

# ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

WINTER 16

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**Ernie Bulow's Mysteries of Zuni Silver:  
The Origins of Four Zuni Designs**

**Media File: Government Raids Now and Then**



Dedicated to the Highest Standards of Dealing and Collecting Antique Tribal Art

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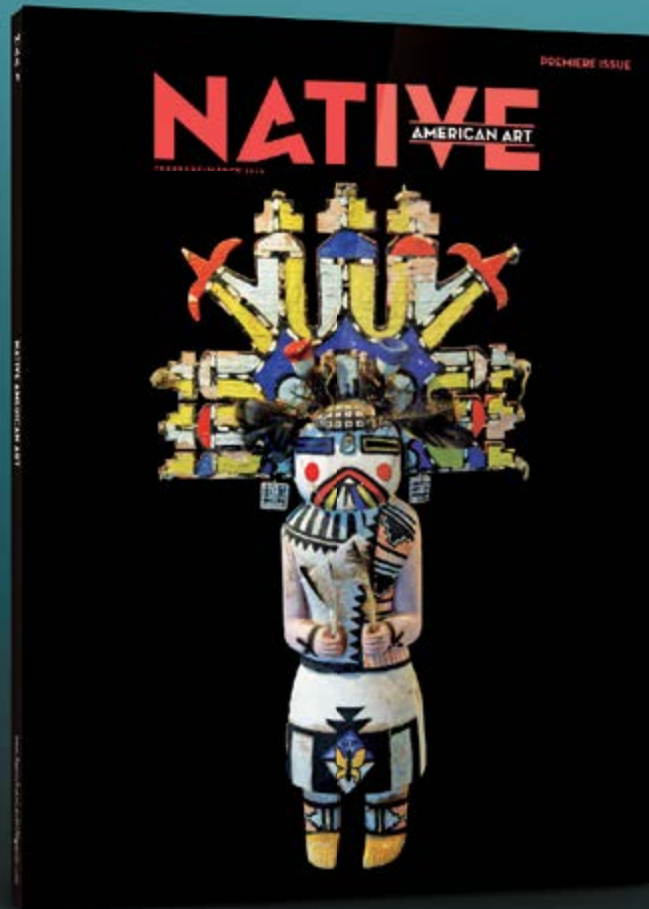


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Cover Photo: Rock art sketched and copywritten by Herman Schweizer for the Fred Harvey Company.  
Photo: Thomas Cavelliere

# ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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Policy Statement: ATADA was established in 1988 to represent professional dealers of antique tribal art, to set ethical and professional standards for the trade, and to provide education of the public in the valuable role of tribal art in the wealth of human experience. ATADA members are pledged to act as honest brokers, to guarantee the authenticity of their material, and to provide the buying public with the available information on the age, source, integrity, and collection history of the objects that they sell.

Additionally, ATADA sponsors a series of publications and seminars, offers educational grants (through our Foundation), and provides legal advice and insurance to members. ATADA also monitors and publicizes legislative efforts and government regulations concerning trade in tribal art. To attain its objectives, ATADA will actively seek suggestions from other organizations and individuals with similar interests.

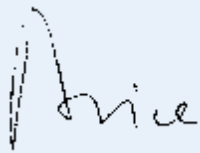
The ATADA Foundation is a separate, non-profit 501(c)(3) entity. The ATADA Foundation is dedicated to expanding education on tribal art, both antique and contemporary, from around the world.

# Editor's Desk

This issue is smaller than past issues. The ATADA News, like the rest of ATADA, is in transition. Watch this space for new developments.

One new development is the hiring of David Ezziddine as the new executive director. Some of you know David from his time in Santa Fe. Everyone else can meet him at the ATADA table at the Marin show in February.

I'll be there too — the show is 20 minutes from my house. I look forward to seeing you all there, and in the future somewhere.



*Alice Kaufman*



## Meet David Ezziddine

### A note from ATADA's new executive director

It is with great pleasure that I write to introduce myself. I am very excited about the opportunity to serve as executive director for ATADA.



I currently live in Portland, Oregon, with my wife and young son. Since relocating from Santa Fe in 2013, I have been working as a freelance web designer, specializing in artist, gallery, and small business websites. I hold a BFA in painting and have over 15 years experience working in museums and galleries, most recently at Morning Star Gallery in Santa Fe, NM.

My experience ranges from the design and production of exhibitions and auctions and catalog design and photography to client relations and the daily workings of gallery life.

My goal is to utilize these experiences, along with my technical skills, to assist the Board of Directors in increasing the longevity of ATADA and attracting new interest in tribal arts. I would like to thank the board members for selecting me for this position. I look forward to working with all of you to grow and develop the association to better serve your needs as members.

I wish all of you a wonderful holiday season and successful New Year!

*Best regards,  
David Ezziddine  
dezziddine@gmail.com*

# In Memoriam: Mike Kokin

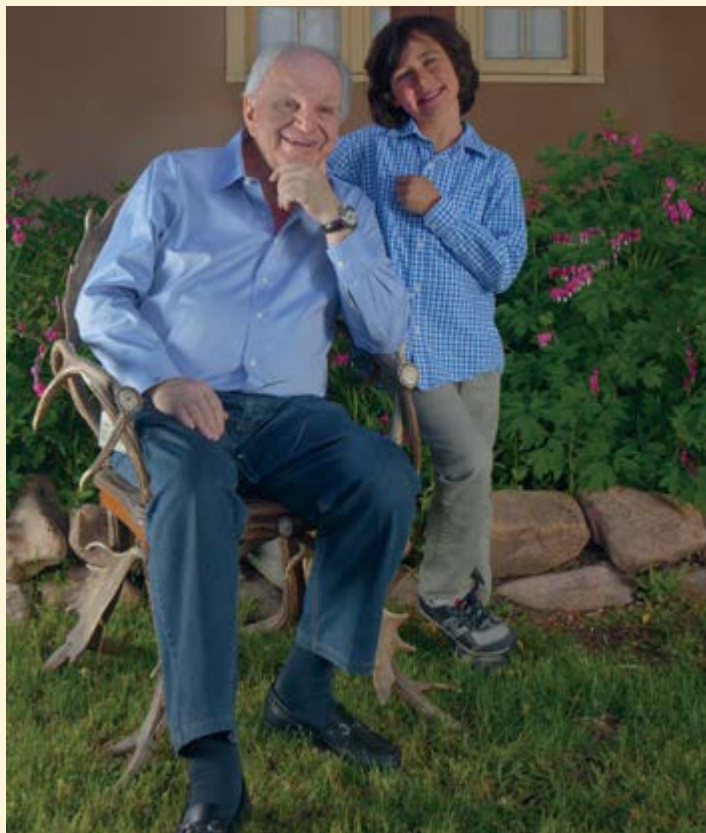
*Ted Trotta Remembers*

“Hey! How are you doin’?”

“What’s goin’ on?”

These were typical salutations - always with warmth, affection and curiosity. And always the personal touch followed. For us “How are the boys, your Dad?” Mike rarely forgot a face or name.

Mike was complex, multi-faceted, and we will all have different memories. Mike lived life large. He was first and foremost a family man. He adored his wife, Carol, his daughters, Julie, Alena, and Marci, his son-in-law, Jerry, and his grandson, Alex. His family was the joy of his life. Anna and I always admired how Mike and Carol would walk hand in hand for a stroll after dinner.



Mike Kokin with his grandson, Alex

Early on, after his military service, Mike was an international business man on a first name basis with secretaries of defense and titans of industry, as well as with the many local proprietors of bagel shops, bodegas, and Jewish and Italian delis. Mike loved restaurant culture, camaraderie, fine food, and lots of garlic.

Mike was a staunch advocate of America’s national interests and a devoted friend of Israel.

He collected fine and tribal art in his extensive world travels. Mike’s interests evolved toward the art of the American West and Native American Art. Mike opened his first art gallery in Los Angeles and then three successive gallery locations in Santa Fe. He was a charter member of ATADA and a booster for the Native American Art industry. He advertised widely, hosted generous openings, and worked from dawn to dusk at the things he loved and cared about.

I first met Mike at a Santa Monica Indian show in the early 1980s. We hit it off immediately and Mike invited me to his and Carol’s gracious home high up on Mulholland Drive. We spent hours studying and enthusing over his amazing Plains Indian collection. We toured the grounds and went subterranean to see the fallout shelter, it was filled from floor to ceiling with cases of fine wine. Mike loved to laugh to hear and tell good and bad jokes, or to seriously discuss the state of the world, about which he had privileged insights and grave concerns.

Mike and Carol shared their circle of family and friends with us and we will always treasure those times together. There were endless anecdotes from matters of state to nostalgic tales of childhood friends from the old neighborhood. Mike’s heart never left his roots. We wish him God speed back.

*Ted Trotta*

## **A letter to ATADA from Joshua Rose, publisher of the new magazine, *Native American Art***

We are incredibly excited to launch our new magazine, *Native American Art*. The first issue will be our February/March 2016 edition, and it will be in the hands of collectors across the country early to mid-January. We've always wanted to do a Native art magazine and we decided that now is the perfect time to launch it. As publishers of *Western Art Collector*, we have spent the last decade as very active participants in the Native art market. We have already been media sponsors and supporters for events such as the Santa Fe Indian Market, the Heard Museum Guild Indian Fair & Market, the Cherokee Art Market and the American Indian Art Show/Marin. During this time we have forged many strong connections that will assist us in ensuring that *Native American Art* is a success.

*Native American Art* will be a comprehensive source of information for collectors of historic and contemporary Native art. It will be a unique publication in that it previews exhibitions, gallery shows, fairs, markets and auctions before they open rather than review them after the event is over.

You now have the opportunity to have your upcoming events previewed editorially in a timely manner. Readers are then able to make intelligent choices about the fine art pieces they want to add to their collections. One feature we will be starting with the first issue is a column titled Object of Beauty. This will be a one-page editorial piece near the front of the magazine and will feature a solitary object currently available from a gallery. I envision it as a full page, with a large image of the object and text near the bottom of the page discussing the historic importance of the piece. This is strictly editorial and we will be soliciting submissions from the members of your organization for this section each issue. In the front of the magazine we will also include a calendar of important events, book reviews, chats with curators, new acquisitions by museums and then several pages of general news on the market for *Native American Art*. We will also have a six to eight page photographic feature on a collector home each issue. We will definitely need referrals from all of you to make this happen.

The rest of the magazine will be divided into four sections: gallery previews, events, museum exhibitions and auctions. The editorial will include authoritative commentary by

curators as well as interviews with top gallery and museum directors—all with the mission of providing collectors with information on how to acquire works for their own collections.

We have been delighted already with the support we've received from galleries across the country. Most of the galleries have committed to a year contract because we are offering the discounted rate of \$950 for a full-page insertion. Those who have already committed to advertising include the Booth Western Art Museum, Brian Lebel's Old West Events, Faust Gallery, Fighting Bear Antiques, Gallery West, Gene Quintana Fine Art, H. Malcolm Grimmer, John C. Hill Antique Indian Art, Marcy Burns American Indian Arts, Mark Sublette Medicine Man Gallery, Mystic Warriors, River Trading Post, Sundog Fine Art, Territorial Indian Arts, Thomas Nygard Gallery, Turkey Mountain Traders, and Waddell Trading Company.

In order to participate in the first issue, we will need an ad from you by around December 22. If you would like to participate, please give me a call now and we can book the space. My number is (480) 425-0806 or via cell at (602) 696-8471. Also my email address is [editor@westernartcollector.com](mailto:editor@westernartcollector.com).

I'm also always looking for ways to improve the magazine and help dealers such as you get the word out to the public. Please take time to give me a call and discuss this as well any time.

Thank you,

**Joshua Rose**  
**Editor**  
***Native American Art***



# Mysteries of Zuni Silver

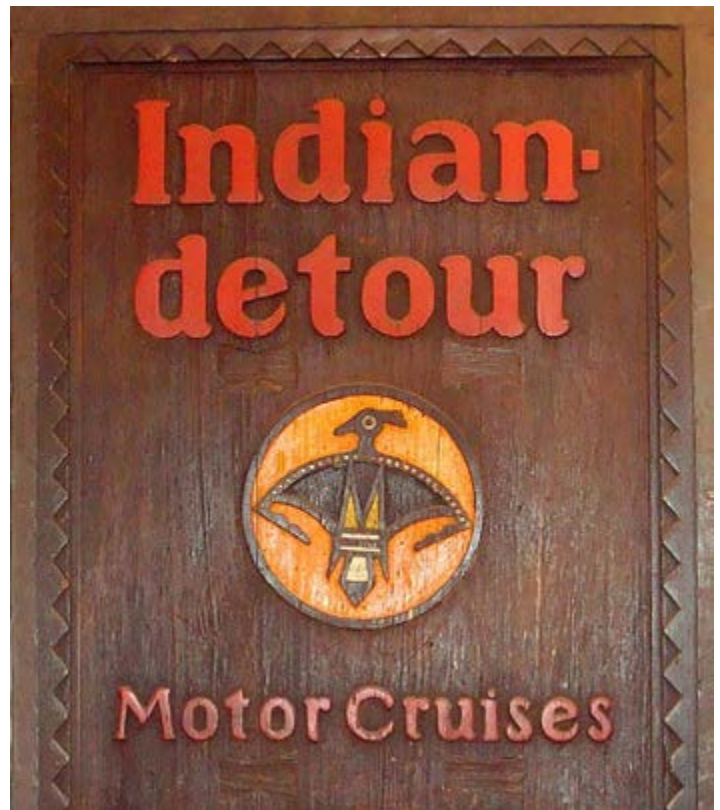
*Ernie Bulow on the origins of four Zuni designs*

Until at least through the 1940s and 1950s, Zuni silversmiths were turning out quantities of what was considered Navajo jewelry. Along with buttons and beads, they also crafted heavy cast pieces, concho belts, najas, and some variation of the squash blossom (at that time conchos were both fabricated and cast). There is considerable documentation of Zuni smiths with these pieces on their work benches, but because the new Zuni work was so colorful and distinctive—even exciting—there was a push to identify the new style, various versions of cluster and inlay, as true Zuni. Thus all plain silver, especially if it was fairly simple and heavy, was identified with great authority as Navajo work. Most Zunis I have talked to about this issue in the last fifty years have said the same thing—that Zunis traded that early silverwork to Navajos, not the other way around.

It seems strange that John Adair, writing in 1940, would say, “A silversmith may stamp his jewelry with designs copied from cigarette packages, candy bar wrappers, or wallpaper designs in the mail order catalogue.” But the greatest quote from Adair is: “Much of his silver became the Indian’s idea of the trader’s idea of what the white man thought was Indian design.” (*Adair, pp. 137, 153*)

It became quite common for writers to laugh about some of the funny (even childish) designs Zunis came up with, like the perfect representation of a pack of Camel cigarettes—worth a lot of money today. The

The classic Myra Tucson sunface has been copied by many people



The ‘Big Old Chicken’ design used on Harvey tour cars looks more like Cushing’s shield than the rock art version

embarrassing fact is that the Zunis were laughing at the ridiculous things they could sell to the *melikas* (Anglo-Americans) for good money.

In 1958, in spite of the establishment of distinctly Zuni forms and designs, Kathryn Sikorsky wrote, “Some would deny that modern Zuni jewelry, borrowing so largely from Navajo, Spanish, and innumerable modern sources, has anything distinctively Zuni about it....” (*Sikorsky p.20*) This was 1958.

Early in the last century, the Fred Harvey Company adopted the Zuni knifewing design from a shield painted by the eccentric Frank Cushing. Cushing had taken the image from a secret Zuni altar, but most of the kiva and medicine groups have the knifewing as part of their symbolism. Cushing’s shield was reproduced in the Bureau of Ethnology’s *Yearbook* for 1880-1881 (published in 1883). This was only the second volume of the BAE’s massive green yearbooks. This was fast work on Frank’s part because Cushing reached Zuni in 1879.

Mark Bahti’s annotated version of *Zuni Fetiches* (1999 pp. 44-45) includes both color plates of Cushing’s shield drawings. The other symbolism in the knifewing painting includes the rainbowman over his head, two mountain lions with heartlines beneath his wings and his feet touching a lightning bolt below. Rainbowman—

amidola—is not less important than knifewing, but his peer.

Giving a date to the use of the rainbowman in Zuni jewelry is apparently impossible, but it was early. It was almost as open to interpretation as the knifewing, and there are many different designs. I was once told that the Zuni rainbowman only bent left, as in the shield painting, but this is not true. Rainbow squashes, which Kathryn Sikorsky calls “among the worst examples of Zuni jewelry design” (p.32) must have facing figures to look right. Examples of both can be found.

A more interesting development of the rainbow design is the rainbowman with a knifewing head. The most attractive one I have seen was done by Nicholas and Theresa Leekela. Theresa said it was the only one they ever did and it was a special order from a Gallup trader.

Not only did the Fred Harvey Company use the knifewing on their cards and stationary, the full Cushing shield hung over the entrance to the famous Indian Room at the Albuquerque train station with the expectation that the exotic symbol would draw attention and lead travelers into the showroom to buy. Much later C. G. Wallace used the shield to decorate his own business cards and stationary.

The short version of the story is that the knifewing man—*achee alataba*—is a sky god. He was believed in ancient time to be a cannibal with flint wings who flew down to earth and snatched beautiful young girls and women, took them home, and then ate them. Beautiful girls were apparently tastier than homely ones. The Zuni knifewing did not eat the



Giant knifewing by Merle Edaakie

knifewing and rainbowman were not considered as sacred as the kokko [Zuni] figures so their images were not prohibited, except when ancient objects were reproduced. “Neither of these figures are kachinas and, although important in Zuni traditions, do not have the same power and importance as the kachinas.” (Ostler p.88)

Actually this is not true at all. They are more sacred than the kokkos and definitely prohibited. This mistaken opinion in a book published by the Zuni tribe had seen print before and has been repeated since. As more than one Zuni has explained, “Money won out.” Cushing had presented knifewing to the world and traders were quick to adopt him. If it is true that Charles Kelsey ordered the first one because of the Fred Harvey use of the design; it means that commercial trade was the impetus for its creation as jewelry. Lauren Marchaza (2007) wrote her Masters thesis at Ohio University on the subject: “Selling Authenticity: The Role of Zuni Knifewings and Rainbow Gods in Tourism of the American Southwest.” Marchaza insists “Knifewing and the Rainbow god were two of the most popular and sought after designs

The cast knifewing was the second stage, with less character than the wrought style



collected by tourists and serious collectors during the twentieth century.” (p. 13)

The reason these designs were so popular, she says, is because they were promoted as authentically Indian, symbolically standing for the ancient past, religious in nature, and, as the original War God, “...with obvious connections to the archaic perception of Indian as savage.” And the traders were only too happy to point these characteristics out to prospective customers.

Another obvious reason the knifewing design was instantly popular when Zunis started using it in jewelry is its good looks. The knifewing is strikingly visual. What year it first appeared is still in question. The first pieces were fabricated from thin silver ingots using a hammer, chisel, and files, a method that is work intensive. Claims are made for either Juan De Dios in 1932 (*Slaney* p.33) with the inlaid version in 1934, or Horace Iule as the innovator (1928) but *Adair* (p.140) admits that Mrs. Lewis, a major informant, said the first knifewing was done by Navajo Ike Wilson in 1932 at the order of Charles Kelsey. Both Horace and Juan soon switched to cast silver versions (faster to produce) and then De Dios added stone inlay to his creations. It has even been suggested that De Dios’ inlay in his knifewing was the first such work in modern times.

Thousands of knifewings—tens of thousands—were produced over the years by virtually every jeweler in the village. One thing that makes the knifewing especially interesting in Zuni Jewelry comes directly from the fact that Zuni artists are extremely reluctant to copy other people’s designs. They don’t even like to make their own designs over and over, but add small changes every time they work. Only the less talented smiths will produce the same piece endlessly. An interesting example of the popularity of the Zuni knifewing can be found in the film noir classic *The Long Night* starring Henry Fonda. The villain uses cheap manufactured knifewings to help seduce women and Fonda finds a whole display card of them in his room. The price was 85 cents.

In Zuni jewelry, the obvious elements that distinguish the knifewing and other similar images are the human head and legs of the knifewing man, and his cloud hat, rendered so many ways in inlays. There are two other important Zuni symbols: thunderbird and sunface.

Arthur Woodward wrote one of the classic books on Southwestern Indian jewelry, *Navajo Silver: A Brief History of Navajo Silversmithing* (1938). In that small treatise, he states on page 40:

“Among the most familiar pendants and pins manufactured [?] within recent years by Navajo smiths

are those representing a bird with outspread wings. This ornament is widely known as the “thunderbird,” in spite of the fact that the “thunderbird” is an unknown factor in the mythology of the Southwest.”

This statement is quoted in *Bedinger* (p. 108) and re-quoted by Toshio Sei on page 22 of *Hopi Bird and Sun Face in Zuni Jewelry*, (2011), and some form of the statement can be found all over the literature. But there is a confusing statement on the next page (*Sei*, p.23) where he writes “*Thus this term may be borrowed from*



Cushing’s shield depicting the knifewing is well known

*the Woodlands and Plains to designate the bird figure which is native in the pictographs in the Southwest.”* (Italics mine.)

In most mythologies, the thunderbird is linked to snakes and large serpents. Some say it is allied with snakes which produce the lightning, others say it protects mortal men from serpents who would overrun the Earth without control. In all cases, the giant figure is seen as



A fabricated knifewing made from a slug using chisel and stamps

cranky and volatile and pains are taken to keep from disturbing or angering it.

Anglo-Americans apparently did confuse the thunderbird with the knifewing, perhaps finding thunderbird an easier name to remember. To add to the confusion there is the “water bird” of the Native American Church and the “rain bird” design found on Pueblo pottery including Zuni. The anthropologist Henry P. Mera wrote an entire monograph on the subject, but prefaced his study with this statement: “By what right the term [rain bird] is used or where it originated is unknown to the writer...” Odd statement?

There are 176 representations of the evolving design in his book and it clearly derives from the macaw parrot which was and is very important in Pueblo religion. All birds, including the macaw, are associated with rain because they can always find water.

In 1908 the Fred Harvey Co., which had already pirated the knifewing, also poached the thunderbird. The story goes that Herman Schweizer, head of Harvey’s Indian Department, copied down a rock figure he had seen along the old route of the Santa Fe through Mountainair, NM.

The petroglyphs he saw near Abo ruins have since been

destroyed, but Indian trader Thomas Cavelliere recently photographed a very similar one at La Cieneguilla just south of Santa Fe.

The pictograph Schweizer found looked like a thunderbird to him so he copyrighted the image in 1909 and it became the official emblem of the Fred Harvey Company. The purloined bird was even painted on the sides of the Harvey touring cars and company employees referred to it—among themselves—as “the big old chicken.”

It is a fact that similar bird figures in rock art are found throughout the Southwest. In recent years many great books have been done on rock art and one, *Signs of Life: Rock Art of the Upper Rio Grande* by Dennis Slifer (1998), identifies one example as “Rio Grande Style petroglyph of a thunderbird...” Looks more like an eagle. On page 241 there is a rock panel pictured known as “Bird Rock” in Los Alamos County. There are a dozen bird figures that are more typical of the “thunderbird” type, with down-hanging feathers that symbolize rain. Many similar bird forms are found in the rock art of the Zuni area. (*Young*, pp. 84, 131)

The Fred Harvey jewelry used two basic forms of the petroglyph thunderbird—wings outstretched and wings down. Bell Trading produced some later that are very

The bowguard was an actual collaboration between Leo Poblano and Dan Simplicio



similar. The “Big Old Chicken” they had used on the Harvey Cars was more complicated and didn’t lend itself to silver work.

The bird form of thunderbird can be seen every day in Zuni. It is the Zuni High School team mascot and they are called the Thunderbirds. The figure is very like Cushing’s shield. I suppose it could be argued they borrowed it from Anglo-American mythology.

In 1970, a Navajo friend of mine invited me to a ceremony in which he was the patient. When I went into the hogan where it was being held the medicine man objected. My friend defended me and the *hatathli* (singer) relented. After a brief period he asked me a simple question in Navajo and I responded. He wanted to know if I knew the Navajo names for colors. I did. He put me to work.

I soon identified the sandpainting as one of several featuring the thunders. Even with my help (I turned out to have a knack), several men working without a break barely finished the huge design by sundown. During the day sunlight from the large smoke hole had travelled across the sand and it glowed like precious gems. The ceremony was the Male Shooting Way which has a number of thunder paintings including one that features the “Great Thunder.” Some of these are reproduced in Franc J. Newcomb and Gladys Reichard’s *Sandpaintings of the Navajo Shooting Chant*. In the original printing of this book (J. J. Augustine, 1937), the color plates were actual silkscreens.

The Navajos do not call these complex representations “thunderbirds,” a name they surely never heard until *beligannas* (Navajo for white man) showed up. They are simply called “thunders” and they take the form of a huge bird. Like the knifewing, they have anthropomorphic heads and human legs as well as outspread wings and a tail. There are four flints (arrowheads) on the tops of the wings. Rain and lightning symbols hang like feathers. Lightning bolts are beneath the bird’s feet; a thunderbird by any other name.

The question remains, did the tribes of the Southwest have a “thunderbird” in their mythology? For some reason the shield painting on the page facing the knifewing by Cushing published in 1884 is ignored. It is also a War Chief (Bow Priest) design and a mate to the other. It shows a large bird, sometimes called an eagle, prey animal of the sky, beneath it are two serpents, represented as rattlesnakes, and below that is the great white bear. Looming large above the bird is Badger, another totemic animal.

## Evolution of a Design

While it is usually considered proper for family members to copy a design, especially if the grandparent or other family member who originally designed it “gives” the pattern to them, the individual will often change it to reflect personal taste and originality. There are very definite versions of the large and complex knifewing created by Rose Mary Wallace and misattributed in a recent book as being by Augustine Pinto (Sei Vol, I p. 133). The design is very distinctive and was later done by her son Delger Cellicion, son of Dexter. Her dance kilt in the figure pictured is plain black and white stripes. Delger added a design on the skirt. Anselm (Mad) Wallace, Rose Mary’s cousin and Eleanor Ahyite’s son, did a version very like Delger’s, but with more curving wings and a different torso.



*Elizabeth and Adrian Wallace made this design their own*

Delger’s half brother Adrian Wallace (sometimes with wife Elizabeth), made a knifewing with the same torso, but more subdued wings and folds on the dance skirt. The strangest version was the one by Anna Lee Chavez (Tekela) which has a thicker body, a thinner tail, and the familiar fat and curvy wing feathers, now almost reduced to the shape of bubbles. Those wing feathers are repeated through the work of many family members and may have come from another Wallace, Myra (best known as Tucson), daughter of Effie Wallace. Her father was Horace Iule. Myra’s birds have those same curving feathers as do the creations of another relative Rose Tekela.

Several Zunis said the picture represents the rain-bringer and he is called thunderbird. No Zuni I talked to thought the thunderbird was an alien concept, and none of them thought it was borrowed from Hopi pottery either. Some were quite offended by that idea. The final word comes from one of the remaining bow priests who said the figure absolutely depicts the thunderbird.

The main problem for writers like Woodward is that they know very little about the native cultures they write about. I am pretty certain that Arthur Woodward never set foot in Zuni. Nor have many others. In her introduction, Kathryn Sikorsky (pp. 6-7) says that the Zuni Tribal Council would not approve her research so she was reduced to a small number of informants and

only five formal interviews. "The Zuni tribal council had issued a blanket denial of permission to anthropologists to investigate the subject of silversmithing." (p.7)

I read Adair the first time nearly fifty years ago, and it seemed an amazing work and still does. But in doing a thorough and detailed analysis of his chapters on Zuni, it is clear that many of his observations are hearsay. Even though he spent years in Zuni he was not immune to trusting a single informant on some topics. That can be a deadly mistake.

The thunderbird is absolutely a major cultural figure in Zuni if you ask the right people. All those diverse and wonderful images in Zuni jewelry are derived from an

### Following the Trail of a De Dios Design

Since I started investigating Zuni jewelry work seriously, I have been forced to consider that some of the misattributions are done purposely to boost prices. Since there are not more than a dozen first-tier silversmiths, and only two dozen or so second-tier artists known by name by the majority of dealers and collectors, any better piece of Zuni work is usually attributed to one of these fifty or so makers.

It puzzles me that a lot of second rate work receives this treatment. Poor work is often attributed to master craftsmen, notably Leo Poblano, who continues to turn out pieces fifty years after his tragic and untimely death. Daisy Poblano was the better artist, and far fewer of her pieces exist, so why does her work continue to be designated "made by Leo Poblano"? Juan De Dios is sometimes left in the shadow of Horace Iule in spite of the fact he did fine work.

Even with slightly diminished status, De Dios is one of the greats and it is profitable to identify lesser pieces as his work. Many of the most important museum collections in America were accumulated and donated by rich people who simply took the word of a dealer for the provenance of a certain piece. I assume both the collector and the museum were acting in good faith, though someone earlier in the chain was not.



*De Dios knifewing with inlay*

*Tobe Turpen's Gallup workshop turned out these De Dios-inspired knifewings for years*



Two of Juan De Dios's pieces in the Kennedy Museum of Art collection were actually made by house jewelers at the Tobe Turpen Trading Post in the late 1950s. One day recently, I was leaving Richardson's here in Gallup, when a new item in the permanent collection caught my eye. It was a Zuni manta with nine striking manta pins in the knifewing design. One of the Richardson daughters took it out of the case for me and allowed me to take pictures. I turned over one of the pieces and it was engraved on the back with the name of Rose Mary James and a Zuni post box.

My helper was more thorough and she turned over all the pieces. One of them was stamped M. D., a maker's mark not known to me. I soon found out Rose Mary has passed, but I talked to her sister. That lady told me that Rose Mary was a Tsethliki and she worked for Tobe Turpen for many years as an inlayer. Perry Null had an old Turpen buyer still on staff and I talked to him. He remembered the piece well. The Turpen shop had turned out that knifewing from the fifties to the early seventies. The casting was done by Mary Dayea, a Navajo. I posted pictures of what I had found out and soon got a reaction, including a photo

ancient tradition, even if they are modified by the desire for originality, and salability.

The question of whether or not tribes of the Southwest had a thunderbird figure becomes a semantic quibble. They may not all have always called it by that name, but the concept was certainly there. It appealed to traders and tourists for the same reason the knifewing did: it was a symbol of Indian-ness even more familiar than the knifewing, and it could be rendered in numerous attractive forms.

There is one more endlessly repeated and still desirable figure in Zuni jewelry, and this one is largely taken from the Hopis—the sunface design. The Zuni sunface of

from the Kennedy Museum. That picture showed one turquoise example, and one in coral, and they were attributed to Juan De Dios (with five different spellings). The Kennedy piece had been included in Nancy Schiffer's book, *Evolving Designs*, and she noted that the inscribed hallmark, a pi symbol, was the house mark for Turpens. The trading post marked only part of their jewelry, and put the mark on their own pieces and ones for resale, so it only showed that the item had passed through their hands.

I soon found another example, less well made and unidentified, but obviously from the same design, though the stones were set in boxes cast into the silver. The only De Dios item identified in Toshio Sei's books was clearly the original of this design (Sei Vol I p. 47). The real De Dios is much more attractive and the quality stones are set in housing soldered to the fabricated silver. The tool marks and the asymmetry of this knifewing suggest it is hand wrought.

*A well-documented Myra Tucson knifewing*



A super early rainbow man figure

antiquity was a very simple affair. There is a round face which makes up part of many Zuni altars. It is plain yellow, or plain turquoise blue. There are no features, no feathers, no foofaraw. While there is a Sun kokko, he is not a dancing katsina and does not appear publicly. He belongs to a medicine group and is forbidden for women to look at. He is not represented by any carved doll and is proscribed by custom. Anyone who carved such a figure would be cursed with bad luck or worse. It does not have a sunny face.

All four of these popular designs were encouraged, even demanded, by traders and their buying public and Zuni jewelers were forced to comply, which they did by making the images function artistically rather than religiously. There still must have been a lot of trepidation in the early days—it is dangerous to flaunt a taboo. There are still many carvers and jewelers who refuse to use the *koyemshi* (mudhead) figure because of its dangerous nature. Some Zunis won't even speak jokingly of these kokkos or have a mudhead doll in their homes. Mudheads control fire, among other things.

The really amazing thing about all four of these jewelry motifs is the incredible diversity and variation that has been achieved over the years. Many artists have been able to make these designs their own and their work is instantly recognizable.

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Bracelet design of thunderbird with down wings is hand-made of sterling silver and quality turquoise





# Media File

Excerpts from recent newspaper, magazine, and Internet articles of interest to the Membership, with links provided where possible to access the full story, usually with images. All quoted or summarized opinions are those of the writers of the stories and of the people who are quoted, not of ATADA. Members are encouraged to submit press clippings or email links for publication in the next issue of the ATADA News. Some links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

**“NFL team owner donated a massive art collection to The Eiteljorg” was the headline for a story by Rita Kohn published September 22 on nuvo.net. The subhead: “The late Kenneth S. “Bud” Adams, owner of the Tennessee Titans, donated his Western paintings and Native American artifacts.” See a summary below, read the entire story with illustrations at <http://www.nuvo.net/indianapolis/nfl-team-owner-donated-a-massive-art-collection-to-the-eiteljorg/Content?oid=3508139>**

**T**he story: In his will, Kenneth S. “Bud” Adams, “a member of the Cherokee Nation of Oklahoma, ... best known as owner of the Tennessee Titans” left his his “historic collection of Western paintings and Native American artifacts to the Eiteljorg Museum...”

John Vanausdall, Eiteljorg president and CEO, expressed his thanks to the family at a gala dinner. “Rarely,” he said, “does a museum director get to experience a gift of such profound impact.”

The multi-million dollar collection includes “significant paintings by Frederic Remington, Charles Russell, N. C. Wyeth, Thomas Moran” as well as “Plains Indian beadwork, clothing and hundreds of other Native American objects.”

At the time of Adams’s death at age 90 in October, 2013, Cherokee Principal Chief Bill John Baker said, “he never lost touch with his Cherokee heritage.”

*A major exhibit of the collection’s top paintings and artifacts will be presented in the Eiteljorg’s special exhibitions gallery from November 2016 through January, 2017.*

**“Maze Runner in artifact theft flap” was the headline for an October 11 Associated Press story, one of many stories on possible bad behavior on a New Mexico movie set. The subhead; “Twentieth Century Fox officials said they have found no evidence actors took American Indian artifacts while filming *Maze Runner: The Scorch Trials*.” See a summary below, see the original story at <http://www.hopestar.com/article/20151011/NEWS/151009564>**

**A** spokesman for 20th Century Fox said their own investigation found “no items were removed from the Diamond Tail Ranch just south of San Felipe Pueblo, despite remarks from the film’s star, Dylan O’Brien.”

O’Brien said on *Live with Kelly and Michael*, “cast members took artifacts from the private ranch north of Albuquerque, despite warnings not to do so.” Said O’Brien, “They gave us this big speech...and everyone just takes stuff, you know, obviously.”

After the alleged thefts, several members of the cast and crew got sick, including O’Brien, illnesses that were “blamed on the artifacts that were removed from the ranch.”

*This story even appeared in People magazine.*

**“Sotheby’s, Christie’s and Other Auction Houses Adapt to Serve the Next Generation” was the headline for Lori Holcomb-Holland’s October 28 *New York Times* story. See a summary below, see the whole story at <http://www.nytimes.com/2015/11/01/arts/design/sothebys-christies-and-other-auction-houses-adapt-to-serve-the-next-generation.html?ref=design&r=0>**

**T**he story starts by saying, “While it’s never a bad time to be young and rich, it’s a particularly intriguing time for those in the deep-pocketed, skinny-jeans crowd to have an interest in collecting art.”

Among the intriguing, hopefully involving events: celebrity chef dinners, a party in the Hamptons, an auction organized by rapper Drake. Why? “Because, much like opera, ballet, theater or any other operation related to the arts, the auction business is facing the fact that while the older audiences that have traditionally supported them are still vital, survival hinges on looking to the next in line” — the next generation, who are “changing the way auction seasons are shaped.”

With new collectors' little-to-no family history of collecting art, with just "a surface understanding of the art world," what has become important are "quality and a good back story." In fact, "accessibility, education and storytelling seem to be common ingredients in efforts to reach the under-45 crowd and emerging markets in the East..."

*Social media and advanced technology, especially bidding technology, also appeal to younger bidders.*

**"TED Prize Goes to Archaeologist Who Combats Looting With Satellite Technology" by Ralph Blumenthal and Tom Mashberg ran in The New York Times on November 8. The story is summarized below; the full story is at [http://www.nytimes.com/2015/11/09/arts/international/ted-grant-goes-to-The-story-archaeologist-who-combats-looting-with-satellite-technology.html?\\_r=0](http://www.nytimes.com/2015/11/09/arts/international/ted-grant-goes-to-The-story-archaeologist-who-combats-looting-with-satellite-technology.html?_r=0)**

For the first time technology has gotten to the point where we can map looting," said "satellite archeologist" Sarah H. Parcak, of the University of Alabama at Birmingham's Laboratory for Global Observation.

Says the story: "Her laptop brims with satellite images pitted with thousands of black dots, evidence of excavations across Egypt where looters have tunneled in search of mummies, jewelry and other valuables prized by collectors, advertised in auction catalogs and trafficked on eBay, a criminal global black market estimated in the billions of dollars."

Satellites "have transformed the worldwide search for buried archaeological treasures," spying on the "armies of looters who are increasingly pockmarking ancient sites with illicit digs and making off with priceless patrimony."

The most advanced tracking is in Egypt, where Dr. Parcak's program "has targeted thievery that, experts say, worsened after the chaos of the 2011 revolution." Now, Dr. Parcak won an award for \$1 million from TED "to develop a project of her choice..." Details of the project are to be revealed in a live broadcast of her talk at the TED conference in February in Vancouver, British Columbia.

"The trade in stolen antiquities, often driven by economic desperation, has been flourishing since time immemorial, but now appears tied to other criminal activities, like drug trafficking and arms running, and may even be an income source for ISIS, Dr. Parcak

said in an interview." As "barely 1 percent of the world's likely archaeological sites have been identified or explored, she said, countless sites remain to be discovered by scientists or looters."

In May, using satellite technology, Dr. Parcak mapped "50 tombs, almost all of which had been looted. 'The ones that stay open are the ones I worry about,' she said. 'It's like a supermarket.'"

However, " 'The looters are using Google Earth too,' Dr. Parcak said. 'They're coming in with metal detectors and geophysical equipment. Some ask me to confirm sites.' "

*Images for this story include satellite pictures of looted and not-yet-looted areas as well as pictures of artifacts.*

**"Denver Art Museum Strengthens Commitment to Native American Work" by Judith H. Dobrzynski on November 1. The story is summarized below, the full story is at <http://www.nytimes.com/2015/11/01/arts/design/denver-art-museum-strengthens-commitment-to-native-american-work.html?ref=design>**

The story opens with a description of the museum's Fritz Scholder exhibition, "rarely seen artworks by a controversial figure." Although he didn't consider himself Indian, Scholder "was part of the New American Indian Art movement, which brought Native American artists into the contemporary art world and infused their work with more freedom, more possibility and more visibility."

"The exhibition for this trailblazing artist fits the Denver Art Museum like a pair of well-worn moccasins," Dobrzynski says, adding, "The museum has also done much to change the stature of Native American art." Because of this, "at a time when many Native American artists still hold grievances against mainstream art museums, the Denver museum is proving itself to be different, winning favor from many, but not all, Indian artists and curators."

The museum's interest in Native American began in 1925, with the purchase of "a group of Navajo textiles long before most art museums paid any attention to Native American art."

From the start, Dobrzynski says, "the Denver museum chose objects with aesthetics in mind, rather than the ethnographic significance that commonly gave them a place in natural history museums of the era. Its collection, now nearly 20,000 objects, including

contemporary work, ranks among the best in the United States.”

Chief curator and curator of Native Arts Nancy Blomberg “has pioneered efforts to identify and credit individual Native American artists who historically have not signed their objects, rather than follow museum convention and simply name the artist’s tribe.”

Yet, says Dobrzynski, the museum has been “faulted because neither Ms. Blomberg nor John P. Lukavic, the department’s associate curator, is Native American. And both studied anthropology, not art history.”

*The story ends with a quote from Bruce Bernstein: “ ‘Native American artists are standing in line to work with Nancy.’ ”*

**“Three charged in connection with Old Town, Santa Fe raids” by Scott Sandlin was published October 29th in the *Albuquerque Journal*. Read a summary below, read the entire story at <http://www.abqjournal.com/667325/news/feds-raid-stores-in-downtown-santa-fe-albuquerque.html/attachment/em102815e>**

**D**atelined Santa Fe, the story centers on the arrest on conspiracy charges of three New Mexican retailers — “essentially, importing and passing off as Native American-made jewelry that actually was created in the Philippines,” a violation of the Indian Arts and Crafts Act.

The three: Nael Ali, 53, of Albuquerque, whose jewelry stores Gallery 8 and Galeria Azul are in Albuquerque’s Old Town; Christina Bowen (Sandoval), 41, of Los Lunas (“Bowen is an ex-employee”); and Mohammed Abed Manasra, 53, of Albuquerque, “the wholesaler of what was held out to be Native American jewelry.” Also searched: “three jewelry stores in Gallup, three in Santa Fe...a jewelry production shop in Zuni...and a jewelry store in Calistoga, Calif.”

U.S. Attorney Damon Martinez said, “ ‘The cultural heritage of American Indians is a precious national resource and it is critically important that we provide the proper respect to those whose creations are seen by some as simple retail commodities to be exploited for profit.’ ”

*Bruce Bernstein commented on the newspaper’s website, “Indian arts and crafts, a billion dollar business in New Mexico plus another 2.5 billion in tourism. Seems like there is not enough enforcement of protecting a unique New Mexico industry and Native peoples.*

**“An Exclusive Look at the Greatest Haul of Native American Artifacts, Ever” was the headline for *Smithsonian Magazine’s* November 2015 story by Kathleen Sharp. The subhead: “In a warehouse in Utah, federal agents are storing tens of thousands of looted objects recovered in a massive sting.” The story is summarized below, and can be seen in full at <http://www.smithsonianmag.com/history/exclusive-greatest-haul-native-american-artifacts-looted-180956959/#QOIyuKmXQFP13fk99>**

**T**he story begins with a dramatic account of the June 10, 2009, federal raids in Blanding, Utah, Santa Fe, etc., (“An enormous cloud hung over the region...blocking out the rising sun and casting an ominous glow over the Four Corners region”), the raids the government called “Operation Cerberus, after the three-headed hellhound of Greek mythology,” and “the nation’s largest investigation of archaeological and cultural artifact thefts.”

Then details of the investigation are familiar to many of us — an undercover informant wearing a miniature camera, supplied with more than \$300,000 of government money to buy illegal artifacts.

The story calls the “haul” from the raids “spectacular”: 5000-plus artifacts from one home alone. In all, they seized some 40,000 objects—a collection so big it now fills a 2300-square-foot warehouse on the outskirts of Salt Lake City and spills into parts of the nearby Natural History Museum of Utah.”

Were the raids a success? Says the story, “In some spots in the Four Corners, Operation Cerberus became one of the most polarizing events in memory,” threatening the local tradition of “unfettered” collecting. “Some white residents felt that the raid was an example of federal overreach, and those feelings were inflamed when two of the suspects... committed suicide shortly after they were arrested... The prosecution’s case was not helped when its confidential informant also committed suicide before anyone stood trial.”

However, “To the 28 modern Native American communities in the Four Corners, the raids seemed like a long-overdue attempt to crack down on a travesty against their lands and cultures...”

Of the 32 people arrested in Utah, New Mexico, and Colorado, two cases were dropped, three were dismissed, plea arrangements were made for the rest, and no one went to jail. Those who took plea deals “agreed to forfeit the artifacts confiscated in the raid.”

It has taken the last five years for the Bureau

of Land Management to inventory that collection. Now the BLM “gave *Smithsonian* an exclusive first look at the objects it has cataloged.” Among them: 2000-plus intact ceramic vessels, including many Anasazi pieces; shell pendants and ceramic bowls from the Hohokam; and Mogollon pottery and painted arrow shafts. “‘You won’t find some of these items anywhere else,’ said Kara Hurst, who was a curator of the BLM trove for three years... ‘We’ve heard stories about some of these objects. But not even Native Americans had seen some of these things before.’” And no one may see again: “‘There’s no money to support legitimate excavations of alcoves today,’ said...a research associate at the American Museum of Natural History who specializes in Southwestern perishable objects. ‘So you’ll never be able to excavate artifacts like these again.’”

Now that the inventory is completed, “the BLM will give priority to returning whatever objects it can to the tribes from which they were taken.” After repatriation, “the agency will have to find homes for the artifacts that remain” and “hopes to form partnerships with museums that can both display the artifacts and offer opportunities for scholars to research them.”

*From the story: “‘How would you feel if a Native American dug up your grandmother and took her jewelry and clothes and sold them to the highest bidder?’ Mark Mitchell, a former governor of the Pueblo of Tesuque, asked...”*

**“American Indian fashion show with a traditional twist” was the headline for a *New Boston Post* story by Diane Kilgore that was posted on November 23. See a summary below, see the full story at <http://newbostonpost.com/2015/11/23/american-indian-fashion-show-with-a-traditional-twist%E2%80%8B/#sthash.wt9L72Dw.dpuf>**

**F**resh, relevant and a little bit sexy’ is how Karen Kramer, the Peabody Essex Museum’s curator of Native American and Oceanic art and culture, describes the museum’s latest exhibit, ‘Native Fashion Now.’” The story calls the museum’s Native American collection “the oldest in this hemisphere and is one of the most important of its kind.” This show of nearly 100 examples of contemporary Native American fashion, with 85 percent created by living artists, goes “beyond the present collection.”

The exhibit shows “the influence of Native American design on mainstream culture,” and includes clothing by Ralph Lauren, Isaac Mizrahi, and

Donna Karan. Says the story: “Global audiences are demanding additional expressions of contemporary Native style in dresses, jewelry, accessories and hip street gear.”

Another story on this exhibit, “Well Beyond Feathers and Fringe” by Laura Jacobs, appeared in the *Wall Street Journal* on December 1. To see this illustrated story, go to <http://www.wsj.com/articles/native-fashion-now-review-well-beyond-feathers-and-fringe-1448922661>

*After the Peabody Essex exhibit, the show moves to the Portland Art Museum in Oregon, the Philbrook Museum of Art in Tulsa, Oklahoma, and ends up at the Smithsonian Institution’s National Museum of the American Indian in New York in 2017.*

**“U.S., French Officials Want to Protect Native Artifacts” was the headline for a story by John Christian Hopkins published on December 7 in the *Lake Powell News*. See a very brief summary of the brief story below; see the full, brief story at <http://www.lakepowelllife.com/u-s-french-officials-want-to-protect-native-artifacts/>**

**T**he story: “French and U.S. officials are working together to address the issue of Native American artifacts being auctioned off against a tribe’s will.” The officials are a French Minister of Justice and U.S. Interior Secretary Sally Jewell, who are forming a “working group to attempt to resolve the issue.”

French auction houses have been selling Native American artifacts legally, although several tribes and U/S. officials asked them to stop. The working group hopes to “better protect Indian artifacts and religious items in the future.”

*A French auction of Native American artifacts was scheduled for December 7.*

# Directory Updates & New Members

ATADA would like to welcome...

## Directory Updates

### **Don and Linda Shoemaker**

3101 Old Pecos Trail Unit 725  
Santa Fe, NM 87505

### **Sarah Turnbaugh**

thornbrook2@yahoo.com  
sturnbau@uri.edu



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19th century Mapuche chief's poncho  
*Andres Moraga Textile Art*

Zuni warrior  
*John Hill Antique Indian Art*