

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

WILLIAM SPRATLING
SPRATLING Y ARTESANOS, S. A.
TAXCO, GUERRERO
MEXICO

Taxco el Viejo.
25 de Julio 1945

*Rec'd
July 30, 1945*

Mr. René d'Harnoncourt, Chairman.
Indian Arts and Crafts Board.
Department of the Interior.
Washington, D. C.

Dear Mr. d'Harnoncourt;

Thank you very much for your letter of July 19th, which has just arrived.

I shall be very glad indeed to look over your situation in Alaska and to report thoroughly on any ideas that may occur to me. I am ready to leave just as soon as I have word from Governor Gruening.

I presume that two or three months in Alaska will be sufficient for my preliminary survey, though it must be kept in mind that only when concrete results have appeared can one count on the enthusiasm of your Indians to carry on and produce our objective, an export product.

Since this work is to be done by me at the invitation of the Arts and Crafts Board and there is no salary involved, I should like to know if my expenses are to be met by the Board and if so in what form and to whom I am to submit my account.

I believe that for most purposes your letter of the 19th is ample, and for application for priorities, etc. If feasible I may purchase a jeep on my way north and go to Alaska by land instead of by boat. How does that strike you? It should facilitate my getting around to the Indian communities.

I am grateful for the opportunity to do you a job.

Sincerely,

W. Spratling
William Spratling.

PLATERIA CON PLATA TAXQUEÑA, SARAPES DE PURA LANA, HOJALATA MEXICANA, EBANISTERIA FINA, TODO DENTRO DE LO TRADICIONAL MEXICANO

*Spratling
file here
removed from
Washington*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

(Copy)

Spratling

William Spratling
SPRATLING Y ARTESANOS, S. A.
Taxco, Guerrero
Mexico

The importance of the development of a program of native arts in Alaska is obvious. Such local industries will produce income for the people and will provide employment for the entire territory. The expected increase of travel to Alaska and the ever growing demand for native products in the United States makes it imperative that we take steps to develop an organized effort.

Mr. René d'Harnoncourt,
Indian Arts and Crafts Board,

Great Dept. of the Interior, is already in the marketing field in the promotion of native handicrafts in Alaska. Under the sponsorship of the Alaska Native Service, Eskimo Ivory carvings, skin and

Dear René: certain other native crafts have been made and sold in considerable volume. To increase and improve this production I hope to be in Seattle by the 15th of August, perhaps later, depending on plane connections. Therefore, I would beg you to see what you can do to get the appointment sent on to Seattle or Juneau, either through Mr. Lichtenwaler or Mr. Foster.

I enclose with this the application and pictures (I'll ask the Consul to witness signature tomorrow.).

Actually, I suppose it will be the 20th before I get to Seattle, and if I'm bumped in L. A. or S. F. a day or so in either wouldn't matter much. When does the really cold weather set in in Alaska (SE)?

You'll be hearing from me, and certainly I'll write you at length from Juneau.

Again, many thanks, and best to you, as ever, William Spratling

The organization should carry on a careful analysis of native handicrafts for the purpose of determining which are best suited to satisfy the demand.

P.S. I'm glad I don't have to apply for job as typist.

It would stimulate these production groups by circulating exhibits and provide for an interchange of products and craftsmen with other parts of the territory for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

RESUME OF THE REPORT OF MR. WILLIAM SPRATLING ON HIS TRIP
TO ALASKA

The importance of the development of a program of native arts in Alaska is obvious. Such local industries will produce income for communities in remote regions, stimulate business and can become a powerful device for the entire territory. The expected increase of travel to Alaska and the ever growing demand for handmade quality products in the United States assures a market for Alaskan native craftwork on an unprecedented scale.

Great advances have been made already in the marketing and in the production of native craftwork in Alaska. Under the sponsorship of the Alaska Native Service, Eskimo ivory carvings, skin sewing and certain other native crafts have been made and sold in considerable volume. To increase and improve this production, however, to an extent that would make it possible to take full advantage of the growing demand, it will be necessary to draw on the resources of all agencies interested in the economic welfare of the territory and the development of craftwork.

It is therefore suggested that the native arts and crafts section of the Alaska Native Service approach the Alaskan Development Board with a proposal for the establishment of an all-Alaskan organization to be known as The Federation of Alaskan Craft Guilds.

It should be the aim of this organization to unify and increase crafts activities all through the territory by the establishment of workshops in all centers of production. The direction and management of this enterprise should have its headquarters in a central Alaskan museum of native arts in Juneau that should also house the necessary storage facilities to become the distribution center of the organization.

The organization should carry on a careful analysis of native traditions for the purpose of discovering the elements in native design and technique that are best suited to satisfy the demands of the modern market.

It should stimulate these production groups by circulating exhibits and should provide for an interchange of promising craftsmen with specialists from outside the territory for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	<u>VII.136</u>

2

technical instruction, bringing to Alaska craftsmen skilled in techniques not highly developed there, amplifying their sense of possibilities and utilizing to the fullest the abilities of the native craftsmen, many of whom are capable of excellent work but are forced - by economic conditions - to produce inferior souvenirs. It should be pointed out here that the production of inexpensive souvenirs has in the long run always led to the deterioration of business, because in this line machine imitations invariably become dangerous competition for craftwork.

The eventual maintenance of decent wages for craftsmen is only possible through the production of useful objects of distinctive quality.

The strength of such an organization sponsored by the Alaskan Development Board would be that it could call on various government agencies, civic organizations and individuals to assist in a plan that will be of benefit not only to the craftsmen but to the territory as a whole.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	<u>VII.136</u>

file here

To the Chairman and Members of the Indian Arts and Crafts Board, United States Department of the Interior.

REPORT: A PLAN FOR ORGANIZING THE CRAFTS AND SMALLER INDUSTRIES (ALL MANUAL OR SEMI-MANUAL PRODUCTION) AND A POLICY FOR THEIR CONSTANT FUTURE DEVELOPMENT IN ALASKA.

OBJECTIVE: to encourage, dignify and build up production of crafts which by tradition or association of materials and means belong to Alaska and have a right to be done there and not abroad.

Also, making use of existing channels for initial financing and marketing, to supply a worthy product of good quality to meet the increasing demand for such articles, a demand which, once an ample production is assured may be enormously increased through a well-knit, responsible organization such as is here outlined as a series of

WORKSHOP AND EXHIBIT CENTERS, established in various parts of the territory and integrated as a FEDERATION OF ALASKAN NATIVE ARTS.

This FEDERATION should be planned as a series of individual cooperatives, (directed during its formative period of 3 to 5 years, within which trial period limited title should be extended to each Center through the Native Alaskan Service) by a

CENTRAL ALASKAN MUSEUM in Juneau. In such a museum should be concentrated the direction of the workshop and exhibit centers.

It would add a much needed cultural importance and attraction (non-political) to the Capital. Natives and visitors should be able to realize and take part in Alaska's art background and traditions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

When a museum is not a live and integral part of the life of a community, it might as well consider itself a mere storeroom. The Museum of Modern Art, for example, has achieved essential usefulness to the American Community.

The museum in Juneau would be indispensable as a guiding center for the development and constant improvement of living native arts which will eventually be of economic importance to Alaska, a credit and added interest to life in that territory.

The Central Alaskan Museum then, should be the seat of the Federation of Alaskan Native Crafts. It should contain all material available on arts native to Alaska, either acquired as part of its permanent collection or on loan. (The Rasmussen Collection, presently offered for sale, would form an indispensable nucleus). From this material, or on loan from other collections, either from the United States or abroad, traveling exhibits, small ones, should be formed and constantly circulated throughout the territory through the WORKSHOP AND EXHIBIT CENTERS.

Public cooperation for the establishment of this Central Museum will not be lacking. Contrary to previously formed impressions, this writer found, in his brief visit to Alaska, a very lively interest among individuals of various civic organizations toward such a build-up of Alaskan art and Alaskan handcraft production. Teachers, members of Women's Clubs, Elks, Rotarians, Lions, newspaper editors, and members of Chambers of Commerce, as well as members of the Governmental Alaska Development Board, all showed a very real interest. Various of them were ready to suggest means for at least partially financing the development. It should be kept in mind that the Government has already a well-established bureau for the handling and marketing of native crafts.

One of the prime functions of the Central Alaskan Museum should be to publish and publicise all material of interest to or having to do with Alaskan Native Crafts.

Incidentally, the immediate printing of a non-technical but thoroughly illustrated series of catalogues in a uniform size would produce among the natives of Alaska a revivifying effect and a most fecund influence on and for their

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

future production. These catalogue-like publications could be inexpensively bound and comprise, in a half dozen slender volumes, a small reference library on Alaskan Arts and Crafts. Subjects such as "20 Animals From Tlingit Carvings" - containing that many first rate full-page photographs, some in color (only details) from totems; or "20 Great Examples of Early Alaskan Indian and Eskimo Art", etc., etc. These little books should be put out from time to time under the imprint of the Central Alaskan Museum and not as Government pamphlets. They would not only fill a very real need of the Alaskan native for material from which to draw, but would help to see with his own eyes what has been done with his same material in the past.

They would most certainly meet with a ready market, not only with tourists, but in book markets, and form a dignified (and the first important) step in the process of cultural publicity for Alaska in General.

The attention of thinking people should be directed to Alaska. A healthy interest in what is native to Alaska would be developed. And the younger and working elements among the Alaskan Natives should be stimulated into production.

As the writer has noted the strong sympathy he found among the various civic organizations and other elements in Alaska toward any movement which would put the native crafts on a concrete footing, it should be made clear that at that time the plan herein contained had not been laid out.

Aside from elements mentioned, the writer firmly believes that the Central Museum and the Federation of Alaskan Native Art Centers herein outlined could be perfectly evolved under the fostering influence of the very strong organization already constituted as the Alaskan Native Service by the Department of the Interior. The Alaskan Native Service is at present rendering a complete social service to the native elements in Alaska in a most thorough-going manner (and with a minimum of personnel elements with which to work). Needless to say, the Alaskan Native Service is regarded by the vast majority of the natives there as a paternal, all powerful organization from which only good can be expected, because it represents for them a most constructive element. They have seen everything that it is doing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

is a long range construction for a future state, including the building of future citizens.

Though the visit this writer made to Alaska was brief, he had an excellent opportunity to observe these things (from outside-in) throughout all south-east, south-central, and south-west and north-west Alaska. He talked with archaeologists, and with the chiefs and priests of the Islanders, with the Eskimos at Wales, and with George Ahgapuk at Shismaref, visited the tribal houses in Klukwan, Wrangell, and so on.

The Department of the Interior is strong with the native elements. In Brotherhoods and Sisterhoods of the Tlingits, and Haidas, the Tsimshians, and the meeting houses, the Kazgas (or Kazins) on King Island, Little Diomedea, and Nunivak are basic elements, the cooperation of which would help set up the units of the Workshop and Exhibit Centers.

The Function of the Government in this project would be merely that of architect for the structure and as a sponsor and balancing agent during a 3 or 5 year period of formation, providing the small financing necessary for inexpensive buildings and for the little machinery (buffers, sewing machines, etc.) necessary until the first, say three, Workshop and Exhibit Centers, were running autonomously.

Eventually, and probably within a period of three years, these first three centers should prove themselves in such manner as to warrant the extending of such a Federation to 12 or 15 other of the more or less isolated communities in Alaska.

The Function of the Workshop and Exhibit Center would be concentrated in two departments under one roof;

(a) an exhibit-salesroom, used for lectures and discussion groups, for the showing of illustrated material and rotating exhibits, instruction on methods, cine, for meetings, and as an attraction for the public and retail sales. In charge there should be a paid local secretary of the Federation who would also be in charge of the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

(b) workshop, back of the exhibition (space or room), dedicated to the production of crafts which by tradition or because of materials native to the region should be worked there. Since none of the crafts concerned require other than the simplest machinery, five hundred to one thousand dollars should amply provide the equipment for one of these workshops.

Such a center established in such cities as Wrangell, Anchorage or Nome should become a warm and attractive focusing point, not only for the older workers, already specialists in their crafts, but for younger elements and apprentices who therein might find a life career.

At the same time it would solve the problem of winter occupation and a plan for workers who are at present engaged only in summer activities.

Well managed, these centers should form a compact, well-knit organization, a series of points at which specialized instruction might be imparted with a minimum of personnel. Periodically a mission of one or two specialists in carving, goldsmithing, sewing and so forth might visit and talk to them, and at the same time short talks and movies by writers or other distinguished local or visiting specialists would aid to broaden his sense of possibilities for the native and to shape individual development in right directions through constructive criticism.

The strength of the organization, of the Central Museum with its Federation of Alaskan Native Arts and its various Workshop and Exhibit Centers, would be multiple and cumulative, as in a chain of stores, or as with the various chapters of a Guild. The problem of seasonal activities, is not peculiar to Alaska. The Swedes, in 1900, through its "Svensk Hemsloyd" solved their problem of "reconstituting winter employment" in a similar cooperative manner with results which have made that development world famous for its most excellent and valuable production.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

The cooperative idea has already proven itself in Alaska as witness the community at Metlactla, a community of some scarce 500 people. "The Apostle of Alaska", Father Duncan, though he died in 1918, founded a local organization so lively and so healthy that today, 28 years later, Metlactla is probably the strongest community in Alaska, with a liquid reserve of over \$500,000.00. (The manager's commission amounts to some \$20,000.00 to \$30,000.00 a year).

Under the absentee ownership condition, the greater part of the wealth produced in Alaska by the two major industries, fishing (one of the smaller cities mans 1800 boats) and mining, tends to leave the territory. Were mining and fishing removed, Alaska would become tomorrow a wasteland.

For every man who produces consumer goods in Alaska (aside from fishing and mining) there are probably twenty producing consumer goods for Alaska outside the territory. A great part of the wealth in Seattle alone has been formed by goods produced there for Alaskan consumption.

The fact that Alaskan ivory is more exquisitely and more cheaply carved in Seattle (as formerly in Japan) than in Alaska should be corrected without delay. This, and other tendencies, if not promptly counteracted, will result in another three years time in a senseless machine quantity production and cheapening of worthy and valuable native materials. They will be sold on the counters of chain drug stores. Their intrinsic possibilities will be vulgarized and lost to Alaska where they rightfully should be produced, by hand and by people whose heritage is the working of them.

Admittedly no art, (nor any business, for that matter) can stop still in one place without becoming stagnant. It must improve and fill new needs. There must be a constant effort to produce a finer article.

In line with this same thought and since it has been said that "the superior craftsman is the one who recognizes a superior tool when he sees one", the use of modern methods should not be withheld from the development of these small industries in Alaska. The technical knowledge of the worker should be reinforced and any means of broadening the craftsman's sense of possibilities in the use of his material should be made available to him.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

About the development of craftsmen. Although a group such as the King Islanders may be considered almost a guild, a center for craftsmanship where the craftsmen are already formed, it should be remembered that there are other parts of Alaska where such highly favorable conditions do not exist.

In parts of southeastern Alaska there is an almost utter lack of younger elements learning to be craftsmen. This condition must be remedied and since in these parts today there are to be found only vestiges of former arts, the work of the Workshop and Exhibit Center must be intensified. The few that know how should be the ones to train large groups of apprentices, their knowledge should be utilized, and they should be paid as instructors. The future of the craftsmen of Alaska depends on the development of the young.

There should be a constant flow of apprentices into these workshops, and a constant weeding out. Boys of 14 or even 12 years should be afforded the opportunity to acquire knowledge of a craft. Some will show an inherent aptitude for delicate carvings or for engraving or drawing, while others will develop a tendency or liking for the business of tanning skins or the making of toys.

A boy who has worked every year for four years before he is 18 (on even half time) has actually acquired a birthright and an insurance against non-employment. During that period of four years he will have, naturally gravitated to the trade for which he has a bent. In rare cases he may show talents which warrant his continuing with a college education. Similarly, many will show themselves worthy of nothing better than loading bricks.

A yearly interchange of skilled craftsmen between Alaska and continental United States, and, especially, Mexico, should be established immediately.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

For this reason it should be made attractive for apprentices in large numbers to be placed in the Workshops. This system has, for hundreds of years, in Mexico and other countries, supplied the trades with craftsmen. In Alaska the six long months of winter should provide a perfect period of training.

Instead of an "Art Superintendent of Schools," the head of the Central Museum of Alaska should be named to direct the work of the Workshop and Exhibit Centers, as "Design Director" or "Design Consultant." He should have under him a "Technical Consultant." Together they should be able to feed the Workshops with ideas, design criticism and correction, and with technical suggestions in such a manner that within a year's time the crafts in the villages where such centers have been established should feel a notable improvement in design and technical quality. In less than three years production should show a sizeable increase in volume and the Workshop Centers should be able to fill orders in quantities such as they never dreamed of previously, for markets which are always anxious for new and interesting native products.

The writer has seen a small town in Mexico where living a few years ago was on a hand-to-mouth basis and where Federal tax collections did not reach \$50,000.00 pesos a year, and where, now, silversmiths, whose work formerly had scarce demand have seen their business bloom under the flow of orders from consumers' stores in the United States to a point where Federal tax collections last year reached more than \$1,500,000.00 pesos. Where formerly the average craftsman was too poor to possess his own home, a goodly percentage of these same workers has now been able to acquire property and establish their family and become solid (tax-paying) members of the community,

In Alaska the writer found, among the eskimo and indian communities, that circumstances exist today very parallel to those that existed in Mexico ten years ago, the principal difference being merely that in Mexico, the Indian population, contrary to the existing conditions in Alaska, is in the majority and that consequently in Mexico the Government has not been able to postpone its problem of social incorporation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

In Mexico, at least as far as the Government was concerned, discrimination between whites and native races has never existed. In Alaska the writer finds that even though a certain amount of discrimination admittedly exists in the streets of the Capital, even mention of such a thing diminishes in the smaller cities, and there were instances, as in Wrangell, where the idea does not exist.

The logical conclusion is that, if the working eskimo and indian classes are to be absorbed as American citizens of equal potentialities, then the proposed Workshop and Exhibit Centers should seek the membership not only of the indians and eskimos, but of whites as well. (The whites or non-natives should not be discriminated against!) The eventual organization will be a stronger one and continue to grow.

It follows that the buildings for these Workshops and Exhibit Centers should be designed in such a way that they may be added to, (wood, the traditional building material, may now be fireproofed with a spray), and with the idea in mind of passing over to them a great deal of the "manual training" instruction which is at the present being imparted in various schools and which already overlaps to a degree. There seems to be no reason why school credit should not be given for training which will take place in the Workshop Center.

While the traditions and materials prevailing locally should more or less determine the type of work to be developed in each Workshop and Exhibit Center, it follows therefore that each Center should plan to become known and famous for only one or two types of product.

At the same time, it should be kept in mind that while certain design-elements and general design character in Alaska are to a degree interrelated, this fact contributes a sufficiently common interest as to bind these various Centers into a Federation. The fact that they will enjoy a common market, (certainly the export marketing which already is functioning through the wholesale department for native crafts of the Indian Affairs handles most efficiently the little material now produced) also serves to unify the Centers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

A tentative project for three Centers with which to commence the Federation might be laid out as follows (actual cities to be designated by Central Museum Board of Directors):

WRANGELL Wood
Lacquer

Furniture and cabinet-making. Rugged frontier type, not "Mission" but corresponding to that type, with hide seats, heavy plank tables, etc.

Toys. Without reproducing totems, the same spirit and elements of those carvings of animals, etc. (Perhaps one of Disney's men might collaborate the development). Alaskan toys should eventually enjoy a greater vogue than those formerly imported from Germany.

Home furnishings, such as lamps, kitchenware, bowls, trays, etc., articles which with the use of a finer lacquer than now used on the traditional Tlingit pieces, could be executed in the same earthly colors and thus bring out a product completely Alaskan and of fresh interest.

ANCHORAGE Ceramics
Skins
Sewing

Anchorage is rapidly becoming an agricultural, shipping and fur center. Clay, for pottery and brick, exists there and a potential consumer's market.

NOME Ivory
Gold

The writer was strongly impressed by the ivory, of excellent quality considering their limited technical means, which is worked in Nome during the four months of the summer by the King Islanders. These people work as a group and are entirely dedicated to their craft.

Gold, as a material for manufacture of fine articles, has never been developed in Alaska, though its combination with yellow ivory should form a very distinguished and valuable product, properly designed and executed. The connotation for gold with Alaska already exists and its combination with ivory should produce something distinguished and outstanding in Alaskan Arts and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Crafts. If two or three King Islanders, already skillful carvers, were sent as an interchange of students to Mexico, in six months they could start work in the Nome Workshop and Exhibit Center and with the apprentices they would train, in two years should be creating fine things, a product to add luster to the name of Alaska.

The above is merely a hint of the possibilities. Like Wrangell, Anchorage and Nome, there are certainly a score of cities or villages in Alaska, all more or less isolated, which, once they became aware of what such centers were achieving for their communities, would take the initiative in establishing their own Centers within the Federation. (Anchorage was already requesting the repetition of a Crafts exhibit which had been organized by the Womens' Club at the time this writer was visiting Juneau).

NOTES:

(1) TRADITIONAL MATERIALS FOR INDUSTRIES PERTINENT AND NATIVE TO ALASKA.

Ivory carving - Bethel north to Barrow - Ample supply.
 Skin sewing (fur parkas have been produced in quantity during the war for armed forces).
 Basketry - (Fibers and whale-bone) Wales to Barrow and the Aleutians.
 Wood carving - (Totem poles and ceremonial pieces). South-east. General.
 Weaving - (Chilkat) Northern South-east. material and weavers scarce.
 Stone - (Argelite) Carving. Material scarce, found only on Queen Charlotte Island.
 Mocassin making, etc., etc.

(2) NEW INDUSTRIES ESSENTIAL (COMPLEMENTARY) TO ABOVE, AS YET PRACTICALLY NON-EXISTENT IN ALASKA.

Goldsmithing
 Stone cutting (lapidaries)
 Cabinet making (Furniture)
 Tanning
 Pottery
 Dressmaking, etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

(3) BASIC MATERIALS PRESENT BUT ALMOST TOTALLY UNUTILIZED FOR

Wood pulp
Brick
Lime
Jade (Jade mountain above Kotzebue)
Marble - Tokeen

Of these materials, groups I and II are important for the Workshop Centers and lend themselves to an immediate development.

Group III concerns material for less skilled manual labor, more properly within the sphere of small business and these materials are mentioned here merely to emphasize the grave lack of such basic material in Alaska. (Freight on a brick to Alaska is approximately twenty-five cents).

It will be noted by anyone who knows Alaska that this last group includes the industries which, though their production will be considered an essential and basic one in almost any community in the world, in Alaska they do not exist. (Brick, lime, etc.).

At the same time there are one or two crafts listed under "traditional industries" which, either for lack of material or for lack of people still versed in the manufacture, will probably be found undesirable to attempt to revive at the moment. However, this is merely a personal assumption. A person equipped with the proper enthusiasm and means (and personality) could perhaps manage to revive the weaving of Chilkat blankets, or the Chilkat type of weaving applied to other articles, which would in the long run justify his efforts.

The black stone, (argelite) which was formerly carved so beautifully by the Haida Indians, could be revived were the materials available. Perhaps the territorial government could arrange with Canada for the importation of some of this from Queen Charlotte Island, where it is principally found. In Hydaburg there are at least two excellent carvers of this stone, both Haida Indians, Sam Davis and John Wallace.

It might perhaps be wiser, under this plan, to shelve arts such as these which at the present moment exist as mere remnants, for a possible revival at a later date.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

About production of goods for tourist consumption: In the past few years, Mexicans, South Americans and others have had to learn that for the average visitor the necessity to acquire and take back native goods is an actual, lively urge to all travelers, almost without exception. The flow of tourists to Alaska has hardly begun. There is little conception there of the volume this trade will eventually produce. As a parallel development and along with this coming tourist trade, there will be buyers for the stores which will represent a more important and more constant trade, i.e., the supplying of retail outlets in the United States and abroad.

It is the contention of the writer that articles which, due to form, material, or background, belong to the territory and which are normally produced there, are more certain of a long range market and are incidentally more attractive to the tourist than goods produced exclusively as "souvenirs" and in repetitious or consciously cheapened types.


In other words, since craft production in Alaska is practically beginning with a clean slate, the aim should be for primarily a normal trade in useful and fine objects, - not with the immediate intention of satisfying a transitory tourist demand for "gadgets". In the end the tourist with any criteria, one who distinguishes, will invariably find more satisfaction in acquiring a pair of authentic mocassins, well-made and for actual use, than a pair cheaply made, with white fluff around the top and beads which spell "Alaska" across the toe.

Also, the native will find a readier market for a series of fine articles in beaten gold mounted with yellow ivory or Alaskan jade in a limited quantity and without competition (at a good price), than he will find for a hundred thousand place-cards at 25 cents made of the same ivory in an article unworthy of such fine material.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	<u>VII.136</u>

If it is generally agreed that the continental United States cannot ever return to those circumstances which once made handicrafts possible (and attractive) there, on the other hand Alaskan natives, due precisely to their physical and geographical circumstances, just as in Norway, Sweden, or Mexico, do lend themselves to a production of articles made on an intimate (manual) scale in isolated communities or homes.

If, in spite of their poverty, their remoteness and lack of stimulating contacts and with only casual or accidental sales, the native people of Alaska have retained their ability to produce in craft-form things which are still their own, there is no doubt that as distances are reduced by air traffic, and now that the benefits of medical service, good government and civic cooperation have reached them, that with intelligent planning these same crafts can become strong and productive economically for Alaska. All the elements are there. Only a planned structure is lacking.


William Spratling

October 1, 1945.
Taxco el Viejo, Gro.,
Mexico.

Copy to Gov. Ernest Gruening

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

SEP 20 1945

August 26, 1945

Museum of Modern Art
New York City, N. Y.

Dear Sirs:

We are requesting your assistance through advise and referral of helpful information in our efforts to develop the arts and crafts in Alaska. At the present time we are planning a second annual Creative Arts and Crafts Exhibit in Juneau, the first one having been held in January 1945. Here in Alaska we feel there is a tremendous opportunity for the development of the arts and crafts for the field has really not even been tapped, though there are talented people here, especially the native groups, who produce beautiful articles, and further there are natural resources in abundance. My story of our ideas and efforts follows in order to give you an understanding of what we are attempting and what we need in advise and information in order to truly make this next Exhibit in January 1946 all that we hope for. Several people who know of your fine efforts and accomplishments in fostering the appreciation and development of the arts and crafts in America have suggested that I write to you for help. Some day I hope to have the great opportunity of visiting the Museum.

Last winter, in January 1946, the Fine Arts Committee of the Juneau Woman's Club, of which I was chairman, decided to sponsor a Creative Arts and Crafts Exhibit as it was recognized that many talented people were producing beautiful and useful articles, and further a feeling that in this land, which has long winter nights, even more efforts should be made to stimulate and direct the arts and crafts. Further that there was a definite need to sponsor some plan whereby the talents and resources of the Territory could be used in the economic development of the country, especially in that most of the work in Alaska is seasonal in character, mining, and fishing for example, thus leaving the people free for producing arts and crafts in the period of unemployment. Our results were so encouraging, and so overwhelmed us in the response we received that we decided to carry on again expanding the idea even further. Over 1000 people attended the Exhibit to view the work of 75 exhibitors, whose work had been carefully selected for quality and originality and creativeness. The Exhibits included: carving, wood and ivory; woodworking; paintings, oils, etchings, watercolors; wrought-iron work; copper utensils, etc; metal work; needlecraft, adaptation of the aboriginal designs on fabrics; etc. The Curator of the Territorial Museum gave a talk which was so well received that it had to be repeated: The Future of Arts and Crafts in Alaska.

This year we have the Advisory Committee composed of the finest advisors available here in Juneau, and we are carrying the idea of the Exhibit to the Territory as a whole, seeking exhibits of outstanding

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

quality from all parts of the Territory, that is from those parts which we are able to reach. The Exhibits are limited to work produced here in Alaska, by either the white or native peoples, and further limited to arts and crafts produced within recent years. As a part of the general idea, the development of small industries in arts and crafts, we have secured the assistance of the three leading governmental agencies that deal with the natural resources of the Territory and each agency has consented and is preparing an Exhibit of the natural resources available in the Territory in the arts and crafts fields. These three agencies include the following: The U.S. Forest Service, the Fish and Wild Life Service, and the Department of Mines. Thus we will have a background Exhibit of the forest resources, woods etc; the wild life resources, products of the wild life and the seas; and the mineral resources, useful in arts and crafts, and available in Alaska in great abundance. The main attraction at the Exhibit, will be the products of the people who are making useful articles from these resources. The Arts and Crafts Division of the Alaska Native Service, which acts as a clearing house for articles produced by the Natives (Eskimos, Aleuts, and Indians) of Alaska will also have an exhibit of representative articles produced by the natives. Several of the schools, Territorial and private, are also sponsoring this idea in their art classes for the year, so that they too will have exhibits.

Alaska is just really beginning to see the possibilities for the extension and development of the creative arts and crafts, not only for the pleasure which the artist receives in creating something, but also in the economic growth which will result in the establishment of small industries in the Territory, particularly in preparing for the tourist trade which will begin very soon now that the War is over, and also in supplying the residents of the Territory with needed articles which now have to be imported from Continental United States. This is a fertile field for the development of industry in woodworking. For example now almost all the furniture and household furnishings used in the Territory are imported at great cost from the States, yet here in Alaska we have all the wood necessary. We need direction in decorative designing so that whatever plans are made there may develop a truly beautiful adaptation of modern designs suited to the country, and its peculiar needs. Then there is the field of decorative designs in fabrics. We have very beautiful and fascinating aboriginal designs that surely could be adapted to modern living in Alaska, but one seldom sees them except in the Museum or occasionally in homes where they are a minor part of the decoration. I only wish that I myself were fully prepared to discuss this subject, but I am only an art appreciator, and I do have ability as an administrator, and therefore eager and willing to devote my extra time to this movement. My regular job is as Director of the Social Services in the Alaska Department of Public Welfare; the arts and crafts are my "extra Curricular" activities.

Any suggestions as to reference material or advise that you can give us will be most appreciated.

Sincerely yours,

Alice Brandebury
Alice Brandebury

Box 3064, Juneau, Alaska

circulation to groups interested in such an exhibit. The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

SEP 20 1945

September 15, 1945

Museum of Modern Art,
New York City, N. Y.

Dear Sirs:

I am writing again in supplementation to my letter of August 26th, as things here are gaining such momentum in our plans for the Creative Arts and Crafts Exhibit in January 1946, that I have additional information to give you and also additional advise to ask of you.

In the first place, I may not have made my letter clear as to what we were requesting of you, therefore I am outlining briefly in what lines we feel that the Museum of Modern Art might be of assistance to us in advising us regarding the Exhibit:

1. Reference material on aboriginal designs for the development of the arts and crafts in Alaska. Also reference materials on arts and crafts in America. We hope to build up a library, being very modestly.
2. Suggestions for establishment of Modern Arts and Crafts Museums showing the contemporary work of the people which works are produced here in Alaska by the whites and the native people. I recently suggested to the Sheldon Jackson School at Sitka (Presbyterian Mission Boarding School with vocational training and art departments) that they build up a contemporary art exhibit establishing such a Modern Museum by selecting each year the choicest arts and crafts produced by the students paying the students for their work and retaining the work in the Museum. Our own Territorial Museum in Juneau has not followed a progressive plan of collecting the finest works of contemporary artists and craftsmen and therefore is lacking in this important display. Exquisite work is still being done by the native peoples of Alaska and it is all slipping away from the Territory. Sheldon Jackson School has always sold everything made by the students at the Annual Bazaar or in a few instances let the students retain the work. None has been saved for a permanent exhibit, though the School has one of the finest Museums of aboriginal art of the forefathers!!
3. Suggestions for publication after the Exhibit in January 1946 of an article about the Exhibit and accompanied by photographs, most of which will be in Kodachrome. It is the desire of the Executive Committee to publish such an article in a magazine of national importance with wide circulation to groups interested in such an Exhibit. The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Executive Committee would appreciate your advise and suggestions as to the national magazine having the type of circulation which would reach the groups interested. The American Home magazine has requested an article with colored pictures, in response to my request last year for information from them on arts and crafts but it occurs to us that some other publication might be more appropriate, such as the Saturday Evening Post, or Life magazine.

4. Recently we have decided that if the movement is to be continued for the development of arts and crafts in Alaska, under proper direction, that the present Committee functioning as a subsidiary of the Fine Arts Committee of the Juneau Woman's Club, should organize a permanent group, possibly incorporated as the Arts and Crafts Foundation of Alaska, to be interested as a non-profit organization in the development of the arts and crafts in Alaska. Any suggestions that you have for the successful organization of such a group will also be most appreciated.

From the small beginnings that we made last summer, 1944, to the present we have seen tremendous changes in the interest in the development of the arts and crafts in Alaska. People seem to be awakening to the almost unlimited opportunities in this field. And we want to direct and stimulate this movement in the right direction. Mr. William Spratling, who has done such interesting and fascinating things in development of Taxco, Mexico, in the silver crafts field just visited Alaska at the invitation of the Alaska Native Service, to assist in setting up a program of the proper development of arts and crafts in Alaska, and he has been of great value to the Committee in suggesting plans, etc. He feels strongly that the field has tremendous opportunities, but that if nothing is done ~~the~~ in the next two or three years, the time may be too late to retain the high quality of workmanship now produced by the natives. There is going to be a great demand for Alaska arts and crafts (already the demand far exceeds the supply available), and if certain precautions are not taken, the natives may be induced to create cheap stuff which will destroy their talents and make no use of the really beautiful designs or natural materials available here. This is why we are so eager to secure your expert advise so that we may direct our activities and endeavors in the right direction.

Already this has become a full-time job, and I am attempting to do it in my spare moments aside from my more than full-time position in the Welfare Department! After we organize we hope to have a full-time paid Executive Secretary.

This week I fly to my home in Minneapolis, on vacation, and expect to learn additional things when I attend the Folk Arts Foundation of American at their annual meeting at the University of Minnesota. They have invited me to speak on Arts and Crafts in Alaska, but I already have decided to let them do the talking for they all have done most constructive things, especially Alice Sickels in the Festival of Nations sponsored by St. Paul.

Sincerely yours,

Alice Brandebury
 (Miss) Alice Brandebury
 Chairman, Creative Arts and
 Crafts Exhibit,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Brandebury

September 25, 1945

Dear Miss Brandebury:

Having been out of town a great deal, your two letters reached me with considerable delay. I have read them with great interest and would be very happy if I could be of assistance. I was very much interested to know that you have discussed your plans with William Spratling. His trip to Alaska was made under the auspices of the Indian Arts and Crafts Board of which I am Chairman, and I expect to see him in the very near future to discuss his plans.

Since he has talked to you I believe I will be in a somewhat better position to make suggestions after my meeting with him because he will, I am sure, be able to answer a great many questions that would be too involved to solve them by correspondence.

I am sending you under separate cover a bibliography of articles and papers on North American Indian Art, published by the Indian Arts and Crafts Board, which will give you an almost complete list of all the material containing important references on Alaskan Indian and Eskimo art. You will find it listed by tribes on pp. 185-197 and will then be able to ascertain the exact titles listed under the name of the author in the first section of the bibliography.

On your point two - establishment of arts and crafts museums - I am in complete sympathy with your suggestions for the establishment of such museums. The Indian Arts and Crafts Board has done so on several reservations and particularly on the Blackfoot Reservation near Glacier Park, Montana. Unfortunately, at the present time there is but little chance to get federal funds for such an enterprise and I wonder if you might not be able to obtain assistance from steamship and airplane lines which, I believe, are interested in the development of tourist travel to Alaska.

Concerning the publication of an article on your exhibit, I do not believe that you would find the Saturday Evening Post or Life too receptive. These large magazines may very well include

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

-2-

certain photographs on arts and crafts in a general article on Alaska, but it has been my experience that a special article can only be placed after a great deal of work has been done and after the movement itself has aroused considerable interest. In other words, these publications are not as much interested in the initiation of a program as in reporting on its success.

I am also in complete sympathy with your suggestion of the organization of an arts and crafts foundation of Alaska. I believe, however, that concrete suggestions toward the realization of such a plan must be based on a much greater knowledge of local conditions than I have at present. After I have seen Spratling I hope to be able to send you some recommendations.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Alice Brandebury
Box 3064
Juneau, Alaska

R.d'H:cr

die

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS
FIELD SERVICE

Alaska Native Service
Juneau, Alaska
November 6, 1945

Mr. Rene D'Harnoncourt
Arts and Crafts Division
Department of the Interior
Washington, D. C.

Dear Mr. D'Harnoncourt:

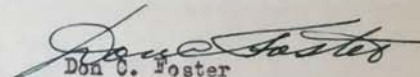
I am enclosing herewith copy of the program of the Arts and Crafts Exhibit sponsored by the Juneau Woman's Club. We thought you would be interested in a copy of this program.

It would be very fine if you could possibly arrange to be in Alaska at the time of this exhibit. The people here are now getting quite enthusiastic about the possibilities of Native arts as well as manual arts. Undoubtedly, there is going to be a vast tourist market as soon as shipping space is available.

We have Mr. Sprattling's report at hand and are now studying it. Mr. E. L. Keithahan, Curator of the Territorial Museum and one of the best authorities on Native arts and crafts of Alaska, is going over this proposed organization quite thoroughly. We certainly appreciate your sending Mr. Sprattling to Alaska. We found him to be not only a very charming gentleman, but intensely interested in the problems of the Natives and fully informed on the matter of arts and crafts.

With kindest personal regards to you, I remain

Sincerely yours,


Don C. Foster
General Superintendent

DCF:bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

CREATIVE ARTS AND CRAFTS EXHIBIT

Sponsored by

Juneau Woman's Club

Place: Masonic Temple, Juneau

Time: January 25, 26, 27, 1946.

Friday, January 25th - Afternoon and Evening
Saturday, January 26th - Afternoon and Evening
Sunday, January 27th - Afternoon only

Program: Silver tea in afternoons. Demonstrations and talks in evenings - subjects to be announced later.

Purpose of the Exhibit: The purpose of the exhibit is to stimulate, restore, adapt and direct the development of creative arts and crafts in Alaska, through the use of available resources, which are materials and the talents of the people.

All Exhibits are Limited to Items:

- 1 - original and creative in arts and crafts fields
- 2 - produced in recent years by people in Alaska
- 3 - preferably produced through the use of Alaskan materials and by the talents of the people in the Territory. This illustrates the desire for emphasis on exhibits showing adaptation of native designs in modern arts and crafts. "The native designs and work are the heritage of the Territory, and should be encouraged in modern use."
- 4 - entered by artists or craftsmen or by non-profit groups or associations in behalf of individuals
- 5 - also displaying materials available in Alaska for use in arts and crafts
- 6 - complying with above and not having been exhibited at the previous Exhibit in January, 1945.

Examples of Fields Covered:

- Woodworking - carving, boat models, toys, hand carved dolls, household furnishings or furniture, carved or other jewelry, novelties or curios.
- Photography - Black and white, Kodachrome, etc.
- Paintings - Oils, etchings, watercolors, etc.
- Needlework - Only needlework of original or creative design will be exhibited with emphasis placed on showing the adaptation of Alaskan designs in such media as handblocked prints, painted or embroidered fabrics, needlepoint, weaving, etc.
- Metal Work - Copper, brass, wrought iron, etc.
- Publications - Publications by Alaskans.
- Fur and Skin Crafts
- Ivory Carving

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Executive Committee:

Alice Brandebury, Chairman
 Mr. E. L. Keithahn
 Mrs. Joe Werner

Mr. Henry Harmon
 Mrs. Scott Murphy
 Mrs. Jack Fletcher

Divisional Chairmen and Advisors:

Mrs. William Paul, Sr., Chairman of Native Arts and Crafts
 Mrs. Joe Werner, Chairman of Paintings
 Mr. William Paul, Jr., Chairman of Photography
 Dr. James Ryan, Chairman of Publications
 Mrs. George Folta, Chairman of the Silver Tea Committee
 Miss Ann Coleman, Chairman of Gardening and Allied Arts
 Mr. Donald Burrus, Alaska Native Service, Arts and Crafts Division
 Mr. Harry Sperling, U. S. Forest Service, Juneau
 Mr. B. D. Stewart, U. S. Dept. of Mines, Juneau
 Mr. Jack O'Connor, U. S. Fish and Wildlife Service, Juneau

Additional Rules and Regulations:

- 1 - Any individual, group or organization wishing to enter an exhibit must clear such exhibit with a member of the Executive Committee or the Divisional Chairman. Before submission, items should be completely described to the Executive Committee or Divisional Chairman verbally or by letter. Each exhibit must be accompanied by an itemized list of articles and a description of each article. It is suggested that exhibits to be particularly interesting should show in addition to the finished product the raw materials from which it was made, stages of the development of the art or craft and the tools used by the artist or craftsman. It would add to the value of the exhibit if someone were present at all times to demonstrate or explain the art or craft, and it is suggested that the exhibitors make these arrangements if possible.
- 2 - Although ordinary precautions will be taken, the Executive Committee does not accept responsibility for loss or damage of articles received or exhibited. A custodian will be in the building, and doors will be locked between exhibit hours. Hosts and hostesses will be present in all exhibit rooms. Exhibitors must make all arrangements and pay for the cost of transporting the articles to and from the Exhibit.

Exhibits Already Promised from:

Sheldon Jackson School, Sitka	Forest Service)- Display of natural materials available in Alaska for use in arts and crafts.
Nome Skinsewers Cooperative	Fish & Wildlife Serv.)	
University of Alaska	Dept. of Mines	
Pius X Mission, Skagway		
Alaska Native Service, Arts & Crafts Div.		

Exhibits from individual artists and craftsmen are especially welcomed. If you are interested in exhibiting, please write to us immediately, or if you know of anyone interested, have him get in touch with us.

Reply to:
 Mrs. Scott Murphy
 Box 227
 Juneau, Alaska

Alice Brandebury
 Alice Brandebury

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Foster

Gruening

C
O
P
Y

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Office of the Deputy Military Governor
APO 742

Room 4113, Interior Department
Washington 25, D. C.
November 28, 1945

AIR MAIL

Honorable Ernest Gruening
Governor of Alaska
c/o Department of the Interior

Mr. William Spratling
Taxco, Mexico

Dear Bill:

In answer to your telegram to President Sproul, I have received a letter from General Lucius D. Clay, of which I enclose a copy.

It is obvious that the Military Government is interested and I should like to pursue the matter further. Have you any information as to where some of the Alaskan treasures may be?

Information as to the circumstances and the nature of the objects and to include the name or type of museum and the nature of the specimens. This information would also be helpful.

Cordially yours,

Ernest Gruening

Ernest Gruening
Governor of Alaska

If this information can be furnished, it would greatly facilitate our search.

Sincerely yours,

/s/ Lucius D. Clay

LUCIUS D. CLAY
Lieutenant General, USA
Deputy Military Governor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Foster

C
O
P
Y

OFFICE OF MILITARY GOVERNMENT GOR GERMANY (U.S.)
Office of the Deputy Military Governor
APO 742

17 November 1945

Dear Mr. Foster:

Thank you so much for your good note of November 14th which reached me with considerable delay since I have been out of town for some time. I am very glad to hear that all Sprattling's visit will help things along for you within a few days a further response with a series of practical suggestions.

Honorable Ernest Gruening
Governor of Alaska
c/o Department of the Interior
Washington, D. C.

Dear Governor Gruening:

Mr. Edwin W. Pauley has brought to my attention your telegram to President Sproul of the University of California, asking as to the possibility of certain primitive art specimens from Alaska believed to be in Germany being returned to Alaska.

While members of my staff are making a search to discover the art objects in which you are interested, it would appear doubtful if they can be found unless more specific information can be made available. It is particularly necessary to know the last reported location of the objects and to include the name or type of museum and the nature and description of the specimens. Information as to the circumstances of their acquisition would also be helpful.

If this information can be made available, it would greatly facilitate our search.

Sincerely yours,

/s/ Lucius D. Clay

LUCIUS D CLAY
Lieutenant General, USA
Deputy Military Governor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Foster

November 29, 1945

Dear Mr. Foster: *andebury?*

Thank you so much for your good note of November 6th which reached me with considerable delay since I have been out of town for some time. I am very glad to hear that you think Bill Spratling's visit will help things along and am sending you within a few days a further report he sent to me with a series of practical suggestions.

I am terribly sorry not to be able to come to the opening of the Arts and Crafts Exhibition of the Juneau Women's Club. Unfortunately, we are opening here an enormous exhibition of the arts of the South Seas by the end of January and sometimes I do not even have time to leave this place for a cup of coffee. A trip to Juneau is therefore entirely out of the question for me at present. I cannot tell you how much I regret not to be able to do it because I am firmly convinced that the crafts of Alaska have a really great future and because Alaska is a country that makes you want to go back once you have seen it.

I am writing Miss Brandebury by the same mail. I was greatly impressed by your point of view and activities and increased my desire to go back to Alaska as soon as possible. With very best regards,

Once more let me tell you how very Faithfully yours,
to be unable to come at this time.

With very best regards,
Rene d'Harnoncourt
Faithfully yours,

Mr. Don C. Foster
General Superintendent
U.S. Department of the Interior
Alaska Native Service
Juneau, Alaska

R.d'H:cr

Rene d'Harnoncourt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Brandebury

November 29, 1945

Dear Miss Brandebury:

I am terribly sorry for the delay of this letter but I have been traveling constantly during the last two months and have only recently returned to New York.

I cannot tell you how much I regret that I will not be able to accept your kind invitation to come to the opening of the crafts exhibition but, unfortunately, we are opening here at that time a large exhibition of the arts of the South Seas which will make it impossible for me to move from here during the next few months. I shall, however, come to Alaska at the first opportunity because I am convinced that the crafts of Alaska are among the most important native crafts in America and because the enthusiasm and energy shown by you and your collaborators hold a real promise for their future.

I had a chance to talk to Bill Spratling who was greatly impressed by your point of view and activities and increased my desire to go back to Alaska as soon as possible.

Once more let me tell you how very much I regret to be unable to come at this time.

With very best regards,

Faithfully yours,

Miss Alice Brandebury
Box 3064
Juneau, Alaska

Rene d'Harnoncourt

R.d'H:cr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Brophy

January 18, 1946

February 20, 1946

The Honorable William Brophy
Commissioner of Indian Affairs
Department of the Interior
Interior Building
Washington, D.C.

Dear Mr. d'Harnoncourt:

Dear Bill:

I imagine that you have already heard from Governor Gruening, with whom I had a long talk two weeks ago, about the present status of the Alaskan project.

During the last three months a combination of flu and excessive work has made it quite impossible for me to come to Washington or to push things as much as I would have liked to. I have asked Willard Beatty to tell you about my difficulties. After the first of the month I will finally be able to get away and one of the most urgent things on my calendar is a visit to Washington for the purpose of discussing with you the whole situation of the Board that is worrying me considerably.

Please let me know if you will be there between February 4th and 8th and if it would be convenient for you to see me then.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

R.d'H:cr

Mr. d'Harnoncourt of the Alaska Native Service was hoping to have a meeting with Mr. William Spradling while in Washington, D. C. The Spradling report on Alaska was provocative of much discussion. Thought by our group and by others particularly as some of his ideas and suggestions were in conflict with the ideas of certain individuals who felt threatened by the advocacy of plans which did not follow present procedures in the development of the arts and crafts in Alaska.

(Miss) Alice G. ... Alaska

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	<u>VII.136</u>

Brandebury

February 24, 1946

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
New York City, N. Y.

Dear Mr. d'Harnoncourt:

Congratulations on your exhibit of South Seas arts, which have been described in the Christian Science Monitor and in the Vogue magazine, much to my interest and delight.

For your interest, I am enclosing a clipping of a recent newspaper item from the Daily Alaska Empire, Juneau, regarding our group which has now incorporated in order to have more weight and effectiveness on a Territorial-wide basis. We have much to do in the future especially as we are planning an even bigger and better Creative Arts and Crafts Exhibit for January 1947. The Exhibit this year far surpassed the first exhibit in 1945, but we want to make great improvements in the items displayed next year and in the method of displaying things, etc. Also we want to interest other communities thruout the Territory in this movement. Fortunately we had one of our very best "amateur" photographers take pictures of most of the displays so we have a record of the Exhibit to keep and to send out in a portfolio to the communities for publicity purposes.

*Several
clippings!*

It would be fine if you can plan a visit to Alaska, as I know that you would be a great help to us in our endeavors, and also I am sure you would enjoy the country and its art heritage with which you are already familiar. Perhaps you could plan to visit the Territory and be our main speaker at the Exhibit in 1947, which will probably be the third week of the month. You mentioned previously that you hoped to come to Alaska, and it would be a real inspiration to our group and to all those who have helped us in this work if you could manage such a trip. And all of us would see that you have an opportunity to see the country and to know the people.

Mr. Don Foster of the Alaska Native Service was hoping to have a conference with Mr. William Spratling while in Washington, D. C. the Spratling report on Alaska was provocative of much discussion and thought by our group and by others particularly as some of his ideas and suggestions were in conflict with the ideas of certain individuals who felt threatened by the advocacy of plans which did not follow present procedures in the development of the arts and crafts in Alaska.

Sincerely yours,

Alice Brandebury

(Miss) Alice Brandebury, Box 3064, Juneau, Alaska

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	<u>VII.136</u>

II. Long-Term Objectives

March 11, 1946

MEMO ON MEETING BETWEEN MR. DON FOSTER AND MR. RENE D'HARNOUCOURT

re: Development of native arts and crafts in Alaska.

I. Immediate Objectives

1. Establishment of a workshop of traditional Tlinkit crafts for modern use in Klukwan.

Mr. d'Harnoncourt will attempt to get the services of Mr. Inerarity, former instructor of crafts of the Federal Arts Project in Seattle, who specialized in Heida and Tlinkit Design.

The Board will also attempt to provide equipment and raw materials for the workshop and some money to be used for the acquisition of samples.

2. Appointment of business manager of Alaskan Native Crafts.

Mr. Foster will interview Mr. Jerry Boyce for this position. It is understood that the job would include the supervision of business and merchandising activities and intensification and guidance of production.

The experiment in Klukwan should be carried on in contact with the General Alaskan Project, but should be given all possible freedom and be kept free from business pressure until such time as a sample line of quality saleable goods has been established.

3. Organization of a crafts project at the proposed boarding school in Silka.

The realization of this project depends of course on the establishment of the school and on the type of facilities available there.

continued r

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

ALASKAN ARTS AND CRAFTS, INC
JUNEAU, ALASKA

II. Long-Term Objectives

1. Extension of workshop line to Haidaburg and Kaasan, etc.
2. Organization of display centers and museums.

Dear Mr. d' Harnoncourt:

I know you will be interested to see our new stationery which really makes us official, and also see the enclosed announcement of our plans for the January 1947 Exhibit, which we are now distributing in our membership drive throughout the Territory. Things are moving along beautifully and each week seems to bring into our group more eager talented people, who want to assist in the growth of the arts and crafts in Alaska.

When you have time from your busy days in the Museum, I will be happy to hear from you regarding your contemplated trip to Alaska in reply to my letter of March 21st. Several friends have sent me different articles about the South Seas Exhibit and I am enjoying them all and feel that you certainly have made a success of it.

Best wishes to you.

Sincerely yours,

Alice Brandebury
Alice Brandebury, President
Alaskan Arts and Crafts, Inc.
Juneau, Alaska

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	<u>VII.136</u>

Brandebury

4/30
ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

1946

Mr. Rene d Harnoncourt,
Vice President,
Museum of Modern Art,
New York, 19, N. Y.

Dear Mr. d' Harnoncourt:

I know you will be interested to see our new stationery which really makes us official, and also see the enclosed announcement of our plans for the January 1947 Exhibit, which we are now distributing in our membership drive throughout the Territory. Things are moving along beautifully and each week seems to bring into our group more eager talented people, who want to assist in the growth of the arts and crafts in Alaska.

When you have time from your busy days in the Museum, I will be happy to hear from you regarding your contemplated trip to Alaska in reply to my letter of March 21st. Several friends have sent me different articles about the South Seas Exhibit and I am enjoying them all and feel that you certainly have made a success of it.

Best wishes to you,

Sincerely yours,

Alice Brandebury
Alice Brandebury, President
Alaskan Arts and Crafts, Inc.
Juneau, Alaska

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Brandebury

October 20, 1946

Miss Alice Brandebury
Box 3064
Juneau, Alaska

June 28, 1946

Dear Miss Brandebury:

Dear Miss Brandebury: I received your very good letter.

I cannot tell you how terribly disappointed I am that my plans for the visit to Alaska this summer fell through. I have unexpectedly been asked to go to London to help with the planning of the United Nations cultural organization in the field of arts. I am leaving today or tomorrow for a two and a half months trip and have had to cancel all my projected summer plans including the trip to Alaska.

You will be glad to know that one of my jobs in London will be to help in the creation of an international setup for the preservation of native arts such as those of the Indians and Eskimos of Alaska and for the stimulation of native hand-crafts. It is my hope that this unexpected trip will not postpone for too long my coming to Alaska, but at the moment I am of course unable to make any plans for the future.

One of the functions of the U.N. cultural organization is to carry out is that of facilitating the borrowing and acquisition of material such as you request in your letter. Unfortunately, very little has been done so far in this line and everything is left to individual museums. I would suggest that you get in touch with Mr. Eric Douglas of the Denver Art Museum, 1300 Logan Street, Denver, Colorado, who knows more than anyone else in the United States about the tradition of Indian arts and who has published a series of pamphlets and reproductions that you may find exceedingly useful. I would also suggest getting in touch with Mr. Maurice Ries, Director of the Laboratory of Anthropology of Santa Fe, New Mexico, and with Dr. H.J. Spinden of the Brooklyn Museum.

I am exceedingly sorry not to be able to help you at the moment with these contacts but will be very happy to do so after my return from England.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	VII.13C

Brandebury

ALASKAN ARTS AND CRAFTS, INC
JUNEAU, ALASKA

October 30, 1946

October 30, 1946

Mrs. Rene d'Harnoncourt,
Vice President, Foreign Activities,
Museum of Modern Art,
11 West 57th Street
New York City, N. Y.

Dear Miss Brandebury:

I just returned from Europe and found your very good letter.

You can imagine that my proposed but often postponed trip to Alaska is giving me very serious qualms of conscience. However, the feverish activities both in the local and the international field at the moment make it completely impossible for me to foretell just when I shall be able to make the trip. You may be sure that I will do so at the very first opportunity.

The program of your exhibition looks exceedingly exciting and I would give anything if I were able to be with you at the opening.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt
I am a member of the Alaskan Arts and Crafts, Inc. and have been most active and interested in the things we are attempting. One of our members right now is on a business trip but has devoted the after-noon hours to spreading the word of the association and our enthusiastic response everywhere she goes. If we only had more time, myself, have had little time during the last three weeks as I have had to take an extensive field visit with no time for sleep and craft. Nevertheless we are making great progress. Rene d'Harnoncourt
capable members has agreed to serve as Legislative Chairman and we are going to carry out a plan for legislative action, laws, tax strategy, etc.

Miss Alice Brandebury, President
Alaska Arts and Crafts, Inc.
Juneau, Alaska

R.d'H:

Mrs. Katherine Ruh very much so she is an artist and remains interested in the preservation of the arts of Alaska and the restoration of the arts in everyday life here.

It would be wonderful if you could arrange your schedule to visit Alaska this January! Please do so.

Sincerely,
Alice Brandebury
(Miss) Alice Brandebury, President

P.S. An enclosing on announcement of the exhibit.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

10/30
ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

October 26, 1946

Mr. Rene d'Harnoncourt,
Vice President, Foreign Activities,
Museum of Modern Art,
11 West 53rd Street
New York City, N. Y.

Dear Mr. d'Harnoncourt:

Here are greetings to you wherever you are at the moment, London, New York, or way points. Wherever you are we know you are giving good service in the interests of the arts, and our good wishes go to you from Alaska.

We do still want you to visit us here in Juneau, and thus at this time I am again extending a hearty welcome and invitation to you and your wife to visit us soon. Could you possibly arrange a visit to Alaska in January so you could appear as our very distinguished visitor and speaker at the Creative Arts and Crafts Exhibit in Juneau, January 24-26th? We would be thrilled if you could come and I know you would find the people of Juneau very responsive and most interested in the arts. The Territorial Legislature opens on the 27th, thus people from all over the Territory will be gathered here in Juneau. Governor Ernest Gruening has agreed to open the Exhibit with a brief talk on the opening evening, Friday, as he is a member of the Alaskan Arts and Crafts, Inc. and has been most active and interested in the things we are attempting. One of our members right now is on a field visit thru the Territory in her regular line of business, but has devoted the after-work hours to spreading the word of the association and our aims and is meeting a most enthusiastic response everywhere she goes. If we only had more time! I, myself, have had little time during the last three weeks as I too had to take an extensive field visit with no time for arts and crafts. Nevertheless we are making great progress. Recently one of our most capable members has agreed to serve as Legislative Chairman and we are going to work out a plan for legislative action, laws, for strengthening the needs of the arts in the Territory, for example, in attempting to reconstitute the Territorial Museum Board, etc.

We enjoyed Mrs. Katherine Kuh very much as she is so alive and genuinely interested in the preservation of the arts of Alaska and the restoration of the arts in everyday life here.

It would be wonderful if you could arrange your already heavy schedule to visit Alaska this January! Please do so.

Sincerely,

Alice Brandebury
(Miss) Alice Brandebury, President

PS. Am enclosing an Announcement of the Exhibit.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

CREATIVE ARTS AND CRAFTS EXHIBIT

Sponsored by

Alaskan Arts and Crafts, Inc.

Place: Scottish Rite Temple, Juneau, Alaska

Time: January 24, 25 and 26 1947

Friday, January 24th - Afternoon and Evening
Saturday, January 25th - Afternoon and Evening
Sunday, January 26th - Afternoon only

Program: Demonstrations and talks - subjects to be announced later.

Purpose of the Corporation: The purpose of the corporation is to increase the knowledge and practice of the original and creative arts and crafts of Alaska; to perpetuate and stimulate the further development of these arts and crafts; to accomplish these aims through the use of Alaskan materials and talents; to collect and preserve examples of the cultural heritage of the Alaskan people derived from all parts of the Territory.

Purpose of the Exhibit: The purpose of the exhibit is to stimulate, restore, adapt and direct the development of creative arts and crafts in Alaska, through the use of available resources, which are the materials and the talents of the people.

All Exhibits are Limited to Items:

- 1 - original and creative in arts and crafts fields
- 2 - produced in recent years by people in Alaska
- 3 - preferably produced through the use of Alaskan materials and by the talents of the people in the Territory. This illustrates the desire for emphasis on exhibits showing adaptation of native designs in modern arts and crafts
- 4 - entered by artists or craftsmen or by non-profit groups or associations in behalf of individuals
- 5 - also displaying materials available in Alaska for use in arts and crafts
- 6 - complying with above and not having been exhibited at the previous Exhibits in January 1945 and January 1946.

Examples of Fields Covered:

Woodworking - carving, models, toys, hand carved dolls, household furnishings or furniture, carved or other jewelry, novelties or curios.
Photography - Black and white, toned and Kodachrome
Paintings - Oils, watercolors, pastels and tempera
Metal Work - Copper, brass, wrought iron, etc.
Rocks and Minerals - (lapidary and gem cutting
Fur, Skin and Fish Crafts -
Ivory and Baleen Carving -
Needlework - creative and original designs only
Ceramics - pottery, china painting and tiles
Botanical Specimens -
Block Printing -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Directors of Alaskan Arts and Crafts, Inc.:

Miss Alice Brandebury, President	Mrs. Wm. Paul Sr.
Mrs. Joseph Werner, 1st Vice President	Mr. Henry Harmon
Mr. Ed L. Keithahn, 2nd Vice-President	Mr. Donald Burrus
Miss Ann Coleman, Secretary	Mr. Wm. Paul, Jr.
Mrs. Jack Fletcher, Treasurer	Mrs. Robert Henning

Divisional Chairmen and Advisors for the Exhibit:

Mr. Lynn Forrest, Woodworking
Mrs. Wm. Paul Sr., Native Arts and Crafts
Mrs. Joe Werner, Window displays
Mr. William Paul Jr., Photography
Miss Ann Coleman, Botanical specimens
Mrs. Robert Henning, Display Committee and Needlework
Mrs. Curtis Shattuck, Ceramics
Mrs. Robert Thorne, Paintings
Mr. Donald Burrus, Alaska Native Service, Arts and Crafts Division
Mr. Harry Sperling, U. S. Forest Service, Juneau
Mr. B. D. Stewart, Territorial Department of Mines, Juneau
Mr. J. H. Likins, U. S. Fish and Wildlife Service, Juneau
Mrs. Charlotte Dunlap, Fishery Products Laboratory, Ketchikan
Miss Laura Adams, Sheldon Jackson School, Sitka
Miss Imogene Ward, Home Demonstration Agent, University of Alaska, Ketchikan

Additional Rules and Regulations:

1 - Any individual, group or organization wishing to enter an exhibit must clear such exhibit with the Divisional Chairmen. Before submission, items should be completely described to the Divisional Chairman verbally or by letter. Each exhibit must be accompanied by an itemized list of articles and a description of each article. It is suggested that exhibits to be particularly interesting should show in addition to the finished product the raw materials from which it was made, stages of the development of the art or craft and the tools used by the artist or craftsman. It would add to the value of the exhibit if someone were present at all times to demonstrate or explain the art or craft, and it is suggested that the exhibitors make these arrangements if possible.

2 - Although ordinary precautions will be taken, the Board of Directors and Divisional Chairmen **does** not accept responsibility for loss or damage of articles received or exhibited. A custodian will be in the building, and doors will be locked between exhibit hours. Hosts and hostesses will be present in all exhibit rooms. Exhibitors must make all arrangements and pay for the cost of transporting the articles to and from the Exhibit.

Membership:

Any person interested in arts and crafts indicating a desire to become a member of this Corporation is welcome to join. Dues are \$1.00 per year.

Inquiries regarding membership or the exhibit may be addressed to Miss Ann Coleman, Secretary, Alaskan Arts and Crafts, Inc., Juneau, Alaska.

Alice Brandebury
(MISS) ALICE BRANDEBURY, President.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

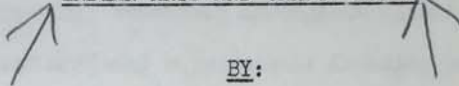
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

R E P O R T

SURVEY OF ALASKA NATIVE ARTS AND CRAFTS

FOR:

INDIAN ARTS AND CRAFTS BOARD



BY:

WILLIAM J LIPPINCOTT

May, 1949

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

The writer was in Alaska from May 14 through May 30, 1949. Due to the weather at this time of year, it was not possible to visit a number of places as landing fields were flooded and the ice was breaking up. It is recommended that future trips be made in July when fields are dry and when Eskimos from various islands and isolated places come to the centers of Nome and Kotzebue. The writer was detained by weather in several places beyond a useable length of time, which meant not visiting several places which we should have seen.

All possible cooperation was given by Mr. Don C. Foster, General Superintendent of the Alaska Native Service, and the members of his staff scattered throughout Alaska. These people went far beyond official requirements in being helpful, working through Sundays and holidays to see that we got complete information, and taking care of us in areas where accommodations were not available.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

I. THE FUNCTION OF THE ARTS AND CRAFTS BOARD:

In Alaska as elsewhere the problem exists of deciding how best to increase income to native peoples. Should we limit our activities to the production of fine handcrafts and the marketing of same, or shall we include small industries? Some small industries, such as the making of fine furniture, have a close tie-in with Arts and Crafts. Others, such as a small cannery, have no direct connection. It is assumed that the complete field should be explored, and that the development of small industries is necessary if the income level of the Alaska Natives is to be raised on a Territory-wide basis.

II. THE PRESENT ARTS AND CRAFTS SITUATION IN ALASKA:

The shops in Alaskan towns buy quite an amount of genuine arts and crafts from the Clearing House. They also buy large amounts of machine-made imitation Native crafts, which they procure mostly from Seattle. The Nugget Shop and the Baranof Gift Shop in Juneau advertise genuine handmade Native crafts, but have (also) a great number of machine-made imitations in their show cases.

Mr. Antonio Polet of Nome is planning to organize all of the arts and crafts dealers of Alaska during the winter of 1949-1950. General gossip credits Mr. Polet with planning to force the Clearing House out of business, and also attempting to tie up all the ivory in Alaska. It was not possible to find out how true this is. Mr. Polet is certainly against the Government doing anything in the arts and crafts field.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

The Clearing House has suffered because dealers feel it is part of the Government setup, even though actually the Clearing House has developed pretty much on its own.

Actually, there is no reason why a strong arts and crafts program should not be of benefit to the dealers in Alaska. A program which would develop new ideas, both in the development and adaptation of traditional crafts, and in the small industry field, would greatly expand the variety of merchandise offered and the customer potential.

New applications of traditional ideas will be helpful to the whole industry. New markets are needed for ivory. Much of the present ivory is priced too high to be readily saleable. Either the price of ivory must be lowered, or clever designing must be encouraged to increase its sales appeal.

at the present time the Native cooperative stores in the villages send a large part of their craft work to the Clearing House in Juneau. Mr. Don Burrus, the manager of the Clearing House, is doing the best he can with a very difficult situation. The Clearing House has a capital of \$34,000, which has been gradually built up out of the business, but they have on hand, much of it on consignment, \$76,000 worth of stock. They do a business of about \$139,000 per year. Because of lack of funds, goods must be purchased on consignment, payment not being made to the village store until the goods are sold.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

The business problems of the Clearing House are aggravated because of the remoteness of big markets and because the transportation problem makes it difficult to keep in touch with craft workers and provide any actual field assistance to them. Another basic problem is the out-of-touch feeling which has developed among personnel in Alaska. They have not got a central agency in the States to whom they can turn with marketing problems, or for advice on what is most saleable.

Mr. Fedoroff at Mt. Edgecumbe, and the Nome Skin Sewers, with the help of Mrs. Levers, are both experimenting with new ideas, but they lack business connections to help exploit these ideas.

Generally, Alaskan Arts and Crafts is in a rather static position at the present time. It suffers because there is no:

- a) Unification of organization on a Territory-wide basis.
 - b) Active connection with state-side markets.
 - c) Central marketing agency which could keep them advised as to market trends; as to what is acceptable to the trade, and who could help them with design and production problems, - and -
- Because the Natives, trading among themselves, have developed an exaggerated idea of the value of their crafts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

III. IMMEDIATE PROBLEMS IN ALASKAN ARTS AND CRAFTS:

1. The law which provides that raw ivory shall not be exported from Alaska is being broken. Help is needed in stopping this practice. The sailors from the Coast Guard vessels are trading directly with the Eskimos for raw ivory. Some of the sailors estimate a profit of up to \$2,000 per trip on the raw ivory they sold in Seattle. The Alaska Native Service is in the position of needing a lot of cooperation from the Coast Guard and understandably hesitates to act in this matter. It is recommended that a suggestion to the Coast Guard Headquarters in Washington that they be more careful about not allowing the sailors to break the law, would help stop this practice.

2. It is recommended that arrangements be made so that Mrs. Emma Willoya, manager of the Nome Skin Sewers, could be sent to Nunivak Island when the reindeer are being slaughtered. The principal reason for this trip would be the saving of the sinew, which is lost at the present time. Mrs. Willoya can draw sinew so that there is no damage to the meat. At the present time there is a shortage of sinew and the Nome Skin Sewers, while able to get barely enough for themselves, have none to give out to other people. Sinew expands and contracts at the same rate as furs and skins, so that sinew-sewn clothes are much the best. The people at Nunivak do not know how to draw the sinew properly. One trip at slaughtering time would solve this problem. Secondly, Mrs. Willoya could teach them to sort their skins and hides better.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

3. The Nome Skin Sewers need a good source of black and white calfskins in the United States. Anything the Board can do on this problem will be appreciated.

4. It is recommended that one girl of the Nome Skin Sewers be sent to business college. The Sewers are in need of someone who can keep books and do the business accounting for them.

(A recent letter from Mrs. Levers, Arts and Crafts Specialist at Nome states, "I have instituted a scholarship for Mary Ann Amaroock to Haskell Institute and we are today making out the initial papers for a two year course in business methods and office procedure. Eventually I want to send out another girl for vocational training at a commercial fur factory, but where I have no idea. Then if I can secure a young boy to send out for commercial tanning, the Skin Sewers will be well trained as a functioning whole for this community." A later letter says that Haskell is already full, and that Mary Ann must wait another year.)

Mrs. Levers' efforts in the above deserve all possible help. This is an ideal training program for the Sewers. If the tanning program develops at Mt. Edgecumbe, and they are able to obtain the services of a leather tailor, Mt. Edgecumbe would be a good place to learn commercial tanning and tailoring of skins.

5. The Nome Skin Sewers at the present time are sending skins out to the States to be tanned. This should be done at Mt. Edgecumbe, and later in the village, after some students from the Nome area have been to Mt. Edgecumbe and learned commercial tanning. The possibilities of developing the tanning program at Mt. Edgecumbe are discussed elsewhere in this report. The Sewers are also importing tanned calf from the States. It would reduce costs and bring more income to Alaska to have raw calf imported and have it tanned at Mt. Edgecumbe.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

6. Mrs. Lea Levers, Arts and Crafts Specialist at Nome, requests that her check be sent Airmail from Washington, D. C. At present her check comes regular mail from Washington to Juneau, and Airmail from there on. Having sampled Nome prices, I am sympathetic to Mrs. Levers' predicament.

7. At Mt. Edgecumbe, in the vocational shop, are piled all the old totem poles from the National Monument at Sitka. The Monument is under the National Park Service, but when the poles started to fall apart, the Alaska Native Service was told to take them down and put them under cover, which they did. Now the poles are slowly falling apart from dry rot. There is no money for their restoration. They are the property of the National Park Service. In another five years they will be nothing but powder from dry rot. If something is to be done with them, it will have to be done right away. If nothing is to be done, then the fact should be admitted, and the poles thrown away. If they are to be restored, or if the dry rot is to be stopped, then money and personnel will have to be secured to do this job. Also, if they are fixed up, some place will have to be found to put them. It is unfair to the fine work the vocational shop at Mt. Edgecumbe is doing to have all the poles stored there in their way.

8. At Mt. Edgecumbe a tanning program is getting under way. It needs the services of a good leather tailor in order to be of the fullest value to the Natives of Alaska. It is recommended that the Alaska Native Service be advised as to the whereabouts and availability of Mr. John Sharps. If Mr. Sharps cannot be located, then it is recommended that another leather tailor be found who could work in associa-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

tion with Mr. Johnson on the tanning project.

9. It is recommended that Mr. Denmert, the teacher at Gambell, on St. Lawrence Island, be encouraged to go ahead with his Walrus Canning Project, and that he be given full authority to go ahead with his plan to take the Natives from Gambell down to the other end of the Island for the summer on a fishing project and teach them the smoking and curing of fish. There are large deposits of fossil ivory at the east end of St. Lawrence Island.

IV. RECOMMENDATIONS (General):

1. The most critical areas in Alaska in terms of the Native's precarious economic position are:
 - a) The Delta Area, including Bethel, Hooper Bay, and Bristol Bay.
 - b) The Aleutian Chain.
 - c) The Area east and north of Fairbanks, including Tetlin.

In the Delta Area, Bethel would benefit from improved designs for their baskets. Seal intestines, under a suitable tradename might be developed for lamp shades and other parchment-like requirements. The willow root basket could have a much wider market. The Aleutian Chain has the famous Attu basket, but very few of these are being made. The grass is available, but the work involved in producing the basket prices it above most markets. A cannery at Atka has been suggested. In this area there is an abundance of clams, mussels, cod, crab and other sea foods. It is estimated that \$80,000 would put in an operating cannery or saltery and that the loan could be paid off within five years.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

At Tetlin, a furniture making project and sawmill is worth consideration. A Forest Service report on the amount of usable white birch available should be the preliminary step. Gulkana is another possible location. The very beautiful modern furniture with totemic designs which Mr. Fedoroff is developing would go very well. Tetlin is on the Alcan Highway. Judging from the price and quality of furniture available in Alaska, Fairbanks and Anchorage could absorb considerable production without having to consider outside markets. At that time the prospects of transportation by road to the States will probably have improved.

2. There is possible a commercial development of the Shee fish at Kotzebue. Mr. Magnusson of the Fishery Products Laboratory at Ketchikan is investigating this possibility.

3. The wooden dishes which are made on Nunivak Island are both beautiful and useful. They are not made in quantity, but could, if developed, become one of the most saleable lines of Native crafts made in Alaska. In general, with the exception of Mr. Fedoroff's efforts, wood has been rather overlooked. Going beyond totem poles and souvenir items, a variety of beautiful and useful things geared to the same good tastes as the Nunivak dishes could be produced.

4. I will say very little about ivory carving and skin sewing because although these two crafts are very important, no more emphasis should be put on them until such time as marketing agencies in the States can uncover much wider markets than are presently available to the Alaskans.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 13C

5. There is room for considerable development in jewelry. First of all the available materials should be tested. Then a pilot project of gem cutting and jewelry making could be initiated at Mt. Edgecumbe. As it succeeded, it could spread to the home industry level. A ceramics project could be started the same way. As with timber and precious and semi-precious stones, there is considerable difference of opinion as to what raw materials are actually available. A report from those in Alaska in charge of natural resources would be helpful. The jade deposit at Shunyak is apparently quite large. We were unable to land there because the airfield was flooded. However, the jade samples we saw from this area are good enough to warrant development. Gorgonian, which is sometimes called fossil corral, is another material which warrants development. This material must be polished under water because of the irritating quality of the dust, but the articles produced are very beautiful, and many other articles could be developed which would result in a unique line having no direct competition. Mr. and Mrs. Fred Bahovec, of Baranoff, Alaska, have done some work with this material.

V. RECOMMENDATIONS (Organizational):

1. It is recommended that the Clearing House be made part of the Alaska Native Industries Association. I feel that Mr. Peters of ANICA is a very able man as regards organization and management, and that the Clearing House as a part of his organization would be a more forceful enterprise. However, it would be a mistake to move the Clearing House out of Alaska. The people in the Territory need to feel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 13C

that this is an Alaskan enterprise. If the Clearing House were moved to Seattle, they would feel a resentment which would impair the usefulness of the move. The Clearing House should be moved to Mt. Edgecumbe. At Mt. Edgecumbe the Clearing House could have adequate space and could work closely with the students who come to the school. It is possible that courses in simple business management might be given at the school with the students doing practice work at the Clearing House. This would result in Natives going back to the villages who would have the necessary experience to help solve Clearing House problems at the local level. (Many of the storekeepers in the local village cooperative stores do not know that there is a difference between wholesale and retail).

2. It seems logical that the Arts and Crafts program for Alaska should center at the Mt. Edgecumbe School. The facilities there are the best in Alaska, as is the potential for bringing together the various efforts in craft work. Mr. Fedoroff, who is now teaching at Mt. Edgecumbe, has a really excellent taste and a very fine feeling for design. I do not think that Mr. Fedoroff would appear to advantage in handling the business end of the Arts and Crafts enterprise, but in providing the stimulation of new ideas, in designing and developing of new pieces and types of craft work he would be excellent. He would also do a very fine job in adapting Eskimo and Indian designs to modern use. I think that Mr. Burrus and Mr. Fedoroff working together, the one on the business aspects of the enterprise and the other on the design aspects, could do a fine job.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

3. With the two men mentioned above as a nucleus, other aspects of the school enterprise could be tied more closely into the Arts and Crafts enterprise. Mr. Johnson, who is tanning instructor, has the beginnings of a very fine project. To point out only one possible development, the Nome Skin Sewers are buying tanned calfskins in the States. To buy raw skins and have them tanned at Edgecumbe would affect a big saving as well as putting more of the income from skin and leather work in the hands of the Natives. This tanning project could be expanded so that tanning for all Arts and Crafts projects in Alaska could be done in Alaska by Natives. Under the guidance of Mr. Johnson the types of tanning done would be those which would not be objectionable to the commercial market. If Mr. John Sharps, or some other good leather tailor could be made a part of the staff at Edgecumbe to work with Mr. Johnson, this would carry the leather work much farther in teaching the Natives how to get the most out of the leather and skins available to them. Here again, Mr. Burrus could be of help in the merchandising and Mr. Fedoroff could be of assistance in designing.

4. Furniture is another project which would logically center at Mt. Edgecumbe in the beginning. The training ship at Mt. Edgecumbe makes periodic trips to Seattle and returns with a full load. If the making of fine furniture develops at Mt. Edgecumbe, the furniture would provide a pay-load to Seattle.

I should like to emphasize that such a development should be entirely separate from Mr. Ripley's machine and carpenter shop. Before too much is done on a furniture project, a report from the Forest Service

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

would be wise, in order to establish the kinds and amounts of suitable woods available.

5. If some of the Natives who have been teachers of crafts could be paid, even very modest salaries, it would help to revive crafts which are dying out, particularly at Bethel and Atka. If someone could visit these teachers, even at long intervals, and discuss modernizing production techniques and business methods, it would greatly increase the usefulness of the Native teachers. Mrs. Levers could be of help all through western Alaska if arrangements could be made to have her travel more. Such a supervisor would need an assortment of craft tools, particularly wood-working tools, and a slush fund to buy the materials needed for experimental work. Having a field worker send in a requisition each time she needs something is not satisfactory. If the requisition method is enforced in Alaska, the long period of waiting for materials will prevent quick results.

6. There is a good opening for craft work in the hospitals. This would be another way to reach the Natives at concentration points. Crafts and business methods could be taught in the hospitals and the Natives would then return to their villages with a better idea of what articles would be most saleable, and how to handle the business organization relating to merchandising.

7. Markets, Organization, and Money, are the three most important factors lacking in the Alaskan Arts and Crafts picture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

VI. COMMENTS:

1. Mr. Simeon Oliver, P.O.Box 1845, Anchorage, is particularly well equipped to do articles and publicity in relation to Alaska Native problems. He is very well read, well informed, and is an author and musician as well as being a very understanding person.

2. Mr. and Mrs. Kronengold, have opened the Kronengold School of Art in Anchorage, Alaska. They are teaching painting and have classes in jewelry making. They are possible collaborators in the Arts and Crafts Field.

3. One of the places we were unable to visit because of the lack of time was Klukwan. A recent letter from Mr. Fedoroff tells of a sad occurrence there: "Last week there was a bad fire at Klukwan. Five houses were completely destroyed. Undoubtedly a great many ceremonial objects perished. -- It is tragic to see the few remaining Native objects of art destroyed in fires...."

4. I want to call attention to the Spratling report which he wrote in 1945. It is an excellent report and should be carefully considered by any group dealing with Alaskan Arts and Crafts. While I am in complete agreement with his aims, I disagree decidedly with his idea of setting up workshops and exhibit centers as a first step. I firmly believe that if a strong central organization can be developed at Mt. Edgecumbe first, that workshops at the village level will have a much better chance of success. When the Mt. Edgecumbe organization has been operating long enough so that there are graduating students who go back to their villages with training in business methods and marketing problems as well as an understanding of the larger problems of pro-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

duction and customer requirements, - then more emphasis can successfully be placed on developments at the regional and local level.

5. A book on good Alaskan Arts and Crafts, written to exploit the glamor of the North, but being careful to show people how to distinguish good Native crafts from machine produced imitations would be very helpful. This could well be one of a series, the others being on other areas of the United States and its Territories.

6. One of the most important developments to consider in assisting Alaskan Arts and Crafts as well as those of other areas, would be the development of a National Arts and Crafts Center in the United States. This National Center could support at least one top-flight specialist in marketing, in production, in design, and in business management. It would give the Alaskan Arts and Crafts project a focal point from which they could get help on their many problems. It would mean that they could look to this center for answers to problems which by the very reason of their isolated position they are completely unable to answer for themselves.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

VII. NAMES AND ADDRESSES:

SEATTLE: Mr. V. R. Farrell - Administrative Assistant and Special Representative, Alaska Native Service
2400 4th Ave., South (Seneca 1700)

Mr. O. K. Walkingstick - Assistant to Mr. Farrell

Mr. Peters - Alaska Native Industries Coop. Assoc., Pier 51

JUNEAU: Mr. Don C. Foster - General Superintendent, ANS
Mr. Reinhold Brust - Asst. General Superintendent
Dr. George Dale - Director of Education, ANS
Mr. Ed Kiothan - Museum
Mr. Don L. Burrus - Manager, Clearing House
Mr. Mountjoy - Natural Resources, in charge of A & C
Mr. Roy Peratrovich - Special Officer

ANCHORAGE * Mr. Simeon Oliver, P.O.Box 1845
Mr. Kronengold - Kronengold Art School

NOME - Mr. Elmo Miller, Administrative Assistant, ANS
Mrs. Lea Levers - Arts and Crafts Specialist, Nome Skin Sewers, Box 264
Mrs. Emma Willoya
Wallace Hotel

KOTZEBUE: - Mr. Reed, Principal, ANS School

UNALAKLEET: † Sallie Carrigher; Miss Iris Jette; Miss Erlene Day

GAMBELL: - Mr. Archie W. Demmert, ANS Teacher
Rev. Parker

SHUNYAK: - Mr. Crabaugh, ANS Teacher

FAIRBANKS: - Elsie Mae Smith, Social Welfare Worker, ANS,
Nordale Hotel

MT. EDGECUMBE: - Fred R. Geeslin, Asst. Supt. in Charge
Max W. Penrod, Principal
George W. Fedoroff, Arts & Crafts Specialist
J. Loyd Ripley, Head, Vocational Trng. Dept

SITKA: - Peter Nielsen, (Wood Carver) - Prize Winner

KETCHIKAN: - Mr. H. W. Magnusson, Fishery Products Lab., Box 647
George and Conrad Mather, furniture makers

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 136

I T I N E R A R Y

Left Wide Ruins, Ariz.	May 12, 1949	9:30AM	by car
Arrived Winslow, Ariz.		11:30AM	
Left Winslow		12:55PM	TWA
Arrived Seattle, Wash		11:25PM	
Left Seattle	14	7:30AM	Pan American
Arrived Juneau, Alaska		1:00PM	
Left Juneau	15	2:15PM	PNA
Arrived Anchorage, Alaska		4:40PM	
Left Anchorage	18	9:00AM	Alaska Airlines
Arrived Unalakleet, Alaska		11:30AM	
Left Unalakleet		11:30PM	Alaska Airlines
Arrived Nome, Alaska	19	12:35AM	
Left Nome	20	8:30PM	Wien Airline
Arrived Gambell (St. Lawrence Island)		9:00PM	
Left Gambell	21	9:00AM	Wien Airline
Arrive Nome		10:30AM	
Left Nome	23	4:40PM	Wien Airline
Arrive Kotzebue (5:31PM crossed Arctic Circle)		6:00PM	
Leave Kotzebue	24	9:15AM	Wien Airline
Arrive Fairbanks		12:50PM	
Leave Fairbanks	27	8:30AM	Pan American
Arrive Juneau		1:00PM	
Leave Juneau	28	8:15AM	ACA
Arrive Sitka (Mt. Edgecumbe)		9:00AM	
Leave Sitka	29	11:10AM	ACA
Arrive Juneau		1:00PM	
Leave Juneau	30	10:00PM	SS ALEUTIAN
Arrive Seattle	June 2	9:30PM	
Left Seattle	3	6:20PM	Northwest Airlines
Arrive Billings, Mont.	4	12:30AM	
Left Billings	6	7:30AM	Western Airlines
Arrive Denver, Colo.		11:10AM	
Left Denver		2:45PM	Monarch Airlines
Arrive Gallup, N.M.		8:00PM	
Left Gallup	7	9:00AM	car
Arrive Wide Ruins, Ariz.		10:30AM	END OF TRIP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 13C

REFER IN REPLY TO THE FOLLOWING.

Brophy
ADDRESS ONLY THE
COMMISSIONER OF INDIAN AFFAIRS

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS
Washington 25

January 22, 1946.

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
New York City.

Dear Rene:

I am to have a meeting with Governor Gruening this week about Alaska, and I feel sure that the woodworking project will be discussed.

I presently plan to be here between February 4 and 8 but if there should be any change in my plans I will advise you.

With my very best regards, I am

Sincerely,

William A Brophy
Commissioner.

NEWS

The Queen's Ball was sponsored by the Skagway Chamber of Commerce and the ticket sale was over \$600.

PNA BRINGS TEN FROM ANCHORAGE

Pacific Northern Airlines' Coastliner arrived from Anchorage today with Capt. Joe Morris, First Officer Dick Chamberlain, Stewardess Louis

also for their production. In this senseless expenditure of funds were added the Fed. ex. expenditure of some \$50,000 for machinery, part of which has never arrived, and most of which has been utilized. The debt represented by these and other enormous and unnecessary expenditures has been secured to Mr. McGuire's interests by a lien on practically all of the physical assets of the Company.

Original agreement signed by Mr. McGuire and 75% of the then stockholders was never complied with by Mr. McGuire in any of its more important aspects.

The operations of the Company, now seem to be almost complete stop. For three years were made increasingly difficult by a constant varying of price alone, shown different price lists were issued. At the same time, installed with a vast increase in personnel and this system has never been altered. Sales made to Mr. McGuire over a certain period were actually at cost special prices.

The increase of bookkeeping personnel and the super-cost system, business was presented to the Government for the years 1945, 1946, 1947. As a result, the multitude of suits and other legal actions pending against the Company.

The National Treasury Department has recently attached the remaining properties of the Company in its suit to recover overdue taxes.

IV. On January 22nd of this year, the undersigned was authorized by minority stockholders to interview Mr. McGuire in an effort to reach an understanding with him. The minority stockholders, shocked by the apparently intentional mismanagement of the affairs of the Company, had finally proposed to Mr. McGuire that they would be willing to transfer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 136

ALASKAN ARTS AND CRAFTS HOBBIEISTS FORM CORPORATION

2-11-46

Articles of Incorporation of Alaskan Arts and Crafts, Inc., a non-profit corporation organized solely for educational purposes, have been filed by a group of local men and women, who have been instrumental in putting on the Arts and Crafts Exhibits here the past two years.

The purpose of the corporation is to increase the knowledge and practice of the original and creative arts and crafts of Alaska. It aims to perpetuate and stimulate the further development of these arts and crafts. It will attempt to accomplish these aims through the use of Alaskan material and talents, and will further endeavor to collect and preserve examples of the cultural heritage of the Alaskan people derived from all parts of the Territory.

The incorporators, who are also listed as the first Board of Directors, include Miss Alice Brandebury, Chairman; E. L. Keithahn, Mrs. Joseph Werner, Mrs. Jack Fletcher, Henry Harmon, Mrs. William Paul, William Paul, Jr., Donald Burrus, Mrs. Robert Henning, Mrs. Scott Murphy and Miss Ann Coleman.

The first meeting of the corporation will be held Friday evening, Mar. 1, at 7:30 o'clock in the Territorial Museum, at which time officers will be elected by the Directors, by-laws adopted, and a membership drive planned.

Miss Brandebury stated in commenting on the incorporation that the directors were highly appreciative of the enthusiasm and responsiveness of the men and women who contributed to the success of the Creative Arts and Crafts Exhibit, and especially toward the Juneau Woman's Club, which organization served as sponsor during the past two years when the group was beginning its activities.

Incorporation was deemed advisable in order to make an effective Territorial-wide organization, Miss Brandebury added. Tentative plans have already been laid for the Creative Arts and Crafts Exhibit in January, 1947.

TO THE MINORITY SHAREHOLDERS IN
TO ALL FOREIGN CLIENTS OF THAT

When Mr. Russell McGuire was on his Board, on March 20, 1945, the undersigned, William Sprattling, founder, formulated three years ago a plan for the Company to clarify its affairs and to clarify its financial position. It has been a systematic weakening

I. To compare the previous statement with the following full time by the Company to satisfy the increasing debt that the current debts than were has been fit to reduce its payments with working, and the enormous together with other large subsidiaries of the Company to

- (a). Foreign accounts repaid and the loss of this to the Company caused these foreign accounts
- (b). The workers were not nearly a year, were was applied for the Company funds were spent on machinery, never been utilized, senseless expenditure mortgages on practice
- (c). The original agreement holders was never on not clause.

II. The mercantile operations during the past three years were prices. In one year alone, a cost system was installed with shown accounts results. Sales based on less-than-cost special

III. With all the increase of have not been presented to the and among the vast multitude of the Mexican Treasury Department Company in the mid to recover

IV. On January 23rd of this year, the undersigned was authorized by minority stockholders to interview Mr. McGuire in an effort to reach an understanding with him. The minority stockholders, shocked by the apparently intentional mismanagement of the Company, had finally proposed to Mr. McGuire that they would be willing to transfer

AND
y - Sprattling y Artesanos -
affairs of the Company the
ractor. The present man-
minority stockholders and
what seems in perspective to

present circumstances, it is
were nearly 100 silver-
production was barely
and 25 Mexican accounts, and
since that time, the Company
is not one single silver-
identifying of these workers.
McGuire has brought the present

strength of the Company
ate on economic damage
The termination of
Mr. McGuire.

and unnecessarily but, for
while no material, silver,
senseless expenditure of
of some 250,000 pesos
lived, and most of which has
done and other enormous and
McGuire's interests by
costs of the Company.

7 1/2% of the then stock-
in way of its were import-

on almost complete stop.
It by a constant varying of
ere issued. At the same time,
and this system has never
certain period were actually

the super-cost system, balance
25, 1945, 1947. As a result,
an pending against the Company,
remaining properties of the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 136

FINE EXHIBITS AT ARTS AND CRAFTS SHOW GIVEN HERE

1-36-46
Alaska's new ideas, hobbies and small industries combine with the old at the second annual Arts and Crafts Exhibit which opened yesterday afternoon at the Scottish Rite Temple. More than 200 persons attended the first day showing.

Many of the first visitors to the exhibit, some of whom had been Alaskan residents for many years, expressed themselves as being thrilled and surprised at the novel uses to which products native to the Territory have been put.

The displays of jewelry made of semi-precious Alaskan stones have been a revelation to a number of people, who had not realized there was such a variety with so many possibilities.

Adding much to the interest of the exhibit will be lectures to be heard this afternoon and evening. At 3:30 o'clock Mrs. Robert Hensing will speak on the subject of "Originality in Arts and Crafts," and this evening, beginning at 8:30 o'clock, Donald C. Foster and E. L. Keithahn will be heard on the "Development of Arts and Crafts in Alaska."

Acting as hosts and hostesses during the afternoon and evening will be Art Braendel, Judson Whittier, Mr. and Mrs. H. W. Starling, Mr. and Mrs. R. L. Wolfe, Mr. and Mrs. C. T. Warfield, Mr. and Mrs. Harold Smith, Mrs. Don Burrus, Mrs. Mabel Carter, Mrs. Ernest Parsons, Mrs. Josephine Boyd, Mrs. Harold Sverdrup, Mrs. Catherine Nordale, Ralph Wright, Curtis Shattuck, and W. C. McDonald.

The Exhibit will be open tomorrow afternoon from 2 o'clock to 5 o'clock, with Louis C. Peters, R. L. Emei, Art Braendel and Bob Sanford as hosts and guides.

Hostesses Sunday afternoon will be Mrs. Charles Warner, Mrs. M. O. Johnson, Mrs. Burrass Smith, Mrs. James Beall, Mrs. Roy Perotrovich and Dr. Bernita Block.

Fishing Products

Some of the most interesting divisions in the exhibit, not previously mentioned, are the Fishing Products Laboratory show, the pottery exhibit and the Bureau of Mines show.

The Fishing Products Laboratory of Ketchikan features raw products and what may be done with them. Besides sharkskin, salmon and other fish skins mounted and classified as to toughness, strength, tanning qualities, etc., the exhibit shows a compact made with fish skin, a pair of moccasins of chum salmon skin, and other clever craft work items. Mrs. Charlotte Dunlap of the laboratory is on duty to explain the exhibited articles. She said that many veterans and other persons had approached the Laboratory officials lately wanting to know the possibilities of financially successful fish skin craft work. To prove how adaptable is the medium of fish skin to art work, Mrs. Dunlap had made a number of articles as samples.

TO THE MINORITY SHAREHOLDERS IN
TO ALL FORMER CLIENTS OF THAT

When Mr. Russell McGuire was on his board, on March 20, 1915, he was succeeded, William Spradling, founder, formulated three years ago, friends of the Company to clarify have been a systematic weakening

I. To compare the previous state sufficient to note the following with the employed full time by the able to satisfy the increasing of that the current debts then were has been fit to reduce its per capita with working, and the enormous together with other large auto-indebtedness of the Company to

- (a). Foreign accounts repaid and the loss of this to the Company caused these foreign accounts
- (b). The workers were not nearly a year, were not was supplied for their Company funds were not spent on machinery, never been utilized, consoles expenditure mortgages on practically
- (c). The original agreement holders was never once

II. The automobile operations during the past three years were prices. In one year alone, slow a cost system was installed with shown accurate results. Sales based on less-than-cost special

III. With all the increases of have been presented to the and among the vast multitude of the Bureau Treasury Department Company in the exit to recover

IV. On January 23rd of this year, holders to interview Mr. McGuire minority stockholders, shocked by of the Company, had finally proposed

A. AND

way - Spradling y Artimeano - the affairs of the Company the Director. The present minority stockholders and what seems in perspective to

present circumstances, it is there were nearly 100 silver- and 25 Mexican accounts, and since that time, the Company is not one single silver- intensifying of these workers, since has brought the present

strength of the Company on economic change The termination of Mr. McGuire.

and unnecessarily but, for while no material, silver, needless expenditure of of new \$20,000 pieces, and most of which has and other enormous and McGuire's interests by of the Company.

7 1/2% of the then stock- in many of its more impor-

an almost complete stop, by a constant varying of issued. At the same time, and this system has never certain period were actually

super-cost system, between 1915, 1917. As a result, pending against the Company, remaining properties of the

ized by minority stock- overlooking with him. The re-arrangement of the affairs would be willing to transfer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 136

TO THE WIDOWS OF SHAREHOLDERS IN
AND ALL FOREIGN CLIENTS OF THAT

Then Mr. Russell McGuire was on
his board, on March 28, 1945, a
undersigned, William Sprattling,
runtum, formulated three years
friends of the Company to clarify
have been a systematic weakness

I. To compare the previous sta
sufficient to note the following
with the employees full time by the
able to satisfy the increasing
that the current debts than was
has even fit to reduce its pers
with working, and the enormous
together with other large subse
indebtedness of the Company to

- (a). Foreign accounts rep
and the loss of this
to the Company sales
these foreign accoun
- (b). The workers were not
nearly a year, were
was supplied for the
Company funds were a
spent on machinery,
never been utilized.
enormous expenditures
mortgages on practical
- (c). The original agreement
holders was never compl
ent clauses.

II. The mercantile operations of
during the past three years were
prices. In one year alone, eleven
a cost system was installed with
shown accurate results, false and
based on less-than-cost special p

III. With all the increase of bus
have not been presented to the day
and among the vast multitude of
the Mexican Treasury Department be
Company in its suit to recover over

IV. On January 23rd of this year,
holders to interview Mr. McGuire
minority stockholders, shocked by
of the company, had finally propos

and Mrs. R. L. Wolfe, Mr. and Mrs.
C. T. Warfield, Mr. and Mrs. Harold
Smith, Mrs. Don Burrus, Mrs. Mabel
Carter, Mrs. Ernest Parsons, Mrs.
Josephine Beyd, Mrs. Harold Sver-
drup, Mrs. Catherine Nordale, Ralph
Wright, Curtis Shattuck, and W. C.
McDonald.

The Exhibit will be open tomor-
row afternoon from 2 o'clock to 5
o'clock, with Louis C. Peters, R. L.
Emel, Art Braendel and Bob San-
ford as hosts and guides.

Hostesses Sunday afternoon will
be Mrs. Charles Warner, Mrs. M. O.
Johnson, Mrs. Burrass Smith, Mrs.
James Beall, Mrs. Roy Perotrovich
and Dr. Bernita Block.

Fishing Products

Some of the most interesting divi-
sions in the exhibit, not previously
mentioned, are the Fishing Pro-
ducts Laboratory show, the pottery
exhibit and the Bureau of Mines
show.

The Fishing Products Laboratory
of Ketchikan features raw products
and what may be done with them.
Besides sharkskin, salmon and other
fish skins mountgd and classified as
to toughness, strength, tanning qual-
ities, etc., the exhibit shows a com-
pact made with fish skin, a pair of
moccasins of chum salmon skin, and
other clever craft work items. Mrs.
Charlotte Dunlap of the laboratory
is on duty to explain the exhibited
articles. She said that many veter-
ans and other persons had appro-
ached the Laboratory officials
lately wanting to know the possibil-
ities of financially successful fish
skin craft work. To prove how
adaptable is the medium of fish skin
to art work, Mrs. Dunlap had made
a number of articles as samples.
They include a clever place card
motif made from dyed fish scales
and fins, and a menu decoration of
fish bones and tiny shore star fish
for a restaurant specializing in fish
culinary.

The Bureau of Mines displays a
delightful array of Alaskan jades,
and other minerals. Featured in
the local pottery division is the
handiwork of Mrs. John Hagmeier
and Mrs. Robert Henning.

Special Items

Some of the items receiving special
attention of visitors to the exhibit
were: Judge J. W. Kehce's clever
and beautifully done painting of a
smiling Eskimo moppet; table nap-
kins embroidered to match the
colorful pattern in a china set; a
series of tiny pipe cleaner dolls
dressed in meticulous detail by Mrs.
Chas. Tuckett.

The photographic exhibit is one
of the favorite stopping places for
visitors to the show. Portraits,
scenes, and novelty shots are fea-
tured. Most of the photographs are
black and whites, but there were
several large tinted pictures.

Photographers represented in the
show were: Estelle Wagner, William
Paul, Jr., Vincent Isheris, Mrs. David
Wise, Amy Lou Blood, Fern Eaton,
Maurice Meland, Clay Scudder.

AND

may - Sprattling y Artesanos -
the affairs of the Company the
director. The present conse-
minority stockholders and
what seems in perspective to

present circumstances, it is
are were nearly 400 silver-
line, production was barely
and 25 Mexican accounts, and
since that time, the Company
is not one single silver-
identifying of these workers,
who has brought the present

strength of the Company
ate on economic damage
the termination of
Mr. McGuire.

it unnecessarily but, for
while no material, silver,
enormous expenditure of
of near \$200,000 poss
aved, and most of which has
same and other enormous and
McGuire's interests by
note of the Company.

7% of the then stock-
in many of its more import-

an almost complete stop,
it by a constant varying of
re issued. At the same time,
al and this system has never
certain period were actually

the super-cost system, balance
5, 1946, 1947. As a result,
a pending against the Company,
remaining proportion of the

erized by minority stock-
advertising with him. The
mismanagement of the affairs
would be willing to transfer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 13C

ARTS, CRAFTS SHOW OPENS; BIG DISPLAY GREET'S SPECTATORS

1-25-46

A colorful and ingenious display of craftwork from some of the deftest hands throughout the Territory was being readied last night for today's opening in the Scottish Rite Temple of the three-day creative Arts and Crafts exhibit, sponsored by the Juneau Woman's Club.

Although all credit cards had not been attached early last night, displays had been classified and specific divisional arrangements made.

In one room pictures of original paintings, etchings, and pastels were ready for appraisal from the public. A ghostly-impressionistic painting called "Frosty Night" depicted moonlight gleaming through hay stacks and large pumpkins. It was signed by Mary E. Shaw. Other pictures, many of which were not signed and had not yet received credit cards were two still-life pastels, a carefully-detailed oil painting of a large house in the midst of a tree-covered lawn, an etching of Juneau, a painting of a brightly decorated Christmas tree on a piano, and a forcefully linear painting of a child embracing an old woman.

Wood Show

One of the more impressive of the exhibits is a wood show by the U.S. Forest Service. Highly polished and artistically arranged specimens of every type of wood grown in Alaska are shown. Featured items in the show are items such as oars, plaques and a handsome Alaska yellow cedar chest decorated with a dog sled motif, and done for the service by Robert S. Fuller. He also carved four large plaques representing the Territory's four great natural resources, fishing, mining, gold and timber.

Another notable exhibit is that by Sheldon Jackson School showing copper work, needlework, Alaskan modified luncheon cloths (one with dog sled center and napkins to match; another with wolf's head motif), shell craft, wood carvings and numerous other artistic and eye-catching items.

Miscellaneous

Miscellaneous exhibited articles sure to arrest visitors to the show are: a threaded and material-filled loom owned and shown by Mrs. Curtis Shattuck, an Alaskan yew coffee table carved with skunk cabbage decoration by G. M. Arehbold, a fish skin watch bracelet, (along with delightful shell, needle, and leather-craft work) in the Extension of the University of Alaska exhibit, an intricately carved picture frame and bracket shelf combination, some excellent leather work by Vernon L. Moore, a costume set including skirt with painted pockets, hand-made plastic earrings, pin and bracelet, all four items bearing a Chilkoot design, and executed by Mrs. J. Werner and an exceedingly clever cloth wall map of Alaska done by Mrs. William Paul and bearing the embroidered bit of doggeral: "Some say God was tired when he made it. Some say it's a fine land to shun. Maybe; but it's for me

TO THE MINORITY SHAREHOLDERS
TO ALL FORMER CLIENTS OF THAT

When Mr. Russell McGuire was on his board, on March 20, 1915, underwrote, William Sprattling, founder, formulated three year friends of the Company to also have been a systematic work

I. To compare the previous sufficient to note the fellow with the employed full time by able to satisfy the increasing that the current debts then has been fit to reduce its per with working, and the course together with other large sub- indebtedness of the Company to

(a). Foreign accounts re and the loss of this to the Company sale these foreign accou

(b). The workers were ne nearly a year, were was supplied for the Company funds were spent on machinery, never been utilized senseless expenditure mortgages on practi

(c). The original agree holders was never e at all times.

II. The necessary operations during the past three years were priced. In one year alone, a cost system was installed which shows accurate results, sales based on less-than-cost speci

III. With all the increase of have not been presented to the and among the vast multitude of the Northern Forestry Department Company in its suit to recover

IV. On January 23rd of this year holders to interview Mr. McGuire minority stockholders, checked of the Company, had finally pre

7. A. 150

Company - Sprattling y Artesanos - the affairs of the Company the g Director. The present minor minority stockholders and in what seems in perspective to

the present circumstances, it is there were nearly 500 silver- s time, production was barely 500 and 25 Mexican accounts, and Since that time, the Company there is not one single silver- the intensifying of these workers, McGuire has brought the present

the strength of the Company results an economic damage 25%. The termination of by Mr. McGuire.

need unnecessarily but, for ay while no material, silver, senseless expenditure of sure of some 200,000 pesos arrived, and most of which has of these and other enormous and McGuire's interests by assets of the Company.

and 71% of the then stock- in way of its more import-

be an almost complete stop, result by a constant varying of were issued. At the same time, annual and this system has never a certain period were actually

the super-cost system, balance 1915, 1916, 1917. As a result, was pending against the Company, remaining proportion of the

authorized by minority stock- understanding with him. The al management of the affairs they would be willing to transfer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

TO THE MINORITY SHAREHOLDERS
 TO ALL FORMER CLIENTS OF THE

When Mr. Russell McGuire was
 his board, on March 20, 1919
 undersigned, William Spratt
 founder, formulated three year
 friends of the Company to al
 have been a systematic work

I. To compare the previous
 sufficient to note the fellow
 smiths employed full time by
 able to satisfy the increase
 that the current debts then
 has some fit to reduce its p
 smith working, and the econo
 together with other large an
 indebtedness of the Company

- (a). Foreign accounts
 and the loss of \$
 to the Company on
 these foreign acc
- (b). The workers were
 nearly a year, w
 was supplied for
 Company funds was
 spent on machiner
 never been utilis
 countless expendi
 mortgages on prop
- (c). The original agre
 holders was never
 not chosen.

II. The mercantile operatio
 during the past three years
 prices. In one year alone,
 a cost system was installed
 shown accurate results, fal
 based on less-than-cost spec

III. With all the increases
 have not been presented to
 and among the vast multitude
 the Mexican Treasury Depart
 Company in the suit to recover

IV. On January 23rd of this
 holders to interview Mr. Mc
 minority stockholders, show
 of the Company, had finally

artistically arranged specimens of
 every type of wood grown in Alaska
 are shown. Featured items in the
 show are items such as oars, plac
 ques and a handsome Alaska yellow
 cedar chest decorated with a dog
 sled motif, and done for the service
 by Robert S. Fuller. He also carved
 four large plaques representing the
 Territory's four great natural re
 sources, fishing, mining, gold and
 timber.

Another notable exhibit is that by
 Sheldon Jackson School showing
 copper work, needlework, Alaskan
 motif luncheon cloths (one with
 dog sled center and napkins to
 match; another with wolf's head
 motif), shell craft, wood carvings
 and numerous other artistic and eye
 catching items.

Miscellaneous

Miscellaneous exhibited articles
 sure to arrest visitors to the show
 are: a threaded and material-filled
 loom owned and shown by Mrs. Cur
 tis Shattuck, an Alaskan yew coffee
 table carved with skunk cabbage dec
 oration by C. M. Archbold, a fish
 skin watch bracelet, (along with de
 lightful shell, needle, and leather
 craft work) in the Extension of the
 University of Alaska exhibit, an in
 tricately carved picture frame and
 bracket shelf combination, some ex
 cellent leather work by Vernon L.
 Moore, a costume set including skirt
 with painted pockets, hand-made
 plastic earrings, pin and bracelet, all
 four items bearing a Chilkoot design,
 and executed by Mrs. J. Werner and
 an exceedingly clever cloth wall map
 of Alaska done by Mrs. William
 Paul and bearing the embroidered
 bit of doggeral: "Some say God was
 tired when he made it. Some say its
 a fine land to shun. Maybe; but
 there's some as would trade it for no
 land on earth—and I'm one."

These are but a few of the liter
 ally thousands of individual items
 that busy committee members were
 arranging last night, but they indi
 cated that the Arts and Crafts show
 will offer one of the finest cross
 section displays of true Alaskan
 craftsmanship that could possibly be
 gathered in the Territory.

The show has been arranged and
 will be directed under the super
 vision of the Executive committee
 members and its assisting divisional
 committees. They are as follows:

Executive Committee—Alice Bran
 debury, Chairman; E. L. Keithahn,
 Mrs. Joe Werner, Henry Harmon,
 Mrs. Scott Murphy, Mrs. Jack Flet
 cher.

Divisional Chairmen: Advisors—
 Mrs. William Paul, Sr., Chairman of
 Native Arts and Crafts; Mrs. Joe
 Werner, Chairman of Paintings;
 William Paul, Jr., Chairman of Pho
 tography; Dr. James Ryan, Chair
 man of Publications; Miss Ann Cole
 man, Chairman of Gardening and
 Allied Arts.

Donald Burrus, Alaska Native Ser
 vice, Arts and Crafts Division; Harry
 Sperling, U. S. Forest Service; B. D.
 Stewart, U. S. Dept. of Mines; Jack
 O'Connor, U. S. Fish and Wildlife
 Service.

Mrs. Robert Henning, Chairman
 of Needlework; Mrs. Willis Booth,
 Chairman of Hostesses; Mr. and Mrs.
 Floyd Fagerson, Chairman of Dis
 play Committee.

The show opened this afternoon at

S. A. AND

Company - Sprattling y Artesana -
 in the affairs of the Company the
 ing Director. The present acco
 our minority stockholders and
 in what seems in perspective to

its present circumstances, it is
 there were nearly 100 silver
 that time, production was barely
 foreign and 25 Mexican accounts, and
 Since that time, the Company
 there is not one single silver
 identifying of these workers,
 McGuire has brought the present

and strength of the Company
 create an economic damage
 etc. The termination of
 by Mr. McGuire.

most unnecessarily but, for
 way while no material, silver,
 countless expenditure of
 sure of some \$60,000 poss
 arrived, and most of which has
 by them and other enemies and
 Mr. McGuire's interests by
 al assets of the Company.

and 71% of the then stock
 McGuire in many of its more import

to an almost complete stop,
 difficult by a constant varying of
 etc were issued. At the same time,
 personnel and this system has never
 for a certain period were actually

and the super-cost system, balance
 1915, 1916, 1917. As a result,
 action pending against the Company,
 the remaining properties of the

authorized by minority stock
 as understanding with him. The
 national mismanagement of the affairs
 that they would be willing to transfer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

TO THE MINORITY SHAREHOLDERS IN SPATLING Y ARTESANOS, S. A. AND
TO ALL FORMER CLIENTS OF THAT COMPANY :

When Mr. Russell McGuire was conceded control of the company - Spatling y Artesanos - his Board, on March 20, 1945, removed from authority in the affairs of the Company the undersigned, William Spatling, until that time Managing Director. The present memorandum, formulated three years later, should serve for our minority stockholders and friends of the Company to clarify the order of obnoxious in what seems in perspective to have been a systematic weakening of that Company.

I. To compare the previous state of the Company with its present circumstances, it is sufficient to note the following: That, in March 1945, there were nearly 100 silver-smiths employed full time by the Company; That, at that time, production was barely able to satisfy the increasing demand from some 140 foreign and 25 Mexican accounts, and that the current debts then were less than 50,000 pesos. Since that time, the Company has seen fit to reduce its personnel to the point where there is not one single silver-smith working, and the enormous payments involved in the indemnifying of those workers, together with other large out-leases to the Company by McGuire has brought the present indebtedness of the Company to more than 550,000 pesos.

- (a). Foreign accounts represented the prestige and strength of the Company and the loss of this intangible capital represents an economic damage to the Company calculable in millions of pesos. The termination of these foreign accounts was ordered directly by Mr. McGuire.
- (b). The workers were not only paid off and dismissed unnecessarily but, for nearly a year, were maintained on complete pay while no material, silver, was supplied for their production. To this senseless expenditure of Company funds were added the further expenditure of some 200,000 pesos spent on machinery, part of which has never arrived, and most of which has never been utilized. The debt represented by these and other enormous and senseless expenditures has been secured to Mr. McGuire's interests by mortgages on practically all of the physical assets of the Company.
- (c). The original agreement signed by Mr. McGuire and 71% of the then stockholders was never complied with by Mr. McGuire in many of its more important clauses.

II. The mercantile operations of the company, now seem to be on almost complete stop, during the past three years were made increasingly difficult by a constant varying of prices. In one year alone, eleven different price lists were issued. At the same time, a cost system was installed with a vast increase in personnel and this system has never shown accurate results. Sales made to Mr. McGuire over a certain period were actually based on less-than-cost special prices.

III. With all the increase of bookkeeping personnel and the super-cost system, balances have not been presented to the Government for the years 1945, 1946, 1947. As a result, and among the vast multitude of suits and other legal actions pending against the company, the Mexican Treasury Department has recently attached the remaining properties of the Company in its suit to recover overdue taxes.

IV. On January 23rd of this year, the undersigned was authorized by minority stockholders to interview Mr. McGuire in an effort to reach an understanding with him. The minority stockholders, shocked by the apparently intentional mismanagement of the affairs of the Company, had finally proposed to Mr. McGuire that they would be willing to transfer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

CREATIVE ARTS AND CRAFTS EXHIBIT

Sponsored by

Alaskan Arts and Crafts, Inc.

Place: Scottish Rite Temple, Juneau, Alaska

Time: January 24, 25 and 26 1947

Friday, January 24th - Afternoon and Evening
Saturday, January 25th - Afternoon and Evening
Sunday, January 26th - Afternoon only

Program: Demonstrations and talks - subjects to be announced later.

Purpose of the Corporation: The purpose of the corporation is to increase the knowledge and practice of the original and creative arts and crafts of Alaska; to perpetuate and stimulate the further development of these arts and crafts; to accomplish these aims through the use of Alaskan materials and talents; to collect and preserve examples of the cultural heritage of the Alaskan people derived from all parts of the Territory.

Purpose of the Exhibit: The purpose of the exhibit is to stimulate, restore, adapt and direct the development of creative arts and crafts in Alaska, through the use of available resources, which are the materials and the talents of the people.

All Exhibits are Limited to Items:

- 1 - original and creative in arts and crafts fields
- 2 - produced in recent years by people in Alaska
- 3 - preferably produced through the use of Alaskan materials and by the talents of the people in the Territory. This illustrates the desire for emphasis on exhibits showing adaptation of native designs in modern arts and crafts
- 4 - entered by artists or craftsmen or by non-profit groups or associations in behalf of individuals
- 5 - also displaying materials available in Alaska for use in arts and crafts
- 6 - complying with above and not having been exhibited at the previous Exhibits in January 1945 and January 1946.

Examples of Fields Covered:

Woodworking - carving, models, toys, hand carved dolls, household furnishings or furniture, carved or other jewelry, novelties or curios.
Photography - Black and white, toned and Kodachrome
Paintings - Oils, watercolors, pastels and tempera
Metal Work - Copper, brass, wrought iron, etc.
Rocks and Minerals - (lapidary and gem cutting
Fur, Skin and Fish Crafts -
Ivory and Baleen Carving -
Needlework - creative and original designs only
Ceramics - pottery, china painting and tiles
Botanical Specimens -
Block Printing -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Directors of Alaskan Arts and Crafts, Inc.:

Miss Alice Brandebury, President	Mrs. Wm. Paul Sr.
Mrs. Joseph Werner, 1st Vice President	Mr. Henry Harmon
Mr. Ed L. Keithahn, 2nd Vice-President	Mr. Donald Burrus
Miss Ann Coleman, Secretary	Mr. Wm. Paul, Jr.
Mrs. Jack Fletcher, Treasurer	Mrs. Robert Henning

Divisional Chairmen and Advisors for the Exhibit:

Mr. Lynn Forrest, Woodworking
Mrs. Wm. Paul Sr., Native Arts and Crafts
Mrs. Joe Werner, Window displays
Mr. William Paul Jr., Photography
Miss Ann Coleman, Botanical specimens
Mrs. Robert Henning, Display Committee and Needlework
Mrs. Curtis Shattuck, Ceramics
Mrs. Robert Thorne, Paintings
Mr. Donald Burrus, Alaska Native Service, Arts and Crafts Division
Mr. Harry Sperling, U. S. Forest Service, Juneau
Mr. B. D. Stewart, Territorial Department of Mines, Juneau
Mr. J. H. Likins, U. S. Fish and Wildlife Service, Juneau
Mrs. Charlotte Dunlap, Fishery Products Laboratory, Ketchikan
Miss Laura Adams, Sheldon Jackson School, Sitka
Miss Imogene Ward, Home Demonstration Agent, University of Alaska, Ketchikan

Additional Rules and Regulations:

1 - Any individual, group or organization wishing to enter an exhibit must clear such exhibit with the Divisional Chairmen. Before submission, items should be completely described to the Divisional Chairman verbally or by letter. Each exhibit must be accompanied by an itemized list of articles and a description of each article. It is suggested that exhibits to be particularly interesting should show in addition to the finished product the raw materials from which it was made, stages of the development of the art or craft and the tools used by the artist or craftsman. It would add to the value of the exhibit if someone were present at all times to demonstrate or explain the art or craft, and it is suggested that the exhibitors make these arrangements if possible.

2 - Although ordinary precautions will be taken, the Board of Directors and Divisional Chairmen does not accept responsibility for loss or damage of articles received or exhibited. A custodian will be in the building, and doors will be locked between exhibit hours. Hosts and hostesses will be present in all exhibit rooms. Exhibitors must make all arrangements and pay for the cost of transporting the articles to and from the Exhibit.

Membership:

Any person interested in arts and crafts indicating a desire to become a member of this Corporation is welcome to join. Dues are \$1.00 per year.

Inquiries regarding membership or the exhibit may be addressed to Miss Ann Coleman, Secretary, Alaskan Arts and Crafts, Inc., Juneau, Alaska.

Alice Brandebury
(MISS) ALICE BRANDEBURY, President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Immediate provisions necessary in the establishment of (1) a CENTRAL ALASKAN MUSEUM, and (2) a series of WORKSHOP-EXHIBIT CENTERS (Guild or League or Federation of Alaskan Native Arts)

1. Planning and Financing. Even though these points are to be worked out jointly between the federal Alaskan Native Service and the territorial Alaska Development Board, a citizen's foundation committee should be named to collaborate in the study of ways and means etc.

2. Since the projected CENTRAL ALASKAN MUSEUM to be founded in Juneau will be the base of operations for the immediate establishment, building and directing of the WORKSHOP CENTERS, it should be plainly kept in mind that this CENTRAL MUSEUM (for everything which belongs to Alaska, its encouragement and management) should be planned for as belonging to the territory, not to the Federal Government; on the other hand, the WORKSHOP CENTERS, as a rehabilitation, self-liquidating project, as a series of cooperatives, will, until these cooperatives are in a position to liquidate their initial cost, be underwritten or provided with a revolving credit by some Federal (or perhaps territorial) agency, matching subscribed funds.

3. The Central Museum should be enabled, therefore, not only to build itself an attractive building in Juneau but, since its purpose is to not merely adorn the Territory but to serve it, its charter should provide for offices within its building as a permanent seat for the coordination, design-directing and sales management of the FEDERATION OF NATIVE ALASKAN ARTS which will comprise the various WORKSHOP CENTERS. The second part of its dual function will be to collect all first rate material available on arts native to Alaska, assemble and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Page two.

circulate rotating exhibits through the WORKSHOP CENTERS, publish and propagandize all such material indigenous to Alaska and, in other words, to feed the craftsman of Alaska with material which will make for a production of finer articles.

4. THE WORKSHOP CENTERS, since their economic strength will be that of a chain, should begin with the immediate building and equipping of a minimum of three, preferably five centers in localities where there is still material to work from and which will be benefited by their eventual income. Within the next three years the Federation should be built up to consist of probably twelve or fifteen such CENTERS and provision for the financing and equipping of these centers-to-be should not be difficult, once the first group of three or five WORKSHOPS have proven themselves economically.

5. It has already been established that the aim for production in Alaska is to be qualitative rather than quantitative. Therefore the greater part of the efforts of the organization during the first three years should not be directed toward a too rapid liquidation, but rather devoted to intensive instruction, encouragement and training of local elements.

6. Personnel. Every effort should be made to utilize and dignify elements already existing locally. People native to localities wherein WORKSHOP CENTERS are established should be employed with preference over outside elements. In the central Juneau office there will be needed a director of broad experience and training from outside who will be a first rate coordinator of design activities, plus an executive

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Page three.

secretary, plus a sales head. (This last department is already functioning and ably directed by Mr. Burrus).

7. As a part of the Central Organization by the Federation it is believed that one paid Executive Secretary will be able to manage all activities of each of the WORKSHOPS.

8. The encouragement of an apprentice system is most important. The apprentices should be allowed not only to earn money while they receive instruction but provision should be made for six-month scholarships outside of the territory for young craftsman who show exceptional ability and it should be kept in mind that from these people so trained will result the master-craftsmen from three to five years from today.

Estimates on cost of the project, construction of buildings, salaries, etc. should be formulated more precisely by the Foundation Committee in Alaska. However, it is believed possible that the initial investment may be kept within the following figures

- | | | |
|----|--|-------------|
| a) | for the Central Alaskan Museum, (construction of first wing) | \$50,000.00 |
| | for acquisitions (urgent) | 25,000.00 |
| | for publications | 15,000.00 |
| b) | three WORKSHOP CENTERS at \$10,000.00 each, plus \$2,000.00 equipment | 36,000.00 |
| c) | salaries for the first three years and scholarships. To be arrived at by the Foundation Committee. | |

The above figures are cited for scarce essentials. In addition there will certainly be needed further underwriting to cover expansion of the development, financing of materials, of wages, etc. Within this set-up provision should be made for transfer, within a maximum of five years, of clear title of buildings and equipment to each Workshop Center as an autonomous unit established economically as a cooperative. Mark-up on products will form eventually sustaining income for the offices of the Federation in the Central Museum.

W.S.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Immediate provisions necessary in the establishment of (1) a CENTRAL ALASKAN MUSEUM, and (2) a series of WORKSHOP-EXHIBIT CENTERS (Guild or League or Federation of Alaskan Native Arts)

1. Planning and Financing. Even though these points are to be worked out jointly between the federal Alaskan Native Service and the territorial Alaska Development Board, a citizen's foundation committee should be named to collaborate in the study of ways and means etc.

2. Since the projected CENTRAL ALASKAN MUSEUM to be founded in Juneau will be the base of operations for the immediate establishment, building and directing of the WORKSHOP CENTERS, it should be plainly kept in mind that this CENTRAL MUSEUM (for everything which belongs to Alaska, its encouragement and management) should be planned for as belonging to the territory, not to the Federal Government; on the other hand, the WORKSHOP CENTERS, as a rehabilitation, self-liquidating project, as a series of cooperatives, will, until these co-operatives are in a position to liquidate their initial cost, be underwritten or provided with a revolving credit by some Federal (or perhaps territorial) agency, matching subscribed funds.

3. The Central Museum should be enabled, therefore, not only to build itself an attractive building in Juneau but, since its purpose is to not merely adorn the Territory but to serve it, its charter should provide for offices within its building as a permanent seat for the coordination, design-directing and sales management of the FEDERATION OF NATIVE ALASKAN ARTS which will comprise the various WORKSHOP CENTERS. The second part of its dual function will be to collect all first rate material available on arts native to Alaska, assemble and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Page two.

circulate rotating exhibits through the WORKSHOP CENTERS, publish and propagandize all such material indigenous to Alaska and, in other words, to feed the craftsman of Alaska with material which will make for a production of finer articles.

4. THE WORKSHOP CENTERS, since their economic strength will be that of a chain, should begin with the immediate building and equipping of a minimum of three, preferably five centers in localities where there is still material to work from and which will be benefited by their eventual income. Within the next three years the Federation should be built up to consist of probably twelve or fifteen such CENTERS and provision for the financing and equipping of these centers-to-be should not be difficult, once the first group of three or five WORKSHOPS have proven themselves economically.

5. It has already been established that the aim for production in Alaska is to be qualitative rather than quantitative. Therefore the greater part of the efforts of the organization during the first three years should not be directed toward a too rapid liquidation, but rather devoted to intensive instruction, encouragement and training of local elements.

6. Personnel. Every effort should be made to utilize and dignify elements already existing locally. People native to localities wherein WORKSHOP CENTERS are established should be employed with preference over outside elements. In the central Juneau office there will be needed a director of broad experience and training from outside who will be a first rate coordinator of design activities, plus an executive

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	RDH	VII.136

Page three.

secretary, plus a sales head. (This last department is already functioning and ably directed by Mr. Burrus).

7. As a part of the Central Organization by the Federation it is believed that one paid Executive Secretary will be able to manage all activities of each of the WORKSHOPS.

8. The encouragement of an apprentice system is most important. The apprentices should be allowed not only to earn money while they receive instruction but provision should be made for six-month scholarships outside of the territory for young craftsman who show exceptional ability and it should be kept in mind that from these people so trained will result the master-craftsmen from three to five years from today.

Estimates on cost of the project, construction of buildings, salaries, etc. should be formulated more precisely by the Foundation Committee in Alaska. However, it is believed possible that the initial investment may be kept within the following figures

- | | | |
|----|--|-------------|
| a) | for the Central Alaskan Museum, (construction of first wing) | \$50,000.00 |
| | for acquisitions (urgent) | 25,000.00 |
| | for publications | 15,000.00 |
| b) | three WORKSHOP CENTERS at \$10,000.00 each, plus \$2,000.00 equipment | 36,000.00 |
| c) | salaries for the first three years and scholarships. To be arrived at by the Foundation Committee. | |

The above figures are cited for scarce essentials. In addition there will ceratinly be needed further underwritting to cover expansion of the development, financing of materials, of wages, etc. Within this set-up provision should be made for transfer, within a maximum of five years, of clear title of buildings and equipment to each Workshop Center as an autonomous unit established economically as a cooperative. Mark-up on products will form eventually sustaining income for the offices of the Federation in the Central Museum.

W.S.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Beatty

No. - Not
for Public

October 23, 1945

the job to Alaska and stated that he was under the impression that he was number one job on the Board. I said to him and to ourselves to stand as I believe more and more that he did a good job as a business manager and want to see that

Dear Willard: discrimination in the preservation of developed there previously.

Many thanks for your good letter on Bill Spratling's report. I agree with you that a great deal of it has the earmarks of a hasty survey not based on a great deal of knowledge of previous developments. In fact, from our conversations in Washington I am sure that Bill himself will be the first to admit this. As he told me, it was his intention simply to give us a picture of his impressions. Since he knew we would check on it in the light of our own experience, he felt he could do most good by putting down whatever struck him at the moment. I am enclosing here a copy of the condensed report Bill and I did together which, I believe, brings out two of the major points he wishes to make, both of which are, I feel, very valid.

Point I - the necessity to find a broad base of interest in Alaska by making an effort to gain the cooperation of local groups. The inclusion of the Alaskan Development Board, for example, in our future plans would probably make it possible to call on transportation companies and other non-governmental institutions that would be difficult to handle on a strictly government basis.

The second point is the need for intensive workshop developments. I think we agree on this, and while the idea is by no means new I hope we can use the stir made by his visit to make it a point of departure.

A third point, with which I know you will concur, is the need for new blood in matters of design and styling. We did not stress it in this short report because it is so obviously dependent on getting the right person there. I am tracing two or three people, particularly a man called Inverarity who did some extraordinarily good designs based on Northwest Coast elements for the WPA Project in Seattle. I got a wire from Bill saying he will forward to me within a day or two specific workshop requirements which should be made the basis of our letter to Don Foster. As soon as I get this letter from Bill I will get in touch with you again.

During my conversations with McCurtain, we talked about Jerry's future aspirations. He gave me the impression that Jerry wanted

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	RDH	VII.136

2

ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

the job in Alaska and stayed in the United States only because he was under the impression that we were considering him for the number one job on the Board. If this is true, I feel we owe it to him and to ourselves to straighten him out on this matter. I believe more and more that he did a real good job on the Navahos as a business manager and want to add that I think that he also showed discrimination in the preservation of the good style elements developed there previously. I am, however, still convinced that his understanding of the problem as a whole is not up to the requirements of the big job and that we not only would jeopardize the interests of the Board but even his own interests if we were to give him the job. In the Alaskan picture I can see him function quite well in a business capacity. For the development of styles and new merchandise we certainly will need outside help, but as a merchandiser and administrator of the Alaska project I think Jerry will work out alright. Unfulfilled expectations have so often played havoc with our plans that I believe it to be of the utmost importance to prevent such a reoccurrence. I will not be able to leave Juneau until the end of September, but I please let me have your reactions to these lines. I earnestly wish that you will still be there in October.

Enclosed you will also find the signed renewals of the license for L.M. Richmond and the correspondence that goes with it. I am going to the University of Minnesota the last of September; then go on to Columbus, Ohio, to see Mr. Felix Fayant, editor of the Design Magazine, who has recently visited the States to arts and crafts centers, and who has a list of places for me to visit in the East; then I expect to go to New York for my visit with you and to art centers. Does this schedule fit in with your plans at all? I am assuming that I could get to New York City about the end of the first or during the second week in October. At any rate, I will try to fit my talk with you, and will in some way adjust my plans to fit in with your other plans.

With very best regards,
Faithfully yours,
Rene d'Harnoncourt
Chairman

Mr. Willard W. Beatty
Director of Education
Office of Indian Affairs
Department of Interior
Chicago 54, Illinois

Sincerely,

Alice Brandt
(Miss) Alice Brandt, President,
Box 3084, Juneau, Alaska

R.d'H:cr
Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Brandebury

ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

9/8

September 5, 1947

Mr. Rene d'Harnoncourt,
Vice President- Foreign Activities,
Museum of Modern Art,
New York, 19, N.Y.

Dear Mr. d'Harnoncourt:

My plans have had to be changed at the last moment and I will not be able to leave Juneau until the end of September, but I do so hope to meet you in New York at the Museum that it is my earnest wish that you will still be there in October.

I am hoping to attend the annual meeting of the Folk Arts Foundation at the University of Minnesota the last of September; then go on to Columbus, Ohio, to see Mr. Felix Payant, Editor of the Design Magazine, who has recently completed a visit over the States to arts and crafts centers, and who has a list of places for me to visit in the East; then I expect to go immediately to New York for my visit with you and to art centers. Does this schedule fit in with your plans at all? I am assuming that I could get to New York City about the end of the first or during the second week in October. At any rate I do not want to miss my talk with you, and will in some way adjust my schedule to fit in with your other plans.

Sincerely,

Alice Brandebury
(Miss) Alice Brandebury, President,
Box 3064, Juneau, Alaska

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

Brandebury

August 20, 1947

Mr. Rene d'Harnoncourt,
Vice-President, Foreign Activities
Museum of Modern Art

Dear Miss Brandebury:

I cannot tell you how badly I feel about my long delay in answering your good letters. I just returned from a short vacation and found both of your communications, of July 25 and August 11, on my desk.

I am delighted to hear that you are coming to New York and shall be only too happy to see you any time after Labor Day. I would suggest that you telephone me (Circle 5-8900) when you get to New York so that we can set a date for our meeting.

I am very much looking forward to seeing you here.

There is a possibility that I might remain in Alaska working full time on the development of the arts and crafts under the Alaskan Arts and Crafts, Inc. With very best regards, I hope that you will be in this country during the period of the time that I will be on vacation.

Faithfully yours,

I am attempting to assemble the most up-to-date material regarding outstanding arts and crafts projects in Alaska that I might visit to get new or better ideas for the Alaskan Arts and Crafts, Inc. Would you let us know of what matters you are working on and bring an outstanding piece of work that it would be nice for us to visit.

Rene d'Harnoncourt

Again thank you for your many courtesies,

Miss Alice Brandebury
Alaskan Arts and Crafts, Inc.
Juneau, ALASKA

Sincerely,

R.d'H:c

Alice Brandebury
Alice Brandebury, President

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

August 11, 1947

Mr. Rene d'Harnoncourt,
Vice-President, Foreign Activities
Museum of Modern Art
11 West 53rd Street,
New York City, N.Y.

Dear Mr. d'Harnoncourt:

Now, since writing you on July 25th. I learn that I will be making a trip to the States the last of August remaining until possibly the middle of October, and I am very eager to have a chance to talk of the arts and crafts fields with you. Will you be in New York at that time, or somewhere else where I might have the real opportunity and privilege of discussing these things with you?

There is a possibility that I might remain in Alaska working full time on the development of the arts and crafts under the Alaskan Arts and Crafts, Inc. Whatever decision I make would be greatly helped by the opportunity to talk with you. So I do hope that you will be in this country during the period of the time that I will be on vacation.

I am attempting to assemble the names and information regarding outstanding arts and crafts centers or projects that I might visit to get new or better ideas for the Alaskan Arts and Crafts, Inc. Would you let me know of what centers or projects you feel are doing an outstanding piece of work that it would be wise for me to visit?

Again thank you for your many courtesies,

Sincerely,

Alice Brandebury
Alice Brandebury, President

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

July 25, 1947

Mr. Rene d'Harnoncourt,
Vice-President, Foreign Activities,
Museum of Modern Art,
11 West 53rd Street,
New York City, New York

Dear Mr. d'Harnoncourt:

I am writing personally to ask if there are any opportunities in the United Nations cultural organization in the field of art for a person with my interests and abilities. Since heading the Alaskan Arts and Crafts, Inc. I have found a great interest in the arts and crafts and desire to associate with the development of such a movement, if, in any way, I could serve the organization.

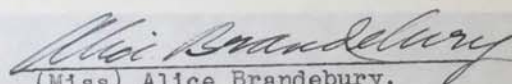
As you know I am interested and have organized the non-profit corporation, the Alaskan Arts and Crafts, Inc. which has started the organization of branch groups thru the Territory, and which has put on an annual exhibit in Juneau. Then, professionally, I am a social worker interested in people, and have been the Director of Social Services with the Alaska Department of Public Welfare for the past three years. Arts and Crafts interests me from the art appreciation level; I am not a skilled craftsman. Not knowing exactly what the United Nations cultural organization is attempting at present, I do not know if I would fit in and be valuable to the organization. However, if there is an opportunity and need for someone to be a contact person with the individuals who are either the organizers or the craftsmen, I could serve there.

Will you kindly let me know what opportunities there are in the organization, and what plans there are for the future?

This fall I intend to resign from my present position as I earnestly desire to affiliate with the arts and crafts field either in such an organization as the United Nations or in an arts and crafts school as vocational guider inasmuch as I have personnel administration training and wish to combine my two interests. If there are no present opportunities in the United Nations organization, will you please let me know of vocational schools, or arts and crafts schools interest in vocational guidance.?

Thank you for your kindness, and with best wishes,

Sincerely,


(Miss) Alice Brandebury,
Box 3064,
Juneau, Alaska

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Brandebury

March 21, 1946

Mr. Rene d'Harnoncourt,
Vice President,
Museum of Modern Art,
New York, 19, N. Y.

Dear Mr. d'Harnoncourt:

It was fine to get your letter of March 2nd., and to learn that you expect to make a trip to Alaska "in the not too distant future", and also that you expect to see Mr. Don Foster.

I read your letter to the Directors of the Alaskan Arts and Crafts, Inc. at the meeting last week, and they too were pleased and delighted that you are contemplating a visit to Alaska. They asked me to write you immediately and plead for you to set aside plenty of time while in Juneau for conferences with them, and also, if possible, to arrange time so that our group could sponsor a dinner in the Gold Room of the Baranof Hotel, at which you would speak. You see we are so very happy that you are coming here that we want to make sure you give us plenty of time! Most visitors whisk thru Alaska so quickly, it is difficult to arrange anything until after they've gone on! We do have interesting meetings of the Directors with every member present and much lively discussion. We all know that you will give us much inspiration and many thots for future endeavors, so we want to be sure and have you to ourselves quite a bit.

Mrs. Ernest Gruening informs me that your wife will come to Alaska with you, and that is delightful for we will enjoy her too. And we may put her to work giving us help and advise!

Your ears must have been ringing last Friday, March 15th., for several members of our group who had either met you on your previous visit to Alaska or seen your display of Indian art at the Golden Gate Exposition in 1939, were telling of your fine work. You will have a real welcome when both of you arrive in Juneau.

Sincerely,

Alice Brandebury
Alice Brandebury, President,
Alaskan Arts and Crafts, Inc.
Juneau, Alaska

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Brandebury

Brandebury

October 11, 1945

Dear Mr. d'Harnoncourt:

*Thank you kindly for your
very considerate and interesting
reply to my letter on the
subject of arts and
crafts.*

March 2, 1946

Dear Miss Brandebury:

Thank you ever so much for your good letter of February 24th and the enclosed clippings. I was exceedingly interested in both and wish I had had a chance to see the exhibition.

I am expecting to see Mr. Foster within a few days and am most anxious to discuss with him the arts and crafts situation. I am not sure if Mr. Spratling is going to be able to join us at these conversations since he is still in Mexico and may not be able to come north at this time.

I hope very much to make a trip to Alaska in the not too distant future and will, of course, notify you as far in advance as I can.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Alice Brandebury
Box 3084
Juneau, ALASKA

R.d'H:cr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

10/12

Brandenburg

ography

October 11, 1945

Dear Mr. L'Harmoncourt:

Thank you kindly for your very considerate and interesting reply to my letter on the development of the arts and crafts in Alaska. I will indeed be most eager to hear further from you after your conferences with Mr. Sprattling, who, I am sure, will have a good plan to suggest to you and your Board.

Your letter was forwarded to me at my home where I am vacationing. I expect

veloping
ide?)

ing ne
istry
istry.

any
project.

d like
program.
Mr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

1/16

to return to Alaska
 now about December
 first, after spending
 approximately one
 month on the West
 Coast on Department
 business. At that
 time, early in Dec-
 ember, the Executive
 Committee of the Creative
 Arts & Crafts Exhibit
 will meet again to
 outline plans for the
 Exhibit in January
 and for future and
 permanent organization.

And many thanks for
 sending a bibliography on No.
 American Indian Art. I eagerly
 await it.

Sincerely,

Mae Brandelung

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

1/16
P.S.

Enclosed is a copy of
the mimeographed notice
that we mailed out to
interested groups and
individuals regarding the
Exhibit. Not having the
copies of my correspondence
to you (they are in Geneva) I
cannot recall if I previously
mailed this. I earnestly
wish you could come to
the Exhibit and be the
main speaker. That
would be the very
attraction and stimulation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

1/16
 That would give the
 movement polish
 and distinction. Please
 seriously consider this
 for we would enjoy
 your visit - also Alaska
 these days is very close
 by in airplane time
 anyway. I left Juneau
 1:30 P.M. and arrived home
 the next day (stayed overnight
 in Seattle)

The Indian Arts & Crafts
 Board is very wise to
 have a number of the
 fine Museum of Modern
 Art as Shavrin of their
 Board.

Mail will be forwarded to
 me if addressed to Box 3064
 Juneau, Alaska. After Nov. 1st.
 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

1/16

Brophy

Washington 25

January 15, 1946.

Memorandum for Governor Gruening
Mr. d'Harnoncourt

Some time ago we discussed the possibility of fostering and developing a woodworking and toy industry in Alaska. Has any progress been made? Is there anything that I can do to push the matter to a successful conclusion?

cc to Mr. d'Harnoncourt

WAB/map

(Sgd.) William A. Brophy
Commissioner.

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS
Washington 25

January 15, 1946.

William A. Brophy
Commissioner

Attached correspondence about the possibility of setting up a
industry in Alaska will not only interest you but I hope that
the time you make a contribution to the development of
Will you please let me have your views?

ADDRESS ONLY
COMMISSIONER OF INDIAN AFFAIRS
RDH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

1/21
REFER IN REPLY TO THE FOLLOWING:

BROPHY
ADDRESS ONLY THE
COMMISSIONER OF INDIAN AFFAIRS

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS
Washington 25

January 15, 1946.

Memorandum for Mr. d'Harnoncourt.

The attached correspondence about the possibility of setting up a hair seal industry in Alaska will not only interest you but I know that if you have the time you can make a contribution to the development of the industry. Will you please let me have your views?

William A. Brophy
Commissioner.

SGD. William A. Brophy
Commissioner.

Attachments.

cc to Mr. Zimmerman

cc to Supt. Foster

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

January 10, 1946.

Memorandum for Governor Gruening.
(Through Division of Territories and Island Possessions).

The Secretary has sent me the attached memorandum requesting me to look into the possibilities of establishing a hair seal industry in Alaska and to start the machinery for setting up such an industry.

I should like to know whether your office could be of any assistance to us in setting up the project and whether you have any funds and suggestions for the management and financing of the project.

In order to set the project up as soon as possible, I should like to meet with you and anyone else you may suggest to discuss the program. A copy of my communications to Dr. Gabrielson, Don Foster, and Mr. Zimmerman are attached for your information.

SGD. William A. Brophy
Commissioner.

Attachments.

cc to Mr. Zimmerman

cc to Supt. Foster

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

January 10, 1945.

Memorandum for Mr. Edwin G. Arnold, Director, Division of Territories.

January 10, 1945.

The Secretary has sent me the attached memorandum to me regarding what I look like the possibilities of establishing a hair seal industry in Alaska and to

Memorandum for Mr. Edwin G. Arnold,
Director, Division of Territories.

I enclose the attached memorandum for your information and to advise you of the possibilities of establishing a hair seal industry in Alaska.

The Secretary has sent me a memorandum instructing me to set up a hair seal industry for the natives of Alaska. I have sent memoranda to Dr. Gabrielson and Governor Gruening and I attach copies of them for your information.

I should be happy to meet with you to discuss the project further. I am sure that the possibilities of the industry are very promising and I should appreciate any suggestions you might have.

SGD. William A. Brophy

Commissioner.

Attachments.

1. Attached herewith are two copies of the memorandum for the Commissioner, dated January 10, 1945, regarding the possibilities of establishing a hair seal industry in Alaska.

2. Mr. Brophy has shown me a copy of Mr. Ralph Lister's progress report of October 3, 1944, in which the "population" of the hair seal on the Upper River is estimated to be about 4,000. Mr. Lister also informs me that Mr. Lister believes that he believes another 2,000 hair seals could be taken each year. The total catch, therefore, might be 10,000. Could you have Mr. Lister's report checked and expanded? I should like particularly to know whether by "population" he means the entire herd or just the catch to be taken each year.

Knowing that the catch would be 10,000 per year, could you estimate what the cost of setting up a factory to handle this number would be? Also, could you estimate the type of equipment needed for handling, the cost of syndicate, etc., etc.?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

January 10, 1946.

Memorandum for Dr. Ira N. Gabrielson, Director,
Fish and Wildlife Service.

The Secretary has sent the attached memorandum to me requesting that I look into the possibilities of establishing a hair seal industry in Alaska and to set the machinery for such an industry into operation.

I assume that the Fish and Wildlife Service will cooperate with us and therefore I have a number of specific questions:

1. Can you send me all the information on hair seal that you have in your Bureau, and any opinions from your experts on whether the supply would justify starting such an industry?
2. Have you any suggestions for the type of management that might be most effective for the organization of the industry? We are considering the feasibility of setting up the project as a Native Cooperative Association, but I should appreciate any suggestions you might have.
3. Do you have any suggestions on how the project could be financed?
4. What suggestions, if any, could or did your Bureau give us on the marketing of the product?
5. Dr. Gruber has shown me a copy of Mr. Ralph Imler's progress report of October 3, 1945, in which the "population" of the hair seal on the Copper River is estimated to be approximately 4,000. Miss Gruber also informs me that Mr. Imler told her last autumn that he believed another 2,000 hair seals could be taken on the Stikine River, and 4,000 more along the Coast. The total catch each year he estimated, therefore, might be 10,000. Could you have Mr. Imler's report clarified and expanded? I should like particularly to know whether by "population" he means the entire herd or just the catch to be taken each year.

Assuming that the catch would be 10,000 per year, could you estimate what the cost of setting up a tannery to handle this number would be? Also, could you estimate the type of equipment needed for hunting, the cost of speedboats, guns, etc.?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

January 10, 1946.

Memorandum for Dr. Ira N. Gabrielson, Director,
Fish and Wildlife Service.

The Secretary has sent the attached memorandum to me requesting that I look into the possibilities of establishing a hair seal industry in Alaska and to set the machinery for such an industry into operation.

I assume that the Fish and Wildlife Service will cooperate with us and therefore I have a number of specific questions:

1. Can you send me all the information on hair seal that you have in your Bureau, and any opinions from your experts on whether the supply would justify starting such an industry?
2. Have you any suggestions for the type of management that might be most effective for the organization of the industry? We are considering the feasibility of setting up the project as a Native Cooperative Association, but I should appreciate any suggestions you might have.
3. Do you have any suggestions on how the project could be financed?
4. What suggestions, if any, could or did your Bureau give us on the marketing of the product?
5. Dr. Gruber has shown me a copy of Mr. Ralph Imler's progress report of October 3, 1945, in which the "population" of the hair seal on the Copper River is estimated to be approximately 4,000. Miss Gruber also informs me that Mr. Imler told her last autumn that he believed another 2,000 hair seals could be taken on the Stikine River, and 4,000 more along the Coast. The total catch each year he estimated, therefore, might be 10,000. Could you have Mr. Imler's report clarified and expanded? I should like particularly to know whether by "population" he means the entire herd or just the catch to be taken each year.

Assuming that the catch would be 10,000 per year, could you estimate what the cost of setting up a tannery to handle this number would be? Also, could you estimate the type of equipment needed for hunting, the cost of speedboats, guns, etc.?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

6. Would you be able to assist us in setting up the tannery and helping us to find experts to train the natives of Alaska in skinning the animals and processing the skins?

7. Can the boats which the Fish and Wildlife Service maintains in the waters of Alaska be used to help make the proper studies and investigations of the hair seals?

I understand that at a conference held in your office in February 1945, at which Secretary Chapman was present, you expressed great interest in the project and offered the use of your boats to aid in the investigation of the project. I should like to meet with you and anyone else you may suggest in order to discuss the program and get started on the establishment of an industry as soon as possible.

SGD. William A. Brophy
Commissioner.

cc Mr. Foster

cc Mr. Zimmerman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 13C

A Progress Report on Sea Lions and Hair Seals in Alaska by Ralph H. Imler.

This study of the feeding habits and depredations of sea lions and hair seals was undertaken as a result of the fishermen's complaints of the damage which these mammals were doing to the fishing industry. A brief survey of the summer's accomplishments in Alaska is being submitted at this time. A comprehensive and detailed report will be given at a later date after the stomachs have been examined.

Many fishermen were contacted to obtain their stories of the depredations on salmon and they were unanimous in denouncing the sea lions and hair seals for destroying great quantities of fish.

This field assignment lasted five months (April 23 to Sept. 27). Most of May was spent in southeastern Alaska working out of Juneau and Pelican City; May 22 to July 6, in Prince William Sound; July 7 to 27, on Cook Inlet and at Anchorage; July 28 to Aug. 15 aboard the M. S. Brant working from Seward westward to Kodiak and the Semidi Is.; Aug. 20 to Sept. 20 in the vicinity of Petersburg and the Stikine River.

Hair Seals

Hair seal depredations were most serious in the delta regions of the Copper and Stikine Rivers. In these areas they stripped many red and silver salmon from the gill nets. In some instances they were known to have taken more than 50 percent of the catch and to have forced the fishing boats to move from certain areas. However the average loss to hair seals was low and even on the flats of the Copper and Stikine rivers many fishermen sustained very little loss. The following instance is typical of the depredations usually encountered.

On September 6 the salmon catch from 21 boats fishing the Stikine River flats with gill nets was examined as they were unloaded at a buyer's scow. The total catch of these netters was 2044 silver salmon of which they reported 59 were damaged by hair seals. Of those damaged 32 were accepted by the buyer but the remaining 27 had to be discarded. The value of these fish was about \$1.25 each. There is no doubt that many fish were pulled completely out of the gill nets by hair seals and these, of course, would not show when the net was hauled in. While the writer was working among the fishing boats on this date a hair seal was observed at a distance of about 60 yards with a large silver salmon in its mouth. The seal was very close to a set gill net where it presumably obtained the fish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

January 5, 1946.

Hair seals apparently have increased somewhat since the war has reduced the hunting pressure on them. With the soldiers' return to civilian life and more manpower available, the hunting of these animals for bounty is expected to increase considerably with a resultant decrease in their abundance and depredations.

The utilization of seal and sea lion carcasses is being studied by the Fishery Products Research Laboratory in Ketchikan with a view to saving the great quantities of flesh and oil of these mammals which are discarded each year.

Hair seal skins are used for making moccasins, coats, etc., but the price paid for the hides is so low that very few are saved by the bounty hunters. If a steady market and a good price was assured, a great many of these hides which are now being wasted would be saved. Our Service should assist in the establishment of such markets. They are especially needed at Wrangell and Cordova.

Reports have greatly exaggerated the numbers of hair seals in various parts of Alaska. After considerable study from air surveys as well as from boats, the seal population of the Copper River Flats was estimated to be about 4,000. The number on the Stikine Flats is much less than that because the area is smaller and the animals are somewhat less abundant. However, seals are more easily collected on the Stikine since in that area there are numerous islands from which rifles may be used, while on the Copper River Flats shooting must be done from speedboats with shotguns. The Stikine River district would provide the best area in Alaska for additional study of hair seals.

Somachs of more than 200 hair seals were collected for food habits studies and Hosea Sarber will continue to collect specimens in the vicinity of Petersburg and the Stikine River.

The results of the analyses of these stomachs will be given in a complete report on hair seals which will be submitted as soon as the stomachs can be examined. The examinations will be delayed somewhat because much of the writer's time for the next three months will be taken up with a duck banding project in the Platte Valley of Colorado.

Section on sea lions not copied.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

AIRMAIL

January 5, 1946.

Mr. Don Foster,

General Supt., Alaska Native Service.

Dear Mr. Foster:

I quote a memorandum which I have received from Secretary Ickes:

"I am convinced that there is a genuine future in turning the Alaska hair seal into a new and important industry. The market for the skins, which can be used both in fur and leather goods, has great promise; the few coats that have already been manufactured are durable and attractive, and, at this stage, are within the price range of a great mass of American women. Under proper government management, the hair seal industry might well become one of the most tangible industries that we can establish for the Eskimos, Indians, and Aleuts, who, now that military construction has ended, face widespread unemployment in Alaska.

"I should like you to set up the project with the cooperation and advice of Dr. Ruth Gruber of my office, who has succeeded in interesting a number of fur manufacturers and leading women's magazines in the industry. She discussed the project with Mr. Earl Intolubbe, Principal of the Wrangell Institute in Alaska, and suggested making Wrangell the center, since it is close to several sources of supply. The industry could provide new trades for the students at the school and for the Indians in the community. Mr. Intolubbe assured her of his enthusiasm and promised her his fullest cooperation.

"Please look into this matter, and advise me what you can do to set the machinery into action at once."

I also attach a memorandum that I wrote to Mr. Zimmerman.

Please look into this matter at once and give me your ideas in detail on the feasibility of the proposed project. This will require you to look into the matter of supply of the animals, the method of taking and the cost thereof, together with an analysis of the cost of equipment that would have to be used and the number of persons that might be employed. It also contemplates advice as to whether any of our personnel would be equipped to teach the native people how best to catch the animals and preserve their skins. The type of organization that might be used to develop the industry, whether it be a cooperative, corporation, or direct government operation, should also be considered. The method by which the proposed project, including a tannery, could be financed should also be given some thought.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

In short, I want a complete, total analysis from you of your ideas on this subject, specifying organization, financing, the problems that would be met, and the general effect, desirable or undesirable, upon the native people. Competitive conditions in other fields would, of course, have to be considered.

Please let me have your advice at the earliest possible date.

Sincerely,

SGD. WILLIAM A. BROPHY

Commissioner.

Enclosure.

cc to Mr. Zimmerman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

January 5, 1946.

Memorandum for the Secretary.

As directed in your memorandum of December 19, I am investigating the possibility of developing an industry to handle the Alaska hair seal furs. This will require work with the Governor of Alaska, the Fish and Wildlife Service, the Division of Territories, our Chicago Office, and the Alaska Native Service.

Dr. Gruber, with whom I have discussed the matter, is working closely with me to accumulate the basic information necessary to enable us to make a decision.

SGD. William A. Brophy

Commissioner.

cc to Mr. Zimmerman

I am attaching an excerpt from a progress report on the above and also some information by which it is felt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

UNITED STATES
DEPARTMENT OF THE INTERIOR

OFFICE OF INDIAN AFFAIRS
FIELD SERVICE
Alaska Service
Juneau, Alaska
January 29, 1946

Mr. Zimmerman

Mr. Brophy

1-5-46

I attach a copy of a memorandum that the Secretary wrote to me concerning the development of an Alaska hair seal industry. Dr. Gruber, with whom I was to work, has been out of the office and was not available until Thursday. I have discussed the matter with her and she is preparing memoranda from me to the Governor of Alaska and the Fish and Wildlife Service asking for basic data on supply of the animals, methods of killing and preserving, and costs, and the general feasibility of the proposed project.

I understand that there has been some discussion in the past about this matter. I therefore request that you have all the data available in the Chicago Office worked up so that it can be analyzed in order to determine whether the industry could be developed with advantage to the native people. Cost figures on the project should be developed, also I should like to have information as to the source of financing and whether it would be possible with our present funds to do any substantial financing. I suppose that you may wish to discuss this matter with the Fish and Wildlife Service also.

I have viewed with interest and surprise the photograph of the seal that is being displayed by the Suggot Shop. I am sure that you are really honest in saying that I was surprised as to the quality of the seal. I am not gifted with a gift tongue and I am sure that you will appreciate hearing from you if there is any possibility of your getting back to Washington while I am there.

Sgd. William A. Brophy

Commissioner.

Enclosure.

P.S. I am attaching an excerpt from a progress report on sea lions and hair seals in Alaska by Ralph H. Imler.

cc sent to Mr. Foster

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Foster

UNITED STATES
DEPARTMENT OF THE INTERIOR

OFFICE OF INDIAN AFFAIRS
FIELD SERVICE

Alaska Native Service
Juneau, Alaska
January 29, 1946

Mr. William Sprattling
Taxco Querrero, Mexico

Dear Bill:

George Folta and I are leaving for Chicago February 6. I will be in Chicago during the entire month of February and possibly the first week of March. It is my plan to proceed from Chicago to Washington either the first week in March or at an earlier date depending on how things work out. I am hoping that you will find it possible to get back to Washington while I am there.



To date, my friend, I have not received one single, solitary, one teeny little word from D'Harmoncourt, Brophy or any of the rest of those fellows that sat in on a conference with you while you were back there. I have again, recently, read your report quite carefully and would certainly like to discuss it with you personally. I am having the boys here in the office go over it again before I leave for Chicago so that I can give you their full reaction if you happen to come to Washington or Chicago.

When are you going to find that supervisor of arts and crafts for me? Listen, my friend, I have sat up here holding the bag for a long time on various and sundry things and now here you come along and let me down. Woe is me! The work that we need to be pushing this very moment is lagging far behind and the whole situation is most discouraging. The tourist season is going to be upon us and we are not going to be prepared.

I have viewed with interest and surprise the very lovely silver work that is being displayed by the Nugget Shop. Don't mind me being perfectly honest in saying that I was surprised as to the design and beauty of the workmanship. I am not gifted with a glib tongue for describing such things and will merely say that it is certainly wonderful craft work. Will appreciate hearing from you if there is any possibility of your getting back to Washington while I am there.

With kindest personal regards, I remain

Sincerely yours,

Don C. Foster
Don C. Foster
General Superintendent

* on Oct 16 I heard the Commission

WJ

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	VII.13C

DEPARTMENT OF THE ARMY
WASHINGTON, D. C.
OFFICE OF THE ASSISTANT SECRETARY
FOR MEDICAL SERVICES
WASHINGTON, D. C.

Dear Sir:

I have the honor to acknowledge the receipt of your letter of the 15th inst. in relation to the matter of the gall bladder of the late Major General George F. Johnson, U. S. Army, who died at the age of 73 years on the 15th of February, 1915.

I am sorry to hear that you are having trouble with your gall bladder. I have had this trouble myself and know how it feels. I am sure that you will find it difficult to get back to normal.

I have not received your letter of the 15th inst. and am sorry that I cannot give you more definite information at this time. I am sure that you will find it difficult to get back to normal.

I am sure that you will find it difficult to get back to normal.

I am sure that you will find it difficult to get back to normal.

P.S. Gall bladder (not from this) last 3 wks - so gave up M.Y. - getting old + cantankerous

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII. 136

REFER IN REPLY TO THE FOLLOWING:

Education
41674-45

10/29

ADDRESS ONLY THE
COMMISSIONER OF INDIAN AFFAIRS

Foster

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS

CHICAGO 54

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

OCT 26 1945

Dear Rene:

I think you will be interested in the attached copy of a letter which we recently received from Don Foster. He points out that the presidents of the Alaska Native Brotherhood are interested in developing an organization for the marketing of Alaska native products, and wish to use the stamp of genuineness authorized by the board. Superintendent Foster would like to have the approval of the Arts and Crafts Board for authorizing the use of the stamp of genuineness in the manner indicated.

Sincerely yours,

Willard W. Beatty
Willard W. Beatty,
Director of Education.

Enclosure 466

DEPARTMENT OF THE INTERIOR
INSURE
1942
466

a stamp of genuineness for Alaskan Eskimo and Indian merchandise.

The issue is to be made to Mr. and Mrs. Roy Peratrovich, and Presidents of the Alaska Native Brotherhood and also representing Alaskan Native Products, C., an organization which will procure Alaskan Native products and market them in the United States.

The Indian Arts and Crafts Board leaflet-reprints of regulations (copies attached) governing the use of the stamps have been discussed with them and placed in their hands. This office has available the stamps and will sanction their use as long as regulations are followed. We feel, however, that the Indian Arts and Crafts Board, Washington, D. C., should be advised and approval given to such action.

Very truly yours,

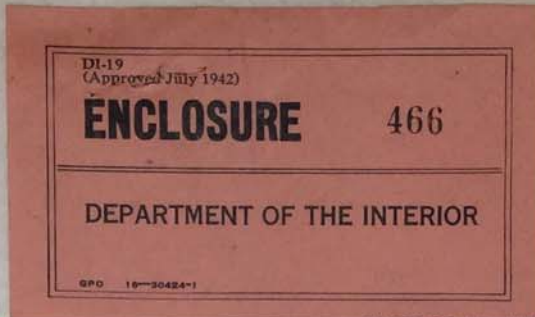
Don C. Foster
General Superintendent

By: (Sgd.) D. I. Burrus
D. I. Burrus
Mgr., Arts & Crafts

enc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	VII.13C

C
O
P
Y



Service

October 9, 1945

Mr. Don C. Foster,
Alaskan Native Service,
Federal Building,
Juneau, Alaska.

Dear Don: Mr. Randolph McCurtain
Administrative Officer
Indian Arts & Crafts Board
Department of the Interior
Washington, D. C.

I have been thinking about you, and since writing you I have
been in Washington, D. C. I might as well tell you how
things are there as regards the plan, copy of
which I mailed you about two weeks ago.
Dear Mr. McCurtain:
The Native Arts and Crafts Clearing House, Alaskan Native
Service, Juneau, Alaska, have had a request for the issue
of a stamp of genuineness for Alaskan Eskimo and Indian
made merchandise.

The issue is to be made to Mr. and Mrs. Roy Peratrovich, and I
Grand Presidents of the Alaska Native Brotherhood and
(2) representing Alaska Native Products, Inc., an organization which will procure Alaskan Native
made products and market them in the United States.

The Indian Arts and Crafts Board leaflet-reprints of
regulations (copies attached) governing the use of the
two stamps have been discussed with them and placed in
their hands. This office has available the stamps and
will sanction their use as long as regulations are fol-
lowed. We feel, however, that the Indian Arts and Crafts
Board, Washington, D. C., should be advised and approval
given to such action.

Very truly yours,
Don C. Foster
General Superintendent

By: (Sgd.) D. I. Burrus
D. I. Burrus
Mgr., Arts & Crafts

enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	VII.13C

C
O
P
Y

AIRMAIL

Alaska Native Service
Juneau, Alaska
October 9, 1945

Mr. Don C. Foster,
Alaska Native Service,
Federal Building,
Juneau, Alaska.

Dear Don: Mr. Randolph McCurtain
Administrative Officer

Indian Arts & Crafts Board
Department of the Interior
Washington, D. C.

The Native Arts and Crafts Clearing House, Alaskan Native Service, Juneau, Alaska, have had a request for the issue of a stamp of genuineness for Alaskan Eskimo and Indian made merchandise.

The issue is to be made to Mr. and Mrs. Roy Peratrovich, Grand Presidents of the Alaska Native Brotherhood and Sisterhood and also representing Alaskan Native Products, Inc., an organization which will procure Alaskan Native made products and market them in the United States.

The Indian Arts and Crafts Board leaflet-reprints of regulations (copies attached) governing the use of the two stamps have been discussed with them and placed in their hands. This office has available the stamps and will sanction their use as long as regulations are followed. We feel, however, that the Indian Arts and Crafts Board, Washington, D. C., should be advised and approval given to such action.

Very truly yours,

Don C. Foster
General Superintendent

By: (Sgd.) D. I. Burrus
D. I. Burrus
Mgr., Arts & Crafts

enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Foster

AIRMAIL

October 19th.,
1945.

Mr. Don C. Foster,
Alaskan Native Service,
Federal Building,
Juneau, Alaska.

Dear Don:

I have been waiting to hear from you, and since writing you I have been in Washington twice. I thought I might as well tell you how things are in that neck of the woods as regards the plan, copy of which I mailed you about two weeks ago.

D'Harnoncourt had no changes to make in it and neither, apparently, did the Governor, nor the Commissioners. In fact I was rather pleased at the general reception of the report because, naturally, when I cooked it up it was partly as a trial balloon and not meant to be swallowed whole.

In the first discussion between the Governor, d'Harnoncourt and I we agreed that the two main problems are, (1) mode of financing, and (2) competent directing personnel.

It was the Governor's suggestion that "matched money" be looked for and that the organization be thus retained for the territory and not as a Federal project, and d'Harnoncourt, the second time we met, suggested that he has a possible candidate as Design and Technical Director.

On my way back from New York we had another meeting lasting for two hours in Mr. Brophy's office. The Commissioner showed considerable enthusiasm, and though the discussion was very general we agreed that as a first step the Native Alaskan Service should propose the plan to the Alaskan Development Board with the idea that it would be sponsored by them. For this purpose the meeting ended with Brophy requesting d'Harnoncourt to "clear" the plan with you first of all and in the meantime I am supposed to give d'Harnoncourt a concrete list of the physical set-up and a rough sketch of actual needs for personnel, equipment and construction.

Ignorant as I am about so many details in Alaska I cannot possibly do more than a kind of idealized layout. I don't doubt that between

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Mr. Don C. Foster,
Page two
10/19/45

you and the Governor you will be able to set up the organization. People and organizations are going to be asked to put up money. For example, it was remarked that the Alaska Railroad has a considerable surplus of funds which certainly should be invested in Alaska, and the Alaska Steamship Company and many other organizations will certainly find it to their interests to contribute solidly to something which is of permanent value to the territory.

The Alaskan Development Board can certainly count on the Women's Club, Elks, Rotarians and other Civic organizations to pull with them.

I believe that as a very first step in the physical set-up, the Central Alaskan Museum should be built in Juneau, even though as a beginning only a part of the building planned be erected. I say this because I know that Klithshn has had plans drawn for a \$200,000.00 museum and I believe that as a show place for native Alaskan arts and to house offices for the direction and distribution of the Workshops (Burrus' department, amplified, using the same set-up) could be done with about \$50,000.00. It was agreed, at the meeting to which I refer above, that Klukwan and Nome should have the first Workshop Centers, though personally I should like to see this chain begun with five, certainly not less than three, of these Workshops. However, this is up to you people and it would be impertinent for me to insist on things about which you know so much more than I.

I told the Governor that I had sent you and one or two other people copies of my report. Since he thinks it would be a good idea, I am now going to send copies to include George Dale, Wilbur Wester, Keithahn and others of your key people. Incidentally, I had sent one to Alice Brandenburg, and her letter, which came this morning, may be a little over-enthusiastic, made me feel good just the same.

I have to quote her. "I've tried my best to use "domestic criticism" butonly things to applaud..... I do want to write of my particular suggestions for:

Central Museum
Federation of Alaskan Native Crafts
publication of a series of catalogues
non-political set-up
Workshop and Exhibit Centers
apprentice system
inter-exchange of craftsmen
highly trained directors
non-discrimination of whites
project for three centers
suggestion Disney men collaborate on toys
gold and ivory
emphasis on fine objects"

The rest of her letter is embarrassingly full of enthusiasm and congratulations. But I believe we have here the reaction of a very intelligent person and I quote her because, after all, if the thing is to become a reality I believe it is important that the plan be geared in with the ideas of citizens.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Mr. Don C. Foster

Page 3

10/19/45

The Governor told me yesterday in Washington that he is off for Alaska on Tuesday, next, so you will see him probably at about the same time you receive this letter. I think he had a tough time in Washington but I must say he looked much happier when I saw him yesterday and I don't doubt that he is making things work out the way he wants them.

The meetings held in Washington, you will understand, were purely preliminary and even though the main problem remains (buildings and personnel), both d'Harnoncourt and I felt that the idea had been remarkably well received and we were particularly pleased that the Commissioner has asked that the plan be cleared with you first of all. Incidentally, I have the impression that he esteems you very highly indeed.

I imagine that within a week or so you will hear from Rene d'Harnoncourt officially.

I had a card from Duke today, - says he hasn't finished his report yet. Also had a letter from Harold Foss about clays and lime and he says that the Territorial Department of Mines made examinations on such deposits this last season. Do you know Foss? I hear he's a good architect and really knows Alaska.

Tell Don Max I sent him a belt, - a sort of advance Christmas present. And please give Mrs. F. my very best. The same to you.

As ever, sincerely

WS/alr

William Spratling.

Rene - tomorrow I'll
send you (only) the
report you asked for -
this was to prepare
the way -
Bill

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

3/25

UNIVERSITY OF WASHINGTON
WASHINGTON STATE MUSEUM
SEATTLE

Gunther

March 21, 1946

Mr. Rene d'Harnoncourt
Vice-President in charge of Foreign Activities
The Museum of Modern Art
New York 19, New York

Dear Rene:

I realize that it has been very long since I heard from you, and therefore your letter was doubly a pleasure to receive. ● Bruce Inverarity, about whom you inquire, is very close at hand, for since he finished his work as a civilian with the navy he has been on the campus here at the University getting himself a bachelor's degree. Incidentally, his work for the navy first was in the field of camouflage, and then he was the official artist for the 13th Naval District.

I am sure that he would be most interested in your suggestion, and I am confident that he would be able to carry out the proposal as well as any person I know. You can reach him at 1027 Bellevue Court, Seattle 2.

I am just about to go to California to give a few lectures on Eskimo art in conjunction with an exhibit of Eskimo material which I sent to Mills College. The same exhibit will probably also be used by the Portland Art Museum and the Seattle Art Museum. It is most gratifying that most museums now consider it necessary for a well rounded program to include exhibits of primitive art. I think that has been very largely due to your leadership in the Indian presentation at the San Francisco Fair and the subsequent shows at your present museum. The new audience that we have gained through this showing of primitive art has meant a great deal to the growth of interest in the field of anthropology.

I certainly hope that you will come through Seattle during the summer, and that you will let me know sufficiently in advance so that I will not be somewhere out in the sage brush when you are here. My best regards to both of you.

Sincerely yours,

Erna Gunther

Erna Gunther
Director

see memo - habit.

G:G

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Gunther

October 23, 1946

Dr. Erna Gunther, Dir.
Washington State Museum
Seattle, Washington

March 18, 1946

Dear Erna:

It is ages ago since I have written you and you probably wonder what I am up to, but this time my letter is quite innocent and I won't try to borrow half of your Museum.

I am just trying to get some information on the whereabouts of Mr. Inverarity who produced the handsome rugs with the Northwest Coast designs in the days of the WPA. If I remember right this project was going on under your general guidance and I wonder if you know what has become of him. The reason for my request is this: we are hoping to get Arts and Crafts Board activities started again and are looking for someone who has the artistic sensitivity to know what is good in the old tradition and to select those elements that would also fit the taste of the contemporary consumer. Inverarity seems to have both of these qualities and I would like to see him go to Klukwan, the least spoiled art center of the Tlinkit. He would have nothing to do with merchandising and sales. His job would be to help the people create a sample line of fine things to demonstrate the possibility of Northwest Coast art for modern use.

Please let me know your reactions to this scheme.

Both Sarah and I are terribly homesick for the West Coast but it does not seem very likely that we can get there in the near future. There is just a slight chance that I might come through Seattle sometime during the summer and if so, I very much hope to have a chance to say Hello to you.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

October 23, 1945

Dear Mr. d'Harnoncourt:

Dear Mac:

Here is the biographical sketch I promised to send you in connection with the Alaska Native Arts project.

I was terribly sorry you were not able to be with us at the meeting with Governor Gruening and Bill Spratling, because, as it usually happens, the plans that were pretty vague at our first meeting began only then to take some concrete shape.

I am sending you here a copy of the condensed report of Bill Spratling's trip which was submitted at the meeting. Everyone seemed to be quite enthusiastic and it was agreed to initiate action along two lines:

1. Spratling will send me an outline of the requirements for community workshops, which I will edit and send on to Mr. Foster for his criticism and comment. I will ask Mr. Foster to make an estimate based on these outlines of the money involved in the establishment of such centers.
2. I will send Mr. Foster an analysis of the all-over plan divided into fields of activities such as research, merchandising, promotion, museum's work and display work. He then will get together with the Governor and representatives of the Alaska Development Board to explore the possibility of approaching various agencies, both in and outside the government, for assistance.

In this way we hope to get something going both along the line of immediate development and long-range planning.

I have written Mr. Beatty in the meantime about our discussion of the problem of Jerry Boyce and hope to hear from him in the immediate future. I will write to you again as soon as there are new developments.

Mr. P.H. McCurtain
Office of Indian Affairs, Dept. Of Interior
Merchandise Mart, Chicago 54, Ill.

With very best regards,
Faithfully yours,
Rene d'Harnoncourt

R.d'H:c
Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Bruce Mitchell

Cornwall-on-Hudson, N. Y.
December 20, 1945

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
New York, N. Y.

Dear Mr. d'Harnoncourt:

Here is the biographical sketch I promised to send you in connection with the Alaska Native Arts project.

I was born in Scotland, 1908, son of the artist, Charles Lewis Mitchell, came to U. S. A. in 1916 and studied in public schools here and at the Art Students League.

I have been painting for the past fifteen years and during that time have exhibited rather widely, particularly in the field of water-color. I have been represented in the Whitney and Chicago water-color exhibits since 1932. Also in the Brooklyn exhibit and both World's Fair shows. My oil paintings have been exhibited in the past three Carnegie shows, as well as the Artists for Victory exhibitions. I've had two one-man shows in New York at the Rehn Gallery in 1940 and 1942.

My paintings are in the permanent collections of the Metropolitan, Whitney, and Duncan Phillips Museums, and private collections of Stephen Clark, Edward Root, Juliana Force, and John Erskine, among others. I have been awarded the Tiffany (1930), Yaddo (1935, 1940) and the Guggenheim Fellowships (1941-42).

During the war, I served as an artist's correspondent with the U. S. Engineers and Life Magazine. My paintings were reproduced in "Life" April 30th, '45, and in "Persian Gulf Command," by Joel Sayre.

I originated the "Arizona Plan," a program for the wider dissemination of modern art, which led to the donation of the University of Arizona collection of one hundred contemporary works. (An article of mine in the Art Digest of April, '43, tells of this program, as will a coming story in "Life," February 18, 1946.) I have some experience in lecturing (Metropolitan Museum, April, '43, American Group, '45.) and considerable experience in teaching, having conducted my own school of landscape painting.

Sincerely yours,

Bruce Mitchell

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

(Copy)

William Spratling
Spratling & Artesanos, S. A.
Taxco, Guerrero
Mexico

September 25, 1945

Miss Ethel Petty
Administrative Clerk
Department of Interior
Indian Arts and Crafts Board
Washington 25, D. C.

Dear Miss Petty:

Thank you for your kind offer to take care of this voucher, and I am enclosing with this two signed vouchers plus my empty book of Government Transportation Requests (Memorandum copies of same I tore off from the book and delivered to Mr. Foster, in Juneau).

Mr. Foster suggested that he could have gotten me air transportation Seattle-Juneau and return. In any case, I was forced to travel by air because it was so late in summer and I might have missed some very important items, such as the King Islanders, who were fortunately still on the beach at Nome when I arrived. If this item (\$275) is inadmissible, perhaps I may be reimbursed for the value of the boat trip even though the time saved is not taken into account.

I have taken note of your information of September 20, and believe me I am duly grateful for your attention to the matter.

Will you kindly tell Mr. d'Harnoncourt that my report is entirely roughed out and should be in final form by the end of this week. I am waiting to hear from him because I feel that if my observations are of any real value at all, I should be on hand in Washington to discuss the whole plan with him while Governor Gruening is there, which may or may not make for more direct action for the good of Alaska.

Sincerely,

(Sgd) William Spratling

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Via Air Mail

Petty

25, D. C.

September 23, 1945

MEMORANDUM for Mr. Fickinger.

The attached communication was received by air mail from Mr. Spratling just before closing time today. I regret to have to turn it over to your office to straighten out, but I never shall be able to get away if I keep on trying to attend to everything that comes in.

Mr. Spratling's voucher is of course not signed in the right place, and the memorandum copies of transportation requests used are apparently in Mr. Foster's possession in Juneau. The book of transportation requests is one issued by Mr. Foster to Mr. Spratling. The book I had issued for Mr. Spratling's use apparently failed to catch up with him in time to be of any use. If all the requests used by Mr. Spratling were stamped "Alaska Indian Service, Juneau, Alaska", the carriers will of course send their bills to that Service.

I have today had the accounting and personnel records and files prepared for shipment to you. They may be delayed in reaching destination, however, on account of carrier strikes which are now tying up shipments to many places.

I plan to be on annual leave from October 1 to 6, and thereafter on leave without pay. Heartiest congratulations to Mr. d'Harnoncourt and Mr. Beatty!

Ethel Petty

Mr. J. Stanton
Director
Attachments

Copy to: Mr. d'Harnoncourt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	VII.13C

PUERTO RICO



VISITORS BUREAU

Capital - San Juan
at San Juan - 11° 45' N - 84° 35' W

Primo-Gentileoni All Year Round

San Juan PUERTO RICO U.S.A.

(Oficina de Turismo)

March 29, 1950

March 30, 1950

Dear Stan:

Mr. René d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Thank you very much for your good letter of March 20th, with the enclosed copies of Bill Spratling's report.

Dear René:

When I was
establishing a
could be done
field. At the
here, he was

Not knowing too much about what had gone on before, I feel somewhat at a loss to comment on the problem. As you know, I myself believe that Bill is not only one of the outstanding designers of silver but has also a very specific talent to develop a successful industry under his own personal leadership. I am not too sure how good he is at planning a business enterprise. His method has always been to meet emergencies as they come along and he has shown a great deal of ingenuity in the way he kept going when everyone else was ready to give up. Maybe the difficulty is simply that he is not geared to make plans on paper.

I am still
could have been
Rico.

Not having seen Bill for about two years and not knowing you preliminary conversations with him, I fear that my comments will be of very little use to you.

I am still
industry that would produce
combined with other materials.

With very best regards,

Faithfully yours,

I have always considered Bill as one of the great designers in this field. Can you give me any confidential advice as to what has happened?

Rene d'Harnoncourt

Mr. J. Stanton Robbins
Director
Puerto Rico Visitors Bureau
Box 3968
San Juan
Puerto Rico, U.S.A.

Sincerely yours,

J. Stanton Robbins
Director

Robbins

Bill Spratling

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

PUERTO RICO

Caribbean Sun and Fun Isle-



VISITORS BUREAU

Official Temperature Yesterday
at San Juan HIGH 81° LOW 65°

Breeze-Conditioned All Year Round

San Juan PUERTO RICO USA

P. O. BOX 3968 CABLE: Turismo

(Oficina de Turismo)

J. STANTON ROBBINS Director

March 20, 1950

Mr. René D'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear René:

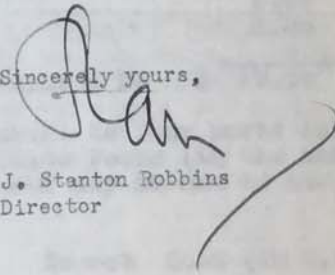
When I was in Mexico last fall, I talked to Bill Spratling about establishing a silver industry in Puerto Rico. He was confident it could be done, and we spent \$750 to bring him here to look over the field. At the end of his visit, although he had said nothing about it here, he sent me a report, copy of which is attached.

I am imposing on you to read this because, I am frank to say, I am mystified about what happened. Bill probably did not know the exact wage differential, but he certainly realized that there was one and he could have written his report from Mexico without ever coming to Puerto Rico.

I am still convinced that this is a practical place for a silver industry that would produce various articles made of silver and silver combined with other materials.

I have always considered Bill as one of the great designers in this field. Can you give me any confidential advice as to what has happened.

Sincerely yours,


J. Stanton Robbins
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

BR

- 2 -

12/17/49

The deductions I draw are:

1) that if we proceed to set up a production there for jewelry and holloware based on new designs, we would be definitely undercutting what the American stores can buy here in Mexico for and cover about half the cost for similar quality and value. The alternative solutions might be

2) the production of a beautifully styled line of Puerto Rican New York hard-woods built in with silver in a distinguished manner shirts and including not only table and desk and houseware but also Club in jewelry and fine gift articles, a line which would not compete with anything done in Mexico or elsewhere, could be and will be sold, at a good price, for whatever it had to sell for. Another alternative would be

3) to proceed to produce immediately here in Mexico models for pieces above plan number 1, but concentrating on a line of articles of such a very high grade as would permit an extraordinarily high mark up. These articles in gold and silver etc. would be so de luxe as to be practically non-competitive.

Again, there is always the slight possibility that we might obtain from the U.S. Treasury Department a special permit which would allow us to semi-manufacture in Mexico for assembly and finishing in Puerto Rico any one of these three types for our first year in business.

In this last case the company with which I am associated in Mexico City, as Director, Conquistador, S.A., would undoubtedly be interested in taking stock to the company and possibly managing it, with a view toward an eventually strong production in Puerto Rico.

As from myself, you know that I am already sold on the idea of a company in Puerto Rico. If I had sufficient personal means I believe I would probably go ahead immediately with a project of my own there. It just happens that I believe I could make it work and that people would continue to require my gadgets even though the price were higher than it is for similar pieces in Mexico. But in this case, since we are considering a company in which other capital would be invested, it would certainly not be fair to go into it without exposing the conclusions which I am giving you in this letter.

One thing more: If a company is formed I would like to see that company justify a normal growth from the beginning, avoiding the danger of overcapitalization and of an overambitious line until the demand itself should cause us to increase our scope and capitalized inventory. The figures I gave you when I was in San Juan should guarantee a set-up on a modest scale, assuring costs of operation for the first years' operation. In that plan I indicated to you approximately \$50,000.00 for salaries and materials for a limited group of workers (including 20 Puerto Rican apprentices), plus \$25,000.00 for inventory built-up and additional \$25,000.00 for constructing proper quarters. I feel that it would be a pity to work there in new surroundings and not take root and become part of Puerto Rico. Preparations of models alone could use up \$15,000.00 and two months' time. Within that first years' operation, if things go well we would certainly need either considerable further capitalization or sufficient assurance of bank credit with which to produce and fill our orders if they are forthcoming, (as they should be) in considerable quantities.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

SR

- 3 -

12/17/49

I hope you do not find this letter too discouraging. Also I hope you do not find it too tiresome, because you will probably have to read it twice. I am including with it four extra copies so that at your discretion, you may thus send copies on to Waldemar Lee, Sam Schweitzer, and other friends who I think will be interested and who can perhaps contribute valuable thought.

I hope that by the time this reaches you you are back from New York and that you would have received without mishap your crazy shirts and the silver pieces which I sent to you last week at the Yale Club in New York. I forgot to tell you that they no longer do the bamboo pattern here. However, Tillet told me that he has the screens and will make up the goods and the shirts with this pattern if you still want it.

Incidentally I also forgot to mention that I hope Hilda will please pick out any piece of the silver things that she particularly cares for as tiny remembrance from me. I am so grateful to both of you for your hospitality and goodness.

Please let me hear from you as soon as you have any reaction to the ideas I have tried to lay out in this letter.

Sincerely,

William Spratling.

Sincerely yours,

Associate Director of Research.

Enclosure 134

cc - Mr. How

12 6/11/48

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

Arts & Crafts

file

AIRMAIL

June 7, 1948

Mr. William P. Spratling,
Taxco, Guerrero,
Mexico.

JUN 11 1948

Dear Mr. Spratling:

There is enclosed United States Treasury check No. 68,964,266,
dated June 11, 1948, in the amount of \$1,816.75, which covers a
lump-sum payment of salary due you. Your withholding tax state-
ment and a memorandum from the Personnel Division are also enclosed.

We regret the delay which has occurred in the settlement of
this matter.

Sincerely yours,

(Sgt.) P. W. Danielson,
Associate Director of Education.

Enclosure 45A

cc - Mr. Rene d'Harnoncourt

Mr. William Spratling
Taxco, Guerrero, Mexico
je 6/11/48
R.d'Rier

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

WILLIAM SPRATLING

3. House St

Dear Bill:

Thank you for your letter
I have now a check for
the cost of the payroll
employment we were
out of

June 7, 1946

Dear Bill:

Many thanks for your note of the 31st. The catalogue is out and I am sure that by now you as well as Miguel will have received your copies.

I am going through Chicago in about ten days to find out what held up the payments. We got special permission to keep you on the payroll to make up for being unable to pay some of your expenses. I want to find out why those checks have not reached you.

My summer is still somewhat vague but I hope that in a few days I will know definitely if and when I can go west.

Muchos saludos,

Gene d'Harnoncourt

Mr. William Spratling
Taxco, Guerrero, Mexico

R.d'H:cr

Handwritten notes at the bottom of the page, including "After Bill" and other illegible scribbles.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	VII.13C

6/7
W

WILLIAM SPRATLING

31 March 56

Dear Rene -

Thanks for your letter.
 There was a ticket from
 the Art Dept. saying that
 my employment was under
 only this last month - !!!

I heard from your mother-in-law that you were
 in just wonderful shape. You
 know I only received 2
 of your letters (last one) and not
 even a remembrance for
 my expense account - even a fraction
 of the money that would be necessary to purchase it.

Incidentally, I've been
 waiting around to see
 the South Seas material you
 didn't want to appear!
 or was it a photograph (as
 they call it) that I have ever handled
 and I know you would have loved it.

And what about Alaska
 this summer. I believe
 you would like to go - did they write?
 Affety
 Bill

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

May 27, 1946

Dear Bill:

Many thanks for your good letter of May 11th.

I heard from your mother-in-law that you were in Los Angeles for some kind of a checkup and am very anxious to know how you are getting along. What is wrong with your liver?

The Alaskan affair is still slowly trailing along, two men being interviewed for the jobs in Sitka and Klukwan by our people. If they are satisfactory to the home office, they will then be interviewed by Don Foster. I know, of course, of Stendahl's buying the Rasmussen collection, but in spite of everybody's assurances of interest I cannot find even a fraction of the money that would be necessary to purchase it.

Off the record, I am not encouraged by the form of cooperation from the territorial sources. Everyone from Alaska who has recently been here, including Don Foster, felt that everything has to come from the Interior Department sources and the budget, as you know, has not yet been passed, but the cuts made tentatively by the various committees make the future look rather grim.

I cannot tell you how sorry I was that you were not here during the South Seas exhibition. The material was really the most exciting that I have ever handled and I know you would have loved it.

My family and Mrs. Morrow send their very best regards,


Faithfully yours,

Mr. William Spratling
Taxco, Gro., MEXICO

Rene d'Hannoncourt

R.d'H:cr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

5/17

 WILLIAM SPRATLING

Mayo 11,
 1946.

Dear René:

I received your letter just before leaving for Los Angeles (where I went to get myself looked over, my liver being kind of decrepit) and I must explain that I had meant to write to you immediately and to make clear to you that my last letter to you was directly and exclusively due to a request that I write such letter (by Ernest Gruening). What I am trying to say is that in spite of being a critical guy I do not really feel that it is incumbent on me to get after you. Naturally, I am indeed anxious to see something done about small industries in Alaska, but after all, that is Federal business, and not my department.

A detail in connection with this which does concern me would be the collection of expenses and salary etc., in connection with my trip to Alaska and that to Washington. To date I believe I received two half-monthly checks for salary. I don't believe I have ever bothered you about the matter before but now that I have used up practically all liquid cash, the money would come in very handy. If, on the other hand, the gal who carried all those accounts for you has faded out of the picture, I don't suppose there is anything you can do about it and we will simply have to let it go.

In Los Angeles I saw an awful lot of people, many had seen your Pacific Show and all said that it was the most expertly presented and most fascinating exhibition they had ever seen anywhere. I talked to Stendahl and we went to the Museum to see his Alaskan material which the Museum is going to exhibit probably in July. There was something funny and I never saw the things but I did have a talk with him and suggested that this material would be more infinitely valuable to Alaska than to any Continental museum in the United States and that, all things being equal, it would be a very nice gesture on his part to offer it to the territory at a very slight and nominal mark up. He gave me to understand that he agreed with me, and though I don't know ^{how} thoroughly he agreed with me I believe the way is laid so that the Rasmussen collection might still be had at a very low cost for Juma. I tell you all this so you will be prepared in case he writes for your advise. Incidentally, I put it on rather thick with him.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C



WILLIAM SPRATLING

-2-

Rose and Miguel and I are talking (you know how it is) about going to Alaska in August or September. Couldn't you make it and go along with us for a week-or-so visit? Gruening, I know, particularly wants Miguel to go up there.

My affectionate regards to Sarah and Ann and particularly to yourself.

Dear Bill:

I just returned from a trip and read your letter of April 11th.

Bill

Since I wrote you last, I have met with both Governor Gooding and Mr. Foster and we have agreed on the steps that should be taken as the plan outlined by you. The simplification in the realization of this plan, as you can well imagine, is largely financial and I have been writing to hear from Washington and to confer with Mr. [unclear]. In the meantime, William Beatty is going to see a man who might do as the head of the operation in Alaska and we are also looking for accounts to head the business end of the whole thing. So you see, steps are being taken but everything moves very slowly and I don't know much that we can formulate a definite program until June or July when we expect really to know how much can be spent.

I am sorry about the slowness of my correspondence and constant trips and special jobs have made it difficult for me to keep you informed, particularly those things which need get solved in one stroke.

Ann and Sarah send their love.

Mr. William Spratling
 Spratling, 1200 Broadway, N.Y.
 N.Y. 10036

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

SPRATLING Y ARTESANOS, S. A. DE C. V.
TAXCO, GUERRERO
MEXICO

AIRMAIL

April 15, 1946
October 20th
1945.

Mr. René Dear Bill:
333 Central Park West
New York

I just returned from a trip to Haiti and found your letter of April 11th.

Dear René:

Since I wrote you last, I have met with both Governor Gruening and Mr. Foster and all of us agreed on the steps that should be taken on the plan outlined by you. The complication in the realization of this plan, as you can well imagine, is largely financial and I have been waiting to hear from Washington how we fared with our budget. In the meantime, Willard Beatty is going to see a man who might do as the head of the workshop in Klukwan and we are also looking for someone to head the business end of the whole thing. So you see, steps are being taken but everything moves very slowly and I doubt very much that we can formulate a definite program until June or July when we expect really to know how much time can be spent.

I am sorry about the slowness of my correspondence but constant trips and special jobs have made it difficult for me to keep you informed, particularly since these things never get solved in one stroke.

Ann and Sarah send their love.

Con muchos saludos,

Rene d'Harnoncourt

Mr. William Spratling
Spratling y Artesanos, S.A. de C.V.
Taxco, Guerrero, MEXICO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

SPRATLING Y ARTESANOS, S. A. DE C. V.
TAXCO, GUERRERO
MEXICO



AIRMAIL

October 20th
1945.

Mr. René d'Harnoncourt,
333 Central Park West
New York City, N.Y.

Dear René:

You wanted something concrete but, working as I am on the side lines I am afraid that the enclosed report is just about as definite as I can make the thing at the moment. At that, I don't believe you will have to change much in it when you incorporate it in your proposition to Don Foster. I wrote him at length this morning giving him the whole story and telling him how glad you and I are that the Commissioner has requested you, as a first step, to "clear" the thing with him.

I have also gone ahead and written the letters to some ten key people in Alaska, letters which are to accompany the additional copies of my first report, asking them at the same time to give me their reaction.

There was a letter from Brandebury (Miss) yesterday about the report (which I had mailed her two weeks ago). I must quote her. "I've tried my best to use 'drastic criticism' but.....only things to applaud.....I do want to write of your particular suggestions for;

Central Museum
Federation of Alaskan Native Crafts
publication of a series of catalogues
non-political set up
Workshop and Exhibit Centers
Apprentice system
inter-change of craftsmen
highly trained Directors
non-discrimination of whites
project for three centers
suggestion Disney men collaborate on toys
gold and ivory

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Mr. René d'Harnoncourt
page two
10/20-45

emphasis on fine objects"

Her reaction is very good indeed, almost embarrassingly so. But I believe she is very intelligent and she is influential. I quote her to you because, after all, if the plan is to be realized we must have the decided cooperation of all those kind of people.

If the enclosed is not what you had intended me to do you know all you have to do is let me know and I'll tackle it again for you. Anyway, please let me hear from you.

Meanwhile, my very best to you and Sarah and Ann,

affectionately,

Kieu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

SPRATLING Y ARTESANOS, S. A. DE C. V.
TAXCO, GUERRERO
MEXICO

WY

12 Dic - '41

Dear Rini -

Am still, perhaps
more than ever, convinced
that the plan for Alaska
may become effective.
Several people there have
written (I'm going to make
a memo of letters for you)

I'm very surprised
to learn from Dr Foster
that, to date (about Dec 1)
he had had no word from
you or from Washington
referring the plan to him.
Didn't the Commissioner wind
up the session by requesting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

W

WILLIAM SPRATLING

Aptdo 13 Taxco Gro.
11 de Abril 1946

4/15

Mr. René de Harnoncourt.
Museum of Modern Art.
New York, N.Y. A.U.A.

January 14, 1946

Dear René;

As the months pass I become more anxious about the plan. Both Gruening and Foster are also anxious about it.

When we assisted at the discussion of my report in Washington last October I left with the feeling that all those people at the meeting, including the Governor and the Commissioner, were definitely interested in putting it into effect and that this depended primarily on your "clearing the plan" with Don Foster, as Mr. Brophy, on terminating the discussion, asked you to do.

I think it is most important that you write Governor Gruening and Don Foster about the status of the plan. I know for certain that there has been a very lively interest up there in Alaska about the idea and I've had many letters about it. They have all been in a most cooperative vein and have shown a deep, constructive interest.

I think you should let me hear what's happening.

My affectionate regards to you and Sara and Ann.

Bill

William Spratling

cc/
Gov. Ernest Gruening.
Mr. Don Foster.
Mr. Edward Arnold, S.A.
Mr. Wm. Brophy.

R.D. Hicr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

December 5th,
1945

January 18, 1946

Ernest Gruening,
Governor of Alaska,
Juneau, Alaska.

Dear Bill:

I finally got hold of Governor Gruening and explained to him the delay at this end. I found out to my surprise that he has not been back to Alaska at all and does not plan to return there until the middle of February.

Right after the opening of our show on the 29th, I am meeting with everybody concerned with the matter and hope then to get some action.

This is not yet the detailed letter which I promised you because too much has gone on behind the scenes here that I do not know about so that I cannot give you a clear account until I can spend a few days on the matter. I'll give you the real low-down then.

With very best saludos from my whole family,

About our plan for the Federation of Alaska Artists, I have already had at least a dozen very enthusiastic letters, some of them lengthy detailed reports, from Geo. Rene, both of the North Siberia, from Ted Lee and a lot of other first-rate people, and finally a long letter from Don Porter (from Seattle).

Mr. William Spratling
Spratling & Artesanos, S.A.
Taxco, Guerrero, Mexico

R.d'H:cr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

12/10 *René**Spratling*December 5th,
1945.Ernest Gruening,
Governor of Alaska,
Juneau, Alaska.

Dear Ernest:

I am delighted at the cooperation offered you by Lieutenant General Clay. Apparently you are going to get action. In view of this I believe that Alaska should get every thing possible while the going is good. If Alaska itself were an endowed museum I am sure that the thing to do would be to name a commission immediately for the sole purpose of locating and listing the material desired and even, if necessary, to send someone to Germany in representation.

I myself am completely lacking in detailed information and therefore I am writing to-day to Joe Spinden at the Brooklyn Museum to please collaborate with us and asking him to write to you immediately giving you his best detailed information and suggestions in the matter.

If there is any one in America with a thorough knowledge of primitive American arts, that man is Joe Spinden, though you are probably already aware of this. If he cannot give you at least a basic list of such sources in Germany I am sure he can locate the man for you who will know.

About our plan for the Federation of Alaska Native Arts, I have already had at least a dozen very enthusiastic, letters, some of them lengthy detailed reports, from George Dale, both of the Keith Roberts, from Ted Law and a lot of other first-rate people, and, finally a damn good letter from Don Foster (from Seattle). I am surprised to learn from Don that so far he has had no word from Washington or from René about the project. For your information (as soon as I can get a secretary) I plan to make a résumé for you of the principal points of view so far presented concerning the plan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

E G

2

12/5/45

I have had my feelers out for a good Design Director and the best lead I have had so far is one Bruce Mitchell, a Guggenheim fellow, and artist war correspondent for Life Magazine (Engineer Corps), reputedly a "smooth politician", young, married, one child and with considerable experience in what is called "public relations", a good speaker, writer, etc. I don't know him personally, but he sounds very good to me. He has conducted his own school in painting and his works are represented in three or four of the best museums in the country, including the Metropolitan. I understand that a complete record of the "Arizona Plan", of which he was the director, will appear in Life Magazine next February.

I suggest that you please write him immediately and at the same time indicate to him something about living conditions, salary, etc. I have had a letter from him and another about him. It seems to me that if you could get Alice Brandebury as a full-time executive secretary plus this man Bruce Mitchell as Design Director for the project your set-up would be assured and the principal obstacle (has seen by Don Foster, you and me and René) overcome.

I hope you will let me hear the outcome of this, also what you hear from Joe Spinden. As a matter of fact I am just now remembering that Don Foster says you are in Washington at the moment; therefore, I am addressing this to you at the Cosmos Club and I am sending a copy to Don. Why don't you suggest to Mitchell that he see you in Washington? Also I bet if you got Joe Spinden on the phone he could give you a complete report on Alaskan art in German museums in the next day's mail. Qué tal?

If you are having special session of your legislature in March it seems to me all the more necessary that you allow yourself a ten day built-up in Acapulco with Bill Spratling on his so-comfortable yacht before that time. I think you and Dorothy should plan for this.

Meanwhile, all strength to you, and best regards, as ever



William Spratling

*René - why don't you invite
 this Mitchell to see you
 + then you could report
 to Governing - His address
 is Cornwall-on-Hudson -
 All write
 you later -
 I am afraid
 word + ck from
 you*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Spratling

PLEASE REPLY TO THE FOLLOWING

ADDRESS ONLY THE COMMISSIONER OF INDIAN AFFAIRS

Education
4169B-65

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS

CHICAGO 84

October 31, 1945

Dear Bill:

This is just a word in haste.

Mr. James d'Harmoncourt

A few days after you left I sprained my back and am just beginning to get back to work. That is the reason why I have not written you before and thanked you for your letter and outline.

Dear Rene,

In about a week or so I hope to be able to incorporate it into my letter to Don Foster and will send you of course a copy. It is an excellent outline but will need certain adjustments to make it fit into the administrative scheme of government. There are several points in it that have to be dealt with cautiously because of political jealousies among departments and I hope you won't mind if I ask you not to send it as it is to anybody in Alaska before I can give you detailed comments on it.

Sorry for the delay and a thousand thanks for all the work you have put into this thing. See one of the eyes from a Chilkat blanket or from some of the wood carvings. What do you think?

Muchos saludos,

Sincerely yours,

Willard W. Rene

Willard W. Rene, d'H
Director of Education.

Mr. William Spratling
Spratling & Artesanos, S.A.
Taxco, Guerrero, Mexico

R.d.H:cr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

REFER IN REPLY TO THE FOLLOWING:

10/25
Education

41628-45

142.71

Kuh
Spratling
ADDRESS ONLY THE
COMMISSIONER OF INDIAN AFFAIRS

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF INDIAN AFFAIRS

CHICAGO 54

OCT 23 1945

Mr. Rene d'Harmoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Rene:

Don Foster has just submitted the attached design which was worked out by Spratling while in Juneau. Spratling felt that because the eye appeared so many times in Southeastern Alaskan work, that it might be appropriate, and it would also indicate the watchful eye of the Native Service in its assistance toward the prevention of non-Alaskan merchandise being palmed off as native Alaskan crafts. I am not sure what the NAA is supposed to stand for because it doesn't quite coincide with any initials that we have been using heretofore.

My own reaction is that rather than use the realistic eye that Mr. Spratling has sketched, that we might use one of the eyes from a Chilkat blanket or from some of the wood carvings. What do you think?

Sincerely yours,

Willard W. Beatty

Willard W. Beatty,
Director of Education.

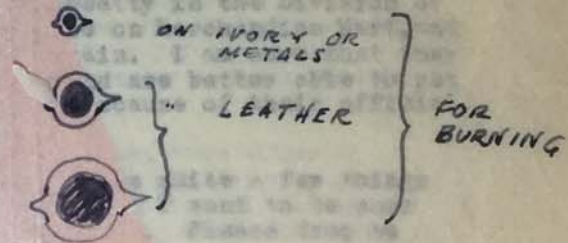
Enclosure 465

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C



SIZES:



NOTE - PRINTED STICKERS TO 1 1/2"
BLACK WITH { RED CENTER
 { BLUE "

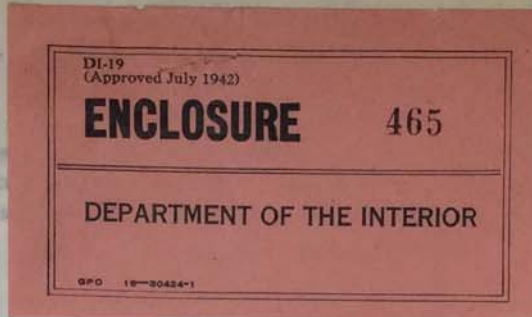
Mr. Rene d'Harnoncourt
Vice President for Foreign Activities
THE MUSEUM OF MODERN ART
Katharine Kuh
The Art Institute of Chicago
Chicago 3, Illinois

Rene d'Harnoncourt

R.d'H:cr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C



Kuh

THE ART

CAGO

CHANCELLOR
 ROBERT ALLESTON, Vice-President
 DANIEL CATTOW, Secretary

WALTER J. BRADY, Vice-President
 LEWIS B. SWANSON, Secretary

May 28, 1946

Dear Katharine:

Thank you very much for your good letter. I cannot tell you how pleased I am to know that you are finally going to Alaska and am looking forward to your report which will, I am sure, be exceedingly valuable.

The information collected by the Forest Service on totem poles and community houses should, I believe, be somewhere in the Department of Agriculture. I would suggest that you see Willard Beatty in the Division of Education of the Indian Service on Merchandise Mart, and if he is not there, Mr. McCurtain. I am sure that they can make the inquiry for you and are better able to get results in making the request because of their official status.

When do you plan to go? There are quite a few things I would like to tell you about and I want to be sure to reach you before your departure. Please drop me a line when your dates are set.

With very best regards,
 Faithfully yours,

Mr. Rene d'Harnoncourt
 Vice President for Foreign Activities
 THE MUSEUM OF MODERN ART
 Katharine Kuh
 The Art Institute of Chicago
 Chicago 3, Illinois

Rene d'Harnoncourt

R.d'H:cr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

Kuh

THE ART INSTITUTE OF CHICAGO

CHARLES F. GOSSEL, President CHARLES F. GOSSEL, President CHARLES F. GOSSEL, President
 ROBERT ALLESTREE, Vice-President FRED E. SCHERER, Vice-President EUGENIE TYSON, Vice-President WALTER S. FENWICK, Vice-President
 DANIEL CATTON WICK, Director CHARLES FARRIS KEENE, Assistant Director CHARLES BUTLER, Business Manager ESTER S. BRIDGEMAN, Secretary
 CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7000

27 May 1946

May 28, 1946

Dear Katharine:

Thank you very much for your good letter. I cannot tell you how pleased I am to know that you are finally going to Alaska and am looking forward to your report which will, I am sure, be exceedingly valuable.

The information collected by the Forest Service on totem poles and community houses should, I believe, be somewhere in the Department of Agriculture. I would suggest that you see Willard Beatty in the Division of Education of the Indian Service on Merchandise Mart, and if he is not there, Mr. McCurtain. I am sure that they can make the inquiry for you and are better able to get results in making the request because of their official status.

When do you plan to go? There are quite a few things I would like to tell you about and I want to be sure to reach you before your departure. Please drop me a line when your dates are set.

With very best regards,
 Faithfully yours,

Rene d'Harnoncourt

Mr. Rene d'Harnoncourt
 Vice President for Foreign Activities
 THE MUSEUM OF MODERN ART
 Katharine Kuh
 The Art Institute of Chicago
 Chicago 3, Illinois

R.d'H:cr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

5/28

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

27 May 1946

Dear Rene:

When I wrote you a few days ago I neglected to ask you one very important question. Somewhere I have read that during 1937 and 1938 the Forest Service under Chief Forester Silcox collected data on the location and condition of existing totem poles and community houses in Alaska. I understand that this Service also attempted to ascertain the rightful owners of the poles in order to devise ways and means of securing title so that the poles could be moved to various centers for rehabilitation. I believe this program was undertaken in preparation for the C. C. C. project which was started in July, 1938, by Regional Forester B. Frank Heintzman.

Do you know where this report now is, and where either of these two men can be reached? How would you advise my getting hold of this material because I feel that it would be most helpful in the work I am planning to do in Alaska this summer?

Most sincerely,

Katharine
Katharine Kuh

Mr. Rene d'Harnoncourt
Vice President for Foreign Activities
THE MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

5/28

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

21 May 1946

Dear René:

Thanks to your very kind help the Alaska survey seems to be really going through. As I understand, I am to spend July and August in Alaska. The Indian Bureau has asked me to make a brief statement as to the purpose of my trip. Enclosed you will find a carbon copy of this statement.

When you were here you very generously offered to advise me on my trip and now I am taking you at your word. Will you be good enough to send me all possible information which you think might be helpful both as to people and places.

What do you think of Edward Keithahn who runs the museum up there? I am pretty shocked at his recent book, Monuments in Cedar, despite the fact that he seems to have his historical data pretty straight. On the other hand, in the chapter devoted to "Totem Restoration," he actually seems to approve of the recent CCC program during which he admits that fifty-four old poles were destroyed and then duplicated. He claims these poles were beyond restoration, though five years ago I saw with my own eyes old poles at Saxman and Sitka which had only recently been chopped down and which could easily have been restored. Mr. Keithahn seems to feel that an efficient copy is quite as effective and valuable as an original. I hope you agree with me that it is highly desirable to preserve and restore wherever possible rather than to make awkward duplicates and copies.

In Wrangell, Mr. Waters' widow, who is a good friend of mine, will undoubtedly help me because she has all his old files and photographs. Also, through him she knows most of the important Indian families in the neighborhood of Wrangell.

Again, many thanks for helping to make possible this survey. If you have any additional recommendations as to the purpose of the survey, I hope you will make them. In any case, I will be deeply grateful for your help.

Sincerely,

Katharine
Katharine Kuh

Mr. René d'Harnoncourt
Vice President for Foreign Activities
THE MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

21 May 1946

SURVEY OF INDIAN ART IN ALASKA TO BE MADE DURING JULY AND AUGUST, 1946

By Katharine Kuh

Purpose

To make a survey of existent totem poles, house poles, and other related Indian art objects in Alaska, including full information about location and condition.

To accompany this survey with practical recommendations as to which of these objects should be preserved and restored, and how this can be done.

Due to the fact that during the last ten years an unfortunately large number of the finest totem poles in Alaska were destroyed, only to be inadequately duplicated, it is urgent that steps be taken now if any of the old poles are to be saved. A record of those still remaining should be made in the hope that some few of the finest will be permanently preserved as historical documents, as art of high quality, and finally as an excellent attraction for tourists.

Certain definite problems will be considered in making the recommendations, never overlooking the fact that many Alaskan poles belong to Indian families. Wherever possible, those totems and related Indian art objects which are accessible to travel centers should be preserved rather than the more remote ones. In certain cases it may be advisable and possible to recommend moving very rare poles to important and accessible centers such as Juneau. In every case it is preferable to restore rather than replace the old poles, because a copy has rarely the integrity or the value of an original. An attempt will be made to recommend for preservation not only the finest poles as to quality but also those which will give a cross-section of the rich and varied culture produced by the Indian tribes of Alaska.

Area to be Visited

Southeastern Alaska, from Ketchikan to Sitka, including all the important old Indian sites and villages within this region. This will necessitate traveling to various out-of-the-way spots.

If desired, an additional report will be furnished resulting from observations and study of current Indian arts and crafts as practiced in Alaska today.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Katherine Kub

3. Survival of knowledge of designs and their location for location of examples in the hands of June 28, 1946
again the fear of being considered old-fashioned or pagan may make the discovery of such pieces particularly difficult.

On the conservation angle of old pieces particularly those standing in the open, I would suggest that you make records of the condition of selected examples

Dear Katherine:

I am sorry to have delayed writing you up to now but since the date of my departure was pushed forward I spent all my time running after visa, passports and other documents.

The case of the Waters collection is an extraordinarily important one, but I am a little pessimistic about being able to get it into the right hands. The Territory of Alaska knew about the Rasmussen collection being for sale and was not able to raise the money to get it. I am afraid the same thing will happen with the Waters collection. Our Museum has no funds to buy primitive art and the museums that are interested in acquiring Northwest Coast stuff are usually very limited by their budgets. It might be a good idea, however, when you see the collection to write notes to Dr. Paul S. Martin of the Chicago Natural History Museum, Dr. Harry L. Shapiro of the American Museum of Natural History, Dr. H.J. Spinden of the Brooklyn Museum, and Dr. Erna Gunther of the Washington State Museum. This would mean that they are at least forewarned.

Since time is getting so short before my departure, I have to compress my suggestions into just a few major points:

1. Observations of native attitude towards traditional art. Eight or ten years ago the influence of the missionaries was still so strong that the majority of Alaskan Indians were ashamed to show any interest. For any future work it is of the utmost importance to find out if there are new people coming along who not only are proud of their traditions but there to say so.
2. Survival of manual skill to be found most likely among the older people but often difficult to detect because so many of them have actually not been productive.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

3. Survival of knowledge of designs and their meaning for location of examples in the hands of Indians. Here again the fear of being considered oldfashioned or pagan may make the discovery of such pieces particularly difficult.

On the conservation angle of old pieces particularly those standing in the open, I would suggest that you make records that are very detailed of the condition of selected examples so that you have something to show to the technicians when you get back. It might even be useful to bring home small samples of wood that will give the people a clue to what means of preservation may be most effective.

I am sorry this is such a short letter, but my going to London completely upset all my plans.

I hope you'll have a wonderful trip and know your report will be very valuable and stimulating.

With very best regards,
Faithfully yours,
Rene d'Harnoncourt

Katharine Kuh
The Art Institute of Chicago
Chicago 3, Illinois

R.d'Harc of your busy days, I do hope you will have time to answer this additional inquiry of mine, and that you will also continue to plan your visit to Alaska for we are all eager to welcome you soon.

Sincerely yours,

Alice Brandebury
(Miss) Alice Brandebury, President
Alaskan Arts and Crafts, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

5/29
ALASKAN ARTS AND CRAFTS, INC.
JUNEAU, ALASKA

May 26, 1946

Mr. Rene d'Harnoncourt,
Vice President,
Museum of Modern Art
New York, 19, N.Y.

Dear Mr. d'Harnoncourt:

Again I am writing you for advise, this time to ask if there are materials in the library or reference room of the Museum of Modern Art which could be made available to us on loan in our efforts to stimulate the people of Alaska in the arts.

For example, you may have on hand, or know where such could be secured by us, a series of pictures or movies of creative art designs, or art history pictures which could be shown by our group at a special meetings open to the public or, if movies, thru the courtesy of the public theatres. Also perhaps some of the posters of the San Francisco Exposition showing the Indian Arts are available on loan. In other words, we want materials to show here in Juneau and thru out the Territory, if possible, to stimulate the interest of the people in the arts of the world, in order to give them an appreciation of what can be done in Alaska in a like way. Actually, you can readily see that I do not know how to express myself very well, but I do know that the Museums of the country have loan exhibits, and reference materials which are available, thus I am interested to know if these are available to us, and if so what are the materials available, and how do we go about securing their loan. Or, there may be already available in some of the outstanding museums pictures of the Alaskan art pieces, which could be available to us, for display purposes.

Out of your busy days, I do hope you will have time to answer this additional inquiry of mine, and that you will also continue to plan your visit to Alaska for we are all eager to welcome you soon.

Sincerely yours,

Alice Brandebury

(Miss) Alice Brandebury, President
Alaskan Arts and Crafts, Inc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

6/11/46

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

6/11/46

June 18, 1946

Dear René:

There are two matters I would like to take up with you. I have just heard that the W. C. Waters collection in Wrangell is shortly to be put on the market for sale. I happened to run into the late Mr. Waters' daughter, Glenora, and she told me this. In fact, I understand that Mrs. Waters is planning to contact Wolfgang Paalen for advice as to possible prospects. I talked the matter over with Dan Rich and he suggested that I write you in case your museum or any other with which you are in touch might be interested in buying this collection. As you probably know, I think it is of even higher quality and possibly more extensive than the Rasmussen collection which was sold recently to Mr. Stendahl. Naturally I would like to see the Waters collection in a public institution rather than dissipated as will be the case with the Rasmussen collection.

The other matter I wanted to take up with you is relative to my trip to Alaska. I am leaving a week from Monday and I am hoping that you will have time before then to advise me on the various matters which you mentioned earlier.

Best wishes to you,

Sincerely,

Katharine Kuh

Katharine Kuh

Mr. René d'Harnoncourt
Vice-President in Charge of Foreign Activities
THE MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.13C

THE ART INSTITUTE OF CHICAGO

9/6
CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

June 4, 1946

Dear Rene:

Many thanks for your letter. I shall follow your advice and get in touch with either Mr. Beatty or Mr. McCurtain.

So far as I know I am to leave by air for Alaska on Monday, July 1. I do hope you will send me the information you mention in your letter well before my departure. I am sure that you are in a position to know more about Indian art in Alaska than anyone else in the country, and I will be more than grateful for all the help that you can give me.

Cordially,

Katharine
Katharine Kuh

Mr. Rene d'Harnoncourt
Vice President for Foreign Activities
THE MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

with a proposal for the establishment of an all-Alaskan organization to be known as The Federation of Native Alaskan Craft Guilds. It should be the aim of this organization to unify and increase crafts activities all through the territory by the establishment of workshops in all centers of production. The direction and management of this enterprise should have its headquarters in a central Alaskan museum of native arts in Juneau that should ^{also} house the necessary storage

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

Drafts First??

The importance of the development of a program of native arts in Alaska is obvious. Such local industries produce income for communities in remote regions, stimulate business and can become a powerful promotion device for the entire territory. The expected increase of travel to Alaska and the ever growing demand for handmade quality products in the United States assures a market for Alaskan native craftwork on an unprecedented scale.

Great advances have been made already in the marketing and in the production of native craftwork in Alaska. Under the sponsorship of the Alaska Native Service, Eskimo ivory carvings, skin sewing and certain other native crafts have been made and sold in considerable volume. To increase and improve this production, however, to an extent that would make it possible ^{Take full advantage of growing} ~~to meet~~ the coming demand, it will be necessary to draw on the resources of all agencies interested in the economic welfare of the territory and the development of craftwork.

It is therefore suggested that ^{the} native arts and crafts section of the Alaska Native Service approach the Alaskan Development Board with a proposal for the establishment of an all-Alaskan organization to be known as The Federation of Native Alaskan Craft Guilds. It should be the aim of this organization to unify and increase crafts activities all through the territory by the establishment of workshops in all centers of production. The direction and management of this enterprise should have its headquarters in a central Alaskan museum of native arts in Juneau that should ^{also} house the necessary storage

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

facilities to become the distribution centers of the organization.

The organization should carry on a careful analysis of native traditions for the purpose of discovering the elements in native design and technique that are best suited to satisfy the demands of the modern market.

It should bring ^{stimulate these production groups by circulating exhibits and should provide for} to Alaska craftsmen skilled in techniques not ^{amplifying their sense of possibilities,} highly developed there and utilize to the fullest the abilities of the native craftsmen, many of whom are capable of excellent work but are forced - by economic conditions - to produce inferior souvenirs. It should be pointed out here that the production of inexpensive souvenirs has in the long run always led to the deterioration of business, because in this line machine imitation invariably become dangerous competition for craftwork.

^{essential} The maintenance of decent wages for craftsmen is only possible through the production of useful objects of distinctive quality.

The strength of such an organization sponsored by the Alaskan Development Board would be that it could call on various government agencies, civic organizations and individuals to assist in a plan that will be of benefit not only to the craftsman but to the territory as a whole.

an interchange of promoting the conference with technical instruction,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

The importance of the development of a program of native arts in Alaska is obvious. Such local industries will produce income for communities in remote regions, stimulate business and can become a powerful promotion device for the entire territory. The expected increase of travel to Alaska and the ever growing demand for handmade quality products in the United States assures a market for Alaskan native craftwork on an unprecedented scale.

Great advances have been made already in the marketing and in the production of native craftwork in Alaska. Under the sponsorship of the Alaska Native Service, Eskimo ivory carvings, skin sewing and certain other native crafts have been made and sold in considerable volume. To increase and improve this production, however, to an extent that would make it possible to take full advantage of the growing demand, it will be necessary to draw on the resources of all agencies interested in the economic welfare of the territory and the development of native craftwork.

It is therefore suggested that the native arts and crafts section of the Alaska Native Service approach the Alaskan Development Board with a proposal for the establishment of an all-Alaskan organization to be known as The Federation of Alaskan Craft Guilds.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

2

It should be the aim of this organization to unify and increase crafts activities all through the territory by the establishment of workshops in all centers of production.

The direction and management of this enterprise should have its headquarters in a central Alaskan museum of native arts in Juneau that should also house the necessary storage facilities to become the distribution center of the organization.

The organization should carry on a careful analysis of native traditions for the purpose of discovering the elements in native design and technique that are best suited to satisfy the demands of the modern market.

It should stimulate these production groups by circulating exhibits and should provide for an interchange of promising craftsmen with specialists from outside the territory for technical instruction, bringing to Alaska craftsmen skilled in techniques not highly developed there, amplifying their sense of possibilities and utilizing to the fullest the abilities of the native craftsmen, many of whom are capable of excellent work but are forced - by economic conditions - to produce inferior souvenirs. It should be pointed out here that the production of inexpensive souvenirs has in the long run always led to the deterioration of business, because in this line machine imitations invariably become dangerous competition for craftwork.

The eventual maintenance of decent wages for craftsmen is only possible through the production of useful objects of distinctive quality.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VII.136

The strength of such an organization sponsored by the Alaskan Development Board would be that it could call on various government agencies, civic organizations and individuals to assist in a plan that will be of benefit not only to the craftsman but to the territory as a whole.