

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

Fall 14

Vol. 24 No. 4

Jan Duggan Profile

Erik Farrow profile

Mysteries of Zuni Silver



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Cover Photo: Batak shamans staff, Sumatra, Indonesia, 19th century. Previously in the collection of Fred Ten Houten, The Netherlands.

Photo: John Westhafer

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



Welcome home from the Santa Fe Shows. This year there were three shows — all well attended, with a wider variety of merchandise than in past years. Next year there will be four shows with even more opportunities for both buyers and sellers.

Change is in the air as the cool fall weather comes in. The ATADA News will continue to be published on the Internet four times a year — Winter, Spring, Summer, and Fall. Starting with this issue, hard copies will be printed only for the Winter and Summer issues and mailed in time for the shows in San Francisco and Santa Fe.

ATADA has signed a contract with Aeternitas, Inc. to rebuild the ATADA Web Page using the Wordpress web publishing software. Aeternitas is one of two web publishing firms to whom we were introduced at the BOD retreat in Oklahoma City.

The new web site will look a lot like the present version, but will have better navigation. The gallery of member/dealer sites will continue to exist — but will become more accessible with three index/link pages — by member name, by business name, and and by location (existing geographical directory). All member information will be self edited — form pages will be provided for members to enter their own contact information, images, and search keywords. These form pages will be initially populated with data from the existing web site.

Dues will be collected with credit cards directly from the new web site, and dues notices will be sent directly. The front page will be in three column format with possibilities for news stories and ads, more like a current web newspaper. Ad space will be provided throughout for member advertising.

The new website will be built on a separate URL from ATADA. US and will be available as a draft during the publication process. When all is in readiness, the new page will be linked directly to ATADA.ORG.

The schedule is built in three stages: Starting Nov 1, the static pages will be converted to Wordpress and published to the draft URL; starting December 15, the pages with user input and editing forms will be created and added to the new URL. On February 15, if all goes well, the new web site will be linked over to the former URL and become the only ATADA web site

There is provision for a second phase of changes to the new site, estimated for six months after the first set of changes, should such changes be needed. Any second stage will require a contract addition or extension and funding has not been provided.

By vote of the BOD, the web site revisions will be paid from existing ATADA reserves.

We expect that a new ATADA employee, a “Social Correspondent” will be needed. The Social Correspondent will be responsible for creating text for updating the ATADA web page, creating and coordinating ATADA web content across the web site and the social media, and *ATADA News* (some additional stories over those now published). This person should have some experience with modern software including spreadsheets, word processing, Wordpress, and internet mass mailer software. An additional responsibility will be to answer user questions and walk them through the new web forms.

It is envisaged that this ATADA position will be a modestly paid part time job amounting to 1-2 hours per day. Hours will be more firmly established once the new web site and any social media extensions are in place.

ATADA News graphics designer Wes Pritts has agreed to be the new ATADA Webmaster once the new web site goes live. If major changes are needed, we can contract with Aeternitas, Inc. for a phase II. We need Alice Kaufman, Wes Pritts, and the new Social Correspondent to collaborate in debugging the new website.

If you have any ideas for a person to fill the new Social Correspondent position, please email or phone Arch Thiessen at webmaster@atada.org or (505) 984-3216 by close of business on November 15. The new Social Correspondent will be chosen from the candidate list once the complete list has been established.

We expect that this web project will be a major step forward for ATADA in the years to come.

Editor's Desk

If you are reading this now, welcome to the first online-only issue of the *ATADA News*. We plan to alternate online-only issues with issues that are both published in print editions and posted online. Members and subscribers will be notified via email when the new online-only edition is available. All the features that are in our print magazines will be included in the online editions as well.

Our Lady of Guadalupe by Marie Romero Cash was the August ATADA raffle's grand prize.



The lucky winner says *Our Lady* "has found an appreciative new home in Colorado Springs, CO." There were more than 200 entries. To quote a Santa Fe bumper sticker, "In Guad We Trust."

I think every member of ATADA will join me in thanking Arch Thiessen for his two terms as president and webmaster. Arch has steered ATADA through some choppy waters, keeping us on course. He revolutionized the public face of ATADA by creating atada.org and changing the ATADA Newsletter into the *ATADA News*.

When Arch retires from his post as ATADA board president in February, Rita Hill, longtime calendar editor of the *ATADA News*, will retire from her post as well. Thank you, Rita. Will any reader volunteer to take her place? If so, please contact me atacek33@aol.com.

Marie



MEMBER CLOSE-UP

Jan Duggan

To quote a story in the November 2014 issue of the Maine Antique Digest, “Jan Duggan...needs no further introduction among those who know Southwestern and Mexican artifacts... If you have a native or Mexican item, Duggan can tell you where it came from within tenths of a mile and when it was made within three days.”



time to retire. In 1992, he said he thought they should live in Santa Fe, a place they had visited and loved, and, says Jan, “that worked for me. I already knew a lot of people there.”

It was a very easy move. “I was used to moving to places where I didn’t know anybody. But we had visited Santa Fe a lot. I’ve lived in town, out of town, and now I live about a mile from my gallery, which is great.”

She knew people in Santa Fe because she had been doing business with them since 1984, buying and selling antique Indian material. “I started slowly,” she says. “I was interested because I had a friend who had a trading post, as well as a friend who was an art broker who was building a corporate collection. I went shopping with her and I was hooked.

“It took a while before I knew enough to buy, no less sell. I had a lot of learning to do, which I did. The first Indian-related event I went to was the Allard Indian auction in Phoenix in the 1990s. I met Merrill Domas there, and we realized we were bidding against each other and bonded together — both the new kids on the block. There were not many women in the business then, so

Jan Duggan started her professional life as a high school English teacher. She majored in English at the University of Redlands, and got her graduate degree in Secondary Education at UCLA. She taught English at high schools and junior highs around Los Angeles and Burbank. Her late husband was a geologist in the oil business, and “soon we started traveling, living for two years at a time from Anchorage to Connecticut, with stops in between, but always on an edge. The only place we lived that was not on an edge was Durango, CO.”

The couple had two sons; one is now a space station manager at NASA in Houston, the other a musician who lives in Santa Fe. His band, Storming the Beaches with Logos in Hand, is currently creating a sci-fi rock opera of the same name. Once the boys were out of school, Jan and her husband decided it was

we raised a few eyebrows. You had to earn your spurs then with the guys to prove you were serious, in business to stay.”

Both Merrill and Jan were in business to stay. They shared a booth at Kim Martindale’s Marin show and Don Bennett’s Whitehawk show for several years. Jan also exhibited at the Odeum show in Chicago. “That show was really fun — everyone stayed in the same hotel, and you really got to know them better. Shows like the Odeum and similar shows in St. Louis and Washington D.C. don’t exist anymore.”

Jan started by buying, and then selling, baskets — “My first love.” Why switch from collector to dealer? “You start collecting and you’re hooked and you become a dealer. Not every collector becomes a dealer, but most dealers started as collectors. As you start to see more material, you want to get more involved. I think everyone in this business is in this business because they love the material.”

She finds “similarity” between the dealers she works with. “It’s a very interesting group,” she says, “mostly non-conformists who wouldn’t or couldn’t work for anyone else. A lot of great people — seeing them makes the shows feel like old home week.”

Although Jan now works out of her own gallery, Two Star Trading, it is more a by-appointment space than public gallery. (The name Two Star was resurrected from Jan’s early alliance with her corporate art broker friend in Houston.) Jan had been in a gallery on Paseo de Peralta, but at her current space is “off the beaten track in a quiet, neighborly” residential neighborhood. “People have to be determined to find me.” She describes the neighborhood as “a former barrio,

now a mix of small homes, condos, and casitas. A lot of people I know in Santa Fe grew up in this neighborhood.” This secluded location “gives me a lot more freedom. I’m there almost every day, but I don’t have to be.”

But why have a gallery? So many dealers work from their homes — why not Jan? “I did that in Houston, and I didn’t like it at all. I never felt comfortable showing people things in my home. I felt they felt they were obligated to buy something.”

Buying and selling Indian art in Santa Fe is better for Jan than it was in Houston. To Jan, “Houston’s idea of Indian material was Russell paintings and guns.” But not everyone in Houston. “I’ve sold to museums there and still work with them.

Besides being exposed to the breadth and quality of the material for sale, Jan appreciates the camaraderie she feels from her colleagues/competition. “In Santa Fe, there is already a group here doing the same thing. We all kind of direct people to the other people in the group. We know who sells what, who buys what, and who can buy what you are selling. The collectors think it is positive that we are all connected. It makes for a good atmosphere.”

Santa Fe dealers also have their own theft alert system, similar to ATADA’s. “If something is stolen, everyone gets a call, and ATADA gets an email.” But there is at least one disadvantage to being an Indian art dealer in Santa Fe: “So much competition for the same dollar.” On the other hand, “our galleries are all so different. I don’t feel I’m competing with Morningstar, for example. We each have our own niche, and if you are the only one in town in that niche, you get your

own people. Yes, we also get each other’s people, but we are all different, so we are not really competing.”

The first pieces she ever sold were California and Apache baskets “because that’s what I was into. I still have some of the original pots and baskets I bought.” For Jan, a beginning collector/dealer, one of the big attractions of specializing in baskets was “they were hard to fake. And when you are starting out, that’s a good deal.” She then “moved to beadwork, but learned about it for two years before I sold anything. Beadwork is a much trickier area.”



At Two Star Trading



Jan's miniature Pima basket collection

Jan just sold at shows at first, then joined the group — “a whole group of us that kept changing” — at Spanish and Indian Traders, Santa Fe, which was Jan’s base for about eight years. Other members of the group included John Molloy, Eric Erdoes, Toby Herbst, and Susan Swift.

She is still known for baskets and now jewelry as well, “but I have a little bit of everything; you have to in a gallery. But jewelry and pottery are my bread and butter.” Her clients tend to be “the people I have dealt with over the years. But I had two big sales this August at Terry Schurmeier’s Albuquerque show and then at Kim Martindale’s and John Morris’s Indian show to people I didn’t know at all.” Jan calls this an “exciting” new trend, a trend that she feels “started at the 2014 Marin show, when there were new people going to the shows. We are plowing new ground.”

She counts Mike McKissick and basket dealer John Rauzy among the people who helped her learn about American Indian material, and calls Jerry Fowler “my mentor for beadwork.”

Her website, twostartrading.com, “brings in people, and some collectors come through referrals. In this business, the main thing you have to sell is your integrity. It is important for people to trust you, or there would be no referrals. If you are straight with people, they appreciate it.”

Although she says she is slowing down, she exhibited at five shows in August. She says she will continue to exhibit at Objects of Art, may exhibit again at the M2 Indian show, and will exhibit at Terry Schurmeier’s Great Southwestern Antiques show in Albuquerque “as long as I am standing up.”

For the last few years, Jan, Terry, and Victoria Roberts have exhibited together at “a fun show,” the Inspiration Vintage, Fashion, Art & Kulture Show. “The first show was aboard the Queen Mary, the second one was in a geodesic dome next to the Queen Mary, which used to house the Spruce Goose. Now the show is in Los Angeles. It is put on by a Japanese

promotor and attracts customers from Japan and Europe, most of them mad for Indian jewelry.”

Jan finds the business has changed since she started. “I started at the height of the popularity of Indian material. You could sell anything then. But the economy threw a damper on disposable income, plus the demographics are not in our favor. In the old days, people would come in and buy three things. Now, maybe it’s one thing, and they are looking around before committing to that. People are spending more cautiously now. But great things are coming out.”

At her home, Jan has a never-sell collection of miniature Pima baskets. “Kathy Notarnicola and I are working on researching them. We hope to have a catalog which identifies more weavers.”

Anyone who sees them together at shows can see there a special relationship between Jan and Terry Schurmeier. “We are friends and we travel together. We have been doing shows together for more than 15 years. It’s worked out well — we buy stuff together, sell it at booths we share. We found when we started sharing booths that we got along well, and that’s when we started traveling.” The next trip? “Mexico — for R and R, not business.” Unless of course, they see something nice... .

MEMBER CLOSE-UP

Erik's trajectory from collector to dealer follows a familiar pattern, but in a unique way.

Erik Farrow

Antique ethnographic art dealer Erik Farrow grew up with a lot of art around him. Because his father is an artist and a collector, Erik was exposed to a lot of different types of art at an early age. "I was always collecting something: bottle caps, matchbooks, comic books, and by high school



Erik and his booth full of New Guinea art at the San Francisco Tribal Association Show, 2012

Young Museum in San Francisco. He works mostly in metal, and had his own foundry at one time. Some of his sculptures — most notably his reliquaries and churches — are made from guns and bullets.

In the 1980s, Al started doing art restoration for the tribal art community in the Bay Area, including dealers such as Jim Willis, Dave DeRoche, and Gregory Ghent. In 1994, Erik, who had been working in construction, quit his job and went into the restoration business with his father. "My father trained me, and then made me a partner in the restoration business. The majority of our clients were tribal art dealers and collectors. The constant handling and analysis of

I was already a collector of bladed weapons. One of my first non-western blades was a Gurka Kukri knife from Nepal that my mother brought back from her travels. When my father started working in the art restoration business in the early 1980's, he started giving me blades from different places around the world, Indonesia, Africa and the Philippines."

Erik's father, Al Farrow, has worked (and still works) as an artist since the early 1970s. You can see examples of his work at www.AlFarrow.com. Al is best known as a sculptor, whose work is in many collections including the de

form, color, and texture required to fix the broken pieces was a priceless education for me. Handling art from the Bay Area's best dealers and collectors for countless hours while doing restoration gave me the knowledge I needed for determining quality and authenticity."

By the end of the 1990s, Erik started to not only collect, but also to buy to resell, and was on his way to becoming an art dealer. "I started mainly with swords, shields and weapons, but as I researched the different cultures, my appreciation grew for those



Erik's 2013 San Francisco Tribal Art and Textile Show booth with tribal art and weapons

COLLECTOR'S CORNER

artworks as well." In 2000 Erik began exhibiting as a dealer at the Caskey-Lees Tribal and Textile Art Show at Fort Mason in San Francisco, and he has continued to do so each year since that time.

Even before participating in any art shows, Erik launched his first website to sell antique arms and armor. Then, around 2005, a second website for antique tribal art was created. His two websites show the breadth of his inventory. One, www.EriksEdge.com, is "all tribal weapons." The second, www.FarrowFineArt.com, displays mostly tribal art "with some crossover of high quality tribal shields and weapons." That website features Indonesian, Oceanic, Philippine, New Guinea, and African art as well as some PreColumbian art and artifacts. "My inventory has a large range from utilitarian weapons to fine art and sculpture," he says, "specializing in warrior cultures in weapons and art" He says his shields are "often thought of more as abstract paintings than as ethnographic specimens."

Erik Farrow's by-appointment gallery is a large space with modern furniture mixed with African traditional furniture, shields, masks, figures, and of course swords from around the world. The gallery is one flight up from the restoration workshop and studio where Al makes his art. But Erik points out the space is "not a public gallery, or a street level gallery, but a showroom in an industrial building which is open by appointment only. New York used to have a lot of art galleries like this, with large, industrial loft spaces" he remembers. "Having two businesses in one location helps as they complement each other," he says. "Being an art dealer or

Erik's booth with tribal art and weapons at the San Francisco Tribal Association Show, 2013



Erik's booth with tribal art and weapons at the San Francisco Tribal Art and Textile Show, 2014

an artist is not always a steady income, so it is nice for us both to have the restoration business for security."

In fact, Erik spends most of his time working as an art dealer, and his father spends most of his time as an artist. "But when the need is there we do restoration."

Seeing clients at his gallery by appointment puts Erik in good company among the Bay Area's tribal art dealers. "Most people nowadays are working out of their houses. There are few galleries now. It is just too expensive to pay rent and to pay people to work in the gallery."

Most of Erik's new clients come from meeting people at shows and on the Internet, and mostly as a combination of the two. "I meet people at shows and end up doing business on the Internet. I believe email and websites are the art galleries of today. Probably about 70 percent of my business is done on the Internet or through email." He believes that online business has affected art shows and gallery foot traffic; "It is harder now to get enough attendance at shows to encourage dealers to participate. If there are no sales, there will be no dealers, and if there are no dealers the collectors will not come to buy – a Catch 22 situation." Among the shows he mentions that have disappeared: the New York Tribal Show, the Los Angeles Tribal Show, and the San Francisco Asian Art show. "People are traveling less and shopping more online. Now collectors have access to so much more without ever leaving their home."

Erik feels the Bay Area is a good place to do business. "There is a good group of ethnographic art dealers and a small,



San Francisco Tribal Association Show 2013: Wagamush shield, New Guinea figures, and Southeast Asian shield.

serious base of collectors. But because of the Internet, everyone's clients are now international."

Besides his father, who played a huge role in Erik's artistic and vocational life, Erik counts Jim Willis and Tom Murray as his biggest influences in the tribal art world. From them, he says, he learned "what to do, and what not to do to become a reputable dealer. They have both been in this business for a long time, and are prime examples of 'reputation is everything in this business.' In the arms and armor world I would have to say Robert Hales and Peter Finer have influenced me greatly. They have taken the quality of arms and armor dealing and collecting to new heights."

When he spoke to the *ATADA News*, Erik was about to leave for Paris for the PARCOURS exhibit. "I'm going to look, but I'm not exhibiting. I'd love to start showing in Europe and I definitely have my eye on the European market. I believe there is even more appreciation for this type of art there, and a larger percentage of people collect tribal art in Europe than in the US.

Along with being a board member of ATADA, Erik was a founding member of [San Francisco Tribal](#), and is their current President. At this time they are planning their 10th anniversary party. He calls SF Tribal "a very good organization of local dealers who cooperate together for group advertising, and promotion of the art they sell."

He was also on the board of the Bay Area [Friends of Ethnic Art](#) about 10 years ago, a non-profit educational group of

collectors and dealers who host lectures and an annual fundraiser auction.

Erik is a collector at heart, but doesn't have a never-sell private collection. "Some things I don't try very hard to sell, but for the right person at the right price... I don't believe in holding back the best stuff." As an example, he mentions the African Ashanti chair he sold to the de Young Museum last year. "That was a milestone for me," he says. Another important sale was a full Philippine Moro warrior's armor to a Singapore Museum. "I now really get joy from helping to build other people's collections rather than my own."

Erik believes the market has a bright future. "Top quality antique material is difficult to find these days, but as a generation of collectors age, they will sell," he says. "A lot of material will be available for the first time in many years as most of the biggest and best collectors and dealers are getting on in years. The material will recycle. The biggest challenge we face is finding the new collectors, and I believe the web will be an important factor in this, for both dealers and collectors."

Mysteries of Zuni Silver

The Origins of Southwestern Metal Work

This issue's chapter of Ernie Bulow's continuing research on Zuni jewelry.

I wanted to call this story "Teaching Grandma to Suck Eggs." This old saying is inelegant and provocative, but it is more than adequate to state a basic truth. There is no point in teaching someone how to do something they already know how to do and probably do better than the teacher.

While it is likely that certain elements of Indian silver came from Arabia via North Africa through Spain and then Mexico, it is really of very little consequence in the history of silversmithing in the Southwest, as these design elements were adapted, not copied. Many early photos show the so-called *naja* as a complete circle, not a sign against the evil eye. Variations on the squash blossom are astonishing in their diversity.

To see how far such nonsense can be pushed, refer to the article by David Neumann in *El Palacio*, 1948, "A Note on the

Derivation of the Squash Blossom, used by the Navajo Indians as an Element of Design in Necklaces."

In its most extreme form, I call this the Von Danekin effect. In 1968 Erich Von Danekin wrote a book titled *Chariots of the Gods?* It was so popular there were numerous spin-offs and it stayed in the news for years. I always wondered why there was a question mark at the end of the title. The book sold 63 million copies in several languages.

The thesis was that the Inca city of Machu Pichu, along with many other sites and objects, was such an engineering marvel it could not possibly have been created by South American natives, proving that spacemen had been visiting. The milder version is that techniques and designs of things like Zuni silver must have been learned from some other more advanced (smarter and more talented?) group. This is in spite of the fact that there is no evidence to support that theory.

This brings up a seldom cited article by Frank Cushing published in 1894 called "Primitive Copper Working: An Experimental Study." Warren Moorhead, excavator of the ancient Ohio mounds, had found a large number of very thin sheets of copper with elaborate designs and repousse work, very precisely cut out. He insisted no "primitive" culture like the Mound Builders could have done the work.



Pahlowatewa--Balwade in Adair's story-- was Governor of Zuni and Cushing's host during his years in Zuni. He made the jewelry he is wearing.



Cushing created this eccentric 'native' costume for himself. Lanyade and Balwade made the silver which gave Cushing his Navajo name, "Many Buttons."

Cushing says in rebuttal, After "Having practically and thoroughly learned the art of metal working as practiced by the Zuni Indians," he thought the Mound Builders quite capable of producing the copper pieces. Since the academics didn't believe him, he produced an example as proof, using only stone tools and a sharpened deer bone. Cushing reproduced many native objects during his career and was a superior flint-knapper who could turn out a perfect arrowhead in minutes.

Cushing's 1894 article is fascinating. He figured out a complex technique simply by studying the object itself. I have seen Native silversmiths do the same thing. There is no plausible reason for (Navajo) Atsidi Chon's teaching of (Zuni) Lanyade to take a year.

And there is no proof that other Zunis in the village had not already mastered the techniques, just as the Navajos must have done long before the Bosque Redondo period.

Cushing speaks of silverworking in a way that suggests a widespread activity in the village with skilled practitioners, not an art limited to two men. In his article “Outline of Zuni Creation Myths” published in the Bureau of American Ethnology, Vol 13, 1891, Cushing describes the ordinariness of the village.

Among other things the casual visitor would see “...in queer out-of-the-way little rooms, native silversmiths plying their primitive bellows and deftly using a few crude tools of iron and stone to turn their scant silver coins into bright buttons, bosses, beads and bracelets, which every well-conditioned Zuni wears.”

A few years after Cushing’s arrival, William E. Curtis visited Cushing in Zuni. His prose is as purple as Cushing’s, and he observes early in his book *Children of the Sun*, 1883, in a long passage describing the Zuni governor’s wife, who was wearing conspicuous ornaments including “...a heavy necklace, hammered out of a silver dollar by her devoted husband, who is quite a skillful silversmith. From her ears hung heavy ear-rings of silver, large and fantastic in shape, like those worn upon the opera stage by gypsy queens.” It goes on.

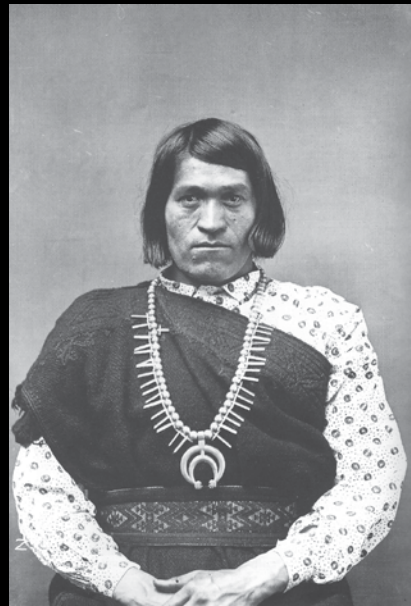
As a silversmith who lives with a silversmith, I have to say that once the skill of soldering is mastered the inventive artist is pretty much set free. Even the essential skill of soldering has a history. When the first stone was set on silver it was surrounded by a housing. We call that bezel, but in earlier days it was just a thin strip of silver beaten out of the same alloy.

The technique was to heat the large piece of silver until the smaller piece fused to it—a very tricky proposition. Some smart fellow figured out that silver filings, mixed with flux (found naturally in the desert) made the process work better. Eventually they hit on alloys of tin and other metals.

How long would it take to learn the basics of silversmithing? I once challenged a friend with the proposition that I could

teach him to make a ring he could sell for twenty-five dollars in one evening. He later put himself through graduate school making jewelry while supporting a family. Admittedly the availability of plate silver and many kinds of wire have removed 80 or 90% of the labor.

Early photos of Navajos and Zunis wearing jewelry show almost exclusively buttons and beads, so it is likely these were the first forms mastered. Many of these photos predate the supposed time frame of Navajo made silverwork.



The famous man/woman known as Weeweh wearing a very early Zuni-made cross necklace.



This early photograph of a Zuni woman has a cast Naja that is a full circle with no opening.

John Adair says (in *Navajo and Pueblo Silversmiths*, p.122) “The Zuni learned the art of silversmithing from the Navajo.” But on page 127 he adds, “...in fact that is the popular belief of the traders, curio dealers and residents of the Southwest. However, these people have confused influence and later development with origin.” There you go.

The only solidly documented influence of the Mexicans on Indian metal working at an early date is blacksmithing. Iron, being much harder material, requires a hot forge, bellows, large hammers, tongs and different techniques. None of these were available to the Indians much before the Civil War.

Richard Kern, the artist with the Sitgreaves expedition in 1852, pictures a large and well-appointed blacksmith shop in Zuni. It is amazing how ridiculous the attempts have been to explain away this drawing—giving full credit to the Mexicans,

even though there was no Mexican presence, not even priests, in Zuni at the time. The respected historian Marc Simmons even argued that the men pictured were Mexican and not Zuni at all.

Civil War started in 1861 and two forts, Defiance and Wingate, were closed. All regular troops went back East to take part in the conflict.

When the Navajos could no longer be ignored, Kit Carson was given a commission and a Territorial militia and told to do something. He would have been helpless without Indian allies, all hereditary enemies of the Navajos.

The Navajos were still straggling in to Fort Sumner, which they called Bosque Redondo, when Major Henry Davis Wallen wrote in a report "Some of them are quite clever as silversmiths." Unfortunately, that was all he had to say.

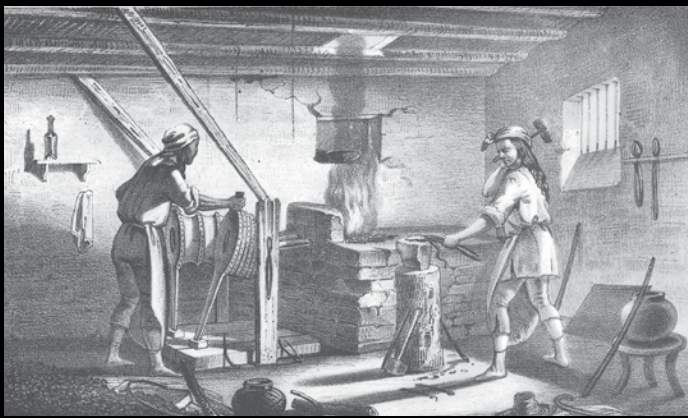
The Navajos are extremely clever, and with excellent manual dexterity. When rations were inadequate at Bosque Redondo, their home/prison camp at Fort Sumner from 1865-68, they found a way to fix that—they counterfeited the ration tags, which were about the size of an old movie ticket (3/4 X 1 1/2"), made of thin steel, and stamped with a few numbers. The corners were crudely clipped.

Some years ago a Navajo camp-site was discovered not far from the fort. Two of these tags were found in that location (the only ones known to exist). As crude as they were it raises questions about the ration chits providing the basic skills for silversmithing.

Recently I spoke to a staff member at the little Bosque Redondo museum, and she recalled seeing a different ration token before the new exhibit space was built. It was crudely stamped, but it was round. It ended up in storage in Santa Fe for some odd reason.

Ration tokens of various sizes and shapes were widespread on Indian reservations. Mostly they were regularly minted coins and didn't come into widespread use until almost the turn of the 20th century. The ones that turn up these days are usually fakes.

Dexter Cirillo, in *Southwestern Indian Jewelry* (2008), makes this assertion: "Navajos also learned blacksmithing from the soldiers..." Though the fort did have its own blacksmith and blacksmith shop, it seems unlikely the soldiers were doing any teaching. In the years immediately following the Civil War most enlisted



Pahlowatiwah working silver. His shop was in Cushing's apartment. This drawing was a illustration for Cushing's magazine articles in *Century Magazine*.

On the other hand there are many reports of silver ornaments among the Southwestern tribes previous to that time. Here we come to a real logical disconnect. Most writers have concluded there was very little jewelry making among the Zunis and Navajos previous to the Long Walk period, 1864-1868.

Not that it changes anything, but that sad event in Navajo history is rather more complex than history paints it. The



Pahlowatiwah working silver.



A Zuni man wearing the large hoop earrings that were the fashion in the Southwest for many years.

men were immigrants fresh from the old country and most couldn't even speak English.

Records of the time indicate that Fort Sumner used a lot of iron and steel, so perhaps they were trying to teach the Navajos a useful profession.

One other point is important. Not all the Navajos were actually rounded up and walked across New Mexico to confinement. Many escaped into the wildlands of Southern Utah and remote areas of Northern Arizona. They carried on life pretty much as usual.

John Adair reports the appearance in Zuni of the Navajo smith Atsidi Chon in 1872, just four years after the Navajos returned from captivity. At the time, Chon was an accomplished jeweler making complex forms like bridles. In a piece he wrote in 1982 for the book *Southwest Indian Silver From the Doneghy Collection*, Adair puts the date at 1870, though he says "The Navajo did not learn to work silver until 1868, after they were released from Bosque Redondo..."

In spite of the lack of logic here, these are the dates most often repeated in the literature. If he could perfect a number of complex skills in only two years, why did it take Atsidi Chon an entire year to teach Lanyade the basics of silverwork? Lanyade does not mention casting, though it was much in evidence when Cushing arrived in 1879, just seven years later.

I found holes in Adair's telling of Lanyade's story, and many references to silverwork in Cushing's writing which Adair had overlooked. Not long after I wrote a piece on that subject I came across a 1974 article by Willard Walker which raised the same questions, though he tries to stick with Adair's chronology. He also states that Balawade, the first man taught by Lanyade, was a "successful entrepreneur and organizer." He was also Cushing's host and Zuni "brother." He was the governor whose wife was previously described.

Walker continues..."Such a man, also, was Palowahtiwa" governor of Zuni in the 1880s. Walker does write a little further on that they were both probably the same person, known as Patricio Pino to the Anglo world. Adair's penchant for exotic spellings of Zuni names was probably the reason for the confusion.

One significant thing the Walker article did point out was the differences in personality between the friends Lanyade and Balwade. Lanyade was extremely self-serving and kept his newly learned skill from the other Zunis; Palowahtiwa, on the other hand, passed the knowledge along, encouraged jewelry making, and organized a group workshop in order to share tools.

A few years later when Cushing sent Governor Pahlowahtiwa a new set of silversmithing tools, he relocated his shop south of the Zuni River, presumably leaving the other shop intact for Zuni craftsmen. Though the Zunis sold and traded their work for many years only to other Indians, it began to have an economic effect in the village

Many older smiths have told me that the jewelry worn in photos by Timothy O' Sullivan (1873), Jack Hillers (1879), Edward Curtis (1904), was Zuni—made by their fathers and grandfathers and not traded from the Navajos as generally accepted.

Allison Bird's seminal *Heart of the Dragonfly* (1992) offers some compelling evidence. In her research on cross necklaces, the earliest photographs she could find of examples of the style were taken at Zuni in 1873, only one year after Atsidi Chon resided there. There are numerous such necklaces on men and women in the photos. There are no similar images of Navajos, who were not influenced by either the cross or dragonfly (double bar cross) symbols.

For some unknown reason, the next 40 years of silversmithing in Zuni are pretty much a blank, which allows for a lot of speculation and conflicting assertions. We have some names, but not a lot of concrete evidence of Zuni work. It is pretty obvious that they had mastered the bead, necklaces, pendants, buttons and concho belts.

Sometime in that period, Zunis began setting stones, but not the complex cluster work of the forties and beyond. It seems very unlikely that any modern mosaic work or inlay was yet produced. After 1920, C. G. Wallace's still seems to be the only voice on the subject, which has led to accepting his word across the board as gospel.

Early on Charles Kelsey, working for the Ilfeld Company, employed Navajo silversmiths who lived in hogans behind the store, or on the southern reservation just to the north. Kelsey and others accepted some jewelry in trade, but the wholesale trader in Gallup, C. N. Cotton, treated it as bullion and sold it for scrap.

It seems unlikely at this point that the period from 1880 to 1920 will be illuminated anytime soon, if ever.

ATADA Board Meeting

6 PM Wednesday, August 13 Santa Fe

Present:

Peter Carl
Larry Cornelius
Jan Duggan
Roger Fry
Alice Kaufman
Joe Loux
Mike McKissick
John Molloy
Arch Thiessen
Len Weakley

Roger Fry began the meeting with a question: Can ATADA contribute as it has in the past as to what our members are doing? What can we do for our members?

Larry Cornelius said we looked at costs for the *ATADA News* issue by issue. We are now sending fewer issues. He would also like to remind members who are not up to date with dues that the discount on their Flather & Perkins insurance will not apply to lapsed members. Larry said that a year-end financial statement is available from him upon request.

Back on the subject of the *ATADA News*, Arch said that we have succeeded in trimming the costs for the *ATADA News* by at least \$5000, and that our plan to reduce the costs of the magazine is working. He also said that although ATADA is losing Full members, we are gaining members overall.

Arch then spoke about the ivory ban. "Policies are changing," he said, "but not in a favorable way." People are concerned, he continued, and 15-20 members responded to his ivory ban email. Roger said Fish & Wildlife made poor decisions (making enemies of musicians, antique dealers, etc.) and may be easing off their previous stand. No more action from ATADA is needed, Roger said, as he believed the bill will not come up for a vote or will be defeated.

Arch then talked about some decisions that were made at the ATADA retreat in May. In Oklahoma City, we discussed "an easy evolution" for the website, with two possible web designers recommended by our retreat discussion leaders. After many conversations, in November 2014, one of those recommended, Mark, will start to create the next evolution of www.atada.org in November. The new version will not be a radical departure from the current version.

Also in Oklahoma City, we crafted a mission statement: "ATADA promotes the understanding and the appreciation of tribal art and objects of the world."

Bob Gallegos made a motion to keep memberships as they are now (Full, Associate, and Museum) but to urge Associates who are dealers to upgrade. "If you have a presence at the shows," Bob Bauver said, "you should be a Full member." It was agreed: an Associate who is a dealer must become a Full member after two years as an Associate.

Arch then returned to the topic of our new web designer, "a web expert and an artist who understands collecting. He can use the existing code, and his proposed flow chart for the new website looks good. He's not reinventing the wheel." The consensus — all in favor: let's move ahead.

But Mark will, in fact, just design the website and act as a consultant. We still need a day-to-day webmaster. It will take a village to replace Arch! To finance these web-related expenses, Bob Gallegos said we could use the savings from not printing the *ATADA News* twice a year, publishing only online for those issues.

Peter Carl then proposed that the ATADA board meet every year for a retreat on the first weekend in May. The 2015 retreat will take place in Denver. Peter then addressed Roger's question about ATADA and the future. He said perhaps some board members have "founders syndrome." The original founders who had the vision now need new methods and techniques and leadership.

Bob Gallegos remarked. "We had to reinvent ourselves after Oklahoma City to give members better benefits and a better website. Now we need new leaders."

John Molloy added that we must streamline the organization, find new people, be both responsive and aggressive. But then game has changed since the financial crisis, he said.

The new website, Roger said, will add a new dimension to membership.

Considering and approaching new board members was next on the agenda. Barry Walsh was invited to join the board and has accepted. Additinal new board members will be named. John Molloy agreed to serve as president for at least the year after Arch's retirement in February.

Bob Bauver said Indian art dealers “get bad press,” and that our website will be a good place to spotlight and promote our activities. Bob Gallegos suggested we “get more back” from our grantees. We should ask Crow Canyon, etc., to give us a letter for the website.

Bob then talked about the Phillips Scholarship, and the board agreed to his proposal to give the Heard Museum \$1000 per year for 10 years to help educate “young aspiring artists.” The Phillips Scholarship was funded by contributions from board members which the ATADA Foundation will match. The board also voted to give \$1000 to a Navajo field project brought to the board’s attention by Victoria Roberts. The board agreed to send out her email as an eblast to the membership. Crow Canyon is also the beneficiary of a \$1000 grant. Bob agreed to present the nominees for the 2015 ATADA Lifetime Achievement Awards (presented in August) to the board by October 1.

The board decided that we would charge half for ads in the online-only issues of the *ATADA News*, i.e. a \$400 full page ad in the print and online issues would cost \$200 for the online only issues.

We would get more advertising with more circulation, Bob Gallegos said, and said he’d look into a partnership with the *Santa Fe New Mexican* to include copies of some issues with *Pasatiempo*, the weekend magazine of the *New Mexican*.

The meeting was adjourned.

ATADA Members’ Meeting

Sunday, August 18, Santa Fe

Arch announced that he will resign as president at the February 2015 board meeting. John Molloy will be president for at least one year following that.

The Treasurer’s report was read: Last year there was a \$7500 deficit. Since then, we have reduced our costs for the *ATADA News*, and the budget is balanced. The magazine will be published twice a year online only; the other two issues will be published both online and in print. The money we save will be directed at creating and maintaining a new/improved website.

Arch then talked about the ivory ban: President Obama, he said, issued a proclamation to preserve elephants and to

tighten up the rules for ivory sales. US Fish and Wildlife rewrote the current regulations, but these regulations proved too harsh for musicians (who wouldn’t be able to carry instruments abroad or bring them back home) and antique dealers, auction houses, and collectors. It is difficult and in many cases impossible to provide the documentation needed to buy/sell/travel with ivory no matter what the age. Antique dealers and ATADA were “up in arms,” and letters to Congress were written and sent. “Enough complaints” resulted in minimizing the new rules, but both New York and New Jersey have passed all-encompassing bans (in New York the laws refer to elephant, whale tooth, and rhino horn, but not walrus).

Arch then told the members present about the successful board retreat in Oklahoma City in May, and that our second retreat is scheduled for the first weekend in May 2015 in Denver.

Arch then said we’d found someone to design the newest version of *atada.org* at a reasonable price, and the work will start in November 1, 2014. Bill Waites cautioned Arch to make sure the website belongs to ATADA, not the designer.

One element of the new website could be blogs. Elaine Tucker asked if blogs weren’t just advertisements for the blogger. Other members said that *atada.org* should be more reactive, i.e. with blogs. New blog entries are very important for Google searches, but how to structure and control (should we control?) entries? Bill Waites said blog entries should be like Letters to the Editor, but asks who will moderate whether or not we publish? We will need an editor for that, and Bill Waites volunteered to be that editor, and added that blogs were not time-sensitive and there would be time for a review, if necessary, by the entire board. Bill volunteered to be an overseer for the new website, checking its performance on tablets and mobile phones.

Scott Hale brought up the issue of appraisers currently listed at *atada.org*. Currently, the appraisers are listed alphabetically. Scott asks if we can list by specialty. This is phase one for the website, Peter Carl replied — we can be more fluid in the future. Scott also wants to work on the Appraisals page to eliminate what he sees as a conflict of interest to mention both buying and selling. Roger disagreed, citing legal opinions. A lively dialog ensued.

Arch announced that when he retires, our current Calendar Editor is retiring was well. We would appreciate hearing from volunteers for this position.

Jim Owens told the meeting that when members send email/mail to the Senate and House, correspondence should be state/district -specific.

Steve Begner thanked the board for working on a new website, calling it very important, ATADA's public face. But who will administer the site, he asked. We are still in the search process, Arch replied.

The meeting was adjourned.

From ATADA's Email

August 27,
NOAA announced today it will afford Endangered Species Act protections to 20 coral species. All 20 species will be listed as threatened, none as endangered. Fifteen of the newly listed species occur in the Indo-Pacific and five in the Caribbean.

http://www.noaanews.noaa.gov/stories2014/20140827_corallisting.html

From ATADA's email

"A friend of mine called me today to alert me to a situation he was personally involved with recently. On a vacation to Las Vegas, he was searching the various antique establishments and was surprised to find no native jewelry of quality. Questioning a local dealer who handles better jewelry, she informed him that three weeks earlier, a group of Chinese had descended on the area and bought every piece of quality Native jewelry in the Las Vegas area. The end result plan for these Asian gentlemen was to take it home, reproduce it and send it back over to flood our market with fakes. They even showed the woman a piece they had already had made, which was apparently very good. This is nothing new, and some of you may have gotten wind of it already, but it's another wake-up call and we should be aware of the potential for fakes. Just passing the info on to all of us."

From ATADA's eMail:

Forwarded From George Polakoff:

I just got this very sad news about a real nice guy and special Indian Art collector, who most of us collectors and dealers all knew and looked up to for many years!

George Marzik passed away yesterday. To me he was always warm and welcoming and knowledgeable and will be missed.

From Michael Higgins:

Just got the email about George Marsik. I've known him and Grace for over 30 years. I used to visit them at their home in Chicago, but I believe they live in Taos now. I will miss seeing him this summer. He always had a great sense of humor and I'm sure that all of us that knew him will surely miss seeing him at the shows this summer.

From ATADA's email

From Mike Mcissick:

An example of the Coral-Shell thing I thought it might be interesting to share.

From Hesse Galleries, October 16, 2014

To Hesse Galleries' Customers,
AS OF TODAY, 10-16-2014, 38 Lots [mostly cameo brooches] have been removed from the auction. We apologize for the confusion and any inconvenience regarding these lots.

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.

November 1, 2014, Phoenix, Arizona

Pueblo Grande Museum Indian Art and Navajo Rug Auction Preview 9 AM-11:30 AM; Auction at noon; Details: approximately 300 contemporary and vintage rugs, pottery, jewelry and baskets, Please call (602) 495 - 0901 for more information.

November 8, 2014 Ann Arbor, Michigan

The 5th Annual Indian Art and Frontier Antiques Show The Great Lakes Indian Art and Frontier Antiques Show will be held Saturday, November 8th, from 9:00 AM ~ 4:00 PM, 2014, 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). The show is themed for the Great Lakes and North East early Indian associated goods, plus the Colonial Frontiersman's daily used items and weapons of the 18th and 19th centuries. This is not inclusive, as any frontier related antique can be found, such as items from the early Eastern Fur Trade through the Western Indian Wars are encouraged (C.W. and Cowboy items are to be limited however, as there are many other shows for them – no cartridge guns, gun powder or WW items allowed). Early military equipment, Colonial & Military muskets, frontier edged weapons, burl wood bowls & Indian effigy wooden ladles, tomahawks, trade silver and Jesuit rings, fur trade guns, great Indian beadwork of the Great Lakes and Western Plains, plus S/W Indian items, framed subject art, books, and many other related Indian and Frontier antiques 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

November 8 - 9, 2014, Los Angeles, California

American Indian Arts 2014 Marketplace at the Autry. More than 180 Native American artists will be in Los Angeles this November for the Autry's annual Marketplace. Featuring the finest in contemporary and traditional American Indian arts, the festival includes more than 25,000 square feet of exhibition space, artist demonstrations, music, dance, and food. Weekend events will include seminars for collectors and main stage entertainment for the whole family. Saturday and Sunday, Nov 9 and 10, 2014, 10:00 am - 5:00 pm.

November 8 - 9, 2014, Phoenix, Arizona

Doug Allard's Big Fall Auction 2014 will be held at the The Holiday Inn Hotel & Suites, 1600 S. Country Club Dr. Mesa, AZ 85210. Please visit the website or call for starting times each day. Telephone: (406) 745-0500 or (888) 314-0343 or visit www.allardauctions.com/ for details.

November 29 - 30, 2014, Santa Fe, New Mexico

2014 SWAIA Winter Indian Market Saturday, November 29, 9:00 a.m. - 5:00 p.m. Sunday, November 30, 10:00 a.m. - 4:00 p.m. The SWAIA Winter Indian Market, is a yearly Native arts sale held during Thanksgiving weekend at the Santa Fe Community Convention Center. Only a select 150 artists are invited to participate in Winter Indian Market.

December 6- 7, 2014, Jemez Pueblo, New Mexico

The Annual Jemez (Walatowa) Pueblo Winter Arts and Crafts Show is held first weekend in December at Jemez Pueblo Civic Center; annually, phone (575)834-7235 or visit www.indianpueblo.org/ for details.

December 8, 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.

December 13 - 14, 2014, Phoenix, Arizona

The 38th Annual Pueblo Grande Museum Indian Market the Pueblo Grande Museum will host its 38th Annual Indian Market, Centennial Celebration, Saturday December 13, 2014 from 9:00am ~ 5:00pm & Sunday, December 14, 2014, from 9:00am ~ 4:00pm at its original home - the Pueblo Grande Museum and Archaeological Park located near 44th Street and Washington Street. Please call (602) 495-0901 for more information.

Please note: not all dates and events info for 2015 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.

January - December, 2015, Alamogordo, New Mexico

The R.G. Munn Auction LLC will be holding their monthly one day auctions from 1000 Zuni Dr, Alamogordo, NM 88310. There will also be an online auctions at www.icollector.com/ Please contact R.G. Munn Auction, LLC, PO Pox 705, Cloudcroft, NM 88713, or by phone at (575) 434-8861 for more information.

January 10 - 11, 2015, Litchfield Park, Arizona

Litchfield Park Native American Art Festival Native American art, entertainment and food. A real Native American cultural experience. On the grounds of the Litchfield Elementary School. Daily 10:00a.m. - 4:00p.m. For more information, phone (623) 935-9040

January 14 - 18, 2015, Los Angeles, California

Los Angeles Art Show The 20th Annual Los Angeles Art Show in Los Angeles Convention Center. Thursday January 15, 11am-7pm; Friday January 16, 11am-7pm; Saturday January 17, 11am-7pm; Sunday January 18, 11am-5pm. Opening Night Gala - Wednesday January 14, 7pm. Location: Los Angeles Convention Center South Hall J and K, 1201 South Figueroa Street Los Angeles, CA 90015. For more information about exhibitors, directions and more, please visit www.laartshow.com/. Phone (310) 822-9145 or (561) 822-5440

January 21, 2015, Prescott, Arizona

The 7th Annual Cowboy Collectors Gathering, Prescott Frontier Days Rodeo Grounds. Quality Dealers and Collectors - Old Cowboy gear bought, sold, traded. For more information, please contact Larry Howard, (928) 710-8255

January 24 - 25, 2015, Mesa, Arizona - dates and information below to be confirmed

High Noon Western Americana Show & Auction - Mesa Convention Center, 263 N Center St, Mesa, AZ 85201. Public enters antique show via Building B. Show open to the public on Sat. 9am - 4:30pm & Sun. 9:30am - 3pm; The auction is held in Phoenix Marriott Mesa; preview is January 23-25. Auction starts Saturday, January 25, 2015, 5:00 pm, sharp. For more information or to consign, visit www.highnoon.com/ or contact (310) 202-9010 or info@highnoon.com Many ATADA members/dealers historically participate in this show - come and meet them in person

January 25 - February 15, 2015, Tucson, Arizona

American Indian Exposition 150 Tribal Nations, 21 days. The finest collection of American Indian Art, arts and crafts, and food directly from the Native American artists. An official event of the Tucson Gem Show. (520) 622-4900, email info@usaindianinfo.com

February 5 - 8, 2015, San Francisco, California

The San Francisco Tribal and Textile Arts Show - February 6 - 8, 2015, 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 5th 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 x, 2015, Paradise Valley, Arizona - event and date to be confirmed

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 - 22, 2015, Casa Grande, Arizona - event and dates to be confirmed

Annual Cowboy and Indian Days - Casa Grande's largest annual Cowboy and Indian Days event held on February 14 - February 22, 2015, parades, powwows, queen's pageant, Indian bands, carnival, largest all-Indian rodeo, arts & crafts. For information, contact Dick Powell (520) 836-7013

February 20 - 22, 2015, San Rafael, California

The 31st 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 21 and 22, 2015. Opening night preview is February 20th. 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 2015, Tucson, Arizona - event and date to be confirmed

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 7 - 8, 2015, 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 57th 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 600 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. For information, please call (602) 252-8848.

March 7 - 8, 2014, Mesa, Arizona

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 14, 2015, Prescott, Arizona - event and date to be confirmed

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



August Shows, Santa Fe:

**Objects of Art
Opens August 12, then August 13-14-15**



**Whitehawk 31st Annual
Ethnographic Art Show
Opens August 13, then August 14-15**



**Whitehawk 37th Annual
Antique Indian Art Show
Opens August 16, then August 17-18**



**The Antique American Indian Art Show
Opens August 17, then August 18-19-20**

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 email links for publication in the next issue of the ATADA News. Some links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

“Elephant Tusks and Rhino Horns in New York City” is the headline for a June 17, 2014, *New York Times* story by Eleanor Randolph. A summary appears below; the full story is at [CLICK HERE](#)

After repeating some “horrifying” stories, Randolph repeats the familiar theory that the “best way to stop this killing is to stop the market.” As it turns out, Randolph discovers, “the epicenter” of the the ivory trade in the US, as a country second only to China, is New York City.

New York state officials plan to combat this situation by passing a “tough law making it harder to sell illegal ivory or rhino horn” that increases penalties, “tightens loopholes” and recognizes very few exemptions. Among the exceptions: “true antiques” — with papers stating that the ivory in question is more than 100 years old. Certain musical instruments are excepted as well. It was already illegal to buy and sell ivory, but getting caught now is much more expensive (fines have gone from \$250 to the four- and five-figures).

“Law to Impose Tough Limits on Sales of Ivory Art” was the headline for Tom Mashberg’s June 20 *New York Times* short article dealing with the same New York ivory ban. See a summary below, see the full story at [CLICK HERE](#)

Mashberg writes, “To the chagrin of New York antiques dealers,” New York state legislators “have voted to outlaw the sale of virtually all items containing more than small amounts of elephant ivory, mammoth ivory or rhinoceros horn.” Albany lawmakers were spurred to pass these strict, new rules because they fear that elephants may soon be extinct, and that strong ivory sales in New York City

contributes to “the slaughter...”

Dealers and collectors in the ivory trade say the new laws and penalties “will hurt legitimate sellers but do little to protect endangered animals.” The president of the Art and Antique Dealers League of America said it was “self-deception to think the elephant can be saved by banning ivory in New York.” “The real problem,” he said, is in Asia.

Read the complete story to see more about the actual law. ATADA was one of many professional antique associations to protest this New York and a similar (but not quite as tough) federal law. ATADA members have been asked — and are still asked — to contact to their federal representatives and congress people and tell them that we oppose these laws.

“A trove of looted artifacts, five years after BLM raids in Utah; Years after defendants surrendered their collections, the feds are caring for artifacts bound for repatriation with tribes” was the headline for Brian Maffly’s June 29 story in *The Salt Lake Tribune*. The story is summarized below; the complete story can be found at [CLICK HERE](#)

The spoils of the 2009 Blanding, UT, BLM raid, “one of the nation’s most extensive and valuable troves of American Indian artifacts” now “fills a nondescript warehouse in the Salt Lake Valley.”

And although the federal agents’ aim was to end “looting of ancient graves and ruins on the Colorado Plateau,” the government is now custodian to more than 6,000 pots, baskets, etc. The material could be returned to tribes who claim it due to “cultural affiliation” and/or sent to museums.

Since the raids five years ago, only one object has been repatriated: “a sacred ‘Dilzini Gaan’ headdress made from painted wood and cloth” that “indicated a strong cultural affiliation with the White Mountain Apache...” A tribe representative said the elders “identified” the headdress, received it and “retired” it, with no plans to ever display it. The evidence was an early 1900s Edward Curtis photograph of an Apache wearing the headdress, or one very much like it. How did it get to a Blanding, Utah, collection? The government thinks it was looted.

This very long article goes in to recount stories of the raids, the suicides, the law, the material, NAGPRA, and more, but has little that is new to followers of this story. In a later story (see pages 28-30), we learn that Jeannie Redd’s carved white shell pendant — the piece that was ground zero for federal agents in the Blanding raid — is kept in this warehouse.

“Despite Legal Challenges, Sale of Hopi Religious Artifacts Continues in France” was the headline for Tom Mashberg’s June 29 *New York Times* story. A summary is below; the full story is at [CLICK HERE](#)

Mashberg writes that Americans “lecturing the French about cultural sensibilities” seems unlikely, but in the case of the Paris auctions of Hopi material, the U.S.Embassy “educated” French officials about the “strong emotions that have led... tribes like the Hopi and Navajo to sue Parisian auction houses — unsuccessfully, time and again — over the sale of sacred objects.”

It took the fourth such sale in 18 months to get the embassy involved, and they invited an American judge who is Hopi to explain why the sale of “spiritual objects...is insulting and sacrilegious.” But the lesson didn’t help — the auction was held as planned and included 29 “Katsinam that are treated as living entities by the tribe.”

A French court felt that “the items were acquired legally by a French collector during his 30-year residence in the United States.”

And the auction sales and the arguments go on.

“Ancient tribal artifacts go home to be displayed in Port Angeles:

In an emotional ceremony Monday at the Burke Museum in Seattle, the Lower Elwha Klallam Tribe prepared to transport 14 ancient artifacts to the tribe’s heritage center in Port Angeles” were the headline and subhead in Lynda Mapes’s story in the *Seattle Times* on July 8. The story is summarized below and appears in full at [CLICK HERE](#)

It’s a gift by accident: After Washington State construction workers “inadvertently dug up parts of the largest Indian village ever unearthed in the Northwest” in 2004, members of the Lower Elwha Klallam Tribe received 14 out of more than 80,000 artifacts recovered from the site of “the most spectacular belongings of their ancestors” for their own museum display in Port Angeles, WA. Those include two blanket pins, a bone comb, seven etched stone each of whose pictures tell a story (there are more than 900 of these stones, and no story is alike), a net weight, and a spindle whorl made from a whale vertebrae.

There was an ‘emotional” private ceremony at the Burke Museum of Natural History and Culture in Seattle, with blessings and prayers. The remainder of

the collection will be stored at the Burke for now.
Welcome home!

“ISIS Is About to Destroy Biblical History in Iraq: Iraqi antiquities officials are calling on the Obama administration to save Nineveh and other sites around jihadist-occupied Mosul. But are drone strikes really the answer?” were the headline and subhead in Christopher Dickey’s story in the *Daily Beast* posted on July 7. Here is a summary; see the full story at [CLICK HERE](#)

Datelined Paris, the story says that 2500 years ago, the Babylonian and Assyrian empires “appear throughout the Old Testament as examples of ruthless grandeur and godless decadence.” For 150 years, archeologists have tried to find the Garden of Eden in what is now Iraq, the former Mesopotamia, called the cradle of civilization, and have discovered the ancient capitol, Ninevah. And in June, “a new marauder descended on Nineveh”and its neighbor, Mosul: ISIS.

An ISIS “self-declared caliph” visited the Mosul Museum, previously looted “in the wake of the culturally oblivious American-led invasion of 2003.” The museum had been closed, but had assembled a “full”collection and was about to reopen. When ISIS

So, to quote Dickey, “irreplaceable history will be annihilated or sold into the netherworld of corrupt and cynical collectors.” The Iraqis have neither the strategy or resources to fight back.

showed up, surprised museum officials “were not able to take preventive measures.” ISIS has partially funded their operations by selling looted antiquities on the black market, something most Iraqis didn’t know. So, to quote Dickey, “irreplaceable history will be annihilated or sold into the netherworld of corrupt and cynical collectors.” The Iraqis have neither the strategy or resources to fight back.

On the endangered list: “monumental sculptures... thousands of artifacts... ancient manuscripts” that passed through when Mosul “sat astride the caravan route that led from the Far East into the Near East and Europe.”

And what ISIS don’t sell, they destroy, including statues of local heroes, Shia mosques, and shrines.

Dickey ends by saying this is partly “a war of symbols, of smashing idols”and reminds readers that shortly after the Afghan Taliban blew up the Buddhas

of Bamiyan, they next targeted “some of the most spectacular icons in the world: the skyscrapers of the World Trade Center in New York City.”

“Sale of Egyptian Statue By English Museum Draws Criticism” was the headline for Tom Mashberg’s July 11 *New York Times* story, summarized below and available in full at [CLICK HERE](#)

But proving anything — age, whether the ivory was legally obtained or poached — is very difficult/nearly impossible. And then there’s ivory sold to fund terrorists.

Mashberg writes that the sale of 30-inch-high Egyptian statue belonging to the Northampton Museum for “a surprising” \$27 million at Christie’s in London “ignited an uproar in England over the propriety of the sale.” The estimate was \$7/11 million, and this sale set a world record for ancient Egyptian art sold at auction. The museum plans to use the money to double its size. The statue was purchased in 1850 in Egypt and donated to Northampton in 1880, predating all current laws and treaties on ownership and sale, and has been in storage since 2010.

Even though the sale is legal, Egypt, British Museum staff, and some Northampton residents wanted to stop the auction “on moral grounds,” and the museum’s accreditation is being questioned.

Comments from Times readers ranged from “the piece was in storage; now at least it will be seen by one person, the owner, rather than zero”; “Up with sales that benefit collectors and support otherwise cash-strapped museums, and down with petty nationalism. to ‘a cultural crime.’”

“S.F. ranks No. 2 U.S. city for elephant-killing ivory imports” was the headline for Peter Fimrite’s July 27 story in the *San Francisco Chronicle*. The long story is summarized below, the full story is at [CLICK HERE](#)

Fimrite first describes the problem, which boils down to one elephant being killed every 15 minutes. The results of these killings often end up in Chinatown, San Francisco, “elegant reminders of a tragic, escalating world crisis.” The United States ranks second only to China in ivory sales, and Chinatown is second only to New York City for

American ivory sales.

Because of the elephant slaughter, new U.S. rules ban commercial sales of ivory unless it can be proven that the ivory is 100 years old and/or was “obtained” before 1976. But proving anything — age, whether the ivory was legally obtained or poached — is very difficult/nearly impossible. And then there’s ivory sold to fund terrorists.

No one wants to see elephants die for their tusks, but there has to be a more sensible and effective way to stop the killing than by banning all ivory sales including antique ivory.

“Hunter of Indian relics won’t back down” was the headline for the July 28 *Los Angeles Times* story by Louis Sahagun.

Dateline Lone Pine, Inyo County, the story begins when Norman Starks, “the antihero of Owens Valley,” welcomed the *L.A. Times* reporter to his home with the greeting, “ ‘Fifty-three Neanderthals, twelve hours, I beat ‘em twice.’ ” Starks’ Property was “strewn” with hundreds of prehistoric items, all of which had been pored (and pawed) over for 12 hours by the aforementioned 53 federal agents, looking for evidence Starks’ collection had been dug up on public land, a federal crime. The agents, Starks said, “ ‘scattered my prescription medicine bottles from hell to breakfast.’ ” Starks says he “ ‘can explain everything,’ ” but the agents won’t listen. Says the *L. A. Times*, Starks won’t listen to the agents either.

Leaders of the Paiute-Shoshone tribes and federal archaeologists say that he has “destroyed priceless cultural connections...and scientific data” that could help determine human behavior from the distant past, and that much of his material is sacred, “placed by loved ones at the graves of hunter-gatherers for use in the afterlife.”

A tribal representative calls his collecting “ ‘heartbreaking, disrespectful and illegal,’ ” but Starks “scoffs at the idea that the artifacts are sacred,” and says the Indians who made the items he now owns used them and threw them away. “ ‘It was just used junk to them.’ ”

The government has been trying to stop Starks since 2004, with his prior cases dropped for taking too long and then a hung jury. This raid was their third attempt. Starks “insists” that he only collects artifacts “found legally on private property” and that the government is “trying to frame him,” planting evidence and stealing Stark’s material. Why? The federal government, the Department of Water and Power, and the tribe “are in a conspiracy” stop his lawsuit

concerning water rights in the Owens Valley.

Wasn't this part of the plot of the movie

Chinatown?

“Hopi and Navajo Masks Auction Precedent in France Is Dangerous” was the headline for Pierre Ciric’s July 25 opinion piece posted on [artiste.com](#). The story is summarized below; see the full story at [CLICK HERE](#)

The story begins by saying the Washington, DC-based Holocaust Art Restitution Project (“HARP”), recently “denounced a ‘shameful’ and ‘tragic’ decision by the French government to allow the sale of “sacred masks owned by the Hopi and Navajo tribes...” The French said the tribes had no legal standing in France, “setting the stage for the Paris market to become a safe haven for any indigenous cultural property.”

M. Ciric calls the decision “disheartening from two perspectives”: First, saying the Hopis — and by extension any Native American tribe — have no right to sue in France has “extreme ramifications...” Second, French auction houses are not supposed to sell objects “suspected of being smuggled or stolen cultural property...and halting the sale if the object’s provenance is suspicious.”

The author is a lawyer in New York whose law firm represents HARP.

“New Study Offers Clues to Swift Arctic Extinction” was the headline for Joshua Krisch’s August 28 story in *The New York Times*. See excerpts below, see the full story at [CLICK HERE](#)

The story starts by saying that the Dorset people — “the last of the Paleo-Eskimos” who had “dominated eastern Canada and Greenland for centuries” — disappeared from the Arctic 700 years ago, when they “promptly ceased to exist.” Did they assimilate when the Thule, the more advanced ancestors of the modern Inuit, came across the Bering Strait? Or did disease kill them?

In a paper published in July in Science, after analyzing ancient DNA, scientists say there was a “single, genetically distinct Paleo-Eskimo population that thrived in isolation for more than 4,000 years, only to vanish in a matter of decades.” Clues lie in tooth and hair fragments that are “ ‘yielding more data than we ever imagined.’ ” Added one scientist, “ ‘With genetics, you’re looking at the ancient people themselves, not their refuse...’ ”

Now the theory is that assimilation was not the reason the Dorset people disappeared, as they remained “genetically isolated,” and are not related to today’s Inuit, who descended from the Thule people. A researcher describes this isolation as “a unique situation,” because “ ‘every time people meet each other we find evidence of sex between the people.’ ”

This most recent research suggests that the Dorset people “arrived in the New World in a single migration, rather than in waves” and that “rampant inbreeding” may have caused medical problems that led to their disappearance. Another possibility: even a small change in climate could have threatened and ended their food supply. “ ‘Three bad winters in a row where you can’t hunt seals, and you’re in trouble.’ ”

One of the scientists points out that there could be a lesson in the lifespan of the Dorset people: “ ‘Long-term stability still means you can disappear. After 4,300 years, bam, you’re gone in decades.’ ”

“ISIS’ Antiquities Sideline” was the headline for a *New York Times* Op-Ed piece by Amr Al-Azm and Brian Daniels, published on September 2. The piece is summarized below, the original story is at [CLICK HERE](#)

The authors — an anthropology and Middle Eastern history professor and a member of the staff of the University of Pennsylvania Museum — are afraid that “archaeological sites in those countries are being attacked and looted, much as sites in Iraq were at the outset of the second Iraq war. Artifacts at the sites “document and protect their country’s cultural heritage,” including “remains” — examples of writing and early mosaics from the many ancient civilizations that flourished in current-day Syria: Mesopotamian, Assyrian, Hellenistic, Roman, Byzantine and Islamic.

Another possibility: even a small change in climate could have threatened and ended their food supply. “ ‘Three bad winters in a row where you can’t hunt seals, and you’re in trouble.’ ”

By speaking to Syrians, the two authors of this piece learned that “ISIS is indeed involved in the illicit antiquities trade, but in a way that is more complex and insidious than we expected.” ISIS pays local people to dig at archaeological sites, giving them a percentage of sales. ISIS also hires “teams” of Iraqi “semiprofessional field crews” whose resumes include looting in Iraq.

Along with causing “irreparable damage to Syria’s cultural heritage,” after the war, “this heritage will be critical in helping the people of Syria reconnect with the symbols that unite them.”

The authors close by saying “saving Syria’s past is about saving Syria’s future.”

Keeping track of the “cultural treasures” of Iraq and Syria “has become a heartbreaking task as the list of destroyed, damaged or looted works has only grown longer.”

“Island Art from Indonesia Celebrated in New Haven: East of the Wallace Line — Monumental Art From Indonesia and New Guinea” is the headline of a September 16 *Wall Street Journal* review of a show at the Yale University Art Gallery by Lee Lawrence. The story is summarized below, and can be read in full at [CLICK HERE](#)

The Wallace Line, Lawrence explains, was created by naturalist Alfred Russel Wallace in the 1860s. On one side of the line - Bali, for instance — the fauna is more like that of Asia. To the east — Sulawesi, Timor, West Papua, and others — ecosystems are more like Australia. The Wallace Line “serves as a convenient framework” for this exhibit of pieces from “a premier collection, many rarely displayed because of their size or fragility.”

The collector, Thomas Jaffe, grew up with modern art and grew to love tribal art, and many of the sculptural objects have a “powerful, modernist presence.” The review specifically mentions a canoe prow from West Papua, two big-headed humans, and a tortoise-shell comb made in East Sumba about 1920. “The show abounds” in powerful moments “often enhanced by the placement of the works.” As it turns out, naturalist Wallace was also “a committed spiritualist” who, Ms. Lawrence believes, would have liked this exhibit celebrating “the technical mastery, aesthetic power and otherworldliness of island works.”

This show at the Yale University Art Gallery runs through February 1, 2015.

“Antiquities Lost, Casualties of War: In Syria and Iraq, Trying to Protect a Heritage at Risk,” a long story by Graham Bowley, ran in *The New York Times* on October 3. Read a summary below, see the full story at [CLICK HERE](#)

The story opens when an Islamic art specialist recalls going to a 13th-century shrine in Mosul, Iraq, with a “stunning vaulted ceiling, like a honeycomb.” This summer, that specialist saw an “online video of the shrine exploding in a cloud of dust,” blown up by ISIS.

Keeping track of the “cultural treasures” of Iraq and Syria “has become a heartbreaking task as the list of destroyed, damaged or looted works has only grown longer.” ISIS is “deliberately wrecking shrines, statues, mosques, tombs and churches — anything they regard as idolatry.” Lost artifacts “range from early-20th-century minarets to millenniums-old treasures.”

Some say the greatest loss was the central souk in Aleppo, “an ancient trading terminus... a vast and vibrant labyrinth of 17th-century shops, storehouses and ornate courtyards” that until now was Aleppo’s “commercial heart.” Also damaged: the Great Mosque in Aleppo, its library of “thousands of rare religious manuscripts” burned, its 1000-year-old minaret toppled. “In Aleppo, you had history in its context, with all of the complexities,” said Charles E. Jones, a specialist on Middle East antiquities at Penn State University, and one of several scholars trying to catalog the damage. Looting is widespread, and the author says that the Roman and Byzantine site Apamea, “one of the most stripped places,” “now looks like the surface of the moon.” A “heritage consultant” says it took looters with earth-movers four or five months to loot Apamea. A curator at the Metropolitan Museum in New York says that ISIS is moving into Iraq “like the Mongols; it is brutal.”

Auction houses, art dealers, and customs officials have been told to be on the lookout for looted Iraqi and Syrian artifacts.

“A Sting in the Desert” is a very long, detailed, and profusely illustrated story about the FBI raids in Blanding, Utah, that was published in the front page of the *Sunday Los Angeles Times* on September 21, was written by Joe Mozingo, and is summarized below. The entire story with color pictures and undercover FBI video of Ted Gardiner at work is at [CLICK HERE](#)

In an introduction to this long Page One story, Mozingo writes that “for generations,” the inhabitants of the Four Corners region “have battled the federal government over collecting and selling Native American artifacts.” The game changed with federal agents “persuaded a local dealer to go undercover.” The operation was carried out in order

“to expose a lucrative trade in stolen antiquities. Instead, it tore a hole in a Utah town.”

Monzingo first introduces the Redd family, and describes Dr. James Redd, Blanding, Utah’s only physician, finding a small carved shell and showing it to his wife, who felt Anasazi artifacts “connected her to the ancient Anasazi culture.” In fact, it was Jeannie Redd who was the collector in the family.

Monzingo then introduces Ted Gardiner, a “broke, sick” dealer in Anasazi objects who was asked to be an undercover agent for the federal government when he was “drinking heavily and taking pills.” He told the agents about “a highly organized black market in prehistoric Southwestern artifacts. He rattled off the names of well-known collectors and dealers from Phoenix to Austin to Santa Fe. The government paid him \$10,000 for his initial information.” His monthly pay was \$7500 a month, plus expenses.

What was at stake? The agents believed they could “shut down the black market” in Anasazi artifacts if they targeted looters as well as “the root of the problem”: dealers and collectors. With these three targets in their sights, the operation was called Cerberus Action — “after the three-headed dog in Greek mythology that guarded the gates to the underworld.”

Gardiner contacted all his old clients to say that he knew of European collectors who were aggressively buying Anasazi objects. He was ready to pay cash for their artifacts, buying with FBI money. Among his contacts was Jeannie Redd, who had done business with Gardiner on eBay. When he met with Mrs. Redd, and with anyone else he did business with during his FBI assignment, he made video recordings of the meetings with a hidden shirt-button camera.

The story continues for pages, and includes the Redd’s previous encounter with the federal government for “misdemeanor trespassing and felony desecration of a grave” when they were seen digging on state land “that maps erroneously labeled private property.” The felony charges were dismissed by a judge “whose son had been delivered by Redd,” saying that it was not a crime to touch 1,000-year-old bone shards that are “scattered all over this part of the country.” But Jeannie Redd, the real collector — “the prime mover” — had to plead no contest to a misdemeanor, for which she was sentenced to six months probation. The judge’s decisions “infuriated archaeologists, Native American leaders, federal investigators and rangers, who believed it sent the wrong signal to pot hunters across the region.”

The story then describes Ted Gardiner’s first visit to the Redd home in August 2007. Gardiner had bought something with Jeannie Redd in mind — a

stone pendant that she had “coveted” for many years. Then she showed Gardiner her collection, specifically an artifact she found two miles from her house. “I know... was out of a burial...” An Indian “wore it here hunting, and now it’s in my collection.”

Mrs. Redd talked to Gardiner about what she might trade for the pendant she wanted, and he asked where each had come from. She gave a full reply, listing federal land and even a grave where five babies were buried. All while being video-taped with an SUV full careful of federal agents listening in their car.

The federal agents, who wanted to catch their suspects in the act of looting, then planted artifacts and video cameras at sites on federal land and Gardiner took his clients there. “Why don’t you take it?” was his question to collectors he lured, and the first two who accompanied him wouldn’t take the bait. When Gardiner visited the Redds again, Dr. Redd showed him the carved bird he had found just weeks earlier as a trade or sale possibility.

But Gardiner knew the bird would only sell for about \$100, which would result in a misdemeanor, and he needed to create transactions that exceeded \$500, the lowest limit for a felony.

When Gardiner visited next, he brought a rare mug — “‘you will never see another mug like this in your life’ ” he told he, and proposed a trade for “two high-dollar items in her display case” — a gourd with a necklace inside and an ax. After consideration, she said no. Gardiner was back six months later, a time when Mrs. Redd needed money to help pay for her daughter’s wedding. She finally sold him four braided yucca sandals for which he paid \$3000 in cash.

A year later, Jeannie saw “movement on the front walk” and federal agents “in flak jackets” came to the door, weapons drawn. “‘Where’s the white bird?’ one shouted.” She was handcuffed and when her husband came home, even though he “had been ruled out as a target” at first, was “hailed him out of his car

But Gardiner knew the bird would only sell for about \$100, which would result in a misdemeanor and he needed to create transactions that exceeded \$500, the lowest limit for a felony.

at gunpoint, handcuffed” and interrogated for four hours in his garage.

Gardiner’s said the bird was worth “at least \$1,000,” enough for a felony charge. “Agents raided the homes of diggers and collectors across the region that day, but the Redds were the prize.” The executive director of Utah’s Division of Indian Affairs referred in a public statement to Jeannie Redd’s prior conviction,

calling it “ ‘a slap on the wrist. A lot of us were not happy with that case, but we think it’s being redeemed now.’ ”

The story then tells of the Redd’s legal plight, and goes on to recount the horror of Dr. Redd’s suicide and its devastating effect on his family and the town of Blanding. A week later another defendant in the same case, Steven Shrader, an Albuquerque collector, also killed himself. And Ted Gardiner “started sleeping with a gun.”

After his FBI paychecks stopped coming, Gardiner lost his home, got a new job, but got fired when he started drinking again, stopped paying child support, and didn’t pay his rent. He became suicidal, and committed suicide in a psychiatric hospital. “In his pocket was an operation Cerberus Action coin.”

The story then follows the legal cases, and Jeannie Redd was sentenced to probation and small fines. To their son, Dr. Redd’s “plan worked: His suicide saved his wife and daughter from going to prison.” In fact, no one in this case ever went to prison. But the federal government considers the operation a success that “sent a message that looting archaeological sites will not be tolerated.”

This L.A. Times story was based on 200-plus interviews, with federal agents, defendants, file records, personal papers, and more than 100 hours of undercover FBI video. The FBI in Utah “declined to answer questions.” See the October 22 San Juan Record story on page this page of the Media File for the only legal progress made so far in this case.

The headline was “Understanding Wasn’t Mutual” for Edward Rothstein’s review of “Nation to Nation,” the new show at Museum of the American Indian in Washington, D.C., appeared in *The New York Times* on October 21. The subhead: “At the National Museum of the American Indian in Washington, a new exhibition focuses on treaties between tribes and the United States government.” Excerpts appear below. To see the full story [CLICK HERE](#)

Rothstein starts by naming some of the signers of a 1794 treaty Cornplanter, Big Sky, and Handsome Lake — between leaders of the Six Nations and the U.S. government. Some signed with the letter X, a red seal was applied and the treaty had been signed by George Washington. Boundaries, financial arrangements and “free passage” and “free use” of harbors and rivers were guaranteed.

This treaty is one of eight that will rotate during the run of the exhibition, but, as Rothstein says, “it doesn’t much matter which is shown, for by the time we come upon it, we have already learned that such

formal agreements were rife with misunderstanding. Two different worldviews were colliding...How much mutual understanding could there have been?”

Rothstein calls this show “the first historically serious chronicle to be mounted at this museum,” and credits curator/Indian activist Suzan Shown Harjo, and museum director Kevin Gover, who plans to remake the museum’s permanent exhibits in the next five years. Rothstein calls the museum “an Intellectual catastrophe” when it opened in 2004, when tribes were invited to “tell their story” and “history and scholarship were left behind” and “sentimentality reigned.”

That “simplified, self-celebratory romance” still exists at the museum, but this show “indicates Mr. Gover’s intended direction,” and Rothstein ends with his hope that “the museum will make peace with the past so that past can be more fully explored.”

This 10th anniversary show includes wampum beads, peace medals, and much more and continues through Fall 2018.

“Grounds for excessive force charges in antiquity raids” was the headline for the October 22 story in the *San Juan Record*, the only story an eagle-eyed follower of this story could find by that date. A summary follows, the entire story is at [CLICK HERE](#)

At last, a legal ruling related to the Blanding raid: “A Federal Judge has ruled that the family of Dr. James Redd may pursue allegations that a federal law enforcement agent used excessive force during the 2009 antiquities raids in Blanding.” Four other counts were dismissed.

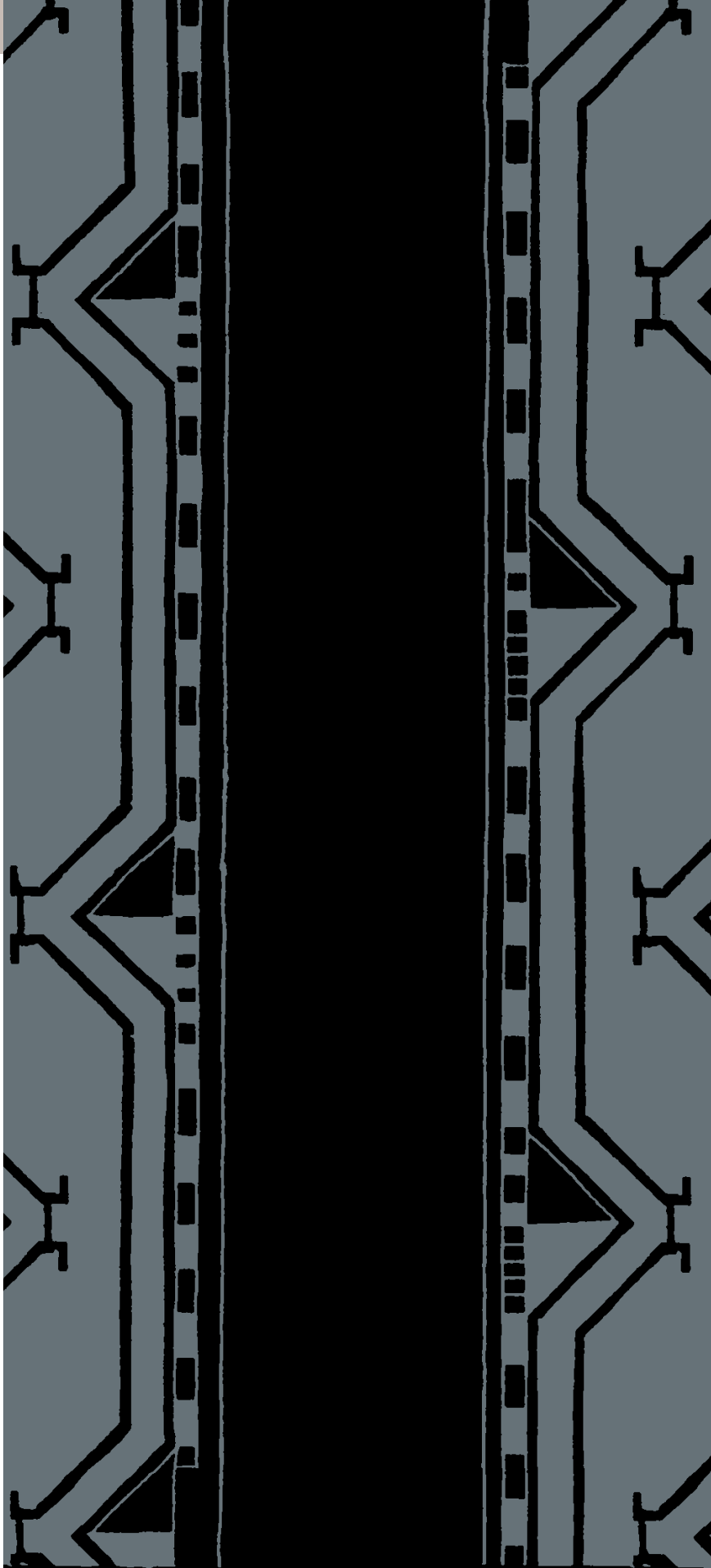
The story then recounts the oft-told story of the raids, and of the Redd family. The story quotes the judge’s findings, which include stating that Dr. Redd’s



“crime” was “nonviolent and posed no immediate threat to anyone,” especially when compared to “massive drug-trafficking conspiracies, kidnapping, murder, and child sex offenses.”

The judge said Dr. Redd did not have “the disposition to engage in a violent standoff with officers,” making unnecessary the “80 to 140 heavily armed agents in flak jackets” went to arrest “an aged community physician who had served the Blanding area for over 30 years.”

Here’s hoping the Los Angeles Times does an important story about this ruling, following up on their September 21 front page story “A Sting in the Desert.”



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