

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART ASSOCIATION

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Profiles:
Spencer Throckmorton
Marty Gingras

Mysteries of Zuni Jewelry:
Then Zuni Taboo That Never Was

Media File:
The Paris Hopi Auction Stories



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

Photo by: Throckmorton, Frith, & Co.

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By the late 1880s, **NAMPEYO**, the illustrious American Indian artist, transposed early pre-Hopi pottery designs into her own distinctive layouts. Here, we see three bowls instantly recognizable as Nampeyo's work. She continued to create these unique pottery designs until almost 1920, when diminished eyesight forced her to turn over much of the work to members of her family.

Marti

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Cover Photo: China, Seated Buddha, Tang Dynasty, Ca. 618-907, Marble

Photo Courtesy Throckmorton Fine Art

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.



President's Note

- A. Identification of the object including important identifying features
- B. Cultural attribution and approximate date
- C. A brief condition report
- D. A brief history of the object, and
- F. A copy of the ATADA Guarantee.

Any reservations as to the object's history and any defects including restoration that may not be obvious to the uninformed buyer should be clearly noted on the invoice. By providing a more complete invoice than is the current standard, misunderstandings and disputes can be prevented and both buyer and seller will be better protected under cultural property laws.

There are changes in the August show schedule in Santa Fe. See the ATADA Calendar and other items in this issue for details.

I look forward to seeing you all in Marin in February.

Best regards,

Welcome again for the new year. Changes are coming to ATADA, slowly but surely. 2013 was a good year, I expect 2014 will be better.

The ATADA Bylaws have been amended. The intent is to clean up obsolete text, to bring us up to current standards managing employees, and to make the document more readable to the public. See www.atada.org/bylaws.html.

One of the changes updates ATADA's recommendation sample invoices. For the protection of both the buyer and the seller, the invoice should include:

Editor's Desk

February is one of the two times a year I get to see many of you (August is the other). Not only are the dealers clustered in and around the Marin Indian Show, every collector within driving distance of San Rafael — from the ultra-serious to someone looking for a pair of earrings — is there too. Everyone displays and/or wears their finest. All this, just a 20-minute drive from home — my home — what a deal!

February is also when the ATADA Board of Directors meets (the other meeting is in Santa Fe in August). This year, we'll be talking about the Lifetime Achievement Awards and about ATADA's morning events/panels/presentations at the Whitehawk Antique Indian & Ethnographic Art Show. In the past, we have arranged panel discussions (including a memorable evening with F.B.I., online retailing workshops,

and two successful evaluation events). We have heard your suggestions for Award honorees; if you have any suggestions for a morning activity/guest speaker/workshop topic during Whitehawk, please send them to me at acek33@aol.com.

Please come say hello at the ATADA booth/table at the Marin Indian Show.



In Memoriam

From Ari Maslow:

Dear Friends,
It is with a heavy heart that I must share the news that Sandra Horn passed away on December 18, 2013 at the age of 72.

Sandra's battle with the aftermath of a severe stroke lasted for 17 months until further complications from a heart attack led to her passing.

Sandra was born in Bakersfield, California and migrated to the San Francisco Bay Area in the early 1960s, where she acquired two Masters Degrees and found a passion for Native American art, in particular California basketry. Sandra was one of the early members of ATADA and participated in the first Santa Fe and Marin Indian Art Shows, where she found a calling for over 35 years. Sandra's quest for knowledge led her to study the vast books and archives on Native American basketry and meet various weavers. Combined with her acute sense of style this led her to become one of the world's leading experts on California basketry.

Sandra's passion for basketry led her to work with many museums and private collectors, helping to preserve the rich cultural history of the basketry art-form. Her desire to elevate the appreciation of California basketry to the level of appreciation of world class art, and to support the Native community were of particular importance. Over her 45 years of collecting American art, Sandra became a touchstone for integrity and for art culture.

Throughout those years, she introduced me, her son, to the world of Native American Indian Art. To this day, I carry on the legacy and business. Sandra will always be known as a tour de force, and will be sadly missed.

On a very tender note, in Sandra's last 48 hours of life, a special Native American woman visited her in the hospital and gave Sandra her first Native American name: "Cloud Dancer."

A celebration of life gathering is being planned. Specifics will be announced.

Please feel free to call me at (415) 233-0566 or email at ari@westsidetradingpost.com. Correspondence can be sent to Sandra Horn C/O Ari Maslow, 736 Alta Vista Road, Mill Valley, CA 94941.

Thank you.
Ari



Photo by Ari M. Maslow

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MEMBER CLOSE-UP

Spencer Throckmorton

Throckmorton Fine Art is a multi-faceted gallery. Among the gallery's specialities — and those of its owner — are pre-Columbian material, vintage and contemporary Latin American photography, and ancient Chinese jade and neolithic sculpture. Along with mounting gallery exhibits, publishing catalogs, and buying and selling, Throckmorton Fine Arts regularly loans material to museums for their exhibitions.



Spencer Throckmorton's lifetime passion for Latin America and the arts — especially for Latin American arts — began in high school “in rural Virginia,” when he became fascinated with, as he says, “Diego and Frida. I read a lot of books on the muralist movement. I studied art history, and thought I’d teach. But by the time I got my B.F.A., I realized I wanted to be an art dealer. I’d started collecting, and it became clear that I had to become a dealer in order to continue collecting.”

He had already started to sell antique furniture (“Early American and Southern pieces”) to pay for part of his tuition at Virginia Commonwealth University (the rest came from scholarships and his parents). After college, he traveled to Mexico, Guatemala, and El Salvador “to study and learn.” He explored ruins and went to school at San Carlos University in Guatemala, where he met the son of the country’s president. Through him, Spencer became an advisor to several local collectors, vetting their collections and acquisitions, which helped finance his education and travels. “Even then, I knew enough to advise them.” When he moved back to the U.S., he moved to Richmond, Virginia, where he had attended college. “But by 1977, I realized if I wanted to get anywhere, I’d have to move to a larger city. I moved to New York, and I’ve never left.”

He went into business as a private dealer — “I found objects at auctions and sold them to clients” — and by 1980, he set up a gallery, Fine Art of Ancient Lands, on East 86th Street in Manhattan. In 1992, he moved the gallery to East 61st Street and changed the gallery’s name to Throckmorton Fine Art. Then in 2002, the gallery moved to 145 East 57th Street. “I had always been interested in many forms of art, but at the gallery, I began to specialize in tribal and pre-Columbian objects, and through that, circa 1996, I became interested in collecting early Chinese art. I began by going to all the Asian art galleries to look at the material so I could study the pieces and learn about them.” By 1999, after more study, along with the support of scholars and archeologists from China (“they are more accessible there”), Spencer started to sell Chinese objects at the gallery.

He organized his first Chinese jade exhibit in 2002. “The Enduring Art of Jade Age China,” the first major display of neolithic (late Stone Age) jades in a New York gallery.

All of which led him to a new interest, Buddhist sculpture. “In 1999, the market for neolithic sculpture crashed, and in 2001, I entered that market. There was great material to be had.”

“Since 2002,” he says, “every year there has been a major gallery exhibition and catalog.” In 2007, Throckmorton Fine Art was home to the first exhibit of Buddhist sculpture in a New York gallery. “I’ve been an avid collector all my life,” he says, “and I have lots of objects to choose from.”

Spencer calls Dr. Gordon Ekholm, curator of anthropology at the Museum of Natural History and an authority on pre-Columbian archeology of Mexico and Central America, “a mentor.” They first became acquainted when Spencer “brought him pieces to verify and vet. I worked with him from 1977-1989. He taught me the scientific process for examining objects. He was the master of surface analysis.”

Spencer says his relationship with Dr. Ekholm put him “in a unique position. Other dealers would ask me to show him their material for verification because he would take the time to look at things more carefully when I brought it to him. For years, I would visit him once or twice a every week.”

The well-known New York gallerist Andre Emmerich was another inspiration/mentor for Spencer. “Mr. Emmerich sold pre-Columbian material and contemporary art in New York from the 1950s through the 1990s, and was very well educated and very knowledgeable. He helped me in the business tremendously, through example as an intelligent, honest, and noteworthy art dealer. I was very fortunate to know him and Dr. Ekholm, both old school gentlemen and scholars. It’s not easy to access people like that today.”

Spencer’s location, is “very accessible, being in mid-town Manhattan. This has been an excellent location for public exhibitions for people visiting New York. Many of my clients from Asia and Europe visit the gallery at least once a year.”

Just by being in New York City — “the center of the art market” — Spencer feels that “you get the right people, more so than anywhere else except Hong Kong.”

He has never been tempted to relocate to New York’s super-hot gallery neighborhoods.

“Never,” he says, calling Soho and Chelsea “inaccessible. Being in midtown is more serious. And lots of the collectors live on the Upper East Side.” Speaking of serious, he is proud that Throckmorton Fine Art has exhibited at New York’s Winter Antiques Show for 27 years, “an excellent venue and destination for serious collectors for more than 50 years. Other dealers who sold tribal art gave up the Winter Antiques Show which I think was a huge mistake. The fair has real staying power, and is on people’s calendars all year. It is the most important art fair in America.”



China, Bull, Northern Wei Period, 386-534 CE, Ceramic
Photo Courtesy Throckmorton Fine Art

The gallery also exhibits at the Palm Springs Fine Art Fair (this will be the third year), at AIPAD, a New York photography show, and in August in Santa Fe at the Whitehawk Antique Indian & Ethnographic Art Show.

After working successfully as a private dealer, why did he decide to open a gallery? “To make it possible to exhibit Latin American photography.

Currently, photography occupies the majority of my time.”

Showcasing another of his passions, Spencer had his first photography exhibition at Throckmorton Fine Art in 1993, featuring “some of the major Latin American photographers such as: Manuel Alvarez Bravo, his first wife, Lola Alvarez Bravo, Tina Modotti, and Graciela Iturbide, whom I met in Los Angeles and whose work is currently being shown at the Tate Modern in London.” He specializes in Mexican modernist works. “When Edward Weston and Tina Modotti moved to Mexico in the early 1920s, they were part of a group of European intellectuals and artists who went there for artistic freedom of expression, and for inspiration. They saw things from a modern point of view, not a traditional perspective.” The gallery often lends a collection from this period to museums. “Frida Kahlo: Portraits of an Icon,” Throckmorton Fine Arts’ collection of images of Frida that includes photographs from the age of two until her death, was exhibited at the National



Taino, Standing Figure, 900-1500 CE, Granite
Photo Courtesy Throckmorton Fine Art

Portrait Gallery in London and has continued to travel for years. It is currently being exhibited in Denmark. A second



Maya, Skull Hacha, 600-900 CE, Stone
Photo Courtesy Throckmorton Fine Art

Showing at the art fairs such as the Winter Antiques Show and the Palm Springs Fine Art Fair are so important. Also continuing to market the gallery via direct mail as well as the Internet are key components in making sales. I sell quite a number of photographs online to people that have never been to the gallery and I have never met in person.”

Although Spencer did not follow the path of an academic as he had first envisioned his life in art, he firmly believes, “you must do the necessary scholarship required.” Following the academic approach of working with scholars, authenticators, archeologists, and museums in buying, collecting, and selling art is characteristic and has been appreciated by his clients for almost forty years.

exhibition of images of Frida and her circle is being shown at the Museum of Photographic Arts in Tampa, FL.

“If I closed my gallery, there would be no venue in America for vintage and contemporary Latin American photography.” The vintage collection is a product of decades of collecting and the contemporary work is due to the fact that he is “well known, so young photographers from all over Latin America contact me.” The gallery mounts four or five photography exhibits on an annual basis and participates in AIPAD (The Photography Show) at the Park Avenue Armory every spring.

During Asia Week in New York, like many galleries, Throckmorton Fine Art mounts a major exhibit to entice collectors in town for the auctions and shows. But unlike most galleries, TFA shows have a specific theme and these themed exhibitions and catalogs have been “very well received.” The 2013 exhibit, “Hongshan: Late Neolithic Chinese Jades 3500 – 2500 BCE, Spencer says, “has been my most successful show to date, a complete sell-out.” The exhibition for 2014 is “White Marble Buddhist Deities of Sixth through Eighth Century China.”

Facing the challenges of running an art gallery in New York in the 21st century, Spencer works “to keep moving forward.



Colima, Xoloitzcuintli Vessel (Dog Vessel), 100 BCE - 250 CE, Ceramic
Photo Courtesy Throckmorton Fine Art

COLLECTOR'S CORNER

How one thing leads to another, how a purchase of a \$10 Blue Corn bowl turned into a full-blown obsession.

Marty Gingras



As a child growing up in southern New Hampshire, Marty Gingras had no exposure to Native American culture. As a child, “my major concern,” he says now, were the Red Sox and the Celtics (today, he says, “I’ll always be a fan”). The sole exception was a visit when he was six years old to the Penobscot reservation in Old Town, Maine, near Orono, where his grandfather had a hunting/fishing cottage on the Penobscot River.

Fast-forward to 1966 when Marty was in medical school in St. Louis, “My first time

west of Boston. Quite a culture shock.” While in medical school, Marty met his future wife, Michele, a student at Webster College in suburban St. Louis, who was raised in Santa Fe.

When his parents traveled to Santa Fe for Marty and Michele’s wedding in 1968, it was their first visit to the Southwest, “As a gift, I bought them a four-inch-high \$10 black-on-black feather bowl made by Blue Corn. I bought it at Packard’s, my first pottery purchase. I had no idea who Blue Corn was. My mother, now 91, still has the bowl.”

The years after his wedding were busy for Marty — four years of medical school, followed by an five-year orthopedic residency: two years of internship in Boston, two years in the Navy at Quantico, VA (“I was a Navy guy!”), and then orthopedic training at the University of Rochester Strong Memorial Hospital.

Dr. and Mrs. Gingras stayed in Rochester, where he opened a private practice. “This was a time of tremendous commitment of time and energy, both physical

and mental.” To get through it, Marty would tell himself, “If everybody else in medicine goes through this, so can I. And I did. Then the kids, two boys and two girls, came along. At that point, I had no time for anything except some occasional tennis.”

But with time, came more leisure time. “After many family trips to Santa Fe and the Southwest, I began to develop an interest in Pueblo pottery.” His a-ha moment? Buying and reading *Historic Pottery of the Pueblo Indians, 1600 to 1880* by Larry Frank and Francis Harlow. “That book really piqued my interest in Pueblo pottery, particularly that of the pre-1900s. I began exploring



Marty's wife and daughter with Blue Corn at Indian Market, 1988
Photo courtesy Marty Gingras

COLLECTOR'S CORNER

all of the major galleries and auction houses. At that time, however, the Internet was not the resource it is today."

Marty's special interest became pottery from Zuni. "I looked at many different Zuni ollas for quite some time, and after much deliberation and great hesitation, I made the leap! I purchased my first historic pottery piece from Morning Star Gallery in 1991, a circa 1890 11" x 12" Zuni olla which cost \$3200. Quite a jump from my \$10 Blue Corn piece."

Marty continued to buy historic pottery, and he continued to read. Then, he says, "gradually, I became enchanted with pre-Historic culture, especially Anasazi, with particular interest in Chaco Canyon." He bought his first Anasazi pot from Robert Nichols Gallery in Santa Fe, a Tularosa black-and-white bowl.

It was his interest in Historic pottery, however, that led him to collecting "the matriarchs of Pueblo pottery — Maria, Lucy Lewis, Margaret Tafoya, Nampeyo, and, of course, Blue Corn. For whatever reason. I was particularly drawn to Blue Corn. The different colors she used appealed to me very much." He estimates his current inventory of Blue Corn's pieces at 50, but that is after he sold about 40 pieces at a 2002 show at Mark Sublette's Medicine Man Gallery in Santa Fe during Indian Market. "Mark and I have been friends for a long time. I mentioned my collection, then about 90 pieces, many purchased from him, and he suggested a Blue Corn show with my pieces in conjunction with his annual Maria show."

Finally "after many years," Marty has developed an interest



Blue Corn blackware
Photo courtesy Marty Gingras

in Iroquois culture and material. "Since I was practicing orthopedic surgery in Rochester, NY, where we have lived since my residency, I began to explore the local Iroquois culture. The Iroquois lived in upstate New York, populating an area from Buffalo to Albany. The Rochester area was home to the Seneca tribe, one of the Five Nations of the Iroquois League. From west to east, the League's members were the Seneca, the Cayuga, the Onandaga in Syracuse, the Oneida, and the Mohawk around Albany. As a nation, they were formidable warriors. Their influence spread over a large area of Indian territory, extending to the Ohio River in the west to the Hudson river in the east."

Marty's collection of Iroquois pieces includes early beaded items from the early to mid-19th century, mostly hand bags, many of which are referred to as Niagara Falls tourists bags, sold in the mid- to late-1800s. He also has some beaded and quilled moccasins, and several decorative hair combs. The hair combs were made of carved and etched antlers of moose and elk and were worn by the women and children of the various Iroquois tribes. The design on the combs often depicted clan affiliations, or might have depicted an important tribal event, etc. "The combs are quite early, most of them made in the mid-1600s."

Marty has taken the ultimate step as a collector — he has become a (very) part-time dealer. For the last 15 years, he has had a small booth at the Whitehawk Indian show, and he will be back in 2014 at the Whitehawk Antique Indian & Ethnographic Art Show, where he exhibits and sells mostly Pueblo pottery, with some Iroquois



Circa 950-1200 Snowflake bowl, 4" high x 7" wide
Photo courtesy Marty Gingras

artifacts. "I do the show because of the location, and I don't do any other shows. Michele's family still lives in Santa Fe, and we own a house there. I sell a moderate amount at Whitehawk.

"I have really enjoyed my collecting journey," Marty told the ATADA News. "I've learned a great deal about Native Americans and their very special culture. I was particularly influenced by the work of Edward S. Curtis. Through the lens of his camera and through his tireless dedication to his enterprise, he captured a vision of American Indians in the early 20th century, preserving many wonderful images for posterity.

"Unfortunately," he continued, "he died a pauper, his work essentially unappreciated during his lifetime." Marty urges ATADA members to read *Short Nights of the Shadow Catcher* by Timothy Egan, "the most recent book about Curtis's commitment to his project to capture rich and lasting images of a 'vanishing race,' the North American Indian."

On his "collecting journey," Marty has been helped by "many individuals whom have been of invaluable assistance and have acted as mentors. I appreciate their expertise and kindness, but I thank them most of all for their friendship." They include Al Anthony, Mark Sublette, Steve Elmore, and Joel Sapienza who "taught me about Pueblo pottery." He also thanks "Tom, Debbie, and Steve Begner, who were immensely helpful to me regarding Eastern beadwork. Their knowledge in the field is amazing!"

Marty continues: "Gene Lane and Michael Kastner were unbelievably patient with me. They spent many hours trying to teach me about pre-historic pottery. They were good friends, and I miss them both greatly."

In conclusion, Marty quotes Lewis Henry Morgan, "considered the father of American anthropology for his early work on the Iroquois. In his 1851 book, *The League of the Iroquois* (published in Rochester), he writes, 'The fabrics of a people unlock their social history. They speak a language that is

silent, but yet more eloquent than the written page. As memorials of former times, they commune directly with the beholder, opening the unwritten history of the period they represent, and clothing it with perpetual freshness.' What a wonderful expression explaining the essence of why we collect."



Double otter comb with central staff with five holes, representing the five iroquois nations, circa 1680
Photo courtesy Marty Gingras



Memo to Passionate Collectors: *Join ATADA*

ATADA has always welcomed collectors as active members.

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Mysteries of Zuni Jewelry

The Zuni Taboo That Never Was

By Ernie Bulow

Ernie's articles are based on his own research at Zuni.

So many of the strands in the tangled web that is Zuni history — or the lack of it — are virtually invisible. I am intrigued by the lack of women in the amazing story of Zuni jewelry making. I can't give all the credit for this particular mystery to C. G. Wallace, but he certainly laid the groundwork for it.

It is hard to tell when it first appeared in print, but Wallace seems to be responsible for popularizing the Zuni "taboo"



Margaret Lewis was a singer, leader of the Olla Maidens and silversmith of the old school
Photo courtesy Wheelwright Museum

against women doing silver work. There is absolutely no such taboo. In reality, women have historically run the Pueblo of Zuni in every aspect but religious observance, which is left to the men.

Mostly behind the scenes, Zuni women have had a huge influence on the art, both in providing the creative genius and as the significant source of labor which produced many of

the masterworks of Zuni lapidary. For whatever reason, the women were content to abdicate their position and fame to the menfolk. Zunis don't like attention.

Since figurative inlay is the most popular, best known, most sought after, and most valuable of all Zuni jewelry, that seems like the place to start. For purposes of discussion, please allow the word "inlay" to stand for all the many types of multiple colored stonework practiced by the Zuni lapidaries over the years.

In the late thirties—exact time, artist, and figure to be determined—inlay involving depictions of the human body (mostly in the form of dancers) burst onto the scene and became hugely popular in the trade. Teddy Weahkee is often given credit for perfecting the technique, but his pieces were mostly restricted to knifewing and rainbow man figures.

To this day, a significantly disproportionate percentage of the figurative inlay pieces have been attributed to Eddy Beyuka and Leo Poblano, both masters of the art. We all know the benefits of going first — leading the pack. It doesn't seem to be well-known that, originally at least, none of those three did their own silver work.

But according to contemporary sources — often mostly ignored — Daisy Poblano and Madelaine Beyuka were the real innovators and creators of the figurative style. Thanks to C. G. Wallace, Daisy is simply stricken from lapidary history. The case of Madelaine Beyuka (known in Zuni as Matlean) is more problematic.

While it is known that when Eddy and Madelaine were first together she did most of the inlay, and when they split up, he had to learn the technique. Many Zunis say this should include actual metalsmithing as well.

I have known Matlean for many years, not for her jewelry but as a popular bone presser (someone who heals by touch, sometimes called a "Zuni chiropractor"). Today she seems to be known only for her Olla Maiden figures. She has generously allowed me to interview her on several occasions.

One day last year she suddenly asked if I would like to see her old patterns. Silly question. She produced a goodly stack of templates. They were amazing. All of them featured dance figures similar to the ones known to be made by Eddy and their son Jonathan, who is very shy and private.

Another son, Philbert, has also been recreating his father's work. In my opinion though the two sons' work is excellent, Madelaine was often better—in the sense of originality—than the work of other family members.

So what happened to these pieces? They have all been attributed to Eddy and Leo.

Of course, I asked to scan the patterns as a record of their existence. Madelaine politely declined; mostly on the grounds that they would be copied, and not just by other Zunis. My argument that the pieces could just as easily be copied from the originals did not have any influence. All the same, I have seen those remarkable patterns and I know Madelaine's place in the history of Zuni jewelry.

Those first figures executed by the talented Hopi Daisy Healing Naha Poblano Hooee Nampeyo (tacking on her grandmother's name for good measure) were commissioned by John and Georgiana Kennedy in the early forties, but seem to be ignored in spite of the fact that Daisy's pieces from this period are often more artistic and better executed than those of her husband, Leo Poblano.

Many other women have been relegated to the rank of talented assistant. Dan Simplicio Jr. remembers his mother, Esther Romancito, doing most of the work on his father's pieces during the day, while Dan Sr. was away at work. Likewise, most of the actual handwork on pieces by the famous Bruce Zuni was actually done by his wife Dorothy.

Wallace. A necklace of excellent and original workmanship recently popped up on the Internet. It was a baroque-looking piece of cluster work (almost ancient Egyptian in feel) signed PL, for Pesencio Lasiloo, once Lt. Governor of Zuni.

I showed it to the ladies at the Senior Center lunch group (yes, I go there once or twice a week, the food is good and the ladies who lunch are very helpful) and they immediately identified it as "Ramona's work." The next time Ramona Lasiloo came to lunch, she confirmed it as her necklace. When I asked why Pesencio signed it, she just shrugged. Randy Nahohai, her former son-in-law, identified it as a collaborative piece because Pesencio favored cutting from a large sheet of silver rather than piecing together from smaller elements. It is great work in any case.

Though there is some slight movement to give Ralph Quam credit for his wonderful Kumanche heads, little has been done to remove Raymond Quam from the rolls, even though he never made any jewelry. More significantly, Ralph's collaborator, Fannie, who is still alive, still gets no credit, though she did a lot of solo work, including cluster and some

Della Appa

(AKA—Della Casi-Della Casa & other combinations of the three names)

It appears that neither Della nor Ka'asi Appa (Zuni governor) had any children; certainly not together. But they raised several including Francis Leekya's wife. This photo (*Indians at Work*, March, 1940) was taken by government photographer Frank Werner. It looks like one of a series taken in 1937. It doesn't reproduce very well, but the belt is worth a second look. It is quite complex with a center cabochon, then a row of what appear to be needlepoint, then an outer row of snake eyes. Della Appa was an amazingly diverse talent who worked in many styles.



Photo from *Indians at Work*

One thing Dorothy has mentioned to me several times: the complex silver altar models they created. I have yet to find an example of one of these.

For a large number of artistic couples in Zuni, the husband gets all the credit. Frank Dishta got a lot of help from his wife, Pauline. Her granddaughter, also named Pauline Dishta, collaborated for many years with Joe Zuni, and the well-known covered wagon inlay was hers.

There is a second group of little-known women whose spouses also were neglected, for no obvious reason except the fact that they were not promoted by a high profile trader like

magnificent peacock pieces. There is a marvelous altar of theirs in *Bassman's Zuni Jewelry*, 1992.

Yet another category of neglected women artists is made up of ladies who were once moderately famous and then got lost in the shuffle before they were well established. Needless to say, this is a very large group.

In a nice article from the *Gallup Independent Ceremonial Issue* for 1956, four jewelers are profiled as masters of "channel" technique, which is a word often used rather loosely. One of the four is still well-remembered, Della Appa (by then the name Casa had been dropped). I was pleased that I



The very unusual necklace made by Pesencio and Ramona Lasiloo
Photo courtesy Ernie Bulow

at least recognized one of the others, Myrtle Banketewa (spelled at least four different ways). She and her husband Ben collaborated on jewelry. Their daughter Lela Panteah is justifiably famous.

Like many Zuni jewelers, Myrtle Banketewa worked in a variety of styles, including massive squash blossom necklaces of cluster work. Not many pieces identified as



Dena Bewanika was a contemporary of Della Appa
Photo courtesy Bewanika family

her work survive, but one of her daughters has some inlaid “thunderbird” manta pins that were made by her. Another daughter speculates she may be forgotten largely because most of her work went to the very low-profile Chiamonte

Store on Gallup’s north side. Jim Paywa says his father, Bowman (another victim of passing time), also sold much of his work to them.

The other two artists identified in the *Independent* article were Edison Weahkee and Alta Kallestewa. It seems I will never run out of people and things to chase in my research.

Finally, there is a category of women silversmiths that is especially problematic because of the style of work they did. One of the greatest misconceptions about Zuni jewelry is the pervasive — and persistent — belief that plain silver and casting were both the sole province of the Navajos, and not done by Zunis after the turn of the last century. This is totally wrong. Most of the early Zuni smiths were turning out work exactly like the Navajos and they say that they were selling to the Navajos, not buying from them.

Three of the important smiths from the early days were Ruth Simplicio Calavaza, Dena Bewanika, and Margaret Lewis. The famous interpreter, Flora Zuni, also made great jewelry, but she found it easier and more lucrative to sell supplies and other people’s work, so she went from smith to entrepreneur.

Ruth Calavaza was Dan Simplicio’s sister and founded a silverworking dynasty when she married Frank Calavaza. There is an iconic photo of her at her workbench taken by the California photographer Barton Frasher, who published thousands of real photo postcards in the first half of the last century. On Ruth’s work table are chunky bracelets that look a lot like her brother’s work. I have never seen a single piece attributed to Ruth.

Dena Bewanika was a contemporary of Della Appa and was married to a couple of famous Zunis: Jack Bobelu, house smith for the Kennedys and one of the early turquoise salesmen in Zuni, and Saul Yuselew, memorable fetish carver. Her jewelry was the massive style favored by Zunis for ceremonial dress. The only pieces safely attributed to her are the ones in various photographs of her.

Margaret Lewis was a remarkably high-profile Zuni known internationally for her singing. According to various sources she sang twice at the Metropolitan Opera, and at the opening of the Hollywood Bowl, and performed for many years at Gallup Inter-Tribal Ceremonial as a soloist, and as leader of the Zuni Olla Maidens. She was married for a time to Harry Nieto, “War Bow,” also a prize-winning soloist at Ceremonial. She was linked to several composers in her career and went by the stage name “Laughing Eyes.”

There are at least two photos of her in the Wheelwright’s collection of John Adair images, though he doesn’t list her in his book *Navajo and Pueblo Silversmiths*. Both photos show her with cast work that would easily be mistaken for Navajo pieces. Not much is known about her jewelry making.

In 1939, *Desert Magazine* featured her in an article by Mrs. "White Mountain" Smith, who gives her equal billing as a singer and as a silversmith. Smith says that at the time she was one of the best jewelers in the village.

I have discovered quite a few excellent women silversmiths who deserve attention, but they are very difficult to document if that documentation wasn't done years ago by traders with an incentive to promote them in the Anglo collecting world. Significantly, the several other Zuni traders during the Wallace period (no, he wasn't the only trader in Zuni) did not feel any great desire to push their people by name.

Margaret Lewis told John Adair that Ike Wilson made the first knifewing piece, but he barely mentions the fact and it goes no further. Without some provable identification of works, it seems that a goodly number of outstanding jewelers will remain relegated to obscurity.



Calendar of Events

February-October

2014

As a service to our members, we post a calendar of events of interest to collectors of either Antique American Indian Art or Tribal Art on this page. Please send any suggestions for additions or corrections to Alice Kaufman at acek33@aol.com. The Antique Tribal Arts Dealers Association, Inc. can take no responsibility for errors or omissions in this calendar. Please note: not all dates and events information for 2014 is available. This is noted on the event's listing as "event and dates to be confirmed" by the estimated/projected date of the event.

February, 2014, San Francisco, California

The San Francisco Arts of Pacific Asia Show - As of 2013 future shows are postponed. For more information, please call (415) 581-3788.

February 6 - 9, 2014, San Francisco, California

The San Francisco Tribal and Textile Arts Show - February 6 -9, 2014, Fort Mason Center, Festival Pavilion, Marina Blvd, San Francisco, CA. 100 International Dealers Exhibiting Pre-1940 folk, textile; tribal arts from around the world.. The opening preview is February 6th to benefit textiles and the art of Africa, Oceania, and the Americas in the de Young Museum. For more information, please call (310) 455-2886. Many ATADA members/dealers historically participate in this show - come and meet them in person!

February 8, 2014, Paradise Valley, Arizona

Friends of Hubbell Native American Arts Auction Off site auction at Double Tree Inn, 5401 Scottsdale Rd. Preview 9-11:00 am. Bidding begins 12 noon. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

February 14 - 16, 2014, Litchfield Park, Arizona

Wigwam Festival of Fine Art Wigwam Resort, Native American and Western Art, Native American musicians, dancers, storytellers and traditional foods. Litchfield Park, AZ 85340. Daily 10:00a.m. - 5:00p.m. For more information contact (623) 734-6526

February 15 - 23, 2014, Casa Grande, Arizona

Annual Cowboy and Indian Days - Casa Grande's largest annual Cowboy and Indian Days event held on February 15 - February 23, 2014, parades, powwows, queen's pageant, Indian bands, carnival, largest all-Indian rodeo, arts & crafts. For information, contact Dick Powell (520) 836-7013

February 21 - 23, 2014, San Rafael, California

The 30th Marin Show: Art of the Americas by Kim Martindale will be held in the Marin Civic Center and the Embassy Suites hotel adjacent to the Civic Center on Saturday and Sunday, February 22 and 23, 2014. Opening night preview is February 21st. For more information about exhibitors, directions and more, please visit www.marinshow.com/. Many ATADA members/dealers historically participate in this show - come and meet them in person!

February 22, 2014, Tucson, Arizona

Friends of Hubbell Native American Arts Auction Off site auction at the Arizona State Museum, Tucson, AZ. Preview 9-11:00 am. Bidding begins 12 noon. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

March 1 - 2, 2014, Phoenix, Arizona

The Heard Museum Guild Indian Market is one of the most prestigious art events in the entire Southwest. On Saturday March 1 and Sunday March 2, 2014, the Heard Museum Guild Indian Fair & Market will, for the 56th consecutive year, be celebrated on the Heard Museum campus on Central Avenue. This year's theme is "Weaving Worlds with Wool," a celebration of the weaver's art. The Indian Fair features more than 700 top American Indian artists including potters, katsina doll carvers, basket weavers, jewelers, sculptors, weavers, clothing designers, photographers and painters who display a stunning selection of unique fine art for viewing and purchase. Fair hours are Saturday and Sunday 9:30 a.m. - 5 p.m. To obtain current information, please call (602) 252-8848

March 8 - 9, 2014, Mesa, Arizona - dates to be confirmed

Doug Allard's Big Spring Auction A 2-day in-house and live online auction of American Indian and related artifacts and art including baskets, beadwork, pottery, jewelry, Navajo rugs, Eskimo and NW Coast relics and more, plus Western collectibles, antiques, and other interesting items. Holiday Inn Hotel & Suites, 1600 S. Country Club, Mesa, AZ. Example of previous auction times - Day 1: Preview reception: 5:00 p.m.; Day 2: Preview: 8:00 a.m. Auction start: noon; Day 3: Preview: 8:00 am; auction start: 10:00 am. Telephone: (406) 745-0500 or (888) 314-0343 or visit www.allardauctions.com/

March 8 - 9, 2014, Glendale, California

Annual Antiques, Objects & Art L.A. Show and Sale will be held at The Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale, CA 91208. (Centrally located in the Greater Los Angeles area). Show hours are Saturday, March 8, 10:00am - 6:00pm & Sunday, March 9, 10:00am - 4:00pm. Admission is \$12.00 and good for both days of the show. A variety of merchandise including American Indian and ethnographic tribal arts from around the world will be on display. For more information visit our website at www.antiquesandobjects.com/or email ATADA members Ted Birbilis and Sandy Raulston at info@antiquesandobjects.com

March 15, 2014, Prescott, Arizona

Smoki Museum Spring Indian Art and Navajo Rug Auction For more information, please contact Smoki Museum, 147 N Arizona St., Prescott, AZ 86304; phone (928) 445-1230.

April, 2014, Henderson, Nevada - no info for 2014

The Twenty-second (in 2010) Invitational Annual Native American Arts Festival was cancelled in 2011, but normally held at the Clark County Museum, 1830 South Boulder Highway, Henderson, Nevada. This is a three-day program highlighting the history and artistry of Native American arts, crafts, and cultures. Featured are guest artist demonstrations, dance and music performances, lectures and films, fry bread, and a Native American Arts and Crafts Market. For more information, please call (702) 455-7955.

April 24 - 26, 2014, Albuquerque, New Mexico

Annual Gathering of Nations Powwow, Miss Indian World, and Indian Traders Market More than 3,000 dancers compete in Albuquerque, New Mexico, representing more than 500 tribes from Canada, the United States, and Mexico. About 800 participate in the Indian Traders Market that weekend. Location: at the "Pit." Phone: (505) 836-2810.

April 25 - 26 2014, Albuquerque, New Mexico

IACA Spring Wholesale Market The IACA Spring Wholesale Market (open to the trade and IACA members) will be held on April 25-26. The event will be held at the Hotel Albuquerque, Albuquerque, New Mexico. For more information, please call (505) 265-9149 or visit Indian Arts and Crafts Association website.

May 3, 2014, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Spring 2014 Preview 9-11:00 am. Bidding begins 12 noon, DST. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

May 13 - 18, 2014, Brimfield, Massachusetts

May's Antique Market hosts over 5,000 Antiques and Collectibles dealers from all over the country in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July, and September. www.maysbrimfield.com/

May 24 - 25, 2014, Flagstaff, Arizona

The Twenty-fourth Annual Zuni Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. This festival is held in partnership with the A:shiwi A:wan Museum and Heritage Center in Zuni, New Mexico. The A:shiwi or Zuni people, share Zuni language, lifeways, traditional music, and dances. Artists, performers and educators travel from Zuni, New Mexico, an integral part of the cultural landscape of the Colorado Plateau, to share their art and culture. Enjoy the Nawetsa Family Dancers who perform traditional Zuni dances, and music from the Zuni Pueblo Band. Learn about the importance of art and cultural place-names in the perpetuation of traditional identity. Meet and buy directly from Zuni artists and demonstrators. For more information phone: (928) 774-5213.

May 24 - 25, 2014, Santa Fe, New Mexico

The Native Treasures Indian Arts Festival is held at Santa Fe Convention Center May 24-25, 2014, downtown Santa Fe. Native Treasures: Indian Arts Festival benefits the Museum of Indian Arts and Culture. For information, please call (505) 982-6366 ext 112.

May 24 - 25, 2014, Jemez Pueblo, New Mexico

The Annual Jemez Red Rocks Arts and Crafts Show will be held at Jemez Pueblo, phone (575) 834-7235 or (575) 834-0103 for details. Annual, Memorial Day weekends.

June 3, 2014, San Francisco, California - event and date to be confirmed

Bonhams' Native American Art Auction, Location: San Francisco. Bonhams and Butterfields, 220 San Bruno Avenue, San Francisco, CA 94103, (415) 861-7500, or (415) 503-3294, or visit www.bonhams.com/, click on Departments tab, select Native American Art.

June 5 - 7, 2014, Oklahoma City, Oklahoma

Red Earth, America's Greatest Native American Cultural Festival, The 28th annual Red Earth Native American Cultural Festival will be held at the Cox Convention Center June 5-7, 2014 in downtown Oklahoma City; more than 1200 American Indian artists and dancers from throughout North America will gather to celebrate the richness and diversity of their heritage with the world. For three exciting days Oklahoma City will be at the center of Native American art and culture in America. For more information, please call (405) 427-5228. Many ATADA members/dealers historically participate in this festival - come and meet them in person!

June 8, 2014, Los Altos, California

The 29th Annual California Country & More Antiques Show and Sale will be held at The Hillview Community Center, 97 Hillview Ave, Los Altos, CA 94022. (Located between San Jose and San Francisco). Show hours are Sunday, June 8, from 10:00am - 4:00pm. Early buyers from 10:00am - 11:00am are \$15 and general admission is \$10 afterwards. A variety of merchandise including vintage American Indian and ethnographic arts as well as Americana and folk art will be on display and available for purchase. For more info visit our website www.californiacountryshow.com/ or email ATADA members Ted Birbilis and Sandy Raulston at antiquesevents@yahoo.com

June 21, 2014, Flagstaff, Arizona - date to be confirmed

Museum of Northern Arizona Navajo Rug Auction Location: The Museum of Northern Arizona Hundreds of gorgeous, handmade, authentic Navajo weavings go on the auction block during this fast-paced and fun event! Public auction preview: June 21, 9am-1pm Museum of Northern Arizona. Auction begins: June 21, 2 pm. Museum of Northern Arizona. Phone: 928-774-5213 Also check, rbburnhamtrading.com/events/8/museum-of-northern-arizona-rug-auction

June 24, 2014, Taos, New Mexico

Taos Pueblo San Juan Feast Day. Sunrise mass at San Geronimo church, traditional Corn Dances. No cameras. Located at Taos Pueblo plaza, Taos, New Mexico.

June 27 - 29, 2014, Denver, Colorado

The Brian Lebel's Old West Show and Auction now in its 25th year will be held in the Denver Merchandise Mart. The Old West Show and Auction will continue to showcase such items as: rare photographs, vintage posters, advertising, & scarce historical western artifacts; the finest in Cowboy & Indian antiques & artifacts, bits and spurs, chaps, firearms, beaded items; fine western art and decorative items. For more details, contact: Brian Lebel, Phone: (602) 437-7602 www.codyoldwest.com/, brian@denveroldwest.com.

July 5 - 6, 2014, Flagstaff, Arizona

The 81st Annual Hopi Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. The MNA Hopi festival was started by museum founders Harold and Mary-Russell Ferrell Colton in an effort to encourage the survival of Hopi arts and crafts. A Fourth of July tradition since the 1930s, award-winning Hopi artists from the twelve Hopi villages bring the mesas to Flagstaff. Add map of Hopi The unique work of carvers, painters, jewelers, potters, quilters, and basket and textile weavers fill the more than 65 artists' booths. Enjoy cultural presentations, storytelling, music, and dances that fill the Museum grounds during the Fourth of July weekend. Taste Hopi bread and piki baked outside in ovens. Watch Hopi pottery being shaped, painted, and traditionally fired. Walk the Museum's Rio de Flag Nature Trail with a Hopi medicine woman. Learn about Hopi clans and clan migration, and how the tribe is working to preserve language and agricultural traditions. Please contact museum for further information at: (928) 774-5213.

July 8 - 13, 2014, Brimfield, Massachusetts

Brimfield Antique Market hosts Antiques and Collectibles dealers in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July, and September.

July, 2014, Taos, New Mexico - info from 2013:

28th Annual Taos Pueblo Pow Wow gathering of Indian Nations at Taos Pueblo. Competition dancing, drumming, Native American food and arts and craft booths. Location: Taos Pueblo Pow Wow Ground, Taos, New Mexico. For more information, please call (575) 758-1028

July 25 - 26, 2014, Taos, New Mexico

Taos Pueblo Feast Days of Santiago and Santa Ana. Saints' days celebrated with traditional Corn Dances on the plaza. No cameras. Location: Taos Pueblo, Taos, New Mexico.

July 26 - 27, 2014, Eagle Nest, New Mexico

The High Country Arts and Crafts Festival- Last weekend in July, in its 31st year. Enjoy Americana and Native American Arts and Crafts in the mountains of New Mexico. Blue skies, food booths and events for children. Phone: (575) 377-2420

August, 2014, Albuquerque, New Mexico - info from 2103:

The Great Southwestern Antique Show, at the Lujan building at Expo New Mexico (state fairgrounds). Early entry is Friday, August 2nd from 2 pm to 7 pm. General admission 9 am - 5 pm, Saturday, August 3rd. The show hours are 10a.m. to 4p.m. Sunday, August 4th. Two-day passes available. Please contact Terry Schurmeier at (505) 255-4054, e-mail: cowgirls@rt66.com, web site www.cowboysandindiansnm.com/ for information and special hotel rates. The Show is always Friday - Saturday, first weekend in August. Pull down menu under "More" to find more info on the Web. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 2 - 3, 2014, Flagstaff, Arizona

The 65th Annual Navajo Festival of Arts and Culture will be hosted by The Museum of Northern Arizona Heritage Program. Meet award winning painters and renowned weavers. Enjoy hoop and social dances, and traditional and modern Native music with the Pollen Trail Dancers and Blackfire. Learn from cultural experts about customs and practices families are using to keep traditions strong. Explore the tribe's intricate language with a Navajo linguist, and come to understand many ancient legends and traditions. Please contact museum for further information, (928) 774-5213.

August x - x, 2014, Red Rocks State Park, Gallup, New Mexico - info from 2013:

The 92d Annual Inter-Tribal Ceremonial (second week in August, Wed - Sun) will be held at Red Rock State Park, Gallup, New Mexico. Please call (505) 863-3896 for details after about June 1, 2013. More than 30 tribes throughout the US travel to Gallup for this annual event.

August 15 - 18, 2014, Santa Fe, New Mexico

36th Annual Antique Indian and Ethnographic Art Show Ethnographic and tribal art from around the world. The Whitehawk Shows have been a Santa Fe tradition for 35 years. Called "the granddaddy of them all" by *Maine Antique Digest's* Alice Kaufman, these amazing shows offer something for everyone. Over 150 dealers. Preview gala: Friday August 15, 6:00 - 9:30pm.; Show times: Saturday, August 16 - Monday, August 18th, 10am-5pm. For information e-mail mberridge@whitehawkshows.com, phone (505) 992-8929 or visit the website at www.whitehawkshows.com for updates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August, 2014, Santa Fe, New Mexico - info from 2013:

Doug Allard's Best of Santa Fe 2014 will be held at Scottish Rite Hall, 463 Paseo de Peralta, in Santa Fe, NM. For more information, please call (888) 314-0343 or e-mail info@allardauctions.com

August 14 - 17, 2014, Santa Fe, New Mexico

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Railyard district, August 15 - 17, 2014, 11 - 6 pm. The Opening Night Gala, Thursday, August 14, 6 - 9 pm. The show will include Asian, Fine Art, Furniture, Indian, Jewelry, Modernism, Textiles, Tribal and Objects of Art from many centuries, countries and cultures, all to be presented with an artful estheticism. For more information, please contact John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit www.santafeshow.com/ Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 18 - 24, 2014, Santa Fe, New Mexico

Numerous gallery openings and shows related to Santa Fe Indian market will be held this week. Check web sites and gallery news for details. www.santafeindianmarket.com/

August 18 - 24, 2014, Santa Fe, New Mexico

The Santa Fe Indian Market Week The Santa Fe Indian Market is a 93-year-old Native art market. It is the largest and most prestigious Native arts market in the world, and the largest cultural event in the Southwest. Over 1,100 Native artists from the U.S. and Canada sell their artwork. The Indian Market attracts 150,000 visitors to Santa Fe from all over the world. For many visitors, this is a rare opportunity to meet the artists and learn about contemporary Indian arts and cultures. Quality and authenticity are the hallmarks of the Santa Fe Indian Market. Indian market is held on the Plaza in Santa Fe, New Mexico. www.santafeindianmarket.com/

August 21 - 24, 2014, Baltimore, Maryland

The Baltimore Summer Antiques Show is the largest summer antiques show in the U.S.A. Now in its 33rd year, it attracts more than 500 of the world's top exhibitors. Held at the Baltimore Convention Center, downtown, at the Inner Harbor, One West Pratt Street. There are two main entrances: West Pratt Street Lobby, and Charles Street Lobby. Admission: \$15.00. Good for all show days. For more information call the Palm Beach Show Group at (561) 822-5440 or visit www.baltimoresummerantiques.com/

September 1 - 7, 2014, Window Rock, Arizona - info from 2013:

The 67th Annual Navajo Nation Fair the World's Largest American Indian Fair, with rodeo, arts, and crafts at the fairgrounds in Window Rock. The Fairground is located on approximately 100 acres, located 0.9 mile west of BIA Junction N12 & Highway 264 in Window Rock, Arizona Phone: (928) 871-6647.

September 2 - 7, 2014, Brimfield, Massachusetts

The Brimfield Antique Market hosts Antiques and Collectibles dealers in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July, and September.

September 12, 2014, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Fall 2014 Preview 9-11:00 am. Bidding begins at noon, Mountain daylight saving time. The Auction helps indigenous artists sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

September 20, 2014, Prescott, Arizona

Smoki Museum Navajo Rug and Indian Art Auction Preview Saturday 9am. Art Auction begins at 11 am.; Rug Auction 1 pm. Vintage and contemporary weavings. For more information, please contact Smoki Museum, 147 N Arizona St., Prescott, AZ 86304; phone (928) 445-1230.

September 8, 2014 Ann Arbor, Michigan - event and date to be confirmed

The 4th Annual Indian Art And Frontier Antiques Show The Great Lakes Indian Art And Frontier Antiques Show will be held Saturday, September 28th, from 9:00 AM - 4:00 PM, 2012, at the Washtenaw Farm Council Fairgrounds located at 5055 Ann Arbor-Saline Rd (just 3 miles south of I-94 expressway, exit 175, to Ann Arbor-Saline Rd. south). We have over 70 dealers bringing quality Indian beadwork, historic early fur trade items, Indian and Colonial weapons and tools, Burl bowls and effigy wooden ladles, plus many other related Frontier antiques for sale and display. Admission is \$5.00; free parking; all indoors. For more information, email FrontierAntiques@att.net , or call Dick Lloyd or Dick Pohrt, 248-840-7070 or 734-214-6652

September 30, 2014, Taos, New Mexico

Taos Pueblo San Geronimo Day. Experience this centuries' old trading event and shop for authentic American Indian arts and crafts on the Taos Plaza. Concludes with ceremonial pole climbing at Taos Pueblo. Please call (575) 758-1028 for additional information.

October 5 - 6, 2014, Albuquerque, New Mexico - event and dates to be confirmed

1st Annual Albuquerque American Indian Arts festival is held at Indian Pueblo Cultural Center phone (505) 843-7270 or visit www.indianpueblo.org/ for details.

October 11 - 12, 2014, Glendale, California

The 8th Annual Golden California Antiques Show and Sale will be held at The Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale, CA 91208. (Centrally located in The Greater Los Angeles area). Show hours are Saturday, October 11, 10:00am - 6:00pm & Sunday, October 12, 10:00am - 4:00pm. (dates are estimated for now). Admission is \$12.00, and good for both days of the show. A variety of merchandise including American Indian and ethnographic tribal arts from around the world will be on display. For more information visit our website at www.goldencaliforniashow.com/ or email ATADA members Ted Birbilis and Sandy Raulston at tednsandy@goldencaliforniashow.com

Media File

Summaries from recent newspaper, magazine, and Internet articles of interest to the Membership, with links provided where possible to access the full story. All 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 e-mail links for publication in the next issue of the ATADA News. Some of the referenced links may have been renamed, removed, or otherwise changed since reported here; some links may require either a subscription or a fee to access.

“Studio City’s Indian Art Center struggles to get by after robbery” by Kelly Goff was published in the *Los Angeles Daily News* on October 19. See a summary below, see the full illustrated story at <http://www.dailynews.com/general-news/20131019/studio-citys-indian-art-center-struggles-to-get-by-after-robbery>

A dispute with its insurance company two years after losing \$150,000 in a robbery will probably cause the shop, a favorite with collectors (including Tom Petty and Goldie Hawn) and movie and television set designers for 44 years, to close.

“I want to keep the store open. I’m not sure that I can keep up the inventory and do it right now,” Gooch told the L.A. Daily News, explaining that when she sells something, she cannot afford to replace it, leaving her to “move things around to look full...”

To help keep the shop open, some of Gooch’s customers are sending money, donating material, and offering to help staff the shop.

Besides Tom and Goldie, have any Los Angeles area collectors and dealers shopped here?

“Art Collections a Click Away” by William Grimes appeared in *The New York Times* on September 30. Read a summary of the story below, access the full illustrated story at http://www.nytimes.com/2013/10/01/arts/design/art-collections-a-click-away.html?_r=0

On August 6, Amazon rolled out Amazon Arts, “a fine-arts and collectibles category” that makes buying art, to quote a buyer in *The Times* story,

“‘quick and easy.’”

Galleries that participate by listing on Amazon receive a percentage commission and a potential 200 million customers. As of September, more than 180 galleries are listing mostly paintings from \$10 to \$4.85 million for a Norman Rockwell. A critic commented on the work available, “It looks like dealers trying to unload unwanted, hard-to-sell inventory at sucker prices.” Most of the work available is not Rockwell and costs less than \$10,000, with many prices between \$250 and \$1000, and some dealers put just a small fraction of their inventory online at Amazon, while two offer 4000-plus inventories. As with everything purchased at Amazon, art can be returned within 30 days, no questions asked.

Amazon is no pioneer here — Etsy, eBay, Costco, Artspace, Artsy, and Artsicle also sell art online. A British study of online art activity found 64 percent of collectors and 89 percent of dealers buy and sell via digital images. But online art sales still represent a small share — less than two percent — of the \$17.4 billion art market. Amazon sees this as room for growth.

A selling opportunity for ATADA dealers and downsizing collectors?

“Cornell to return 10,000 ancient tablets to Iraq” was the headline for the *Los Angeles Times* November 3 story by Jason Felch. “Forfeiture of private collection detailing ancient daily life may be largest return of antiquities by a U.S. university” was the sub-head. Read a brief summary below, read the full story at <http://www.latimes.com/entertainment/arts/culture/la-et-cm-iraq-tablets-cornell-university-20131103,0,7036026.story#axzz2lZhXLWuX>

One of the largest return of antiquities, 10,000 inscribed clay blocks that are a record of Mesopotamian life circa 4000 BC, will be returned to Syria by Cornell University. The cuneiform tablets were collected by New Yorker Jonathan Rosen, a long-time client of antiquities dealer Robert Hecht. The tablets are thought to be the results of post-Gulf War looting. Rosen’s lawyer said the tablets were “legally acquired,” because federal investigators found no evidence of provenance, bad or good.

Cornell joins Princeton, who returned items believed to have been looted to Italy, and Bowling Green State University, who returned looted mosaics to Turkey. Says *The Times*: “Such cases often involve universities accepting donations from antiquities dealers, raising complex questions about the role that academia plays in a

market that is rife with recently looted objects.”

There is so much evidence that the Cornell, Princeton, and Bowling Green material was, indeed looted, and no evidence that it was acquired legally.

Southwest Museum Supporters Protest Autry’s Handling Of American Indian Artifacts was a CBS Los Angeles story summarized below and posted on November 12 at <http://losangeles.cbslocal.com/2013/11/12/southwest-museum-supporters-protest-autry-over-handling-of-american-indian-artifacts/>

According to the Friends of the Southwest Museum, the Autry National Center — who have owned and run the Southwest Museum since 2003 — has “stiffed taxpayers by spending millions of dollars on the Southwest Museum while giving taxpayers very little in return for their generous investment.” The museum, the supporters say, is only open once a week (for six hours, and after being closed for 10 years) and displays only one “great, but...small exhibit,” and they accuse the Autry of relocating the Southwest’s collection to a warehouse in Burbank.

See the next story for more information on the same topic.

“Autry cuts staff and pay, denies wasting taxpayer-funded grants” was the headline in the Los Angeles Times the next day, November 13. The L.A. Times story was written by Mike Boehm and Kate Linthicum and is summarized below. The original story is at <http://www.latimes.com/entertainment/arts/culture/la-et-cm-autry-museum-budget-cuts-20131113,0,2187756.story#axzz2kXtOmzcD>

The long L.A. Times story begins by describing the protest: about 20 people who chanted “Open these doors” in front of the Southwest Museum. The messages on their signs included “Where’s our millions?” and “Autry: Stop Starving the Southwest Museum!” The goal: to reopen the museum with regular visiting hours. The stakes? What the Times calls “one of the world’s most prized troves of Native American art and artifacts.”

Autry Museum president W. Richard West Jr. said the federal money was for building repairs and artifact restoration and storage. Restored pieces will end up in a Burbank storage/library/curatorial site.

His vision: “continuing exhibitions and other programs at the Southwest Museum, but sharing the site

and its expenses with other users who are still being sought.” Other users could include commercial interests. As the Autry cannot afford to run two museums, expenses and staff have been cut at the Southwest with more “downsizing and restructuring” — and worse — to come.

Does anyone remember the old Museum of the American Indian on 155th Street in New York? The museum’s library/storage facility was in the Bronx, where it held 95 percent of the collection. Most museum visitors didn’t know about it and couldn’t get access even if they did know.

“Regulations for Native American ‘artifacts’ auctions may still be too lax” was the headline for Leslie Macmillan’s High Country News story posted on November 18. The story is summarized below. Read it in full online at <http://www.hcn.org/blogs/goat/regulating-native-american-artifacts-auctions>

Trouble at Skinner Auction House in Boston. Rosebud tribal officials, acting on behalf of a local family descended from Little Thunder, withdrew a Sioux beaded and quilled hide shirt estimated at \$150,000/250,000 from their November 9 auction. A photograph showing Little Thunder wearing the shirt on question was “recently discovered.” An attorney compared the shirt’s importance to the tribe as comparable to cultural signifiers the Liberty Bell or the Brooklyn Bridge.

Karen Little Thunder, Little Thunder’s great-great-granddaughter, cried when she heard the news, but wonders “What if it was taken from my grandfather’s grave?” The consignor said he could prove he had “good title.”

The story goes on to explain NAGPRA and say that enforcement is “lax,” and that calling “sacred” items “artifacts” “can be offensive.” Like this shirt, many Indian items are available at auction, the story says, and mentions the Paris Hopi kachina auctions.

This case, then story says, is important as “legal precedent to buttress laws protecting Indian artifacts. There are millions in private collections and repositories throughout the world.”

Go to the web address in the introduction to this story to see a vintage photograph of Little Thunder wearing the shirt that wasn’t sold at Skinner.

“A Little Bit of Everything in One Place,” a review of “The Salon: Art & Design at the Park Avenue Armory in New York, which by Roberta Smith calls a “smart

young fair," was published in *The New York Times* on November 14. A summary of her review appears below; the complete illustrated story is at http://www.nytimes.com/2013/11/15/arts/design/the-salon-art-design-a-wide-range-at-park-avenue-armory.html?_r=0

Smith writes that this show does "an excellent job of splitting the difference between the auction-house randomness and white-cube-gallery control." All forms of art and design from any period are welcome, which adds up to "controlled diversity." Of the 53 participating dealers, 31 were from Europe, with most of those from France. Big names on display included Ettore Scottsass, Jean-Michel Frank, Edward Hopper, Dufy, Soutine, and Sylvester Stallone ("who is a better, or at least more energetic, painter than Bob Dylan"). Smith liked two exhibits featuring pre-Columbian material, Galerie Mermoz and Galerie 1492, and the African material at Lucas Ratton.

This show ran for one weekend. Although tribal material was in the show, Smith never mentioned any Native American material. Perhaps this is an opportunity for New York-area dealers for 2014?

From the Indian Country Today Media network.com, "National Museum of the American Indian Healing After Tragedy" by Rob Capriccioso was posted on November 25. Read a summary below, see the full story at <http://indiancountrytodaymedianetwork.com/2013/11/25/national-museum-american-indian-healing-after-tragedy-152425>

On November 23, a visitor to NMAI apparently committed suicide by climbing a four-foot wall and jumping "from a top floor of the building onto the main atrium of the space, where traditional Indian ceremonies are regularly held" while the museum was open and filled with visitors, including his family. Purifying ceremonies were held in the atrium during the following days.

How awful for the visitors and museum staff.

"S. Korea says 16th century royal seal at LACMA may have been stolen: South Korean officials believe the gilt bronze seal was stolen from a shrine in Seoul before the Los Angeles County Museum of Art acquired it" was the headline for a story by Matt Stevens published November 25 in the Los Angeles

Times. Read a summary below, read the entire story at

<http://www.latimes.com/local/la-me-adv-korean-seal-20131126,0,1708404.story#ixzz2llg590bx>

The South Korean government wants to know how a 16th century royal seal got to the Los Angeles Museum of Art. They believe it was one of many artifacts stolen from a shrine in Seoul after the Korean War, with American souvenir-hunting soldiers the culprits. LACMA says the seal was probably "removed unlawfully" but had no comment on its acquisition by the museum.

In a statement, LACMA said there was "credible evidence" that its seal was "removed unlawfully from the National Shrine in Korea."

But museum spokeswoman Miranda Carroll said "LACMA is not in a position to comment" about how it was acquired.

Says *The Times*, "The debate over the Korean seal comes as museums and universities across the world are grappling with artifacts that may have been illegally looted," then lists recent similar cases. They include Cornell, which is "forfeiting a vast collection of ancient cuneiform tablets" to Iraq (the story is summarized in this issue), and The Metropolitan Museum of Art, returning two Cambodian statues after overwhelming evidence and a long, drawn-out negotiation (see many previous issues of the ATADA News).

See also the Media File story later in this issue about the outcome of Sotheby's "bare-knuckled" fight to keep and sell a Cambodian statue.

"Citing Inequity, Sicily Bans Loans of 23 Artworks" by Hugh Eakin was published in *The New York Times* on November 26. Read a summary below, read the full illustrated story at

http://www.nytimes.com/2013/11/27/arts/design/citing-inequity-sicily-bans-loans-of-23-artworks.html?_r=0&adxnnl=1&adxnnlx=1385664740-BblBBer2bRP0s7sB6JFy/g

Like an artistic Do Not Fly list, Sicily's regional government named 23 works that will not be exhibited abroad "except under extraordinary circumstances. The list includes paintings, sculpture and Hellenistic silver art that was recently returned to Sicily by The Met. The Sicilian government feels that "their most important treasures are too often out of the country, while their own museums suffer," and when they do loan out art, the art they get to display in return is "of inferior

cultural value and renown.”

If a country never lets its treasures go out on loan, they never have to fight to get them back.

The New York Times headlines tell the story —

- December 3, Hopi Tribe Sues Paris Auction House : The Native American Hopi tribe took a Parisian auction house to court Tuesday to try to block the sale of 32 sacred tribal masks. <http://www.nytimes.com/2013/12/04/world/europe/france-hopi-tribe-sues-auction-house.html>

- December 10, Paris Auction of Native American Artifacts Goes Forward Despite US ... request. <http://artsbeat.blogs.nytimes.com/2013/12/06/french-court-allows-auction-of-hopi-artifacts-to-proceed/>

- December 10, Arizona: Auctioned Artifacts to Be Returned to Tribes
<http://www.nytimes.com/2013/12/11/us/arizona-auctioned-artifacts-to-be-returned-to-tribes.html>

In the December 10 story, Tom Mashburg, said that on the day after the auction, which realized over \$757,000, 24 of the 27 lots were bought by the Annenberg Foundation and will be returned to the Hopi and San Carlos Apache tribes. The Foundation spent \$530,000. Said the Foundation’s vice-president: “These are not trophies to have on one’s mantel.”

And the final story: published December 16 online and on the front page December 17, “Secret Bids Guide Hopi Spirits Home” by Tom Mashberg. Excerpts appear below, the full story with an illustration of the auctioneer and some of the artifacts in questions.
<http://www.nytimes.com/2013/12/17/arts/design/secret-bids-guide-hopi-indians-spirits-home.html?hpw&rref=arts&r=0>

The story reads like a film script. After the Hopi tribe and the U.S. government tried unsuccessfully to stop the auction, the Paris auction room was crowded with bidders and reporters. Out of the 100-plus lots on offer, 24 “resembling masks” were said by the Hopi to have been stolen, and were sacred to the tribe.

It is now known that the Los Angeles-based Annenberg Foundation decided to try to buy all the sensitive material to return to the Hopis, as well as three items the San Carlos Apache tribe wanted back. To quote

The Times story, “To prevent prices from rising, the foundation kept its plan a secret, even from the Hopis, in part to protect the tribe from potential disappointment. Given the nine-hour time difference, the foundation put together a team that could work well into the night, bidding by phone in the auction in France.” Said the foundation’s executive director, “ ‘Not a lot of foundations are geared up for this kind of clandestine, late-night activity.’ ” The effort was worthwhile: the foundation was able to purchase 21 of the 24 disputed Hopi objects as well as the three the San Carlos objects for \$530,695 (the budget was \$500,000-1,000,000). Pierre Servan-Schreiber, the Hopi’s French lawyer, bought one of those for a client who will give it to the Hopis. He informed the foundation that he would bid on that lot so they would not bid against each other. Although most of the bidding was done over the phone, M. Servan-Schreiber, was talking on the phone to the foundation during the auction.

The auctioneer did notice that all the sacred items were being purchased by one bidder, and checked during the auction that that bidder “wired money ahead of time and was legitimate.” In Arizona, the Hopis were following the progress of the auction online, and were “dispirited” after all their sacred material sold.

But the Hopis perked right up after they learned the real story of who bought their sacred material and why. Watch for the movie!

“Disputed Statue to Be Returned to Cambodia” was the headline for Tom Mashberg and Ralph Blumenthal’s December 12 story in The New York Times. A summary appears below, the entire story is at
<http://www.nytimes.com/2013/12/13/arts/design/disputed-statue-to-be-returned-to-cambodia.html>

After what The Times called “a long bare-knuckled court battle,” Sotheby’s agreed to return a 10th century statue of a Hindu warrior worth more than \$2 million to Cambodia.

The consignor will get no compensation, and Sotheby’s is picking up the shipping charges (the statue weighs 500 pounds).

A United States attorney who worked on the case in New York said, “The United States is not a market for antiquities stolen from other nations, and we will continue to track down and return any that are brought here illegally.”

“A Tension Between the Sacred and the Profane” is Ken Johnson’s December 12 New York Times review of two African art-themed and -related exhibits at Paul Kasmin Gallery in New York. Read a summary below, see illustrated excerpts at http://www.nytimes.com/2013/12/13/arts/design/arman-the-collector-and-brancusi-celebrate-artifacts.html?_r=0

Johnson calls “Arman the Collector: The Artist’s Collection of African Art,” “a stunning presentation of works collected by the artist known for accumulating many similar objects into absurdist sculptures.”

“Brancusi in New York 1913 – 2013,” is at a branch of the gallery around the corner. The link? Both Arman and Brancusi “were enthralled by African art,” Arman as a collector, Brancusi influenced by it. To Johnson, a more personal link is “a certain ambivalence they both invite, having to do with tension between the sacred and the profane.” Johnson says the work in the exhibit “conspicuously reveals Brancusi’s debt to African art.”

The exhibits closed on January 25.



Last Word

Wilbur Norman

The Greatest Expedition You've Never Heard Of:

The U.S. Exploring Expedition (1838 – 1842)

Part II

“... he who was often a fool in his life was always wise in his work.”

-- Stephen Spender writing about James Joyce

The U.S. South Seas Exploring Expedition or, as it has come to be called, The Wilkes Expedition, was a wonder in an age of wonders; its antecedents and preparation played on a public stage befitting a Victorian opera. The expedition was grandly conceived, ambitious, over-reaching, tinged with hubris, fraught with squabbles.... Indeed, it was very much like the American democracy from which it sprang.

When all the ships finally returned to the United States after five years, they had deposited forty tons of materials for scientific analysis and description. The voyage deserves a better fate than to lie in obscurity, forgotten by its countrymen 175 years on — especially as some of those collections and descriptions involve not just the South Pacific but travel along both the U.S. Northwest Coast and (largely Mexico-owned) Southwest.

Before describing some of the accomplishments of the expedition, it is fair to mention that all was not salutary natural history, cartography and commercial exploration.

“Our party having approached within about seventy feet of the stockade, opened its fire on the fortification. Now was seen, what many of those present had not before believed, the expertness with which these people dodge a shot at the flash of a gun. Those who were the most incredulous before were now satisfied that they could do this effectually.”

“For about fifteen minutes an obstinate resistance was kept up with musketry and arrows. In this the women and children were as actively engaged as the men.... The natives, as has been seen, had, in addition to their arrows, clubs, and spears, muskets; but the latter were so unskillfully handled as to do little damage, for they, as I had before been informed was their practice, put charges into them according to the size of the person they intended to shoot at. They believe that it requires a larger load to kill a large man than it does to kill a small one. The bows and arrows were for the

most part used by women.”

The above passage is a description of an attack in July, 1840, by Wilkes and his men on the fortified village of Sualib on the island of Malolo in western Fiji. The attack came two weeks after an incident where one of Wilkes' survey boats was stolen (à la FitzRoy and Darwin's experience!). When the boat was found, the Fijians refused to return its contents, so Wilkes ordered the village burned. Afterward he again demanded the return of the boat's articles, and some were brought forward. In a show of his beneficence, Wilkes released two chiefs (who actually came not from the village in question but from other friendly towns), giving them presents as recompense. As in all native societies, word of this spread quickly.

Then, two weeks on, the attack described above. It was a punitive measure for a beach trading encounter-turned-fight that saw the killing of two of Wilkes' men, one of whom, his nephew, was his sister's only child. This was the first of three combat encounters, all in the Pacific, that occurred during Wilkes' voyages. The actions (there was a battle in small boats, as well) claimed the lives of 57 natives with only minor wounds inflicted on Wilkes' men (an old man from Malolo later put the number at about 80 people killed). This was one of the earliest, maybe the first, blood drawn by Americans on the non-warfare, official business of their country outside of the battles and genocides carried out on natives of the North American continent itself. (There had been punitive expeditions, earlier, to the Barbary Coast of North Africa and to Sumatra, but these were carried out by the U.S. Navy proper.)



Attack on Sualib, Malolo Island. Ink wash & pencil.
Photo Courtesy The Alfred T. Agate Collection, Navy Art Collection, Naval History & Heritage Command, U.S. Department of the Navy.

The prickly demeanor Lieutenant Charles Wilkes, USN, chose to exhibit as a leader did much to bring disharmony to the voyage. At an early point after embarking, he decided, “the acquirement of being a ‘martinet,’ when once established

goes far to carrying with it authority to induce obedience to command.” (Nathaniel Philbrick, *Sea of Glory*. NY: Viking; 2003, p. 153.) Whatever the truth to that view, it also brings attendant fear, hatred, and loathing from your juniors, or ‘equals’ — many of the expedition officers were also lieutenants, some with more time served. The military has always been an area where seniority is a strict hierarchy abandoned at one’s peril. Wilkes’ secretary once said Wilkes’ manner was to “punish first & inquire afterwards.” Those who left the expedition early or were prematurely dismissed had a chance to bad-mouth him in the states before he returned. They, along with many who stayed the whole journey, cheered his court-martial and were disappointed when he was cleared of all charges except ‘illegal punishments’ for which he received only a public reprimand. (Note I use the word ‘leader.’ It rankled Wilkes that he was not promoted from lieutenant to captain to lead the expedition, although he often used, responded to, and dressed for the superior title — one of the charges in his court-martial. In fact he was only elevated to Commander after the voyage in 1843; Captain in 1855; Commodore in 1862 and Rear Admiral, retired list, in 1866. This all in spite of being brought to book in yet a second court-martial where only the intercession of the pragmatic, results-oriented President Lincoln saved his career.)

Wilkes could do seemingly brilliant things, too. But even these often carried the special flavor of taint. The “Trent Affair” during the American Civil War comes to mind. Although Wilkes’ action in stopping a British mail ship to arrest two confidential Confederate agents was officially lauded by Congress, many believed this breach of international protocol would land us in a third war with Great Britain.

An example of his style during the voyage illustrates one of the slight-of-hand maneuvers of which he was a master. On November 29, 1839, Wilkes in the ship *Vincennes*, followed by the *Peacock*, were less than forty miles out from Sydney, Australia. They crowded sail with a following wind and sighted Port Jackson lighthouse at 8 PM. Rather than heaving-to and signaling the harbor pilots to schedule route guidance the next morning, Wilkes continued, picking his way for nine miles through the tricky harbor passage. They anchored at 11 PM, well after dark.

The people of Sydney awoke next morning, amazed to see two ships in the harbor flying the Stars & Stripes! The skill of the Americans in entering after dark was the talk of the town and heralded in the newspapers, all the more as this was the first visit of an American squadron. What had been kept secret, even to Wilkes’ denying his assistance, was that the quartermaster, who stood with Wilkes at the helm, was

a former resident of Sydney who knew the passage. It was a spectacular feat for Wilkes (and the quartermaster.)

The Scientific Accomplishments

In Hawai’i, the expedition team, on the way to the summit of Mauna Loa, stopped at Kilauea Crater where the ship’s purser and Drayton, the artist, descended into it. They were followed by Sydney, the Newfoundland dog Wilkes had bought in Australia. As the men walked the crater’s surface cracks began to appear. Lava oozed up and burned Sydney’s paws.

When the entourage headed onward toward the true summit, their numbers began to take a toll on the supplies. One hundred crewmen, almost a quarter of the corps, had been joined by the porters — who had been joined by their wives and families, three hundred individuals in all. Complicating matters, the guides had falsely touted their knowledge of the terrain and water sources. Things improved when a re-supply party included two men who did know the area. Wilkes and a few men continued on from the 9000-foot base camp, spending three weeks around Christmas 1841-42 taking a survey and making good observations.

Before leaving the U.S., Wilkes had reduced the size of the scientific corps from the planned twenty-seven to seven men. They were geologist James Dwight Dana, naturalist Titian Peale, naturalist/physician Charles Pickering, William Rich as botanist (a last-minute replacement for Asa Gray), the Scottish horticulturalist/botanist William Brackenridge, linguist Horatio Hale, and conchologist/paleontologist Joseph Couthouy. Two young artists filled out the group: Joseph Drayton and Alfred T. Agate (who, long with Peale, made use of a camera lucida to achieve uncanny accuracy for portrayals of natives and specimens).

Amongst the forty tons of specimens returned to the United States were items that vastly increased our scientific knowledge; it is believed to be the largest material haul of any sailing voyage, ever. The 4000 ethnographic objects collected are “a third more than the total number of artifacts collected during all three of Cook’s voyages.” Just the numbers are impressive, and would prove onerous for a young nation with few real, full-time scientists: 50,000 pressed plants; 2150 birds; 134 mammals; 588 fish, 300 fossils; 400 coral species; 1000 crustacea; more than 1000 living plants and another 648 species as seeds. And there were duplicates of most everything, as well as insects preserved in alcohol and 5,100 insects in envelopes. (From Philbrick, *ibid*. It was a bonanza the country was unprepared to process.

Dana, although a geologist, brought more than five hundred new species of crustacea to science. Peale's Zoology was initially so faulty it was passed for publication and seconded to the Philadelphia Academy of Natural Science. It eventually saw release, to great acclaim, as Mammology and Ornithology. The great philology work of Hale became part of the foundation work in the newly forming field of ethnology, the forerunner of anthropology. Pickering initially curated the collections from the expedition, housing them at the U.S. Patent Office. I own a copy of his work arising from the voyage, *The Races of Man and Their Geographical Distribution*. His taxonomy describes eleven races that he believed were separately created. I confess to never being able to finish reading it. Rich was a socialite and ambassador's son, as well as an amateur botanist. He co-founded the Botanic Club of Washington and was an editor of the *American Botanical Register*. His appointment to the expedition benefitted from his family's political connection. He is said to have not fully pulled his weight on the voyage, and his botanical slack was taken up by Brackenridge, who made a notable find near Mt Shasta, the California pitcher plant. Couthouy, as well as being a scientist fluent in many languages and Pacific Island dialects, was a naval officer who had experienced command. This naturally brought him into conflict with Wilkes as their styles differed. Couthouy was left in Honolulu in November 1840 for disobedience. Alas, his well-labeled specimens were put in the care of a nimrod in D.C. who separated the specimens from their tags! Couthouy did what he could to re-match the tags to their proper specimens but the job was beyond anyone's skill. One only has to remember that that consummate gatherer Charles Darwin could not remember from which Galapagos Island he had retrieved each of the finches he took. Imagine, then, trying to match hundreds or thousands of specimens with their labels.

In 1841 and 1842, the expedition explored the coasts and interior of Oregon and California up to their borders with northwestern Mexico, or what is now the American Southwest. An overland party, under the command of Lt.



Shasty Peak. Ink wash by Alfred T. Agate, 1841.
Photo Courtesy The Alfred T. Agate Collection, Navy Art Collection, Naval History & Heritage Command, U.S. Department of the Navy.

George Emmons, traveled south from the Oregon Territory, along the Siskiyou Trail and thence to San Francisco. As with the rest of the places visited by the voyage, the written records and artist's and officer's drawings are tremendous resources for the history of these areas.

The overland group reached one of the boundaries between Oregon Territory and Mexico on September 30, 1841. Mt. Shaste (today's Shasta) was visible in the distance. When they got closer to the mountain they encountered the Shaste Indians. It was an agreeable meeting where much trading took place. The illustration, below, is one of those done by Agate on the overland trip. It is interesting to note that the Shaste thought he was a medicine man attempting to put a charm on them through his drawings.



Sacramento Indian, pencil drawing by Alfred T. Agate.
Photo Courtesy The Alfred T. Agate Collection, Navy Art Collection, Naval History & Heritage Command, U.S. Department of the Navy.

Among the California places visited was John Sutter's 'New Helvetia' on October 19, 1841. As usual, the men of the expedition performed a good survey, committing it to paper. It was at this location on 24 January, 1848, that gold flakes were discovered, bringing an invasion of 300,000 people to California. It changed the territory forever. Most gold seekers used maps based on Wilkes' expedition. This was also the point where Emmons and Agate became too sick to continue on foot. They and the others on the sick list took the five day float to Yerba Buena, the city we know as San Francisco. The others followed on foot arriving October 28, dirty and buckskin-clad. The newly assigned leader was a Midshipman named Henry Eld. He reported that he met a man who would only speak Spanish to him, unable to believe he was an American, arriving from the interior as he had.

The Charts

One of the reasons, so many years before, that an expedition had been countenanced by the government was to create maritime charts for our expanding commercial enterprise. The expedition admirably met its goal. Wilkes delivered 241 superb charts and maps detailing 1500 miles of the Antarctic coast, 280 Pacific Islands, 800 miles of coastal Oregon, 100 miles of the Columbia River, and the overland routes from Oregon Territory to San Francisco, San Francisco Bay, Puget Sound and more. His maps of the Oregon Territory pre-date John C. Frémont's 'pathfinder' map used by Kit Carson. (Frémont's wife ghost-wrote her husband's expedition story, embellishing the tale with lots of romantic Victorian prose. The public ate it up, proving a popular-form best seller will shadow a more scientific approach every time. History is popularity as much as anything else.)

There is much more I could write about this enthralling American voyage of discovery — the world's last all-sail circumnavigation. If you are motivated, there is plenty to read and study. Wilkes' *Narrative of the United States Exploring Expedition* is a five-volume-plus-atlas tour de force illustrated by Alfred T. Agate (who died not many years after returning). Only one hundred copies were printed in 1844, but the *Narrative* was re-issued later. Wilkes also edited the scientific reports of the expedition's members (20 volumes and 11 atlases, 1844–1874) and was the author of Vol. XI *Meteorology* and Vol. XIII *Hydrography*. Many of these books are now digitized and available on-line. (Email me for an exhaustive list of the available physical and digital material.) The physical collections, despite their disarray and tagging difficulties, formed the basis of the U.S. Botanic Garden and of the Smithsonian Institution, only recently formed through a bequest from an Englishman who had never visited the United States. Along with the other books and articles by the "scientifics," there is also Wilkes' *Western America, including California and Oregon* (1849) and *Theory of the Winds* (1856.) All these had a great impact during their time. From 8th grade history, you may remember Polk's campaign slogan for his 1844 presidential bid: "Fifty-four forty or fight!" It was a reference to annexing the Oregon Territory brought to national attention by the Wilkes Expedition.

It has been written that Wilkes and his men were the first Americans to celebrate Independence Day west of the Mississippi River. This "fact" is not true as that honor belongs to Lewis & Clark, 1804.* Not to worry, Wilkes and his voyage have enough firsts, events we would all know and remember if the nation had not soon turned its attention to the settling of the country's interior and the west, as opposed

to continuing to look to the seas. In an interesting footnote to history, although there is no hard evidence, there has been speculation that Wilkes' obsessive behavior and harsh command shaped Herman Melville's Captain Ahab (Melville owned a copy of the official report, as did many prominent American writers, and is known to have based some of his descriptions on the illustrations). Perhaps a better, current, remembrance is to be found in the gift Wilkes' great granddaughter, Hollis L. Jay, sponsored for the nation: the 1969 launching of an oceanographic survey vessel, the USS Wilkes.



Oregon Indians, watercolor, Alfred T. Agate.

[Agate may not have intended this as a positive image, as the explorers witnessed on several occasions the oppression of native peoples by missionaries. In his narrative, Wilkes frequently criticized missionaries' behavior, particularly where Catholic and Protestant missionaries clashed.]

Photo Courtesy The Alfred T. Agate Collection, Navy Art Collection, Naval History & Heritage Command, U.S. Department of the Navy.

* In his journal, on the evening of July 4, 1804 Clark wrote, "So magnificent a Senerey in a Contry thus Situated far removed from the Sivilised world to be enjoyed by nothing but the Buffalo Elk Deer & Bear in which it abounds & Savage Indians."

Wilbur Norman may be contacted at his blog at www.wilburnorman.com.

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