



Your Summer Guide To Buying Native American Art and Artifacts, Fine Western Art and Western Americana



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R. Scudder Smith, Publisher Laura Beach, Editor Cindie Niemiera, Advertising/Sales

email: cindie@thebee.com

Tel: 203-426-8036 or 426-3141 or Fax: 203-426-1394

Website: www.antiquesandthearts.com

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Collecting Edward S. Curtis

Knowledge Is Key When Pursuing Works By The Eminent Photographer

BY CHRISTOPHER CARDOZO

Curtis scholar, author and
internationally recognized collector
Knowledge is key when building a collection of works — especially those by an internationally acclaimed American icon. Born in 1868, Edward S. Curtis was a highly prolific and award-winning photographer. In total, he created more than 40,000 to 50,000 negatives of North American Indians and at least 10,000 to 20,000 studio portraits, landscapes, Gold Rush and Harriman Expedition photographs.

Yet, as Curtis has gained ever-increasing acclaim, the reprints, reproductions and fakes make it critical that a collector be well informed. Distinctions must be made between vintage prints, later original prints and posthumous prints. Experts specializing in Edward Curtis often prove invaluable in this identification process.

The following is a brief introduction to the unusually wide variety of photo-

graphic processes Curtis employed. **Photogravures**

The clear majority of Curtis prints (approximately 98 percent) were produced as photogravures and printed on one of three handmade papers: Japanese vellum, Dutch "Van Gelder" or Japanese "tissue" (also known as India proof paper).

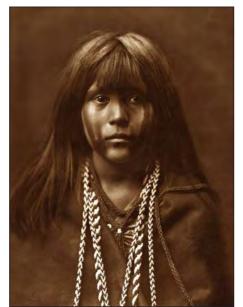
Platinum Prints

In addition, Curtis created a significant body of platinum prints (comprising 0.25–0.5 of one percent of his extant body of work) that vary in size. Varying paper weights and surfaces were employed. Approximately 400 to 800 negatives are estimated to have been printed as platinum prints, but possibly as few as 200 negatives were printed as finished exhibition or sale prints. Generally, there are fewer than four or five prints per negative. Several of the most popular images are estimated to have 40 to 80 examples in existence in platinum in various sizes.

Silver Prints

Other works include silver prints, of which the most frequently encountered are called goldtones (or "orotones" or "Curt-Tones"). Like platinum prints, these comprise approximately 0.25-0.5 of one percent of Curtis' extant work and vary in size. Experts estimate that Curtis printed approximately 60 to 70 of his negatives as goldtones. Curtis's individual goldtone images range from unique to probably more than 500 impressions for The Vanishing Race. Size and potential damage play a large role in valuations. For example, goldtones measuring 18 by 22 inches are extremely rare and desired by many a seasoned collector.

Curtis also created gelatin silver paper-based prints for sale and/or for exhibition purposes. These are virtually



"Mosa-Mohave," 1904.



"Bear's Belly — Arikara," 1909.



"An Oasis in the Badlands Sioux," 1905.

always sepia-toned and are rarer than platinum prints or orotones. The small body of warm-toned gelatin silver prints that also exist — incorporating a barely discernable screen pattern — are often confused with platinum prints. Another group comprises the untoned, gelatin silver "reference prints," featuring a semigloss or glossy surface and printed on single-weight paper.

More than 1,000 negatives of untoned silver "reference" prints survive, although most of these are among the archive originally filed with the United States Copyright Office. For toned silver prints, it is estimated that prints from several hundred negatives exist, but generally only one to five prints exist from any individual negative, although a few of the most popular images are probably higher. A small number (probably under

100) of toned silver prints were created as "border prints." These are quite scarce, with generally only one or two prints per negative.

In terms of rarity and extreme collectibility, gold-toned printing-out paper prints are highly desired. These collodion-silver prints, on single weight paper, are a printing-out process and gold-toned. They are extremely rare and were produced principally in 1899 and 1900. Marked by their fine grain structure, these prints feature sharp resolution and russety sepia tone.

Cyanotypes

Curtis also created a large body of cyanotypes (blue-hued, printing-out process prints). These were made in the field contemporaneously with the creation of negatives and, presumably, virtually all 40,000 to 50,000 negatives

were initially printed as cyanotypes. Of these, however, only a few hundred appear to have survived.

Hand-Colored and Experimental Prints
Additionally, Curtis created a small
body of hand colored gelatin silver and
platinum photographs using watercolors
and oils, as well as experimental prints
that appear to employ a gum process
and/or ink. Hand colored and other
experimental prints are extremely rare
and generally unique. A small body of
Curtis's lantern slides still exist, some
hand colored. Lastly, Curtis created
blue-toned gelatin silver prints, which
should not be confused with his cyanotypes.

Availability and Pricing

Availability and pricing of existing prints can vary greatly depending upon image, medium, size, print quality and print condition. Many nongravures are unique and come on the market only once every ten to 20 years, if at all. Most photogravures, of which approximately 80 to 90 impressions of each image have become available individually over the past century, can generally be located and purchased within weeks or a few months. However, the more valuable photogravures have become increasingly difficult (and expensive) to source.

Photogravure prints range from very low in price for the least desirable to very high for the most desirable. Smaller, volume-size photogravures generally range in price from very low to moderate, with the smaller print of Chief Joseph commanding moderately high prices (approximately \$15,000 to \$20,000). Larger photogravures are typically in the low to moderate range but can in some cases range from high to very high (\$80,000 to \$90,000). Nongoldtone silver prints and goldtones range from low to high or very high in price for extremely rare and desirable examples. Cyanotypes range in price from low to moderate. Goldtones range in price from moderate to very high for extremely rare and desirable examples.

Posthumous original prints and reproductions have been, and continue to be, produced. Expert opinion may be required for proper identification. As any Curtis collector soon discovers, learning begets learning, yielding a deepened joy and understanding of Edward Curtis, his works and the contributions of his Native co-creators.

Christopher Cardozo, often recognized as the world's foremost Edward Curtis scholar and author, is also the curator of the worlds' largest and most broad-ranging Curtis collection. In addition to creating and curating 100-plus exhibitions on Curtis, he is a board chair of the Edward Curtis Foundation. A comprehensive Curtis Collector's Guide is on his website at www.edwardcurtis.com/a-collectors-guide.

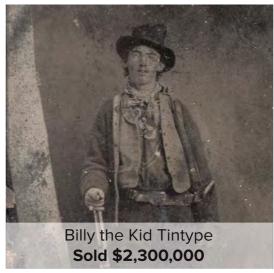
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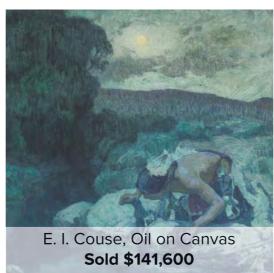














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The Buffalo Bill Legend Continues At Brian Lebel's Old West Events



Two rare Wild West pennants, \$1,888.

This year marks the centennial of the death of the man the world came to know as Buffalo Bill. The scout, hunter and, above all else, showman was acclaimed for the Old West performances he staged throughout the United States, Great Britain and Europe. He continues to be a leading man at auction, as a sale staged in Fort Worth, Texas, on June 10 by Old West Events impresario Brian Lebel confirmed. Lebel's Old West Show and Sale featured seminars on Buffalo Bill and the Wild West era by Steve Friesen, director of Buffalo Bill Museum and Grave in Golden, Colo.

Born February 26, 1846, in the town of Le Claire in Iowa Territory, William Frederick Cody learned early how to fend for himself. Eleven when his father died, he worked as a Pony Express rider and fought for the Union in the Civil War. After the war, the US Army employed him as a civilian scout during the Indian Wars.

Putting his frontier experience to good use, Cody made his stage debut in 1872 in a Wild West theatrical produced by Ned Buntline. By 1883, Cody had his own show, Buffalo Bill's Wild West. The presentation helped make him a global celebrity. After a colorful life and storied career that included his own exhibition at the 1893 Chicago's World's Fair, Cody died in Denver at age 70 on January 10, 1917.

"Buffalo Bill" Cody is remembered in literature as diverse as his own 1879 memoir *The Life and Adventures of Buffalo Bill* and Larry McMurtry's 1990 book *Buffalo Girls*. In the late 1800s, more people could identify the star than could point out the Queen of England.

Lebel has handled many different genres of Western collectibles, but artifacts associated with Buffalo Bill and the Wild West era are among his favorites. The founder and director of Old West Events says, "One of the things many people don't know about Bill Cody is that he was not just a showman. He was a true frontiersman. First he lived the Wild West, and then he took it to the world. He wasn't just putting on a show, he was recreating history."

Featured in Old West's June 10 sale was "The Red Fox," a lithograph of 1893. Made to pair with the poster of Cody called "The White Eagle," it is considered one of the most carefully printed and highest quality of the Buffalo Bill posters. Printed by A. Hoen & Company of Baltimore and housed in a vintage oak frame, the 34-by-28-inch work realized \$14,160.

An original photograph of Buffalo Bill's Wild West cast in New York at Auburn Prison realized \$4,720. Iron Tail, William F. Cody and Louisa Cody appear front and center. The image by Emil J. Kraemer of Auburn, N.Y.,



Original photograph of Buffalo Bill's Wild West cast in New York by Emil J. Kraemer, Auburn, N.Y., circa 1887–88, \$4,720.



"The Red Fox," A. Hoen & Co. Baltimore, 1893, \$14,160.

has the photographer stamp on verso and dates to circa 1887–88.

From the estate of record producer Thomas Leslie "Snuff" Garrett (1938–2015), two very scarce early souvenir felt pennants realized \$1,888. One pennant, with blue and white lettering and a brown buffalo, was for the 101 Ranch. The other pennant bears the name "Buffalo Bill" and the color image of W.F. Cody.

Last, a fine revolver or pistol bit marked with the Anchor Brand crossed the block at \$1,888. The signature "W.F. Cody" is cast on the side of the firearm made for many years by North & Judd with Buffalo Bill Cody's permission. After the entertainer's death, his family in 1917 sued to halt the manufacturer. The pistol continued to be made after 1917, but without Cody's signature.

A note to readers: "Buffalo Bill's Wild West Show" is a misnomer. Buffalo Bill hated the word "Show." If

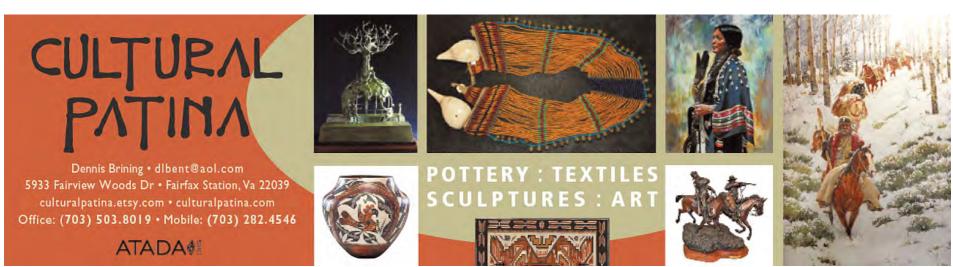


North & Judd "W.F. Cody" pistol bit, \$1,888.

you pay attention to the lithographs, advertisements and other ephemera of the era, you will see it is always referred to as "Buffalo Bill's Wild West." The word show is not present.

Brian Lebel has been in the Western Americana business since opening his Old West Antiques gallery in Cody, Wyo., more than 30 years ago. He spent his childhood on the East Coast, but as a young man made his way to Wyoming to try life as a cowboy, which he loved. Lebel developed a fascination with, and an appreciation for cowboy trappings. The first time someone paid him \$300 for a pair of Crockett spurs, he was hooked. He still owns the first pair of spurs he ever bought. Promoter, auctioneer, appraiser and consultant, Lebel heads to Mesa, Ariz., on January 20–21 with his own "Wild West" troupe for his annual High Noon Show and Auction.

For additional information, www.oldwestevents.com or 480-779-WEST (9378).



On The Trail Of Thomas Molesworth

Debra Sherman of Dancing Wolf Gallery Describes A Serendipitous Discovery

By Debra Sherman

While talking with a man at a garage sale several years ago, the conversation turned to cowboy and Indian artifacts, history and ranches. This fellow had one very nice spur for sale and I, in jest, asked, "So any guess where the other spur is?" He told me about an old bunkhouse on a ranch in Wyoming where he thought it might be.

"So what else is in this bunkhouse?," I asked. "Mostly cows and critters. Also, some of that old burlwood furniture," he responded.

My ears perked up right away. "Any chance I can go take a look?," I asked. "Sure can, but you'll have to chase out varmints," he said.

My husband and I drove a day and a half before finding the bunkhouse. It was beyond dilapidated, with the porch falling in, no door and the roof almost gone. Inside, the trash and manure was knee deep. As we looked in, my husband said, "Well, this was a wasted trip."

"No it wasn't...I'm looking at Thomas Molesworth furniture!," I responded excitedly.

Made in Cody, Wyo., in the middle decades of the Twentieth Century, furniture by Thomas C. Molesworth (1890–1977) became a lodge and ranch favorite throughout the years. Many wealthy customers admired Molesworth's uniquely

In 2013, Christie's auctioned a selection of Molesworth furniture commissioned by Moses Annenberg (1877–1942) for Ranch A, his estate in eastern Wyoming. From that commission, this circa 1933 chair brought \$9,375 at the sale. Photo courtesy Christie's.

Western designs. Molesworth furniture could be found in Cody's TE Ranch, which once belonged to Buffalo Bill. The Rockefeller ranch in Jackson, Wyo., given to Grand Teton Park by Laurence S. Rockefeller in 2001, was also furnished with this "high-style" Western furniture, as were many other grand private estates and elegantly rustic hotels.

My husband and I pulled out a sofa and chair with little cloth and leather upholstery remaining, but with very good bones. Very good indeed. Surprisingly, neither of us caught hantavirus from all the mouse and rat poop on and under the furniture. After having the two pieces restored to their original beauty, we sold them for a very tidy profit.

two pieces restored to their original beauty, we sold them for a very tidy profit.

The moral of this story is that just talking to people at a garage sale can bring you great adventures, future stories to tell and some spending cash. And, no, as hard as I looked through the rooms full of trash, I never did find that other beautiful spur.

Dancing Welf College proceedings in fine A merican Indian and coupley art is at

Dancing Wolf Gallery, specializing in fine American Indian and cowboy art, is at 24295 North Elbert Road in Elbert, on Colorado's eastern plains. For information, www.dancingwolfgallery.com or 303-648-3611 or 303-909-2724.

American Indian Art From The Fenimore's Thaw Collection At The Metropolitan Museum

A selection of 38 works of art created by Native North American artists is on view in Gallery 359 at the Metropolitan Museum of Art through October 8. Drawn from the more than 870 pieces assembled by philanthropists Eugene and Clare Thaw, "American Indian Art from the Fenimore Art Museum: The Thaw Collection" attests to the longstanding excellence of the aesthetic traditions of North America's Native peoples. Spanning the first millennium to the Twentieth Ce tury, it showcases indigenous masterpieces in various media — sculpture, painting, drawing, basketry, textiles, ceramics and decorative arts.

Among the highlights are a rare whelk shell gorget, circa 1100–1400, carved by a Mississippian sculptor; a monumental war record, circa 1880, vividly painted on animal hide by Plains masters; a rare, nearly life-size Kwakwaka'wakw potlatch figure from the late Nineteenth Century; and a waterproof Kamleika garment (or parka) made of seal or other sea-mammal gut from the Arctic region.

The exhibition features a variety of Native artistic creations, including an ancient Arctic carving made of sea mammal ivory, examples of the dramatic sculptural arts of the Pacific Northwest, painted ceramics and weaving from the millennia-long tra-

dition in the Southwest, refined basketry from California and the Great Basin, iconic pictorial narratives chronicling events of the Plains and robust aestheticized weaponry of the Eastern Woodlands.

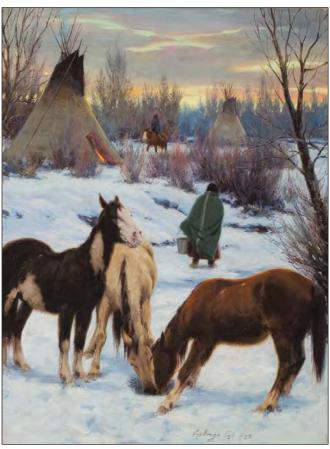
The impressive achievements of female basket weavers from California and the Great Basin region are evident in an award-winning basket made by the renowned practitioner of that art form, Louisa Keyser (or Dat So La Lee); a signature work by her sister-in-law, Scees Bryant Possock; and by the Yokuts weaver Mrs Dick Francisco, a monumental woven gambling tray made for a dice game called huuchuish.

Also of great emphasis in this selection of Fenimore holdings is a collection of several singular Plains Indian creations, the most notable of which is a rare Nineteenth Century war record memorializing a battle between the Lakota and Crow (Apsa'alooka). A landmark intact ledger book by the artist Black Hawk (Sans Arcs Lakota) is a treasure trove of information about life on the Plains; it illustrates hunting and dance scenes and includes natural history drawings and numerous depictions of warfare and ceremony.

The museum is at 1000 Fifth Avenue in New York City. For more information, www.metmuseum.org or 212-535-7710.

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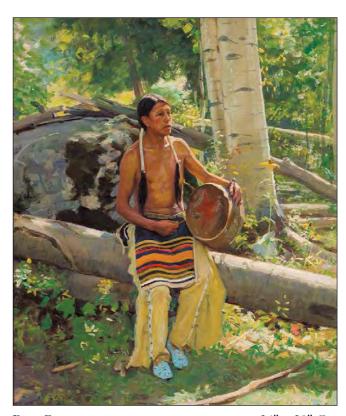


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The Potomack Company staged its February 28 sale to evoke Retha Walden Gambaro's gallery, a source for her work and that of other Native American artists.

The Potomack Company Spotlights Creek Artist Retha Walden Gambaro And Her Circle

Creek sculptor and Oklahoma native Retha Walden Gambaro (1917–2013) dedicated her career to promoting the recognition of Native American art and artists. She established her legacy as a trailblazer of American Indian art and brought worldwide attention to quintessential Native American artists of the Twentieth and Twenty-First Century through her Via Gambaro Gallery in Washington, DC, and her support for the creation of the Smithsonian's National Museum of the American Indian.

Following Gambaro's lead, the Potomack Company in February replicated what Gambaro had done for the Native American art world at her gallery by auctioning numerous iconic pieces from her extensive collection along with tools and other artworks from her studio. Potomack, an auctions, appraisals and estate sales firm based in Alexandria, Va., recreated Gambaro's rural sculpting studio, transforming the auction house into an East Coast version of the Old West.

As reporter Walter C. Newman wrote in the May issue of *Maine Antique Digest*, the Potomack Company's sale "may have set the base for future market pricing" of



The Potomack Company sold "Family" by Retha Walden Gambaro for \$9,000. New Arts Foundry in Baltimore cast the bronze, which measures 34 inches high and is part of the Creek artist's "Attitudes of Prayer" series.

Gambaro's works. Potomack's owner, Elizabeth Wainstein, notes that 95 percent of the sculptures were sold to new collectors of the artist's work.

With the success of the Gambaro sale, the Potomack Company is poised to expand its sales of work by modern Native American artists such as those represented by the Via Gambaro Gallery. Among these artists are Kevin Red Star (Crow, b 1943), Larry DesJarlais (Chippewa, b 1945) and Kevin Brown (Pamunkey).

"Because of the excitement generated by our Gambaro auction, Potomack is actively seeking consignments from Native American artists represented by Retha's gallery as well as work by other major American Indian artists," says Wainstein.

The consulting specialist for Native American art at the Potomack Company is Linda Dyer, a nationally recognized appraiser of Native American art and ethnographica. Dyer is well known to fans of PBS's *Antiques Roadshow*.

The Potomack Company's offices are at 1120 North Fairfax Street in Alexandria. For more information, www.potomackcompany.com or 703-684-4550.

Rare Loloma Window A Highlight Of Leslie Hindman Auction In Denver

Polished redware olla made by Santa Clara, N.M., potter Margaret Tafoya in 1986 (\$5/7,000).

The Denver office of Leslie Hindman Auctioneers opened in 2012 with the founding of an Arts of the American West department soon thereafter. The firm continues to expand in the West and opened in Scottsdale last year. The Denver office recently moved to a new location at 1024 Cherokee Street and added Katherine Harrington as head of business development for the company's western region. Harrington has spent the last seven years working with galleries in Jackson Hole, Scottsdale and Denver.

Working with private collectors and institutional consignors from all over the world, Leslie Hindman Auctioneers conducts two auctions annually featuring Western art; American Indian art and artifacts, including Pueblo pottery,

Navajo textiles, beadwork, basketry, Western design furniture and décor and vintage cowboy collections. The next Arts of the American West auction will be conducted November 5 in the Denver saleroom. The sale will feature property from various consignors. Items of note include a group of King Ranch pieces, among them a vintage King Ranch saddle and two saddle blankets, a Sioux beaded vest and dress yoke and a Western Apache basket olla.

Among highlights of the American Indian art session are more than 100

lots from the private collection of Mr and Mrs Robert Vogele of Burr Ridge, Ill.

This thoughtful assemblage includes works by some of the most respected Pueblo potters—and Native American jewelers, among them Margaret Tafoya, Lucy Lewis, Maria and Julian Martinez, Fannie Nampeyo, Charles Loloma, Gail Bird and Yazzie Johnson, Victor Beck and Richard Chavez. Highlights include a polished redware olla made in 1986 by Santa Clara potter Margaret Tafoya (1904–2001), whose Tewa name was Corn Blossom. The olla is estimated at \$5/7,000.

Another highlight is a gold, lapis lazuli, coral and turquoise cuff bracelet by the Hopi artist Charles Loloma (1921–1991). It is expected to bring \$15/25,000. Loloma also created a rare, multicolored stained glass window for the offices of a Phoenix collector in 1980. Loloma hand selected each piece of vibrantly colored glass for the window, which is possibly unique. The window was uninstalled when the office building was sold in 1987 and has not been publicly displayed since. The estimate is upon request. Consignments for the November auction are currently being accepted through September 8.

Celebrated Hopi artist Charles Loloma made this stained glass window for the office of a Phoenix collector in 1980. It is part of Leslie Hindman's November 5 Arts of the American West auction in Denver.



Why Collect Antique Native American Art?

By Toby Herbst

I am sometimes asked, as a person of Western European background, what first compelled me to collect Native American art. The simple answer is that I find the art both beautiful and fascinating. The more complex response includes many factors. First, Native American artifacts are part of our shared American history. They, like many antiques, are a touchstone to the past. Second, these exotic relics provide a glimpse into the beliefs and culture of their makers. Finally,



Photos by Wendy McEahern.

these artifacts fulfill something that is often lacking in my own cultural tradition, that is a connection to nature, magic and the supernatural, something that resides within us all and that Carl Jung called the "collective unconscious." On the surface, this "something" might seem primitive. In actuality, it is deep and sophisticated.

Two important works of Native American art illustrate my point. The first is a Lakota catlinite pipe bowl, carved sometime in the late Nineteenth Century. Though this pipe bowl was most likely made for non-Native consumption, the Lakota carver nevertheless imbued the horse with a magical quality. This horse is not an animal simply used for transportation and labor. This horse flies. Through the Native carver's skill and vision, you can hear this horse's thundering hoofs and feel his hot, snorting breath. There is a sense of total freedom as the

horse leaps into the supernatural.

The "flat bag" dates to the late Nineteenth or early Twentieth Century and was made by an artisan from the Plateau tribes of Idaho, eastern Montana, Washington and Oregon. The bag's surface is decorated with glass beads, invented by the ancient Egyptians and later manufactured in quantity in Venice, Italy, up until the early Twentieth Century. The maker of this bag employed a technique called contour beading, using the concentric lanes of beads to accentuate the dynamic form of the hawk or eagle as it soars across the bag. The artist created the bag to show her skill and her status. The image also reveals her familiarity with and closeness to nature. The bird is set against a wonderful background of abstract flowers.

The beauty and spiritual resonance of Native American art, both antique and contemporary, has attracted non-Native collectors for centuries. Beginning with their first contact with one another in the late Fifteenth Century, Europeans and Native Americans have desired each other's material culture and exchanged artifacts. Granted, this has not always been to their mutual benefit, but, at least in modern times, some of these iniquities



have been addressed. When collected with respect, these artifacts should be enjoyed by all people, who may learn by looking, and whose knowledge may deepen into understanding. How sad and sterile a world it would be if we could only look at and enjoy art made solely by our own culture, ethnic group or religious persuasion.

About Toby Herbst

Santa Fe, N.M., resident Toby Herbst discovered his affinity for Native American art and artifacts when, as an impressionable youth from New Jersey, he attended the wilderness and natural science camp at Cottonwood Gulch in Thoreau, N.M. Advanced studies in anthropology and archaeology led to positions with several East Coast museums and galleries. Written with Joel Kopp, Herbst's 1993 book The Flag in American Indian Art coincided with Eugene and Clare Thaw's gift of their American Indian art collection to the Fenimore Art Museum in Cooperstown, N.Y. Herbst, a private dealer, is exhibiting at the August 11-14 Whitehawk Antique Indian & Ethnographic Art Show in Santa Fe. His wife, Danielle Foster-Herbst, a designer and maker of custom clothing in luxurious fabrics from around the world, is exhibiting at Objects of Art Santa Fe, which previews on August 10.

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John Moran Auctioneers is now seeking consignments for a special September Western and Native American Decorative Art Auction.

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CLOCKWISE FROM LEFT: A CLASSIC NAVAJO SECOND PHASE CHIEF'S BLANKET, EST: \$10,000/15,000 - A HOPI KACHINA DOLL, EST: \$3000/5000 A GROUP OF GEM AND SILVER NATIVE AMERICAN JEWELRY, EST: \$1000/1500 JAMES ELWOOD REYNOLDS (1926-2010 SEDONA, AZ) "COYOTES AND CACTUS", EST: \$18,000/22,000

JAMES ELWOOD REYNOLDS (1926-2010 SEDONA, AZ) "COYOTES AND CACTUS", EST: \$18,000/22,000

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Santa Fe Sizzles With The Most Anticipated Ethnographic Shows Of The Season



Delaware/Ottawa black-dyed quilled pouch, circa 1780. Trotto-Bono, Ltd, Shrub Oak, N.Y. Antique American Indian Art Show Santa Fe.

Two back-to-back shows in Santa Fe, N.M., this August bring together an extensive collection of historic to contemporary material. The dazzling assortment ranges from fashion, jewelry, furniture and books to tribal, folk and American Indian art; works on paper and canvas; and three-dimensional pieces in wood, ceramic and bronze. The range is vast and the selection is discerning. By showcasing the most renowned art dealers in one of the West's most celebrated cities for art, show producers Kim Martindale and John Morris have created two world-class destination events.

Objects Of Art Santa Fe

The eighth annual Objects of Art Santa Fe opens with a gala preview on August 10 and continues through August 13 with an



"A Mounted Warrior Wearing A Fox Pelt," artist unknown, probably Jaw, Sioux, from the Amidon Ledger, circa 1880. H. Malcolm Grimmer, Santa Fe. Antique American Indian Art Show Santa Fe.

irresistible melding of the best of historic and contemporary art and design. This is the city's favorite summer destination for unique, one-of-a-kind works of fine and decorative art from around the world. The presentation features more than 70 gallery owners and other exhibitors presenting thousands of choice objects handmade by master artists and designers in a range of media. Prices start at \$25 and range into the six figures.

With an eye toward international design trends, the emerging interest in global ethnographic materials and the eclectic tastes of young collectors, this show assembles treasures spanning place and time to give Objects of Art Santa Fe a unique niche.

"People's interests have become quite

eclectic. That's what we're aiming for," says co-producer Morris.

Antique American Indian Art Show

Following the close of Objects of Art, the 4th annual Antique American Indian Art Show kicks off with a gala preview on August 15. The fair, the most anticipated presentation of historic Indian art of the summer season, continues through August 18 with 70 knowledgeable experts in pre-1950 American Indian textiles, pottery, jewelry, basketry, beadwork, woodcarving and other arts.

The largest show of its kind follows the city's centuries-old tradition of trade. Rich in work by Southwestern pueblos and tribes, the fair also represents the cultural



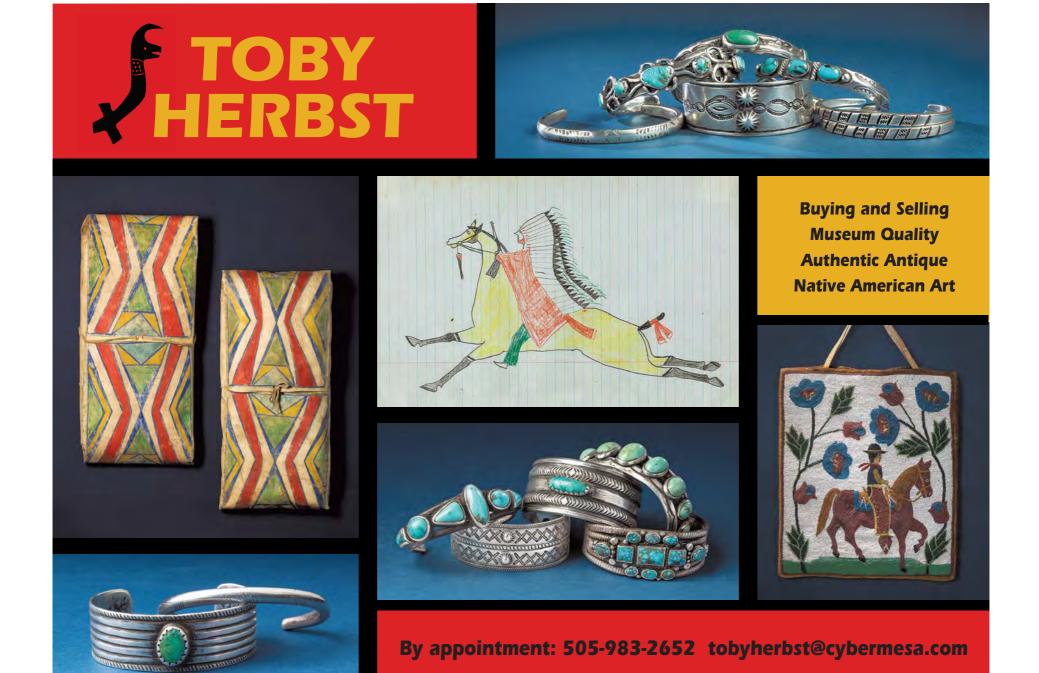
"Waterdrops" by Kim Tschang Yeul, 2016. SM Fine Art Gallery, New York City. Objects of Art Santa Fe.

and geographical diversity of indigenous peoples throughout the United States and Canada. It provides an informed historical perspective on the contemporary expressions of contemporary Native American art, the focus of Santa Fe's renowned Indian Market August 19 and 20.

"We have attracted the major traders in the field who have the best available material in the world," says co-producer Martindale. "The room is full of people who know the art historical side of these works"

New this year to Objects of Art Santa Fe and the Antique American Indian Art Show are designer showcases presented by *THE*, Santa Fe's magazine of arts and culture. The inspiring installations will be rich in ideas for using historic art and one-of-a-kind pieces in a modern interior.

Benefiting New Mexico PBS, Object of Art Santa Fe and the Antique American Indian Art Show Santa Fe take place at El Museo Cultural de Santa Fe, 555 Camino de la Familia in the Santa Fe Railyard. For information, www.objectsofartshows.com.





Charles M. Russell (1864–1926) Approach of the White Men (1897) oil on canvas, 24×34 inches Est.: \$1,500,000-2,000,000



Thomas Moran (1837–1926)
The Rio Virgin, Southern Utah (1917)
oil on canvas, 20×16 inches
Est.: \$600,000-900,000



Frank Tenney Johnson (1874–1939)

Return from the Hunt (1934)
oil on canvas, 25×30 inches
Est.: \$250,000-350,000



Clark Hulings (1922–2011) *Below Ronda* (1984)

oil on canvas, 30×36 inches

Est.: \$60,000-90,000



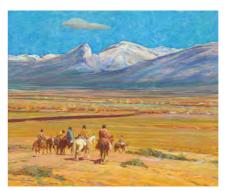
William R. Leigh (1866–1955) *Tid Bits* (1946) oil on canvas, 28 × 22 inches Est.: \$250,000-350,000



Philip R. Goodwin (1881–1935)

Moose Hunters

oil on canvas, 25×36 inches
Est.: \$100,000-150,000



Oscar Berninghaus (1874–1952) First Snow on Taos Mountain oil on canvas, 20×24 inches Est.: \$60,000-90,000



Tom Lovell (1909–1997)
U.S. Dragoons in Texas, 1851
oil on board, 19×32 inches
Est.: \$80,000-120,000



Edgar Payne (1883–1947)

Desert Sky

oil on canvas, 25×30 inches

Est.: \$100,000-150,000



Charles M. Russell (1864–1926)

Medicine Whip
bronze, 10 inches high
Est.: \$200,000-300,000



George Catlin (1796–1872) *Moose Hunt* (1863) oil on board, 16×21 inches Est.: \$60,000-90,000



Kenneth Riley (1919–2015) *Rendezvous* oil on board, 48×44 inches Est.: \$80,000-120,000



Frank McCarthy (1924–2002) *The Long Knives* (1975)

oil on board, 24×36 inches

Est.: \$60,000-90,000



E. Martin Hennings (1886–1956)

Twining Canyon (circa 1930)
oil on canvas, 30 × 25 inches
Est.: \$80,000-120,000



Howard Terpning (b. 1927) Along the Old North Trail (1977) oil on canvas, 24×30 inches Est.: \$100,000-150,000



Conrad Buff (1886–1975)

Mule Train Through the Minarets (circa 1928)
oil on canvas, 54×78.5 inches
Est.: \$60,000-90,000



Carl Rungius (1869–1959) High Country Monarch (1907) oil on canvas, 25×34 inches Est.: \$200,000-300,000



Martin Grelle (b. 1954)

Lost and Found (2015)

oil on canvas, 42×50 inches

Est.: \$150,000-250,000



Eanger Irving Couse (1866–1936) *Tu-E-Na, Chieftain* (1911) oil on canvas, 22×18 inches Est.: \$80,000-120,000



Clyde Aspevig (b. 1951)

The Tetons, Wyoming (2009)
oil on canvas laid on board, 40 × 48 inches
Est.: \$80,000-120,000

The Coeur d'Alene Art Auction

Fine Western & American Art



Howard Terpning (b. 1927) Whiskey Smugglers (1998) gouache on paper, 26.5×40 inches Est.: \$400,000-600,000



William R. Leigh (1866–1955) A Close Call (1943) oil on canvas, 35×30 inches Est.: \$800,000-1,200,000



Charles M. Russell (1864–1926) *Wild Horses* (1900) watercolor on paper, 20×29 inches Est.: \$400,000-600,000



Carl Rungius (1869–1959)

Out of the Canyon

oil on canvas, 28×36 inches

Est.: \$300,000-500,000



Albert Bierstadt (1830–1902)
Wind River Country (circa 1859)
oil on paper laid on board, 14×19.5 inches
Est.: \$60,000-90,000



Philip R. Goodwin (1881–1935)

In A Tight Corner

oil on canvas laid on board, 24×33 inches
Est.: \$100,000-150,000



Richard Schmid (b. 1934)

Alberta Falls, Rocky Mountain National Park
oil on canvas, 30×40 inches
Est.: \$60,000-90,000



Walter Ufer (1876–1936) *A Singer*oil on canvas laid on board, 10.75×12.25 inches
Est.: \$150,000-250,000



Frederic Remington (1861–1909)
We Have Got the Men and the Corn ... (1896)
ink wash on paper, 17.75 × 21.5 inches
Est.: \$100,000-150,000



E. William Gollings (1878–1932)

Day Herder (1923)

oil on canvas, 10×7 inches

Est.: \$50,000-75,000



Edgar Payne (1883–1947)

Arizona Country
oil on canvas, 20×24 inches
Est.: \$80,000-120,000



Howard Terpning (b. 1927)

The Pipe Holder (1975)

oil on board, 30×24 inches

Est.: \$150,000-250,000



Edward Borein (1872–1945) Rounding Up a Stray (1922) watercolor on paper, 14×17.5 inches Est.: \$80,000-120,000



E. Martin Hennings (1886–1956)

Riders in the Sage
oil on canvas, 25×30 inches
Est.: \$100,000-150,000



Joseph H. Sharp (1859–1953) Chief Bull Child – Blackfeet (1905) oil on canvas, 18×12 inches Est.: \$80,000-120,000



Maynard Dixon (1875–1946) *The Prairie* (1915)

oil on canvas, 62×78 inches
Est.: \$500,000-750,000

The 2017 Coeur d'Alene Art Auction will be held July 29 in Reno, Nevada.

To view works featured in our 2017 Auction and purchase catalogs visit www.cdaartauction.com

THE COEUR D'ALENE ART AUCTION
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A Latter-Day Ledger Painting Offers Clues To The Past And Present

"Keepers of a Great Nation," a 2015 painting on the Julius Bien & Company 1883 map "Northern Pacific Railroad, Its Branches and Allied Lines," offers clues to America's past and its present. The painting is loaded with symbols placed there by the maker, Oglala Lakota artist Merle Locke, explains Dennis Brining, founder and director of Culturalpatina, a source for extraordinary objects of art from around the world.

Locke resides on the Pine Ridge Indian Reservation, a 31/2-million-acre expanse straddling South Dakota and Nebraska. As an emerging Lakota artist, Locke hopes to express and reflect his history and culture with better understanding and knowledge for mankind to share in this world. His artwork is his way of keeping the Lakota tradition and culture alive. Brining acquired the painting through the Partnership With Native Americans, a Texas-based not-for-profit organization that provides material aid, educational support and communitybased services to 60 Native American reservations in 12 states.

Locke says, "Lakota art is in constant motion, very dramatic and always moving. It is very creative, but creativity



"Keepers of a Great Nation" by Merle Locke (Oglala Lakota), circa 2015. Painting on "A Map of the Northern Pacific Railroad, Its Branches and Allied Lines," printed by Julius Bien & Co., 1883.

doesn't come instantly. Creating creativity is an art that is in itself hard work and that is what Lakota art is about. I classify my artwork as primitive in style art but not influenced by the non-Indian world. Depicting historical events must be expressed properly. That in itself requires a great deal of spoken and written research."

Brining asked Locke what each symbol in this painting represents. Ac-

cording to Locke, the medicine wheel reflects each of the Four Directions — east, south, west and north — and is typically represented by a distinctive color, which for some stands for the human races. The four women are the backbone of the Lakota nation. The dragonflies and turtle represent hope and prosperity. In the painting's upper right corner, a warrior on horseback provides protection for the women.

Seven buffalo symbolize the seven different bands or tribes of Sioux. The geometric border of blue and white along the painting's bottom edge represents the prayers the women are saying. The eagle at upper left bears their prayers aloft.

This contemporary interpretation of ledger art derives from a practice begun when the Lakota people were first compelled to live on reservations and adopt the ways of European Americans. They expressed themselves through storytelling and depicted their history on hides and other available materials, including sheets of paper from accounting ledger books provided by government agents, military officers, traders and missionaries.

As Locke once said, "Lakota art is very sensitive from my perspective. It can be discouraging and encouraging. Many

written history documents have been misinterpreted, and I see the same with Lakota art. I feel it is my obligation to properly depict the past and present so our future Lakota artists can be encouraged and inspired."

For more information on Culturalpatina and Dennis Brining, purveyor of all things unique and beautiful, visit www.culturalpatina.com.

To Restore or Not Restore? That Is The Big Western Movie Poster Question

By Tony Cirone

Growing up on the East Coast, I was completely consumed with a passion for the West — particularly the exciting world portrayed in the great black and white Western movies and cowboy television dramas. Instead of walking to school alongside my buddies in Hartford, Conn., just a small kid with curly hair, I was, in my head, on my way to one of the fantastic adventures in the Big Little Books or the ten-cent comics of Hopalong Cassidy, Roy Rogers, Gene Autry and other Western stars.

After earning a master's degree in fine art, I taught art and film at the college level for over four decades. In my personal life, I devoted myself to creating, collecting, buying and selling fine art and Western movie posters, integrating a love of art with my cowboy self.

I became passionate about protecting and preserving the integrity of these works. I am honored to share some of my knowledge here. I have restored hundreds of oil paintings, and have deacidified and removed mold from etchings, engravings and other works on paper. I learned how critical it is to preserve the integrity of the art by choosing the best acid-free materials, as well as selecting glass and Plexiglass that blocks 99 percent of ultraviolet light.

One day many years ago, I came upon a Western movie poster titled "Gene Autry's Sierra Sue." It was folded and had tape, stamps, dates and writing in pencil on the back. The poster almost fell apart in my hands. I still have that poster, which marks the beginning of my pursuit of original Western posters.

As I collected, I was constantly troubled by the condition of the early posters. I discovered linen backing. This process of mounting and preserving vintage posters originated in France during the Nineteenth Century. Posters were meant to be returned or exchanged back to the film company but quite often they were merely discarded. This is what makes the earliest posters rare and valuable. Over time these artifacts become stained from the natural acid in the paper pulp, brittle and torn from handling. Exposure to the atmosphere caused them to deteriorate. The tape that is often used to repair tears can stain and be difficult to remove. Dates, notes and stamps are frequently present on the backs of posters. In the world of fine vintage posters, professional restoration is key in

enhancing and maintaining the value of the original. It is important to properly preserve the aesthetic appeal of these works on paper. Our passion for the West lives on in these eye-catching and memory-loaded works of art, so care for them properly.

Owner of Cirone Studios in Windsor, Conn., Tony Cirone collects, appraises and conserves Western movie posters. He is currently working on a book documenting the lithographic printing process used by the Morgan Lithographic Co. of Cleveland, Ohio to create those stunning early Western movie posters. For more information, visit www.cironestudios.com.



Cirone Studio's latest project is the restoration of an original poster for the 1933 film Smoky.

Lara M. Evans Named IAIA's First Associate Dean Of Academics

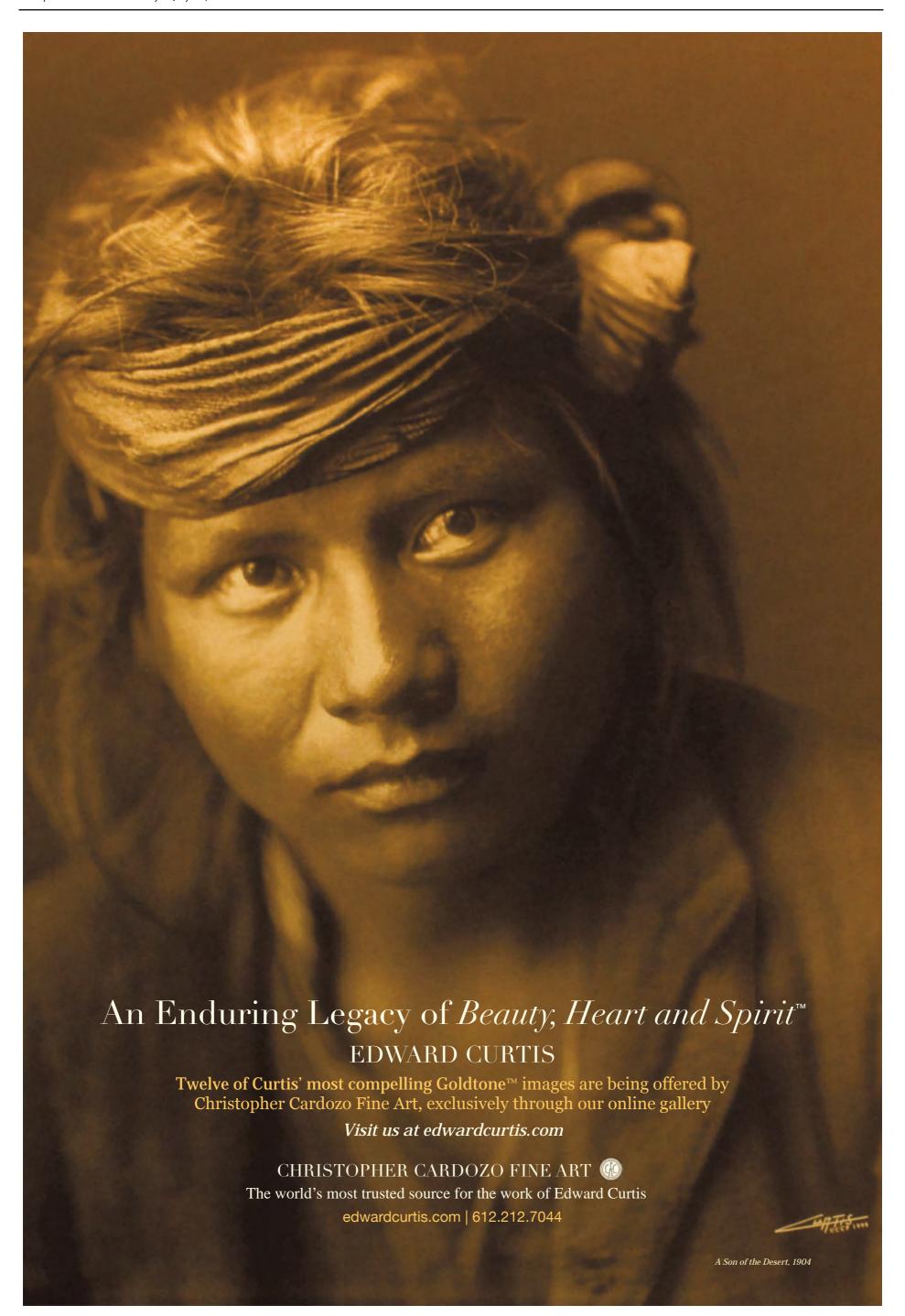
Institute of American Indian Arts (IAIA) Academic Dean Charlene Teters (Spokane) has announced the appointment of Dr Lara M. Evans as the school's first associate dean of academics, effective August 7.

Evans is an artist, scholar, curator and an enrolled member of the Cherokee Nation. She earned her PhD in art history at the University of New Mexico in 2005, her specialization is within Native American art history in contemporary art. She joined the museum studies department at IAIA in 2012 after eight years as faculty at the Evergreen State College in Olympia, Wash.

Since 2015, Evans has also been program director for the IAIA Artist-in-Residence Program, which brings 12 to 14 Native American artists to campus for monthlong residency sessions each year. Her curatorial projects at the IAIA Museum of Contemporary Native Art have included "Now is the Time: Investigating Native Histories and Visions of the Future," 2017, and "War Department: Selections from MoCNA's Permanent Collection," 2015–16.

The reorganization of the academic division was first brought forward by the IAIA faculty council chair to address issues of growth in IAIA enrollment. The addition of an associate dean who comes from the current faculty addresses succession planning for the dean's position and provides opportunity for faculty leadership development.

Institute of American Indian Arts is the only college in the nation dedicated to the study of contemporary Native arts in Santa Fe, N.M. It is at 83 A Van Nu Po Road. For additional information, 505-424-2325 or www.iaia.edu.



Fighting Bear, Jackson's Destination For Western Art And Antiques

As Fighting Bear Antiques approaches its 40th year in Jackson, Wyo., the firm has seen a lot of changes in both collecting habits and the traditional ways of doing business. With internet exposure — or overexposure, some would say — and the plethora of shopping sites and auctions, owners Terry and Claudia Winchell still take a very hands-on approach to doing business.

By having a prominent retail location in a popular tourist destination, they have the opportunity to meet many collectors as well as part-time summer and winter residents interested in furnishing with Western art and antiques. This personal relationship allows the Winchells to introduce their inventory in a personal way. Their long-term relationships with pickers and other dealers, not to mention their reputation for quality offerings, assures they always have fresh inventory of Native American arts, including Navajo textiles; rustic furniture by Molesworth, Stickley, Old Hickory and others; historic Western art and photography; and vintage Western items such as spurs, saddles and more for sale at their handsome shop.

Quality "sells" in the collecting world today, so Fighting Bear Antiques is very selective with its purchases. The days are gone of finding a market for everything antique. Fighting Bear Antiques buys about one-tenth of the items it is offered and endeavors to stay in its field of expertise. The company is user friendly: it delivers for free,



Lakota War Shirt, circa 1885, Native tanned hide with glass beads, horse hair and mineral paint.

ships all purchases itself and provides digital files for collections management. Fighting Bear Antiques can offer services not available on the internet, such as hanging art, custom upholstery and fabrication of art mounts and armatures. Fighting Bear Antiques has a professional wood shop and a metal fabrication ability located at its Jackson warehouse.

The current fashion for Midcentury Modern style allows Fighting Bear Antiques the opportunity to introduce regional decorative accessories to complement minimalist interior design approaches. For example, the company has success selling Northwest Coast art and Hopi kachina dolls to collectors of Surrealist art. Andre Breton (1896– 1966), the founder of Surrealism, was a great collector of ethnographic art and an inspiration to today's collectors.

As dealers, the Winchells are always intent on educating their buyers, and provide resources to new collectors from their own library. Online bookstores offer other resources, some out of print.

The major American Indian artifact exhibitions, which have been traveling to various museums over the last several years, have also introduced many younger patrons to this art. For instance, "Native American Masterpieces from the Charles and Valerie Diker Collection," at New York's Metropolitan

Museum of Art earlier this year, substantially raised the profile of American Indian art at home and abroad.

Fighting Bear Antiques credits its success to its strong online presence, intertwined with a track record of integrity and customer service. Being quick to adapt to the ever-changing collector base is a key to success in today's antiques business.

At 375 South Cache Street in Jackson, Wyo., Fighting Bear Antiques is open 9 am to 6 pm, Monday through Saturday, and Sundays by appointment. The Winchells continue to seek collections and welcome inquiries. Visit them at www.fightingbear.com, email them at store@fightingbear.com or call 307-733-2669.





Debra Sherman's Dancing Wolf Gallery

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Moran's Launches Biannual Art Of The American West Auction

While most know John Moran Auctioneers of Monrovia, Calif., for its track record in selling California and American paintings, the company has been expanding its reach into the Western and Native American art markets in recent years. Last year, Moran's introduced its Art of the American West auction sessions, featuring Native American weavings, pottery, basketry and jewelry; Western-genre paintings and bronzes; and Arts and Crafts furniture, metalwork and art pottery.

Catering to collectors, Moran's is planning two Art of the American West auction sessions per year, one in the spring and one in the fall. Items are offered with estimates ranging from \$500 to the six figures. The inclusion of price-points under \$2,000 is in part an effort to appeal

not only to the established collector, but to aesthetically minded buyers and burgeoning Western-genre enthusiasts alike.

Earlier this year, Moran's offered an Art of the American West catalog as part of a three-session auction on April 25. The Western sale took place alongside the firm's Traditional Collector and Twentieth Century and Contemporary Design sessions.

Comprising 76 lots, the April Art of the American West session was small but packed a punch. The top lot was a handsome Navajo First Phase Ute-style chief's blanket dating to the mid-Nineteenth Century that realized \$132,000 (\$100/200,000). In June 2012, Moran's sold a masterful example of a First Phase Navajo blanket for \$1.8 million. Since that 2012 sale, Moran's has found success

with a number of Nineteenth Century Navajo weavings, among them a classic period Second Phase weaving which earned an exceptional \$92,250 in February 2016.

Western-genre paintings have consistently brought robust prices over the last few years, with particularly strong prices achieved throughout 2016 for works consigned from the Paso Robles, Calif., estate of Phoebe Hearst

Cooke. One crowd favorite was Sedona artist James Elwood Reynold's (1926–2010) "Coyotes and Cactus," which real-



Albert Bierstadt's "El Capitan, Yosemite" of 1866 sold for \$660,000 at Moran's October 2016 California and American Fine Art auction.

ized \$36,000 (\$18/22,000). In October of last year, Moran's offered a work by Albert Bierstadt (1830–1902). "El Capitan, Yosemite," depicting wildlife in an untouched Merced River landscape, was painted by the artist after his second trip west in 1863. Conservatively assigned a \$40/60,000 estimate, the painting achieved an astounding \$660,000. The April sale featured art by contemporary Western painter Howard Rogers (b 1932), Lon Megargee (1883–1960) and Roy Andersen (b 1930), whose diminutive work "The Backtrail" achieved \$2,700. While consignments are still being

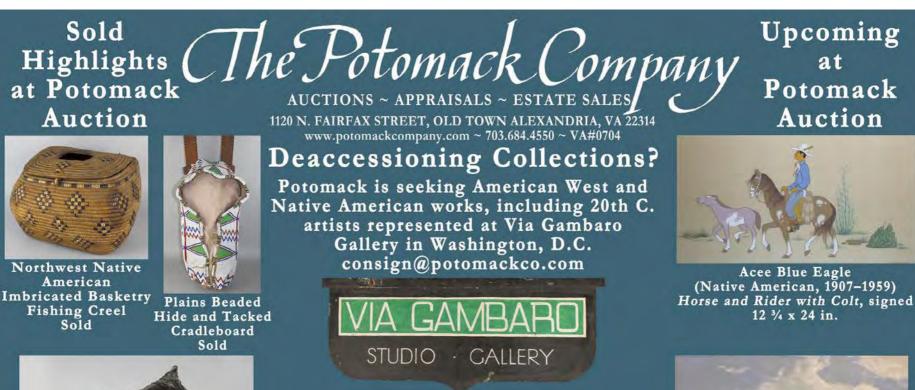
tion of Western paintings and prints to be offered at Moran's November 14 Art of the American West auction. Highlights from the November sale include a classic Nineteenth Century Second-Phase chief's blanket, important turn-of-the-century Germantown weavings and a selection of Stickley furniture gathered from private collections across Southern California.

invited, buyers can expect a wide selec-

For additional information on John Moran Auctioneers or to see upcoming highlights, visit www.johnmoran.com, email info@johnmoran.com or call 626-793-1833.



This Navajo First Phase Ute-style chief's wearing blanket brought \$132,000 at Moran's April 2017 Art of the American West auction.





John Joseph Boyle (American, 1852-1917)
Bronze, Native American
Capturing an Eagle, signed Em
Sold 703



Kevin Red Star (Crow, 1943-) Potrait by Stephen Gambaro

Seeking works by John Nieto, Kevin Red Star, Allan C. Houser, Arthur Amiote, Bert Seabourne, Jaune Quick-to-See Smith, and others

Email images to consign@potomackco.com, call us at 703.684.4550, or visit us at www.potomackcompany.com



Olaf Wieghorst (American/Danish, 1899-1988) The Mountain Apaches, signed Oil on canvas: 15 3/4 x 13 3/4 in.

Fine Art Of The West July 29 At Coeur d'Alene Art Auction

July 29 marks the 32nd anniversary of the Coeur d'Alene Art Auction, which will be conducted this year at the Grand Sierra Resort, 2500 East 2nd Street in Reno, Nev. With more than \$230 million in sales through the last ten years, the auction has been hailed as "The Biggest and Most Successful Auction of Western Art" by the Wall Street Journal and was named "The Most Important Annual Event for Collectors of Western Art" by The New York Times. Once again, the Coeur d'Alene Art Auction is certain to be the high point of the auction world.

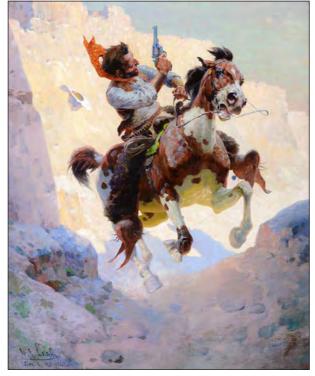
The Coeur d'Alene Art Auction is known for selling the highest quality Western paintings and sculpture from historical and contemporary artists, and this year's sale will be no exception.

The auction features more than 15 works by the Western master Charles M. Russell. Headlining the offerings is "Wild Horses" (\$400/600,000), the 1900 watercolor has been in a private family collection for more than 100 years. Other featured works include "Montana Winter" (\$100/150,000), "The Storm" (\$80/120,000) and rare sculptures, including "Medicine Whip" (\$200/300,000).

All eyes will be on what may be the most spectacular work by William R. Leigh ever to come to auction. "A Close Call" features all the high-action Leigh is known for and, being fresh to the market, is expected to bring \$800,000-\$1.2 million.

A masterful oil by Thomas Moran will be one of the headliners with his "The Rio Virgin, Southern Utah" (\$600/900,000). Coming fresh out of a private collection, the painting is sure to cause fireworks in the salesroom. Other important historical Western works include "The Prairie," a stunning large-scale oil by Maynard Dixon (\$500/700,000); Albert Bierstadt's "Wind River Country" (\$60/90,000); Frederic Remington's "We Have Got the Men and the Corn and the Money and the Mules" (\$100/150,000); "Desert Riders" (\$100/150,000) by Edgar Payne and important sculpture, including "Appeal to the Great Spirit" (\$60/90,000) by Cyrus Dallin.

Carl Rungius has always been a mainstay of the



William R. Leigh (1866-1955), "A Close Call," 1943, oil on canvas, 35 by 30 inches, signed and dated lower left (\$800,000-\$1.2 million).

Coeur d'Alene Art Auction with a long string of record-breaking sales. This year features the most important work by the artist to hit the market in a decade with "Out of the Canyon" (\$300/500,000). The large grizzly bear family painting has been in a New York City collection since purchased from the artist in the 1930s and has never been on the market. Also coming from the same collection will be 14 etchings by the artist.

Contemporary Western masters make up a large part of the auction and will be headlined by Howard Terpning's "Whiskey Smugglers" (\$400/600,000). The painting won the Gold Medal in the 1998 Cowboy

Artists of America show and has remained in the original owner's collection since. It will be joined by other Terpning paintings, such as "The Pipe Holder" (\$150/250,000) and "Along the Old North Trail" (\$100/150,000).

Other important contemporary works include "Lost and Found" (\$150/250,000) by Martin Grelle; "US Dragoons in Texas," 1851 (\$80/120,000) by Tom Lovell; "Below Ronda" (\$60/90,000) by Clark Hulings; Clyde Aspevig's "The Tetons, Wyoming" (\$80/120,000); "Alberta Falls" by Richard Schmid, (\$60/90,000) and a masterpiece by Frank McCarthy, "The Long Knives" (\$60/90,000).

Wildlife and sporting paintings will be headlined by a large, one-owner collection of works by David Shepherd, many of which were commissioned by the owner, an avid African big-game hunter. Featured works include "Elephant Heaven" and "Angry Elephants" (\$50/75,000 each) and "Black Rhino and Ant Hill" (\$30/50,000).

These will be joined by other fine paintings, such as Philip R. Goodwin's "Moose Hunter (\$100/150,000); "The Predator" by Bob Kuhn, (\$60/90,000); "Setters on Point" by Edmund Osthaus (\$30/50,000) and "Katmai Bears" (\$30/50,000) by Ken Carlson.

Taos artists will be well represented with works, such as Walter Ufer "A Singer" (\$150/250,000); Joseph Henry Sharp's "Chief Bull Child - Blackfeet" (\$80/120,000) and "Firelight Drummer" (\$60/90,000); a magnificent Eanger Irving Couse "Tu-E-Na, Chieftain" (\$80/120,000); E. Martin Hennings "Riders in the Sage" (\$100/150,000) and Ernest Blumenschein's "Mountain Landscape" (\$30/50,000).

Unique to the sale this year will be a collection of 26 wagons created by Brian Ford, son of the late artist Dale Ford. The collection began as a collaboration between the two artists and enjoy a level of detail not seen in previous works. Almost every type of Western wagon is represented. Taking more than three years to complete, it is truly a once-in-a-lifetime collection.

For additional information, www.cdaartauction.com or 208-772-9009.



Navajo Third Phase Chief's Blanket, ca 187 To be offered September 2017

Consign Now American Indian and Western Art Live Salesroom Auction September 23, 2017 Consignment Deadline: July 7, 2017



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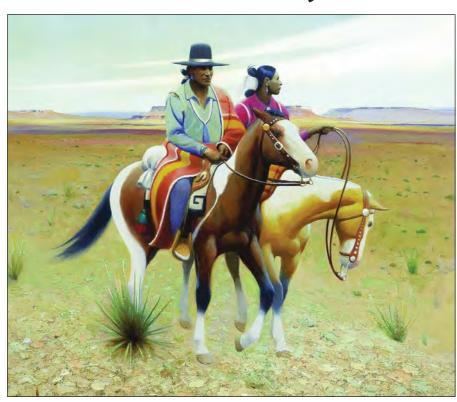


Charles M. Russell (1864-1926), "Approach of the White Men," 1897, oil on canvas, 24 by 34 inches, signed and dated lower left (\$1.5/2 million).



Howard Terpning (b 1927), "Whiskey Smugglers," 1998, gouache on paper, 261/2 by 40 inches, signed and dated lower right (\$400/600,000).

Leanin' Tree Museum Collection Headed To The Block In January 2018



"Dineah" by Gerard Curtis Delano (1890-1972), oil painting, 30 by 36 inches.

Scottsdale Art Auction is proud to have been selected to host the sale of the Leanin' Tree Museum of Western Art collection on Friday and Saturday, January 19 and 20, at its auction gallery in Arizona. The auction will feature more than 500 works, including Western, landscape and wildlife paintings, as well as numerous monumental sculptures of American Western and wildlife subjects.

While serving in the European Theater during World War II, young Ed Trumble witnessed firsthand the simple power of a greeting card. He saw and felt how hearing your name at mail call and being handed a card from the mailbag could lift the spirits of a soldier far from home. After the war, Trumble and co-founder Bob Lorenz decided to make a life and career out of the heartfelt and humorous images and messages that family and friends send to say they are thinking of one another. In 1949, they founded Leanin' Tree in Boulder, Colo. The business thrives as a family operation to this day.

The Leanin' Tree Museum grew out of Trumble's personal passion for the art of the American West. As his own collection grew, Trumble built a museum to house

it and make it available to the public. Of the museum, Trumble says, "The gratitude I feel for those who have loved the art I have loved cannot be fully expressed. And because the Leanin' Tree Museum has been my lifelong project, I care deeply about seeing the collection come full circle as it finds new loving homes with the next generation of families, collectors and museums."

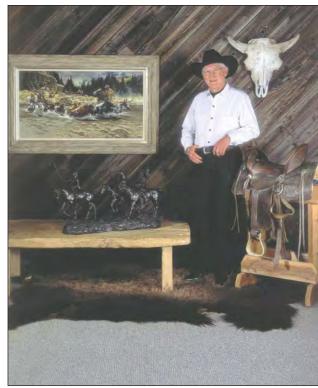
Among the hundreds of fine artworks that will be on offer are magnificent atmospheric oils by Gerard Curtis Delano, figurative masterpieces by Frank Mc-Carthy, nostalgic views by G. Harvey, dramatic paintings by Kenneth Riley and Martin Grelle, as well as scenes of Western life by noted Cowboy Artists of America painters such

as Charlie Dye, Joe Beeler and Melvin Warren. Elegant sculptures by Allan Houser and George Carlson, wildlife masterworks by Bob Kuhn and John Clymer, and many original paintings that became legendary Leanin' Tree greeting cards will also be for sale. Many of these works will be offered for sale for the first time.

The Scottsdale Art Auction is held in a state-of-the-art, 10,000-square-foot gallery showroom. All the works in the auction will be on view for two weeks prior to the sale date. Knowledgeable and experienced auction staff will be on hand to assist bidders, provide condition reports and expedite shipping after the sale.

Full color catalogs will be available and every lot will be on view at Scottsdale Art Auction's website, www.scottsdaleartauction.com. The Leanin' Tree Auction also has its own dedicated website, www.leanintreemuseumauction.com.

Founded by Michael Frost of J.N. Bartfield Galleries, Jack A. Morris Jr of Morris & Whiteside Galleries and Brad Richardson of Legacy Gallery, Scottsdale Art Auction is at 7176 Main Street, Scottsdale, Ariz.



Leanin' Tree Museum founder Ed Trumble.

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INCLUDING PROPERTY MILWAUKEE FROM THE NAPLES RUTH AND ROBERT VOGELE COLLECTION PALM BEACH

NOVEMBER 5, 2017 | DENVER

ACCEPTING CONSIGNMENTS THROUGH SEPTEMBER 8

INQUIRIES

CHICAGO

DENVER

SCOTTSDALE

ST. LOUIS

lesliehindman.com/denver denver@lesliehindman.com 1024 Cherokee Street, Suite 200 Denver, Colorado 80204 303.825.1855



FROM TOP: Margaret Tafoya "Corn Blossom" (Santa Clara, 1904-2001) Polished Redware Olla, 1986; Marie Martinez (San Ildefonso, 1887-1980) Polychrome Olla; Prehistoric Black on White Olla; Charles Loloma (Hopi, 1921-1991) A Gold Lapis Lazuli, Coral and Turquoise Earrings; Charles Loloma (Hopi, 1921-1991) A Gold Bracelet with Lapis Lazuli, Coral and Turquoise; Charles Loloma (Hopi, 1935-1991) Silver and Turquoise Bracelet; Blackfoot Hide and Floral Beaded Child's Vest, Circa 1890; A Pair of Sioux Beaded Child Moccasins, Late 19th Century or Earlier. To be sold at the Arts of the American West November 2017 auction.

Homage, Squared

Loan Show Looks At Cross-Cultural Theme

A special feature of Objects of Art Santa Fe and the Antique American Indian Art Show Santa Fe, two events running back to back at El Museo Cultural de Santa Fe in August, is the loan exhibition "Homage to the Square."



Screenprint by Josef Albers, 1970.

Organized by Mark Sublette Medicine Man Gallery of Tucson and Santa Fe, the display pairs 25 Navajo rugs and blankets woven between 1870 and 1950 with a series of Modern artworks incorporating polygon design and complex color interactions. The textiles, most of them nontraditional Navajo designs, focus on minimalist composition and artistic color play. Made by Native women, the weavings predate the East Coast Modernist art scene of the 1940s through 1960s.

Highlights include vintage prints by Josef Albers (1988–1976) and a painting by Jorge Fick (1932–2004), a New Mexican abstractionist who, like Albers, had ties to Black Mountain College in North

In the same venue, the Museum of International Folk Art is mounting the pop-up exhibit "The World in New Mexico, New Mexico in the World," spotlighting the diversity of the museum's collections, from a Miao Chinese crown to contemporary



"A Glimpse of Abiquiu" by Jorge Fick, circa 1995, acrylic on canvas board.

Peruvian folk art and Navajo silver. "Homage to the Square" debuts the evening of August 10 and runs through August 18 at the El Museo Cultural de Santa Fe before traveling to Mark Sublette Medicine Man Gallery in Tucson, where it will be on view between September 8 and October 18.



Navajo double-sided saddle blanket, circa 1930-1951.

El Museo Cultural de Santa Fe is at 555 Camino de la Familia. For additional information, www.objectsofartshows.com. Photos courtesy Mark Sublette Medicine Man Gallery.

Prehistoric Pieces To Highlight Cowan's September Indian & Western Auction

Building on its record-breaking spring sale, Cowan's Auctions will once again feature Prehistoric pieces in its fall American Indian & Western Art Auction scheduled for September 23. Included in the sale are two prominent Prehistoric collections: part two of the Jan W. Sorgenfrei collection of Prehis-

toric art and the start of the impressive Copper Culture collection of Roger "Buzzy" Mussatti.

Quality is the key word when referring to artifacts chosen by Sorgenfrei for his personal collection. He was especially partial to birdstones and had assembled arguably the world's fin-

est collection at the time of his death. This was on full display in Cowan's spring auction when the first part of the collection realized nearly \$450,000 on just 90 lots. Part two features more birdstones from the famed collector as well as Prehistoric blades, axes and other tools.

Although also from Prehistoric times, the Mussatti collection is very different from Sorgenfrei's. While Sorgenfrei collected almost exclusively stone pieces, Mussatti favored artifacts from the Copper Culture (4000–1000 BCE). The collection features bird darts, spear points, ulu blades, gorgets and various tools used for hunting and fishing. An avid outdoorsman, Mussatti unearthed most of the pieces himself in the Upper Peninsula of Michigan.

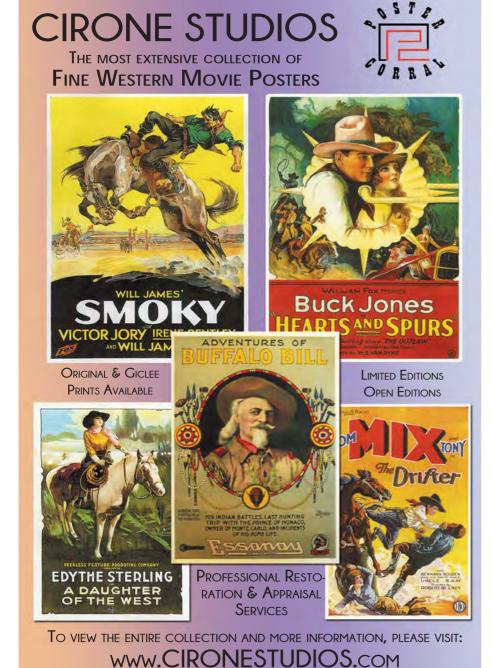
The auction also features two early Native American blankets in exceptional condition. A circa 1860 Navajo Third Phase blanket that once belonged to Don Bennett of Agoura Hills, Calif., is expected to bring between \$30,000 and \$40,000. Bennett founded the Don Bennett Invitational Antique Indian Art

Show in Santa Fe, N.M., precursor to the current Whitehawk Antique Indian and Ethnographic Art Show.

The other blanket expected to do well is a Navajo classic serape, circa 1850, with an estimated sale price of between \$25,000 and \$35,000. In addition to its excellent condition, what makes this particular blanket desirable is its unusual field. While the vast majority of Navajo serapes have a red field, this piece features a white field with red and blue accents.

Other sale highlights include pottery from the personal collection of Dwight Lanmon, one of the foremost experts on Native American ceramics. A Zuni Kiapkua olla with crows from his collection should fetch between \$15,000 and \$25,000, while a Santa Ana pottery olla is expected to hammer for between \$8,000 and \$10,000.

Cowan's American Indian & Western Art live salesroom auction will be Saturday, September 23, in Cowan's Cincinnati salesroom. A preview is planned for Friday, September 22. For information, www.cowans.com.



860.424.7805 | tony_cirone@hotmail.com



To be offered in September, from left, a Zuni Kiapkua olla with crows (\$15/\$20,000); a Zuni polychrome olla (\$6/\$8,000) and a Santa Ana olla (\$8/\$10,000). The pots at rear are from the collection of Dwight Lanmon, the Pueblo pottery authority and retired director of Winterthur Museum and the Corning Museum of Glass.

ARIAT Exhibitions and Events of Note

MUSEUMS

August 15-September 23

A Timeless Legacy - Women Artists of Glacier National Park Hockaday Museum of Art www.hockadaymuseum.org

19 August-September 17

Threads of Time: Tradition and Change in Indigenous American Textiles Michael C. Carlos Museum of Emory University Atlanta

www.carlos.emory.edu

August 19-October 22

We the People: A Portrait of Early Oklahoma National Cowboy & Western Heritage Museum Oklahoma City www.nationalcowboymuseum.org

To August 20

Cultural imPRINT: Northwest Coast Prints Tacoma Art Museum Tacoma www.tacomanartmuseum.com

To August 26

Cowboys & Indians by Harold T. "H" Holden and Mike Larsen Oklahoma Hall of Fame, Gaylord Pickens Museum Oklahoma City www.oklahomahof.com

To August 27

Iridescence: John Gould's Hummingbirds National Museum of Wildlife Art Jackson www.wildlifeart.org

Plains Indian Art: Created in Community Gilcrease Museum

www.gilcrease.org

August 27-December 31, 2018

Stepping Out: 10,000 Years of Walking the West Museum of Indian Arts and Culture Santa Fe www.indianartsandculture.org

To August 31

By Her Hand: Native American Women, Their Art and the Photographs of Edward S. Curtis Favell Museum Klamath Falls www.favellmuseum.org

Identity & Expression: 20th Century Native American Art Philbrook Museum of Art Tulsa www.philbrook.org

To September 4

Tony Abeyta: Convergence Museum of Northern Arizona Flagstaff www.musnaz.org

To September 5

Blanket Stories: Western Door, Salt Sacks and Three Sisters, By Senaca Native Artist Marie Watt Rockwell Museum Corning

To September 10

www.rockwellmuseum.org

Edward S. Curtis: The North American Indian Muskegon Museum of Art Muskegon www.muskegonmuseum.org

The Western: An Epic in Art and Film Denver Art Museum www.denverartmuseum.org

From September 16

Canvas of Clay: Hopi Pottery Masterworks From The Allan and Judith Cooke Collection Western Spirit, Scottsdale's Museum of the West Scottsdale www.scottsdalemuseumwest.org

To September 24

Bridles and Bits: Treasures from the Southwest Wheelwright Museum of the American Indian Santa Fe www.wheelwright.org

To October 8

W. Herbert "Buck" Dunton: Twilight of the West Taos Art Museum at Fechin House Taos

www.taosartmuseum.org

American Indian Art from the Fenimore Art Museum: The Thaw Collection Metropolitan Museum of Art New York City www.metmuseum.org

Painting Red Rocks Country, Past and Present Booth Western Art Museum Cartersville www.boothmuseum.org

To October 22

Into the Future: Culture Power in Native American Art Museum of Indian Arts and Culture Santa Fe www.indianartsandculture.org

To October 29

Ansel Adams: The Masterworks Booth Western Art Museum Cartersville www.boothmuseum.org

"Having their Picture Took": Western Portrait Photography Then and Now Desert Caballeros Western Museum Wickenburg www.westernmuseum.org

November 3-July 15, 2018

Awa Tsireh: Pueblo Painter and Metalsmith Heard Museum Phoenix www.heard.org

To November 5

Spirit of Creation: Works on Paper by Native American Artists Albuquerque Museum Albuquerque www.albuquerquemuseum.org

November 10-January 6, 2019

Transformer: Native Art in Light and Sound National Museum of the American Indian New York City www.nmai.si.edu

To November 15

Maryhill Favorites: The Western Experience Maryhill Museum of Art Goldendale www.maryhillmuseum.org

December 10-December 31, 2018

Lifeways of the Southern Athabaskans Museum of Indian Arts and Culture Santa Fe www.indianartsandculture.org

To December 23 To Honor The Plains Nations Brinton Museum Bighorn www.thebrintonmuseum.org

To December 31

Jody Naranjo: Revealing Joy Museum of Indian Arts and Culture Santa Fe www.indianartsandculture.org

Grand Canyon Grandeur Western Spirit, Scottsdale's Museum of the West Scottsdale www.scottsdalemuseumwest.org

Edward S. Curtis Among the Kwakiutl Fenimore Art Museum Cooperstown www.fenimoreartmuseum.org

Dwell with Beauty: Native Americans at Home Fenimore Art Museum Cooperstown www.fenimoreartmuseum.org

Over the Edge: Fred Harvey at the Grand Canyon and in the Great Southwest Heard Museum Phoenix

Raven's Many Gifts: Native Art of the Northwest Coast Peabody Essex Museum Salem www.pem.org

Creating the Modern Southwest Gilcrease Museum www.gilcrease.org

Follow The North Star: Inuit Art from the Collection of Estrellita and Yousuf Karsh Museum of Fine Arts Boston www.mfa.org

To January 2, 2018

Frederic Remington at The Met Metropolitan Museum of Art New York City www.metmuseum.org

To January 7, 2018

I-Witness Culture: Frank Buffalo Hyde Museum of Indian Arts and Culture Santa Fe

www.indianartsandculture.org

To January 31, 2018Cody to the World: Celebrating 100 Years at the Buffalo Bill Center of the West Buffalo Bill Center of the West Cody www.centerofthewest.org

To January 8, 2019

Akunnittinni: A Kinngait Family Portrait National Museum of the American Indian

February 3-June 17, 2018

Kay Walking Stick: An American Artist Montclair Art Museum Montclaii www.montclairartmuseum.org

February 10-March 25, 2018

Masters of the American West Autry Museum Los Angeles www.theautry.org

February 24-September 2, 2018

Hans Meyer-Kassel, Artist of Nevada Nevada Museum of Art Reno www.nevadaart.org

To April 1, 2018

Cartoons & Comics: The Early Art of Tom Ryan National Cowboy & Western Heritage Museum Oklahoma City www.nationalcowboymuseum.org

To April 15, 2018

Beads: A Universe of Meaning Wheelwright Museum of the American Indian www.wheelwright.org

June 2, 2018-October 14, 2018

American Jewelry from New Mexico Albuquerque Museum Albuquerque www.albuquerquemuseum.org

June 8, 2018-September 30, 2018 Albert Bierstadt: Witness to a Changing West Buffalo Bill Center of the West

Cody www.centerofthewest.org

SHOWS AND MARKETS

July 29-30

66th Annual Traditional Spanish Market Preview July 28 Spanish Colonial Arts Society Santa Fe www.spanishcolonial.org

August 11-13

Objects of Art Santa Fe Preview August 10
Kim Martindale and John Morris Santa Fe www.objectsofartsantafe.com

August 16-18

The Antique American Indian Art Show Preview August 15 Kim Martindale and John Morris www.antiqueindianartshow.com

August 19-20

96th Santa Fe Indian Market Preview August 18 **SWAIA** Santa Fe www.swaia.org

September 8-October 8 Quest For The West Art Show and Sale

Opening Weekend September 8-9 Eiteljorg Museum of American Indians and Western Art Indianapolis www.eiteljorg.org

September 17-January 15, 2018

9th Annual Grand Canyon Celebration of Art Grand Canyon Association Grand Canyon www.grandcanyon.org

January 20-21, 2018 High Noon Show

Brian Lebel's Old West Events Mesa www.oldwestevents.com

March 3-4, 2018

Indian Fair & Market Heard Museum Guild Best of Show Reception March 2 Phoenix www.heard.org

March 15-17, 2018

The Russell Exhibition and Sale C.M. Russell Museum Great Falls www.cmrussell.org

March 25-May 13, 2018

Cowgirl Up! Art from the Other Half of the West Desert Caballeros Western Museum Wickenburg www.westernmuseum.ora

Summer 2018

Old West Show Brian Lebel's Old West Events www.oldwestevents.com

AUCTIONS

August 17-18

42nd Annual Benefit Auction Wheelwright Museum of the American Indian www.wheelwright.org

August 19

Live Auction & Gala Santa Fe Indian Market **SWAIA** Santa Fe www.swaia.org

Fall 2017

The Potomack Company Native American and Western Art Alexandria www.potomackcompany.com

American Indian and Western Art including part two of the Jan W. Sorgenfrei Collection of Prehistoric American Indian Art. Cowan's Cincinnati www.cowanauctions.com

November 5

Arts of the American West Leslie Hindman Auctioneers Denver www.lesliehindman.com

November 14

Art of the American West John Moran Auctioneers Monrovia www.johnmoran.com

January 19-20, 2018 Leanin' Tree Museum Collection

Scottsdale Art Auction Scottsdale www.scottsdaleartauction.com

January 20, 2018

Brian Lebel's High Noon Auction Mesa www.oldwestevents.com

April 2018

Art of the American West John Moran Auctioneers Monrovia www.johnmoran.com

April 7, 2018

Summer 2018

Western, Wildlife and Sporting Art Scottsdale Art Auction Scottsdale www.scottsdaleartauction.com

Brian Lebel's Old West Auction www.oldwestevents.com

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ing source for the artwork of Edward S. Curtis. www.edwardcurtis.com

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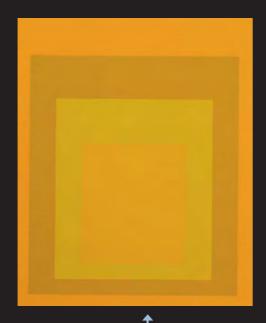
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tobyherbst@cybermesa.com



OBJECTS OF ART

UPCOMING SHOWS





AUG 10-13, 2017 EL MUSEO, SANTA FE, NM



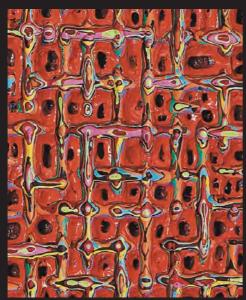


AUG 15-18, 2017 EL MUSEO, SANTA FE, NM



OBJECTS OF ART

OCT 6-8, 2017 THE REEF, LOS ANGELES, CA











AMERICAN INDIAN

JAN 10-14, 2018

FEB 8-11, 2018 LA CONVENTION CENTER, LOS ANGELES CA FORT MASON CENTER, SAN FRANCISCO, CA

FEB 17-18, 2018 MARIN CENTER, SAN RAFAEL CA