

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

SPRING 14

Vol. 24 No. 2
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Profiles:
Tad Anderman
John Morris

Mysteries of Zuni Casting

Media File:
The Little Thunder War Shirt
and the Skinner Auction



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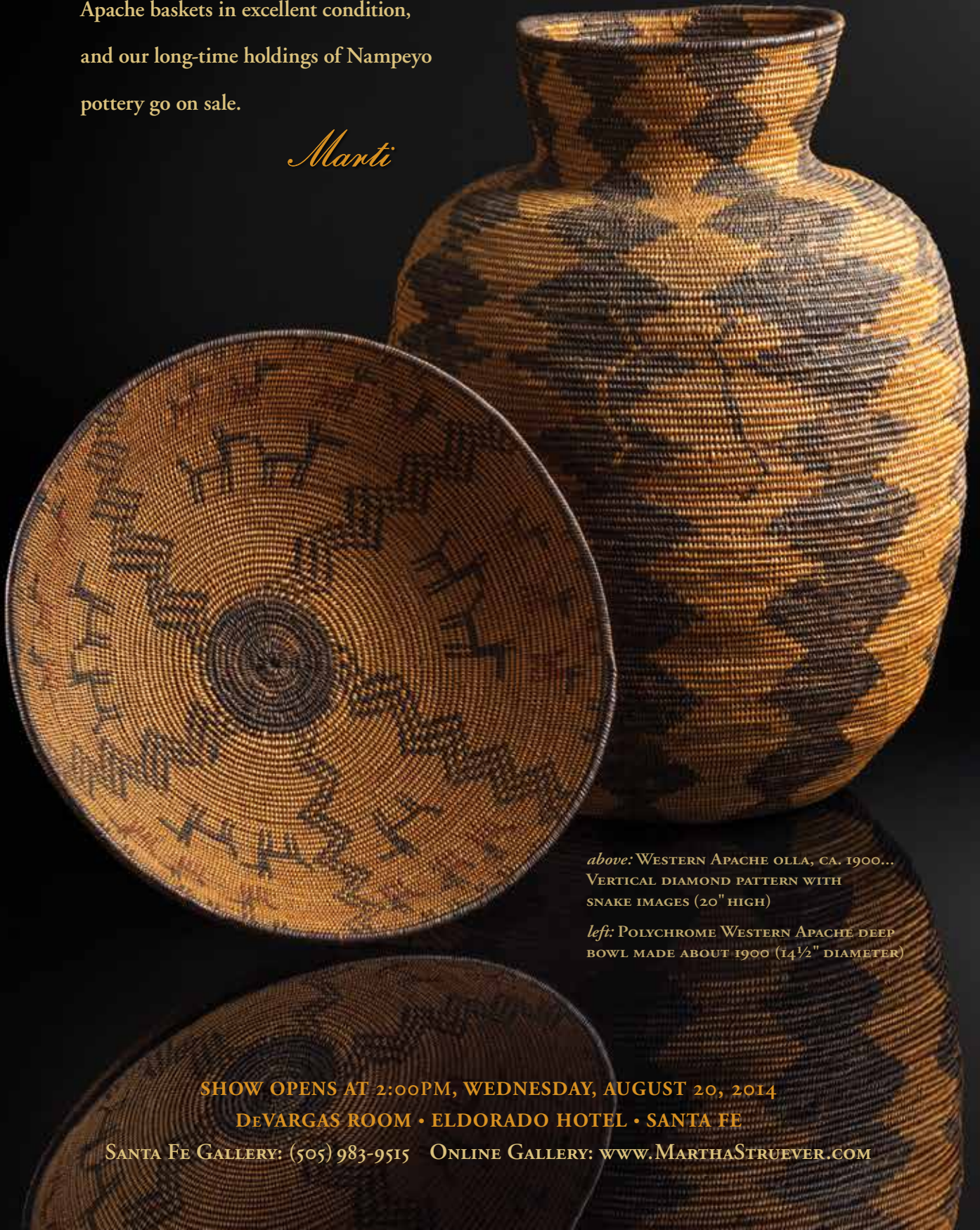
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Cover Photo: Hopi tile circa 1890 Crow Mother

Photo Courtesy Silver Plume Gallery

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415-927-3717
acek33@aol.com
www.atada.org/publications.html

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

The appraisals web page has been completely rewritten to make it more accurate and user friendly. Click on "Appraisals" near at the top of the red (left, navigation) column of any ATADA web page. If you are an ATADA Full Member and wish to be listed on this page, please send an email containing specialties, credentials, and appraisal services to Webmaster@ATADA.org. Your listing will be posted as soon as possible after receipt of your email.

We look forward to the summer show season. The August shows should be especially good - and business conditions are improving. I hope to see all of you in Santa Fe.

I have announced that I plan to retire from ATADA at the end of my term as President (at the start of the next BOD meeting at Marin in February, 2014). I will continue with all my present responsibilities until that time and will do everything in my power to make a smooth transition to a new administration.

There have been two significant updates to the ATADA web site. First, a "Google search" of the ATADA web site is now available. Click on "search ATADA" at the top of the red (left, navigation) column of any ATADA web page.



Editor's Desk

At their February meeting, ATADA's Board of Directors voted to change the magazine's publication schedule. There will still be four full-color issues per year, but half those issues will be published online only. The money ATADA saves by doing this will be used to develop a more user-friendly website to better serve our members, and to increase public awareness of ATADA.

The next issue — the Summer issue that is distributed at the August shows in Santa Fe — will be printed and published at www.atada.org, but the two following that will be published online only. After that, we will alternate print with online-only, printing and posting the Winter and Summer issues and publishing the Spring and Fall issues only online.

We will adjust our advertising and subscription rates to include the online-only issues. In all upcoming issues, many advertisements will have a link so readers can click through to the advertiser's website. The membership will be notified via email each time a new issue is available online.

Wilbur Norman is away. His next story will appear in the Summer issue.

In Memoriam

Thomas Begner 1941-2014

From the Begner family

Tom died peacefully in his sleep, at home and with his family, early on March 5, 2014.

The most important thing in the world to Tom was his family. Many ATADA members are already familiar with his wife Deborah, and son Steve, who worked with him at Turkey Mountain Traders. At shows, Tom was sometimes joined by Steve's wife, Diana, and son, Evan, who have been integral to the success of the business and will be even more so from now on. There was also his daughter Allison Begner Cole, her husband Jonathan, and their two boys, Joshua and Christopher, who would join their cousin Evan in rousing backyard soccer games and trips to the zoo with Nana and Papa.

Tom believed passionately in the majesty of the Native arts of America, especially the Southwest. He also believed in the

people who made it their work to promote and sell those arts. He counted many of the people with whom he regularly did business among his closest friends, and every show was a chance to reconnect with them.

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MEMBER CLOSE-UP

Tad has moved from one frontier — the American Southwest — to another, Australia, bringing his passion for Southwest jewelry and art with him.

Tad Anderman



Photo Courtesy Photo Image Technique

Tad Anderman is a true son of the Southwest. He was born on January 4, 1962, and raised in Denver, Colorado. He spent the last two years of high school at boarding school at Verde Valley School in Sedona, Arizona. He studied Anthropology and Archeology at UNM, and remained in Albuquerque after college.

“I grew up in a family of art collectors,” he says. “My dad collected Navajo textiles and abstract sculpture, my mom collected kachinas from the 1920s and Navajo jewelry, and they

were both interested in architecture.” Tad’s father spent spring vacations driving to trading posts on the Navajo reservation, “hanging around the Four Corners region. My dad was born and raised in Albuquerque,” he adds. “I was mesmerized by the Southwest.”

In 1977 and 1983, his parents took Tad to Papua, New Guinea, where they collected art from the villages. At twenty-one, he worked for Dick Conn at the Denver Art Museum. Tad served on the board of directors at the Wheelwright Museum from 1998-2000. “I’ve known [Wheelwright Museum director] Jon Batkin longer than anyone in New Mexico,” he says. “I met him in 1977, when he was getting his M.A. at the University of Denver and curating my family’s New Guinea Art collection.”

His first gallery job was at the Linda Durham Gallery in Santa Fe 1984-1985 (he describes Linda as “a doll—what wonderful things she taught me about gallery

life”). After one year at Linda Durham, in 1987 he started working for Al Anthony at Adobe Gallery, when the gallery was located in Old Town in Albuquerque. He calls his three years with Al “invaluable experience — I learned the world of Native American art.”

After three years with Al, “pottery became my Number One love. I adore jewelry, but it was my love for historic pottery that got me kicked off.”

In March, 1990, Tad went out “on my own,” becoming a private dealer in Albuquerque, mostly in jewelry (“early cuffs and bracelets are my key strength”) and historic pottery (“1680s to 1940s — I felt at home with that material”). He started doing shows, first in the Washington, DC-area, and as a result, he says he “got more serious.” At an early (circa 1993) Washington-area show, he shared a booth with Bob Bauver and Douglas Deihl (now Skinner’s Indian art specialist). They called their temporary partnership “True West.” Then came shows in Santa Fe, at the Eldorado Hotel and Whitehawk. At the Whitehawk Show he displayed part of his collection of Indian Deco furniture. “I did very well — that stuff is hard to find, easy to sell.” The collection had great provenance: it was commissioned by and carved in Yeibichai motifs for the

director of the American Museum of Natural History in 1936 to be used as furniture for his office. Tad calls this “over the top” furniture, “the single greatest thing ever, elaborate, functional, and with great visual resonance.”

But although he thinks of himself as a jewelry and pottery man, his first sales as a private dealer were Navajo rugs. “I grew up with my dad buying Navajo rugs. He had beautiful Navajo textiles. When I became a dealer, I purchased a gorgeous green circa 1860-1870’s Navajo Serape from Kathy Whitaker out of the Briscoe Collection in Los Angeles. My favorite rug patterns have always been Red Mesa Outlines. I love their color, electricity and vibrance.”



Photo Courtesy Silver Plume Gallery

Tad says he owes the most to Mark Hooper, whom he calls “my mentor. When I worked at the Adobe Gallery in Albuquerque from 1987-1990, most afternoons I visited Mark on the way home. At that time, he lived a block away from my house in Albuquerque. He taught me more about material than anyone else. He has a world of knowledge, has read and studied everything, and would explain things until I understood.”

Tad burnished his public profile and improved his jewelry inventory at the Butterfields (now Bonhams) June 1, 2009, San Francisco auction that featured early Southwest jewelry collected by late Pennsylvania dealer Lynn Trusdell. He bought a total of 17 bracelets (he says now that one of his clients bought more at the same auction), but it was the prices he paid that raised eyebrows, topped by \$6,710 (including buyers’ premium) for a Navajo bracelet. “It’s either buy it now or pay \$2000 more later,” he said then.

Other dealers, however, were surprised by what one dealer called “super, super retail” prices. One said, “I’m in shock,” and another dealer asked “Whatever happened to the good old days?”

Tad says he sold two of the bracelets before he got home to Albuquerque that night, and called most of the bracelets he bought “well above average, but not great. Six or

seven bracelets in the auction were fabulous, and I only got two of those. I thought the Trusdell bracelets were seriously underpriced. They would have been fabulous for merchandise, and I’m amazed more dealers didn’t buy them.”

Later that same year—2009 —Tad, along with a number of dealers, were invited to attend Australian dealer Jennifer Cullen’s 50th birthday party in Sydney. “It sounded like a fun thing to do, and on a whim, I went. The next day, we took a ride around Sydney Harbor on a boat owned by one of Jennifer’s clients” where Jennifer offered Tad a job at her Sydney gallery, called Four Winds, after John Krena’s Four Winds gallery in Pittsburgh, where Jennifer got her start in American Indian Art. “I had sold jewelry to Jennifer on and off, long before I came to Sydney,” he says. “I thought about it for three months, and moved to Sydney on May 27, 2010. A new start.”

But after five months at Four Winds, including attending the Whitehawk show with Jennifer in August, Tad says he “wasn’t satisfied with the situation. All my inventory was there, and I thought I had a better shot at making a gallery in Sydney work than back in the Southwest, where I’d be one of many, not one of two. I liked Sydney, and I still wanted to make a go of it.”

Is there a taste for Southwest Indian material in Sydney? “If there is, I give Jennifer credit for that. She realized in 1981 that the public would be receptive. There is a strong group of people here who love this material.”

Three years later, he is still making a go of it, “even in this economic climate.” His gallery, Silver Plume, is in the eastern suburbs of Double Bay, around the corner and less than a block away from Jennifer’s gallery:

“any business person would go where the business is,” he explains. Tad says it is one of the best locations in Sydney, with lots of foot traffic, and “things will only get better with time.”

He describes the gallery as “very minimalist, clean, refined, with bay windows and a lot of window space. Alluring and



Charlie Houch cast cuff circa 1920-30’s
Photo Courtesy Silver Plume Gallery

MEMBER CLOSE-UP



Isaiah Ortiz Montana Agate Ring
Photo Courtesy Silver Plume Gallery

Although Tad sells most of the things he buys, his collection of Hopi tiles is “strictly mine. I started collecting these tiles when I was 15 years old. I have 162, the third largest collection in the country, after the Denver Art Museum and Peabody Museums.”

Tad and Vickie’s third and current show “Navajo Pearls,” featuring silver beads, opened April 3, 2014. “Beads captivate collectors, and we will have a section from contemporary in different weights to an early necklace made by Slender Maker of Silver.” Lucky Sydney-siders indeed.

sophisticated. We have antique glass cases for display and two wall cases bolted in to the wall — very clean and abstract. We have a lot of open space. We prominently display very colorful Guatemalan bags, and the color brings the people in.” Silver Plume inventory includes 150 pairs of contemporary and old pawn earrings at any one time. “We have a lot of fun,” says Tad.

The “we” is Tad and his business partner, Vickie Yorke, whom, coincidentally, he met at that 50th birthday party. She was invited because she had been a collector buying from Jennifer for 20 years. “We struck up a conversation as one does at parties, then a friendship was forged from a mutual love of Indian jewelry.”

Silver Plume’s clientele is mostly Sydney-based, “and together with our website, www.silverplumegallery.com.au, we are reaching international buyers as well. Vickie trades all over the world. The website is very much an extension of our gallery.”

The gallery has hosted two shows so far, a show for contemporary San Felipe silversmith Isaiah Ortiz, and, in November 2013, an exhibition of Navajo and Pueblo earrings 1850-2013. “Bobby Bauver attended the opening and gave a talk on the history of early Southwest jewelry. He can talk the talk and walk the walk,” Tad says of Bob. “His visit brought a lot of legitimacy to what we do. He did a lot for our status.”

Tad has become known for his high standards and eye for the jewelry he buys and sells. Luckily for Sydney-siders, Tad sources works from old contacts gathered over a lifetime immersed amongst passionate collectors and dealers alike. “My commitment is to sell the best in Indian jewelry at the level one can afford to spend.”



Hopi Cross Necklace Circa 1890
Photo Courtesy Silver Plume Gallery

COLLECTOR'S CORNER

John Morris, who produces antique shows with and without his M2 partner, Kim Martindale, has roots in the music world as well

John Morris



John Morris had a peripatetic childhood. When his father was in the Army (he also worked as an advertising executive), John was in the sixth grade in New York, Alabama, North Carolina, and Texas. “The only thing I remember from sixth grade was the names of the five tribes of Alabama.”

Back in New York, the Morris family lived in Westchester County, just north of New York City. John went away to prep school, and then to Carnegie Tech, famous for its theater program. He thought he

would be an actor, “but there were too many people trying out for too few parts,” so he went into production (lighting, sets, etc.) instead. “I worked on 30-40 off-Broadway shows, then I bought ‘The Establishment’ —a English satiric, news-oriented comedy show along the lines of ‘Beyond the Fringe’ that was produced by BTF alum Peter Cook—and took it on the road to American colleges.”

John also bought the production rights to the “Cambridge Circus,” another satirical-comedy English university revue that first was presented at the Edinburgh Festival. As “Beyond the Fringe” and “The Establishment” were from Oxford, “Cambridge Circus” was from Cambridge. John says, “Both shows had been brought to Broadway, and I bought ‘Cambridge Circus’ to tour American colleges after that. John Cleese was in ‘Cambridge Circus,’ and he says that he would have gone to work in the Foreign Service had I not employed him as an actor, sent him on the road, and shipped him ‘The Economist’ at every stop.”

John’s interest in American Indians and Indian material started in Boy Scout camp in upper New York State. “The craft counselor was very into Indians. He

had beadwork moccasins, a General Custer uniform, and he got me interested. When I told him I liked his moccasins, he told me to make my own pair.” A few years later, early purchases included a rainbow tableta from an Indian shop in Greenwich Village, and 16-foot-long kayak. “I read, studied, bought. I found Indian things interesting and attractive.”

John’s theatrical agent also worked for Bill Graham, and the agent set up a meeting of the two men in Toronto. “We got along, and we put together a Toronto show for Luke and the Apostles, opening for the Jefferson Airplane and the Grateful Dead. As a debut, I organized a free concert in front of Toronto’s City Hall with the Grateful Dead which was attended by 40,000-50,000 people.”

John ended up working as head of production for Graham in New York. “I brought major production values to the Fillmore East. I knew Josh White, and added the Joshua Light Show to the concerts. But that was just the beginning. I took the Airplane and the Doors to Europe and toured with the Moody Blues, with Japanese percussionist/keyboardist/composer Stomu Yamashta, whose supergroup, Go, included Steve Winwood, with Noel Redding, previously Jimi Hendrix’s bassist,

and others.

In 1969, John's production experience and contacts with bands and agents made him the ideal person to join the team planning what became the Woodstock Music and Art Fair ("An Aquarian Exposition/3 Days of Peace & Music," August 15,16,17) and then become production manager of the event itself.

Legends and counter-legends have grown up around every aspect of Woodstock over the years, but the prevalent origin myth says Woodstock started as an ad in the Wall Street Journal: "Young Men with Unlimited Capital Looking for Interesting and Legitimate Business ideas." The source of that unlimited capital was John Roberts, whose family owned the Block Drug Company. Michael Lang, a former Miami head shop owner, festival promoter, and band manager, responded to the ad, and his original vision of creating a recording studio in Woodstock morphed into the idea for a three-day outdoor music event that would come to fruition a little more than than eight months later. Originally, the concert was conceived as a promotion for the studio. But Roberts and his partner, Joel Rosenman, preferred the concert part of the idea, and a legend was born.

By that time, John Morris had a solid reputation as the grown-up in the room at the Fillmore East. Along with overseeing production, he booked acts and dealt with agents. In Pete Fornatele's book, *Back to the Garden*, John describes himself in the Fillmore East years as "East Coast prep school," different in style from many of the people he worked with. It was John's ability to navigate between the straight world and the rock world, what Fornatele calls his "dynamism," that made him "the perfect person to run the Fillmore East." And Woodstock.

An agent told lighting technician Chip Monck (the Fillmore West and the Monterey Pop festival were on Monck's resume) that Michael Lang had been trying to book acts for a music festival he was planning. Monck knew John from the Fillmore East, and the two of them met with Lang to see if there was work for them. There was.

John was the only member of the planning group who had actually produced concerts, and it became his job to book acts and oversee the design and logistics of the event. On the eve of the festival, when crowds started arriving, John says, "we realized that it was going to be a lot bigger than we thought." And when the crowd swelled to 400,000-600,000- plus and the New York State Thruway was closed, it was John who told the crowd, "It's a free concert from now on."

While Woodstock was in the planning stages, John met a



Hopi Butterfly Maiden Tableta

antiques collector from Philadelphia who told him to get on a plane and go to Santa Fe and meet Lloyd Kiva New, who was working with "amazing" young artists and teachers including Fritz Scholder and Allan Houser at the Institute of American Indian Arts. John decided "to do an Indian art project at Woodstock." He invited about 20 artists including Kevin Red Star and Earl Biss and "flew them up from Albuquerque with the Hog Farm." He still remembers the tepee poles that were stowed in the plane's aisle.

He sent crates of paintings and sculpture to be exhibited, but the weather was so bad at the festival (remember that rain?) "that we never unpacked the crates. We were afraid the art would be destroyed."

Cahuilla/Apache artist Billy Soza was part of the artists' group, and remembers that when they landed in New York, there was a bus waiting for the Hog Farm and three limousines for the Indians. Soza says that they were treated "like rock 'n roll stars." To quote Michael Lang, in *Woodstock: Three Days that Rocked the World*, "John Morris, always stylish, booked limos to transport the Hopis up to Bethel..." In the same book, Lang also credits Woodstock's success to "that initial group...a really miraculous group of people" who were "the best at what they did." John says now that Woodstock was "the biggest accident in the world, and we kept it alive. Everyone really was everyone else's brother."

Post-Woodstock, in the 1970s, John moved to London. He was the producer for Paul McCartney's first post-Beatles tour all over Europe, and with other promoters, he organized tours for The Grateful Dead, Santana, Isaac Hayes, the Jefferson Airplane, Alice Cooper, and others. Envisioning a British Fillmore, he took over the 3600-seat Rainbow Theater, where he worked with the crew from the Fillmore East to turn it into a concert hall. "When we opened, we had The Who, the Mothers of Invention, Mountain, Leon Russell, and Joan Baez,

major American and English acts. But it was difficult to get consistent booking. We were too far from America,” and “after one too many Chuck Berry concerts,” John went to live on the Caribbean island of Mustique. In 1978 he moved to Santa Fe, and he splits his time now between homes there and in Malibu.

It was at an early Don Bennett-Kim Martindale Indian art show at the Santa Fe Hilton that John looked at the show they produced and thought, “I can do that. So I did. After Don split with Kim, I asked Kim to be my partner, which we have been, working together when we can for 15 to 20 years.”

John has produced antiques shows in various locales including Napa, Denver, Seattle, and Scottsdale, as well as an annual show in Santa Fe at Christmas, and opened El Museo Cultural de Santa Fe as a show venue in about 2000. “Kim and I developed El Museo, and when dates opened up there, it became home to Objects of Art: Santa Fe, where 56-70 dealers offer everything across the board, antique, contemporary and Modern, from Modernist accessories to American Indian to eclectic sculpture. A New York dealer bought almost every piece of sculpture in that booth.”

He continues: “In the Fall of 2013, when Whitehawk announced they were combining the 2014 ethnographic and antique Indian shows, we started getting phone calls from dealers. In response, Kim and I decided to do a traditional antique Indian art show at El Museo, not gigantic, but dedicated, tradition-wise. We expect 25-35 dealers. Jimmy Economos and Ramona Morris both said they will come out of retirement to do the show.” John calls Economos “a guide, a maven,” and calls Ramona “a long-time wonderful exhibitor who retired from shows, who has with the same last name, and who brings pistachios for her booth.”

Although dealers at the 2014 American Indian Art Show: Santa Fe will sell only antique material with an allowance for 30 percent contemporary material, John finds contemporary work “really exciting. I did a show in Denver where a number of major contemporary artists exhibited, and I would like to bring them in in the future, maybe next year. Traditionalists

reject the idea, but we’ll see. I’m talking about artists of note, like Doug Coffin, Darren Vigil Grey, and Doug Hyde, who may appeal to collectors who have a degree of acceptance for contemporary artists. I’m thinking about Indian Market graduates, artists who don’t do Indian Market any more. But we will do the show this summer with people who don’t want to mix their antique Indian material with contemporary work, and with African, pre-Columbian, and non-American Indian.”



On stage Saturday at Woodstock with Ron Grillion, John's friend from St. Thomas, who worked on the festival and made announcements in French for French Canadians in the audience. John: “Ron probably spoke to more people in a crowd than any Frenchman in history.”

His Rolodex/contact list is still studded with bold face names, no longer as professional colleagues but as “friends who happen to be in show business. I’m having my 75th birthday party in England, where I lived, and I’ll see some of them then. I’ve always been lucky to have lived in great places.”

He shares his Santa Fe and Malibu homes with Luzann Fernandez, an attorney who practices in Los Angeles. Lifetime collectors, John and Luzann now own paintings, jewelry, kachinas, and an “amazing” Hopi Maiden tableta once greatly admired by Charles Loloma, who carved a mask to go with it. “Not major pieces,” John explains. “Our taste and lives are eclectic. These are things we live with and love.”

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Mysteries of Zuni Casting

The next installment of Ernie Bulow's fascinating inside look at The Mysteries of Zuni Jewelry

By Ernie Bulow

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

Photos courtesy Ernie Bulow.

There are really three questions that are embedded here:

1. What is the extent of Zuni casting and why should we care?
2. What is sand casting—really? This question also includes the various types of molds.
3. What is coin silver?



Belle Cooshi wearing jewelry made by her and husband Logan. The large piece on her shoulder has cast dangling crosses. The large naja on the necklace is very Zuni in design.

I would really love to use adjectives like absurd, idiotic, ridiculous and the like; but I have observed that when I use language like that it just annoys people so I will settle for “counter-intuitive.” Here are a few samples of expert opinion.

David L. Neuman, trader and regular contributor to

El Palacio magazine:

“Silversmithing... is not, and never should have been, the proper term to describe Zuni jewelry, which is only distantly related to silversmithing...” 1951

Margery Bedinger, *Indian Silver* 1973

“Zunis do little casting (in fact they sell their scrap silver which the Navajos buy)...” She adds later that Zunis learned sand casting from trader George Rummage, forgot the technique, and relearned it “decades later from a white man.”

Bedinger quotes from Sikorsky's thesis, but in this passage seems an unlikely source for her claim.

Kathryn Ann Sikorsky, “Recent Trends in Zuni Jewelry” 1958 (an unpublished but widely quoted thesis)

George Rummage told her the Zuni mold was a “Box-like frame of wood or metal...filled with sand which is firmly tamped down.” No mention of sugar, cement, oil or anything else.

Dale Stuart King, *Indian Silver*, Volume Two 1976

“Here let me digress to state I vehemently dislike the term “sand-cast”, commonly used for hand cast” and says that 90 percent of “Indians in their casting...use...the wet-concrete-and-oil mold...”

John Adair, *Navajo and Pueblo Silversmiths*, 1944

“The pumicious [sic] rock that Grey Moustache found near Sunrise Springs is quite rare, occurring in fine grain in only a few places on the reservation.”

The five quotes above come from the half-dozen primary sources on early Zuni jewelry. Over the years I have collected a manila file of similar pronouncements.

The simplest origin story by way of definition I have found for sandcasting popped up in a newspaper article in one of the special ceremonial issues of the *Gallup Independent*. The unnamed author asserted that an old Navajo was doodling in some wet sand, liked the design, poured some molten silver into it and invented a new art.

Before we get into that history I wish to point out that in my research in Zuni, almost every early jeweler, and some still working today, have done some casting. Without exception, Zunis tell me that the jewelry worn in those turn of the century photos by E. S. Curtis —all those necklaces heaped on pretty young girls — was not traded from the Navajos, as generally believed, but Zuni-made and actually traded in the other direction.

The only proof they can offer is the molds themselves. Boxes of molds. Many have been lost or broken, but plenty still exist in the village, and the similarity to what we consider Navajo designs is amazing.

So what is sand-casting? Because the end result is the same and the labor quite similar, I usually lump tufa casting and sand casting together in conversation. There are a dozen formulas that have been put forward for sand casting. One of the oldest is found in *Adair*, quoting Lanyade, the self-designated father of Zuni silverwork: Sandstone was burned and then crushed, packed into a shallow box, which was then saturated with sugar water.

An object was pressed into the wet sand, a lid of rock put over the top, and the molten silver poured in. *Adair* adds, "The function of the sugar solution puzzles me. ...Another old smith by the name of Chumohe told me that the Zuni smiths also made molds of adobe..."

One of the best stories came from the writer Anna Ickes (*Mesa Land*) who describes a Navajo who takes an adobe brick out of the wall, carves a bracelet into its face, casts the piece, and then replaces the brick. So far I haven't found the original of that wonderful tale.

When Cushing moved into Governor Patricio Pino's house at Zuni, the room he slept in was equipped with a hearth forge and set of silversmithing tools which belonged to, and were used by, his host (1879). When John Bourke visited Cushing in 1881, he made this observation: "Patricio's silver moulds were lying at the door: made of baked clay bound with iron. The Zunis also understand how to make cupels (crucibles for melting silver)—one, of inferior workmanship but showing its object very well, is in the collection made by Mr. Stevenson...."

When I first read this I didn't know what a "cupel" was so I thought he was only talking about crucibles—but he is making a clear distinction. Another contemporary, Washington Matthews, collected some sandstone "molds" which has given rise to much speculation. He also adds that they were so easy to make they were usually left behind when the silversmith moved.

Looking at the illustrations in his treatise "Navajo Silversmiths", what he calls molds are merely shallow dishes scraped into sandstone in order to cast "slugs," not jewelry. I don't think any sandstone jewelry mold was ever carved or used—unless volcanic tufa (tuff) is counted as sandstone.

When archaeologists were excavating the south side of the old town of Zuni (what is called the Middle Village) early in this century, some silversmithing tools including molds were found hidden in a wall. Nobody seems to know what happened to those molds, but they were for jewelry casting.

A few years ago the Zuni Museum dug out the basement of the old Kelsey store on the south side of the river to pour a concrete floor. Near the doorway, several molds were uncovered. They were a fork, a spoon, and a butter knife. Obviously, flatware would be somewhat easier to pound out

using those than starting with a bar of silver.

So it is impossible to be certain when tufa casting started, whether it predated sand casting, who invented it, and how much sooner the Navajos had the technique than the Zunis. It does not seem to have come from the Mexican silversmiths working at the time. What is important is the fact that both kinds of casting were widespread among the Zunis though the Anglos seem not to have been aware of this.

Tufa (more properly tuff, some will argue) is actually quite common. If you drive Interstate 40 west from Albuquerque,



One of Dan Simplicio's tufa molds with casting poured by his son Dan Jr. It has an unusually large sprue (the silver to the left) and shows little nipples left by the air channels. All that has to be cut off and requires a lot of file work to finish.

look to your right (north) toward the top of the second long hill. There is a visible trail up to some pale rock. I have watched that small spire of white stone slowly disappear over the years. I know several Navajos who use that source.

Tufa is readily available in several areas of the Zuni reservation. Dan Simplicio Sr. had a source that was destroyed when the highway was built out of the Zuni valley. Some of the best material—approved by Juan de Dios and others—was found south of Zuni near the Mexican village of Atarque. Some of these usually fragile molds are still viable today. Dan Simplicio, Jr. has poured some of his father's molds—now half a century old.

Besides the Iule and Simplicio families, many others in Zuni still have tufa molds. Lee Weebothe told me his father Wilbur, who was a close friend of Juan de Dios, did a lot of casting but the molds were destroyed when the family house burned down. His najas, crosses and squash blossoms would be



This is the Stephen Gia ladle. The bowl is 5" across and the handle more than 20" long.

considered Navajo. He is listed in *Adair* as Wilbur Tekala and his wife Lula is also listed as a silversmith.

The Coochi family could only find one of Logan and Belle's molds—a small cross that dangled from a larger cast piece. Some of their cast work is shown in the photo of Belle, including the little crosses.

Francis Tsipa left a large number of molds, and many of the pendants are simply variations on the naja. Like Wilbur Weebothe, most of his work would be called Navajo today. Both of them were also well-known bead makers; mostly the smooth, round type, rather than fluted or stamped.

Ironically, Alonzo Hustito is so closely associated with the



This is a rare tufa mold that still has its lid. This is a Stephen Gia piece but it is hard to figure out what the finished casting would look like—apparently a five pointed star.

fleur de lis design that he is given credit for cast versions. His family says he never did any casting at all. There were several Zuni jewelers besides Hustito who could create the look of a cast piece by doming one piece of silver and soldering it to a flat piece. Done well, it gives the illusion of solid silver

Two of the more unusual mold designs were shown to me by Willie Gia, whose father, Steven, was once quite prominent in the silver world. He was one of the original Zuni Hot Shots — the elite fire-fighting unit — and he stayed out in California for many years. He is listed in *Adair*. Willie has other tools but the most interesting is a huge ladle used to melt and pour silver.

Willie recalls helping his father on several occasions. Most casters wired the two halves of the mold together before pouring. According to Willie, once Steven had his molds clamped, he would line them up in a shallow crate. With a helper at the bellows, he would melt and skim the whole ladle at once and pour a dozen or more pieces at a time.

Horace Nieto started casting early in the last century when he learned the technique from Dan Simplicio. Horace's son, Roy, says he learned from the Calavaza family, who were taught by Dan. Roy was still casting until recently when the price of silver got prohibitively high. His nephew Pablo Padilla Jr. is now teaching his young son. A Zuni family with five generations of casting and no intention of quitting any time soon.

Zuni smiths had an advantage with their charcoal because of the huge bread ovens. Burning cedar logs without much oxygen (called a reduction fire) creates superior charcoal. They would pay kids fifty cents a gunny sack to go around the village and pick up the bigger chunks.

Recently, Jim Paywa showed me some of his father's molds. He remembers helping his father with the casting and indicated a simple bracelet form and fold me, "He sold hundreds of these to the Chiamonte store in Gallup." Paywa is the only person interviewed who said they used only fine sand and oil—no cement. Nobody said they used only cement and oil. Nobody I talked to seemed to think it could be done with sand alone.

The usual procedure is to mix fine sand, cement powder, and plain old crankcase oil and pack it into some sort of metal box. Push the positive into the sand—wood, plastic and lead are common. Silver is rather expensive to keep for casting patterns. Draw the sprue and vent lines from the figure, put on a lid and pour the molten silver. This technique is documented back more than a century.

Considering the dearth of good information about the molds, considerable attention has been paid to the mold release, which allows the silver to separate from the pumice. Early descriptions mention lard or tallow. A number of smiths

smoked the mold interior with pinon which has a lot of creosote. Juan de Dios used kerosene. Some used lamp black, charcoal and machine oil. Adair notes that "Horace Aiule uses smoke from peach pits tossed onto hot coals." One wishes as much attention had been paid to other aspects of the process.

I made my living for a decade as a jeweler, and my wife, Michelle, is descended by blood from the Dishtas and Mahootys—by family with Joe Zuni and Wayne Pinto, to name a couple. Michelle has won many awards. We know something of the practical side of silver work. When I hear a dealer assure a customer he can tell whether an old piece was made from dollars or pesos or silver slugs, I know I'm in the presence of a liar.

Can he also tell when a smith has dropped a couple of old copper pennies into some sterling scrap, a common practice among casters? Though it is possible to recognize silver with a higher copper content by its color (call it warmth), it is not possible to "see" its origin. Coin silver is .900 pure, sterling is .925. It takes a trained eye to see that difference. When a piece is highly buffed it is even difficult to tell silver from nickel at a glance.

This is another of those endless conversations which really has little or no bearing on the value or age of a piece of jewelry. There is so much misinformation circulating. Pesos were preferred because they were purer—oh, no, it was the other way around. Indians stopped using coin silver when Mexico — no, the United States — prohibited the

JUAN DE DIOS

The earliest casting that can be identified with certainty belongs to Juan de Dios, who taught his nephew Dan Simplicio Sr. and several other Zunis. Lee Weeboth remembers him well and has told me some great stories. He is rather mysterious himself. Nobody seems to know the origin of his Spanish name, usually pronounced and sometimes spelled Didios.

At the end of his life he was wheelchair-bound and I have been told he was paraplegic, but the only photo of him, from the Heard Museum, shows him with crutches. John Kennedy described him as a diabetic amputee.

The literature has several references to his casting "in the round" using two tufa molds for the two halves, then soldering them together. Apparently most of these pieces were small animals and resembled fetishes. I have never seen a photograph of one so I don't know if they were charm-bracelet size or larger.

The most spectacular piece I have read a description of is the famous crucifix. According to the story, he carved the Jesus figure in two molds, back and front, and joined them together. (I don't have any idea how large it was.) Then the figure was soldered to a cross. I would really love confirmation of this tale. Does the piece exist? Where is it? Are there any published photographs of it? Frankly, the story has all the tang of an oral myth. It would be nearly impossible to carve the figure, with its outstretched arms and crossed ankles, in two pieces that matched up well enough to solder together.

More importantly, why would anyone go to all that trouble when the figure's back would be joined to the body of the cross and thus invisible? Is this just a folk-tale or does anyone know the location of this marvelous piece?

It would be difficult to attribute de Dios' unique style to any Navajo influence, though it is said he was taught silversmithing (therefore casting) by a member of that tribe. An artist gains the status of a Juan de Dios because of his genius, not his ability to copy.



A group of Bowman Paywa's blanks. These would be pressed into the sand to create a mold. The one on the bottom has a channel for inlay, once it is cast and bent to shape. This is the piece he sold hundreds of to the Chiamonte Store.

exportation/disfiguration of coins. Or something like that.

Up until the turn of the last century when Mexico started its long-running revolution, coinage of both countries was essentially the same. Then Mexico started alloying more and more, making the silver content less and less. They never — at least since Spain was doing the minting — issued a silver coin purer than 90%. This information is on the Internet. Mexico issued a 25-peso coin to celebrate the Olympics in 1968 but even that was only .900 fine.

Ruth Kirk, an excellent writer and wife of Gallup trader John Kirk, said as late as 1920 that her husband got pesos from a bank in Mexico, and Mexico cut off the source in 1930. That doesn't fit with what the coin collecting sites say.

Originally coins were used for casting and fabrication because there was no other source of silver. There was no widespread preference for one currency over another except availability. Silver dollars continued to be used until the early sixties when they were withdrawn from circulation and instantly became

worth more than face value. By then the peso didn't have any silver in it.

Robert Leekya told me that the famous Navajo smith Ike Wilson had a source for pesos, known as 'dobe dollars. Bill Richardson said that during the war when silver was strictly rationed, Chief Deerfoot would go to Mexico and buy platters and other old silverware and bring it back for silvermiths.

The Kennedy half dollar was popular until 1964 when it was debased. During the Hunt Brothers' madness of the early seventies, anything silver was melted down. It turned out that tracheotomy tubes were sterling. There are still some Zunis who buy scrap because it is cheaper, and go through the process of melting it into a slug and turning it into useable form with a rolling mill. I personally know the location of half a dozen rolling mills in Zuni.

Unfortunately this is a large area of Zuni silverwork that has been almost totally neglected and it will be hard to establish the Zuni right to claim their own work.



Wilbur and Lula Tekala, wearing their own jewelry. Several Zunis made large concho belts like this one. Wilbur also made the beads he's wearing, still in the possession of Lee Weebothe.

From ATADA's email:

Hello

I e-mailed you some time ago re the wee pretendy Indian items being sold on Ebay, which is rife. When I contacted Ebay, they said they only respond to a complaint re the authenticity of an item if the complainant had bought the item and was not satisfied. They do not check up unless you are the purchaser? Which means folks can happily list any items as American Indian, Art Nouveau, Antique etc, even if they are not!

I recently e-mailed one seller as he is listing a Nepalese silver bangle as a 'superb vintage Navajo Indian' item. He said, in his response, said he would correct the listing. He has not done so, so the naive are bidding on a fake.

This is just not right.

Kind regards,
J. Chandler
chandler@pmchandler.co.uk

To the ATADA News:

My name is Howard Chatt and I was the sole individual that conceived The American Indian & Western Relic Show that was held at Great Western Exhibit Center in the Los Angeles area and we held this show in many other areas including Denver, Chicago, Dallas & New York and other cities around the Los Angeles area, and myself and Hubert Guy started the Indian Trader newspaper.

Yesterday just by chance, I came across an article in your publication titled Origins of the American Indian Art Market on page 14.

I felt compelled to write to you because I have never read a story that has so many errors. Whoever the writer is has produced a fantasy piece of literature and it needs to be corrected, especially about attendance in the hundreds of thousands. As a matter of fact the highest attendance was around 17,000. Then the writer said we had a license to print money. WOW! Nothing could be further from the truth. Because of the cost of running this show, along with P.R. and advertising, our profits were in the few thousand dollars. Then the writer goes on about exhibitors not knowing what they were doing and didn't have money in their pockets. Well, all I could say about this is we never had an exhibitor that wasn't totally pleased with their sales at the Great Western Show, and then your writer insults everyone's intelligence by saying that most didn't have the knowledge and were there to make a "fast buck." Let me answer that by saying that the Who's Who of Indian art attended these shows and the knowledge that most exhibitors possessed would put this writer to shame. Then he goes on to say that Del [of Del's Trading Post] would go around towards the end of the show and purchase rare Indian Art at pennies on the dollar. This couldn't have happened because there were many people at this show that had very deep pockets and would have purchased any rare and valuable items for just a minor discount from the asking price.

Too bad that this writer didn't and still doesn't have the facts.
Best Regards,
Howard Chatt

Local Marin County Media File

"Art of the Americas" is the headline of a story by Soren Hemmila that ran in the *Mill Valley Herald* on February 12. Perhaps some of you saw the story in Ari Maslow's booth at the Marin show. We have the *Herald's* permission to print the complete story, which is below, minus two paragraphs promoting the show. The sub-head read "Mill Valley resident takes over mother's business and passion for Native American art." The complete illustrated story can be seen online at http://www.marinscope.com/mill_valley_herald/lifestyles_entertainment/article_cd96dcd2-9422-11e3-ac1c-001a4bcf887a.html



Sandra Horn and Ari Maslow at the 26th Annual Santa Fe Whitehawk Indian Art Show and Sale, 2008, standing in front of a Classic First Phase Chief's Blanket, circa 1885.

From an early age, Mill Valley's Ari Maslow would travel through the Southwest with his mother on buying trips for her antique business. After the death of his mother, Sandra Horn, Maslow continues the family business and the passion for Native American art he shared with her.

Maslow was 12 years old when he participated in his first Art of the Americas show at the Marin Center Exhibit Hall in San Rafael. He will participate in his 30th show on Feb. 21-23.

"One the earliest and fondest memories of my mom are the annual road trips to the Southwest and Midwest," Maslow said "On these road trips we would travel to Farber, Missouri, where she had been connected with a "picker" who was about 75 and born in the small town in which he still lived."

The two would go on buying trips every year and Maslow was exposed to barns that had not been opened since the Civil War. "It was like an Indiana Jones experience to me," he said.

Maslow said his mother's early exposure to Native American art in her hometown of Bakersfield captivated her heart. She developed an early appreciation for Native American basketry which she shared with her son.

"Growing up as the son of an antique dealer, I was exposed to history for my entire life," Maslow said. "Specifically American history and even more specifically, Native American art."

Horn suffered a stroke on her birthday in 2012 and passed away a week before Christmas 2013. Maslow said. "I'm moving forward with her business, it has become a passion of mine as well."

Maslow says there is a grounding nature of Native American art which is easy to collect and live with while supporting the original American culture.

"The emerging contemporary Native American art is both traditional yet radical and edgy and it is finding it's way into homes," Maslow said. "We're hoping with the introduction of the more edgy items, the younger collectors will see the inherent value."

Maslow said he works with many native American tribes and elders, and "due to our focus on education, we are seen as supporters of the tribe and of the art. We personally have collected baskets from local tribes including the Alhona, the Coastal Miwok, the Pomo, and Hupa tribes. Throughout all of our work, we have made education paramount to all of our work," Maslow said.

But according to Maslow, Coastal Miwok baskets are very uncommon because the tribes were moved from the area as early as the 1850s during the Gold Rush.

"Items are very rare. What we come across are mainly utilitarian baskets, meaning cooking baskets and gathering baskets that were collected between 1870 and 1930," Maslow said.

Early Russian fur traders collected vast amounts of coastal artifacts from California to bring back to St. Petersburg, Russia, leaving few coastal artifacts in the area.

"Some of the greatest collections of historic California basketry exist in the St. Petersburg museum. That's where you see non-art baskets from the 1600s to the 1800s," Maslow said.

ATADA Board Meeting Minutes

February 2014

San Rafael, California

Present:

Peter Carl

Jan Duggan

Erik Farrow

Roger Fry

Bob Gallegos

Alice Kaufman

Joe Loux

Clinton Nagy

Arch Thiessen

At the Executive Board meeting that preceded the meeting of the full board, the Executive Board approved Education Committee chair Bob Bauver's suggestion to give \$2000 to the Phillips Scholarship fund and \$1000-\$1500 to the California Indian Basketmakers Association in memory of Sandra Horn, a process which has now begun.

John Molloy resigned from the position of vice president, but will remain on the Executive board, and will stay on the board as an At Large member. Peter Carl agreed to take his place as vice president.

Treasurer Larry Cornelius's report was read, and reducing the mailing list for the ATADA News was discussed, cutting the number from 1500 printed for each issue to 750, with a possible savings of \$10,000 in one year.

The board then had an extensive discussion of the website, with the idea of finding/hiring someone to rebuild/replace/maintain atada.org. It was proposed and agreed to withdraw \$10,000 from an ATADA CD to find and hire that person when needed. Clinton Nagy will head the outreach/search committee.

Although the board has not yet decided on a program, ATADA events at Whitehawk will begin at 5 PM or 6 PM, whenever the show closes for the day, instead of 8 AM. The general meeting will start at 8:30 AM on Monday, August 18. The next board meeting will be held at 6 PM on August 13 in Santa Fe. Jan Duggan offered to host

the meeting at her house, and her offer was immediately accepted. We are asking for suggestions for seminar topics.

The board then talked about the ATADA guarantee, and discussed a possible page on the website that could suffice as a fill-in-the-blanks printable provenance and condition report.

The Appraisal page, created by Roger Fry, Bob Gallegos, and Arch Thiessen, is almost ready to be published on the website. Qualified appraisers will be listed alphabetically. Qualified dealers who are not listed should contact Arch. The page will have a link to appropriate IRS regulations.

The board expressed interest in a board retreat in Oklahoma City. Peter Carl will try to find dates that can work for most board members. A board retreat was held in Kansas City several years ago with productive results. Far-reaching questions are being asked about ATADA's direction, and involvement in online social media in order to reach out to younger people. Phrases used included "reinvent ourselves," "change the name," "change the appeal," and "come up with a new approach to our business," "reach out to the tribal community," and "the look of the website reflects who we are

Changes Coming to the ATADA News

There will still be four full-color issues per year, but half of those issues will be published online only. The next issue — the Summer issue that is distributed at the August shows in Santa Fe — will be printed, but the two following that will be published online only. After that, we will alternate print with online-only, printing the Winter and Summer issues and publishing the Spring and Fall issues only online.

For more details, see the Editor's note on page 6.

and want to be." We will ask the membership via email for input for the retreat agenda and for ideas on revamping the website. It was estimated that it could cost \$5000/15,000 to build a new website that would "show our ability to market

and get more business opportunities to our members.” Peter Carl’s wife, Ginny, is a professional who “helps non-profits to come up with answers and can guide us to our future” and will attempt to do so for no charge. Peter will prepare an email for the membership outlining retreat goals and preparations.

Arch’s term as president comes to an end in February 2015. After that, if no one volunteers to be president, we will “run ATADA from the board” as has been done in the past. We will form a transition team at the retreat.

Two statements/proposals from members were on the agenda. Associate Jim Owens proposed “ATADA set aside funding of \$5000 to combat the position of the AIA as to the 1970 convention and Museums receiving, either by gift or purchase, artifacts from collectors that are from America.” The board felt we couldn’t spend \$5000 on this project right now, as we have more pressing priorities to which we had already allotted funds.

Associate Spider Kedelsky’s proposal in brief: “Given the number of issues surrounding repatriation and ‘ownership’ of artifacts both with Native American and international material, I think it an important enough subject to be fully explored by ATADA through its quarterly magazine.” “Bob Gallegos has been and should be our spokesman in this,” a board member said. This subject and Spider’s proposal will be discussed further at the retreat.

The board then considered how to maintain distribution of the *ATADA News*, and a proposal was made and passed to publish two of the four annual issues of the *ATADA News* online-only as a money-saving measure. It was pointed out that we could save money by printing fewer magazines each time.



Calendar of Events 2014

As a service to our members, we post a calendar of events of interest to collectors of either Antique American Indian Arts or Tribal Arts 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.

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 2, 2014, San Francisco, California

Bonhams' Native American Art Auction, Location: San Francisco. Bonhams and Butterfields, 220 San Bruno Avenue, San Francisco, CA 94103, (415) 861-7500, 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 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 antiqueevents@yahoo.com

June 14, 2014, Flagstaff, Arizona

Museum of Northern Arizona / Flagstaff Cultural Partners 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 14, 9:00 am to 1:00 pm Museum of Northern Arizona. Auction begins: June 14, 2:00 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 12 - 14, 2014, Taos, New Mexico

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 32nd 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 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 9 - 10, 2014, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the Lujan building at Expo New Mexico (state fairgrounds). Early entry is Friday, August 8th from 2 pm to 7 pm. General admission 9 am - 5 pm, Saturday, August 9th. The show hours are 10a.m. to 4p.m. Sunday, August 10th. 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. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 13 - 17, 2014, Red Rocks State Park, Gallup, New Mexico - dates to be confirmed

The 93d 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 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 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 the Maine Antique Digest, these 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, 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 16 - 17, 2014, Santa Fe, New Mexico

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 18 - 24, 2014, Santa Fe, New Mexico

ATADA sponsored events - all activities are at the Santa Fe Convention Center - all sessions are open to the public at no charge. Details to be announced in time for week of August 18-24 - Annual ATADA General Meeting Members and friends are welcome!

August 17 - 18, 2014, Santa Fe, New Mexico - info from 2013:

Auction In Santa Fe Manitou Galleries proudly presents the 9th annual "Auction In Santa Fe." It will be held at the Historic Hilton Hotel in Santa Fe, NM. For more information, please call (307) 635-0019 .

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 19 - 21, 2014, Santa Fe, New Mexico

The Antique American Indian Art Show Santa Fe 2014 will be held at El Museo, in the Railyard, in downtown Santa fe. August 20 - 21, 2014, 11 - 6 pm. The 2014 Opening: Tuesday, August 19, 6 - 9 pm. For more information, please contact Blake Hines, (505) 660-4701, or John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit <http://www.antiqueindianartshow.com/> Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 21 - 22, 2014, Santa Fe, New Mexico - event and dates to be confirmed

The 39th Wheelwright Museum Annual Silent Auction and Live Auction Preview Party will be held Thursday, August 21, 4:00 pm, and the Collector's Table and Live Auction of American Indian Arts and Crafts will be held on Friday, August 22.

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 - Dates to be confirmed

The 68th 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 13, 2014, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Fall 2014 Preview 9-11:00 am. Auction 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 9 am. 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 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 www.goldencaliforniashow.com or email ATADA
members Ted Birbilis and Sandy Raulston at [tednsandy@
goldencaliforniashow.com](mailto:tednsandy@goldencaliforniashow.com).

Media File

Excerpts from recent newspaper, magazine, and Internet articles of interest to the Membership, with links provided where possible to access the full story, usually with images. All 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 links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

“Indian Family Sees Its History in a Shirt” by Leslie Macmillan appeared in The New York Times on December 27, 2013. A summary appears below; the full illustrated story including picture of the shirt at

http://www.nytimes.com/2013/12/28/arts/design/in-a-shirt-indian-family-sees-its-history.html?_r=0&adxnnl=1&pagewanted=all&adxnnlx=1388507088-LldpqNLjciZL32VXMb0fNw

The star of this story is a circa 1860 photograph believed to be of Lakota leader Little Thunder wearing “an elaborate rawhide shirt” decorated with locks of hair that could be family mementos or enemies’ scalps and eagle feathers dyed red and white. In 2012, a history professor who worked on the reservation, saw what looked like Little Thunder’s “Sioux Beaded and Quilled Hide Shirt” shirt in a Skinner auction catalog and notified Little Thunder’s family. The shirt was estimated to sell for \$150,000/300,000 on November 9. But Skinner bowed to legal pressure from Little Thunder’s descendants and withdrew the shirt just before the auction.

To quote The Times, “Cultural property claims can be complex,” and the laws and circumstances have changed, pitting “good-faith collectors” against tribes and family members. Attorney William H. Fry said his client, collector Charles E. Derby, had a bill of sale from the early 1980s, and knows the shirt was displayed by and bought at a Cambridge, MA, bookstore. The

Little Thunder family’s lawyer said “a collector would need a lengthier provenance for the shirt to claim good title” based on his interpretation of the 1953 “Indian commerce laws.” Before 1953, sales and transfers of this shirt would have been illegal. Fry contends such laws were “outdated” and “paternalistic,” and that there was no proof of the identity of the man in the photo. Needless to say, the family believes it has strong proof that the photo is indeed of Little Thunder.

If the name of Charles Derby’s lawyer sounds familiar, Will Fry has spoken at ATADA workshops at the Whitehawk show in Santa Fe, and is the son of ATADA board member Roger Fry.

“Sending Artworks Home, but to Whom?” was the headline for Tom Mashberg’s long January 3 New York Times story on repatriation. The subhead was “Denver Museum to Return Totems to Kenyan Museum.” A summary appears here, read the full story with an illustration of the vigango at http://www.nytimes.com/2014/01/04/arts/design/denver-museum-to-return-totems-to-kenyan-museum.html?adxnnl=1&adxnnlx=1388857861-nM3Geq5FZkwQcmjh902Ksg&_r=0

The “theft of their vigango — totems — from Kenya has been called a “sacrilege” and has affected crops and livestock. But these memorial totems are “creating a spiritual crisis of sorts for American museums” who “want to return them, but are not finding that so easy.”

The shirt was estimated to sell for \$150,000/300,000 on November 9. But Skinner bowed to legal pressure from Little Thunder’s descendants and withdrew the shirt just before the auction.

The Denver Museum of Nature and Science has come up with a new way to return their vigango, which the museum calls “complicated, expensive and never straightforward.” The museum will give the artifacts to the National Museums of Kenya, who will then decide how/when/where/to whom to distribute/exhibit them.

Kenyans believe that the totems have “divine powers,” and are not “global art commodities.” It is not illegal to buy, sell, or own vigango. Certain Kenyan tribes dress, serve food to and treat these 4- to 9-foot tall totems as “living icons.” The museum hopes its deliberations and decisions will help other museums

To quote Roberta Smith, we look at art and go to art fairs “to see something we haven’t seen before.”

with similar predicaments. The recent Paris auctions of Hopi material “has given a fresh impetus to the repatriation movement.”

Los Angeles dealer Ernie Wolfe says that he was “a pivotal figure in making a market for vigango in the United States, selling to movie people in the 1980s.” He said in a telephone interview that the objects became popular in Hollywood in the 1980s. Wolfe says he “rescued them after they had spent their spiritual powers” and were abandoned by the people, who believed them sacred. Vigango sold for about \$1500 in the 1980s, and in 2012 for \$9500 at a Paris auction.

See the February 21 New York Times story on the conclusion of this repatriation process in the Media File on page 32.

“Art dealer sues would-be buyer of Zuni vessel” by Phaedra Haywood was published in *The New Mexican* on January 5, 2014. See a summary below, see the full story at http://www.santafenewmexican.com/news/local_news/art-dealer-sues-would-be-buyer-of-zuni-vessel/article_385034ef-a6e5-554b-b30b-cf7bc26a1d8c.html

In a December 20 complaint, Christopher Selser asked the State District Court to “seize” a circa 1700-1850 Kiapkwa jar from Bruce Gilman, who “never paid for it and won’t return it.” Selser is asking to be awarded three times the value of the pot, \$105,000. A previous dispute between the two men

was dismissed, but Selser successfully sued another man in a similar case.

Are legal fees now part of the price of doing business?

In her January 24 New York Times Art Review “Pleasures of Utility, Comfort and Decoration,” Roberta Smith writes about the prestigious and expensive (for exhibitors and collectors) 60th annual Winter Antiques Show. The story is summarized bellow; the full story is at http://www.nytimes.com/2014/01/24/arts/design/the-cornucopia-known-as-the-winter-antiques-show.html?_r=0

Seventy-three dealers presented “an increasingly diverse cornucopia” of objects that included antiquities, rare books, modern design, pre-Columbian art, and folk art, which at this show included a 1934 dress printed with photos of New York skyscrapers that took the fashion world by storm and got a New York Times story on its own. To quote Roberta Smith, we look at art and go to art fairs “to see something we haven’t seen before.”

The Winter Antiques Show is one of the top antique shows on the international circuit.

“Sotheby’s Report Defends Chinese Scroll It Sold as Authentic” was the headline for David Barboza’s short Arts Beat story in *The New York Times* on January 14. Read excerpts below, read the full story at <http://artsbeat.blogs.nytimes.com/2014/01/14/sothebys-report-defends-chinese-scroll-it-sold-as-authentic/>

In Shanghai, Sotheby’s published a 14-page “detailed and comprehensive” report on an ancient calligraphy scroll that the auction house sold for \$8.2 million, arguing “firmly” for the scroll’s authenticity. Chinese art historians from the Shanghai Museum “insist” the scroll is a 19th-century reproduction. The scroll was purchased by a Shanghai collector who plans to display it in his museum. The allegations of forgery came when the scroll was

examined in preparation for museum display.

To quote *The Times*, should the scroll prove to be a forgery, it would be “a major setback” for the auction house’s panned expansion in China, “a fast-growing auction market here that has been plagued by fakes.”

“Federal Officials Return Looted Antiquities to India” was the headline for Tom Mashberg’s January 15 *New York Times* story, which is summarized below. See the whole story online at http://artsbeat.blogs.nytimes.com/2014/01/14/federal-officials-return-looted-antiquities-to-india/?_php=true&_type=blogs&_r=0

A sandstone sculpture stolen from an Indian temple that was on Interpol’s Top10 list of stolen art was one of three items returned to the Indian Consulate in New York City. The three artifacts date from the 11th-12th century and are worth an estimated \$1.5 million. Dozens of looted artifacts have been found and returned to India in the last few years.

Although the authorities didn’t identify the dealer(s) involved in this case, Federal agents and the Manhattan District Attorney are working together to the estimated \$100 million worth of antiquities “allegedly” stolen for and sold by one-time Madison Avenue art dealer Subhash Kapoor, currently in prison in India, where he will be tried.

Looting is always a crime.

“Gathering of the San Francisco tribe” was the headline for San Francisco Chronicle columnist Leah Garchik’s paragraphs on the opening night party for the San Francisco Tribal & Textile Arts show on February 9. A summary is printed below; see pictures of people we know dressed up at the opening night party at <http://tinyurl.com/nox9z5tj> and the full story at <http://www.sfgate.com/entertainment/garchik/article/Gathering-of-the-San-Francisco-tribe-5219696.php>

The preview, Garchik said, was an opportunity for “wannabe world-class bohemians and connoisseurs to worship at the altar of the



Indian Art Deco settee
Photo Courtesy Silver Plume Gallery

handmade.” Yes, Garchik conceded, there were men in business suits and “women with thousand-dollar purses.” But many dealers and collectors take the occasion of this party to dress in a manner honoring tribal sensibilities, making the party, to Garchik, a “gorgeous mix.”

Leah would have a great time people- and clothes-watching in Santa Fe in August.

A February 20 Wall Street Journal story on fashion featured a photo of a model wearing a “slinky crimson” velvet dress designed by Tom Ford and inspired by a “Native American style,” the velveteen stovepipe tiered skirt and velvet top. To see a video of the collection, go to http://live.wsj.com/video/fashion-week-3-d-printing-and-tom-ford-sex-appeal/4C9C11BE-D591-4D1B-9C5A-61EDCAF7F063.html?KEYWORDS=christina+binkle_y#!4C9C11BE-D591-4D1B-9C5A-61EDCAF7F063

A designer’s version of a traditional Navajo style. Ford owns a house in Santa Fe and grew up in Texas and New Mexico. The Wall Street Journal called this collection “highly self-referential.”



Slender Maker of Silver Necklace
Photo Courtesy Silver Plume Gallery

A February 21 two-paragraph story in *The New York Times* Arts section, the headline read “Kenya Regains Artifacts from Denver Museum” and was written by Tom Mashberg. The story is summarized below and can be accessed at <http://www.nytimes.com/2014/01/04/arts/design/denver-museum-to-return-totems-to-kenyan-museum.html?action=click&module=Search®ion=searchResults%20&version=&url=http%3A%2F%2Fquery.nytimes.com%2Fsearch%2Fsite%2F%3Faction%3Dclick%26region%3DMasthead%26pgtype%3DHomepage%26module%3DSearchSubmit%26contentCollection%3DHomepage%26t%3Dqry336%23%2Ftom+mashberg&r=0>

Transcending the problems many museums have with finding a “rightful owner” to whom they would return stolen cultural museum inventory, the Denver Museum of Nature and Science returned 30 vigango—spiritual carvings—to the Kenyan government. The museum felt uneasy about giving up donated pieces (these were donated by Gene Hackman and Art Linson, a movie producer), but also about keeping the artifacts. They also were unsure to whom the pieces should be returned. The government plans to exhibit the vigango in national museums as they try to locate the original tribal communal owners, and then return them. Negotiations took five years.

When California State University Fullerton

returned all 27 vigango to the Kenyan government in mid-January, the negotiations involved “three deans, a couple of presidents, several provosts and lots of faculty and staff...”

This relates to an earlier story in The Times on January 3, “Sending Artworks Home, but to Whom?” by Tom Mashberg, that speaks to the repatriation issue a6 greater length.

“Penn Show Amplifies Native Voices” was the headline for Samantha Melamed’s February 27 story in the *Philadelphia Enquirer*. Read a summary below; read the full story at http://articles.philly.com/2014-02-28/news/47743975_1_native-americans-lucy-fowler-williams-exhibition

Samantha Melamed doesn’t bury the lead. In her first paragraph, she explains that the University of Pennsylvania’s Museum of Archeology and Anthropology built a great collection during “an era well known for unprecedented institution-building, less so for cultural sensitivity.” Times have changed, and lawsuits and repatriation are hallmarks of the current era.

But the historic artifacts, under the guidance of show’s curator, Lucy Fowler Williams, and 80 contemporary Native American consultants, help to tell the show’s “true” story: Native American life and art today, connecting the old (11,000-years-old Clovis projectile points) with the present. On display as well are contemporary pieces Williams has collected for the museum or commissioned for this show. Fifty-Eight interactive mini-documentaries are shown on four screens, showing living Native Americans talking about art and many other subjects.

This exhibit opened March 1. The museum has not given a closing date.

The New York Times headline, “Art Sales Grew Last Year, Especially in U.S., Report Says” should warm the hearts of ATADA members. A summary of Graham Bowley’s March 12 story is below; see the full, brief story at beat.blogs.nytimes.com/category/artsbeat/

Bowley wrote that art and antique sales grew by 8 percent in 2013, reaching \$65.9 billion, a number last seen in 2007. U.S. sales rose to \$25 billion, up 25 percent. Why? A combination of “buoyant post-war and contemporary art sales” and the very high prices of that material. China was runner-up with \$15.9 billion, up two percent.

The story didn't mention tribal art sales.

“Egypt Asks U.S. to Impose Sharp Curbs on Importing of Antiquities”

by Tom Mashberg appeared in The New York Times on March 14. Read a summary below, read the full story at

<http://www.nytimes.com/2014/03/15/arts/design/egypt-asks-us-to-impose-sharp-curbs-on-importing-of-antiquities.html?hpw&rref=arts&action=click&module=Search®ion=searchResults%230&version=&url=http%3A%2F%2Fquery.nytimes.com%2Fsearch%2Fsite%2Fsearch%2F%3Faction%3Dclick%26region%3DMasthead%26pgtype%3DHomepage%26module%3DSearchSubmit%26contentCollection%3DHomepage%26t%3Dqry735%23%2Ftom%2Bmashberg%2F7days%2F>

Calling the situation “catastrophic” and “critical” since the revolution in 2011, Egypt has requested “emergency restrictions” on importing “ancient artifacts.” If acted on, Customs would “have greater latitude” to “seize Egyptian cultural artifacts” that did not have proof the artifacts were exported legally. Looters — sometimes accompanied by armed guards — have turned several sites into what one expert called “ ‘giant slices of Swiss cheese.’ ” In 2013, Christie’s London listened to experts from the British Museum who said the Egyptian artifacts they planned to sell were stolen property that had been looted. The U.S. is the Number One market for Egyptian antiquities. Before this, Customs could “inspect and confiscate” cultural imports for 15 other countries who have signed on to a 1983 law, the Convention on Cultural Property Implementation Act.

Looters — sometimes accompanied by armed guards — have turned several sites into what one expert called “ ‘giant slices of Swiss cheese.’ ”



Directory Updates & New Members

ATADA would like to welcome...

Associate

Gloria Dollar

3722 Paseo Vista Famosa
Rancho Santa Fe, CA 92901
gdollar@vintagepaintings.com

Leslie Jones and Paul Zeller

21 Locust Road
Winnetka, IL 60093

Linda (Linne) A. Mackenzie

John A. Todd

1355 Saginaw Street
Los Angeles, CA 90041
(831) 239-6075
TOADOTA2000@yahoo.com

Updates

Gerald G. Stiebel

gerald@stiebel.com

What Do You Mean, I'm Not Covered?!?!



*Appeal to the Great Spirit,
Bronze. ©1916-1920
Cyrus Edwin Dallin*

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

Zuni warrior
John Hill Antique Indian Art