

ATADA NEWS

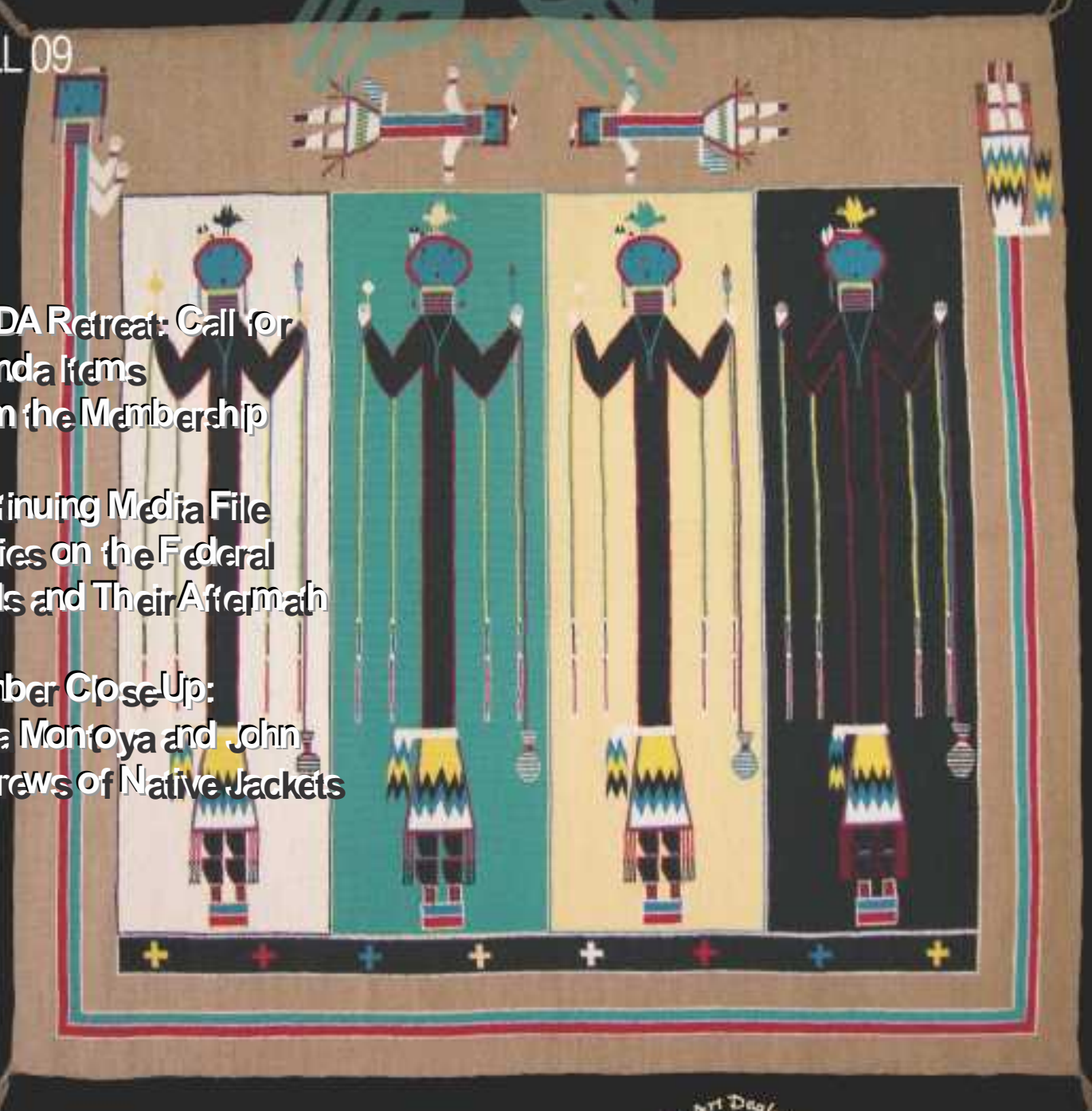
A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

FALL 09

**ATADA Retreat: Call for
Agenda Items
From the Membership**

**Continuing Media File
Stories on the Federal
Raids and Their Aftermath**

**Member Close-Up:
Viola Montoya and John
Andrews of Native Jackets**



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



Vol. 19 No. 3

Photo Courtesy: John Andrews

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Policy Statement... ATADA was formed to represent professional dealers of antique tribal art. Our objectives are to promote professional conduct among dealers and to educate others in the valuable role of tribal art in the wealth of human experience. We will develop informed opinions and practices by publications, educational grants and legal activism. Those actions will be supported by newsletters, seminars and the formation of action committees. It is our intent to monitor and publicize legislative efforts and government regulations concerning trade in tribal art and to assess public reaction. To attain our objectives, we will actively seek suggestions from other organizations and individuals with similar interests.

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ATADA NEW

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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Executive Board

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Cover Photo: Ruby Manuelito's "Water Sprinklers"
Ruby is the daughter-in-law of Gladys Manuelito,
"Mrs. Sam." She received these images from Gladys,
who received them from Hasteen Klah, Navajo
Medicine Man.
Courtesy - John Andrews



Art is inspiration for all of mankind. Ever since the days of the cave painters, art has been understood as a way to reach beyond one's current generation and one's current companions. Appreciation of art has been embedded in human psyche for countless ages.

Collectors make art possible. Serious and responsible collecting should be seen as a cooperative act to safely preserve artistic heritage and contribute to stewardship of the past. Seen in this light, collecting should be independent of political fashion and trends. Collecting art should transcend considerations of race and geopolitics, and focus instead on the art itself, and on prevention of the illegal and unethical destruction of the past. Government and culturally condoned censorship have, in recent history, shown themselves to be short-sighted and ultimately destructive to the vitality of culture.

As ATADA's Board of Directors was meeting in Santa Fe and the shows were starting, a salvo of anti-collecting press rained down upon us.

There were two articles in the Santa Fe New Mexican, two in the Albuquerque Journal, and two in the Santa Fe Reporter. A few days later a related article appeared in the Arizona Republic (Phoenix). ATADA was unprepared, but we quickly appointed Alice Kaufman as our Press Officer. The BOD responded rapidly to requests for approval of draft letters-to-the-editor. We had no policy in

From the President



place as to how to respond to a general attack on art collecting. We developed the policy that we respond to the principle of the issue and not take the defensive. Two letters-to-the-editor were sent and are reprinted here for your convenience..

In Santa Fe, the public was anxious for news of the FBI raids which occurred a few days before. The newspaper war for survival in Northern New Mexico required that all the papers report on news thought to be of interest to the counterculture.

The format of each of the articles was very similar, as if they were derived from a common press release from some external source.

This kind of attack is a lot like a "Nigerian Scam". Once you understand how the scam works, you will recognize it immediately and never fall for it again. It is important to learn the pattern of the attack articles and how they work and to teach your clients to recognize them as well.

An article in the National Post, a Toronto, Ontario, newspaper last February, kindly pointed out to us by Member George Brown, illustrates most clearly the standard content of these attack articles. You should read this article first if you want to understand what is going on. The Toronto article is reprinted in the Archives portion of the Media File, and the Santa Fe articles are reprinted also in this issue for your convenience. The National Post article demonizes dealers and collectors by implying that most ancient artifacts are sold by the Mafia and related organizations. We see no such connection to the American Indian and tribal art being sold by our member dealers.

The Summer 2009 articles:
o Demonize collectors and dealers by comparing them to dope addicts and dope dealers

o Wildly exaggerate the monetary value of the trade. Articles often quote a long-discredited INTERPOL (sometimes misrepresented as UNESCO) statistic on the volume of the international trade in illicit art (said to be third in volume behind drug dealing and illegal arms, respectively). The point is that the large number quoted is actually the estimated total of illegal international trade in all hand-made (not factory made) articles. The fraction of this total that is ethnographic or ancient art (as opposed to paintings, drawings, furnishings, carpets, silver or decorative arts) is unknown but very small, say 1-2 % of the number quoted - for details, see Who Owns the Past? Cultural Policy, Cultural Property, and the Law, edited by Kate Fitz Gibbon, pp. 178-182, Rutgers University Press New Brunswick, NJ, 2005.

o Discuss in detail some nefarious practice or other and imply that all dealers (or collectors) are doing it. (Very careful wording is used to hide the fact that this is implication, not fact, from all but the most alert reader).

o Provide a list of laws (or international trade agreements backed by US law). It is then stated that trade in (and in some cases, even ownership of this class of item is forbidden by the quoted laws. They omit the fact that some international agreements only apply to items actually stolen from owners or institutions in foreign nations, not to items that are exported without documentation. Similarly, articles sometimes cite U.S. import restrictions without mentioning that full rights including ownership, purchase, and sale remain intact for objects already

legally in the US before the date of implementation of regulations. The authors clearly count on the fact that the vast majority of the readers will never look up or understand the applicable laws on the subject.

Not all articles contain all of these points. Some include variants on these themes. One example is making the inflammatory statement that drugs are involved. Every dealer in antiques knows that goods offered for sale may be stolen and knows how to recognize the thieves that bring them in, often drug addicts. In due diligence, ATADA dealers check the items posted on the ATADA Theft Alert page and other stolen property lists before purchasing any item. Another variant is to post one of the INTERPOL "Red Lists" of frequently stolen items and saying that these items are prohibited. This is a bit like quoting the list of the most often stolen cars in America, then suggesting that nobody should purchase any used cars that are on the list. The variations are endless. But if you find even one of these in a story, you can be reasonably assured that what you are reading is a highly biased article. (If you see such an article in your local newspaper, please forward it immediately to Alice Kaufman at acek33@aol.com.)

Another dirty trick was shown in the Santa Fe Reporter interview of me. Writer Laura Paskus misrepresented herself as merely a young, local writer inexperienced in the art scene and not as a professional archeologist. (At www.sfreporter.com she is described as a former "dish-washer, archaeologist and cocktail waitress" who is currently writing a book about "south-western archaeology.")

In brief, I tried to tell her that the pots being sold downtown are different from the pots that were the subject of the raids. The pots sold downtown are post-Railroad era historic pots that were produced for sale to the public. The prehistoric pots of the raids are much older and quite different. Such pots col-

lected on private property are legal to buy, sell, and own, but I told her that some prehistoric pots are "flaky" because of the Antiquities Act of 1906, and that documentation is needed to prove that these were legally collected on private land.

Laura would have none of this - it seemed as if what she was saying was that there is only one kind of pot and that all pots are illegal to buy, sell, or own. (I did not even get to make my final point which was that careful collectors would not likely buy the prehistoric pots that were the subject of the raids and would instead buy the historic pots that are being sold downtown.) At that point, I was a bit flustered. I tried a few one-liners like "buy your pots from a dealer who can guarantee that your pot was legally collected." When she finished, she asked if I was talking about historic or prehistoric pots. I answered historic to this ill-defined question. When she edited the article, she cut out essentially everything that I said about historic pots. All that remained of what I said in her article was about prehistoric pots.

A concerted educational effort by ATADA is urgently needed in order to counter such open bias. Fostering better and more informed public understanding is especially crucial at the time of high profile art collecting events, such as Indian Market (the Santa Fe Reporter article appeared right before Indian Market), the Scottsdale Indian Market, the New York shows, the San Francisco shows, et cetera. When a similar type of attack attempts to undermine the credibility of ethical collectors, however out of line, it behooves ATADA to respond to the principle of the issue and not take the defensive.

Such an educational campaign would really not be very difficult. Kate Fitz Gibbon's talk, "Art and the Law," was well attended and well received. There were no further outbursts in Santa Fe after her talk. The dealers and collectors that we want to

reach are very savvy. These people are not the non-thinking public that the media make us out to be. A successful education campaign is well within our reach.

We welcome your comments and suggestions about what was done, what ATADA can do, and how we should refine our organization and policies to better educate the public and counter the threats to our livelihood as collectors and dealers. Please send your comments to Alice Kaufman at acek33@aol.com.



Arch Thiessen

Editor's Notebook

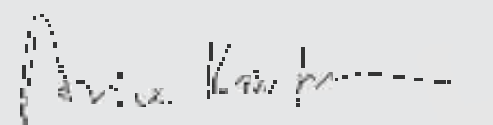
For some of us, show week in Santa Fe was more challenging than usual. Front page stories in the local newspapers ranged from factual to aggressively opinionated. ATADA responded to the more negative stories, and will keep up to date on what is being written about issues that concern dealers and collectors.

Special thanks to Kate Fitz Gibbon, whose ATADA-sponsored and -promoted talk on Art and the Law was attended by more than 150 very interested dealers and collectors and was featured in several local news stories. Her talk helped to clarify how dealers and collectors can avoid confrontation -- or worse -- from the federal government.

In the last issue, we published a picture of a beautiful object on the cover of the ATADA News, but without the owner's permission. My goal as editor is to try to come up with visually compelling images that are eye catching and supported by a story inside. This piece met that criterion in every way.

There was no way to reach the owner as he was traveling abroad in a remote location. With a deadline looming, I decided to run the picture. In one sense it was a great success; in another, not.

In retrospect, I wish I had not chosen that a cover image, as it turned out not to be the happy surprise I thought it would be but rather went contrary to the wishes and disposition of the owner (who at this point wishes we would all forget the whole thing). I agree, but not before I apologize.



Alice Kaufman

ATADA Board of Directors Retreat: Members Input Crucial

The board of directors plans to meet in Kansas City for a weekend-long schedule of meetings on November 20, 21 and 22. We will discuss both current and long-term issues affecting collectors and dealers who buy, sell and trade antique tribal and Indian art. Your input is crucial to our success.

ATADA intends to take a leadership position in dealing with the federal raids and current interpretations of relevant federal and international laws. We plan to list possible questions our members may be asked as well as questions our members are already asking -- and to provide possible answers to those questions. We welcome any questions and proposed answers from the membership for discussion.

ATADA's role is to educate the public as well as our members, all of who need education. It is important to know and understand the law and obey it - and to realize that collecting is legal if done within the limits set by the laws.

After the success of ATADA's Art and the Law talk in Santa Fe in August, the board has invited Santa Fe art law attorney/ATADA member Kate Fitz Gibbon to join us at the Kansas City retreat to help us formulate guidelines for members. We anticipate mounting an aggressive public relations campaign, which has already begun with letters to the editors of the Santa Fe Reporter (published and included in this issue in the Media File) and the Arizona Republic (not published but included in the issue). If any members see relevant stories in their local newspapers, please forward links to those stories to acek33@aol.com.

We plan to create and distribute frequent press releases. It will be very useful for members to add to our press list and suggest to whom ATADA's press releases should be addressed.

Agenda items will also include the new ATADA bylaws and the sale of questionable material on the Internet. Additional suggestions, anyone?

Members' Forum

This new feature in the ATADA News and the ATADA Web Site will provide a place for members to present ideas, suggestions, complaints, etc. to the board and the membership.

What do you think ATADA should do about the recent rash of negative newspaper stories? What can be done to combat fake material in the marketplace and online? How should ATADA go about finding and enrolling new members? What more would you like to see ATADA do for its members?

Your email/letter must be signed, but correspondents can request anonymity for publication if they choose. Please send your comments to acek33@aol.com or in the mail to ATADA, 82 Madrone Avenue, Larkspur, CA 94939

Philip Garaway, Bob Caparas and Robert Parsons having a musical moment at the Whitehawk show.



ATADA Needs Images!

We need images to use in both the ATADA News and in national magazine ads. We will print the captions and credits you supply (and keep the credit anonymous if you wish).

Please send to acek33@aol.com with a copy to wes_pritts@hotmail.com.



ATADA neglected to credit Kitty Leaken for the use of her photograph of Dick Howard that appeared on page 14 of the Winter/Spring issue of the ATADA News.

Member Close-Up

Viola Montoya and John Andrews



Husband and wife Montoya and Andrews are co-proprietors of Native Jackets, the shop at 66 East San Francisco Street on the Plaza with the intriguing mix of Navajo and Navajo-design textiles, Pueblo pottery, and Indian baskets in the windows. John Andrews's path to selling American Indian art in one of the best locations in the business was relatively recent and quite convoluted. Viola Montoya's path was more natural and straightforward.

This story starts the way many stories start: A man walks into a bar...

In this case, the bar was El Farol on Canyon Road in Santa Fe, and the man was John Andrews. Andrews, a Tennessee native, had worked as an elementary school teacher in Houston, worked in the family wholesale air conditioning business in Tennessee, and was working as an aspiring songwriter in Nashville when he accepted a friend's long-standing invitation to visit Santa Fe. His reaction: "I thought it was a beautiful and unusual place. People seemed friendlier than in the Southeast."

During his visit, on a Saturday night, John "wandered in" to El Farol, where he saw a "dangerous-looking Spanish woman. It was love at first sight, and I married her."

Love at first sight? Viola Montoya, the dangerous-looking woman in question, remembers it a little differently. "I was there with my friends, who were all native New Mexicans in jeans and cowboy boots, and there was John, who looked like an alien. He was wearing silk pants with suspenders and white suede loafers. "Where", we wondered, "could he be from?"

But, she adds, "we did have an instant connection and we have sustained that for 17 years. Although we seemed so different initially, when we got to know each other, we had a lot more in common than I thought. Philosophically and spiritually we're very similar and live by the same basic principles."

Viola is a fifth generation New Mexican

who was born and raised in Santa Fe. Her father's family is from Santa Fe, her mother's from Glorieta, but she grew up in

Spectacular Navajo weaving c.1940's. The Dealer's delima: Whatever you sell it for won't be enough and you'll wish you had kept it.



Santa Fe. A relative on Viola's mother's side married into a family at the Nambe Pueblo, which is one reason Viola says she "has always had deep feelings for Native American culture. Growing up I spent lots of time at Nambe. I loved it there - it was like going back in time. They had a covered wagon, a luscious apple orchard and baked bread outside-it was so earthy. I grew to appreciate the Native arts and way of life, and I could see the differences in the two cultures. When I travel away from New Mexico, I miss the Native American element. It's always good to come back home and see the Natives selling their goods outside the Palace of the Governors. It's a very grounding feeling."

Learning about that culture was still in John Andrew's future. One year after meeting Viola, he moved to Santa Fe to be with her. "Indian art," he admits, "was completely off my radar. Santa Fe to me meant John Wayne movies, the Old West. I didn't conceive of it as part of contemporary life."

John's interest in Native American design was piqued at first by the jackets made from vintage Beacon blankets at Spiderwoman, Chris O'Connell's now-closed but fondly remembered Canyon Road gallery. "I was smitten," John says now, but Spiderwoman's prices -- \$800 to \$1200 per jacket - were "out of my price range. I still liked them, and wanted one. Viola worked then at the Munson Gallery, in the same complex as Spiderwoman, and knew O'Connell's seamstress."

At that point, John started to look for his blanket, but "I couldn't find any. At one point, I went into Rainbow Man, but no one told me to look in the back room, so although I was 30 feet from the best col-

lection of trade blankets ever assembled, I never saw it."

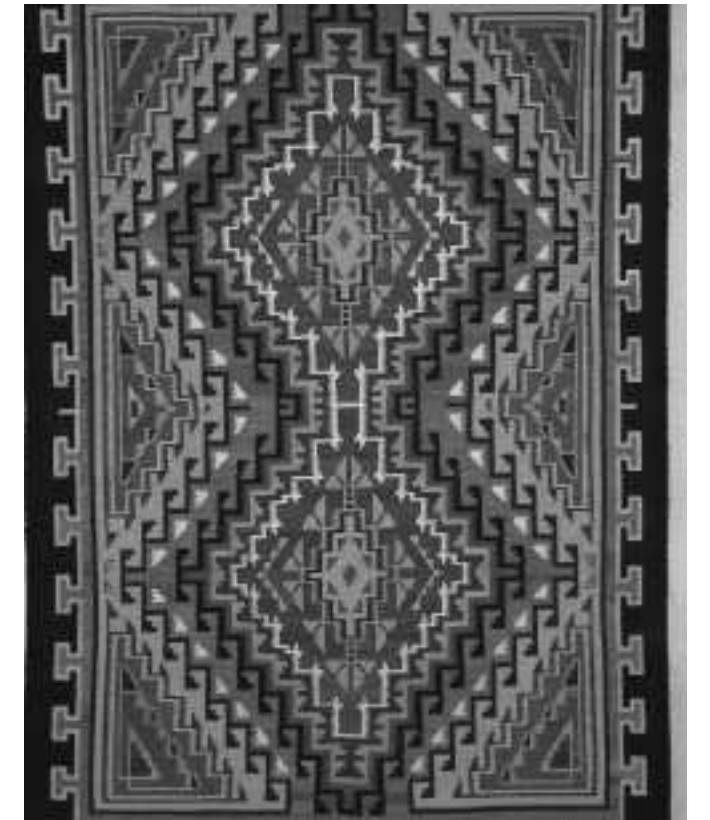
John finally found his blanket at the home of Letta Wauford, a Santa Fe collector, had his jacket made and wore it everywhere. "When I did, people always asked where they could get one. By that time, Spiderwoman was closed and there was not a steady supply of old trade blankets." To Andrews, strong demand and weak supply equaled opportunity: "I saw a niche and liked it."

By that time, Andrews owned his own collection of antique trade blankets. "I found them captivating, was thrilled to own them. The personal history of the old blankets bewitched my imagination. I knew I was destined to work with them, but the idea incubated for a few years." During that time, he'd considered "other business ventures," and started buying and selling pinon nuts - "Viola taught me about them." But pinon nuts turned out to be "a very unreliable product."

John solved his blanket supply problem when he walked into the Navajo Shopping Center in Gallup (a man walks into a mall?). "I found all these pawn blankets which would allow me to guarantee price points I was comfortable with. So, I had a labor source, a material source - at that point, I thought I had a business."

Why not just buy and sell the antique blankets? "Someone introduced me to Barry Friedman, who became a mentor, a friend and a supplier, but who made me realize that the antique trade blanket business can only support one person. That person is Barry Friedman."

So, in 1998, he opened Native Jackets,



Caroline Sales: This masterpiece was 2 years on the loom. If Mark Winter is having historically significant impact on Navajo weaving, here's the evidence.

first on the Internet, then in a small shop in the back of a mall at The Plaza Galleria Mall at 66 East San Francisco Street. "The rent was low enough, the risk was low. I didn't know if the market could support it. After all, if other Santa Fe retailers didn't have jackets like these, was there a problem? But I made it through the first year, mostly by trial and error."

In September 2001, John took "another small, incremental step" when he moved to a larger shop nearer the front of the same mall. And even though the economy "went into its post-9/11 tailspin," the business not only survived but thrived. In 2006, Native Jackets made "the final leap to the front of the mall," a double-windowed storefront on the Plaza, "one of the premier retail spots on Earth."

The jackets are still the mainstay of the business, with a price range of \$150-\$500.

But now the days of shopping for blankets in Gallup are long over. "We have our own line of blankets, "American Classic Trade Blankets," which are reproductions of antique designs. We even have a new classic serape. My exposure to genuine Navajo design has influenced the blanket line."

John's exposure to genuine Native art was gradual but meaningful. "I couldn't help but notice everything else going on in the Native American art business. I'd go to antique shows and at one show, I ran into Mark Winter. I had heard about what he was doing at the Toadlena Trading Post and believed it had historic significance. Mark was helping to keep handspun weaving alive. When I told him how I felt, he asked, 'Do you want to help me?' I did some web marketing for Toadlena and basically tagged along for several years, learning. I bought a few pieces including a spectacular Bessie Many Goats rug that I sold. It is the piece

Santo Domingo vase, c.1920's



Bessie or Family: Since purchasing this rug I found another similar piece that was almost certainly woven on the same loom. That's exciting! This is from the Sleepy Rock Clan of whom Bessie Manygoats was member. If you have a foto of Bessie standing next to this rug...SEND IT TO ME!!

I most regret selling. I also bought an 1860s third phase chief's blanket as an investment, and I haven't seen one as nice since.

"When we moved to the front of the mall in 2006," John continues, "after absorbing all this information and processing all that observation of the Indian art business, it was time to put it to work." More trial and error, John says, about adding antique Indian art to his inventory, "learning what was good, what wasn't, what the market likes, and what were realistic price points. And even now, in tough economic times, the store is working and growing. I don't seem to have made any horrible mistakes."

Viola helped John in the process of growing Native Jackets. Her background -- she studied Visual Arts at the College of Santa Fe, and weaving (her grandmother had a loom), and she worked at the Munson Gallery for 15 years -- made her an ideal guide to help her husband navigate the brave new world of Native design.

"I assist John," she says modestly. "but it is all his doing, all his idea. He does very well without me," she says. "My eye always goes to the most expensive, the cream of the crop. John can do that too now, but It's been a process. He became very discriminating very quickly. I've seen him climb the ladder to find his place in that world."

The focus at Native Jackets has broadened to include Navajo rugs, Pueblo pottery and Indian baskets. Says John: "Our strongest suit is textiles, because of what I learned from Mark and other dealers." Although jackets are still "the financial backbone of our business," the addition of antique Indian material makes the business "more gratifying, more fun."

John envisions getting out of the jacket business at some point and concentrating on art, operating on a smaller scale in semi-retirement. "Art," he says, "is not just beautiful, it is important."

We only use ten percent of our brain. It is as if we are playing football, but never get farther than the ten-yard line. Humanity can function; we can survive and consume but we are far from fully functioning. Art is a door to the other 90 percent, as are beauty, love, service, selflessness and meditation. It is what brings meaning to life. Art is a window to our greater nature."

Mrs. Police Boy was born at Bosque Redondo. Her Mother, Sage Brush Hill Woman, raised Daisy Tauglechee after Daisy's mother passed. Somehow, this piece is as enjoyable as any I've ever owned. It has become a good friend.



"Flathead Reservation's 'Col.' Doug Allard dies," was the headline for Vince Devlin's obituary in The Missoulian, September 19, 2009.

Date:loined St. Ignatius, the obituary began: "When a Mission Valley matriarch passed on years ago, her family turned to 'Col.' Doug Allard to assess the value of several Indian artifacts she owned.

"Among the items was an old vest Allard believed would be worth something. The family offered to give it to Allard, but the auctioneer said no.

" 'Just put it in one of my auctions,' he told them, 'and I'll bid on it.'

"Allard couldn't be at the auction where the vest eventually came up for bid, recalls his longtime friend Joe McDonald, so Allard sent his wife.

"She came home with the vest - but not before having to outbid a collector who, it turned out, wanted it as badly as Allard. " 'He couldn't believe,' McDonald says with a laugh, 'he wound up paying \$28,000 for something he could have had for nothing.'

"On the Flathead Indian Reservation and beyond, Thursday and Friday were days for sharing stories of Allard, the well-known St. Ignatius businessman who died late Wednesday in a Missoula hospital at the age of 78.

"Many of Allard's businesses stretch down the roadside where U.S. Highway 93 skirts St. Ignatius: Col. Doug Allard's Flathead Indian Museum, Trading Post, Huckleberry Jam Factory and Fruit Stand, General Store, Lodgepole Motel and the Buffalo Ranch Café and Bar.

" 'He was a dreamer, believer and entrepreneur,' says one of Allard's nine children, Jeanine Allard. 'He grew up as a

poor farm kid, half-Indian, in the Great Depression and he had an amazing work ethic.'

"A former secretary for the Confederated Salish and Kootenai Tribes, Allard most recently has been one of the driving forces behind the success of Salish Kootenai College, where McDonald serves as president.

"As the longtime president of the SKC Foundation, Allard helped build an endowment that allowed the college to purchase its current 140-acre Pablo campus, '10 to 12 acres at a time,' McDonald says.

"It was the equity in the foundation that allowed the college to capitalize its project to build a new gymnasium, and the 30-year-old college's endowment is nearing \$9 million.

" 'One part of Doug Allard's legacy was his unwavering support of the vision of Salish Kootenai College and the education of our people,' CSKT Tribal Chairman James Steele Jr. said Friday.

"His 'dedication to our college' is one thing McDonald says he will remember most about Allard.

" 'That,' he said, 'and that he was just a nice person.'

"Allard and McDonald grew up together in Post Creek, separated by two years in age and two miles on McDonald Lake Road. Both were starters on the 1948 St. Ignatius High School football team that won the Montana six-man championship.

"Allard went on to Montana State University for a year, served in the Marines for four years, then returned to Bozeman to complete his bachelor's degree in agricultural economics.

"His first taste of success in the business

world, Jeanine Allard says, came after that, in California, where the money he made in the insurance industry, working for New York Life, allowed him to begin collecting the Indian artifacts that had always interested him.

" 'He started the auction sales in California in the late '60s as a sideline,' his daughter says, 'and in the fall of '72 decided to come home to Montana to do his business and raise his family.'

"His main income was from the auctions," McDonald says, "and I think it was the early '80s when he had his first million-dollar auction. That's when he built the motel and trading post.'

"It was in a New York pawnshop or second-hand store, McDonald says, that Allard stumbled on a trunk-full of Indian artifacts the collector recognized as being Salish, and which became the basis for his museum collection.

"A staff sergeant in the Marines, Allard's 'colonel' title is one bestowed on auctioneers, according to his son Steve.

"As his business ventures grew, so did Allard's family.

" 'He told people he'd been happily married for 44 years, just not to the same woman,' Steve Allard says.

"From Doug Allard's four marriages came nine children - sons Steve, Mike and Chris, and daughters Toni Cederlund, Lynne Allard Meadows, Mary Ann 'Wally, Pierre Allard Gopher, Jeanine Allard, Tena Allard Bova and his youngest, 15-year-old Sydney.

"Sydney's name is a form of the middle name Allard's father, Uldrick Sidney Allard, went by. His great-grandparents, Steve says, were shooting for the initials 'USA' when they named him.

"Doug Allard is also survived by 16 grandchildren, nine great-grandchildren and his four wives: Jera Stewart, Debra Westerman, Carol Nelson and Julia Lester. Daughter Mary Ann preceded him in death 10 years ago.

"A world traveler, Doug Allard sometimes described himself as world famous,' and he was, Jeanine says.

'He knew people everywhere,' she says. 'He'd been everywhere - China, Australia, all over.'

"He and his longtime friend, former CSKT chairman Thomas 'Bearhead' Swaney, were written up in the New York Times a dozen years ago when the pair collaborated on a cooking show on KSKC-TV, Salish Kootenai College's public television station.

" 'Cookin' with the Colonel' featured Allard under the chef's hat cooking wild game, and Swaney - who died earlier this year - critiquing the results.

" 'Today I'm going to do it like they do in ice skating,' Swaney announced before one show. 'Grade on technical merit and artistic presentation.'

"With Allard complaining that he had to talk over the 'always loud and noisy' Swaney, the colonel whipped up his 'Flathead Goulash' in front of the cameras using meat from a deer Swaney had shot a month earlier.

"Told in the time frame of the shooting of the show, the Times article includes the following entries:

" '10:35 a.m.: Bearhead sits quietly, snoozily, as Allard explains that the macaroni should be cooked "al dente." Snapped to attention by the foreign words, Bearhead purses his lips in mock surprise and asks, "What's that?" Allard explains that "it's a

In Memoriam

way of cooking pasta so that it's just not quite done."

"10:45: The moment of truth! Allard places the goulash before "Mr. B-head" and awaits his judgment, but not before adding a revolutionary ingredient - a dollop of sour cream. "First I'm going to try it without sour cream," Bearhead says suspiciously, as he spoons the goulash into his mouth. "I like the added chili powder," he declares. "That portion of the meal's got a 10." Encouraged, Allard presses Bearhead to try the sour cream. "I'm giving you a 9 for that part," Bearhead frowns. "We used to feed sour cream to the pigs when I was a kid." Bearhead awards an 8 for artistic presentation. Why so stingy? "There was no tablecloth," he says.'

"Allard 'prided himself on being a Republican,' Joe McDonald says, 'although I'm not sure what kind of Republican he was. A liberal one, I guess.' "McDonald visited his friend at St. Patrick Hospital two weeks ago, and was disappointed to find the colonel less interested in conversation than usual.

"I felt bad when I left," McDonald says, 'but the next day I went back with my wife, and he sparked right up. He loved the ladies.'

"Steve Allard says his father had twice survived cancer, plus 'four or five' heart attacks, the last one prompting quadruple bypass surgery, 'and it all caught up to him with this last sickness' - inoperable lung cancer.

"Col. Doug Allard died about 10 p.m. Wednesday night, in the same hospital room where his father, Uldrick Sidney Allard, had passed on many years before. "Steve Allard says St. Ignatius and Nashville singer and songwriter Tim Ryan

left a message on his phone after hearing the news.

"Our Mission Mountains are sitting quiet today,' Ryan said in his message, 'because a legend has passed.' "

If any Full Members need a display stand and/or an ATADA decal, please email acek33@aol.com.



ATADA Santa Fe Meetings Minutes

**Board of Directors Meeting
Sunday, August 16, 2009, La Fonda**

Present:

Bob Bauver
Anna Bono
Roger Fry
Bob Gallegos
Alice Kaufman
Brant Mackley
Mike McKissick
Ramona Morris
Tom Murray
Arch Thiessen
Len Weakley

For the first order of business, it was announced that Ron Munn will be offered an honorary membership, which he will accept.

President Arch Thiessen reminded the board that there had been several useful suggestions from the membership at the general meeting in February in San Rafael. Deborah Begner had a list of questions about then old/new bylaws, and was given a copy of the revisions made by Len Weakley. The board will deal with revisions, etc. at their retreat in Kansas City in November.

It was also suggested at the San Rafael meeting that ATADA target art buyers in their advertising instead of instead of trying to attract new members. This was "difficult," said Arch, but he feels we

accomplished our purpose with the "Why Buy From An ATADA Dealer" ad in American Indian Art magazine. "This was a positive approach, advising prospective purchasers that 170-plus full time dealers are looking for tribal art for you."

Tom Murray suggested that ATADA staff a table at the Whitehawk Ethnographic show in 2010. It was agreed to do that, and to staff a table at the Martindale/Morris show as well (we plan to continue to staff tables at Barry Cohen's show and at the Whitehawk Indian show). Additional staff will be hired if necessary.

Our Directory continues to be successful reports Arch. More than 3500 copies were mailed and/or given out. A Directory supplement/update was published and mailed in July, along with ATADA logo decals.

Arch said that the website was working "surprisingly well." A new member reported that he made a sale within two hours of his image and information being posted.

Mike McKissick suggested that a board member try to have an "exit interview" with full members who do not re-enroll. He also would like to talk about criteria for new members, which will be on the Kansas City agenda. Arch observed that under some readings of the current criteria, some qualified members might not be accepted as "serious dealers." He pointed out that it is important that established dealers continue to reach out to new dealers, to bring them into ATADA.

Arch brought up the subject of the federal raids in Utah and Santa Fe, mentioning the disturbing stories about collectors and

dealers. He observed that this is "a most important issue." This will be examined in more detail in coming weeks and at the retreat. It is imperative that a plan be put in place to address this.

Bob Gallegos as well as others spoke on this issue. It is essential that ATADA respond to misinformation. Laws need to be better understood and our members need to be advised as to what the laws require. This will be a continuing priority.

Mike McKissick then discussed the board retreat. It was agreed that the retreat would take place in Kansas City in November. We will be putting together an agenda and will ask for member input. In that regard, any member with an observation, suggestion or question that he or she would like addressed at the retreat should email ATADA. Please provide as much detail as you can in your questions and observations. All will be considered.

Tom Murray said a collector of tribal weavings asked if he could will his collection to ATADA at his death. Bob said he must understand that we would sell the pieces. Roger said he could will the collection to the ATADA Foundation, but with no restrictions.

Anna Bono presented a sales receipt/guarantee that she and Ted Trotta created for ATADA members. The Legal Committee will look at this and report back. The board will also discuss receipts at the retreat.

Bob Bauver stated that the Museum of Northern Arizona has asked for a grant. A grant to the Wheelwright Museum was also discussed. The Board decided that each will receive \$1,250.00.

It was decided that all museums which accept grants and gifts automatically become Museum members of ATADA, and that Museum membership would be free from now on (as opposed to \$25 per year). We will also keep museums on the membership list unless/until they ask to be removed. This should help ATADA develop relationships with museums and tribes.

The meeting was then adjourned.

ATADA General Membership Meeting

August 19, 2009, First Presbyterian Church

Bob Gallegos gave the Treasurer's report: We have \$34,000 in our account, out of which we will put \$5000 into the Foundation account. We will have \$20,000 at the end of the year, Bob forecast.

President Arch Thiessen talked about the Marin meeting - although there were only a small number of attendees, many good suggestions came out of the meeting. Arch thanked all the volunteers who made suggestions and helped act on them.

Arch talked about the change of focus of our advertising, from "Join ATADA" to "Buy From ATADA Dealers." The ads say that 170-plus member/dealers are constantly looking for great art; that there is a guarantee given with purchases; that any complaint will be investigated. It is hoped that this kind of positive advertising will cause buyers to purchase from ATADA dealers.

Arch then said that new bylaws will be

available after the board's Kansas City retreat.

Arch then discussed the federal raids. He said that Kate Fitz Gibbon's ATADA-sponsored Art and the Law seminar was a positive step and was good for ATADA's public image. ATADA will develop talking points and a form letter to deal with the unfavorable press following the Utah and Santa Fe raids.

Roger then spoke about Kate's presentation which he stated gave attendees "a better understanding of the complexities of the laws that bear on dealing in tribal art. ATADA has always supported full compliance with the laws, however collectors and dealers are entitled to expect a uniform interpretation and enforcement of these laws which has not happened. Because of the multiple laws that impact dealing and collecting they cannot be easily summarized at a meeting such as this, however the legal committee will attempt to answer any specific questions that members have." Any specific questions may be emailed to Roger or Len. Also, Kate's presentation will be on the website.

The membership discussed rumors that have come to their attention, including the possibility of repatriation claims being made for new, non-ceremonial items. Also, the government would like to shift the burden of proof of provenance to dealers and collectors. This is occurring now, 20 years after some of these laws were passed. One member observed that the U.S. government, in many instances, caused these items to leave the reservations, and now wants dealers to provide provenance of historic material.

On the subject of objects in private hands, Roger observed that there is nothing in the law that would allow for a taking of objects from collectors that were legally acquired. There is sound constitutional support for this. Nonetheless, it is appropriate for dealers to take all reasonable steps to obtain the provenance of a piece you are buying.

Wilbur Norman told the meeting that there were non-ATADA members on eBay using the ATADA guarantee. Roger said he has advised non-members to stop using the ATADA logo on eBay. Arch added that we encourage members to use the logo on eBay and everywhere else online, and said we are rewording our guarantee at the Kansas City board meeting.

Steve Elmore then stood up to say that he believed "our industry is under attack from prehistoric to historic material. They want to shut us down." Steve recommended we hire a lobbyist and/or put together a team. Every congressional delegation would meet with us, he said. The team could be made up of a lobbyist, a collector, a dealer and an Indian artist. They could explain their point of view in an informative meeting. "This cannot go unanswered," he said, and added that the federal government's knowledge of this material was not as good as ATADA's. There are people who would chip in to hire a lobbyist, even one working just part-time.

Steve added that if contemporary and non-sacred items were out-of-bounds for collecting, as he heard was being considered at Hopi, "every Hopi potter and carver will be out of work. We should talk to the artists and explain how laws could shut down their businesses."

Bob Gallegos countered that "this has all been talked about, and that agents will not pursue tourist items." Steve disagreed. Bob said that some major suggestions will come out of the meetings in Kansas City, what we will do politically, whether to hire a lobbyist, and then reminded the members that the board is made up of volunteers, and we would not be able to tackle these major issues until we had the time.

Roger stated that these ideas will be discussed in Kansas City. We all recognize the necessity of educating courts and enforcement agents of the part dealers and ATADA plays in this.

It was observed that ATADA should respond to the articles in the Santa Fe newspapers immediately. [We did - the results are in the Media File.]

Bob Bauver announced the \$1250 grants to the Wheelwright and the Museum of Northern Arizona, and said we had decided to skip the \$25 annual fee for Museum members. "Let's let them in free," he said, explaining that often paperwork asking for the \$25 kept Museum members from continuing their membership. "When we make a donation to a museum," he said, "they are automatically members who never have to pay dues to renew."

Tom Murray suggested we be proactive about this new policy, and encourage museums to join. One thought would be to simply not charge museums at all. This should be discussed further by the Board.

Meeting adjourned.

A Summary of Kate Fitz Gibbon's notes for her Talk on Art and the Law follows;

The talk took place at the First Presbyterian Church across the street from Sweeney Center on August 18. More than 150 people attended.

Official copies of all the laws and regulations are found on government websites like www.gpoaccess.gov.

The Cultural Policy Research Institute, a nonprofit group, has compiled many of the laws affecting cultural property on an www.cprinst.org, on the Cultural Property Laws page. Links to international organizations, law enforcement, and other resources are on the Links page.

Laws affecting international trade: In many foreign countries, governments claim national ownership of all antique art and artifacts, whether the government knows of their existence or not, whether private owners have possessed them for generations, and whether they have been recently in the ground or out of it for decades. There is usually no distinction between minor or duplicative artifacts and national treasures; export of whole categories of objects is prohibited. This is the system favored by international organizations like UNESCO.

When Congress established the Cultural Property Implementation Act in 1983, it was the implementing law that brought the 1970 UNESCO Convention into effect and the centerpiece of US cultural policy regarding the transfer of art. Congress did not just adopt UNESCO outright. It was not comfortable with the idea that a simple

declaration of national ownership of art by a source country would place the US in the position of acting as the world's cultural policeman. The law recognized that U.S. museums and the U.S. public had an interest in the free flow of art.

Congress wanted to protect archaeological resources, but it also wanted the art source countries to make some effort on their own, and to limit import barriers to culturally important objects. Under the Implementation Act, there must be expert review before setting up import barriers for specific goods from specific countries and there is safe harbor in the U.S. for materials that have been exhibited for a long time or were exported many years before.

The U.S. currently has agreements with Bolivia, El Salvador, Colombia, Honduras, Nicaragua, Peru, Guatemala and Ecuador, essentially cutting off importation of pre-Columbian materials into the U.S. There are also agreements with China, Cambodia, Mali, Cyprus and Italy. Over the years, the list of prohibited objects in a typical agreement has become broader and broader and in some cases includes almost everything over 250 years old from a given country. When China requested that the U.S. prohibit import of Chinese art, it wanted to keep out everything made before 1912. The U.S. has also enacted unilateral embargoes with Iraq, Iran, Sudan, and Burma with agreements outside of the Implementation Act. You must know the law before bringing in anything from these countries. Goods brought in prior to these agreements might still be subject to claims from source countries if the source country has a national ownership law. (See below)

There is a State Department international cultural property protection website with a list of all the countries that have agreements with the US. That site is <http://culturalheritage.state.gov/>. Along with each agreement is a list that is used by U.S. Customs to identify the materials prohibited from import. Visit it and learn the rules.

However, for all its effectiveness, the Cultural Property Implementation Act has largely been superseded as a tool for controlling the flow of art into the U.S. by the National Stolen Property Act. A 2002 decision in which a US dealer was convicted under the NSPA for dealing in Egyptian antiquities upheld a highly contested decision employing the NSPA from 30 years before, *U.S. v. McClain*. As a result of the Schultz decision, the U.S. government has a new tool to enforce foreign national declarations of ownership.

Today, the National Stolen Property Act can apply if an art-source country has a law claiming blanket government ownership of all of its cultural property; a law that just prohibits export is not enough. Even if an object is privately owned, even if the government has never heard of the object, if the object leaves the source country without permission, it is considered stolen. The NSPA can only apply to goods with a threshold value of \$5000 or more. It provides a means to circumvent the requirements for the source country to take remedial measures of its own under the Cultural Property Implementation Act and allows criminal prosecution of U.S. art dealers at U.S. government expense.

The Archeological Resources Protection Act or ARPA, which is a statute penalizing illicit digging on federal and Indian lands or trafficking in materials unlawfully

removed from federal or Indian lands, happens, I think by accident more than design, to have one little provision that does not limit its application to just those lands. Because ARPA does not have the \$5000 threshold value of the National Stolen Property Act, it has also recently been used as a downsized version of the Stolen Property Act. ARPA is the law that was used to justify raids on five California museums a year or so ago. These were cases of relatively penny-ante tax fraud in which a dealer is alleged to have enticed the museums into accepting overvalued donations, mostly of Ban Chiang materials from Thailand. Thailand has a national ownership law that applies to all antiques exported without a permit, and for the record, the Thai government has never issued a single permit.

There are import restrictions under the Cultural Property Implementation Act for the countries listed above. Attempted importation would result in seizure of the materials attempting to be imported and return, usually through the embassy, to the country of origin. Failure to correctly declare any materials would be a violation of Customs laws. In addition to this, if there is a declaration of national ownership by an art-source country, there could be a prosecution under the National Stolen Property Act.

Laws affecting domestic trade. Congress has enacted three major pieces of legislation that were specifically aimed at punishing individuals who loot and destroy archeological sites on federally-held public lands. These laws are the Antiquities Act of 1906, the Archeological Resources Protection Act of 1979, and the Native American Grave Protection and Repatriation Act, enacted in 1990. Each of these laws evolved out of the inade-

quacies of its predecessor.

The first law enacted was the Antiquities Act of 1906. It focused on preservation of archaeological sites for scientific study by US institutions and created a permitting system to regulate digs by recognized public and private institutions. The 1880s and 1890s were the heyday of the commercial pot-hunter and many, many thousands of artifacts had been removed from sites for sale to collectors and to US and foreign museums.

The Antiquities Act provided for the protection of "any historic or prehistoric ruin or monument, or any object of antiquity, situated on lands owned or controlled by the Government of the United States..."

Punishment for violation was light: not more than \$500 fine, imprisonment not more than 90 days, or both. Prosecution was almost nonexistent; from 1907 until 1931 there were only two recorded successful prosecutions under the Antiquities Act. There were only ten convictions under the Antiquities Act from 1906-1972. The focus was always on illicit digging - actual destruction of sites. The Antiquities Act was invalidated in the 9th Circuit, which included Arizona and Utah in 1974 in the Diaz case. The 10th Circuit, which includes Colorado and New Mexico, upheld the Antiquities Act in 1979 in *Smyer*, after which the Act was superseded in large part by the Archeological Resources Protection Act. (The Supreme Court denied certiorari on appeal in *Smyer*, leaving the issue of validity unresolved.) The Antiquities Act is still in effect, and it is used along with ARPA to establish criminal liability for trafficking in artifacts that were unlawfully excavated before passage of ARPA.

Congress passed ARPA in 1979. ARPA established criminal felony sanctions to deter "unauthorized excavation, removal, damage, alteration, or defacement, or trafficking in of archaeological resources."

An "archeological resource" means "any material remains of human life or activities which are at least 100 years of age," and which are "of archaeological interest," . . . "capable of providing scientific or humanistic understandings of past human behavior." Under ARPA, an "item of archaeological interest" need not ever be buried, nor, at this point, be older than from 1908. ARPA is now thirty years old, and as time passes, more and more 20th century materials will fall into this definition.

In 1988, Congress amended ARPA to "simplify prosecution of cases under the law" by reducing the monetary threshold required to make violations of the Act a felony from \$5,000 to \$500. The government was having difficulty in getting convictions because juries were refusing to believe that grave robbers and casual excavators were doing \$5000 worth of damage.

Congress has upped the penalties for ARPA over time. Penalties for a conviction under ARPA vary according to the commercial or archeological value of the archeological resources involved and the cost of restoration and repair of such resources that have been damaged. If that cost is less than \$500, penalties include a fine of "not more than \$100,000 or imprisonment for not more than one year, or both." However, if these costs are greater than \$500, the penalty shall be not more than \$250,000 in fines or imprisonment not exceeding two years, or both. Conviction of subsequent violations

could result in higher fines or imprisonment not exceeding five years. ARPA also covers artifacts obtained in violation of any other federal, state or local law, which brings in the Antiquities Act, state laws against trespassing or theft in general, as well as unlawful acts involving cultural property on state lands.

The Antiquities Act and ARPA were both prospective laws which applied only to infractions that occurred after their passage. Under ARPA, Congress "grandfathered in" collections of lawfully acquired artifacts dating to before 1979, calling these collections valuable resources.

One thing that remains uncertain is how these pre-1979 collections that Congress wished to protect can be determined to be lawfully or unlawfully owned, when materials have been circulating in a largely undocumented market for more than a hundred years. Does a pot have to be proven "innocent" before it can be purchased, sold, donated, or even passed on to a collector's children? How does the question raised by the wise judge in our story about criminalizing apparently legal behavior come into play for the many, many thousands of unproven objects from old collections that are now in circulation?

NAGPRA, the Native American Graves Protection and Repatriation Act, was passed in 1990 as a way to correct past abuses and guarantee protection to human remains and cultural objects of Native American tribal culture. The Act has two main objectives (1) to protect Native American or Native Hawaiian ownership rights to items of cultural significance and remains and objects in burial sites on federal and tribal lands; and (2) to provide for the repatriation of culturally

significant items that are currently held by federal agencies and museums. The Act grants title to remains and associated burial items to lineal descendants and then to tribes. An additional statute penalizes trafficking in Native American human remains and cultural items as a criminal offense.

It is a crime to knowingly sell, purchase, or transport for sale or profit any Native American cultural items obtained in violation of NAGPRA.

The most likely case to be brought under NAGPRA against an art dealer is not the grisly, indefensible trade in human remains, but one involving "cultural items" of Native American peoples. The Act defines "cultural items" as "human remains," "associated funerary objects," "unassociated funerary objects," "sacred objects," and "cultural patrimony." As part of a prosecution or defense, tribal elders may be called in to give their opinion whether an object is culturally significant or communally owned.

NAGPRA's ownership provision has been held to apply only to items found on federal or tribal lands after November 16, 1990; in contrast, a court has held that the repatriation provision did not impose date or location limitations. NAGPRA regulations also prohibit knowingly selling, counseling, procuring or soliciting others to procure items excavated or removed in violation of NAGPRA or "any other provision of Federal law." Penalties are fines up to \$10,000 or imprisonment up to one year if the commercial or archeological value of the archaeological resources is less than \$500. Over \$500, there can be fines up to \$20,000 up to two years imprisonment, or both. In a second violation, the fine can be up to \$100,000 and/or five years imprisonment. If a cultural item

that was originally sold before NAGPRA is held to have belonged to a tribe, not an individual, the government might argue that it was embezzled by the tribal member who sold it and its resale post-1990 could be a violation of NAGPRA. Here again, there would be issues of knowledge and concerns over confusion with apparently legitimate, lawful activity.

There are other laws that were designed to fit crimes other than cultural property crimes, but which are commonly linked to cultural property laws in prosecutions. One is the embezzlement statute, which was originally intended to address fears that unscrupulous persons involved in Indian casino gambling would rob the tribes.

Additional laws that are often combined with NAGPRA and ARPA in prosecutions include willful and knowing theft of government property with a value greater than \$100, a felony punishable by up to ten years in prison and as much as a \$10,000 fine for a first offense. Damage to government property in excess of \$100, such as illicit digging or disturbing an archeological site is punishable by up to ten years in prison and as much as a \$10,000 fine for a first offense. At times, defendants have pled guilty to ARPA and NAGPRA to avoid the more harsh punishments under these laws.

Traditional Native arts may be made from a variety of protected materials or contain decorative elements made from them. The Migratory Bird Treaty Act, the Bald and Golden Eagle Act, the Marine Mammal Protection Act, and the Endangered Species Act can all be relevant to purchase or sale of art and artifacts. International agreements such as the Convention on International Trade in

Endangered Species or CITES protect certain species as well.

The Migratory Bird Act of 1918 prohibits the killing or capturing of migratory birds or trading in any part of the birds, including feathers. Sale of migratory birds in violation of this law would be subject to a fine of not more than \$2000 and imprisonment could not exceed two years.

Congress passed the Bald Eagle Protection Act in 1940 to save the species from extinction. The Act prohibits the possession, sale, barter, or offer to sell any part of the bird. In 1962, Congress added golden eagles to the Act and established a permitting process allowing Native Americans to use eagles, eagle parts and feathers for traditional religious purposes.

A criminal conviction under the Bald Eagle Protection Act requires that the person acted knowingly or with wanton disregard of the consequences. The penalty is a maximum \$5,000 fine or one-year imprisonment, or both, doubled for subsequent convictions. Since 1984, each prohibited act is a separate violation.

One-half of the criminal fine, not to exceed \$2,500, must be paid to whoever gives information leading to conviction. The civil penalty is a maximum fine of \$5,000 per violation, again with each violation considered a separate offense.

Mammoth and mastodon ivory are extinct and not protected by U.S. wildlife law. ARPA does prohibit their collection on public land. A piece may be unlawful to trade if the ivory came from an illegal dig or excavation. Walrus are protected under both the Marine Mammal Protection Act and CITES.

Antique or fossilized walrus ivory can be worked by non-Natives. Raw walrus ivory harvested after the passage of the Marine Mammal Protection Act in 1972, can only be sold between Alaska Native peoples or to a registered agent for

resale or transfer to an Alaska Native within Alaska. Worked raw ivory can only be sold or transferred to non-Natives as authentic Native articles of handicraft or clothing.

There are some materials legal for trade in the U.S. that cannot be sent overseas, and there are permits required for shipping other materials. CITES and U.S. Fisheries and Wildlife websites are provide regulation and lists of protected objects. The websites should answer most of your questions regarding trade in antique articles that include restricted species.



ATADA Cash Flow 12 Months as of 8/31/09

Cash Generated:

Dues	
All	60,650.00
Appraisal Day Donations	3,375.00
Interest (CD)	45.86
Legal Services Income	<u>2,550.00</u>
Total Income:	<u>66,620.86</u>

Operating Expenses:

Accountant	339.13
Advertising	1050.00
Airfare	743.45
Artwork / Ads	221.46
Booth & Hall Rentals	350.00
Car Rental & Gasoline	527.99
Credit Card	445.12
Computer Rental / Website	3,668.83
Directory	900.00
Executive Salary	21,666.58
Insurance / Liability	2,091.00
Labor	840.00
Legal Seminar (Tapes 1496.43, Hall 557.19, Food 185.73) ..	2,229.35
Lodging	445.61
Mailing Services	1020.00
Newsletters (4)	10,903.83
Postage	2,459.27
Supplies	1,382.21
Telephone	0.00
Miscellaneous	306.00
CD Interest Added Back To CD	<u>45.86</u>

Total Expenditures:

51,635.69

Net Cash Flow

14,985.17

CASH IN CHECKING ACCOUNT: (8-31-09)	35,090.51
CERTIFICATE of DEPOSIT: (8-31-09)	12,273.50
ATADA FOUNDATION (8-31-09)	5,358.63

Robert V. Gallegos, Treasurer

From ATADA's email, via Tom Murray

Please find the latest listings on www.StolenArt.be

Remember: you can subscribe to receive all new items listed. so you don't miss out on anything.

If you have information relating to an item listed, click on its Title whilst online and you will be taken straight to the page containing full details. From there you can notify the person responsible to the listing.

If you feel that a listing is incomplete, incorrect or you have relevant information, you may contact info@StolenArt.be direct.

www.StolenArt.be is a professional listing service for lost or stolen art, antiques and collectors items. We work in co-operation with auction houses, museums, professional dealers, insurance companies and police forces.

Webmaster
StolenArt Belgium

Long Term Care Opportunity at a Five Percent Discount for ATADA Members

Mariah Sacoman, whom many of you met at ATADA's August 18 meeting in Santa Fe featuring Kate Fitz Gibbon, has offered all members a chance to sign up for discounted Long Term Care insurance through John Hancock. If enough members sign up initially, the entire organization will be eligible for the discount.

Here's how it works: If three members of ATADA sign up for Long Term Care with Mariah/John Hancock by January 1, 2010, and then if two more members sign up by the end of 2010, any other member can get the same five percent discount whenever they take out a policy. New members would also get the discount. The plan is available for members and eligible relatives.

Questions? There are several policy options. Call Mariah at (505) 332-2800 Ext. 103. If enough members are interested - and tell me that they would attend - Mariah will speak to ATADA members as a group and individually in San Rafael on the weekend of Kim Martindale's show February 13-14. She would also be happy to speak to any members in New Mexico as a group either before or after the Marin show.

Caveat Emptor

Let the Buyer beware

Imported Jewelry Misrepresented as Authentic Zuni Inlay, May-July, 2007
An alert ATADA member found a squash blossom necklace of a design that we believe had been offered for sale on eBay and also in local auctions. We showed the images to our colleague, Zuni Indian Tony Eriacho, Jr. of Eriacho Arts and Crafts, President of the Council for Indigenous Arts and Culture (CIAC), and chairman of the Zuni Arts and Crafts Protection Commission, an official commission of the Zuni Tribe. His response was - "I already own two of these necklaces. They are in my fakes display." Here are images provided by Tony followed by an excerpt from his e-mail response. You be the judge as to whether the Auction and eBay items are identical to Tony's pieces. Photos of pieces illustrating this can be found at www.atada.org.
Antiqued Contemporary Baskets Sold as Old
It has come to our attention that some Mission baskets have appeared on the market. These are very high quality Mission Indian baskets by contemporary basketmakers of good repute that have been treated by a third party to look old. These baskets have fooled some experienced basket dealers (including some ATADA members) and have been sold at auction and in the antique Indian and Tribal Art marketplace at very high prices. We alert collectors and dealers so as not to be taken by this scam. Photos of two antiqued baskets appear at www.atada.org.

ATADA Theft Alert Page

For more, and more recent, listings, please access sss.atada.org.

- American Indian Basket Collection Stolen from Hemet, CA Home, August, 2009
- Antique Navajo Bracelet Stolen from Widow's Home, Denver, Colorado, circa August 1, 2009
- Antique wood carving by Patrick Barela Stolen from a Denver, Colorado Gallery on June 23, 2009
- Contemporary Native American Gold Bracelet Stolen from Pasadena, CA Show, Weekend of June 19-21, 2009
- Numerous Tribal Objects Stolen in Transit from New York to San Francisco, May 18-29, 2009
- Native American Pipe Stolen from Folk Life Festival in Seattle, WA, Memorial Day Weekend, 2009
- Navajo Concho Belt Stolen from Santa Fe, NM Gallery, May 21-22, 2009

Calendar of Commercial Shows and Auctions 2009

November 7 - 8, 2009, St. Louis, Missouri
The 2009 St. Louis Indian / Western Art Show and Sale at the Heart of St. Charles Banquet and Conference Center, 1410 S. Fifth Street in St. Charles, Missouri. The sponsor is the Gateway Indian Art Club, 342 Thunderhead Canyon Drive, Wildwood, MO 63011. Call or email Paul Calcaterra (314) 664-7517, hdttnr@sbc-global.net, or Joyce Mundy, (636) 458-0437, joyce@mundy.net for more information.

November 7 - 8, 2009, Los Angeles, California
Autry National Center Intertribal Arts Marketplace. Pottery, jewelry, sculpture, paintings, mixed-media artworks, weavings, beadwork, woodcarvings, and cultural items created by more than 100 Native artists. Preview sale and reception on Friday, November 6th for museum members only.

November 13 - 15, 2009, Phoenix, Arizona
Doug Allard's Big Fall Auction 2009 will be held at the The Holiday Inn Hotel & Suites, 1600 S. Country Club Dr. Mesa, AZ 85210. Day 1: Preview: 10:00 a.m. Start: 5:00 p.m.; Day 2: Preview: 8:00 a.m. Start: Noon; Day 3: Preview: 8:00 am Start: 10:00 am. Telephone: (406) 745-0500 or visit www.allardauctions.com for details.

December 5 - 6, 2009, Jemez Pueblo, New Mexico
The Annual Jemez (Walatowa) Pueblo Winter Arts and Crafts Show is held at Jemez Pueblo Civic Center; annually, first weekend in December, phone (575) 834-7235 or visit www.indianpueblo.org for details.

December 12 - 13, 2009, Phoenix, Arizona
The Annual Pueblo Grande Museum Indian Market the Pueblo Grande Museum will host its 33rd annual Indian Market Saturday December 12th from 9:30am - 5:00pm & Sunday, December 13th, from 9:30am - 4:00pm 2008 at South Mountain Park (1/2 mile south of Baseline Road on Central Avenue) in south Phoenix. More than 250 juried Native American Fine Artists from more than 50 tribes will be selling their artwork. Demonstrations, delicious food, children's area.

December 14, San Francisco, California
Native American Art auction, Noon, Bonhams & Butterfields, 220 San Bruno Avenue. www.bonhams.com; (415) 861-7500.

Museum Members

From the Museum of Northern Arizona: "Trappings of the American West" celebrates 20 Years

More than 20 years ago, a group of Western craftsmen—a painter/ sculptor, a photographer, a knife maker, and a saddle maker—discussed the idea of having Western fine art and cowboy gear in one show. The world of Western art was changed and superior Western craftsmen were elevated to the realm of artists. This is the legacy of the 20th Annual Trappings of the American West, which returns to Flagstaff at the Museum of Northern Arizona on October 10, 2009 through January 10, 2010.

MNA Director Dr. Robert Breunig said, "Through its Trappings exhibition of fine and functional Western art of the American cowboy, the Museum is connecting the public with a significant component of our region, here on the Colorado Plateau."

Exhibit visitors will view and be able to purchase the work of 90 juried artists, from 14 Western states, Hawaii, and Canada, whose art preserves the time-honored traditions of craftsmanship. This year's artistic mediums will include painting, bronze sculpture, photography, saddles, tooled leather, bits and spurs, boots, hats, knives, engraving, hitched horsehair, braided rawhide, and instrument making. Knife and spur maker Larry Fuegen remarked, "The fascinating thing is that we are all self-taught. There are no schools to learn these trades. They are passed from one generation to the next, and these art forms are really one generation away from being lost."

For more information, contact the Museum at 928/774-5213 and online at musnaz.org or the Dry Creek Arts Fellowship at 928/774-8861 and online at drycreekarts.com.

Updates

Cindy Hale
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info@naaainc.com

Specialties:
Historic and contemporary artifacts, baskets, beadwork, bultos, ephemera, jewelry, katsinas, paintings, photographs, pottery, prints, retablos, santos, sculptures, and textiles; with expertise in Cowboy, Catlin, Curtis, Remington, Russell, f/64, Kiowa Five, Los Cinco Pintores, Prairie Print Makers, Regional, Dorothy Dunn and Rio Grande Schools, Taos Society Artists, and other fine western and southwestern artists.

Services:
International Society of Appraisers (ISA) accredited member and Uniform Standards of Professional Appraisal Practice (USPAP) certified appraisals for Assets, Baseline, Donation, Divorce, Estate, Insurance, Liquidation, and Resale purposes.

Updates

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Welcome New Members

ATADA would like to welcome...

Full

Ted Birbilis Sandy
Raulston Roadside
America
1107 Fair Oaks Avenue #454
South Pasadena, CA 91030
(626) 437-6275 (626) 840-8237
tednsandy@earthlink.net
roadsideamerica.org
Specialties: American Indian, Spanish revival, California plein air, Monterey furniture, American art pottery
Services: Produce Golden California Show, Glendale, CA October

Steven M. Blevins
1142 Ed Briese Road
Utterson, Ontario, POB 1MO Canada
(705) 769-2042
blemora@muskoka.com
Specialties: Northwest and Arctic Indian artifacts
Services: Appraisals, valuations, research

Thomas M. Lull
Thomas Lull Indian Art
10425 County Road 24
Watertown, MN 55388
Country: USA
(952) 955-1350
Cell (612) 381-6015
Phone3Label:
tlullindianart@aol.com
Specialty: Specializing in historic and

contemporary American Indian art with a focus on the American Southwest.
Services: Assisting seasoned as well as beginning collectors build collections

Eliot Michael
Rumble Seat Music
121 West State Street
Ithaca, NY 14850
(607) 277-9236
cell (607) 592-0168
eliot@rumbleseatmusic.com
rumbleseatmusic.com
Specialties: Native American art and vintage guitars
Services: appraisals, sales, purchases

Associates

Ingmars Lindbergs
264 B Street
Vallejo CA 94590
(415) 503-3393

James W. Owens
P.O. 3802
Corrales, NM 87048
(307) 262-1933

James L. Pavitt
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Check out the ATADA web site! www.atada.org



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