

# THE OLD WEST



  
**ANTIQUES**  
And The Arts Weekly

**Your Summer Guide To Buying Native American Art and Artifacts, Cowboy Antiques,  
Fine Western Art, Spanish Colonial and Western Americana**

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## The 'Molesworth Approach' At Fighting Bear Antiques

JACKSON, WYO. — Fighting Bear Antiques was founded in Jackson, Wyo., in 1978. The business operated for many years as a general-line antique store, in a small building off the town square. Back then, owner Terry Winchell always spent several months of the year combing all parts of the United States for unique and quality merchandise. In the early 1990s, the focus of the business shifted to rustic Western furniture, Native American artifacts and Plains Indian beadwork, Navaho textiles and upper-end Mission furniture, such as Stickley, Limbert and Roycroft, and of course, Western lodge furniture from Thomas Molesworth.

Terry Winchell grew up in western Nebraska/eastern Wyoming, and his love affair with Native American started when he visited Colonel Cook with his grandfather and saw Colonel Cook's amazing collection, which also opened his eyes to the beauty of ranch-style furniture. In 2006, Terry married Claudia Bonnist, who grew up in Westchester, N.Y. (Her sister is Vivien Cord of the renowned Cord Shows). Bonnist found Jackson to be a stunning place to live and work, and the pair meets new customers daily during the high summer season, because the valley is located near the South Gate of Yellowstone National Park and Grand Teton National Park, some of the top tourist destinations in the world.

"My introduction to Native American beadwork was with strike-a-lights, beautiful little beaded bags that they would carry on their belts to hold what they would use to make fire. We have well over 100 examples," Bonnist told *Antiques and The Arts Weekly*.

If Bonnist has a fondness for the diminutive and intricate, Winchell has a passion for the massive, substantial lodge furniture that characterized many of the surrounding ranches. He still owns the first piece of rustic furniture he ever bought, a wardrobe/desk/dresser built by Mr Gabbey, circa 1925. He paid \$25 for the piece, which has mosaic inlay and looks Adirondack.

"The same guys who built the cabins in the summer would build the furniture in the winter," said Winchell, who pointed out that this was a necessity, since Jackson never had a railroad, and shipping furniture was costly.

It was Thomas Molesworth who put Winchell on the map for rustic furniture, though — a Cody, Wyo., furniture maker, who at the peak of his production employed 35 craftsmen and sold through high-end outlets, including Abercrombie & Fitch, Gump's, Marshall Fields and Brandeis Dept. Store in Omaha Neb.

"He used bright colors. He made it fun. There is a lot of humor in his furniture, which he did on purpose," said Winchell, pointing out that Molesworth trained at the Art Insti-

tute of Chicago. "He was a proponent of a simple lifestyle and bringing the outdoors in."

In the beginning, however, Molesworth's prospects as a furniture maker looked bleak. But then, during the height of the Depression, Moses Annenberg of the *Philadelphia Inquirer* paused at Molesworth's Cody storefront — the Shoshone Furniture Company — walked in and proceeded to place an order for 350 pieces of furniture, as well as for Navajo rugs and other Western décor. Molesworth completed and installed this order in just 18 months. This was the beginning of a long line of rich and famous people who over the intervening decades have decorated their ranches and vacation homes with Molesworth lodge furniture, including Mickey Cochrane of the Detroit Tigers, the Coe family of Standard Oil, and Tom Yawkey, owner of the Boston Red Sox.

"All the great old hotels and lodges of the West bought Molesworth furnishings," said Winchell, "including his most famous commission, the old lodge in Glenwood Springs, Colo." That magnificent collection eventually went to auction at Christie's, with Winchell purchasing about \$900,000 worth of furniture from that sale for himself and on behalf of his clients.

"When I first moved here, a lot of our dude ranches were coming back from Rockefeller ownership for Snake River Land Company, which became Grand Teton National Park eventually. When an owner died, their property would go to auction," said Winchell. His first big stake in Molesworth furniture came about when he had a chance to buy the entire contents of Hunter Hereford Ranch for just \$35,000 more than 25 years ago. Eileen Hunter had died and left her land to the Grand Teton National Park, an example followed by many other private ranches in the area (Jackson County is 97 percent publicly held land).

"I sold the Hunter Hereford Ranch collection at a profit to a Cody, Wyo., rancher/collector. Then I bought it back from him a year later for \$100,000 in 1990."

Molesworth furniture was appreciating rapidly. "There was an exhibit at the Buffalo Bill Historic Center in Cody, organized by Peter Hassrick (who is responsible for the *catalogue raisonné* for Frederic Remington) along with Wally Reber and Paul Fees. They did an exhibit called 'Interior West: the Craft Furniture of Thomas Molesworth,'" said Winchell.

Today, based on the same comprehensive decorating principles of Thomas Molesworth, Fighting Bear Antiques tries to help recreate the interiors of the lodges that were popular in the 1920s and 1930s. Both public and private, these interiors were furnished with colorful Navaho rugs, shop-built custom furniture and Native American artifacts, which fit well in the West and help to bring the outside environment into the interi-



**Terry Winchell and his wife Claudia Bonnist.**



**Apache olla, circa 1910.**

or of the homes.

"I want to do everything," said Winchell. "Navajo textiles — we always have an inventory of 50-75 vintage Navajo textiles — pottery, beadwork. We never sell contemporary or fakes." He currently has Molesworth burlwood club chairs, a three-panel screen that Molesworth did with his own hand, and ten key-hole chairs.

In addition to lecturing widely on both Western design and Native American arts, Terry Winchell has written two books, *Thomas Molesworth, The Pioneer of Western Design* and *Living with American Indian Art, the Hirschfield Collection*, both published by Gibbs Smith.

Fighting Bear Antiques, 375 Cache Street, is open 9am to 6pm, Monday through Saturday, and Sundays by appointment. The Winchells continue to seek collections, and welcome inquiries; email [store@fightingbear.com](mailto:store@fightingbear.com), or call 307-733-2669.

### Owners Terry Winchell and Claudia Bonnist Take A Comprehensive Approach To Western Decor



**Thomas Molesworth spindle side club chairs, circa 1930.**



**Kiowa strike-a-light, sinew beaded on hide, with tin cone drops, circa 1880. The Kiowa Indians from the central plains, north of Texas, often depict church steeples.**

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# American Renaissance

## Native American Art In The Nineteenth Century

By JOHN MOLLOY

OWNER, JOHN MOLLOY GALLERY

The Native American artist in the Nineteenth Century encountered a transformation of living conditions as well as increased access to a wide variety of art materials. This combination triggered an explosion of creativity. Artistic high points were reached throughout North America by Native artists that, in turn, were absorbed by the dominant culture and reinterpreted in the last quarter of the Twentieth Century. Great Twentieth Century artists and theorists such as Andre Breton, Hans Hoffman and Andy Warhol, among others, were ardent collectors of American Indian art.

What matters, though, is not *who* collected this indigenous art but *why* — these artists viscerally responded to the immediacy of this timeless art which brings a worldview that is both universal and specific. In other words, when a Woodlands burl bowl invokes the Manitou spirit by suggesting a benevolent presence that surrounds the bowl, this echoes the prayer before meals that was standard in the settler's family home.

We are all singing to the same God, just in different keys.

Actually the god of the settlers had instructed them to seek dominion over all the animals and birds of prey and to bring the gospel to all peoples while the god of, for example, the Lakotas emerged from a wind cave in the Black Hills, without any particular directive other than to keep holy this sacred place. Herein lies the dichotomy of Father Sky and Mother Earth as well as the seeds of the Battle of Little Big Horn

when oil was found in this sacred land of the Lakota. This story continues today with our government handing over to an Australian mining company the sacred lands of the Apache known as Oak Flat. This was done via an amendment to the current 2015 national budget! In our time and in our name! But now we talk about the art...

As the Plains Indians engaged in initial contacts with European Americans, the connection was more about commerce than conflict. An important part of this commerce was the trade for art supplies, i.e. beads. The remains of Bent's Fort which is located in what is now southeastern Colorado but was then the border with Mexico, bears testimony to this fact. The fort burned to the ground in 1849 and that ground was saturated with trade beads in its ruins. Interestingly, many of those beads were what we call seed beads (smaller beads) even though this is reportedly the era of the larger pony beads, suggesting that the seed bead era began earlier than is generally believed.

This commerce led to a flowering of individual artistic tribal styles that had previously been an austere aesthetic. Early pipebags, i.e. pre-1850, generally show alternating color lines of beadwork, i.e. blue and white or red and white. In later examples, we attribute this "bar design" to the Cheyenne but at this stage, tribal styles are not yet developed. The bar design, curiously, reflects the overall pattern of a chief's blanket. Some scholars believe that early chiefs' blankets were made for trade to the Plains Indians — there are many photo-

graphs of Plains Indians wearing them but none of which I am aware of Navajo wearing them.

The Navajo seemed to favor the classic serape among themselves. They, too, would experience an explosion of color and design in their textile art with the disruption by the dominant culture concurrent with the advent of new materials and culture. As always, the artists reflected the changes in society. The straight lines of the First Phase blanket were augmented by the addition of red yarns unraveled from Spanish blankets and woven into chiefs' blankets and serapes in the classic period before aniline dyes arrived in the Southwest.

When aniline dye arrived along with commercial yarns from Germantown, Penn., the Navajo artists created the eye-dazzler, about as far removed from the First Phase of a generation or two earlier that one can get. Instead of trading this blanket to another tribal group, the weavers sold it to the trading post which acted as a middleman for sales to the dominant culture. An artistic tradition evolved, changed yet, in other ways, remained the same.

For the native people, engaging in commerce for objects to be used in ritual and artistic adornment was nothing new. For example, copper and shells as well as catlinite, which all have limited and specific sources, have been found in prehistoric sites throughout North America. As the traditional life was replaced by a life centered around the trading post, furs were traded for art supplies as well as more mundane necessities. Similar to what we see in the evolution of Navajo art, the Lakota artist went from simple geometric patterns in quillwork decoration before Euro-American contact to bead decoration that initially was restricted to the primary colors of blue and white or red and white in the pony bead era (pre-1860) to more complex and colorful designs that by the Twentieth Century approached the baroque in style.

Artistically, it is generally thought that a high point was reached as these individual cultures approached the transition from traditional simplicity of earlier styles to more complex styles of the later trading post era. For the Navajo, this would



Arapaho dispatch bag, circa 1880s.

be in the 1850s and 60s, before their settlement on their traditional lands and after their internment in Bosque Redondo. For the Lakota, the favored time period for the art would be before the cow replaced the buffalo as the primary source of food and hides. There are, of course, great art objects made in all of these eras. The brilliance of the artist is not limited by availability of materials and that so much of this art, from all of these eras, endures and is treasured by generations of collectors bears testimony to that fact.

A dealer for more than 25 years, John Molloy has placed significant objects in numerous museums and assisted prominent collectors in assembling their collections. Molloy Gallery is located at 49 East 78th Street/Suite 2B, New York City. For information, visit [www.johnmolloygallery.com](http://www.johnmolloygallery.com); email [info@johnmolloygallery.com](mailto:info@johnmolloygallery.com); or call 212-249-3020. The gallery will be exhibiting at Whitehawk Indian Art Show, Santa Fe, N.M., opening August 16 at 6 pm; and The Antique American Indian Art Show Santa Fe, opening August 17 at 6 pm.



Lakota dress, circa 1875.

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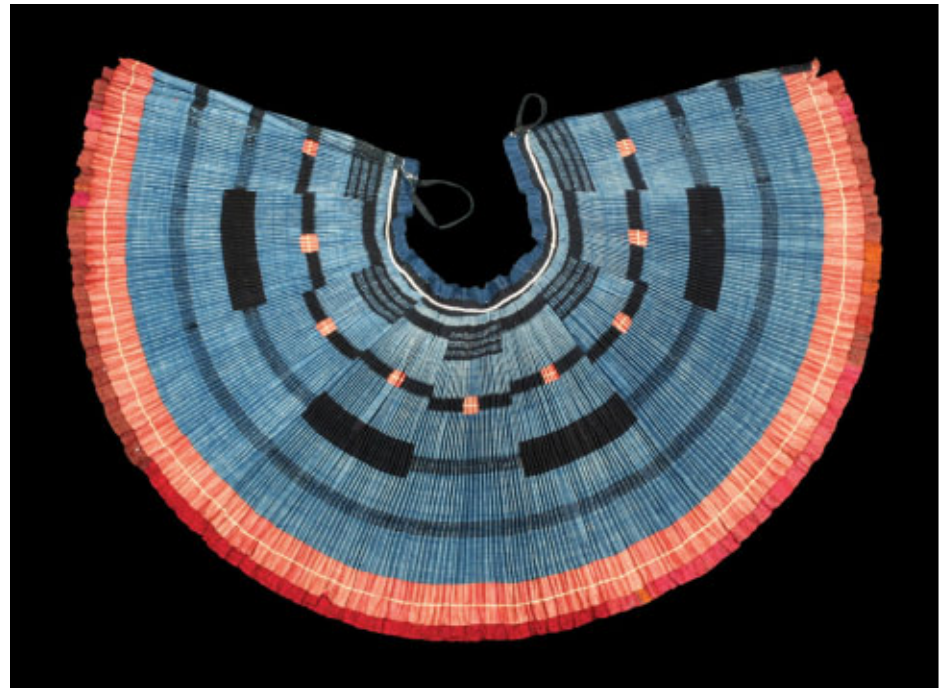


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B I D S  U A R E



*"Chilkat Blankets: Artistic Masterpieces" will be an important special exhibition at the Antique American Indian Art Show. Collection of Stephen Liste.*



*Baiku Yao pleated skirt. Part of a special exhibition titled "Deeply Yao" at the Objects of Art Santa Fe Show. Courtesy of Chinalai Tribal Antiques.*

## Two Important Shows To Take Place During Santa Fe's High Season

SANTA FE, N.M. — Coinciding with the high season, the city will welcome the sixth annual Objects of Art Santa Fe Show August 12–15, and the following week, the Antique American Indian Art Show on August 17–20. Both shows will take place at El Museo Cultural in the Railyard district.

Designed with the collector and art lover in mind, the Objects of Art Show presents an eclectic selection of fine arts juxtaposed against the best of handcrafted works, running the gamut from historic to contemporary, and offered at all price points.

Items on view for purchase will include paintings, historic and modern fine art from Taos School to leading contemporary artists, sculpture, textiles, furniture, jewelry, books, designer fashions, as well as American Indian, African and Japanese contemporary and folk art. More than 70 exceptional dealers will present thousands of one-of-a-kind items at this annual showcase, which opens with a benefit for New Mexico PBS on August 12. Objects of Art Santa Fe is open to the public August 13–15.

The show will also feature a special exhibition in association with El Museo Cultural of works from the Yao people of southern China and northern

Southeast Asia. Curated by Lee and Vichai Chinalai, "Deeply Yao" showcases ethnographica from this large but relatively unknown hill tribe group. More than 100 pieces will be on view, including significant and extremely fine examples of textiles and silver jewelry, making it the most complete exhibition of Yao culture in the world. Now numbering more than three million people, the Yao are descendants of people who lived in the mountains around the Changjiang River Basin in China during the Qin and Han dynasties (221 BCE to 220 AD).

Following the Objects of Art Show, El Museo Cultural will be the backdrop for the Antique American Indian Art Show August 17–20, presenting more than 40 national dealers with museum-quality basketry, jewelry, textiles, kachina carvings, sculptures and more.

A special exhibition of American Indian Chilkat Dancing Blankets and their predecessors, Raven's Tail weavings, will take place at the Antique American Indian Art Show. "Chilkat Blankets: Artistic Masterpieces" will showcase more than a dozen historic and contemporary blankets and two complete ceremonial ensembles, as well as a stunning

contemporary Chilkat weaving by Cheryl Samuel, creator of seminal works in the field. The exhibition represents some of the finest examples of these unique art forms in the world. Never before have so many of these culturally important textiles been on view for comparison and study.

A traditional form of weaving, Chilkat Dancing blankets were made by the Haida, Tsimshian and Tlinget people of British Columbia and Alaska. These complex textiles are the most recognizable of all Northwest Coast American Indian art forms.

The blankets were worn or used on ceremonial occasions, including the potlatch, which included speeches, feasting and dancing...and ended with the host's presentation of the privileges he claimed, which were validated by gift-giving. Only the wealthiest chiefs were able to give Chilkat blankets to distinguished guests, in entirety, or cut into strips and distributed at a potlatch. These intricate blankets were so prized, that guests who had received a piece of Chilkat blanket would sew the fragment into a piece of clothing like an apron, leggings or tunic.

Chilkat or dancing blankets could take in excess of one year to create. A multi-stepped process, the blankets required much planning: from gathering the mountain goat wool to producing the yarns, to creating a pattern board, and finally weaving. Traditionally, Chilkat blankets were woven of mountain goat wool and yellow cedar bark. Only the "down" of the mountain goat hair was used. The cedar bark was collected, dried, split and wet, then combined with the mountain goat wool. "Spinning" the wool was accomplished by rolling the wool using bare hands. Dye was produced from natural sources including tree lichen, copper or hemlock and set with aged urine. Preparation of the materials alone could take more than six months, and the actual weaving could take many months more. Blankets were often finished with fine fringe.

Chilkat blanket designs are abstract and symbolic in nature, and quite complex. The pattern was created by an artist on a "pattern board," which the weaver would follow to make the blanket. These patterns frequently contained the same design elements seen in masks, carvings and paintings.

By the mid-1950s, there were only a very few living Chilkat weavers. Colonization had severely affected the First Nations communities in Canada and the Native American community of Alaska. Consequently many of their traditional arts were becoming more and more rare. The Antique American Indian Art Show will be the only opportunity to see this seminal exhibition in the New Mexico area.

The Antique American Indian Arts Show will open with a benefit for New Mexico PBS on Monday, August 17. General show hours are from Tuesday, August 18 through Thursday, August 20.

For additional information, or to purchase tickets for Objects of Santa Fe or the Antique American Indian Arts Show, call 505-660-4701 or visit [www.SantaFeShows.com](http://www.SantaFeShows.com).



*Ramos Martinez (1871–1946), "Zapatistas," 1928, mixed media, 21 by 17 inches. Courtesy of Stevens Fine Art, an exhibitor of the Objects of Art Santa Fe Show.*



*O-oto Tsuku, the Hopi Hair-Knot Clown, early Twentieth Century, 9¾ inches high. Courtesy of John C. Hill Antique Indian Art Gallery, an exhibitor at the Antique American Indian Art Show.*

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K&C rodeo pattern spurs. Sold, 2015 Old West Auction, \$23,000.



Annie Oakley's Remington 12B "Gallery Special" rifle. Available for private sale.

## Collecting The American West – A Vast Frontier

BY BRIAN LABEL AND MELISSA MCCrackEN

Whether your collecting interests lean toward the historic or the romantic, fine art or folk art, and regardless of whether your budget is \$20 or \$20,000, the art and artifacts of the great American West have something for you. We all think we know what we mean when we say, "the Old West," or even, "cowboys," but the fact is, these are broad categories, and might mean very different things to different collectors or enthusiasts. Maybe you're interested in the post-Civil War expansion, or Kit Carson and flintlock rifles, quilled pipe bags and the indigenous tribes of North America, Charlie Russell paintings of cowboy life or costumes from John Wayne or Roy Rogers. They're all collectible, all Western and all American.

Because of the wide variety of categories and interests, collecting the West is fun and easy (if you are smart and careful; more on that later). You can start with a pair of North and Judd spurs from the flea market for \$10 and be on your way. Maybe you find a pair of spurs from 1890 and then add a 1940s Sheriff badge, and well, it looks like they belong together. Down the road you might decide you want to focus exclusively on Nineteenth Century spurs, and you don't need that badge anymore. Now you have what we in the industry call, "inventory." Don't be afraid to start broad while you decide what really interests you. And go to shows. Talk to people; lots of them. Find a dealer you trust.

Price is another area where there is room for all comers. Perhaps you like saddles. An early half-seat from the 1885 Sears Catalog might cost \$400, but a similar half-seat with the Main & Winchester San Francisco mark is closer to \$60,000. A custom Edward H. Bohlin Machris show saddle with gold and silver mountings sold at our June 2015 Fort Worth auction for \$97,750. When it comes to budget, the collector should find his or her own comfort zone. But you should try to buy the best examples in your price range. Again, do your research, whether that's online, at shows, in galleries or shops, at auctions or at the library. And don't believe much of what you see on reality television.

As for decorating with these pieces, you could go with the vibrant colors and bold patterns of the American Indian, or you might like the warm, rustic look of the relics of the pioneers and the frontier. Western paintings can range from Thomas Moran of the 1870s to Joe

Beeler of the 1970s – both deliver the color and feel of the West, but in very different styles and price ranges. Movie or travel posters add a colorful punch to your wall, and in many cases can be more affordable than original art.

One of the collecting areas of which we are particularly fond is the era of the Wild West shows that were popular from the 1880s to the 1920s. Buffalo Bill, of course, but also Pawnee Bill, S.F. Cody, Thompkin's, 101 Ranch, and many others who endeavored to capture history while they were making it. Collectibles from this era range from photos, posters, programs, firearms, costumes and assorted other memorabilia. You can buy an authentic show souvenir for \$20, or Annie



Cheyenne full-sized beaded cradleboard. Sold, 2015 Brian Label's High Noon Auction, \$34,500.

Oakley's Remington rifle for hundreds of thousands. Incorporating a pair of moccasins or a pipe tomahawk into this collection looks natural and is perfectly appropriate.

Some historians will tell you that the "real" American West was a short period of time between 1870 and 1890: the Indian Wars period. But the reality is more complex than that. From the 1630s frontier, through the Mexican War, to the Wild West, there are centuries and countries to be explored. Mexican artifacts fit nicely into any Western collection (consider the Vaqueros, for example), and in recent years have seen growth in both interest and value. The California Gold Rush (1840–50s) is an important part of the American West, and collectibles include early California items, mining and gold pieces.

Pick a subject – the trail drivers, Pony Express, cowgirls, brothels, the railroad – and branch out from there.

Everybody loves a cowboy, of course, and cowboy collectibles cover a wide territory as well. Let's say you have two pair of essentially identical looking spurs. If you only want to decorate your mantel, you buy the \$300 August Buermanns; but if you want to collect the best, you buy the ones marked "L.D. Stone" inside the band. Spurs are a world unto themselves and can run anywhere from \$50 to \$100,000. This is why it is so important to find an advisor you trust. Remember: Talk to people; ask questions; use reputable dealers. Don't know if your dealer is reputable? Ask around. Go to shows. The Internet is great, but it is no substitute for someone shaking your hand and looking you in the eye.

Native American artifacts are yet another huge area of consideration and interest for col-

lectors. You might collect Navajo rugs or Yavapai baskets, or both. Many people like to collect beaded items, but quilled items can be just as colorful and visual, and also have the rarity factor. Condition really matters here, as does age. But remember, not everything that looks old actually is; and vice versa. Fraudsters have ways of aging new pieces to give them a convincing patina. On the other hand, we have seen pieces from the mid-Nineteenth Century that, by virtue of luck, care or both, look pristine.

If you simply have to have a Frederic Remington oil painting, you can spend a million dollars or so. If you love the image but not the price, you can opt for a 1940s oil on canvas reprint for \$75. There are choices; go with what fits your budget, and what fits your style. Edward Borein original pen and ink drawings can be had at auction for a fraction of the price of his oil paintings, but you might actually prefer his watercolors, which fall somewhere in the middle. The difference between the three is somewhere in the range of \$2,000, \$150,000 and \$60,000, respectively.

Since we sold the tintype of Billy the Kid at auction in 2011, we have been inundated with calls and emails from people who believe they have photographs of famous Old West figures. So let's talk photos for a moment. A general, baseline price for most old photos of cowboys or Indians is about \$50. Yes, original photos of famous people can be worth much, much more. And no, just because a man in a photo has a mustache, it does not make him Wyatt Earp. Unless you have some *actual provenance* to support your claim that your photo is of Jesse James's long lost cousin, you likely have just a photograph. Part of the problem, we've found, is that families have stories, and people may have been told their entire lives, "This was your Great Grandma's picture of Butch Cassidy." They sold a lot of those funny bowler hats back in those days, and that is probably just your Great Uncle, Bruce. Western photographs are a great collecting area, but do your due diligence.

No consideration of western collectibles would be complete without the Hollywood West. If you have fond memories of those 1950s television shows, or epic old western films, you might want to collect vintage posters, which can range from \$10 to \$20,000 depending on condition and rarity. If you want something really special, purchase yourself one of John Wayne's cowboy hats. Or how about Roy Rogers' favorite boots and spurs? If you're on a budget, you might skip William S. Hart and Tom Mix in favor of Charles Starrett. It's all out there, and can be fun to seek out.



Contemporary oil on canvas by John Moyers. Sold, 2015 Brian Label's High Noon Auction, \$28,750.

One of the reasons we find the American West so fascinating is that it is still evolving. Contemporary artists and craftsmen are preserving our heritage while simultaneously creating our artistic legacy. From prison-made horsehair bridles of the Twentieth Century to the finely tooled leather of a contemporary TCAA artist, we are constantly defining and redefining western art. There are artists and craftsmen across the Americas who are honoring the artistry of their ancestors, and their pieces are equally worthy a space on your shelves or walls. In some cases, contemporary art can be a more affordable way to begin a collection, particularly if you think you are in it for the long haul. Charlie Russell traded his paintings in taverns; they're worth millions now.

It is worth your time, money and effort to look for great examples in your price range. Attend the major western antique shows and meet dealers. Talk to them, ask questions. Find reputable dealers that specialize in your areas of interest. Preview auctions in person whenever possible. Be smart when you shop online; there are great bargains to be had, but do your research. Common sense should always prevail: If it seems too good to be true, it probably is. Collecting the west is a way to collect both art and history, whatever your tastes or budget.

One final consideration – and perhaps the best part of this wide, western collecting world – is the amazing people we've met and come to know over the decades. People fascinated with western Americana are people possessed with passion. "Go West," and find yours.



The only known authenticated photo of Billy the Kid – the Upham Tintype. Sold, 2011 Old West Auction, \$2.3 million.



Bohlin Machris's show saddle outfit with Indian chief heads and longhorn motifs. Sold, June 2015 at Old West Auction, \$97,750.



## Featured Lots At Jackson Hole Art Auction's September Sale

JACKSON, WYO.—Trailside Galleries of Jackson, Wyo., and Scottsdale, Ariz., in partnership with Gerald Peters Gallery of Santa Fe, N.M., and New York City are presenting the ninth annual Jackson Hole Art Auction. The Session I sale will be held midday on Friday, September 18, at Trailside Galleries in downtown Jackson Hole. The Session II sale will be held on Saturday, September 19, at the award-winning Center for the Arts venue. Both sessions will be led by auctioneer Jason Brooks.

New auction highlights include Albert Bierstadt's masterwork "Wind River Country, Wyoming," circa 1860, estimated at \$1/2 million. Richard Schmid's "Olympic House" will be offered at \$75/100,000. Howard Terpning paintings that will be offered include "Good Medicine" at \$100/150,000 and "Empty Handed" at \$75/100,000.

Featured wildlife lots include Bob Kuhn's "Cheetahs on a Termite Hill," estimated at \$200/400,000. A selection of additional Bob Kuhn paintings will be offered, including "In the Drink" (\$40/60,000), "Winter Browse-Mule Deer" (\$40/60,000) and "Elk in Down Timber" (\$35/55,000). The Jackson Hole Art Auction will also offer two classic Carl Rungius paintings: "Grizzly Bear," estimated at \$250/450,000 and "Moose and Mate," estimated at \$70/90,000. Other notable wildlife offerings include works by Robert Bateman, John Banovich, Ken Carlson, Tucker Smith and more.

Several top-tier artists have completed their submissions, to be juried in September by a panel of esteemed private collection curators. These artists, chosen by invitation only, consist of a select group of contemporary artists holding auction records in excess of \$50,000. Top-tier paintings completed at time of press include Bonnie Marris's "Exploring the Banks of the Sable"

(\$30/40,000), Ken Carlson's "Great Plains Pronghorn" (\$45/55,000) and Z.S. Liang's "The Holy Rattle, Elkwater Lake Battle, 1864" (\$80/120,000).

Additional highlights include works by Arnold

Friberg, Martin Grelle, G. Harvey, Tom Lovell, Frank McCarthy, Charles M. Russell, Frederic Remington and many more.

For additional information, 866-549-9278 or [www.jacksonholeartauction.com](http://www.jacksonholeartauction.com).



Howard Terpning (B 1927), "Good Medicine," oil on canvas, 18 by 24 inches; estimated at \$100/150,000.



Classic Navajo Third Phase Chief's Blanket, 53 x 70 inches, circa 1865.



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William Mcllvaine, "Near Culloma, California," watercolor, 18½ by 28<sup>3</sup>/<sub>8</sub> inches.



William Mcllvaine, "Hacienda De Soto - Western Mexico," watercolor, 8 by 12 inches.

## The Gold Rush Paintings Of William Mcllvaine 1813–1867

BY JAMES D. BALESTRIERI

DIRECTOR, J.N. BARTFIELD GALLERIES

We don't know much more than the outline of the life of William Mcllvaine (1813–1867), but his rich yet delicate watercolors, especially those he painted of the California Gold Rush and his return trip through Mexico and Central America, speak eloquently for him and for the turbulent times in which he lived.

William Mcllvaine was born in Philadelphia in 1813. He received a Master of Arts degree from the University of Pennsylvania in 1832, studied and traveled in Europe and returned to Philadelphia where he worked with his father for a time before taking up painting full-time. Soon after gold was discovered at Sutter's Mill in 1849, Mcllvaine decided to light out for California, and arrived in San Francisco on June 1 after what he called "a pleasant voyage of sixty days from Callao, [Peru]." He toured the gold camps for five months. By the number and quality of the watercolors he produced, he must have plied the brush far more than he did the shovel. He returned by way of Acapulco, Panama, Mexico City and Veracruz, recording the towns, villages, cities and landscapes as he traveled.

Mcllvaine wrote and illustrated a slender volume of his journey, *Sketches of Scenery and Personal Adventure in California and Mexico*, which was published in 1850, and he exhibited works at the Pennsylvania Academy of the Fine Arts from 1851 to 1855.

In 1856, Mcllvaine moved from Philadelphia to New York. His watercolors of canals, railroads and town life in the Northeast continue to offer a great deal of insight into American history in the mid-Nineteenth Century.

After the Civil War broke out, he joined the 5th New York Infantry, the Zouaves – named for their

colorful, North African style uniforms – and served with them in the bloody Peninsula Campaign until 1863. While in the service, Mcllvaine found time to do some fine watercolors of Union Army camp life, several of which survive. Mcllvaine died in 1867. He never married.

We might only know the outline of Mcllvaine's life – indeed, there are tantalizingly unknowable whys behind every choice he made – but what we know is suggestive of a restless, curious, artistic mind and a journalistic approach to art that seeks to record the beauty in the moment.

Mats on a number of the watercolors have additional signatures and information describing the scene. The mat on "Straits Connecting San Francisco Bay with the Sea," for example, reads: "The Straits Connecting Bay of San Francisco with the Sea – Showing Bird Island or White Rock. From a Sketch taken in 1849." Bird Island, known in Spanish as "La Isla de los Alcatrazes," or Island of the Pelicans, would, not long after Mcllvaine painted this become first a fort, and then the notorious "Rock," Alcatraz.

In the watercolor, as two sails dot the distance, two men chat while a third stretches out on the cliff, taking in the scene, dreaming, no doubt, of riches. At left, in a cove, a tent city has risen, where would-be Forty Niners wait for boats to take them to the gold fields. The Golden Gate Bridge, not yet even a dream, would be off to the left. The work, aesthetically pleasing in itself, is of exceptional historical significance. By comparison, a lithograph in Mcllvaine's book, from nearly the same point of view, shows a forest of masts in the bay, and a cramped, bustling boom town.

Mcllvaine, one of the first artists to paint the Gold Rush, traveled by boat up the Sacramento River to the camps. Of the river, he wrote, it "is quite a pret-

ty river, the shores lined with many large trees – fine oaks and immense sycamores." In "Sacramento River," a rowboat brings another feverish greenhorn, complete with red pack over his shoulder, to the shore while another, perhaps a seasoned veteran, sits rather glumly by a fire. Standing back from the narrative, the landscape: trees, river, sky, is exceptional.

"Near Culloma, California" is a large watercolor that depicts the lives of the panners and miners: How they lived, ate, dressed, the grueling work they did and the rugged terrain that surrounded them – not far from Sutter's Mill.

"Hacienda De Soto – Western Mexico" is an example of the kind of work Mcllvaine did on his journeys to and from California. Mcllvaine was intensely interested in Central America and Mexico. The Mexican War had only come to a conclusion two years earlier, ending with the annexation of Texas, California, and much of what is now the American Southwest. There was still a good deal of unrest, and though Mcllvaine writes about it with gusto and humor – he did not like tortillas and wasn't ashamed to say so, apparently – his paintings largely center on the picturesque beauty of the country: Mountains and rivers, churches and forts, town squares and isolated straw huts, and always people, painted small, to scale, going about their daily lives.

J.N. Bartfield Galleries is pleased to announce that we currently have 15 watercolors by William Mcllvaine in our inventory. All of them derive from his adventures in California, Central America and Mexico, and many were done in the field, *en plein air*. Call 212-245-8890 or email us at [gallerinfo@bartfield.com](mailto:gallerinfo@bartfield.com) for more information on these rare and exquisite watercolors by a rediscovered master of early American painting.



William Mcllvaine, "Sacramento River," watercolor, 6½ by 9<sup>5</sup>/<sub>8</sub> inches.



William Mcllvaine, "Straits Connecting San Francisco Bay with the Sea," 1851, watercolor, 8 by 12½ inches.

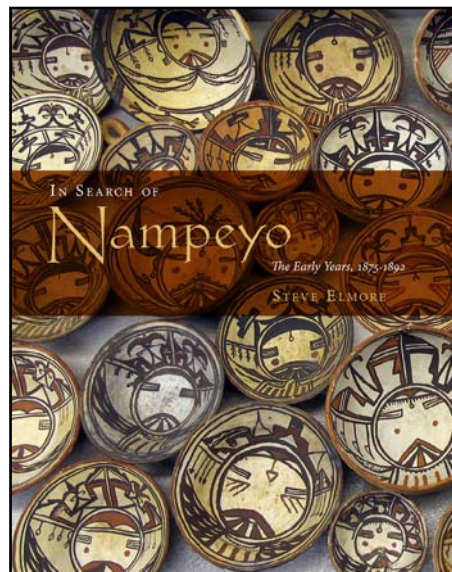
# In Search Of Nampeyo

*New Award-Winning Book Attributes Pueblo Ceramics To Hopi Potter Nampeyo And Identifies Her As An Early American Modernist*

SANTA FE, N.M. — After more than 20 years of research, Santa Fe Indian trader and oil painter Steve Elmore has published his first book *In Search of Nampeyo*. Elmore, whose book recently won a silver medal 2015 IPPY award from the Independent Book Publishers Association, presents a new paradigm of the famous Hopi potter Nampeyo's early life — a story that was previously considered lost to time — and, in so doing, offers new insights into her seven decade-long artistic evolution and place in modern art.

After visiting more than 25 of the nation's leading museums with Hopi pottery collections in search of Nampeyo's work, Elmore made a major discovery at the Thomas V. Keam collection of Harvard University's Peabody Museum. There, he realized, was what had gone unnoticed for over 100 years, ever since the museum acquired Indian trader Thomas Keam's Hopi pottery collection in 1892: He saw that a large portion of the pottery was created by a single artist, not by 366 potters as previous scholars have argued. Through careful examination of the ceramics, which date between 1875 and 1892, Elmore shows that the collection reflects the previously unknown work of the esteemed Hopi potter Nampeyo, who lived from 1856 to 1942.

Nampeyo began as a traditional Hopi pueblo potter, yet she evolved into a unique and innovative artist, complete with her own distinct stages of growth and development. While copying



**In Search of Nampeyo is 240 pages and includes more than 150 photographs.**

ancient Hopi designs, she learned to create her own unique designs in her mature period between 1900 and 1920. She potted her entire life, even creating large masterpieces for her daughters to paint and fire after she became blind in 1920. The discovery of her early work lends us the most complete picture of her prolific career and forges a new paradigm of Nampeyo's acclaimed creation of the Sikyatki Art Movement.

By framing her story within the context of the growth of the American West, especially the arrival of the railroad in 1880, and by combining photographic



**Hopi potter Nampeyo.**

evidence with written accounts, Elmore lends important new insights into Nampeyo's life and work. Ultimately, the book elucidates the Hopi potter's unique place in modern art by crediting Nampeyo's success in reviving ancient Hopi designs to the impetus of Modernism itself. Associating her ceramics with the Modern Art Pottery and the Arts and Crafts movements, Elmore makes a creditable case for Nampeyo as an early American Modernist Artist who created a huge body of work over her seven decades of unique productivity. "The Picasso of the southwest," col-

lector and author Dr Alan Cooke calls her.

Many of her descendants are successful potters today and still use her techniques and designs.

*The hard cover edition of In Search of Nampeyo was published as a limited edition of 300, is signed by the author and available for \$100; the soft-cover book is \$50. Priority mail shipping is \$8. Order by phone at 505-995-9677 or email gallery@elmoreindianart.com. Steve Elmore Indian Art is at 839 Paseo de Peralta, Suite M, Santa Fe, NM 87501.*

## CULTURAL PATINA

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www.culturalpatina.com



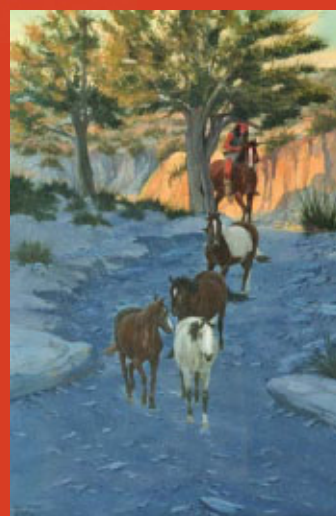
Ron Stewart (1941-) *Down from the Shadows*, 2013, oil, 36 x 24 inches



Navajo Ganado/Two Gray Hills Regional Style Weaving by Helen Allen Johnson, 6'10" x 4'5".



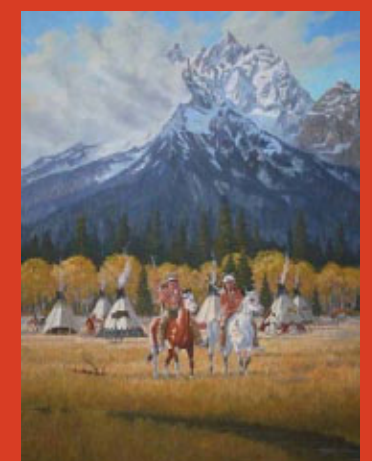
Navajo Burntwater Rug, Native American Rug, Navajo Weaving/rug, Handwoven Navajo Textiles, Woven Rug, Jennie Thomas, Burntwater Tapestry



Ron Stewart (1941-) *New Wealth*, 1973, opaque watercolor on paper, 36 by 24 inches. Gold Medal winner of the Phippen Memorial Show, Prescott, AZ, 1975.



Ron Stewart (1941-) *Cry of the Wind*, 2005, watercolor, 36 x 48 inches



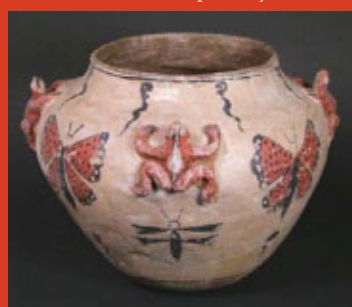
Ron Stewart (1941-) *Autumn Morning*, 2012, oil on linen, 36 x 48 inches



Zuni Pottery Storage Pot, circa 1890, 11" tall, 14" diameter.



Zia Polychrome Olla with bird and flora design, circa 1890 - 1910, 14" x 14".



Zuni Frog Olla, circa 1900-1909, 13" in diameter with 7 1/2" diameter top, 11" high.



Apache Coiled Olla Basket, circa 1890, 13" x 16"



Acoma Polychrome Jar, circa 1890, 12" diameter.

# OLD WEST EVENTS

Old West Events is home to Brian Lebel's High Noon Show & Auction, held every January in Mesa, Arizona; and Brian Lebel's Old West Show & Auction in June, now held in Fort Worth, Texas. Each event hosts both a weekend vendor show and a live Saturday evening auction, and all events feature the very finest in authentic cowboy, Indian and western arts, antiques and artifacts. **Always accepting quality consignments and vendor inquiries.**

**BRIAN LEBEL'S**  
**HIGH NOON**  
**SHOW & AUCTION**  
**MESA - ARIZONA**  
**26th ANNUAL EVENT**  
**JANUARY 23-24, 2016**

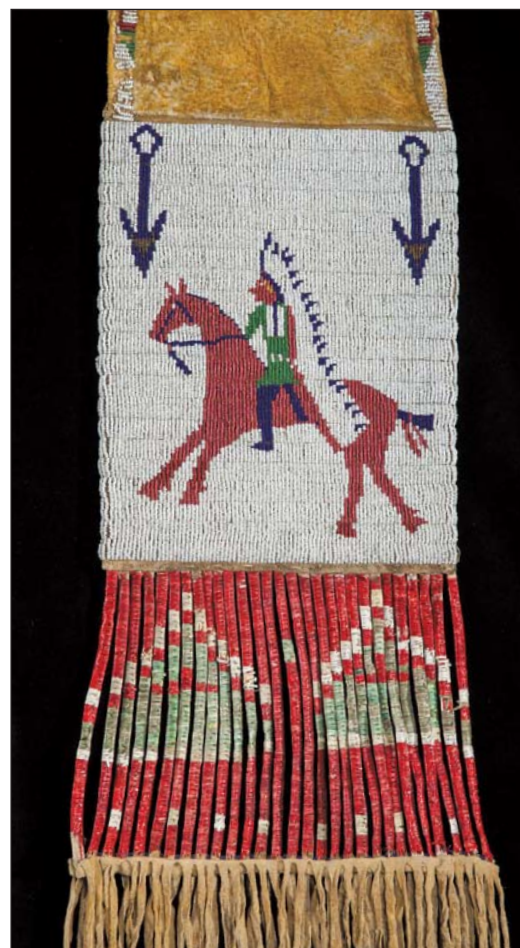
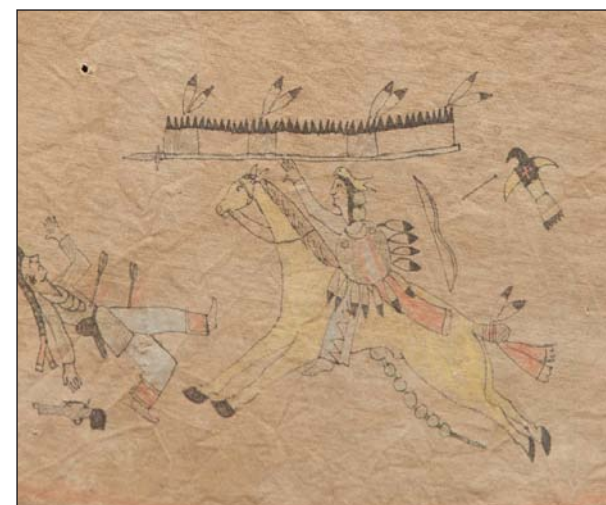
SHOW:  
Saturday, January 23, 2016  
9:00 am - 4:30 pm  
Sunday, January 24, 2016  
9:00 am - 3:00 pm

\$10 daily or purchase online and save.  
Under 12 free.

Show Location:  
Mesa Convention Center  
263 N. Center Street  
Mesa, AZ 85201

AUCTION:  
Saturday, January 23, 2016  
5:00 pm

Auction Location:  
Phoenix Marriott Mesa  
200 N. Centennial Way  
Mesa, AZ 85201  
(Next door to the show)



**BRIAN LEBEL'S**  
**OLD WEST**  
**SHOW & AUCTION**  
**FORT WORTH - TEXAS**  
**27th ANNUAL EVENT**  
**JUNE 11-12, 2016**

SHOW:  
Saturday, June 11, 2016  
9:00 am - 4:30 pm  
Sunday, June 12, 2016  
9:00 am - 3:00 pm

\$10 daily or purchase online and save.  
Under 12 free.

AUCTION:  
Saturday, June 11, 2016  
5:00pm

Both events held at:  
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**OldWestEvents.com**



## History Lives At Cultural Patina

FAIRFAX STATION, VA. — Collector-turned-dealer Dennis Brining of Cultural Patina can trace his interest in collecting to decades spent traversing the globe for business and humanitarian purposes. (Brining's philanthropic efforts with Lions Club International have helped thousands in the United States and abroad). Established in 2014, the gallery features pottery, textiles, sculptures, paintings and ethnographic personal adornments.

As might be expected from the owner's peripatetic background, Cultural Patina showcases items from Central and South America, Asia, the Middle East, Africa and Northeast India-Nagaland, but perhaps dearest to his heart are the artifacts and art from the American Southwest. He has more than 365 Southwestern baskets, rugs and pieces of pottery on offer, with about 300 of those being Native American pottery pieces ranging in price from several hundred dollars for pieces from artisans who are still alive, to the mid-five figures for pots dating from several hundred years ago to pre-historic times.

"See how it feels to hold a piece of pottery that is several thousand years old," says Brining.

Every item is displayed and described with thorough cultural and historic notations (whenever possible) on Etsy.com, the online aggregator of all things handmade (<https://www.etsy.com/shop/CulturalPatina>), where Brining currently has followers from some 120 countries. Cultural Patina also uses [www.AskArt.com](http://www.AskArt.com). Soon, the collection will be fully displayed on [www.culturalpatina.com](http://www.culturalpatina.com) and is available to see by appointment at the Fairfax Station, Va., gallery space.



*Very large Tularosa design Acoma olla, circa 1900-09.*

Western artist Ron Stewart, who lives in Arizona with his wife Sharon, is one of more than 22 artists collected by Cultural Patina. Brining first ran across Stewart's work in 1969. The down-to-earth representational style of Stewart's oils and watercolors resonated with Brining, and he started buying the artist's Western-themed paintings on a regular basis, both at auction as well as directly from the

artist's studio. Brining's Stewart holdings now number more than 90 artworks.

In the over-crowded field of contemporary Western artists, Stewart's professional achievements have made his work familiar to a wide range of discriminating collectors, including people from England, France, Germany, Italy, Denmark, Spain, the Philippines and Japan. He distills the mood and the atmosphere of the scene he is recreating, using his artistic sensibility to breathe life into Western lore. One can almost hear the bawl of longhorn cattle or the war whoop of Indians. The mountain man in his wilderness solitude is brought to life by Stewart's masterful imagination.

For "Black Foot Chief" the artist used reference photographs of Sioux Indians with whom he had become acquainted during an artists' ride in South Dakota, so the painting is liberated from strict historical reference (Blackfoot tribes and Sioux tribes were traditional enemies), while illustrative of the artist's skill in creating a memorable character in traditional Blackfoot clothing befitting a chief.

The artist has received awards multiple times at the competitive Death Valley Invitational (5), the George Phippen Memorial (3) and Best of Show and Best Watercolor at the Pikes Peak National Invitational Show (2). He has also received numerous awards at Western



*Ron Stewart (b 1941), "Black Foot Chief," oil on linen, 36 by 24 inches.*

Artist of America, including three gold medals in watercolor, two silver medals in watercolor, one silver medal in oil and one silver medal for bronze sculpture. His life was chronicled in *Artists of the Rockies and the Golden West* in winter of 1979.

To arrange a gallery visit to Cultural Patina, call 703-503-8019 or email Dennis Brining at [dlbent@aol.com](mailto:dlbent@aol.com).

## An Open Invitation To Visit Sherwoods Spirit of America

BY SCOTT SMUDSKY  
SHERWOODS SPIRIT OF AMERICA

SANTA FE, N.M. — What started with a passion for collecting historical Americana more than 50 years ago, Sherwoods Spirit of America has grown to become one of the premier galleries in Santa Fe for fine Native American Indian Art and Western memorabilia. Gallery owner, Michael Kokin, was first drawn to Native American and early Western art through his passion for American history and his enthusiasm for collecting. Providing our clients a touchstone to our American history is our motivation for offering the very finest in Native American and Western Art and Antiques.

Understanding history is often times difficult. It is our belief that by collecting and studying cultural artifacts, one can connect a tangible item with the past. Here at Sherwoods Spirit of America, we present authentic and desirable cultural artifacts that are both beautiful and historically important. We take pride in being the finest art gallery that specializes in Native American artifacts of the Eighteenth, Nineteenth and early Twentieth Centuries. Our gallery features native material from every geographic region of the country, including Eastern Woodlands material featuring



*Northern Plains beaded war shirt on antelope hide, Nineteenth Century.*

burled bowls and early European trade axes, as well as elaborate Plains Indian beadwork and war regalia. Historic and contemporary Pueblo pottery and katsina carvings from the Southwest are displayed along with a selection of Northwest coast carvings and masks.

In addition to our outstanding Native Indian items, there are historic American and European firearms, Civil War relics, western saddles and Southwest furniture. In

our fine art collection you will find McKenny & Hall Lithographs, Edward Curtis images and fine antique and contemporary paintings of the West. If you have an interest in historic Americana, we are certain to have several items that will interest you.

When you are next in Santa Fe, stop by our gallery, it would be our pleasure to show you our collection and answer any questions that you might have. You may be assured that all of our items are presented with integrity and respect.

We are located just one block off of the historic downtown Santa Fe Plaza at 128 West Palace Avenue. Our hours are Monday through Saturday, 10 am to 5 pm. Visit us on our website at [www.sherwoodsspirit.com](http://www.sherwoodsspirit.com). If there are particular items that you are in search of, or if you have items to sell, call 505-988-1776 or email [sherwoodsspirit@yahoo.com](mailto:sherwoodsspirit@yahoo.com).

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# What Is Maynard Dixon Country?

BY SUSAN BINGHAM  
THUNDERBIRD FOUNDATION

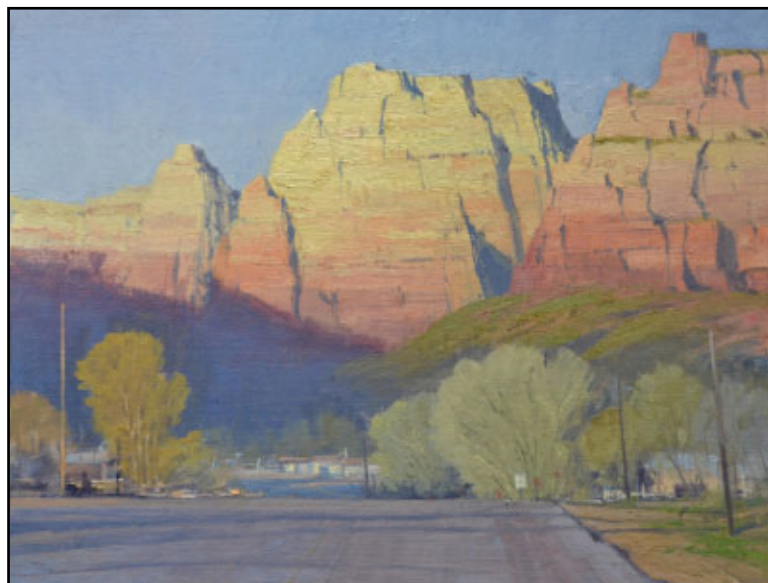
In 1904, 29-year old Maynard Dixon wrote the following poem:

Home-Land  
The mighty west looms  
vast before my sight,  
Bright in the mystery of sun and sky;  
Mesa and plain,  
the desert and the sown,  
The scar-faced mountains  
and the blinding snows,  
The deathless blue and  
soaring angel clouds;  
And on its farthest rim I see  
my soul  
Arise, broad winged and  
free and beckon me.

Beckon him it did, and for the next 20 or more years he made sojourns into the west he loved, creating drawings, paintings, illustrations and poems about the area that had captured his soul. So what is Maynard Dixon Country as we refer to it today?

Maynard Dixon Country is two things:

First, it is an area of the American Southwest where the famed artist Maynard Dixon (1875-1946) created the iconic images of the wide open, never-ending vistas of skies, mesas, clouds and native peoples of these desert lands. Harsh, dry, lonely, awesome in scope, this area inspired him to develop a style that spoke about these lands through his exquisite, simplified compositions, expressing his interpretations of its power and spirit.



John Budicin, "Reduced Speed Ahead," oil on linen, 16 by 20 inches.

In 1938, he left his home in San Francisco and was finally able to establish his home in Mount Carmel, Utah, with his wife Edith Hamlin, also building a home in Tucson, Ariz., for the winter months. Today, those traveling through these areas who are acquainted with Dixon's paintings have dubbed this area as "Maynard Dixon Country," especially the iconic stacked clouds that so often grace its skies.

Second, "Maynard Dixon Country" is an art show that was established in 1999 at the historic Mount Carmel, home and property of the artist. The show was established to carry on the tradition of painting that Dixon had established, the reverence he felt for

this magnificent region and for the spirit of originality that he lived by. Today, some of the finest artists living and working in the United States gather each August at Dixon's restored home to share their work. Patrons from across the country gather as well to revel in the beauty, add to their collections and enjoy the symposiums and camaraderie of meeting artists they admire. A new, first class art exhibition space has been established here to showcase some of the

finest art being produced in the country today by well-known artists.

Mount Carmel sits in the high mountainous region of Southern Utah just 17 miles from Zion National Park. Surrounded by lush green fields, the Virgin River and Red Mesas, it is no wonder Dixon established his home here.

Maynard Dixon Country will take place August 21-23. For more information on the event, visit [www.thunderbirdfoundation.com](http://www.thunderbirdfoundation.com).



Maynard Dixon's studio.



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# The More Things Change, The More They Stay The Same

The business of buying, selling and dealing in the arts and antiques of the American West, particularly at dealer shows and auctions, has been steadily growing for the past 30-plus years. The early “cowboy shows” were in Amarillo and Loveland, and drew a close-knit group of dealers and enthusiasts, many of whom are still in the business today. When Brian Lebel started his Cody Old West Show & Auction 27 years ago, there were roughly three dozen dealers and just over 100 auction items. Joseph Sherwood and Linda Kohn launched the High Noon Show & Auction the following year, and a tradition was born: anyone who wanted to deal in quality, authentic western merchandise went to the High Noon Show in January and Cody Old West Show in June.

High Noon moved around the Phoenix area for a few years before settling happily in Mesa. The Old West Show spent 19 years in Cody before moving first to Denver, Colo., and now Fort Worth, Texas (where Lebel hopes to stay). Regardless of geography, the pair of events remain the premiere western collecting events in the country, and both have been growing every year for the past two decades. The original Cody Show with 30-some dealers and 100 auction lots now features almost 250 dealers and 400 auction items. In May of 2014, Brian Lebel and his wife Melissa purchased the High Noon Show & Auction, thereby bringing both events under single ownership: the new brand, “Old West Events.”

Despite the growth – or perhaps because of it – the western collecting community remains a tight-knit group of familiar faces – much like a small town. And like any small town, there is bound to be gossip and rumors floating around. For example, Lebel has noticed a rumor that, since purchasing the High Noon event, he plans to close it and have only one



Cayuse Western Americana's booth at the June 2015 Old West Show, Fort Worth, Texas.

## Getting The Record Straight On Brian Lebel's Mesa And Fort Worth Old West Shows And Auctions



Show crowds at Brian Lebel's High Noon Show in Mesa, Ariz.

show in June. “One hundred percent not true,” says Lebel. Another theory that has been making the rounds according to Lebel, is that he plans to move the June Old West show to a new location every year. Lebel laughs, “Anyone who’s ever been a show promoter would know how crazy that sounds.”

To summarize, “High Noon” or “The Mesa Show” is now Brian Lebel's High Noon Show & Auction. It will remain in Mesa, Ariz., in January, just as it has been for years. The “Cody Show” is still called “The Old West Show & Auction,” except now it's located in Fort Worth, Texas and happens in early June (instead of late June as in the past). Under the umbrella company “Brian Lebel's Old West Events,” both annual events aim to showcase the very best in authentic, quality western art and antiques. Lebel has no intention of moving or substantially changing either event in the near future. “The reason we have continued to grow and succeed is because we've been able to attract and retain the very best dealers in the country,” Lebel states. “Why would I want to do anything to endanger that?”

Old West Events is located in Santa Fe, N.M., and accepts quality consignments and dealer inquiries year-round. Brian Lebel's High Noon Show & Auction will be held January 23–24, 2016, in Mesa; the Old West Show & Auction will happen in Fort Worth, Texas on June 11-12, 2016. For information, ticket and catalog sales, prices realized, highlights and more, visit [www.OldWestEvents.com](http://www.OldWestEvents.com) or call 480-779-WEST (9378).

## JACKSON HOLE ART AUCTION



RICHARD SCHMID (1934- ), OLYMPIC HOUSE, OIL ON CANVAS, 20 X 30 INCHES, ESTIMATE: \$75,000 - \$100,000

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SESSION II: SATURDAY, SEPTEMBER 19  
AT THE CENTER FOR THE ARTS

FOR FURTHER INFORMATION PLEASE CONTACT  
JILL CALLAHAN, AUCTION COORDINATOR  
866-549-9278, [COORDINATOR@JACKSONHOLEARTAUCTION.COM](mailto:COORDINATOR@JACKSONHOLEARTAUCTION.COM)

P.O. BOX 1568 - 130 EAST BROADWAY, JACKSON, WY 83001  
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ALBERT BIERSTADT (1830-1902), WIND RIVER COUNTRY WYOMING, CA. 1860, OIL ON CANVAS, 28 1/4 X 39 1/2 INCHES, ESTIMATE: \$1,000,000 - \$2,000,000

## I Thought I Was An 'Indian'

BY DON PHELPS

The year was 1951. I was at dinner with my aunt, uncle and cousins at their home in Tahoe City. My uncle would always ask questions at dinner and each person around the table got to answer. That night he asked, "When you grow up, what would you really want to be?" As a shy 8-year-old, I waited my turn and then said, "I want to be a leader in our tribe." There was a long silence. Then my aunt asked, "What tribe?" "The Paiute peoples!" I responded. There was another long period of silence, then she said, "Donnie, you are not an Indian."

I played with local Indians, my aunt was a historian for the local Native Daughters of the Golden West. I had visited the settlements of the tribe, and interviewed them with my aunt for the California local history record...I even learned some of the language. Could this be true? I was hurt, confused and upset. My uncle then gently said, "Your aunt is correct...you are Welch and Italian, not a Paiute."

Two weeks before that fateful dinner, I had sold my baseball card collection to my cousin, who would grow up to be in the minor leagues. With the proceeds, I was able to purchase a Kachina doll (Hopi) at a local trading post, and my collection began.

As the years moved on I accepted my fate as a white man, becoming an avid collector of native art. I became a 5th grade teacher and used my collection for class demonstrations, winning awards for teaching Native American history from the Daughters of the American Revolution and my school district. Each month my collection grew and my knowledge of the true struggles of native peoples grew with it.

When I retired from teaching, I decided to take part in a local Native American Show and Sale at the Pleasanton fair grounds; this was in 1993. I became hooked on doing Native art shows and Pow Wows, where I could meet the artists, learn about art forms from pottery making to basket weaving, and sell some of

my collection for a little extra cash.

In 2006, the Museum of the San Ramon Valley in Danville, Calif., asked if they could visit my collection to discern the quality and authenticity of my pieces. They ended up asking me to loan items for their September–October Native American History display. To this day, I still help and provide artifacts for that great yearly exhibit.

In 2007, I came up with the idea of holding a local art and artifact show to help the Native Americans have a venue for selling and demonstrating their wares. The event was held each May at the Alamo Women's Club and became a great success. Then problems arose when the show outgrew the facility; I had to turn artists away, defeating the purpose of helping them show and sell their art.

In 2012, I took a big step and moved the Great Native American Art and Artifact Show to September and rented a building at the Alameda County Fair Grounds in Pleasanton. It was an immediate success and allowed many more dealers and traders to participate.

My dream of being part of the native art world, if not an actual Native American, motivates me to help Native artists and to continue to learn more about their culture.

This year's Native American Art and Artifact Shows will again be held at the Alameda County Fairgrounds, September 26–27, 10 am to 5 pm; and at the Scottish Rite Masonic Center, 6151 H Street, Sacramento, Calif., October 24–25, 10 am to 5 pm. The shows will feature some famous native artists and traders: Bud and Paula Gonzales selling Zuni fetishes; Barbara Murphy representing Northern California tribes with baskets; and Debbie Martinez-Rambeau making and selling gourds and quilts. Debbie's work is also featured at the Gene Autry museum in Los Angeles. This is a great opportunity for anyone who enjoys native culture and art.

For additional information, [www.pleasantonindianartshow.com](http://www.pleasantonindianartshow.com) or 925-984-1585.



Don Phelps, Todos Santos Trading Post, Alamo, Calif., and owner of The Great Native American Art and Artifact Show held in Pleasanton and Sacramento, Calif.

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# Quality Antique Navajo Weavings Continue To Bring Strong Prices At John Moran Auctions

ALTADENA, CALIF. — Founded in 1969, John Moran Auctioneers has always courted consignments of quality Native American basketry, beadwork and textiles, but it seems that as of late, those consignments have been appearing (and paying off for their consignors) in spades. Despite the somewhat tentative gains seen by decorative arts auction prices and the larger American economy since the end of the recession, prices for rarer, high-quality American Indian weavings have consistently brought stellar prices at Moran's Pasadena-based auctions.

Perhaps the most stunning anecdote comes from the company's 2012 sale of a quite rare lac and indigo-dyed First Phase Navajo Chief's Blanket, which had been passed down through the consignor's family since its original purchase in the 1870s. With only four other known examples existing outside of private collections, the piece realized \$1.8 million (including the house's buyer's premium) at Moran's June 2012 auction event. The unsuspecting consignor had originally brought the blanket to Moran's for an evaluation during one of their free "What's It Worth?" valuation days, and was understandably thrilled with the results.

At John Moran's American West Auction on May 30 of this year, the house sold a handful of striking, intricately patterned jewel-toned Navajo Teec Nos Pos textiles and rugs dating



John Moran Auctioneers plans to offer this Second Phase Navajo Chief's Blanket in their September 29, Decorative Art Auction with an estimate of \$40/60,000.

to the mid-Twentieth Century. Providing a direct aesthetic contrast from the intentional stylistic austerity of the First Phase weaving, the pieces bucked the average 80 percent decorative art sell-through rate; each and every textile on offer was successfully sold for prices squarely within or above estimate.

Now, Moran's is looking to the future, and is excited to present a fresh-to-the-market Second Phase Navajo Chief's Blanket slated to be sold at their September 29 Decorative Art Auction. Originally purchased from the collection of contemporary artist and well-known Navajo textile

collector Tony Berlant in the 1970s, the blanket was held in the collection of John and Dominique de Menil until being passed down by descent to the present owner. Dye testing is currently being conducted, but the second phase blanket mirrors the robust, horizontal stripes of the first phase weaving, with a bit of variation added in the form of thinner bars of black and indigo arranged within larger blocks of (possibly lac-dyed) red. Assigned a conservative \$40/60,000 estimate, Moran's and the consignor are hoping the rarity, age and exceptional condition of this particular example (dating to the third quarter of the

Nineteenth Century) will inspire spirited bidding among serious collectors.

Additional Native American consignments are still being invited for John Moran Auctioneers' September auction, and the fully illustrated catalog will be posted on the auction house's website (and via [www.Bidsquare.com](http://www.Bidsquare.com) as well as [www.Liveauctioneers.com](http://www.Liveauctioneers.com)) in the coming months.

For information, questions or comments regarding all upcoming John Moran Auction events and corresponding consignment opportunities, contact John Moran Auctioneers via email [info@johnmoran.com](mailto:info@johnmoran.com) or call 626-793-1833.



This First Phase Navajo Chief's Blanket, nicknamed "The Chantland Blanket" for the trader John Chantland who purchased it in the 1870s, earned a stunning \$1.8 million at a John Moran auction in 2012.

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SATURDAY, AUGUST 22, 2015

Wet Painting Sale at the Historic Dixon Studio - 10:00 am

Symposiums at Valley High School - 2:00 - 4:00 pm

Artists Jill Carver and Ralph Oberg and Musician Hal Cannon



Cocktail Reception, Dutch Oven Dinner and Awards Ceremony - 6:00 pm

Concert Featuring Music with Hal Cannon and Red Rock Rondo

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## IAIA Scholarship Dinner And Auction To Be August 19

SANTA FE, N.M. — The Institute of American Indian Arts (IAIA) will present its annual scholarship dinner and auction at La Fonda on the Plaza on Wednesday, August 19. This event helps raise critically needed scholarship funds that assist students in reaching academic and artistic goals. Last year's event raised more than \$140,000. Guests will have the opportunity to mingle with noted artists and IAIA students — and acquire some marvelous art. The evening will begin at 5 pm with a reception and silent auction in La Terraza.

New this year is a curated small works auction, especially designed for the collector who doesn't have room for larger works. The small works will be in a special area of the silent auction and will be sold by a "drop box drawing" method rather than bidding.

The dinner will begin at 6:30 pm in the Lumpkins Ballroom. A live auction will present the opportunity to bid on amazing art, including a glass work by the internationally renowned artist Dale Chihuly.

For more than 50 years, the Institute of American Indian Arts has played a key role in the direction and shape of Native expression. With an internationally acclaimed college, museum and tribal support resource through the Center for Lifelong Education, IAIA is dedicated to the study and advancement of Native arts and cultures, as well as committed to student achievement and the preservation and progress of their communities.

The event sells out every year. For information, call 505-424-5730 or visit [www.iaia.edu](http://www.iaia.edu).



This fish by IAIA alumna Jody Naranjo of Santa Clara Pueblo was one of the first items pledged for the small works auction.

# Discovering Casa Navarro

By C. WHITNEY-WARD

The unpretentious sign along Santa Fe's gallery-packed Canyon Road gives no hint of the beauty you'll experience when you step through the door of this gorgeous gallery specializing in Spanish Colonial, Mexican antiquities and ethnic objets d'art. Gallery director Jose Inez Navarro is the son of the legendary Santa Fe gallerist/collector Marc Navarro. "My father has been collecting for over 40 years, and he taught me to 'only sell what you love.' So, when I walk in each day, it feels like home because I love everything in here."

What's not to love? An Eighteenth Century altar dominates one wall, a gilded stage for a luminous 1970s glass vase from Vienna. Contemporary blue and white Talavera pottery from Puebla, Mexico grabs the eye. Striking contemporary photographs by Luis González Palma and Fernando Delgado command another wall; contemporary ceramic cylinders by Martin Coronel on a midcentury tabletop; and two lush and intricate Trees of Life, created by a third-generation artisan in Mexico, sit on a circa 1950s chest from Guadalajara, Mexico – an artful mix of antiquity and contemporary. And this is just the first room...

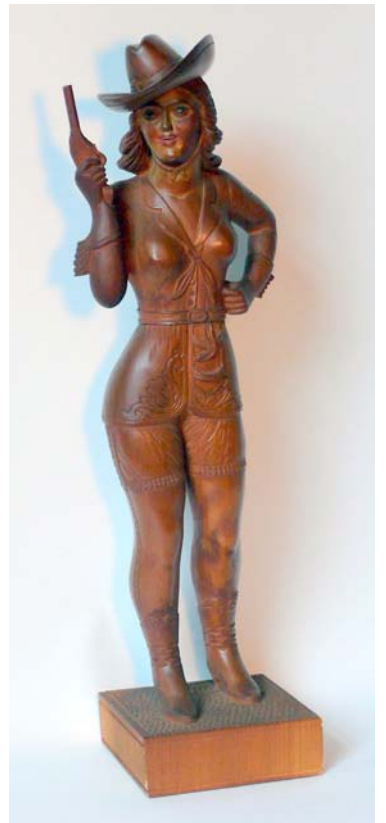
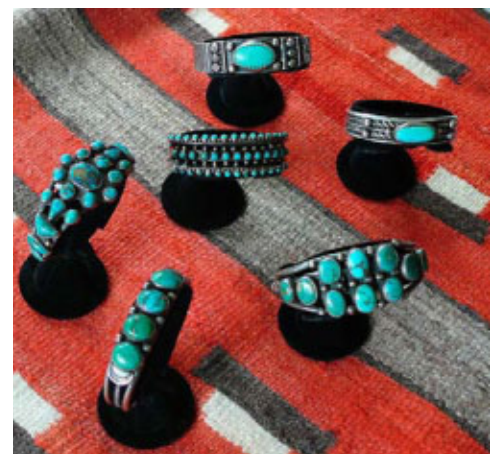
The next room is filled with religious artifacts: Paintings, santos, crowns,



crosses...and the third room showcases work by renowned Mexican silver designers such as William Spratling and Hector Aguilar, as well as handsome copper Spanish Colonial pieces. A diminutive room just off this lovely gallery space is filled with vibrant, vintage textiles and serapes. It is truly a gallery filled with love...

*Casa Navarro is at 812 Canyon Road in Santa Fe, N.M. For information, call 505-820-9266 or email [jose@casanavarrogallery.com](mailto:jose@casanavarrogallery.com). The website is [www.casanavarrogallery.com](http://www.casanavarrogallery.com).*

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Duane Bryers, "Middle of Nowhere," 1979, lithograph, edition of 300, AP; image 16 by 23½ inches.



Noel Daggett, "Good Takings," 1991, gouache on board, image 10 by 17 inches.

## Two Western Artists Lasso The Cowboys Of The 1970s

BY JESSIE GILLAN

CREATIVE DIRECTOR ROGALLERY.COM

At RoGallery.com we have a collection of more than 100 western artists; mostly the works are hand signed and numbered prints that were created in the late 1970s. Two artists of particular note from the collection are Noel Daggett and Duane Bryers. These artists both illuminate the American West landscape and its people in a way that can really grab the viewer and pull them into the desert with the cowboys and horses.

Noel Daggett (1925–2005) was born in Phoenix, Ariz., and the family later moved to San Francisco where Daggett began his painting career. After service in the Merchant Marines, Daggett studied at the prestigious Art Institute of Chicago. He served as illustra-

tor for US Army Headquarters, Heidelberg, Germany, returned to the Art Center School in Los Angeles and became a technical advisor on a popular TV show. He soon left the world of commerce to paint, exhibit and lecture in Mexico and traveled around the world gaining perspective of many cultures and people. Daggett's return to Southwestern United States and his establishment of The Daggett Museum for Living Artists in Galisteo, N.M., gave him expanded frontiers of freedom. His former odysseys fertilized a new plasticity of style and technique inspired by the wide vistas, the progenitors of America: the Indians and the native cowboys. From our collection shown here is a gouache painting on board from 1991 titled "Good Takings," displaying a Native American hunting scene. The Daggett

prints in our collection are from the late 1970s and feature a range of Western landscapes with traveling cowboys and Native Americans amidst the desert hills.

Duane Bryers (1911–2012) was born in the upper peninsula of Michigan on a farm where he lived with his three brothers and two sisters. At the age of 12, his family moved to a village in Northern Minnesota called Virginia (five miles north of Duluc, according to Bryers), where he lived until he left in 1939. He was an artist in residence on the huge Empirita Ranch in southern Arizona, which spurred him to new artistic achievements. The magnificent beauty of the ranch environment provided him with unlimited inspiration for his highly successful paintings, which were purchased immediately by eager collectors.

Duane Bryers is representational in his style, observant of the light and shadows within his cowboy portraits and depictions of horses aglow by the sun or a small gas station light. From our collection shown here is one of these great cowboy portraits titled "Middle of Nowhere," with the cowboy in the foreground sporting a graying beard and holding a cup of coffee in hand, while a pair of cowboys and horses in the background balance the composition.

Find paintings, prints, photographs and sculptures featuring the American West at [www.RoGallery.com](http://www.RoGallery.com), or visit our galleries located in Long Island City, N.Y., at 47-15 36th Street. For information on the works of Daggett or Bryers, call 718-937-0901 or email [art@rogallery.com](mailto:art@rogallery.com).

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## The Old West Period Is The Last Frontier In Americana Collecting

BY MICHAEL FRIEDMAN

The Old West was a relatively short period in American history. The early historic years lasted from about 1840 to 1910, while the Modern period begins with the advent of the Hollywood Westerns and remains to this day with such films as *Lonesome Dove*.

The early cowboys were pioneers and adventurers in search of a different way of life. The art and antiques of the Old West are in a sense the final stage of what we think of as Americana. In fact there are still people today who are only one generation from the major

events of the period; people whose grandfathers rode with Jesse James or were in Tombstone in 1881 when the gunfight at the OK Corral took place. There are still numerous ghost towns which dot the western landscape; entire towns abandoned as the country grew and moved away from cattle rails and mining centers of the late Nineteenth Century.

Artists such as Frederic Remington, Charles Russell and many others depicted life in the Old West through their paintings and sculpture. But at the same time, the everyday cowboy was creating the

antiques and folk art of that time and place. Men with little money and plenty of time expressed themselves artistically by creating beautiful utilitarian objects such as spurs, saddles, woven horsehair bridles, carvings and gold rush jewelry, to name a few.

The events and the art of the Old West continue to fascinate us and remain as much a part of our history as those of the early settlers in the East 150 years before them.

*Michael Friedman is author of Cowboy Culture: The Last Frontier of American Antiques.*



## DECORATIVE ART AUCTION SEPTEMBER 29, 2015 - 3PM

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A Navajo second phase chief's wearing blanket - est: \$40,000/60,000

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Angie Reano Owen of Santo Domingo used Red Mountain turquoise inlaid on shell to create this contemporary cuff. The techniques and materials, however, have been used for at least a thousand years by Native Southwestern turquoise artists.



Ring, 1930s, Navajo or Zuni Pueblo, silver, Blue Gem turquoise. Museum of Indian Arts and Culture/Laboratory of Anthropology.

—Blair Clark photo



Box, 1920s, Navajo, silver, turquoise. Museum of Indian Arts and Culture/Laboratory of Anthropology.

—Blair Clark photo

## Turquoise, Water, Sky: Meaning And Beauty In Southwest Native Arts

*Turquoise, Water, Sky: Meaning and Beauty in Southwest Native Arts* by Maxine E. McBrinn and Ross E. Altshuler, Museum of New Mexico Press, Santa Fe, 2014, pp. 172, 142 color plates, \$29.95 paperbound.

Anyone who happens to be in Santa Fe this summer and is interested in Native American jewelry must stop by the Museum of Indian Arts & Culture, where "Turquoise, Water, Sky: The Stone and Its Meaning" remains on view through May 2. As beautiful as it is didactic, this comprehensive exhibit is organized as a tutorial on the stone that is prized by the Pueblo and Navajo Indians. It takes an equally critical look at changes in jewelry design and technique over time and from one tribal group to the next. This show may not make you an expert at identification but it will set you on your way.

For those who cannot make it to the show, or for others who wish to recall this exceptional presentation again and again, the museum has published the companion volume *Turquoise, Water, Sky: Meaning and Beauty in Southwest Native Arts*.

By Maxine E. McBrinn, curator of archaeology at the Museum of Indian Arts & Culture, and Ross E. Altshuler, a collector, consultant and volunteer, the book, much like the exhibition, arrays eye candy from the institution's superb collections to provide a survey view of its subject. While not a traditional catalog, the book illustrates 142 pieces. Accompanying text notes the date of the piece, its tribal origin and,



where known, its maker. In most cases, the authors name or at least hazard a guess at which mine supplied the turquoise, a surprisingly difficult task.

Turquoise has long held cultural meaning in the desert Southwest. Ranging from crystalline blue to mossy green, clear as a mountain lake or riddled with tiny veins, turquoise is literally water turned to stone. It forms when water seeps through stone, mingling with copper, aluminum and iron as it goes along. Raw turquoise — which little resembles the polished hunks on finished jewelry — is found in the world's most arid climates, in places such as Egypt, Iran, China and the Southwest.

Illustrated in the book's opening pages, a Navajo bracelet of circa 1915–25 issues a challenge to readers. Its maker incorporated cabochons from Persian and American mines, as well as others made of glass. Most novices can distinguish glass from stone but few are likely to understand that turquoise, which is soft, is usually stabilized and sometimes chemically treated in other ways to improve its appearance and durability. The book and exhibition work to educate collectors on basic hazards.

Thoughtful chapters cover the history and meaning of turquoise and its use, its place in Pueblo and Navajo craft traditions, and contemporary approaches to working with the stone. The volume closes with a glossary, directory of mines, useful bibliography and index.

—LB

*Squash-blossom necklace, 1920–39, Navajo, maker unknown. Silver, Turquoise Mountain turquoise. Museum of Indian Arts and Culture/Laboratory of Anthropology.*

—Blair Clark photo

## Indian Country: The Art Of David Bradley

*Indian Country: The Art of David Bradley* by Valerie K. Verzuh, foreword by Suzan Shown Harjo. Museum of New Mexico Press, Santa Fe, 2014, pp. 144, 75 color plates, \$34.95 hardcover.

Santa Fe has been a market town for more than a millennium. An outpost of the Spanish Crown in the Seventeenth Century and a US territorial capital by the second half of the Nineteenth Century, its financial survival has long depended on trade. In their push for statehood, granted in 1912, town fathers shrewdly identified the tourist trade as fundamental to Santa Fe's survival. With visionary zeal, they promoted its exotic blend of Native American, Hispanic and Anglo heritage to sightseers who began arriving by train in the 1880s. Anyone who lives in Santa Fe or visits this chic city regularly will be amused and perhaps surprised by the paintings of David Bradley, which poke fun at the town's over-the-top blend of class and crass.

Of mixed heritage, Bradley, a member of the Minnesota Chippewa tribe, was born in California in 1954. He traveled widely and absorbed a range of influences before settling in Santa Fe, where he completed his training, around 1980. After joining the locally prestigious Elaine Horwich Galleries in 1981, Bradley began creating narrative works of social, cultural and political satire, in part

following the lead of his predecessors Fritz Scholder and T.C. Cannon.

Half the fun of Bradley's canvases, the painterly equivalent of the roman à clef, is spotting the spoofed. The artist spares no one, peopling his paintings with everyone from Diego Rivera and Frieda Kahlo to jeweler Charles Loloma and the collectors who swarm to Santa Fe each August. Bradley mocks Santa Fe even as he



acknowledges his insider status in a town whose currency is pegged to Georgia O'Keeffe.

Bradley's work, though not yet widely collected, has nevertheless found its way into the holdings of institutions ranging from the Heard, Wheelwright and Millicent Rogers Museums to the Plains Art Museum, Peabody Essex Museum and the Ethnologisches Museum of Berlin, Germany.

With artist's statement and essays by Valerie K. Verzuh and Suzan Shown Harjo, the catalog accompanies "Indian Country: The Art of David Bradley." The show at Santa Fe's Museum of Indian Arts & Culture through January 16, features 32 paintings, bronzes and mixed media works. The artist was diagnosed with Lou Gehrig's disease in 2011. Sadly, this knowledge tempers our delight in this well-deserved display.

—LB

*"El Farol, Canyon Road Cantina" by David Bradley, 2000, acrylic on canvas, 40 by 60 inches. New Mexico Museum of Art, gift of James and Margie Krebs. Bradley spoofs Santa Fe's art scene in this painting of the popular nightclub El Farol. Georgia O'Keeffe is impassive under Rancho de Taos church, whose image O'Keeffe's husband Alfred Stieglitz helped make famous.*

# THE LARIAT

## Exhibitions and Events of Note

### EXHIBITIONS

#### From August 8–July 9, 2017

*New Acquisitions Featuring The Kaufman Collection*

The Autry  
Los Angeles  
[www.theautry.org](http://www.theautry.org)

#### To August 29

*Painted Journeys: The Art of John Mix Stanley*  
Buffalo Bill Center of The West  
Cody  
[www.centerofthewest.org](http://www.centerofthewest.org)

*Fight or Flight: Art, Action, Animals*

National Museum of Wildlife Art  
Jackson  
[www.wildlifeart.org](http://www.wildlifeart.org)

#### September 3–March 27, 2016

*Doel Reed*  
Philbrook Museum of Art  
Tulsa, Okla.  
[www.philbrook.org](http://www.philbrook.org)

#### September 5–February 21, 2016

*Tales From The American West: The Rees-Jones Collection*  
Amon Carter Museum  
Fort Worth  
[www.cartermuseum.org](http://www.cartermuseum.org)

#### To September 6

*The Art of Ceremony: Hopi Katsinam*  
Philbrook Museum of Art  
Tulsa  
[www.philbrook.org](http://www.philbrook.org)

#### To September 7

*An Enduring Appeal: The Taos Society of Artists*  
Harwood Museum of Art  
Taos  
[www.harwoodmuseum.org](http://www.harwoodmuseum.org)

#### September 11–January 17, 2016

*Georgia O'Keeffe In Process*  
New Mexico Museum of Art  
Santa Fe  
[www.nmartmuseum.org](http://www.nmartmuseum.org)

#### September 12–September 19, 2016

*Texas Folk Art*  
Amon Carter Museum  
Forth Worth  
[www.cartermuseum.org](http://www.cartermuseum.org)

#### To September 13

*Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection*  
Amon Carter Museum  
Fort Worth  
[www.cartermuseum.org](http://www.cartermuseum.org)

*The Red That Colored The World*

Museum of International Folk Art  
Santa Fe  
[www.internationalfolkart.org](http://www.internationalfolkart.org)

#### To September 20

*Colors of The Southwest*  
New Mexico Museum of Art  
Santa Fe  
[www.nmartmuseum.org](http://www.nmartmuseum.org)

#### To October 4

*Hidden Treasures: Western Highlights from the University of Arizona Museum of Art*  
Desert Caballeros Western Museum  
Wickenburg  
[www.westernmuseum.org](http://www.westernmuseum.org)

#### October 4–January 17, 2016

*Super Indian: Fritz Scholder, 1967–1980*  
Denver Art Museum  
Denver  
[www.denverartmuseum.org](http://www.denverartmuseum.org)

#### To October 16

*Adornment in The West: The American Indian As Artist*  
Buffalo Bill Center of The West  
Cody  
[www.centerofthewest.org](http://www.centerofthewest.org)

#### December 13–April 24, 2016

*A Place In The Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings*  
Denver Art Museum  
Denver  
[www.denverartmuseum.org](http://www.denverartmuseum.org)

#### To December 27

*Nampeyo: Excellence By Name*  
Denver Art Museum  
Denver  
[www.denverartmuseum.org](http://www.denverartmuseum.org)

*Raven's Many Gifts: Native Art of The Northwest Coast*

Peabody Essex Museum  
Salem  
[www.pem.org](http://www.pem.org)

#### To December 31

*50 at 20: Masterpieces of American Indian Art from the Thaw Collection*  
Fenimore Art Museum  
Cooperstown  
[www.fenimoreartmuseum.org](http://www.fenimoreartmuseum.org)

#### To January 17, 2016

*Enter The Matrix: Indigenous Printmakers*  
Fred Jones Jr. Museum of Art  
Norman  
[www.ou.edu](http://www.ou.edu)

#### To January 10, 2016

*Glittering World: Navajo Jewelry of the Yazzie Family*  
National Museum of The American Indian  
[www.nmai.si.edu](http://www.nmai.si.edu)

#### To January 16, 2016

*Indian Country: The Art of David Bradley*  
Museum of Indian Arts & Culture  
Santa Fe  
[www.indianartsandculture.org](http://www.indianartsandculture.org)

#### To January 29, 2016

*Margaret Tafoya: Santa Clara Potter*  
Taos  
[www.millicentroggers.org](http://www.millicentroggers.org)

To Spring 2016

*Blue on Blue: Indigo and Cobalt in New Spain*  
Museum of Spanish Colonial Arts  
Santa Fe  
[www.spanishcolonial.org](http://www.spanishcolonial.org)

#### To April 17, 2016

*Connoisseurship and Good Pie: Ted Coe and Collecting Native American Art*  
Wheelwright Museum  
Santa Fe  
[www.wheelwright.org](http://www.wheelwright.org)

#### To May 2, 2016

*Turquoise, Water, Sky: The Stone and Its Meaning*  
Museum of Indian Arts and Culture  
Santa Fe  
[www.indianartsandculture.org](http://www.indianartsandculture.org)

#### To May 31, 2016

*Inspirational Journey: The Story of Lewis & Clark*  
Western Spirit  
Scottsdale  
[www.scottsdalemuseumwest.org](http://www.scottsdalemuseumwest.org)

#### To September 5, 2016

*Thunderbirds: Jewelry of the Santo Domingo Pueblo*  
Abby Aldrich Rockefeller Folk Art Museum  
Williamsburg  
[www.colonialwilliamsburg.com](http://www.colonialwilliamsburg.com)

#### Ongoing

*Center for the Study of Southwestern Jewelry*  
Wheelwright Museum of the American Indian  
Santa Fe  
[www.wheelwright.org](http://www.wheelwright.org)

### SHOWS AND MARKETS

#### August 13–15

*Objects of Art Santa Fe*  
Preview August 12  
M2 KR Martindale & John Morris  
[www.objectsofartsantafe.com](http://www.objectsofartsantafe.com)

#### August 18–20

*The Antique American Indian Art Show*  
Preview August 17  
M2 KR Martindale & John Morris  
Santa Fe  
[www.antiqueindianartshow.com](http://www.antiqueindianartshow.com)

#### August 21–23

*Maynard Dixon Country*  
Preview August 21  
Thunderbird Foundation For The Arts  
Mount Carmel  
[www.thunderbirdfoundation.com](http://www.thunderbirdfoundation.com)

#### August 22–23

*Santa Fe Indian Market*  
Best of Show and Sneak Preview August 21  
SWAIA  
Santa Fe  
[www.swaia.org](http://www.swaia.org)

#### September 11–13

*Quest For The West Art Show and Sale*  
Eiteljorg Museum of American Indians and Western Art  
Indianapolis  
[www.eiteljorg.org](http://www.eiteljorg.org)

#### September 26–27

*The Great Native American Artifact and Art Show*  
Don Phelps, Todos Santos Trading Post  
Pleasanton  
[www.pleasantonindianartshow.com](http://www.pleasantonindianartshow.com)

#### October 24–25

*The Great American Native American Artifact and Art Show*  
Don Phelps, Todos Santos Trading Post  
Sacramento, Calif.  
[www.pleasantonindianartshow.com](http://www.pleasantonindianartshow.com)

#### December 5–6

*Native Art Market*  
Preview December 4  
National Museum of the American Indian  
Washington D.C. and New York City  
[www.nmai.si.edu](http://www.nmai.si.edu)

#### January 23–24, 2016

*Brian Lebel's High Noon Show*  
Mesa  
[www.oldwestevents.com](http://www.oldwestevents.com)

#### March 17–19, 2016

*The Russell Exhibition and Sale*  
C.M. Russell Museum  
Great Falls  
[www.cmrussell.org](http://www.cmrussell.org)

#### June 11–12, 2016

*Brian Lebel's Old West Show*  
Fort Worth  
[www.oldwestevents.com](http://www.oldwestevents.com)

### AUCTIONS

#### July 25

*Western and American Art*  
Coeur d'Alene  
Reno  
[www.cdaartauction.com](http://www.cdaartauction.com)

#### August 8

*Couse-Sharp Historic Site Benefit Auction*  
Taos  
[www.couse-sharp.org](http://www.couse-sharp.org)

#### August 20–21

*40th Annual Benefit Auction*  
Wheelwright Museum  
Santa Fe  
[www.wheelwright.org](http://www.wheelwright.org)

#### September 18–19

*Masterworks of the American West*  
Jackson Hole  
[www.jacksonholeartauction.com](http://www.jacksonholeartauction.com)

#### September 25

*American Indian and Western Art Including Property From The Hopewell Museum*  
Cincinnati  
[www.cowanauctions.com](http://www.cowanauctions.com)

#### October 20

*California and American Fine Art*  
Altadena  
[www.johnmoran.com](http://www.johnmoran.com)

#### January 23, 2016

*Brian Lebel's High Noon Auction*  
Mesa  
[www.oldwestevents.com](http://www.oldwestevents.com)

#### June 11, 2016

*Brian Lebel's Old West Auction*  
Fort Worth  
[www.oldwestevents.com](http://www.oldwestevents.com)

### GALLERIES

#### August

*Native American Musical Instruments*  
Online Exhibition  
[www.johnmolloygallery.com](http://www.johnmolloygallery.com)

#### August 7

*New Work: Oil Paintings by Steve Elmore and Charles Gurd*  
Opening reception 5-7 pm  
Elmore Gurd Contemporary  
Santa Fe  
[www.elmoregurdgallery.com](http://www.elmoregurdgallery.com)

#### August 14

*Nampeyo: An American Modernist*  
Opening Reception 5-7 pm  
Elmore Indian Art  
Santa Fe  
[www.elmoreindianart.com](http://www.elmoreindianart.com)

#### August 15–30

*2015 Summer Exhibition*  
Opening reception 6-8 pm  
Sherwoods Spirit of America  
Santa Fe  
[www.sherwoodsspirit.com](http://www.sherwoodsspirit.com)

#### August & September

*Photographs by Luis Gonzáles Palma*  
Casa Navarro  
Santa Fe  
[www.casanavarro.com](http://www.casanavarro.com)

#### September 5–12

*The Pipe as Spirit, Object and Art*  
Fighting Bear Antiques  
Jackson  
[www.fightingbear.com](http://www.fightingbear.com)

#### October 17

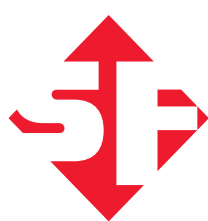
*Open House*  
12-5 pm  
Cultural Patina  
Fairfax Station  
[www.culturalpatina.com](http://www.culturalpatina.com)

#### From November 16

*Classic Western Art*  
J.N. Bartfield Galleries  
New York City  
[www.bartfieldgallery.com](http://www.bartfieldgallery.com)

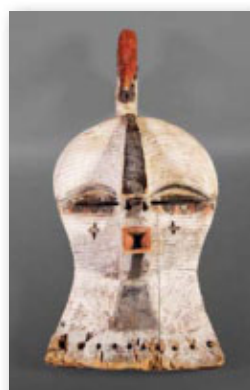
#### From May 16, 2016

*Historic and Contemporary Western Art*  
J.N. Bartfield Galleries  
New York City  
[www.bartfieldgallery.com](http://www.bartfieldgallery.com)



# Objects of Art

santa fe



The City Different's *different* summer show. The new, the old, the unique, the unexpected – more than 70 prestigious exhibitors will showcase an impressive variety of **OBJECTS OF ART**.

Opening Night Benefiting:



Wednesday, August 12th 6pm-9pm

2015 Show Dates:

Thursday – Saturday

August 13th-15th

11am-6pm

[ObjectsofArtSantaFe.com](http://ObjectsofArtSantaFe.com)

## The Santa Fe Shows

Location for Shows: El Museo, in The Railyard, Santa Fe, NM — 505.660.4701

**2015 Featured Exhibit: Deeply Yao during both shows**



## The ANTIQUE AMERICAN INDIAN ART SHOW

Santa Fe

*Keeping a tradition alive*

OPENING NIGHT BENEFITING:



MONDAY, AUGUST 17TH 6PM-9PM

2015 SHOW DATES:

TUESDAY – THURSDAY

AUGUST 18TH-20TH 11AM-6PM

### SPECIAL CHILKAT BLANKET EXHIBITION



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