



# NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

Spring 2016 / Vol. 26-2





**OLD AND UNUSUAL POTTERY** fills the pages of one of the most complete sites on the Internet. Now that the Second Edition of their *Southwestern Pottery, Anasazi to Zuni* is out, Carol and Allan Hayes are offering some of the choicest pieces from their collection of more than 2,000 carefully selected examples of Pueblo and Desert pottery. See more than 300 treasures arrayed at **[summerhouseindianart.com](http://summerhouseindianart.com)**



If you'd like to talk about it, call us at **415-332-3489**





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# In The News...

Spring 2016 | Vol 26-2



Honoring the artistic legacy of indigenous people

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Cover Image courtesy Anthropos Gallery.  
*Tsimshian Ceremonial Sun Headdress  
Frontlet*, British Columbia, circa 1830-1850  
Photo Credit: Mark Chamerlain, BC Space,  
Laguna Beach, CA

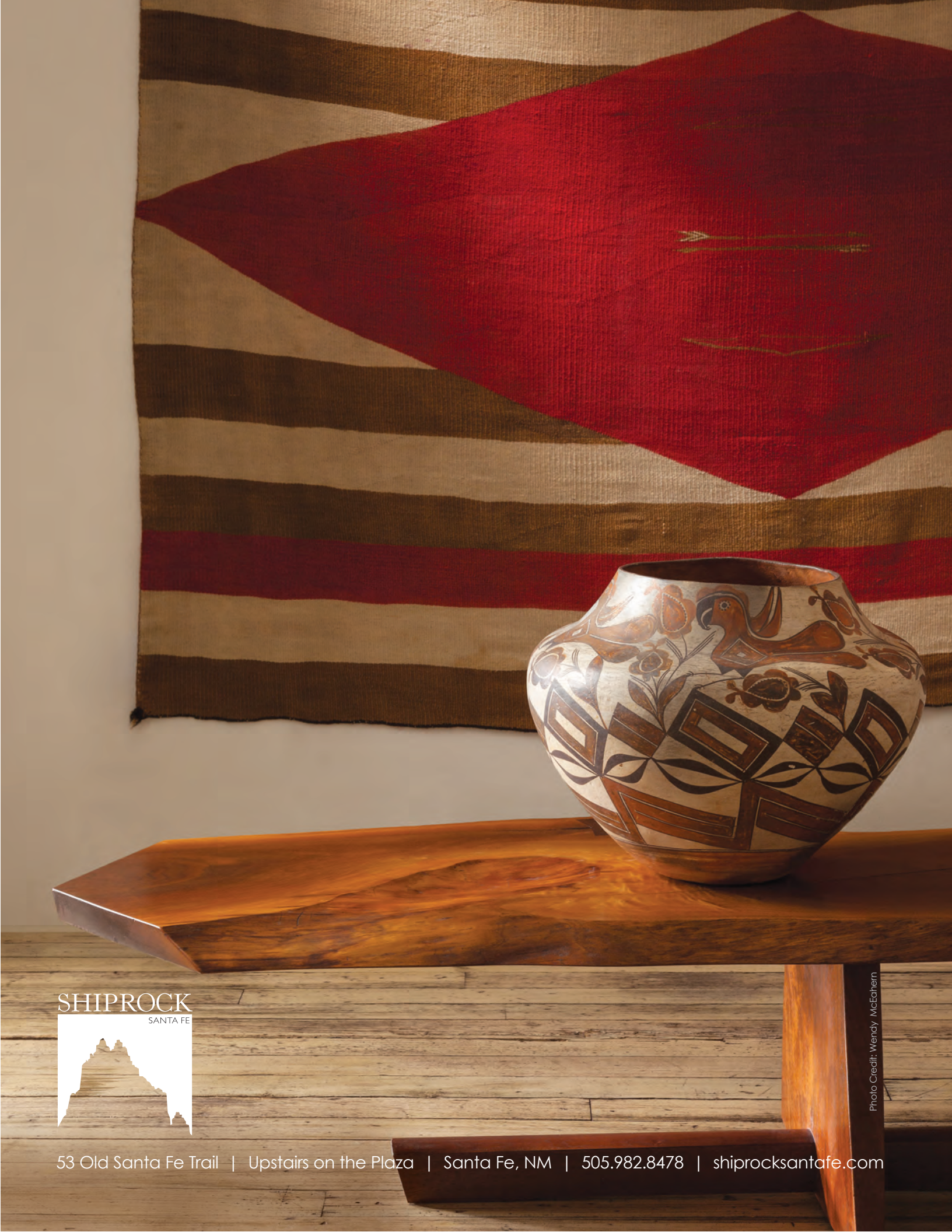
## Policy Statement:

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.





SHIPROCK  
SANTA FE



53 Old Santa Fe Trail | Upstairs on the Plaza | Santa Fe, NM | 505.982.8478 | [shiprocksanatafe.com](http://shiprocksanatafe.com)

Photo Credit: Wendy McEhern



## Looking to the Future...

Dear Fellow Dealers, Associates & Friends:

ATADA will soon take a new role in marketing the antique art of indigenous people. The first phase of this role for ATADA will involve a completely re-designed, mobile ready website that will feature an improved directory and a seller's page. The seller's page will allow full members to display a small number of items for sale with published prices. Visitors to the site will be able to purchase items directly from the dealer. The seller's page will also be designed to drive traffic to each member's individual website. What will distinguish the ATADA website from other online marketing tools will be the quality of the material and our guarantee that the material is as described.

We anticipate that the new website will be ready by this summer.

The next phase in marketing will be an online show limited to full members. There will be banner advertising on a variety of upscale sites to bring new interest to the field. Again, by relying on our guarantee and high-quality, we intend to attract new interest and to distinguish our show from other venues. Our plan is to hold this show before the end of the current calendar year.

Finally, ATADA intends to sponsor an auction featuring vetted material. We see a void in the auction market as some of the established houses abandon markets that don't regularly feature multi-million dollar works while others continue to raise their minimum requirements. We believe there is a market for comparatively inexpensive, authentic works of art and that, again with our guarantee, we can better serve that market. We also believe that with many collections coming to market in the coming years, dealers will be in prominent positions in placing these items and that an ATADA auction will be in a unique position to service these needs.

There are many, many details to be worked out before our plans reach fruition, but these initiatives - a new website with a seller's page, an online show and an auction - are the beginning of ATADA's development into a marketing tool for our membership. Our goal is to expand ATADA's role in strengthening the business of our members and the industry as a whole.

Throughout the year, we will be working on these and other long term plans. We welcome input and ideas from our members. Working together, we can increase the potential for success for everyone.

John Molloy

## EDITOR'S DESK

It is an exciting time for the ATADA News as we progress into a digital magazine format. We are looking forward to the expanded features this new medium will allow. As we embark on the process, we appreciate your patience during this time of growth. You may notice that this issue looks similar to the previous online publication but with several key changes.

For our first issue as editors, we have looked to continue the high standard set by those dedicated to this task before us. We ask that you join us in thanking Alice Kaufman for her many years of commitment and tireless work. It is our hope that we can continue to bring you the level of quality which she made a staple of our organization.

The ATADA News' primary goal is to inform members of the most up-to-date issues affecting our community. We welcome Ron McCoy and his "Legal Briefs" column. You may recognize his work from *American Indian Art Magazine* and know how important his contribution will be for our members to better understand current legal affairs. We are also introducing a new calendar designed

by Executive Director David Ezziddine. We are eager to show you more of David's advanced design abilities as we transition into a more sophisticated website and digital magazine.

Your participation is crucial as we continue to strengthen the publication's role as an asset for both dealers and collectors. We encourage you to send your detailed press releases, images, and event dates. We would love to feature your upcoming shows, interests, and projects, and we appreciate your suggestions for future content. Ultimately, we hope the ATADA News will provide you with the knowledge and tools necessary for increased success.

Paul Elmore and Elizabeth Evans



# The ATADA Foundation for Charitable Giving

Appreciation for Native arts and artists, both past and present, has always been of primary importance to the membership of the Antique Tribal Art Dealers Association.

Toward the end of the first decade of our association's operation, when we felt certain that we would continue on in our capacity to preserve and promote Tribal Art, an idea was put before the Board of Directors. That idea was; to in some way, give back to the various cultures and people in whose art and history we dealt. To that end, a scholarship was established. Originally targeted at young Native American students of traditional art or art history, awards were made to The Institute of American Indian Arts (IAIA) in Santa Fe and to the American Indian College Fund. Shortly thereafter, additional funding was approved to serve as a Museum Endowment.

In 2001 we incorporated as a non-profit 501C3. Since that time we have made contributions to museums and organizations throughout the country that are actively involved in the preservation and public education of Tribal Art. With that objective in mind, we have aided in the funding of numerous projects, such as The Dublin Fellowship through the School of American Research, The Bill Holm Center for the study of Northwest Coast Art at the Burks Museum and recently, the Wheelwright Museum's new wing dedicated to the study of Southwest Jewelry. Additional gifts have been given to the Museum of Northern Arizona to improve storage facilities and the Millicent Rogers Museum's educational project aimed at young Native American students.

We have been proud to assist in programs to keep Navajo weaving arts alive in local high schools and to help reintroduce a lost basket weaving technique in the Northwest.

Some of our most rewarding efforts have involved finding and providing an untanned buffalo hide needed for a ceremony by a group of Sioux and funding a trip to the Heard Museum by Sarah Leekya, who had never seen the

That idea was; to in some way, give back to the various cultures and people in whose art and history we dealt. To that end, a scholarship was established.

collection of her father's carvings housed there. Her visit and comments were recorded and are preserved at both the museum and in our archives. We have also aided the Zuni in their efforts to maintain the integrity of their native arts in the face of ever increasing forgeries appearing on the market. Additionally, we provided aid to the Himalayan Stove Project, bringing heat and comfort to the victims of the recent earthquake .

Most recently, a three year scholarship to be awarded through the Heard Museum's Young Artists Program has been established in the name of ATADA Lifetime Achievement Award recipients, Jim and Lauris Phillips.

In conjunction with the Heard Museum Guild Indian Fair and Market, the first year's awards were given to participants in the Junior Division for Best of Class in the following categories:

- Diverse Art Forms**
- Jewelry and Lapidary**
- Pottery**
- Paintings/Photography**
- Wood Carvings**
- Sculpture**
- Textiles/Weavings**
- Baskets**

More information about ATADA's charitable projects is available on the Foundation's page on the [atada.org](http://atada.org) website.



## The ATADA Phillips Scholarship Award Winners

ATADA congratulates the winners, Jim and Lauris would be proud of them. It is our hope these artists will continue to follow their talents in their respective fields of endeavor. We look forward to their future success in the art world.

### Junior Division Best of Show:

#### Diverse Art Forms

Sage Maybee, Northern  
Arapahoe/Seneca  
“Singing in the Grass”

### Junior Division Best of Class:

#### Jewelry and Lapidary

Albert Leonard Haskie, Navajo  
“Life on the Rez”

#### Pottery

Jordyn "Puweh Tsay" Atencio,  
Ohkay Owingeh  
“Natural Beauty”

#### Paintings, Photography

Suyma Cody Maho, Hopi  
“Wakas Kashna-cow Kachina”

#### Wood Carvings

Myleka N. John, Diné  
“Mother Earth Blessing”

#### Sculpture

Maegan Shetima, Zuni  
“Mountain Lion”

#### Textiles/Weavings

Ian Chopito, Zuni  
“Rain Sash”

#### Baskets

Emma Soctomah, Passamaquoddy  
“Small Barrel Basket”



“Singing in the Grass” by Sage Maybee, Northern Arapahoe / Seneca

Photo Credit: Craig Smith, Heard Museum



# Rare Washoe Degikup Baskets

by **DATSOLALEE**

From the Amy Cohn Collection

The Emporium Company 1900-1921

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Louisa Keyser (Datsolalee)  
1835-1925 (photos c.1917)



Datsolalee, the world's most famous Native American weaver produced hundreds of baskets during her lifetime. Her most prized creations were kept by Amy and Abe Cohn in their private collection.

The Cohn's offered Datsolalee their store in Carson City, NV, and their curio shop at Lake Tahoe during the summer, as venues for her weaving and basket sales.

Datsolalee masterpieces were sought by early 20th century wealthy and cultured Americans. Even during her lifetime, Datsolalee's baskets sold for thousands of dollars, a large sum for the early 1900's. Today, Datsolalee baskets are found in private collections, museums, and academic and cultural institutions throughout the country, including the Smithsonian.

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~ Prices on Request ~





# May

- May 7-15, Edinburgh, Scotland**  
 Dundas Street Gallery, Edinburgh -  
**Indigenous Brilliance: An Exhibition of North  
 American Indian Art**  
[www.whatsoninedinburgh.co.uk](http://www.whatsoninedinburgh.co.uk)

**May 5-23, Online Auction**  
 Cowan's Auctions – American Indian Art: Timed  
 Online Auction  
[www.cowanauctions.com](http://www.cowanauctions.com)
- May 11, Los Angeles, CA**  
 Bonhams - African & Oceanic Art  
[www.bonhams.com](http://www.bonhams.com)

**Through May 9, Stanford, CA**  
 Cantor Arts Center – Red Horse: Drawings of  
 the Battle of the Little Bighorn  
[www.museum.stanford.edu](http://www.museum.stanford.edu)
- May 12, New York, NY**  
 Christie's - Evolution of Form: African & Oceanic  
 Art at the Genesis of Modernism  
[www.christies.com](http://www.christies.com)

**May 18 - July 31, Santa  
 Fe, NM**  
 Shiprock Santa Fe - The  
 House of Kiva New,  
 An exhibition of wearable  
 clothing and accessories by  
 Lloyd Kiva New, Kenneth  
 Begay, and Orlando Dugi  
[shiprockssantafe.com](http://shiprockssantafe.com)
- May 21 – October 10, Santa Fe, NM**  
 New Mexico Museum of Art – Finding a  
 Contemporary Voice: the Legacy of Lloyd Kiva  
 New and IAIA  
[www.nmartmuseum.org](http://www.nmartmuseum.org)

**May 22 – Aug 7, Los Angeles, CA**  
 Los Angeles County Museum of Art – Royal  
 Hawaiian Featherwork: Nā Hulu Ali'i  
[www.lacma.org](http://www.lacma.org)
- May 29 – Aug 15, Denver, CO**  
 Denver Art Museum – Why We Dance:  
 American Indian Art in Motion  
[www.denverartmuseum.org](http://www.denverartmuseum.org)

**May 27-29, Santa Fe, NM**  
 Native Treasures Indian Arts Festival  
[www.nativetreasures.org](http://www.nativetreasures.org)



*Please send any suggestions for additions or corrections to David Ezziddine at [director@atada.org](mailto:director@atada.org). The*

*Antique Tribal Art Dealers Association, Inc. can take no responsibility for errors or omissions in this calendar.*

# June

- June 4 – Sept 5, Portland, OR**  
 Portland Museum of Art – Native Fashion Now  
[www.portlandartmuseum.org](http://www.portlandartmuseum.org)

**June 6-7, San Francisco, CA**  
 Bonhams - Native American Art  
[www.bonhams.com](http://www.bonhams.com)
- June 8-12, Sablon, Brussels**  
 Bruneaf: Cultures World Art Fair  
[www.bruneaf.com](http://www.bruneaf.com)

**June 11 – Sept 4, Spokane, WA**  
 Northwest Museum of Arts & Culture – The  
 Photography of Erv Schleufer  
[www.northwestmuseum.org](http://www.northwestmuseum.org)
- June 11 – Nov 20, Tulsa, OK**  
 Philbrook Museum of Art Downtown – First  
 Person: Remembering Little Bighorn  
[www.philbrook.org](http://www.philbrook.org)

< more



## June

**June 12 - Jan 15, 2017 Santa Fe, NM**  
 Wheelwright Museum - Eveli: Energy and Significance  
[www.wheelwright.org](http://www.wheelwright.org)

**Through June 12, Spokane, WA**  
 Northwest Museum of Arts & Culture - Nuunimnix: Our Very Own  
[www.northwestmuseum.org](http://www.northwestmuseum.org)

**June 14 - June 29, Tulsa, OK**  
 Philbrook Museum of Art Downtown - Identity & Inspiration: 20<sup>th</sup> Century Native American Art  
[www.philbrook.org](http://www.philbrook.org)

**June 22, Paris, France**  
 Sotheby's - MALCOLM Part Two  
 Arts d'Afrique et d'Océanie  
[www.sothebys.com](http://www.sothebys.com)



**June 26 - Nov 6, Tulsa, OK**  
 Gilcrease Museum - West Mexico: Ritual and Identity  
[www.gilcrease.org](http://www.gilcrease.org)

**June 12 - April 16, 2017 Santa Fe, NM**



Wheelwright Museum - Arts of the Jicarilla Apache  
[www.wheelwright.org](http://www.wheelwright.org)

**June 19 - Aug 21, Chicago, IL**  
 Art Institute of Chicago - Vanishing Beauty: Asian Jewelry and Ritual Objects from the Barbara and David Kipper Collection  
[www.artic.edu](http://www.artic.edu)

**June 23, Paris, France**  
 Christie's - Art D'Afrique et D'Océanie  
[www.christies.com](http://www.christies.com)

**Through June 25, Kansas City, MO**  
 Kansas City Museum - Pueblo to Pueblo: The Legacy of Southwest Indian Pottery.  
[www.kansascitymuseum.org](http://www.kansascitymuseum.org)

## July

**July 9 - Oct 2, Spokane, WA**  
 Northwest Museum of Arts & Culture - The Encaustic Works of Sally Hickman  
[www.northwestmuseum.org](http://www.northwestmuseum.org)

**July 23 - April 2, 2017, San Francisco, CA**  
 de Young Museum - On the Grid: Textiles and Minimalism  
[www.deyoung.famsf.org](http://www.deyoung.famsf.org)

**Through July 31, New York, NY**  
 The Metropolitan Museum of Art - The Secret Life of Textiles: Plant Fibers  
[www.metmuseum.org](http://www.metmuseum.org)

**Through July 3, Cartersville, GA**  
 Booth Western Art Museum - Michael Naranjo: The Artist Who Sees with His Hands  
[www.boothmuseum.org](http://www.boothmuseum.org)

**Through July 17, Taos, NM**  
 Millicent Rogers Museum - Storytellers: Teaching Heritage through Song and Story  
[www.millicentrogers.org](http://www.millicentrogers.org)

**Through July 31, Santa Fe, NM**  
 Institute of American Indian Arts - Museum of Contemporary Native Arts - Lloyd Kiva New: Art, Design, and Influence  
[www.iaia.edu](http://www.iaia.edu)

# August

**Aug 5 - Sept 5, Santa Fe, NM**  
**Morningstar Gallery - The Art of War**  
[www.morningstargallery.com](http://www.morningstargallery.com)

**Through Aug 7, New York, NY**  
**The Metropolitan Museum of Art –  
 Collecting the Arts of Mexico**  
[www.metmuseum.org](http://www.metmuseum.org)



**Aug 11-14, Santa Fe, NM**  
**Objects of Art - Santa Fe**  
**El Museo Cultural de Santa Fe**  
**Opening Gala: Aug 11th, 6-9pm**  
**Show runs: Aug 12-14,  
 11am-5pm.**  
[www.objectsofartsantafe.com](http://www.objectsofartsantafe.com)

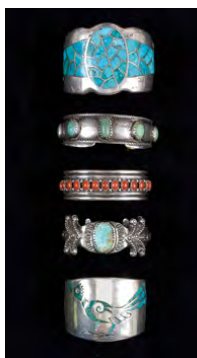
**Through Aug 7, Indianapolis, IN**  
**Eiteljorg Museum - The Grand Canyon**  
[www.eiteljorg.org](http://www.eiteljorg.org)

**Aug 12-15,  
 Santa Fe, NM**  
**38th Annual  
 Whitehawk  
 Antique Indian &  
 Ethnographic Art  
 Show**



**Santa Fe Convention Center**  
**Opening: Friday, August 12th, 6-9:30 pm.**  
**Show runs August 13-15, from 10am-5pm**  
[www.whitehawkshows.com](http://www.whitehawkshows.com)

**Aug 16-19, Santa Fe, NM**  
**The Antique American Indian Art Show - Santa Fe**  
**El Museo Cultural de Santa Fe**  
**Opening Gala: Aug 16th, 6-9pm**  
**Show runs: Aug 17-19, 11am-5pm**  
[www.antiqueindianartshow.com](http://www.antiqueindianartshow.com)



**Aug 16-20, Santa Fe, NM**  
**Santa Fe Indian Market 2016**

**Native Cinema Showcase: August 16 - 21**  
**Market Private Preview: August 18, 6:30-8pm**  
**Best of Show Ceremony: August 19, 11:30am-2pm**  
**Market on the Plaza: August 20-21**  
[www.swaia.org](http://www.swaia.org)

**Aug 17-20, Santa Fe, NM**  
**IFAM Santa Fe 2016**  
**Indigenous Fine Art  
 Market**  
**Glow Party: Aug 17th,  
 6-10pm**  
**Show runs Aug 18-20**  
[www.indigefam.org](http://www.indigefam.org)



**Through Aug 29, Stanford, CA**  
**Cantor Arts Center – Showing Off: Identity  
 and Display in Asian Costume**  
[www.museum.stanford.edu](http://www.museum.stanford.edu)





## On View

- 
- Ongoing, Phoenix, AZ**  
 Heard Museum – Over the Edge: Fred Harvey at the Grand Canyon and in the Great Southwest  
[www.heard.org](http://www.heard.org)

●

**Ongoing, Phoenix, AZ**  
 Heard Museum – The Third Dimension: Sculptural Stories in Stone and Bronze  
[www.heard.org](http://www.heard.org)
  - Ongoing, Phoenix, AZ**  
 Heard Museum – Over the Edge: Fred Harvey at the Grand Canyon and in the Great Southwest  
[www.heard.org](http://www.heard.org)

■

**Ongoing, New York, NY**  
 Plains and Plateau Beadwork from Private Collections: an Online Show  
[www.johnmolloygallery.com](http://www.johnmolloygallery.com)
  - Through Sept 5, Cambridge, MA**  
 Harvard University’s Peabody Museum of Archaeology & Ethnology – In Fine Feather: Selected Featherwork from Peabody Collections  
[www.peabody.harvard.edu](http://www.peabody.harvard.edu)

●

**Through Sept 5, Phoenix, AZ**  
 Heard Museum – Spirit Lines: Helen Hardin Etchings  
[www.heard.org](http://www.heard.org)
  - Through Sept 18, Washington, DC**  
 National Museum of the American Indian – Kay WalkingStick: An American Artist  
[www.nmai.si.edu](http://www.nmai.si.edu)

●

**Through Sept 11, Santa Fe, NM**  
 Museum of Indian Arts & Culture – Landscape of an Artist: Living Treasure Dan Namingha  
[www.indianartsandculture.org](http://www.indianartsandculture.org)
  - Through Sept 18, Brooklyn, NY**  
 Brooklyn Museum – Disguise: Masks and Global African Art  
[www.brooklynmuseum.org](http://www.brooklynmuseum.org)

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**Through Sept 20, Salem, MA**  
 Peabody Essex Museum – Raven’s Many Gifts: Native Art of the Northwest Coast  
[www.pem.org](http://www.pem.org)
  - Through Sept 28, Phoenix, AZ**  
 Heard Museum – Personal Journeys: American Indian Landscapes  
[www.heard.org](http://www.heard.org)

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**Through Dec 4, New York, NY**  
 National Museum of the American Indian -Unbound: Narrative Art of the Plains  
[www.nmai.si.edu](http://www.nmai.si.edu)
  - Through Dec 11, Denver, CO**  
 Denver Art Museum – Grand Gestures: Dance, Drama, Masquerade  
[www.denverartmuseum.org](http://www.denverartmuseum.org)

●

**Through Dec 23, Big Horn, WY**  
 The Brinton Museum – To Honor The Plains Nations  
[www.thebrintonmuseum.org](http://www.thebrintonmuseum.org)
  - Through December 30, Santa Fe, NM**  
 Museum of Indian Arts & Culture - The Life and Art of Innovative Native American Artist and Designer Lloyd Kiva New  
[www.indianartsandculture.org](http://www.indianartsandculture.org)

●

**Through Dec 31, Montclair, NJ**  
 Montclair Art Museum – Undaunted Spirit: Native American Art  
[www.montclairartmuseum.org](http://www.montclairartmuseum.org)
  - Through Feb 12, 2017, San Francisco, CA**  
 de Young Museum – The Sumatran Ship Cloth  
[www.deyoung.famsf.org](http://www.deyoung.famsf.org)

●

**Through Aug 27, 2017, Denver, CO**  
 Denver Art Museum – Printed and Painted: The Art of Bark Cloth  
[www.denverartmuseum.org](http://www.denverartmuseum.org)



# Objects of Art

santa fe



## 2016 SHOW DATES

FRIDAY - SUNDAY

AUGUST 12 - 14 | 11AM - 5PM

## 2016 OPENING NIGHT GALA

THURSDAY, AUGUST 11 | 6PM - 9PM

BENEFITING



The city's **different** summer show. The new, the old, the unique, the unexpected - more than 70 prestigious exhibitors will showcase an impressive variety of **Objects Of Art**

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[OBJECTSOFARTSHOWS.COM](http://OBJECTSOFARTSHOWS.COM)

**m2** KD Martindale & John Morris



*The* **ANTIQU**  
**AMERICAN**  
**INDIAN ART SHOW**  
*Santa Fe*  
*Keeping a tradition alive*



**2016 SHOW DATES**  
WEDNESDAY - FRIDAY  
AUGUST 17 - 19 | 11AM - 5PM

**2016 OPENING NIGHT GALA**  
TUESDAY, AUGUST 16 | 6PM - 9PM

BENEFITING  
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AE TRIBAL ANTIQUES // LAGUNA NIGUEL, CA  
AMERICAN INDIAN SHOP // FRESNO, CA  
BARRY FRIEDMAN // PHOENIX, AZ  
BRANT MACKLEY GALLERY // HERSHEY, PA  
BRIAN MURPHY ANTIQUES & ART // SANTA FE, NM  
BRAD MIGHTON // DENVER, CO  
BUFFALO BARRY'S INDIAN ART // HOLDEN, MA  
BUFFALO TRACKS GALLERY // SANTA FE, NM  
CALABAZA // GLORIETA, NM  
CALIENTE COWGIRL // MONTGOMERY, TX  
THE CALLAHAN COLLECTION // SANTA FE, NM  
CHIMAYO TRADING DEL NORTE // RANCHOS DE TAOS, NM  
CHIMAYO TRADING AND MERCANTILE // CHIMAYO, NM  
CHRISTOPHER SELSER TRIBAL ART // SANTA FE, NM  
CLEAR SKY // SONOMA, CA  
COWBOYS & INDIANS ANTIQUES // ALBUQUERQUE, NM  
DAN WASKO // ALBUQUERQUE, NM  
DAVID COOK GALLERIES // DENVER, CO  
ECONOMOS WORKS OF ART / HAMPTON GALLERY  
SANTA FE, NM  
FOUR WINDS GALLERY // PITTSBURGH, PA  
FRANK KINSEL ANTIQUES // SAN ANSELMO, CA

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JAMES AUMELL / PALACE DESIGN // SANTA FE, NM  
JAMES COMPTON // NEW YORK, NY  
JAMES FLURY / FLURY & COMPANY // SEATTLE, WA  
JAMES M. JETER // SANTA BARBARA, CA  
JAN MUSIAL'S NAVAJO ARTS // FLAGSTAFF, AZ  
JOHN C. HILL ANTIQUE INDIAN ART // SCOTTSDALE, AZ  
JOHN MOLLOY GALLERY // NEW YORK, NY  
KR MARTINDALE GALLERY // VENICE, CA  
LOOKING WEST ART GALLERY // OLD HICKORY, TN  
LOU DEFUSCO / HOLLY LURING // COCOA, FL  
MILES AND MILES TRADING // PACIFICA, CA

MORNING STAR GALLERY // SANTA FE, NM  
MYSTIC WARRIORS // EVERGREEN, CO  
NEAL R. SMITH FINE ART // DENVER, CO  
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## Harvard Bans Nampeyo Book: An Open Letter From The Author

*By Steve Elmore*

I have been researching the work of the Hopi potter Nampeyo for 25 years. I have photographed the collections in over two dozen American museums and examined the historical sources on her life. The research has always been a joy, until this past year when Harvard University sued me for publishing my research. As some of you may know, Harvard has blocked the distribution of my book, *In Search of Nampeyo: The Early Years 1875 – 1892*, with a temporary injunction. The University has filed a suit based on copyright claims in spite of the fact that Nampeyo's ceramics are the work of an individual artist, and predate the copyright law of 1896. Her designs are clearly in the public domain. The lawsuit is an attempt to censor my point of view and deny me credit for my hard work. Harvard's censorship of my work is unethical, unprofessional, and contradicts the Museum's stated mission of promoting research on their own collections.

Nampeyo is an important figure in American art history, yet her biography remains incomplete. The sources on her early life tell us that she learned traditional pottery early and sold a large number of ceramics to Thomas Keams' nearby trading post. Keams' collection of Hopi pots was purchased by Bostonian philanthropist, Mary Tileston Hemenway, in 1892 and subsequently donated to Harvard University's Peabody Museum, where it has remained for over a century. In 2010, I was invited to research the Keam Collection by the Peabody Museum. My book confirms a group of previously unattributed ceramics as Nampeyo's work and it compiles the first art historical biography of Nampeyo's early life. Since its publication, my book has received three national awards and positive reviews in many publications. The book has been welcomed by the Indian art community.

Yet Harvard sued me to separate me from my research. Our initial contract stated that I would transfer the rights of my manuscript to the Museum in order to publish it. This document clearly defines my manuscript as including both text and illustrations. While working with the collection, I also signed a photography agreement which said that I would not publish my photographs of the collection without written permission. Then, a formal notification letter was given to me by a Peabody Museum Board member. That document returns to me all rights, to all versions of my manuscripts submitted to them, and it gave the clear recommendation for me to publish elsewhere, which I did at my own expense--\$38,000. You can now understand my disbelief when Harvard filed suit against me.

Harvard's current position is Orwellian doublespeak. They told me to publish my research, but have successfully censored it. They broke the contract to publish my book, not me. They have acknowledged in court that I am the owner of the copyright on my photographs, but are still attempting to control them. They claim copyright to Nampeyo's designs, while stating that they are not claiming copyright to Nampeyo's designs. This sort of duplicitous behavior represents my whole experience with Harvard and the lawsuit has revealed that it is often their method of doing business.

Through court subpoenas, I learned that the editor at the Peabody Museum Press was discussing publishing work on Nampeyo in the Keam Collection with another scholar. The editor also plotted with another museum professional, with financial conflicts of interests, to reject my manuscript as early as December 2012. This professional and the editor decided in advance to completely dismiss the two positive reviews of the manuscript from other scholars. Even after conspiring to reject my book, the

*\*\*The opinions and views expressed in letters to the editor are purely those of the author and do not necessarily reflect the opinions of ATADA.*



*Harvard Bans Nampeyo Book: An Open Letter From The Author (continued)*

editor asked me to do a major rewrite of the manuscript for the more academic Harvard Paper's series. This rewrite took me another year of work and added 100 pages to the original manuscript. This second manuscript was then submitted in November 2013, and summarily rejected in January 2014. The language used in this rejection letter was the same language that the editor and the museum professional had agreed on within their email exchange back in December 2012.

A hearing was held in federal court in December 2015. Prior to the hearing, Harvard had obtained all requested discovery documents from me and I had been deposed for 7 hours by their lawyer. Harvard did not deliver any discovery documents to me before the court hearing. The judge granted them a temporary injunction against my selling the book. Subsequent to the temporary injunction, Harvard delivered some of the discovery documents, which revealed that two of the Harvard employees had lied under oath and introduced tampered evidence to denigrate my book. My attorney is filing for sanctions against the individuals who presented false testimony against me. Harvard has also refused to turn over MANY important discovery documents necessary for my defense. In their attempts to destroy my book, Harvard has lied, stalled, and done everything they can to use the justice system to support their groundless position. Harvard is using its money and influence to act as if it is above the law.

My situation is not unique. Since going public about the lawsuit, other researchers and would-be writers have told me similar stories of their experiences with the Peabody Museum at Harvard. The future of my research, as well as, that of many other researchers is at stake. Harvard should cease its suppression of my new paradigm of Nampeyo's early life that celebrates her career as an important American artist.

Lift the Injunction!

Let people decide for themselves the truth of my ideas from 25 years of research.

Sincerely,

Steve Elmore  
Santa Fe, New Mexico  
February, 24th 2016

## CONTINUING THE CONVERSATION

[Click here](#) to read Anne Constable's article, "Could Santa Fean's book battle affect access to Native art?" published April 9, 2016 in the Santa Fe New Mexican.

Maine Antique Digest also published an article on this topic on March 28, 2016. You can read that article by [clicking here](#).



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B I D S  U A R E



# Legal Briefs *Redux*

—| Ron McCoy |—

About a quarter-century ago – a comment which, in my mind, rates at least one exclamation point – artist Paul Pletka suggested my name to Mary Hamilton, publisher of *American Indian Art Magazine*, as the person to write a new column on legal affairs for that publication.

Already well established as the premier forum with splendid full-color illustrations of all types of Native American art that accompanied well-researched articles, *American Indian Art* featured my friend Harmer Johnson’s quarterly “Auction Block” column about the comings and goings in that area of the market. What Mary envisioned was a companion piece called “Legal Briefs,” intended to highlight various aspects of the law as it affected those who bought, sold, appraised, and curated artifacts which, no matter how utilitarian in original purpose, qualified as art in the world of collectors, dealers, and museum personnel.

I never asked Paul why he put my name forward as a candidate for producing “Legal Briefs,” although I made clear at the outset that I was not then (nor am I now) an attorney. Mary’s response was somewhat cryptic: “Well, that’s the point.” Thereafter, and for the next twenty-four years, I wrote “Legal Briefs.”

At first, I was frankly a bit surprised to find there was anything beyond federal feather law worth writing about. I mean, once you deal with the relevant federal statutes – the Bald and Gold Eagle Protection Act (1940, amended 1962) and the Migratory Bird Treaty Act (1918) – and make your way through some pertinent cases – the U.S. Supreme Court’s decision in *Andrus v. Allard* (1979) springs readily to mind – what else could there possibly be of interest? Well, as it turned out, a lot.

Through nearly a hundred incarnations the column became a place for discussing a considerable array of subjects. These included provenance, authenticity, auctions, and income tax deductions. As the years passed the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA) came increasingly to the fore, and with it the sensitive and thorny issue of the compulsory repatriation into the tribal milieu of pieces qualifying under the law as associated funerary objects and unassociated funerary objects, and, especially, objects of cultural patrimony and sacred objects. Along the way it was my good fortune to work

with a wide variety of sources: art dealers and their clients, artists and museum folk, federal agents and prosecutors, defendants and their defenders, and, as old-timers said, an elegant sufficiency of lawyers who have been uniformly both patient and helpful.

The final “Legal Briefs” column appeared in *American Indian Art Magazine*’s last issue in the Fall of 2015 as the publication went out on a high note after a forty-year run. I knew I would miss writing the column, which is why I was so pleased when David Ezziddine, ATADA’s executive director, contacted me about giving “Legal Briefs” a new home with the organization. Mary Hamilton generously consented to let the title remain with the column, and so here we are.

I think it’s only fair for me to make a few points clear at the outset about what you can expect and how the column – more pointedly, its author – operates.

First and foremost, I am neither an attorney nor an accountant, and while the column will present information about legal and financial matters, it does not offer legal or financial advice. Anyone requiring that is strongly advised to consult a professional in the relevant field. My training and background lie elsewhere. Between 1984 and 1985 I managed Morning Star Gallery in Santa Fe and have long enjoyed associations with many art dealers. I have also collected tribal art, curated exhibits, written about the genre, served as an auction house sounding board, and crafted ethnographic appreciations of individual pieces for dealers, collectors, and institutions. My professional training includes a master’s in anthropology and a doctorate in history, and I am now a professor emeritus of history at Oklahoma State University. (Consequently, my closet contains far too many of the brightest bright orange tee-shirts emblazoned with the logo “Go Pokes!” than anyone really needs.)

“Legal Briefs” is intended to be helpful and informative for its primary audience: you – the dealers, appraisers, institutions, and individuals who comprise ATADA. Although topics addressed in this space will often be associated with Native American art, I intend to expand the discussion to include objects from other cultures. If you have suggestions or comments, please email me at [ronmccoy@yahoo.com](mailto:ronmccoy@yahoo.com) – making sure to put “ATADA”

“Legal Briefs” is intended to be helpful and informative for its primary audience: you – the dealers, appraisers, institutions, and individuals who comprise ATADA.

or “Legal Briefs” in the subject box so your message doesn’t end up in the same basket as the incredible business opportunities awaiting me in Nigeria.

Many of you are probably already familiar with “Legal Briefs” from when it appeared in *American Indian Art Magazine*. I anticipate a good deal more of the same, with one notable exception.

Previously, the column presented readers with a summary of every NAGPRA “Notice of Intent to Repatriate” that found its way into the Federal Register. These notices are announcements that communicate the decision of an institution – or “museum,” as broadly defined under NAGPRA – pertaining to the repatriation of objects of cultural patrimony, sacred objects, associated funerary objects, and unassociated funerary objects. Although I intend to keep readers abreast of developments vis-à-vis objects of cultural patrimony and sacred objects, I hope to dispense with reporting the notices dealing with associated and unassociated funerary objects. These are pieces which were found in direct association with one or more burials or, in the case of unassociated funerary objects, pieces that, “as part of the death rite or ceremony of a culture, are reasonably believed to have been placed with or near individual human remains at the time of death or later as part of the death rite or ceremony and are believed, by a preponderance of the evidence, to have been removed from a specific burial site of a Native American individual.”

Notices pertaining to associated and unassociated funerary objects have assumed increasing prominence in the NAGPRA roster. During one six-month period between August 2013 and January 2014, for example, no less than half of the notices of intent to repatriate in the Federal Register involved funerary objects. Frankly, I just don’t see the point in giving that space to reports dealing with mountains of shell beads and burnt potsherds, especially since grave goods are a verboten area in American Indian art. I welcome (seriously) word

from anyone who wishes to make a persuasive case to the contrary. That said, rest assured that if such a notice contains some information which I think you might find particularly interesting, I will, of course, pass it along.

As for my biases, I remain deeply skeptical about the US Supreme Court’s Allard decision, which put the kibosh on trafficking in objects decorated with migratory bird feathers obtained prior to the time the relevant treaties went into effect in 1918 and 1940. Although I should add that I am unaware of anyone willing to knowingly become the donkey who gets to haul that piece of unwelcome baggage through the federal court system in an effort to overturn the precedent.

You may also expect me to express some concern about what constitutes an object of cultural patrimony or sacred object under NAGPRA.

I am, for example, not at all uncomfortable with the original goal of NAGPRA, which involved the return of monumentally significant pieces to the tribal sphere. NAGPRA’s authors may not have thought they were designing a fool-proof piece of legislation, but I am fairly confident they did intend crafting easily-understood, relatively unambiguous guidelines. In 1990, during the hearings that led to NAGPRA’s passage, the US Senate’s Select Committee on Indian Affairs did its best to influence how the term “Native American cultural patrimony” was to be understood. The legislation concerned, the committee explained, “objects of a similar character and significance to the Indian tribe as a whole” as “Zuni War Gods...[and] the Wampum belts of the Iroquois.”

By making specific reference to the wooden carvings of the Zunis’ twin gods of war (Ahayu:da) and the mnemonic woven strings, or belts, of purple (quahog) and white (channeled whelk) shell wampum beads maintained by the Haudenosaunee, or Iroquois Confederacy, the committee – and one must assume this was done intentionally – set the bar very high for a piece to qualify as a sacred object or item of cultural



Where the column goes and how it develops is partly my job, but, to a much greater degree, largely a function of what you want it to be and what best suits your needs.

patrimony under NAGPRA. Indeed, the committee took note of how “any object could be imbued with sacredness in the eyes of a Native American from an ancient pottery shard to an arrowhead,” and emphasized it “does not intend this result.”

Thus, I am deeply uncomfortable with and increasingly skeptical about how those terms— objects of cultural patrimony and sacred objects – have been, in my view, over broadly interpreted in application of the law. For example – and this column will deal with such matters in future – how on earth do pieces made by tribal artisans specifically for sale or museum display qualify decades later as “sacred objects”? And when, since the Salem witch trials, has spectral evidence – in the case of NAGPRA, a dream that led to the repatriation of a pipe – been accepted by anyone dealing with any topic with any degree of seriousness?

I am also concerned that there appears to be no way those who might wish to voluntarily repatriate objects

affected by NAGPRA to tribes through generous private donation to be able to do so without also incurring financial loss. This is because those objects have, for appraisal purposes, no fair market value. It is a vexing problem, which we will explore down the road.

When I wrote “Legal Briefs” for American Indian Art Magazine I was always interested in hearing about readers’ personal experiences, comments, and observations. The same curiosity will continue in this venue as the column is reborn within ATADA. I will – as I have consistently done in the past – afford you whatever degree of anonymity you desire. In addition, when I quote a source I always – no exceptions – run it by the source prior to publication to make sure those words accurately reflect the source’s point of view.

So “Legal Briefs” redux. Where the column goes and how it develops is partly my job, but, to a much greater degree, largely a function of what you want it to be and what best suits your needs.

*Please note:  
This column does not offer legal or financial advice. Anyone who needs such advice should consult a professional. The author welcomes readers' comments and suggestions, which may be sent to him at ronmccoy@yahoo.com - please insert "ATADA" or "Legal Briefs" in the message's subject box.*

## Notes

<sup>1</sup>“Migratory Bird Program,” U.S. Fish and Wildlife Service (2013), <http://www.fws.gov/migratorybirds/RegulationsandPolicies.html>; “Birds Protected by the Migratory Bird Treaty Act,” U.S. Fish and Wildlife Service (2013), <http://www.fws.gov/migratorybirds/regulationpolicies/mbta/mbtintro.html>; “Digest of Federal Resource Laws of Interest to the U.S. Fish and Wildlife Service: Migratory Bird Treaty Act of 1918,” U.S. Fish and Wildlife Service (n.d.), <http://www.fws.gov/laws/lawsdiget/migtreat.html>; “Federal Laws that Protect Bald and Golden Eagles,” U.S. Fish and Wildlife Service (2013), <http://www.fes.gov/midwest/eagle/protect/laws.html>

<sup>2</sup>“Andrus v. Allard,” Justia: US Supreme Court (2015), <https://supreme.justia.com/cases/federal/us/444/51/case.html>; also “Cecil D. Andrus, Secretary of the Interior, et. al., Appellants, v. L. Douglas Allard, et. al.,” Legal Information Institute – Cornell University School of Law (n.d.), <https://www.law.cornell.edu/supremecourt/text/444/51>

<sup>3</sup> “NAGPRA Glossary,” National NAGPRA, National Park Service, U.S. Department of the Interior (n.d.) <https://www.nps.gov/nagpra/TRAINING/GLOSSARY.HTM>

<sup>4</sup> NAGPRA Senate Report 101-473 (1990): Cultural Policy Research Institute, <http://www.cprinst.org/nagpra-senate-report>

<sup>5</sup> Ibid.

# The Most “Oriental” Of All Navajo Rugs

—| Steve Begner |—

Within the scholarship of Navajo weaving, it is a commonly accepted truism that many Navajo rug designs were heavily influenced by Oriental carpets of the time. In an age when the Persian carpet was the standard of excellence in design and quality throughout the “civilized” world, it is only natural that people trying to market weavings from another tribal group half a world away would do their utmost to associate their products with the gold standard of the day. And while the construction of the Navajo loom and the flat-weave technique used on them made exact replication of knotted Oriental carpets impossible, the highly skilled Navajo weavers of the time were perfectly capable of integrating design elements from other cultures into their rugs.

Nowhere was the influence of Oriental weavings more pronounced than in the Teec Nos Pos region, where from 1905 up until the present day some of the most elaborate and intricately designed Navajo rugs were made. The weavers of this remote and somewhat desolate area of northeastern Arizona, the closest settlement to the Four Corners, have from an early date embraced completely the complexity and brilliance of Oriental-style designs and colors to create a weaving style that is unmatched in Navajo land for its sheer exuberance and visual interest. The best Teec Nos Pos rugs are as stimulating to the eye as any tribal weaving, regardless of country of origin.

According to H. B. Noel, the original trader at Teec Nos Pos, the weavers themselves said that a Mrs. Wilson, probably a missionary in the area, had introduced Oriental rug designs to the area before 1905. Other sources disagree, but regardless of the origin, the Teec Nos Pos rug is, according to legendary trader Gilbert Maxwell, “at once the most distinctive and the least Navajo of all the reservation’s specialized textile types.”



△ CLASSIC EXAMPLE OF A TEEC NOS POS WEAVING

Maxwell also claimed that a Teec was “the hardest rug to place in a home...because of its complexity of design and abundance and variety of color,” but these rugs have proven to be very popular with serious collectors who appreciate the artistic vision and technical virtuosity of the limited number of weavers who were able to successfully execute such a demanding and difficult weaving.

Within the category of Teec Nos Pos weavings is a much



smaller sub-group, currently made up of a small handful of known examples, in which the weaver went above and beyond weaving a Navajo rug with an Oriental flavor and instead wove her own version of an Oriental carpet. These can be called Oriental copies, in that they are based extremely closely on actual Caucasian or Turkish weavings, and they were clearly the result of a weaver's effort to replicate as closely as possible (given the technical limitations of the Navajo loom) a weaving from a far-off land. They are world-class examples of folk art, just like pictorial weavings depicting product labels, but instead of delving into popular culture, they find their inspiration in tribal art.

The first rug could be a very close copy of a prayer rug, possibly from the Ladik region of Turkey. The most obvious difference is the interior, which is open and

Nowhere was the influence of Oriental weavings more pronounced than in the Teec Nos Pos region, where from 1905 up until the present day some of the most elaborate and intricately designed Navajo rugs were made.

asymmetrical in the prayer rug and filled with symmetrical design elements in the Navajo—likely an artist's choice. However, it is possible that this is a copy of a different type of Oriental weaving, and further information and opinions would be welcomed. Despite that major difference, the similarities—the medallions in the largest border, the multiple smaller borders, and the extended open center—are absolutely striking.



△ THIS TEEC NOS POS WEAVING BEARS A NUMBER OF SIMILARITIES TO THIS PRAYER RUG FROM THE LADIK REGION OF TURKEY (right).







◁ IN ADDITION TO THE MEDALLIONS WITHIN THE LARGE MAIN BORDER, THE CENTRAL GEOMETRICS OF THIS TEEC NOS POS WEAVING MAKE IT A CLOSE COUSIN OF THIS RUG FROM THE CAUCASUS (*below*).



The second rug is even more closely related to an Oriental cousin; in this case either a Shirvan or a Soumak from the Caucasus. As with the first, the large main border with the inner medallions is copied almost perfectly from the original, but in this weaving the center maintains the geometric continuity of the Oriental precursor. The inner crosses are extremely similar, and the outer border is a near-perfect (albeit larger) copy. Interestingly enough, this weaver made two very similar rugs (see *THE RUGS OF TEEC NOS POS: JEWELS OF THE NAVAJO LOOM*, plate 14 for the other one.)

Both weavings are woven entirely from handspun wools, both natural and aniline-dyed. Noted textile authority Tyrone Campbell dated the similar piece in *JEWELS OF THE NAVAJO LOOM* as circa 1915-20, and it is likely that both of these weavings are of a similar vintage.

It is not known why such close copies were made, and neither is it clear whether they were the work of a single weaver or not. Clearly, two were made by the same person, either at the same time on separate looms or one right after the other, but there is nothing beyond very close design similarities to tie the third prayer rug-style piece to the other two. It is possible that all three were the product of the same hand, which would mean that

this very small group was the brainchild of a singularly talented weaver—and possibly, her husband; Navajo men at Teec Nos Pos were known to supply their wives with drawings of designs, according to longtime trader Russell Foutz.

Many other Navajo weavings are known that incorporate individual Oriental design motifs, but only this small group of weavings is a complete Oriental rug in itself. Hopefully, this article will help to unearth other examples of this type—one other is known, and hopefully there are others that can be found.

\*Author's note: the oriental textile images are from Jackson's Auctioneers.



# MYSTERIES OF ZUNI JEWELRY

## Well Documented Misinformation

—| Ernie Bulow |—

In this installment of 'Mysteries of Zuni Jewelry,' Ernie Bulow explores the pitfalls of unraveling documentary history, especially when misinformation has perpetuated itself as the dominant voice.

In the literature, Teddy Weahkee is usually given the birth date of 1890. In the 1930 census he is 37 so that would move his birth to 1893, which agrees with most of the records. He listed himself as a "gem cutter". The 1920 census puts his birth in 1895 and lists him as a mulatto. His occupation at the time was "disciplinarian" at the school in Black Rock near Zuni Pueblo.

None of those dates are consistent with the story that he dropped out of the Indian School in Phoenix to join the army in 1917. Though education at the time was catch-as-catch-can, he would have been pretty old to still be in high school when the war started. In a track photo from the Phoenix Indian School, he looks to be in his late teens.

Logically, his true birth date must have been closer to 1900. I'm sure there are military records. I am using the example of Teddy's birthday simply to illustrate how muddled our history of Zuni jewelry is.

One mixup that is quoted by most everyone who writes about Zuni jewelry concerns the origin of inlay. The problem may trace back to Ruth Kirk's second article for *El Palacio*, printed in March 1945 (p. 43). "Stones for the first piece of historic inlay were cut by Teddy Meahke of Zuni about ten years ago [1935], on a special order for Dr. F. W. Hodge, in a design copied from an ancient piece." There is a footnote stating "Mr. Meahke is responsible for this information."

There is no reason to think that Mrs. Kirk was talking about inlay in general, but "historic" inlay. That is, designs copied from the pottery they were digging up at

Hawiku. Teddy was not claiming for himself the art of inlaying.

In August 1948 the *Gallup Independent* ran a lengthy article by editor J. Wesley Huff dealing with inlay in general, but concentrating on Weahkee and the Poblanos. Huff talked with Teddy about his career up to that point

and how he learned to cut turquoise from a man in Gallup in 1920. When he had mastered that skill he went to work for Mike Kirk in Manuelito, just west of Gallup.

Teddy told Huff that in 1932 he made a knifewing figure and he thought it would make a nice bowgurdard for dancing. He had it set in silver by the Navajo smith Ike Wilson. [Ike Wilson was another of the great artists who continued to produce work for many years after his death in 1941.]

For the next two years Weahkee made and kept many pieces, finally exhibiting them at Gallup Ceremonial where he swept the prizes in that category. The fact that there was such

a category suggests that similar work in inlay was already being done.

It would seem that Hodge simply suggested copying the interesting designs they were digging up during the excavation of the village of Hawiku. Since the excavation was done in the years 1917-1923, it seems to have taken him a few years to come up with the idea.

C. G. Wallace, notorious for his fanciful dating, makes one of his most outrageous statements regarding the Hodge attribution. Wallace told Dale Stuart King, "I had sold more than a million dollars' worth of it [inlay] before then [1935]." Wallace never avoided a nice bit of hyperbole.



OVERLAY-INLAY BOLO WITH AN ANCIENT POTTERY DESIGN ATTRIBUTED TO DAN SIMPLICIO



TURPEN KNIFEWEING  
CASTING BY NAVAJO  
MARY DAYEA FROM  
THE RICHARDSON  
COLLECTION



A CARELESS  
SILVERSMITH SET THE  
TORSO OF THIS PIECE  
UPSIDE DOWN

He goes on to tell King he started Zunis inlaying silver before 1920, the year he started working for Kelsey in Zuni as a clerk. *Indian Silver, Volume Two* (1976:50-51).

Marjorie Bedinger did catch the 1935 date, but she went on to explain a possible progression from ancient mosaic to modern inlay. She mentions how stone was added to knifeewing castings, but in deference to Hodge she adds the qualifier “Then the idea was conceived—perhaps by Hodge—of decorating the casting with turquoise pieces cut to fit the various parts of the figure, as the torso and skirt.”

Her discussion of how early cast pieces led to the invention of inlay is curious because in *Indian Silver* p. 200, just before her discussion of Wiakwe [sic], she insists that the Zunis did very little casting, and actually learned the skill from a white trader. Last year my attention was drawn to a set of nicely cast pieces with turquoise and coral inlay attributed to Juan De Dios and currently in the Kennedy Collection at the University of Ohio. With some sleuthing I found out they were cast by a Navajo lady named Mary Deyea, known for her own jewelry, working for Tobe Turpen, in the 50s. These are pictured in Nancy Schiffer’s book *Jewelry by Southwest Indians: Evolving Designs*. In this case the date is off by several decades and the maker is also wrong—they were not Zuni made, though similar to a piece by De Dios.

Also part of the Teddy Weahkee interview with Huff is the often retold story of how he happened to find a better way of securing the stones for mounting. The writer seems to have misremembered part of it, where he says Teddy glued the various pieces together with liquid solder. If he had done that, the solder material would have shown between the stones. He was talking about attaching the whole piece to a backing for easier and more secure mounting. That method was used until the introduction of super glue. In that same article Weahkee tells Huff the reason he took his

knifeewing to Ike Wilson to mount was that, “I never learned to work silver myself.” This was in 1948, but he was speaking of 1932. Obviously he learned silversmithing at some point because he was later setting stones for other people, including Arnold and Neva Cellicion.

Recently, I came across a piece attributed to Teddy that I printed out and took to several family members. They agreed the stonework was probably his, but immediately said the silverwork was Navajo. This was pretty obvious with the amount of silver and its baroque styling, all twist wire, curlicues and star-like drops.

Then an almost identical piece was posted online, but there was something curious about it. It appeared to be pot-bellied. Zunis have an outrageous sense of humor but seldom when it comes to sacred figures. The Navajo who set it wasn’t paying attention and put the torso on upside down. (The same smith clearly mounted both pieces, but he wasn’t Zuni.) For many artists using both the silver and stonework to establish provenance can be a shaky foundation.



HARRY DEUTSAWE RAINBOW  
MAN-- STONES ARE ASSEMBLED  
BEFORE GLUING TO THE  
ALUMINUM PLATE. THE FINISHED  
PIECE IS GLUED TO CARDBOARD

C. G. Wallace lurks like a ghost behind the problems of dating. In Lois Dubin’s great reference *North American Indian Jewelry and Adornment*, there are two rainbow-man inlay pieces on



p. 506 attributed to Teddy Weahkee. The channel inlay piece has a date of 1929, and the other is an inlay in mother of pearl with a date of 1925. According to Weahkee he wasn't doing any work that early, and inlay itself at that date is uncertain.

The channel rainbow is idiosyncratic and doesn't look anything like any pieces attributed to Teddy. It has a very unusual face and headdress. More importantly, in channel of this type, it would be very difficult for the stone-work to have been done by anyone other than the silver maker. Proportion couldn't be maintained. It almost certainly was not made at such an early date.

Family members not only stated emphatically that it was not Teddy's work, it probably was not made by a Zuni at all. More likely it was a Navajo piece. But another very knowledgeable lady told me that her sister had an almost identical figure. While it wasn't Teddy's, it is Zuni. She is trying to find the pin for me.

While shell inlay is ancient, the design of the piece pictured by Dubin is very modern and looks a lot like earlier work by Lambert Homer, Jr. More importantly, a very fine jeweler's blade would be required to accomplish the coping and nothing like that was available as early as 1925. Not surprisingly, both pieces are from the Heard Museum which almost certainly means they were dated by Wallace.

Then Dale King, *Indian Silver Volume Two* (1976:55) tries to date needlepoint and petit point saying, "Most authors date the inception of small stone work after World War II when electricity became available in Zuni." But gas motors had been around for years and some Zuni lapidaries were proficient enough with the hand grinder to do most any stone work. Again, Wallace insists it started during the Depression in the early thirties. King is nearly speechless: "Mr. Wallace's dates in this period pose some problems. I surely am not about to doubt his memory of a subject so fraught with cultural and chronological ties..."

Mr. King has major problems with Wallace's dating but justifies him to the bitter end. It is important that dates and names be accurate because so many dealers base their prices on these two factors and not necessarily the quality of work. I have never found a photo or catalog that actually pinpoints the date for petit point, but needlepoint is certainly not around before about 1940.

In Toshio Sei's book *Non-Figural Designs in Zuni Jewelry* (2015) his entry for Dan Simplicio Sr. (p. 23) begins with Dan's dates (1917-1969). In the next paragraph he cites Dale Stuart King saying Dan started making jewelry "in the middle '20s" (p.60). But Sei adds "The mid-1920s

might be too early, however, as Dan was only eight or nine at that time." But in the next paragraph he says, "His Knifewing brooch from the late 1920s or early 30s and Knifewing earrings..." appear in *Southwest Silver Jewelry* (Baxter 2001, pp. 111 and 132). There are other references to Dan's silverwork in the '20s.

The necklace features an example of the "historic" design attributed to Weahkee and often done by Frank Vacit. The earrings are in the style of Leekity, though a number of people have told me his work was so popular that Wallace had several artists turning it out.

The book *Zuni: A Village of Silversmiths* (1996), was issued as an imprint of the Zuni tribe, but on page 84, fig. 132, there is a fabulous eagle dancer mosaic by Bruce and Dorothy Zunie dated 1925, long before either of them were born. The piece is correct, the date is not. This sort of error should have been caught, not repeated.

On the same page, fig. 133, there is a Hopi Maiden grinding corn attributed to Sam Poblano. In a face-to-face interview Sam told me it was not his work [nor were several others I showed him], but the work of his sister-in-law Daisy. These pieces were also dated and attributed by Wallace in the catalog. The date 1936 doesn't work for Daisy because she didn't come to Zuni until 1939 and she and Leo were only together a few years.



THE 1925 DATE ON THIS EAGLE DANCER BY BRUCE AND DOROTHY ZUNIE PREDATES BOTH THEIR BIRTHDATES

There are many, many more such misdated, misattributed Zuni jewelry pieces. The problem seems to have been created by two factors—not counting C. G.—the Zunis did not like to sign their work in the early days, and traders other than Wallace in Zuni didn't keep that kind of records, so there is very little completely reliable information. Claims must be based on documented pieces, family oral histories, photographs and similarities based on common sense—preferably two or three.



## Edward Beyuka and Rosalie Pinto

When a Beyuka dancer with a trailing bonnet was posted on Facebook there was a curious thing about the signature. It was cleanly stamped with the familiar EAB, but above that there was a crudely scratched name—Rose Pinto.

Though known as Rosalie Pinto, co-creator with husband Augustine Pinto of the wonderful high dome inlay of dancing figures on a jet background, her real name was Rosaline M. Pinto. Unfortunately, there were two Rosaline M. Pintos almost the same age, hence the change. Immediately there was speculation about the origin of, or reason for, the scratched-in name. A number of theories were advanced including one that made them secret lovers. For me the next move was obvious—go ask people in Zuni.

I tried Beyukas first but didn't find anyone home. Two of Rose's children were at her house and I didn't even get to ask the question. The minute I pulled out the photo they said, "That's our mother's work," almost in unison. They explained that for years Rose and Eddie had a working association. He would bring the silver to her and she would inlay the stone.

Shortly afterward another piece of Beyuka work was posted that had debatable provenance. The stonework didn't look quite right. Some thought it was an early piece set by Madelaine Beyuka. This time, I found family members at home and at both houses got the same answer: Edward often did the silverwork and sold it directly to various traders who had the stones added. On the second piece there was agreement that Madelaine had not done the stones, but someone other than Eddie had. Philbert added a little extra note to identifying his father's work. The balls with what I call the sea-shell stamp were soldered on, then stamped after the piece was finished. This leaves marks on the plate.

One of the elements often used to establish provenance on Beyuka pieces is the silver drums dangling from the tips. His son says he remembers Eddie making twenty-five sets of drums for one of his regular buyers. Philbert says he has also made a number of drums.

Why were these facts not known to collectors and dealers at this late date? If anyone did know about him farming out stone work, why didn't they share? The dancer has one other interesting element—it is known as the La'pilawe, a figure not often seen as this katsina backs up the Buffalo Group. It is a generalized Plains Indian rather than a particular tribe. Not obvious in the piece is that the trailer of eagle feathers only hangs down on one side of the head. I don't think the collaboration detracts anything from the very fine work on this figure.

- Ernie Bulow







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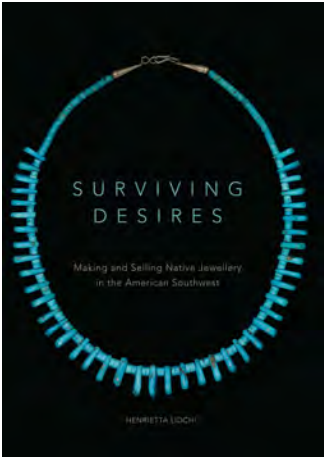
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# REVIEW: Surviving Desires: Making and Selling Native Jewellery in the American Southwest

by Diana Pardue, Curator of Collections, Heard Museum

by Henrietta Lidchi



Henrietta Lidchi has crafted an engaging book that takes a unique look at jewelry and jewelry making in the Southwest. In her opening sentences, Lidchi explains her intent which she so carefully covers: “This is a book about jewellery. Jewellery as a cultural form, jewellery as a vehicle for desires, jewellery as a material means of expression, about oneself, one’s community and one’s

livelihood.” Lidchi’s book provides not only a fresh look at jewelry but also puts jewelry into the larger context of twentieth century contemporary jewelry and Native American art.

Lidchi accomplishes several important things in this new book. In an early chapter, she provides a historical narrative of jewelry that positions the artform in key mid-twentieth century exhibits including MOMA’s 1941 exhibit Indian Art of the United States. Lidchi chronicles three subsequent exhibits that placed American Indian jewelry in a global context. These include MoMA’s 1946 exhibit Modern Handmade Jewelry, which through 1948 toured to fifteen other museums and galleries as Modern Design Jewelry, the 1961 London-curated exhibit International Exhibition of Modern Jewellery 1890-1961, and the 1969 exhibit Objects: USA, which toured 21 American venues and 10 European venues.

In later chapters, Lidchi discusses cultural tourism while providing a historical perspective that includes large enterprises such as the Fred Harvey Company as well as individual Indian traders. Perhaps the most

fascinating discussion centers around the topic of the modern day practice of jewelry as pawn and its role in the Indian trading business and as a component part of Navajo culture and economy. Lidchi’s experiences in Gallup and her explanations of the complexities of pawned jewelry both as it pertains to Navajo culture and to the modern day trading post are insightful.

Lidchi also examines jewelry in the context of Santa Fe’s Indian Market and later in terms of cultural versus market contexts. Her observations are as astute as they are cleverly written. Additional chapters provide an overview of collections formed in the early 1900s by the British Museum during an archaeology expedition to the Southwest as well as those Lidchi collected on behalf of the British Museum. The book also features photographs of jewelry in the collection as well as profiles of contemporary artists. Although out of necessity and thoroughness, Lidchi covers some familiar topics, jewelry enthusiasts will find ample new and intriguing material in *Surviving Desires*. Lidchi’s engaging writing style and in-depth research culminate in a substantial and engrossing book.



Surviving Desires: Making and Selling Native Jewellery in the Southwest. Henrietta Lidchi. Norman: University of Oklahoma Press, 2015. 272 pp.



# Media File: ARTICLES OF INTEREST

## "Eveli Sabatie: Between Worlds and Time"

Published by Cheri Falkenstien-Doyle on the *Ornament Magazine Blog*

Read at [www.ornamentmagazine.org/blog](http://www.ornamentmagazine.org/blog) (source)

## "NEA Chair Jane Chu visits tribes, Salish Kootenai College Art Department"

April 7th, 2016 by Sam Sandoval in *The Char-Koosta News*

Read at [charkoosta.com](http://charkoosta.com) (source)

## "In Search of the Entry-Level Art Buyer"

March 18, 2016 by Scott Reyburn in *The New York Times*

Read at [nytimes.com](http://nytimes.com) (source)

## "Heard Museum's 'Confluence' Embraces the Generational Shift in Native Communities"

March 4, 2016 by Brittany Corrales in the *Phoenix New Times*

Read at [phoenixnewtimes.com](http://phoenixnewtimes.com) (source)

## "Shop owners charged with selling fake Alaska Native artwork"

March 4, 2016 by Dan Joling on *Bigstory.ap.org* website

Read at [bigstory.ap.org](http://bigstory.ap.org) (source)

## "Marin's American Indian Art Show: A museum of Native American culture"

Feb 20, 2016 by Adrian Rodriguez in the *Marin Independent Journal*.

Read at [marinij.com](http://marinij.com) (source)

## " 'A bronze age Pompeii': archaeologists hail discovery of Peterborough site"

Jan 12, 2016 by Maev Kennedy in *The Guardian*.

Read at [theguardian.com](http://theguardian.com) (source)

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## "Indian tribes, Lake County sign pact to improve protection of cultural sites"

Dec 15, 2015 by Glenda Anderson in *The Press Democrat*.

Read at [pressdemocrat.com](http://pressdemocrat.com) (source)

## "Kansas City museum acquires Native American collection"

Posted Nov 5, 2015 on Live Auctioneers' *Auction Central News*

Read at [liveauctioneers.com](http://liveauctioneers.com) (source)

## "An Artsy.net Editorial – Everything You Need to Know about the Market for Tribal Art in Seven Numbers"

Published Nov. 17, 2015 on *Artsy.net* website

Read at [artsy.net](http://artsy.net) (source)

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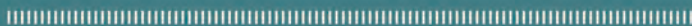
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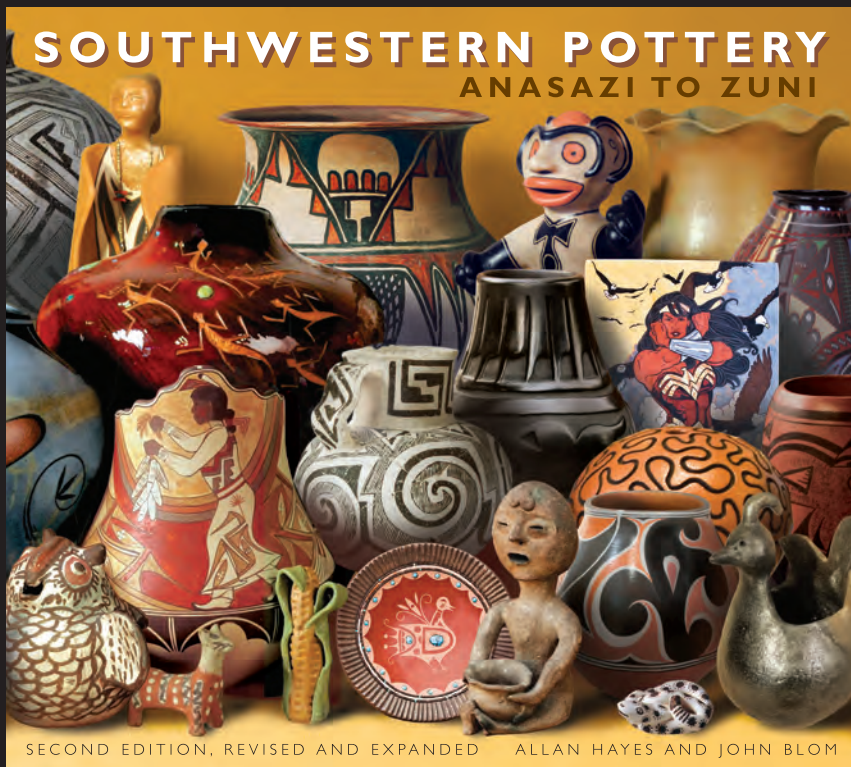
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