on a storm pattern design, the central cross-form medallion issuing chains of black and red squares from the corners, within a bold stepped border scattered small repairs.
size approximately 6ft 10in x 4ft 2in

\$1,500 - 2,000



150

152

A NAVAJO TWO GREY HILLS RUG

Lucy Simpson, central lozenge-shaped medallion within a densely decorated field.
size approximately 6ft 1in x 4ft

\$1,000 - 1,500

150

A NAVAJO TWO GREY HILLS RUG

Lola Tachine, designed in a storm pattern within a bold border.
size approximately 8ft 5in x 5ft 7in

\$1,200 - 1,800

153

A LARGE NAVAJO TWO GREY HILLS RUNNER RUG

Sylvia Mike, worked with an elongated central lozenge.
size approximately 11ft 9in x 3ft 1/2in

\$2,500 - 3,500

151

A NAVAJO TWO GREY HILLS RUG

Etta Wilson, the field dominated by concentric stepped and serrated lozenges.
size approximately 6ft 8in x 5ft

\$1,000 - 1,500

154

A LARGE NAVAJO TWO GREY HILLS RUNNER RUG

Mary Nez, the field dominated by elongated concentric lozenges.
size approximately 9ft 11in x 3ft 2in

\$2,500 - 3,500



151



152



153



154



155



156



157



158 (two views)



159 (two views)

Baskets

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

155

AN APACHE DEEP TRAY

Woven in a stepped whirlwind pattern, the arms interspersed with crosses near the rim.

height 5in, diameter 15 1/4in

\$1,200 - 1,800

PROPERTY OF ANOTHER OWNER

156

A PIMA (AKIMEL O'ODHAM) BASKET

The base and lower body of simple banded design, with stepped radiating bands about the upper body.

height 9 1/4in, diameter 17 1/2in

\$2,000 - 3,000

Provenance

Sold at Sotheby's New York, May 17, 2000, sale 7476, *Pre-Columbian and American Indian Art*, lot 498, **illustrated**.

PROPERTY FROM A CENTRAL CALIFORNIA COLLECTION

157

TWO APACHE FIGURAL BASKETS

Comprising an oblong basket with dogs and human figures and a circular bowl with dogs.

widths 11in and 9 1/4in

\$1,000 - 1,500

158

TWO APACHE OLLAS

Comprising a polychrome example with columns of diamonds and a figural example with humans, dogs, crosses and geometric bands.

heights 9 1/2in and 6 1/2in

\$1,200 - 1,800

159

AN APACHE PICTORIAL OLLA

Decorated with geometric bands, human figures, dogs and arrow points.

height 17 3/4in, diameter 15in

\$2,000 - 3,000



160



161

PROPERTY OF ANOTHER OWNER, LOTS 160-165

160

A SOUTHERN NEVADA PAIUTE POLYCHROME OLLA

Worked with vertical zig-zag bars dividing the body into four equal registers, each decorated with butterflies and small floating geometric elements.

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

\$4,000 - 6,000

162

A SOUTHERN NEVADA PAIUTE POLYCHROME OLLA

Worked with eight alternating laddered and checkered vertical bands.

height 3 1/8in, diameter 5 1/2in

\$2,000 - 3,000

161

A SOUTHERN NEVADA PAIUTE POLYCHROME BASKET

Oblong form, flanked with dyed blue and yellow eight-pointed checkered elements on the longer sides, the smaller sides with pronged triangular elements.

height 4in, width 10 1/4in

\$4,000 - 6,000



160 (multiple views)



161 (multiple views)



162 (multiple views)





163

163

A MOAPA SOUTHERN NEVADA PAIUTE POLYCHROME OLLA

Adorned with floating foliate sprays, stepped chevrons, and radiating diamonds, with a braided rim.

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

\$4,000 - 6,000

Note

The Moapa division Southern Paiute attribution was provided via personal correspondence by Mr. John Kania of Santa Fe, NM.



164

164

A SOUTHERN NEVADA PAIUTE POLYCHROME OLLA

Worked with four vertically arranged stacks of branching triangles.

height 4 1/4in, diameter 6in

\$4,000 - 6,000

165

A SOUTHERN NEVADA PAIUTE POLYCHROME BASKET

Circular bowl form with swirl motif.

height 3in, diameter 7 1/2in

\$1,200 - 1,800



163 (multiple views)



164 (multiple views)



165 (multiple views)



166 (two views)



167 (two views)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

166

A PANAMINT POLYCHROME BOTTLENECK BASKET

With two thin zigzag bands surmounted by triangular accents below a solid rim.

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

\$2,000 - 3,000

PROPERTY FROM A CENTRAL CALIFORNIA COLLECTION, LOTS 167-177

167

A CHEMEHUEVI OLLA

The bulbous body worked with two stacked bands of concentric diamonds below staggered floating arrow accents.

height 6 1/4in, diameter 8 1/4in

\$1,200 - 1,800



168

168

A MISSION POLYCHROME SNAKE BASKET

A circular tray, the black snake's body spiraling outward from the center and encircling a secondary motif in caramel (possibly a tree branch with hanging bats).

height 4 1/4in, diameter 16in

\$2,500 - 3,500



169

169

A LARGE POLYCHROME MISSION BASKET

Of oblong form, the body worked with a chain of staggered rectangles.

height 5in, width 23 1/2in, depth 16 1/2in

\$2,000 - 3,000



170 (two views)

170

A WASHOE POLYCHROME BASKET

Possibly by Agnes May Pete, woven about the body with diagonal serrated bands and floating sawtooth devices, restored.

height 6 3/4in, diameter 10 1/4in

\$2,500 - 3,500

Provenance

Ex Claire Zeisler Collection

The tentative attribution to Agnes May Pete provided by Dr. Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia.

171

A MONO LAKE PAIUTE BASKET

With floating floral and geometric designs.

height 8 1/4in, diameter 14 3/4in

\$1,000 - 1,500

172

SEVEN MONO LAKE PAIUTE BEADED BASKETS

Each fully beaded in various motifs; one with beadwork overlaid on a Washoe basket.

diameters 6in - 4 1/4in

\$1,000 - 1,500

173

A KAWAII SU POLYCHROME BOTTLENECK BASKET

Worked about the shoulder and base with rattlesnake bands, with checkered diagonal accents about the neck.

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

\$1,200 - 1,800

174

TWO WESTERN UTILITARIAN BASKETS

Comprising a Northeastern California twined hopper and a Californian or Great Basin two-toned winnowing tray.

lengths 16 1/4in and 20in

\$1,000 - 1,500



171

172 (two views)



173 (two views)



174





175



176 (two views)



177



178 (two views)





179

175

TWO WESTERN BASKETRY ITEMS

Comprising a Great Basin model cradle, possibly Paiute, and a Pomo twined bowl.

lengths 18in and 12in

\$1,000 - 1,500

176

A LARGE YOKUTS POLYCHROME BASKET

Decorated with three bands of opposing triangles interrupted by serrated columns, chevrons and other elements, *breaks to the rim*.

height 14in, diameter 27 1/2in

\$1,500 - 2,000

177

A WESTERN MONO COOKING BASKET

Designed with two zigzag bands interrupted by groups of stacked triangles and chevrons, *small spot of rim loss*.

height 9 3/4in, diameter 19 3/4in

\$1,500 - 2,500

PROPERTY OF VARIOUS OWNERS

178

A YOKUTS POLYCHROME COOKING BASKET

Decorated with four polychrome zig-zag snake bands.

height 8in, diameter 17in

\$1,500 - 2,000

179

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

\$4,000 - 5,000



180 (two views)



181 (two views)

**PROPERTY FROM A PRIVATE WEST COAST COLLECTION,
LOTS 180-184**

180

A WESTERN MONO COOKING BASKET

With two horizontal diamond bands crossed by three vertical serrated panels.

height 10 3/8in, diameter 20 1/2in

\$4,000 - 6,000

181

A WESTERN MONO POLYCHROME COOKING BASKET

With two horizontal negative diamond bands crossed by four panels of stacked arrow point motifs.

height 9 1/2in, diameter 18 1/2in

\$4,000 - 6,000

182

A TLINGIT POLYCHROME BASKET

With two design bands of crosses and I-forms, flanking a series of inverted triangles.

height 9 3/4in, diameter 11in

\$1,200 - 1,800

183

A TLINGIT POLYCHROME BASKET

With two design bands of crosses and I-forms, flanking a series of stacked arrow point motifs.

height 7in, diameter 9 1/4in

\$1,200 - 1,800

184

A TLINGIT POLYCHROME BASKET

With two fretwork meander design bands flanking a series of striped parallelograms, self-stitch accents.

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

\$2,500 - 3,500



182



183



184



185

Plains/Plateau/ Woodlands

PROPERTY FROM A PRIVATE COLLECTION

185

A MI'KMAQ BEADED TEA COZY

The padded cover with fine geometric and abstract foliate beading on each face, with flannel and ribbon border accents.
height 12 1/4in, length 17 1/2in

\$3,000 - 5,000

Made for the Euro-North American market, similar examples can be seen in the collection of the McCord Museum, Montreal, Que., (ACC6101), viewable online at: <http://collections.musee-mccord.qc.ca/en/collection/artifacts/ACC6101>; and the Charles and Valerie Diker Collection, **illustrated** in several exhibition catalogs, including *Native Paths: American Indian Art from the Collection of Charles and Valerie Diker*, 1990, The Metropolitan Museum of Art, New York, NY, p.57, Fig. 51.

PROPERTY FROM THE ESTATE OF CHARLES AND SHARON ABERLE, LOTS 186-189

186

A SOUTHEASTERN BEADED STRAP OR SASH

Finely beaded with white and faceted blue beads in a hooked meandering design on a red flannel ground, with forked ends.
length 50in, width 5 1/4in

\$1,000 - 1,500

187

A NORTHERN CREE OR MÉTIS BEADED POUCH OR FIRE BAG

Beaded on one face with an interconnected foliate design on blue flannel, suspending a geometric loom-beaded panel with beaded fringe.

length 16 1/2in, width 8 1/4in

\$1,000 - 1,500

188

A PLAINS CREE BEADED KNIFE SHEATH

Buffalo hide construction, three distinct registers of fine geometric and foliate bead work on the face, with tin cone fringe along each edge.

length 9 1/2in, width 3 1/2in

\$3,000 - 5,000

189

A NORTHERN PLAINS BEADED OCTOPUS BAG

Beaded with vining floral and foliate designs on each face, one with a red flannel ground, the other olive, suspending conformingly decorated tabs terminating in beaded tassels, *minor areas of restoration*.

length 26in, width 12in

\$1,200 - 1,800



186



187



188



189 (two views)

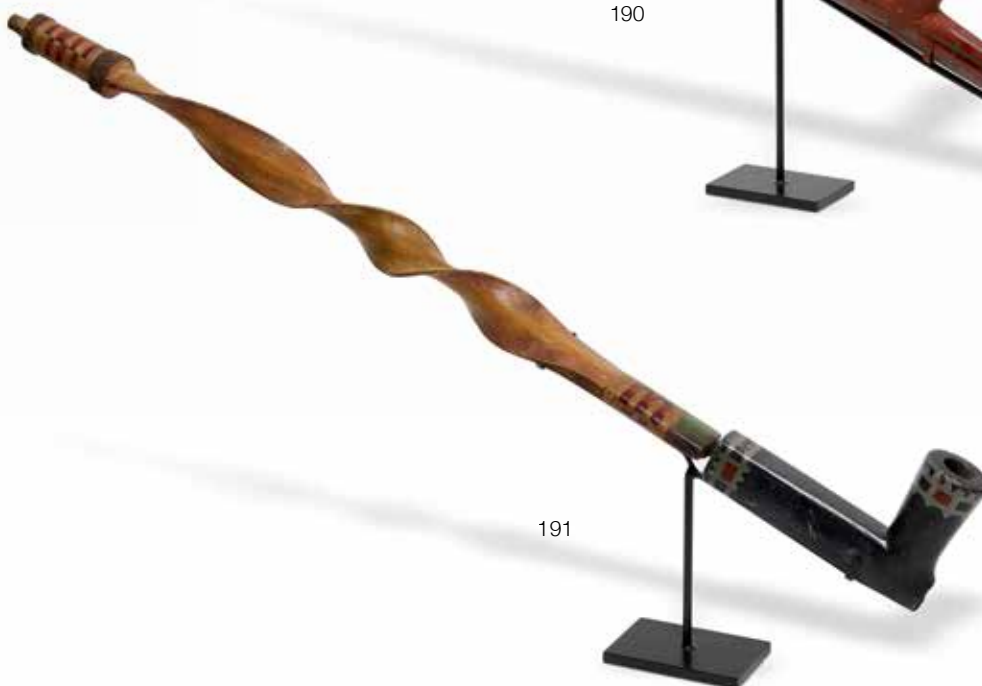




190 (detail)



190



191

**PROPERTY FROM A PRIVATE WEST COAST COLLECTION,
LOTS 190-197**

190

A GREAT LAKES PIPE

Likely Ojibwe, the twisted wood stem with filed and brass tack decoration, the Catlinite bowl inlaid with geometric designs, a standing human figure flanked by Canadian and American flags at the back of the bowl, *small areas of restoration*.
length 32 1/2in

\$4,000 - 6,000

Provenance

Donald Ellis Gallery, New York, NY
A West Coast Private Collection, acquired from the above circa late 1980s/early 1990s

191

AN EASTERN SIOUX PIPE

The spiral-cut wood stem with red and yellow pigment borders and twine and leather decoration, the black steatite bowl with geometric lead and catlinite inlay, *restored*.
length 25in

\$3,000 - 5,000

Provenance

Donald Ellis Gallery, New York, NY
A West Coast Private Collection, acquired from the above circa late 1980s/early 1990s



192 (two views)

192

A NORTHERN PLAINS BEADED TOBACCO BAG

Likely Blackfoot, beaded on each face with geometric designs on a pearl or white-colored ground, scalloped mouth, twisted wire on the lengthy fringe, the neck and fringe with red pigmentation.
length 30in, width 6 1/4in

\$4,000 - 6,000



193 (two views)

193

A NORTHERN PLAINS BEADED AND QUILLED TOBACCO BAG

Distinct panels of plaited quillwork designs above quill-wrapped slats and lengthy fringe, beaded bands along the edges and about the mouth.
length 37 1/2in, width 6in

\$2,000 - 4,000



194 (two views)

194

**AN UPPER MISSOURI RIVER MAN'S
BEADED SHIRT**

With bear claw motifs and geometric
complements on the predominantly blue beaded
strips crossing the arms and shoulders.

length 23in, width 56in

\$25,000 - 35,000

Provenance

Canfield Gallery, Santa Fe, NM

A West Coast Private Collection, acquired from
the above in 2001



195

**A SIOUX BEADED AND QUILLED
BOWCASE AND QUIVER**

Each sleeve constructed of buffalo hide, with striped quillwork and finely beaded box motif ends with fringed suspensions, red stroud trade cloth accents, carrying a bow and several arrows.

length 37in

\$20,000 - 40,000

Provenance

Morning Star Gallery, Santa Fe, NM

A West Coast Private Collection, acquired from the above circa 1996





196 (two views)



196

A PAIR OF KIOWA BEADED DOLLS

The couple attired in traditional beaded and fringed hide garments, the faces with painted and beaded details, coiffures of braided human hair, the man wearing a breastplate with shell decorations; the woman with finely-beaded pouch suspended over a German silver belt, shell accents across her dress yoke, a baby in the cradle at her back. height 12 1/2 and 12in

\$6,000 - 9,000

197

A KIOWA BEADED CRADLE

Attributed to Tahdo Ahtone, (1879-1966), with fully beaded hood showing stylized outlined leaf-form motifs on the blue background, ochre pigment and beaded drop accents, the bib above the cowl beaded with a pair of "peyote buttons" and brass tack accents, mounted on a plain wood frame. length 45in, width 12 3/4in

\$30,000 - 50,000

The attribution to Tahdo (Medicine Sage) Ahtone comes from a comparison of key design elements seen in the present lot with known examples of her work in both museum and private collections. These include a vertical layout on each side of the cover of similar large leaf-form motifs with multiple raised outlining, banded horizontal framing elements at the hood and base, and repeat box designs outlining the outer edges. An additional trait, a distinctive manner of securing the cover to the boards through nine hole lacing, is not immediately evident due to the hide thongs having been replaced with commercial twine at some later date.

A full-sized cradle attributed to Tahdo and dated c. 1915 is in the collection of the Nelson-Atkins Museum of Art, Kansas City (33-1241), and can be viewed online at: <https://art.nelson-atkins.org/objects/21808/cradle>

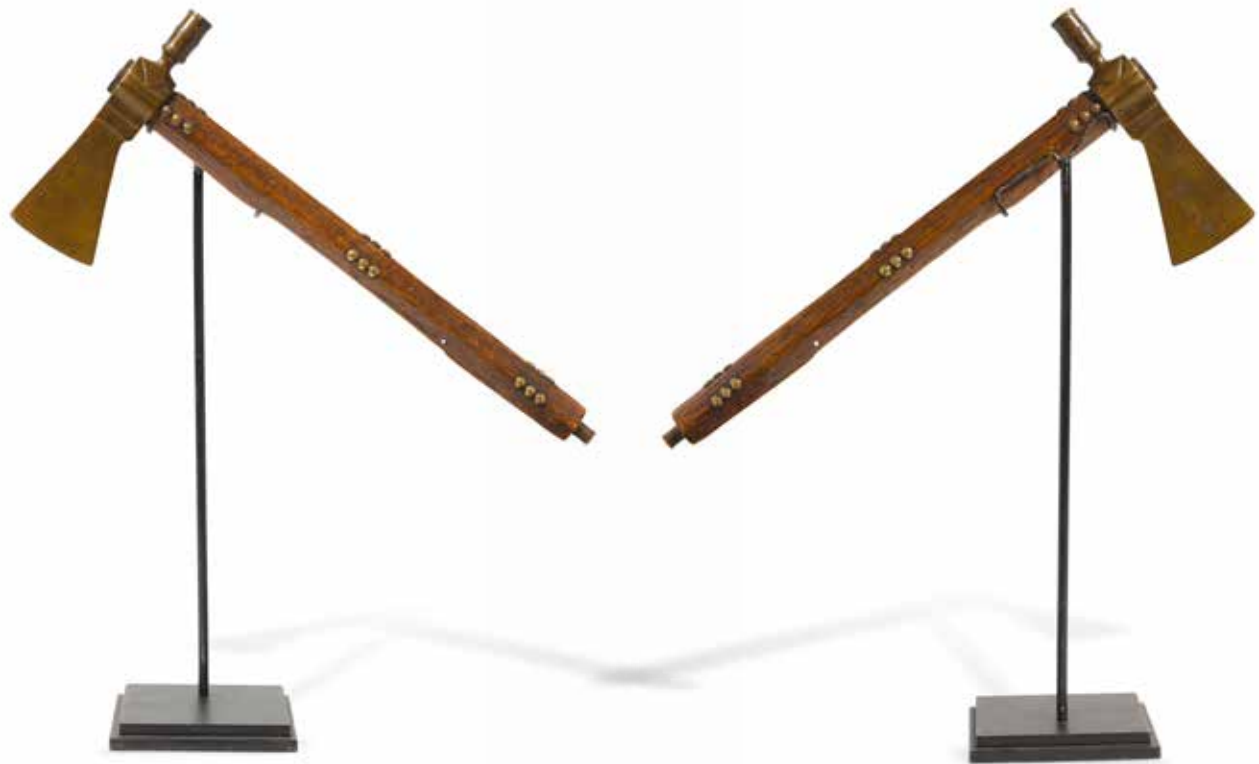
See also: Hail, Barbara A., editor, *Gifts of Pride and Love: Kiowa and Comanche Cradles*, 2000, Haffenreffer Museum of Anthropology, Brown University, Bristol, RI, pp. 82-87 for two of Tahdo's cradles, one a toy example in private hands (p.82, Fig 8.1), the other full-sized (p.86, Fig 8.5) and in the collection of the Denver Art Museum (1985.99.l).

In the accompanying essay written by her son Jacob Ahtone, (1918-2006), he states that Tahdo was reported to have made up to eight full size cradleboards and many toy cradles. Discussing the process of designing the cradle, Ahtone observed that: "Tahdo used leaf motifs quite a bit. She took a natural leaf and simulated it by cutting a pattern on heavy brown paper..." He later concludes: "The oak leaf design, so common as a motif on many Kiowa articles of dress, I feel to be an outgrowth of winning designs on artifacts **exhibited** by Tahdo in the early Indian Days of Albuquerque, New Mexico. A field matron of the Bureau of Indian Affairs by the name of Suzie Peters used to assemble Kiowa art and artifacts for shows at Albuquerque. Annually the Kiowa Exhibit won First Prize. Tahdo and Maggie Smoky were the major beadworkers for the Kiowa Exhibit. Because the Exhibit was considered outstanding and truly representative of Kiowa art many people started to use the oak leaf on their craft work. Therefore, it could be said that Tahdo was one of the first innovators to use and have the oak leaf, considered as representative art of the Kiowa. Today there is much use of the oak leaf in Kiowa beaded articles."



197 (multiple views)





198 (two views)

PROPERTY OF ANOTHER OWNER

198

A SOUTHERN PLAINS PIPE TOMAHAWK

Attributed to Tsatoke, the cast brass head attached to a carved wooden haft with brass tack accents, the bit made from a .44 bullet casing.

length 18in, width 8 1/4in

\$8,000 - 12,000

Provenance

Tsatoke (Hunting Horse) (c. 1846-1956), by descent to his son Monroe Tsatoke (1904-1937)

Gifted to Munroe Potter, by descent to his granddaughter Vaunseal Lemons

Sold at Livingston Auction and Estate Services, Inc., Oklahoma City, OK, 2008

Tsatoke (Hunting Horse) was born sometime during the winter of 1846, the son of Kiowa War Chief Woman's Heart and his Mexican-born, Kiowa-raised wife. In his 20s, Tsatoke was recruited to join General Custer's Seventh Cavalry, where he served as a scout until 1875. Tsatoke fathered three sons and three daughters.

Monroe Tsatoke, son of Tsatoke, was born in Saddle Mountain, OK in 1904. Monroe was a talented artist and member of the Kiowa Five, which included James Auchiah, Spencer Asah, Jack Hoeah, Stephen Mopope, as well as the sometimes-overlooked only female member of the group, Lois Smoky. At the invitation of Oscar Brousse Joacobson, head of the art department at the University of Oklahoma, the six attended UO under a special scholarship. While there, the group shared a house rented out by Smoky's grandfather.

Tsatoke was close with the Smoky family, and met the acquaintance of Munroe Potter as the Potter family leased property from the Smoky family outside of Anadarko, OK.

A letter from Vaunseal Lemons to Livingston Auction & Estate Services detailing Monroe Tsatoke's gifting of the pipe to her grandfather and Volume XXXIV, Number 3 of *The Chronicles of Oklahoma*, Autumn, 1956, which contains a biographical article on Tsatoke by Mary Ellen Ryan, accompany the lot.



199 (two views)



200 (two views)

**PROPERTY FROM THE ESTATE OF CHARLES AND SHARON
ABERLE, LOTS 199-204**

199

A CHEYENNE OR LAKOTA BEADED TOBACCO BAG

Beaded on each face; the elk or deer hide neck attached to a beaded lower section of buffalo hide suspending quilled and painted fringe. *length to the end of quill ribs 22in, width 5 1/4in*

\$2,000 - 3,000

200

A SIOUX PICTORIAL BEADED TOBACCO BAG

Very finely beaded, depicting a distinctive warrior on horseback, on one side engaged in combat, on the other confronting three women, pairs of American flags rising above the panels, cross and box motifs up the neck, quill-wrapped slats at the bottom, *the fringe now lacking. length 21in*

\$3,000 - 5,000

Exhibited

Museum of Contemporary Crafts, New York, NY, January 22 - March 21, 1976
Flint Institute of Arts, Flint, MI, April 4 - August 1, 1976
Milwaukee Art Center, Milwaukee, WI, August 13 - September 26, 1976
Houston Museum of Natural Science, Houston, TX, October 8 - November 21, 1976
The Heard Museum, Phoenix, AZ, December 5, 1976 - January 16, 1977

The original exhibition display tag accompanies this lot

Illustrated

Pohrt, Richard A., *The American Indian // The American Flag*, 1976, Flint Institute of Arts, Flint, MI, p.124, fig.158, the descriptive text accompanying the image suggesting that the horseman is "probably 'counting coup'" in the scene with the women



201 (two views)

201

A PAIR OF PLAINS DOLLS

Each constructed from a wire armature overlaid with hide, the woman dressed in a beaded and fringed dress with tin cone drops, a baby in a beaded cradle on her back; the man in a beaded tunic and beaded and fringed leggings.

heights 29in and 27 1/4

\$3,000 - 5,000

202

A PLATEAU OR PLAINS WOMAN'S BEADED BREASTPLATE NECKLACE

Of tubular clear glass beads with hide spacers, the strands at the neck of variously colored beads, the lower beaded fringe terminating in cowrie shells.

length 36in, width 10 3/4in

\$800 - 1,200

203

THREE NORTHERN PLAINS BEADED ITEMS

Each with floral and foliate motifs, comprising a pair of beaded and embroidered gauntlets, a partially beaded pouch, and a beaded pouch.

lengths 14in - 8in

\$800 - 1,200

204

THREE NATIVE AMERICAN BEADED PICTORIAL ITEMS

Each incorporating depictions of the American flag and traditional motifs, including a Blackfoot zippered pouch, a Great Lakes loom-beaded sash, and a Great Lakes loom-beaded sash with monogrammed panel.

lengths 34 1/2in - 8 3/4in

\$800 - 1,200



202 (two views)



203



204



205 (two views



**PROPERTY FROM A PRIVATE WEST COAST COLLECTION,
LOTS 205-208**

205

A FORT BERTHOLD MAN'S QUILLED SHIRT

Mandan or Hidatsa, with bear claw motifs decorating the broad quilled bands down the arms and across the shoulders, brass beads accenting the lengthy fringe.
length 33in, width 58 1/2 in

\$20,000 - 30,000

Provenance

Canfield Gallery, Santa Fe, NM

A West Coast Private Collection, acquired from the above in 1996

In personal correspondence with the present owners, dated March 5, 1996, Kenneth Canfield stated: "Provenance is from a Chicago private collection and formerly on long-term loan display at the Chicago Art Institute"

206

A SIOUX QUILLED HIDE TIPI DECORATION

Designed with three pockets, each with geometric quillwork decoration and lower feather and tin cone border, terminating in fringed suspension.

length 53in, width 8in

\$4,000 - 6,000



206



207 (two views)



207

A SIOUX BEADED MAN'S SHIRT

Applied with a pair of beaded strips alternating Thunderbird motifs with geometric elements against a white ground, the bib beaded with Pipe Carrier symbolism flanked by ermine and horsehair drops, fringe under the arms and down the sides, painted accents across the lower half.
length 34in, width 62in

\$8,000 - 12,000

208

A PAIR OF SIOUX BEADED MOCCASINS

Beaded predominantly in green and white, with split triangles about the lower perimeter and geometric motifs about a large cross on the toe.
length 9 1/2in

\$800 - 1,200

PROPERTY FROM A CENTRAL CALIFORNIA COLLECTION



208

209

FOUR PAIRS OF PLAINS BEADED MOCCASINS

Comprising three Sioux examples, one with predominantly green beadwork, one predominantly red, and one partially beaded; and a Northern Plains pair in predominantly blue and red.
lengths 10in - 10 1/4in

\$1,500 - 2,000



209

210

A SIOUX BEADED AND QUILLED TOBACCO BAG

Beaded on each face, with lengthy fringe.
length 38in, width 7 1/2in

\$1,000 - 1,500

END OF SALE



210 (two views)

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, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, 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 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.

Conditions of sale - Continued

CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

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/ 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 ____

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.

Bonhams

AUCTIONEERS SINCE 1793



Consignments Invited

Modern Native American Art

Los Angeles | 23 November 2020

Now accepting consignments of modern, contemporary, antique and historic Native American art and artifacts.

INQUIRIES

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FRANCISCO ZÚÑIGA (1912-1998)

Bust of a woman, 1960

carved stone

height 11 1/2in, width 10in

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

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

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

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

If successful

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

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

Bonhams Client Services Department
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 Art	Sale date: Monday August 31, 2020
Sale no. 26133	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:	Date:
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Los Angeles, California 90046

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AUCTIONEERS SINCE 1793