

Bonhams

1793

Native American Art

Monday December 3, 2012 at 12pm
San Francisco



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San Francisco

Bonhams

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

Preview

Friday November 30, 12pm to 5pm
Saturday December 1, 12pm to 5pm
Sunday December 2, 12pm to 5pm
Monday December 3, 9am to 12pm

Bids

+1 (415) 503 3550
+1 (415) 861 8951 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20074
Lots 4000 - 4336

Catalog: \$35

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20074

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 4068
Session page: Lot 4007
Back cover: Lot 4050

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. However, if the purchaser pays for all lots purchased by it from the sale in cash or by "cash equivalent" (which term is defined to include cashier's check or money order, approved check, wire transfer or other immediate bank transfer), and makes such payment in full by the payment due date specified in Paragraph 2 below, a discounted buyer's premium rate of 23% will apply to the first \$50,000 of the bid price.

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option

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

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

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

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

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

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed,

a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

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

Mediation and Arbitration Procedures

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

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

CONDITIONS OF SALE - CONTINUED

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and
- (iii) discovery and the procedure for the arbitration shall be as follows:
 - (A) All arbitration proceedings shall be confidential;
 - (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
 - (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

Limited Right of Rescission

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

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

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

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

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at (800) 223 2854 ext. 3550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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/20074 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. If you pay for all lots purchased in the auction entirely in cash or cash equivalent, a reduced premium rate will apply, as set forth in the Conditions of Sale.

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

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Irvy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 693 6600 or +1 (800) 474 7447

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Malcolm Barber
Chief Executive Officer

Patrick Meade
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles
Rupert Banner
Gary Espinosa
Judith Eurich
Alan Fausel
Mark Fisher
Martin Gammon
Dessa Goddard
Jim Haas
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Frank Maraschiello
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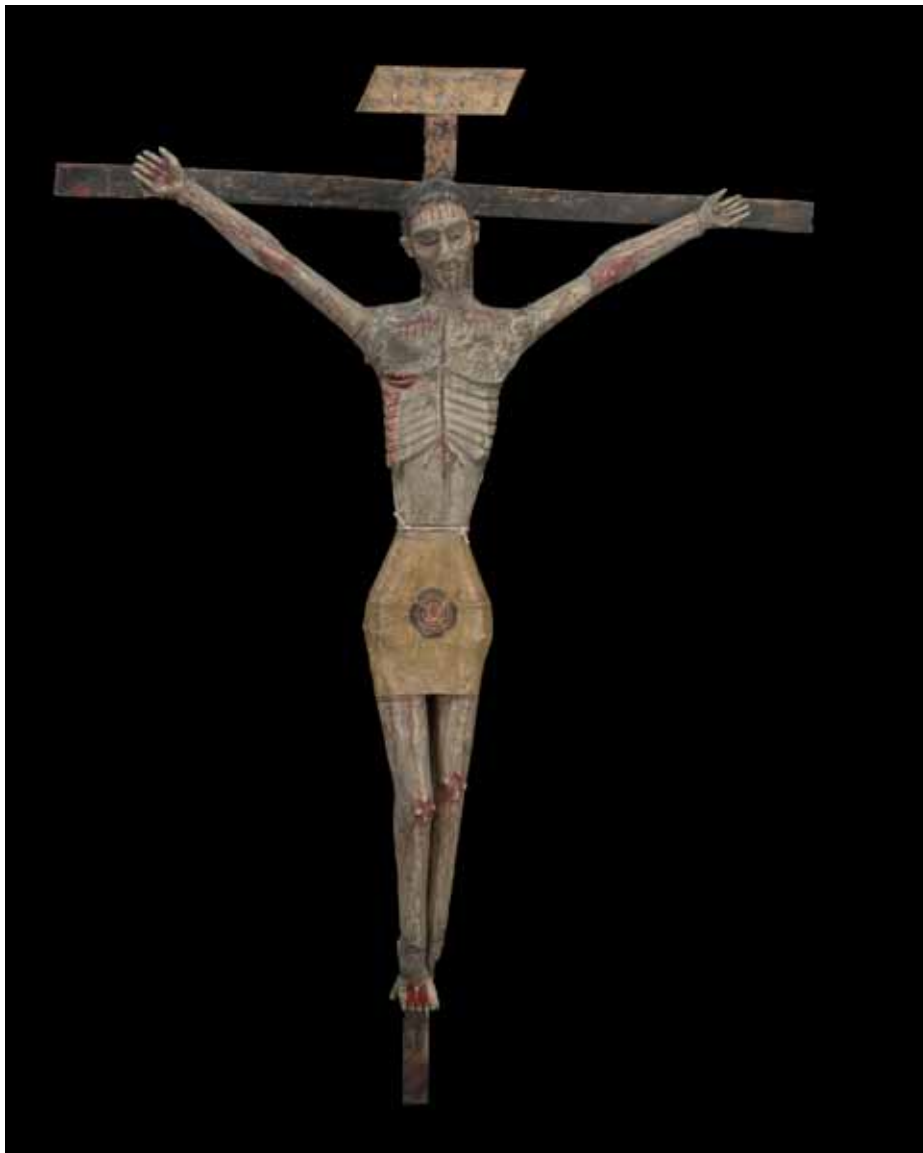


4000

4002



4003



4001

Southwest Related Material/ Paintings/Sculpture

Property from a collector, Tucson, AZ

4000

A New Mexican bulto

A processional figure, depicting a female saint, currently without the garments that would have adorned her on public occasions, the arms articulated, the lower torso covered in gessoed and painted canvas, mounted on a wood base.

height 43 3/4in

\$3,000 - 5,000

4001

A New Mexican Christo

Attributed to Jose Benito Ortega, depicting the crucified Christ figure with gaping rib wound, the knees rubbed raw and blood trickling from numerous spots, a gessoed and painted cloth about his loins, affixed with wood nails to the cross, "INRI" on a plaque fastened at top.

height 57in

\$6,000 - 9,000

4002

A contemporary New Mexican death cart

"La Muerte" represented as a skeletal figure wielding a bow and arrow, with painted eyes and stringy grey hair, shown seated in a rustic two-wheel cart, a hammer and axe resting alongside.

height 45in

\$1,500 - 2,000

4003

Two Pueblo ritual garments

Including an armless fringed canvas poncho, painted with a band of dark circles, tin cone suspensions; and a Buffalo Dance kilt of linen, depicting the undulating body of an Avanyu.

length of first 29in, width of latter 44in

\$1,500 - 2,000

Property from the collection of Richard N. Corrow, Apache Junction, AZ

4004

A set of Navajo wide boards

Conceived as four flat spatulate implements with tapering handles, all painted in symbolic imagery representing entities from Navajo cosmology and celestial elements, one pierced through the center, each with handspun cotton cordage attachments.

height (as mounted) 12 1/4 in
\$2,000 - 3,000

Provenance:

Richard Corrow collection, Apache Junction, Arizona, collected prior to 1985 on the Navajo reservation

THE WIDE BOARDS

These are an essential part of the Shootingway ceremony, a must have for a singer/chanter to perform. Made during a five or nine-night ceremony, tradition indicates the boards were originally obtained from the Hailway people of the skies during a healing rite but the images made later for Shootingway.

The first board to the right, side one, represents Holy Young Man (bottom) as brought to the skies by lightning through the sky-hole while his brother, Holy Boy, (top) was swallowed by fish. The flints saved Holy Boy as he was able to cut his way out of fish. The reverse shows Big Fly, the Informer, and Otter, the

protector, of Holy Young Man during his travels. The second board is the sun in blue and Sky Man, or Father Sun, on the reverse. The third board features the moon in white and Mother Earth on reverse while the fourth, darkness and dawn on one side, with day and evening on the opposite. Wide boards should be obtained from a lightning-struck cottonwood tree from one of the sacred mountains. During the ceremony, the chanter presses the boards against the One-Sung-Over (patient) drawing evil and illness from the body.

Richard Corrow
October, 2012



4004



4005



4006



4004 (reverse)

4005

A set of Navajo prayer sticks

Jeweled Arrows of the Sun, consisting of five hollow or solid sticks wrapped in colored yarns, attached over these a myriad of shells, cut turquoise, beads of coral and jet, heishi, small hide pouches, an arrowhead, and two animal effigies.

height (as mounted) 16 1/4 in

\$4,000 - 6,000

Provenance:

Richard Corrow, Apache Junction, Arizona, from a family near Inscription House, Arizona, 1980, and shown as acquired.

THE JEWELLED ARROWS OF THE SUN

The myth of the making and use by Navajo Chanters of these remarkable and powerful, bundle-specific, talking prayer sticks was acquired by the Holy Twins from their father the Sun. Highly embellished, these arrows imply long usage by the many attached "jewels," as at least one bead should be included as part of the patient's payment to the Chanter when employed in Navajo healing ceremonies. The

various beads on these arrows indicate their vintage, probably as early as circa 1920.

The arrows are three hollowed shafts of reed from Oraibi and Taos, and two sticks of mountain mahogany and lightning-struck scrub oak. Tiny medicine/protection bundles are attached mid-shaft just below where eagle plumes were once fastened. The cane arrows contain various sacred objects and the solid arrows faintly show faces on their distal ends. The bead wrappings are turquoise, abalone, white shell and jet stone, further embellished with early Hubbell trade beads. Many of the beads, and probably the fine coyote fetish, could well date from the Anasazi period, the horse fetish later. The handspun yarn is wound with buffalo blood and sinew, mountain lion tail sinew, and cotton cord, bound with lightning-struck pitch and covered with pollen and specular ore.

Richard Corrow
October, 2012



4005 (detail)

4006

Three Navajo rattles

Including two rare flat-top rattles, with hide wrapped about the corn cob handle, a flattened disc at top containing the rattle pellets; and a hoof rattle, various animal "toes" clustered at top, buffalo hide fringe suspensions.

length 7 - 12 in

\$1,500 - 2,000

Provenance:

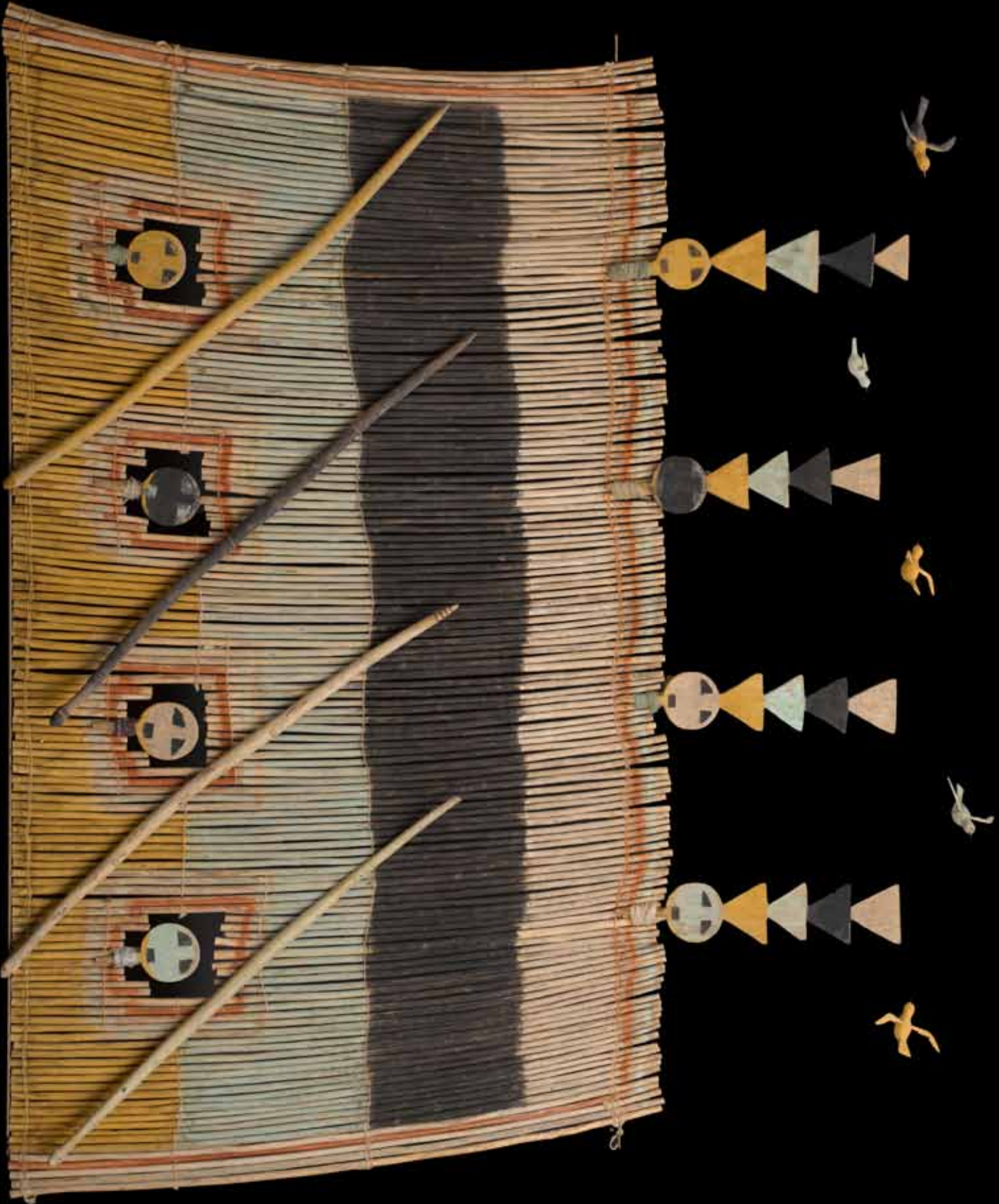
Richard Corrow Collection, Apache Junction, Arizona; obtained from a Santa Fe trader

Flat Top Rattle

Rarest of all Navajo rattles. Specific only for Beautyway, and not part of Blessingway. A (required) badger hide is shaped over a round wooden foundation, sinew-sewn then formed around a corn cob previously chewed off by a prairie dog or ground squirrel. Rainbows are then painted on the sides. Beautyway chant is near extinct and these rattles are rarely seen.

Hoof Rattle

These unique rattles belong to the Life Chant or Flint Chant exclusively. Lifeway or Flintway may be called for following an injury requiring immediate attention. The rattles are made from hide, strips cut in the manner of fringe, and to the ends of each strip of fringe are tied buffalo, deer, elk, and antelope "toes" from hoofs. The whole is then rolled to its finished shape and wrapped with a strip. At the very least, a strip of buffalo hide must be attached to the rattle to be effective.





4007 (details)

4007

A rare and important Navajo Sun's House screen

For use in the Sun's House Branch of the Male Shootingway healing chant, constructed as a series of joined willow rods, painted in broad bands of four significant colors, openings near the bottom occupied by representations of Holy People, these same four deities seen overhead surmounted by cloud symbols, four guardian snakes mounted across the center, five birds representing the heavens flutter above; along with three emblematic lightning sticks, implements used on the ninth night of the observance by dancers in the dark circle-of-branches place.

height 56 1/2in, width 66in

\$40,000 - 60,000

THE SUN'S HOUSE

Of great symbolic significance, this important and rare screen was set out early mornings of the fifth through eighth days of the nine-night healing and blessing chant (or "sing") of Male Shootingway, Sun's House Branch. As the name implies, this is a representation of Father Sun's House displaying depictions of various sky-dwelling deities, each feature having multiple identities; a yellow stripe at bottom representing the home of the Yellow Wind, evening light and the West; blue representing the color of the Sun, day, and South; then black for night, the North and home of the Dark Wind; and at top, white for dawn, the East and the color of the Moon.

The four snakes are guardians of Sun's House. Appearing at the bottom of the screen are four entries to Sun's house, sometimes interpreted as being Snakes' houses. Within these windows are the Holy People; Sun, Moon, and Black and Yellow Winds symbolized as discs and again shown at the top of the screen after passing into the sky and now topped by cloud symbols above them. Suspended above the screen are five birds of carved and painted yucca root. (During the sing in the hogan [traditional Navajo home], the Medicine Man has assistants who hide behind the screen. When the patient [One-Sung-Over] sits on the sandpainting created for the occasion, the assistants manipulate the snakes through the screen via the holes by the faces at the bottom. They also pull strings that pass through hooks on the logs of the roof of the hogan with the birds attached to one end thereby causing the birds to go up and down over the screen as if they were flying. Meanwhile the assistants play water whistles and make bird sounds.)

The Guardian Rainbow delineates the top and sides of the screen. This screen has unique over-painting of the rainbow and implies its rare use



in two branches of Male Shootingway: holyway and evilway sides. This is evidenced by the rainbow's red band inside to rid the lightning-struck patient, or the One-Sung-Over, of evil and is exorcistic - the red outside being prophylactic, meant to bring blessings to the patient. A Singer/ Chanter not having a screen may substitute a sandpainting of the Sun's House for the screen. This may be one of the rare occasions in the hundreds of Navajo sandpainting proscriptions that the guardian rainbow is depicted red inside.

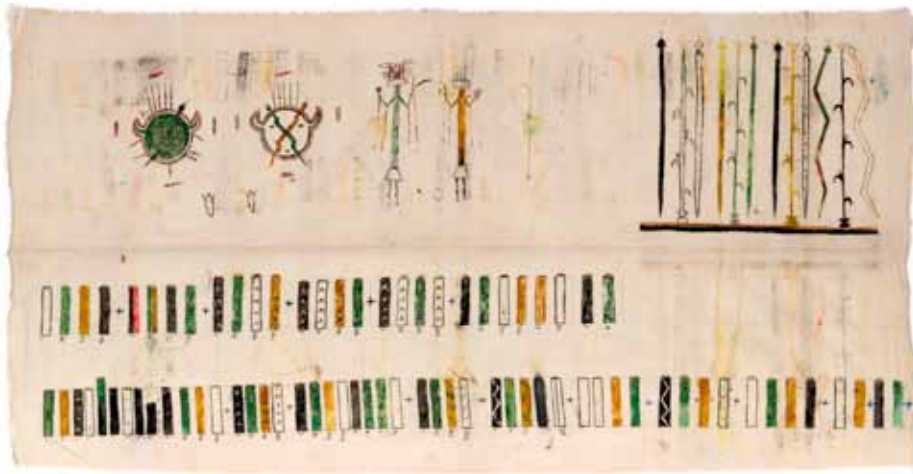
In Navajo beliefs it was to the Sun's House the Sacred Twins traveled on lightning and rainbows to visit their father. Previously unknown to them, the Twins forced their mother, Changing Woman, (Mother Earth) to divulge who their father was. The supernatural adventure of the Twins is fraught with pitfalls and great danger and they are rewarded in the end by Father Sun, who is married to another, by accepting them as his children and giving them the knowledge, prayers, sandpaintings, healing and paraphernalia to bring back to the Din'e (Navajo) People.

Material: Willow rods, wood, natural earth/clay paint, handspun two-ply wool and cotton string, commercial cotton string, calico trade cloth.

Provenance: Richard Corrow collection, Apache Junction, Arizona who acquired it from a Navajo Singer in 1989 and now deceased. It is believed the original owner assembled the screen about 1935 and it passed through two other Singers. It was sold to Corrow when considered "no longer to be alive." Further information will be supplied to Buyer. Traditionally, Navajo medicine bundles are the property of the Singer and not the tribe.

"I have the greatest respect for these items and hope the same respect and accord will be bestowed on them in the future. They should be appreciated by ALL Americans. This screen and other medicine bundles for sale were recently offered to the Navajo tribe, however they did not respond to my offer. As I acquired it in 1989, it is not subject to NAGPRA laws, (personal communication with Tim McKeown, NAGPRA Implementation for the National Park Service, January 25, 2001). This screen had last been sung over for a purification and blessing ceremony by hataali Billy Yellow in 1996 with me as the One-Sung-Over."

Richard Corrow
October, 2012



4008



4010



4011



4009

4008

A Navajo painted memory aide

Painted on muslin and depicting an array of images designed to aid in the performance of a healing rite, showing Yei figures, an anthropomorphic sun and moon, snakes, cornstalks and prayer sticks.

length 17in, width 33 1/2in

\$1,500 - 2,000

A MEMORY AID FROM A NAVAJO CHANTER'S BUNDLE

Sometimes referred to as "muslins" after the trade cloth they are painted on. Variations in Navajo sandpaintings and prayersticks number in the hundreds and though it is preferred that a Singer knows the ones he uses perfectly, some Chanters resort to memory aids. A mistake in a painting or prayerstick offering could be dangerous for the One-Sung-over, or patient. This muslin depicts a variety of images, the Sun and Moon clothed in snakes, two Yei figures, and prayerstick combinations that may all be representative of the Windway Chant. Prayersticks of this type are sacrificially deposited in various places by the One-Sung-Over at the direction of the Chanter.

Provenance:

Richard Corrow Collection, Apache Junction, Arizona

4009

A Mohave/Yuma/Colorado River bow case, bow and arrows

The soft hide container stained with red ochre pigment, heavily fringed at the top end and mouth, holding nine arrows, painted and sinew-wrapped below the fletching, the points no longer present.

length 35in

\$3,000 - 4,000

Provenance:

Richard Corrow Collection, Apache Junction, Arizona

Property of various owners

4010

Five pairs of Native American footwear

Including a painted pair of Hopi dance moccasins and cuffs; another pair of Hopi white high-top woman's wear; two Navajo pairs, each with silver button adornment; and tall Greenland Eskimo hide examples.

length of first 9 1/4in, height of latter 16 1/2in

\$1,500 - 2,000

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4011

A San Juan embroidered shirt

Lorencita and Evelyn Bird, embroidered on a cotton thread ground in traditional multihued patterns across the midsection and arms, tassel suspensions, mounted in a plexiglass and wood frame.

length 33in, size of frame 39 1/2in x 56in

\$1,500 - 2,000

Property from the Nancy Sue and Judson
C. Ball Collection of Native American Art,
Jackson, WY

4012

A Hopi kachina doll

An unidentified example, a trio of plaques
atop the visored casemask, tufted blossom
ears, toothy snout and rectangular eyes
accented by triangular motifs, a rattle in one
hand and staff in the other.

height 10in

\$1,200 - 1,800

4013

A Hopi kachina doll

Representing Stitililu or Situlilu, the Rattlesnake,
carved from a single piece of wood, a series
of serpents painted across the face, wearing a
snake dancer's kilt, *very minor restoration*.

height 8 3/4in

\$5,000 - 8,000

4014

A Hopi kachina doll

Representing Ho-o-te or Hoote, with pop eyes
and toothy snout, V-form rainbow motifs at
the front and back of the head, star designs
on the cheeks.

height 10 1/4in

\$3,500 - 5,500



4015

A Hopi kachina doll

Representing Hemis, the stepped tableta painted with phallic and cloud symbols, the casemask showing traditional motifs, the stout figure with broad shoulders and tapering waist, separately carved arms.

height 15in

\$3,500 - 5,500

4016

A Hopi kachina doll

Representing Heheya Amutaka, Heheya's Uncle, the sackmask painted with a series of zigzag lines, a now-denuded pelt for the coiffure, abalone shell earrings, phallic symbols painted on the exposed limbs.

height 12 1/2in

\$2,000 - 4,000

4017

A Hopi kachina doll

Representing A-Ha Kachina mana, fashioned from a single block of wood, separate maiden's whorls, the diminutive relief-carved hands emergent from the correspondingly executed manta.

height 12 1/2in

\$4,000 - 6,000

4015



4016



4017



4018

A Hopi kachina doll

Possibly a depiction of Omau-u, with raincloud plaque atop the casemask, a rainbow visor, serrated triangles painted on the cheeks.

height 13in

\$1,500 - 2,500

4019

A Hopi kachina doll

Representing Tasaf, with beak-like mouth and pothook eyes, tufts of hair encircling blossom ears, carved and painted details, *very minor restoration*.

height 11in

\$1,800 - 2,400

Property from a collector, Tucson, AZ

4020

A Hopi kachina doll

Representing Tsak'wiyakatsina, a Zuni warrior kachina, with pop eyes, stars on his mask, and lolling tongue.

height 12 3/4in

\$1,500 - 2,500

4018



4019



4020



Property from the Robert "Trader Bob" Bayuk collection,
Southern California

4021

A Hopi kachina doll

Representing Shalako Mana, standing with legs slightly bent, the sex indicated, rainbow chin paint and multi-hued eyes, *the tripartite tableta a later replacement.*

height 13 7/8in

\$15,000 - 25,000

Property from the Nancy Sue and Judson C. Ball Collection of Native
American Art, Jackson, WY

4022

A Hopi kachina doll

An atypical representation of the Butterfly kachina, wearing an elaborate stepped and pierced tableta painted with arched motifs, the face rendered in the manner of Polik Mana, the maiden, the body painted and attired in a minimalist variation of the male Poli.

height 15 3/4in

\$5,000 - 8,000

4022



4021



4023

A Hopi kachina doll

Depicting one version of a Rugan Corn Dancer, the green casemask with tube mouth and pronounced tab ears, painted details.

height 7 3/4in

\$2,500 - 4,500

4024

Two Zuni kachina dolls

Representing Upoyona, Pautiwa's Son and a Koyemsi, or Mudhead, each with cloth garments, hair, yarn or twine attachments.

height 9 1/2 and 12in

\$2,000 - 3,000

4023



4025

A Hopi kachina doll

Representing the Two-Horned Deity, the backward curving projections atop the casemask, cloud and rain symbols painted on each cheek.

height 9 3/4in

\$1,800 - 2,400



4024

4026

A Hopi kachina doll

Representing Heheya, the casemask carved with characteristic T-form nose and ovoid mouth, the cheeks painted with raincloud motifs.

height 8in

\$2,000 - 4,000

4026



4025

4027

A Zuni kachina doll

Representing Hemokatsiki, or Ahe'a, Grandmother of All Kachinas, with tangled wool coiffure, wearing yarn-trimmed cloth dress and leather boots.

height 18 1/4in

\$3,000 - 5,000

4028

A Hopi kachina doll

Likely a representation of Chof, the Antelope kachina, curved horns at top, rounded plaques instead of the customary blossom ears.

height 18in

\$4,000 - 6,000

4029

A Hopi kachina doll

Representing Makto, the Rabbit Stick kachina, the *putckohu* design painted above a straight beak, with blossom ears, separately carved arms, painted cloth kilt and appliqued details.

height 14 3/4in

\$2,000 - 4,000

4027



4028



4029



4030

A Hopi kachina doll

A variation of Ho-te or A'Hote, four-point stars adorning the casemask and snout, pronounced ears, painted details.

height 13 1/4in

\$2,000 - 4,000

4031

A Hopi kachina doll

A variant representation of Tiwenu, both sides of the tableta decorated with polliwog motifs, the coiffure extending down the back, painted details.

height 13 1/4in

\$2,000 - 4,000

4032

A Hopi kachina doll

Likely a representation of Muzribi, a snout instead of the more typical tube mouth, bean plant motifs painted on either side of the face, rows of stylized sprouts at the back.

height 12in

\$2,000 - 4,000

4030



4031



4032



4033

A Hopi cradle kachina doll

Representing Tuskipaya, the Crazy Rattle, with characteristic black and white band across the eyes, continuing across the oversize stepped tab ears or side tabletas, tube mouth, the flat body with painted details.

height 7in

\$2,000 - 4,000

4034

A Hopi cradle kachina doll

Representing Hahai-i Wu-uti, the Kachina Mother, with characteristic facial features, the body painted in the traditional manner.

height 6 1/2in

\$1,500 - 2,500

4035

A Hopi cradle kachina doll

Possibly a representation of Navuk, the Cocklebur kachina, the eyes framed by stacked diamonds, tube mouth and red ears, painted details.

height 6 3/4in

\$1,500 - 2,500

4036

A Hopi cradle kachina doll

Depicting one of the Rugan Corn Dancers, cornstalks painted on the cheeks, with tab ears and tube mouth, the flat body with painted details.

height 6 7/8in

\$3,000 - 5,000

4033



4034



4035



4036



4037

Two Hopi kachina dolls

Representing a Koyemsi, or Mudhead clown, *Jimmy Koots*, and a Hemis kachina, the former carrying a ceremonial offering or bundle, the latter wearing typical stepped tabletta.

height 11 and 11 1/2in

\$1,500 - 2,000



4037

4038

A Hopi kachina doll

Likely a representation of Pang or Pong, the Mountain Sheep, the horns embellished with lightning motifs, a raincloud on the back of the casemask, carved and painted details.

height 11 1/2in

\$1,800 - 2,400



4038

4039

Two Hopi kachina dolls

Depicting Blue Rattle kachina, and Sotugang-u, the God of the Sky, each with tapered protuberance atop the head and painted emblematic designs.

height 10 1/4 and 12 5/8in

\$1,500 - 2,000



4039

4040

Two Hopi kachina dolls

Representing a variant of Avachhoya, the Spotted Corn dancer and Na-ukuitaqa, or Peeping Out Man, also a Corn dancer, each with tube snout and half-disc ears.

height 9 3/4 and 9 1/2 in

\$1,500 - 2,000

4041

A Hopi kachina doll

Likely a representation of Tasaf Mana, or Navajo Maiden, the mask with tube mouth and large eyes, wearing a cloth skirt and velvet blouse trimmed with ribbon, applique felt flowers adorning her hair.

height 9 in

\$1,500 - 2,500

4042

Two Zuni kachina dolls

Representing Kakali, the Eagle and Hehe'a, the Blunderer, each adorned with attached clothing, implements or jewelry.

height 9 1/2 and 8 in

\$1,200 - 1,800

4040



4041



4042





4043

Property of various owners

4043

Fred Kabotie

Untitled, depicting Angwusnasomtaqa, or Tumas, the Crow Mother, flanked by two Tungwup or Whipper kachina dancers, gouache on paper, signed lower right, matted and framed.

size (sight) 10 1/2 x 12 7/8in

\$5,000 - 7,000

4044

Waldo Mootzka

"Hunting Dance - Hopi Pueblos", gouache on paper, signed lower right, matted and framed.

size (sight) 12 3/8 x 18 7/8in

\$2,000 - 3,000

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4045

Alfonso Roybal

Depicting a plaza procession, gouache on board, signed lower right, framed and glazed.

size (sight) 14 x 21 1/2in

\$1,500 - 2,000

4046

Alfonso Roybal (2)

Depicting a ceremonial dance and a group of Koshares, gouache on board, signed lower right, framed and glazed.

size (sight) 16 1/4 x 9 1/4in and 13 1/2 x 9 3/4in

\$2,000 - 3,000



4044



4045



4046



4046



4047



4048



4049



4050

4047

Alfonso Roybal

Depicting a plaza procession, gouache on board, signed lower right, framed and glazed.

size (sight) 10 1/2 x 14 1/4in

\$1,200 - 1,800

4048

Pablita Velarde

"Bear Hunt - Ancient Hunter", earth pigments and casein, signed lower right, framed.

size (sight) 23 3/4 x 19 3/4in

\$1,500 - 2,000

4049

Pablita Velarde

"Rabbit Dance, Santa Clara Pueblo", casein and watercolors, signed lower left, framed and glazed.

size (sight) 18 3/4 x 25 3/4in

\$1,500 - 2,000



4051

4050

Tony Da

Combining symbolic animal and geometric imagery, casein, signed lower right, framed and glazed.

size (sight) 25 x 20 1/2in

\$3,000 - 4,000

Property of various owners

4051

Dan Namingha

"Mask - Montage", oil and pastel on paper, signed lower left, matted and framed.

size (sight) 28 1/4 x 22 1/4in

\$2,000 - 3,000



4052

4052

John Nieto

"Lone Wolf", 1985, acrylic on canvas, signed lower right, framed.

size (sight) 59 1/2 x 47 1/2in

\$6,000 - 9,000



4053

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4053

Allan Houser

1990, A unique green-grey steatite stone sculpture, of a stylized Pueblo woman cloaked in her manta, signed lower back.

height 23in.

\$20,000 - 30,000

Cf:

Batkin, Jonathan, editor, 1996, unpaginated, "We're Here", 1992 - a work evocative of the present lot, particularly in regards to the negative circular facial area delineated further by a display of necklaces



4054



4055



4055

4054

Allan Houser

bronze, '89, 9/15, AHI, a table-top version
of a large-scale public work entitled "Next
Generation".

width 6 1/2in

\$2,000 - 3,000

A full-scale example of this work can be seen on
exhibition outside the Museum of Indian Art and
Culture, Santa Fe.

4055

Paul Pletka (2)

Including a bronze bust of an Indian man,
signed at back, 2/12, SD; and a watercolor
portrait of another wearing a bird headdress and
face paint, signed upper left.

height of first 13 1/4in (without base), size

(sight) of latter 6 3/4 x 5in

\$2,500 - 3,500

Property of various owners

4056

Roxanne Swentzell

"Sitting in Silence", coil-built clay sculpture with
acrylic overpaint, the hand-written title card with
the following: "What more can one do when all
is said and done, but to sit there with ones-self
and be silent. This silence is beautiful in itself,
unassuming, raw... just there."

height 25 3/4in

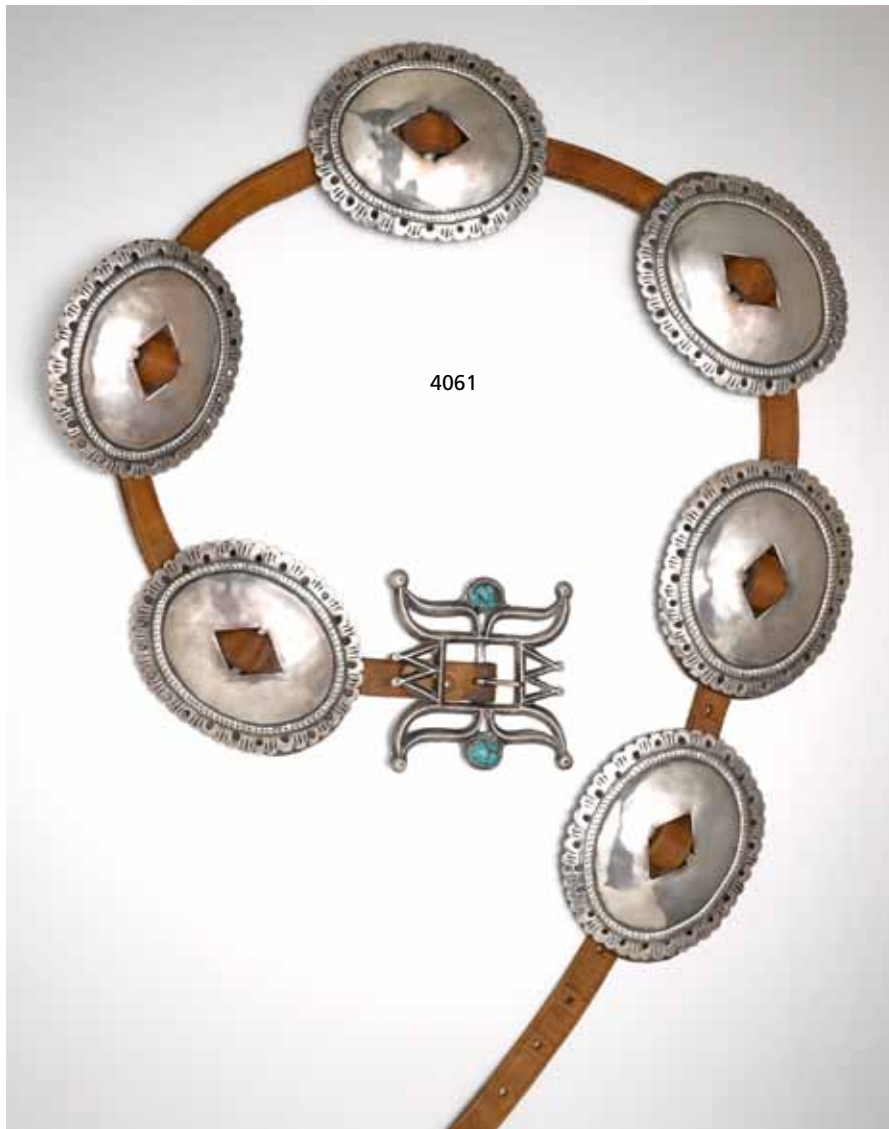
\$6,000 - 9,000

Provenance:

Acquired from the artist by the present owner
during Santa Fe Indian Market, circa 2000-2002

4057 No lot





4061

Jewelry

4058

A Navajo necklace

Ambrose (Lincoln) Roanhorse, a double strand of small silver beads supporting 12 graduated Rainbow God figures and a similar naja.

length 10 3/4in

\$2,000 - 3,000

Cf:

For a near-identical example, on permanent loan to the Ohio University, see Schiffer, Nancy N., p.183

4059

Two Navajo squash blossom necklaces

Including a box-and-bow example set with turquoise on the 16 blossoms and naja; and a silver necklace, the 14 blossoms and beads all stamped with rib-like markings.

length 11 and 11 1/2in

\$2,000 - 3,000

Provenance:

A gift to the present owner from Iovanna Lloyd Wright (Frank Lloyd Wright's daughter), in the 1960's at Taliesen West, Wright's school of architecture in Scottsdale, Arizona

Property from the Estate of Cornelia Brierly, Taliesen West, Scottsdale, AZ

4060

A Navajo squash blossom necklace

Comprising 14 heavy blossoms and an elaborate naja set with fine turquoise stones.

length 16in

\$2,000 - 3,000

4061

A Navajo first-phase concha belt

Comprising six scalloped oval conchas and a sandcast buckle on a slender leather belt (replaced), each concha with stamped and pierced perimeter, open at the center and fastened to the original conforming pad.

length 40in, each concha 4 1/2in

\$8,000 - 12,000



4058

4059

4060



4062

4063

4064



4062

A Navajo belt

Comprising nine rectangular plaques filled with fine turquoise stones of varying sizes and silver drops, along with a matching buckle.

length 48in, each plaque 2 3/8in

\$2,000 - 3,000

Property of various owners

4063

A Navajo second-phase concha belt

Comprising seven scalloped oval conchas and a related buckle on a slender leather belt, each concha worked in stamped designs, pierced through the center and fastened to a conforming pad.

length 38in, each concha 3 1/2in

\$4,000 - 6,000

4064

Two Southwest jewelry items

Including a Zuni concha belt, the 12 turquoise-studded conchas linked to a matching buckle; and a Navajo squash blossom necklace, supporting 12 fleur-de-lis blossoms and a heavy naja.

length 35 and 17in

\$1,500 - 2,000

Property from the collection of Richard N. Corrow, Apache Junction, AZ

4065

Three Southwest bow guards

Each centering a turquoise bezel, the largest with four small stones as accents, the two largest *ketoh* with overlaid and stamped details, the smallest with repousse motifs.

length 3 1/2, 3 1/4 and 3 1/8in

\$2,000 - 3,000

Property of various owners

4066

A Navajo bracelet

On twisted wire and thick crosshatched side bands, aligning a trio of turquoise stones accented by pairs of silver drops.

width 2 7/8in

\$1,500 - 2,000

Provenance:

From the estate of a former Secretary of the Interior, holding that office circa the 1920s, by descent to the present owner

Property from the Estate of Cornelia Brierly, Taliesen West, Scottsdale, AZ

4067

Six Southwest jewelry items

Including four examples of Zuni inlay work, a bracelet, two rings and a pair of cufflinks; along with a Navajo bracelet and a ring, each with multiple turquoise settings.

width of bracelets 2 3/8 and 2 5/16in

\$1,200 - 1,800



4068



4069



4070



Property from the Estate of Daniel Albrecht, Phoenix, AZ

4068

A Navajo or Pueblo cross necklace

Comprised of large globular silver beads supporting ten crosses, each with a rectangular turquoise setting, the triple-naja suspension with cross pendant, "collected 7/20/21" written on the back.

length 13 3/4in

\$5,000 - 8,000

III:

Bird, Alison, 1992, p. 90, fig. 35

4069

A Pueblo cross necklace

Comprising barrel-shaped silver beads supporting a single "dragonfly" cross pendant.

length 16in

\$2,000 - 3,000

Provenance:

Forest Fenn Collection, Santa Fe: a Fenn lead tag attached to the hide cord, also a tag reading: "FEN 657, Pueblo cross 1910"

III:

Bird, Allison, 1992, p. 38, fig. 14

4070

A Navajo or Pueblo cross necklace

Comprised of barrel-shaped silver beads supporting eight crosses, the double-naja suspension with another cross fastened at the center, "collected 9/17/19" written on the back.

length 15 1/2in

\$3,000 - 5,000

Provenance:

Forrest Fenn, Santa Fe: an attached tag reading "FEN-842, Nav 1880 very early, x-col Fred Harvey"

III:

Bird, Allison, 1992, p. 150, fig. 36

4071

A Navajo concha belt

Consisting of six oval scalloped conchas, a seventh smaller example, butterfly spacers, and a similar buckle, all on a (replaced) leather belt and conforming pads.

length 51in, each concha 3 1/2in

\$1,200 - 1,800

4072

A Navajo squash blossom necklace

Stamped "United Indian Traders Association 12", the heavy silver necklace hung with two dozen blossoms and a particularly elaborate naja.

length 17in

\$1,500 - 2,000





4073

Five San Juan pins

Mike Bird-Romero, each distinctly rendered utilizing silver and a variety of other elements, including 14 and 18k gold details on several.

length of largest 4 3/8in

\$1,800 - 2,400

4074

A group of San Juan jewelry items

Mike Bird-Romero, including a set of four silver bangles, a pair of earrings, and four rings, variously set with stones, shell or ivory, one ring designed to evoke an Eskimo mask.

width of bangles 2 9/16in

\$1,200 - 1,800

4075

Two San Juan cross necklaces

Mike Bird-Romero, one showing 20 crosses and an openwork naja; the other with two crosses and faceted glass beads, suspending a dragonfly and bleeding heart pendant.

length 17 1/2 and 17in

\$1,500 - 2,000

4076

Three San Juan cross necklaces

Mike Bird-Romero, all similarly constructed with globular silver beads and dragonfly cross pendants, each cross decorated in a distinct style, the largest hung below a single coral disc bead.

length 13, 12 1/2 and 20 1/2in

\$1,500 - 2,000

4077

Six Southwest jewelry items

Including a wide cuff with metal plaque representing a horned kachina, *Lloyd Kiva New*; a two-strand turquoise nugget and 18k gold necklace, *Larry Golsh*; three pins: a bird - *Jan Loco*, a dragonfly - *Na Na Ping*, a stylized spirit figure, *unsigned*; and a silver and stone pendant, *Leo Yazzie*.

length of belt 38 1/2in

\$1,500 - 2,000

4078

Six Pueblo bracelets

Including a wide cuff example, another sporting a sizable turquoise stone, and a set of three matching bangles, all by *Mike Bird-Romero*, *San Juan*; along with a cuff marked with a central spiral effect by Navajo artist *Edison Cummings*.

width 2 5/8 - 2 11/16in

\$1,500 - 2,000



4079

4080



4081

4079

Four Navajo silver boxes

Including a larger example set with a sizable turquoise stone, *Ambrose Roanhorse*; a contemporary circular work by *Ron Bedonie*; and two vintage unsigned pill boxes. *length of first 5 1/2in, width 4 1/4in*
\$1,500 - 2,000

4080

Two Southwest silver containers

Luis Mojica, 1998-1999, including a heavy lidded box, with applied hinges, side handles and textured circular lockplate and key; along with a hammered surface tobacco canteen, on a chainlink handle. *length 3 3/4 and 3 1/4in*
\$600 - 900

4081

A set of Navajo silver flatware for 12

Elmer (Anthony) and Ivan Kee, heavy sterling silver, a fork stamped with the White Hogan logo and initials EK, several spoons stamped IK, all designed with a tapering oxidized or textured hollow on the handle and ribbed finial, including 24 teaspoons, 12 soup spoons, 12 place forks, 12 salad forks, 12 place knives, 12 butter knives, 12 iced beverage spoons, a serving fork and spoon, a lemon fork and a jelly spoon.
\$6,000 - 9,000



Property from a New York collector

4082

A Hopi pendant

Charles Loloma, a stylized figural representation, set in a mosaic pattern of ironwood, turquoise, coral, malachite and lapis lazuli in a silver frame.
length 2 3/8in
\$8,000 - 12,000

Provenance:

Purchased from an unrecalled gallery circa 1985

4083

A Hopi bracelet

Charles Loloma, the tufa-cast cuff surmounted by a narrow tapered channel containing turquoise and coral, an opal bezel set at one end.
width 2 1/2in
\$15,000 - 20,000

Provenance:

Purchased from Gallery 10 in 1983

4084

A Hopi bracelet

Charles Loloma, the silver cuff evocative of a kachina mask, ironwood plaques bisected by a band of channel-set heishi beads anchored with coral and turquoise, a solitary offset disc bead as accent.
width 2 9/16in
\$10,000 - 15,000

4085

A Hopi bracelet

Unsigned, sold as the work of Charles Loloma, tufa cast, the two-tiered asymmetrical cuff supporting a topographical mosaic band of turquoise, ironwood, walrus ivory, coral and abalone tiles, an integral lightning bolt motif at one end.
width 2 3/4in
\$10,000 - 15,000

Provenance:

Ann C. McMackin, Rainbow Mesa Gallery, Henderson NV, 1983; accompanying this lot is a copy of the invoice wherein the bracelet is described as the work of Charles Loloma

4086

A Hopi gold ring

Charles Loloma, the 14 karat band set with fossilized walrus ivory, ironwood, turquoise and coral.

size 6

\$4,000 - 6,000

Provenance:

Gallery 10, 1984, made on commission as a wedding band

4087

A pair of Hopi earrings

Charles Loloma, silver clip-on examples with three distinct hardwood plaques framing offset tiles of turquoise, coral and lapis lazuli.

length 1 1/16in

\$2,500 - 4,500

Provenance:

Purchased from Gallery 10 in 1984

Property from the collection of James and Genevra Fox, Paradise Valley, AZ

4088

A Hopi belt buckle

Charles Loloma, the exterior a series of plaques of walrus ivory and three types of hardwoods set within the silver frame; a mosaic of Morenci turquoise, lapis lazuli and abalone shell adorning the interior.

length 3 5/8in

\$3,000 - 5,000

Accompanied by a handwritten invoice for the buckle in Loloma's distinctive script, dated January of 1976.

Property of various owners

4089

A Hopi gold ring

Charles Loloma, a fine spiderweb turquoise cabochon in a crenelated 14k setting.

size 8 1/4

\$4,000 - 6,000

4090^Y

A Hopi gold ring

Charles Loloma, in 14k gold, of shield form, set with a raised band of graduated bezels, including fossilized walrus ivory, coral, turquoise and ironwood.

size 6 1/2 - 6 3/4

\$3,000 - 4,000

Property from the Estate of Christine Benati, Paradise Valley, AZ

4091^Y

A Navajo pendant

Jesse Monongye, the reversible inlay bear a finely crafted mosaic of jet, turquoise, coral, lapis lazuli, mother of pearl and shell, set in a frame of 14 karat gold.

length 2 15/16in

\$5,000 - 8,000



4086



4087



4088



4090



4089



4091

Property of various owners

4092

A Hopi gold bracelet

Sonwai, stamped 14k, the ridged cuff set with unusually large blocks of lapis, accented with turquoise, coral, sugilite and gold fillers.

width 2 5/16in

\$6,000 - 9,000

4093

A Hopi gold ring

Sonwai, with butterfly hallmark, stamped 18k, the ridged band set at top with a mosaic of cut lapis, turquoise, coral and gold spacers of graduated size.

size 5

\$1,800 - 2,400

4094

A Hopi gold ring

Sonwai, with butterfly hallmark, stamped 18k, the ridged band set at top with a mosaic of cut lapis, turquoise, coral and gold spacers.

size 7 3/4 - 8

\$1,500 - 2,000

4095^Y

A Hopi gold ring

Verma Nequatewa (Sonwai), in 18k gold, presenting a mosaic panel of coral, turquoise and lapis lazuli tiles.

size 7 3/4

\$1,800 - 2,400



4091 (reverse)



4093



4092



4094



4095



4096



4097



4098



4100

Eskimo/Northwest Coast/California

Property from a private East Coast collection

4096

Luke Airut

Igloodik, depicting a musk ox trampling a man, stone and antler, signed in syllabics.

height 7in, length 10in

\$1,500 - 2,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1985

4097

Kiawak Ashoona (2)

Cape Dorset, including a man carrying a bullroarer or hunting implement, stone and antler, signed in syllabics and Latin initials; a dancing walrus, stone and antler, unsigned.

height 11 1/2 and 9 5/8 in

\$2,000 - 4,000

Provenance:

For the first: Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1984; Albers Gallery, San Francisco, purchased in 2001, for the second

4098

Ohito Ashoona (2)

Cape Dorset, including a polar bear mother and cub, 1998, stone, unsigned; a hawk with an egg, stone, signed in Latin.

height 16 3/4 and 8 1/4in

\$2,000 - 3,000

Provenance:

Long Ago and Far Away Gallery, Manchester Center, Vermont, for the first

4099

Davie Atchealak

Iqaluit/Frobisher Bay, depicting a dancing bear, stone, signed in Latin.

height 17 3/4in, length 18in

\$4,000 - 6,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1987



4099

4100

Davie Atchealak

Iqaluit/Frobisher Bay, depicting a dancing walrus, stone and antler, signed in Latin.

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

\$2,000 - 4,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1984

4101

Davie Atchealak

Iqaluit/Frobisher Bay, depicting a bear walking on all fours, stone, signed in Latin.

height 8in, length 15 1/2in

\$2,000 - 4,000

Provenance:

Galerie d'Art Esquimau/Eskimo Art Gallery, Montreal, purchased in 1982

4102

Henry Evaluardjuk

Iqaluit/Frobisher Bay, depicting a walking bear, stone, signed in Latin and syllabics.

height 8in, length 19in

\$4,000 - 6,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased circa 1985

4103

Henry Evaluardjuk

Iqaluit/Frobisher Bay, representing a bear in mid-stride, stone, signed in Latin and syllabics.

height 7 1/4in, length 14 1/2in

\$3,000 - 5,000

Provenance:

Galerie d'Art Esquimau/Eskimo Art Gallery, Montreal, purchased in 1982

4104

Henry Evaluardjuk (2)

Iqaluit/Frobisher Bay, each carving executed as a polar bear on all fours, stone, signed in Latin and syllabics.

height 6 3/8 and 2 3/4in, length 13 1/2 and 5 3/8in

\$2,000 - 3,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1984, for the larger example; ABoriginArt Galleries, Toronto, 1999, for the smaller bear

4105

Henry Evaluardjuk

Iqaluit/Frobisher Bay, depicting a supine walrus, stone, signed in Latin and syllabics.

height 10 3/4in, length 19in

\$3,000 - 5,000

Provenance:

Galerie d'Art Esquimau/Eskimo Art Gallery, Montreal, purchased in 1983



4102



4101



4103



4104



4105



4106



4108



4107

4106

Henry Evaluardjuk (2)

Iqaluit/Frobisher Bay, two portrait carvings in stone, each signed in Latin and syllabics; one a plaque, 1968; the other a naturalistic bust.

height 8 and 6 1/2in

\$3,000 - 5,000

The collector's notes suggest that the bust is a self-portrait of the artist

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1987 and 1988

4107

Henry Evaluardjuk (4)

Iqaluit/Frobisher Bay, depicting two dogs or wolves, a musk ox and a bird, each example signed in Latin and syllabics.

length 8, 7, 9 1/2 and 2 3/4in

\$2,500 - 3,500

4108

David Ikutaaq

Qamani' tuaq/Baker Lake, depicting a hunter holding the head of a musk ox, stone, signed in syllabics.

height 11 1/4in, length 6 1/2in

\$1,200 - 1,800

Provenance:

Polar Inuit Sculptures, Ltd., Montreal, purchased in 1987

4109

Osuitok Ipeelee

Cape Dorset, depicting a musk ox, stone and antler, signed in syllabics.

height 9in, length 16in

\$5,000 - 8,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1988



4109

4110

Osuitok Ipeelee

Cape Dorset, representing a walrus, stone and bone, signed in syllabics.

height 13 1/2in, length 14in

\$5,000 - 8,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1985

4111

Nuveeya Ipellie

Iqaluit/Frobisher Bay, a depiction of a walrus, stone and bone with baleen insets, signed in Latin.

height 8in, length 17 3/4in

\$1,200 - 1,800

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1987

4112

Nuveeya Ipellie (2)

Iqaluit/Frobisher Bay, each in stone with bone and baleen inlay, signed in Latin, including the depiction of a hunter and bear locked in mortal combat; and the bust of a bear, mounted on a separate plaque.

height 13 1/4 and 6 1/2in, length 7 and 4in

\$1,500 - 2,000

Provenance:

Both purchased in 1985 from Polar Inuit Sculptures, Ltd., Frobisher Bay

4113

Seepee Ipellie (2)

Iqaluit/Frobisher Bay, depictions of musk oxen, stone, antler and bone with baleen insets, signed in syllabics.

height 10 3/4 and 7in, length 15 1/4 and 9 3/4in

\$1,500 - 2,500

Provenance:

For the smaller example, Galerie d'Art Esquimau/Eskimo Art Gallery, Montreal, purchased in 1982; for the larger, Polar Inuit Sculptures, Ltd., Frobisher Bay, 1984

4114

Simeonie Keenainak

Iglolik, depicting a family embracing an oversized hawk, stone, signed in syllabics and Latin.

height 11 1/4in, length 11in

\$1,500 - 2,000

Provenance:

Galerie d'Art Esquimau/Eskimo Art Gallery, Montreal, purchased in 1982



4110



4111



4112



4113



4114



4115



4116



4117



4119



4120



4118

4115

Saila Kipanek (3)

Iqaluit/Frobisher Bay, depicting a musk ox and two caribou, stone and antler, signed in Latin.

height 13, 6 1/4 and 5 3/4in, length 19 1/2, 8 1/2 and 10 1/4in

\$1,500 - 2,000

Provenance:

Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1986 and 1987

4116

Saila Kipanek (2)

Iqaluit/Frobisher Bay, depictions of raptors in flight, stone, signed in Latin.

height 24 1/2 and 18 1/4in, length 10 and 13 1/2in

\$1,500 - 2,000

Provenance:

The larger from Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in the mid-80s; the other from Long Ago and Far Away Gallery, Manchester Center, Vermont, purchased in 1999

4117

Taqialuq (Tuck) Nuna (2)

Cape Dorset, depicting a supine bear, 2000, signed in Latin; and a raptor with spread wings, signed in syllabics and Latin.

height 6 and 8 1/4in, length 15 1/2 and 12

\$1,200 - 1,800

Provenance:

Long Ago and Far Away Gallery, Manchester Center, Vermont, purchased in 2000 and 2001

4118

Ningeoseak Pudlat

Cape Dorset, carved as a stylized standing bear, stone, signed in syllabics.

height 17 5/8in, length 12 1/4in

\$1,200 - 1,800

Provenance:

Purchased in 1984 from the Alaska Shop, New York

4119

Pitsiula Qimirpik (2)

Iqaluit/Frobisher Bay, two depictions of raptors, stone, the largest signed in syllabics and dated 1996, the other unsigned.

height 13 and 7 1/4in, length 12 and 11 1/2in

\$1,200 - 1,800

The larger purchased in 2009 from Alaska On Madison, New York; the other from Long Ago and Far Away Gallery, Manchester Center, Vermont, purchased in 1999

4120

Jonasie Quarqortoq Faber

A substantial musk ox carved in the artist's distinctive manner, stone, no signature visible.

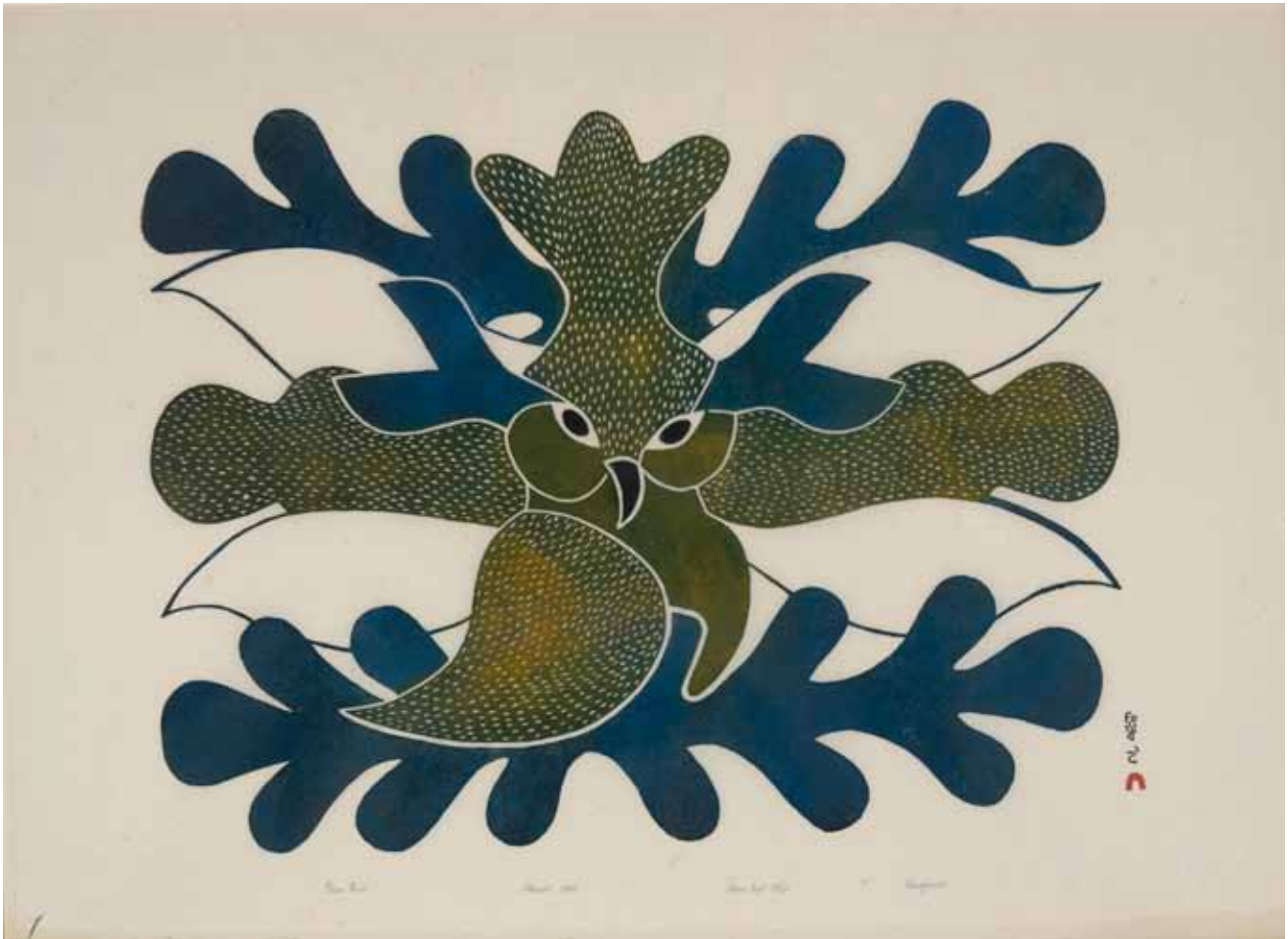
height 15in, length 12 1/2in

\$2,000 - 4,000

Born in Julianhaab, Greenland, Inuit artist Faber moved to Canada as an adult, making Princeton, British Columbia his home

Provenance:

Alaska on Madison, New York, purchased in 2009. A note on the receipt reads: "circa 1962-1969. The stone for this sculpture could only be quarried from Mr. Faber's own quarry."



4126

4121

Jonasie Quarqortoq Faber (2)

Greenland/British Columbia, a walking bear, 1981; and a circle of musk oxen, 1979; stone, each signed in syllabics and Latin.

length 10 1/4 and 14 1/4in

\$1,200 - 1,800

Provenance:

The Alaska Shop, New York, 1981, for the first; for the second, Polar Inuit Sculptures, Ltd., Frobisher Bay, purchased in 1988

4122

Towatuga Sagouk (2)

Iqaluit/Frobisher Bay, depicting a standing bear drum dancer and a walrus, stone and bone, signed in Latin, *the bear's dance accessories now lacking*.

height 8 1/2 and 4 1/2in, length 4 1/2 and 7 1/2in

\$1,500 - 2,000

Provenance:

For the first, Galerie d'Art Esquimaux/Eskimo Art Gallery, Montreal, purchased in 1983

4123

Mannumi Shaqu

Cape Dorset, depicting a walking bear, stone, signed in syllabics.

height 7 1/4in, length 15 1/2in

\$1,200 - 1,800

Provenance:

Fehely Fine Arts, Toronto, purchased in 1998

4124

Ovilu (Oviloo) Tunnillie

Cape Dorset, depicting a raptor, stone, signed in syllabics.

height 13in, length 17in

\$1,500 - 2,000

Provenance:

Purchased in 1985 from Polar Inuit Sculptures, Ltd., Frobisher Bay

Property of various owners

4125

An Inuit stone sculpture

Unsigned, depicting a woman chewing on a mukluk to soften it, a suckling child at her breast, *minor restoration*.

height 20in

\$1,500 - 2,500

This sculpture, though by an unidentified artist, is reminiscent of the work of Johnny Inukpak, Port Harrison. A similar themed piece by him can be seen in Swinton, George, 1971, p. 16, ill. 18.

4126

Kenojuak Ashevak

Cape Dorset, "Blue Owl", 1969, color stonecut on laid paper, signed lower right, 31/50 and annotated '3-70 Dorset', with the blindstamp of the printer, Lukta Qiatsuk, full margins, framed.

size (sight) 24 1/4 x 33 3/4in

\$1,500 - 2,000



4121



4122



4123



4124



4125



4127

4127

Three Nunivak masks

Including two bird masks, *Frank Shavings*, one representing a puffin, the other a ptarmigan(?), each with appendages and fish attached about the perimeter; and an unsigned owl mask of similar fashion.

length 25 - 19 1/2in

\$2,500 - 3,500

Property from a private East Coast collection

4128

A pair of Eskimo masks

Depicting a woman and a man with seal-like characteristics, each with wide drilled nostrils, oval eyes and mouth, markings about the cheeks and mouth area, in red and black pigments.

length 8 1/4 and 8 1/2in

\$1,500 - 2,500

Property of various owners

4129^Y

An Eskimo ivory cribbage board

Illustrated with caricatures of Anglo-Americans, two figures in conversation next to a handless long-haired man, flanked by heads rising out of oversize shirt collars, leafy vines issuing from their mouths, framed peg holes about the perimeter.

length 11 3/4in

\$2,000 - 3,000

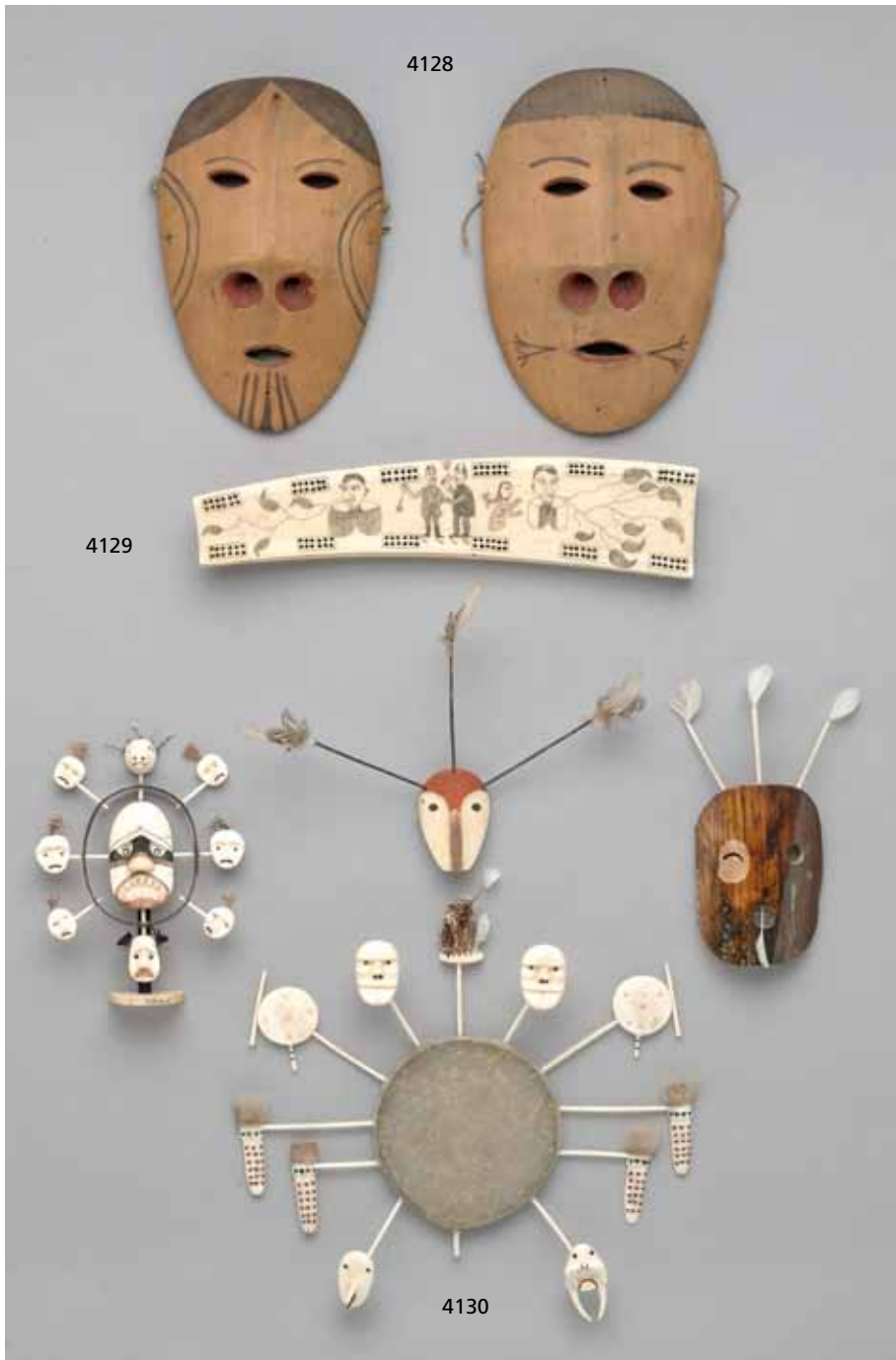
4130^Y

Four Nunivak maskettes

Including a wolf or bear head with a trio of baleen wands spaced across the head, *Ayek*; a plaque mask with similar appendages, *R.B. Kokuluk*; a hand drum surrounded by a corona of masks, drums and other items, *T. Tiulana*; the fourth with central mask with attached baleen hoop supporting a variety of smaller masks, *J. Kokuluk*.

greatest length 10 - 6 1/4in

\$1,800 - 2,400



Property from a private East Coast collection

4131^Y

Two Eskimo ivory items

Including a scrimshaw pipe, with animal heads in relief along the top, a separately carved bowl and wood mouthpiece; and a stolid bear effigy, with slit mouth and punctate eyes, drilled at the rear for attachment.
length 7 3/4 and 4 1/2in

\$2,000 - 3,000

4132^Y

Three Eskimo scrimshaw items

Including a full walrus tusk, completely engraved to depict hunting scenes, animals, and vignettes of village and domestic life; and two drilled cribbage boards, one in the shape of a seal, the other decorated with images of sea creatures.
length 21 1/4, 17 and 14 3/4in

\$2,000 - 3,000

Provenance:

For last: the Barbara Johnson Whaling Collection, part IV, sold by Sotheby's, New York, 12/16/83, lot 29

4133^Y

Three Greenland Eskimo tupaliks

One carved from antler, the others of ivory, of typically hideous countenance, two depicted holding a walrus or a seal at front.
height 5 3/4, 5 1/8 and 4 1/4in

\$1,200 - 1,800





4134
Three Eskimo dolls

Including two from Greenland, one of these a maternity group, the tiny child tucked into its mother's parka, both elaborately garbed in scale-model clothing and adornments; and an Alaskan example, with wood head and torso, completely cloaked in fur and hide garments.

height 14, 15 and 12 1/2in

\$1,500 - 2,000

Provenance:

For first: the Andy Warhol Collection, sold by Sotheby's, New York, 4/23/88, lot 2632

4135^Y

An Eskimo seal effigy wound plug

The tapered streamlined body flat across the bottom, incised at the neck, with inset wood and ivory eyes and tufted whiskers.

length 12in

\$2,000 - 3,000

Provenance:

Julius Carlbach Collection, New York; Ron Nasser, New York



4137

4136

Two Eskimo pipes

Including a Siberian example, with lead bowl and decorative inlays; and an Alaskan pipe, with separately attached brass bowl and curving wood stem, the tip plugged with a rifle cartridge.

length 7 1/4 and 10 1/2 in

\$1,500 - 2,000

Ill:

For the first: *Early Art and Artifacts of the Inu*, 1999, a sales catalog for The Isaacs/Inuit Gallery, Toronto, p. 13

Property of various owners

4137^Y

An Eskimo scrimshaw ivory bow drill

Profusely illustrated in minute detail on all four sides, with depictions of hunting and ritual events, a profusion of water fowl populating one side, a supernatural scene elsewhere, with fine mellow patina from use.

length 11 1/8 in

\$1,500 - 2,000



4139 (detail)

4138^Y

An ancient Eskimo ivory figure

Okvik/Old Bering Sea I, of classic stylized form, the body a gently curving plane, the broad facial panel bisected by an aquiline nose merging to a tapering forehead, with grooved mouth and similarly rendered eyes, a rich deep brown patina overall.

length 2 in

\$3,000 - 4,000

See Wardwell, Allen, 1986, p.36, for a consideration of these early figures and comparison of the substyles

4139^Y

An Eskimo transformation figure

Showing a human head atop the body of a seal, flippers swept back in a streamline fashion, pierced for suspension, with a mellow buttery patina.

length 2 1/2 in

\$1,500 - 2,000

4140^Y

Ten Eskimo human effigies

Ancient and later examples, executed as torsos or bodies to varying degrees of abstraction, two carved in wood, the remainder in ivory or bone.

length 2 3/4 - 15/16 in

\$2,000 - 4,000



4140

4141^Y

An ancient Eskimo ivory torso

The chest incised with a series of chevrons and crossed lines, similar designs evident below the neck, a Y-form at the navel, the truncated relief-carved arms with diagonal banding, a fringed belt above the sex, a rich and variegated patina.

length 5 1/8in

\$5,000 - 8,000

The decorative designs across the chest and the Y-form element below, together with the execution of the arms suggest the figure is likely from the Punuk period (circa 500-1200 A.D.) See Wardwell, Allen, 1986, pp. 96-98, for a stylistic discussion and representative examples.

4142^Y

A Punuk ivory head

A fragment from a significant full figure, the oval face in two flat plains, the incised eyes over a series of decorative or, perhaps, ritual slit marks.

length 2 3/8in

\$3,000 - 4,000

4143^Y

An ancient Eskimo ivory effigy

Punctate eyes and ears at each side of the head, a protuberance at the crown, the stout neck with pronounced jowl, pierced for suspension, rich variegated patina, *minor restoration*.

length 4 5/8in

\$2,000 - 3,000

Provenance:

From an old Chicago collection

At first glance the silhouette of the present lot draws comparison to depictions of bears from the Old Bering Sea II period or later. However, the distinct execution of what appears to be a dewlap underneath the throat of the creature, combined with the knob atop the head, suggests the possibility of the present lot being a caribou effigy.

4144^Y

A collection of Eskimo ivory animal effigies

Consisting of ancient and later objects, primarily toggles, lures or gaming tokens; including a variety of waterfowl and pinnipeds; along with a whale, a fox and two bears.

length 3 1/8 - 7/8in

\$2,000 - 3,000



4142



4143



4144



4145



4147

4146

4145^Y

Eight ancient Eskimo ivory hunting implements

Including five harpoon heads, decorated in curvilinear and circular motifs, one with remains of red and blue pigment; a larger lance tip similarly incised; a lobed arrowhead for bird hunting; an unidentified object, possibly a knife handle, with slotted socket at one end, a bilateral curved projection at the other.

length 6 7/8 - 1 1/4in

\$2,000 - 3,000

4146^Y

Two ancient Eskimo ivory or bone artifacts Including a comb, decorated with a framed pattern of spurred chevrons; and a plaque, incised with a scene showing a caribou flanked by two hunters, one edge scalloped and the four corners pierced for attachment.

length 4 5/8 and 2 3/4in

\$1,500 - 2,000

4147^Y

Seven ancient Eskimo ivory artifacts

Including two harpoon counterweights, each worked in ornate rectilinear fashion; two wrist guards, the larger with inscribed box design, the other a very finely carved example; a double-peaked and scalloped bag handle or plaque; a geometric panel from a kayak hunter's headgear; a delicately carved and pierced plaque earring.

length 5 1/4 - 1 1/2in

\$1,500 - 2,500



4148



4149



4150

4148^Y

Four Eskimo figures

Three carved from walrus ivory, including a bear effigy with stippled details and inset eyes, *one leg lacking*; a hunter in kayak; a whale effigy with baleen accents; and a bone toggle in the form of an anthropomorphic sea otter or seal.

length 6 7/8 - 2 1/8in

\$1,500 - 2,000

4149^Y

Four Eskimo implements

Three needle cases: one executed in an archaic style with flanged end; another decorated by a pair of opposing faces, with attached thimble; a miniature example of wood, attached human and seal head toggles; together with a drag line, thickly bound tendon with a seal effigy handle.

length of first three 4, 3 3/4 and 1 1/4in, *length of last (extended)* 13 1/2in

\$1,500 - 2,000

4150^Y

Six Eskimo child's items

Including a pair of mukluks; three model sleds; a pair of miniature snowshoes; a bowcase and quiver, with sinew-backed bow and four arrows.

length of last 22 1/2in

\$1,500 - 2,000

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4151

A Northwest Coast bentwood box

Haida or Tlingit, kerfed, sewn shut and fastened to the base with twisted vegetal fibers, two distinct totemic animal faces carved in shallow relief on the end panels, the sides worked in more elaborate compositions of a raven and another animal clan symbol.

height 13 1/8in, length 25 1/4in, width 18 1/2in

\$20,000 - 30,000



4151 (detail)



4151

Property of various owners

4152

A Northwest Coast bentwood bowl

The kerfed and bowed sides attached to the base with wood pegs, each side relief carved with abstract faces within a matrix of formline design elements.

height 5in, length 13 3/8in, width 11 1/2in

\$8,000 - 12,000



4152 (detail)



4152



4153



4153 (reverse)



4154



4154 (detail)

Property from the collection of Morton and Estelle Sosland, to benefit the Greater Kansas City Community Foundation

4153
A Kwakiutl carved and painted lidded chest

All four separately milled sides carved in shallow relief with totemic depictions, the front and back distinctly worked, both sides similarly rendered, the lid hinged.

length 26 1/2in, width 16 1/2in, height 15 1/2in

\$4,000 - 6,000

Property of various owners

4154^Y
A Northwest Coast shaman's amulet

Possibly Tlingit, carved in the form of a land otter, a supine human figure upon its back, the head of an eagle emerging from the open maw, the top of the head evocative of a dogfish.

length 3 1/2in

\$6,000 - 9,000

Provenance:

Collection of Francis and Kathleen Reif, Vancouver, BC; collection of Ron Nasser, New York, NY

Cf:

See Wardwell, Allen, 1996, p. 187, no. 248, for a related example

4155

A fine Northwest Coast spoon

Tlingit or Tsimshian, carved from a single piece of wood, the delicately curved bowl divided into triangular fields painted in a fineline pattern, surmounted by a full human figure with upraised hands, the duotone handle rising from the back of the head.

length 12 1/2in, width 2 7/8in

\$6,000 - 9,000

Provenance:

James Hooper Collection, U.K.; Mathias Komor Gallery, New York; Ulfert Wilke, artist and former Director, University of Iowa Museum of Art; descended through the family

Ill:

Wilke, Ulrich, 1975, p. 17, item 208

In Ulfert Wilke's book *An Artist Collects* he describes a visit along with Max Granick in April, 1968, to the Komor Gallery of New York where he purchased this spoon. There is no mention of the Hooper Collection in his writing and it may well have escaped the attention of both men, however with close examination markings on the back of the ladle clearly illustrate this provenance. Under the right light one can just make out parts of the letters "HOOPER" along with other verbiage that matches up perfectly in handmanship, font size, paint color, use of upper case lettering, and spacing to that seen on the Hooper Northwest Coast dagger Bonhams offered on December 5, 2011, lot 4127. It is clearly by the same hand. As Wilke bought his spoon in 1968, well before the publication of the catalog and famous series of auctions of Hooper's collection from 1976-82, it must be concluded that it left the collection prior to those dates.

4156

A Tlingit frog effigy pipe

Carved to depict a naturalistic frog resting on its belly, with stippling throughout and a metal cylinder bowl - possibly cut from the barrel of a trade musket - rising from the creature's back.

length 4 1/4in

\$4,000 - 6,000



4155



4156 (detail)



4156

4157

A Tlingit or Haida mask

The eyes once likely set with abalone, shells placed in the mouth as teeth, a pair of coppers depicted on the cheeks, painted in red and black pigments.

length 8 3/4in

\$7,000 - 10,000



4157

4158

A Bella Coola mask

With pierced eyes, hollowed cheeks and grimacing mouth, in red, black and green pigments.

length 9in

\$1,500 - 2,000



4158

4159

A Nootka articulated mask

The visage fashioned from a single piece of wood, carved and painted to depict a human face surmounted by an eagle, the top of the beak separate and attached with pegs, both countenances with detached eyes painted in a duotone palette and mounted to rotate in open sockets.
length 16 7/8in, width 10 1/4in
\$5,000 - 8,000

Property from the Robert "Trader Bob" Bayuk collection,
Southern California

4160

A Nootka mask

Carved with broadly defined facial features, the recessed eyes inset with abalone discs, wearing a Sisiutl headdress similarly embellished.
length 12in
\$3,000 - 4,000



4159



4160

4161

A Haida argillite oval plate

Relief carved to depict a hook-nosed raptor against a stippled and checked field, pairs of ancillary formline faces at the wingtips.

length 17 3/8 in

\$3,000 - 5,000

Property of various owners

4162

A Haida argillite ship pipe

Carved with a Euro-American figure seated at the bowsprit, spyglass in hand, a figure playing with a dog aft, the ship's mast framed in between the two, drilled for use.

height 3 in, length 10 in

\$7,000 - 10,000



4161



4162 & 4163
(reverse)



4163

4162

4163^Y

A Haida argillite figure

Depicting a female figure clad in Anglo-European costume, holding a child similarly attired, lengthy braided hair pulled back to reveal the marine ivory or bone face.

height 10 3/8in

\$8,000 - 12,000

4164

A Northwest Coast totem pole

Depicting a frog at the base, surmounted by a bear, an eagle perched at top, a vintage Ye Olde Curiosity Shop label affixed to the flat back.

height 28in

\$1,500 - 2,000



4164

4165

A Northwest Coast halibut hook

Relief carved depicting a human figure, the head turned in profile, with upraised arms and clutching a dagger, pierced at the groin for attachment to the line.

length 9 7/16in

\$1,500 - 2,000

4166

A Northwest Coast seal effigy bowl

The head and rear flippers raised and carved in full relief, formline and inset shell details.

length 17 1/2in

\$1,500 - 2,500



4166

4167

A Northwest Coast totem pole

A kneeling bear with legs rendered as a pair of fish heads, surmounted by a second ursine torso, an ancillary head below its protruding tongue.

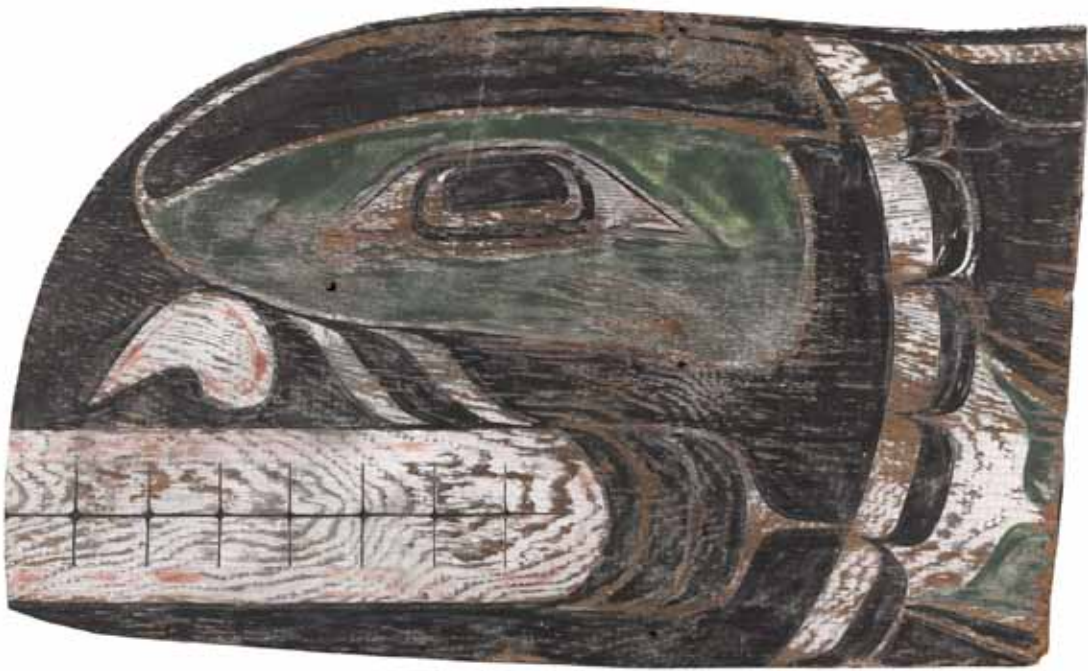
length 17 3/8in

\$2,000 - 3,000

A fragmentary label "(Berthels)en & Pruell, (Je)welers, (Ketchik)an, Alaska" attached to the concave back. Bert Berthelsen and I. G. "Gus" Pruell's store, established in 1913, operated under that name until Pruell became the sole owner in 1920



4167



4168



4169



4169 (detail)



4170



4170 (detail)

Property from the Nancy Sue and Judson C. Ball Collection of Native American Art, Jackson, WY

4168

A Northwest Coast panel

An element from a larger construct, painted to depict the profile of a frog, mounted and framed.

length (sight) 29in

\$1,500 - 2,500

Property of another owner

4169

A Kwakiutl painted paddle

Of characteristic form, the spatulate blade painted similarly on each side to represent a totemic animal face in profile, a smaller face to the rear, an old label affixed near the grip reading: "Vancouver's Island. W.D.P. 1859".

length 58 1/2in

\$3,000 - 5,000

Provenance:

Purchased in the 1990's at auction in the United Kingdom

Property from the collection of Richard N. Corrow, Apache Junction, AZ

4170

A Modoc painted bow

Painted on either side of the waisted grip with mirror-image registers of complex sawtooth triangles and diamond forms within a banded frame.

length 54 3/8in

\$1,500 - 2,000

4171

A Northwest California elkhorn purse

Worked with a series of raised bands at either end, triangular motifs as decorative accents, containing a string of associated dentalium shells, a scrap of paper with "Klamath horn wampum bag" written in period pencil found tucked inside the container.

length 5 7/8in

\$2,500 - 3,500

4172

Two Northwest California items

Including a small elkhorn purse, each end decorated with a solitary incised band, containing a quantity of dentalium shells; and a wooden spoon, the handle terminating in a ribbed finial, an old tag attached reading "May 15, 1928, Metiltan Village, Hupa Tribe".

length 5 1/2 and 3 3/8in

\$2,500 - 3,500



Pottery

Property of various owners

4173

A Mimbres black-on-white bowl

The interior divided into two registers of mirror-image geometric and curvilinear elements, "M 618" inscribed in period ink at the underside.

height 4in, greatest diameter 10 1/4in
\$1,500 - 2,500



4173

4174

A Tularosa black-on-white olla

With a dense overall zigzag band pattern of opposing hooked motifs, scrollwork on the neck, scattered areas of restoration.

height 9 3/4in, diameter 14 1/2in
\$2,500 - 3,500



4174

Property from a collector, Tucson, AZ

4175

A Mimbres black-on-white bowl

A central fine-line square forming the base of a four-pointed star, the arms in hatched, solid, or striped embellishments, complementary devices pendant from the rim.

height 7in, widest diameter 16in.
\$1,500 - 2,000



4175

4176

An Anasazi black-on-white olla

Worked in an all-over pattern of interlocking and complementary angular spirals, tick marks on the neck, *scattered areas of restoration.*

height 15 1/2in, diameter 15in

\$2,000 - 4,000

Property from the Estate of Walter Crawford, anthropologist, Phoenix, AZ

4177

An Anasazi black-on-white olla

Decorated in six similar panels of linear patterns, zigzag and ticked banding about the neck.

height 14 1/2in, diameter 15 3/4in

\$4,000 - 6,000

Property of various owners

4178

A rare Sankawi black-on-cream jar

Painted on the pronounced low shoulder and high neck in bands of conjoined dotted diamonds or triangles, a paw motif coincides with a ritual break in the multiple framing lines, *minor restoration.*

height 10 1/2in, diameter 14in

\$3,000 - 5,000

The seeming paw-form motif, commonly seen in Rio Grande biscuit-ware vessels, has sometimes been referred to in association with the Avanyu, or traditional Pueblo water serpent.



4176



4178



4177

4179

Three Pueblo polychrome vessels

Two Zia items, a dough bowl with arched band framing split triangle elements and a jar with stylized plant motifs below a register of peaked elements; along with an Acoma example, birds placed within curvilinear frames.
diameter 11 7/8, 10 1/2 and 7 1/4in
\$3,000 - 4,000

4180

A Zuni polychrome jar

Showing alternating capped spirals and paired rosette-forms on the body, traditional dagger motifs below the rim, worn from ladle use in a Zuni home.
height 8 1/2in, diameter 11 1/2in
\$1,000 - 1,500

4181

Two Pueblo vessels

Including a Hopi polychrome jar, signed with pictographic corn motif, Lena Charlie, a migration pattern below the banded shoulder; and a Santo Domingo dough bowl, drawn with broad opposing leaf-forms.
diameter 13 1/2 and 10 3/4in
\$1,500 - 2,000

4180

4179

4181

4182

A Santa Clara blackware jar

The widely flaring underbody curved and recurved below the flaring rim.

height 11 1/2in, diameter 15in

\$1,500 - 2,500

Provenance:

The Traphagen School of Fashion's museum collection, New York City



4182

4183

A Hopi jar

A four-armed device incorporating wing or feather motifs painted above the shoulder.

height 9 3/4in, diameter 15in

\$3,000 - 5,000



4183

Property from the Estate of Cornelia Brierly, Talliesen West, Scottsdale, AZ

4184

A Zia polychrome jar

With four bird figures shown enclosed by frames of capped feathers and split triangles.
height 8 1/2in, diameter 10 1/4in
\$1,500 - 2,000



4184

Property of various owners

4185

A Zuni polychrome frog jar

Modeled with six frogs in bold relief clinging to the sides, complemented by series of tadpoles, heartline deer and birds.
height 9 1/4in, maximum diameter 12 1/2in
\$3,000 - 4,000



4185

4186

A San Ildefonso polychrome jar

Attributed to Marianita Roybal, repeating "rain-far-off" motifs encircling the body, a band of vegetal designs at the neck.
height 10 1/2 in, diameter 10 3/4 in
\$5,000 - 7,000

Cf:

Batkin, Jonathan, 1991, p. 61, ill. 4

There were only a few potters at San Ildefonso Pueblo in the mid- to late-1800s. According to Jonathan Batkin, Marianita Roybal is the earliest potter who can be identified by name. Fortunately for recorded history, she made a pitcher on commission for one Colonel Green on which she painted her name and the year 1881. There is no mistaking the maker of this pitcher which is in the collection of the School for Advanced Research in Santa Fe. This pitcher is the earliest known signed pottery by anyone from any pueblo.



4186

4187

A San Ildefonso black-on-red-jar

Painted in two design bands of scrolling hooked devices on the flaring shoulder and high neck.
height 9 3/4 in, diameter 12 3/4 in
\$2,000 - 3,000

Marianita Roybal showed up in the United States census of 1850 and must have been young as she was listed as living with her parents. According to the 1890 census, she was married and had a child who was then seven years old. In the 1910 census, she is listed as a potter along with only seven other women of the pueblo. It is known that Marianita potted until at least 1910, the last U. S. census in which she appeared.

The globular shape of this vessel is identical to those in SAR, but even more telling are the large black elements that resemble cloud formations on the body of the jar. They are identical to the cloud elements on the neck of a jar at SAR.

Jonathan Batkin in the article "Three Great Potters of San Ildefonso and Their Legacy" includes her as one of the preeminent potters of the time.



4187

Property from the Nancy Sue and Judson C. Ball Collection
of Native American Art, Jackson, WY

4188

An Acoma polychrome jar

Registers of heartline deer in a fineline foliate framework
alternating with lobed rosettes, a zigzag meander at the neck.
height 13in, diameter 11 1/2in
\$3,000 - 5,000



4188

4189

A Zuni polychrome jar

Alternating rosettes and "deer in its house" motifs, a band of
geometric complements at the neck.
height 10 1/4in, diameter 12 3/4in
\$3,000 - 5,000



4189

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4190

Three Pueblo vessels

Including a San Ildefonso black-on-red jar, a Santo Domingo
bowl, and an Acoma polychrome jar, variously decorated in
traditional motifs.
diameter 7 1/2, 11 and 7 1/4in
\$1,000 - 1,500



4190

Property from the collection of James and Genevra Fox,
Paradise Valley, AZ

4191

Two San Ildefonso blackware vessels

Maria & Popovi, a jar with gunmetal finish, 670; a plate with
repeat feather design.

diameter 6 and 4 1/4in

\$1,800 - 2,500

4192

Three San Ildefonso blackware vessels

Maria Povéka, two jars and a plate, all in a high-polish

undecorated finish, the smallest jar dated "763".

diameter 10 3/4, 6 1/4 and 4 1/8in

\$3,000 - 5,000

4193

Two San Ildefonso blackware vessels

Including a plate, *Maria & Popovi*, painted with *avanyu* design;

and a small jar, *Popovi*, 965, with stylized wing motifs above the

shoulder.

diameter 6 5/8 and 4in

\$3,000 - 4,000



4192



4193



4191

4194

A San Ildefonso polychrome plate

Marie, alternating stylized birds with complex geometric elements incorporating feather and cloud motifs.

height 2in, diameter 11 1/4in

\$15,000 - 25,000



4194

4195

A San Ildefonso blackware plate

Marie & Santana, painted with a repeating band of stylized wing and feather motifs.

height 1 5/8in, diameter 12 3/8in

\$4,000 - 6,000

4196

A San Ildefonso blackware jar

Maria & Popovi, a repeat feather pattern painted about the shoulder.

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

\$2,000 - 3,000

4197

A San Ildefonso blackware jar

Marie & Santana, the long-necked vessel with signature repeat feather design about the shoulder.

height 8 1/2in, diameter 6 1/4in

\$2,000 - 3,000

Property of various owners

4198

A San Ildefonso blackware jar

Maria + Julian, the globular vessel decorated with a repeat feather pattern.

height 8 1/4in, diameter 9 1/2in

\$2,000 - 4,000

Property from the collection of James and Genevra Fox, Paradise Valley, AZ

4199

A San Ildefonso blackware plate

Maria & Popovi, 763, painted with a repeat feather pattern.

height 1 7/8in, diameter 11 1/2in

\$4,000 - 6,000

The original receipt for \$75 from Popovi Da Studio of Indian Arts, dated 11/26/63, accompanies this lot. Da amended the document with the following inscription: "The number 7/63 is the month and year it was completed. The other name is mine because today I work with her in decorating and firing as my father did before."

4196

4197



4195

4198

4199

Property of various owners

4200

A Santa Clara black and red sgraffito vase
Grace Medicine Flower and Camilio "Sunflower" Tafoya, an *avanyu* with plant-like characteristics entwined about the neck, a repeat feather pattern encircling the body.
height 9 1/8in, diameter 4 3/4in
\$1,500 - 2,000

Property from a Colorado collection

4201

A Santa Clara blackware wedding vase
Margaret Tafoya, the globular body with bear paw impressions on each side, twin raised spouts connected by a stirrup handle.
height 12in, diameter 7in
\$3,000 - 5,000

Property from the collection of James and
Genevra Fox, Paradise Valley, AZ

4202

Three Santa Clara sgraffito jars
Two by *Camilio "Sunflower" Tafoya*, one a redware example dated 1972, alternating corn motifs with solitary figures, the other a black-and-red collaboration with his daughter, *Grace Medicine Flower*; with a polychrome miniature executed by his son, *Joseph Lonewolf*, 1973.
diameter 5 1/4, 4 3/8 and 1 7/8in
\$1,500 - 2,000



Property from the Estate of Daniel Albrecht, Phoenix, AZ

4203

A San Ildefonso blackware bowl

Marie + Santana, depicting a four-hump water serpent and rainclouds on the gunmetal surface.

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

\$2,000 - 3,000

4204

A San Ildefonso blackware bowl

Maria and Popovi, showing paired feather panels offset by opposing compositions of angular avian motifs.

height 3 3/8in, diameter 6 7/8in

\$2,000 - 3,000

4205

A San Ildefonso blackware jar

Maria and Popovi, 766, painted with a five-hump water serpent and rainclouds on the brilliant burnished surface.

height 5 1/2in, diameter 6in

\$2,000 - 3,000

4206

A San Ildefonso blackware plate

Maria and Popovi, depicting a running deer amidst foliage, the inscription "Po" at the bottom in addition to the standard signature on the base.

diameter 5 3/4in

\$2,000 - 3,000



4207

A San Ildefonso redware plate

Popov/ Da, 967, painted in the repeat feather pattern, enclosed by banding lines below the rim.

diameter 14 1/4in

\$6,000 - 9,000

4208

A San Ildefonso blackware plate

Maria and Popovi, 964, depicting a stylized fish, weeds and waves on the highly polished gunmetal surface.

diameter 9 5/8in

\$4,000 - 6,000

4209

A San Ildefonso siennaware plate

Maria and Popovi, 664, painted in the repeat feather pattern, enclosed by banding lines below the rim.

diameter 11 1/4in

\$4,000 - 6,000



4207



4208



4209

4210

A San Ildefonso blackware plate

Maria and Popovi, 1170, showing panels of repeated feathers, offset by opposing split-wing devices.

diameter 11 3/4in

\$3,000 - 5,000

4211

A San Ildefonso blackware vase

Maria Poveka, 465, with swollen body, tall tapering neck and flaring rim, the surface burnished to a gunmetal polish.

height 10 3/4in, diameter 8in

\$2,500 - 3,500

4212

A San Ildefonso blackware plate

Popovi Da, 965, depicting a six-hump water serpent and rainclouds, burnished to a high lustre.

diameter 8 3/4in

\$3,000 - 5,000



4210



4212



4211

4213

Two Santa Clara sgraffito jars

Poly Rose Folwell, each fired in a mix of dark brown and red surface tonality, the largest with a cut-out section on the shoulder, worked in Greek key and angular feather banding. diameter 8 and 6in

\$1,200 - 1,800

4214

A Santa Clara carved blackware cylinder jar

Tammy Garcia, worked in an allower pattern of complex spiralling design bands below the fluted rim. height 8 1/2in, diameter 3 3/4in

\$2,000 - 3,000



4213



4214

4215

A San Felipe micaceous sculpture

Hubert Candelario, conceived as an openwork sphere, pierced in an asymmetric arrangement of circles of varying size. diameter 7 1/4in

\$1,500 - 2,000

Cf.

Revere McFadden and Napiura Taubman, 2002, quoting the artist on p. 99: "I have always loved structure and design, fields that I originally studied at school. While making this pot, I thought about ways to incorporate structural principles into the design. I began cutting away holes in a traditional pot to see how far I could push the limits of the structure. It was a technical challenge that succeeded. Since that time I have explored this aspect of structure in pieces that look different and, when tapped, sound more like metal than clay."

4216

A San Ildefonso redware sgraffito jar

Tony Da, with opposing panels of feather motifs, delineated by a narrow band enclosing two turquoise stone accents. height 4 1/8in, diameter 4 3/4in

\$4,000 - 6,000



4215



4216

4217

A Hopi stoneware bowl

Charles Loloma, the corrugated exterior painted on the shoulder with an array of ghostly figures, some resembling stylized spirit entities, others barely discernible, scattered above these a badger's paw, corn motifs, a group of staffs, and rainclouds, the interior in a dark brown glaze.

height 8 3/4in, diameter 13 3/4in

\$2,000 - 3,000



4217 (detail)

4217



4218

A Hopi stoneware bowl

Charles Loloma, March 1955, the corrugated exterior carved with a procession of corn deities, depicted with flowing hair and a feather atop the head, the interior in a dark brown glaze.

height 5 1/2in, diameter 7in

\$1,800 - 2,400



4218 (detail)

4218



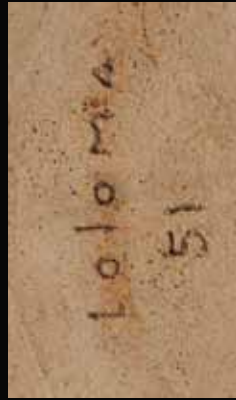
4219

A Hopi stoneware bowl

Charles Loloma, 1957, an open bowl with slightly corrugated sides, the interior covered in a rich pock-marked dark brown glaze, the exterior glaze of a lighter tonality dripping down the rust-colored lower shoulder.

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

\$1,200 - 1,800



4219 (detail)

4219



4220

A Santa Clara carved blackware jar

Nathan Youngblood, with high flaring rim, worked about the body in a flowing band of complex motifs rendered in curvilinear fashion.

height 9in, diameter 9 3/4in

\$2,500 - 3,500

4222

A Santa Clara redware jar

Lu Ann Tãfoya, the finely polished, high-necked jar with four opposing bear paw impressions on the upper shoulder.

height 13 1/2in, diameter 13 3/4in

\$2,500 - 3,500

4223

Two Santa Clara melon jars

Helen Shupla, blackware (dated 1984) and redware examples, crafted with 24 and 20 ribs respectively.

diameter 9 1/2 and 8 1/2in

\$1,500 - 2,000

4224

A Santa Clara carved blackware jar

Margaret Tãfoya, worked about the upper shoulder in a continuous band of traditional avian and geometric motifs in precise angular fashion.

height 9in, diameter 9 1/4in

\$2,500 - 3,500

4221

A Santa Clara carved redware jar

Teresita Naranjo, worked to depict an Avanyu in elaborate scrolling detail, below a feather band about the neck.

height 7in, diameter 8 1/4in

\$1,500 - 2,000

4222



4220



4221



4223



4224



4225

A Hopi orangeware vase

Al Qoyawayma, 1983, the thin-walled flaring vessel carrying the figure in bold relief of a Hopi woman wrapped in her manta.

height 11 1/8in, diameter 7 1/4in

\$2,000 - 3,000

4226

A Hopi creamware jar

Al Qoyawayma, 1982, of mushroom cap form with wide flaring rim, worked in bold relief at front to depict a four-figure procession led by Kokopelli, the hunchbacked flute player.

height 10in, diameter 15 1/2in

\$3,000 - 4,000

4227

Two Hopi vessels

Al Qoyawayma, 1989 and 1985, including a creamware canteen, the image of a rabbit in bold relief at front; and an oval orangeware bowl of micaceous clay, the rim gracefully raised at opposing sides, one marked with a corn motif.

maximum diameter 8 3/4 and 8 1/4in

\$2,000 - 3,000

4225



4226



4227



4228

Three Pueblo vessels

Preston Duwyenne, Hopi, and John Gonzales, San Ildefonso, the first a micaceous bowl with eccentric design of whitewashed handprints about the sides; along with two exquisitely detailed plates, incorporating sgraffito work, turquoise, heishi and a micaceous wash.

diameter 10 3/4, 7 3/8 and 7 1/4in
\$1,000 - 1,500

4229

An Acoma polychrome seed jar

Dorothy Torvivo, of dramatic proportions, painted in an all-over eye-dazzler pattern of conjoined ovals and diamonds of graduated size.

height 7 1/4in, diameter 9in
\$1,500 - 2,000

4230

Three Pueblo vessels

Including two Hopi jars, a polychrome *Elva Nampeyo* batwing example, and a diamond and wing-decorated piece by *Rondina Huma*; along with an Acoma seed jar, *B.J. Cerno*, 1977, painted in Mimbreno animal motifs.

diameter 6 3/4, 7 1/2 and 5 7/8in
\$1,200 - 1,800



4228



4229



4230

4231

Two San Ildefonso vessels

Blue Corn, including a blackware bowl decorated with the traditional Pueblo water serpent below raincloud motifs; and a polychrome vase worked in the repeat feather pattern.

diameter of first 7in, height of latter 8 3/4in

\$1,500 - 2,000

4232

A San Ildefonso blackware plate

Blue Corn, densely decorated with a feather band, water serpent and raincloud motifs.

diameter 10 3/4in

\$1,500 - 2,000

4233

Two Hopi polychrome vessels

Rondina Huma, a bowl and a smaller seed jar, each decorated in the "pottery shard" style, within solid-color and crosshatched banded delineations.

diameter 8 1/2 and 3 3/8in

\$2,000 - 3,000

The bowl carries a first place ribbon from the 1993 SWAIA 72nd Annual Indian Market in Santa Fe.



4232



4231



4233

4234

Two San Ildelfonso polychrome vessels

Cavan Gonzales, including a large jar, with Avanyu and feather motifs; along with a plate, worked in a complex four-directional pattern encircled by pairs of tadpoles below the rim.
diameter 13 1/2 and 11 1/2in
\$1,500 - 2,000

4235

A Casas Grandes polychrome jar

Juan Quezada, 12/28/89, the enormous vessel worked all over in a complex arrangement of traditional and contemporary designs, a pair of wood discs mounted on opposing sides linked by a braided horsehair rope handle, a third disc applied on the lower shoulder bearing the artist's name.
height 14in, diameter 16 1/2in
\$2,000 - 3,000



4234



4235

Baskets

Property of various owners

4236

Three Northwest baskets

Including a lidded Klikitat example, *Elsie Thomas*; along with two miniatures, a Klikitat berry basket and a Salish work basket.

diameter 5 3/4 - 4 1/2in

\$1,500 - 2,000

4237

A Tlingit polychrome basket

Centering a panel with depictions of salmon between twin bands of alternating house-form motifs.

height 7in, 7 3/4in

\$2,000 - 3,000

4238

Three Western items

Including a Northwest California tobacco basket, the lid fastened with leather cords; a fully-beaded Klamath basket worked in a striped pattern; and a beaded bottle.

diameter of first two 4 1/4 and 5 3/8in, height of latter 6in

\$1,500 - 2,000



4236



4237



4238

4239

Two Native American polychrome baskets

A Navajo wedding tray, of traditional design, and a Salish work basket, stepped diagonal bands radiating up from the base.
greatest diameter 16 7/8 and 16 1/4 in
\$1,500 - 2,500

4240

An Achumawi basket

Pairs of stacked parallelograms placed diagonally about the body, a serrated band below the rim.
height 9 in, diameter 13 in
\$1,500 - 2,500

Property from the Robert "Trader Bob" Bayuk collection, Southern California

4241

Three California basketry hats

Including Pomo, Yokut, and Klamath/Modoc examples, each in non-traditional "Western" form, decorated in characteristic basketry motifs.
diameter 15, 13 and 14 1/2 in
\$3,000 - 4,000

Property from the collection of Morton and Estelle Sosland, to benefit the Greater Kansas City Community Foundation

4242

A Maidu tray

Woven in a positive/negative design of arcing chevrons accentuated with quail topknot motifs.
height 5 3/4 in, diameter 19 1/4 in
\$3,000 - 5,000

4241

4240

4239

4242

4243

A Yokut polychrome "gambling" tray

Showing concentric rattlesnake and zigzag bands, pairs of human figures hand-in-hand below the rim.

height 1 3/4in, diameter 23in

\$15,000 - 20,000



4243

4244

A Yokut polychrome bottleneck basket

With diamondback rattlesnake bands on body, shoulder and neck, quail topknots about the perimeter, an old label affixed to the underside reading "Very Rare Tulare, No. 14".

height 7 3/4in, diameter 13 1/2in

\$10,000 - 15,000



4244

4245

A Washo polychrome basket

Of degikup form, alternating butterflies with plant motifs.
height 4 1/2in, diameter 7 1/2in
\$5,000 - 8,000

An inventory number, "P5356", twice inscribed in ink at the exterior base



4245

4246

A Washo polychrome basket

Aligning butterflies and geometric accents within a zigzag framework.
height 4 1/2in, diameter 8in
\$5,000 - 8,000

Provenance:
Cohn Emporium Co., Carson City, NV, a period label affixed to the interior with inventory # 5896, naming "W. Walker" as the basket's maker



4246

Property of various owners

4247

A Washo polychrome basket

Finely woven in a precise pattern of concentric zigzag banding below barbed V-forms.
height 5in, diameter 8 3/4in
\$6,000 - 9,000



4247

Property from the Robert "Trader Bob" Bayuk collection, Southern California

4248

A rare and early Southern California polychrome basket

Finely woven with repeated fretwork bands, inverted triangle devices repeated below the rim, *restored*.
height 8 3/4in, diameter 13 3/4in

\$20,000 - 30,000

Provenance:

John Muir; Phoebe Apperson Hearst; Douglas Ewing

III:

Ewing, Douglas, p. 312, fig. 373: "Chumash, c. 1825"

There is a difference of opinions regarding the proper attribution of this basket. The foundation consists of both solid and split rods. While some experts have suggested a Chumash origin, this particular trait may indicate a Gabrielino or neighboring provenance. The materials and design vocabulary could have been utilized by either group.



4248



4248 (detail)



4249 (view)

4249

A Paiute/Miwok polychrome lidded basket

Lucy Telles, finely woven in degikup form, showing a diamond lattice composition, bold serrated tapered elements on opposing sides, the lid supporting a second smaller bowl in a distinct pattern. height 8 1/2in, diameter 9 3/4in.

\$20,000 - 30,000

Lucy Telles, one of the most fabled Yosemite area weavers from the first half of the 20th century was known for both her virtuosic technical accomplishments and an innovative artistic vision. The current lot is a perfect example of ingenuity stepping out of the norm. According to Craig Bates, this is one of only two such baskets known by Lucy Telles, the other found in the Yosemite Museum collection. Lidded baskets, pedestal baskets, "modern" design work, and, as seen here, a basket-within-a-basket, all point to a restless imagination not content with maintaining the standards.



4249

4250

A Washo polychrome basket

Maggie James, precisely woven with a duotone zigzag band flanked by tree motifs and geometric filler devices. height 5in, diameter 8in \$5,000 - 8,000

III.

Cohodas, Marvin, 1981, p. 57, fig. 10, text on p. 58: "A reduction in the repertoire of representational devices and further simplification and abstraction of the remaining images characterizes Maggie's third phase of figural art, dated 1927-1935. Human figures and butterflies appear rarely. The abstract motif derived from the tree is still commonly incorporated into the zigzag arrangement (Fig. 10). "



4250

4251

A Washo polychrome basket

Maggie Mayo James, with four opposing ornate compositions of stylized plant forms, triangular complements pendant to the rim. height 4 1/2in, diameter 7 3/8in \$4,000 - 6,000

Provenance:

The attribution to Maggie Mayo James has been made by Marvin Cohodas. In an accompanying document he indicates: "The three-rod Washoe *degikup* pictured below...may be securely attributed to Maggie Mayo James of Carson Valley, one of the most skilled, innovative, and influential Washoe weavers. The basket shape, technique, design, and arrangement suggest that Maggie James likely wove this basket between 1910 and 1920."



4251

4252

A Mono Lake Paiute polychrome basket

Attributed to Nellie or Tina Charlie, very tightly woven with a series of conjoined prominent stepped diamond lozenges. height 3 1/4in, diameter 5 1/2in \$2,500 - 3,500

Provenance:

The attribution to the Charlie sisters was made by Craig Bates. In an accompanying letter he writes: "The basket is a finely made example of the fancy, made for sale basketry of the Mono Lake region...The stitch count, at 27 to 28 stitches per inch, place it amongst the most finely woven baskets from the Mono Lake-Yosemite region...The basket under discussion appears to have been made by the Mono Lake Paiute sisters, Nellie (1867-1965) and Tina Charlie (1869-1962)...The weaving style of these two sisters is so similar, that I am unable to ascertain which sister wove this basket. Both Nellie and Tina were creating fancy baskets in this style by the 1920s. The Charlie sisters continued weaving baskets in the same style throughout their lives. It would seem likely that the basket under discussion was produced toward the end of their career, probably in the 1950s...The basket is an excellent example of the fine basketry made by Mono Lake Paiute women, and especially that of the Charlie sisters."



4252



4257



4253

4253

A Washo polychrome basket

Attributed to Maggie James; a series of conjoined serrated diamonds in a band about the upper shoulder, similar motifs floating below and with trefoil elements around the base.
height 7 1/2in, diameter 13 3/4in
\$12,000 - 18,000

Provenance:

The collector's notes indicate there once was a letter of attribution of this basket to Maggie James written by Marvin Cohodas. That letter is no longer to be found and the attribution must be considered an assertion of possibility.

4254

A Kawaiisu or Tubatulabul bottleneck basket

Woven in an interrupted or grasshopper stitch in a pattern of stepped diagonals, solitary squares at the shoulder.
height 8 1/2in, diameter 12 3/4in
\$4,000 - 6,000

The collector's notes describe this basket as Yokuts. See Moser, Christopher L., 1986, p. 72, for a consideration of the scholarly debate regarding the origins this distinct self-wrap and stitch technique, and whether it can be attributed to the Wilchumne Yokuts or is solely the work of a small number of Kawaiisu weavers.

4255



4255

A Yokut polychrome bottleneck basket

Repeated columns of stacked arrowheads lined by serrates rise from the base to the neck, finished at top with stepped bands, topknots about the perimeter, *mostly replenished as the original feathers were likely lost to insect damage.*
height 7 5/8in, diameter (without feathers) 13 1/4in
\$5,000 - 8,000

4256

A Washo basket

Designed with a concentric four-petal rosette, abstract butterfly or moth motifs at the rim.
height 7in, diameter 12 1/2in
\$2,000 - 3,000

The collector's notes indicate his belief that this basket was woven by famed Yosemite area weaver Tootsie Dick.

4257

A Kawaiisu polychrome basket

Pairs of human figures, hand-in-hand, stand about the top, a series of lightning motifs reach towards the center.
height 5 1/4in, diameter 14in
\$7,000 - 10,000

Provenance:

The Steiner Collection, an old label printed "G118" on the base



4254

4256



Property of various owners

4258

A Pomo gift basket

Tightly woven in striped and serrated diagonal panels, beads and the remains of clamshell discs as decorative accents.

height 2 7/8in, diameter 6in

\$1,500 - 2,000

4259

A Pomo basket

Tightly woven, stepped zigzag meanders encircling the body, flame motifs as accents at the base.

height 6 3/4in, diameter 11in

\$2,500 - 3,500

4260

A Yokut polychrome bottleneck basket

Rattlesnake bands at the base and across the shoulder, stepped diagonals below the rim, quilled diamond pairs as accents.

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

\$2,000 - 3,000

4261

A Panamint basket

Finely woven with a series of double-cross motifs about the open center, rim ticking.

height 4in, diameter 9 1/2in

\$2,000 - 3,000



4262

A Yokut polychrome cooking basket

Drawn with vertical stacked diamond columns alternating with diamond rattlesnake banding.
height 9in, diameter 18in
\$3,000 - 4,000

4263

A Patwin/Maidu basket

Decorated with a quartet of densely branched plant motifs.
height 7in, diameter 13in
\$3,000 - 4,000

Distinguishing between baskets made by the Patwin and the neighboring Maidu can be difficult due to the shared materials and similarities in construction and design. The present example was sold to the consignor as Patwin.

4264

A Maidu rectangular basket

The sizable container woven in a series of surmounted and conjoined diamond bands.
height 7 1/2in, width 11 1/2in, length 16 1/4in
\$3,000 - 5,000

4263



4262



4264

4265

A Mission polychrome rattlesnake tray

Depicting a coiled diamondback rattlesnake encircling its rabbit prey.
diameter 13 3/4in
\$6,000 - 9,000



4266

An Apache tray

Very finely woven in a negative pattern of concentric rosettes, diamonds, deer and people.
height 2 1/4in, diameter 8 3/4in
\$2,000 - 3,000



4265

4266

Property from the Nancy Sue and Judson C. Ball Collection of Native American Art, Jackson, WY

4267

An Apache olla

Alternating positive and negative vertical bands populated by human figures and animals interspersed with geometric accents.

height 22 3/4in

\$7,000 - 10,000

Property of another owner

4268

An Apache olla

Decorated in bands of positive and negative zigzags of varying size, deer on the shoulder, accompanied by human figures below.

height 15in, diameter 14 1/4in

\$5,000 - 7,000



4267



4268



Property from the Estate of Walter Crawford, anthropologist, Phoenix, AZ

4269
Two Pima baskets

Both tightly woven, showing a striped pinwheel pattern on one, the other with a concentric star effect.

diameter 10 3/4 and 13 3/4in

\$1,500 - 2,000

Property from the collection of James and Genevra Fox, Paradise Valley, AZ

4270
A Pima tray

Registers of praying mantises encircling the dark tondo, a band of reciprocal khiva motifs at the rim.

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

\$2,000 - 3,000

Property of various owners

4271
Two Plateau cornhusk bags

Decorated with yarns and dyed cornhusks in distinct geometric patterns, differing from front to back, the largest with a tiny cornhusk pouch attached at top.

length 23 and 19 1/2in

\$1,500 - 2,000

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4272
Nine Pima miniature baskets

Linda Hendricks and other unidentified weavers, all very finely woven, including pictorial work displaying human figures, butterflies and a snake, along with various traditional geometric patterns, all but one mounted in a plexiglass and wood frame.

diameter 8 1/2 - 2 3/8in

\$2,500 - 4,500

4273

A collection of Pima and Papago miniature horsehair baskets

Annette, Rose and Norma Antonne, Ruby and Dorina Garcia, and other unidentified weavers, 26 baskets, remarkably finely woven, including numerous pictorial examples, displaying human figures, snakes, deer, horses and a butterfly, the remainder employing traditional geometric designs like the squash blossom and rosette patterns, all but two mounted in a plexiglass and wood frame.

diameter 7 3/8 - 1 1/8in

\$7,000 - 10,000



4272



4273



4274



4275



4274

Two Hopi coiled baskets

Including an imposing bowl, depicting a series of Mudheads within a background of diamonds and zigzag bands; and a tray woven with a kachina maiden in full array.

diameter 22 and 16 1/2in

\$1,200 - 1,800

4275

A pair of Navajo polychrome baskets

Elsie Holiday, a matched pair, including an olla and a deep bowl, similarly worked in an all-over pattern of complementary linear devices.

height of first 12in, diameter of latter 18 1/4in

\$2,000 - 3,000

Provenance:

Twin Rocks Trading Post: photographs of the weaver with each basket taken at the store accompany the lot.

4276

Two Southwest pictorial trays

Elsie Holiday, Navajo, and Annie Antone, Papago, the Holiday basket depicting a kachina face over the back of a turtle; Antone's work showing a coiled snake set upon by a series of pelicans.

diameter 14 and 17 1/2in

\$1,500 - 2,000

Provenance:

Twin Rocks Trading Post (for first): a photograph of the weaver holding this basket taken at the store accompanies the lot.



4276





4277

Plains/Plateau/Woodlands

Property from a private Washington collector

4277

An Apache beaded puberty dress

A two-piece hide garment including skirt and poncho top, yellow- and ochre-stained, with heavy fringe, tin cones and beaded decoration.

length of skirt 40in, of top 37in

\$4,000 - 6,000

Property from the collection of Richard N. Corrow, Apache Junction, AZ

4278

An Apache bow case and quiver

The fringed envelopes with stars and striped beading, cut-out motifs backed with black cloth, holding a fine bow wrapped in sinew at each end, one side set with a tiny tuft of dyed horsehair, along with five painted steel-tipped arrows.

Length overall 41in, of bow 39in

\$6,000 - 9,000



4278

4279

A Cheyenne beaded cradle cover

Over rawhide, with cloth lining and body, striped beading centering a cross roundel, large bead and bell attachments.
length 35in

\$3,000 - 4,000



4279

Property of various owners

4280

A pair of Southern Plains hightop moccasins

Softly tanned and with rawhide soles, decorative lane beading up the front seam and about the ankles.

height (with cuffs rolled) 18in

\$1,500 - 2,000

4280



4281

Two Plains parfleche envelopes

Blackfoot and Sioux examples, of characteristic fold-over form, painted in mirror-image geometric patterns.

length 27 3/4 and 21in

\$1,500 - 2,000



4281



4282

4282

A rare and unusual example of Santee Dakota beaded footwear

Sinew sewn on soft hide, centering an ornate heart-shaped motif encircled by pairs of contour-beaded leaf forms, flowering vines stretched along each side, on period commercial leather soles, heels set with square shank nails, the interior lined with trade cloth.

length 8 1/2in

\$8,000 - 12,000

A PAIR OF SANTEE DAKOTA BEADED "SHOES"

This elaborately adorned pair of what many would call "moccasins" can actually be termed more correctly as "shoes", in that soles and heels of commercially-tanned leather constitute an integral feature. However, the uppers, characteristically embroidered with multicolor seed beads, obviously read as being American Indian moccasins *per se*. Indeed, they conform to a significant genre of footwear created by especially the Santee-- a division of the Dakota (also known as the "Eastern Sioux") beginning sometime in the mid 19th century. In addition, other groups, including the Ojibwe (also spelled "Chippewa" and "Chippewaw"), the Cree, and Metis also produced like footwear in forms resembling non-Indian / Euro-American "slippers". The maker-artists generally retained traditional embroidery techniques and motifs by utilizing primarily porcupine quillwork and beadwork for embellishment. However, in one major aspect they departed sharply from their ancient styles of footwear made for their own use, in that they began to incorporate separate soles. Considering these shoes, the basic shape of the uppers themselves, as well as the beadwork motifs in particular, advocate a Santee Dakota attribution.

We know that in addition to footwear these groups produced considerable amounts of various types of objects for sale to the "outside"-- that is, to non-Indians. Frank Mayer traveled extensively throughout the respective region, and in his diary of 1851 includes numerous sketches of Indian people; he also discusses this enterprising native endeavor. Likewise, in *SPIRITS IN THE ART*, James Hanson illustrates and discusses slipper-like moccasins and shoes from the tribes mentioned above. More westerly Plains Indians also made moccasins with separate soles in the same era. No doubt influenced largely by Euro-American shoe styles, as well as possibly responding to missionary and western teacher influence and instruction-- and particularly to respond to demands for footwear deemed more suitable for the tastes of "outsiders", Indian moccasin makers developed these stylized types. The majority have separate soles of native-tanned leather, but occasional pairs display commercial leather instead. Most likely the system entailed Indian and Metis quill and beadworkers supplying the uppers to non-Indian cobblers to attach the leather soles and / or heels. Following the Euro-American approach to footwear, separate soles typify the new genre-- differing markedly from the earlier, basically one-piece native footwear in that definite "rights" and "lefts" were produced, which was not a traditional practice. Hanson, in referring to a pair illustrated in plate 143 of his book points to this trait as a means of dating: "These elegant brogans are easily dated around 1860 by the shape of the sole. At that time cobblers began to differentiate the left shoe from the right. Before then, a pair of shoes was interchangeable when new." If that is correct, than these moccasins/shoes with indistinguishable sole shape would predate that circa 1860 transition. Other characteristic features of the genre include the fact that these slipper-like moccasins and Indian shoes are by and large unusually narrow, and are invariably constructed of relatively thin, native-tanned, lightly-smoked deer skin ("buckskin"). Intended for use by a relatively small person, this pair measures 8.5 in length, and but 2.25 inches across the sole below the instep. In addition, thin muslin almost invariably lines the entire shoe. And silk ribbon, or thin cotton cloth binding follows the

foot opening. As though to suggest a remnant "tongue" a point or peak in the leather at the top of the instep is often present. As with these, the projection is occasionally split--and sometimes is even supplied with a pair of eyelets for lacings, though this pair bears no such openings. It being stated that such footwear was intended largely for non-Indian consumption, it is conceivable that early-on an Indian or mixed-blood woman in her home territory might have seen such shoes as fitting to wear to a rather non-traditional function-- such as her own Christian wedding or the baptism of a family member. Collection history for this pair indicates their sale at auction in Scotland. It is therefore also plausible that a Scottish trader or traveler to North America obtained them as is and sent or took them back as a present for a family member or friend, or simply as a curio. The range of ideas and possibilities is subject to tantalizing conjecture.

All the beads on this pair of moccasins originated in either Murano or Venice, Italy-- the two glass producing and bead-making centers that for centuries have provided the vast majority of beads not only to the original people of North America and Central and South America--but to tribal and non-tribal communities throughout the entire world. These beads are of two basic bead sizes--approximately "0.12" and "0.16", denoting that either 12 or 16 rows of beads laid immediately next to each other, would measure one inch in width. As is characteristic of Western Great Lakes appliqué beadwork, a single row of white beads prescribes the motifs. Concentric and parallel rows of beads of various colors fill in the outlines. The hues are classic for the mid 19th century. The color pallet includes medium light blue, pink yellow, white-lined red, "butterscotch", and translucent dark green and navy blue. Diminutive, delicate often free-floating motifs in semi-floral and curvilinear shapes typify beadwork as the Santee applied to slipper-moccasins of this sort. This pair exhibits a number of paisley-like elements in pairs. Bi-lateral symmetry is evident throughout. That the intricate linear pattern of connected motifs is arranged along the sides is remarkable, for it is more common for the decoration of this kind of moccasin to be only on the instep. Moreover, that this aggregate pattern is additionally echoed on the inner sides of the pair would have made them very exceptional even to those in appreciation of them when first made in the mid 1800's.

Benson L. Lanford
October 2012

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4283
A Cree beaded octopus bag
 Both sides similarly decorated on silk-trimmed brown cloth, showing distinct sprays of naturalistic floral bouquets and budding vines.
length 14 1/2in
\$1,500 - 2,000

4284
A Comanche beaded model cradle
 A lattice example, the boards painted and tacked, a cloth and hide baby doll with beaded face held within the partially beaded cover, a tiny doll tucked in to accompany the infant, loops of pony bead attachments.
length 17 1/4in
\$3,000 - 5,000

4285
Two Plains beaded items
 Including an Apache awl case, with bands of beading and rows of tin cone tinklers; and a Sioux rattle, the bead-wrapped upper section hung with painted cuts of horn.
length 13 1/2 and 19 1/2in
\$1,200 - 1,800

4286
A Cayuse pictorial beaded pouch
 A contour-beaded depiction of an Appaloosa flanked by a quartet of floral motifs.
length 11in
\$2,000 - 3,000

Provenance:
 ex-Major Moorhouse Collection: Thomas Leander "Lee" Moorhouse (1850-1926), photographer and businessman based in Pendleton, OR, served as a field secretary to the governor during the Bannock War, and later was assistant adjutant general of the third brigade of the Oregon State Militia. The rank of "major" stayed with him for the rest of his life.

This lot is accompanied by a typewritten note, dated 1922, composed on the back of a page of Lee Moorhouse Insurance ledger paper and reading in part: "This beaded bag belonged to Princess Uma-how-lish, her father was head War Chief of the Cayuses... (who) presented this beaded bag to yours truly, Very sincerely, Maj. Moorhouse. Umahowlish, in English means 'Mad Grizzly Bear.'"

Property of a Texas collector

4287
A rare and unusual Fort Berthold quilled tobacco bag
Mandan, Hidatsa, or Arikara, the neck with floriforms and banded beading, densely woven quilled central panels differ on each side, the quill-wrapped rawhide slat section leading to thick fringe suspensions.
length 40in
\$6,000 - 9,000

Property of various owners

4288
A Sioux beaded boy's vest
 Fully beaded on front and back, displaying comb-like motifs evoking the stylized rainclouds seen in Southwest art forms, a four-directional diamond composition on the reverse.
length 15 3/4in
\$2,000 - 3,000

4289
A Sioux beaded boy's vest
 Fully beaded on front and back in characteristic geometric devices, striped about the perimeter, fringed along the lower hem.
length 18in
\$2,000 - 3,000





4290



4291



4292



4293



Property from the collection of Richard N. Corrow, Apache Junction, AZ

4290

A Native American pipe tomahawk

Likely Prairie or Great Lakes, with lead inlays along the lightly file-branded haft, the notched iron blade balanced by an octagonal pipe bowl.
length 19 1/2in

\$3,000 - 4,000

Property of various owners

4291

A Plains horse effigy catlinite pipe bowl

An attenuated T-form example, with flaring chimney, a horse's head in flattened profile atop the stem.

length 6 1/4in

\$1,500 - 2,000

4292

A Sioux catlinite horse effigy pipe

Square in cross-section, with relief-carved horse head and hatchured details, a circular motif centered on the animal's forehead.

height 3in, length 5 7/8in

\$1,500 - 2,000

4293

A Sioux beaded pipe bag

With distinct geometric patterns on each side, a band down the yellow-dyed neck, quill-wrapped slats and fringe suspensions.

length 28in

\$2,000 - 3,000

4294

A Red River Metis beaded octopus bag

On black felt trimmed with red silk, partially beaded in heavy three-dimensional renditions of naturalistic floriforms, wool tassel suspensions.

length 20in

\$1,500 - 2,500

4295

Four Plateau beaded bags

Pictorial examples, depicting deer below a treed cougar; a peacock in thick, three-dimensional beadwork; and two floral purses, one with different designs on each side.

length 26 - 9 1/4in

\$1,500 - 2,000



4296

Weavings

Property of various owners

4296

A classic Saltillo blanket

Very tightly woven in two sections joined down the center, the densely striped field overlaid with a central medallion of boldly serrated concentric diamonds.

size approximately 8ft 3in x 3ft 10in

\$10,000 - 15,000

4297

A rare and important Navajo chief's blanket

Extremely finely woven in a nine-spot third phase pattern of concentric stepped diamonds and diamond halves overlaid on the banded ground, with red outlining the stripes across the center in both ends, in cochineal/lac-dyed raveled yarns, indigo, white and variegated brown handspun yarns, the barely intelligible letters "EBI" inked on to a white stripe at one side, *restored*.

size approximately 4ft 6in x 5ft 11in

\$125,000 - 175,000

Provenance:

The Silverman Museum Collection, sold by Bonhams & Butterfields, December 4, 2006, lot 4063

The present lot is very likely one of the earliest third phase blankets in existence. For another example sharing similar design characteristics, in particular the small size of the central diamonds conforming within the colored band, see Berlant and Kahlenberg, p. 122, fig. 36 "Chief Blanket, Transitional Third Phase, 1850-1860. This blanket was collected by Thomas S. Twiss in the 1860's, probably at Fort Laramie, Wyoming. Charles Amsden notes that 'this (if the history is accurate) is the earliest known Chief Blanket to depart from the traditional pattern of plain stripes.' Museum of the American Indian, Heye Foundation, New York."

"Historians and textile scholars study and categorize Navajo Chief's Blankets according to the types of red yarns they contain. However, it is the quality of the blue yarn that separates a great classic Chief's Blanket from a good one. By the 1850's Navajo weavers had been dyeing handspun wool with indigo for almost two centuries, and their expertise at dyeing equals that of their weaving. In this unusually controlled Third Phase, the blue stripes give the blanket a liquid, almost floating quality. Three small diamonds placed in the central panel speak of a talented weaver, unafraid to take chances in her blankets."

Taken from A NEW MEXICO ART TRADITION, an undated publication by the Silverman Museum Collection, text by Joshua Baer, Frank Harlow and Jack Silverman, p. 15.



4297



4298



4300



4299

4298

A Navajo classic woman's dress

Comprised of two panels, very finely woven with decorative striped and diamond-banded ends flanking the open center, in raveled cochineal-dyed red, indigo, green, and natural yarns.

length of each 4 feet 2in x 2 feet 10in

\$25,000 - 35,000

Ill:

Ewing, Douglas C., p. 201, ill. 194: "woman's dress, Southwest, Navajo, c. 1860"

4299

A large and unusual Navajo weaving

Borderless and modeled after classic period blankets, designed in an artful array of banding and overlaid diamonds and zigzags.

size approximately 9ft 3in x 7ft

\$15,000 - 25,000

Provenance:

Greg LaChapelle, Santa Fe; purchased from the Wetherill family, prominent Colorado ranchers: Richard Wetherill, in 1888, was the first outsider to discover the Cliff Palace ruins at Mesa Verde. The family excavated there for some years and later homesteaded land in the area including Pueblo Bonito, the most extant ancient ruins in North America, only relinquishing title in 1907 when President Theodore Roosevelt proclaimed it a national monument.

The aesthetics in this weaving are clearly inspired by earlier, classic Navajo serapes and wearing blankets. It could well have been a product of the Crystal Trading Post run by famed Indian trader J.B. Moore, who published catalogs for a mail-order business of Southwest Native art forms. To view a prototype for the design see Moore, J.B., 1987 (reprinted), p. 16, plate II, and p. 11 for a description of this example in his inventory: "A rather wider range of sizes, and more extensive collection of these. Range from 4 1/2 x 6 1/2 feet up to 8 x 11 1/2 feet. Some of the very finest weaves, and will stand any amount of service. Pattern, a reproduction of an old time one not made within recent years." (written circa 1903).

4300

A Navajo late classic chief's blanket

Finely woven in a third phase pattern of concentric diamonds and diamond halves overlaid on the banded ground, in aniline red, indigo-dyed, green and natural yarns, *minor color enhancement*.

size approximately 4ft 6in x 5ft 6in

\$15,000 - 20,000



4301

Property from the Nancy Sue and Judson C. Ball Collection of Native American Art, Jackson, WY

4301

A Navajo classic child's blanket

Worked with end bands of alternating chevrons and stripes about the diamond band center, very tightly woven in indigo, recarded pink, raveled cochineal-dyed and handspun yarns.

size approximately 4ft 3in x 2ft 9in

\$20,000 - 40,000

Provenance:

Sotheby's New York, May 26, 1999, lot 451

III:

Wharton James, George, 1937, p. 33, fig. 9: "Perhaps one of the most pleasing blankets of the Fred Harvey collection at Albuquerque is the old bayeta blanket, reproduced in Fig. 9. In all my experiences among the Navajos I have seen very few blankets of this type, one of them being in my own collection and illustrated elsewhere. The red of the bayeta has toned down to a soft delicate rose madder, while the blue of the zigzags and the smaller figures of the designs are as rich and as deep undoubtedly as the day the yarn came from the dyeing vessel. The blue of the border stripes has softened down wonderfully until it is almost steel-like in appearance; on the other hand, the white has taken on a tone until it is a delicate cream, and where this white has been interwoven, as it is in a number of the stripes and in some of the small figures of the design with the red bayeta, a most pleasing effect is produced. This blanket is undoubtedly of the very earliest type and will go back fully one hundred and fifty to two hundred years, and although it has seen exceedingly rough usage, as all saddle blankets are subject to, it is almost as perfect today as when it left the hands of the original weaver."

4302

A Navajo classic child's blanket

Worked with panels of alternating chevrons and stripes surrounding the diamond band center, very tightly woven in indigo handspun, three-ply green, green-blue and white Saxony (probably) and cochineal dyed raveled red yarns.

size approximately 3ft 11in x 2ft 8in

\$15,000 - 25,000

4303

A Navajo late classic woman's chief's blanket

With a twelve-spot block pattern of thin concentric diamonds over the finely striped ground, making use of indigo, blue-green, synthetic raveled reds, a band of darker raveled red dyed with a mixture of lac and cochineal and handspun yarns.

size approximately 3ft 4in x 4ft 1in

\$8,000 - 12,000



4302



4303



4304

4304

A Navajo late classic chief's blanket

In a nine-spot pattern of diamond-form lozenges overlaid on the striped ground, making use of indigo and very tightly woven areas of raveled red with cochineal and synthetic dyed and handspun yarns.

size approximately 5ft x 5ft 11in

\$10,000 - 15,000

Property of various owners

4305

A Zuni manta

Softly and finely woven with a twilled natural field flanked by indigo-dyed diamond-twill end panels.

size approximately 3ft 5in x 4ft 4in

\$6,000 - 8,000

4306

A Hopi embroidered kachina manta

Embroidered on the natural cotton ground, motifs across the bottom including rainclouds, stylized blossoms and a butterfly.

size approximately 3ft 4in x 5ft 6in

\$4,000 - 6,000



4305



4306



4307

4307

A Navajo child's blanket

Finely woven in a diamond lattice pattern, in four-ply pale green, synthetic red, indigo-dyed and white handspun yarns.

size approximately 4ft 7in x 2ft 8in

\$6,000 - 9,000

4308

A Navajo chief's design rug

In a third phase variant pattern of nine-spot conjoined diamonds overlaid on the banded ground.

size approximately 5ft 2in x 6ft 2in

\$3,000 - 4,000



4310

4309

A Navajo woman's chief's style weaving

In a nine-spot pattern of serrated diamond sections overlaid on the field of narrow stripes.

size approximately 3ft 5in x 4ft 2in

\$2,000 - 3,000

4310

A Navajo Germantown rug

Showing three rows of sawtooth diamonds within a finely serrated zigzag frame.

size approximately 4ft 5in x 2ft 10in

\$1,500 - 2,000



4308



4309



4311



4312



4313



4314



4315

4311

A Navajo Germantown rug

Three central diamonds flanked by series of fine zigzags in contrasting colors, attached multicolored fringe.

size approximately 4ft 11in x 3ft

\$2,500 - 3,500

Provenance:

An attached tag indicates "Pedro De Lemos collection - formerly in Stanford Museum". De Lemos was director of the Stanford University Museum of Art, appointed in 1919.

4312

A Navajo Chinle weaving

Probably an early example of the Chinle revival style, softly woven in a banded pattern, alternating series of stripes with rows of outlined diamonds.

size approximately 7ft 1in x 4ft 5in

\$1,500 - 2,000

4313

A Navajo transitional rug

An eye-dazzler, with concentric serrated diamonds in eight different colors.

size approximately 6ft 11in x 4ft 3in

\$1,500 - 2,000

4314

A Navajo Two Grey Hills rug

Finely woven in a storm pattern, enclosed by a single crenelated border.

size approximately 7ft 3in x 4ft 7in

\$1,500 - 2,500

This rug is reminiscent of a J.B. Moore plate rug from his circa 1903 catalog, though in color palette and fineness of weave far more typical of the Two Grey Hills area.

4315

A Navajo Crystal pictorial rug

Geometric designs flanking two small birds in the center, enclosed by a wide border of crosses and whirling log motifs.

size approximately 7ft 3in x 4ft 7in

\$2,000 - 3,000

The current lot appears to be a slight variation on plate XXII of the J. B. Moore catalog of "Fine Navajo Blankets", first published circa 1903.



4316



4317



4318



4319

4316

A Navajo pictorial rug

A Corn Yei example, the spirit figure flanked by ritual implements and feathers, a single bird perched below, within a feather meander border.

size approximately 5ft 9in x 4ft 2in

\$2,500 - 4,500

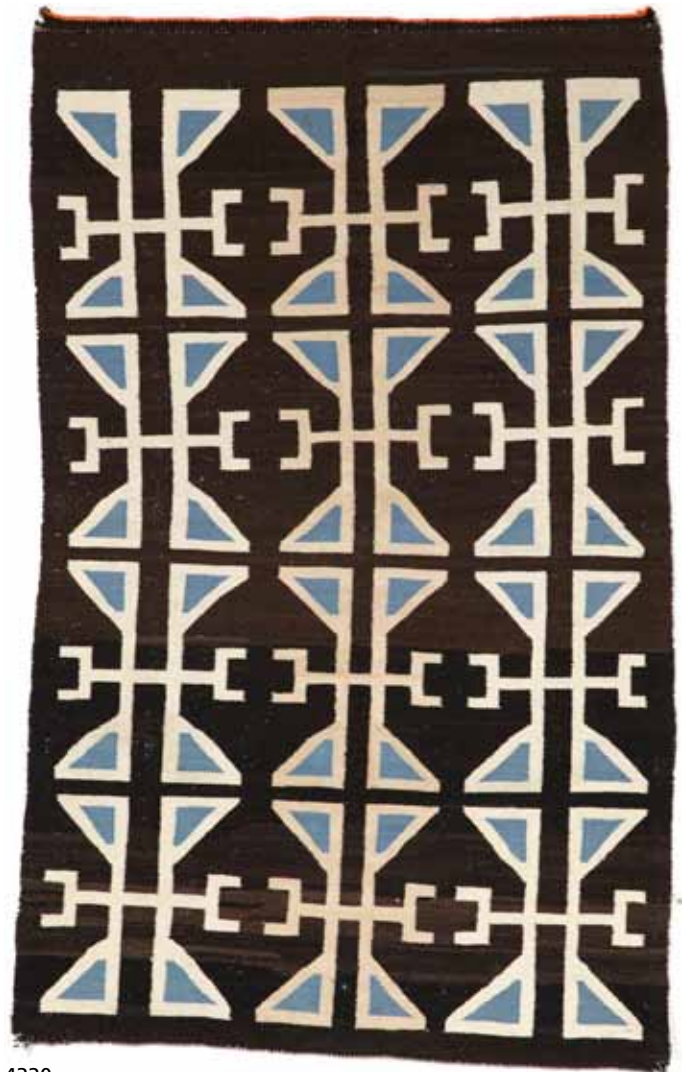
4317

A Navajo Ganado rug

Showing an elongated diamond medallion, within four corner elements and a crenelated border.

size approximately 8ft 6in x 5ft 5in

\$1,500 - 2,500



4320

4318

A Navajo Teec Nos Pos chief's design rug

In a third phase pattern of concentric diamond parts outlined in contrasting colors and overlaid on the striped ground.

size approximately 4ft 11in x 6ft 8in

\$3,000 - 4,000

4319

A Navajo Red Mesa rug

Two columns of diamonds flanking a central axis.

size approximately 8ft x 4ft 1in

\$2,500 - 3,500

4320

A Navajo Teec Nos Pos rug

An unusual example with three rows of typical border motifs dominating the field.

size approximately 4ft 2in x 2ft 8in

\$1,500 - 2,000



4321



4322



4324



4323

4321

A Navajo Red Mesa pictorial rug

Showing characteristic outlined zigzags and feather accents.

size approximately 5ft 3in x 3ft 6in

\$1,800 - 2,400

Property from the Estate of Daniel Albrecht, Phoenix, AZ

4322

A Navajo tapestry weave miniature rug

Barbara Jean Teller Ornelas, remarkably finely woven in a nine-spot chief's blanket variant pattern, concentric diamonds and diamond halves overlaid on the banded ground.

size approximately 9 1/4 x 10in

\$1,000 - 1,500



4323

Two Navajo Two Grey Hills tapestry weave rugs

Virginia Deal and Carlene Deal, both exceedingly finely woven, the elder Deal's example with a single composite diamond medallion, within four corner complements and a reciprocal meander border; her daughter's work more densely drawn, with a double-diamond center and accents enclosed by a terraced meander border and solid outer frame.

size approximately 3ft 3in x 2ft 4in and 3ft 2in x 2ft 1in

\$3,000 - 5,000

Winter, Mark, 2011, p. 391: "The oldest daughter of Maxine and John Cohoe is Master Weaver Virginia Deal...she is a living treasure in our area, for the entire Navajo Nation, and for all humankind...At Toadlena I tell several weavers they are my favorite, but in the case of Virginia, it is absolutely true. I consider her the best living Navajo weaver in my time at Toadlena."; and p. 393: "Virginia's youngest daughter, Master Weaver Carlene Deal...will often draw her intricate patterns before weaving them...Carlene has mastered her mother's fine talent, and perhaps has even taken it to a new level of excellence, at least in proportion to the length of time she works on a rug."

4324

A large Navajo Klagetoh rug

With a central medallion of concentric diamond configurations, diamond corner elements, and sawtooth, zigzag and banded borders.

size approximately 9ft 7in x 7ft 2in

\$3,000 - 4,000



4325

4325

A large Navajo Two Grey Hills rug

Grace Nez, in a grid pattern of alternating intricate diamond medallions, enclosed by a Greek key meander border.

size approximately 11ft 4in x 8ft 1in

\$4,000 - 6,000

Grace Nez is considered by many a master weaver, working in the Two Grey Hills, Chinle and Teec Nos Pos styles.

Property of various owners

4326

A Navajo Teec Nos Pos rug

Sadie Kee, with an elaborate poled medallion in the center, linear complements, a zigzag frame and wide bowtie border.

size approximately 6ft 10in x 4ft 9in

\$2,000 - 3,000

A photograph of the artist holding the rug accompanies this lot.

4327

A Navajo Teec Nos Pos rug

The central medallion filled by Vallero stars, winged devices and other motifs, linear complements and a reciprocal arrowhead border.

size approximately 7ft 4in x 5ft 11in

\$2,000 - 3,000

4328

A Navajo Two Grey Hills tapestry rug

Margaret Yazzie, extremely finely woven with a pair of diamond medallions flanked by diamond halves and corner elements, banded borders.

size approximately 3ft 2in x 2ft 1in

\$1,500 - 2,500



4326



4327



4328



4329



4330



4331



4332





4333

4329

A Navajo Burnt Water rug

Emily Malone, composed as a double-diamond medallion within four-corner accents, the weaver's trademark feather in the border, size approximately 5ft 11in x 3ft 11in

\$2,000 - 3,000

4330

A Navajo Klagetoh rug

Centering an elongated double-diamond medallion, within serrated accents and a reciprocal stepped border.

size approximately 7ft x 4ft 5in

\$1,500 - 2,000

4331

Two Navajo rugs

Including an example with a stepped elongated diamond medallion and serrated corner elements, an attached tag reading: "Two Grey Hills - Lorraine Begay"; and a Ganado/Klagetoh of similar composition, enclosed by a reciprocal terraced pyramid border.

size approximately 6ft 5in x 4ft 11in and 5ft 8in x 3ft 11in

\$1,500 - 2,000

4332

Two Navajo rugs

Including a Klagetoh with elongated diamond medallion and arrow border; and a general reservation example showing feathers in a diamond lattice pattern.

size approximately 5ft 10in x 3ft 9in and 5ft 7in x 4ft 4in

\$1,800 - 2,400

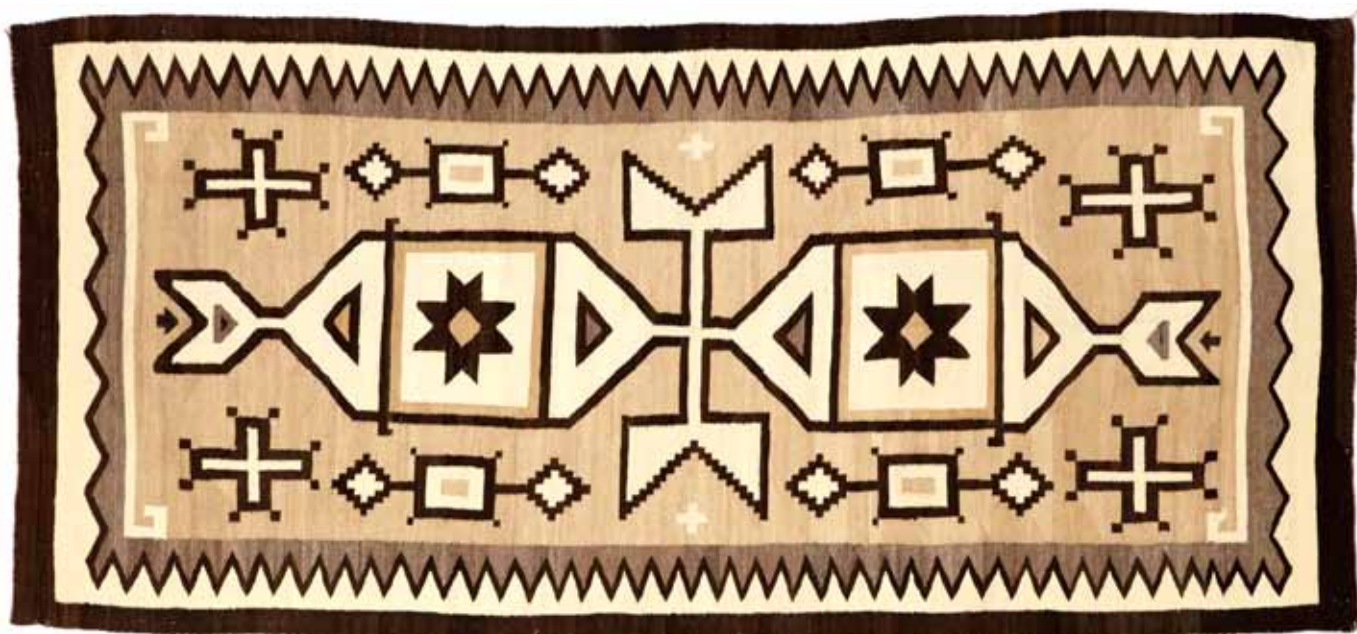
4333

A Navajo rug

An unusual example incorporating disparate design elements on the borderless field.

size approximately 6ft 3in x 4ft 3in

\$2,000 - 3,000



4334



4335



4336

4334
A Navajo Two Grey Hills rug
Finely woven with a composite central medallion, Vallero stars and Spiderwoman crosses as accents, within sawtooth and banded borders.
size approximately 6ft 11in x 3ft 2in
\$2,000 - 3,000

4335
A Navajo rug
With five cruciform motifs dominating the solid color ground, a single stepped pyramid border.
size approximately 6ft 1in x 4ft 10in
\$1,500 - 2,000

4336
A large Navajo Eastern Reservation rug
Woven in a banded pattern in mostly vegetal colors, alternating hooked meanders, terraced pyramids and stripes of varying widths.
size approximately 12ft 1in x 9ft 7in
\$3,000 - 4,000

End of Sale

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Fine and Rare Wine and Whisky	6	<input type="checkbox"/> \$190	<input type="checkbox"/> \$250
Fine Asian Works Of Art	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Fine Books and Manuscripts	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Fine Jewelry	8	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400
Fine Oriental Rugs and Carpets	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Fine Watches	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Fine Writing Instruments	2	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70
Japanese Works of Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Modern and Contemporary Art/Made In California	6	<input type="checkbox"/> \$240	<input type="checkbox"/> \$300
Motor Cars, Motorcycles and Automobilia	6	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390
Native American and Tribal Art	6	<input type="checkbox"/> \$240	<input type="checkbox"/> \$300
Natural History	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Maritime Paintings and Decorative Arts	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Photographs	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Prints	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Stamps	1	<input type="checkbox"/> \$25	<input type="checkbox"/> \$35
Space History	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
All Categories	97	<input type="checkbox"/> \$3,815	<input type="checkbox"/> \$4,785
Estate auctions are held monthly in San Francisco and Los Angeles. Catalogs for estate auctions are partially illustrated and available approximately one week prior to the auction.			
Period Art & Design Auctions (estate auctions in San Francisco)	11	<input type="checkbox"/> \$150	N/A
Period Art & Design Auctions (estate auctions in Los Angeles)	11	<input type="checkbox"/> \$150	N/A
Bonhams publishes a quarterly magazine to keep you apprised of the auction market.			
Bonhams Magazine	4	<input type="checkbox"/> \$30	<input type="checkbox"/> \$30
*Any applicable sales taxes and shipping included in Subscription Price.		TOTAL	

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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☐ Visa ☐ Mastercard ☐ American Express

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Signature _____ Date _____

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 mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (800) 223 2854
Fax +1 (415) 861 8951
Automated Auction Results
Tel +1 (800) 223 2854 ext. 3400

Sale title:		Sale date:													
Sale no.		Sale venue:													
General Bid Increments: <table border="0"> <tr> <td>\$10 - 200by 10s</td> <td>\$10,000 - 20,000by 1,000s</td> </tr> <tr> <td>\$200 - 500by 20 / 50 / 80s</td> <td>\$20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>\$500 - 1,000by 50s</td> <td>\$50,000 - 100,000by 5,000s</td> </tr> <tr> <td>\$1,000 - 2,000by 100s</td> <td>\$100,000 - 200,000by 10,000s</td> </tr> <tr> <td>\$2,000 - 5,000by 200 / 500 / 800s</td> <td>above \$200,000at the auctioneer's discretion</td> </tr> <tr> <td>\$5,000 - 10,000by 500s</td> <td>The auctioneer has discretion to split any bid at any time.</td> </tr> </table>				\$10 - 200by 10s	\$10,000 - 20,000by 1,000s	\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s	\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s	\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion	\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.
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\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s														
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion														
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.														
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.															
E-mail (in capitals) _____															
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>													
Resale: please enter your resale license number here _____ We may contact you for additional information.															

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*

* 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.

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

Gems, Minerals & Lapidary Works of Art

Monday December 10, 1pm
Los Angeles

The World of Opals, The Splendor of Gold

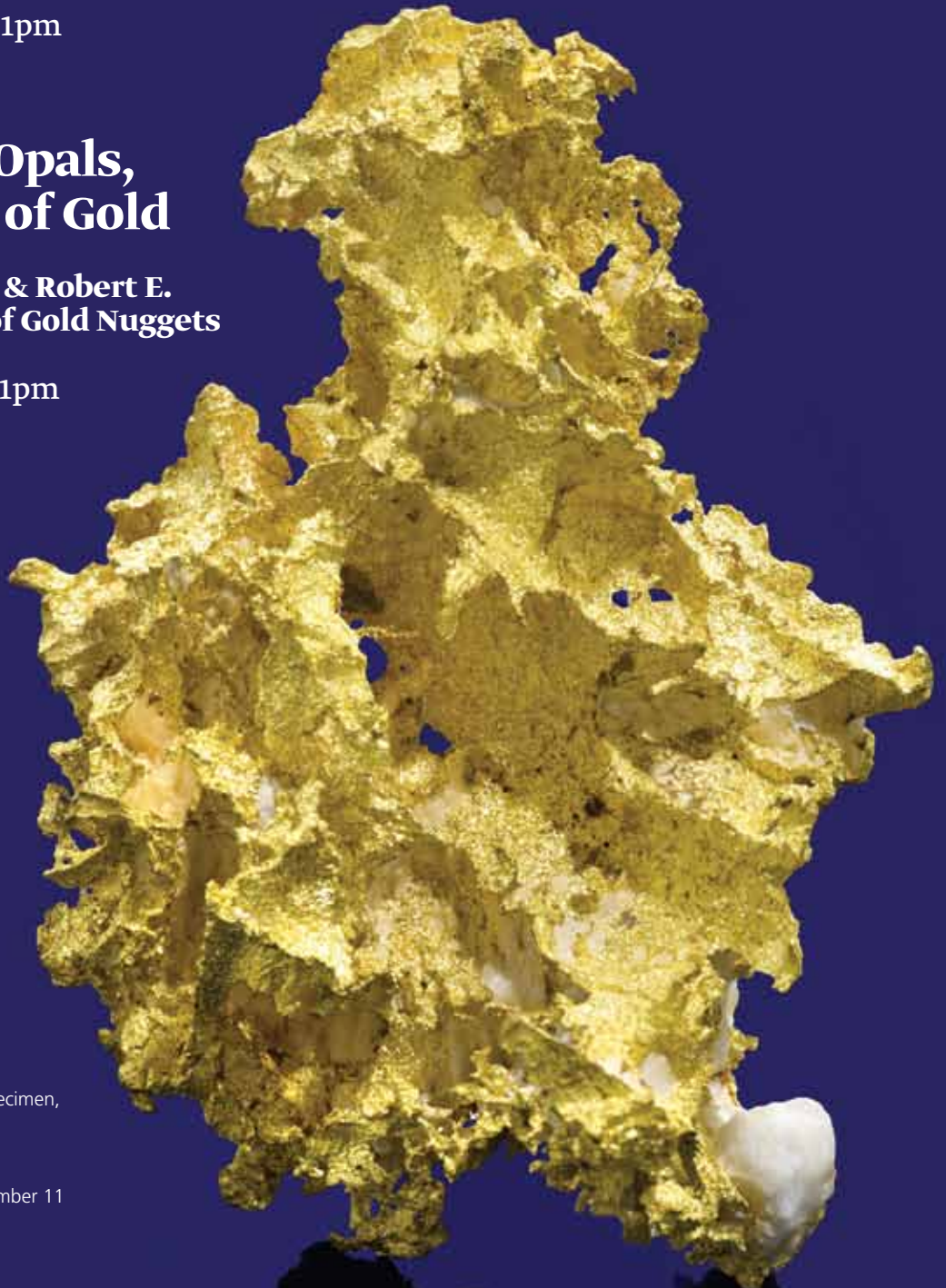
Including the Margie & Robert E.
Petersen Collection of Gold Nuggets

Tuesday December 11, 1pm
Los Angeles

Preview
December 7-10

+1 323 899 1443
claudia.florian@bonhams.com

California crystalline gold-in-quartz specimen,
"The Mini Whopper"
dry weight 17.33 ozt (535.7 grams),
measures 105 x 77 x 50mm
\$60,000 - 70,000, to be offered December 11



20th Century Decorative Arts

Friday December 14, 1pm
New York

Preview
December 8-14

Frank Maraschiello
+1 212 644 9059
20thC.us@bonhams.com

A Jean Dunand gold lacquer
panel, Grape Harvesting,
circa 1925
\$30,000 - 50,000

Bonhams

1793

period art & design

at Butterfields

December 16-17, 10am
San Francisco

Preview
December 14-16

+1 415 503 3479
christine.skinner@bonhams.com

A selection from the Lorenzo Fritz
Collection of Bolivian textiles

International Auctioneers and Appraisers - bonhams.com/perioddesign

Fine Asian Works of Art

Monday December 10
at 10am
San Francisco

Preview

December 7-9

+1 415 503 3333

dezza.goddard@bonhams.com

A magnificent blue and white porcelain vase, tianqiuping,
Yongzheng mark and period
\$500,000 - 700,000
Property from a California Institution
Bequeathed by Mrs. Lou Henry Hoover



Oceanic Art

February 2013
San Francisco
**Consignments
now invited**

+1 323 436 5416
fred.backlar@bonhams.com

Rarotonga Pole Club, Cook Islands
'akatarā
height 7ft 5in (256.5cm)
carved from the heart (taiki) of the toa
(ironwood) tree
\$100,000 - 150,000

