## Bonhams

## Native American Art

Monday December 9, 2013 San Francisco

#### **Native American Art**

Monday December 9,2013 at 11am San Francisco

#### Bonhams

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

#### Preview

Friday December 6, 12pm to 5pm Saturday December 7, 12pm to 5pm Sunday December 8, 12pm to 5pm Monday December 9, 9am to 11am

#### Bids

+1 (800) 223 2854 x33550 +1 (415) 861 8951 fax

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

**Sale Number:** 21028 Lots 1000 - 1457

**Catalog:** \$35

#### Inquiries

Jim Haas, Director +1 (415) 503 3294 jim.haas@bonhams.com

Ingmars Lindbergs, Junior Specialist +1 (415) 503 3393 ingmars.lindbergs@bonhams.com

Wes Sparling, Business Manager +1 (415) 503 3408 wes.sparling@bonhams.com Automated Results Service +1 (800) 223 2854

Online bidding will be available for this auction. For further information please visit: www.bonhams.com/21028

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

#### Illustrations

Front cover: Lots 1230, 1435 and 1441 Back cover: Lot 1284

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#### 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 <u>www.bonhams.com/WebTerms</u> 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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.

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 thereform 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 +1 (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/21028 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

#### **Bid Increments**

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

#### **Currency Converter**

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

#### **Buyer's Premium**

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

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

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

#### Payment

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

#### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, 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, Native American Art and most Arms & Armor auctions are not included in this policy.

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

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

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

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

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

#### Simultaneous sale property collection notice:

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

#### Handling and Storage Charges

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

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

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

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

#### Payment

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

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

#### Auction Results

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 Scot Levitt Frank Maraschiello Mark Osborne Hadji Rahimipour

#### REPRESENTATIVES

Brooke Sivo

Jeffrey Smith

Arizona Terri Adrian-Hardy, Tel: +1 (480) 994 5362

California - Central Valley David Daniel, Tel: +1 (916) 364 1645

Southern California Christine Eisenberg, Tel: +1 (949) 646 6560

Colorado - Denver Julie Segraves, Tel: +1 (720) 355 3737

District of Columbia/Mid-Atlantic Martin Gammon, Tel: +1 (202) 333 1696

#### Florida

Jon King Tel: +1 (561) 651 7876, Palm Beach +1 (305) 228 6600, Miami +1 (954) 566 1630, Ft. Lauderdale

Georgia Mary Moore Bethea, Tel: +1 (404) 842 1500

Illinois Ricki Harris Tel: +1 (312) 475 3922, +1 (773) 267 3300

Massachusetts/Boston/New England Amy Corcoran, Tel: +1 (617) 742 0909

Nevada David Daniel, Tel: +1 (775) 831 0330

New Jersey & Delaware Margaret Tierney, Tel: +1 (610) 644-1199

New Mexico Leslie Trilling, Tel: +1 (505) 820 0701

Oregon Sheryl Acheson, Tel: +1 (503) 312 6023

Pennsylvania Margaret Tierney, Tel: +1 (610) 644 1199

Texas Amy Lawch, Tel: +1 (713) 621 5988

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Canada Toronto, Ontario Jack Kerr-Wilson, Tel: +1 (416) 462 9004

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#### Order of Sale

Southwest Related Material	1000 - 1046
Paintings/Sculpture	1047 - 1059
Jewelry/Silver Work	1060 - 1120
Eskimo/Northwest Coast/California	1121 - 1145
Pottery	1146 - 1210
Weavings	1211 - 1315
Baskets	1316 - 1429
Plains/Plateau/Woodlands	1430 - 1457

#### INCLUDING PROPERTY FROM

Two Alaska Native families, St. Lawrence Island, AK The Ruth K. Belikove Collection, Alameda, CA The Jim and Lauris Phillips Collection, San Marino, CA The collection of Jim Darrington, Cave Creek, AZ The Estate of Nancy W. Walls, Georgia An Atlanta, Georgia collector A Private Chicago collection The Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions A Museum collection The Portland Art Museum, Portland, OR, sold to benefit the Museum Acquisition Fund The Southern Oregon Historical Society, Medford, OR A Florida private collection An Oklahoma collector A Southern Arizona collection A private Scottsdale, Arizona collection The Estate of Jack Bogart, San Francisco The Hicks Family collection, Oklahoma Property from the Collection of Alexandra and Sidney Sheldon, Malibu, CA



After my husband's death in 1977, my life took many twisting and winding turns, eventually to a place which led me to buying and selling old Native American textiles, pottery and jewelry, under the tutelage of Tyrone Campbell. The nature of the business then brought me to New Mexico and Arizona where I promptly fell in love. I didn't think I would ever be able to stop uttering "ooh, look at that" in response to all that I saw -- which could have meant I was swooning over the color of the sky, the shapes of the clouds and the shifting of the light on the mountains – or the art I saw in front of me designed by so many incredible artists.

"Ooh, look at that" also applies to my Native American collection. I look at my pieces and use these very words in response to these incredible works. Since my soul began its positive resonance to Native American artwork, I knew I couldn't live without such treasures in my life (the pitfall of every collector—I must have this!). And thus I began collecting and have never stopped. Do I love these weavings with their designs reminiscent of Oriental rug motifs because I fondly remember the Oriental rugs from my childhood? Does it matter what the reason? For me they represent art in the highest form—perfectly balanced designs, mirror imaged, highlighted with just the right amount of color, in just the right places. The addition of jewelry and pots to my collection has only enhanced my adoration for the history, the artistry and the uniqueness of these very American pieces.

My fever has not abated. I love my collection and treasure my luck to have found a passion that has so enhanced my life and being. My soul is nourished because of it.

-- Ruth Belikove October 2013 --



#### Southwest Related Material

#### Property from the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions

#### 1000

#### A New Mexican Cristo

Attributed to Jose Benito Ortega, the Christ figure with head downturned, his muscles stretched taut and with gaping wounds, wearing a gessoed loincloth, hung on what appears to be the original cross now devoid of most of its paint and the dedicatory plaque usually affixed at top. *length 31 1/2in* **\$3,000 - 5,000** 

#### Property from a Florida private collection

#### 1001

#### A pair of rare Mojave human effigy figures

A man and woman of unusually large size, each with traditional painted designs on the face and body, applied human hair, wearing bead necklaces and loincloths, a thatch of shredded fiber at the rear of the taller woman, *small areas of restoration. height 10 7/8 and 10 1/4in* **\$10,000 - 15,000** 

Provenance: Morning Star Gallery, Santa Fe, NM, purchased in 1994



Property from an Oklahoma collector

#### 1002

#### A Hopi kachina doll

Representing Tasaf, the Navajo kachina, characteristically with one earspool and downturned snout. *height 7 1/2in* **\$3,000 - 5,000** 

#### 1003

#### A Hopi kachina doll

A Volz example, the knees slightly bent, zigzag banding on the torso and legs, wearing a cloth kilt and sash. height (without feathers) 10 1/4in

height (without feathers) 10 1/4in \$4,000 - 6,000

#### 1004

A Hopi kachina doll Representing Heheya's Uncle kachina, with white fur toupee and a satchel slung across his back. *height 6 3/4in* \$1,500 - 2,000



#### A Hopi doll

Representing Wutaka, with page-boy haircut, a chongo at back, and stripes painted on the cheeks. height 10 1/4in \$1,500 - 2,000

#### 1006

#### A Hopi kachina doll

Representing Crow Mother kachina, the casemask marked by prominent wings, her carved and painted manta with cotton tassels. *height 12in* **\$1,500 - 2,000** 

#### 1007

#### A Hopi kachina doll

Possibly representing Kawaika, a Santo Domingo kachina, with stepped tableta and chevrons painted over the tubular snout. *height 12in* \$1,500 - 2,000



#### A Hopi kachina doll

Representing Malo kachina, with split face, tube nose and a blossom instead of an ear on one side. height 9 1/4in \$1,500 - 2,000

#### 1009

#### A Hopi kachina doll

Representing Ang-ak-china, the Long-Haired kachina, denoted by his feather beard and lengthy sweep of hair trailing at back. *height 9in* 

\$1,500 - 2,000

#### 1010

A Hopi kachina doll Representing Wupomo, the Long-Billed kachina, with pop eyes, downturned snout and wildcat ruff. *height (without feathers)* 6 7/8in \$1,500 - 2,000







Representing Hololo kachina, crescent moon motifs and crosses A Hopi kachina doll

on the casemask, wearing a painted belt and sash. height (without feathers) 10 1/2in \$1,500 - 2,000

### 1012

Including a representation of Makto, the Rabbit Stick kachina, that hunting implement emblazoned on his casemask; along with a painted rabbit stick of characteristic curving form. length 11 1/4 and 22in **\$1,500 - 2,000** Two Hopi items



Two Hopi dance regalia items 1013

along with ears of corn and raincloud motifs; accompanied by a Including a tableta, Tawa the Sun kachina depicted on each side dance wand with related decoration. length 21 and 20in \$1,800 - 2,500

Property of various owners

## 1014

attachments, and a fan-shaped painted lattice visor, mounted on Consisting of pronghorn antlers, painted hide and cloth width 1 114in, height (as mounted) 19 3/4in A San Juan Antelope Dance headdress an integral stand. \$1,500 - 2,500

Property from a Southern Arizona collection

# 1015

representations of Talking god, Water Sprinkler, a medicine man, patient, and ten male and female dancers, realistically carved Clitso Dedman, consisting of fourteen figures, including and with various attachments and accouterments. A Navajo set of Yeibichai Dancers height of tallest 10 1/2in \$10,000 - 15,000

Provenance:

Garcia Trading Post, Chinle, AZ

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Valette, Rebecca M. and Jean-Paul, 2000, p. 65, ill. 10-11



A Hopi kachina doll Otto Pentewa, representing an indeterminate bird kachina, with speckled face and down-turned beak, a basketry carrier carved at back, wearing a hide cloak and carrying a bow. height (without feathers) 10 1/8in \$1,500 - 2,000

#### 1017 Two Hopi

Two Hopi kachina dolls Wilson Tawaquaptewa, each similarly conceived, with arms forward, painted details, and appendages to the casemask, an attachment lacking from each. height 14 1/2 and 13 1/8in \$4,000 - 6,000

# Property from a Southern Arizona collection

## 1018

A Hopi kachina doll Wilson Tawaquaptewa, the figure marked by enormous winglike appendages, his tapering snout further adorning the casemask. holdet tole



#### Property of various owners

#### 1019

A Hopi kachina doll Depicting Hemis kachina, wearing characteristic casemask and tableta. *height 14 3/4in* \$4,000 - 6,000

#### Provenance:

Likely a museum collection, the id FH1970 247 inked on one foot, an attached tag reading "Hopi Aid 49/205"

#### 1020 A Hopi kachina doll

Representing Stitulilu or Situlilu, the Rattlesnake kachina, a series of serpents painted across the face, wearing a snake dancer's kilt, very minor restoration. height 8 3/4in \$3,000 - 5,000

#### 1021

#### A Hopi kachina doll

Representing Pahlik Mana, or Butterfly Maiden Kachina, in characteristic garb and facial markings, her tableta a variation on the theme. *height 12 3/8in* **\$1,500 - 2,000** 

1019





1022 A Hopi kachina doll Representing Butterfly Maiden kachina, rainbow paint on the chin, wearing a manta and imposing tableta. *height 12 1/2in* \$1,500 - 2,000

#### 1023

A Hopi kachina doll

Representing Hemis kachina, the casemask topped by half-basketry brim and stepped tableta. *height 18 1/2in* **\$2,000 - 3,000**  Property from a private Texas collection

#### 1024

A Pueblo kachina doll and cradle

Consisting of an antique cradle with stepped backboard, fastening a later cylindrical doll swaddled in a Pueblo woman's dress/manta as a blanket and tied with a dance sash, the doll with a cornstalk painted on its cheek. *length 18in* **\$2,000 - 3,000** 

#### Property of various owners

#### 1025

#### A Navajo folk art figure

*Charlie Willeto*, fashioned from a thick recycled wood board, depicting a horned spirit figure with upraised arms, carved and painted details. *height 17 3/4in* **\$2,000 - 3,000** 

#### 1026

#### A Navajo folk art figure

Charlie Willeto, depicting a horned and whiskered owl, constructed of two flat wood boards, cut and painted details. height 14 1/2in \$1,500 - 2,000

See Kogan, Lee and Wachs, Mary, ed., 2002, p. 15, "Among his carved animals, owls were frequent subjects. Willeto owls are anthropomorphic, most with large wide eyes and moustaches that endow them simultaneously with authority and enigmatic, playful humor." For further consideration of Willeto's owls, along with their ambiguous position in Navajo mythology and culture, see McGreevy, Susan Brown, 2010, pp. 66-67.

1027

#### Property from an Oklahoma collector

#### 1027

#### A Hopi model shrine

Depicting Tasaf Mana, or Navajo Kachina Maiden, kneeling in front of a Hopi pottery jar filled by prayer sticks, the terraced platform painted with raincloud and corn motifs. *height 14 1/4in, length 18 1/2in, width 9 1/2in* **\$2,000 - 3,000** 

#### 1028

#### A group of Hopi dance regalia

1025

24

Including a turtle-form gourd, *attributed to Wilson Tawaquaptewa*, a sunflower displayed on top; a painted bow and three arrows. *length 8 1/2 - 40 1/2in* **\$2,000 - 3,000** 





#### 1029

#### Three Hopi garments

Including a wedding manta, the cotton garment of traditional form; a related sash; and a pair of woman's high-top moccasins. *height of latter 13in* **\$1,800 - 2,500** 

#### 1030

#### A Hopi kachina doll

A charming tableau depicting a Koshare Clown perched on a desiccated cholla cactus "throne", a wreath of pumpkin seeds about his neck. *height 15in* **\$1,500 - 2,000** 

#### 1031

#### Two Hopi kachina dolls

Including a representation of Tasaf Yeibechai, in Navajo garb, an animal pelt and feathers carved at back; and Tasaf Mana, the Navajo Maiden kachina, with chongo hair bun and pale sackmask. height 8 and 7 1/8in

\$2,000 - 3,000

#### 1032

Two Hopi kachina dolls Jimmy Koots and Otto Pentewa, the first depicting Kwikwilyaqa, the Mocking kachina, seated and with a bundle of bark above his head; the Pentewa doll noted by crescent eyes and mouth, wearing a fur cap. height 6 3/4 and 9in \$2,000 - 3,000

#### 1033

A Hopi kachina doll Representing Ho-e kachina, bedecked with fuzzy white wig and painted turquoise necklace. *height 8 1/4in* \$2,000 - 3,000



#### A Zuni kachina doll

Representing a Shalako kachina, wearing typical painted and appliqued garments along with red leather moccasins. *height (without feathers) 15in* \$2,000 - 3,000

#### 1035

A Hopi kachina doll Representing Chaveyo, an Ogre kachina, wearing a fur cloak, broad horns, and separately carved breechcloth.

height 14in **\$2,000 - 3,000** 

#### 1036

A Hopi kachina doll Representing Tasaf, the Navajo kachina, showing a single earspool and tuft of red-dyed horsehair. *height 11 3/8in* \$2,000 - 3,000



Property from the Jim and Lauris Phillips Collection, San Marino, CA

## 1037

Two Hopi kachina dolls Representing Lizard kachina, that reptile painted above the eyes of the casemask; the second possibly Kwivi, the Proud kachina, wearing a rug kilt and bandoleer. height 8 1/4in and 9 1/2in \$2,000 - 3,000

## 1038

# Two Hopi kachina dolls

Including a Hemis doll, the terraced tableta overhead; and Muzribi the Bean kachina, with hooked devices on the casemask and yarn attachments. height 13 1/4 and 9 1/2in \$2,500 - 3,500

\$1,500 - 2,000

## 1039

Two Hopi kachina dolls

Likely representing Qoia or Kau-a kachina, an inverted V over the tubular nose; and Talavai, Early Morning kachina, rainclouds painted on the cheeks and a manta over his back. *height 6 314 and 6 114in* **\$1,500 - 2,000** 

## 1040

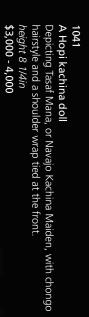
Two Hopi kachina dolls Representing Heheya's Uncle, with characteristic zigzag face paint, a basket slung at back; and Crazy Rattle kachina. height 9 1/2 and 8 1/2in



W

117

1040



Two Hopi kachina dolls Including a representation of Poli Sio Hemis, the Butterfly Zuni Jemez kachina, along with a Shalako Mana doll, each figure wearing an elaborate dance tableta. height 13 1/2 and 12 7/8in \$2,000 - 3,000







1045



#### 1043 A Hopi kachina doll

Representing Waka, the Cow kachina, the head turned slightly below the great horns, wearing a shell bandoleer and once holding a staff. *height 14in* 

\$1,500 - 2,000

#### Property of another owner

#### 1044

#### Eight Pueblo drums

All of characteristic double-headed form, the hide lashing creating reserves painted in decorative fashion, the smallest supported on a handle, along with two drumsticks. *height 22 1/5 - 5in* 

\$1,500 - 2,000

#### Property from the Ruth K. Belikove Collection, Alameda, CA

#### 1045

#### A Hopi kachina doll

*Loren Phillips '87*, representing an Eagle kachina, remarkably detailed and depicted in a dancing posture, sustained on a weathered branch-wood base. *height 16in, overall 26in* **\$1,500 - 2,000** 

#### 1046

#### A Hopi wedding bundle

Including the traditional white cotton manta, with wrapped corner tassels and braid fringe attached at the center, along with the associated reed "suitcase". *size approximately 5ft 2in x 7ft* **\$1,500 - 2,000** 



1047 (alternate view)

1048 Allan Houser "Kaozous", bronze, 1991, 5/10. height 34in, width 40in \$25,000 - 45,000





1048 (alternate view))







1050



Property from a Florida private collection

#### 1049

Allan Houser "Pow Wow Singers", bronze, foundry mark "S", 10/12, mounted on a wood plinth. height overall 10in, diameter 15in \$4,000 - 6,000

#### Property of various owners

#### 1050

Bob Haozous Untitled, 1977, signed lower right, carved from a single piece of wood, with inlaid shell and metal accents, human hair drops, painted or stained details. *length 19in* \$5,000 - 8,000

For another wooden mask by the artist, sharing some of the features of the present lot, see Arizona Highways magazine, August, 1976, p.46

**1051 Arlo Namingha** "Halo Mana I", 2003, bronze, 7/8, on a marble plinth. *height 40 1/4in* **\$2,000 - 3,000** 





1052 Fritz Scholder "Dartmouth Portrait #5", 1973, oil on canvas, signed upper left, framed. *size (sight) 39 3/4 x 29 3/4in* \$30,000 - 50,000



1053 Fritz Scholder

"The Last Pueblo", 1973, acrylic on canvas, signed lower left and on reverse. *size* (*sight*) 29 1/2 x 39 1/2in \$6,000 - 9,000

Purchased from the Elaine Horwich Gallery in Scottsdale in 1974

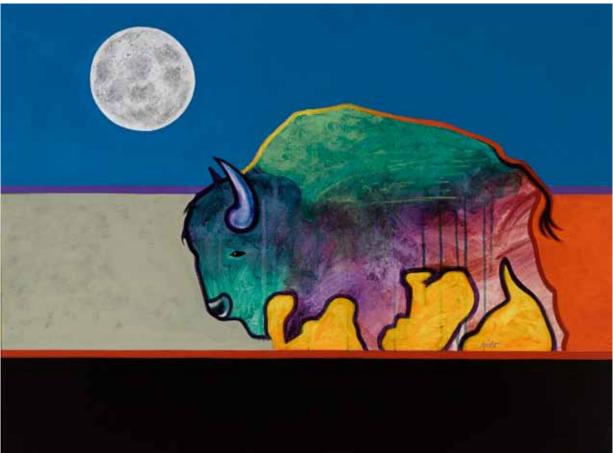
#### 1054

Dan Namingha "Spirit Dancers #1", 2004, oil on canvas, signed lower right and on reverse. *size 36in x 36in* \$3,000 - 5,000 1055 Dan Namingha "Hummingbird Kachina and Passage", 2000, oil on canvas, signed lower right and on reverse. *size 48in x 36in* \$2,500 - 4,500

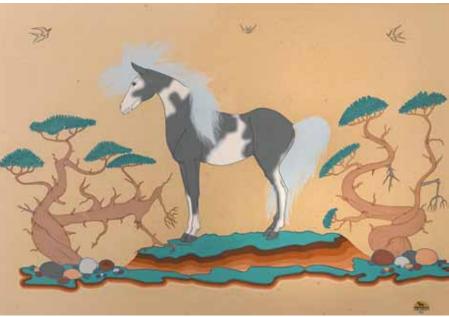












1059

#### Property from the Ruth K. Belikove Collection, Alameda, CA

#### 1056

#### Tony Da

Untitled, 1991, depicting Mimbres-style animals against an abstract background, ink wash on board, signed lower right, framed and matted. *size (sight) 19in x 13in* **\$2,000 - 3,000** 

#### Property of various owners

#### 1057 John Nieto

"Following His Instincts", 2002, oil on canvas, signed lower right and on reverse. *size* (*sight*) 39 x 29 1/2in \$2,000 - 4,000

#### 1058 Kevin Redstar "Crow Indians," oil on canvas, signed lower right and on back. *size 48in x 60in* \$2,500 - 3,500

#### 1059

Quincy Tahoma Untitled, 1940, depicting a horse in a rocky landscape, gouache on board, signed lower right, framed and matted. *size* (*sight*) 13 3/4 x 19 3/4in \$1,500 - 2,000



#### Jewelry/Silver Work

#### 1060

#### A Southwest painted aluminum tray

Awa Tsireh, his hallmark and "HAND MADE BY INDIANS" on the back, with scalloped upturned rim, showing the incised design of a Rainbow deity in polychrome pigments and stamped accents. diameter 16 3/4in \$1,500 - 2,500

Property from the Ruth K. Belikove Collection, Alameda, CA

#### 1061

#### A Zuni inlay link belt

Comprising eight Knifewing deities as conchas, joined by stamped spacers, together with a larger example conceived as the buckle. *length 31 3/4in* **\$2,500 - 3,500** 

#### 1062

#### A collection of Zuni inlay jewelry items

Including five pins depicting Knifewing or Rainbow deities, another a geometric abstraction; a bracelet with elaborate Sun Kachina design; two similarly-themed rings; *together with* a Mexican bracelet, three birds executed in the Zuni style. *length of largest pin 4 3/8in* **\$2,500 - 3,500** 

#### 1063

#### Three Navajo bracelets

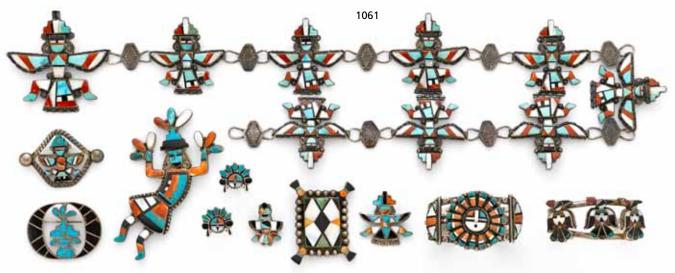
One an unmarked example, a solitary turquoise bezel mounted on a stamped and twisted wire setting; a cuff, *with unidentified hallmark*, aligning eight graduated nuggets in a braided wire and silver drop framework; another, *the hallmark possibly that of Gene Reagan*, five stones in a similar arrangement. *width 2 3/8 - 2 1/4in* 

\$1,500 - 2,000

#### 1064

#### Three Navajo bracelets

One a substantial arm band, a single spiderweb turquoise cabochon centered within a repousse design frame; another cuff, aligning two oval bezels on a stamped and repousse band; the third with a trio of stones in a row, framed by stampwork and silver drop accents. *length of first 4 1/8in; width 2 1/2 - 2 1/4in* **\$1,800 - 2,800** 











A.C.





#### A Navajo necklace

A lengthy strand of silver beads suspending an elaborate naja incorporating turquoise and spiny oyster bezels. length of naja 6 3/16in, overall 21 1/2in \$1,500 - 2,500

#### Provenance:

ex-Traphagen School of Design, New York, an old inventory label attached at back reading "Al-1-9, Alndian, Traphagen"

#### 1066

A Navajo squash blossom necklace

A single strand of graduated silver beads supporting 20 blossoms, the naja with stamped plaque embellishments. length 15in \$2,000 - 3,000

#### 1067

A Navajo squash blossom necklace The heavy silver necklace hung with 14 blossoms and stout openwork naja. length 16 1/4in \$4,000 - 6,000



#### A Navajo concha belt

Executed in a first-phase style, comprising seven scalloped oval conchas with fine stamped details, each on a conforming leather pad, with a similarly executed buckle. *length 42in, each concha 3 3/4in* **\$4,000 - 6,000** 

Property from the Estate of Nancy W. Walls, Georgia

#### 1069

A Navajo belt Designed as seven rectangular plaques studded with turquoise bezels and silver drops, along with a matching buckle. *length 48in, each plaque 3in* \$1,500 - 2,000

#### Property of various owners

#### 1070

#### A Navajo concha belt

Executed as a first phase revival variant, comprising seven scalloped oval conchas on a conforming leather belt, stamped and chiselwork details, the oval buckle decorated in a more ornate manner. *length 44 1/2in* 

\$1,500 - 2,000

#### 1071

#### A Cochiti concha belt

Joe H. Quintana, comprising nine small scalloped oval conchas, the buckle of similar form and embellished with winged elements, all on a narrow commercial leather belt. *length 43 1/2in* **\$1,500 - 2,000** 

Joe H. Quintana (1915-1991), the patriarch of (presently) three generations of Cochiti silversmiths, worked as benchsmith for various shops in Santa Fe and Albuquerque over the course of a career that spanned half a century.



Native American Art | 35





















#### 1072

#### Three Navajo bracelets

Two row examples, set with graduated rectangular bezels, accented by stampwork or silver drop and twisted wire details; the third aligning a quartet of teardrop turquoise stones on an openwork frame. width 2 3/4 - 2 3/8in

\$1,500 - 2,000

#### 1073

A group of Navajo or Zuni jewelry items Two bracelets and four rings, all examples of clusterwork design, arrangements of turquoise bezels framed by silver drop and wirework accents. width of bracelets 2 1/2 and 2 7/16in, ring sizes 8 3/4 - 6 3/4 \$1,500 - 2,000

#### 1074

#### Three Navajo bracelets

Row examples, aligning graduated oval or rectangular turquoise bezels, silver drop, twisted wire and stampwork accents. *width 2 1/2 - 2 3/8in* **\$1,500 - 2,000** 

#### A Pueblo cross necklace

Probably from the Pueblo of Isleta, graduated silver beads interspersed with trade and coral bead accents, supporting 8 delicate crosses and a double-bar cross pendant, punch-stamped dots on both sides. length 15 3/4in

\$2,000 - 4,000

See Bird, Allison, 1992, p.65, for an analysis of Isleta Pueblo cross necklaces; the execution of the double-bar pendant and the inclusion of coral and red glass beads in the present lot conform to Isleta stylistic sensibilities.

#### 1076

#### A Navajo squash blossom necklace

The heavy silver necklace hung with a dozen stout blossoms and suspending an elaborately stamped naja. length 17 1/2in \$4,000 - 6,000



#### A Zuni squash blossom necklace

A link example, consisting of graduated plaques set with solitary turquoise cabochons, terminating with an elaborated naja with bezels set in a clusterwork fashion. *length 17in* 

\$2,000 - 3,000

#### 1078

#### A Navajo squash blossom necklace

*Fred Thompson, with tilde hallmark,* a display example, a double strand of silver beads supporting a dozen blossoms and substantial naja, set with Fox turquoise bezels. *length 19 1/4in* \$3,000 - 5,000

Two Navajo or Zuni squash blossom necklaces One suspending 16 box-and-bow blossoms, the naja a clusterwork array of turquoise bezels; the other with twin strands of beads supporting a dozen cast blossoms and naja set with variegated stones. *length 14 and 13 3/4in* **\$2,500 - 3,500** 

#### 1080

#### Two Navajo or Zuni jewelry items

Each set with Bisbee turquoise stones, including a Navajo squash blossom necklace, the double strand of fine silver beads supporting 8 blossoms and naja; and a clusterwork Zuni bracelet, teardrop bezels framed by twisted wire and silver drop accents.

length of necklace 14in; width of bracelet 2 7/16in \$1,500 - 2,000

#### 1081

#### A Navajo squash blossom necklace

A box and bow example, a double strand of beads supporting 16 blossoms and a stamped double naja set with turquoise. *length 16 1/2in* **\$1,500 - 2,000** 







Property from the Portland Art Museum, Portland, OR, sold to benefit the Museum Acquisition Fund

#### 1082

#### A collection of Navajo silver utensils

Comprising a butter knife; nine cocktail picks; and nineteen spoons of various sizes, eleven set with solitary turquoise bezels, all with a variety of stamped details. *length 7 3/8 - 2 7/8in* 

\$1,500 - 2,500

#### 1083

#### A group of Navajo belt buckles

Including an elaborately stamped circular clasp; two diminutive stamped rectangular examples; another Fred Harvey-type with depiction of dromedary camel; five others with single or multiple turquoise stone settings and stamped and repousse details. *length 3 3/4 - 1 1/4in* 

\$2,500 - 3,500

#### 1084

#### Twelve Navajo pins

Nine examples centering single turquoise cabochons and showing solitary birds or avian pairs; another depicting a bird-man; another a Rainbow deity variant; the last a repurposed belt buckle. *length 5 1/8 - 2 3/16in* **\$1,500 - 2,000** 

#### 1085

#### A collection of Navajo and Zuni buttons and adornments

Including two pairs of stamped collar points; 11 finely-executed repousse or stamped silver buttons together with another pair of substantial plain silver fasteners; a set of 8 turquoise clusterwork fasteners along with another pair and two channelwork buttons. greatest length of collar points 3 5/8in \$2,000 - 3,000

#### 1086

#### A collection of Navajo or Zuni pins

Executed in a variety of geometric and similar abstract styles; two set with solitary turquoise cabochons, the remainder with multiple or clusterwork settings; twisted wire, silver drop and stamped accents. *length 4 7/16 - 2 1/2in* **\$1,500 - 2,000** 

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#### 1087

#### Three Navajo or Zuni bracelets

Examples of clusterwork designs, mounted on various triple-wire frames, twisted and stamped wire and plaques with silver drop accents. *width 2 3/4 - 2 1/2in* **\$1,500 - 2,000** 

#### 1088

#### Four Navajo bracelets

Three examples with solitary bezels set in a triplewire framework; the fourth with a row of three oval stones, a Navajo Arts & Crafts Enterprises hallmark and "King" stamp to the interior. *width 2 3/8 - 2 5/16in* **\$1,500 - 2,000** 

#### 1089

#### Four Navajo bracelets

Each cuff centering a solitary turquoise stone, set amongst a profusion of stamped, chiseled and repousse designs. width 2 5/8 - 2 5/1in \$1,500 - 2,000

#### Three Navajo bracelets

Set with single or double rows of oval turquoise bezels; twisted wire and silver drop accents. width 2 5/8 - 2 3/8in

\$1,500 - 2,000

#### 1091

#### Two Navajo bracelets

A high-ridged openwork cuff, aligning a row of turquoise bezels framed by stamp and chiselwork details; the other a trio of stones on stamped plaques, set on a twisted and carinated wire armature.

width 2 5/8 and 2 7/16in \$1,500 - 2,000

#### 1092

#### Four Navajo bracelets

Three set with solitary stones on wire armatures, variously embellished with silver drop, stampwork and other details; the last aligning a trio of oval bezels on a thick openwork cuff. *width 2 3/4 - 2 5/16in* **\$1,500 - 2,000** 



1090











#### Seven Zuni inlay adornments

Including two pins, two rings and a necklace with five depictions of Rainbow deities; along with two other pins, representing a Knifewing and a horned kachina.

length of largest pin 3 1/4in; length of necklace 12 1/2in \$2,000 - 3,000

#### 1094

#### Six Zuni inlay adornments

Including a bracelet depicting an Eagle Dancer, stamped J(ohn) Lucio; a similar ring, marked "CMP", Charles and Mary Ann Poncho; three unmarked rings, showing a Rainbow deity and two kachina heads; another bracelet, unmarked, with Knifewing deity set on scalloped plaques. width of bracelets 2 5/8 and 2 3/8; rings sized 8 1/2 - 7 3/4 \$2,000 - 3,000











Six Navajo or Zuni child-sized adornments Comprising four bracelets, including two clusterwork and two row types; and two necklaces, one a string of graduated ovoid silver beads interspersed with glass seed beads, the other a squash blossom example. width of bracelets 1 7/8 - 1 5/8in; length of necklaces 9 and 6 3/4in \$1,500 - 2,000

#### 1096

### A Pueblo cross necklace and four cross pendants

The necklace consisting of heavy silver beads framing 10 small crosses, a double-bar cross with heart suspended at the end; along with a profusely stamped triple-bar example on chain; and three other pendants, a simple single-bar cross and two unusual variants executed with distinctive hook or key terminals. *length of necklace 14 1/4in; length of pendants 3 3/8 - 1 1/2in* **\$1,500 - 2,000** 

#### 1097

#### A Navajo necklace

Double strands of silver beads supporting 10 stamped box-and-bow plaques set with fine turquoise bezels, the triple-ribbed naja similarly adorned. *length 14in* 

\$1,500 - 2,000





#### Four Pueblo necklaces

Strung with various combinations of turquoise, coral and shell beads, one example suspending jaclas. *length 18 3/4 - 14 1/4in* 

\$1,500 - 2,000

#### 1099

#### Two Navajo necklaces

Including a heavy strand of stamped silver beads suspending a naja, solitary bezels at the terminals; the other a squash blossom example, a triple strand of fine beads supporting 14 blossoms set with turquoise nuggets, the naja similarly decorated. *length 17 1/4 and 12 7/8in* **\$1,500 - 2,000** 

#### 1100

#### Two Navajo necklaces

One a squash blossom example, consisting of 18 budding blossoms and a sandcast naja; the other comprising a strand of ovoid silver beads terminating in a stout naja with triangular spiderweb turquoise suspension. *length 15 1/2 and 14in* **\$1,500 - 2,000** 

#### 1101

#### A Navajo concha belt

A second-phase variant, with eight oval scalloped conchas set with single turquoise stones and stamped and chiseled decorations, and a large elaborate buckle with bezels set about the perimeter. *length 40in* 

\$1,500 - 2,000

1102

#### Two Navajo concha belts

First- and second-phase revival examples, ten and eight scalloped conchas respectively with pierced and closed centers, stamped and chiselwork decorations, with complementary cruciform buckles. *length 45 and 44in* 

\$1,500 - 2,000

#### Property of various owners

#### 1103

#### A Navajo concha belt

Attributed to Hosteen Goodluck, consisting of seven scalloped oval conchas, bow tie spacers and a rectangular buckle, profusely decorated with deep repousse, stamp and chiselwork details, on a leather belt and conforming pads. length 47in

\$2,500 - 3,500

#### Cf:

Schaaf, Gregory, 2003, p.164: "Hosteen Good Luck, 'Line of Pine Trees Coming off the Hill', was born some time before the exile of the Navajo to Bosque Redondo. Active as a jeweler from the 1880s or 90s until the 1930s, he was widely respected as one of the most important, early Navajo jewelers... in a 1976 letter, Zuni trader C.G. Wallace stated: 'Hosteen Goodluck was making heavily stamped leaves on bracelets and belt buckles in 1919. I moved Goodluck from Houck, AZ to Zuni to do cast work and as a die maker... These dies I furnished to other Zunis and Navajos, encouraging them to do silver work.'"

also, see Schaaf, Gregory, 2012, p.227, for a near-identical example







#### 1104

#### A Navajo bow guard

Fred Thompson, with tilde hallmark, centering three turquoise bezels set within a repousse and stampwork design, two smaller stones as accents, flanked on either side by a trio of conchas. length 4 1/4in

#### \$1,000 - 1,500

#### 1105

#### Three Navajo tobacco canteens

Two similarly executed, with twisted wire edging and lugs framing stampwork designs, each with a bird on one side, whirling log or cruciform motifs on the obverse; the smallest with scalloped concave design on either side. length 4 1/4 - 3in

\$1,800 - 2,800

#### 1106

#### A Navajo bow guard

The *ketoh* divided into four registers, each centering a trio of turquoise bezels, single stones delineating the borderlines, stamped and chiseled framing elements throughout. *length 4 1/4in* **\$1,000 - 1,500** 

#### 1107

#### Three Cochiti jewelry items

Joe H. Quintana, including a belt buckle set with a solitary turquoise stone; a heavy watch band, clusters of bezels with silver drop and scalloped accents; and a necklace, an array of beads suspending a silver overlay pendant set with lapis and coral cabochons. length of buckle 2 7/8in; width of band 2 3/4in; length of necklace 13 3/4in \$1,500 - 2,000

Joe H. Quintana (1915-1991), the patriarch of (presently) three generations of Cochiti silversmiths, worked as benchsmith for various shops in Santa Fe and Albuquerque over the course of a career that spanned half a century.

#### 1108

Two Cochiti decorations Joe H. Quintana, including a dagger, with silver hilt and commercial German steel blade, the stamped and chiselwork details repeated on the silver chape of the scabbard; and a chalice, floriform designs the primary motif. *length 10 1/8 and 5 1/2in* \$1,500 - 2,500

#### A Navajo pendant and necklace

Jesse Monongye, the silver base set with a mosaic of coral, shell, turquoise and malachite, a deity face suspended below, strung on a strand of coral and turquoise beads. length of pendant 3in, overall 10in \$5,000 - 8,000

#### 1110

#### A Santo Domingo ring

Julian Lovato, a turquoise turtle effigy in a scalloped 14k gold setting, additionally struck with Packards gallery hallmark. size 10 \$1,500 - 2,500

"Turquoise is the most valuable thing to possess, something to treasure, the way people want to have a diamond no matter what price." Schaaf, Gregory, 2012, p. 372.

Born in 1925, Lovato began cutting stones in his early teens, a decade later apprenticing under the Italian-born silversmith Frank Patania Sr.

#### 1111

#### A Hopi bracelet

Charles Loloma, marked 14k, presenting a mosaic panel of lapis lazuli, coral, turquoise and gold spacers. width 2 1/4in See detail on the following page. \$25,000 - 35,000

#### 1112

#### A Hopi pendant

Charles Loloma, of cast and fabricated silver, the organic form set with a raised turquoise bezel. length 2 7/8in \$7,000 - 9,000

#### 1113

#### A Hopi bolo tie

Charles Loloma, the sterling silver setting centering a ridged turquoise and coral mosaic column. length of clasp 2 3/16in, overall 20 1/4in \$2,000 - 4,000

#### Property from an Atlanta, Georgia collector

#### 1114

#### A Navajo reversible necklace and pendant

Jesse Monongye (unsigned), set in frames of 14k gold, the bear pendant and choker necklace with two distinctly executed sides, a mosaic of turquoise, lapis lazuli, jet, coral and shell with gold accents.

length of pendant 2 3/4in, overall 9 1/2in \$6,000 - 9,000

In personal correspondence dated June 2, 2013, the artist identified the present lot as one of his creations, suggesting it was made around 1978.



#### Property of various owners

#### 1115

#### A Navajo bracelet

Mark Chee, with pictographic hallmark, centering a single Blue Diamond turquoise cabochon, the wide silver cuff decorated with precise stampwork. width 2 1/2in \$2,500 - 3,500

Born in the Four Corners area of Arizona, Mark Chee (1914-1981) made his way to Santa Fe as a young man and married Santana Montoya, a San Juan woman, making his home in that pueblo.

#### 1116

#### A Navajo bracelet

Mark Chee, with pictographic hallmark, the thick cuff decorated with fine stampwork. width 2 1/16in \$2,000 - 3,000

#### 1117

#### A Navajo bracelet

Ambrose Roanhorse, with hallmark, the wide cuff with channel-inlay geometric panels, stamped accents along the thick central sides. width 2 3/8in \$3,000 - 5,000

Schaaf, Gregory, 2013, p. 198: "Ambrose Roanhorse (1904-1982)... teaching at the government Indian School in Santa Fe in the late 1930s, was one of the first artisans to secede from traditional Native Indian designs. Roanhorse reduced his designs by using simple forms, bold lines, minimal stamping and single high quality stones. These progressive designs reflected the modernist post war aesthetic."

#### 1118

#### A Mission/Hopi bracelet

Preston Monongye, with pictographic hallmark, the wide cuff inlaid with a geometric jet and turquoise mosaic. width 2 1/2in \$6,000 - 8,000

#### 1119

#### A Zuni pin

Attributed to Leo Poblano, depicting the bust of an Antelope Kachina dancer, the mosaic incorporating raised elements for threedimensional effect. *length 2 3/4in* \$3,500 - 5,000

#### 1120

Two Zuni pins Attributed to John Gordon Leak, inlay work depicting a dragonfly and a Knifewing deity. \$2,500 - 3,500

#### Cf:

See Schaaf, Gregory, 2003, p. 211, for a similarly-executed dragonfly pin. "During the 1930s-50s, John Gordon Leak created fine mosaic inlay jewelry... work(ing) as a smith for Zuni trader C.G. Wallace. Two of his favorite designs were Knifewing and dragonflies. His last name, Leak, probably is an abbreviated form of Leakity."







#### Eskimo/Northwest Coast/California

#### Property from an Alaskan Native family

#### 1121<sup>Y</sup>

#### A magnificent and important Okvik Eskimo ivory head

200 BC - 100 AD, of smoothly ovoid proportions, the arching brows joined over recessed eye sockets and crescentic eyes in slight relief, an "S"-curve of dots as tattoos below the proper right eye, the elongated straight nose above a down-turned mouth. *length 3in* 

#### \$150,000 - 250,000

#### Provenance:

Consigned by the Eskimo family who excavated it on Punuk Island off St. Lawrence Island in summer 2012

This artistically sculpted walrus ivory head of a human figure has all the desirable attributes of a masterpiece. The composition is of classic Okvik proportion. The inherent aesthetic beauty shines through the overall even patina, a deep cocoa brown with an occasional hint of mahogany coloration. The figure is clearly female, according to the known practice of tattooing females at puberty with dots on the face. Details such as the carefully placed individual eyebrow hairs, the well finished, rounded top of the head, the long nose ending in a delicate pyramidal tip, and the serene countenance indicate it was carved by a very skillful hand.

The horizontal plane of the neck clearly shows four small hatchet-like marks—forensic evidence of the well documented practice of purposefully severing heads from bodies of figures of this scale. The purpose for which the figures were created, however, is not well established. There are references in the literature that they might have been portraits of living individuals, perhaps revered members of the tribe, and that, upon the death of the subject, the head and body were ritually severed and buried distant from one another. There are mentions that they might have been made as tokens for life events, such as a pregnancy charm or an amulet for an important hunt, which were severed when the purpose was fulfilled. Though not definitively determined, these larger heads are from figures that seem to have been made for different functions than were the smaller, whole-body figures, which are usually found intact.

Interestingly, this Okvik head was excavated at the same site, at the same depth, just five feet away from the example in lot 1122, indicating there may have been a temporal relationship.

Conserved to American Institute for Conservation's current standards and recommended practices.

#### Cf:

Stylistically this Okvik head relates to the following: Sotheby's New York, The Saul and Marsha Stanoff Collection, May 17, 2007, lot 73; Christie's Paris, Art Africain et Océanien, December 13, 2011, lot 234 and examples from the Edmund Carpenter and Adelaide de Menil (Rock Foundation) collection as featured in Le Musée du quai Branly 2008 exhibition "Upside Down" Les Arctiques, p. 96. For a related example, see Sotheby's New York, Arts of the American West, May 22, 2013, lot 141.

#### FROM TRINKETS TO TREASURES

Prince Sadruddin Aga Khan assembled an impressive collection of ancient Eskimo ivories and Northwest Coast Indian art during the 1970s, beginning with Okvik and Old Bering Sea period carved walrus ivory human figures and heads from St. Lawrence Island, Alaska. In characterizing the prehistoric Eskimo carvers of the Bering Sea region, the Prince stated, "[t] hose who did not know they were sculptors possessed the eye of the heart which alone sees the invisible." (1)

Revered art collector Saul Stanoff, in articulating his emotional connection to the works that most appealed to him, with an Okvik head in his hand, contemplated: "[s]mall objects that have a monumental quality to them have always had a special attraction for me. Holding or touching an object is an intimate experience. A small gem of an object like this never lies. Just look at the elongated nose ... the high eyebrows ... the prominent cheekbones, and the richness of the walrus ivory that's lain in the permafrost for 2,000 years!" (2)

Yet, ancient Eskimo carved ivories have not always been so highly prized as works of art. Following the paths of these objects that have passed from the hands of their makers' descendants to become souvenirs in the pockets of whalers, to being exhibited as Native American Indian art to ultimately arriving in the finest art collections may help elucidate why they are so passionately pursued today.

#### LOCATION, LOCATION, LOCATION

About the same dimensions as Long Island, St. Lawrence Island, inclusive of a chain of three tiny islets off its southeast coast called the Punuk Islands, is situated in the Bering Sea, approximately 39 miles off the east coast of Siberia, approximately 160 miles west of Nome. Being the largest strip of the Bering Land Bridge in the midst of the sea since the Bridge was almost completely submerged an estimated 10,000 to 12,000 years ago, it is one of the most important archaeological sites in the world. Any vessel traveling between the Bering Sea and the North Pacific must pass either side of the Island.

In the time of known Arctic civilization, there have never been trees on the Island, and other

vegetation is relatively sparse. The mainstay resource for the ancient Eskimos was walrus, which provided their basic needs—food, fuel and clothing. For everything else, they had walrus ivory and bone and driftwood, their only carving tools being flint and slate prior to the introduction of metal. Because of its orientation with respect to ocean currents, it has always been a magnet for migrating marine mammals; thus, St. Lawrence Island was a hub of early Bering area civilization.

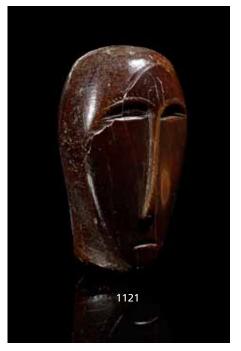
Alongside archaeologists in pursuit of prehistoric genomic evidence, scholars in interrelated disciplines have shown interest in St. Lawrence Island's role in ancient Arctic civilization. The question is, how did the earliest Eskimos, a necessarily semi-nomadic people, presumably following the food supply and adjusting to climatic fluctuations, adapt to some of the most inhospitable conditions on the planet and develop a highly sophisticated maritime culture? Simply stated, they carved their existence out of what resources the land and sea around them offered with their ingenuity and the tools they had.

#### ARRIVE THE WESTERN WORLD

During the Age of Discovery, in the early 15th through 17th centuries, countries all around the northern hemisphere sent explorers in pursuit of a circumpolar trading route, the missing link of which was a waterway connecting the Arctic Ocean to the North Pacific, or the "Northwest Passage." In 1728 St. Lawrence Island was first landed by Danish-born navigator Vitus Bering, under dispatch of the Russian Tsar Peter I the Great to map, claim and name everything on both sides of the as-yet-unnamed Bering region—and every island, islet and rock formation in between.

New England-based whaling ships began entering the Bering area from the North Pacific in 1848, driven to do so because the Atlantic whale population had been depleted. This opened a new outlet for raw goods—exotic Siberian/Bering region ivory and furs—that had only been exportable in prior centuries via overland Russian routes to dominions as far flung as China, Persia and the Middle East, where old, permineralized walrus ivory was coveted for its deep and varied coloration as well as its rich patina.

Through the remainder of the 19th century, the Northwest Passage proved to be a booming trade lane, traversed by thousands of commercial vessels. St. Lawrence Island was a popular layover destination. The stream of visitors to the Island included sailors, whalers, traders, tourists and amateur field collectors; and all were avid to pocket "specimens" from their travels, to buy or barter for carved trinkets—buttons, bowls, knife handles, dolls, animal figures, snow goggles, harpoon points and counterweights, you name it.



#### THE INDIANA JONES ERA

In the 1920s and 1930s, a new wave of adventurous academic investigators, some with interest in finding skeletal evidence in support of the Land Bridge Theory, others interested in documenting ancient Bering territory culture, began visiting St. Lawrence Island, each making his own unique contribution.

Incidental to his duties of documenting remains and sorting artifacts, Henry B. Collins of the Smithsonian developed a classification system that still serves as the basis of dating and identification today, with little refinement. Collins is credited with documenting 2,000 years of more-or-less continuous habitation on St. Lawrence Island, encompassing all the known cultural periods of civilization in the Bering region, piecing information together from excavations at several sites. (3)

Archaeologist Otto Geist, associated with the Alaska Agricultural College and School of Mines, now the University of Alaska Fairbanks, was the first to apply the term "Okvik," meaning "place where walrus haul out," to the style of artifacts that came out of the ground during a 1931 dig on Punuk Islands that uncovered a massive cache of old ivory. Another interesting first attributed to Geist is that he arrived in 1934 on the first plane ever to land on the Island.

In a 1930 Science Service newsletter, Dr. Aleš Hrdlicka of the U.S. National Museum was acclaimed as a leading discoverer of an "Ivory Age" in the Bering region: "[p]erhaps before or while the Mayas built their cities and temples in Central American jungles, expert craftsmen in these desolate wastes were fashioning tools, weapons and trinkets of exquisite beauty out of walrus tusks." Even though the archaeology community's fascination with Hrdli ka's array of specimens seemed to lay in the remarkable mechanical competency they saw in the elaborately decorated tools produced by the ancient carvers, they could not help but be moved by "the craftsmanship of men with artistic ideals and a delicacy of technique far beyond merely utilitarian demands ... " (4)

The institution-sponsored work during this time had an enormous impact on bringing news of this remote island's archaeological importance to the world and, in the same turn, bringing much broader public exposure for its cultural materials and artistry than was possible in the "trinket days."

#### ARTISTS SAY IT'S ART

Rounding the turn of the 20th century, even as the price of whale baleen was free falling, what with corsets going out of fashion and the buggy whip going out of use, interest was brewing on other fronts around the globe that would eventually elevate ancient Eskimo ivories to the status of objets d'art.

The case that indigenous materials should be looked at as "art with a capital A" was already in the making, with an international art audience having turned curious eyes to "primitive" works from Africa, Oceania and the ancient Americas. Lines of influence and inspiration have historically been drawn between tribal art and modernists and cubists such as Gauguin, Matisse, Picasso and Modigliani, noting their exposure to the material through galleries, museums, exhibitions and publications.

British sculptor Henry Moore, as another example, studied ethnographic collections at the British Museum and the Victoria and Albert Museum when he was a student in London in the early 1920s. Commenting on tribal sculpture in a 1941 essay on "primitive art," Moore acknowledged the limited value of understanding the cultural context of a work but felt ultimately that "all that is really needed is response to the carvings themselves, which have a constant life of their own, independent of whenever and however they came to be made ..." (5)

Artifacts from ancient cultures all over the globe were being re-envisioned, emphasizing aesthetic appeal above cultural context; and Native American Indian art was an important part of the conversation. Surrealists who had been "exiled" to New York in the 1940s were particularly drawn to Alaskan and Northwest Coast Native American Indian pieces they saw in galleries and museums. Enrico Donati, for one, drew inspiration from later-century Native Alaskan masks of the Yupik tribe.

Anthropologist and art collector Edmund Carpenter in his introduction to Form and Freedom describes the surrealists' putting together a small, decidedly "art" exhibit for the Betty Parsons Gallery in New York in 1946. The exhibit included some of the works they had collected themselves as well as 18 pieces borrowed from the American Museum of Natural History: "[b]y taking them off display in one part of New York and putting them on display a mile away, the Surrealists declassified them as scientific specimens and reclassified them as art." (6)

#### FOR PUBLIC CONSUMPTION

Native American Indian art started to gain traction in exhibitions in the early 1930s. The "Exposition of Indian Tribal Arts" opened at Grand Central Art Galleries in Manhattan in 1931 and was hailed by critics as the first exhibition of "Indian art as art, not ethnology." (7) The 1939 Golden Gate International Exposition in San Francisco included an exhibition of Indian art of the United States and Alaska. Considered the landmark exhibition referenced by almost all exhibitions of Native American Indian art that followed was the 1941 Museum of Modern Art's exhibition, "Indian Art of the United States." With a laudatory publication foreword written by Eleanor Roosevelt, it included a few pieces from the Arctic region.

In the 1970s, Eskimo art, and particularly carved ivories, appeared in the context of art with greater frequency. The National Gallery of Art's 1973 exhibition "The Far North: 2000 Years of American Eskimo and Indian Art" showed several carved ivory harpoon counterweights and human figures. The most extensive representation yet of Eskimo art appeared in "Sacred Circles: 2000 years of North American Indian Art," a 1976 traveling international exhibition that opened at the Hayward Gallery in London. Curated by influential collector and scholar Ralph T. Coe, it featured a carved ivory head from St. Lawrence Island on Ioan from the National Museum of Denmark.

Carved walrus ivory figures and human heads finally came front and center in the 1986 exhibition "Ancient Eskimo Ivories," curated and catalogued by Allen Wardwell, recently of the Art Institute of Chicago. The exhibition opened at the Anchorage Museum of History and traveled on to the Museum of Natural History in New York. Wardwell meticulously culled objects from private, museum and university collections—167 in total—one of which was on loan from Mr. and Mrs. J. Gordon Douglas, III, later owned by Saul Stanoff (referenced earlier).

More recently, the Musée du quai Branly in Paris in 2008 exhibited what they described as "around 500 of the most important pieces from ancient Eskimo and Inuit culture" in "Upside Down" Les Arctiques. (8) The exhibition featured quite a number of St. Lawrence Island carved ivory human heads and whole human figures, the majority of which were loaned from the Edmund Carpenter and Adelaide de Menil (Rock Foundation) collection. An ambitiously integrative, comprehensive exhibition of ivories from all around the Bering area, "Gifts from the Ancestors: Ancient Ivories of Bering Strait," at the Princeton University Art Museum in 2009, featured recently excavated Russian objects that had not previously been published in English. A number of heads from St. Lawrence Island were also exhibited. The exhibition was occasioned by the alumnus gift from Lloyd Cotsen of a collection that was put together in the 1970s and 1980s by collector/ dealer Jonathan Holstein, "who recognized the uniqueness of Bering Strait ivories the first time he laid eyes on them." (9)

Even a selective survey of exhibitions involving ancient Eskimo ivories shows the complexity of the interwoven relationships among art museums, ethnographic museums, educational institutions and collectors.

#### COLLECTORS WEIGH IN

Collectors have played a major role in selecting objects from the vast array of artifacts and bringing them forth for consideration as art. Further, their connoisseurship has contributed immensely in determining what defines a masterpiece among those works. A few collectors, particularly in the area of Native American Indian art and the subselection of St. Lawrence Island objects, are worthy of specific mention here.

Collecting to a much-admired, self-cultivated aesthetic, Saul and Marsha Stanoff acquired works across all areas of tribal arts, with an intense attraction to small works with big impact. Probably the best example published to date, the previously mentioned Okvik head appeared in Wardwell's 1986 exhibition. After Stanoff's death in 2005, it sold for a record \$288,000 at Sotheby's in a 2007 single-owner sale.

Sir Robert and Lady Lisa Sainsbury, after purchasing their first modern sculpture from Henry Moore in 1932, launched on an exploration of aesthetic connections in African, Oceanic and other tribal art areas, including North American. They collected their first piece from St. Lawrence Island in 1952, a standing human figure. Upon loaning the figure to a 1963 exhibition at the Nelson Rockefellerfounded Museum of Primitive Art, New York (now defunct), Sainsbury writes, "only thus could I explain how I regard the objects in this exhibition, and at the same time attempt to justify my plea that they be looked at and judged, in the first instance, as works of art in their own right ... there are, in my opinion, still too many museum directors and staff who consider the great works in their care only as ethnographical or archaeological specimens ... " (10) The piece also appeared in "Sacred Circles" in 1976. The Sainsburys gifted their entire collection, which had grown to what is now considered one of the greatest art collections of the 20th century, to the University of East Anglia, Norwich, England in 1973.



Eugene Thaw collected with a stated mission of bringing great masterpieces to the public. To that purpose, he built a number of specialty collections and donated them to notable institutions, such as the Metropolitan Museum of Art and the Morgan Library in New York. His rather extensive representative collection of Native American Indian art, now in the Fenimore Art Museum in Cooperstown, New York with a very selective eye for artistry and craftsmanship, include a small number of ancient Eskimo ivories. In Collecting American Indian Art: The Thaw Collection, Ralph Coe quotes Thaw: "I want to stress that I look at Indian material culture as art ... It stands rightfully with ancient art, with masterpieces of Asia and Europe, as their equivalent, and I wish it would be looked at this way. To make less of it than other civilizations' art or to try to make it more by removing it from art by pretending it is so exclusively ethnic that no one else can study it, is to separate it from the real world which we all inhabit." (11)

Art collectors Richard and Gloria Manney are well known for their generous patronage to the Metropolitan Museum of Art. Their extensive collections are informed by astute connoisseurship and inspired by a passion for the unique. The Manneys at one time owned the carved Old Bering Sea ivory goggles that in 2006 took the world auction record up until that time for a St. Lawrence Island work of art (\$216,000, Christie's) . While owned by the Manneys, the goggles appeared in the Wardwell exhibition, and they were recently featured in an article in Tribal Art (Autumn 2012).

With sufficient St. Lawrence Island material being seen and evaluated in the context of art, collectors have shown a clear preference for a select few categories of carvings. The three that repeatedly come to the fore are ivory human heads and figures, wooden and ivory snow goggles and intricately carved ivory harpoon counterweights.

Perhaps the greatest contribution from the collecting world has been the aligning of Bering Sea culture on the timeline of civilization with other ancient cultures through aesthetic investigation, which also, as if strung on a buoy line, establishes for Okvik ivories their rightful place in art history. Wardwell eloquently paints the picture: "[p]arallels to Asian art in particular have often been noted, especially between the Sino-Siberian animal style of northern Asia and certain Old Bering Sea and Ipiutak forms. Bronze and jade masks of the Shang, Zhou, and Han dynasties in China have been compared to bone Ipiutak burial masks ... Whatever its sources, the art style undoubtedly underwent considerable local development, and evolved to become the richest and most sophisticated of all the expressions of the prehistoric Eskimo. It is unique in the art of the world and, once known, is unmistakable." (12)

#### DÉNOUEMENT

At last, everyone agrees that these miniatures pack a mighty punch: though the scale of the material might limit the size of the work, it cannot limit the amount of cultural information and artistry a gifted carver can put into it. Perhaps one day these mysterious jewels of the Arctic, imprinted and encoded with their indelible past, will be decrypted. Come what may, they will always be treasured by all.

Bonhams gratefully acknowledges the contribution of Vincent P. Plescia, New York-based independent art and museum consultant, in preparation of this essay and associated catalog entries, occasioned by the offering of three exemplary ancient Eskimo carvings from St. Lawrence Island in this sale (lots 1121, 1122 and 1123).

Footnotes:

1. Christie's, NY. Important American Indian Art: Including Property from the Sadruddin Aga Khan Collection of Eskimo Ivories and Northwest Coast Art. October 20, 1994, introduction.

2. Alpert, p. 62.

3. Fitzhugh, Hollowell and Crowell, p. 260.

4. Science Service. "Ancient Ivory Tools Testify to Existence of Alaskan Culture." The Science News-Letter, Vol. 17, No. 458, January 18, 1930, pp. 36-37, 44.

5. Wilkinson, Alan, ed. Henry Moore: Writings and Conversations. Berkeley and Los Angeles, CA: University of California Press, 2002, p. 105.

6. Holm and Reid, p 11.

7. Marcus and Myers (Mullin), p. 166.

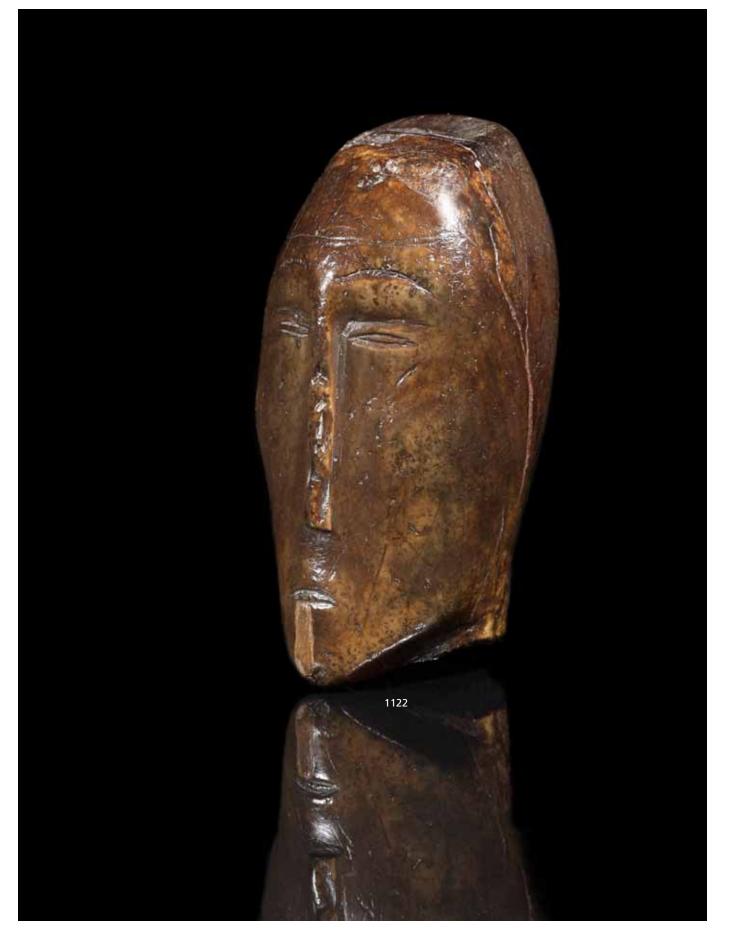
8. Press release for the exhibition at Musée du quai Branly, 2008.

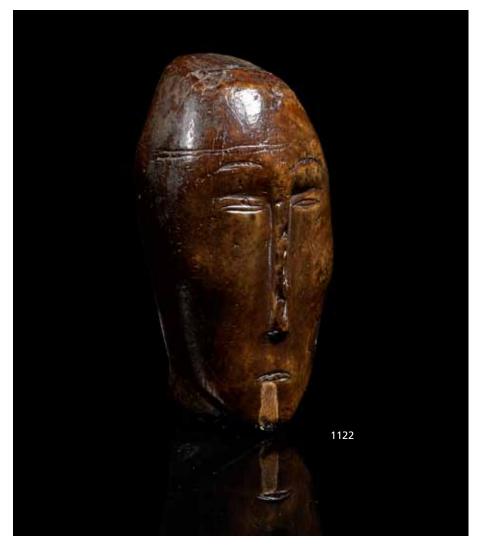
9. Fitzhugh, Hollowell and Crowell, p. 9.

Sainsbury, Robert. The Robert and Lisa
Sainsbury Collection, The Museum of Primitive
Art, NY, Catalog of an exhibition May 15-Sept.
1963, introduction.

11. Vincent, Brydon and Coe, p. 13.

12. Wardwell, 1986, p. 17.





#### 1122<sup>Y</sup>

#### A rare and important Okvik Eskimo ivory head

200 BC – 100 ÅD, of smoothly ovoid proportions, the eyes worked as raised slits between parallel incisions, arching brows and a double-incised forehead band above, the elongated straight nose leading to an almond-shaped mouth and jutting chin. length 3 1/4in

#### \$70,000 - 100,000

#### Provenance:

Consigned by the Eskimo family who excavated it on Punuk Island off St. Lawrence Island in summer 2012

The features are set in typical elongated Okvik proportions. A strong masculine presence is projected in the angle of the jaw as well as the skillful contouring of the high-placed, prominent cheekbones. The distinctive flattened top of the head is not often seen.

This head may have been temporally related to lot 1121, having been excavated at the same site, at the same depth, just five feet away. Please see the essay associated with lot 1121 for more information.

Conserved to American Institute for Conservation's current standards and recommended practices.

#### Cf:

For related examples, see Edmund Carpenter and Adelaide de Menil (Rock Foundation) collection as featured in Le Musée du quai Branly 2008 exhibition "Upside Down" Les Arctiques, p. 95, Sacred Circles, p. 115, Sotheby's NY, The Saul and Marsha Stanoff Collection, May 17, 2007, lot 73; Christie's Paris, Art Africain et Océanien, December 13, 2011, lot 234 and Sotheby's NY, Arts of the American West, May 22, 2013, lot 141.



Property from another Alaskan Native family

#### A pair of extremely rare and fine Okvik wood snow goggles

200 BC – 100 AD, conceived as a series of gracefully curving planes contoured to fit the face, leaving a slit for each eye, pierced at one end, the opposite side finished in two short prongs for affixing to the wearer's head.

length 5 1/8in **\$20,000 - 40,000** 

#### Provenance:

Consigned by the Eskimo family who excavated it at Eevwak on St. Lawrence Island in summer 2012

Ancient Eskimos wore lenseless goggles carved from ivory or wood to protect the eyes against the devastating effects of the blinding glare, high winds and driving snow of the Arctic. Other than dance and ceremony, hunting was one of the principal activities for which goggles were worn. The improved visual acuity from looking through narrow apertures would, in practical terms, give the hunter a distinct advantage over unaided vision.

The sculptural quality evident in the carving of these goggles, however, harkens to loftier aspirations. In both presentation and top-down views, they resemble a bird in flight. As observed in nature, the bird was adaptable to water, land and air, hence thought transcendentally capable of moving between physical and spiritual realms. In the ritual act of dressing for the hunt and putting on the goggles, the wearer would take on the superior predatory attributes of the bird — agility, swiftness, deadly visual accuracy — and become one with the hunt and the hunted.

It is exceedingly rare for wood objects to survive millennia in the permafrost without structural compromise. Perhaps this pair of goggles beat the odds because they were found wrapped in polar bear hide. After undergoing conservation, they now have an overall uniformly rich chestnut brown color and a mellow, furniture-like patina. Hand-tool striations are crisply evident on the inside.

The beautiful marriage of aerodynamic efficiency and sculptural sophistication imbues these goggles with an enduringly soulful presence.

Please see the essay associated with lot 1121 for more information.

#### Cf:

For similar wooden goggles from the mere handful of extant ancient examples, see Rinkevich, 2012, p. 109, fig. 25; p. 110, fig 27 & 28 (this latter pair most closely resembling our lot, though clearly not in such pristine condition); Fitzhugh and Crowell, 1988, p. 127, fig. 148 and Dumond, 1998, pp. 196-197. For related ivory examples, Fitzhugh, Hollowell and Crowell, 2009, p 167, Christie's NY, American Indian Art, Jan. 12, 2006.



#### Property from a Florida private collection

#### 1124

#### An Eskimo musical instrument

*Likely a kelutviaq or qelutviaq*, the singlestringed instrument carved in two parts, painted and pierced on the front side to depict a pair of Eskimo faces, in red and black pigments, "Native Violin" inscribed in period ink on the reverse. *length 22in* 

\$3,000 - 5,000

Provenance: Christie's, New York, June 15, 1995, lot 2

#### Property from the Southern Oregon Historical Society, Medford, OR

#### 1125

#### Three Eskimo utilitarian items

Including a bentwood bowl, a ladle, and a scoop with animal effigy handle, the first two painted in pictorial motifs, all covered in ochre pigment. *length 11 1/4, 17 1/2 and 8 3/4in* **\$2,500 - 3,500** 

#### Property of various owners

#### 1126

#### An Eskimo ivory tusk

Nunivak Island, rendered at the wide end as a polar bear, a seal filling its gaping maw, the remainder an intricate series of intertwined Arctic animals, with baleen eye inserts, pigment added, and a cribbage board on legs raised in the center. length 23 1/2in

\$7,000 - 10,000

#### 1127

#### An ancient Eskimo ivory drum handle

Of characteristic tapering form, a broad notch behind the naturalistic human head finial. *length 4 1/4in* **\$3,000 - 5,000** 

#### Provenance:

George Shaw, Aspen, CO

#### 1128

#### A Northwest California elk horn purse

The hollowed container worked in a pattern of incised triangles about the slit mouth, banding in red and blue at both ends. *length 5 7/8in* 

<u>\$1,50</u>0 - 2,500



1125

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1129 (detail)

### 1129 (detail)

Property from a Florida private collection

#### 1129

A Kwakiutl potlatch ladle The enormous scoop with human figure finial, his hands held to the swollen belly, the emaciated ribcage showing at back, hair tufts inserted at top, remains of red and black pigments. length 38in \$20,000 - 30,000

#### Provenance:

The collection of Michael Johnson; Frances C. Reif, Vancouver, BC; H. Malcolm Grimmer, Santa Fe, NM

# Property of various owners

1130<sup>Y</sup>

A Haida argillite pipe The bowl designed as the head of a European man, three more gentlemen dressed in Western garb populate the top surface, one on horseback, the middle figure holding a pistol to the head of the final seated citizen, a decorative plaque and the faces of bone or ivory. length 9in **\$10,000 - 15,000** 

Intricately carved on all sides to depict a central eagle and several interconnected humanoid or animal figures in acrobatic postures. length 3 1/2in, height 2 7/8in \$4,000 - 6,000 A Haida argillite pipe 1131







#### Property from a Florida private collection

#### 1132

#### A Tlingit wood dance wand

Imitative of a paddle, the spatulate end worked in shallow relief on both sides to depict totemic animal figures, hair tufts inserted at top. length 20in

#### \$3,000 - 5,000

#### Provenance:

Collection of Jim and Marilyn Bergstrom, Seattle; Christie's, New York, December 5, 1996, lot 45

#### Exhibited:

Seattle Art Museum, *The Box of Daylight*, September 15, 1983 – January 8, 1984, no. 160

Literature: Holm, Bill, 1983, p. 94, no. 160

#### 1133

#### A Tlingit rattle

Carved as an oystercatcher, two smaller birds perched on its back, a frog's head protrudes from the tail, salmon in relief on each wing, *the beak restored. length 11 1/4in* **\$10,000 - 15,000** 

#### Provenance:

Jacques Kerchache, Paris; sold at Christie's, New York, June 8, 1995, lot 13: noted in their cataloguing "Said to have come from the Museum of the American Indian", though lacking the Museum's distinctive accession numbering method.

1134

#### 1134 A Haida bor

#### A Haida horn spoon

Finely detailed as a series of surmounted totemic figures, fastened via a copper plate to the horn basin, the id numbers "A1 102 1350" inked on the reverse. length 11 3/4in

\$3,000 - 5,000

#### Property of various owners

#### 1135

#### A Haida argillite totem pole

Worked as a series of three surmounted animal totems, each combining attributes of disparate species, on a separately carved base. *height 10 1/4in* **\$1,500 - 2,000** 

#### 1136

#### A Haida argillite totem pole

Conceived as three surmounted totemic animal figures, each with another creature in its mouth. *height 8in* 

#### \$2,000 - 3,000





#### A Northwest Coast bone salmon effigy

Possibly Tsimshian, carved in naturalistic fashion, without elaboration or added artistic detail. length 11 3/4in \$1,500 - 2,500

Provenance: An old San Francisco collection

Carvings of this nature were used by various Northwest Coast peoples in ceremonies to honor and welcome the salmon upon their seasonal return to traditional fishing grounds. This example is attributed to the Tsimshian for stylistic reasons but conceivably could be Tlingit or Haida.

#### 1138<sup>Y</sup>

#### A Haida argillite pipe

A man's head serving as the bowl, a bear and second human figure with ivory face seated on the straight cylindrical stem, a decorative lead mouthpiece, *minor restoration*. *length 8in* 

\$2,500 - 3,500

#### 1139

#### A Northwest Coast otter effigy bowl

The sea mammal depicted lying on its back, with deep basin at the center encircled by rings. *length 17in* 

\$1,800 - 2,400

#### 1140

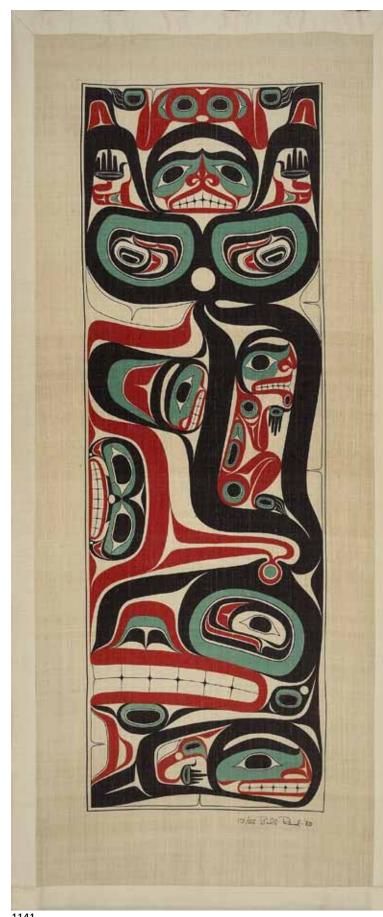
#### A Northwest Coast button blanket

The borders and central raptor figure appliqued over the black blanket ground, outlined and accented in mother-of-pearl buttons. *size approximately 4ft 10in x 6ft* **\$6,000 - 9,000** 

#### Provenance:

From a New York private collection, offered at Sotheby's, New York, sale 4291, October 26, 1979, cover illustration and lot 333











...

#### Bill Reid,

"Nanasimget," depicting a composite series of totemic figures and faces, silkscreen on raw silk with silk edging, hung on a wood dowel, #13 of 25, 1980, signed lower right. *length overall 75in, width 31in* 

\$6,000 - 9,000

Commissioned for a retrospective of Reid's work in 1980, the present lot was purchased from a Vancouver gallery at that time. The image relates the story of Nanasimget attempting to rescue his wife from the killer whale that kidnapped her.

#### $1142^{\mathrm{Y}}$

#### Two Aleut jewelry items

Denise Wallace, including a pin/pendant, "Dollmaker", dated 2/88, 1 of 8 in a limited edition, with maker's hallmark, the articulated arms opening for the removal of the separate doll, sterling silver set with spectrolite, chrysophrase and fossil marine ivory; together with a ring, chrysophrase and fossil marine ivory in a sterling silver setting. *length of pin 2 3/4in, ring size 5 1/4* **\$5,000 - 8,000** 

#### 1143

#### Two Aleut jewelry items

Denise Wallace, a pin/pendant and a ring, scrimshaw marine ivory portraits in oval settings, each stamped with the artist's name, "fossil ivory" and "sterling", both indistinctly dated, the ring marked 14K. *length of pin/pendant 1 7/16in, ring size 8 1/4in* **\$3,000 - 4,000** 

#### 1144

#### Kenojuak Ashevak

*Cape Dorset,* "Dogs See the Spirits", 1960, skin stencil, 50/50, unframed. *size 19 x 23 3/4in* **\$8,000 - 12,000** 

It has been reported that a number of impressions in this edition, the present lot included, were inadvertently inscribed "Dogs See the Spirits" instead of "Dog Sees the Spirits"

#### 1145

#### Davie Atchealak

*lqaluit/Frobisher Bay,* carved as a portrait of a grinning Inuit man, 1974, stone, signed in Latin. *height 8in* **\$1,500 - 2,000** 

# Pottery

Property of various owners

# 1146

A Mimbres black-on-white bowl

Portraying a quadruped mammal, perhaps a wolf or a dog, a diamond emblazoned on its midsection, below multiple framing lines, *minor restoration*.

height 3 3/4in, diameter 8 3/4in \$3,000 - 4,000

## 1147

A Mimbres black-on-white bowl Portraving a fish in the basin of a circula

Portraying a fish in the basin of a circular feather arrangement, banding lines overhead, *minor restoration*. height 4 1/4in, diameter 9 1/2in \$3,000 - 4,000

1146

# 1148

A Red Mesa black-on-while olla A band of scrollwork below the neck, the body worked in panels of angular hooks and dotted striping. height 16in, diameter 12 3/4in \$4,000 - 6,000

# Provenance:

A private collection, Santa Fe, NM; Ron Messick, Santa Fe, NM; Al Luckett collection, Santa Fe, NM, sold by Sotheby's, New York on January 15, 1998, lot 55

# 1149

A Mimbres red-on-white bowl Repeating a reciprocal serrated design, alternating in solid and hatchured ornamentation. height Sin, diameter 11 1/4in \$1,500 - 2,000

1149

1147

#### An Anasazi black-on-white jar

Pueblo I, Mesa Verde area, a pitcher with loop handle, a pair of anthropomorphic humanoid figures and a lizard painted on the shoulder. height 5 1/4in, diameter 5 1/2in \$1,500 - 2,000

#### 1151

#### An Anasazi black-on-white bowl

The deep container painted inside and out in a bold pattern of diamond forms and stepped complements. *height 6in, diameter 10 1/4in* **\$1,500 - 2,500** 

#### 1152 An Anasazi corrugated jar

The carefully polished globular bottom leading to a high neck marked by bands of horizontal corrugation. height 16 1/2, diameter 14 3/4in \$1,500 - 2,000

#### Property from the James and Lauris Phillips Collection, San Marino, CA

#### 1153

Three Anasazi black-on-white vessels Including a pitcher and a canteen, each notable for depictions of opposing bird forms; along with another pitcher with animal effigy

handle. diameter 6 1/4, 6 and 5in \$1,800 - 2,400

1152





#### Two Hopi polychrome jars

Including a redware seed jar, feather arrangements flanking the opening; the second displaying scrolls and stylized avian motifs. *diameter 7 1/2in each* **\$1,500 - 2,000** 

#### 1155

#### Three Hopi canteens

Of three distinct shapes, one painted with kachina faces on both sides, the other two in bird and wing motifs. maximum diameter 6, 5 1/2 and 6 3/4in \$1,800 - 2,500

#### 1156

#### Two Hopi polychrome bowls

The largest likely the work of Nampeyo, depicting the bust of a Butterfly Maiden kachina; the second with a similar image by a different hand. diameter 8 3/4 and 4 3/4in \$3,000 - 5,000

#### 1157

#### A Hopi polychrome bowl

Nampeyo, showing her classic eagle tail design in symmetrical fashion on four sides of the upper body, *minor restoration*. *height 4 1/2in, diameter 10in* See detail on the following page. **\$15,000 - 20,000** 



#### A Hopi polychrome jar

Of seed jar form, painted on top with a symmetrical pattern of scrolling wings and stepped pyramids. *height 3 1/2in, diameter 9in* **\$2,500 - 3,500** 

#### 1159

#### A Hopi polychrome canteen

Possibly the work of Nampeyo, of lozenge form, painted with a Butterfly Maiden kachina, a pair of lug handles at the sides. maximum diameter 7in \$4,000 - 6,000

#### 1160 Two Hopi polychrome jars

The smaller with a composition of wing and geometric elements; the second painted about the shoulder in stepped and diamond devices. *diameter 9 3/4 and 11 1/4in* \$3,000 - 4,000

#### 1161

#### A Hopi polychrome bowl

Attributed to Nampeyo, painted to depict the bust of a Butterfly Maiden kachina below a scalloped rim band, *minor restoration to rim.* height 6 3/4in, diameter 15in \$10,000 - 15,000











#### Two Pueblo jars

Bean pots from San Ildefonso and Santo Domingo or Cochiti, redware and black-on-white examples decorated about the body and neck. *diameter 9 1/4 and 12 1/4in* **\$3,000 - 4,000** 

#### 1163

#### A Zuni polychrome jar

With four repeating rainbird images and fine-line accents. *height 10in, diameter 12in* **\$2,500 - 3,500** 

#### 1164

#### An Acoma jar

A vase-form with scalloped rim, an unusual pattern of gridwork panels about the body, elaborate scrolls overhead. *height 12 3/4in, diameter 10 3/4in* \$2,000 - 3,000

#### 1165

#### A San Ildefonso polychrome jar

What appears to be a series of stylized bird heads about the body, similar motifs, though more plant-like, overhead. height 8 1/2in, diameter 11 1/4in \$1,500 - 2,000

#### 1166

#### Three Zuni owls

The largest carrying a basket at front painted with tadpoles; the other two with owlets under each wing or a snake in its beak. *height 11 1/4, 7 1/2 and 6 1/4in* **\$1,500 - 2,000** 

#### 1167 Four Zuni owls

One surrounded by four owlets; two carrying small baskets, one signed *Mrs. Lonkeena*; and a fourth typical plump example, *minor restoration to two. height 8 3/4 - 6in* **\$1,500 - 2,000** 





#### Propervy from the Estate of Nancy W. Walls, Georgia

#### 1168

#### An Acoma polychrome jar

A handled vase form, painted all over with birds, foliage and geometric complements. height 10 3/4in, diameter 10 1/2in \$1,500 - 2,000

#### Property of various owners

#### 1169

Two Acoma jars Including a polychrome example and a black and white, each with a single elaborate design band. *diameter 11 and 10 3/4in* \$2,500 - 3,500

#### Property from a private Texas collection

#### 1170

#### A Santa Clara blackware storage jar

Slipped and polished to just below the mid-shoulder, the flaring rim wrapped with rawhide cords for support. *height 14 3/4in, diameter 16 3/4in* \$4,000 - 6,000

#### Property of various owners

#### 1171

#### An Acoma polychrome jar With an ornate pattern of checkered, fine-line and terraced elements,

scrolling devices below the rim. height 11 1/2in, diameter 12 1/4in \$3,000 - 4,000

#### 1172

#### A collection of Santo Domingo and Cochiti chili bowls

Thirteen examples, all in traditional patterns, the largest with a decorative medallion across the center, many showing use and some with the former owner's name written or incised on the bottom. *diameter 10 3/4 - 6 1/4in* 

\$2,000 - 3,000



#### Two Pueblo polychrome vessels

Including a Cochiti bowl with khiva step rim, *restored*, raincloud and feline motifs on the exterior; and a Polacca bowl, decorated inside and out. *diameter 12 and 7in* 

\$1,500 - 2,000

#### 1174

A Zia polychrome jar A series of flowering plants flanked above and below by repeated feather devices. *height 8 1/2in, diameter 9 1/2in* \$1,500 - 2,000

#### 1175

A Cochiti jar Depicting plant life and rain clouds, birds perched amidst the foliage. *height 7 1/2in, diameter 8 3/4in* \$1,500 - 2,000

#### 1176

#### A Zuni polychrome bowl

A pair of capped spirals flanking a central medallion, an arching band below the rim, feather devices on the exterior. *height 5 1/4in, diameter 13 1/4in* **\$4,000 - 6,000** 

#### 1177

#### A Zuni polychrome bowl

An unusual three-sided element spread across the basin, heart-line deer parade overhead. *height 4 1/2in, diameter 11in* **\$1,500 - 2,500** 

#### 1178

#### A Zia polychrome jar

Decorated with a series of arching bands over stylized floriforms, leafy meanders as accents. *height 12 1/2in, diameter 12in* **\$2,500 - 3,500** 

#### 1179

#### A Zia polychrome storage jar

Broad arching bands framing prominent bird figures, these alternate with smaller birds in flight, feather motifs as accents. *height 17in, diameter 17in* **\$3,000 - 5,000** 





#### Property from a private Texas collection

#### 1180

#### An Acoma polychrome jar

The three design bands repeating panels of varying geometric devices. *height 11 1/2in, diameter 10 1/2in* **\$4,000 - 6,000** 

#### 94,000 - 0

#### 1181

#### A Zia polychrome jar

The ornate principal design topped by scalloped bands on the shoulder and rim. height 9in, diameter 9 3/4in \$2,500 - 3,500

#### 1182

#### A Zia polychrome dough bowl

The exterior shoulder painted in a repeat panel pattern of stylized feathers and plant forms. height 6 3/4in, diameter 13 3/4in \$2,000 - 3,000

#### 1183

#### A Zia polychrome jar With three design bands, each incorporating distinctive diamond forms, restoration to rim. height 10 3/4in, diameter 12in \$6,000 - 8,000

#### 1184

#### A Zuni polychrome jar Worked in capped spirals, birds, rosettes and a classic dagger and volute rim band. *height 9in, diameter 13 3/4in* \$4,000 - 6,000

#### 1185

#### A Zuni polychrome dough bowl

A series of capped spirals surrounding the rosette center, a zigzag band below the rim and classic feather devices on the exterior. *height 5 1/2in, diameter 14 1/2in* **\$3,000 - 4,000** 



height 10 1/4in, diameter 12 1/2in \$2,000 - 3,000 1186 A San Ildefonso polychrome jar A repeat of floriforms about the exterior, a scalloped band inside the rim.

# Property of various owners

height 10 3/4in, diameter 11 1/2in \$2,000 - 3,000 1187 pattern inside the flared rim. A vase-form example, painted with abstract floral motifs in two separate bands, a scalloped A San Ildefonso polychrome jar

# Property from the Estate of Nancy W. Walls, Georgia

# 1188

A Santo Domingo polychrome jar Depicting birds and flowering plants, minor restoration. height 13 1/4in, diameter 14in \$1,500 - 2,000

## 1189

height 4 3/4in, diameter 8 3/4in \$1,500 - 2,500 Margaret Tafoya, the image of a sinuous water serpent scrolling about the sides. A Santa Clara carved redware bowl

1188





Two San Ildefonso blackware pottery vessels Including a gun-metal jar painted with repeated wing motifs, *Maria and Popovi 664;* and an elegant, unpainted, simple bowl, *Maria Poveka. height 3in, diameter 7 7/8in* \$2,500 - 3,500

#### Property of various owners

#### 1191

A San Ildefonso blackware jar

Marie + Santana, painted with the traditional Pueblo water serpent writhing about the shoulder, raincloud accents. height 6 5/8in, diameter 9in \$2,000 - 3,000

#### 1192

#### Two Santa Clara jars

*Helen Shupla and Susan Folwell*, the first a redware melon jar; along with a polychrome sgraffito vessel worked in Northwest Coast imagery. *diameter 7 1/2 and 6in* \$1,500 - 2,000



1189



#### A Cochiti polychrome nacimiento

Helen Cordero, including fourteen pieces, representing the baby Jesus on a cradleboard, Mary and Joseph, along with a number of little children, animals and various attendants. height 6 1/8 - 2 7/8in \$6,000 - 9,000

#### 1194

#### A San Ildefonso redware lidded vase

*Tony Da, 273,* with a double-Avanyu sgraffito design, a turtle depicted below the shoulder, turquoise and heishi insets, an elaborately designed finial lid at top. *height 11in, diameter 7 1/2in* **\$20,000 - 30,000** 

Tony Da – Two Jars

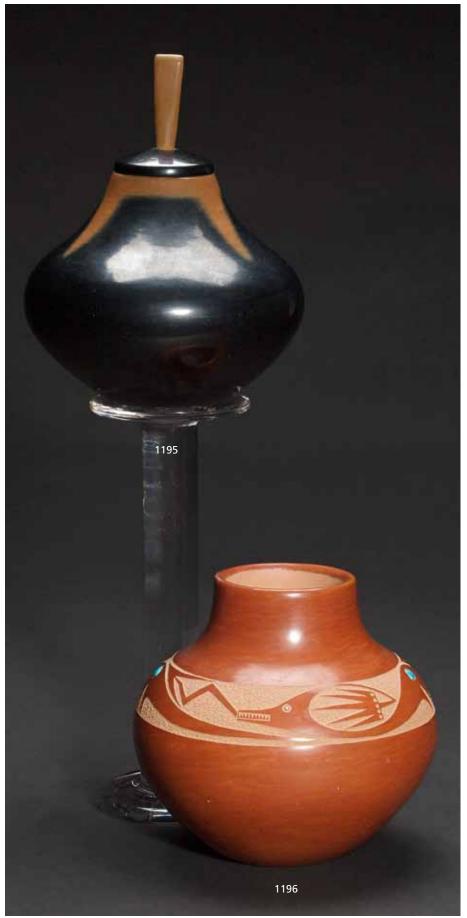
These vessels by Tony Da represent two distinctive aesthetics and time periods in his body of work. The black & sienna jar [the following lot] is from the pre-1972 period when the pottery was fired by his father, Popovi Da. These pieces relied on the gunmetal firing to create the surface coloration which was then re-heated in areas to create the sienna coloration. Tony often left these pieces un-designed to emphasize their form and the unique metallic shine. The lid on this jar is made from wood which Tony used on several other pieces around this same time. He would commission woodworkers to carve the wood to his specifications. He sought for the contrast between the two materials to be minimal yet aesthetically balanced, much like the vessel itself.

The red lidded jar is the "quintessential Tony Da style" for which he has become iconic in Pueblo pottery. After the death of Popovi Da in 1971 Tony finally felt able to expand his repertoire of designs using new imagery and increasing the usage of stones and hei-shi on the pottery surface. The water serpent and snake which are etched into the clay around the shoulder were inspired by the famous water jar by Maria & Julian Martinez, with which she was often photographed. The lid was created as a delicate finial in clay to complement the detailed designs. In the period from 1972-5 his pottery became technically more sophisticated and increasingly ornate, especially after he was featured on the cover of the 1974 Arizona Highways. This jar reveals the emergence of Tony as an individualist seeking to make his distinctive voice heard through the clay.

Charles S. King Author, "The Life and Art of Tony Da"

October 15, 2013





## A San Ildefonso sienna and blackware lidded vase

*Tony Da*, the finely polished glossy black surface in contrast to the sienna band about the neck, the fitted lid with color-coordinated tapering wood finial. *height 9in, diameter 7 1/4in* **\$8,000 - 12,000** 

See footnote to previous lot.

#### 1196

#### A San Ildefonso redware jar

*Tony Da*, a sgraffito band on the shoulder displaying an avanyu and complementary rainclouds, turquoise insets, *restoration to the rim. height 7 1/4in, diameter 7 3/4in* **\$5,000 - 8,000** 

#### 1197

#### Four Cochiti figures Damacia Cordero, including a polychrome storyteller with child in each arm; a bighorn sheep; a Bactrian camel; a seated feline type creature. height 6 1/8 - 3 3/4in

\$1,500 - 2,000

Damacia Cordero (1905-1989) was known for her traditional pottery as well as her figures and effigies.

#### Cf:

#### For a very similar storyteller figure by the artist, part of the 1973 "What is Folk Art" exhibit at the Museum of International Folk Art, Santa Fe, NM, see Babcock, Barbara A., 1983, pp. 30-31, fig. 1, far right, "By 1973 (when the MIFA mounted its exhibit), Storytellers were being made by at least six other Cochiti potters, most of whom continued to make figures and become well known and awarded for their creations."

## Property from the Ruth K. Belikove collection, Alameda, CA

#### 1198

#### A Cochiti polychrome storyteller Helen Cordero, a woman in traditional dress, balancing a pot on her head, two children in her lap and a third held between her arms. height 9 1/2in

\$5,000 - 8,000





1200 (reverse)

1199 (reverse)

#### 1199

#### A Santa Clara carved redware jar

Margaret Tafoya, vase-form, carved on the upper shoulder in a band of stepped and scrolling motifs. height 16 3/4in, diameter 12 3/4in \$8,000 - 12,000

#### 1200

A Santa Clara carved blackware wedding jar

Margaret Tafoya, worked on the upper shoulder with a composition of water serpent elements and related designs. height 21in, diameter 12 1/2in \$8,000 - 12,000

1200

A San Ildefonso redware plate Maria and Popovi 965, a six-hump Avanyu coiling around the perimeter. diameter 12 1/4in \$8,000 - 12,000

#### 1202

#### Two Santa Clara sgraffito jars

Jody Folwell, including a redware example, birds in flight and plant life depicted on the finely detailed ground; and a brownware jar, finger-painted birds and petroglyph imagery over a traditional geometric pattern. *diameter 10 and 9in* **\$2,000 - 3,000** 

1201



A Zuni jar Randy Nahohai, 1987, worked on two sides in a large-scale fineline hooked medallion, with terraced accents and a neck band of khiva step elements, accompanied by first prize and special award ribbons from the 1987 Gallup Inter-tribal Ceremonial. height 12 1/2in, diameter 14 1/4in \$1,500 - 2,000

# Property of various owners

# 1204 Two Acoma jars

Lucy Lewis and Sharon Lewis with M. Henderson, the first worked in an allover grid of opposing wing motifs; the latter painted in a profusion of Mimbres-style animals and accents. diameter 6 1/2 and 6 3/4in \$1,500 - 2,000

# 1205

A Nambe micaceous jar

*Lonnie Vigil*, the tall-necked vessel unpainted, allowing the mica surface and series of intentional fireclouds to attract the eye. *height 12 3/4, diameter 13 3/4in* **\$2,000 - 3,000** 



#### A Hopi polychrome jar

Stella Huma, a saucer-shaped seed jar, painted on top with a grid of stylized avian motifs and geometric complements. height 4 3/4in, diameter 12in \$1,800 - 2,800

#### 1207

#### A Hopi-Isleta polychrome jar

Karen Abeita, a complex arrangement of avianinspired motifs surrounding the slight raised rim. height 5 1/4in, diameter 12 1/4in \$1,500 - 2,000

#### 1208

#### A Hopi polychrome jar

Rondina Huma, a "shard" jar, painted all over in a symmetrical checkered arrangement of distinct motifs. height 7 1/2in, diameter 10 1/4in \$2,000 - 3,000

#### 1209

#### A Hopi polychrome jar

Tonita Nampeyo, panels of angular motifs about the shoulder, a series of butterflies facing the mouth. height 6 3/4in, diameter 12in \$1,500 - 2,000

1210

#### 1210

#### Two Hopi polychrome jars

Steve Lucas and Mark Tahbo '92, the first showing three abstract bird-form compositions below a three-sided rim band; and a seed jar, repeated motifs enclosing the mouth. diameter 7 3/4 and 7 1/2in \$1,500 - 2,000

<image><image><image>











#### Weavings

Property from the Ruth K. Belikove Collection, Alameda, CA

#### 1211

#### A Saltillo blanket

A composite diamond medallion centered over a densely patterned field of zigzag banding, striped borders. *size approximately 6ft 6in x 3ft 7in* **\$1,500 - 2,500** 

#### 1212

#### A Saltillo blanket

Centering a composite diamond medallion, overlaid on the busy zigzag banded ground, enclosed by barbed and striped borders. *size approximately 6ft 3in x 3ft 6in* **\$2,000 - 3,000** 

#### 1213

#### A Rio Grande Germantown blanket

Rendered in a Saltillo-style pattern, showing a diamond medallion centered on the banded zigzag field, floriform and striped borders. *size approximately 6ft 4in x 3ft 10in* **\$3,000 - 4,000** 

#### 1214

#### A Rio Grande Germantown blanket

An axis of diamonds align the center, flanked by side panels of small diamonds and chevrons, banded ends. size approximately 6ft x 3ft \$2,000 - 3,000

#### 1215

#### A Rio Grande blanket

With panels of serrated lozenges and stripes across the field, a reciprocal triangle border and banded ends. size approximately 7ft 5in x 4ft 2in

\$1,000 - 1,500

#### 1216

#### A Rio Grande blanket

A concentric diamond pattern across the field, Vallero stars in the corners, zigzag, sawtooth and banded borders. *size approximately 6ft x 3ft 9in* **\$1,500 - 2,000** 





#### <u>A Rio Grande</u> blanket

With a vertical arrangement of diamond forms on a ground of barbed accents, corner triangles and striped ends. *size approximately 7ft 7in x 4ft 8in* **\$1,500 - 2,000** 

#### 1218

#### A Rio Grande blanket

Centering a diamond medallion and banded compliments, panels of chevrons and solid color stripes elsewhere. *size approximately 6ft 1 in x 3ft 7 in* **\$1,000 - 1,500** 

#### 1219

A Rio Grande blanket In a banded pattern, alternating panels of strongly contrasting tonalities. size approximately 6ft 10in x 4ft 7in \$1,000 - 1,500

#### 1220

#### A Rio Grande blanket

Vallero stars in the center and four corners, barbed bands across the field, zigzag and striped borders. *size approximately 6ft 10in x 4ft 1in* **\$1,200 - 1,800** 

#### 1221

A Rio Grande blanket Vallero stars in the center and four corners, within barbed and sawtooth accents, banded ends. size approximately 6ft 5in x 4ft 2in \$1,000 - 1,500

#### 1222

#### A Rio Grande blanket

An early Chimayo example woven with Germantown commercial yarns, showing a small diamond medallion over the vibrant zigzag field, banded ends. *size approximately 6ft 10in x 3ft 7in* 

\$1,000 - 1,500







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#### 1223

A Rio Grande blanket

Woven in an allover diamond lattice pattern of pastel colors, banded ends. size approximately 7ft 11in x 4ft 3in \$1,000 - 1,500

#### 1224

#### Two Rio Grande blankets

One woven as a series of vertical sawtooth bands, the other with an overall serrated diamond pattern. *size approximately 6ft 7in x 4ft 8in and 6ft 10in x 4ft 4in* **\$1,200 - 1,800** 

#### 1225

#### Two Rio Grande blankets

Both banded examples, one presenting a darker aesthetic, the other more detailed with a wider range of colors and narrower stripes. *size approximately 7ft 11in x 4ft 3in and 6ft 10in x 4ft 4in* **\$1,500 - 2,000** 

#### 1226

#### Two Rio Grande blankets

One a series of stripes in a banded pattern, the second aligning diamonds and serrated complements within sawtooth and banded borders. *size approximately 7ft 5in x 4ft 3in and 6ft 6in x 4ft 5in* **\$1,500 - 2,000** 

#### 1227

#### Two Rio Grande blankets

Both examples of the traditional banded aesthetic, one alternating colors in a regular pattern, the other more colorful and less precise in its order. *size approximately 7ft x 3ft 6in and 6ft 11in x 4ft 2in* **\$1,200 - 1,800** 

#### 1228

#### Two Chimayo blankets

One centering a diamond medallion on the broad zigzag banded ground, the other worked in stripes and diamond lozenges. *size approximately 6ft 7in x 3ft 2in and 6ft 9in x 4ft 1in* **\$1,200 - 1,800** 









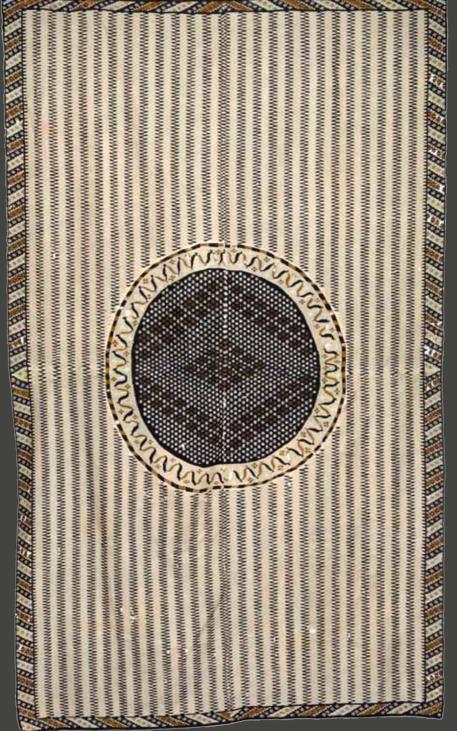
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Native American Art | 99

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Property from the Collection of Alexandra and Sidney Sheldon, Malibu, CA

#### 1229

#### A classic Saltillo sarape

Centering a circular medallion on the finely striped zigzag field, diagonal banding as the border. size approximately 7ft 5in x 4ft 6in \$10,000 - 15,000

#### 1230

A Navajo Ute-style first phase chief's blanket Tightly woven in a series of solid-color bands, in indigo-dyed and natural handspun yarns, *small areas of professional restoration*. *size approximately 5ft 6in x 4ft 2in* \$300,000 - 500,000

Joe Ben Wheat, a leading authority on Navajo weaving, wrote in Blanket Weaving in the Southwest that "The Chief Blanket is one of the finest achievements in Navajo weaving. It was frequently, though not always, superbly woven, from the finest materials available. Basically simple in design, its beauty depended on its careful placement and balance of design elements and its glowing color. Like all garments the Indians made for themselves, it was designed to be worn, to drape regally, and to move gracefully. When displayed flat, it appears somewhat static; but wrapped around the human body it flows elegantly, and as the body moves, the design becomes as kinetic as a mobile sculpture.

Historically, the term 'Chief Blanket' is a misnomer, for the blanket was never intended to designate the rank of its wearer; nor was it worn only by men - a distinctive woman's blanket following the same basic scheme was also produced. The Chief Blanket, beautifully woven of select materials, was expensive, and so became a mark of the rich and successful.

By 1800, what we have come to know as the First Phase Chief Blanket had been developed... alternating brown and white stripes, narrow brown and blue stripes across the ends, and a double-width center panel of brown with four blue stripes, a classic example of the First Phase Chief Blanket.

The First Phase Chief Blanket was traded very widely, being especially favored by the Ute Indians and the Sioux, among whom many specimens have been collected."









#### Property from The Southern Oregon Historical Society, Medford, OR

#### 1231

#### A Rio Grande blanket

Softly woven in an allover banded pattern of checkerboard and solid stripes, in indigo blue, vegetally dyed and natural color yarns. size approximately 6ft 7in x 4ft 4in \$1,500 - 2,000

#### 1232

#### A Navajo early transitional chief's blanket

In a second phase variant pattern, blocks of narrow stripes arranged across the banded ground, in handspun yarns of indigo and natural colors. size approximately 4ft 1in x 5ft \$6,000 - 9,000

#### 1233

#### A Navajo Germantown sarape

Finely woven, registers of duotone serrated zigzags alternating with solid color bands. size approximately 6ft 5in x 4ft 9in \$6,000 - 9,000

#### 1234

#### A Navajo transitional child's blanket

Softly woven, alternating a row of concentric diamonds and diamond halves with striped and solid design bands, in handspun indigo, aniline red and natural color yarns. size approximately 4ft 11in x 3ft 4in \$1,500 - 2,000





#### 1235

#### A Navajo transitional child's blanket

In a banded pattern, alternating duotone sawtooth zigzags with rows of parallelograms and solid stripes. size approximately 3ft 11in x 2ft 7in \$1,500 - 2,000

#### 1236

#### A Navajo Germantown rug

Woven in a variant Saltillo pattern, a Vallero star centered within a concentric diamond framework, banded ends. *size approximately 6ft 11in x 5in* **\$1,500 - 2,000** 

#### Property from the Estate of Nancy W. Walls, Georgia

#### 1237

#### A Navajo classic sarape

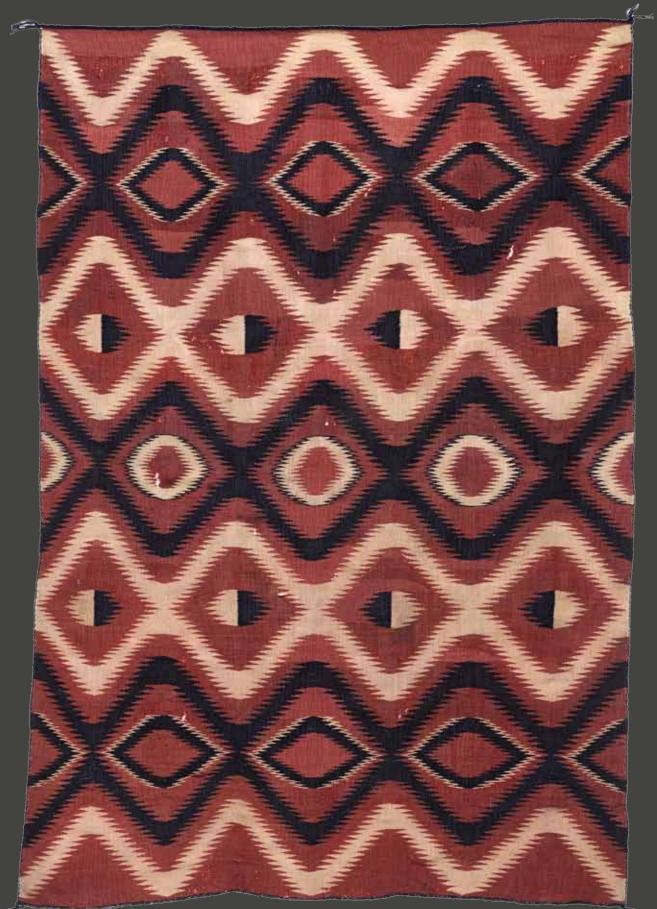
Predominantly woven in indigo, a single spot of raveled cochinealdyed red yarn standing out, in an overall pattern of Moki stripes and checkered banding. *size approximately 7ft x 4ft 3in* 

\$20,000 - 30,000

#### Provenance:

The Fred Harvey Company: the typical lead seal attached along with a second tag indicating "H...14 - B4446S - \$325.00" and on the reverse "...M - 10/10/2"; from a New York private collection, sold at Sotheby's, NY, 10/26/79, sale 4291, lot 80; the Estate of Nancy W. Walls, Georgia





JE 1238



#### A Navajo classic sarape

Very finely woven with an allover lattice pattern of duotone diamond lozenges and finely serrated zigzag banding, with ravelled and handspun yarns in cochineal, lac, indigo and natural colors. *size approximately 5ft 3in x 3ft 10in* 

\$20,000 - 30,000

#### Provenance:

The John Wesley Powell Colorado River expedition of 1871-73; a New York private collection, sold at Sotheby's NY, 10/26/79, sale 4291, lot 65; the Estate of Nancy W. Walls, Georgia

### 1239

#### A Navajo Germantown runner

Borderless and displaying rows of Spider Woman crosses, other crosses and various diamond-form lozenges. size approximately 10 ft 2in x 2 ft 11in

\$2,000 - 4,000

### 1240

### A Navajo pictorial rug

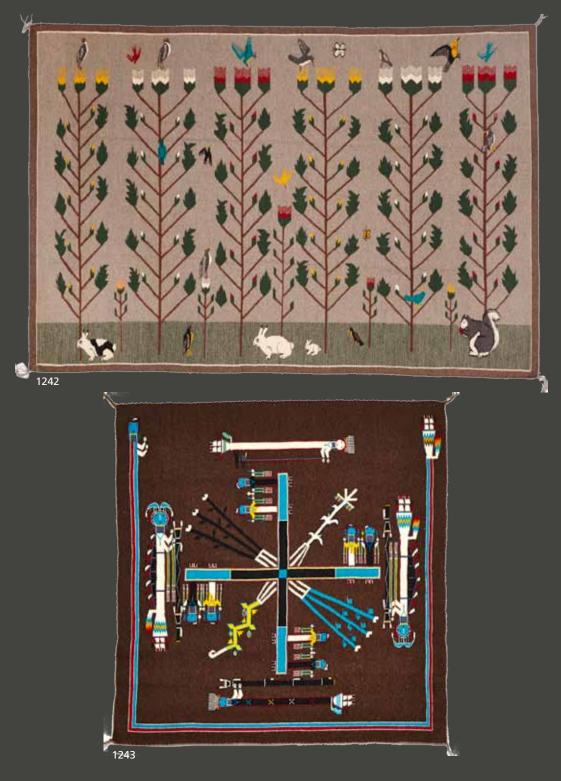
Aligning a cornstalk with perching birds within a feather-tipped storm pattern motif, bordered by double framing devices and banded ends. *size approximately 8ft 11in x 4ft 11in* **\$2,000 - 3,000** 

### 1241

#### A Navajo pictorial rug

Centering a cornstalk Yei supporting a variety of roosting birds, flanked and framed by avian and animal familiars, surmounted by a rainbow, stormclouds and celestial elements. *size approximately 6ft 11in x 4ft 11in* 

\$1,500 - 2,500



### A Navajo pictorial rug

Finely woven, an eclectic menagerie of creatures populating a dense woodland thicket. *size approximately 4ft 10in x 7ft 2in* \$2,000 - 3,000

### 1243

A Navajo sandpainting rug Ruby Manuelito, very finely woven, a depiction from the Nightway Chant showing Holy People and Whirling Logs. size approximately 3ft 4in x 3ft 3in \$2,000 - 3,000

The weaver identified on an attached original Russell Foutz Indian Room inventory tag

Property from the Hicks Family collection, Oklahoma

### 1244

#### A Navajo classic chief's blanket

Very finely woven in a second phase pattern, with blocks of narrow stripes overlaid on the banded ground, in cochineal, vegetal green, indigo-dyed, raveled and natural handspun yarns. *size approximately 4ft 5in x 6ft 8in* **\$80,000 - 120,000** 





#### <u>A Nav</u>ajo classic manta

Finely woven in diamond and diagonal twill, the variegated light blue center flanked by red panels of repeated linear compositions and dark outer borders, in raveled and handspun yarns of lac and cochineal-dyed red, vegetal yellow, green and indigo blue. *size approximately 3ft 10in x 4ft 4in* **\$80,000 - 120,000** 

A CLASSIC TWILLED BAYETA MANTA WITH A BLUE CENTER, NAVAJO, CIRCA 1860, ALSO KNOWN AS THE LILA MATSON BLUE CENTER MANTA

"The Lila Matson Manta was purchased by a private collector in February of 1990 from Ms. Lila Matson of San Francisco, California. Ms. Matson was one of the heirs to the Matson Shipping Line. At the time of the private collector's purchase of the manta, Ms. Matson told the private collector that the manta had been given to her by her grandfather, and that her grandfather had collected the manta in Arizona during the 1910s.

Since 1991, the Lila Matson Manta has been in three private collections, including the current owner's collection.

All of the red yarns are raveled bayeta dyed with combinations of lac and cochineal. Both the medium blues and the midnight blues are handspun Churro fleece dyed with indigo. The green yarns are raveled green bayeta dyed with combinations of indigo and vegetal dyes; the yellows are raveled yellow bayeta dyed with vegetal dyes. The indigo-dyed yarns in the central panel exhibit an unusual, medium blue color...

The manta measures 46 inches in length by 51 inches in width, as woven. Condition is excellent with no restorations. A few loose selvage cords exist at the left edge of the manta. Corner tassels and selvages are original and 99% intact. Colors are original and full. The manta retains its original surface sheen. Less than 1% of all Navajo weavings from the classic period (1800-1860) have survived in this condition.

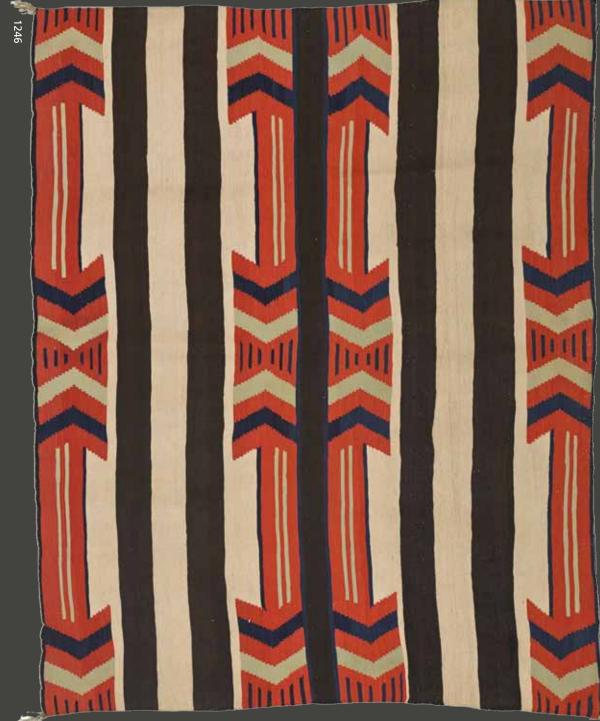
The weft count is 42 wefts to the inch. The warp count is 16 warps to the inch. Both the warp and weft counts are extremely fine for a Navajo manta, even for a manta from the classic period. The weaver's ability to match the fineness of her handspun yarns to the fineness of her raveled bayeta indicates that she was an experienced weaver. The combination of the manta's fineness of weave, detailed tapestry work, and diamond twilled blue borders all suggest that the weaver produced this manta at the height of her career. While fineness of weave does not, by itself, qualify a classic Navajo blanket as a masterpiece, the majority of the classic Navajo blankets recognized as masterpieces do exhibit extremely fine weaves. Navajo blue center mantas from the classic period (1800-1860) are extremely rare. There are three known classic blue center mantas in museum and private collections. One of those three mantas, the Culin Manta in the Brooklyn Museum, is heavily damaged. The Marcus Manta, currently in a private collection, contains 3% overall restoration. The Lila Matson Manta is the only Navajo blue center manta from the classic period in fully original condition.

Anglo-Americans have been collecting examples of Navajo weaving since the 1840s. Between 1840 and 1900, the age, condition, and yarns of a classic blanket were considered more important than the aesthetic appeal of the blanket. Between 1900 and 1960, the aesthetic attributes of a classic Navajo blanket became more important than they had been during the second half of the nineteenth century but aesthetic considerations remained secondary to age, condition, and yarns.

Between 1960 and 2000, prices paid for classic Navajo weavings both at auction and through private sales increased dramatically. As prices increased, it became obvious that collectors and dealers were willing to pay premium prices for classic Navajo blankets that qualified as aesthetically pleasing works of art. The aesthetic merits of a classic Navajo blanket became as important as the blanket's age, condition, and yarns.

During the last twenty years, the market for works of antique Native American art has continued to value aesthetic appeal more highly than materials or condition. In terms of color, composition, and design, the Lila Matson Manta is one of the most visually compelling Navajo blankets in either museum or private collections."

From an appraisal report written by Joshua Baer, Navajo weaving specialist, May 2009



A Navajo classic chief's blanket

Very finely woven in a second phase variant pattern of chevrons and narrow stripes overlaid on the banded ground, in raveled green and cochineal-dyed red, handspun indigo and natural color yarns. size approximately 4ft 6in, x 5ft 8in \$60,000 - 90,000



A Navajo classic chief's blanket Very finely woven in a third phase variant, a nine-spot pattern of large crosses over the banded ground, in raveled cochineal, and handspun indigo-dyed and natural color yarns. size approximately 4ft 6in x 6ft \$40,000 - 60,000







#### Property of various owners

### 1248

A Navajo late classic/early transitional woman's chief-style blanket In a second phase pattern of colored blocks and striped accents on the finely banded ground, in indigo, pale green, aniline red and natural wool colors.

size approximately 3ft 10in x 4ft 11in \$5,000 - 8,000

### 1249

A Navajo late classic/early transitional chief's blanket

Woven in a nine-spot third phase pattern of concentric stepped diamonds on the banded ground, narrow striping and small filler devices, of handspun yarns in indigo, aniline and natural wool colors. *size approximately 4ft 8in x 5ft 7in* **\$9,000 - 12,000** 

### 1250

#### A Navajo late classic/early transitional blanket

With red banding across the variegated brown field, the unusual detail of beige panels along the sides, in handspun and commercial yarns of indigo, aniline red and natural colors. *size approximately 6ft 6in x 4ft 5in* **\$3,000 - 4,000** 

1251

### A Navajo pictorial Germantown rug

Replete with symbols of Freemasonry, the checkered foreground supporting a trio of candlesticks, the central square and compass surmounted by a bell and two stars. *size approximately 5ft 8in x 3ft 7in* 

\$1,800 - 2,400



### A Navajo Germantown rug

With vertical rows of diamonds in a variety of configurations, within a conjoined diamond frame, fringed at each end. *size approximately 5ft x 3ft 2in* **\$1,500 - 2,000** 

### 1253

### A Navajo Germantown chief's pattern rug

In a third phase variant design of contiguous terraced diamonds upon the banded ground. size approximately 4ft 7in x 6ft 1in \$7,000 - 10,000

## 1254

### A Navajo pictorial rug

Finely woven, aligning central latticework diamonds, similarly conceived meanders at either side, an array of arrow motifs throughout. size approximately 7ft 11in x 4ft 1in \$1,500 - 2,000

### 1255

#### A Navajo Yeibichai rug

Betty Belin, depicting five participants shown in profile, within a sawtooth frame and a wide Teec-style border. size approximately 4ft x 4ft 7in \$1,500 - 2,000

















### A Navajo transitional rug

In a quartered design of concentric serrated diamonds, the background plain but for small floating lozenges. size approximately 7ft 1in x 3ft 8in \$1,500 - 2,000

### 1257

### A Navajo transitional rug

The borderless weaving in an allover lattice pattern of complementary serrated diamonds, banded ends. *size approximately 7ft x 4ft 5in* **\$1,500 - 2,500** 

### 1258

### A Navajo early transitional blanket

Very tightly woven in an allover diamond lattice pattern, banded ends, in two-ply red, commercial and handspun yarns. *size approximately 5ft 3in x 3ft 9in* **\$1,500 - 2,500** 

### 1259

A Navajo rug In a storm pattern, the traditional layout and scattered filler devices on a richly variegated ground. size approximately 7ft x 4ft \$1,500 - 2,000

### 1260

#### A Navajo Two Grey Hills rug Centering an elongated concentric diamond medallion, with four-corner stepped elements and filler devices, winged box and sawtooth borders. *size approximately 9ft 11in x 5ft 6in* \$3,000 - 5,000

### 1261

#### A Navajo chief's style weaving

In a third phase variant, dramatically setting off the central diamond column with bold solidcolor sides. *size approximately 3ft 9in x 5ft 10in* 

size approximately 3ft 9in x 5ft 10ii **\$3,000 - 5,000** 

II:

The Los Angeles Times, *Hom*e magazine, "The Visual Magic that Comes from Navajo Looms", by Maggi Miller, July 6, 1975, p. 9, ill. 1













A Navajo rug

With a double hooked diamond medallion, flanked by hooked and serrated accents, banded borders. *size approximately 6ft 10in x 4ft 9in* **\$1,500 - 2,000** 

### Property from a museum collection

### 1263

### A Navajo runner

Aligning a trio of stepped diamonds within a reciprocal sawtooth border. size approximately 10ft 6in x 3ft x 9in \$1,500 - 2,000 \_\_\_\_\_

### Property from the James and Lauris Phillips Collection, San Marino, CA

#### 1264

A Navajo Germantown rug A Greek key border framing a panel with precisely executed optical illusion design. *size approximately 4ft 6in x 2ft 10in* 

\$2,000 - 3,000

### 1265

### A Navajo wedge-weave blanket

Of characteristic pulled-warp construction, complementary zigzag designs terminating in irregular banded ends, *areas of restoration. size approximately 5ft 11in x 4ft 9in* **\$2,000 - 3,000** 

### 1266

A Navajo wedge-weave blanket Of pulled-warp construction, softly woven with a series of complementary zigzags anchored by banded ends. size approximately 6ft 5in x 4ft 9in \$3,000 - 5,000

### 1267

A Navajo Germantown rug Centering a solitary cruciform motif within a reciprocal stepped lattice framework. *size approximately 6ft 8in x 4ft 4in* \$3,500 - 5,500





### Property from an Oklahoma collector

### 1268

#### A Navajo late classic Moki blanket

With finely worked Moki panels alternating with bands of barber pole stripes, in indigo, synthetic and natural colors. size approximately 5ft x 3ft 10in \$6,000 - 9,000

### 1269

#### A Navajo Germantown rug

Woven in an allover pattern of contrasting registers of sawtooth bands and zigzag diamonds. *size approximately 5ft 10in x 4ft 6in* **\$5,000 - 8,000** 

#### 1270

### A Navajo wedge-weave blanket

Of typical form, banded ends framing broad complementary zigzag bands of contrasting colors. *size approximately 6ft 3in x 5ft 5in* **\$5,000 - 7,000** 

# 1271

### A Navajo weaving

Possibly a double saddle blanket, centering an unidentified cattle brand against the double-framed solid field. size approximately 4ft 4in x 2ft 9in \$1,500 - 2,000

### 1272

### A Navajo Germantown weaving

Finely woven, the borderless textile a complex linear latticework, two very similar hues of red utilized for the field and one of the secondary colors, sawtooth zigzag and triangle accents. size approximately 3ft 2in x 2ft 5in \$2,000 - 3,000

### 1273

### A Navajo pictorial rug

Centering a solitary Dragonfly Yei on a neutral field. size approximately 3ft 2in x 2ft 4in \$1,500 - 2,000















1278

### A Navajo rug

Aligning two pairs of identical design panels against a neutral field, a series of fine-line and block geometric motifs as accents. size approximately 6ft x 3ft 9in \$1,500 - 2,000

### 1275

### A Navajo rug

Executed in a sampler style, three panels aligned along the horizontal axis centering distinct diamond lozenges. size approximately 7ft 7in x 4ft 4in \$2,000 - 3,000

### 1276

### A Navajo Germantown rug

A pair of conjoined stepped diamonds centered against the solid ground. size approximately 4ft 3in x 2ft 8in \$3,000 - 4,000

### 1277

## A Navajo Germantown rug

Finely woven, a multiple pattern weaving divided into registers containing zigzag bands, serrated diamonds, branched columns and groupings of eccentric alphabet characters. size approximately 3ft 3in x 2ft 4in \$3,000 - 4,000

### 1278

### A Navajo pictorial rug

A finely woven four-panel sampler with rotating panels depicting Yei, Yeibechai and sandpainting scenes. size approximately 4ft 7in x 4ft 11in \$3,000 - 4,000

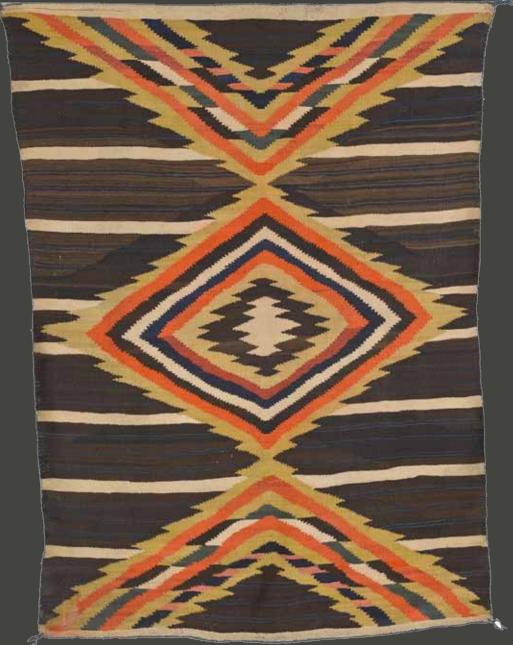
### 1279

### A Navajo Germantown rug

A multiple pattern weaving, with blocks of crosses, hourglass figures, diamonds and other geometric details in colorful symmetry. size approximately 4ft 1in x 2ft 7in

\$3,000 - 5,000





#### 1280

A Navajo Germantown pictorial rug Finely woven, columns of sawtooth lozenges centering rows of whirling logs, stacked triangles, linear serrates and frog motifs within a reciprocal hooked border. *size approximately 4ft 5in x 2ft 7in* \$3,000 - 5,000

# Property from the Ruth K. Belikove collection, Alameda, CA

#### 1281

### A Navajo late classic sarape

Very tightly woven, rows of duotone sawtooth diamonds over the finely striped field, in raveled lac and cochineal-dyed reds, vegetal indigo, plied (commercial?) green, yellow and natural handspun yarns. size approximately 5ft 6in x 4ft 3in \$15,000 - 20,000

### Provenance:

The Fred Harvey Company, a ring tag attached reading "bayeta, Navajo, COYBY, 4940", and an indecipherable price

#### 1282

### A Navajo classic Moki sarape

Showing a central diamond and diamond halves across the finely striped field, with ravelled, recarded and handspun reds dyed in cochineal and synthetic dyes, indigo, green and yellow vegetal dyes and handspun natural yarns. *size approximately 6ft 5in x 4ft 7in* **\$20,000 - 30,000** 

Provenance: Al Packard co<u>llection, Santa Fe, NM</u>

The collector's notes indicate "Shows Mexican Saltillo influence in center diamond. The use of multiple yarns, and the mixture of white and brown warps are suggestive of the Bosque Redondo period...1864-1868."





### A Navajo classic sarape

Very finely woven in an allover diamond lattice pattern, worked in recarded, raveled and variegated reds in lac, cochineal and synthetic dyes, indigo and natural handspun yarns. *size approximately 5ft 10in x 3ft 10in* **\$15,000 - 20,000** 

#### Provenance:

The collector's notes indicate a Fred Harvey Company attribution.

#### 1284

#### A Navajo Teec Nos Pos rug

With three elaborate medallions dominating the field, stylized flowers and geometric complements, contrasting dark and light borders of repeated rectilinear motifs. *size approximately 8ft 11in x 5ft 3in* **\$7,000 - 10,000** 

#### -111:

Belikove, Ruth, 2003, p.23, plate 13: "Rugs of the 'golden age' of Teec Nos Pos weaving feature massive standardized borders with variations of a back-to-back 'U' design on beige, outlined in black, with accents of red and green. The rug incorporates a second inner border that dramatically offsets the center field. Circa 1925-1935."

#### 1285

A large Navajo Teec Nos Pos rug Repeating four hourglass configurations and feather accents, within ribbonwork side bands and a wide angular meander border. *size approximately 12ft 8in x 5ft 3in* **\$8,000 - 12,000** 

#### II:

Belikove, Ruth, 2003, p. 28, plate 18: "Large Teec Nos Pos rugs tend to be long and narrow. The browns and greens in this example are derived from native vegetal dyes. Circa 1915-1925."

#### Exhibited:

Ohio University's Kennedy Museum of Art, Athens, summer/fall 1997









#### A Navajo Red Mesa rug

With an eyedazzler pattern of finely serrated concentric and complementary diamonds, a tuning fork border and solid frame. *size approximately 8ft 10in x 4ft 6in* **\$4,000 - 6,000** 

#### 1287

#### A Navajo Teec Nos Pos pictorial rug

Opposing faces shown in the center within a diamond medallion, flanked by cruciform elements and a wide range of feathers, bows, arrows and geometric filler devices, borders of more feathers and angular scrolls. *size approximately 5ft 9in x 3ft 9in* **\$4,000 - 6,000** 

#### 111:

Belikove, Ruth, 2003, p. 12, plate 2: "Large amounts of camel-colored wool characterize the early period of Teec weaving, and smaller rug sizes predominate. Bows and arrows and feathers are symbols of rain in Navajo mythology. Circa 1915-1920."

#### 1288

#### A Navajo Teec Nos Pos rug

In a storm pattern, with a central Vallero star medallion mimicked in the four corners, feathers and geometric complements, a single border of repeated leaf forms. *size approximately 6ft 10in x 4ft 3in* 

\$5,000 - 7,000

#### 1289

#### A Navajo Teec Nos Pos rug

With a pattern reminiscent of Caucasian Oriental rugs, Spider Woman crosses down the center of the narrow field, enclosed by multiple secondary borders and an outer reciprocal hook frame. *size approximately 5ft 7in x 3ft 6in* **\$5,000 - 8,000** 

#### 111:

Belikove, Ruth, 2003, p. 24, plate 14: "This rug features a border design often found in a more complicated form on Oriental rugs...Circa 1915-1920."

Conjecture has long held that the unusual, ornate quality of Teec Nos Pos weavings was the result of exposure to Oriental rug patterns through the traders and outside business people who influenced the rug trade. While there does not seem to be any specific proof of this in the historic record, the current lot presents ample evidence and must be one of the more convincing examples of such cross-cultural impact.









### 1290

#### A Navajo Teec Nos Pos rug

Centering an axis of three large Vallero stars, smaller such motifs as accents, a wide range of geometric filler devices and a bow tie border. *size approximately 8ft 7in x 3ft 6in* **\$5,000 - 8,000** 

#### 111:

Belikove, Ruth, 2003, p. 27, plate 17: "During the 1920s and 1930s, Teec rugs increased in size, and filler elements became more numerous, smaller, and increasingly outlined in various colors. Circa 1920-30."

### 1291

### A Navajo Teec Nos Pos Yeibichai rug

The thirteen member ceremonial depicted in profile, a representation of the Talking god at front, the scene enclosed by a broad reciprocal border and banded outer frame. *size approximately 7ft 6in x 4ft 1in* 

\$4,000 - 6,000

### 1292

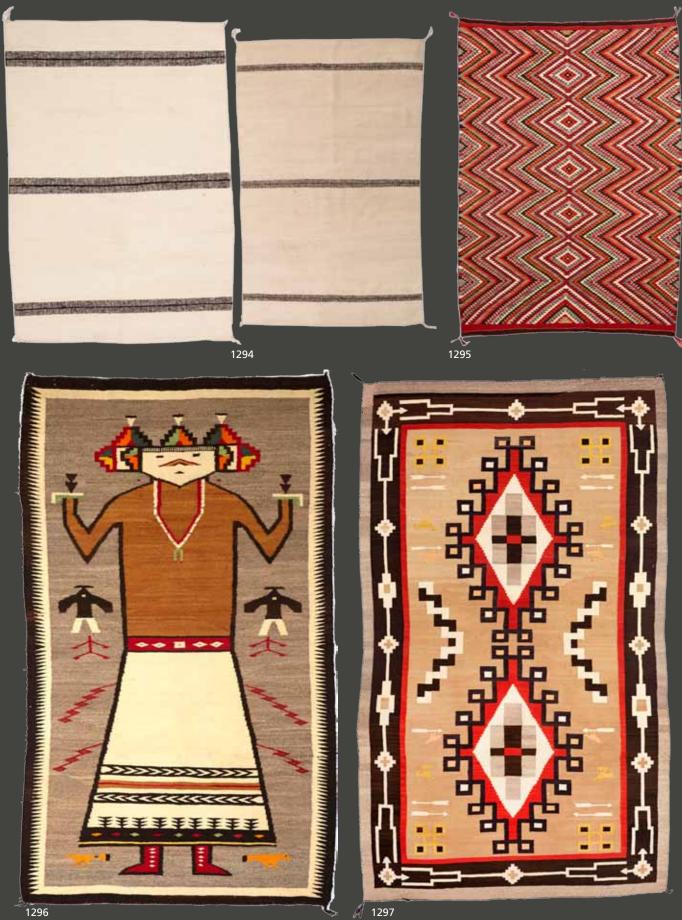
#### A Navajo Red Mesa pictorial rug

Roosters, hens and Vallero stars surround the compact field of diagnostic outlined and serrated diamond forms, a single crenelated border. *size approximately 6ft 10 x 4ft 9in* **\$3,000 - 5,000** 

### 1293

### A Navajo transitional pictorial rug

Depicting rows of cows, alternating with solid color stripes and panels of crenelated devices, small cross accents. size approximately 6ft 3in x 4ft 3in \$3,000 - 5,000





#### 1294

### Two unusual Navajo rugs

Both similarly rendered in a minimalist aesthetic reminiscent of commercial trade blankets, with three ticked bands across the width. *size approximately 5ft 6in x 3ft 11in and 4ft 2in x 2ft 6in* **\$1,200 - 1,800** 

Provenance: For the largest: ex-Cozy McSparron, Indian trader at the Chinle Trading Post, NM

### 1295

### A Navajo Red Mesa rug

With an allover finely serrated diamond lattice eyedazzler pattern, a single narrow border. *size approximately 6ft 1in x 4ft 4in* **\$2,500 - 3,500** 

### 1296

#### A Navajo pictorial rug

With a single kachina figure dominating the field, wearing a tableta and concha belt, airplane and bird motifs as accents. *size approximately 6ft 9in x 4ft* **\$1,500 - 2,500** 

#### III:

Campbell, Tyrone, and Kopp, Joel and Kate, 1991, p. 102, ill. 104

## 1297

### A Navajo pictorial rug

With double diamond medallion and interlaced band accents, small birds and arrows populating the field, a Teec Nos Pos-like border. *size approximately 7ft 4in x 4ft 2in* **\$2,000 - 3,000** 

#### 1298

#### A Navajo Klagetoh rug

Mabel Begay, the elongated central diamond medallion flanked by corner stepped devices and a reciprocal terraced border. size approximately 9ft 2in x 6ft 7in \$1,800 - 2,400

#### 1299

### A Navajo Red Mesa runner

The unusual weaving showing a lattice of outlined diamonds and diamond complements, enclosed by a serrated zigzag border. *size approximately 11ft 4in x 1ft 6in* **\$1,000 - 1,500** 



### 1300

A Navajo Teec Nos Pos double saddle blanket

Woven in two separate patterns, each with distinct centerpiece enclosed by a wide series of borders. *size approximately 4ft 6in x 2ft 9in* \$2,000 - 3,000

#### \$2,000 - 3,0

#### III:

Belikove, Ruth, 2003, p. 21, plate 11 and cover: "The Navajo wove very few double pattern saddle blankets, and even fewer that can be accurately attributed to the Teec Nos Pos area. Circa 1920-25"

#### 1301

### A Navajo transitional blanket

Borderless, arranged with repeated angular fretwork bands alternating in their color scheme, striped ends. size approximately 6ft 8in x 4ft 1in \$2,000 - 3,000

### 1302

### A Navajo transitional weaving

Borderless and in a banded pattern, alternating panels of solid color stripes with serrated zigzags and central diamonds. *size approximately 7ft 3in x 4ft 9in* **\$2,000 - 3,000** 

### 1303

1302

#### A Navajo Teec Nos Pos pictorial double saddle blanket

Woven in two distinct patterns, the topmost depicting a cornstalk, the other with a central diamond-form, each enclosed by multiple borders, fringe added to the bottom.

size approximately 4ft 3in x 2ft 10in \$2,000 - 3,000

### 1304

### A Navajo Teec Nos Pos rug

Unusual with the reversal of a dark field and light border, showing a linear arrangement and arrows enclosed by repeated double hook devices. *size approximately 5ft 10in x 3ft 8in* **\$3,000 - 5,000** 

### 111:

Belikove, Ruth, 2003, p. 16, plate 6: "In this beautiful example the weaver has reversed the normal color arrangement. the field is dark brown (black), while the border is black on white. Circa 1915."

### 1305

A Navajo rug Aligning three stepped contiguous diamonds and enclosed by box and solid color borders. size approximately 6ft 2in x 3ft 4in \$1,000 - 1,500





1308

1306

#### A Navajo Teec Nos Pos rug

With a pair of Vallero stars flanking a central six-pointed star medallion, feathers and geometric complements, zigzag and banded borders. size approximately 4ft 10in x 3ft 2in \$2,000 - 3,000

### Property of various owners

#### 1307

### A large Navajo Burntwater rug

Eva Marie Begay, finely woven in pastel colors, with an elongated diamond medallion, stepped corner elements and a hook meander border. \$1,500 - 2,000 size approximately 11 ft 7in x 8ft 7in \$3,000 - 4,000

### 1308

### A Navajo pictorial rug

Portraying a single Yei figure, mountain lions, bows and arrows, surrounded by Vallero stars, stepped and banded borders. size approximately 5ft 8in x 3ft 4in \$1,500 - 2,000

### 1309

#### Two Navajo rugs

In contrasting dark and light palettes, each worked in distinct diamond configurations and with a single solid color border. size approximately 5ft x 3ft 7in and 5ft 11in x 4ft

### 1310

#### A Navajo transitional rug

With an overall lattice pattern of serrated diamonds, banded ends. size approximately 7ft 11in x 4ft 1in \$1,500 - 2,000











### 1311

A Navajo chief's style rug In a third phase variant pattern of contiguous crosses overlaid on the banded ground. size approximately 4ft 5in x 6ft 7in \$2,000 - 3,000

#### 1312

#### A Navajo Ganado rug

Centering an elongated diamond medallion, accented by hooked devices and chevrons, a reciprocal terraced border. *size approximately 8ft 8in x 6ft 3in* **\$2,000 - 3,000** 

#### 1313

### A Navajo rug

With a simple double-diamond center, enclosed by a broad border of sawtooth lozenges and solid color outer frame. size approximately 6ft 1 in x 4ft 9in \$1,500 - 2,000

#### 1314

#### A Navajo Burntwater rug

*Rita Charley,* finely woven in pastel colors, with a diamond-form configuration in the center, terraced corner elements and a stylized blossom border. *size approximately 9ft 8in x 6ft 11in* **\$2,500 - 3,500** 

### 1315

A Navajo pictorial rug A storm pattern example, a steer head depicted in the center, with a single solid color border. size approximately 4ft 8in x 2ft 6in \$1,200 - 1,800











# Baskets

### Property of various owners

### 1316

### A Chitimacha polychrome lidded basket

Double-woven in characteristic undulating patterns over the diagonally striped ground. *height 5in, width 3 3/4in* **\$1,500 - 2,000** 

# 1317<sup>Y</sup>

### Two Eskimo lidded baleen baskets

*Eunice Hank*, each with similar walrus ivory finials, the larger woven with contrasting blonde wefts and dark coils; the smaller executed in a more subtle and graduated manner. *diameter 6 1/8 and 3 7/8in* **\$1,800 - 2,800** 

### 1318<sup>Y</sup>

Three Eskimo lidded baleen baskets Signed Marilyn Hank, Hubert Koonuk and Omnik, walrus ivory finials depicting land or sea mammals, the largest with blonde baleen accent bands. *diameter 4 1/4, 4 1/8 and 4in* \$1,500 - 2,000

### 1319<sup>Y</sup>

### Three Eskimo lidded baleen baskets

One marked "J.N.L." (*John Long*), another unsigned, each with walrus ivory animal bust finials; the third by *Eunice Hank*, carved twin seals topping the lid. *diameter 5, 4 7/8 and 4 1/2in* **\$1,500 - 2,000** 

### 1320<sup>Y</sup>

Two Eskimo lidded baleen baskets The walrus ivory finials depicting pairs of marine mammals, an unsigned example using narrow wefts to emphasize the square-cut warps; the other with blonde baleen bands as accents, *Eunice Hank. diameter 4 3/8 and 4 1/8in* 

\$1,500 - 2,000



## Property from the Portland Art Museum, Portland, OR, sold to benefit the Museum Acquisition fund

#### 1321

#### A Salish polychrome basket

Alternating pairs of human figures with columns of concentric box motifs. *height 10 3/8in, greatest diameter 11 1/4in* **\$1,500 - 2,500** 

1322

#### Two Plateau cornhusk bags

Pictorial examples, one showing a deer or elk beneath a tree; the other with a trio of chickens above a series of serrated diagonal bands, the obverse of both displaying an array of eight-pointed stars. *length 11 1/2 and 10 3/8in* **\$1,500 - 2,000** 

#### Property from the James and Lauris Phillips Collection, San Marino, CA

#### 1323

#### A Northwest California jump dance basket

Woven in characteristic form with wood rod foundation, painted deerhide capping each end, alternating twin bands with serrated zigzags as decoration. *height 4in, length 19 3 /4in* **\$2,000 - 3,000** 

#### 1324 Two Northeast California baskets

One a polychrome example, a quartet of "sturgeon's back" motifs placed about the body; the other alternating human figures with stacked rhomboids bisected by a fretwork meander, an old tag attached reading "Hat Creek". *diameter 8 3/8 and 7in* **\$1,500 - 2,000** 



#### Two Central California bottleneck baskets

One a Western Mono example, evenly distributed zigzag bands traversing the body; together with a Yokuts polychrome, alternating stacked and framed triangle columns with vertically aligned cruciform designs. *diameter 8 and 7in* **\$3,000 - 4,000** 

#### 1326

#### A Kawaiisu polychrome bottleneck basket

Finely woven, a quintet of diagonals consisting of conjoined parallelograms radiating from the base, rim ticking at the aperture. *height 8in, diameter 11 3/4in* **\$3,000 - 4,000** 

#### 1327

#### Two Tubatulabul bottleneck baskets

Both decorated variously with bands of zigzag and geometric motifs, the polychrome example with ancillary cruciform accents. *diameter 7 7/8 and 7in* **\$2,000 - 3,000** 

#### 1328

#### A Yokuts polychrome basket

Alternating registers of diamondback motifs with zigzag columns. height 4 1/2in, diameter 10 1/4in \$2,000 - 3,000

#### 1329

#### A Kawaiisu polychrome bottleneck basket

Finely woven, five stepped diagonals radiating from the base to the ticked rim. *height 5in, diameter 8 1/4in* 

\$1,500 - 2,500

#### 1330

#### Two Yokuts polychrome baskets

One with diagonal stacks of stylized butterfly motifs radiating to the rim; the other with two broad bands of variant rattlesnake designs. *diameter 9 1/4 and 8in* **\$1,800 - 2,400** 

#### 1331

#### Two Yokuts bottleneck baskets

One decorated with stacked triangles and diminutive box accents; the other a polychrome example, alternating reciprocal serrate columns with vertical alignments of feline, heart and X-form motifs. *diameter 7 1/4 and 7in* **\$2,500 - 3,500** 





#### Two Western baskets

Including a Mono Lake Paiute example, a stepped double zigzag band framed by twin stripes; and a Maidu bowl, decorated with three registers of diagonally stacked parallelograms. diameter 9 7/8 and 9 1/2in \$1,800 - 2,800

#### 1333

#### Two California bottleneck baskets

A Tubatulabul example, zigzag bands below the shoulder, cruciform accents above; and a Panamint polychrome, zigzag-framed diagonals rising from the base, a pair of serrated bands above the shoulder. diameter 7 and 6 3/4in \$3,000 - 4,000

#### 1334

#### A Yokuts polychrome gambling tray

A pair of concentric diamondback motif bands encircling the center. height 1 3/4in, diameter 16 3/4in \$1,500 - 2,500

#### 1335

#### Two California bottleneck baskets

Including a Yokuts polychrome example, a pair of rattlesnake bands below the shoulder, a variant design encircling the neck; and a Western Mono container, repeating stripes of staggered triangle designs. diameter 7 1/4 and 6 7/8in \$2,000 - 3,000

#### 1336

#### Two Paiute baskets

Including a deep bowl, an allover latticework of plant motifs; and a polychrome example, alternating quartets of diamonds with stacked and winged triangle devices. diameter 8 and 7in

\$1,800 - 2,800

#### Three Washo/Paiute polychrome baskets

One a bottleneck, alternating concentric diamond lozenges with vertical plant motifs; a bowl with oval start, striped X-forms and chevrons as decorative elements; the third example alternating arrows and floriform designs.

diameter 6 1/4, 5 5/8 and 5 1/8in **\$2,500 - 3,500** 

#### 1338

#### Two Yokuts polychrome bottleneck baskets

The larger example alternating bands of diamondback rattlesnake and butterfly motifs; the smaller with human figures hand-in-hand below the shoulder, water strider insect designs above. *diameter 5 3/8 and 4 1/2in* 

\$2,000 - 3,000

#### 1339

#### Three Western baskets

Including a Maidu bowl, stepped checkerboard bands in a zigzag lattice pattern; a Washo example, the design band woven in a complex pattern of diamond and triangle elements; and a Western Mono polychrome, alternating a quartet of well-executed repeating lozenges. *diameter 6 1/2, 6 and 5 5/8in* 

\$1,800 - 2,800

Provenance:

For the last, an old and partially distressed Emporium Co, Carson, Nev. tag to the interior, indistinctly marked as no. 3(2?)31, (illegible maker's name)

#### 1340

#### Three California baskets

Including a Yokuts polychrome bowl with human figures, deer and other quadrupeds alternating with conjoined diamond diagonals; a finelywoven Kawaiisu example, fretwork bands at the rim and above the base, a quillwork detail as artist's signature; a Maidu variant, woven in an allover pattern of positive and negative triangles. *diameter 6, 5 7/8 and 4 3/4in* 

\$2,000 - 3,000

#### Provenance:

For the Kawaiisu: ex-A.T. Muller collection; ex-Tom Bahti collection





#### A Yokuts polychrome basket

Aligning a serrated and banded zigzag design, complementary inverted V-forms and concentric cruciform motifs as accents. *height 10 1/8in, diameter 17 1/2in* **\$2,500 - 3,500** 

#### 1342

A Tubatulabul basket Three varying diamond bands encircling the body, a fretwork meander above the base. height 7 1/4in, diameter 16 1/8in \$2,000 - 3,000

#### 1343

#### A Tubatulabul polychrome basket

Woven with three graduated rattlesnake design bands. height 9in, diameter 16 7/8in \$1,500 - 2,500

#### 1344

#### A Yokuts polychrome cooking basket

Two bands of precisely executed, staggered triangle motifs encircling the body. height 10 3/4in, diameter 22 1/2in \$2,000 - 3,000

#### 1345

#### Two Central California baskets

One a Western Mono example, three chevrons of double-stacked triangles accented by complementary geometric motifs; the other a Yokuts polychrome with a banded and serrated zigzag design encircling the body. *diameter 13 3/4 and 11 3/4in* **\$1,500 - 2,000** 

#### Two Panamint polychrome baskets

The larger example centering a sunburst design about the base, a horizontal band of reciprocal diagonal zigzags beneath the rim, cruciform accents below; the smaller with a pair of broad rattlesnake bands about the body. *diameter 14 1/2 and 11 3/4in* \$3,000 - 4,000

For the latter, an old attached tag reading "Kennedy Museum Collection... Bsk 0616", "186" in ink at the base.

#### 1347

#### A Panamint polychrome bottleneck basket

Alternating bighorn sheep, horses and organic forms below the shoulder, a fretwork meander at the rim. *height 5in, diameter 6 5/8in* **\$2,000 - 3,000** 

#### 1348 A California Chemehuevi polychrome oval basket

Alternating pairs of playing card suit symbols with fretwork columns, concentric rings encircling the base. height 3 3/8, greatest diameter 9 7/8in \$1,500 - 2,000

#### 1349

#### Two Panamint baskets

One a polychrome example, alternating serrated diagonal bands with ascending cruciform motifs; the other with a quartet of tightly woven stepped diagonal designs. *diameter 5 3/8 and 5 1/4in* **\$2,000 - 3,000** 

Property of various owners

#### 1350

#### A Panamint polychrome basket

Finely woven, alternating a variety of stacked diamond motifs with cruciform and dual triangle designs. height 2 1/2in, diameter 4 1/8in \$1,500 - 2,000





#### A Pomo oval gift basket

Woven in a negative pattern, stacked triangle diagonals against the dark field, shell disc and trade bead accents. *height 2in, greatest length 6 1/2in* **\$3,000 - 4,000** 

#### 1352

#### A Western Mono basket

Alternating pairs of horizontal rattlesnake bands with two varied columns of stacked diamond elements. height 7 7/8in, diameter 14 1/4in \$1,500 - 2,000

#### Property from a Florida private collection

#### 1353

#### A Pomo gift basket

Finely woven, the body divided into three registers of stepped and serrated diagonals, trade disc and shell beads as accents. *height 3 1/2, diameter 8 5/8in* **\$2,000 - 3,000** 

#### Property of various owners

#### 1354

A Maidu tray Designed with a pinwheel effect of serrated bands spiraling out of the center. *height 1 3/4in, diameter 12 3/4in* \$1,500 - 2,000

#### 1355

#### A Pomo tray

Woven in a complementary positive/negative pattern, three registers of stepped or banded diagonal parallelograms alternating with similar zigzag designs. *height 3in, diameter 12in* **\$3,000 - 4,000** 



#### A Washo polychrome basket

Possibly the work of Lucy Andy, finely woven, alternating registers of serrated diamond lozenges with complementary chevron bands, restored. height 6 1/2in, diameter 12 3/4in \$8,000 - 12,000

#### Provenance:

The Lucille and Marshall Miller Collection, Bloomfield Hills, MI, sold at Sotheby's, NY, 11/30/99, lot 138. The attribution to Lucy Andy was made in the catalog description for that sale.

#### 1357

#### A Washo polychrome basket

Attributed to Lillie Frank James, with oval start, twin zigzag design bands composed of framed hourglass motifs decorating the body. height 6 1/2in, diameter 10 3/4in \$6,000 - 9,000

The attribution to Lillie Frank James has been made by Professor Marvin Cohodas. In a letter accompanying this lot, dated June 30, 2011, he states: "The three rod Washoe *degikup* pictured below, approximately 11" in diameter and 7" high, with designs in redbud and bracken fern on willow ground, may be attributed to Lillie Frank James of Antelope Valley. This attribution is based on comparison with the baskets of Lillie James in the Day Collection, now in the collection of the California State Parks. Judging from the weightiness of the design, this basket was likely woven in the mid- to late 1920s."

#### 1358

A Maidu basket Woven in an allover serrated zigzag pattern, the rim restored. height 10 3/4in, diameter 18 1/2in \$1,500 - 2,500

Property from the Collection of Alexandra and Sidney Sheldon, Malibu, CA

#### 1359

A Yokuts polychrome basket A series of naturalistic ducks waddling about over repeated block devices. *height 6in, diameter 9 3/4in* \$4,000 - 6,000

The deep container on a flattened base, decorated with three height 8in, diameter 12 1/2in A Pomo twined basket graduated design bands. \$2,000 - 3,000

An unusual pictorial example, displaying a deer head, butterfly, height 4 1/2in, diameter 7 1/4in 1361 A Pomo basket bow and arrows. \$2,500 - 3,500 うちらう

PART I

1362

1361

# 1362

A Yokuts pedestal-base polychrome lidded basket Decorated with diamondback rattlesnake and zigzag bands, quail topknots inserted about the shoulder. height 6 1/2in, diameter 8 3/4in \$2,500 - 3,500

# 1363

A Washo polychrome basket Alternating silhouettes of birds in flight with stylized flowering plants. height 4 3/4in, diameter 9 5/8in \$2,500 - 4,500



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1359

1358



#### A Panamint polychrome basket

Broad diamond columns spaced about the steep sides, a single row of stacked arrow points and cruciform accents. *height 7 3/4in, diameter 17 1/4in* **\$5,000 - 8,000** 

#### 1365

#### A Kawaiisu polychrome basket

With stairstep bands spiraling up the deep sides, "coyote track" motifs below the rim. height 8 1/2in, diameter 17in \$3,000 - 5,000

#### 1366

#### A Yokuts cooking basket

The deep container ringed by three zigzag design bands. height 12 1/2in, diameter 19 1/4in \$3,000 - 4,000

#### 1367

#### A Panamint oval basket

Showing serrated vertical columns, alternating in orientation. *height 4 3/4in, length 13 3/4in, width 11in* **\$3,000 - 4,000** 

#### 1368

#### A Yokuts polychrome cooking basket

Decorated with a pair of rattlesnake bands on the upper body, a slender zigzag design below. height 9in, diameter 17 1/2in \$3,000 - 4,000

#### A Panamint polychrome basket

A series of perched birds about the body, quillwork accents, a cruciform device at the base. height 3 3/4in, diameter 7 3/4in

\$2,000 - 3,000

#### 1370

#### A Pomo oval gift basket

Worked in a reciprocal positive/negative design of stacked triangles, shell disc and glass bead accents, the rim similarly decorated, with integral strap. *height 2 3/8in, greatest diameter 15 3/4in* \$3,000 - 4,000

#### 1371

#### A Panamint oval basket

Very finely woven, alternating lizards with double diamond lozenges, a four-point florette at the base. height 3 5/16in, greatest diameter 6in \$3,000 - 5,000

#### 1372

#### A Panamint bottleneck basket

Finely woven, aligning four columns of diamonds in serrated frames, a single vertically-stacked triangle motif placed asymmetrically between two of the columns. *height 4 1/2in, diameter 6in* 

\$3,000 - 4,000

#### 1373

#### A Pomo gift basket

Finely woven, stacked parallelogram diagonals bisected by checkerboard design bands, a profusion of quail top knots below the rim. *height 4 1/4in, diameter 8 1/4in* **\$4,000 - 6,000** 





Property from the Collection of Alexandra and Sidney Sheldon, Malibu, CA

#### 1374

#### A monumental polychrome Washo basket

Possibly the work of Maggie James, of degikup form, decorated with blossoming trees, spade and diamond forms over a zigzag band horizon, an array of triangular and abstract floral motifs surround the base. height 9 1/2in, diameter 21in \$15,000 - 20,000

#### Cf:

For a reference to baskets by Maggie James exhibiting similar characteristics to the present lot, see Cohodas, Marvin, 1981, pp. 52-59 and p. 80, in particular illustration number 9.

#### 1375

#### A Washo polychrome basket

Of degikup form, finely woven with vertical fretwork columns alternating with fields of multi-pointed stars and diamond lozenges. *height 6 1/4in, diameter 11in* **\$8,000 - 12,000** 

#### 1376

#### A Washo polychrome basket

Of degikup form, tightly woven to depict naturalistic butterflies and blossoming branches. *height 5in, diameter 9 3/4in* 

\$10,000 - 15,000





A Mission polychrome basket Five leafy stalks set within a banded frame, possibly depictions of corn plants. height 10 1/2in, diameter 14 1/2in \$2,500 - 3,500

#### 1378

#### A Mission rattlesnake basket

Susana Agualla, finely woven, the solitary serpent encircling the bowl from start to rim. height 5in, diameter 11 5/8in \$3,000 - 5,000

An old label attached to the underside: "25. Mission Indian - La Jolla Reservation, Made by Susana Agualla" written in period ink

#### 1379

#### A Mission polychrome basket

Alternating perched birds with columnar leafy plants, insects and geometric abstracts. height 5 1/4in, diameter 8 3/4in \$3,000 - 5,000

#### 1380

#### A Mission oval polychrome basket

Possibly Luiseño or Cahuilla, attributed to "Margarita of near Murrieta", each side showing a burro feeding at a trough, a human figure approaching it from the rear, flowering branches as filler devices at either end, a sawtooth design encircling the basket start, the rim restored. height 7in, greatest diameter 21 3/4in \$6,000 - 9,000

The attribution to this weaver comes from Moser, Christopher L., 1993, pp. 73-74, figs. 57 and 61, showing two views of a bowl with nearidentical iconography: "According to (George Wharton) James (author of Through Ramona's Country, 1908) Margarita was expressing the desire that if she could sell enough baskets, she would be rich enough to feed her burro at a trough like a rich white man."

#### Cf:

Ibid, p. 74, fig. 62, for an oval basket with similar subject matter; also seen in Silva, Arthur M. and Cain, William C., 1976, p. 25, fig. 33

#### 1381

#### A Mission rattlesnake tray

With its rattle tail at the center, the serpent coils outwards, ending just below the ticked rim. height 1in, diameter 15 1/2in \$4,000 - 6,000

#### 1382

#### A Mission polychrome rattlesnake tray

The dark coiling diamondback snake draped about the sides, the head turned toward the center, box and circle complements. height 3in, diameter 12 1/4in \$5,000 - 7,000







1383

A Mission polychrome rattlesnake tray The diamondback serpent coiling about the sides, its head turned toward the center. height 2 1/4in, diameter 10 1/2in \$2,500 - 3,500

#### 1384

#### 1384

A Mission polychrome rattlesnake tray A diamondback snake displayed about the sides, the flat base with a five-pointed star and striped accents. height 2 3/4in, diameter 17 1/2in \$4,000 - 6,000





#### A Mission basket

A quintet of human figures encircling the distinctive start, open-topped serrated columns alternating with unique design elements. *height 3 3/4in, diameter 14 1/4in* **\$2,000 - 3,000** 

#### 1386

#### A Gabrielino basket

On a convex base, a grass foundation transitioning to a rod bundle, a serrated design band at the rim. *height 4 1/4in, diameter 14in* \$4,000 - 6,000 Property from the James and Lauris Phillips Collection, San Marino, CA

#### 1387

#### A Mission polychrome oval tray

Alternating avian designs with contrasting pairs of whirling log motifs, set within a sawtooth band framework. *height 2 5/8in, greatest diameter 11 5/8in* **\$1,800 - 2,800** 

#### 1388

## A rare Gabrielino tray

The variegated field undecorated save for a trio of dark stitches set just below the rim. *1 7/8in, diameter 16in* **\$1,500 - 2,500** 

#### 1389

A Chumash polychrome tray The open center encircled by diagonal bands of opposing hooked triangle devices and cruciform motifs, surmounted by a horizontal fretwork meander band, diagonal accents above and below. height 3 1/2in, diameter 17in

## \$15,000 - 20,000

The present lot is most likely an example of Southern Chumash basketry, originating from Santa Barbara and Ventura counties. See Shanks, Ralph and Woo Shanks, Lisa, 2010, pp. 14-18, for a technical and stylistic analysis of this regional type.



#### A Mission rattlesnake tray

The tightly coiled serpent complemented by floral and curvilinear organic motifs. *height 2 5/8in, diameter 11 1/2in* 

\$4,000 - 6,000

#### 1391

#### A Mission tray

The deep bowl alternating pairs of birds with rabbits surmounted by butterfly motifs, a nine-point blossom encircling the start. *height 3 3/4in, diameter 13 1/4in* **\$3,000 - 4,000** 

#### 1392

#### A Mission polychrome oval basket

Precisely woven, alternating registers of complex floral thickets centering solitary fowl, a concentric sawtooth device framing the base. *height 8 1/2in, greatest diameter 27 1/2in* **\$2,000 - 3,000** 

#### 1393

#### Two Mission rattlesnake baskets

Including a polychrome example, serpents opposing each other across a neutral field; and a monochrome bowl, with solitary reptile encircling a cruciform start, winged insects as accents. *diameter 12 1/4 and 9 1/2in* **\$4,000 - 6,000** 

The first with attached tag, reading in part "Mission Indian Basket, Cahuilla Indian Reservation... May 21, 1940... By Dolores Lubo - 88 years old, The Rattle Snake Basket. 26.00"



#### Two Mission polychrome trays

One example centering a six-pointed star, encircled by an arched checkerboard band; the other of deep construction, three registers of alternating color fields rising from the start. *diameter 13 7/8 and 11 1/2in* **\$2,000 - 3,000** 

#### 1395 Two Mission trays

Centering five- or six-pointed stars, the larger example with each end terminating in a leafy vegetal motif; the smaller executed in a variegated concentric pattern. *diameter 15 1/4 and 11 1/2in* **\$2,500 - 3,500** 

An old tag attached to the larger tray reading "Calif. Mission, Kennedy Museum Collection, Gallup, BSK(?)0632"

#### 1396

Two Mission polychrome trays The larger with two alternating bands of duotone hexagons encircling a six-petal motif; the smaller a concentric series of solid or checkered design registers radiating from a central four-point device. *diameter 12 3/4 and 11in* **\$2,000 - 3,000** 



#### Two Mission trays

Including a polychrome example, alternating spreadwinged birds with block geometric elements; the other a duotone variant, a series of animal or floriform motifs encircling a central five-armed device. *diameter 16 and 15 3/8in* **\$3,000 - 4,000** 

#### 1398 A Mission basket

*Luiseño or Cupeño*, alternating three depictions of the distinct bell tower of the San Antonio de Pala Asistencia (Pala sub-Mission) with organic lozenges, "PA LA" flanking each tower, three unidentified words (two possible repetitions) above the variegated concentric base. *height 6 1/2in, diameter 19 1/2in* **\$3,000 - 5,000** 

#### 1399 Two Mission trays

One a finely-woven duotone example showing a complex arrangement of floriform elements with avian accents; the other a polychrome rattlesnake variant. *diameter 12 1/2 and 12in* **\$3,000 - 4,000** 



#### 1400 A Chumash tray Radiating diagonals of repeat fretwork motifs complementing the horizontal framing band. *height 3 1/4in, diameter 15 1/2in* \$12,000 - 18,000

### 1401

#### A Chumash polychrome basket

Diagonal zigzags radiating from the undecorated center, a fretwork band encircling the field, *areas of restoration at the rim. height 4 3/8in, diameter 13in* **\$10,000 - 15,000** 





#### A Mission rattlesnake tray

A solitary serpent unwinding from the base. height 2 1/4in, diameter 14 3/4in \$2,500 - 3,500

#### 1403

A Mission polychrome rattlesnake tray The thick-bodied reptile encircling the basket.

height 2 1/8in, diameter 15 1/2in \$2,000 - 3,000

#### 1404

#### A Mission polychrome rattlesnake tray

A serpent tightly coiled about the basket base, a series of distinctive repeating complements below the rim. *height 2 5/8in, diameter 12in* **\$4,000 - 6,000** 

#### 1405

#### A Mission polychrome oval tray

"Cahuilla. CAL" spelled out below the rim, a sunburst device and diagonal accents about the base. height 3 1/4in, greatest diameter 16 5/8in \$2,000 - 3,000

#### 1406

#### Two Mission trays

One with a quartet of waterfowl about the variegated base; the other a polychrome example centering a four-armed device encircled by concentric diamond bands. *diameter 10 and 8 7/8in* **\$1,500 - 2,000** 

#### Two Southern California polychrome baskets

One a Panamint or California Chemehuevi bottleneck, decorated with cruciform and stepped zigzag bands; the other a Mission bowl, alternating stacked arrowheads with spiked plant form motifs. *diameter 7 and 6 1/2in* **\$2,500 - 3,500** 

#### 1408

#### Two Mission polychrome baskets

The larger example with staggered reciprocal cruciform design band; the other showing a trio of diamonds outlined by a stepped latticework. *diameter 10 3/4 and 8in* **\$2,000 - 3,000** 

#### 1409

#### Two Mission polychrome baskets

An oval example, opposing avian motifs against the variegated ground; and a bowl, deer on pedestals alternating with distinct birds, a 10-point star at the base.

greatest diameter 8 and 6 7/8in \$1,500 - 2,000

#### 1410

#### Two Mission rattlesnake baskets

Each executed with a single serpent coiling about the body. *diameter 5 3/8 and 4 1/8in* \$1,500 - 2,000

#### 1411

#### Two Mission baskets

Both very finely woven, including a tray, diamond accents set within a floriform framing band; and a bowl with a quartet of deer about the body, a latticework sunburst at the base. *diameter 9 1/2 and 5 3/8in* **\$1,500 - 2,000** 

#### 1412

#### Two Mission polychrome rattlesnake baskets

Each of similar execution and depicting a solitary coiled diamondback, one with an old tag attached reading "Cahuilla Snake". *diameter 6 3/4 and 6 1/2in* **\$3,000 - 4,000** 





Property from the James and Lauris Phillips Collection, San Marino, CA

#### 1413

#### Two Apache trays

One centering a concentric five-point star, quadrupeds and human figures as accents; the other a polychrome example, a Federal eagle flanked by arrowhead motifs set within a fretwork framing band. *diameter 10 7/8 and 10 3/4in* **\$2,000 - 3,000** 

#### 1414

#### Three Havasupai baskets

Each incorporating avian motifs, the largest exclusively so; an oval example, alternating solitary human figures; a bowl with additional quadruped, whirling log and arrowhead designs above a zigzag horizon. greatest diameter 8 5/8, 7 5/8 and 6in

\$2,000 - 3,000

#### 1415 An Apache tray

Alternating concentric checkerboard design bands with registers of geometric or figurative motifs. *height 3 3/4in, diameter 15in* \$1,500 - 2,000

#### Property from the Estate of Nancy W. Walls, Georgia

#### 1416

#### An Apache tray

A central seven-point star anchoring a latticework of positive/negative lozenges, the outer bands framing quadrupeds and checkerboard diamond motifs. *height 4 3/8in, diameter 18 3/4in* **\$2,000 - 3,000** 

#### 1417

An Apache olla Illustrated with a profusion of quadrupeds and human or spirit figures, framed by lightning motifs, a six-point star and lattice frame at the base. *height 13in, diameter 17 3/4in* \$1,500 - 2,000

#### Property of various owners

#### 1418

#### An Apache olla

Woven in three distinct horizontal registers, a diamond latticework from the rim to the shoulder, a band of concentric hourglass forms below, vertical zigzag columns and lightning motifs filling the bottom half. *height 15 3/4in, diameter 13 1/2in* **\$3,500 - 4,500** 

#### 1419

#### An Apache olla

A series of striped, zigzag or checkerboard design bands placed about the body, quadrupeds and cruciform motifs as accents. *height 11 1/2in, diameter 9 1/2in* **\$2,500 - 3,500** 

#### 1420

#### An Apache olla

Centering a quartet of heart-form registers containing quadrupeds and conjoined triangle motifs, a diamond latticework above, a series of zigzag bands below. *height 19 3/4in, diameter 15 1/2in* **\$5,000 - 8,000** 







A Havasupai tray

Tightly woven and depicting eagles and hares about a central fretted medallion, a zigzag band below the rim. *height 1in, diameter 10 1/2in* **\$1,500 - 2,000** 

1422

#### An Apache plaque

Woven with concentric five-pointed stars, human figures, animals and cross motifs fill the reserves. *diameter 21 1/4in* **\$2,500 - 3,500** 

#### 1423

A rare and unusual Pima rattlesnake basket Attributed to Matilda Thomas, with wide flat base and flaring sides, a diamondback rattlesnake tightly coiled on the base, three more serpents encircle the body, each with forked tongue and segmented rattle, a lone insect sits to one side ready to be devoured, coyote track motifs as accents, a herringbone rim finish. height 5 3/4in, diameter 22 1/2in \$6,000 - 9,000

The present lot was woven likely between 1975 and 1980, and made to duplicate an unusual and magnificent basket by the famous Chemehuevi weaver Maggie Painter. It was commissioned by Bill Bowser, a trader at Casa Grande, Arizona. The original basket by Painter is illustrated in Arizona Highways, July, 1975, p. 28, from the collection of Jerry Collings. In a personal communication, Collings asserts that his basket was the only rattlesnake basket Painter ever wove, and was completed especially for him shortly before her death. The present lot is extremely similar to one sold at Sotheby's, New York in their sale of October 25-26, 1984, lot 213, attributed to a Pima weaver, Kathryn Josa.

#### 1424

#### A Papago/Pima burden basket

*Kiaha*, of characteristic pole and netted fiber construction, *the poles later replacements, areas of restoration to the netting. maximum size 52 x 54in* **\$1,500 - 2,000** 

#### 1425

#### A collection of nine Papago/Pima horsehair miniature baskets

One with a tag identifying the weaver as Mary Antone, depicting rattlesnakes and human figures hand-in-hand, the largest with an eagle in the center, another in a squash blossom pattern. diameter 4 3/4 - 15/16in \$2,000 - 4,000





#### Property from the Collection of Alexandra and Sidney Sheldon, Malibu, CA

#### 1426

An Apache olla Columnar devices incorporating checkerboard triangles rising from the dark tondo, a band of diamonds about the neck, framing registers filled with a profusion of humans and quadrupeds, cruciform and eccentric alphabet accents. height 22 3/4in, diameter 19in \$10,000 - 15,000



A Chemehuevi olla Two bands of serrated columns framing the neutral field above the shoulder, a seven-pointed star at the base. *height* 6 1/2in, diameter 7 3/4in \$4,000 - 6,000

Provenance:

Dr. Francis Xavier Ammann Collection, an abraded, partially legible inventory number to the underside of the olla

1428

A Chemehuevi polychrome olla Aligning columns of concentric stacked diamonds below the banded rim. height 6 1/2in, diameter 7in \$5,000 - 7,000

1429

A Chemehuevi olla A series of thin stepped or rectangular motifs about the shoulder, a band of flared diamonds below. height 7in, diameter 8 1/2in \$1,800 - 2,800

Provenance:

Dr. Francis Xavier Ammann Collection, inventory number L1190/1757 in ink to the underside of the basket

1429

1427

1428



11

#### Plains/Plateau/Woodlands

#### Property of various owners

#### 1430

#### Three Moundbuilder shell masquettes

Each taking advantage of the natural form of the shell to embody a minimalist human visage, drilled eye holes, an archaeological patina. *length 3 3/4, 3 1/2 and 2 1/2in* **\$2,000 - 3,000** 

#### Provenance:

John Griffin, Columbia, SC; Jonathan Holstein, New York; George Shaw, Aspen, CO

#### 1431

#### A Great Lakes presentation pipe tomahawk

With steel head, cap and bowl, the straight wood haft inlaid with lead or pewter fish motifs and geometric ornaments. *length 18 3/4in* \$3,000 - 5,000

#### 1432

#### An Ojibwa beaded knife sheath

On hide and with a cloth lining, worked in three applied panels of floral beading, fringe suspensions hung with tin cones and bugle beads. *length 18in* \$1,500 - 2,500

1433

#### A Cree beaded octopus bag

Worked on felt and with printed cloth lining, distinct floral patterns on each side, suspending bead and yarn tassels. *length 18 1/2in* 

\$2,000 - 3,000

#### Property from a private Scottsdale, Arizona collection

#### 1434

#### An Ojibwa beaded bandolier bag

Worked with naturalistic floral sprays on the body, strap, and central black velvet panel, tassel suspensions below. *length 45in* 

#### \$1,500 - 2,000

Provenance:

Collected on the Ojibwa Reservation; purchased in 1976 out of the Ralph Olson collection, Deerfield, IL



1430







Property of various owners

#### 1435

#### A rare and early Woodlands ballhead club

With waisted grip and notched tapering butt end, the faceted haft in a sawtooth ridge across the top and supporting an enormous oblong ball head, distinct incised accents adorn each side. *length 25 1/2in* **\$70,000 - 100,000** 

Provenance: Purchased at a British country auction

Cf:

Ewing, Douglas, C. 1982, pp. 140-141, for four related Great Lakes and/or Eastern Woodlands examples, all dated to the second half of the 18th century

also, Peterson, Harold L., 1965, photo of item no. 1 (the photo section unpaginated) and p. 85: "An example of the 17th century Virginia ball-headed clubs commonly referred to by the early colonists as tomahawks...It displays the large size and sharp drop to the ball typical of the early clubs of this form."



#### An Eastern Plains gunstock club

The thin hardwood weapon with crescentic pommel, the body decorated with brass tack designs and incised "U + U", possibly representing animal tracks, a repurposed chisel blade marked "E HOGAN". length 28 3/4in

\$5,000 - 8,000

Provenance: Andy Warhol Collection

#### 1437

#### A Sioux pipe

The wood stem with tacked decorations, a quillwork wrap adjacent to the mouthpiece, fastening a T-form catlinite bowl. length 33in

\$3,000 - 4,000

#### 1438

#### A Sioux beaded doll

Constructed of hide garments and face over a cloth body, with horsehair coiffure, the dress decorated front and back with pairs of opposing horses, box and banded accents. length 15in

\$3,000 - 4,000

#### 1439

#### A Cheyenne beaded knife sheath

With rawhide liner and beaded drop, replaced, adorned on the front with hourglass, box and butterfly motifs. length without drop 9 3/4in \$1,500 - 2,000

#### 1440

#### A Sioux catlinite effigy pipe

Carved realistically as an attenuated fish with gaping maw. length 9 1/4in

\$1,200 - 1,800





Property from a private Chicago collection

#### A fine Cheyenne shield and covers

The thick shield of buffalo rawhide, pierced at front and strung with hide straps on the reverse; the principal cover painted with four birds oriented towards the concentric circle center, a crescent indicated overhead, the perimeter a sawtooth band, a wood hoop divided into blue and red trade cloth semicircles suspended from the top; the second cover emblazoned with a gathering of seven small orbs within a circular central display, four concentric globes orbit about the edge. *diameter 17 1/2 - 18 1/4in* 

\$150,000 - 200,000

#### Provenance:

Baker University, Old Castle Museum, Baker, KS, donated to the Museum collection in 1868 by Ruth Baldwin (1832-1894); Howard Roloff, British Columbia; Laura Fisher Collection, sold (as two separate lots) at Christie's on January 12, 2006, lot 160 and 153

#### 111:

Galante, Gary, and Roloff, Howard B., editor, 1987, unpaginated: referred to as "The Baker shield, circa 1830-1850", illustrated front and back views, as well as represented in monotone on the cover

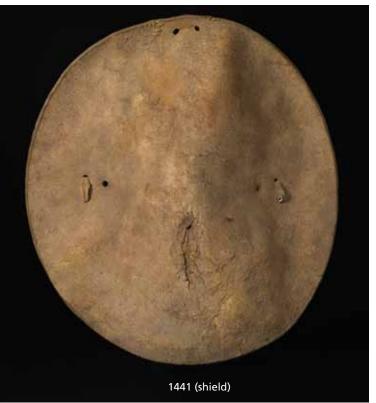
#### CHEYENNE SHIELD AND COVERS

This shield is decidedly a masterwork of Cheyenne iconography. The complex imagery generated by the original visionary's experience, revealed to him as he sought spiritual enlightenment and guidance during a Vision Quest, relates directly to broad Cheyenne cosmological concepts and the cultural precepts of his people. We cannot know if the vision seeker painted the pair of covers, or whether--- as was a common practice, he related his vision to another and entrusted to that person the task of painting a visual representation of the vision received. We are left to strive to understand and to interpret the iconography- the figures, their stylization, their arrangement in regard to each other, the respective colors utilized, and all other aspects of this shield and covers that date from the mid 19th Century. Plains Indian rawhide shields generally had two covers of tanned skin (often of pronghorn antelope), one placed over the other. In many cases the shield itself bore no painted symbols. Rather, as with this shield, the inner cover was the primary pallet. The outer cover might bear some symbolism, again as in this instance. However, when the owner-combatant carried his shield into battle, a practice was to remove the outer cover at an auspicious moment, and thereby release the daunting power embodied in the imagesa burst of combative energy thus directed at the foe.



As is characteristic of Chevenne shields, a long strap of tanned otter skin with the fur intact was attached to the reverse side of this shield, and served to transport or suspend the shield as needed. Many American Indian people viewed the otter as a totemic shield of sorts in and of itself, and enlisted its support in this manner. It is widely understood that either male or female bison most often furnished the hide for shields themselves— the general idea being that hide from the hump was favored. Actually, instead of the top of the hump, it was hide from the side of the hump/shoulder area that was thickest and therefore choice material. However, it is not generally known that at times hide from other areas of the buffalo body was also chosen for shields- the groin area in particular. In fact, remnants of nipples can be seen on some shields, as well as the penile opening of a bull. This feature is known to the author to be present on a small number of Cheyenne shields in museum collections. In every instance, the opening is located below the center of the shield proper, and can by understood to embody and when needed exert a guantum of the vigorous energy of the bison bull during the rut. On this shield, the closed rent or opening surrounded by compacted wrinkles of the hide seen in this very location is likely an example of this feature. Be it noted that the skin side of hide is the front of the shield.

The lesser amount of imagery on the outer cover of this shield is none the less potent. Equidistant at four points around the outer margin, four small discs painted solid red, each outlined by a narrow green line, demonstrate a concept sacred to most North American Indian people— the Four Directions/the expanse of the universe as known to them, each direction being the source of diverse types of energy, seasons of the year, and possible effects on their lives. In former times, as well as at present, Indian people of many areas utilize red paint to denote things that they consider to be sacred and possessing of inherent power. In addition, at the center of the outer cover, the dark painted disc with seven small circles within undoubtedly represents the Pleiades. Because the appearance of this astral constellation in North America occurs from spring to autumn, at least in former times the Cheyenne originally being semi-horticulturalists ( and perhaps other tribes), viewed the Pleiades as a *signum* demarcating the growing season of garden plants— a propitious part of the year.



Immediate to the eye is the complex imagery of this shield's inner cover that depicts the essence of the visionary's dream. Four avian figures as individuals are painted the traditional colors of the Four Directions. They represent the spirit beings of their given Direction. In addition to their feathered bodies, tails and wings, human hands extend from the base of their wing pointer feathers. Truly these are marvelous beings that could transform or present themselves in various wavs— all to support the shield bearer. They appear to be flying into a dark void in the center of the cover that might represent night or deep water. The green circle outlined with red might represent the sun. In fact, a representation of an eclipse (that mysterious celestial phenomenon) may well be intended. In addition, the green-painted zigzag border probably represent the mountains around the center of the world, and the light-colored bands and narrow blue line bordering the green indicate the power of the Maheyono (spirit beings) had over these mountains. (Nagy, personal communication 10-2013). A crescent moon is seen at top/center of numerous Chevenne shields. Most likely the green crescent on this inner cover is this very emblem. However, of note is the rainbow-like outline composed of narrow yellow, blue, white and red lines. Again, these relate to the Four Directions. If indeed this outline is intended as a rainbow, it could be considered as a trap to halt oncoming danger or missiles fired or weapons directed at the shield bearer, for at least the Cheyenne Indians envisioned the rainbow as a "trap" that stops thunderstorms that on the open prairie can potentially be devastating. The representation of a scalp composed of a small wooden hoop filled half and half with navy blue and red woolen cloth is suspended from directly above this crescent moon image. Widespread Plains Indian tradition had it that enemy trophy scalps be marked in this way, either painted or covered with cloth in solid red, or red/blue.

In closing, the author wishes to express gratitude to Imre Nagy for conferring on symbolic aspects, and for his fine essay, *CHEYENNE SHIELDS and Their Cosmological Background*. In addition, the author recognizes the following, among others, for their contributions to our knowledge of the Cheyenne people: Father Peter J. Powell, Gary Galante, Winfield Coleman, Michael Kan, Mike Cowdrey, John Lukavic, Bill Wierzbowski, and John Moore.

BENSON L. LANFORD October 2013



#### Property of various owners

#### 1442

A pair of Cheyenne beaded hightop moccasins With fully-beaded instep and vamp, the lengthy leggings worked in a series of bowtiebox devices. *height 17 1/2in, length 9 1/4in* \$2,000 - 3,000

Property from the Estate of Jack Bogart, San Francisco

#### 1443

A Sioux beaded bowcase and quiver Fringed and beaded in cruciform motifs at both ends of each deer hide sleeve, carrying a bow and three steel-tipped arrows. *length 43in, bow 42 1/2in* \$3,000 - 4,000

#### Property of various owners

#### 1444

#### A Ute beaded model cradle

On a hide-wrapped wood backboard, beadwork about the upper perimeter and across the basketry hood, fringe suspensions front and back, *restored. length 23in* \$3,000 - 4,000











#### Two parfleche envelopes

One likely Plains, the other Plateau, the first in split panels of diamond motifs and the latter with a central, more prominent diamond medallion. *length 28 and 27 3/4in* **\$1,800 - 2,800** 

Property from a private Scottsdale, Arizona collection

#### 1446

#### A Sioux beaded tobacco bag

A winged cross prominently beaded in the center, a distinct geometric composition on the reverse, suspending quill-wrapped rawhide slats and yellow-stained fringe. *length 41in* 

\$2,000 - 3,000

#### Provenance:

Paul Dyck Collection, Rimrock, AZ; sold at Bonhams and Butterfields, San Francisco, June 4, 2007, lot 4349

#### Property from the Estate of Jack Bogart, San Francisco

#### 1447

A Sioux beaded boy's vest Fully beaded on buffalo hide, characteristic linear motifs decorating both front and back. *length 13 1/2in* \$1,500 - 2,000

#### Property from the collection of Jim Darrington, Cave Creek, AZ

#### 1448

#### Two Native American beaded canes

Including a Sioux example, the wood shaft fully covered with bands of beading in solid or candy cane colors, a deer hoof handle; the other Apache, with bullet cartridge tip, covered all over in an outlined spiral pattern changing to banding and inverted triangles at top. *length 38 and 36 1/2in* **\$1,500 - 2,000** 

#### 1449

#### Two Sioux beaded canes

One with decorative metal finial, each ending in a blunt metal tip, the remainder fully covered with beadwork in a candy cane effect. *length 35 1/2 and 36in* **\$1,500 - 2,000** 







#### Property of various owners

#### 1450

#### A Sioux beaded vest

Sinew-sewn on hide, the front and back decorated with a variety of tipi motifs, floating cross accents at the collar, *the fringe a later replacement*. *length 23in* 

\$1,500 - 2,000

#### Property from the Estate of Jack Bogart, San Francisco

#### 1451

#### An Eastern Sioux quilled vest

Partially quilled on hide with depictions of deer, flowers and stars on the reverse, more floriforms and stars at front. *length 18in* 

\$3,000 - 5,000

#### Property of various owners

#### 1452

#### A Plains breastplate

On harness leather, stringing bonepipes and brass beads, quill-wrapped hide thongs trailing below, mounted and framed. *length 31in* **\$1,500 - 2,000** 

#### Provenance:

Clyde Fitch, a successful playwright in New York City, who gave it to his secretary sometime before he died in 1909; a Boston area collection; a private Long Island Collection, acquired early 1990's from Morning Star Gallery, Santa Fe

#### Property from a private Scottsdale, Arizona collection

#### 1453

#### An Osage cradle

*Bill Wabaunsee*, the wood frame tacked and worked at top in decorative fashion, loom-beaded strips across the protective bar and fastened at front, a broad finger-woven sash wrapped about the center. *length 33 1/4in* **\$4,000 - 6,000** 

#### Bill Waubunsee was well-known amongst the Osage for his cradle making. Though he did practice some weaving, his skills in that area did not match his wood work and so the finger-woven sash and beaded straps as added decorations on this example may well have been made by some other artist/s.

#### Property from the Portland Art Museum, Portland, OR, sold to benefit the Museum Acquisition fund

#### 1454

#### Two Plateau beaded items

Including a pair of gauntlets, partially beaded with the depiction of deer and plant forms; along with a pouch, the profile head of a deer across the front. *length 15 1/2 and 13in* **\$1,500 - 2,000** 

#### 1455

#### Two Plateau beaded bags

One on hide, the other on muslin, each depicting colorful floral abstractions. *length 18 and 13in* **\$1,500 - 2,000** 

Property from the Estate of Jack Bogart, San Francisco

#### 1456

#### A Plateau beaded bag

On buffalo hide with cloth-lined interior, decorated on the front with a three-blossom floral motif. length 11in, width 9 1/2in \$1,500 - 2,000

Property of a private Scottsdale, Arizona collection

#### 1457

#### Two Plateau beaded bags

A rectangular example beaded on front in a pattern of diamonds and triangles, cloth backing; along with a pictorial pouch showing an eagle similarly rendered on both sides. *length 13 and 10 3/4in* **\$1,500 - 2,000** 

#### End of Sale



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