



An Early Classic First Phase Chief's Blanket, Navajo, circa 1800,  
also known as the Schoch First Phase.

Survey #021221 – Schoch First Phase

February 12, 2021

Joshua Baer, Appraiser

Federal Tax I.D. Number: 85-0359582

©2021 Joshua Baer & Company, a New Mexico Corporation. All rights reserved.  
This survey contains confidential information. Permission to reproduce all or part  
of this survey, including all photographs, must be requested and received in writing  
from Joshua Baer & Company prior to reproduction. Unauthorized reproductions  
either in print, on line, or in any other media will result in civil liability and  
criminal prosecution according to state, federal, and international copyright laws.

## **Bibliography**

Amsden, Charles Avery  
*Navaho Weaving – Its Technic And History*  
Rio Grande Press, Chicago, Illinois, 1934

Baer, Joshua  
*Collecting The Navajo Child's Blanket*  
Morning Star Gallery, Santa Fe, 1986

Baer, Joshua  
*Twelve Classics*  
Memorial Network Publications, Santa Fe, 1989

Baer, Joshua  
*Space And Design, A Brief History Of The Navajo Chief's Blanket*  
"The Magazine Antiques" September, 1989  
Brandt Publications, New York, 1989

Baer, Joshua  
*The Last Blankets*  
Memorial Network Publications, Santa Fe, 1989

Berlant, Anthony; and Kahlenberg, Mary Hunt  
*The Navajo Blanket (Exhibition Catalog)*  
Praeger Publishers, in association with the Los Angeles County Museum of Art,  
Los Angeles, 1972

Berlant, Anthony; and Kahlenberg, Mary Hunt  
*Walk In Beauty – The Navajo And Their Blankets*  
New York Graphic Society, Boston, 1977

Berlant, Anthony; and Whitaker, Dr. Kathleen  
*Nineteenth Century American Indian Blankets: The Berlant Collection*  
Machida Museum, Tokyo, 1981

Bloomberg, Nancy J.  
*Navajo Textiles – The William Randolph Hearst Collection*  
The University of Arizona Press, Tucson, 1988

Bonar, Eulalie  
*Woven By The Grandmothers – Nineteenth-Century Navajo Textiles*  
*From The National Museum Of The American Indian*  
Smithsonian Institution Press, Washington, D.C., and London, 1996

Campbell, Tyrone D.; and Begner, Steven  
*Navajo Pictorial Weaving 1860-1950 (Expanded, Revised Edition)*  
Schiffer Publishing, Ltd., Atglen, Pennsylvania, 2018

(continued...)

**(Bibliography, continued...)**

Erdman, Donnelly; and Holstein, Philip M.  
*Enduring Visions – 1000 Years Of Southwestern Indian Art*  
Aspen Center for the Visual Arts, Aspen, 1979

Ewing, Douglas C.; Bates, Craig; and Brassler, Ted J.  
*Pleasing The Spirits*  
Ghlyen Press, New York, New York, 1982

Greenfield, Amy Butler  
*A Perfect Red: Empire, Espionage, And The Quest For The Color of Desire*  
Harper Collins, New York, 2005

Fisher, Nora; and Bowen, Dorothy Boyd  
*Rio Grande Textiles*  
Museum of New Mexico Press, Santa Fe, 1979

Gregg, Josiah  
*Commerce Of The Prairies*  
Henry G. Langley, New York, 1844

Hedlund, Anne Lane  
*Navajo Weavings From The Andy Williams Collection*  
The Saint Louis Art Museum, St Louis, 1997

James, George Wharton  
*Indian Blankets And Their Makers*  
Tudor Press, New York, 1937.

Jeter, James; and Juelke, Paula Marie  
*The Saltillo Serape*  
New World Arts, Santa Barbara, 1978

Kaufman, Alice; and Selser, Christopher  
*The Navajo Weaving Tradition – 1650 To The Present*  
E. P. Dutton, Inc., New York , 1985

Partridge, William  
*A Practical Treatise On Dying Woollen, Cotton, And Silk*  
William Partridge & Son, New York, 1834

Polomé, Edgar C., et alia  
*Languages And Cultures – Studies In Honor Of Edgar C. Polomé*  
Mouton de Gruyter, New York, and Amsterdam, 1988

Robb, Matthew H., and D'Allesandro, Jill  
*Lines On The Horizon - Native American Art From The Weisel Family Collection*  
Fine Arts Museums of San Francisco, 2014

(continued...)

**(Bibliography, continued...)**

Shaw, George Everett  
*Art Of The Ancestors*  
Aspen Art Museum, Aspen, 2004

Thompson, Judy  
*The North American Indian Collection. A Catalog.*  
Historical Museum, Bern, Switzerland, 1977

Torrence, Gaylord  
*The Plains Indians – Artists Of Earth And Sky*  
Skira Rizzoli, New York, 2014

Torrence, Gaylord; Blackhawk, Ned; and Yount, Sylvia  
*Art Of Native America – The Charles And Valerie Diker Collection*  
The Metropolitan Museum of Art, New York, 2018

Valette, Rebecca M.; and Jean-Paul  
*Navajo Weavings With Ceremonial Themes*  
Schiffer Publishing, Ltd., Atglen, Pennsylvania, 2017

Vincent, Gilbert T.  
*Art Of The North American Indians – The Thaw Collection*  
Fenimore Art Museum, Cooperstown, New York  
University of Washington Press, Seattle, 2000

Webster, Laurie D.  
*Collecting The Weaver's Art – The William Claflin Collection Of Southwestern Textiles*  
Peabody Museum Press, Harvard University, Boston, 2003

Weid, Maximilian, Prince von; and Bodmer, Karl  
*Travels In The Interior Of North America, by Maximilian, Prince of Wied*  
Ackermann and Company, London, 1844

Wheat, Dr. Joe Ben; and Hedlund, Ann Lane  
*Blanket Weaving In The Southwest*  
The University of Arizona Press, Tucson, 2003

Whitaker, Kathleen  
*Southwest Textiles – Weavings Of The Navajo and Pueblo*  
University of Washington Press, Seattle and London, 2002

[End of **Bibliography**]

## Acknowledgement

In December, 2019, my wife and I were introduced to Martin Schultz. We met Martin in Santa Fe, where he was Visiting Fellow of the Women's International Study Center, and Cultural Advisor to the Acequia Madre House Collections. At that time, Martin's full-time position was Curator of North and Central American and Arctic Collections at the National Museums of World Cultures, in Gothenburg and Stockholm, Sweden. Martin is currently co-director of Museum Cerny in Bern, Switzerland.

During the late 1990s, Martin studied history, philosophy, religious studies, ancient American studies, sinology, historic ethnology, and prehistory in Bonn, Frankfurt, and Hannover, in Germany. As a student, Martin contributed to various ethnological exhibition projects, particularly in the areas of material culture and the history of collecting. Since 1999, Martin has been recording the tribal collections of museums in Europe and North America. In 2012 and 2013, Martin was Head of Ethnographic Collections at the Reiss-Engelhorn Museum in Mannheim, Germany. From 2013 to 2016, Martin was Guest Curator at the Historical and Ethnological Museum in St. Gallen, Switzerland, where he developed the museum's permanent North America exhibition. Martin was also Curator of the African and American collections at the Bern Historical Museum in Bern, Switzerland.

It's unusual to meet anyone, European or American, who's seen as much historic Native American art as Martin has seen. Within minutes of being introduced, we started showing each other pictures, both on Martin's laptop and on my phone. At one point, Martin saw a picture of a Navajo chief's blanket on my phone. "We had one like this in Bern," he said. The picture on my phone was a photograph of the Cahn First Phase Chief's Blanket, Navajo, circa 1800-1830. I asked Martin if he had a picture of the blanket in Bern. He went in to the other room, came back with an external hard drive, connected it to his laptop, and brought up pictures of the Schoch First Phase Chief's Blanket.

After our meeting, Martin and I exchanged emails about Lorenz Alphons Schoch and the Schoch First Phase. By June, 2020, I'd started writing about the Schoch First Phase. Classic Navajo blankets are great teachers. The lack of attribution to an individual artist compels you to attribute by culture. Attribution by culture compels you to develop a context, not only for Navajo culture, but for the cultures that traded with early and mid-nineteenth century Navajo weavers. Collection history, comparable examples, historic events, and the nineteenth century barter economy all contribute to the development of that context. During the last year, the Schoch First Phase has taught me as much about classic Navajo blankets as any other blanket I've seen.

The Schoch First Phase's status as an early classic first phase with documented collection history makes it a Rosetta Stone for anyone with an interest in Navajo blankets. The more I learned about the Schoch First Phase, the more the first phase connected me to the era in which it was woven, bartered, and collected. This has been an invaluable experience. All of it became possible because of Martin Schultz, his generosity, and his willingness to share information.

Joshua Baer  
Santa Fe  
February, 2021



### Classic Navajo Chief's Blankets

Upper Left: A First Phase Chief's Blanket, Ute Style, Navajo, circa 1830

Upper Right: A Bayeta Second Phase Chief's Blanket, Navajo, circa 1850

Lower Left: A Bayeta Third Phase Chief's Blanket, Navajo, circa 1850

Lower Right: A Chief's Blanket Variant, Ute Style, Navajo, circa 1840.

Photographs ©2021 Joshua Baer & Company, Santa Fe.

## Classic Navajo Chief's Blankets

Classic Navajo chief's blankets were woven between 1800 and 1865. While a small number of chief's blankets were woven for Navajo men and women, the majority were woven as trade items and bartered to ranking members—or “chiefs”—of the Arapahoe, Blackfoot, Cheyenne, Kiowa, Lakota, or Ute tribes. Between 1800 and 1870, non-Navajo Native American men and women wore Navajo chief's blankets around their shoulders, as robes. By 1840, the chief's blanket had replaced the buffalo robe as the most valuable trade item in North America, and was accepted both as a store of value and form of currency throughout the Southwest, Great Plains, and Missouri Valley.

Anglo-American explorers and military officers began collecting Navajo chief's blankets during the 1840s. Between 1840 and 1860, the rate of exchange for one chief's blanket was either ten buffalo hides, twenty horses, or fifty dollars in gold. In 1850, ten dollars was one month's pay for a cavalry officer in the U. S. Army. The ten-dollar gold piece, or “eagle,” contained one-half of one ounce of gold.

First phase chief's blankets have horizontally banded fields with no design elements. Ute Style first phases have blue, white, and brown horizontal bands. Bayeta first phases have thin horizontal stripes of raveled red bayeta between their blue and brown bands. While Ute Style first phases tend to pre-date bayeta first phases, it would be a mistake to assume that every Ute Style first phase was woven before every bayeta first phase.

Second phase chief's blankets have horizontally banded fields with rectangular foreground designs, usually in the form of either concentric squares, concentric rectangles, or pairs of solid rectangular bars. Ute Style second phases have no thin red stripes between their design elements. Bayeta second phases have thin, horizontal red stripes of raveled bayeta between their design elements.

Third phase chief's blankets have horizontally banded fields with diamond-shaped foreground designs. Ute Style third phases have no thin red stripes between their diamonds. Bayeta third phases have thin red stripes of raveled bayeta between their diamonds.

Navajo chief's blankets that combine second and third phase designs are called variants. Chief's blankets with designs appropriated from Navajo dress halves, mantas, poncho serapes, or serapes are also called variants.

Conventional wisdom holds that first phases were woven before second phases, and that second phases were woven before third phases and variants. Examination of the designs, weaving techniques, and yarns in classic Navajo chief's blankets contradicts the conventional wisdom. Classic first phases, second phases, third phases, and variants were not woven in chronological order. Between 1830 and 1860, first phases, second phases, third phases, and variants were woven concurrently. Certain second phases, third phases, and variants were woven before certain first phases.

Native American thought sees events as taking place in cycles, where the beginning, middle, and end of a cycle can occur simultaneously. Anglo-American thought starts at the beginning of a narrative, proceeds chronologically through the narrative, and finishes at the end. The study of classic Navajo chief's blankets requires recognition of both styles of thought. The two styles do not contradict each other so much as they inform each other and fill in each other's gaps.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.

The first phase measures approximately 50 inches long by 70 inches wide, as woven.

The image above is a simulated version of how the Schoch First Phase may have looked in the early nineteenth century, when a Navajo woman finished weaving the first phase and removed it from her loom.

Photographs of the Schoch First Phase in its current condition appear below, on Pages 9 and 10, and throughout the rest of this survey.

Ex- Lorenz Alphons Schoch (1810-1866), of Bern, Switzerland. The first phase was collected by Schoch in St. Louis, between 1833 and 1837.

The Schoch First Phase in the collection of the Bernisches Historisches Museum (BHM) in Bern, Switzerland, by purchase from Marie Karolina Ruef, Lorenz Schoch's widow, in 1890. BHM Catalog number: #1890.410.0027. Cataloged by BHM as a "Sioux trade cloth."

The Schoch First Phase Chief's Blanket is the earliest known example of a classic Navajo blanket with documented collection history.





The Schoch First Phase Chief's Blanket, Navajo, circa 1800.

The first phase measures approximately 50 inches long by 70 inches wide, as woven.

Condition is excellent with holes and stains in the field, as pictured. The first phase contains no restorations and exhibits no signs of use as a garment. None of the holes appear to be from indigenous wear. Corner tassels are original. Both the upper left and lower left corner tassels, as pictured, appear to have retained their original braiding. Side selvages and top and bottom edge cords appear to be original and 95% intact.

Of the approximately sixty classic first phases in museum and private collections, 90% have extensive damage to their corner tassels, side selvages, and edge cords.

Even with its holes and stained areas, the original condition of its corner tassels, edge cords, and side selvages qualifies the Schoch First Phase as a condition rarity.

Ex- Lorenz Alphons Schoch (1810-1866), of Bern, Switzerland. Collected by Schoch in St. Louis, between 1833 and 1837. The first phase is the earliest known example of a classic Navajo blanket with a documented collection history. See Page 19 through Page 35 for five other classic Navajo blankets with documented collection histories.

The Schoch First Phase is in the collection of the Bernisches Historisches Museum (BHM) in Bern, by purchase from Marie Karolina Ruef, Lorenz Schoch's widow, in 1890. BHM Catalog number: #1890.410.0027. Cataloged by BHM as a "Sioux trade cloth."

BHM's catalog description raises the possibility that Schoch collected the first phase from a member of the Sioux tribe and did not identify it as a Navajo chief's blanket.

The catalog description also raises the possibility that BHM is unaware of the Schoch First Phase's status as an early classic Navajo chief's blanket.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.

The brown yarns are un-dyed handspun Churro fleece. The brown yarns were spun from two different brown Churro fleeces. Both the medium and dark brown yarns exhibit the same degrees of color variegation that appear in the brown bands of other early classic Navajo first phase chief's blankets. See Pages 13 and 14, below, for illustrations of the Morris First Phase, Navajo, circa 1750-1800.

The white yarns are un-dyed handspun Churro fleece. The white yarns exhibit the same deep ivory color that appears in other classic Navajo first phases. The first phase's white handspun yarns appear in its eight white bands, and in its corner tassels, side selvages, and top and bottom edge cords.

The absence of handspun blue yarns dyed with indigo is significant. Of the approximately sixty known classic Navajo first phase chief's blankets, one other first phase—in the Field Museum, Chicago, and attributed as "Hopi," by the Field Museum—contains handspun brown and handspun white yarns but no handspun blue yarns. All of the other known classic Navajo chief's blankets, including all of the known classic first phases, contain handspun blue yarns.

One explanation for its lack of handspun blue yarns is that the Schoch First Phase was woven prior to 1800, before Navajo weavers started using pairs of horizontal blue stripes as foreground designs in their chief's blankets. Relative to other classic first phases, the Schoch First Phase does not break with tradition so much as it pre-dates the Navajos' traditional use of pairs of blue stripes.

Another explanation is that the Schoch first phase is a circa 1800 Navajo version of a Hopi *Pösaala*, a twilled shoulder blanket also known as the Hopi bachelor blanket. Classic Hopi *Pösaalas* contain brown and white handspun yarns, but no blue yarns.

The two explanations are not mutually exclusive. Geographically, the Hopi and the Navajo are close neighbors. Inter-marriage between the two cultures has been common for at least four centuries. If a Navajo woman married into a Hopi family, it would be consistent with her roles as a wife and a mother for her to weave a *Pösaala* influenced by both the Hopi and Navajo weaving traditions.



A Classic *Pösaala*, or Bachelor Blanket, Either Hopi or Navajo-Woven-at-Hopi, circa 1850.

The *Pösaala* measures 45 inches long by 63 inches wide, as woven.

Dimensions are large for a classic Hopi *Pösaala*. The large dimensions raise the possibility that the *Pösaala* was woven by a Navajo woman who married into a Hopi family prior to weaving the *Pösaala*. The irregular widths of the *Pösaala*'s horizontal and vertical bands support a Navajo-Woven-at-Hopi attribution.

The brown yarns are un-dyed handspun Churro fleece, all from the same fleece.

The white yarns are un-dyed handspun Churro fleece. The white yarns exhibit the deep ivory color that appears in classic Navajo chief's blankets woven prior to 1850.

The *Pösaala* is fully twilled. In the photograph, the twilling appears as either a diagonal, diamond, or herringbone pattern. While twilled patterns appear both in Hopi *Pösaalas* and Navajo mantas, the combination of two or more twilled patterns in the same blanket is more common in classic and late classic Navajo mantas than in classic Hopi *Pösaalas*.

Tickling, also known as beading, appears in the two thin white lines that run horizontally across the *Pösaala*'s dark brown central panel.

Ex- private collection, New York. Acquired by the current owner in 2017.



Above: The center of an Early Classic Moki Serape, Navajo, circa 1830. Ticking appears at the upper and lower edges of the Moki serape's white band. See Appendix #2, Page 48, for a full illustration of the Early Classic Moki Serape.

Below: The center of the Schoch First Phase, Navajo, circa 1800. All of the first phase's horizontal brown bands and white bands are ticked.

In Navajo weaving, ticking, also known as beading, is created by the placement of a single dark weft next to a single light weft. When one dark weft is placed above and below one light weft, the alternation between the dark and light yarns creates a vertical column. When the column is stopped after three or four alternations, the visual result is the ticking pattern.

The Schoch First Phase is the only known example of a classic Navajo chief's blanket—first, second, third, or variant—where ticking appears along the top and bottom edges of all of the chief's blanket's brown and white horizontal bands.

See Pages 13 and 14, below, for illustrations of the Morris First Phase, Navajo, circa 1750-1800—an early classic first phase chief's blanket with areas of ticking.



The Morris First Phase Chief's Blanket, Woman's Style, Navajo, circa 1750-1800.

The Morris First Phase measures 49 inches long by 63 inches wide, as woven.

Condition is 95% original, with damage to the top and bottom edge cords.  
Corner tassels are missing. Stains exist throughout the field.

The blue yarns (in the thin blue stripes at the top and bottom of the first phase) are handspun Churro fleece dyed in the yarn with indigo. The brown yarns and the white yarns are both un-dyed handspun Churro fleece.

Ticking appears in the thin stripes at the top and bottom bands of the first phase, and in the bodies of some but not all of the first phase's brown and white bands. The Morris First Phase and the Schoch First Phase are the only known examples of classic Navajo first phases with ticking in their horizontal bands or stripes.

Illustrated as Figure 68a in Amsden, *Navaho Weaving, Its Technic and Its History*, 1934.  
Amsden does not date the first phase.

Illustrated as Plate 49 in Wheat and Hedlund, *Blanket Weaving in the Southwest*, 2003.  
Wheat and Hedlund describe the Morris First Phase as a "Navajo Shoulder Blanket (1750-1880), Banded" and note that it was "Collected in 1937 by Earl H. Morris and Alfred V. Kidder from a Navajo grave in Canyon de Chelly." ("1750" is the earliest circa date assigned by Wheat and Hedlund to a Navajo chief's blanket.)

The Morris First Phase is currently in the collection of the Museum of Indian Arts and Culture (MIAC), in Santa Fe by donation from Earl Morris and Alfred Kidder.  
[MIAC Catalog #9150/12.] MIAC classifies Morris First Phase as a grave good.  
The first phase is available for viewing only to Native Americans.



The Morris First Phase Chief's Blanket, Woman's Style, Navajo, circa 1750-1800.  
The Morris First Phase measures 49 inches long by 63 inches wide, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.



*St. Louis From The River Below*, 1832, by George Catlin (1796-1892)

Oil on canvas. Smithsonian American Art Museum, Washington, D.C.  
Gift of Mrs. Joseph Harrison, Jr. [SAAM #1985.66.311.]

“St. Louis ... is a flourishing town, of 15,000 inhabitants, and destined to be the great emporium of the West ... [It] is the great depot of all the Fur Trading Companies to the Upper Missouri and Rocky Mountains, and their starting-place; and also for the Santa Fe, and other Trading Companies, who reach the Mexican borders overland, to trade for silver bullion, from the extensive mines of that rich country ... I have also made it my starting-point, and place of deposit, to which I send from different quarters, my packages of paintings and Indian articles, minerals, fossils, &c., as I collect them in various regions, here to be stored till my return; and where on my *last return*, if I ever make it, I shall hustle them altogether, and remove them to the East.”

- George Catlin, *Letters and Notes*, Volume 2, Number 35, 1841.

The steamboat depicted in Catlin's *St. Louis* was *The Yellowstone*, owned and operated by John Jacob Astor's American Fur Company. During the 1830s, *The Yellowstone* was the most reliable means of transportation between St. Louis and the fur trading centers and Native American villages in the Missouri Valley. In 1833, Prince Maximilian of Prussia, and the artist, Karl Bodmer, of Switzerland, boarded *The Yellowstone* for their journey to Fort Pierre and Fort Union, nine hundred miles north of St. Louis.

“Although European trade goods had reached the Plains area by the early 1700s, Plains Indians had little direct contact with white men until the mid-19th century.

Collections as early as the Schoch material (1837) are therefore rare.

Lorenz Alphons Schoch (1810-1866) was a Swiss from Burgdorf, Canton Berne. He went to the United States in 1833, where he lived in St. Louis for several years and apparently came into contact with various Indian tribes in his role of merchant or trader. Schoch returned to Switzerland in 1842. His collection was purchased from his widow in 1890.”

- Judy Thompson, *The North American Indian Collection. A Catalog.* 1977.

Lorenz Alphons Schoch was the son of a Swiss instruments manufacturer. In 1833, Schoch traveled from Berne, Switzerland, to St. Louis. Between 1833 and 1837, Schoch built a significant collection of antique Native American art. His collection included Iron Horn's war shirt, the Mato Tope Buffalo Robe, and the Schoch First Phase. In 1890, the Bernisches Historisches Museum (BHM) purchased the Schoch collection from Marie Karolina Ruef, Lorenz Schoch's widow. See *Appendix #4 and #5*, pages 50 and 51, for illustrations of Iron Horn's war shirt and the Mato-Tope Buffalo Robe.

Schoch's time in St. Louis coincided with the itinerary of Prince Maximilian and Karl Bodmer. In 1828, at the age of nineteen, the Swiss artist Karl Bodmer left his home in Zurich and traveled to Koblenz, Germany. Bodmer had studied painting and drawing in Paris. His uncle and mentor, Johann Meier, had studied painting under the Swiss romantic artist Heinrich Füssli. Bodmer had a reputation as an artist and a prodigy. If he was asked to draw a landscape, portrait, or still life, Bodmer could produce a realistic sketch or watercolor of the subject in less than an hour.

In Koblenz, Bodmer was introduced to Prince Maximilian of Wied-Neuwied, Prussia, known as Prince Max. Maximilian was a Prussian aristocrat, ethnologist, and naturalist. Between 1815 and 1817, he had led a scientific expedition to southeastern Brazil. In Brazil, Prince Max had discovered a tribe, the Botocudos of Espirito Santo Bay. After meeting Bodmer and watching him draw, Prince Max invited the artist to join him on an expedition through the Missouri Valley in North America. Prince Max believed the Native American tribes of central North America were on the verge of extinction. It was only a matter of time before they were assimilated by the western migration of Anglo-Americans. His goal was to explore the Missouri Valley and document its tribal cultures before those cultures disappeared.

On May 17, 1832, Bodmer and Prince Max set sail from the Netherlands. On July 4, 1832, they arrived in Boston. From Boston, they traveled by stagecoach to New York, then west across Pennsylvania to Pittsburgh. From Pittsburgh, they traveled by riverboat down the Ohio River to Mount Vernon, Indiana, one day's sail northeast of the confluence of the Mississippi and Ohio Rivers. After spending the winter in New Harmony, Indiana, Bodmer and Prince Max arrived in St. Louis on March 24, 1833. On April 19, 1833, they boarded *The Yellowstone*, a steamboat belonging to the American Fur Company. That afternoon, *The Yellowstone* sailed north from St. Louis and entered the waters of the Missouri River. See *Appendix #8*, on Page 54, below, for a circa 1833 illustration, by Bodmer, of Prince Maximilian and Bodmer.

(continued...)



For the next twelve months, Bodmer and Prince Max took every opportunity to visit and document Native American villages in the Missouri Valley. Both men were natural explorers, in that they were more curious about what they did not know than about what they knew. On June 1, 1833, at Fort Pierre, South Dakota, Bodmer painted a portrait of Chan-Ccha-Nia-Teuin, a Teton Sioux woman. In the portrait, Chan-Ccha-Nia-Teuin is wearing beaded moccasins, beaded leggings, a leather dress, and a buffalo robe decorated with stylized human figures. At her neck and shoulders, the robe has been folded back against itself, creating a collar of brown buffalo fur. When Prince Max offered to buy her dress, Chan-Ccha-Nia-Teuin said no, but later agreed to sell the buffalo robe.



*Dacota Woman and Assiniboin Girl*, Karl Bodmer, 1844.

Aquatint, from an original Bodmer watercolor done in June of 1833.  
Illustrated as Plate 9 in *Travels in the Interior of North America*  
by Prince Maximilian, Koblenz, 1849.

Chan-Ccha-Nia-Teuin's buffalo robe is in the collection of the Linden Museum,  
Stuttgart, Germany, by donation from Prince Maximilian. [LM #36102.]  
See Appendix #6, on Page 52, below, for an illustration of the robe itself.

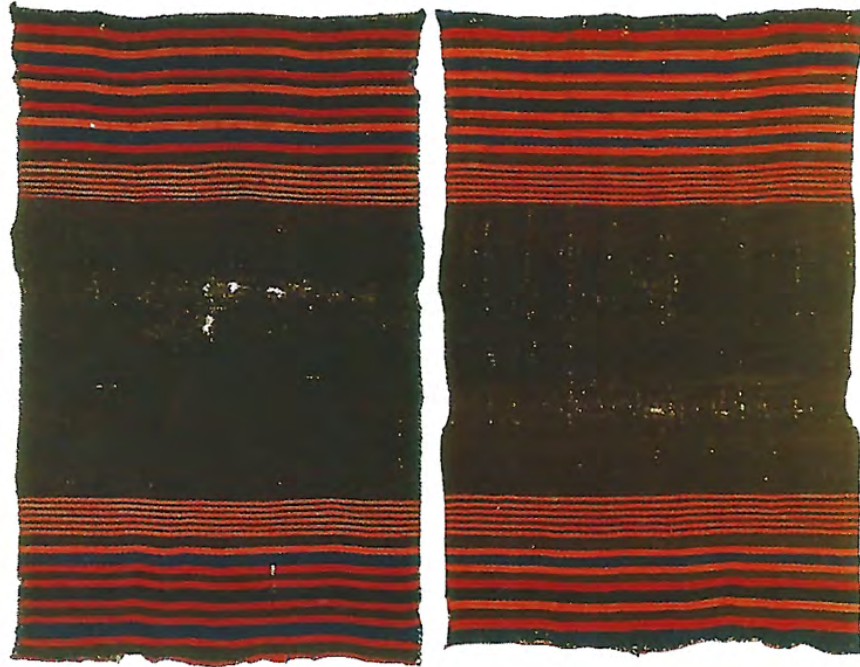
On June 19, 1833, at Fort Pierre, Bodmer and Prince Max boarded a larger steamboat, *The Assiniboine*, and sailed north. *The Assiniboine's* destination was Fort Union, on the Missouri, then the northernmost point in the United States reachable by steamboat. Among their fellow passengers was Kiasax—literally, “Bear-on-the-Left”—a Piegan Blackfoot chief on his way to Fort Union to reunite with his family.

Kiasax wore a large, woolen blanket around his shoulders and torso. The blanket had blue, brown and white bands. Kiasax wore the blanket with its top edge folded back, in the same manner that Chan-Ccha-Nia-Teuin had worn her buffalo robe. After being introduced, Bodmer painted a watercolor portrait of Kiasax. Bodmer’s portrait, now in the Joslyn Museum, in Omaha, is the earliest known painting of a Navajo chief’s blanket. See Appendix #7, on Page 53, below, for an illustration of Bodmer’s related *Piegan Encampment*, 1833.

Bodmer’s *Kiasax* establishes the Navajo first phase chief’s blanket as a trade item in the Missouri Valley during the early 1830s. The watercolor also establishes pairs of blue stripes as a foreground design element in a Navajo first phase, circa 1830.



*Kiasax (Bear-on-the-Left)*, Karl Bodmer, 1833.  
Watercolor on paper. Joslyn Art Museum, Omaha.



Classic Navajo Blankets with Documented Collection Histories

The Sterling Price Pair of Classic Dress Halves, Navajo, circa 1845.

The Randall Classic Child's Blanket, Navajo, circa 1845.

### **The Sterling Price Pair of Dress Halves**

A Classic Pair of Striped Dress Halves, Navajo, circa 1845, also known as the Sterling Price Pair of Dress Halves, was collected during the 1840s by Sterling “Old Pap” Price (1809-1867). Sterling Price was a colonel in the Missouri Mounted Volunteer Cavalry who served in the Mexican-American War. In 1846, Price succeeded General Stephen W. Kearny as Military Governor of New Mexico Territory. In July of 1847, President James Polk promoted Price to the rank of Brigadier General. In 1853, Price was elected as the eleventh governor of the state of Missouri. Price served as governor of Missouri until 1857. Initially a Union supporter, by 1862, Price was a Major General in the Confederate States Army.

According to the Santa Fe artist Andrew Dasburg (1887-1979), the Sterling Price Pair of Dress Halves was collected by Price between 1846 and 1848, while Price was stationed in Santa Fe. Dasburg acquired the pair in 1910, from the Fred Harvey Company, in Albuquerque. In 1927, Dasburg sold the pair to William Clafin, Jr., of Boston. In 1985, Clafin donated his collection of historic Pueblo and Navajo blankets to the Peabody Museum of Archaeology and Ethnology at Harvard University. The Sterling Price Pair of Dress Halves is currently in the Clafin Collection at the Peabody Museum at Harvard. [PMH #985-27-10/58874 a+b.]

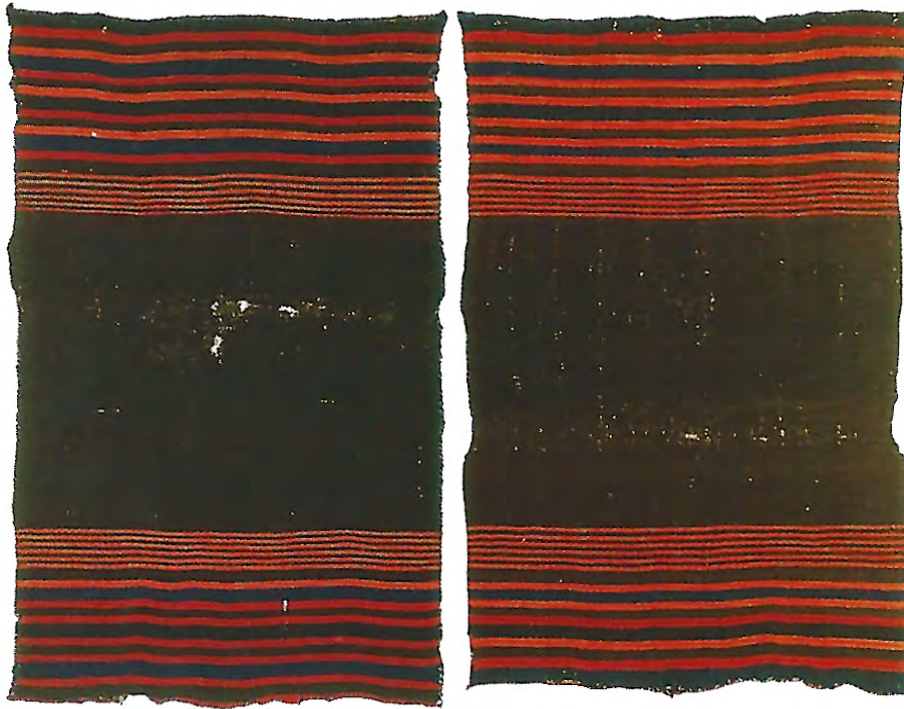
The Sterling Price Pair of Dress Halves is illustrated on Page 74 in Webster, *Collecting the Weaver’s Art*, 2003. Webster dates the pair of dress halves “1830-1848,” and states that the pair may be “the earliest piece in the Clafin Collection.”

One panel of the Sterling Price Pair of Dress Halves is illustrated as Plate 42 in Wheat and Hedlund, *Blanket Weaving in the Southwest*, 2003. Wheat and Hedlund date the pair “1840-1850,” and include Sterling Price and Andrew Dasburg in the pair’s collection history. “1840-1850” is the earliest date assigned by Wheat and Hedlund to a pair of bayeta dress halves.

The only other classic Navajo blanket with documented collection history from the 1840s is the Randall Child’s Blanket, Navajo, circa 1840. See Pages 22 and 23, below. The child’s blanket was collected in 1847 by Burton Randall, a colonel and physician in the U. S. Army.



Sterling “Old Pap” Price (1809-1867).  
Library of Congress, Washington, D.C.



The Sterling Price Pair of Dress Halves, Navajo, circa 1845.

Each panel measures 47 inches long by 31 inches wide, as woven.

Condition is damaged with restorations to the centers and edges of both panels. The damaged areas are from indigenous use of the pair as the front and back panels of a Navajo woman's dress. Corner tassels, side selvages, and top and bottom edge cords are 60% original.

The red yarns are raveled Manchester bayeta piece-dyed with cochineal.  
The blue yarns are handspun Churro fleece dyed in the yarn with indigo.  
The brown yarns are un-dyed handspun Churro fleece.

Ex- Governor Sterling Price (1809-1867), St. Louis. Ex- Andrew Dasburg (1887-1979), Santa Fe. Dasburg acquired the pair in 1910. According to Dasburg, the pair was collected by Price between 1846 and 1848, while Price was stationed in Santa Fe, as Military Governor of New Mexico Territory. Ex- William Clafin, Boston, from Dasburg, 1927.

Currently in the Clafin collection at the Peabody Museum of Archaeology and Ethnology at Harvard University. [Catalog #985-27-10/58874a+b].

The pair is illustrated as Plate 4 in Webster, *Collecting the Weaver's Art*, 2003. Webster dates the pair "1830-1848." Webster cites the Price / Dasburg provenance and states that the pair may be "the earliest piece in the Clafin Collection."

The right panel (above) is illustrated as Plate 42 in Wheat and Hedlund, *Blanket Weaving in the Southwest*, 2003. Wheat and Hedlund classify the pair as a "Navajo Two-Piece Dress," and date the pair "1840-1850." "1840" is the earliest circa date assigned by Wheat and Hedlund to a pair of Navajo bayeta dress halves.

### ***The Randall Child's Blanket***

A Classic Child's Blanket, Navajo, circa 1845, also known as the Randall Child's Blanket, was collected during in 1847 by Dr. Burton Randall (1805-1886). Born in Maryland, Randall was appointed Assistant Surgeon in the U. S. Army, in 1832. Randall's military record included posts as an Army surgeon in the south and southwest. Between 1832 and 1838, Randall was engaged in military campaigns against the Choctaw, Delaware, Osage, and Pawnee tribes. In 1835, Randall was engaged in the forced migration of the Creek tribe beyond the Mississippi. In 1842, he was engaged in the Second Seminole War, in Florida. In 1847 and 1848, Randall was engaged in the Army's Invasion and Occupation of Mexico. Randall collected the child's blanket in Mexico.

In 1865, Randall was named Brevet Lieutenant Colonel, U. S. Army, for faithful and meritorious service during the Civil War. In 1878, Randall was admitted to the Government Hospital for the Insane, in Washington, D.C. He died in Washington on February 8, 1886, at the age of 81. Upon learning of his father's death, also on February 8, 1886, Randall's son, John K. Randall, a lawyer and librarian at Baltimore's Mercantile Library, committed suicide, at the age of 32, by shooting himself in the heart. Dual funerals were held at St. Anne's Church, in Annapolis, on February 10, 1886.

The Randall Child's Blanket is ex- Fred Boschan (1916-2015), of Philadelphia. The child's blanket is currently in the collection of the University of Colorado Museum, Boulder, by donation from Boschan. [UCM Catalog #39310.]

Exhibited: *Collecting The Navajo Child's Blanket*, Morning Star Gallery, Santa Fe, 1986.  
Illustrated: Plate I in Baer, *Collecting the Navajo Child's Blanket*, 1986. Dated: "circa 1845."

Illustrated: Page 248 in Wheat and Hedlund, *Blanket Weaving in the Southwest*, 2003. Wheat and Hedlund refer to the child's blanket as "Navajo Serape (ca. 1847\*)," and state that the child's blanket was "Collected by Burton Randall in 1847 while with the army of occupation in New Mexican territory; to Fred Boschan collection." Under *Notes*, Wheat states: "This is the earliest known, documented, whole Navajo serape."



Burton Randall, circa 1875, from the War Department's Records.



The Randall Child's Blanket, Navajo, circa 1845.

The child's blanket measures 48 inches long by 30 inches wide, as woven.

Ex- Dr. Burton Randall (1805-1886), assistant surgeon with the U. S. Army.  
Randall collected the child's blanket in Mexico, in 1847.

Ex- Fred Boschan (1916-2015), of Philadelphia. Currently in the collection of the University of Colorado Museum, Boulder, by donation from Boschan. [UCM Catalog #39310.]

Exhibited: *Collecting The Navajo Child's Blanket*, Morning Star Gallery, Santa Fe, 1986.  
Illustrated as Plate I in Baer, *Collecting the Navajo Child's Blanket*, 1986. Dated: "circa 1845."

Illustrated on Page 248 in Wheat and Hedlund, *Blanket Weaving in the Southwest*, 2003.

Wheat and Hedlund classify the child's blanket as: "Navajo Serape (ca. 1847\*)." Wheat and Hedlund state that the child's blanket was "Collected by Burton Randall in 1847 while with the army of occupation in New Mexican territory; to Fred Boschan collection." Under Notes, Wheat states: "This is the earliest known, documented, whole Navajo serape."

Prior to the discovery of the Schoch First Phase, the Randall Child's Blanket and the Sterling Price Dress Halves were regarded as the earliest Navajo blankets with documented collection histories.

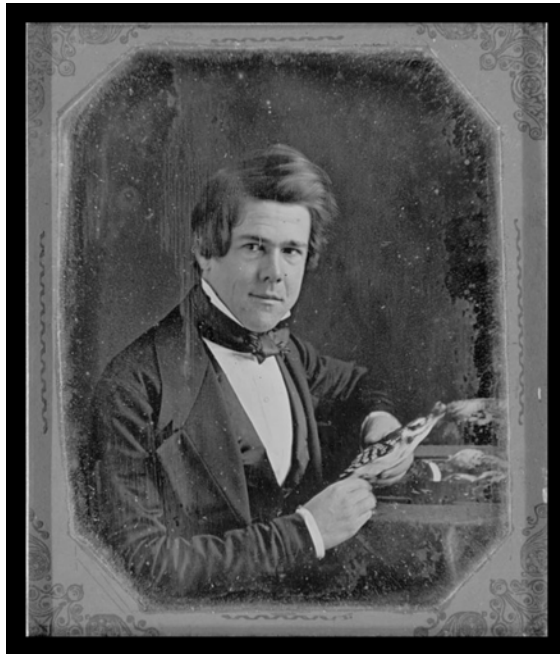


Two Classic Navajo Chief's Blankets with Documented Collection History

The Woodhouse Bayeta First Phase, Navajo, circa 1850.

The Woodhouse Second Phase, Ute Style, Navajo, circa 1850.





Samuel Washington Woodhouse

Samuel Washington Woodhouse (1821-1904), holding a stuffed bird specimen, 1847.  
Daguerreotype. Photographer unknown. Library of Congress, Washington, DC.

Samuel Washington Woodhouse, 1857, by Edward Bowers.  
Oil on canvas. National Portrait Gallery, Smithsonian Institution, Washington, DC.

## The Woodhouse Chief's Blankets

Prior to the discovery of the Schoch First Phase, the two classic Navajo chief's blankets with the earliest documented collection history were a Classic Bayeta First Phase Chief's Blanket, Navajo, circa 1850, also known as the Woodhouse Bayeta First Phase; and a Classic Second Phase Chief's Blanket, Navajo, circa 1850, also known as the Woodhouse Second Phase. Both chief's blankets were collected in 1851, by Samuel Washington Woodhouse (1821-1904), of Philadelphia. Woodhouse was a surgeon and ornithologist with the Sitgreaves Expeditions of 1849 and 1851. Woodhouse acquired both chief's blankets in September of 1851, at Zuni Pueblo, New Mexico Territory.

The Woodhouse Bayeta First Phase is illustrated as Plate 14 in Bonar, *Woven By The Grandmothers*, 1996. Bonar dates the first phase "1840-1850." The Woodhouse Second Phase is illustrated as Plate 15 in Bonar, *Woven by the Grandmothers*. Bonar dates the second phase "1840-1850." Both chief's blankets are now in the collection of the National Museum of the American Indian, Smithsonian Institution, Washington, D.C. [NMAI #11.8280, the first phase; NMAI #11.8281, the second phase.]

In 1923, the Woodhouse chief's blankets were purchased from S. W. Woodhouse, Jr., Samuel Woodhouse's son, by the Museum of the American Indian, Heye Foundation, New York. In 1989, ownership of the entire collection of the Museum of the American Indian, Heye Foundation, was transferred to the Smithsonian Institution, in Washington, and became what is now the collection of the National Museum of the American Indian.

The two chief's blankets do not appear to have been woven by the same weaver. Both were collected by Woodhouse in mint condition. Neither the first phase nor the second phase shows evidence of having been worn as a garment. The raveled bayeta in both chief's blankets retains its original raised nap. The chief's blankets' original condition suggests that Woodhouse purchased the two chief's blankets, as new, at Zuni Pueblo, and that both chief's blankets are circa 1850. Woodhouse probably purchased each chief's blanket from the Navajo woman who wove it.

Prior to 1600, Zuni Pueblo, known to the Zuni as *A'shiwi*, was a trading center for pre-contact Native Americans. Between 1600 and 1821, Zuni Pueblo was an important northern crossroads in New Spain. Between 1821 and 1848, Zuni Pueblo was a vital trading center on the northern frontier of the Republic of Mexico. After the Mexican-American War of 1848, Zuni Pueblo became part of the United States, and remained an active trading center. The pueblo's location along the Zuni River—a tributary of the Little Colorado River—made it a natural stopping point for travelers from Chaco Canyon to the north; from Santa Fe, the Rio Grande Valley, and Acoma Pueblo to the east; from Casas Grandes and Mexico to the south, and from the Hopi villages and Mohave settlements to the west.

Prior to 1848, the majority of the existing maps of territories west of the Rio Grande Valley were drawn either by French or Spanish cartographers. In 1851, one of the Sitgreaves Expedition's missions was to produce maps of the territories west of the Rio Grande, with details, distances, and elevations made in English. Samuel Woodhouse's powers of observation, both as an ornithologist and a surgeon, made him an ideal participant for the Expedition.

(continued...)

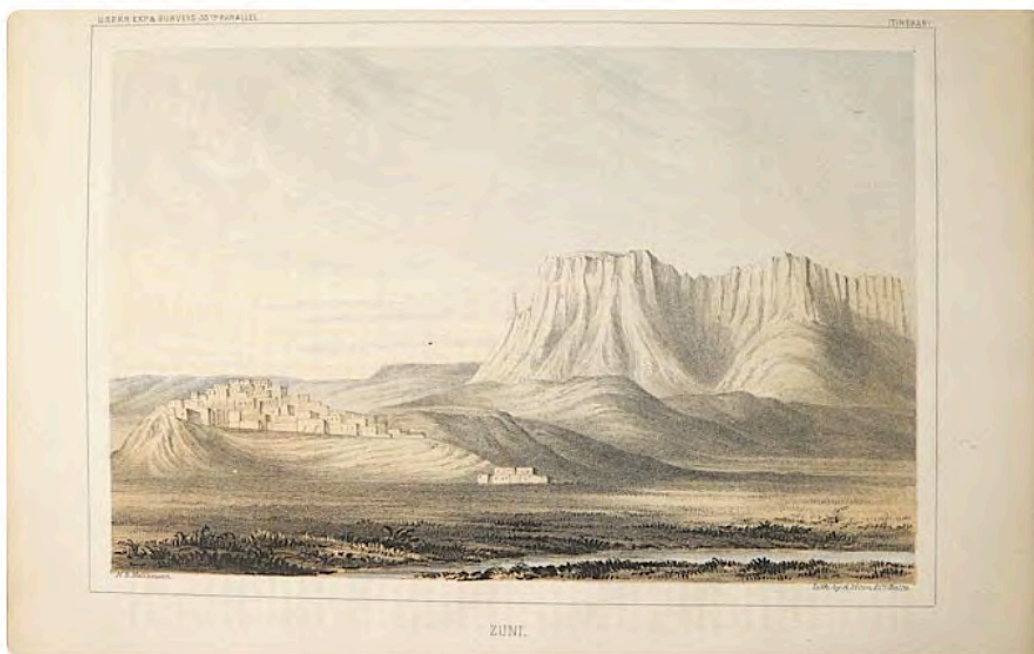
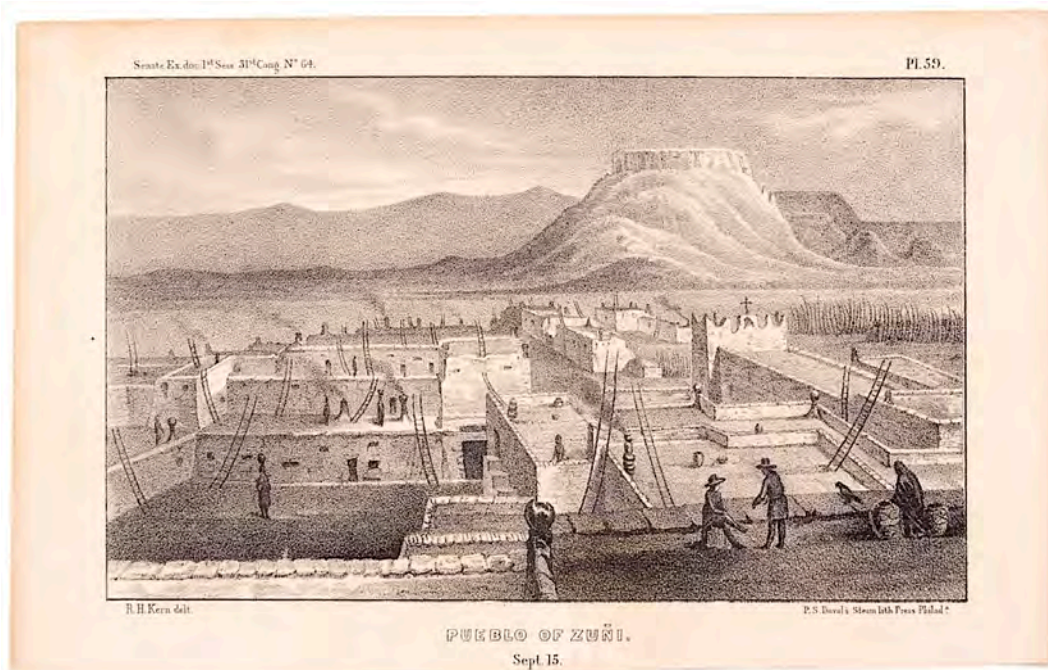
On Page 178 of *Woven by the Grandmothers*, 1996, Bonar makes the following observations regarding Samuel Woodhouse and the two Woodhouse chief's blankets.

#### Samuel Washington Woodhouse (1821-1904)

Woodhouse, a Philadelphia physician and an avid ornithologist, was appointed surgeon and naturalist of two expeditions in 1849 and 1850 to survey the Creek Cherokee boundary in Indian Territory. In 1851, he participated in a reconnaissance of southwest territory under the command of Captain Lorenzo Sitgreaves of the Corps of Topographical Engineers, again as surgeon-naturalist. The region had recently been acquired by the United States from Mexico and was little known. As Sitgreaves wrote in his 1853 *Report of an Expedition Down the Zuni and Colorado Rivers*, his instructions were to explore the Zuni River to its junction with the Colorado River, "determining its course and character, particularly in reference to its navigable properties, and to the character of its adjacent land and productions," and then to follow the Colorado to its junction with the Gulf of California. The party marched from Santa Fe on 15 August and reached Zuni on 1 September, where it was detained until 24 September. Appended to Sitgreaves report is one by Woodhouse in which he describes the plants and animals he observed on his travels, making special note of previously unrecorded species. Woodhouse was probably at Zuni when he collected two chief's blankets (11.8280 - plate 14; 11.8281 - plate 15). The museum purchased the blankets from S. W. Woodhouse, Jr., and they were accessioned in 1923.



Samuel Washington Woodhouse, 1857.  
From the Woodhouse Album of CDVs, Philadelphia.



Above: *Pueblo of Zuñi*, 1850, by P. S. Duval, lithographer, of Philadelphia.  
From an original 1849 drawing by Richard H. Kern (1821-1853), of Philadelphia.

Below: *Zuni*, 1856. United States Pacific Railroad Survey.  
From an original 1853 drawing by H. B. Möllhausen (1825-1905), of Prussia.



The Woodhouse Bayeta First Phase Chief's Blanket, Navajo, circa 1850.

The first phase measures 71 inches wide by 51 inches long, as woven.

Condition is excellent with no restoration. Braided corner tassels, side selvages, and top and bottom edge cords are original and intact.

The red yarns are raveled bayeta piece-dyed with lac. The red yarns retain their original raised nap, an indication that the first phase saw little or no use as a garment after being acquired from its weaver. The blue yarns are handspun Churro fleece dyed in the yarn with indigo. The brown yarns and the white yarns are un-dyed handspun Churro fleece.

The first phase follows the traditional format of two brown bands and three white bands above and below the brown central panel. The format is common to 99% of the classic Navajo chief's blankets woven prior to 1865.

Collected in 1851 by Samuel W. Woodhouse, the surgeon and ornithologist who accompanied Captain Lorenzo Sitgreaves of the Topographical Engineer Corps on the Sitgreaves Expedition's exploration of the Zuni, Little Colorado, and Colorado Rivers, between 1851 and 1853.

Exhibited: *Woven by the Grandmothers*, the National Museum of the American Indian, Smithsonian Institution, at Bowling Green, New York, 1996.

Illustrated as Plate 14 in Bonar, *Woven by the Grandmothers*, 1996. Bonar dates the first phase "1840-1850" and states that its raveled red yarns are: "raveled yarn, s, lac, crimson..."

The first phase is the collection of the National Museum of the American Indian (NMAI), Smithsonian Institution, in Washington, D.C. [NMAI #11.8280].



The Woodhouse Bayeta First Phase Chief's Blanket, Navajo, circa 1850.  
The first phase measures 51 inches long by 71 inches wide, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.



The Woodhouse Second Phase Chief's Blanket, Navajo, circa 1840.

The second phase measures 56 inches long 75 inches wide by, as woven.

Condition is excellent with no restoration. Corner tassels, side selvages and top and bottom edge cords are original and intact.

One of the red yarns is raveled bayeta piece-dyed with lac. The other red yarn is raveled bayeta piece-dyed with a combination of cochineal and lac. Both raveled red yarns display their original raised nap, an indication that the second phase saw little or no use as a garment after being acquired from its weaver.

The blue yarns are handspun Churro fleece dyed in the yarn with indigo. Both the brown yarns and the white yarns are un-dyed handspun Churro fleece.

The first phase follows the traditional format of two brown bands and three white bands above and below the brown central panel. The format is common to 99% of the classic Navajo chief's blankets woven prior to 1865.

Collected in 1851 by Samuel W. Woodhouse, a surgeon and ornithologist who accompanied Captain Lorenzo Sitgreaves of the Topographical Engineer Corps on the Sitgreaves Expedition's exploration of the Zuni, Little Colorado, and Colorado Rivers, between 1851 and 1853.

Exhibited: *Woven by the Grandmothers*, the National Museum of the American Indian, Smithsonian Institution, at Bowling Green, New York, 1996.

Illustrated as Plate 15 in Bonar, *Woven by the Grandmothers*, 1996. Bonar dates the second phase "1840-1850" and states that its raveled red yarns are "raveled yarns, 3z, lac, crimson, lac and cochineal crimson..."

The second phase is in the collection of the National Museum of the American Indian, Smithsonian Institution, Washington, D.C. [NMAI Catalog #11.8281.]



The Woodhouse Second Phase Chief's Blanket, Navajo, circa 1840.  
The second phase measures 75 inches wide by 56 inches long, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.









An 1870s photograph of the Chantland family store in Mayville, Dakota Territory. John Chantland is seated on the right, holding a rifle.



An 1870s photograph of John Chantland shaking hands with an unidentified woman in Mayville, Dakota Territory.

The two photographs are from the Chantland / Krytzer family archives, reproduced courtesy of John Moran Auctioneers of Altadena, California.



The Chantland Bayeta First Phase Chief's Blanket, Navajo, circa 1840.  
The chief's blanket measures 68 inches wide by 58 inches long, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.



Three Related Classic Navajo Chief's Blankets

### Three Related Classic Navajo Chief's Blankets

There are approximately one hundred and fifty classic Navajo chief's blankets in museum and private collections. Of those approximately one hundred and fifty chief's blankets, three have a specific design anomaly in common with the Schoch First Phase. The three related classic chief's blankets are:

- #1. The Cahn First Phase Chief's Blanket, Ute Style, Navajo, circa 1800-1830.
- #2. The SAR Chief's Blanket Variant, Navajo, circa 1850.
- #3. The Twiss Third Phase Chief's Blanket, Ute Style, Navajo, circa 1850.

99% of classic Navajo chief's blankets follow the traditional configuration of two brown stripes and three white stripes, above and below their central panels. See the Berlant First Phase, below left, for an example of the traditional configuration. Like the Schoch First Phase, the three chief's blankets listed above have three brown stripes and four white stripes, above and below their central panels. Each of the three related chief's blankets is illustrated and listed on Pages 39 through 44 of this survey.



[Left]

The Berlant First Phase Chief's Blanket, Ute Style, Navajo, circa 1840.

The first phase measures 61 inches long by 77 inches wide, as woven.

The Berlant First Phase follows the traditional Navajo configuration of two brown stripes and three white stripes, above and below its central panel. See Appendix #3, Page 49, below for a larger illustration of the Berlant First Phase.

[Right]

The Schoch First Phase Chief's Blanket, Navajo, circa 1800.

The first phase measures 50 inches long by 70 inches, as woven.

The Schoch First Phase has three brown stripes and four white stripes above and below its central panel.



The Cahn First Phase Chief's Blanket, Ute Style, Navajo, circa 1800-1830.

The first phase measures 68 inches wide by 56 inches long, as woven.

Condition is excellent with less than 1% restoration.

The blue yarns are handspun Churro fleece dyed in the yarn with indigo.  
The brown yarns and the white yarns are un-dyed handspun Churro fleece.

The Cahn First Phase is the only known example of a classic first phase chief's blanket, Ute Style, with three brown stripes and four white stripes above and below its central panel. (Due to its lack of blue stripes, the Schoch First Phase is not a Ute Style first phase.)

All of the other known Ute Style Navajo first phases have sets of two brown stripes and three white stripes above and below their central panels. The Cahn First Phase is one of the earliest Navajo first phases in either a museum or private collection.

Ex- Elissa and Paul Cahn, St. Louis.  
Acquired by the Cahns from Mark Winter, in 2003.

Acquired by the current owner in 2016, from Elissa and Paul Cahn.

Exhibitions: St. Louis Art Museum, 2013 and 2014.  
*Agnes Martin / Navajo Blankets*, Pace Gallery, Palo Alto and New York, 2018.



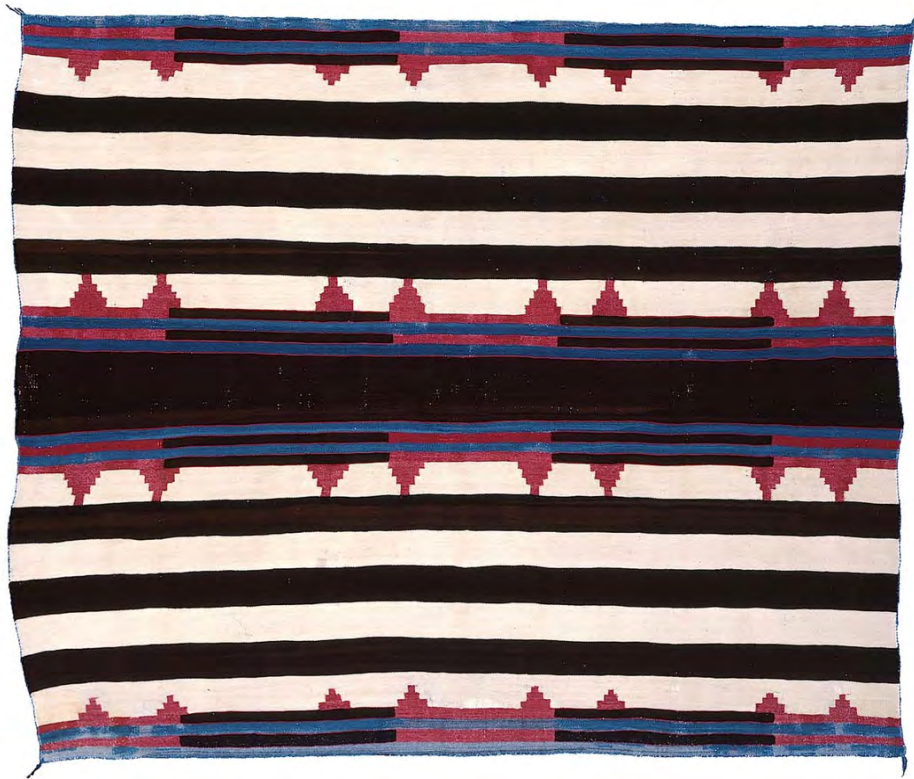
The Cahn First Phase Chief's Blanket, Ute Style, Navajo, circa 1800-1830.  
The first phase measures 68 inches wide by 56 inches long, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.







The SAR Chief's Blanket Variant, Navajo, circa 1850.  
The chief's blanket variant measures 71 inches wide by 56 inches long, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.



The Twiss Third Phase Chief's Blanket, Ute Style, Navajo, circa 1850.

The third phase measures 76 inches wide by 57 inches long, as woven.

Condition is excellent with less than 1% restoration and minor stains. Corner tassels, side selvages and top and bottom edge cords are original.

All of the red yarns are raveled bayeta dyed with lac.

The blue yarns are handspun Churro fleece dyed with indigo.

The brown yarns and the white yarns are un-dyed handspun Churro fleece.

Collected between 1855 and 1861 by Thomas S. Twiss (1807-1871),  
of Fort Laramie, Wyoming Territory. Between 1855 and 1861,  
Twiss served as the first Indian Agent at Fort Laramie.

Illustrated as Figure 36 in Berlant & Kahlenberg, *Walk in Beauty*, 1977.

Illustrated as Plate 13 in Bonar, *Woven by the Grandmothers*, 1996.

Illustrated as Plate 59 in Wheat & Hedlund, *Blanket Weaving in the Southwest*, 2003.

Wheat and Hedlund classify the Twiss Third Phase as "Phase III, early"  
and date the third phase "1850-1860\*."

In the collection of the National Museum of the American Indian,  
Smithsonian Institution, Washington, D.C. (NMAI #10.8457.)

Like the Schoch First Phase, the Twiss Third Phase has three brown stripes  
and four white stripes above and below its central panel.



The Twiss Third Phase Chief's Blanket, Ute Style, Navajo, circa 1850.  
The third phase measures 76 inches wide by 57 inches long, as woven.



The Schoch First Phase Chief's Blanket, Navajo, circa 1800.  
The first phase measures 50 inches long by 70 inches, as woven.

## The Schoch First Phase – Summary

Five factors make the Schoch First Phase an important classic Navajo chief's blanket.

- #1. Its collection date (1832-1837) establishes the Schoch First Phase as the earliest Navajo chief's blanket with a documented collection history.
- #2. The absence of pairs of blue stripes in the Schoch First Phase makes it a unique example of the Navajo first phase style, and raises the possibility that the first phase was woven during the late eighteenth century, which would make it the earliest known example of a Navajo chief's blanket woven in the man's style.
- #3. Ticking along all of the edges of its brown and white bands is unique to the Schoch first phase. Of the approximately 150 other known classic Navajo chief's blankets, none have ticking along all edges of their horizontal bands.
- #4. The Schoch First Phase's configuration of three brown stripes and four white stripes above and below its central panel links the first phase to three of the best known classic Navajo chief's blankets in either museum or private collections. See **Three Related Classic Chief's Blankets**, Pages 37 through 44, above.
- #5. The location of the Schoch First Phase in the Bernisches Historisches Museum (BHM) in Bern, Switzerland, and BHM's catalog listing of the first phase as a "Sioux Trade Cloth," establish the Schoch First Phase as an undiscovered example of early classic Navajo weaving.



## Recommendations

The Schoch First Phase should be examined by at least two qualified experts on classic Navajo blankets, by at least two contemporary Navajo weavers, and by a Navajo elder or *hathale*. Condition, damaged areas, and yarn types should be documented.

The Schoch First Phase should be photographed, in whole and in part, in its current condition. A thorough photographic record of the first phase's corner tassels, side selvages, top and bottom edge cords, stained areas, and existing holes should be made available online to the public. A thorough digital photographic record will ensure that students of historic Navajo weaving—including contemporary and future Navajo weavers—can examine and study the Schoch First Phase in the condition in which it was collected by Lorenz Alphons Schoch during the 1830s.

After a photographic record is complete, the first phase should be cleaned and restored. Cleaning and restoration will protect the first phase from further deterioration of its damaged areas. Cleaning and restoration will also allow the first phase to be exhibited, both at BHM and in other museum venues. See Appendix #1, Page 47, below, for a simulation of how the first phase would look after cleaning and restoration.

The Schoch First Phase is an extraordinary work of American art. The first phase is also an important part of American and Native American history. The holes and stains in the field of the first phase do not appear to be the result of indigenous use of the first phase as a wearing blanket.

Ideally, the restored first phase should be exhibited side-by-side with the classic first phase chief's blankets currently on display in the Museum of Fine Arts, Boston, the Metropolitan Museum of Art in New York, the National Museum of the American Indian in Washington, D.C., the Nelson Atkins Museum of Art in Kansas City, and the de Young Museum in San Francisco. Museum exhibitions of the Schoch First Phase, in restored condition, will allow the American public to see the first phase as it looked to the Navajo woman who wove it, at least two centuries ago.

Joshua Baer / Appraiser  
Federal Tax I.D. Number: 85-0359582

Survey #021221 – Schoch First Phase

An *Appendix* appears below, on Pages 47 through 54 of this Survey.

A copy of Joshua Baer's *Qualifications as an Appraiser* of Navajo blankets appears below, on Pages 55 and 56 of this Survey.



*Appendix #1.*

Above: A simulated version of the Schoch First Phase, as woven, circa 1800.

Below: The Schoch First Phase, circa 1800, in its current condition.



*Appendix #2.*

An Early Classic Moki Serape, Navajo, circa 1800-1830.

The Moki Serape measures 71 inches long by 49 inches wide.

Condition is excellent with less than .05% restoration. Corner tassels, side selvages, and top and bottom edge cords are original. The serape qualifies as a condition rarity.

The blue yarns are handspun Churro fleece dyed in the yarn with indigo. The brown yarns and the white yarns are un-dyed handspun Churro fleece.

Ticking appears in all of the serape's white bands and stripes.

Ex- private collection, Phoenix.

Acquired by the current owner in 2019.





*Appendix #3.*

The Berlant First Phase Chief's Blanket, Ute Style, Navajo, circa 1840.

The first phase measures 61 inches long by 77 inches wide, as woven.

Condition is excellent with less than 2% restoration.

The blue yarns are handspun Churro fleece dyed in the yarn with indigo.  
The brown yarns and the white yarns are un-dyed handspun Churro fleece.

Ex- Tony Berlant, Santa Monica. Acquired by Berlant in Oakland, 1969, from Read Mullan.

Ex- private collection, Lake Forest. Acquired by the Lake Forest collector, from Berlant, in 2010. Acquired by the current owner in 2014, from the Lake Forest collector.

Exhibitions: *The Navajo Blanket*, LACMA, Los Angeles; et alia, 1972 and 1973.

*Nineteenth Century Navajo Blankets*, the Machida Museum, Tokyo, 1981.

*Space & Design, The Art and the History of the Navajo Chief's Blanket*,  
the Monterey Peninsula Museum of Art, Monterey, 1991.

*Agnes Martin / Navajo Blankets*, Pace Gallery, Palo Alto and New York, 2018.

Publications: Plate 5 in Berlant & Kahlenberg, *Walk in Beauty*, 1977.

Plate 7 in Berlant & Whitaker, *Nineteenth Century Navajo Blankets*, 1981.



*Appendix #4.*

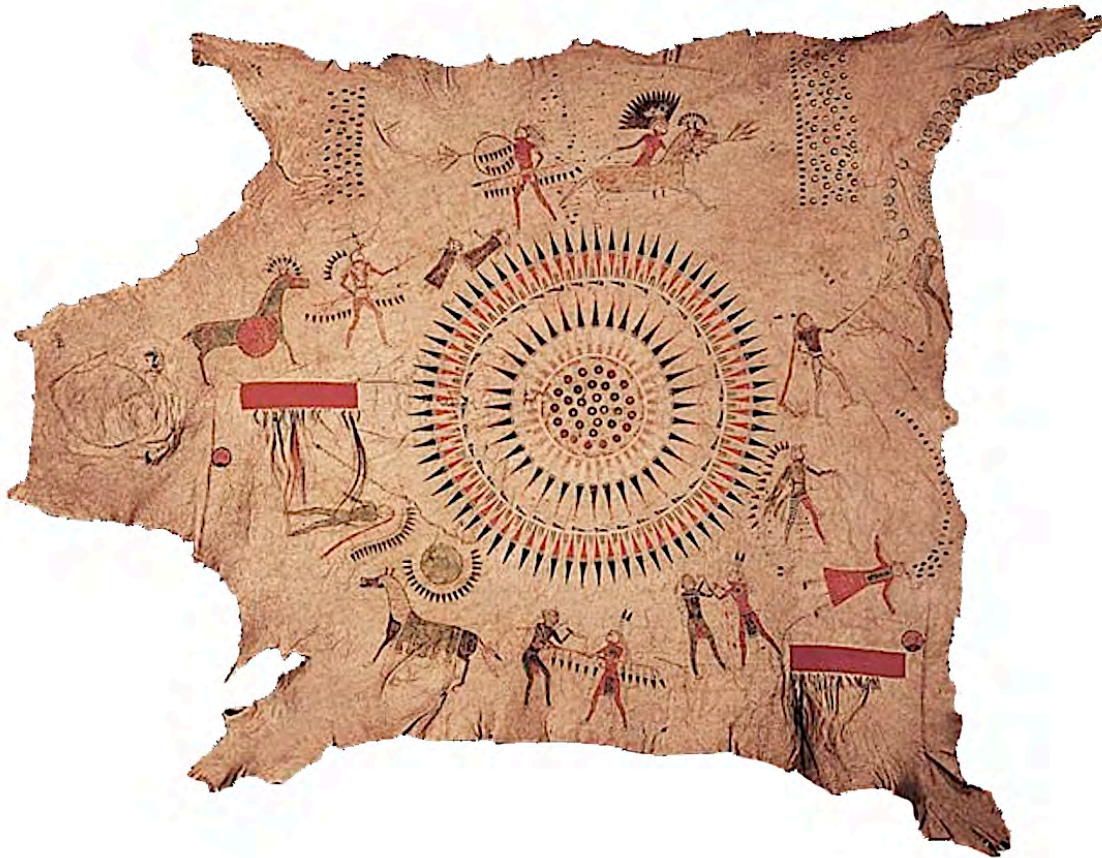
*Mix-ke-môte-skin-na, Iron Horn, a Warrior, 1832, by George Catlin.*

Smithsonian American Art Museum, Washington, DC. [SAAM #1985.66.153.]  
By donation from Mrs. Joseph Harrison, Jr.

Iron Horn is wearing a quilled war shirt. Between 1833 and 1837, Lorenz Alphons Schoch collected the war shirt, in St. Louis. The war shirt is now in the collection of the Bernisches Historisches Museum (BHM) in Bern, Switzerland.

Catlin painted the portrait of Iron Horn at Fort Union, on the Missouri River, in 1832, one year prior to Lorenz Schoch's arrival in St. Louis. Between 1832 and 1837, Schoch collected Iron Horn's war shirt, the Mato-Topé Buffalo Robe, and the Schoch First Phase.

In 1890, the three items, with the rest of Schoch's collection of Native American art, were purchased from Marie Karolina Ruef, Schoch's widow, by the Bernisches Historisches Museum (BHM) in Bern.



Appendix #5.

The Mato-Topé Buffalo Robe, Mandan, circa 1830.

The robe measures 63 inches long by 83 inches wide, as pictured.

Materials are native tanned leather, pigment, wool, porcupine quills, and human hair.

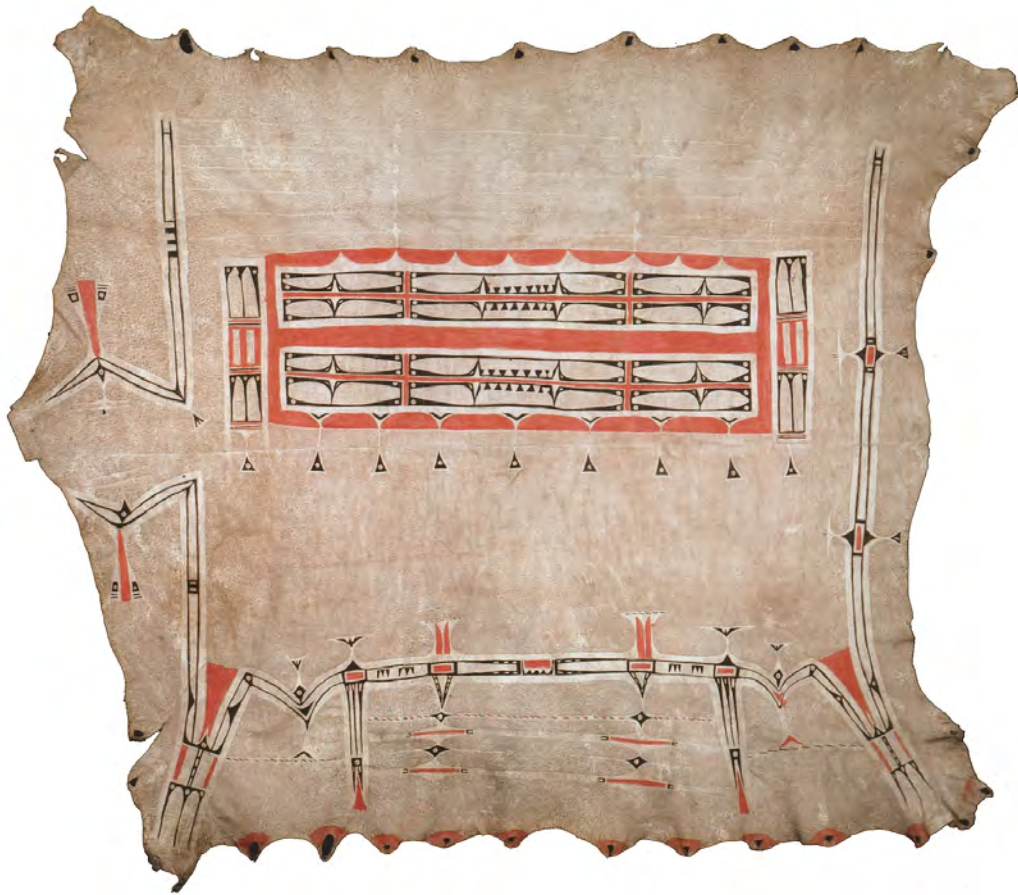
In 2014 and 2015, the buffalo robe was exhibited at the Musée du Quai Branly, Paris; at the Nelson Atkins-Museum, Kansas City; and at the Metropolitan Museum, New York; all as part of *The Plains Indians – Artists of Earth and Sky*.

Illustrated as Plate 42 on Page 131 in Torrence, *The Plains Indians, Artists of Earth and Sky*, 2014. In Torrence, on Page 130, the facing text reads:

*One of Catlin's illustrations shows a pictorial painted robe created by Mato Topé, who made the example we see here, as well as one for Maximilian that resides in the Linden Museum in Stuttgart. The current example, collected by Lorenz Alphons Schoch, a Swiss trader, in 1837, depicts eight of Mato Topé's actions in battle against other Indian tribes. [Text by Evan M. Maurer.]*

The Mato Topé Buffalo Robe is in the collection of the Bernisches Historisches Museum (BHM) in Bern, by purchase, in 1890, from Marie Karolina Ruef, Lorenz Schoch's widow. [BHM Catalog number: #1890.410.8.]

Note: BLM's Catalog Number for the Schoch First Phase is #1890.410.0027.



Appendix #6.

Chan-Ccha-Nia-Teuin's Buffalo Robe, Lakota (Teton Sioux), circa 1830.

Prince Maximilian collected the buffalo robe in June, 1833, on the Missouri River.

Chan-Ccha-Nia-Teuin's buffalo robe is in the collection of the Linden Museum, Stuttgart, Germany, by donation from Prince Maximilian. [Catalog #36102.]

See Page 17, above, for Bodmer's aquatint of Chan-Ccha-Nia-Teuin, wearing the robe. The aquatint, entitled *Dacota Woman and Assiniboin Girl*, was made from an original watercolor painted by Bodmer in June, 1833. The aquatint is illustrated as Plate 9, in Bodmer, *Travels in the Interior of North America by Prince Maximilian*, 1849.

In 2014 and 2015, the buffalo robe was exhibited at the Musée du Quai Branly, Paris; at the Nelson Atkins-Museum, Kansas City; and at the Metropolitan Museum, New York; all as part of *The Plains Indians – Artists of Earth and Sky*.

The buffalo robe is illustrated on Pages 134 and 134 in Torrence, *The Plains Indians – Artists of Earth and Sky*, 2014.

Bodmer's original watercolor drawing of Chan-Ccha-Nia-Teuin is illustrated on Page 133 in Torrence, *The Plains Indians – Artists of Earth and Sky*.



Appendix #7.

*Piegan Encampment*, by Karl Bodmer, 1849.  
[Photo courtesy of Zaplin-Lampert Gallery, Santa Fe.]

Bodmer's *Piegan Encampment* is also known as *Encampment of Piekann Indians, Near Fort McKenzie on the Musselshell River*. *Piegan Encampment* appears in Bodmer, *Travels in the Interior of North America by Prince Maximilian*, 1849.

The scene depicted by Bodmer is of a Peigan village near Fort McKenzie, in what is now Montana. The Piegan Tribe is also known as the Blackfoot Tribe.

Bodmer and Prince Maximilian visited the village in 1833, after meeting Kiasax, the Piegan Chief. See Page 18, above, for Bodmer's watercolor portrait of Kiasax. Bodmer painted the portrait after meeting Kiasax aboard *The Assiniboine*, in June, 1833. In the portrait, Kiasax is wearing a Ute Style first phase chief's blanket,

In *Piegan Encampment*, there appears to be a second depiction of Kiasax, wearing the same Ute Style first phase he wore in Bodmer's portrait.

Kiasax appears in a group in the foreground, to the right of center. The group includes warriors, children, dogs, and an Appaloosa horse. Bodmer's depiction of Kiasax in *Piegan Encampment* illustrates the visibility of a Navajo chief's blanket seen from a distance.



Appendix Example #8.

*The Travellers Meeting with Minatarre Indians near Fort Clark*, by Karl Bodmer.

Aquatint, from the original watercolor, circa 1834, by Karl Bodmer.

Illustrated as Plate 26, Volume I, in Bodmer's *Travels in the Interior of North America*, 1843.

In the drawing, Bodmer is on the far right, in the tall hat and striped pants.

Prince Max is to Bodmer's right, in the dark green jacket.

The man with a mustache, behind and between Prince Max and Bodmer, is their interpreter, Toussaint Charbonneau (1767-1843). In 1804, Charbonneau was married to Sacagawea, the Shoshone princess. Between 1804 and 1805, Charbonneau was the guide and interpreter for Lewis and Clark.



## Joshua Baer – Qualifications as an Appraiser

Joshua Baer is president of Joshua Baer & Company in Santa Fe. Joshua Baer & Company specializes in the appraisal, authentication, purchase, resale, and restoration of Navajo blankets.

Since 1985, Joshua Baer has performed more than three thousand appraisals of Navajo blankets and rugs. Baer has acted as a consultant to Bonham's of San Francisco, Christie's of New York, Heritage Auctions of Dallas, Skinner Inc., of Boston, and Sotheby's of New York. Individual appraisal and consultation clients have included Tony Berlant, Paul Cahn, Donald Ellis, Margot and John Ernst, Laurene and Steve Jobs, Ralph Lauren, Linda and Stanley Marcus, Hal Riney, Helen Schwab, Jack Silverman, Gaylord Torrence, Mark Winter, and other private collectors.

Between 2003 and 2004, working on a pro-bono basis, Joshua Baer appraised and authenticated the classic and late classic Navajo blankets in the collection of the Museum of Indian Arts and Culture (MIAC) in Santa Fe. Between 2015 and 2017, Baer appraised and authenticated the classic Navajo blankets in the collection of the Museum of Fine Arts, Boston. Baer has appraised Navajo blankets donated to the Navajo Cultural Museum in Window Rock, Arizona; the de Young Museum in San Francisco; the Center of Southwest Studies in Durango; El Rancho de las Golondrinas in Santa Fe; MIAC in Santa Fe; the Wheelwright Museum in Santa Fe; the Museum of Fine Arts, Boston; the Nelson-Atkins Museum in Kansas City; the Minneapolis Institute of Art; and the Metropolitan Museum of Art, in New York.

In 1996, Joshua Baer testified as an expert witness in a court case involving the commercial values of Navajo blankets (*Burke vs. Harmon*; Lincoln, Nebraska, June, 1996). Baer has appeared on CNBC (1997), on NBC (1997), and on CBS (2000) as an authority on the market for Navajo blankets. On January 14, 1997, Baer was featured in *USA Today* as a prominent dealer in classic Navajo blankets. In 2000 and 2001, Baer performed online appraisals as the Native American art specialist at auctionwatch.com. In April, 2017, Baer was interviewed by *Native American Art Magazine* regarding the classic Navajo chief's blankets on display at the Scottsdale Museum of the West. In November, 2017, Baer was interviewed by Zack Guzman of CNBC regarding the collection history and scheduled donation of the Chantland First Phase Chief's Blanket to the Metropolitan Museum of Art, in New York.

In 1974, Joshua Baer graduated from the University of California at Santa Cruz, magna cum laude, with bachelor's degrees in Art History and English Literature. Baer is the author of *Collecting The Navajo Child's Blanket* (1986), *Twelve Classics* (1989), and *The Last Blankets* (1998). Baer's articles about Navajo blankets have appeared in *Hali Magazine*, *The Magazine Antiques*, *Tribal Art Magazine*, and *The Santa Fean*. Baer's article about the Chantland First Phase Chief's Blanket can be read at donaldellisgallery.com.

In 1986, Joshua Baer curated an exhibition of Navajo child's blankets at Morning Star Gallery in Santa Fe. In 1991, Baer curated *Space and Design*, an exhibition of classic Navajo chief's blankets for the Monterey Peninsula Museum in Monterey, California. In 1998, Baer curated *The Last Blankets*, an exhibition of historic Navajo double saddle blankets. *The Last Blankets* appeared at Joshua Baer & Company in Santa Fe, and at the Winter Antiques Show in New York. In 2001, in cooperation with the San Francisco Folk Art Museum, Baer curated *The Rio Grande Serape*, an exhibit of Navajo, Rio Grande, and Saltillo serapes for the Tribal and Textile Show at Fort Mason in San Francisco.

(continued...)

**(Qualifications, continued...)**

In March of 2012, Joshua Baer appraised the Chantland First Phase Chief's Blanket, Navajo, circa 1840, for \$1,800,000. On June 19, 2012, the Chantland First Phase sold at Moran's Auctions in Pasadena for \$1,800,000, buyer's premium included—at the time, a record price for a Navajo chief's blanket. In 2018, the Chantland First Phase went on public display at the Metropolitan Museum of Art, in New York.

In July, 2015, Joshua Baer appraised the Denman Ross First Phase Chief's Blanket, Navajo, circa 1840, for the Museum of Fine Arts, Boston. In May, 2016, Baer gave a lecture entitled *Dah'iistlô* ("From The Ground Up," in Navajo) to the Textile and Costume Society at MFA, Boston. In 2018, the Denman Ross First Phase went on public display at MFA, Boston.

Between 2014 and 2018, Joshua Baer built a collection of classic Navajo blankets for a private collector in the Bay Area. In September, 2018, fourteen blankets from the collection were included in *Agnes Martin / Navajo Blankets*, an exhibit at Pace Gallery in Palo Alto. In November, 2018, *Agnes Martin / Navajo Blankets* opened at Pace Gallery in Chelsea, New York.

In August, 2019, Joshua Baer appraised three classic chief's blankets and three classic Navajo serapes from a private collection in New York. The six blankets are now in the collection of the Metropolitan Museum of Art, in New York. Two are on display at the museum.

### **Appraisal Fees**

Joshua Baer charges \$250 per hour for written appraisals. His day rate for an on-site appraisal is \$500. Appraisals fees are calculated according to these hourly and / or daily rates. Appraisal fees are not based on the values of the works of art being appraised.

Verbal appraisals are free. Standard Appraisals assign Fair Market Values to the works being appraised. Custom Appraisals assign Replacement Values and Fair Market Values of the works being appraised, and offer recommendations regarding how, when, and where to donate or sell the appraised works of art.

Joshua Baer is available for consultations regarding auction consignments, auction estimates and reserves, bidding at auction, cleaning and restoration of Navajo blankets, and long-term management of private or corporate art collections. Consultation fees are based on the nature of the consultation, the research involved, and the client's ability to pay for the consultation. Pro-bono appraisals and pro-bono consultations are available by request.

### **Contact Information**

email: [newmexico@newmexico.com](mailto:newmexico@newmexico.com)  
Telephone: 505 699-4711  
Web: [www.navajoblanketappraisals.com](http://www.navajoblanketappraisals.com)