

SANTA FE AUGUST 2020 VIRTUAL SHOW

Elmore Indian Art Exclusive Catalog Preview

Hopi Bird Bowl by Fannie Nampeyo c. 1945



Fannie Nampeyo (1904-1987) was the daughter of Nampeyo, and learned pottery making directly from her mother. This bird effigy bowl was made between 1935 and 1945 and is clearly signed by Fannie on the bottom. The piece measures 2 ½" height and 4 ¼" diameter, and is in original condition without repair. A nice example from her body of work—she produced many of these effigies in her career. Provenance: a California Estate.

p4261 - \$495

Hopi Jar with Eagle Tail Design by Fannie Nampeyo



Clearly signed by Fannie, this large seed jar features Nampeyo's well-known eagle tail feather drop with talons. The mouth is squared off with a red polished clay, and the ceramic is perfectly molded, well painted, and well fired. The jar is a striking example of Nampeyo's designs being passed down to her daughter Fannie to continue the Sikyatki Revival Art Movement founded by Nampeyo in the 1880s. This jar measures 7" height and 10 ½" diameter, and is in excellent condition. Provenance: the Seymour and Harriet Koenig collection, New York.

p4236 - \$11,500

Black and White on Red Slip Open Bowl by Nampeyo, c. 1910



This bowl is a personal favorite of Steve Elmore and features an outrageous abstract design with swirling eyes. The design screams modernism in all its elements and is an example of Nampeyo's own protean creativity as it does not copy any earlier designs but was created by Nampeyo as an original aesthetic statement. The bowl measures 3" height and 9 1/2" in diameter and is in original condition without repair or restoration. It is published in "In Search of Nampeyo: The Early Years, 1875-1892" (p. xvi). Provenance: the Steve Elmore collection.

p1936 - \$7,650

Seed Jar with Birds by Nampeyo c. 1900



This flat-topped seed jar features two abstract birds and a squared off red design around the circular opening. Nampeyo made this jar around 1900 and is an excellent example of her early yellow slip. It measures 4" height and 9 1/2" diameter, and is in original condition.

p4026 - \$11,000

Early Sikyatki Revival Polacca Jar by Nampeyo



This early jar from the late 1880s has a big presence. The Polacca slip and the design both date this piece to Nampeyo's early Sikyatki Revival period. It shows her starting to widen her jars while adding ancient Hopi designs—here, incorporating feathers, dotting, and hatching. The jar has a large presence and is in original, unrestored condition. It measures 8 1/2" height and 13" diameter. The design on this jar matches that on the early Sikyatki Revival bowl below (p3237). Provenance: an old Chicago collection.

p3024 - \$18,500

Early Sikyatki Revival Bowl by Nampeyo



This is an early Sikyatki Revival Polacca bowl by Nampeyo from the personal collection of Steve Elmore. It features the same Polacca slip as the other early Sikyatki Revival piece presented (p3024) and both represent some of Nampeyo's early experiments in recreating the ancient Hopi designs. The bowl is in original condition and measures 3" height and 8 1/4" diameter. It is a personal favorite of Steve Elmore due to the strength and clarity of the piece. An impeccable example of a traditional piece that shows Nampeyo figuring out the future of her work. The design on this bowl matches that of the early Sikyatki Revival jar above (p3024).

p3237 - \$8,500

Navajo Box Bow Squash Blossom Necklace, c. 1930



This excellent Navajo squash blossom necklace measures 22 ½" in length and has 24 carefully-made silver box bow elements on a double strand, each with an untreated American turquoise cabochon. There are 5 stones in the naja. All stones are original. This is a smaller and lighter squash blossom necklace. It was recently restrung on wire from its original cotton string, and has a hook and eye closure. Nice old item.

af0555x - \$1,295

Rare Zuni Owl Trio, c. 1900



In more than three decades of collecting and researching pueblo pottery, Steve Elmore has only seen one other Zuni ceramic featuring three owls all together like these three chicks on a limb. The piece shows good age and is in remarkably good condition for being well over 100 years old. Measures 3 1/4" height and 10" width. This trio is looking for a new home to land in!

p3962 - \$1,200

Hopi Hilili Katsina Doll



This is a beautifully painted katsina doll depicting Hilili that was made around 1955. The doll is 12" tall without feathers and 17" tall including feathers. Hilili is a katsina that arrived at Hopi from Acoma or Laguna pueblos, where he is known as Heleleka. He is named for the call he makes and is a popular guardian katsina.

h514 - \$895

Small Polychrome Rainbird Jar by Lucy M. Lewis, c.1960



This is a classic Lucy Lewis piece—very thin, well-molded, and well-painted—made by Lucy around 1960. It is clearly signed by the artist. The jar is in excellent condition, with no restoration, and measures 3 1/4" height and 4" diameter.

p4298 - \$900

Cochiti Storage Jar, c. 1880-1890



This is a great example of a Cochiti water jar or olla dating from around 1880-1890. The characteristic gray slip and floral designs are iconic examples of the period. This piece measures 12 1/2" height and 13" diameter and is in original condition. It has the secondary red band characteristic of a classic example of a 19th century ethnographic ceramic from Cochiti Pueblo.

p4270 - \$3,350

Hopi Silent Warrior Kachina Plaque, c. 1950



This wicker plaque is an excellent example of a Hopi pictorial basket from Third Mesa in the 1950s, this one depicting the face of Silent Warrior katsina. The design shows great color and detail. The plaque measures 12" in diameter and is in excellent original condition. A great addition to any collection of Hopi wickers!

b355 - \$750

Thunderbird Painting by James Russell Humetewa



This is a Hopi painting of a Thunderbird from the late 1940s in its original frame. It is gouache on paper and measures 19" height and 22" width. The image itself measures 9 ¼" height and 13" width. The painting is clearly signed by the artist, James Russell Humetewa (1926-1976).

i213 - \$1,250

Exceptional Hopi Open Bowl with Avanyu Design by Rachel Sahmie



This striking water serpent design was influenced by an original Polacca bowl by Nampeyo, made around 1890. The molding of the neck on this bowl closely parallels that of the original bowl which is a major piece by Nampeyo. The bowl measures 3" height and 10 1/2" diameter and is clearly signed by the artist. Flecks of mica show in the traditional Hopi clay used in this traditional bowl, which was also pit-fired traditionally. Interesting glyphs on the outside complete the artistry of this bowl. Rachel Sahmie is a modern master of traditional Hopi pottery, and is the great-great-granddaughter of Nampeyo (1856-1942), the matriarch of modern Hopi pottery.

p4268 - \$1,650

Large Zia Polychrome Jar, c. 1885



This is a fantastic 19th century Zia polychrome olla with great provenance. This old Zia water jar was collected after some use at the pueblo, and has some water staining, along with a solid patination from use. The design is similar to those of Acoma at the time, especially the red diamond, and the jar is in excellent original condition with no repair. There are two small one inch sections of rim wear, and minor fire clouds on the bottom. The jar came out of a private Santa Fe collection recently, and has the number 460 on the bottom in bold black marker. These numbers are from the old Vanderwagon Collection that was purchased by Larry Frank in the late 1960s. It is a solid example of a historic jar with a secondary red band, and measures 10 1/2" height and 12 1/4" diameter.

p4234 - \$7,850

Santo Domingo Olla, c. 1880



This old Santo Domingo water jar or olla is from the old Vanderwagon collection that Larry Frank bought in the late 1960s. The olla shows ethnographic use in the village, but is intact with a great patination of age. It measures 10" height and 11 1/2" diameter, and has no repair or restoration. It features a bright, wide secondary band of reddish/orange hue around the base—another indication of its age. It has a beautiful rounded early form with its early simple geometric designs, and dates to 1880 or a little earlier.

p4233 - \$5,500

Large Early Migration Seed Jar by Nampeyo, c. 1905



This seed jar clearly shows Nampeyo's classic seed jar form which she mastered over several decades. Here, she is still perfecting her migration design which she borrowed from the prehistoric world and improved over time. The spacing on one of the feathered designs around 11 o'clock on the jar is uneven, and of course, the design becomes even more stylized later, so it's interesting to see an early version. This ceramic has good size and a big presence. It measures 5" height by 10" diameter.

p3551 - \$4,850

Large Contemporary Hopi Canteen by Rachel Sahmie



This large canteen is an excellent traditional piece by contemporary Hopi potter Rachel Sahmie. Rachel Sahmie is the great-great-granddaughter of Nampeyo (1856-1942), the matriarch of modern Hopi pottery. The canteen is hand coiled from native Hopi clay and traditionally pit fired. It features a large image of the Palhik Mana or Butterfly Maiden. It measures 11 1/2" height, 10 1/4" width, and 9 3/4" depth. It is clearly signed with Rachel's signature "Nampeyo Koo Loo." An excellent piece by a major contemporary Native American potter.

p3958 - \$3,000

Elegant Santa Clara Blackware Jar by Margaret Tafoya



This tall neck jar features a double rainbow shoulder and the familiar impressed bear paw of the Tafoya family at Santa Clara Pueblo. It measures 12" in height and 9" in diameter. The signature of Margaret Tafoya was signed in the clay on the bottom while it was still wet. The jar is in excellent condition with no blemishes and no repairs. It features an excellent black polished sheen overall, and is a terrific example of Margaret's work—large, elegant, and graceful.

p4137 - \$6,950

Large Santa Clara Blackware Jar by Margaret Tafoya



This large graceful water jar features a beautiful polish and the distinctive bear paw impressions of the Tafoya family. The jar is clearly signed Margaret Tafoya on the bottom when the clay was wet. This large masterful jar measures 15 ½" height and 13" diameter, and is in excellent original condition. It has an exceptional polish and surface.

p3702 - \$28,500

Large Acoma Polychrome Jar, c. 1920-1930



This large Acoma jar dates to the 1920s and appears to Steve Elmore to be an early ceramic by Lucy M. Lewis, the great Acoma potter. Of course, her early pieces are not signed, nor is this one, but it does have her rolled-in rim, and similar hatching and fretting designs as her later work. The jar's provenance is Adobe Gallery into the Joseph Pytko collection here in Santa Fe. It measures 10" height and almost 12 7/8" diameter, and has a large, impressive presence.

p4301 - \$4,850

Giant Acoma Polychrome Jar by Sarah Garcia



This is one of the largest jars known by master potter Sarah Garcia (1928-2015). Sarah Garcia is considered one of the most prolific potters in the history of Acoma, alongside Jessie Garcia, Lucy Lewis, and Marie Z. Chino. These potters were responsible for the revival of Anasazi and Tularosa styles at Acoma. The jar has exquisite polychrome colors and features the motif of Heart-Line Deer. It measures 17 1/2" height and 17" diameter. The jar was made in 1985, and is in excellent original condition with no repairs. It is made of traditional Acoma clay and paints. Please use the inventory number p4078 when contacting the gallery about this item.

p4078 - \$5,500

Large Hopi Storage Jar by Jean Sahmie



This is the last large piece that we have by Jean Sahmie—she is no longer making large pieces, and hasn't for several years. Jean Sahmie, a fifth generation Nampeyo family master potter, made this large storage jar in her prime, in the late 1990s. It measures 9" height and 12" diameter, and is in original condition without repair or restoration. The Santa Fe dealer Dick Howard bought the ceramic from Jean and it was later acquired by the Santa Fe collector Dr. Louis Zucal, who outbid Steve Elmore at a RG Munn auction for it. The jar is painted with many complex designs that are well-integrated. The jar fired beautifully, and is at the masterpiece level in both size and decoration. Undoubtedly, it is one of the finest ceramics that Jean Sahmie ever made. It is clearly signed by the artist with her Hopi name "Sak'Honsee."

p3941 - \$4,850

Large Acoma Jar by Anita Lowden



This rare ceramic was made by one of Acoma's best potters in 1959 during a period when ancient Mimbres designs were being rediscovered by contemporary Acoma potters. Lowden's original two-panel design of a large bird is intriguing, masterful, and clearly shows this ancient influence. The piece measures 10 1/2" high and 8 1/2" diameter, and is in original condition without repair or restoration. It is thinly molded, symmetrically formed, and traditionally fired—"kissed by fire" on one side of the jar. An unusual and rare example of traditional Acoma pottery by one of the best-known potters of Acoma.

p4258 - \$1,850

San Ildefonso Black on Black Plate by Anna and Julian Martinez



Here is a wonderful piece of early black on black pottery from San Ildefonso Pueblo. This piece is signed "Anna" by Maximiliana Martinez (1885-1955). Anna was the older sister of Maria Martinez. The abstract geometric design in matte black is an excellent example of the fine drawing of Julian Martinez, the husband of Maria. Julian's work appears frequently on both Maria and Anna's pottery. This piece is in excellent condition with an exceptional polish. It measures 2" height and 10" diameter. An excellent addition to any collection of modern Pueblo pottery.

p3995 - \$2,450

Zuni Stepped Kiva Bowl with Avanyus, c. 1900-1910



This is a ceremonial piece used in the kivas. The inside of the bowl depicts the water serpents found around the springs and the rivers, and the steps represent the steps to the kiva. The tadpoles and dragonflies are also symbols of water, which is exactly what is being requested in the ceremonies—water, in any form. It measures 4 ½" height and 11 ½" diameter, it has one reglued chip. Provenance: a Boston collection. A truly unique item.

p4212 - \$3,300

Zuni Polychrome Frog Jar, c. 1890-1900



This is a large traditional Zuni olla with an applied leopard frogs from around 1890-1900. It's completely traditionally made. The frog jars supposedly were used in the kivas for ceremonies, although some of them later became more popularized as tourist items. It is an early historic jar and is unsigned. The jar is in good condition with minor repair, and measures 10" height and 12" diameter.

p2438 – \$6,500

Cochiti Storyteller by Helen Cordero



Here is an early example of the work of Cochiti pueblo master potter Helen Cordero (1915-1994). Alexander Girard of the Museum of International Folk Art commissioned the first storyteller from Helen Cordero in 1964. She has said that the storyteller figure itself was inspired by her grandfather, Santiago Quintana. This storyteller figurine features ten small children with excellent attention to detail. It is clearly signed by the artist, and measures 9 3/4" height and 6 3/4" depth at the legs. The storyteller was originally purchased from the artist in the early 1970s and is in excellent condition.

p3376 - \$12,500

**San Ildefonso Polychrome Jar by Anna Montoya and Crescencio Martinez,
c.1905**



This excellent polychrome olla is attributed to Maximiliana (Anna) Montoya (1885-1955), eldest sister of Maria Montoya Martinez, and painted for her by Crescencio Martinez (1879-1918), her husband, and brother of Tonita Roybal. Both Crescencio and Anna painted pots for Maria Martinez. Unfortunately, Crescencio passed away at age 39 from the 1918 flu pandemic, and pieces by this husband and wife team are rare. The olla is stone polished rather than rag wiped which dates it to about 1905. It measures 9 3/4" height and 11" diameter, and is in original condition.

p1851 - \$14,000

San Ildefonso Polychrome Bird Jar by the Montoyas, c. 1900-1905



The craquelure of stone polishing is clearly seen on the surface of this old San Ildefonso olla, thus dating it to pre-1905, when the easier rag slip was introduced on potting at San Ildefonso. The drawing of six distinctive birds matches other birds drawn by Florentino Montoya, husband of the potter Martina Vigil. The Montoyas were the dominant potters at San Ildefonso in the last quarter of the 19th century and into the new century. The jar features a secondary red band above the base, another indication of its early age. The mouth is also red-slipped. It measures 10 1/4" height and 11" diameter. An excellent example of the work of this master husband and wife potting team.

p3431 - \$9,500