

# Bonhams



## Native American Art

Los Angeles | June 17, 2019



# Native American Art

Including Selections from the L.D. “Brink” Brinkman Collection  
and the Collection of the Late Bertram and Ruth Malenka

Los Angeles | Monday June 17, 2019 at 11am

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## BONHAMS

7601 W. Sunset Boulevard  
Los Angeles, CA 90046  
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Friday June 14,  
12pm to 5pm  
Saturday June 15,  
12pm to 5pm  
Sunday June 16,  
12pm to 5pm  
Monday June 17,  
9am to 11am

**SALE NUMBER:** 25200

Lots 1 - 314

**CATALOG:** \$35

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## INQUIRIES

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## ILLUSTRATIONS

Front cover: Lots 39, 55, 84, 88,  
98, 106, 154, 173  
Back cover: Lot 68  
Session page: Lot 292

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## ORDER OF SALE

Southwest Related Material . . . . .	1-28
Jewelry/Silverwork . . . . .	29-57
Northwest Coast/Eskimo . . . . .	58-80
Pottery . . . . .	81-169
Weavings . . . . .	170-199
Baskets . . . . .	200-277
Woodlands/Plains/Plateau . . . . .	278-314

## INCLUDING PROPERTY FROM

The L.D. "Brink" Brinkman Collection, Kerrville, Texas  
The Collection of the Late Bertram and Ruth Malenka  
The Collection of Richard Rosenberg, Winnetka, IL  
An American Private Collection  
A New Jersey Collection  
An Important Private Collection  
A Southern California Collection  
The Estate of Kathleen Foutz, Farmington, NM  
The Family of Frederick Hastings Rindge and May Knight Rindge, Malibu Ranch, CA  
An Edina, MN Collection  
A Georgia Collector  
A Southern California Collection  
A Los Angeles Collection  
An Important Western Collection  
An Old California Family Collection  
The Collection of Marian Willard Johnson, New York, NY  
The D. Kenneth and Patricia Lindgren Collection  
The Collection of Patrick Dillane, San Francisco, CA  
The Elizabeth Dalziel Trust, Chicago, IL

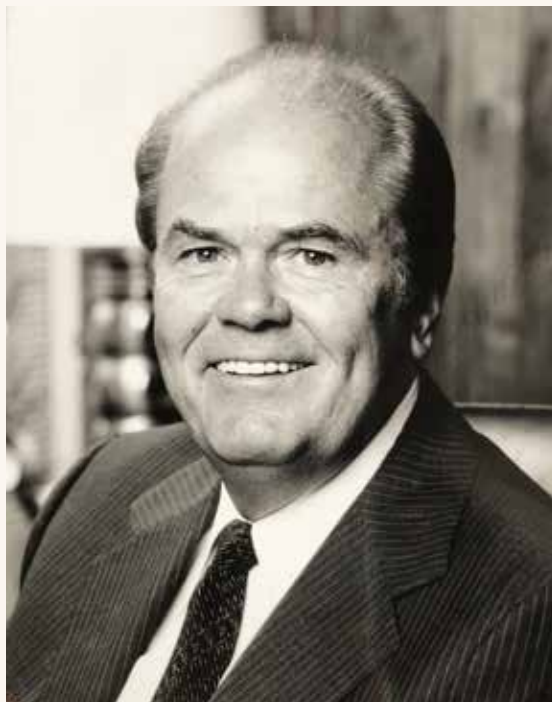
## AFTER SALE COLLECTION AND SHIPMENT

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- During this period, clients may remove such property themselves, make arrangements with the Bonhams packing and shipping department or their own shipper for removal of all property.
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# The Collection of L.D. “Brink” Brinkman



Born during a Montana blizzard in 1929 on land homesteaded by his Danish grandparents, Lloyd Donald “Brink” Brinkman grew up in Mississippi as the oldest in a family of seven children. After service in the Army during the Korean War, Mr. Brinkman completed his education at the University of Southern Mississippi, going on to become a renowned entrepreneur, cattleman, philanthropist and art patron. Along the way, Mr. Brinkman adopted Texas as his home, embracing the spirit of the west and all things Western.

At six feet four inches, Mr. Brinkman was a big man with a personality to match, usually attired in cowboy boots and with his signature cigar—“larger than life” and “force of nature” were the words frequently used to describe him. Mr. Brinkman was successful in multiple business ventures, including L.D. Brinkman Company based in Dallas, which he led to become the largest floor-covering distributor in the US. He later moved his headquarters to Kerrville in the Texas Hill Country, where he bought ranches and became a preeminent breeder of Brangus cattle and cutting horses. His Brinks Brangus operation was recognized internationally for

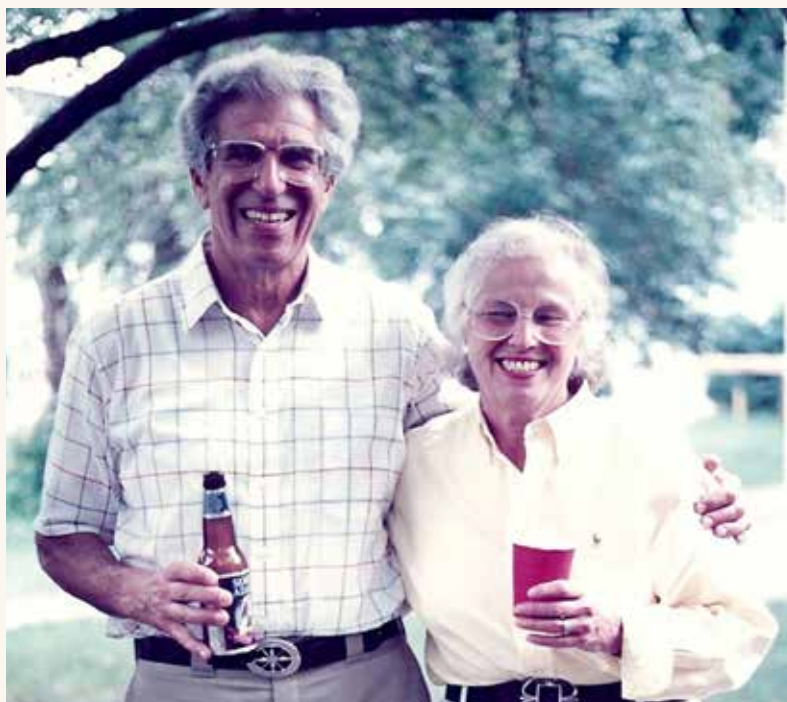
its innovative breeding techniques, genetics and marketing. Possessing a keen eye for potential, he was also a founding investor in Home Depot and owned a chain of successful restaurants throughout several central and southern states.

Brink had a well-deserved reputation as a demanding taskmaster, but he was also known for his kind and generous heart. He began collecting art in the 1960s and was an early patron of G. Harvey. He developed lasting friendships with many of the artists whose work he collected, counting Joe Beeler, Ken Carlson, Douglas Van Howd, and Olaf Wieghorst, among others, as friends. Although not an artist himself, Brink was an honorary member of the Cowboy Artists of America and was instrumental in providing the CAA with a facility in Kerrville in the 1980s. Mr. Brinkman also served on the board of the National Cowboy Hall of Fame & Western Heritage Museum in Oklahoma City for many years.

Bonhams is honored to present a selection of Native American art from the Plains, Plateau and Great Lakes regions from L.D. “Brink” Brinkman’s extensive collection of art and objects.



# The Collection of Bertram and Ruth Malenka



Bertram Malenka was born on June 8, 1923 in Brooklyn, NY. He started college at Columbia University with the ambition of becoming an artist. World War II interrupted his education, but he returned to Columbia where he switched majors to physics. While there he met Ruth Stolper – herself a Brooklyn girl – who was also at Columbia, pursuing a master’s degree in the Teachers College: they were married for over 60 years. Bert went to graduate school at Harvard University, where he received his PhD in physics, while Ruth completed a MSW at Boston University, her second such advanced degree.

While graduate students, the Malenkas took an interest in collecting posters, mostly copies of Western masterpieces. They soon learned from friends in the faculty of fine art that for roughly the same price as a poster they could acquire an original work of art – a Japanese print. With that in mind, Bert and Ruth began earnestly collecting by gallery-hopping and going to auctions in Boston and New York during the late 1940s, 1950s and 1960s. This actively sparked a lifelong passion, not only for Japanese prints but for other collecting areas as well. Their tastes were eclectic, ranging from ukiyo-e and later shin hanga prints, to French impressionists, German expressionists, African sculpture, and pots and baskets from the American Southwest.

In 1969, the Malenkas began collecting Native American art (namely Pueblo pottery) in earnest, primarily buying at East Coast auction houses. In the 1980s, the Malenkas made their first trip to the Southwest, following a map of must-see Southwest Art made for them by a friend, and fell in love with the region. For over 25 years the Malenkas made an annual trip to Santa Fe for Indian Market to visit with modern-day artists and collectors from around the country.

Parts of the Malenkas’ diverse collection were routinely on loan to a variety of museums and several pieces are now in the permanent collection of the Museum of Fine Arts, Boston. Their ties to the MFA ran deep, as they forged close relationships with many curators. The Malenkas were strong believers in the value of museums and individuals’ collections, and Bert sat on numerous visiting committees.

Bonhams is proud to offer pottery and other objects from the Collection of the Late Bertram and Ruth Malenka: a curated collection assembled over many years of enthusiastic collecting.

# Southwest Related Material

PROPERTY FROM THE COLLECTION OF MARIAN WILLARD JOHNSON, NEW YORK, NY, LOTS 1-12

1

## A HOPI KATSINA

Depicting Malo, the casemask painted in the characteristic manner, the arms carved separately and slotted into place, the body and kilt with painted details.

height 11 1/2in

\$2,500 - 3,500

### Provenance

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

2

## A HOPI KATSINA

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

height 17in

\$4,000 - 6,000

### Provenance

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

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

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



1

2

(back view)

3

**A HOPI KATSINA**

Depicting Ang-ak-china, the Long-haired katsina, carved with beard and lengthy coiffure, the half mask bordered by a band of rectangular panels, "Kopta 25" written in ink to the base of the kilt. *height 7 3/8in*

\$1,000 - 1,500

**Provenance**

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

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

4

**A HOPI KATSINA**

An "old type" depiction of Qoia or Kau-a katsina, the green casemask with an inverted "V" over the tube mouth, a similar band across the forehead, hanks of Native cotton yarn in place of ears. *height 7 1/2in*

\$2,000 - 3,000

**Provenance**

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



(back view)



3

4





(back view)

5

**A HOPI KATSINA**

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

*height 8 3/8in*

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

**Provenance**

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

6

**A HOPI KATSINA**

A representation of Heheya, with relief-carved mouth and T-form nose extending to the eyebrows, remnants of a pegged hide coiffure, rain clouds on the cheeks, terminating in separately-carved feet.

*height 7 3/4in*

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

**Provenance**

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



5

6

7

**A HOPI KATSINA**

Representing Hakto, a Zuni katsina that appears in the Bean Dance at First Mesa, with black dots for the eyes and mouth, a rod across the top of the casemask, an arched rainbow beneath, a black-and-white ruff around the neck, with finely-painted sash. height 7 3/4in

\$1,500 - 2,000

**Provenance**

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

8

**A HOPI KATSINA**

A representation of Tasaf, the Navajo katsina, with prominent beak, hook eyes, warrior marks on the cheeks, carved and painted details. height 7 3/4in

\$1,800 - 2,800

**Provenance**

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



(back view)



7

8



(back view)

9

**TWO HOPI KATSINAM**

Two representations of Chakwaina, both with characteristic half-moon eyes and toothy mouth; the smaller example with applied mouth, the woolly hair gone, the underlying lamb skin remaining; the larger example with painted details and without coiffure.  
*height 6 1/8 and 7 1/2in*

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

**Provenance**

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

10

**TWO HOPI KATSINAM**

One a variant representation of Ahola Mana, the Germ God Maiden, the casemask divided into three color zones, stars painted across the front registers, a cockscorn atop the head, wearing carved and painted woman's attire; the other example also clad in woman's clothing, the mask showing characteristics associated with Chakwaina Mana or He-e-e, the Warrior Maiden.  
*height 6 and 7 3/8in*

**\$1,800 - 2,800**

**Provenance**

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



9

10



11

**TWO HOPI DOLLS**

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

**\$1,800 - 2,800**

**Provenance**

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

12

**TWO PUEBLO ITEMS**

Comprising a stone female effigy, her arms at her sides, with turquoise-inlaid eyes and necklace, "Zuni Figure" on a tag at the base; together with a shell and turquoise chip inlaid shell pendant, on a later hide cord.  
*lengths 5 3/4in and 3 1/2in*

**\$4,000 - 6,000**

**Provenance** (for the figure)

Wolfgang Paalen

Marian Willard Johnson Collection, New York, purchased October 15, 1951, a copy of the invoice of which accompanies the lot; thence by descent to present owner

The Surrealist artist, writer and philosopher Wolfgang Robert Paalen (1905-1959), was an avid researcher and collector of cultural artifacts, many of which now are found in museum collections, including the Denver Art Museum and the Metropolitan Museum of Art in New York. An invoice dated October 15, 1951 and signed by Paalen, details the sale of a number of items to Marian Willard Johnson, including a "Stone Idol, Zuni Indian"; a copy of this document is included with the lot.



11



12



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

13

**A PUEBLO SHIELD**

Of thick fire-hardened buffalo hump hide, painted with mineral pigments to show a banded circular design bisected by a central checkered horizon line, the upper hemisphere aligning a pair of ring-shaped motifs, peaked elements and smaller orbs about the lower perimeter, pierced for hide neck sling, hand strap and thong attachments, native repairs scattered about the body.  
*diameter 22in*

**\$5,000 - 7,000**

An old, partly legible label affixed to the back, reading "Collection, #40, J.P. 2/13/8..."

See Wright, Barton, *Pueblo Shields, From the Fred Harvey Fine Arts Collection*, 1976, Northland Press/Heard Museum, for a discussion of the evolution in construction and design of nearly thirty shields collected from various Pueblos around the same period as the present lot



(back view)







(back view)

**PROPERTY OF AN AMERICAN PRIVATE COLLECTION**

14

**A HOPI KATSINA DOLL**

Depicting Salako Mana, the casemask with concentric rectangular eyes and painted chin, surmounted by a stepped tableta, the sex delineated, short arms folded into the body.  
*height 10 1/4in*

**\$30,000 - 40,000**

**Provenance**

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



**PROPERTY FROM AN OLD CALIFORNIA  
FAMILY COLLECTION, LOTS 15-21**

15

**A HOPI DOLL**

Representing Tsuku, a Rio Grande clown, with fur coiffure, cotton balls pendant from the ears and about the neck, "640-E-153, Tchukawymkia Clown" written in ink across one heel.  
*height (excluding base) 10 1/4in*

**\$2,000 - 3,000**

16

**AN UNUSUAL HOPI DOLL**

Seated cross-legged and clad in a hide tunic, the separately carved arms attached with nails, wearing a *Chongo* or *Hömsoma* hairstyle and applied fur mustache, painted details.  
*height (excluding base) 6 1/3in*

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

17

**A HOPI KATSINA**

A representation of Hahai-i Wu-uti, the Katsina Mother, a horsehair veil draped across the forehead, carved and painted details.  
*height (excluding base) 8 3/4in*

**\$2,500 - 3,500**



(back view)



15



16



17



(back view)

18

**A HOPI KATSINA**

A representation of Kahaila, the Mad Katsina, with feather crown of painted commercial leather, framed with fur trim, a butterfly painted on the back of the casemask, the arms separately carved.  
*height (excluding base) 10 3/4in*

\$3,000 - 5,000

19

**A HOPI KATSINA**

Likely a representation of Chaveyo or Tsaveyo, the Giant Ogre, the body and cloak carved from a single piece of wood, horsehair tufts atop the head, a figure painted on the back of the casemask.  
*height (excluding base) 10 1/2in*

\$3,000 - 5,000



18



19



20

**A HOPI KATSINA**

Depicting Manangya, finely painted with namesake lizards over the eyes, on top of the snout and across the back of the casemask, a twisted fiber band about the top of the head.  
*height (excluding base) 10 1/8in*

\$2,000 - 3,000

21

**A ZUNI KATSINA**

Representing Shulawitsi, Deputy to the Sun Father, also called the Little Fire God, the bare feet with toes delineated, wearing a cloth and dyed wool kilt, beaded adornments, one hand holding the remnants of a yucca whip.  
*height (excluding base) 9 1/2in*

\$3,000 - 5,000



(back view)



20



21



22

**PROPERTY FROM THE COLLECTION OF PATRICK DILLANE,  
SAN FRANCISCO, CA**

22

**A HOPI DOLL**

*Wilson Tawaquoptewa*, depicting an animal “katsina” with prominent beak, tall spotted ears raised overhead, the body painted in the maker’s characteristic style.  
*height 11 1/8in*

**\$2,000 - 3,000**

**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL**

23

**A HOPI KATSINA**

Depicting Hahai-i Wu-uti, or Grandmother katsina, with painted and carved details, red yarn fringe across the forehead and a cloth cape tied around the shoulders.  
*height 10 7/8in*

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

24

**A ZUNI KATSINA**

Depicting Ahmetolela or Thlehakto Okya, Rainbow Dancer Maiden, with elaborate stepped tableta, dressed in a layered fabric costume, wearing a branch coral necklace and carrying dance wands.  
*height 15 3/4in*

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

An attached First Prize ribbon from the 1963 Gallup NM Inter-Tribal Indian Ceremonial names the maker as “P. Yuni”

25

**A ZUNI KATSINA**

Depicting Pasikiapa Tese Akenona Okya, with applied crescent-shaped maiden whorls made from hair, arms with swivel joints at the shoulders, attired in elaborate fabric costume and leather boots.  
*height 14 1/4in*

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

Patterned after a Hopi maiden and functioning as a drummer, this katsina was the sole female member of the Zuni Paskiapa Dance; see Wright, Barton, 1985, *Kachinas of the Zuni*, Northland Press, Flagstaff, AZ, pp.91-92, for a discussion of this relatively modern dance’s origins in the 1930s.





23

24

25

(front views)



22 (back view)



23

24

25

(back views)



26

**PROPERTY FROM THE COLLECTION OF THE LATE  
BERTRAM AND RUTH MALENKA**

26

**TWO HOPI KATSINAM**

Including a depiction of Ang-Ak-china, or Long-haired katsina, the other representing Heheya, each painted and attired in the prescribed manner.

*height 10 1/8 and 9 1/2in*

**\$1,200 - 1,800**

**Provenance**

The first: Sold at Robert W. Skinner Inc., Auctioneers, Bolton, MA, January, 1974, lot 37, the invoice of which accompanies the lot.  
The second: Sold at the Museum of the American Indian, New York, NY, November, 1965, the invoice of which accompanies the lot.



27

28

**PROPERTY OF ANOTHER OWNER**

27

**A HOPI KATSINA**

Depicting Tasaf, the Navajo katsina, a thatch of red horsehair fastened at one side of the casemask, his sash and the wound cotton balls adorning the belt carved in bold relief.

*height 9 1/4in*

**\$1,000 - 1,500**

28

**A HOPI CRADLE KATSINA**

The flat doll representing Talavai, or Early Morning katsina, with characteristic cloud symbols painted on the cheeks, the arms painted on as well and not carved in relief.

*height 5 3/4in*

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



# Jewelry/Silverwork



PROPERTY FROM A PRIVATE COLLECTION

29

## A NAVAJO SILVER AND TURQUOISE FLATWARE SERVICE

*Jim Nez*, the majority (excluding the knives) hallmarked: NS, a service for 16, each piece with a shadowbox-style handle with stamped and scalloped edge enclosing a bezel-set turquoise cabochon, including 2 salad serving sets (each with 1 spoon and 1 fork), 2 serving forks, 2 butter spreaders, 2 sauce ladles, 2 olive/pickle forks, 1 cream ladle, 8 serving/tablespoons, 16 round-bowl soup spoons, 16 teaspoons, 17 salad/luncheon forks, 15 dinner forks, 16 modern hollow dinner knives, 16 demitasse spoons, and 16 iced tea spoons.  
*weighable silver approximately 122.135 oz*

\$15,000 - 20,000

## Provenance

This service was commissioned by the vendor directly from the artist, Jim Nez, via Don Smouse, who ran the Borrego Pass Trading Post with his wife, Fern, in Crownpoint, New Mexico, from 1939 through the late 1970s. Originally, a service for 24 was requested, but the artist passed away before he was able to complete the commission.

John Adair's 1944 volume, *The Navajo and Pueblo Silversmiths*, lists Jim Nez as an active silversmith as per a 1940 census of makers.



30



31

**PROPERTY FROM THE COLLECTION OF THE LATE  
BERTRAM AND RUTH MALENKA, LOTS 30-39**

30

**A NAVAJO KETHO**

Of serpentine outline, stamped and repousse decoration centering a rectangular turquoise within a conforming engraved border.  
*length 3 1/2in*

**\$1,000 - 1,500**

31

**A NAVAJO KETHO**

Repousse decorated and stamped, centering a single turquoise stone.  
*length 4in, width 2 5/8in*

**\$1,000 - 1,500**

32

**TWO NAVAJO KETHOHS**

The first repousse decorated and stamped; the second stamped and engraved, centering an oblong turquoise.  
*lengths 3 1/8in and 3 1/4in*

**\$1,200 - 1,800**

33

**TWO NAVAJO KETHOHS**

Each with stamped and repousse decoration, the first set with a rectangular turquoise centered by an applied radiating surround; the second set with a single oval turquoise.  
*each length 3 3/4in*

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

34

**TWO NAVAJO KETHOHS**

Each stamped and repousse decorated and set with a single turquoise cabochon.  
*lengths 3 5/8in and 3 3/4in*

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

35

**TWO NAVAJO KETHOHS**

Each with repousse and stamped decoration; the second set with two oval and one pear-shaped turquoise.  
*lengths 3 3/4in and 3 1/4in*

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





32



33



34



35





36



37



38

36

**THREE NAVAJO KETOHS**

Each sandcast, the first set with nine turquoise, converted into a leather box; the second a heavy example, set with three light blue turquoise and featuring stamped button accents along the closure; the third set with three turquoise.  
*lengths 3 3/4in, 3 7/8in and 3 3/4in*

**\$1,200 - 1,800**

37

**THREE NAVAJO KETOHS**

Each sandcast, the first wide, centering a rectangular turquoise flanked by conforming smaller stones; the second centering a diamond-shaped turquoise and flanked by conical button accents on the band, the band pierced in four of the cast interstices; the third a heavy example, set with three turquoise.  
*lengths 4in, 3 1/2in, and 3 5/8in*

**\$1,200 - 1,800**

38

**A NAVAJO HEADSTALL**

The brow pieces with minimal stamped decoration, the conchas with applied stamped borders and sunburst centers, the browband repoussé decorated and applied with conical sunburst buttons.  
*length approximately 18in*

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

39

**A NAVAJO SILVER CONCHA BELT**

Seven scalloped oval conchas with stamped and engraved decoration on a conforming leather belt, the shaped rectangular buckle repousse-decorated and stamped, set with four rectangular turquoise.  
*length 37 3/4in, each concha 3 3/8in*

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

**PROPERTY PASSED THROUGH THE FAMILY OF FREDERICK HASTINGS RINDGE AND MAY KNIGHT RINDGE, MALIBU RANCH, CALIFORNIA, LOTS 40-43**

40

**A NAVAJO SILVER CONCHA BELT**

With seven scalloped oblong conchas, each featuring stamped decoration on leather backings, and a chamfered rectangular buckle, all strung on a thin leather belt.  
*length 43 in, each concha 4in*

**\$1,000 - 1,500**



39

40





41



41

**A NAVAJO HEADSTALL**

The cheek bands and conchas stamped and engraved, the browband stamped and repousse decorated, suspending a stamped and twisted wire naja, set with turquoise throughout; attached to a Mexican silver-inlaid bit fitted with braided rawhide reins. *headstall length approximately 18in*

**\$3,000 - 5,000**

42

**A NAVAJO HEADSTALL**

With stamped and engraved cheek pieces and conchas, the browband repoussed and stamped. *length approximately 17in*

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

43

**A NAVAJO SILVER HEADSTALL**

Stamped and chiseled decorations adorn the cheek pieces and conchas, the repoussed browband suspending a sandcast naja with hand-form terminals. *length approximately 19in*

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



**PROPERTY OF A LOS ANGELES COLLECTION**



44

44

**TWO NAVAJO SQUASH BLOSSOM NECKLACES**

The first with dual strands of small silver beads and ten turquoise-set blossoms suspending a two-wire naja set with a graduated arrangement of 11 turquoise stones; the second a single strand of large silver beads and 14 blossoms suspending a cast naja centering a single turquoise stone. *lengths 19 1/2in and 16 1/2in*

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

45

**TWO SOUTHWEST ITEMS**

Including a Navajo silver box with stamped and repoussé decoration, raised on button feet; and a Zuni stone-inlaid Knifewing pin. *lengths 4 1/2in and 2 3/4in*

**\$1,200 - 1,800**

46

**TWO NAVAJO BRACELETS**

Each a three-stone example with twisted wire and bead accents, the first stamped on terminal: 99.5. *inner circumferences 6 7/8in and 6 3/8in, gaps 1 1/4in and 1in*

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

47

**TWO ZUNI BRACELETS**

Each a cluster example, the first with nine turquoise cabochons surrounding a central stone, flanked by two semicircular clusters of additional stones; the second set with a trio of oblong turquoise, each surrounded by ten teardrop-shaped turquoise. *interior circumferences 7in and 6 3/4in; gaps 1 1/8in and 1 1/4in*

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

48

**A GROUP OF SOUTHWEST JEWELRY ITEMS**

All but one bangle set with turquoise; including a curved barrette, two cluster rings, a cluster bracelet, two turquoise-set bangles, and a bangle with stamped decoration. *bracelet diameters 2 3/4in - 2 1/4in; barrette length 4in; ring sizes 9 and 8 1/4*

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



45



46



47



48





49

**PROPERTY OF ANOTHER OWNER**

49

**A PRESTON MONONGYE NECKLACE**

*Mission/Hopi*, the short beaded chain attached to a two-part tufa-cast collar suspending an oblong turquoise matrix pendant with conforming tear-shaped drop.

*pendant length 4in, overall length 11 1/4in*

**\$4,000 - 6,000**

**PROPERTY FROM THE COLLECTION OF PATRICK DILLANE,  
SAN FRANCISCO, CA, LOTS 50-57**

50

**TWO NAVAJO OR ZUNI JEWELRY ITEMS**

Including a two-strand squash blossom necklace with 20 blossoms, each set with a turquoise cabochon on the terminal, the naja with three turquoise stones; and pierced cluster bracelet on four wires with conical bead and twisted wire accents.

*necklace length 14in; inner bracelet circumference 7 1/2in*

**\$1,200 - 1,800**





50



51



52

51

**A NAVAJO SQUASH BLOSSOM NECKLACE**

The two-strand necklace supporting 14 triangular plates, each fitted with a trio of turquoise and a bulbous blossom, the naja set with ten turquoise.  
length 14in

\$2,000 - 3,000

52

**A SUITE OF NAVAJO JEWELRY**

Each with twisted wire and stamped accents, comprising a squash blossom necklace with ten turquoise-set blossoms and a naja with eight turquoise; a three-wire bracelet with three turquoise; and a pair of turquoise earrings with conforming drops.  
length of necklace 17in; inner circumference of bracelet 6in; earrings length 2in

\$1,200 - 1,800



53



54

53

**A NAVAJO BRACELET AND RING**

The bracelet constructed of three wires, centering a radiating arrangement of one large oval and eleven rounded turquoise stones, flanked on each side by one rectangular and five oval turquoise accents; the ring with a central oval turquoise within a wire-wrapped and beaded bezel.

*internal circumference of bracelet 6in, 1 1/4in gap; ring size 7*

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

54

**A GROUP OF NAVAJO ADORNMENTS**

The first a ketoh with repousse and stamped decoration, centering a bezel-set oblong turquoise; the second a ketoh with elaborate stamped and repousse decoration; the third a pair of repousse-decorated collar points with twisted wire borders; the fourth a pair of collar points each set with five turquoise.

*each ketoh width 3 5/8in, collar point lengths 3 7/8in and 4 7/8in*

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





55



56



57

55  
**A NAVAJO SQUASH BLOSSOM NECKLACE**

The single-strand necklace with large beads and 14 blossoms, the simple naja set with a single turquoise cabochon.  
*length 19in*

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

56  
**THREE PUEBLO NECKLACES**

The first a single-strand necklace strung with turquoise beads and nuggets, with turquoise and shell jaclas; the second a two-strand heishi and turquoise nugget necklace; the third a two-strand necklace strung with faux shell and turquoise beads, shells, and turquoise nuggets, suspending two turquoise and shell jaclas, a pair of faux turquoise jaclas and an inlaid shell pendant.  
*lengths 21 1/4in, 14 1/2in and 20in*

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

57  
**A NAVAJO CONCHA BELT**

Featuring seven scalloped conchas, each with stamped and applied rope and sunburst decoration centering a single turquoise, with eight conformingly set butterfly spacers, the buckle stamped and repousse decorated and set with four turquoise, on a thin leather belt.  
*length 46in*

**\$800 - 1,200**

# Northwest Coast/Eskimo



(back)

PROPERTY OF AN AMERICAN PRIVATE COLLECTION,  
LOTS 58-60

58

## AN INUPIAT ESKIMO MASK

Carved with a downturned open mouth, wide eyes, and a whale tail-form nose, with black pigment accents above the eyes and on the upper lip and chin.

*height 7 3/4in, width 5in*

**\$7,000 - 9,000**

### Provenance

Jonathan Holstein, The Four Corporation, Cazenovia, NY  
An American Private Collection, acquired from the above in 1992





59

**A SMALL ESKIMO MASK**

Of ovoid form with circular eyes, a tapering nose, and an open smiling mouth with carved teeth, with black pigment accents along the upper lip, end of the nose, around the eyes, and on the eyebrows.

*height 5 1/8in, width 4in*

**\$7,000 - 10,000**

**Provenance**

Museum of the American Indian, Heye Foundation, New York, 15/4349

Julius Carlebach, New York, 1939

Sold at Sotheby's New York, December 4, 1993, sale 6510, American Indian Art, lot 206

George Everett Shaw, Aspen, CO

An American Private Collection, acquired from the above in 1993



(back)



60

**A WASCO CARVED STONE FIGURE**

A partial female figure, broken just below the navel and across the lower portion of one arm, modeled with a rounded head and wide circular eyes.

*height 15in, width 9 1/2in*

**\$7,000 - 10,000**

**Provenance**

Jill L. and Peter T. Furst, New York, NY, acquired prior to February 14, 1999

George Shaw, Aspen, CO

An American Private Collection, acquired from the above in 1999

(two views)



(two views)



**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL,  
LOTS 61-62**

61

**A GREENLAND ESKIMO MODEL UMIAK**

The wood-framed craft covered in hide, packed with skins, camp supplies and other implements, seating five wooden figures, one male and four female rowers, each dressed in fur and cloth.  
*height 7 1/2in, length 39in*

**\$4,000 - 6,000**

The model chest interior inscribed in pencil: "Silas Mouritzen / [illegible]"





62

63



64

62<sup>Y</sup>

**AN ESKIMO EFFIGY**

Of walrus ivory, depicting half a female figure with carved and engraved facial features, including chin tattoos.  
*height 5in*

**\$800 - 1,200**

A copy of a letter of opinion dating the piece to the third quarter of the 19th century from Norman Hurst of the Hurst Gallery, Cambridge, MA, dated October 3, 1989, accompanies the lot

**PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA, LOTS 63-66**

63<sup>Y</sup>

**A GROUP OF ESKIMO ITEMS**

Carved from walrus ivory, and comprising two bears, one an effigy with geometric decoration, the other for use as a pull handle; two seal toggles; a fishing lure or line weight; and a scrimshawed bow drill decorated with figures fishing, hunting, and other scenes of life.  
*the greatest length 9 1/4in*

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

**Provenance**

Variously sold at Louis Joseph, Inc., 1968; Samuel L. Lowe, Jr. Antiques Inc., 1968; and F.B. Hubley & Co. Inc., 2007; the handwritten invoices of which accompany the lot

64

**A GREENLAND ESKIMO HARPOON THROWING BOARD**

The board decorated with bone seal effigies, the harpoon fitted with a bone terminal and tip and a sealskin line.  
*overall length 43 3/4in*

**\$1,200 - 1,800**



(two views)

65

**AN ESKIMO WOOD BOWL**

Of oblong form, with eight inlaid diamond-shaped stones on the rim,  
with two painted interior bands centering a geometric design.  
*length 11 3/4in, width 8 7/8in*

**\$4,000 - 6,000**

**Provenance**

Sold at Robert W. Skinner Inc. Auctioneers & Appraisers, Bolton, MA,  
September 1982, lot 65, the invoice of which accompanies the lot



(two views)

66

**A NORTHWEST COAST WOOD OIL BOWL**

Richly patinated, of rectangular form, each of the shorter sides carved with a totemic animal face, likely a bear, the longer sides with fine channeling on each end.

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

**\$12,000 - 18,000**

**Provenance**

A handwritten receipt dating to 1969 accompanies the lot; per the collector's notes, sold at an estate sale and subsequently purchased by the late owner from Yankee Trader Co.

An old MFA (Museum of Fine Arts, Boston) label attached to the underside, reading "Tlinget XIX C. Grease dish..." the remainder of the text illegible due to seepage of the oils





**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL**

67

**A NORTHWEST COAST COPPER**

Of typical form, hammered and polished copper, painted with a totemic depiction of a bear and bear cub, *likely cleaned and repainted.*

*height 28 1/4in, width 19 1/8in*

**\$5,000 - 8,000**

**Provenance**

Truman Cummings Collection

Sold at auction in July, 1976

Acquired by the vendor at the Quivira Shop, Santa Fe, NM circa 1981

A letter of provenance from Larry Torres of the Quivira shop accompanies the lot

Analysis performed at the time by the Los Alamos Scientific Laboratory in Los Alamos, New Mexico confirms that this copper was originally used as an amalgamation riffle during a gold mining operation before being cut and shaped into its present form. The report and accompanying letter from Dave H. Snow of the Museum of New Mexico accompany the lot.









**PROPERTY OF A PRIVATE COLLECTION**

68

**AN EARLY AND EXCEPTIONAL TLINGIT RATTLE**

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

**\$200,000 - 300,000**

**Provenance**

Russian America Company Museum, Sitka, possibly collected by Ilya G. Voznesensky, 1839-1849  
Captain Edward G. Fast (U.S. Army), acquired while stationed at Sitka, 1867-68  
Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, MA, 1869  
Alan R. Sawyer, 1958  
Adelaide DeMenil and Edmund Carpenter, New York City, 1976,  
Sold at Sotheby's New York, December 1998, lot 442  
Fred and Mimi Boschan, Philadelphia, PA, 1998,  
Sold at Sotheby's New York, May 2006, lot 23



**Exhibited**

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

**Illustrated**

Furst, Peter T. and Jill L., 1982, *North American Indian Art*, Rizzoli, p. 124, pl. 114  
 Hopps, Walter and Mock, Jean-Yves, eds., 1984, *La rime et la raison, les collections Ménéil (Houston - New York)*, Editions de la Réunion des musées nationaux, Paris, p. 341, no. 199  
 Wardwell, Allen, 1997, *Tangible Visions*, Monacelli Press, New York, p. 264, no. 402

**Note**

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







(front)



(back)

**PROPERTY OF ANOTHER OWNER**

69

**A NUU-CHAH-NULTH (NOOTKA) MASK**

Carved with large pierced eyes below a prominent brow, a beak-like nose, and an open oblong mouth with wide lips, articulated jaw and post teeth; painted red and black.

*length 10 3/4in, width 8 1/8in*

**\$25,000 - 35,000**

**Provenance**

From the collection of Warren T. Hill (1922-2001), former head of Interior Design at the University of Washington, Seattle





**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

70

**A NORTHWEST MAN'S BEADED TUNIC**

*Likely Tlingit or nearby Athabaskan, trimmed with trade cloth hung in beaded fringe and beaver claw suspensions, abstract and vaguely floral decorations about the neck area, bib and cuffs. length 33in*

**\$5,000 - 7,000**



71 (two views)



72

**PROPERTY FROM THE COLLECTION OF MARIAN WILLARD JOHNSON, NEW YORK, NY**

71

**A NORTHWEST COAST FIGURE**

Carved in the round, depicted squatting, the hands curled below the chin, with large, wide eyes, on a post handle, possibly a staff finial. *height 10in, width 1 3/4in*

**\$2,000 - 4,000**

**Provenance**

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

72

**A NORTHWEST COAST WOOD LADLE**

The scoop and part of the handle carved out and painted with the formline eye of an animal. *length 10in*

**\$2,000 - 4,000**

**Provenance**

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



**PROPERTY OF THE ELIZABETH  
DALZIEL TRUST, CHICAGO, IL**

73

**A NORTHWEST COAST RAVEN RATTLE**

Carved in relief and painted, the raven  
surmounted by a reclining humanoid figure  
connected to a frog held in the mouth of a  
kingfisher, the face of a hawk and another  
animal on the underside.

*length 13 1/2in*

**\$5,000 - 8,000**

**Provenance**

Sold at Sotheby's Fine American Indian Art,  
November 12, 1992, lot 131



73 (three views)





(front)



(back)



**PROPERTY OF VARIOUS OWNERS**

74

**A KWAKWAKA'WAKW (KWAKIUTL) MASK**

Depicting Dzunukwa, pierced eyes and mouth, carved with a prominent brow and cheeks and a snub nose, with white and black painted decoration, a flat tab wrapped in fabric verso allows the mask to be held in the wearer's mouth, *native repairs*.  
*length 11 1/4in, width 8 1/4in*

**Provenance**

The Collection of Marius Barbeau, 1950s  
Purchased by Sam Borenstein (1906-1969), a Canadian painter, thence by descent  
ex-Anthropos Gallery, Laguna Beach, CA, a letter of provenance accompanies the lot

**\$15,000 - 20,000**



75 (two views)

75

**A NORTHWEST COAST WOOD EFFIGY BOWL**

A bear at one end, a frog at the other, abalone insets for eyes, a formline face on either side, the interior form with ridged or ribbed details.

*height 4 1/2in, length 13 1/2in*

**\$5,000 - 8,000**



76

76

**A HAIDA ARGILLITE PLATTER**

In the form of a rectangular feast dish, a totemic head at each end, possibly depicting a sea bear, formline details down the sides, abalone inset eyes.

*length 15 3/4in, width 5 3/4in*

**\$4,000 - 6,000**



77 (two views)

**PROPERTY FROM THE COLLECTION OF  
THE LATE BERTRAM AND RUTH MALENKA**

77

**A NORTHWEST COAST BIRD RATTLE**

The body and handle carved separately, painted in red and black, a wide-eyed face painted across the bird's back.  
*length 15 1/4in*

**\$1,500 - 2,500**

**Provenance**

Sold at Skinner, Boston, MA, May, 2018, sale 3099B, lot 329, the invoice of which accompanies the lot

78

**A NORTHWEST COAST MODEL TOTEM POLE**

Polychrome painted and carved in relief with a beaver, a wolf, a bear holding a frog, and a killer whale, surmounted overall by an eagle, accompanied by a widening wood base, *the wings repaired.*  
*height 36 1/4in, width 5 3/4in*

**\$2,000 - 3,000**

**Provenance**

Purchased at Coes & Young Co., Boston, MA, n.d., the invoice of which accompanies the lot



78





79

**A NORTHWEST COAST PAINTED PADDLE**

Of typical form, painted on both sides to depict a totemic sea creature, raised on a custom base.  
length 64 3/4, height on base 72in

**\$1,000 - 1,500**

**Provenance**

Sold at F.O. Bailey Company, Inc., Portland, ME, August, 1980, the invoice and advertising pamphlet of which accompanies the lot



80 (two views)



**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL**

80

**A LARGE HENRY HUNT TOTEM POLE**

*Kwakwaka'wakw (Kwakiutl)*, carved and polychrome painted, depicting an eagle seated atop the head of a bear holding a salmon, on an integral domed base.  
height 85in

**\$4,000 - 6,000**

# Pottery



81 (two views)



82 (two views)



83



84

**PROPERTY OF RICHARD ROSENBERG,  
WINNETKA, IL, LOTS 81-90**

81

**A TULAROSA BLACK-ON-WHITE OLLA**

Densely decorated with bands of interlocking stepped motifs overlaid with spirals, further adorned with linear bands and swaths of repeating diamonds and triangles, *restored*.  
*height 11in, diameter 15 1/4in*

**\$2,000 - 4,000**

82

**A TULAROSA BLACK-ON-WHITE OLLA**

The bulbous body painted with interlocking geometric elements, striped stepped and triangular motifs, and checkered quadrilaterals, surmounted by a stepped neck, *restored*.  
*height 12 1/4in, diameter 15 3/4in*

**\$2,000 - 4,000**

83

**AN ANASAZI BLACK-ON-WHITE DUCK EFFIGY VESSEL**

The body decorated with registers of interlocking solid and fine-line steps, the chest with stacked dotted linear designs, the bird's head with dense checkered elements, *restored*.  
*height 6 3/4in, length 8 1/2in*

**\$1,500 - 2,500**

84

**A ZIA POLYCHROME STORAGE JAR**

Decorated with floral bands on the neck and body flanking a band of curvilinear hook forms interrupted by animals.  
*height 16in, diameter 19in*

**\$6,000 - 9,000**





(two views)



85

**A ZIA POLYCHROME STORAGE JAR**

Decorated with a pair of arched double bands, each enclosing flowers and a bird, separated by an arrangement of stepped motifs.  
*height 14 1/2in, diameter 18in*

**\$7,000 - 10,000**



86



87 (two views)

86

**A ZIA DOUGH BOWL**

The exterior decorated with solid and fine line geometric elements, the interior rim with alternating spotted and solid orange birds.  
*height 7 1/4in, diameter 15in*

**\$3,000 - 5,000**

87

**AN ACOMA JAR**

Two checkerboard diamonds separate a pair of banded arches, each framing a parrot and flowering vine.  
*height 8 1/2in, diameter 9 1/2in*

**\$2,000 - 4,000**

**Provenance**

Arrowsmith's, Prescott AZ, circa 1990

A copy of a letter of provenance from Murray Arrowsmith accompanies the lot



88

**A HOPI POLYCHROME BOWL**

*Attributed to Nampeyo, painted on the interior with a cruciform geometric design comprised of wing and feather-like elements, with two similar elements and dual lug handles on the shoulders.  
height 4 3/4in, width 14 5/8in*

**\$5,000 - 8,000**

**Provenance**

Struever Indian Art, Denver, CO, acquired by the late owner in 1990

A copy of a letter of attribution from Martha H. Struever accompanies the lot





89 (two views)



90 (two views)



89

**A HOPI POLYCHROME JAR**

*Attributed to Nampeyo*, featuring a corrugated rim and shoulders with a raised undulating band around the neck, four abstract birds adorn the body.  
*height 6 3/4in, diameter 9 3/4in*

**\$3,000 - 5,000**

**Provenance**

Forrest Fenn, Santa Fe, NM  
Pueblo One Indian Arts, Scottsdale, AZ, acquired circa 1980

A letter of provenance and attribution from Charles F. Cleland of Pueblo One accompanies the lot

90

**A HOPI POLYCHROME JAR**

*Attributed to Nampeyo*, the wide shoulders decorated with twice-repeating geometric panels featuring a stylized bird, *cracked*.  
*height 5 3/4in, diameter 11in*

**\$2,000 - 4,000**

**Provenance**

Collection of Muriel Wright (1889 - 1975), by descent  
The Kiva Trading Post, Santa Fe, NM, n.d.

A letter of provenance from Sharon Knight of the Kiva Trading Post accompanies the lot



(two views)



**PROPERTY OF VARIOUS OWNERS**

91

**AN ACOMA POLYCHROME JAR**

Solid and fine-line decoration, with two serrated lozenges centering a framed flower separated by elaborate stepped, swirled and sawtooth forms.

*height 12 1/4in, diameter 14in*

**\$2,500 - 3,500**



92 (two views)



93 (two views)

92

**A SANTO DOMINGO STORAGE JAR**

Alternating complex forked diagonals and stacked triangles about the body, a zigzag meander below the banded rim, *areas of restoration*.  
*height 14 3/4in, diameter 15in*

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

**PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ,  
FARMINGTON, NM**

93

**A SANTO DOMINGO DOUGH BOWL**

Alternating leaf-form motifs set within triangular registers, set within narrow framing bands, *minor restoration*.  
*height 10 3/4in; diameter 18 1/2in*

**\$2,000 - 3,000**





94 (two views)



**PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA, LOTS 94-141**

94

**AN ACOMA POLYCHROME JAR**

Featuring vertical bands of fine line triangles and triangular reserves enclosing stepped and curvilinear elements.  
*height 10 3/4in, diameter 14in*

**\$2,500 - 3,500**

95

**A SAN ILDEFONSO REDWARE JAR**

Squat with a wide neck, featuring a band of diagonal parallelograms over two continuous wave bands.  
*height 8 3/4in, diameter 12 3/4in*

**\$2,500 - 3,500**

**Provenance**

The Collection of Dr. Max M. Stettner  
Sold at Sotheby's, New York, NY, December 4, 1997, sale 7066, Fine American Indian Art, lot 191, the lot tag of which accompanies the lot

96

**AN ACOMA POLYCHROME JAR**

Decorated with an undulating rainbow flanked by a chain of stepped rectangles and abstract foliate motifs.  
*height 10in, diameter 11in*

**\$2,500 - 3,500**

**Provenance**

Per the collector's notes, purchased from the Estate of Mr. and Mrs. Frank Moran of Wingdale, NY in 1974

97

**AN ACOMA POLYCHROME JAR**

Featuring three ruffled-edge medallions reserving birds and swirling decoration, flanked by stacks of fine line and solid triangles, *restored*.  
*height 10 1/4in, diameter 12 1/2in*

**\$1,000 - 1,500**

**Provenance**

Sold at Skinner, Inc., September, 2014, sale 2745B, lot 320, the invoice of which accompanies the lot



95



96 (two views)



97 (two views)





(two views)



98

**AN ACOMA/LAGUNA POLYCHROME JAR**

A four-color example, featuring rainbows joining alternating circular and diamond-shaped medallions enclosing geometric motifs.  
*height 11 3/4in, diameter 13 1/2in*

**\$7,000 - 10,000**

**Provenance**

Sold at Robert W. Skinner Inc. Auctioneers, Bolton, MA, October 1971, lot 451, the original invoice of which accompanies the lot





(two views)



99

**AN ACOMA/LAGUNA POLYCHROME JAR**

Decorated around the rim with geometric X-form and foliate elements, the body adorned with abstract birds.  
*height 12 1/4 in, diameter 12 1/2in*

**\$6,000 - 9,000**

**Provenance**

Per the collector's notes, purchased from collector Paul Rabut, Westport, CT in June, 1970

**Exhibited**

Bridgeport Museum of Art, Science and Industry, "Art and Perception," May 7, 1969 - October 27, 1969, on loan from Paul Rabut



100 (two views)



101



102

100

**A SAN ILDEFONSO POLYCHROME JAR**

The necked sparsely adorned with stepped triangles and a scalloped band, over flowers and abstract radiating elements.

*height 10 1/8in, diameter 11 3/4in*

**\$2,500 - 3,500**

**Provenance**

Per the collector's notes, from the collection of Khalil Gibran  
Sold at Richard A. Bourne Co., Inc. Auctioneers and Appraisers, Hyannis, MA, April 20, 1974, lot 317, the invoice of which accompanies the lot

101

**A SANTA CLARA BLACKWARE JAR**

With a scalloped rim and a concave channel about the shoulder, *small area of restoration.*

*height 10 3/4in, diameter 13in*

**\$1,800 - 2,800**

**Provenance**

Per the collector's notes, from the Estate of Marion Love, founder of *the Santa Fean Magazine*  
Sold at the annual Wheelwright Museum Auction, August, 2000

102

**AN ACOMA POLYCHROME JAR**

All-over wing and scallop decoration, *cracked.*

*height 11 3/4in, diameter 13 1/2in*

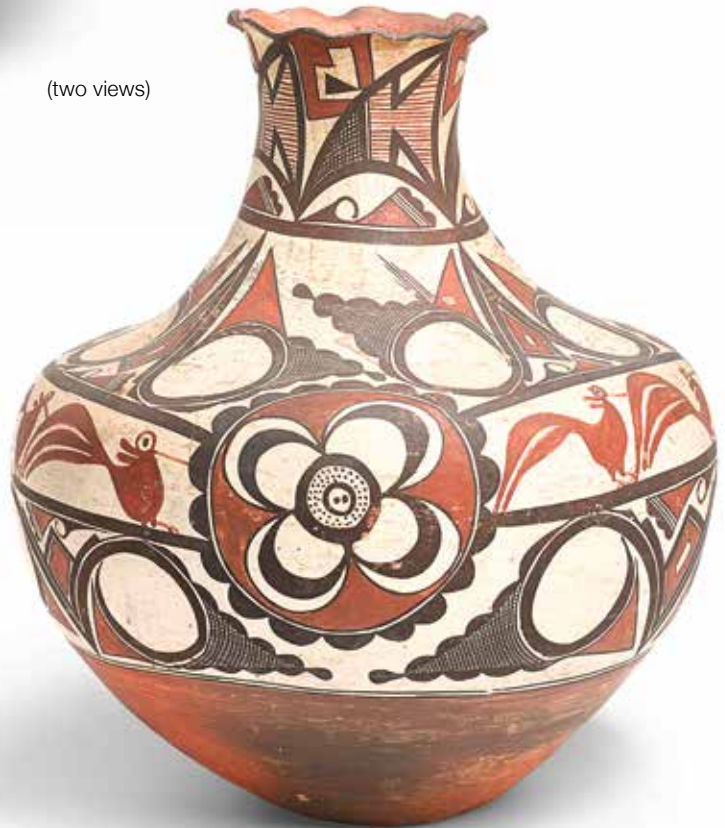
**\$1,800 - 2,800**

**Provenance**

Per the collector's notes, sold at Skinner's Auction, Bolton, MA, August, 1973



(two views)



103

**AN ACOMA POLYCHROME VASE**

With a waved rim atop a widening neck over a high-shouldered body decorated with stacked registers of geometric motifs and birds, retains Parke-Bernet Galleries and Field Museum labels on the underside.  
*height 14in, diameter 11 1/2in*

**\$4,000 - 6,000**

**Provenance**

The Green Collection of American Indian Art  
Sold at Parke-Bernet Galleries, New York,  
NY, 1971, sale 3271, lot 287, the invoice of  
which accompanies the lot





104



105



106 (two views)



104

**A LAGUNA POLYCHROME JAR**

A chain of rounded heart-shaped reserves encircling the body, each enclosing stylized leaves and prickly pears.  
*height 9in, diameter 9in*

**\$1,000 - 1,500**

**Provenance**

Per the collector's notes, sold at Skinner, Inc., May, 2010

105

**A ZIA POLYCHROME PITCHER**

Decorated with parrots, foliage and flowers,  
*small spot of restoration.*  
*height 9 3/4in, width 8 3/4in*

**\$1,200 - 1,800**

**Provenance**

Sold at Skinner, Inc., Boston, MA, sale 2506, May 2010, lot 482

106

**A SAN ILDEFONSO POLYCHROME JAR**

The neck decorated with a band of serrated diamonds above a series of alternating red and black spiraled elements.  
*height 11 5/8in, diameter 13 3/4in*

**\$3,000 - 5,000**

**Provenance**

Sold at Richard A. Bourne Co, Inc. Auctioneers and Appraisers, Hyannis Port, MA, December, 1980, lot 401, the invoice of which accompanies the lot



(two views)



107

**AN ACOMA POLYCHROME JAR**

Decorated with repeating panels of fine line and stylized foliate motifs above stepped and fine-line elements.

*height 11 1/2in, diameter 13in*

**\$3,000 - 4,000**

**Provenance**

Per the collector's notes, purchased from the estate of Mr. and Mrs. Frank Moran, Wingdale, NY, November, 1974



108 (two views)



109 (two views)



110

108

**TWO SANTA ANA POLYCHROME JARS**

The larger decorated with zigzag and undulating swirled motifs; the smaller with an arched band above pierced and stepped geometric elements.

*diameters 10in and 4 3/4in*

**\$2,000 - 3,000**

**Provenance**

The larger sold at John McInnis Auctioneers, Amesbury, MA, June, 1996, lot 123, the invoice of which accompanies the lot

109

**A POLACCA POLYCHROME JAR**

Decorated with a continuous rainbow band on the neck and swirling elements around the body.

*height 8 1/4in, diameter 10 1/2in*

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

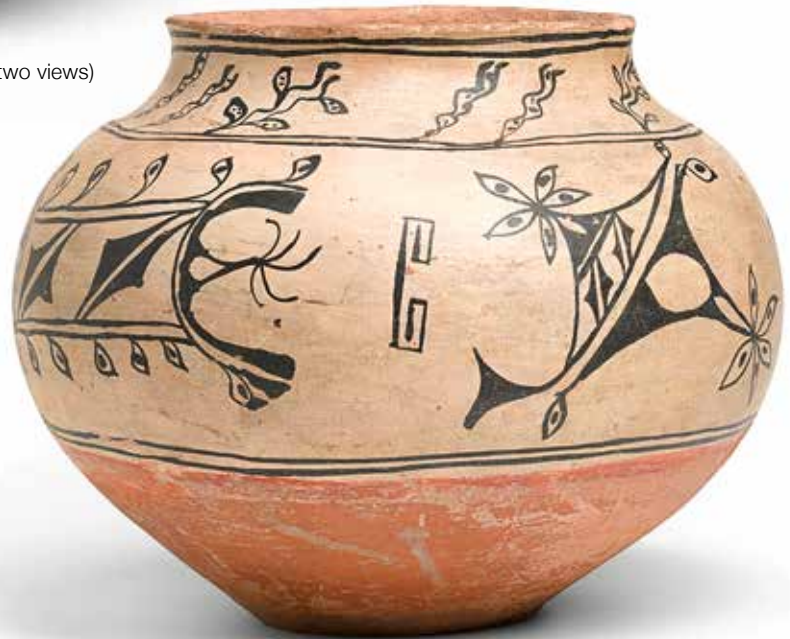
**Provenance**

According to the collector's notes, originally collected by Thomas Varker Keam (1846 - 1904), trading post operator The Estate of D.B. Yntema, Cambridge, MA Sold by F.B. Hubley & Co., Inc. in September, 2001, lot 171, the invoice of which is included with this lot





111 (two views)



110

**A SANTO DOMINGO JAR**

A band of triangles and hexagons about the neck over repeated triangular panels and a scalloped band about the body.  
*height 9 1/2in, diameter 9 1/4in*

**\$1,000 - 1,500**

**Provenance**

Sold at auction by Stephen Lantagne & Judith Truitt, March, 1986, lot 42, the original invoice and print ad for which accompanies the lot

111

**A TESUQUE JAR**

A band of water serpents and fruiting vines encircle the neck, the body with alternating flowers and abstract rectangular designs with feather-like accents.  
*height 9 3/4in, diameter 12 1/4in*

**\$2,500 - 3,500**

**Provenance**

Collection of George Taylor Anderman  
 Donated to and sold at the annual benefit auction of the Wheelwright Museum of the American Indian, Santa Fe, NM, August, 1998, lot 32, the original invoice of which accompanies the lot



112 (two views)



114 (two views)





113 (two views)



112

**A SAN ILDEFONSO POLYCHROME JAR**

The neck adorned with sawtooth triangles, the body featuring stepped solid and fine line elements alternating with crosshatched tree-like shapes.

*height 10 1/2in, diameter 12 3/4in*

**\$2,500 - 3,500**

**Provenance**

Sold at Gary R. Wallace Auctioneers, Needham, MA, February, 1977, lot 103, the handwritten receipt of which accompanies the lot

113

**AN ACOMA POLYCHROME JAR**

The body bisected by a stepped bi-color band enclosing checkered diamonds, beneath a zigzag and feather-decorated neck.

*height 11 3/4in, diameter 13 1/2in*

**\$5,000 - 8,000**

**Provenance**

Per an accompanying letter from the collector's son, originally collected by Raymond C Warner during a trip to Arizona and New Mexico in 1903, then by descent through the family  
Sold at Douglas Galleries Auctioneers and Appraisers, Deerfield, MA, June, 1979, lot 40, the invoice of which accompanies the lot

114

**A ZIA POLYCHROME JAR**

Decorated around the body with an undulating rainbow and alternating flying and standing birds.

*height 11 1/4in, diameter 12 3/4in*

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

**Provenance**

Per the collector's notes, sold at Skinner's Inc., Bolton, MA, February, 1989





115



115

**AN ACOMA POLYCHROME JAR**

Thin walled, with a crimped rim over a body decorated with intertwined serrates, abstract feathers and solid stepped elements. *height 13 1/4in, diameter 14in*

**\$4,000 - 6,000**

**Provenance**

Sold at Skinner, Inc., sale no. 2636B, February, 2013, lot 398

116

**A HOPI POLYCHROME JAR**

Decorated around the body with flowering plants and birds. *height 9in, diameter 8 3/4in*

**\$1,000 - 1,500**

**Provenance**

Sold at Robert W. Skinner Inc. Auctioneers, Bolton, MA, August 4, 1971, lot 44, the invoice of which accompanies the lot

117

**A SANTO DOMINGO JAR**

A tall olla decorated with five stacked bands of varying geometric elements, *small areas of restoration.* *height 1 1/4in, diameter 10 3/4in*

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

**Provenance**

Per the collector's notes, sold at Leo P. Legare Auctions, Methuen, MA, May, 2000

118

**TWO ZIA POLYCHROME CANTEENS**

The larger with fine line and solid abstract decoration, the smaller with a bird perched on a flowering branch. *widths 8in and 5 1/4in*

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

Handwritten receipts dated 1971 and 1973 accompany the lot



116 (two views)



117 (two views)



118





119



120

119

**TWO ZUNI POLYCHROME POTTERY ITEMS**

Comprising a bowl with abstract foliate interior and a jar with abstract solid and fine-line decoration, *the jar with repairs and losses*.  
*diameters 8 1/4in and 12 1/4in*

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

**Provenance**

The jar: Per the collector's notes, originally collected between 1914 and 1925, purchased from the Estate of George Woodbury, Tamarack Farm, Bedford, NH, 1974  
The bowl: Per the collector's notes, sold at Skinner, Inc., 1973



120

**A SAN ILDEFONSO POLYCHROME BOWL**

With a flared rim, decorated on the interior and exterior with repeating bands.  
*height 5 1/2in, diameter 9 3/4in*

**\$1,000 - 1,500**

**Provenance**

Per the collector's notes, sold at Julia's Auction Barn, Fairfield, ME, November, 1975



121

**AN ACOMA POLYCHROME JAR**

Decorated with stacked solid, fine-line and stippled geometric and paisley motifs.  
*height 10 1/4in, diameter 13in*

**\$1,800 - 2,800**

**Provenance**

Sold at auction by Wayne Mock, Inc., Tamworth, NH, n.d., lot 103, the lot slip of which accompanies the lot

121 (two views)





122 (two views)



123 (two views)



122

**A SANTO DOMINGO JAR**

Decorated with alternating stepped triangular and diamond motifs with foliate embellishments below a banded rim.  
*height 9 3/4in, diameter 11in*

**\$2,000 - 3,000**

**Provenance**

Per the collector's notes, acquired prior to 1904 and deaccessioned by Bethany College, Lindsborg, KS  
Sold at Manitou Galleries, Santa Fe, NM, August, 2011

123

**A ZUNI POLYCHROME JAR**

Decorated with solid and checkered triangular elements overlaid with fine-line striped X-form bands.  
*height 10in, diameter 12 1/2in*

**\$1,800 - 2,800**

**Provenance**

The Collection of Ronald Bainbridge, Detroit, MI  
Sold at Cowan's Auctions, April 13, 2018, American Indian and Western Art, lot 359, the invoice of which accompanies the lot



124 (two views)



125 (two views)



126 (two views)







127 (two views)



124

**AN ACOMA JAR**

All-over painted with triangles and interlocking diamonds housing solid and fine line stepped elements and checkerboard panels, *cracked.*

*height 12in, diameter 12 1/2in*

**\$1,800 - 2,800**

**Provenance**

Estate of Mrs. M.L. Griggs, Ardsley-on-Hudson, NY  
Sold at Foster & Hall Auctioneers, October, 1975, a copy of the invoice of which accompanies the lot

125

**AN ACOMA JAR**

Decorated with fine-line and solid stacked and interlocking stepped elements.

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

**\$2,500 - 3,500**

**Provenance**

Estate of Mrs. M.L. Griggs, Ardsley-on-Hudson, NY  
Sold at Foster & Hall Auctioneers, October, 1975, the invoice of which accompanies the lot

126

**A ZIA POLYCHROME JAR**

The neck and shoulders decorated with leaves and a thick red band over flowers and radiating motifs, *restored.*

*height 10 1/2in, diameter 12 1/4in*

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

**Provenance**

Per the collector's notes, deaccessioned from the Denver Art Museum to benefit the acquisition fund  
Sold at Christie's, New York, NY, Sale 1389, American Indian Art, June, 2004, lot 104, the invoice of which accompanies the lot

127

**AN ACOMA POLYCHROME JAR**

Decorated around the neck with abstract feathers, the body with hachured and solid parallelogram and diamond bands.

*height 9 1/2in, diameter 12in*

**\$2,500 - 3,500**

**Provenance**

Per the collector's notes, from the collection of M.L. Griggs, Ardsley-on-Hudson, NY  
Purchased by the collector from Robert L. Foster, Portland, ME





128 (two views)



129



130



131

128

**A SAN ILDEFONSO POLYCHROME JAR**

The neck adorned with scalloped bands and leaves over a body featuring scalloped and pierced triangular elements.  
*height 10 3/4in, diameter 12 1/4in*

**\$2,000 - 3,000**

129

**AN ACOMA POLYCHROME JAR**

The neck painted with stacked arrows and scallop accents, the body with a repeating band of fine line and solid triangles and scalloped-outline diamonds.  
*height 8 1/2in, diameter 10 1/2in*

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

**Provenance**

Purchased from Jackie McComb, The Good Buy, Marblehead, MA, May, 1974, the handwritten invoice of which accompanies the lot

130

**A ZIA JAR**

A chain of parallelograms about the shoulders flanked by repeating mirrored registers enclosing arches, foliate elements and stepped accents about the neck and body.  
*height 10in, diameter 11 3/4in*

**\$1,000 - 1,500**

**Provenance**

Sold at Skinner, Inc., September, 1998, auction 1654, lot 251, the invoice of which accompanies the lot

131

**A HOPI POLYCHROME BOWL**

The flared rim adorned with geometric stepped elements, centering a kachina face on the interior.  
*height 4in, diameter 9 1/4in*

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

**Provenance**

Per the collector's notes, purchased in the early 1900s by a Newton Highlands, MA collector  
 Sold at Gary Wallace Auctioneers, Ossipee, NH, May, 2003, the invoice of which accompanies the lot



132 (two views)



134



135





133 (two views)



132

**A SANTO DOMINGO BOWL**

The exterior encircled by a continuous foliate band, with roadrunners and flowers on the interior.  
*height 4 3/4in, diameter 12in*

**\$1,000 - 1,500**

**Provenance**

Per the collector's notes the bowl was originally collected by the grandmother of David Lanier of Eliot, ME during her stay in Taos in the early 1920s  
 Sold at auction, Morgan W. Willis, Kittery, ME, September, 1977, the invoice of which accompanies the lot

133

**AN ACOMA POLYCHROME JAR**

With repeating vertical stacks of diamonds and stepped polygons on a fine-line ground.  
*height 9in, diameter 11 3/4in*

**\$1,200 - 1,800**

**Provenance**

Sold at Skinner, Inc., December 2, 2017, sale 3043B, lot 409, the invoice of which accompanies the lot

134

**TWO SANTA CLARA BLACKWARE JARS**

Each polished with a scalloped rim, the smaller with a ridge around the shoulder, *one with minor restoration*.  
*each diameter 12 1/2in*

**\$2,000 - 3,000**

**Provenance**

The smaller sold at Robert W. Skinner, Inc., April, 1986, lot 365, the invoice of which accompanies the lot

135

**TWO COCHITI VESSELS**

Comprising a jar decorated with four identical registers containing rain cloud and triangular elements and a globular handled jug with stylized bird's head spout.  
*height 5 3/4in and 5 3/4in*

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

**Provenance**

The first: Sold at Grogan & Company, Dedham, MA, Sale 110, May, 2007, lot 183, the invoice of which accompanies the lot  
 The second: Per the collector's notes, originally collected by Col. Thomas Donaldson circa 1890; sold at James D. Julia, Fairfield, ME, August, 1986



137



136

**TWO SAN ILDEFONSO REDWARE ITEMS**

Comprising a jar and a ladle, each with black foliate and geometric painted decoration.

*diameter of the jar 11in, length of the ladle 7 7/8in*

**\$1,200 - 1,800**

**Provenance**

The ladle sold at Skinner, Inc., Bolton, MA, November, 1989, auction 1290, lot 125, the invoice of which accompanies the lot

137

**TWO ZIA POLYCHROME JARS**

The first with ruffled rim, solid and fine-line medallions and diagonal geometric bands; the second squat with a Santo Domingo-style geometric band around the body.

*diameters 10 3/4in and 11in*

**\$2,000 - 3,000**

**Provenance**

The smaller: Sold at Robert W. Skinner Inc., Bolton, MA, January, 1975, lot 148, the invoice of which accompanies the lot  
The larger: Per the collector's notes, collected between 1914-1925, and was purchased from the estate of G. Woodbury, Tamarack Farm, Bedford, NH in 1974

138

**TWO SANTO DOMINGO POLYCHROME JARS**

The first decorated with an undulating flowering vine below a geometric collar; the second by *Santana Melchor*, decorated with flowers and seed pods.

*height 9 7/8in and 9 1/2in*

**\$1,000 - 1,500**

**Provenance**

The Santana Melchor jar sold at Allard Auctions, Santa Fe, NM, August, 2001, lot 321

The second jar sold at Skinner, Inc., Bolton, MA, March, 2000, auction 1995, lot 267

Per the collector's notes, the Melchor jar was the second-place prize winner at O'odham Tash, Casa Grande, NM, 1977; the prize ribbon accompanies the lot

139

**TWO ZIA POLYCHROME VESSELS**

Comprising a bowl and a jar, each with foliate decoration

*diameters 12 1/8in and 9 3/8in*

**\$1,000 - 1,500**

**Provenance**

The bowl: Sold at Willis Henry Auctions, Marshfield, MA, May 26, 2013, lot 82, the invoice of which accompanies the lot

The jar: Sold at Allard Auctions, Santa Fe, NM, August 12, 2000, lot 782, the invoice of which accompanies the lot



136



138



139







140



141



142

140

**THREE SANTO DOMINGO VESSELS**

Comprising a jar and two bowls, each with geometric black-on-white decoration.  
*diameters 10 3/4in, 14in and 8 3/4in*

**\$1,200 - 1,800**

**Provenance**

The jar: Per the collector's notes, Sold at the Museum of the American Indian, New York, October 28, 1975; donated to the Museum from the Winn Estate  
The smaller bowl: Sold at Willis Henry Auctions, Inc., June 30, 1990, lot 203, the invoice of which accompanies the lot

141

**THREE ZUNI POLYCHROME JARS**

The largest and one of the smaller decorated with heart-line deer, the third with fine-line and solid geometric decoration, *one with minor restoration.*  
*diameters 10 7/8in, 7 3/4in and 6 7/8*

**\$1,800 - 2,800**

**Provenance**

The larger deer-motif example: Sold at Skinner, Inc., September 15, 2001, sale 2074, lot 372, the invoice of which accompanies the lot  
The smaller deer-motif example: Sold at Robert W. Skinner, Inc., July 14, 1978, sale 591, lot 247, the invoice of which accompanies the lot

**PROPERTY FROM AN EDINA, MN COLLECTION**

142

**TWO ACOMA POLYCHROME VESSELS**

The jar with scalloped rim and two bands of geometric decoration; the dual-handled canteen with geometric motifs on one face.  
*widths 7 1/2in and 6 1/2in*

**\$1,000 - 1,500**

**Provenance**

Peter Natan Gallery, Denver, CO, March, 1971, for the canteen



143



144



143

**TWO PUEBLO POTS**

Comprising a Zia dough bowl and a Santo Domingo jar, each with geometric decoration.

*diameters 13 1/2 and 9 1/2in*

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

**Provenance**

Forrest Fenn, Santa Fe, NM for the bowl

144

**TWO SANTO DOMINGO VESSELS**

The jar with a continuous band with a flowering vine; the vase decorated with alternating birds and flowering plants.

*diameters 11 1/2 and 8 1/4in*

**\$1,200 - 1,800**



145



146

**PROPERTY OF VARIOUS OWNERS**

145

**A MARGARET TAFOYA CARVED BLACKWARE VASE**

*Santa Clara*, the shoulder encircled by a carved geometric avanyu serpent with painted mouth and eye, drilled.  
height 16 1/4in, diameter 12 1/4in

**\$3,000 - 5,000**

146

**A MARIA AND JULIAN MARTINEZ BLACKWARE VASE**

*San Ildefonso*, signed Marie, with a buff geometric collar, the shoulder encircled by a buff band enclosing a sinuous polished avanyu serpent.  
height 14in, diameter 9in

**\$3,000 - 5,000**

**Provenance**

Per the collector, from the Collection of Horace W. Cragin, Seattle, WA, by repute purchased at the Palace of the Governors in Santa Fe, NM, thence by descent in the family; acquired by the vendor after 1970





147



148

147

**A MARIA AND JULIAN MARTINEZ BLACKWARE PLATE**

*San Ildefonso, signed Marie + Julian, with a repeating feather pattern encircled by three thin concentric borders.  
height 1 1/2in, diameter 13in*

**\$2,000 - 3,000**

**Provenance**

Per the collector, Property from a Chicago, IL Collector, by repute purchased at the Chicago World's Fair circa 1934, thence by descent through the family; acquired by the vendor after 1970

148

**A CARMELITA DUNLAP BLACKWARE VASE**

*San Ildefonso, a repeat feather pattern painted below the neck, a sinuous avanyu about the broad shoulder, a series of stylized motifs at the narrow base.  
height 16 1/2in, diameter 13 1/2in*

**\$1,000 - 1,500**



149

**PROPERTY FROM A NEW JERSEY COLLECTION,  
LOTS 149-153**

149

**A RUSSELL SANCHEZ LIDDED JAR**

*San Ildefonso*, polished blackware with redware accents, two bands of repeated sgraffito motifs, three rows of heishi inlay in between, the bottom design elements set with solitary turquoise stones, micaceous slip used for effect.

*height 11 1/8in, diameter 7 3/4in*

**\$3,000 - 4,000**

150

**A CAVAN GONZALES (TSE'-WANG, EAGLE TAIL)  
POLYCHROME JAR**

*San Ildefonso*, an upper band painted with a repeat feather pattern alternating with geometric motifs, the bottom band with stylized wing and hooked arc designs.

*height 10 1/4in, diameter 13in*

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

151

**TWO HOPI CANTEENS**

One with parrot motif on either side, signed in pencil, *Grace Chapella, Aug 1973*; the other a polychrome example, *Jean Sahnme*, painted in a winged migration pattern.

*height 7 and 6in*

**\$700 - 1,000**

152

**FOUR HOPI POLYCHROME VESSELS**

Including a jar with four registers of avian motifs, *Loretta Navasie, with artist's pictograph*; a low bowl painted with repeating geometric designs, *Charlie Navasie, with pictographic mark*; and two vessels with Mimbres-style animal motifs, one with squash-form opening, *Agnes Nahsonhoya*, the other a bowl with a carved meander above the shoulder, *Lawrence Namoki*.

*diameter 7 1/4 - 6 1/4in*

**\$800 - 1,200**

153

**TWO DORA TSE-PE' VESSELS**

*San Ildefonso*, including a blackware sgraffito jar depicting a kachina figure, *signed Dora Tse-Pe'*; and a lidded black and sienna jar, *signed Dora, 95*, the bear finial set with a solitary stone.

*height 6 3/8in and 3 1/8in*

**\$800 - 1,200**



150



151



152



153





154 (two views)



**PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA, LOTS 154-169**

154

**A LARGE MARGARET TAFOYA BLACKWARE STORAGE JAR**

*Santa Clara*, the bulbous body with four impressed bear paws around the shoulder, surmounted by a short neck, *chipping on the rim*.

*height 21 1/4in, diameter 20 1/2in*

**\$15,000 - 25,000**

**Provenance**

The collector's notes indicate that this was one of a pair of large Tafoya pots sold at Skinner from the collection of Mary Cabot Wheelwright; the second piece was re-offered at Skinner in January of 1993, sale 1487, American Indian Art at Auction, lot 356, and included the provenance information. The present example sold at Robert W. Skinner, Inc., November, 1985, Auction 1060, lot 135, the invoice of which accompanies the lot.

155

**TWO SANTA CLARA BLACKWARE JARS**

The larger *Legoria Tafoya*, the smaller unsigned, each polished. *diameters 10 3/4in and 7 3/4in*

**\$1,200 - 1,800**

**Provenance**

The Tafoya sold at Skinner, Inc., Bolton, MA, January, 1995, lot 166, the invoice of which accompanies the lot



155



156



157



156

**A MARIA AND JULIAN MARTINEZ BLACKWARE BOWL**

*San Ildefonso, signed: Marie, the polished bowl decorated on the rim with avanyu serpents flanking a stepped pyramid centering a rain cloud  
height 4in, diameter 9 1/2in*

**\$2,500 - 3,500**

**Provenance**

Sold at F. B. Hubley & Co., Inc., Cambridge, MA, June 28, 1978, lot 3885, the invoice of which accompanies the lot

157

**THREE SAN ILDEFONSO BLACKWARE VESSELS**

*Two signed for Maria Martinez, comprising a polished blackware bowl signed "Marie", a small polished black and oxidized red bowl, and a jar with geometric shoulder decoration signed "Marie + Julian."  
diameters 9 7/8in, 8in and 5 1/2in*

**\$2,500 - 3,500**



158



160 (two views)



161 (two views)





159 (two views)



158

**TWO FANNIE NAMPEYO POLYCHROME VESSELS**

*Hopi*, comprising a seed jar painted with the migration pattern and a small pitcher with abstract wing design.  
height 6 1/2in and 2 3/4in

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

159

**A PAQUA NAHA POLYCHROME JAR**

*Hopi*, decorated with alternating swirled and curved wing designs below a short neck terminating in a gently rolled rim.  
height 10 3/4in, diameter 12 1/2in

**\$2,500 - 3,500**

**Provenance**

Per the collector's notes, sold at Skinner Inc., Boston, MA, September 2005, (Skinner lot sticker on the underside)

160

**A HELEN NAHA (FEATHER WOMAN) JAR**

*Hopi*, the low wide-shouldered jar decorated with repeating zigzag, crosshatched and swirling motifs below a meander-adorned shoulder.  
height 5 1/4in, diameter 12 1/2in

**\$1,200 - 1,800**

**Provenance**

Purchased from collector and dealer Letta Wofford, Santa Fe, NM, August, 1997, the invoice of which accompanies the lot

**Illustrated**

Gill, Spencer and Jacka, Jerry, *Pottery Treasures: The Splendor of Southwest Indian Art*, 1976, Graphic Arts Center Pub. Co., Portland, OR, p. 42

161

**TWO JOY NAVASIE (FROG WOMAN) POLYCHROME JARS**

*Hopi*, each decorated with abstract feather motifs.  
diameters 9 7/8in and 6 7/8in

**\$1,200 - 1,800**

**Provenance**

The larger: Per the collector's notes, sold at Christie's, New York, NY, November, 2000  
The smaller: Sold at F.B. Hubley & Co, Cambridge, MA, June 28, 2006, lot 3238, the invoice of which accompanies the lot



163 (two views)



162

**A GRACE MEDICINE FLOWER REDWARE JAR**

*Santa Clara*, decorated in sgraffito with two abstract water serpents encircling the mouth of the jar.  
height 2 1/2in, diameter 4 5/8in

**\$1,000 - 1,500**

163

**A LUCY LEUPPE MCKELVEY JAR**

*Navajo*, "Whirling Rainbow Goddess of Windway Ceremony Sandpainting," painted with a swirling arrangement of four rainbow figures and various crops, the shoulder encircled by a fifth figure.  
height 5 3/4in, diameter 15in

**\$1,200 - 1,800**

Per the collector's notes, this jar was a third-place winner at the SWAIA in 1982

**Provenance**

Sold at Allard Auctions, Santa Fe, NM, August, 2002, lot 843, the invoice of which accompanies the lot

164

**TWO ROBERT TENORIO BOWLS**

*Santo Domingo*, including a bowl with geometric exterior and various birds decorating the interior, and a handled vessel decorated on the interior with an antelope and a stalk of corn.  
widths 13in and 11 3/4in

**\$1,200 - 1,800**

**Provenance**

The bowl: Per the collector's notes, purchased directly from the artist in August of 1999

The handled vessel: Sold at the Wheelwright Museum Benefit Auction, August 17, 1990, lot 80, the handwritten receipt and lot slip of which accompany the lot

165

**THREE ROBERT TENORIO VESSELS**

*Santo Domingo*, comprising a large dough bowl, a high-shouldered vase and a squat vessel with ladder.  
diameters 17in, 11 1/2in and 6 3/4in

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

**Provenance**

The dough bowl: Per the collector's notes, sold at the Wheelwright Museum Benefit Auction, August, 1990

The vase: Per the collector's notes, sold at Allard Auctions, Santa Fe, NM, 2009

Squat vessel: Purchased directly from the artist, August, 2000



162



164



165





166 (two views)

166

**A LUCY M. LEWIS JAR**

*Acoma*, decorated with conjoined fine-line spirals separated by stepped and rectangular elements.  
*height 9 1/8in, diameter 11 1/2in*

**\$3,000 - 4,000**

**Provenance**

Sold at Robert W. Skinner Inc. Auctioneers, Bolton, MA, April, 1993, lot 86, the invoice of which accompanies the lot

167

**A LONNIE VIGIL MICACEOUS JAR**

*Nambé*, with an undulating rim, the wide-shouldered body with conspicuous fireclouds.  
*height 9in, diameter 14 1/2in*

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

**Provenance**

Purchased from Richard M. Howard, Santa Fe, NM, August, 1998, the invoice of which accompanies the lot

168

**THREE CHRISTINA MCHORSE MICACEOUS VESSELS**

*Navajo*, the first a large jar with waved rim; the second a vase with antler-form handle, incised deer hoof decoration and intentional fireclouds, second-prize winner at the 1983 SWAIA Annual Indian Market; the third a jar with a wide rim with raised rope-like band and intentional fireclouds.  
*diameters 13 1/2in, 10 1/2in and 7 1/4in*

**\$1,800 - 2,800**

**Provenance**

The waved rim jar sold at the Case Trading Post, Wheelwright Museum, Santa Fe, NM, August, 1994, the invoice of which accompanies the lot  
 The handled vase purchased from the estate of Letta Woffard in 2000  
 The banded rim jar sold at Hurst Gallery, Cambridge, MA, December, 2001, the invoice of which accompanies the lot

169

**FOUR EDNA ROMERO MICACEOUS VESSELS**

*Taos*, including an oversized jar with corrugated lower half and intentional fireclouds, a vase with intentional fireclouds, a vase with tapering base, and a brown vase.  
*diameters 18 3/4in, 12in, 11 3/4in and 10 1/4in*

**\$1,800 - 2,800**

**Provenance**

Each purchased directly from the artist between the years of 1991 and 2002

The second example was first place prize winner at Northern Pueblos 19th Annual Artists and Craftsmans Show, 1991 and third place prize winner at SWAIA 70th Indian Market, 1991; the award ribbons accompany the lot



167



168



169



# Weavings



170



171



172





173 (two views)

**PROPERTY OF A GENTLEMAN**

170

**A RIO GRANDE BANDED BLANKET**

Banded and striped, of beige, indigo blue, brown, cream, green/blue, and yellow yarns.

*size approximately 6ft 8 1/2in x 4ft 2in*

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

**PROPERTY PASSED THROUGH THE FAMILY OF FREDERICK HASTINGS RINDGE AND MAY KNIGHT RINDGE, MALIBU RANCH, CALIFORNIA, LOTS 171-173**

171

**A HOPI PUBERTY BLANKET**

Sometimes referred to as a "bachelor's blanket," woven in a plaid pattern.

*size approximately 3ft 1in x 2ft 7in*

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

172

**A NAVAJO TRANSITIONAL THIRD PHASE BLANKET/RUG**

Woven with concentric crosses overlaid on a striped and banded ground.

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

**\$2,500 - 3,500**

173

**A NAVAJO CLASSIC TWO-PANEL DRESS**

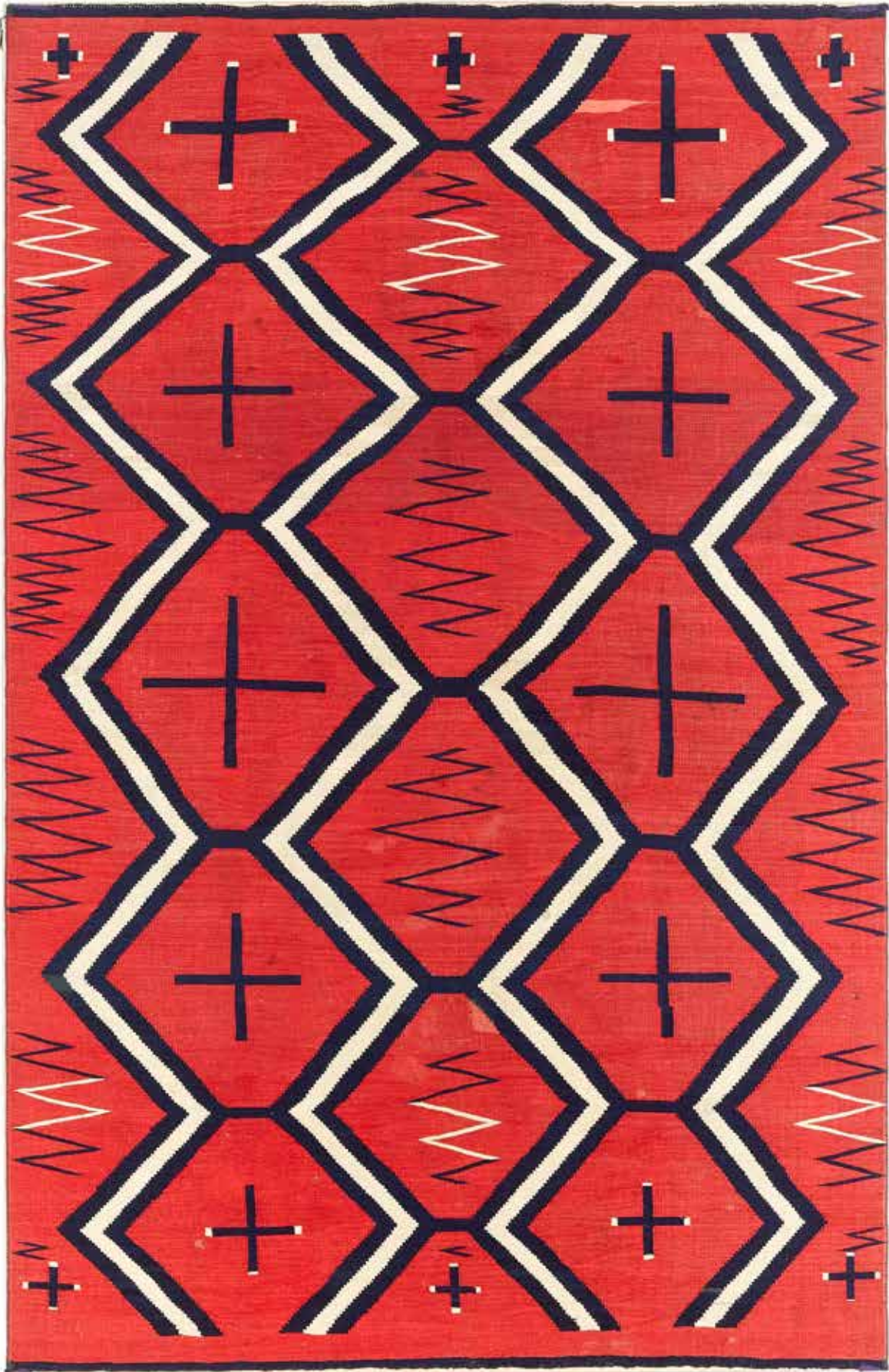
Tightly woven, each panel with a brown field flanked by red-ground ends decorated with scalloped, stepped and zigzag bands, in raveled cochineal/lac and indigo blue and natural green (likely rabbitbrush) and brown.

*each panel approximately 4ft 2 3/4in x 2ft 8in*

**\$15,000 - 25,000**

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





**PROPERTY FROM AN AMERICAN PRIVATE COLLECTION**

174

**A NAVAJO CLASSIC SARAPE**

Woven with pairs of vertical stepped zigzag bands with crosses in the reserves and flanking zigzag accents, in natural ivory, indigo blue, and raveled lac and cochineal-dyed red yarns, *sewn on a stretched canvas backing.*  
*size approximately 5ft 4in x 3ft 9in*

**\$35,000 - 45,000**

**Provenance**

The Fred Harvey Company, with lead inventory tag remaining reading: ST COLL (likely denoting the J.B. Staab collection)  
Sold at Sotheby's New York, Tuesday, November 26, 1991, sale 6265, The Lorimer Collection of Southwestern Weavings, lot 17  
Acquired by the vendor in 1994

The Lorimer Collection of Southwestern Weavings was the culmination of two generations of enthusiastic collecting. George Horace Lorimer (1867-1937), editor-in-chief of the Saturday Evening Post from 1899 to 1936, traveled extensively throughout the Southwest, sometimes buying textiles and other objects directly from the artists. Lorimer passed his appreciation for Southwest textiles on to his son, George Burford Lorimer (1908-1952), who continued to collect with his wife, Huldah Mingledorff-Lorimer (1912-1998).



**PROPERTY OF VARIOUS OWNERS, LOTS 175-177**

175

**A NAVAJO OR HOPI CLASSIC PERIOD BLANKET**

With outlined zigzag serrated bands on each side framing a similar floating zigzag band in the center, overlaid on the finely striped Moki-style ground, in raveled cochineal-dyed red, variegated green (probably a mixture of rabbit brush and indigo), indigo, dark brown and white handspun yarns.

*size approximately 5ft 8in x 3ft 11in*

**\$25,000 - 35,000**

**Provenance**

Barclay White, New Jersey, appointed as the Superintendent of Indian Affairs for the Northern Superintendency by President Ulysses S. Grant in 1871, descended through the family

Sold at Bonhams & Butterfields, San Francisco, December 2008, sale 16150, lot 3551

The auction catalog, dye test results, copy of the Grant appointment and a report on White, his family and descendants accompany the lot





176



177





178

176

**A NAVAJO LATE CLASSIC/EARLY TRANSITIONAL CHIEF'S BLANKET**

Tightly woven in a third phase pattern, with a nine-spot design of diamonds and diamond sections overlaid on the banded ground, in raveled synthetic reds, indigo, green and yellow handspun and natural yarns.  
*size approximately 4ft 11in x 6ft*

**\$6,000 - 9,000**

177

**A NAVAJO CLASSIC/LATE CLASSIC MANTA**

Very tightly woven, with an open center, flanked by twin panels of outlined crosses, a solid-color crenelated border top and bottom, in raveled lac/cochineal mix (60% lac, 40% cochineal) and synthetic reds, handspun indigo and natural yarns, *areas of restoration.*  
*size approximately 3ft 7in x 4ft 8in*

**\$10,000 - 15,000**

**Provenance**

The Fred Harvey Collection, carrying the customary lead seal tag

**PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA**

178

**A NAVAJO LATE CLASSIC BLANKET**

With two thick bands and stripes flanked by serrated lines and floating sawtooth elements on a red ground, in indigo and synthetic blues, natural yellow, aniline red and natural yarns.  
*size approximately 5ft 9in x 4ft 3in*

**\$8,000 - 12,000**

**Provenance**

Sold at F.B. Hubley & Co., Inc., Cambridge, MA, October, 1972, lot 6753, the invoice of which accompanies the lot



179

**PROPERTY FROM ANOTHER OWNER**

179

**A NAVAJO LATE CLASSIC MOKI-STYLE WEAVING**

Of typical banded design, with raveled indigo blue, aniline red and natural colored yarns, a small band of cochineal red runs through one end.

size approximately 5ft 9in x 4ft 2 1/2in

**\$6,000 - 8,000**

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

**PROPERTY FROM THE COLLECTION OF MARIAN WILLARD JOHNSON, NEW YORK, NY**

180

**A NAVAJO TRANSITIONAL WEAVING**

With three pairs of opposing zig zag bands flanked by end stripes, in rabbit brush green, cream and aniline red yarns.

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

**\$1,500 - 2,500**

**PROPERTY FROM ANOTHER OWNER**

181

**A NAVAJO TRANSITIONAL RUG**

With tri-color serrated diamonds floating between banded ends.

size approximately 7ft 11in x 4ft 6in

**\$1,000 - 1,500**

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 182-183**

182

**A NAVAJO TRANSITIONAL CHINLE WEAVING**

Very finely woven in a banded pattern, alternating narrow stripes with rows of duotone parallelograms, in indigo, natural and aniline-dyed handspun yarns, areas of restoration.

size approximately 6ft 2in x 4ft 9in

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





180



181



182





183



184

183

**A NAVAJO GERMANTOWN CHIEF'S  
STYLE WEAVING**

Softly woven with a third phase nine-spot pattern of concentric stepped diamonds and diamond sections, stacked serrates as accents, overlaid on a broad banded and striped ground, *areas of restoration*.  
*size approximately 5ft 7in x 6ft 8in*

\$2,500 - 3,500

**PROPERTY FROM ANOTHER OWNER**

184

**A NAVAJO THIRD PHASE CHIEF'S-  
STYLE RUG**

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

\$1,500 - 2,500

185

**A LARGE NAVAJO TEEC NOS POS RUG**

With central conjoined hooked diamonds on a gray ground, within concentric serrated, looped linear, and red octagon borders.  
*size approximately 12ft 6 3/4in x 5ft 3 1/2in*

\$6,000 - 9,000



185





186

**PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ,  
FARMINGTON, NM, LOTS 186-192**

186

**A LARGE NAVAJO TEEC NOS POS RUG**

*Lucy Yabeny Whitehorse*, centering an ornate angular diamond-form medallion, hooked devices of various sorts as accents, within two distinct bow-tie borders.  
*size approximately 13ft 7in x 9ft 3in*

**Illustrated**

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.69. A copy of the book accompanies this lot.

**\$12,000 - 18,000**





187

187

**A LARGE NAVAJO TEEC NOS POS RUG**

*Lucy Yabeny Whitehorse, aligning a central cruciform medallion and a wide range of repeated geometric complements, within two contrasting bow-tie borders.*  
*size approximately 14ft 1in x 7ft 11in*

**\$12,000 - 18,000**



188

188

**A LARGE NAVAJO TEEC NOS POS RUG**

*Lucy Yabeny Whitehorse*, a prominent cruciform medallion across the center, repeated hooked devices align the sides, enclosed by two wide decorative borders.  
size approximately 13ft 7in x 9ft 6in

\$12,000 - 18,000





189

189

**A LARGE NAVAJO TEEC NOS POS RUG**

*Lucy Yabeny Whitehorse*, a columnar cruciform medallion dominating the field, complemented by various hooked and terraced motifs, within two contrasting bow-tie borders; second-place winner, 2009 Gallup Inter-Tribal Indian Ceremonial.  
size approximately 13ft 5in x 8ft 3in

**\$12,000 - 18,000**





190



191



192



193



190

**A NAVAJO TEEC NOS POS RUG**

The densely drawn field with central diamond lozenge medallion and a myriad of angular complements, bow tie and diamond chain borders.

size approximately 9ft 11in x 4ft 9in

\$5,000 - 7,000

191

**A NAVAJO TEEC NOS POS RUG**

Centering three repeated diamond medallions and feather motif complements, the duo-tone borders overlaid by a series of curvilinear hooked devices.

size approximately 9ft 10in x 6ft 2in

\$4,000 - 6,000

192

**A NAVAJO TEEC NOS POS RUG**

With a double-diamond medallion crossed at the center, arrows and scrolling devices at each end, a white border of feathers and X-forms.

size approximately 7ft 6in x 3ft 4in

\$5,000 - 7,000

**Illustrated**

Hanson, Kerry, 1999, *Trees in a Circle: The Teec Nos Pos Story*, Teec Nos Pos Trading Post, AZ, p.46. A copy of the book accompanies this lot.

**PROPERTY PASSED THROUGH THE FAMILY OF FREDERICK HASTINGS RINDGE AND MAY KNIGHT RINDGE, MALIBU RANCH, CALIFORNIA**

193

**A NAVAJO GANADO RUG**

Centering an elongated hooked diamond bracketed by braided elements, with stepped triangular corner accents, within two geometric borders, *minor restoration*.

size approximately 6ft 11in x 5ft 2 1/2in

\$1,500 - 2,000

**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL, LOTS 194-197**

194

**A LARGE NAVAJO PICTORIAL RUG**

Centering a tall corn Yei with three perched birds, the figure's head flanked by arrows, bows and wool combs, within a scrolling geometric border.

size approximately 13ft 3in x 5ft 10in

\$2,500 - 3,500



194



195

195

**A NAVAJO SANDPAINTING WEAVING**

Depicting four frogs and cornstalks within a wide border decorated with flowering foliage, birds, and butterflies.  
size approximately 4ft 2in x 6ft

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

196

**TWO NAVAJO RUGS**

The first a sandpainting rug surrounded on three sides by a rainbow goddess, centering a radiating arrangement of figures and crops; the second a Yei rug with four Yei figures surrounded on three sides by a rainbow goddess.  
sizes approximately 4ft 7in x 5ft 1in and 3ft 8in x 4ft 9in

**\$1,000 - 1,500**

197

**FOUR NAVAJO TAPESTRY WEAVINGS**

Each finely woven, from the Two Grey Hills region.  
sizes approximately 4ft 1in x 2ft 8 3/4in, 3ft 5in x 2ft 5in, 3ft 2in x 2ft 7in, and 2ft 2in x 1ft 7 3/4in

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

**PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA**

198

**TWO NAVAJO RED MESA RUGS**

The first featuring trios of arrows floating in a double-diamond field bordered with stacked rows of stepped banding, the second with two pairs of serrated zigzags flanking three geometric medallions within a hooked border.  
sizes approximately 4ft 1in x 3ft and 4ft 3in x 2ft 10in

**\$1,800 - 2,800**

**Provenance**

The first: Sold at F.B. Hubley & Co., Inc., March 20, 1975, lot 1323, the handwritten receipt of which accompanies the lot  
The second: Sold at Car. W. Stinson, n.d., the handwritten receipt of which accompanies the lot

199

**A NAVAJO RUG**

The central cross flanked by pairs of serrated diamonds, within a wide stepped border.  
size approximately 7ft 8in x 5ft 2in

**\$1,800 - 2,800**

**Provenance**

Boston Rug Company, Brookline, MA, 1967, the handwritten receipt of which accompanies the lot.





196



197



198



199

# Baskets



200

## PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA

200

### A TLINGIT POLYCHROME BASKET

Decorated with dual bands of stacked parallelograms centering stepped elements.

*height 11 1/4in, diameter 12 3/4in*

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

201

### A TLINGIT POLYCHROME BASKET

Worked with dual bands of stepped motifs and stacked hexagons flanking diagonal sawtooth elements.

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

**\$2,000 - 3,000**

#### Provenance

Per the collector's notes, sold at Skinner, Inc., Boston, MA, September 28, 1982

## PROPERTY OF A GEORGIA COLLECTOR

202

### A SALISH POLYCHROME BASKET

Of oblong outline with imbricated stepped and serrated linear decoration, hide and cord thongs about the rim for attaching a tumpline woven in a multicolor zigzag pattern.

*height 9in, width 11 3/4in*

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



201

203

### A SKOKOMISH BASKET

*Attributed to Satsop Ann, decorated about the body with hooked zigzag bands, the rim bordered with dogs and a single standing human figure below twisted loops.*

*height 10 3/4in, diameter 11 1/4in*

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

#### Provenance

The William and Elizabeth Kindred Collection, thence by descent through the family

Sold at Curtright and Sons Tribal Art, Tacoma, WA

The Collection of Dr. Arnold-Neal Troeh, Seattle, WA

#### Exhibited

The Tokeland Hotel (owned by William and Elizabeth Kindred), Tokeland, WA, circa 1895 - 1946

c.f. Gogol, John, *American Indian Basketry*, Vol 1, No. 3, 1980, p. 4

A letter of provenance from Arnold Neal Troeh, Ph.D. dated November 14, 1999, as well as a photocopied excerpt of *American Indian Basketry* accompanies the lot

## PROPERTY FROM A NEW JERSEY COLLECTION

204

### TWO PLATEAU CORN HUSK ITEMS

Including a small bag, a flowering tree on one side, rows of strawberries on the other; and a wall pocket, a series of geometric designs on the three panels, a heart motif in the center.

*lengths 12 1/4 and 8in*

**\$500 - 700**





203



202



204







205

**PROPERTY FROM ANOTHER OWNER**

205

**FOUR NORTHERN CALIFORNIA BASKETS**

Each decorated with geometric banding, including three bowls of varying size and a hat with untrimmed interior showing the method of construction.

*diameters 8 1/4in, 6 1/2in, 4 3/8in and 4in*

**\$1,500 - 2,500**

206

**THREE NORTHEASTERN CALIFORNIA BASKETS**

Comprising two globular polychrome examples, the first Pit River with two bands of serrated motifs, the second with an undulating geometric band; and a handled bottle with triangles issuing topknot devices.

*basket diameters 8in and 7 3/8in, bottle height 10 3/4in*

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

207

**TWO NORTHERN CALIFORNIA BASKETS**

Including a Northwestern lidded example, finely woven and decorated about the body with banding and frog's feet designs; and a Northeastern globular basket with diagonal sawtooth bands.

*diameters 3 5/8in and 6 1/4in*

**\$1,000 - 1,500**

208

**THREE POMO GIFT BASKETS**

The largest worked in a repeat stepped pattern; the other two examples with distinct geometric designs, each decorated with quail topknots, glass and clam shell bead combinations.

*widths 4 3/4in, 5 1/4in, and 3 3/8in*

**\$2,000 - 3,000**

The collector's notes identifying the largest from Potter Valley, the oval example from Sonoma

**PROPERTY OF A GEORGIA COLLECTOR**

209

**A POMO GIFT BASKET**

Circular form, worked with bands of offset parallelograms and further adorned with quail topknots.

*height 2in, diameter 5in*

**\$500 - 800**



206



207



208



209





210



212



213







211 (two views)



**PROPERTY FROM ANOTHER OWNER**

210

**A POMO BURDEN BASKET**

A series of distinct geometric bands about the body.  
*height 18in, diameter 17 3/4in*

\$1,800 - 2,800

**PROPERTY OF A GEORGIA COLLECTOR**

211

**A MAIDU POLYCHROME BASKET**

Of globular form, worked throughout with stacks of graduated U-form elements.  
*height 3 1/4in, diameter 5 5/8in*

\$1,500 - 2,000

212

**A MAIDU BASKET**

Adorned around the body with an arrangement of interlocking hexagons.  
*height 4 1/8in, diameter 9 1/2in*

\$500 - 800

**PROPERTY FROM AN IMPORTANT WESTERN COLLECTION, LOTS 213-227**

213

**THREE NORTHWEST CALIFORNIA POLYCHROME BASKETS**

Three bowls, each decorated with geometric elements.  
*diameters 8 1/4in, 6in, and 5 3/4in*

\$800 - 1,200

214

**FOUR WESTERN BEADED BASKETS OR BOTTLES**

Including two Paiute baskets, one with repeating zig-zag bands, the other with serrated diamond elements; a Klamath example with sawtooth-motif; and a Modoc bead-overlaid bottle decorated with serrated diamonds and crosses.  
*diameters 5 3/8in, 5 3/8in, 4 1/2in and 4 3/4in*

\$1,500 - 2,000



214 (two views)



215

215

**A MAIDU BASKET**

Decorated with a staggered arrangement of pronged geometric forms on triangular bases.

*height 3 1/2in, diameter 6 1/4in*

**\$2,000 - 3,000**

216

**A MAIDU BOTTLENECK BASKET**

The neck adorned with trios of rectangular accents, the body worked with an all-over openwork diamond pattern.

*height 3 3/4in, diameter 6 1/8in*

**\$800 - 1,200**

217

**THREE POMO TWINED BASKETS**

Each with geometric banded decoration.

*diameters 14 1/4in, 10 3/4in and 9 3/4in*

**\$1,800 - 2,800**

218

**TWO WESTERN BASKETS**

*One attributed to Agnes May Pete, a Washoe degikup decorated with three Xs separated by trios of short vertical lines, with a diagonal rim finish; and a Paiute Shoshone polychrome lidded example, eight-pointed stars about the body, a Cohn Emporium label at the lid interior, "No: 6323, Tribe: Shoshone, Name of Maker: J. A...erson." diameters 7 1/2in and 6in*

**\$800 - 1,200**

The attribution to Agnes May Pete was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; a letter to this effect accompanies the lot

An old typewritten index card inside the Shoshone basket reads in part: "Sewing Basket. Rare. Diamond Dyes Used. Few baskets made with covers"

219

**THREE WASHOE BASKETRY ITEMS**

*Attributed to Annie of Carson City, comprising a model baby carrier with trade cloth accents and two bowl-form baskets with geometric polychrome bands.*

*bowl diameters 10in and 9 1/4in, length of baby carrier 18 3/4in*

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

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





216



217



218



219





220 (multiple views)

220

**AN EARLY AND IMPORTANT WASHOE BASKET**

*Louisa Keyser (Dat-so-la-lee)*, very finely woven, of degikup form, decorated about the body with four sets of paired zigzag and hooked columnar devices.

*height 4in, diameter 7in*

**\$40,000 - 60,000**

**Provenance**

Dr. S.L. Lee, Carson City, NV

Gifted to a friend in 1926, thence by descent to the family

In the accompanying letter concerning the basket from Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia, he states:

“The three-rod Washoe degikup pictured below... is well documented as the work of Louisa Keyser, also known as Datsolalee... This basket is recorded as LK 3 in Amy Cohn’s ledger of Louisa Keyser.

This work and two others by Louisa Keyser were obtained by Dr. S. L. Lee, the most prominent doctor of this period in Carson City, who acquired an important collection of baskets and other products of Native American skill. In 1926, near the end of his life, Dr. Lee gave the basket to a younger man... who had been a very dear friend of Lee’s since youth...

It is well documented that by late 1898, Keyser had already moved on to her distinctive approach of superfine stitching, three colour (red, black and white) pattern, and larger size, and that Amy Cohn had also begun her certificate records by 1899. LK 3 precedes this important transition.

As both Cohn’s and Lee’s dates for the basket are unreliable, I would use stylistic evidence to estimate that the basket known as LK 3 was likely woven in 1896-97.”

Original correspondence from Dr. Lee concerning the gifting of this basket also accompanies the lot: “With this I am sending you the Dat-So-La-Lee basket that I told you would be yours when I had ceased to collect such things... This little basket is fine in its weave as any our Louisa Keyser ever made as it has 31 stitches to the inch. The ‘great weaver[.]’ (who died a couple of months ago)] made this gem in 1899 and it has been mine since that date.”







221 (two views)



221

**A WASHOE POLYCHROME BASKET**

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

**\$3,000 - 5,000**

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



222

**A WASHOE POLYCHROME BASKET**

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

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

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



222

223

**A WASHOE POLYCHROME BASKET**

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

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

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



223

224

**A WASHOE BASKET**

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

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

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



224



225



226



227 (two views)



225

**TWO WASHOE BASKETRY ITEMS**

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

**\$2,000 - 3,000**

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

226

**TWO WASHOE BASKETS**

The first surrounded by two bands of bracketed hourglass elements; the second a polychrome degikup example, worked with four alternating red and black branched devices.  
*diameters 7 1/2in and 6in*

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

227

**A YOKUTS POLYCHROME BASKET**

Decorated below the rim with a continuous black band overlaid with a chain of white quilled diamonds, the body further decorated with two pairs of opposing stepped lines, *foundation breaks*.  
*height 9 1/4in, diameter 19in*

**\$3,000 - 5,000**





228 (two views)

**PROPERTY OF VARIOUS OWNERS, LOTS 228-229**

228

**A WASHOE POLYCHROME BASKET**

*Attributed to Lillie Frank James, of tightly woven degikup form, decorated with alternating checkered diamonds and pronged geometric elements.*

*height 3 5/8in, diameter 7 1/8in*

**\$2,500 - 3,500**

**Provenance**

The Green Collection of American Indian Art  
Sold at Parke-Bernet Galleries, New York, NY, May 25, 1972, sale  
3374, lot 56; illustrated on the back cover

The attribution to Lillie Frank James was made by Marvin Cohodas, Professor in the Department of Fine Arts at the University of British Columbia; the letter of attribution accompanies the lot. An old label affixed at the interior center reading "Washoe - Nevada / Made by Datso-La-Lee VNNX / 100.00".







229

**A MONO LAKE PAIUTE BASKET**

*Attributed to Maggie Howard, the globular bowl decorated with stacked serrate-edge triangles, forking designs and geometric motifs. height 5 3/4in, diameter 8 3/4in*

**\$8,000 - 12,000**

The attribution to Maggie Howard was made by Craig Bates, author and former Curator of Ethnography for Yosemite National Park. In an accompanying letter, Bates writes: "... it is most likely the work of the Paiute weaver Maggie Howard (c. 1870-1947), from the Mono Lake area. The basket was probably woven in the 1920s and is typical of the fancy baskets made by weavers in the Yosemite-Mono Lake region."



230 (two views)

**PROPERTY FROM THE COLLECTION OF THE LATE  
BERTRAM AND RUTH MALENKA**

230

**A YOKUTS POLYCHROME BOTTLENECK BASKET**

*Attributed to "Old Soto", finely woven, the widening body decorated with three rattlesnake bands, with quail topknots around the shoulder, surmounted by a band of standing figures and a banded slightly flaring neck.*

*height 6.25in, diameter 9in*

**\$4,000 - 6,000**

**Provenance**

Per the collector's notes, from the estate of Helen Ruhe, Newton, MA  
Purchased October 18, 1972 from F. B. Hubley, Cambridge, MA

Found inside the basket was an old photo of a woman holding the present lot, "Soto, Tulare" written in pencil on the back; and another note, "Tulare Basket, Tule River, Tulare Co. Calif. - made by Old Soto -" written by the same hand. The original photograph and note, along with an enlarged copy of the photograph accompany the lot.







231 (two views)

**PROPERTY FROM ANOTHER OWNER**

231

**A YOKUTS POLYCHROME BOTTLENECK BASKET**

Tightly woven, decorated with rattlesnake bands and standing figures of contrasting colors, with feathers about the shoulder, *small areas of restoration, the feathers added later.*  
height 5 3/4in, diameter (without feathers) 9 3/4in

**Provenance**

Sold at Bonhams, San Francisco, June 4, 2012, sale 20296, The Robert "Trader Bob" Bayuk Collection of Native American Art, lot 1075

**\$8,000 - 12,000**





232 (two views)

233 (two views)

**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL**

**PROPERTY OF A GEORGIA COLLECTOR**

232

233

**A YOKUTS POLYCHROME BASKET**

**A YOKUTS POLYCHROME BASKET**

Deep conical bowl decorated with dual bow-tie bands interrupted by stepped diagonal elements.

With seven red-outline Valero stars with black/brown centers.

*height 10 1/4in, diameter 19 5/8in*

*height 4 1/4in, diameter 11 5/8in*

**\$4,000 - 6,000**

**\$2,500 - 3,500**



234 (two views)



235



237



234

**A YOKUTS POLYCHROME BASKET**

A continuous rattlesnake band encircling the neck, two conforming bands about the body.

*height 5in, diameter 7 3/4in*

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

Per the collector's notes, attributed to Sally Edd

**PROPERTY FROM ANOTHER OWNER**

235

**A YOKUTS POLYCHROME BASKET**

Worked with two rattlesnake bands about the body, a band of opposing triangles encircling the rim.

*height 6in, diameter 8 3/4in*

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





236 (two views)

**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION**

236

**A KAWAIIISU POLYCHROME BASKET**

Worked with alternating T-shape forms either enclosing dual diamonds or topped with red serrated forms, with a partially ticked rim.

*height 5 3/8in, diameter 12 3/4in*

**\$2,000 - 3,000**

**PROPERTY FROM ANOTHER OWNER**

237

**THREE CENTRAL CALIFORNIA POLYCHROME BASKETS**

Comprising a Kern River bottleneck basket and a Yokuts miniature olla, each with geometric banding, and a Yokuts globular basket decorated with two human figures and serrated bands.

*diameters 6 1/4in, 6 3/4in and 4 1/4in*

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

**Provenance**

Kern River: Frederick S. Wallace Collection, Pittsburgh Museum of the American Indian, Heye Foundation, New York  
 Sold at Sotheby's New York Avenue Galleries, October 23, 1981, sale 4708Y, Fine American Indian Art, lot 219  
 Miniature olla: Colonel George Green Collection  
 Sold at the auction above, lot 209  
 Yokuts figural: Sold at the auction above, lot 214





238 (two views)

239 (two views)

**PROPERTY OF A LOS ANGELES COLLECTION**

238

**A PANAMINT POLYCHROME BASKET**

Worked with standing human figures, arrowheads, and perched and floating birds below a partially ticked rim.  
*height 3 3/4in, diameter 8 1/8in*

**\$2,000 - 3,000**

**PROPERTY OF A GEORGIA COLLECTOR**

239

**A PANAMINT POLYCHROME BASKET**

Decorated with two spread-winged butterflies, the rim with small sections of ticking, *minor restoration*.  
*height 4 1/2in, diameter 7in*

**\$3,000 - 5,000**



240 (two views)

241 (two views)

240

**A PANAMINT POLYCHROME BASKET**

Encircled by radiating zig-zag elements, the rim with four sections of ticking.

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

**\$2,500 - 3,500**

**PROPERTY FROM AN IMPORTANT WESTERN COLLECTION,  
LOTS 241-250**

241

**A PANAMINT POLYCHROME BASKET**

The partially ticked rim over an arrangement of stepped diagonal bands.

*height 4 1/4in, diameter 10 1/8in*

**\$2,000 - 3,000**





242

242

**A MISSION POLYCHROME OVAL BASKET**

The base decorated with a lizard and the head of a rattlesnake, the snake's body encircling the sides.

*height 2 7/8in, width 12in*

**\$3,000 - 4,000**

243

**A MISSION POLYCHROME TRAY**

Decorated with dotted zig-zags extending into the sides.

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

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

244

**A MISSION POLYCHROME RATTLESNAKE BASKET**

The body of the snake wrapping around the edge, the head and the tail extending into the base.

*height 2 1/2in, diameter 11 3/4in.*

**\$2,500 - 3,500**

245

**A MISSION POLYCHROME TRAY**

Worked with a thick band enclosing diagonal ombré registers.

*height 3 1/8in, diameter 16 3/4in*

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





243



245



244



246



247

246

**THREE MISSION POLYCHROME BASKETS**

Including a tray decorated with concentric four-pointed stars, an oblong tray with abstract animal forms, and a conical bowl with radiating stepped bands.

*widths 12in, 8 7/8in and 8 7/8in*

**\$1,200 - 1,800**

247

**THREE MISSION BASKETS**

Including two globular examples, the larger with diagonal stepped bands, the smaller with hanging bats; and a wide-based basket with zigzag banding.

*diameters 7in, 7in and 5in*

**\$1,800 - 2,800**

248

**TWO PIMA TRAYS**

The larger example with wide tondo surrounded by a stylized Greek key pattern; the smaller worked with a radiating four-armed fretwork design.

*diameter 16 1/2 and 12 1/2in*

**\$1,800 - 2,800**

249

**TWO APACHE TRAYS**

The larger centering an eight-pointed flower surrounded by radiating stepped and checkered sawtooth bands and half-figures; the smaller decorated with a central nine-pointed star within a zigzag surround, with unusual braided rim.

*widths 14 1/4in and 11 3/4in*

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

250

**AN APACHE TRAY**

Centering a five-pointed star surrounded by concentric rows of negative triangles enclosing human figures, animals and crosses.

*height 4 3/4in, diameter 20 1/8in*

**\$2,000 - 3,000**





248



249



250





251



252



253



254



255

**PROPERTY OF VARIOUS OWNERS**

251

**A MISSION POLYCHROME OVAL BASKET**

Two spreadwing eagles separated by sheaves on a variegated ground.  
*height 2 3/4in, width 11 1/4in*

**\$1,500 - 2,500**

252

**A MISSION POLYCHROME OVAL BASKET**

The center adorned with a spreadwing butterfly over crooked crosses, the walls with a continuous checkered zigzag band, *rim losses*.  
*height 2 1/2in, width 12 3/4in*

**\$1,000 - 1,500**

253

**TWO CHEMEHUEVI BASKETS**

Each bowl form, including one with stepped radiating elements and a polychrome example with four-pointed devices.  
*diameter 9 1/2 and 9 3/8*

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

254

**A PIMA TRAY**

The four-pointed tondo issuing interlocking swirled elements, additionally decorated with four small crosses.  
*height 3in, diameter 15 1/4in*

**\$1,000 - 1,500**

**PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA**

255

**THREE MISSION POLYCHROME BASKETS**

Including two trays and a globular basket.  
*diameters 13in, 10 3/4in and 6 1/2in*

**\$1,200 - 1,800**

**Provenance**

The trays sold at Robert W. Skinner, Inc., Bolton, MA, October, 1972, lots 167 and 171, the invoice of which accompanies the lot





256



257



258



259





**PROPERTY FROM ANOTHER OWNER**

256

**A YOKUTS POLYCHROME TRAY**

Woven in a gap stitch, with two concentric bands of opposing triangles and diamonds.  
*height 2 1/8in, diameter 17 3/4in*

**\$1,200 - 1,800**

**PROPERTY FROM AN EDINA, MN COLLECTION**

257

**THREE WESTERN BASKETS**

Comprising an Apache tray with central star and zig-zag radiating bands; a Chemehuevi basketry bowl with two stacked rows of triangles; and an Apache bowl with rows of triangles interrupted by striped bands.  
*diameters 11, 10 1/2 and 8 1/2in*

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

**Provenance**

The Chemehuevi: Terry DeWald American Indian Art, Tucson, AZ, acquired by the present owner in 1989  
 The Apache: Arrowsmith's, Santa Fe, NN, acquired by the present owner in July, 1970

**PROPERTY OF A GEORGIA COLLECTOR**

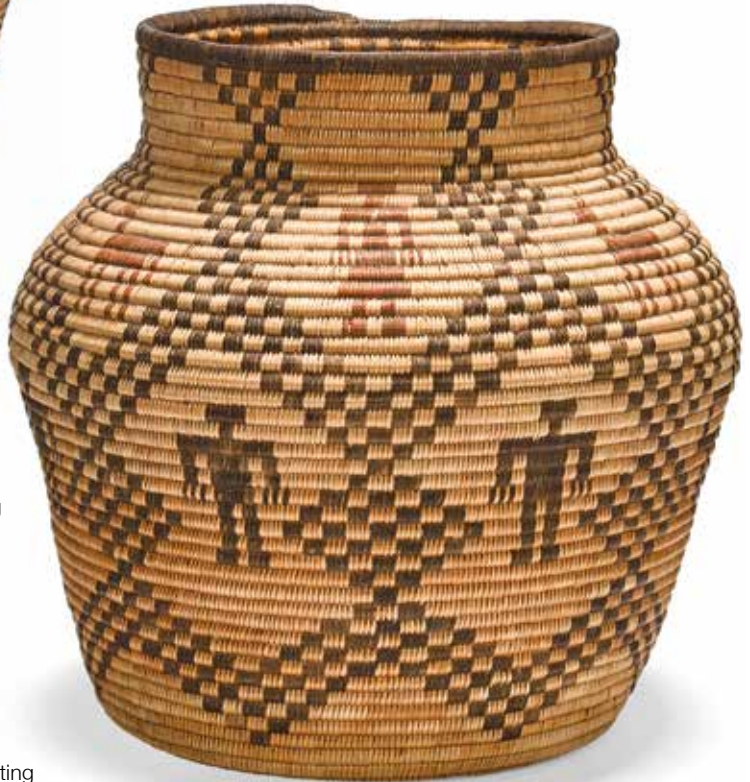
258

**AN APACHE TRAY**

Worked with a central five-pointed star surrounded by five horses standing atop checkered steps.  
*height 1 1/2in, diameter 11 3/8in*

**\$500 - 700**

Per the collector's notes, attributed to Katy Austin



260 (two views)

259

**A NAVAJO POLYCHROME TRAY**

*Mary Holiday Black*, the center decorated with three deer and a human hunter centered by three turkeys separated by alternating colored triangles.  
*height 3in, diameter 18 1/2in*

**\$600 - 900**

**Provenance**

Purchased directly from the artist circa 1995

260

**AN APACHE POLYCHROME OLLA**

Worked with intersecting checkered bands centering male and female figures, horses, and geometric elements.  
*height 8 1/2in, diameter 8 3/4in*

**\$4,000 - 6,000**



261

PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL

261

**SIX MINIATURE TOHONO O'ODHAM (PAPAGO) HORSEHAIR PLAQUES**

Four with concentric bands of geometric patterns and figures holding hands, one with overlaid positive/negative designs, and one with four rattlesnakes.

*diameters 8 3/8 - 2 1/2in*

**\$4,000 - 6,000**

262

**TWO SOUTHWEST BASKETS**

Including an Apache bowl with intertwined bands, stacked diamond pendants and rim ticking; and a Pima tray with a wide tondo surrounded by concentric cruciform fretwork.

*diameters 10 1/2in and 10 1/4in*

**\$1,000 - 1,500**





262



263



264



263

**AN APACHE TRAY**

Centering an eight-point star within concentric bands of triangles and zig-zags, all contained within a striped border.  
*height 3in, diameter 17 3/4in*

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

264

**TWO APACHE BASKETS**

The larger featuring intertwined five-point stars, human figures and animals; the smaller with intertwined seven-point stars, crosses, and animals.  
*diameters 17 1/4in and 14 1/4in*

**\$2,000 - 3,000**





265 (three views)

**PROPERTY FROM THE ESTATE OF KATHLEEN FOUTZ,  
FARMINGTON, NM**

265

**A LARGE APACHE OLLA**

Worked with vertical stacked triangle and stepped checkered bands separated by figures, deer, arrows and geometric accents below a checkered rim.

*height 28in, diameter 29in*

**\$10,000 - 15,000**



266 (two views)

266

**AN APACHE OLLA**

Worked with radiating stepped checkered bands separated by floating crosses and concentric rectangles.  
*height 15in, diameter 14 3/4in*

**\$3,000 - 5,000**

**PROPERTY OF A GEORGIA COLLECTOR**

267

**AN APACHE OLLA**

Worked in crisscrossed bands, with human figures and dogs adorning the shoulder, the neck featuring a checkered band.  
*height 13 1/8in, diameter 10in*

**\$2,500 - 3,500**



267





268



269



270







271



272

**PROPERTY OF VARIOUS OWNERS**

268

**AN APACHE TRAY**

Decorated with a thick checkered band centered by geometric columnar elements and four human figures.  
*height 3 1/2in, diameter 14 3/4in*

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

269

**AN APACHE TRAY**

Worked with a central band of triangles centered by two stepped bands below triangle pendants.  
*height 4 3/8in, diameter 16in*

**\$1,200 - 1,800**

70

**TWO PIMA TRAYS**

The larger with a five-pointed tondo issuing stepped frets, the smaller decorated with three concentric U-form elements.  
*diameters 21 1/4in and 19 3/8in*

**\$1,800 - 2,800**

**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION**

271

**AN APACHE OLLA**

Worked with overlapping diagonal bands enclosing geometric elements in the reserves.  
*height 17 1/2in, diameter 16 1/2in*

**\$3,000 - 5,000**

**PROPERTY FROM ANOTHER OWNER**

272

**AN APACHE OLLA**

Of bulbous form with a short neck, decorated with diagonal stepped bands wrapping from neck to base.  
*height 19 1/4in, diameter 17 1/2in*

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



273



**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION**

273

**TWO PIMA BASKETS**

Including an olla with vertical rows of standing figures flanked by centipede-like motifs, *with foundation breaks*; and a tray with radiating hooked elements and crosses in the reserves about the rim. *diameters 16 1/4in and 14 1/2in*

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

**PROPERTY FROM ANOTHER OWNER**

274

**TWO SOUTHWEST BASKETS**

Including a large conical Tohono O'odham (Papago) basket decorated with stepped bands and floating rectangles, and a Pima tray with stacked and floating triangles. *diameters 16 1/4in and 14in*

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



274



**PROPERTY FROM AN EDINA, MN COLLECTION**

275

**THREE PIMA BASKETS**

Comprising a bowl with a wide tondo and overlapping arches, a tray with stepped bands centering a wide tondo, and an olla with incurved geometric banding. *diameters 15 1/4, 13 1/2 and 9 1/2in*

**\$1,200 - 1,800**

**Provenance**

According to the collector's notes, the bowl was originally acquired from the D. Brown Collection/Heard Museum; later purchased at the Great Schilling Museum Collection Auction, Northfield, MN, May 1981



275





PROPERTY FROM THE  
D. KENNETH AND PATRICIA  
LINDGREN COLLECTION

276  
NO LOT

276B  
AN APACHE TRAY

With a pattern of overlaid rosettes, human  
figures and quadrupeds in the reserves, *small  
areas of restoration to the rim.*  
*height 4 3/4in, diameter 20 5/8in*

\$2,000 - 3,000



276B



277A

277  
NO LOT

277A  
AN APACHE OLLA

Executed in an all-over design of alternating  
positive and negative serrated columns.  
*height 18in, diameter 14 1/4in*

\$2,000 - 3,000





(front)

# Plains/Plateau/Woodlands

**PROPERTY FROM AN AMERICAN PRIVATE COLLECTION,  
LOTS 278-279**

278

**A RARE EASTERN GREAT LAKES QUILLED AND BEADED  
NECK POUCH**

*Probably Eastern Ojibwe*, the rectangular trade cloth bag with white pony bead surround, one quillwork panel worked with an opposing pair of thunderbirds and two panels with stepped geometric motifs, with two rows of beaded hide tabs suspending tin cones and hair drops, on a fabric strap.

*length of pouch 11 5/8in, width 6 1/8in*

**\$60,000 - 80,000**

**Provenance**

The Earl of Harrowby, Sandon Hall, Staffordshire, England  
Sold at Sotheby's New York, November 12, 1992, sale 6361, Fine American Indian Art, lot 89  
An American Collection, acquired from the above

From the Sotheby's catalog notes: "Sandon Hall... has been the seat of the Ryder family since 1776. The family first came into prominence in the 18th Century when in 1754 Sir Dudley Rider (1691-1756), a noted lawyer, became Lord Chief Justice of the King's Bench... His son Nathaniel (1735-1803) was a Member of Parliament for Tiverton... (and) purchased the Sandon estate from Lord Archibald Hamilton in 1776, the year he was created Baron Harrowby.

(His eldest son), Dudley Ryder (1762-1847), who was created Earl of Harrowby in 1800, was a politician and diplomat. He sat in Parliament for nearly fifty years and held a variety of high offices. He was also a Trustee of the British Museum during the reforming and rebuilding of that establishment.

The first Earl was succeeded by his son Dudley (1798-1882), who followed the family tradition and entered Parliament. He had a wide range of interests, scientific, historical and cultural which helped form the family collection."

The present lot was in all likelihood collected by either the first Earl or his successor, both noted for being well-travelled collectors.

**Exhibited**

Aspen, CO, Aspen Art Museum, *Art of Grace and Passion: Antique American Indian Art*, millennium survey exhibition, 1999

**Illustrated**

Shaw, George Everett, *Art of Grace and Passion: Antique American Indian Art*, 1999, Aspen Art Museum, Aspen, CO, p.27



(back)





(front)

279

**AN EASTERN GREAT LAKES QUILLED KNIFE SHEATH**

*Likely Huron*, left handed, the tapering smoked hide sheath decorated with a zigzag band within a concentric banded design in ivory, red/orange and blue quillwork, the edge trimmed in tin cones and red dyed deer fur. length 9 1/4in, width 2 5/8in

**\$50,000 - 70,000**

**Provenance**

James Carnegie, 9th Earl of Southesk KT (16 November 1827 – 21 February 1905)  
Sold at Sotheby's New York, May 8, 2006, sale 8210, American Indian Art, lot 212  
An American Collection, acquired from the above

In 1859, several years after the death of his young wife, James Carnegie, the 9th Earl of Southesk, left Kinnaird Castle, his family estate in Scotland, and journeyed to the United States and Canada. The Earl had been advised that to improve his health he should travel to a part of the world where he could live an open-air life and hunt. His route included traveling up the Athabasca River from Fort Edmonton, across what is now the Southesk Pass, and down Job Creek and Coral Creek to the Kootenay Plains of the Saskatchewan River Valley. Throughout the 1859 Canadian expedition, Southesk collected objects made by First Nations and Métis people whom he met in the course of his travels.



(back)





280 (two views)

**PROPERTY FROM ANOTHER OWNER**

280

**A CREE BEADED OCTOPUS BAG**

A distinct floral spray of multicolored blossoms worked on both sides, beaded and silk applied trim, suspending bifurcated tabs with more floral motifs, bead and yarn tassels below.

*length 21 1/2in*

**\$3,000 - 4,000**



281 (two views)

**PROPERTY FROM AN AMERICAN PRIVATE COLLECTION,  
LOTS 281-285**

281

**A PAIR OF EASTERN GREAT LAKES DECORATED CARIBOU  
HOOVES**

*Huron or Cree*, fashioned as wall hangings from the skin and foot of caribou legs and suspended on braided trade cloth loops, each decorated with two trade cloth and dyed buckskin panels embroidered with floral sprays in red, blue and ivory dyed moose hair, each panel further adorned with beaded tin cone drops with orange/red and natural deer hair fringe.

*each approximately: height 17in, width 5in*

**Provenance**

The Collection of Jay C. Leff  
Sold at Sotheby's New York, May 21, 1996, sale 6853, Fine American Indian Art, lot 133  
Economos Works of Art, Santa Fe, NM,  
An American Collection, acquired from the above in 1996

**\$4,000 - 6,000**







282

**AN IMPORTANT AND EARLY CREE QUILLED POUCH**

The blue cloth bag with two quillwork panels, each featuring light blue, dark blue and red/pink geometric motifs on a natural ground, with looped beaded and quillwork fringe, secured with a braided wool strap.

*pouch length 10 3/4in, width 6 1/4in*

**\$70,000 - 90,000**

**Provenance**

Supposedly purchased from the direct descendants of the Peale family by Wesley Crozier of Red Bank, New Jersey Sold at Skinner, Inc., Boston, MA, September 2005, sale 2291, Important American Indian & Ethnographic Arts, lot 142 Economos Works of Art, Santa Fe, NM An American Collection, acquired from the above in 2005

Accompanied by an old paper label, "This Indian bag was made by the squaws and used by Titian R. Peale during Longs Rocky Mountain Expedition in 1819-1820," the reverse reads "Holmesburg Feb 4, 1876,"

Titian Ramsay Peale (1799 – 1885) was a noted American scientific illustrator, naturalist, and explorer. He participated as a naturalist in several scientific surveys, including the 1817 expedition of the Academy of Natural Sciences to Florida and Georgia, and as part of the scientific contingent of the 1819-20 Yellowstone Expedition (also known as the Atkinson-Long Expedition) led by Colonel Henry Atkinson and Major Stephen Harriman Long.

**Exhibited**

Monmouth County Library, Manalapan Township, NJ (dates unknown)





283 (two views)



284 (two views)

283

**TWO IROQUOIS CERAMIC EFFIGY PIPE BOWLS**

The first Jefferson County style, modeled as a human face with wide almond eyes, pierced ears and an open mouth; the second modeled as a bird with incised wing details and incised channels and dots on the stem. *lengths 5 1/4in and 4 1/2in*

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

**Provenance**

The Collection of William E. Channing, Santa Fe, NM  
An American Collection, acquired from the above prior to 1988

284

**A CHEROKEE FIGURAL STONE PIPE BOWL**

The squared stem with a conforming bowl, the end surmounted by a reclining female figure giving birth. *length 6 5/8in, depth 2 5/8in*

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

Alder Picard Tajan, Paris

An American Collection, acquired from the above in 1990

285

**AN OJIBWE BEADED BANDOLIER BAG**

The strap and pocket panel of the red trade cloth bag each loom-beaded with geometric motifs, the strap adorned with beaded tabs and yarn tassels, the upper portion of the bag worked with a stylized flower and foliage, suspending additional tabs and tassels. *length 33 1/2in, width 9 1/4in*

**\$2,500 - 3,500**

**Provenance**

Fred Boschan, Philadelphia, PA, acquired prior to May 26, 1995  
George Shaw, Aspen, CO  
An American Collection, acquired from the above in 1995



285





286



287 (two views)



288

**PROPERTY FROM THE L.D. "BRINK"  
BRINKMAN COLLECTION, KERRVILLE,  
TEXAS, LOTS 286-296**

286

**A GREAT LAKES BEADED BANDOLIER  
BAG**

The bag and strap decorated with scrolling blooming and fruiting vines, with bead and yarn tassel drops.  
*length 45in*

**\$800 - 1,200**

**Provenance**

Collection of Paul Redcombs  
Sold at the Texas Legacy Sale, San Antonio,  
Texas, circa April, 1983

287

**A NORTHERN PLAINS BEADED VEST**

*Possibly Blackfoot*, the front fully beaded with deer and blooming roses on a light blue ground, with an ermine drop; the back adorned with a blooming rose branch surrounded by opposing arrows flanking stacked bars on a plain hide ground, *framed under glass*.  
*the vest height 26in, length 24in*

**\$1,000 - 1,500**

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

288

**A PAIR OF CROW BEADED POSSIBLE  
BAGS**

Each of typical form, beaded on the face with color-blocked bands, the flaps and sides with bead and dyed horsehair accents, *framed under glass*.  
*each bag height 13 1/4in, length 19 1/2in*

**\$2,000 - 3,000**

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983



289

**A SOUTHERN PLAINS GHOST DANCE SHIRT**

*Probably Arapaho*, the front painted with a crescent moon with star and a buffalo on the shoulders flanking a partially beaded bib, a pair of crows below centering a turtle, a dark undulating landscape beneath that, the back with banded crescent moons and stars on a blue-green ground, the fringed sleeves further adorned with stars and a single buffalo, the seams thread sewn.

*length 29 1/2in, width across the arms 65in*

**\$30,000 - 50,000**



289 (front)



289 (back)



**Provenance**

Paul Dyck Research Foundation, n.d., retains metal foundation tag numbered 10786

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

**Exhibited**

*I Wear the Morning Star: An Exhibition of American Indian Ghost Dance Objects*, traveling exhibition, July 29 - September 26, 1976, shown at the following institutions and elsewhere:

The Minneapolis Institute of Arts, Minneapolis, MN

The Field Museum of Natural History, Chicago, IL

The Museum of the American Indian, The Heye Foundation, New York

**Illustrated**

Peterson, Harold, editor, *I Wear the Morning Star: An Exhibition of American Indian Ghost Dance Objects*, 1976, the Minneapolis Institute of Arts, Minneapolis, p. 39





290



291 (two views)



292

290

**A PLAINS MAN'S BEADED SHIRT**

The fringed yoke with a handful of bead accents, applied beaded strips across the shoulders and the fronts of the arm worked with tipi, diamond and cross motifs and suspending sinew-wrapped hair drops, red paint accenting the yoke, fringe, and edges of the beadwork panels; thread and sinew sewn.  
*length 35 1/2in, width across arms 58in*

**\$3,000 - 5,000**

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

291

**A PLAINS LANCE**

Constructed from a wood shaft tapering towards the terminal, hide wrapping near the joint with the forged iron blade secured with tacking, adorned with horsehair and tin cone tassels, traces of pigment to the hide wrapping, "KOL L3-79" in ink on the wrapping.  
*length 79in*

**\$3,000 - 5,000**

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

292

**A PLAINS PAINTED HIDE**

Illustrated with ten warriors on horseback, wearing feather headdresses and holding shields, armed with bows and arrows or lances.  
*length 49in, width 47in*

**\$6,000 - 9,000**

**Provenance**

Museum of the American Indian, Heye Foundation, New York, inventory number 2/3305  
 Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

The Texas Art Gallery catalog entry reads in part: "Hunkpapa Sioux Painted Buckskin Hide, by Swift Dog, (a veteran of Custer Battle)... formerly in Museum of American Indian Collection and incorrectly catalogued there as being of Blackfeet origin..." though no documentation accompanies the lot to substantiate the attribution.





293

293

**AN UNUSUAL SIOUX BEADED HIDE**

Depicting the English alphabet, flanked by two pairs of crossed American flags, traces of yellow ochre remnant on the hide, mounted on a backing board.  
height 31 1/2in, length 35 1/2in

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

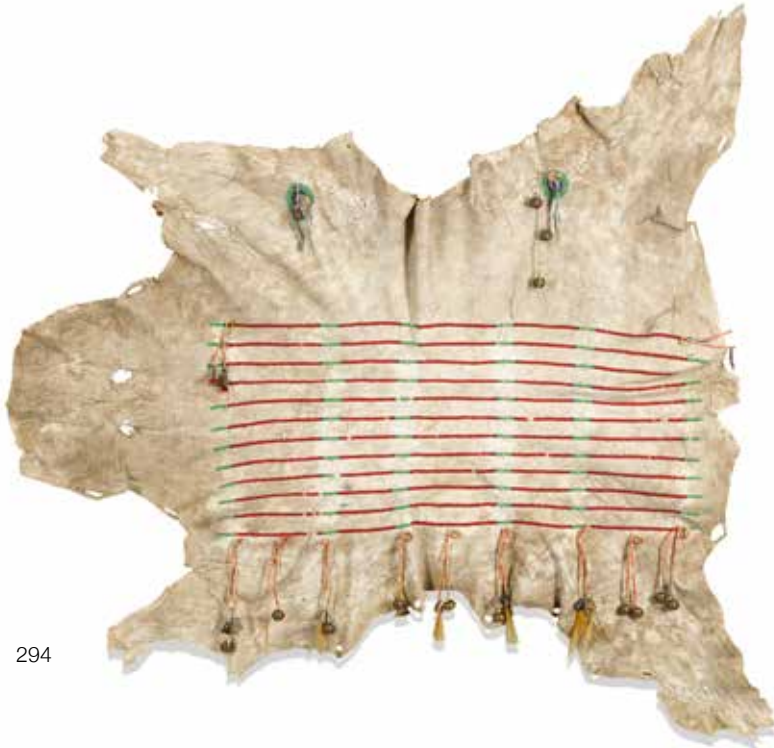
**Provenance**

Sold by Sotheby Parke Bernet Inc., New York, NY, October 26, 1979, sale 4291, Important American Indian Art, lot 265  
Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

**Illustrated**

Pohrt, Richard, *The American Indian / The American Flag*, Flint Institute of the Arts, Flint, MI, 1975, p. 87, no. 101

A handwritten note verso reads: "Collection Of: Jim Fowler, Jr., ... Hagerman, Idaho"



294

294

**A NORTHERN PLAINS BEADED HIDE ROBE**

Adorned with two beaded rosettes with bell drops and lines of alternating red, green and blue beads, the lowest row suspending quilled drops terminating in deer toes, dyed horsehair and bells, mounted to a backing board.  
height 41 1/2in, length 42in

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

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

295

**A TRANSMONTAIGNE OR NORTHERN PLAINS BEADED GUN SCABBARD**

Each end beaded with simple geometric devices and borders, a few ends of the fringe tipped in trade cloth.  
length 54in

**\$2,500 - 3,500**

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983



295



296

296

**A PLATEAU PAINTED HIDE**

*Attributed to Cadzi Cody (1866-1912), Wind River Shoshone, decorated with dancing figures, tipis, horses, buffalo, and hunters on horseback, mounted on a backing board, faded. height 42 3/4in, length 49 1/2in*

**\$3,000 - 5,000**

**Provenance**

Sold at Texas Art Gallery, Dallas, TX, October 23, 1983

Cadzi Cody, or Cotsiogo (1866-1912), was a prolific artist on the Wind River Reservation at the turn of the 19th century. Together with his father, the renowned Shoshone leader Washakie, and a number of his brothers, Cody produced hide paintings such as the present lot from 1885 into the early 1900s. However, the number of hides attributable to his father, Washakie, is small by comparison, as he was advanced in years when he began painting and died in 1900. Using elk or deer hide as his canvas, Cadzi Cody used commercial and natural pigments to portray Shoshone life. As tourism in the West grew and Anglos traveled to witness the Sun Dance, he tailored his imagery to meet the preferences of white consumers. As with the present example, his depictions could be an amalgam of disparate events such as a Wolf Dance, Sun Dance, and buffalo hunt all on one hide, as if occurring simultaneously. In this way he included as many of the commercially popular images as possible. Cadzi Cody was uniquely able to both portray native cultural identity and meet the demands of a paying clientele. Marketable themes were used increasingly toward the latter part of Cadzi Cody's productive years as his success as a commercial artist grew.





**PROPERTY FROM ANOTHER OWNER**

297

**A CROW PIPE TOMAHAWK**

The iron head attached to a tapering haft with ten carved notches above a red stroud cloth and hide-wrapped grip, suspending a widening triangular stroud drop adorned with a beaded panel with hide fringe.  
*pipe length 24in, drop length 28in*

**\$20,000 - 30,000**

**Provenance**

Per the collector, purchased at Morning Star Gallery, Santa Fe, NM, in the 1990s.



297 (detail)







**PROPERTY FROM AN AMERICAN PRIVATE COLLECTION,  
LOTS 298-299**

298

**A CHEYENNE PAINTED PARFLECHE ENVELOPE**

With bilateral symmetric painted decoration in red, green, and blue outlined in black, featuring elongated triangles enclosing rectangular reserves which create hourglass forms in the negative space.  
*length 27in, width 15 1/2in*

**\$60,000 - 80,000**

**Provenance**

Charles E. Seese, West Virginia  
Lynn Munger, Angola, Indiana, 1986  
Richard Edwards, Ohio, 1986  
John Painter Collection, 1986  
Sold at Sotheby's New York, May 8, 2006, sale 8210, American Indian Art, lot 101  
An American Collection, acquired from the above

**Illustrated**

Painter, John W., *A Window on the Past, Early Native American Dress from the John Painter Collection*, Cincinnati Art Museum, 2002, p. 56, fig. 50

Bockhoff, Esther and David Hunt, *Tribes of the Buffalo Exhibition Catalogue*, The Cleveland Museum of Natural History, 1994, p. 25, item 34

Painter, John W., *American Indian Artifacts: The John Painter Collection*, George Tassian Publishers, Cincinnati, 1992, p. 94, fig. 104

**Exhibited**

The Cleveland Museum of Natural History: "Tribes of the Buffalo," April 8-July 24, 1994; Houston Museum of Natural Sciences, January 27-March 26, 1995; Museum of the Rockies, Bozeman, MT, March 23-September 8, 1996; Buffalo Museum of Natural Sciences, NY, October 11, 1996-January 5, 1997; Cincinnati Art Museum, August 8-November 30, 1997

The Cincinnati Art Museum: "A Window on the Past," October 18, 2002-March 30, 2003

Public Museum of Grand Rapids, October 17, 2003-March 6 2004

Metropolitan Museum of Art, New York, May 2015-August 2017, #L.2015.31.7

For a discussion of Cheyenne parfleche and two related examples, see Torrence, Gaylord, 1994, *The American Indian Parfleche*, p. 105-113, pl. 26 and 27: "The exceptional quality of Cheyenne artistic traditions is widely recognized and is clearly visible in the technical excellence and unsurpassed elegance of their parfleches... Compositions are controlled and precisely balanced, with nearly equal amounts of painted and unpainted surface area, creating a subtle, yet active, figure-ground reversal in most designs... There are three basic compositional formats used by Cheyenne women... The third format is based on a vertical division of the field into two parts, each containing an unpainted hourglass shape in its center... even this seemingly simple design may be perceived in two very different ways, either as two distinct panels - each containing an hourglass - or as a unified composition dominated by a central diamond."





299 (two views)



299

**A SIOUX CATLINITE EFFIGY PIPE STEM AND BOWL**

The tapering rectangular stem surmounted by a turtle carved in relief with incised detail on the shell, the bowl of cylindrical form with an angled, faceted terminal.  
*overall length 26in, height 4in*

**\$3,000 - 4,000**

**Provenance**

Maine State Museum, Augusta, ME  
William H. Guthman, Westport, CT, acquired prior to August 26, 1990  
George Shaw, Aspen, CO  
An American Collection, acquired from the above





300 (two views)



301

**FROM THE COLLECTION OF PATRICK DILLANE, SAN FRANCISCO, CA**

**300  
A PAIR OF SIOUX MOCCASINS**

Fully beaded, decorated throughout with buffalo tracks and multicolor triangular elements, each vamp worked with an intertwined lattice motif, the bifurcated tabs terminating in a brass bead and a pair of tin cones.

*length 10 1/2in*

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

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 301-302**

**301  
A CHEYENNE OR SIOUX BEADED POSSIBLE BAG**

Designed with a central axis of winged devices flanked by diamond configurations, box beading on the side seams and on the flap, with tin cone and horsehair suspensions.

*length 13 1/2in, width 21 1/2in*

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



302

302  
**AN ARAPAHO OR CHEYENNE BEADED CRADLE COVER**

The hide cover of characteristic form, worked in a pattern of bars and stripes, with a rectangular rawhide tab at back hung with bells, cloth wrapping hung below.  
*overall length 32in*

**\$2,000 - 3,000**



303

**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL**

303  
**A CROW BEADED MODEL CRADLE**

The hide-covered backboard surmounted by a fully-beaded panel, striped bands and thin quilled straps across the front securing a doll with bead eyes and mouth and trade cloth head covering.  
*length 15in, width 4 5/8in*

**\$2,000 - 4,000**

304  
**FOUR PLAINS BEADED MINIATURE CRADLES**

The first Sioux, beaded with a tipi motif on white ground; the second Sioux or Cheyenne, on a wood frame with geometric painted decoration on the upper terminals, with a doll outfitted in beaded hightop moccasins and a beaded stroud cloth dress; the third Kiowa, on a tacked and partially painted frame; the fourth Sioux or Cheyenne, on a wooden frame.  
*lengths 12 1/8in, 17 1/2in, 11in and 8 1/2in*

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

304



PROPERTY FROM A NEW JERSEY  
COLLECTION, LOTS 305-307

305

**A SIOUX BEADED DOLL**

With finely beaded dress and moccasins, the  
facial features delineated with beaded details,  
wearing a necklace suspending a cowrie  
shell.

*height 12 1/2in*

**\$1,000 - 1,500**



305





306 (multiple views)



306

**A CHEYENNE BEADED CRADLE**

Sinew-sewn and fully beaded on buffalo hide, fastened to a rawhide shell, the interior wrapped with cloth hide, alternating conjoined triangle and diamond motifs about the body, brass and glass tube beads suspending hawk bells as accents, on the original wood frame with tacked and yellow-dyed boards.  
length 42 1/4in

**\$20,000 - 30,000**

**Provenance**

Hugh Steel collection, San Francisco  
James Brubaker, Great Falls, MT  
Dr. Robert H. Ruby collection, Moses Lake, WA, sold by Bonhams & Butterfields, December 5, 2005, lot 1271

The collection from which the present lot came was originally put together during 1895-97, by an Army officer stationed at Fort Keough, Montana; thence by descent through his family to Mr. Steel.



307

307

**A PAIR OF SIOUX BEADED POSSIBLE BAGS**

Aligning a trio of diamond lozenges, cross motifs set in the center, box accents at either end, the sides and flap with banded designs, tin cones with horsehair tufts set as decorative accents.  
*length 13in, width 21 1/2in*

**\$10,000 - 15,000**

**Exhibited**

The Heard Museum, Phoenix, AZ, February 10 – April 2, 2017,  
*Beauty Speaks for Us*, the inaugural exhibition for the Virginia G. Piper Charitable Trust Grand Gallery

**Illustrated**

*Beauty Speaks for Us*, 2017, Heard Museum, Phoenix, AZ, p.136





308

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

308

**A SIOUX BEADED BLANKET STRIP**

Fully beaded on hide, triangle-tipped box motifs flanking four roundels, thong drops suspending brass beads as accents, mounted on a trade cloth blanket.  
*length of strip 57 3/4in, approximate size of blanket 6ft 8in x 5ft 4in*

\$1,500 - 2,000

**PROPERTY FROM ANOTHER OWNER**

309

**A SIOUX BEADED AND QUILLED TOBACCO BAG**

Each face worked with elongated beadwork diamonds with tin cones above quilled panels featuring diamonds in blue and green on a purple field, with tin cone fringe above cruciform-decorated rawhide slats in conforming colors, with lengthy fringe.  
*length 37in*

\$1,500 - 2,000

**PROPERTY FROM A NEW JERSEY COLLECTION, LOTS 310-314**

310

**A CHEYENNE BEADED TOBACCO POUCH**

Sinew-sewn on soft ochre-stained hide, edge-beaded split tabs at the opening, alternating banded designs across the body and up the side.  
*length 22in*

\$1,800 - 2,800



309



311



313





310



312



314

311

**A PAIR OF NORTHERN PLAINS BEADED AND QUILLED POSSIBLE BAGS**

The containers a matched pair, beaded box motifs on sides and top of flap, horizontal quilled bands on the front, dyed chicken feathers and tin cones with horsehair tufts as accents.  
length 10in, width 17in

**\$1,800 - 2,800**

312

**A SIOUX BEADED MARTINGALE**

The central panel aligning a series of diamond lozenges, the straps with stepped pyramid motifs, the elements assembled on a canvas backing, green-dyed fringe and hawk bell suspensions at the bottom.  
length (including fringe) 42in

**\$2,000 - 3,000**

The present lot would seem to be an example of an appropriation of the concept of traditional Plateau horse regalia by a Sioux artisan, utilizing repurposed beadwork panels

313

**THREE PAIRS OF PLAINS CHILD'S MOCCASINS**

The largest sinew-sewn on buffalo hide, banded designs on a solid ground; another pair with vibrant checkerboard pattern, possibly Ute; the last with double-triangle and diamond motifs.  
length 7 1/2, 5 1/4 and 4 3/4in

**\$800 - 1,200**

**Provenance**

ex-Charles and Valerie Diker Collection, for the example identified as Ute

314

**AN APACHE BEADED MODEL SADDLE BAG**

Possibly for a child, a series of stepped pyramids and cruciform designs on the soft hide, tin cone tinklers at either end, pinked hide tabs at the corners.  
length 25in

**\$1,000 - 1,500**

**END OF SALE**

# Bonhams

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oil on board  
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**\$60,000 - 80,000**



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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.

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

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

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

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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

## CONDITIONS OF SALE - CONTINUED

conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request 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.

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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.

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## 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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (323) 850 7500.

### AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (323) 850 7500.

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://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](http://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](http://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/25200](http://www.bonhams.com/25200) 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:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

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

### Shipping & Removal

See page 2

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

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

### Simultaneous sale property collection notice:

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

### Auction Results

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

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• Indicates independent contractor

# Bonhams Global Network

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# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

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

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

**Notice to online bidders;** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

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

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

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

# Bonhams

Sale title: Native American Arts		Sale date: June 17, 2019	
Sale no. 25200		Sale venue: Los Angeles	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

**Please note that all telephone calls are recorded.**

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

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

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

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





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