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UNITED STATES

DEPARTMENT OF THE INTERIOR

INDIAN ARTS AND CRAFTS BOARD

WASHINGTON 25, D. C.

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FILE:

REPORTS AND DOCUMENTS CONCERNING THE ACTIVITIES OF THE INDIAN ARTS AND CRAFTS BOARD

DECEMBER 1, 1943

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UNITED STATES

DEPARTMENT OF THE INTERIOR

INDIAN ARTS AND CRAFTS BOARD

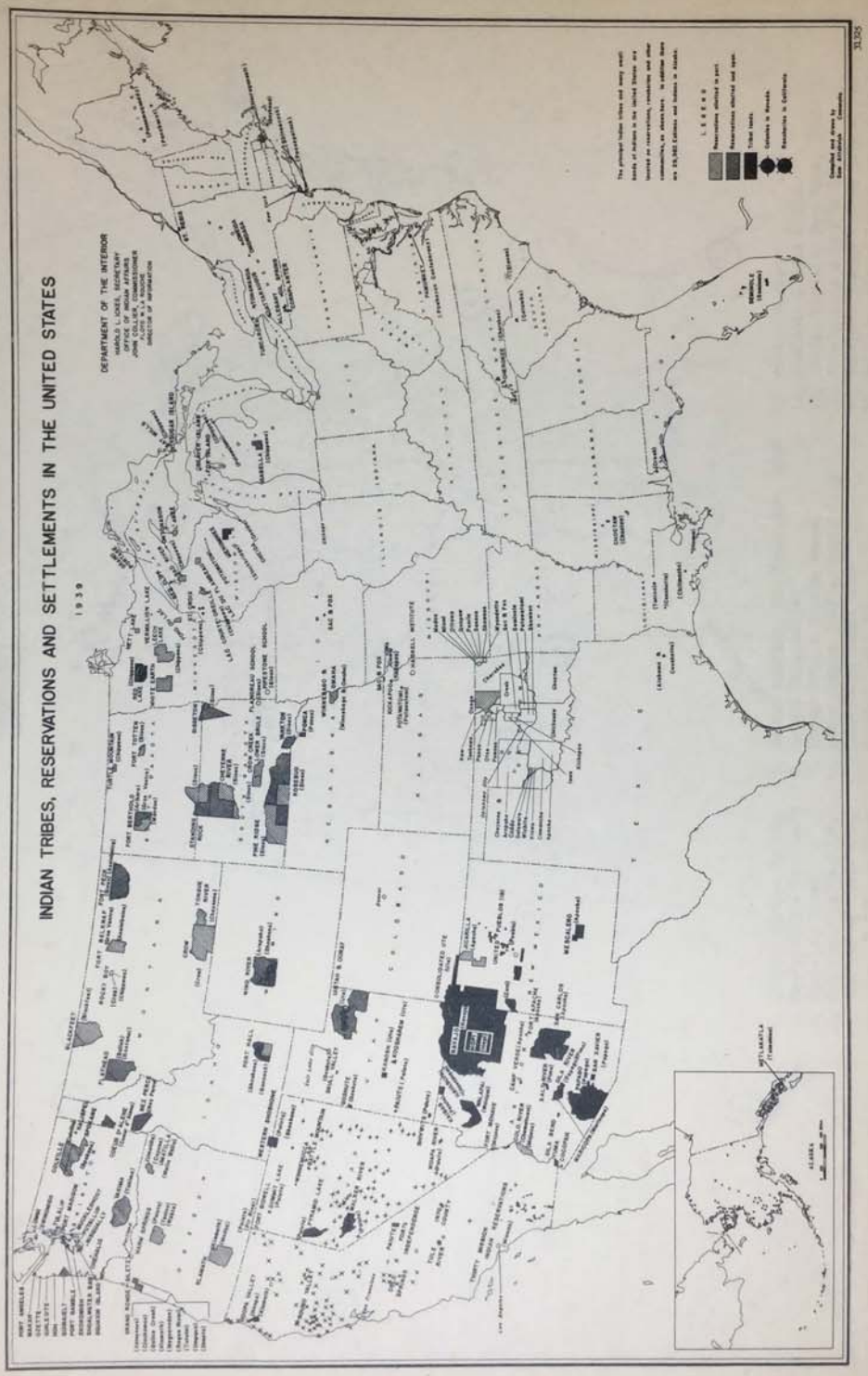
WASHINGTON 25, D. C.

REPORTS AND DOCUMENTS CONCERNING THE ACTIVITIES OF THE INDIAN ARTS AND CRAFTS BOARD

DECEMBER 1, 1943

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III - INTRODUCTION

In presenting the following collection of documents on the activities of the Indian Arts and Crafts Board of the United States Department of Interior, it has been felt that most of the papers will speak for themselves as expositions of the policies and methods of the Board. In perparing the material for presentation, however, it became evident that a brief description of the cultures of the Indian groups of the United States and Alaska would be helpful to the reader.

The United States are divided into five principal geographic regions, in which live eight general cultural Indian groups, comprised of about 350,000 persons. The geographic regions, and the cultures which characterize them, are:

The Northwest, containing parts of the states of Washington and Oregon, and extending through British Columbia and into southern Alaska. The tribes of this area have a food economy based on fishing. Their highest development of arts and crafts is in wood-carving and the manufacture of textiles and basketry.

To the south is the California-Great Basin region, containing California and parts of Oregon, Nevada, Utah, and northern Arizona. Here, the food economy is based principally on the gathering of vegetable foods. Manufactures are principally basketry and netting made from plant fibres.

Southeast of the California-Great Basin region is the area generally spoken of as the Southwest, which includes parts of Arizona and New Mexico and extends into northern Mexico. Here the variety of cultures is sufficiently great to justify division into three cultural sub-areas:

The tribes of the southwestern part of the area, whose economic dependence is on a hunting-gathering subsistence and whose chief manufactures are basketry and pottery.

The nomadic Navajo, whose basic hunting culture has been replaced within the last hundred and fifty years by a dependence on flocks of sheep and goats. The Navajo occupy parts of the central and northern Southwest. Their crafts are fine textiles and silver-work.

The Pueblo peoples, whose subsistence is almost entirely agricultural. In the extreme northern and the eastern parts of the area they have developed to a high point their crafts of weaving, basketry, and painting.

In the central part of the United States and extending across both the Canadian and Mexican borders in the corridor between the Rocky Mountains and the Mississippi River drainage, lies the Great Plains area. It includes the states of Idaho, Montana, Wyoming, North and South Dakota,

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It is the purpose of this compilation to illustrate the various activities of the Board and to give an idea of the many elements involved in a systematic effort to protect and to develop traditional folk arts.

Through all these documents and reports runs a repeated theme: To keep alive the arts and crafts of the Indians because they are important to the Indians; because they are useful, beautiful, and valuable in themselves, and because they can be made of economic importance to their makers. In the period of time covered from 1934 to 1943, we watch a change in attitude from one of fear of the destruction of Indian arts to one in which Indian arts have become accepted as a part of both Indian and white life of the 20th century; a part which is expected by both races to increase rather than to decline in importance, because it fills a definite need of our age.

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IV - REPORT ON THE ACTIVITIES OF THE INDIAN ARTS AND CRAFTS BOARD SINCE ITS ORGANIZATION IN 1936

By Rene d'Harnoncourt,
General Manager, Indian Arts and Crafts Board

1936-1937

The Indian Arts and Crafts Board began to function on July 8, 1936. During the first two years, most of its activities were confined to the making of necessary surveys to discover the opportunities for constructive work offered by the individual regions. Only a few specific projects were initiated during the first year, as follows:

1. Standards of genuineness and quality for Navajo, Pueblo, and Hopi silver and turquoise products were established and published, providing for a Government stamp to be applied only to pieces meeting these standards.

2. A small laboratory was established at Tesuque, New Mexico, to experiment with production methods and raw materials.

3. With the aid of the United States District Attorney in the district involved, two cases of using misleading labels on imitation Indian jewelry were stopped. False newspaper advertising in a number of cases was also stopped.

4. An Indian exhibit at the World's Fair in Paris during the summer was arranged through the cooperation of the Board with the American Federation of Arts.

5. Plans were initiated for an Indian exhibit at the World's Fair in San Francisco.

1937-1938

During the Board's second year of functioning, additional preliminary surveys were carried on by staff members in North Dakota, Southeastern Alaska, and among the Eastern Cherokee in North Carolina. The following specific projects were initiated:

1. A certificate of genuineness for Navajo all-wool woven fabrics was devised, and regulations governing its use were promulgated.

2. The declining art of spinning among the Choctaw Indians of Oklahoma was revived and organized in terms of a cooperative production plan.

3. The local arts and crafts club at Shawnee, Oklahoma, was encouraged to branch out into new activities, such as ribbon-work and metal-work.

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5. With the cooperation of the local Indian Service agencies, exhibits were held at Gallup, New Mexico, and Tulsa, Oklahoma, stressing the importance of display in the sale of Indian goods and having as a theme the usefulness of Indian arts in the modern home.

6. With funds made available by the United States Commission for the Golden Gate International Exposition, and with the assistance of foundations and private individuals, the largest exhibition of Indian arts and crafts ever assembled was organized at the San Francisco Fair. The exhibit covered approximately an acre and a half and was seen by 1,500,000 visitors. In cooperation with a chartered Indian community of the Round Valley Reservation in California, a market for the arts and crafts products from all sections of the country was established as a part of this exhibit.

7. Marks of genuineness, to distinguish all hand-made Alaskan Indian and Eskimo work from imitations, were devised and regulations governing their use promulgated. A representative of the Board was assigned to assist with the enlarged scope of activities in the Alaskan area.

1939-1940

1. An experimental market was established at the San Francisco Fair by the Covelo Indian Community, to study the sales appeal of various items and the best display methods for Indian products. At this market, $16,000 worth of Indian goods was sold, and an analysis of the books reveals that more than 75 per cent of this total amount was brought in through the sale of items retailing for more than $5, which established the existence of a market for quality products that had so far been greatly underestimated.

2. The spinning project, started in the previous year among the Choctaw of eastern Oklahoma, was combined with a weaving project carried on at the Sequoyah Training School, in northeastern Oklahoma, to utilize the home-spun yarn of the Choctaw spinners in the making of hand-woven material by the Cherokee weavers.

3. Assistance was given to the tribes of northwestern Montana in the planning of a wholesale center, to be located at Browning.

4. Preliminary outlines for the establishment of marketing organizations were prepared by the Board for the Navajo, Pueblo, and Seminole Indians.

5. With the assistance of the Board, a Community Arts and Crafts Center was established at Sells, Arizona, and made the headquarters of the Papago Arts and Crafts Association, established previously with the help of the Board.

6. Preparations were undertaken by the Board for another large exhibit of Indian arts and crafts, to be held in New York, in 1941.

7. Several cases of unfair competition by white manufacturers, representing their goods as Indian-made, were investigated and stopped by the Board.

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1940-1941

1. The Papago arts and crafts organization, started three years ago, having proved of benefit to the tribe, was made a parmanent agency of the Papago Tribal Council and reorganized under a definite charter.

2. With the assistance of the Board, a museum and an arts and crafts shop were established at Browning, Montana.

3. The various arts and crafts projects in northwestern Montana were given a new outlet in the arts and crafts center of the Plains Museum, at Browning, Montana. Preparations were made to organize a tribal cooperative for this region, to avoid duplication and to set up a wholesale center that would serve the whole region.

4. A regional outlet for the products of the various Sioux reservations in the Dakotas was established in Rapid City, to serve both as a wholesale and a retail outlet for the entire region.

5. The weaving and spinning projects of eastern Oklahoma were reorganized under a centralized leadership, to create a more effective set-up.

6. An additional field worker was supplied by the Board to the Supervisor of Native Arts and Crafts in Alaska, to help in the organization of a system of trade in Alaskan native goods that would become self-supporting.

7. A small cooperative organization of arts and crafts workers was organized among the Seminole Indians, at Brighton, Florida.

8. A cooperative organization of arts and crafts workers was organized among the Pueblo Indians, at Albuquerque, New Mexico.

9. In cooperation with the Museum of Modern Art, in New York, a large exhibit of Indian arts and crafts was held at that institution.

10. In connection with this exhibit, a book on Indian arts and crafts of the past and present was published by the Museum.

11. Several cases of unfair competition by white manufacturers, representing their goods as Indian-made, were investigated and stopped by the Board.

1941-1942

(1) A cooperative enterprise for the production and marketing of their handicrafts was organized among the Navajo Indians, at Window Rock, Arizona, under the name of the Navajo Arts and Crafts Guild.

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(2) A small retail outlet for Indian crafts, at Fort Sill, Oklahoma, was reorganized and expanded to include a Museum of the Southern Plains Indian, in addition to a sales center. This center serves as a regional outlet and also as an outlet for Indian merchandise from other areas.

(3) An exemption was obtained for Indian craftsmen from the restrictions imposed by war agencies upon the use of wool for draperies and floor coverings.

(4) An exemption was obtained for Indian craftsmen from the restrictions imposed by war agencies upon the use of garment leather for non-essential purposes.

(5) An exemption was obtained for Indian craftsmen from the restrictions imposed by war agencies upon the use of silver for non-essential purposes.

(6) Several cases of unfair competition by white manufacturers, representing their goods as Indian-made, were investigated and stopped.

1942-1943

(1) The weaving and spinning projects of eastern Oklahoma were expanded to include additional weaving centers.

(2) An exemption was obtained for Indian and Eskimo products from the operation of the general maximum price regulations.

(3) In cooperation with the publishers of House and Garden Magazine, the use of Indian arts and crafts in modern homes was featured in the June issue of the magazine.

(4) Several cases of unfair competition by white manufacturers, representing their goods as Indian-made, were investigated and stopped.

SUMMARY

To evaluate the effect of the activities of the Indian Arts and Crafts Board, it is necessary, first of all, to take into consideration that the Board, as an agency, has been operating only since 1936, and that therefore much of its work in the first years of its existence had to be concerned with the making of surveys and the establishment of a sound basis for future business developments. The figures given in this summary have significance only if considered as early steps in a long-range development. Since the activities of the Board stimulate sales of Indian products not only in affiliated agencies, but also in many independent business establishments, it is impossible to give here exact figures for the total increase in sales that is due to the work of the Board. There is no way of making a reasonably accurate estimate of

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sales of Indian goods through channels not concerned with the Board, since, in certain regions, a majority of the business is carried on direct from producer to consumer and never appears on the books of any business concern. Because the actual increase in business today represents only part of the Board's achievements during its five years of existence, this summary of results has been divided into five major sections:

(1) Study of present and potential production.
(2) Actual benefits to the Indian craftsmen as of to date.
(3) Extension of markets and establishment of new outlets.
(4) Creation of Indian producing and merchandising organizations.
(5) Legal protection.

1. Study of present and potential production. Through its field workers and affiliated agencies, the Board has made a survey of the present state of handicrafts among the majority of the Indian tribal groups. This survey revealed not only the survival of many handicrafts considered extinct by the general public, but also the fact that the craftsmen are eager to continue with production. The decrease of crafts work in most places could be traced not to a lack of interest on the part of the craftsmen, but to social and economic pressure from outside the tribal group.

2. Actual benefits to the Indian craftsmen as of to date. The only evidence available to the Board for the increase in the sale of Indian goods can be found in the reports from dealers handling Indian-made merchandise and in the business records of the various Indian enterprises organized in cooperation with or under the supervision of the Board. During the Board's exhibition at the San Francisco Fair, many dealers reported considerable increase in their sales volume (some as high as 30%) and credited this increase both to the exhibit and to the improvement in quality stimulated by the Board. It is impossible to say what credit the Board should claim for increases in 1940 and 1941, since the augmented travel in the United States, due to European conditions, must be regarded as an important sales stimulant during the last two years. The following chart, showing the increase in sales of Indian producing and merchandising organizations created by or associated with the Board, gives a somewhat clearer picture. It should be taken into consideration, however, that not all of these sales represent entirely new income for the craftsmen, since some of the producers selling now to these Indian organizations sold previously to other business enterprises or direct to the consumer. There is no doubt that, even in this case, their income has been augmented, since the Indian organizations are able to pay higher prices and since they are specializing on merchandise that is less popular with most existing sales agencies.

The following chart of sales increases covers all of those Indian organizations connected with the Board whose figures are available at this time:

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Sales for 1942, reported by production and merchandising units supervised by or collaborating with the Indian Arts and Crafts Board.

Papago Arts and Crafts Board		$1,909.69
Alaskan Native Crafts:		
Government-sponsored agencies	$60,000.00	
Agencies cooperating with Government program	180,000.00	240,000.00
Hopi Craftsman		847.99
Choctaw Spinners Assn.		721.09
Sequoyah Weavers Assn. and other weavers		2,248.33
Seminole Crafts		1,693.50
Pine Ridge Craft Shop		1,600.00
Navajo Arts and Crafts Guild		16,000.00
Cherokee Crafts Clubs		1,597.33
Southern Plains Indian Crafts Center (2 mos.)		1,515.18
Northern Plains Indian Crafts Assn.		7,000.00
Blackfoot Cooperative Assn.		8,000.00
Several small organizations and outlets were able to function during only part of the year, due to the loss of personnel to the Armed Services and war agencies. There are no complete accounts available from these agencies, but their sales are estimated at		4,000.00
		$287,133.11
Sales for previous year		208,017.83
Increase		$79,115.28

3. Extension of market and establishment of new outlets. The exhibits of Indian arts and crafts have created a demand for quality products on the national market that is actually at present beyond the capacity of production. Department stores and gift shops in metropolitan centers have declared their willingness to carry Indian arts and crafts products to an extent that makes further increase of production the main responsibility of the Board.

4. Creation of Indian producing and merchandising organizations. Fifteen Indian producers and merchandising organizations, twelve of which were created with the assistance of the Board, are now in operation, and many others will be established in the near future. These enterprises are in essence cooperatives that will in time become completely self-supporting. They are financed either by contributions from the tribe, or by governmental loans.

5. Legal protection. Protection of Indian craftsmen against unfair competition through imitations or misrepresentation in advertising has always been one of the tasks of the Board. Representation of the interest of the Indian craftsmen in the formulation of legislation concerning production and trade falls also into the realm of the Board's activities.

In broad terms, it is the job of the Indian Arts and Crafts Board to bring together the market of the twentieth century and the Indian craftsmen, whose production philosophy and habits correspond to those of

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our own handicrafts area 900 years ago. We have now established the fact that the craftsmen can produce merchandise that answers the demands of the modern market. We have found that this modern market can and will absorb many times as much as the Indian craftsmen produce today. We are also, in our producing and merchandising organizations, creating the tools with which the gap between the medieval production habits and the methods of the modern market can be bridged; but we must realize that it takes time to span such a wide gap.

In the early days, the Indian producer worked only if he needed a basket, a pot, or a piece of weaving, to replace one that was worn out or broken. Occasionally, he created a piece to give to a member of his family or a friend, but there was always a concrete reason for the production of every object. To learn to produce as a professional is something entirely new to most Indian craftsmen, and to stimulate the creation of this new professional attitude is the educational task of our Board.

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V - REPORT OF THE COMMITTEE ON INDIAN ARTS AND CRAFTS

to

THE SECRETARY OF THE INTERIOR

In 1926 the Institute for Government Research began an independent survey of conditions of Indians on reservations and in Government schools and hospitals over the United States. The report of the survey, conducted under the direction of Lewis C. Meriam, was published in 1928. In this report public attention was for the first time directed to the value of Indian arts and crafts as a means of furnishing additional income to low-income groups of Indians. The report especially emphasized the value of crafts as home occupations for Indian women.

The report led to a general reappraisal of Indian conditions, and to the establishment, in 1934, of a committee to survey Indian arts and crafts and to submit a report on their condition and economic importance to the Secretary of the Interior. The survey committee served without pay, and was made up of persons who had had a life-long interest in Indian problems. Supporting the general conclusions of the Meriam report, the survey committee laid great emphasis on the economic value of Indian arts and crafts, especially to Indian women who could not be employed outside their homes.

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To the
Honorable Harold L. Ickes, Secretary of the Interior

THE SCOPE OF THIS INQUIRY

Products which may be classified as Indian arts and crafts are found in a great variety of forms, in various stages of preservation or development, among many Indian groups.

No really complete or accurate inventory of such products has been made, nor has this Committee been able to make one.

For the purposes of this study, however, the following are being used as examples:

1. Navajo rugs
2. Pueblo pottery
3. Pima and Apache basketry
4. Navajo (and other) silverwork and jewelry
5. Leather and bead work of Northern tribes
6. Pueblo paintings

It is recognized that there are many other products of value or importance to various Indian groups, which should be included in any plan for the development of Indian arts and crafts.

But the products listed here undoubtedly represent those making up the largest existing volume of production; represent the highest type of such production; are produced under representative conditions; and find their market in representative ways. They are, therefore, the ones to which the Committee has devoted most of its consideration, and from their study the conclusions herewith have been drawn.

THE PROBLEM STATED

The Committee recognizes three aspects of the problem relating to the products. These are:

1. These products as a part of Indian culture as a whole; inextricably related to Indian religion, ways of life, and self expression.
2. These products as art, and as part of the art heritage of the American people as well as of the Indian.

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3. These products as a present and potential source of income to the Indian and to various trade factors; therefore, as an element in the economy of the tribes and of other population groups.

While the Committee recognizes and has given consideration to all three aspects, it seems clear that in the economic one lies the real heart of the problem.

Only to a limited extent are any of these products produced today primarily for the use of the producers. The Navajos wear their own jewelry but they do not use their own rugs. For practical use the Pueblo woman is likely to prefer a lard pail or a tin pan to her pottery. There is some production of moccasins, costumes and textiles for ceremonial use, but, by and large, shoes and machine goods have replaced them for everyday wear.

Thus, while these products are vestiges or adaptations of products originally made for the Indian's use, they are produced today primarily for the market. The motive behind their production is nearly always a need for, or desire for, a cash income. They represent an attempt to capitalize native materials and old skills for the purposes of trade.

As vestiges they do carry with them the memory of traditional ways of living. As mediums of self-expression they are intimately related to the Indian's inner life, and have been shown by experience to have a direct bearing on tribal solidarity and self respect.

But the dominance of the problem of getting a living, here as elsewhere, tends to submerge all other motives. Many of the Indian groups which are still large producers of craft products have an economy rooted in the land, under which they supply for themselves all their basic subsistence needs. But increasingly these Indians tend to acquire wants which only a cash income will supply; and this develops a tendency to seek this cash income away from the land which is now their economic stronghold. Therefore the Indian's arts and crafts, as a source of cash income which may be developed in connection with his basic land economy, become increasingly important. Unless these products will sell they will cease to be produced, except perhaps for lingering ceremonial usage. The Indian craftsman may be an artist, conscious or unconscious, but he shows great willingness to adapt to the market. This is illustrated by the history of the Navajo rugs, which were developed from the Indian's weaving of blankets for himself. It is currently illustrated by the trend in many Pueblos toward abandonment of the characteristic or traditional style of pottery in favor of the better selling black ware.

Hence the very preservation of these products as expressions of Indian life, or as art, depends upon the market and upon bringing an attractive return to the maker. The Committee, therefore, states the problem

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in these terms: How can the economic welfare of the Indians be advanced by the Government, in cooperation with the Indians through arts and crafts, without loss to the vitality of Indian art, and without damage to the integrity of Indian life?

THE CONDITIONS OF PRODUCTION

The production of these articles is almost entirely a spare time operation, carried on in the home, by individual workers or families. Only rarely is this work the chief economic reliance of the producer.

The methods of production are chiefly handcraft. Any tools or appliances used are of the simplest and most primitive kinds, and are usually less efficient than equipment used by non-handcraft producers. Thus, the Navajo vertical loom is less productive equipment than the Mexican horizontal loom, and the Pueblo pottery worker has never learned the use of firing kilns. There seems to be little of no conscious effort on the part of the producer to seek improved materials, appliances or techniques. Wherever such a tendency appears there are often influences which tend to discourage it, and to confine production to the traditional techniques, methods and equipment; from which in part, however, is derived the unique character and the present salability of the Indian products.

Due, in part at least, to these conditions of production the money return to the producer of these goods is, in most cases, at a very low hourly rate. Exceptional producers have been found whose income may have reached as high as $1,500.00 per year. There are probably a number of skilled ones who receive several hundred dollars per year. But it is doubtful whether, at present prices, the average producer, working full time, could earn $2.00 per day from craft production. In many cases it is indicated that a return of ten cents per hour is the going rate for the work.

In general, the attitude of the Indian towards the earning opportunity offered by craft work is that it is a means of supplementing his basic income or means of subsisting, although in some cases the value of the craft income exceeds that of his regular means of livelihood. The quantity of production is therefore closely related to other economic conditions. A good job of any other kind, even at unskilled labor wages, will tend to stop craft production. On the other hand, a special need for money, or a special opportunity to sell at retail prices, as when a fiesta is approaching, will stimulate production.

Being a home industry, the workers are sometimes found in groups, as in the Pueblos, sometimes scattered over a considerable area, as among the Navajos. The locations are often remote and difficult to reach.

In some cases the talent for production, or the skill necessary for it, is widespread among the group; sometimes it is confined to relatively

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few individuals. In either case, considerable degrees of variation in skill and talent are found.

Because of these conditions there is no organization of production, and there are no production standards or supervision - except as these may be furnished somewhat informally and incidentally by dealers and traders, or by philanthropic groups and individuals interested in these products as art.

As a whole dealers and traders are the strongest influence affecting the kind and quality of production. What they are willing to buy very largely determines what will be produced. There are notable cases where such a dealer or trader has raised the whole quality of production in a given area by insistence on high standards. There are other cases where such an influence has resulted in the production of shoddy. The Indian producer often turns out products specifically on the order of the dealer, following perhaps a model furnished by the dealer, and using materials furnished by him.

THE PRESENT MARKETING METHODS

These products reach their ultimate purchaser and user in all sorts of ways.

The bulk of the production passes from the Indian producer to some nearby Indian trader. From this trader it may go direct to an ultimate purchaser and user, or to a city retailer. But the bulk of the goods handled by the typical trader passes from him to a wholesaler and from the wholesaler to the retailer and user.

Another part of the production passes from the Indian producer direct to some retailer. Another still smaller part passes in trade between Indians. A perhaps increasing amount passes directly from the Indian producer to the ultimate purchaser. The improvement of roads and the increase in automobile travel have brought an increasing marketing opportunity to the Indian's door. They have also made it easier for him to carry his goods to tourist centers.

A tendency has appeared for individual Indian workers to enter into full or spare time employment for some one retailer who takes the producer's entire output, sometimes on wages and sometimes on piecework. In extreme cases this tendency results in conditions approaching those of small manufacturing.

Which of these marketing methods will prevail in a given case is determined by a variety of factors. Accessibility of the producers to buyers of different types is probably the major one. Amount of capital required for production is another, as when a trader gives a Navajo woman credit

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while she weaves a large rug, or supplies silver and turquoise to a craftsman. Not the least determining factor is who supplies the idea of what to make and how to make it; as when a trader sets a whole group in a Pueblo to turning out hundreds of small pottery sombreros for ash trays; of another trader orders a pottery tea set, or painting of Indian dance figures on Strathmore board of a certain size.

The whole process is one of thousands of small transactions, adaptations and bargainings between individual producers, dealers and consumers. The production being primarily for the market is more and more determined by the market, as to quantity, quality and kind. Like every other producer for the market, the Indian is, in the end, governed by the market.

THE NATURE OF THE MARKET

These goods have been well known in trade channels for more than fifty years. They have been carried to every part of the country and abroad. Numerous traders, of skill and experience, have tried to introduce them into every type of market and trade outlet.

In spite of this history the market today can only be described as a tourist market. Probably 90% of the entire production of Indian arts and crafts is sold in the west, and much of this is sold in connection with travel, or as a result of propaganda by returned travelers.

These facts strongly suggest that the reasons for this limitation of the market may lie largely in the nature of the goods themselves, and not in the marketing methods. When we examine more closely into the essential nature of the goods there appears to be some logical reason for this belief.

All Indian arts and crafts may be viewed as falling into one of all of three classifications, namely:

1. Works or objects of art

2. Articles of utility

3. Souvenirs or mementos of travel

Pueblo paintings, for example, might be classified as purely works of art. A Navajo saddle blanket is primarily an article of utility. Many small pieces of pottery such as animal figurines, are definitely in the souvenir class.

Viewed purely as works or objects of art the better grades and examples of Indian products make a strong appeal to some groups. Students of art and handcraft are usually captured by the characteristic Indian

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forms, color and design upon first acquaintance with them. Others develop a growing appreciation of them particularly as they come into contact with, and acquire insight into, the whole complex of Indian culture.

Those who have or acquire this interest in Indian products primarily as art, form a limited group of some importance through their high purchasing power and willingness to pay a high price for an individual object. Principally, however, it appears that contact with Indian life has been the root of most of the interest in Indian art, and that this develops out of travel in the Indian country. It may well be possible to develop this special market by other means.

Viewed purely as utilities, most present Indian products have certain limitations of value and consequent limitations of market. Some of these limitations may be removed by developments or revivals in the arts, but as the products now stand the limitations arise from several factors.

The first is that the color and design of most Indian products do not harmonize with the existing furnishings of the average American home. This is well illustrated in the case of Navajo rugs. Viewed purely as floor coverings they have a high practical utility value. But the color and design of most Navajo rugs tend to prohibit their use in the ordinary American living room or bedroom, and to confine them to such special uses as boys' rooms, summer cottages and western ranch homes. Even within such special classifications there may be unexploited fields of considerable size. And to some degree the above particular limitation on Navajo weaving is being broken down by the revival of vegetable dye blankets.

A second limitation arises from the fact that Indian products are not now designed to meet many of the practical requirements of American homes. Thus, Navajo rugs, again, are not produced in the standard sizes which Americans are accustomed to buying.

A third utility limitation arises from the impractical or poor technical nature of many materials and processes used by the Indian. This is illustrated by the fact that most Indian pottery will not hold water. Here again there is an opportunity for improvement within the Indian technique.

A general basic limitation is that the articles are not made primarily with an eye to existing American customs and usages. There is little in the Indian products to compare in usefulness, and therefore in salability, to the Mexican glassware and tableware, or to the hand woven neckties of the native people of New Mexico.

Above all, there is the limitation from the fact that articles produced by hand usually cannot complete on a price basis with machine made utilities, even where their practical usefulness is as great. Thus a

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sewing basket or waste paper basket or commercial manufacture can furnish a utility value equal in every way to one of Pima or Apache make, and at a much lower cost.

It is therefore only when we come to Indian products as objects of art, souvenirs or mementos of travel, or as handcraft products, that we find claim to a market of any size. It is a characteristic of such markets the world over that utility and price values tend to be lost sight of by the buyer, and that art, novelty and local color values tend to dominate. In a field where such values are the determining factors in the sale, Indian products, as now made, have a natural claim. It is therefore such a market that Indian products as a whole have found, through the natural processes of trade. The purely art value and the utility value of Indian products do enter, in some degree, into nearly every sale. But the souvenir value, the purpose to own, or to give, a memento of a visit to the Indian country, plus the facts that they are handcrafts, appear to be the determining elements in the great bulk of purchases.

But in relation to all the above it should be remembered that these products as now made are only indirectly competitive in the national market. They do not compete with identical products, but generally with articles of an unlike character. Therefore, though the price element is of some importance the competition lies principally in the realm of taste.

THE POSSIBILITY OF A LARGER MARKET

While Indian products are not generally found in the regular channels of trade outside of those supplying tourists to the Indian country, there is and has been for many years some sale of them in the East. A few department stores regularly carry a small stock of Navajo rugs, and small gift shops may be found carrying a more extensive line of Indian goods.

An examination of the retail sales made in these places indicates however, that most of the purchasers are those who have some background of travel experience in Indian regions.

Because of the great variety of types of Indian goods, and because of their differences in utility, decorative and art appeal, it is unsafe to generalize about their possibilities for a wider market. Because of the lack of well organized marketing experience with them it is also unsafe to dogmatize about these possibilities.

It is undoubtedly true that an improved organization of the marketing channels, and employment of more modern methods of promotion and distribution, would increase the sale of at least some of these products. People who do not now come into contact with these goods through travel, and do not have them suggested to them in the ordinary processes of trade, could be brought to buy them in some degree. People who have come in contact with them in the past, and have thus acquired appreciation of them, could be led to make increased purchases by being reminded of their existence and having them made more available.

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There is a serious question, however, whether this could be done at a cost which would be commercially practicable. The diffused and unorganized production would impose a cost for gathering and distributing which would be considerably above the average. The cost of educating potential users in a background appreciation of the products - a process accomplished without cost to the traveler - would, when formalized, be high. And these costs would add an overhead which would put the products still further out of price line on utility values. Some improvement in organizing production, and the growing tendency of the public towards appreciation of handicraft art objects of utility value, may tend to meet these difficulties.

While not conclusive it is significant that no private trader, of the many who have handled these goods, has found such a market expansion program attractive or productive, but a number of them have profited by organization and improvement of production.

There is even danger in undertaking any such program of promotion that the existing market might be damaged. This danger arises from three sources.

The first is that the art values in the products might be damaged by extensive commercial exploitation.

The second is that successful exploitation might make the market attractive to machine imitators, which may seriously invade the handcraftsman's market.

The third is that the mere process of formalizing the marketing, and putting on it the mark of the white man's hand, might to some extent destroy the primitive, individualistic, non-commercial connotations which now lie back of so much travel and handcraft business, and which are also the source of interest to the limited but high purchasing power group with art appreciation.

THE NEEDS OF THE PRESENT MARKET

There is no evidence that the present major market, reaching the tourist, is in any need of much better organization of its marketing channels. Private enterprise, both Indian and white, thoroughly develops its possibilities. On the surface the present marketing methods may appear unorganized, irregular, incidental and even inefficient. But they are the result of thousands of experiments in finding out what pays and what does not. They are the practical outgrowth of a production which is itself unorganized, irregular, incidental and even inefficient.

What would benefit the present market more than anything else would be improvements in production of the present types of goods. The work of the Indian Arts Fund and of the National Association on Indian Affairs

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has demonstrated that, within the present market, greater salability is achieved, with a better return to the craftsman, when the art and technical standards of the product are raised.

Such work involves no conflict with traditional Indian ways of working; in fact, it implies an adherence to tradition, but to the best in that tradition even when applied to new forms.

Such work involves education of the craftsman in both the art standards and technical processes of his craft. It involves also dealing with the larger related problems which may affect the quality of production, such as that represented by the changing breeds of Navajo sheep, and therefore of wool available for Navajo rugs.

Such work also involves the dissemination of information to overcome preconceived ideas of Indian Crafts. For instance, the idea prevails that Navajo rugs are always harsh or too bold, and there is a need to make the public aware of the existence of a class of rugs of harmonious colors and design, suitable for more general use. The Indian traders must then be made aware of, and put in touch with, the demand thus created.

The present market is also in need of protection against imitation products. This problem is serious with regard to silver work and jewlry. Machine and factory made products of this type can and do undersell the individual handcraftsman's wares, partially by deception. The uniformed purchaser cannot distinguish between them, and even the expert cannot always do so. Both the buying public and the Indian craftsman in this field need the protection of established standards and a distinguishing mark of identification.

FURTHER POSSIBILITIES EXAMINED

The foregoing deals with the Indian products as they now are. It suggests that these products as they now are have already found their natural market. It suggests that certain improvements and revivals may be made in the present type of products which will expand that market. It suggests that certain aids to the improvement and protection of this market can be given. It suggests that attempts to expand the sales of these products beyond this natural market should be made with caution, should be of an experimental nature, and should deal with the individual problems of individual products.

But a market expansion for any goods may result either from improved marketing methods or from improved products. Indian products have changed in the past and are changing today. The full economic potentialities of these products cannot be appraised without considering the possibility of changes which would produce articles entitled by their nature to a wider market.

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Such a consideration, however, involves fundamental concepts as to what constitutes an Indian art. It involves also questions of Indian ways of living and welfare. The subject may be clarified by considering a possible concrete case. We may take for instance, the Pueblo X.

The Pueblo of X has in it a number of pottery makers. The pottery of these people follows very closely their traditional forms and designs, and is produced by the traditional and primitive methods. It is pottery of a distinctive character, easily recognizable by all students of these arts.

But X pottery does not sell extensively, even in the tourist market. From the technical ceramic standpoint it is a poor product, and its designs are not popular with American buyers. The nature of the pieces produced gives them a low utility adaptation for the average American home. And even though they had a high utility value, in any market which was not primarily a handcraft market the high cost of their production by primitive methods might handicap them in price competition.

Yet the X Pueblo has resources for ceramic production which it appears might be capitalized to a much greater extent than they are now. These resources consist of a supply of raw materials, a fairly widespread talent for craftsmanship and design, and many days of idle time not now employed.

It is conceivable that these resources of these people might be employed in an entirely new way, to produce a product which would still be an Indian art and craft, but one much more adaptable to sale in a wide market where it would enter into price competition with non-handcraft articles.

If a preliminary survey indicated that, without loss to Indian handcraft, or without damage to Indian ways of life, there might be possibilities of improving the economic results from arts and crafts in this Pueblo, then such a program might call for:

First, a study of their raw materials by a ceremics expert, to establish the best technical methods of handling them.

Second, an equipment of such improved aids to production as would not alter the essential handcraft character of the product, such as possibly screening devices for clay and modern firing kilns.

Third, an adaptation of the production to articles which the average American home could use as a utility, such as, say, salad bowls.

Such a program might also require some guidance of the producers in the use of probable group production facilities. In such event it might require instruction and training in the use of such facilities. It would undoubtedly require white guidance and marketing aid, at least, in the beginning.

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A conception of this kind runs squarely counter to the extreme traditionalist point of view that the only Indian art is that which produces the kinds of articles made in the past, by the identical methods employed in the past.

This Committee adopts instead the view that what is vital and essential in Indian art is: First, what the Indian has within himself - his feeling for form, color and design; and, second, certain characteristics in his products which can only be retained by true handcraft methods of production. This view would prohibit the use of any more efficient aids to production which might alter the essential esthetic character of the product. But it would encourage the use of such technical processes as better firing methods, which without altering the essential character of the product, would improve the product or lower the labor cost in producing it. It would assert that the Indian may retain his essential characteristics as an artist and a craftsman and make, as he has in the past, new adaptations to a changing world, and employ new materials, tools and facilities in the expression of his arts.

It is undoubtedly true that the adoption of this latter point of view, and the encouragement of such a program as here illustrated, involves risks to Indian art and ways of life. Unless such a program were guided by people acutely conscious of these risks, and prepared and equipped to feel their way slowly and experimentally, in cooperation with the Indians, it would be unwise to enter upon any such program.

But it may be said without much doubt that, if the extreme traditionalist point of view be maintained; if the Indian be prohibited or discouraged from making improvements in the technical processes of his arts; or deprived of the assistance of those qualified to help him develop these processes; then it is very questionable whether he can achieve any materially wider market.

The key to a materially wider market and materially increased income for Indian arts and crafts lies, in the opinion of this Committee, in an improved production - through improved production processes, through better products, and through better adaptation of products to American usage.

CONTROLLING VIEWS

A distinctive characteristic of American Indian Craft processes lies in the completely non-mechanical - so-called "primitive" - nature of the equipment used. From the nature of this equipment, production is slow, laborious, and inefficient in the matter of man hours per product. From it, also, derive many of the special qualities and technical achievements which are the basis of the high rating of Indian art in the connoisseur group, and also some of the good will it enjoys among the general public. Alterations, introduced by the action of non-Indians, in these basic techniques in the direction of the faster, more restricted and more costly

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European hand-machine equipment (e. g., the horizontal loom), may involve questions of fundamental change in the nature of the product, entrance into direct competition with machine or semi-machine made goods with which competition is now indirect, and major changes in the basis of livelihood and work habits of the tribe concerned. Purely as a hypothetical example, let us cite the possible change of rug weaving from a woman's to a man's occupation among the Navajos in the event of introducing the horizontal loom, and the development of weaving into an employment paid by the hour.

No man can, nor should he desire to, hold the Indians back from bringing about such a change in their lives should they so desire. But the wisdom of positive or negative action by non-Indians, for or against such changes, is a matter calling for the most careful investigation, and delicate experimentation. Hitherto white men have taken up a position pro or con in this matter, and then gone ahead without further hesitation. Whether or not leading to action by government or private institutions, a real examination of all the possibilities of this choice should be made, if for no other reason than its value to the Indians themselves.

The touchstones for any judgment made or action taken under this point of view should be, in each specific case:

1. That it shall not act to the detriment of Indian life in the group concerned.

2. That it shall not change the essential handcraft character of the product or its production.

3. That it shall not lower the art standards of the existing product.

RECOMMENDATIONS

The Committee finds that there are sufficient opportunities to justify, and recommends, the formation of a governmental agency to deal with the problems herewith presented, from the point of view indicated.

This agency might be called the Indian Art Development Board.

It should be composed of five members, appointed by the President for terms of six years, to serve at a compensation of $1.00 per year and expenses.

Of these five members two should be business men, of whom one should be a dealer in Indian products; one should be an Indian, one should be a nominee of the Laboratory of Anthropology of Santa Fe, New Mexico; and one an authority in the field of art who has given evidence of an interest in Indian art.

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The broad purposes of this Board should be those stated as the problem of this inquiry: To promote, in cooperation with the Indians, their economic welfare through arts and crafts, without loss to the vitality of Indian art, and without damage to the integrity of Indian life.

Its functions and operations should be more nearly comparable to those of a management corporation in the business field than to those of an operating corporation.

These functions and operations would include research, planning, recommendations for financing, and management supervision of other operating groups, either Indian or white.

It should have powers permitting it to:

1. Undertake market research to determine the best opportunity for various products.

2. Engage in technical research and give technical advice and assistance.

3. Engage in experimentation, directly or through selected agencies.

4. Correlate and encourage the activities of the various private and governmental agencies in the field.

5. Assist in the management of operating groups for the furtherance of specific projects.

6. Make recommendations to the Secretary of the Interior for loans for specific purposes.

7. Enter into management contracts with operating groups to supply management personnel and supervision at cost.

8. Create government marks of genuineness and quality; establish standards and regulations for the use of such marks; license corporations or individuals to use them; and charge a fee for their use.

9. Employ a full-time General Manager and such other permanent or temporary staff as may be found necessary, on such terms and conditions as it may determine.

It should be prohibited from borrowing or lending.

It should be prohibited from becoming a dealer in Indian goods.

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It should have an annual expense budget of not less than $50,000, and in addition the right to retain any income it may derive from management fees or trade mark licensing, to be used in the furtherance of its purposes.

Respectfully submitted,

COMMITTEE ON INDIAN ARTS AND CRAFTS

Kenneth M. Chapman

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VI - LEGISLATION ESTABLISHING AND REGULATIONS CONTROLLING THE INDIAN ARTS AND CRAFTS BOARD

Since the Committee on Indian Arts and Crafts could act only to make a report and recommendations to the Secretary of the Interior, it was necessary to establish a permanent agency for carrying out the committee's recommendations. The following section contains the Bill of the House of Representatives establishing the Indian Arts and Crafts Board, administrative regulations for its activities, and a chart of Board personnel and organization.

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VI (a) - [Public--No. 355--74th Congress]

[S. 2203]

AN ACT

To promote the development of Indian arts and crafts and to create a board to assist therein, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That a board is hereby created in the Department of the Interior to be known as "Indian Arts and Crafts Board", and hereinafter referred to as the Board. The Board shall be composed of five commissioners, who shall be appointed by the Secretary of the Interior as soon as possible after the passage of this Act and shall continue in office, two for a term of two years, one for a term of three years, and two for a term of four years from the date of their appointment, the term of each to be designated by the Secretary of the Interior, but their successors shall be appointed for a term of four years except that any person chosen to fill a vacancy shall be appointed for the unexpired term of the commissioner whom he succeeds. Both public officers and private citizens shall be eligible for membership on the Board. The Board shall elect one of the commissioners as chairman. One or two vacancies on the Board shall not impair the right of the remaining commissioners to exercise all the powers of the Board.

The commissioners shall serve without compensation: Provided, That each Commissioner shall be reimbursed for all actual expenses, including travel expenses, subsistence and office overhead, which the Board shall certify to have been incurred as properly incidental to the performance of his duties as a member of the Board.

Sec. 2. It shall be the function and the duty of the Board to promote the economic welfare of the Indian tribes and the Indian wards of the Government through the development of Indian arts and crafts and the expansion of the market for the products of Indian art and craftsmanship. In the execution of this function the Board shall have the following powers: (a) To undertake market research to determine the best opportunity for the sale of various products; (b) to engage in technical research and give technical advice and assistance; (c) to engage in experimentation directly or through selected agencies; (d) to correlate and encourage the activities of the various governmental and private agencies in the field; (e) to offer assistance in the management of operating groups for the furtherance of specific projects; (f) to make recommendations to appropriate agencies for loans in furtherance of the production and sale of Indian products; (g) to create Government trade marks of genuineness and quality for Indian products and the products of particular Indian tribes

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or groups; to establish standards and regulations for the use of such trade marks; to license corporations, associations, or individuals to use them; and to charge a fee for their use; to register them in the United States Patent Office without charge; (h) to employ executive officers, including a general manager, and such other permanent and temporary personnel as may be found necessary, and prescribe the authorities, duties, responsibilities, and tenure and fix the compensation of such officers and other employees: Provided, That the Classification Act of 1923, as amended, shall be applicable to all permanent employees except executive officers, and that all employees other than executive officers shall be appointed in accordance with the civil-service laws from lists of eligibles to be supplied by the Civil Service Commission; (i) as a Government agency to negotiate and execute in its own name contracts with operating groups to supply management, personnel, and supervision at cost, and to negotiate and execute in its own name such other contracts and to carry on such other business as may be necessary for the accomplishment of the duties and purposes of the Board: Provided, That nothing in the foregoing enumeration of powers shall be construed to authorize the Board to borrow or lend money or to deal in Indian goods.

Sec. 3. The Board shall prescribe from time to time rules and regulations governing the conduct of its business and containing such provisions as it may deem appropriate for the effective execution and administration of the powers conferred upon it by this Act: Provided, That before prescribing any procedure for the disbursement of money the Board shall advise and consult with the General Accounting Office: Provided further, That all rules and regulations proposed by the Board shall be submitted to the Secretary of the Interior and shall become effective upon his approval.

Sec. 4. There is hereby authorized to be appropriated out of any sums in the Treasury not otherwise appropriated such sums as may be necessary to defray the expenses of the Board and carry out the purposes and provisions of this Act. All income derived by the Board from any source shall be covered into the Treasury of the United States and shall constitute a special fund which is hereby appropriated and made available until expended for carrying out the purposes and provisions of this Act. Out of the funds available to it at any time the Board may authorize such expenditures, consistent with the provisions of this Act, as it may determine to be necessary for the accomplishment of the purposes and objectives of this Act.

Sec. 5. Any person who shall counterfeit or colorably imitate any Government trade mark used or devised by the Board as provided in section 2 of this Act, or shall, except as authorized by the Board, affix any such Government trade mark, or shall knowingly, willfully, and corruptly affix any reproduction, counterfeit, copy, or colorable imitation thereof upon any products, Indian or otherwise, or to any labels, signs, prints,

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packages, wrappers, or receptacles intended to be used upon or in connection with the sale of such products, or any person who shall knowingly make any false statement for the purpose of obtaining the use of any such Government trade mark, shall be guilty of a misdemeanor, and upon conviction thereof shall be enjoined from further carrying on the act or acts complained of and shall be subject to a fine not exceeding $2,000, or imprisonment not exceeding six months, or both such fine and imprisonment.

Sec. 6. Any person who shall willfully offer or display for sale any goods, with or without any Government trade mark, as Indian products or Indian products of a particular Indian tribe or group, resident within the United States or the Territory of Alaska, when such person knows such goods are not Indian products or are not Indian products of the particular Indian tribe or group, shall be guilty of a misdemeanor and be subject to a fine not exceeding $2,000 or imprisonment not exceeding six months, or both such fine and imprisonment.

It shall be the duty of each district attorney, to whom the Board shall report in writing any violation of the provisions of this section which has occurred within his jurisdiction, to cause appropriate proceedings to be commenced and prosecuted in the proper courts of the United States for the enforcement of the penalties herein provided.

Approved, August 27, 1935.

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VI(b) - REGULATIONS pertaining to the establishment of headquarters, designation and bonding of certain officers, travel authorizations, and procedure for purchasing and for disbursing, collecting, and accounting for the funds of the Board of Indian Arts and Crafts.

Nov. 24, 1936

(1) The headquarters of the Board shall be at the seat of Government, and office space convenient to the Department of the Interior shall be provided therefor.

(2) The Board will, by resolution, designate its general manager as the certifying officer for all vouchers evidencing expenditures by the Board or members thereof, and will by resolution designate a deputy certifying officer to act during the absence of the general manager. A certified copy of such resolution (s) shall be sent to the General Accounting Office and to the Chief Disbursing Officer, Division of Disbursement, Treasury Department.

(3) The general manager and the deputy certifying officer shall each give a surety bond to the United States in the penal sum of $5,000, such bond to cover (a) all receipts coming into their hands on behalf of the Board, (b) all Government property acquired by the said Board, both at the seat of Government and in the field, and (c) the proper certification of vouchers submitted for payment.

(4) The Secretary of the Interior will issue general travel orders at the beginning of each fiscal year to members of the Board. He will also issue travel orders to employees of the Board for specific travel involving their permanent change of station. Travel orders to employees of the Board shall be issued as necessity may demand by the general manager or his assistant, who by resolution of the Board have been duly authorized so to do. A certified copy of such resolution (s) will be sent to the General Accounting Office.

(5) Reimbursement for all actual expenses of each member of the Board, including travel expenses, subsistence, and office overhead, which the Board shall certify to have been incurred as properly incidental to the performance of his duties as a member of the Board, shall be in accordance with the standardized Government Travel Regulations approved April 21, 1931, and receipts for such expenditures as required by the said regulations shall be furnished in support of the amounts claimed on the reimbursement vouchers.

(6) Reimbursement on a per diem basis for travel expenses of officers and employees of the Board shall be in accordance with the standardized Government Travel Regulations approved January 30, 1934.

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(7) All purchases of materials, supplies, and equipment for the Board shall be made by the purchasing officer of the Interior Department in accordance with existing laws and regulations.

(8) Disbursments on vouchers for expenses of the Board, duly certified and approved, will be scheduled to Chief Disbursing Officer, Division of Disbursement, Treasury Department, for payment. However, any vouchers concerning which there is any doubt as to the propriety of the charge will be scheduled to the General Accounting Office for preaudit or direct settlement.

(9) All collections received by or on behalf of the Board will be scheduled in accordance with General Regulations No. 87, issued by the General Accounting Office, on Standard Form No. 1044-Revised, and remitted to the Chief Disbursing Officer, Division of Disbursement, Treasury Department, for deposit into the Treasury of the United States. All such moneys will be receipted for by the general manager or his bonded deputy on a form of receipt to be prescribed by the Comptroller General of the United States.

(10) Allotments of funds for the expenses of the Board will be approved by the Board.

(11) The administrative examination of all vouchers (chargeable to the appropriations and funds of the Board) prior to payment and the appropriation accounting for all such funds will be performed by employees of or under the supervision of and responsible to the Board.

(12) The Board will use such forms, systems, and procedures for administrative and fund accounting as are prescribed by the Comptroller General of the United States pursuant to section 309 of the Budget and Accounting Act.

(13) These regulations may be modified from time to time, the General Accounting Office concurring therein, to meet conditions as they arise.

(Signed) John Collier
Chairman
Indian Arts and Crafts Board

Approved: Jan. 8, 1937

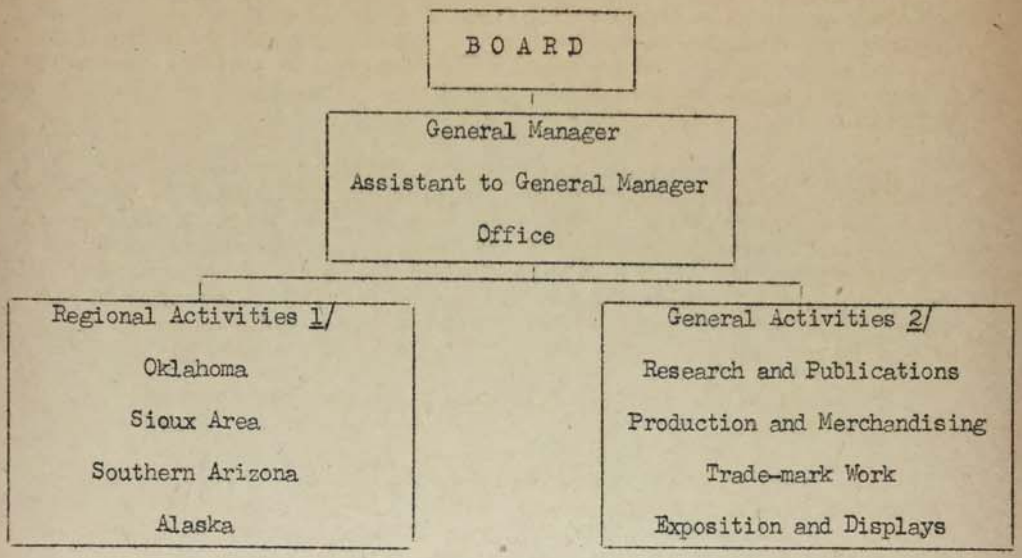
(Sgd.) Harold L. Ickes
Secretary of the Interior

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VI (c) - Chart, showing personnel
set-up of Indian Arts & Crafts Board

There follows a chart showing the organization and the scope of the activities of the board:



1/ Regional activities are carried on by field workers under the title of Specialist in Indian Arts and Crafts, whose duties are:

1. To cooperate with the Indians in local areas by discussing with them the production and improvement of their native arts;
2. To serve as intermediary between the Arts and Crafts Board and all local groups, cooperatives, or individuals who are interested in planning, producing, or selling arts and crafts products;
3. To criticize Indian handicrafts from the standpoint of both techniques and designs;
4. To encourage the production of only such arts and crafts as will find a ready market;
5. To establish contacts with existing retail outlets and to discover new ones.

2/ General activities are carried on by the General Manager and staff members of the Board, in cooperation with other organizations, private or governmental, and require in many instances employment on a temporary basis of consultants, technical experts, and other personnel.

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VII - REPORTS OF FIELD WORKERS OF THE INDIAN ARTS AND CRAFTS BOARD

The following reports cover preliminary surveys made by Indian Arts and Crafts Board field workers in different parts of Alaska and the eastern United States. The group dealing with eastern tribes clearly illustrates the complexities of the problems faced even in a relatively homogeonous area. Each report is intended to furnish information on the past culture and present condition of the tribe or tribes under consideration; to list existing crafts and suggest others that might be introduced to good advantage and the availability of raw materials for each; and to furnish information on existing and potential markets. Suggestions for final organization of arts and crafts production in the groups are not included in these reports, since such suggestions can be made only after long and particular examination of local conditions and personnel.

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VII (a) - REPORT ON THE ARTS AND CRAFTS PRODUCTION of the SIX MAIN RESERVATIONS IN NORTHERN NEW YORK

(Allegany, Tonawanda, Gattaraugus, Onondaga, Tuscarora, St. Regis)

This report is based on information obtained from Mr. W. K. Harrison, superintendent in Salamanca; Dr. Arthur C. Parker, Director of the Rochester Museum of Arts and Sciences; Mr. Carlton Perry of the Rochester Museum of Arts and Sciences; Mr. W. M. Fenton, of Akron; several Indian informants; and on personal observations made on the Allegany and Tonawanda Reservations. The enclosed chart of production was made with the help of Dr. Parker and Mr. Perry.

A. SCOPE OF PRODUCTION.

The arts and crafts production of the reservations in northern New York is highly specialized and very limited in quantity. The prime material used for most of the products is wood. Weaving or pottery making has never been practiced to any extent in this region, and the traditional silverwork has never had as much importance as that of the southwest. The technical and artistic quality, however, of those products that have not been cheapened by tourist trade is remarkably high. The relative isolation and independence of the New York Indian has helped him to preserve certain tribal characteristics even in surroundings that have been molded entirely by the white man's civilization. He has adopted the white man's dress and language; he builds his houses in the white man's style, and drives a motor car; but in spiritual matters he has retained an amazing independence. Twenty per cent of the Indian population of these reservations adhere to a religion based largely on their traditional Indian concepts, and their social organization is very distinctive from that of their white neighbors.

Another factor that may have contributed to the preservation of the Indian craftsmanship on these reservations is that the Indians still use a number of their own artifacts themselves. This is particularly true of their ceremonial objects and sporting goods. The main products of the reservations that are still occasionally made for home consumption are listed below:

Objects made of wood:

Splint baskets.

Snow snakes (These are long sticks thrown in a snow groove that glide on the frozen surface for distances from 1,000 to 1,200 feet).

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Objects made of wood (Continued)
Snow-shoes.
Bows and arrows.
Lacrosse Sticks.
Javelins.
Bowls and cups.
Spoons.
Axe handles.
Drover's canes.
Ceremonial masks.
Ceremonial objects (figures, staffs, etc.).

Objects made of grass and corn-husks:
Sweet-grass baskets.
Corn-husk masks.
Corn-husk dolls.

As very few of the objects listed below have found a market outside of the reservations, their output is very small, but their form and workmanship are excellent. With regard to possible future developments, I am adding here a list of products that have been made recently for a P.W.A. project on the Tonawanda and Cattaraugus Reservations, and that may very well become marketable objects in the future:

Bone combs.
Costumes.
Silver brooches and pins.
Beadwork.
Paintings and sculptures.

According to an estimade made by Dr. Parker, there are between 300 and 500 skilled basket makers living now on the reservations. The number of wood carvers who can produce good implements such as axe handles, or sporting goods such as lacrosse sticks, snow snakes, or bows and arrows was given to me as between 150 and 200. Dr. Parker believes that there are also between 25 and 30 wood carvers who can do decorative figures and fine bowls with intricate decorations. This statement implies a very high percentage of people with technical and creative ability, as the total population of the reservation is less than 5,000.

B. MARKETING CONDITIONS.

With exception of the souvenir market provided by the vicinity of Niagara Falls and some of the State and National Parks, these reservations have not found any considerable outlet for their products.

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On the St. Regis Reservation a resident trader has found a certain market for the local production of basketry and snow-shoes; and the annual State fair, directed by Mr. Bates from Cornell, offers opportunity for some additional sales. In the larger cities such as Buffalo and Rochester, it is virtually impossible to obtain Indian products. The bookstore in the Hotel Statler in Buffalo is the only place I heard of where sometimes a good Indian carving can be found. Some gift shops in both cities carry a line of so-called Indian products most of which are factory-made, such as composition dolls in Indian dress. I went through two of those shops and found only two objects that seemed to be made on the reservation, and those two objects had all the earmarks of the worst souvenir-trade article.

The P.W.A. project sponsored by the Rochester Museum of Arts and Sciences has in recent years given an important impetus to the production on the Tonawanda and Cattaraugus Reservations. It has not only stimulated the craftsman, but also for the time being been a good market for his work.

Under the guidance of the museum the Indian craftsman was encouraged to revive his traditional arts and crafts work. This project has proved very successful in so far as it demonstrated the ability of the Indian of today to do the work that is equal if not superior to that of his ancestors.

It would be very dangerous, however, to take the success of this project as a precedent for any commercial venture. The aim of the project was to obtain for the museum specimens for its educational extension work, without regard for their commercial appeal or their production costs. The craftsmen are paid 50 cents an hour for their work, which in some cases raises the cost of an object to many times the price that could be obtained for it in a shop.

That it is possible to produce the same objects at a lower rate is proved by the fact that the Indians themselves, if they make any object for private sale, ask often only a fraction of the amount they get from the project on a wage basis for the same work. The carved masks, for example, that cost from $12 to $18 on the 50-cents per hour wage scale, are sold on the reservation for $5, and sometimes even for less. To establish adequate wage standards that would make commercial sales possible and yet insure adequate renumeration for the craftsmen, further studies should be made.

The income secured by the Indian craftsman from his sales within the reservation is negligible. The quantity of objects made for home consumption is very small, and in many cases the craftsman himself is the consumer.

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C. SUGGESTIONS FOR A POSSIBLE DEVELOPMENT OF THE ARTS AND CRAFTS ON THE RESERVATIONS OF NORTHERN NEW YORK.

The two types of Indian products that seem to be best fitted for commercial exploitation are basketry and sporting goods. In the line of basketry, it seems possible to develop highly specialized products such as the hunter's pack basket of the St. Regis Reservation that has already been marketed in several sporting houses. A close survey of the characteristic of the different types of baskets being produced now may disclose their adaptability for new uses that would open a market for them. I am told that their strength exceeds that of most products from other parts of the country. Interviews with merchandising men of sporting-goods houses may help us to find new openings along that line. The same procedure should be adopted with regard to javelins, lacrosse stocks, snow snakes, and snow-shoes. Introduction of snow-snake throwing as a new event in New York State winter-sport resorts may help to create a demand for those objects. It also might be possible to persuade some of the sporting-goods houses to open special sections for Indian sporting goods.

The P.W.A. project would be an excellent starting point for an attempt to stimulate the commercial exploitation of the Indian products. A thorough study of the records of this project will make it possible to estimate the amount of time needed for the production of each article, the cost of raw material, the number of available craftsmen, etc. The work done by some of the project workers on their own time and with raw material of their own, as well as the production of some of the men who are not connected with the project, seems to be the logical basis for any commercial venture. I feel sure that the leaders of the project will be only too glad to help in the organization of any such venture.

I do not believe that at this point it would be advisable to seek for a market in New York City or Chicago. The output is still very small and could, I believe, be taken care of in the cities of northern New York. I feel sure that some of the larger stores in Buffalo and Rochester would be willing to cooperate in any such venture if the local museums and the Board of Indian Arts and Crafts would back them with their prestige. There is of course also the possibility of the establishment of a small store devoted exclusively to the products of the reservation.

Rene d'Harnoncourt

December 7, 1936 General Manager

PRODUCTS	RESERVATIONS					
	CONSERVATIVE OR LONGHOUSE RESERVATIONS				COUNCILHOUSE RESERVATIONS	
	Allegany	Tonawanda 1/	Cattaraugus 1/	Onondaga	Tuscarora 2/	St. Regis 3/
I. Sporting Goods:		A few excellent examples made for WPA project.				Small regular output marketed in Hogansburg.
Snow shoes	–		–	–	–	
Bows and arrows	Few	Few	Few	Few	Few good ones, Many bad ones for souvenir trade.	?
Lacrosse sticks	–	–	–	–	–	Few
Snow snakes	Made in all longhouse reservations, but only for home consumption.				–	–
Javelins					–	
Hunter's pack baskets	–	–	–	–	–	Made for sporting goods houses.

1/ A Federal art project, sponsored by the Rochester Museum of Arts and Sciences, has revived some of the traditional arts and crafts in the Tonawanda and Cattaraugus Reservations. The project in Cattaraugus has been discontinued, but in Tonawanda it is still going on with excellent results.

2/ The contact with tourist trade at nearby Niagara Falls has stimulated a large output of cheap tourist articles.

3/ This reservation is the only one that has a resident trader. It is quite inaccessible, but in close contact with Canadian Indian tribes.

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PRODUCTS	RESERVATIONS					
	CONSERVATIVE OR LONGHOUSE RESERVATIONS				COUNCILHOUSE RESERVATIONS	
	Allegany	Tonawanda	Cattaraugus	Onondaga	Tuscarora	St. Regis
II. Household Articles:						
Splint baskets	Made on all reservations for souvenir trade, and occasionally for home consumption.					Organized by trader.
Burden straps (bark fiber)	-	Made for WPA project only		-	-	-
Sweet-grass baskets	-	-	-	-	-	Few
Wooden bowls, cups, and spoons	-	Made for WPA project only		Very rare	-	-
Porcupine-quill boxes	-	-	-	-	-	Few
III. Tools:						
Axe handles Drovers' canes	Made occasionally for home use and for sale to white farmers on all reservations.					
IV. Dress Accessories: 4/						
Silverwork (pins, brooches)	-	Revived by WPA project. This art has been extinct for 30 years. Last set of tools on reservation sold in 1905.		-	-	-
Bone carving (combs)	-	Revived by WPA project from archaeological specimens.		-	-	-
Beadwork	-	Revived by WPA project. Art practically extinct, but still remembered.		-	Bad specimens made for tourist trade	-

4/ Made occasionally on the Tonawanda, Cattaraugus, and Tuscarora Reservations for Buffalo stock market.

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PRODUCTS	RESERVATIONS: CONSERVATIVE OR LONGHOUSE RESERVATIONS: Allegany	Tonawanda	Cattaraugus	Onondaga	COUNCILHOUSE RESERVATIONS: Tuscarora	St. Regis
IV. Dress Accessories (Cont'd):						
Costumes	–	Revived by WPA project. Art extinct, but old costumes still worn occasionally at ceremonies	–		–	–
Beadwork moccasins	–	Revived by WPA project. Moccasins used for ceremonials are imported from the Sioux.	–		Bad specimens made for tourist trade	–
V. Ceremonial Objects:						
Wooden masks Corn-husk masks	Made occasionally on all reservations, especially on conservative ones.					
Canes and ceremonial figures	–	Revived by WPA project. Occasionally still made in longhouse reservations.	–		–	–
VI. Painting and Sculpture	–	Some painting and some sculpture without ceremonial purpose produced for PWA project.	–		–	–

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VII (b) - ARTS AND CRAFTS OF THE FLORIDA SEMINOLE

The word "Seminole" is applied to both tribal groups of Indians living in the Florida peninsula. It is a Creek word meaning "run away" or "those who escaped". The use of the word to apply to the Florida Indians has its origin in the late eighteenth century, when remnants of Muskogean tribes first began to take refuge in the Florida swamps.

At no time were the Seminole an homogenous people. From the beginning, they were made up of the rebel odds and ends of several tribes: Upper and Lower Creeks; Hitchiti; even Yuchi and Natchez. 1/ To-day they are still not an homogenous people, but divide themselves into the northern Creek band - the Cow Creek Indians - and the southern Hitchiti - speaking Mikasuki.

Although Hitchiti is classified with Muskogean language, the two tongues are not mutually intelligible. The speaker of one must learn the other as a foreign language. Inevitably the linguistic problems tended to keep the two groups apart, once they had reached a refuge, and English does not yet serve as a lingua franca.

Another and equally fundamental cause of division, was the low position occupied by the Hitchiti within the Creek Confederacy. The Hichiti were, in fact, referred to by the Creek as "Stincards". 2/ When one considers what is known, at this late date, of the social strata of Creek society, it becomes obvious at once why the Creek left the Hitchiti strictly alone.

At present the Creek group is located in central Florida near Okeechobee. Their densest population is near the town of Brighton. The Mikasiki are located in the Southern part of the state, thirty-five miles from Miami as the crow flies; one hundred and forty for practical purposes of transportation.

Each tribe kept its own political organization. While the old formal division of Creek towns into those of war and those of peace seems to have been lost, the clans are still recognized. Some intermarriage takes place between the tribes, but it is so slight as to be remarkable when it does occur. Matrilocal residence is still the rule in these cases. A close examination of political and social organization was impossible, but from conversations with members of both tribes it was possible to learn the simple facts stated above.

1/ Hodge - Handbook of American Indians of North Mexico.
2/ " " " " " " " "

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Two annual religious ceremonies are still held; the Green Corn Dance in early summer and the Hunting Dance in autumn. Neither was attended. Each tribe holds its own ceremonies. Dates for the two Green Corn Dances, at least, are set a month apart. The Mikasuki dance is held the week of the new moon in June; the Creek dance a month later.

The Green Corn Dance of each group is the time for political discussions; for the settling of tribal business; for the arrangement of marriages and divorces; the punishment of evil-doers; and the naming of children. It is, in fact, a clearing-house for tribal business. Within recent years the custom has grown up of sending a representative from the Creek group to attend the Mikasuki dance, in order that government relations affecting both tribes may be thoroughly canvassed. The Mikasuki, the numerically largely group, do not so far consider it necessary to to reciprocate.

Also within recent years a recognizable sub-division of the Mikasuki has grown up. This is the group known as the "Trail Indians"; the more progressive and self-assertive souls who have deserted the Everglades to establish themselves in "villages along the Tamiami Trail. Beginning as a purely commercial enterprise, the division has become a matter of political significance to the Mikasuki. The extent of the schism can be judged from the fact that the "Trail Indians" now hold their own religious dances distinct from those of the other Mikasuki.

Although in speaking of the material culture of the Florida Indians the "Trail Indians" can be grouped with the other Seminole, they must be thought of and dealt with as a separate political and social entity. Their greater degree of aggressiveness; their greater willingness to learn and to speak English; their much greater adaptability to whites and to white customs, make them a group to be reckoned with on their on grounds. These are the Indians who can be reached within an hour's drive from Miami. It can safely be said that as they do not represent the whole Mikasuki tribe; still less do they represent the opinion and feeling of the Creek, with whom they have almost no contacts.

The "Trail Indians" are not to be confused with the Indians of both tribes living in the commercial camps in Miami and other tourists centers. Much has been said and written about the evils of the commercial camps, but the fact remains that so long as they continue to supply Indians with food and shelter for a minimum of effort, so long will the Indians continue to live in them.

While the sight of otherwise normal persons exhibiting themselves and their usual daily life as freaks is an unpleasant one to the discriminating observer, it can not be forgotten that in some ways Indians are "born show people". Annual ceremonies, etc., in native Indian life emphasize the spectacular; the participants expect to be watched and commented upon. Exhibitionists exist among all races; it is not to be expected that there should be none among the Indians.

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The commercial camps offer a means of earning a livelihood to Indians who might otherwise be indigent; the aged, the widowed, and the physically weak. That they also offer unparalleled opportunities for the acquirement of bad liquor and venereal diseases surely overweighs their advantages.

In all that has been said until now, the difference between Mikasuki and Creek has beem emphasized. In turning to a consideration of the material culture of the two tribes, the distinction can no longer be drawn. The material culture of the Florida Indian is distinctly and peculiarly Seminole, not Creek or Mikasuki. Its most striking feature is the fact that it is participated in equally by the members of both tribes; that no distinction can be made between Creek material culture on the one hand and Mikasuki on the other.

Whether this homogenity of material culture arises from the environment occupied by both tribes equally for a hundred and fifty years; whether it stems from an aboriginal basic culture; whether it has been developed under press of outside circumstances, would be difficult to say. The fact remains that the two tribal groups share one material culture; that in this respect neither possesses traits which the other does not; that so far as could be observed, techniques and processes are as identical as finished products.

The only distinction which could be drawn; that Mikasuki designs tend to be slightly more delicate, intricate, and subtle than Creek, is too subjective to permit of close examination. In general, standards of taste are as nearly identical as it is humanly possible for them to be.

Superintendent Nash, 3/ writing in 1930, presented a picture of Seminole life that is changed in only one particular to-day. For a hunting culture, the Seminole have substituted a culture supported by CCC-ID. 4/ Complete individualists, they are still intensely practical, and have accepted CCC-ID as making possible an improvement in their economic situation. With that one exception, they are no more touched by white life than they were ten years ago.

There has been apparent a shift in population centers in the course of the ten years. In 1930 the Tamiami Trail had not been completed, and the "Trail Villages" were only beginning to come into existence. As has been seen, they are an established fact to-day; taken for granted by the Seminole themselves and by the white population of Florida.

House types have remained unaltered. In 1930 the Seminole refused to occupy houses constructed for them by the government; in 1940 they continue to do so. Fortunately, for the native house is the most comfortable and convenient that could be constructed for the climate.

3/ Nash, R. survey of the Seminole Indians of Florida.
4/ Civilian Conservation Corps - Indian Division.

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The floor of the house is a board platform, raised about three feet above the ground. This floor furnishes both sitting and sleeping space. The roof is of palmetto thatch, very beautifully and firmly constructed, and weighted down with logs laid parallel to the rafters. Between roof and rafters is a space which is sometimes boarded over, and is always used for storage. When the space is left open, bundles and containers are hung from the rafters; when it has been floored with boards sufficient space is left that articles may be laid on top of the boards, out of reach and out of harm's way.

The sides of the house are open, permitting the passage of a current of air at all times. Blankets or pieces of cotton sheeting may be hung to protect the occupants in a heavy rain, but in general the family simply lets it rain. The weather is warm and the rain is warm, and colds are surprisingly few.

Cook-fires are built on the ground, under palmetto shelters like the roofs of the houses. Although two or three related families may occupy the same clearing, living in what amounts to juxtaposition, each family cooks its own food over its own fire. It may be said now that Seminole life is emphatically not communistic.

This somewhat lengthy exposition of the background of Seminole arts and crafts has been made necessary by the fact that Seminole arts and crafts are Seminole life. The most striking instances of crafts-work are the garments of the people. It is inconceivable, until one has visited Seminole groups, that the gaily colored clothes seen in museums are not like all other gaily colored Indian clothes seen in museums - the holiday attire of to-day, whatever they may have been in the past. As a matter of fact, they are not. They are everyday work clothes, worn in their homes by men and women and children alike.

That is not to say that Seminole dress, in the period of sixty years which has elasped since Clay MacCauley's 5/ study of the tribe in 1880, has not been subject to change in fashion. On the contrary. But it is most important to note that these changes have been produced from within and not from without. The Seminole woman modifies her style of dress for the same reason that any other woman does; she gets tired of one fashion and wants a change.

In 1940, the Seminole woman's dress consists of the following items:

First; the skirt, gathered at the waist-band and falling with increasing fullness to the ground. It trails. It sweeps. It collects dust, dirt, leaves, and sticks, and requires innumerable washings to remain presentable. But it is certainly one of the most graceful and picturesque garments ever worn by women.

5/ MacCauley's, C. The Seminole Indians of Florida.

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Second; the blouse, which covers the upper part of the body from neck to waist. It may have long or short sleeves, depending on individual preference. In either case, the sleeves are full, and are gathered into cuff fitting tightly about the arm, just below the elbow or at the wrist.

Third; the cape. This also covers the upper part of the body, falling from the shoulders to the hips. It completely covers the blouse described above, and conceals the arms and hands. It is made without any opening other than the one at the throat, and is slipped over the head of the wearer. The front of the cape usually bears some extraneous ornaments; old silver pendants being the most striking. For them may be substituted pendants cut from tin or aluminum, or simple dime-store jewelry. Unless commercial brooches are worn, ornaments are secured to the front of the cape with large safety pins, themselves regarded as a form of adornment and sometimes worn alone.

Fourth; the beads. These cover the throat from shoulder to the jawbone. They are large glass beads, and a single "set" of them may weigh twenty-five pounds. They are an integral part of the costume, being put on in the morning when the woman rises, and removed only when she retires for the night. A Seminole woman would no more be seen without her beads than without her skirt; they are essential for covering the only part of her anatomy which would otherwise be exposed to the public view.

The woman's hair-dress is something peculiar to the region. A wide visor of card-board forms its foundation. This is placed across the forehead, usually with a decidely rakish tilt to the right, and is held in place by the hair, which is drawn forward from the nape of the neck and fastened under the inner edge of the visor. Hair and visor together are secured by a row of hair-pins; large shell or gilt ones for choice; arranged in series of symmetrical scallops across the forehead. The whole creation is bound together by a hair-net, which is sometimes beaded in brilliant colors and geometric designs.

A word should be said in passing about the modesty of the Seminole woman's costume. It is probably the most completely concealing dress ever worn by women in North America. As will be seen, it has undergone considerable change and modification in the past sixty years, becoming always more voluminous and concealing. It is questionable whether the changes can be attributed to missionary influence. As a matter of fact, the missionaries of any given denomination have secured so little headway with the Seminole that they might be said to have no influence at all.

In the case of Seminole dress, an apparently increased modesty can be attributed to one of two things: Either to a change in moral outlook or to a change in fashion. In either case, the change has unquestionably come from within.

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To review briefly the history of Florida Seminole dress as worn by women: In 1880 MacCauley 6/ described the women's costume as consisting of a long, full skirt and short blouse with a full collar, or bertha, and long sleeves. The blouse fell to a point just below the breasts, and a considerable gap was left between the bottom of the blouse and the top of the skirt.. The women are spoken of as "continually pulling down their blouses". Beads were worn in abundance, but had not developed into the now popular choker. There were simply strings of beads hung about the neck and falling to the bottom of the bertha. Possibly the weight of the beads helped to keep the blouse in place. The hair was worn with bangs across the forehead, and the remainder drawn up to a cone-shaped knot on the back of the head.

In 1920, according to available photographs, the costume had undergone some modification. The blouse was longer, falling over the hips. It was still long-sleeved, and it still had a bertha. The general effect, as seen in the photographs, was rather that of the costume still worn by Algonkian women; an adaptation of the white "Mother Hubbard" of the 1880's. Bangs were still worn, and the hair was piled loosely in the center of the scalp and covered with a net. In some cases the pile of hair may have been shaped over a "rat". Beads had risen to the ear lobes, but the lower strands still hung loosely over the chest.

In 1930, Nash's 7/ description shows the first emergence of the cape from the bertha, but describes a much shorter garment than that worn to-day since "it met the waist-band of the skirt". Beads had tightened into the now fashionable choker. The woman's hair-dress is not described, but it is inconceivable that so keen an observer would have over-looked the visor, had it been in evidence.

All this is simply the out-line of the woman's costume; the silhouette. It leaves out of consideration the most striking and individual part of it; the decoration.

Present-day Seminole costume is not trimmed with patch-work; it is patch-work. Horizontal bands of designs alternate with strips of plain colors to form the skirt. Designs are sharply angular. As they are produced by tearing material into strips and strips into pieces, and then sewing the pieces together, this is inevitable. Curvilinear designs would require the use of scissors and the construction of applique, which would greatly increase the amount of time required for the production of a garment. As it is, strips and pieces can be torn and sewn together again to produce a finished garment within four days. All sewing, incidently, is done on a hand sewing-machine, and was even in MacCauley's 8/ time. No hand-made garments of any period have been observed.

6/ MacCauley - op.cit.
7/ Nash - op.cit.
8/ MacCauley - op.cit.

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While it is possible, in describing some Indian crafts, to give definite formulae for the use of colors, such a procedure is out of the question here. The Seminole woman is able to state that she conceives every detail of a garment before beginning its construction, but what laws, if any, govern her choice and arrangement of colors, she cannot state. No generalization on the subject is even remotely possible to the white observer.

Patch-work in the woman's costume is used only upon the skirt. Both blouse and cape are made of plain colors. A yoke of color contrasting to that used for the rest of the garment tops the cape, and there are two bands of other colors around its outer margin. Skirt and cape are planned together, and the cape of the costume cannot be worn with the skirt of another. They simply do not "belong". The choice of the beads depends upon the other parts of the costume. Each dress has its own necklace, and it would be impossible to interchange the beads as a whole, although individual strands may be worn in different combinations.

With the past two years another modification in Seminole dress has taken place. This time the change is not in the shape of the costume, but in the material used. Instead of bands of intricate small patterns, carefully planned and constructed, bands of printed material are being used; and instead of narrow pipings of contrasting shades on the strips of plain colors, ric-rac braid has become fashionable. Almost certainly, these changes in materials are dictated by a desire for a simpler and quicker method of dress-making.

The development of the patch-work itself seems to have been a fairly recent matter. MacCauley 9/ does not mention it as a part of either women's or men's dress, and he would surely have described it had he seen it. In the 1920 photographs, referred to above, very simple bands of patch-work about the hem of the woman's skirt and the waist of the man's shirt (still to be described), are visible. By 1930 it had burst into full glory, and Nash 10/ gives a detailed description of both its appearance and its making.

The relationship between Seminole patch-work and the earlier Southeastern applique in ribbon and cotton cloth remains to be clarified. Because of the perishable nature of the materials, most Southeastern costumes of a century ago have vanished, and it is almost impossible to reconstruct from the remaining fragments every detail of dress. Early 19th century specimens of applique from the region still exist, and the resemblance of their geometric designs to those of modern Seminole patch-work is striking. It can be postulated that during the early 19th century period of "dangerous living" the Seminole lost many crafts which they had previously possessed, only to revive them in modified form when the danger seemed past and renewed white contacts again made the necessary materials available to them.

9/ MacCauley - op. cit.
10/ Nash - op. cit.

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There remains to be considered the dress of men. In general it is less spectacular than that of the women, but it is quite as individual. Its degree of variance from the twentieth century American male norm depends, as might be expected, upon the age of the wearer.

Very old men - eighty and upwards - wear a shirt. It is definitely and incontrovertibly a shirt, with a pleated bosom, a neck-band but no collar, and an ordinary shirt tail. The tail ends at the knees, and the view of its termination is unimpended. Over the shirt may be worn a vest discarded by some white man.

Traditionally, the man's head-dress was an elaborately wound turban of colored cloth.11/ This is still occasionally worn. For dress occasions, a sash worn diagonally across the chest maybe added, as may be a neckerchief. This costume varies from that described by MacCauley 12/ as the standard dress of the men only in that it lacks moccasins and leggings.

Men in the late sixties and early seventies also describe their single garment as a shirt. But this is a shirt with a difference. It is made up of the same horizontal bands of plain colors and intricate designs as the women's skirt, and, as far as the hips, is shaped like a long, loose blouse. At the hips a belt is set into a garment, and below this the tail of the shirt flares into a kilt, ending at the knees or slightly below them. Sleeves are long; gathered like the women's, to a tight cuff. A neckerchief and a straw or felt hat complete the dress of an elderly gentlemen. This costume has certainly been worn since 1920, and was probably not the latest fashion then.

Younger men also wear shirts. These are abbreviated editions of the garments described above, without the flaring kilt. They are tucked into a pair of trousers, blue jeans preferably. A cow-boy belt and a Stetson hat are the usual complements of this costume. If the wearer has spent much time among white people, he may add shoes or cow-boy boots if he can get them. This costume also has been worn at least since 1920.

To the man's costume of kilted shirt another garment is added by medicinemen for ceremonial wear. This is a short-sleeved, split-tailed coat slipped on over the shirt and hanging open in front. It is trimmed about the hips, where it flares as the kilt does, with a single band of applique. A wide, flaring collar, cut almost like the earlier bertha of the women's costume, surrounds the neck. The collar is bordered with a small pleated ruffle, and a wider one finishes the skirt of the garment.

Old men, women of any age, and children, customarily go bare-foot. Moccasin-making appears to be a lost craft, and leggings are no longer worn.

11/ MacCauley - op. cit.
12/ MacCauley - op. cit.

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Children are dressed like their elders. Small boys, five years of age or less, wear the kilted shirt; those slightly older wear the short shirt with trousers. Girl babies may be distinguished from boy babies within a few hours after birth by the fact that they wear beads. The cape does not appear until the child begins to walk; from that time on both cape and beads are as essential to the girl's dress as to her mother's.

Conservative older men shave their heads, with the exception of "side burns" in front of the ears and a lock of hair left hanging over the forehead. Younger men wear their hair cut in ordinary white man's fashion. Small boys frequently have their heads shaved like those of old men until they reach seven or eight years of age, and the heads of small girls are sometimes shaved for an equal period. Then the hair is allowed to grow and the period of conventional hair-dressing begins.

All the garments enumerated must spring from white sources, but to trace the precise inspiration for each article of clothing seems a hopeless task. It would be easy enough to say that the women's costume now worn had been developed from garments seen in early visits to Cuba. However, it did not appear until its Cuban equivalent had gone completely out of fashion. If the high choker of beads had become fashionable during the slave-owning period of Seminole history, one might postulate an African origin, but it did not appear until almost sixty years later. The best that one can say is that the Seminole have taken what they wanted of what they saw of white clothing, and have combined the elements in a manner entirely their own. They have established an unique style, and while further modifications will undoubtedly take place, it is to be hoped that they will be that; modifications and not alterations.

Although the costumes of the Seminole are their most conspicuous artistic achievements, they are not the only crafts. Household implements are of the simplest. Of those manufactured in the home, the most important examples are spoons and baskets. Spoons are of the characteristic southern shape, made with sharply angled bowls and handles. They are made of cypress wood, usually as spare-time whittling, by the men, and are well-finished and well constructed.

Men's crafts generally involved some use of wood. A few wooden bowls are made; not so well done as the spoons. Models of dug-out canoes are made both for sale and children's play-things. Within recent years the commercial camps have developed the carving of totem-poles to some extent.

Among the lost chapters in Mikasuki history should be listed their possible connection with the early wood-carvers of Florida. Certainly work in wood reached its highest prehistorical North American development within the peninsula, if specimens now available in museums are to be taken as criteria.

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The silver cape ornaments already described are made by men. A few still practice the craft. Silver is obtained by beating out coins, and designs are cut out in filigree with small chisels. There is some resemblance here, again, to prehistoric Florida art; this time to the punctate negative pottery designs of the west coast.

Baskets are made by the women. With the exception of the substitution of palmetto strips for cane as material, they are identical in shape and styles with the utility baskets of other Southeastern tribes. Three types are made; a large, flat, shallow carrying basket for shelled corn; an almost equally large sifter, of the same shape and proportion as the carrying-basket; and a similar small carrying-basket for corn-meal.

Some attempt had been made by well-meaning white persons to introduce other basket forms to the "Trail Indians", but so far without great success. The worst of the introduced shapes are globular coiled baskets made of grass and sewn with raffia or colored threads, and the worst of these are those surmounted with the head of a Seminole doll.

So far nothing has been said about the most commercially successful Seminole crafts product; the Seminole doll. This is one piece of craftsmanship which is completely non-utilitarian.

Bodies and heads of the dolls are forms of palmetto fibre stuffed with the same material. Hair is made from a piece of black silk, stretched over a miniature card-board visor, for woman dolls. Costumes are exact reproductions of those worn by women or older men.

The history of the Seminole doll, like that of the present-day Seminole costume, is unknown. It probably started as a functional play-thing for children, although no mention of it is made in MacCauley's 13/ report. Nash 14/ speaks of the "making of dolls for sale", but not as if it were an important source of income. Which would imply that within ten years the doll industry has grown by leaps and bounds.

It would not be too much to say that the doll industry furnishes fifty percent of the annual cash income of the Seminole tribe. Stock-raising and CCC-ID largely account for the balance. Hunting, once the principal source of income, has diminished to the vanishing point; there is little more than enough game left to-day to furnish meat for an occassional meal.

One would gather, doll-making being entirely a feminine industry, that this state of affairs might have altered the economic status of women in both groups. It apparently has not. Seminole women have always

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13/ MacCauley - op. cit.
14/ Nash - op. cit.

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been economically independent, and doll-making simply means that they can sit at home and work like ladies, instead of chasing pigs through the under-brush. 15/

Dolls are sold in the "Trail Villages". Dolls are manufactured for sale in the commercial camps. Dolls are traded for gasoline and groceries in every store within reach of a Seminole group. Dolls have descended upon Florida like the locusts upon Egypt; and they are for sale wherever two or three tourists can possibly be gathered together.

In general, these are not the best dolls. In fact, they are usually about as bad as dolls can be. The only thing worse than a bad Seminole doll made by a Seminole is a Seminole doll made in Japan or by a commercial concern.

What becomes of the good dolls? There are plenty of them made. Some pass into the hands of the Government School at Brighton, for sale to tourists or to be used to fill orders received from outside the state. Some are ordered by private individuals directly from the maker; either to be resold or to be used as gifts. A few go to the missionaries, also for resale. But what becomes of the bulk of the good dolls - whether they are submerged in the seas of mediocrity or whether they simply vanish - no man knows.

It is a very simple matter to improve most of the Seminole dolls. Slight changes in body proportion; slight improvements in finishing, are all the efforts needed to turn out a flood of good dolls. It can be done easily through the Government schools, and is, in fact, already being done at Brighton.

What is principally needed at the moment is a discriminating market to provide the stimulus for improvement. As soon as there is available a market which will make the distinction between good and bad dolls and will be willing to pay for the difference in time required for making good ones, just so soon will the general quality improve.

The making of the dolls is not a complex matter. One woman turned out six dozen, completely costumed, in two weeks time. That was not exceptionally quick work for a Seminole woman, and her house-work was not set aside while the dolls were being made. They were made in spare time, at home.

Whether or not the other Seminole crafts products are marketable in large quantities remains to be seen. Blouses like those worn by the younger men might be saleable if certain modifications in shape and finish were made. There is always a slight but steady sale for boat-models, wooden spoons and bowls, and other small wood-carvings. The silver cap ornaments would undoubtedly find a ready sale on the white market if there were more of them and more men who could make them. But at present dolls are booming, and there is no reason why they should not continue to sell well over a period of years.

15/ Nash - op. cit.

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It is almost inevitable that the Seminole will, as time goes on, accept more of white culture and discard more of their own. However, their most striking characteristic, up to the time of writing, is their astonishing maintainance of tribal integrity and identity.

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VII (c) - INDIAN ARTS AND CRAFTS IN THE GREAT LAKES AREA

March 7, 1940.

The following is an account of a preliminary survey of Indian arts and crafts work in the Great Lakes Area, made between January 28 and February 29, 1940.

Work has confined to two States: Wisconsin and Michigan. Time was not available for work in Minnesota, although that State has a large Indian population which is closely related to the tribes of Michigan and Wisconsin.

Indian population in the two States visited is centered on twelve reservations; ten of which are under the control of the Great Lakes Indian Agency as Ashland, Wisconsin. Five reservations under this jurisdiction were visited. Short periods of time were spent on the Menominee and Oneida Reservations. The Winnebago and Ottawa Reservations were not visited.

Under the jurisdiction of the Great Lakes Indian Agency are the Chippewa (or Ojibway) (eight bands) and the Potawatomi (two bands). Separate reservations exist for the Menominee, Oneida, Winnebago, and Ottawa.

Because of the homogeneity of the cultures of the Winnebago, Menominee, Chippewa, Potawatomi, and Ottawa, attention was centered on the Chippewa and Potawatomi. In general, statements concerning the crafts of these tribes apply to others native to the region but not to the Oneida.

The Algonkian-speaking Menominee, Chippewa, Potawatomi, and Ottawa are the most numerous tribes in the area. The Menominee number 1969 persons, located in Shawano and Oconto Counties, Wisconsin. The Chippewa are referred to in the 1930 Bureau of the Census Report as the most numerous of all Algonkian speaking tribes, but exact population figures are not given. Their territory is located in scattered lands throughout Michigan, Wisconsin, and Minnesota. The northern Potawatomi, concentrated in Forest County, Wisconsin, number 288 persons. The Ottawa, located in Emmett, Charlevoix, and Leelanaw Counties, Michigan, number 1745. The Siouan-speaking Winnebago, who include 937, persons, are located in Jackson, Monroe, Shawano, and Wood Counties, Wisconsin. Exact figures for the small band of Iroquoian-speaking Oneida are not available. They are located near Green Bay, Wisconsin.

Within the area a division may be made between those crafts which have survived unchanged from prehistoric and early contact cultures and those which, while similar in designs or techniques to the purely aboriginal crafts, are and have always been dependent on trade materials.

In the first category may be listed textiles of tree and nettle fibres; basketry, matting, porcupine-quill work on both birch-bark and buck skin; work in birch-bark, particularly the making of utility vessels; work in silver, buckskin work, including moccasins and clothing, and wood-work.

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In the second category may be listed ribbon applique, bead-work, and the reproduction in yarns of textiles formerly made from tree fibres. There is the possibility of the introduction of pottery from local clays.

For the development and continuation of the first type of crafts a plentitude, if not an abundance, of native materials is available in the area. Cooperation with the United States Forest Service and with the State Conservation Departments of Michigan and Wisconsin, as well as with the University of Michigan, which institution owns large tracts of forested land, makes available these materials to Indians who desire to use them. Native teachers of all traditional crafts are available. Some training and direction of workers will be needed, in certain cases, to produce marketable articles.

Suspended-warp weaving in nettle fibre, bass-wood bark, and other tree fibres, is probably the distinctive carft of the area. Products in this technique consist of bags, which are used for the storage and preservation of ceremonial objects. The bags run in size from four to twenty-four inches square. On some of them yarn, as a substitute for buffalo-hair cord, is used to produce an imbricated design. Because of the ceremonial character of the use of the bags and the restrictions involved in their making and use, they were never abundant, and are naturally becoming less so. However, some new ones might be produced for museum collections.

Basketry is of two types: woven basketry of wood splints, usually black ash, and coiled basketry of sweet-grass. Splint baskets are made as utility pieces, sweet-grass baskets, while possibly once utilitarian, are now entirely ornamental.

Much of the splint basketry seen now could only be described as decadent. The use of garish commercial dyes and of non-essential decoration produced by folding the splints, combine to produce an article which will have limited sales to that portion of the buying public which has in the past been encouraged to spend its money for non-utilitarian articles.

Splint utility baskets, on the other hand, find a ready sale within the area and should do so in certain outside regions. They are substantial, well-made, and convenient. Some are made with two carrying handles; some with one. Large hampers and clothes baskets are produced. An interesting variant of the usual checker-board weave is the introduction of a simple twill in the making of waste baskets. It is not employed in making other forms.

The weakness of the utility baskets is again the use of too vivid commercial colors. On old baskets, examined in museum collections, stamp decorations on alternate splints had been used with pleasing results. The reintroduction of vegetable dyes and of stamp decoration might produce a more saleable article.

Sweet-grass baskets are often made with coils of sweet-grass starting around a disk of birch-bark, which is sometimes decorated with quill embroidery. Small mats are produced by a similar method. These mats have the appearance of something designed to catch the tourist trade, and museum specimens dating from the

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1870's when the country became a fashionable resort region, were seen. They may have been first suggested by table-mats seen in use in white homes. Few old pieces of sweet-grass basketry have been seen in museums. It is possible that they were not collected; equally possible that, through the association of sweet-grass, as incense, with religious ritual, until recent times they did not exist.

Matting is of two types: Checker-board and twilled mats of cedar-bark, and twined and twilled twined mats of rush. The latter are the more common to-day, and were probably the usual utility mats of earlier periods. Both types of matting are woven with suspended warps, with the difference that in weaving the rush mats the warps may move across one another to form designs; in weaving the cedar-bark mats the warps remain stationary and only the wefts move.

The same materials, with slight variations in weaving techniques, were used to produce utility bags from both rush and cedar-bark. A few women can still make cedar-bark pouches for gathering wild rice; more are familiar with the making of rush bags.

Porcupine-quill embroidery is still employed to ornament both birch-bark and buck-skin. In each case a simple running stitch is generally used, although, to produce variety, the quills may be brought to the surface of the object to be decorated and there knotted, producing an effect similar to that of "French knots" in European embroidery. A similar technique was employed in the early moose-hair embroideries of the area.

At present, the same criticism can be made of porcupine-quill work as of much of the splint basketry, i.e., colors produced from commercial dyes do more harm than good in marketing. A return to simple patterns of stripes or checks in undyed quills, or a revival of vegetable dyes, is needed to produce a more saleable article.

Birch-bark was at one time the great source of material for utility articles, rivalling the prevalent use of raw-hide in the Plains Area. At present, because of the destruction of much of the native timber, only relatively small birch trees are standing, and the size and variety of articles that may be made is limited. Women were interviewed who knew the technique of producing birch-bark transparencies by biting the folded bark; others were familiar with the method of decorating birch-bark vessels by scratching away portions of the outer bark to leave a negative design.

The main production of birch-bark articles is in small novelty pieces for the tourist trade. These are either ornamented with simple quill embroidery; combined with quill and sweet-grass; or left undecorated. Place-cards an nut-cups were among the more attractive of these pieces; napkin-rings embroidered with quill were seen.

The use of silver for jewelry is pre-conquest in this area. Lumps of almost pure silver were found in the abundant copper ore of the region, and

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hammered into beads, arm-bands, etc. The introduction of sheet-metal, both silver and german silver, by the traders, gave a considerable impetus to work in metal, and the industry was well-developed before the beginning of the nineteenth century. Men are still living who can serve as teachers of metal-craft, although they are few in number. Metal-work is not so commonly carried on as in the Plains Area. Work is similar to that produced by Woodland tribes in Oklahoma and Kansas.

Work in buck-skin is plentiful. Sufficient deer are available to ensure as indefinite continuation of the craft. Most buck-skin is smoke-tanned, but the processes of white-tanning are known. Work in white-tanned (bleached) skins could be easily developed, although it is non-traditional to the area. Care must be taken that in haste to obtain a large quantity of skins with which to work none are sent to a commercial tannery. There are sufficient women skilled in tanning available to make it a large-scale industry. Hides so prepared are more satisfactory, durable, and saleable than those which are commercially tanned. It would thus be possible to engage in large-scale production of buck-skin garments, moccasins, etc.

Seven types of moccasins were seen in the field, each with definite marketing possibilities. All were soft-soled, which would seem to make an emphasis on white-tanning (bleaching) desirable, as soft-soled moccasins are generally sold as bed-room slippers and the odour of smoke-tanning is undesirable. Small, flat buck-skin cases, made to hold moccasins in the suitcase while travelling, are a desirable innovation and are easily made.

No sinew-sewn moccasins were seen, all those examined having been made with linen thread. As sinew is available in large quantities wherever there is an abundance of deer-hides, it would probably be desirable to encourage its use. Bead-work on modern moccasins was generally of inferior quality, although some moccasins were seen on which bead-work was combined with black velvet with pleasing results. The increasing difficulty of obtaining beads of good quality should serve to encourage the production of plain and of quill-embroidered moccasins. Either would find a more ready sale than the present poorly beaded specimens.

The use of insets of black velvet as trimming on buck-skin garments other than moccasins is at least eighteenth century in origin. Possibly, judging from old specimens seen in museums, the velvet was introduced to substitute for insets of dyed skin. The art of dyeing hides by any method other than smoking seems to have been entirely lost.

One of the distinctive crafts of the Woodland Area, including the Great Lakes tribes, has always been wood-work. The making of bowls, spoons, and carved ceremonial objects is still carried on. More attention to marketing than to production is needed at present. Special mention should be made of the carved wooden totems used to mark graves, as many of these are in the best tradition of prehistoric American sculpture. However, by their nature, they will never be available for the market. Utility pieces decorated in the same style with effigy handles, etc., are obtainable.

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Under the heading of crafts made with introduced materials the most striking pieces are those in which commercial yarns, sometimes respun on the thigh, are used as substitutes for buffalo-hair yarn, tree and nettle fibres, etc. Most interesting are the small bags to hold any small articles that are to be stored in the home. Some attempt has been made to develop these for the white market, but those seen were lacking in finish. With some slight attention to finishing, they should be among the most easily marketed products of the area.

Ribbon applique, as a native craft, probably started in this area. Materials were obtained from the French traders. Here the art has reached its highest stage of development. Both floral and geometric patterns are used. The geometric work in particular, combining great complexity with exquisite delicacy, is among the finest work produced by Woodland tribes anywhere. Unfortunately the art has been allowed to decline through lack of suitable materials, and no sustained effort to provide substitute materials of good quality has been made. Attempts have been started to produce ribbon designs in thin cottons and woolens, with an eye to producing both modern garments and pieces which could be used in interior decoration. Results were, in general, encouraging. Here again the principal attention must be to improvement of finish, keeping in mind the best white standards in dressmaking.

Bead-work, at one time one of the finest arts of the area, has declined sadly. There is much difficulty in obtaining good beads; the principal source of supply is a commercial house which furnishes "instruction sheets" with each order of beads. The following of these instructions has had a disasterous effect on bead-work. Beads used in reproductions of old patterns were generally too large for the designs and were of poor colors. While much of the finest bead-work of North America has originated in this area, it might be desirable to urge its discontinuance entirely and to substitute quill-work. Were beads of good quality and good colors available, or likely to become so at an early date, it would be a different matter, but under the existing circumstances, bead-work is a drug on the market.

Dolls are made throughout the area and in general were of attractive design, good proportions, carefully costumed, and saleable in their present form. Undoubtedly the best seen were the corn-husk dolls made by the Oneida, which were unusually attractive and substantially made. Assistance in marketing is all that is needed here.

The discovery of clay suitable for the making of pottery on the Bad River Reservation, near Ashland, may lead to the development of a local Indian pottery industry. If this is to be attempted, it should be under the close supervision of some one who has both taste and a knowledge of the pottery market. Otherwise the fiascos attending the introduction of pottery to non-pottery-making tribes in other areas will be repeated. If pottery is to be made, it should be made solely for sale on the white market, and with no illusions about "creating" or "reviving" a "native" craft which has been dead for two hundred years and was never particularly good.

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Throughout the area, in all reservations, homes, and shops visited, some articles of the "gadget" type were being produced and offered for sale. Most of them were rabbits' foot solls; a few were birch-bark moccasins or canoes to be worn on the lapel. In general, the "gadgets" seen were of inferior quality and higher price than similar articles in other areas.

In spite of the long white contact of these tribes, it should be observed that acculturation is by no means complete. The old mide religion flourishes in certain groups. Peyote, long accepted by the Winnebago, is gaining an ever-firmer foot-hold among the other tribes. Certain persons were interviewed who spoke no English. Craft work, while scantily displayed for sale with sales items of low quality, can still be found which is as fine as any ever produced within the area. As in many places, the fine pieces are made for home consumption and only low-grade material reaches the local market.

This is generally true in all areas having Indian populations outside the Southwest. Even with a degree of acculturation higher than that of the Great Lakes tribes, Indian groups are nearly always found to have preserved certain aspects of their material cultures simply because no adequate substitutes are to be found in white life. As these are principally utility pieces of small use to anyone outside the group, their marketability may be small in comparison with the integrity of their craftsmanship. It is of interest to note that any tribe which still includes native food-stuffs in its domestic economy, will also preserve the articles necessary for their preparation.

In the great Lakes, therefore, it is scarcely astonishing that there should be a flourishing industry in the manufacture of utility articles, for here the preparation and sale of wild foods is an important item in the economy of the region. While, with the passage of time and the destruction of natural resources, it may diminish in importance, at present it ranks large. It is not its least striking feature that it has served as a preservative for crafts which might otherwise have been lost.

In outlining any plan of procedure for crafts work in either Michigan or Wisconsin, work with the State conservation departments is of paramount importance. A survey of the sources of native materials, made by trained naturalists in collaboration with Indians, is imperative before beginning any crafts work using native materials. Since the States are making a conscientious effort to preserve their forests, wild life, etc., nothing should be done in the field of native crafts without their complete cooperation. It is indeed a blessing, all things considered, that porcupines are ranked as destructive pests, and a bounty paid for killing them.

In working with the Great Lakes tribes, several institutions outside the Indian Service were found to be responsive and cooperative. Local museums, women's clubs, and Chambers of Commerce were found to be more than willing to sponsor exhibitions and sales of arts and crafts work. In fact more such exhibitions are requested than can be supplied. The demand for after-luncheon speakers, too, is large.

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One is not, therefore, working with a white population which in unconscious of its Indian neighbors as separate group entities. The field is ready for great expansion in the local marketing of crafts, and, through the museums, for extension of educational activities.

Local markets now available for Indian crafts in the Great Lakes area are of three types, which should be separately considered. It is to be borne in mind that the area offers considerable recreational facilities, and that it is within over-night reach by train, or within one day's driving reach, of several large cities. This leads to a fluctuation of white populations comparable to that to be observed in the southwestern states.

Largely because of the increasing numbers of tourists who spend a week-end, or at most a week, in the area, there has been a tendency in the past to cheapen such crafts as were offered for sale to whites; to make a single sale with no hope or expectation of repetition. It is the same situation as exists elsewhere; the tourist is paying to buy an article from an Indian; not for the article itself. Small items of low cost are not to be despised and there is no reason to discontinue their production. It is, however, possible to make such items utilitarian in character, and to sell more than one to a purchaser over a period of years. In this connection should be mentioned the small birch-bark nut-cups and place-cards already referred to. Small items of silver should also sell well in the tourist market. Any of these articles can be produced at less expense than the beaded objects now being sold, and are therefore economically more desirable. It is too rarely taken into consideration that any bead-work involves a considerable initial out-lay for the purchase of materials. When an article which has cost six cents in materials is sold for four cents, not only is the maker not being paid for the time of making, but is losing money on a cash investment.

Baskets, both splint and sweet-grass, and birch-bark boxes, sell well on the tourist market, both because of their utilitarian value and because they are characteristic of the area. Large splint baskets, particularly market and lunch baskets, are desirable. The much beladen tourist, steadily filling his automobile with more and more small articles as he travels, is at a loss for containers.

A second division of the local market is those persons who maintain summer homes in the area. These are persons interested more in articles which can be used for the decoration of rustic interiors than in smaller and more portable items. Good sales can be found in this market for the large baskets mentioned above, for rush and cedar-bark mats, for not-too-rustic furniture, for reproductions of ribbon designs in cottons and woolens, to be used as table-runners, wall-hangings, etc., and for large birch-bark and wooden utensils. Moccasins and buck-skin clothing would probably sell well on this market.

The third division of the local market is the winter sports enthusiasts. These persons usually come by train from the cities, spend week-ends in the area, and return to the cities. They are comparatively well-to-do, or they would not be able to make such trips at all. All articles of clothing: buck-skin, cloth,

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and yarn, should sell well on this market. A special effort should be made to develop adaptations of ribbon applique designs to modern clothing, as on caps, blouses, jackets, etc., for this market. Considerable care must be taken, however, to insure that clothing is made of good materials, that the designs are not obtrusively "Indian"; that all garments are well-designed, and that all are well-finished. It may be said in passing that tailoring and construction of garments in this area are not generally as well-adapted to white taste, although more becoming to the average white wearer, than in the Plains Area. Style must be developed if the articles are to sell well.

So little material from the region has been marketed outside the locale that it is difficult to say at this time just what articles will be generally saleable. Basing a statement on marketing experience with similar material from other localities, it may be said that the following articles have good sales possibilities: yarn bags, yarn belts, quill boxes, ribbon applique, wooden utensils, rush and cedar-bark mats, birch-bark containers, modern adaptations of old techniques to clothing and decorative articles, fine moccasins, quill-work on buck-skin, braided quill-work, and very fine reproductions of the best old beaded pieces.

It must be borne in mind that no Indian crafts are without competition. The scattering of tribes has had the effect of isolating groups once contiguous, without destroying the total crafts in any group so situated. It is therefore difficult or impossible, in the eastern United States, to speak of any tribe as having a monopoly on a given type of work. This is not to consider competition from other groups of crafts workers within the United States and abroad. Crafts work of any people is folk art, and all folk arts must compete with one another for the discriminating market.

During the course of survey plans for production and marketing were discussed with the local tribal councils of the Lac du Flambeau and L'Anse bands of Chippewa. Each group has an organized credit association and capable crafts workers. Each group also has available a considerable amount of native crafts materials. Marketing within the locality might be carried on at Lac du Flambeau, the products of both bands being brought there for sale. Certainly at present L'Anse is too remote from all markets to be considered as a sales center.

Marketing and production plans discussed both with agency personnel and with tribal councils resulted in the following schedule:

1. A full-time arts and crafts field worker, to be employed by the government, to encourage production, find markets, direct the keeping of records and payment of workers, and to assist in the establishment of standards of marketability.

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2. Part-time assistance from Indian Service field employees on the various reservations. On each reservation one employee should be designated to assist in this work at such times as the arts and crafts field worker is not actually on the reservation. Confidence of the Indians is too hard to establish and too easily lost to leave it in the hands of a person whom the Indians may see only once or twice a month. Someone whom they know; who belongs within their concept of the community, should be available to them at all times.

3. Tribal arts and crafts committees, consisting of one member of the tribal council of each reservation and of at least two competent crafts workers, should be established to work with the above named government employees, particularly in the setting of standards and in their application to articles offered for sale. This should ultimately lead to the development of an area-wide arts and crafts council, functioning for the same purposes, and to the avoidance of unnecessary competition.

4. Government loans should be made to the tribal councils for the purchase and marketing of finished crafts articles. It is to be clearly understood that these are to be loans to the groups and that they must be repaid; therefore funds should not be invested in unsaleable articles, or in articles that have no "return appeal."

5. All payments to the workers should be made by check, for finished articles of high quality. These articles should be selected by the two government employees already named, working with the local arts and crafts committees. Two signatures, one of a committee member, and one of a government employee, should be required on each check.

6. A central sales distribution agency to be established at some point in the territory, probably at Lac du Flambeau. Funds are available for the construction of a building to be used as a storage warehouse, sales room, laboratory, and local museum. For this reason it seems better to select Lac du Flambeau than L'Anse as the sales center.

7. All shipments to outside markets and all contacts with local markets to be made from the distributing point by the arts and crafts field worker.

8. Assistance to be accepted from the W.P.A. in teaching and experimental projects. Production projects, which pay beginners more for learning crafts than experienced workers can secure for finished products, to be discouraged.

9. Adequate laboratory space to be provided at the distributing point for experimentation with dyes, techniques, materials, etc.

10. Local museums and sales outlets to be encouraged as giving necessary low-cost advertising and having a definite educational value for Indian school pupils. Two good collections are available for purchase within the area.

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11. A trade-mark for work produced in the area should be developed, to be attached to every article sold before shipping. This will serve to protect both producer and consumer. In developing sales within the locality, every effort should be made to discourage Indians from under-selling local dealers in Indian goods, for their own protection.

12. If sales are made over the counter at the distributing center, the articles should be priced at retail and not wholesale. If the manager or other employee of the crafts council working at the sales center is on a commission basis this will be to his advantage; if not, the difference can be applied to the revolving fund for the amortization of the loan.

(Sgd) Alice L. Marriott

Specialist in Indian Arts and Crafts;

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CRAFTS OF WOODLAND INDIANS IN GREAT LAKES AREA

(Prepared by - Alice L. Marriott)

Textiles:

1. Using Native Materials Only
    a. Rush mats made with bass-wood weft
    b. Bags made of nettle fibre
    c. Bags made of bass-wood
    d. Mats and bags made of cedar bark
2. Using Native Mateirls in part
    a. Bags made with nettle-fibre warp and yarn weft
    b. Rush mats made with gunny sack yarn as weft

Baskets:

1. Utility Baskets made of black ash splints
    a. Shopping baskets
    b. Market baskets
    c. Lunch baskets
    d. Clothes baskets
    e. Clothes hampers
    f. Lunch hampers
    g. Waste baskets
2. Ornamental Baskets made of black ash splints
    a. Sewing baskets
    b. Handkerchief baskets
    c. Darning baskets
    d. Hand-bag baskets
    e. Crocheting baskets

Birch-bark work:

1. Utility pieces
    a. Sap-buckets
    b. Sto rage containers
    c. Carrying baskets
2. Ornamental pieces
    a. Quill-embroidered boxes
    b. Place-cards
    c. Nut-cups
    d. Center-pieces

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Silver-work:

Buttons or brooches, bracelets, rings, earrings, neck-tie slides, pendants

Bead-work

1. Diagonal weave without a loom

   Necklaces, head-bands, bracelets

2. Loom work:

   Belts, necklaces, bracelets, Bags, head-bands, cigarette-cases

Buckskin work:

1. With porcupine-quill embroidery:

   a. Moccasins
   b. Coats
   c. Purses
   d. Belts

2. With bead embroidery:
   (same as above)

Porcupine-quill work:

1. On birch-bark
   (see under birch-bark)

2. On buckskin
   (see under buckskin)

Ribbon-work:

1. Original uses:

   a. Blanket borders
   b. Legging borders
   c. Skirt borders
   d. Moccasin flaps
   e. Trimming on dance costumes

2. Modern adaptations:

   a. Sport blouses
   b. Sport caps

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c. Evening wraps
d. Evening dresses
e. Purses
f. Afghans
g. Table-runners
h. Wall-hangings
i. Drapery borders

Sweet-Grass baskets:

1. Alone
   With birch-bark
   With birch-bark and quill

Wooden implements:

Bowls, spoons, ladles, trays

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VII (d) - REPORT ON VISIT TO CHEROKEE, NORTH CAROLINA

(June 18 - 20, 1938)

The production of handicrafts by the Eastern Cherokee today can be divided into three main branches---Basketry, woodwork, and pottery.

Cherokee basketry is still practiced with great skill and this activity is fairly widespread. Three types of baskets are being made today--Split-cane baskets, splint baskets, and honeysuckle baskets. The main outlet for this, as well as for all other Cherokee arts, is at present the tourist trade, and especially that part of the trade created by the increasing popularity of travel through the Great Smoky National Park. The basketry on sale in the numerous tourist shops is of fairly good quality. Some shops located on the reservation are especially discriminating and carry only the work of the best basket weavers. According to information obtained locally, the traders can not get enough material to supply the demand and are absorbing all of the contemporary production. This statement has to be taken with a grain of salt, because only a few of the traders with better resources are capable of storing up baskets during the winter months, which means that they constitute for the basket weavers a ready market only immediately before the opening of the tourist season and during the tourist season.

It seems, therefore, that there is need either for finding a market away from the locale that will be open to the basket weaver during the whole year, or for creating an organization that could absorb the production whenever the basket maker is able to produce goods and could store them until the season opens. I believe that the first of these alternatives is the more practicable at present, because it does not necessitate capital, nor does it involve problems of a complicated tribal organization. Samples of baskets in different sizes and with different designs will be acquired by the Board and shown to various stores, in an attempt to create a city market independent of the seasons.

The merchandising situation of the Cherokee pottery is very much the same as that of the basketry. All pottery produced now is being absorbed by the tourist trade, but during the rest of the year only a few of the traders can afford to accumulate stock. The nature of the pottery as produced at present, makes it difficult to attempt its sale outside the locale. As with all Indian pottery, it does not hold water and is therefore of limited practical use, and its appeal is definitely less marked than that of the pottery of the southwest.

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It is believed that the pottery in its present state can only be marketed on or near the Cherokee Reservation, where it sells largely due to its association with the locale. Attempts will be made to find more interesting forms among old pieces at present in museums and private collections, to see if a pottery of more universal appeal can be developed.

The Cherokee wood-carving is technically well executed, but has lost much of its native character. Animal figures are being produced that do not belong either to Indian lore or even to the country. The subjects most popular now are Scotties, dachshunds, corn-fed Iowa pigs, and occasional elephants. It has been suggested that one of the best carvers execute a set of local animals, both domestic and wild, such as hounds, razorback pigs, chipmunks, deer, etc. It has also been suggested that a search be made locally for some of the old wooden bowls decorated with animal figures which may well be used as a model for food dishes, salad bowls, or table centers, with a definite local character.

It was recommended further that samples be made of divers other artifacts which are still in local use but which have never been brought to the attention of the market. Especially along the line of sporting goods, for boys' out-of-doors activities, the Cherokee seem to have promising material. The making of a Cherokee sport set for boys' camps, for example, containing bow and arrows, blowgun, fishing creel, horse-hair fishing line, slingshot, and Indian ball game racquet, might prove a pretty good sales article.

Weaving has not been included among the above-mentioned Cherokee arts and crafts, because it is not a living art on the reservation. It seems that spinning wheels are still in use in some of the homes, but no evidence was found of the use of looms. The weaving department at the school in Cherokee, however, has made some successful efforts to create a production of utilitarian articles, such as towels and doilies, with borders taken from basketry designs. An effort will be made to find a market for this type of work in gift shops that carry hand-woven linen.

The tourist trade, as has been stated before, absorbs almost all of the production during the tourist season. The need, therefore, seems to be primarily for an additional permanent market and for a place where experiments can be carried on to improve quality and increase the variety of products. Such experiments can best be carried on at the school in Cherokee. The school has at its disposal the services of one of the best basket makers, of a very gifted carver,

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and of a fine potter, and could exert a great deal of influence both by creating better products and by finding new outlets. In this endeavor the Arts and Crafts Board will cooperate in an advisory capacity. The arts and crafts students of the school have formed a club that seems to present, for the moment, the best unit for carrying on this work which should comprise the activities of both a laboratory and a clearing house.

René d'Harnoncourt
General Manager

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June 1, 1938

VII (e) - REPORT ON TRIP TO ALASKA, by René d'Harnoncourt
May, 1938

At present Indian arts and crafts work in Southeastern Alaska is almost entirely made for the tourist trade, with exception of a few items, such as Chilkat blankets, dug-out canoes, and occasional garments or moccasions. Here again, as on most reservations in the States, those pieces that are made for home consumption are, as a rule, of the finest quality and in no way inferior to the work produced by former generations.

Of all the villages we visited, Klukwan is the most isolated and, therefore, produces a relatively high percentage of this quality work. During our short visit there, we found two men at work constructing canoes, and were told that the majority of canoes used locally were still locally made. We also found three weavers at work on Chilkat blankets, and two blankets that had been finished during the last few weeks. Of those five blankets, at least two were made to be given to local Indian residents, while the others were on sale. It should be mentioned here, however, that none of the blankets on sale had been made for specific traders, so that the possibility of their remaining eventually in the village still exists. In the same village we saw several pieces of beadwork that either had been recently finished or were still being worked on. Most of this beadwork was intended for white trade; but some of the best finished pieces were objects for Indian use, such as dance bags, that would have but a slight chance to sell on the tourist market. We also saw some carved potlatch dishes and spoons, and were informed that at least one man carried on the silversmith tradition.

Of six houses visited, four contained the carved house posts that had been saved by their owners from their original homes, and in two houses the painted partition walls of the former dwelling of the family were preserved. The importance of quality work along traditional lines in Klukwan became evident not only from the careful preservation of the old pieces and from the high standards of the present production, but showed clearly in the conversations held with different villagers. Almost everybody spoken to emphasized the importance of doing work the "right" way, and the fear of people that the old arts may deteriorate or disappear was heard everywhere.

Klukwan is a small community, and the teacher's wife is the only non-Indian person living there. Mr. Perkins himself is a Tlingit from Sitka.

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Slightly less isolated than Klukwan is the village of Hydaburg. This village is surrounded by canneries and nearer the main-traveled road. With the exception of dug-out canoes, no art is definitely practiced for local consumption.

Hydaburg is inhabited by members of the Haida Tribe, who have moved there from several now deserted villages nearby. This may account for the fact that we saw no house posts or painted walls preserved there. Most monumental carvings, totem poles, and grave poles, as well as the large paintings, were left in the original villages; but the people of Hydaburg talk of them as their personal possessions. Every home we visited had a number of fine old pieces of Haida art to show, and the interest of people in those pieces was just as alive as it was in Klukwan. Especially two older men, _____ Davis and John Wallace, who had participated in the old times in the carving of some monumental poles, were exceedingly interested in carrying on the old-style work. Wallace carved a 45-foot pole for the Waterfall Cannery last year. Both men, however, have lost the steadiness of hand demanded for the purposes and have adopted an indiscriminating method of painting their work, which of course may be a concession to the taste of the white client or trader. The beadwork produced in Hydaburg is commercial in character, but of fine quality. Their basketry is not too good. There are but very few white people living in Hydaburg.

Quite a different situation can be found in those communities that are tourist centers and that have predominant white populations. Sitka and Ketchikan present two good examples of this type of community.

Sitka, being visited only by the more expensive tours and quite conscious of its historic appeal, has fewer but more selected visitors than Ketchikan. Its Indian population seemed to me to be more separated in its life and activities from the white townsmen, and the few shops dealing in Indian goods were more aware of the merit of quality. The fact that the town boasts a park that has as its main attraction a collection of totem poles should also have some influence on the people's attitude. The school has engaged a young native carver of considerable ability to conduct an optional course in totem-pole carving after school hours. The fact that this course is well attended proves the interest in the subject. The attitude of the old people to their art is very similar to that found in Hydaburg; the number of old pieces kept in the homes is very considerable too; but here, for the first time, traces can be found of the existence of a new aesthetic attitude among the younger people, replacing the purely traditional values of Indian arts and crafts by artistic ones.

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In Ketchikan this replacement of values leans of course more to the purely commercial side. Ketchikan has several pretty large stores. It is a stopping point for all boats coming from Seattle and the second largest community in southeastern Alaska.

The principal of the school has made a definite effort to encourage the production of better quality Indian goods and has developed among students as well as grownups an output of these wares that satisfies the better class of tourists.

The situation amont the Alaskan Eskimos, I am informed, is quite different. Their main production consists of fur goods and ivory. Almost all fur goods are still universally used by the Eskimo himself, and there is very little direct contact between trader and producer, as most goods are produced in relatively isolated communities.

Mr. V. R. Farrell, who has been for five years principal of the school at Nome, has developed the old traditional garments in such a way that they are now adapted to the use of the white man and yet keep their native characteristics. He also has successfully widened the market for ivory goods.

Among the dealers in Indian goods in Alaska very few can be found who show any appreciation of good craftsmanship; and, with one exception, those who are discriminating are interested in old pieces. This means that the contemporary craftsman can not expect much encouragement from the traders. The two main sources of competition for the Alaskan Indian and Eskimo artisan are the Indian-style products imported from Japan and those made in Seattle with labor-saving devices. These latter articles are made under white supervision by Indians of the State of Washington and carry therefore a label, "Indian-made".

Concerning the Japanese importations, I am under the impression that their importance as a danger to the Alaskan production is somewhat overrated. I have been told, without exception, by all traders with whom I talked, that the sales for the higher-priced Japanese imitations have fallen considerably during the last few years, but that the sales in the very low-priced class--15 and 25 cent items--are still worth while even now, when public opinion makes the sale of Japanese goods difficult.

I do not believe that the Alaskan Indian can profitably produce at such low prices anything comparable with the imported Japanese goods. In most places no effort is made to represent Japanese goods as Alaskan Indian-made, and I understand that most tourists who purchase them

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know their origin, but hope that the people to whom they plan to give them "won't know the difference". Many of these goods are stamped plainly "Made in Japan". The very low price of these articles makes it seem impossible to compete with them in hand-made products, and the only measures that may be of help in restricting their sales are:

(1) Education of the public through propaganda.

(2) Further enforcement of labeling of Japanese goods, and, if possible, segregation to one specific space in the store.

(3) Prohibition of importation and sale (if possible).

(4) Creating of a Government label for Alaskan-made Indian goods.

The situation concerning the objects made in Seattle seems to me much more serious, due to the fact that Indians (from the States) participate in their production, and that their style of work more nearly copies the Alaskan style. Even the tourist who wishes to buy the genuine article is easily misled. A discriminating person can readily recognize these imitations, which are lacking much of the character that can only be produced in an all hand-made piece. Nevertheless, many people are misled, and Alaskan carving is often underrated by customers who are shown this inferior product. Here again, the best protective measure seems to be education of the public and creation of a label for Alaskan hand-made Indian products.

Summing up the arts and crafts situation in Alaska, it seems to me that the two following needs become apparent:

1. Stimulation, guidance, and protection of that work done at present by Alaskan Indians and Eskimos which satisfies the needs of the local tourist market.

2. Stimulation of a supplementary production of high-class merchandise for the discriminating market, to establish a reputation of fine craftsmanship for Alaskan goods and to give the best artists an opportunity to exploit their abilities.

To gain this end, the following measures are proposed:

A. Creation of a mark to distinguish all hand-made Alaskan Indian or Eskimo work from imported imitations. This

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mark should not be a quality mark, but simply a certificate that the product--

(a) Is made by an Alaskan Indian or by an Eskimo.

(b) Is hand-made under conditions not resembling a workshop or factory system.

(c) Is made of materials obtained locally (with specific exceptions).

This work should consist of a rubber stamp to be applied directly to the object, or in the case of basketry, fabrics, and furs, of a label attached to the object by a wire caught in a lead seal. It should read:

HAND-MADE ALASKAN INDIAN U S INDIAN ARTS & CRAFTS BOARD	or	HAND-MADE ESKIMO U S INDIAN ARTS & CRAFTS BOARD

On small pieces, such as ivory figures, this stamp may be replaced by a small one reading "U.S. Eskimo" or "U.S. Alaskan Indian".

Due to the fact that the Indian and Eskimo population of Alaska is living in towns and villages, it will be possible to create in each community a committee of three, headed by a Government representative in charge of stamping the products.

B. Creation of labels for quality work.

It is proposed to organize local arts and crafts committees, consisting of three or more craftsmen in each village and a Government representative. These committees are to select only the finest work to be labeled, and are to sign each label with their signature or mark. The label itself is to contain a detailed description of the product, as suggested below:

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O K L U K W A N O

ALASKA

Arts and Crafts Committee
sponsored by
The Indian Arts & Crafts Board

Name of product	Chilkat Blanket
Name of maker	Mary Johnson
Raw materials used	Hand-spun Mountain Goat Wool Cedar Bark Dyes
Technic	Woven on .....
Special Remarks	Design of Raven Killer Whale
.....	.....
	.....

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VIII - STANDARDS OF GENUINENESS AND QUALITY OF INDIAN CRAFTS ESTABLISHED BY THE INDIAN ARTS AND CRAFTS BOARD

After a preliminary survey has been made of a tribe or region by a Board representative, it often becomes apparent that the Indians have little protection against imitations of their work, or that articles of excellent and of inferior quality are being sold together under the name "Indian work". In order to protect the Indian workers, the Indian Arts and Crafts Board has in some cases set up standards of genuineness and quality and has placed an official mark on articles which meet these standards. Thus, the purchaser is assured of getting work of high quality; the workers are protected against imitators; and higher prices can be secured for work of high quality, an incentive to improved production.

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VIII (a) - REGULATIONS FOR USE OF GOVERNMENT MARK ON NAVAJO, PUEBLO, AND HOPI SILVER

The following regulations governing the use of Government trade-marks of genuineness and quality for Indian products are promulgated pursuant to sections 2 and 3 of the act of August 27, 1935 (49 Stat. 891; U. S. C., title 25, secs. 305a, 305b).

The use of Government trade-marks in an unauthorized manner, or the colorable imitation of such marks, is subject to the criminal penalties imposed by section 5 of the said act.

1. All dies used to mark silver will be provided by and owned by the Indian Arts and Crafts Board.

2. For the present the Indian Arts and Crafts Board reserves to itself the sole right to judge what silver complying with its standards shall bear the Government mark. All such marking of silver shall, for the present, be done by an agent of the Indian Arts and Crafts Board.

3. No piece of silver, though made in compliance with the standards set forth by the Indian Arts and Crafts Board, shall bear the Government mark unless:

(a) Its weight is substantially in accord with Indian usage and custom.
(b) Its design elements are substantially in accord with Indian usage and tradition.
(c) Its workmanship is substantially that expected in good hand craftmanship.

4. Dies are marked with name of tribe. A Navajo stamp will be used where the maker is a Navajo Indian; similarly, for Zuni, Hopi, and Rio Grande Pueblo.

5. All dies will be numbered, and each wholesaler or dealer will be held responsible for any violation of standards in silver that bears his mark. Until such time as the Board relinquishes its sole right to mark silver, the responsibility of the dealer for whom silver is marked will be confined to misrepresentations as to quality of silver and of stones used for ornament and to methods of production.

6. In addition to silver currently made in compliance with the standards of the Indian Arts and Crafts Board, other silver products made prior to the promulgation of these regulations may be stamped, provided the maker thereof is known to be an Indian, and the product satisfies the requirements in paragraph 3.

7. Any dealer offering for sale silver bearing the Government mark may, if he wishes, attach to silver so marked a label or ticket calling attention to the Government mark.

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8. Every dealer offering for sale silver bearing the Government mark shall display in a prominent place a placard setting forth the standards and these regulations, such placard to be furnished by the Indian Arts and Crafts Board.

Promulgated by the Indian Arts and Crafts Board on March 10, 1937.

John Collier, Chairman.

Approved April 2, 1937.
Harold L. Ickes,
Secretary of the Interior.

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VII (b) - OFFICIAL STATEMENT BY THE INDIAN ARTS AND CRAFTS BOARD CONCERNING ITS REGULATIONS FOR THE USE OF GOVERNMENT MARKS ON NAVAJO, PUEBLO, AND HOPI SILVER

In announcing its standards for the Government mark for Navajo, Pueblo, and Hopi silver and turguoise products, the Indian Arts and Crafts Board makes the following statement:

Navajo, Hopi, and Pueblo silverwork, as an art and as a product with a "quality" market, has been overwhelmed by machine production. The Indian craftsman, struggling to compete in price with the machine-made and factory-made imitations, has in turn been forced to adopt a machine technique, while at the same time his wages or earnings have been depressed to the "sweat-shop" level. Quality has been sacrificed to that extreme where Indian jewelry has become hardly more than a curio or a souvenir.

There is being produced, though in relatively small quantity, Indian silver and turquoise work as fine as ever produced in the older days. And there are many Indian craftsmen who, if a quality market can be restored, will eagerly and capably produce work as good as the best of earlier times.

They cannot, however, product it in price competition with factory output, machine output, and "bench-work" semimachine output.

The Arts and Crafts Board has studied the situation thoroughly and has sought the counsel of Indians, of Indian traders, and of specialists in the marketing of craft products. The Board has reached the conclusion that the Government mark should be applied only to the finest quality of wholly genuine, truly hand-fashioned, and authentic Indian silver and turquoise products.

Use of the Government mark is not obligatory on any Indian, any factory, or any merchant. The Board has no power or purpose to forbid such production by time-saving methods and with machine stereotyped and stinted materials as now supplies the curio market. But for that production which is worthy of a fine Indian tradition, the Board will make available the Government certificate of genuineness and of quality; and the Board will seek to widen the existing "quality" market and to find new markets for such output as deserves the Government mark. In the measure of its success, the Board will help to bring about a larger reward for a greater number of Indian craftsmen, and to save from destruction a noble, historic art, which under right conditions can have a long future.

March 9, 1937. John Collier, Chairman.

(Over)

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STANDARDS FOR NAVAJO, PUEBLO, AND HOPI SILVER AND TURQUOISE PRODUCTS

Subject to the detailed requirements that follow, the Government stamp shall be affixed only to work individually produced and to work entirely hand-made. No object produced under conditions resembling a bench-work system, and no object in whose manufacture any power-driven machinery has been used, shall be eligible for the use of the Government stamp.

In detail, Indian silver objects, to merit the Government stamp of genuineness, must meet the following specifications:

(1) Material.--Silver slugs of 1 ounce wight or other silver objects may be used, provided their fineness is at least 900; and provided further, that no silver sheet shall be used. Unless cast, the slug or other object is to be hand hammered to thickness and shape desired. The only exceptions here are pins on brooches or similar objects; ear screws for ear rings; backs for tie clasps and chain, which may be of silver of different fineness and mechanically made.

(2) Dies.--Dies used are to be entirely hand-made, with no tool more mechanical than hand tools and vise. Dies shall contain only a single element of the design.

(3) Application of dies.--Dies are to be applied to the object with the aid of nothing except hand tools.

(4) Applique elements in design.--All such parts of the ornament are to be hand-made. If wire is used, it is to be hand-made with no tool other than a hand-made draw plate. These requirements apply to the boxes for stone used in the design.

(5) Stone for ornamentation.--In addition to turquoise, the use of other local stone is permitted. Turquoise, if used, must be genuine stone, uncolored by any artificial means.

(6) Cutting of stone.--All stone used, including turquoise, is to be hand-cut and polished. This permits the use of hand-or foot-driven wheels.

(7) Finish.--All silver is to be hand polished.

For the present the Arts and Crafts Board reserves to itself the sole right to determine what silver, complying with the official standards, shall be stamped with the Government mark.

John Collier, Chairman.

Approved March 9, 1937.
Harold L. Ickes,
Secretary of the Interior.

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VIII (c) - Information sheet made available to dealers carrying silver marked with the Board's stamp of genuineness and quality.

WHAT IT MEANS TO FIND THE MARK OR LABEL
of the
INDIAN ARTS AND CRAFTS BOARD
on a
PIECE OF NAVAJO, PUEBLO, OR HOPI SILVER

Navajo, Pueblo, and Hopi silverwork is today unquestionably one of the best known products of Indian art in the United States. This craft was introduced among the Indians of the southwest by Spanish-Americans around the middle of the nineteenth century; but, in spite of its foreign origin, it has become one of the most typically Indian art forms. After a short apprenticeship with his early Spanish-American teacher, the Indian silversmith rapidly began to modify the Spanish designs to suit his own taste, until the art became entirely his own.

The reason for his assimilation of a foreign craft was that the Indian silversmith not only learned how to work silver, but also learned how to use it. Especially among the Navajo, silver jewelry became soon an important and indispensable part of life. It was his best beloved adornment, his most convenient form of currency, and his savings account.

This silverwork, made by the Indian for the Indian, had the beauty of all art that is made to fill a genuine need of its own creator. It is characterized by substantial weight and the boldness and simplicity of its design. Those same characteristics also apply to the manner in which turquoise is used for the adornment of such jewelry.

Indian silver jewelry was always admired by the white visitor to the southwest, but it is only since the tremendous increase in travel that the white market began to influence strongly the style and technique of the Indian production. The white man wanted new designs and often preferred low priced pieces to be used as souvenirs rather than as substantial jewelry. The Indian silversmith, to obtain the benefit of this market, had to prepare himself to meet the new demand.

The mark created by the Indian Arts and Crafts Board will not be found on any of this new style jewelry, even though it should be entirely hand made and of good workmanship. This mark was created to preserve and to encourage the production of that silver only which in style as well as in workmanship carries on the very best of the tribal tradition and therefore expresses truly the sense of beauty and the individuality of its Indian maker.

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VIII (d) - REGULATIONS FOR USE OF GOVERNMENT CERTIFICATE OF GENUINENESS FOR NAVAJO ALL-WOOL WOVEN FABRICS

The following regulations governing the use of Government trade-marks of genuineness and quality for Indian products are promulgated pursuant to sections 2 and 3 of the act of August 27, 1935 (49 Stat., 891; U. S. C., title 25, secs. 305a, 305b).

307.1. The use of Government trade-marks in an unauthorized manner, or the colorable imitation of such marks, is subject to the criminal penalties imposed by section 5 of the said act, which provides:

"Any person who shall counterfeit or colorably imitate any Government trade-mark used or devised by the Board as provided in section 305a of this chapter, or shall, except as authorized by the Board, affix any such Government trade-mark, or shall knowingly, willfully, and corruptly affix any reproduction, counterfeit, copy, or colorable imitation thereof upon any products, Indian or otherwise, or to any labels, signs, prints, packages, wrappers, or receptacles intended to be used upon or in connection with the sale of such products, or any person who shall knowingly make any false statement for the purpose of obtaining the use of any such Government trade-mark, shall be guilty of a misdemeanor, and upon conviction thereof shall be enjoined from further carrying on the act or acts complained of and shall be subject to a fine not exceeding $2,000, or imprisonment not exceeding six months, or both such fine and imprisonment." (U. S. Code, title 25, sec. 305d.)

307.2. Government certificates of genuineness for Navajo all-wool woven fabrics may be affixed to fabrics meeting the conditions specified in section 3 of these regulations by persons duly authorized to affix such certificates, under license issued by the Indian Arts and Crafts Board.

307.3. A license may be granted to any person desiring to use the Government certificate of geuineness for Navajo all-wool woven fabrics who shall make application therefor and shall execute a contract acceptable to the Indian Arts and Crafts Board providing for the use of such certificates in conformity with these regulations, which contract shall be accompanied by an indemnity bond acceptable to the Indian Arts and Crafts Board, in the amount of $500, conditioned upon faithful performance of such contract.

307.4. No fabric may carry the Government certificate of genuineness for Navajo all-wool woven fabrics unless all of the following conditions are met:

(a) The fabric is made entirely of local wool that is locally hand-spun and is entirely woven on a native Navajo loom;

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(b) The fabric is made by a member of the Navajo Tribe working under conditions not resembling a workshop or factory system;

(c) The size and weight of the fabric are indicated in the certificate;

(d) The license dates and signs the certificate.

307.5. Each licensee will be furnished, upon payment of the registration and licensee fees hereinafter specified, one hand seal press and a supply of blank Government certificates, which shall be used only in accordance with this license, and shall remain at all times the property of the Board.

307.6. Each licensee shall pay a registration fee of $2, together with a license fee which shall be determined on the basis of $1 for each 40 Government certificates ordered by the licensee from the Board.

307.7. In the event that complaint is made to the Board that any provision of any license or of these regulations has been violated by any licensee, the Board may suspend the license and all authority conferred thereby, in its discretion, for a period of 30 days, by notifying the licensee of such suspension, by mail, by telegraph, or in any other manner.

307.8. In the event that the Board, after giving a licensee written notice of charges and affording an opportunity to reply to such charges, orally or in writing, is satisfied that any provision of any license or of these regulations has been violated by any licensee, the Board may revoke the license by notifying the licensee of such revocation, by mail, by telegraph, or in any other manner. Upon notice of such revocation all authority conferred by the license so revoked shall forthwith terminate, but the validity of actions taken while the license was in force shall not be affected.

307.9. Any license may be surrendered by the licensee at any time by surrendering to the Board the Government hand seal press and unused certificates of genuineness entrusted to the licensee, accompanied by a copy of the license marked "surrendered" and signed by the licensee. Such surrender shall take effect as of the time that such property and document have been received by the Board.

307.10. Each license shall be in effect from the date of execution thereof and until 1 year thereafter, unless sooner surrendered or canceled in accordance with the foregoing provisions.

307.11. Certificates shall be fastened to the woven fabric by wire caught in a lead seal disc that shall be impressed and made fast with the hand seal press furnished by the Indian Arts and Crafts Board.

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307.12. When the certificate is first applied, the lower of the two spaces provide for the purpose shall be dated and signed. In the event that the ultimate retailer of any fabric so marked is not the person who originally attached the certificates, that ultimate retailer, if duly licensed under section 2 of these regulations, may date and sign the upper of the two spaces provided for the purpose and may, if he so desires, detach the original date and signature.

307.13. Certificates may be attached only to products which are in the ownership or possession of the licensee. Certificates will be consecutively numbered and records of the allocation of such certificates will be maintained by the Indian Arts and Crafts Board. Each licensee will be held responsible for the proper use of such certificates and of the Government hand seal press furnished to such licensee.

Promulgated by the Indian Arts and Crafts Board on June 15, 1937.

JOHN COLLIER, Chairman.

Approved October 20, 1937.

CHARLES WEST,

Acting Secretary of the Interior.

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VIII(d) - AMENDMENT OF REGULATIONS GOVERNING NAVAJO ALL-WOOL WOVEN FABRICS, USE OF GOVERNMENT CERTIFICATE OF GENUINENESS

Sections 307.4 and 307.12 of Title 25, Chapter II, Indian Arts and Crafts Board, Department of the Interior, Part 307, Navajo all-wool woven fabrics, use of Government certificate of genuineness, which read:

Sec. 307.4. No fabric may carry the Government certificate of genuineness for Navajo all-wool woven fabrics unless all of the following conditions are met:

(a) The fabric is made entirely of local wool that is locally hand-spun and is entirely woven on a native Navajo loom;

(b) The fabric is made by a member of the Navajo Tribe working under conditions not resembling a workshop or factory system;

(c) The size and weight of the fabric are indicated in the certificate;

(d) The licensee dates and signs the certificate.

Sec. 307.12. When the certificate is first applied, the lower of the two spaces provided for the purpose shall be dated and signed. In the event that the ultimate retailer of any fabric so marked is not the person who originally attached the certificates, that ultimate retailer, if duly licensed under section 307.3 of these regulations, may date and sign the upper of the two spaces provided for the purpose and may, if he so desires, detach the original date and signature.

are amended to read:

Sec. 307.4. No fabric may carry the Government certificate of genuineness for Navajo all-wool woven fabrics unless all of the following conditions are met:

(a) The fabric is made entirely of local wool that is locally hand-spun and is entirely woven on a native Navajo loom;

(b) The fabric is made by a member of the Navajo Tribe working under conditions not resembling a workshop or factory system;

(c) The size of the fabric is indicated in the certificate;

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(d) The licensee signs the certificate.

Sec. 307.12. When the certificate is first affixed, the lower of the two spaces provided for the purpose shall be signed by the licensee. In the event the ultimate retailer of any fabric so marked is not the person who originally attached the certificate, that ultimate retailer may sign the upper of the two spaces provided for the purpose and detach the original signature.

Harry Slattery,
Acting Secretary of the Interior.

June 5, 1939.

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VIII (e) - REGULATIONS FOR USE OF GOVERNMENT MARKS OF GENUINENESS FOR ALASKAN ESKIMO HAND-MADE PRODUCTS

The following regulations governing the use of Government trade-marks of genuineness for Eskimo products are promulgated pursuant to sections 2 and 3 of the act of August 27, 1935 (49 Stat., 891; U. S. C., title 25, secs. 305a, 305b).

The use of Government trade-marks in an unauthorized manner, or the colorable imitation of such marks, is subject to the criminal penalties imposed by section 5 of the said act, which provides:

"Any person who shall counterfeit or colorably imitate any Government trade-mark used or devised by the Board as provided in section 305a of this chapter, or shall, except as authorized by the Board, affix any such Government trade-mark, or shall knowingly, willfully, and corruptly affix any reproduction, counterfeit, copy, or colorable imitation thereof upon any products, Indian or otherwise, or to any labels, signs, prints, packages, wrappers, or receptacles intended to be used upon or in connection with the sale of such products, or any person who shall knowingly make any false statement for the purpose of obtaining the use of any such Government trade-mark, shall be guilty of a misdemeanor, and upon conviction thereof shall be enjoined from further carrying on the act or acts complained of and shall be subject to a fine not exceeding $2,000 or imprisonment not exceeding six months, or both such fine and imprisonment." (U. S. Code, title 25, sec. 305d.)

1. Government marks of genuineness for Alaskan Eskimo hand-made products may be affixed to articles meeting the conditions specified in section 2 of these regulations by persons duly authorized by the Indian Arts and Crafts Board to affix such marks.

2. No article may carry the Government mark of genuineness for Alaskan Eskimo hand-made products unless all of the following conditions are met:

(a) The article is hand-made by an Alaskan Eskimo.

(b) The article is hand-made under conditions not resembling a workshop or factory system.

(c) All raw materials used in the making of the articles are of native origin except:

(1) Commercial fasteners.

(2) Calfskin trimmings for decorative borders on parkas and mukluks.

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(3) Tops for mukluks made of commercial fabric.

(4) Commercially made draw-cords for mukluks.

(5) Commerical fabrics for parka linings.

(6) Sewing thread and glass beads.

3. All marks shall be applied to the article with a rubber stamp to be furnished by the Indian Arts and Crafts Board. Each stamp shall bear a distinctive letter and may be used only by the person to whom it has been issued. With the addition of the distinctive letter, each stamp shall read:

( )
HAND-MADE
ALASKAN ESKIMO
U S
INDIAN ARTS & CRAFTS BOARD
I D

or, in the case of articles too small to carry this stamp:

( )
U S I D
ALASKAN ESKIMO

On baskets and fabrics which offer no surface for the application of such a rubber stamp, the stamp shall be placed on a paper tag attached to the article by a wire caught in a lead seal disc that shall be impressed and made fast with a hand seal press furnished by the Indian Arts and Crafts Board.

Promulgated by the Indian Arts and Crafts Board on December 23, 1938.

John Collier, Chairman.

Approved January 23, 1939.

Harry Slattery,
Acting Secretary of the Interior.

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VIII (e) - REGULATIONS FOR USE OF GOVERNMENT MARKS OF GENUINENESS FOR ALASKAN INDIAN HAND-MADE PRODUCTS

The following regulations governing the use of Government trade-marks of genuineness for Indian products are promulgated pursuant to sections 2 and 3 of the act of August 27, 1935 (49 Stat., 891; U. S. C., title 25, secs. 305a, 305b).

The use of Government trade-marks in an unauthorized manner, or the colorable imitation of such marks, is subject to the criminal penalties imposed by section 5 of the said act, which provides:

"Any person who shall counterfeit or colorably imitate any Government trade-mark used or devised by the Board as provided in section 305a of this chapter, or shall, except as authorized by the Board, affix any such Government trade-mark, or shall knowingly, willfully, and corruptly affix any reproduction, counterfeit, copy, or colorable imitation thereof upon any products, Indian or otherwise, or to any labels, signs, prints, packages, wrappers, or receptacles intended to be used upon or in connection with the sale of such products, or any person who shall knowingly make any false statement for the purpose of obtaining the use of any such Government trade-mark, shall be guilty of a misdemeanor, and upon conviction thereof shall be enjoined from further carrying on the act or acts complained of and shall be subject to a fine not exceeding $2,000 or imprisonment not exceeding six months, or both such fine and imprisonment." (U. S. Code, title 25, sec.305d.)

1. Government marks of genuineness for Alaskan Indian hand-made products may be affixed to articles meeting the conditions specified in section 2 of these regulations by persons duly authorized by the Indian Arts and Crafts Board to affix such marks.

2. No article may carry the Government mark of genuineness for Alaskan Indian hand-made products unless all of the following conditions are met:

(a) The article is hand-made by an Alaskan Indian.

(b) The article is hand-made under conditions not resembling a workshop or factory system.

(c) All raw materials used in carving, basketry and mat making, and all furs and hides used in the manufacture of hand-made artifacts, must be of native origin.

3. All marks shall be applied to the article with a rubber stamp to be furnished by the Indian Arts and Crafts Board. Each stamp shall bear a distinctive letter and may be used only by the person to whom it has been issued. With the addition of the distinctive letter, each stamp shall read:

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( )
HAND-MADE
ALASKAN INDIAN
U S
INDIAN ARTS & CRAFTS BOARD
I D

or, in the case of articles too small to carry this stamp:

( )
U S I D
ALASKAN INDIAN

On baskets and fabrics which offer no surface for the application of such a rubber stamp, the stamp shall be placed on a paper tag attached to the article by a wire caught in a lead seal disc that shall be impressed and made fast with a hand seal press furnished by the Indian Arts and Crafts Board.

Promulgated by the Indian Arts and Crafts Board on December 23, 1938.

John Collier, Chairman.

Approved January 23, 1939.
Harry Slattery,
Acting Secretary of the Interior.

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IX - ORGANIZATION OF PRODUCTION AND MERCHANDISING UNITS

Since Indian arts and crafts vary widely from tribe to tribe, and since any organization which is to be of permanent value to its members must be adjusted to local conditions, Indian arts and crafts production groups have been organized in several different ways. Methods of organization are shown in the following section, containing preliminary outlines for organizations, plans of operation, and active documents relating to the establishments of some of these units.

Several of the plans contain references to "tribal loans," a term which should be explained. Under the Indian Reorganization Act and the Oklahoma Indian Welfare Act, both of 1934, Congress authorized the Secretary of the Interior to make loans from specially appropriated funds to Indian tribes or to groups of Indians chartered as corporations. The tribes or corporations could invest the money borrowed either in corporate enterprises or in loans made to members of the tribes or corporations.

When the number of craft workers in a group is small, or when a tribe is not chartered, initial production work may be started with the aid of Government subsidies. These subsidies are not made as formal loans; they are funds supplied to the crafts group for the purpose of starting a self-sustaining revolving fund. When the revolving fund has reached an adequate point the subsidies are reduced or withdrawn. Provision is made for repayment of subsidies from the increasing revolving funds.

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IX (a) - MEMORANDUM ON THE SPINNING PROJECT
Initiated by
THE INDIAN ARTS AND CRAFTS BOARD
With the Cooperation of
THE FIVE CIVILIZED TRIBES AGENCY
In McCurtain County, Oklahoma.

After a preliminary survey of the field by staff members of the Board, McCurtain County was chosen in the summer or 1937 as a possible location for a project to develop spinning as a home industry among the Choctaws. The tradition of spinning, evidently introduced by white settlers long ago, had not yet entirely died out in this region. A limited number of spinning wheels were still found in occasional use for the purpose of manufacturing yarn to be knitted into garments for home consumption. The output, however, was negligible, and the quality not up to the standards of the commercial market. The wool used in these scattered efforts came from a small number of local sheep in the possession of members of the tribe.

To improve and to enlarge production so as to make it commercially valuable for the group, the Board asked the Education Division of the Indian Service for the loan of Miss Mabel Morrow to initiate the project. Miss Morrow arrived in Idabel, the center of McCurtain County, on October 15. In addition to the four local spinning wheels, six other wheels were procured, three being made locally by a Choctaw man who devised an efficient and useful wheel of his own design for this purpose. Approximately 25 pounds of wool were acquired by the Board. Four of the spinning wheels were loaned to the project by the supervisor of Indian schools for eastern Oklahoma, and part of the wool was contributed by the Sequoyah Orphan Training School.

During the first two months approximately 50 people showed some interest at demonstrations, and about 20 of them actually participated in the production. Up to now (Jan. 1938) ten spinners have improved their technique to such an extent that they have already produced yarn of a quality that measures up to commercial standards. About seven to eight pounds of the yarn produced by beginners was used by the spinners for the knitting of garments for home consumption; and four pounds of yarn, made by more advanced students, has been either sold or used by the Board and other agencies as samples for future orders. The improvement in quality of the spinning has been considerable. The interest shown by the Choctaw women with whom contact has so far been made is remarkable, in consideration of their past lack of activities. The only factors delaying the progress of the project after it was initiated were the lack of supplementary tools in sufficient numbers, such as cards, and the organization of a sewing project in the same area, which occupied much of the time of some of the spinners.

The results of this project up to date justify the outline of a plan for future activities. To insure uninterrupted progress of the project it is necessary first of all to obtain from the Education Division permission to retain the services of Miss Morrow for a period of at least

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three months more, and to acquire two more spinning wheels (preferably of Choctaw manufacture) and a half-dozen wool cards. At this time, also, steps should be taken to insure a sufficient supply of wool for the expected increase in production. To obtain this wool it is planned to help the spinners to acquire a nucleus of a flock of sheep that will eventually supply the necessary raw material used in the locale. After consultation with the superintendent of the Five Civilized Tribes, it was decided to ask the farm agent of the Indian Service at Idabel, to prepare the necessary plans for the acquisition of sheep in cooperation with Miss Morrow. It was suggested that a Government loan, made to an organized group of spinners, would be the best way to acquire the necessary sheep.

Provided the raw materials can be obtained in time, it is estimated that during the next year the number of spinners that can produce commercially marketable yarn can be increased to 25, which would mean a total production of between 600 and 700 pounds of yarn; and allowing half of the wool to be of salable quality, an income for the group of $850 would be produced.

The aim of the Board is to increase production within the next two years to a scale which would make the project self-supporting. This could be done by a minimum production of 1,200 pounds a year, salable at an average price of $3.50 a pound, or a total of $4,200 for the yearly production of the entire group. Of the sales price per pound of $3.50, $2.50 would revert to the spinner for time and material. The difference of $1 between this and the retail price should be applied to the managing and marketing expenses of the project. On the basis of a total sale of $4,200 a year, this difference would amount to $1,200. Of this money $600 should be used for remuneration and expenses of a person (preferably a Choctaw woman familiar with the project), who is to maintain contact with the spinners and collect their output. To insure the interest of this person, it is suggested that her remuneration be increased in proportion to the amount of wool collected. The other $600 should be used as a contribution to the agency that would make contacts with the eastern market or such markets as might be found within the Service. It has been suggested that such an agency might be established at the central agency in Muskogee.

This outline does by no means describe the ultimate aims of the Board. It is believed that, in consideration of the lack of competition on the hand-spun yarn market, developments of far greater scope should be aimed at eventually. This plan is simply an outline of the minimum production that would give sound commercial results. It also should be added here that experiments are under way to increase the scope of the project with the introduction of vegetable dyes and the manufacture of articles from the yarn.

René d'Harnoncourt
General Manager
Indian Arts and Crafts Board

January 4, 1938

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IX (b) - MEMORANDUM ON THE ORGANIZATION
OF THE PROPOSED SEMINOLE CRAFTS GUILD
IN GLADES COUNTY, FLORIDA

In the organization of every Indian enterprice concerned with the production and sale of Indian handicrafts, it must be kept in mind that Government subsidies should only be given if there is good reason to believe that the enterprise will grow eventually to be self-supporting and become a permanent source of income for the groups in terms of an economically independent business. The small number of craftsmen involved in this particular project limits the possibility of its development to such an extent that the possible earnings of the enterprise, derived from the proposed mark-up of 20 per cent, will only carry the simplest type of merchandising set-up.

It is extremely important to give right now consideration to this limitation, since the contribution of facilities and of a supervisor of the project, by the Government, at present actually supplies a form of management that the organization will be unable to afford when it will have to pay its own way. It must be remembered that supervision costs grow with the success of an enterprise. At present, the Indian Service teacher at the Brighton School devotes only part of his time to this job. Should the project, however, be financially successful, it will increasingly demand more of his time, until the need for a person to devote full time to the enterprise will endanger its survival, if we can not plan a routine now that will lead to a form of management within the means of the enterprise.

The maximum number of craftsmen that can be expected to participate in this venture is 25, and the average annual earnings of each craftsman may reach $240, which gives a total production cost of $6,000 per annum, since the raw materials is procured by the craftsmen themselves. At this rate of production, a mark-up of 20 per cent would leave the enterprise an annual balance of $1,200 for management expenses and improvements. It is obvious that this amount will not suffice to pay the necessary running expenses and, at the same time, provide funds for the services of a full-time manager qualified to engage in the direction of production and merchandizing activities connected with a regular wholesale and retail business.

It is therefore suggested that a plan of operation be devised that would aim at steady business relations with a very limited number of business firms, who could absorb the entire output of the enterprise that is not sold locally. Such arrangements, made on a long-term basis, would actually eliminate the need for a manager and make it possible to conduct the business with the help of a storage and shipping clerk only, and would reduce all other management expenses to a minimum well within the feasible financial limits of this type of business. Questions involving policies should, in such a set-up, arise only occasionally, and could be taken up with Government representatives who may act as the Guild's adviser.

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Since the main products of the Seminole craftsmen consist of inexpensive dolls that can be sold in block to large stores, an arrangement as outlined above is quite feasible. It should be possible to find either one wholesale house or a small number of large retail stores that could take care of the entire output of the Guild, if given exclusive rights for the sale of Guild merchandise in the city, and if the quality of Guild products makes trading with this organization more advantageous than individual purchases.

Having outlined the factors to be considered in long-range planning, it is necessary to review the present status of the enterprise:

The immediate problem, to the Indian women concerned, is to procure a market for their crafts work during the slack season of the year--from June to November. During the winter tourist season, they have no difficulty in disposing of their work, for cash or in trade, to local merchants. The immediate aim, therefore, of any enterprise which may be set up at the school is the creation of a revolving fund which can be used to make cash payments to the workers during those months when their cash income is either cut off entirely or seriously reduced. For the present, the plan should look to the accumulation of merchandise for disposal during the months when local sales are at their peak.

Within the past school year, from September 1, 1939, to June 1, 1940, the school has sold $269.78 worth of merchandise for the Indians. All work has been brought to the school on consignment and has been sold at cost. No mark-up has been added to the cost price. Had the possible minimum mark-up of 20 per cent been placed on this merchandise, the revolving fund would now amount to $53.96. This would go a long way toward carrying the work through the present slack season, as at present only 20 crafts workers are involved. Tribal membership amounts to 92 persons of all ages and sexes.

All costs at the present time are carried by the Seminole Indian Agency. The two persons employed at the school carry on the selling of crafts work and the improvement of standards as extra-curricular activities. Sales and storage space are provided at the school. Transportation of crafts work to the sales room is provided by the school bus, which visits each Indian group on the Brighton Reservation twice daily--to take children to school in the morning and to bring them home at night. Postage on mail orders is paid by the purchaser. Supplies, insurance, and upkeep of the premises have come from agency sources. The small amount of promotion done by mail has been financed from agency funds.

The small volume of merchandise available today makes it necessary to proceed very slowly in shifting the burden of management to the producing group, and it is desirable to do so only after the revolving fund gained from the mark-up on merchandise sold reaches the amount of $300, which is the minimum amount necessary to start building a business and to lead eventually to commercial independence. Since no revolving fund is available today, it is necessary to deal for the present with work accepted on consignment. This is really a means of financing the initial stages of the enterprise by the Indians themselves, rather than by an outside agency.

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Until the limit of $300 has been reached, the revolving fund should be used exclusively to purchase merchandise during the slack season. Selecting only the best work for purchase, while the rest may be taken on consignment as is being done now, will be equivalent to offering a bonus for the best work and will encourage the improvement of quality of production. After the fund has reached the $300 limit, a certain percentage of the mark-up should be used to assume the burden of services so far contributed by the Government.

The first expenses to be assumed by the enterprise should be the procurement of store-room and office supplies and occasional transportation expenses in summer, when the school bus does not make its regular rounds. This expense should include rent of a car and recompense of a driver from the Indian community. Since the only buildings suitable for sales and storage space are Government property, it is impossible to set more than a nominal rental for their use at any time. The buildings are already in use for many community purposes. No other buildings, except open-sided Indian shelters, are available, and as all land in the vicinity is owned either by the Government or by the Indians, it is extremely doubtful whether any other buildings will be constructed.

The greatest expense item in the operation of the enterprise is the salary of the supervisor or manager. For the time being, work connected with the management of the enterprise consumes approximately one-fifth of the time of a Government employee. The plan of operation should be designed so that by the time the volume of business demands more time than can be given by the present supervisor, a helper can be engaged at Guild expense, who will eventually carry on the business. To make this possible, as said above, preparations for the establishment of a simple routine should be made now. Evaluation of all services and facilities supplies by the Government should be based on the cost for which the Indian group would be able to supply them out of its own funds, rather than on an estimate of their cost to the Government. This is particularly true of the manager's salary.

The success of the enterprise, and specifically of its permanent contact with large firms, is largely dependent on the quality and distinction of its products. It is therefore recommended that the Guild establish high standards of quality and take out a trade-mark to be endorsed by the Board as long as the good quality of the Guild products is maintained.

It may be said in conclusion that the development of a local retail market, at the Brighton School, is already an accomplished fact. This market is seasonal and limited. For this reason, all figures must be based on a wholesale mark-up. It is the intention in the future to make all retail sales at the prevailing local retail price. While the result of this policy will probably be to increase the cash returns to the Guild, it is still too uncertain a quantity to be used as a basis for figuring future Guild income.

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OUTLINE OF A PLAN OF OPERATION FOR THE
SEMINOLE ARTS AND CRAFTS GUILD

First Period

All goods are at present carried on consignment and sold with a mark-up of 20%. This mark-up is to be devoted to the establishment of a revolving fund for outright purchases. No efforts are to be made to absorb management expenses until this revolving fund contains $300.00 in cash or merchandise. Considering an annual turnover of 200%, this amount will enable the Guild to purchase $900.00 worth of merchandise a year.

Second Period

After the revolving fund has reached $300.00, only half of the gains from the mark-up on merchandise carried on consignment shall be turned over to it, while the other half shall be devoted to the absorption of cost of management. All profits from purchases made from the revolving fund shall return to it, provided that the fund does not grow larger than the amount needed for the absorption of eligible merchandise, in which case all profits above the amount needed for purchases shall be used to assume management expenses, and after all management expenses are taken care of to pay bonuses to the workers in proportion to their annual out-puts.

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IX (C) - OUTLINE OF A PLAN OF OPERATION
FOR A PROPOSED PUEBLO HANDICRAFTS MARKETING ORGANIZATION
TO BE KNOWN AS THE PUEBLO HANDICRAFTS MARKET

I- The Pueblo Handicrafts Market shall be a project of Tesuque Pueblo, as authorized under the trust agreement for Rehabilitation grant to unorganized tribe, executed on June 16, 1937. This project shall be organized under the supervision of the United Pueblos Agency, with the cooperation of the Indian Arts and Crafts Board of the United States Department of the Interior.

II- It shall be the aim of the Pueblo Handicrafts Market to organize, improve, and increase the production and sale of all the handicrafts of Tesuque Pueblo and of all Indian groups and communities under the supervision of the United Pueblos Agency.

To attain this end, the Pueblo Handicrafts Market will endeavor to find new markets, to experiment with the improvement of production and merchandising methods, and to engage actively in the buying and selling of these products.

III- The Pueblo Handicrafts Market shall be a non-profit enterprise, created solely for the benefit of the craftsmen of Tesuque and of all other groups and communities under the jurisdiction of the United Pueblos Agency. Any surplus resulting from its transactions shall therefore be used either to enlarge its facilities or for distribution among the craftsmen whose work has been handled by the market.

IV- To insure a permanent market, and to gain the reputation for the quality of its merchandise that is indispensable as a method of obtaining prices that make handicrafts production profitable for the craftsmen, the Pueblo Handicrafts Market shall not handle any products of inferior quality. Wherever it is possible to establish written standards, based on the use of specified raw materials or specific production methods, the Market shall do so and shall limit its purchases to such products only as meet these standards. Wherever quality is the result of skill or taste only, the judgement of the supervisor of the market or that of a person or persons designated by him for the purpose of judging the quality of such articles shall decide their eligibility for purchase by the market. A written account of the standards adopted by the market and an account of the criteria employed in the judgment of points not covered by the standards shall be made available by the supervisor for the use of the public.

V- Tesuque Pueblo shall, through the office of the Indian Arts and Crafts Board, register with the United States Patent Office a trademark for all the merchandise to be handled by the market.

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VI- Since the Pueblos Handicrafts Market is designed to become a self-supporting enterprise, it must provide in all its commercial transactions for a markup to cover its full cost of management and operation and to allow for expansion of its activities. Since the available volume of marketable quality products is at present insufficient to allow for an entirely self-supporting business without increasing the mark-up above its practical limits, Government agencies shall, in the initial periods of the market, lend this enterprise personal services and facilities. This Government aid is not to be construed as an attempt to carry part of the normal running expenses of the market. It is part of the program of economic rehabilitation and must be curtailed in proportion to the growth of the market, and completely discontinued as soon as the volume of sales of the market reaches a point that makes its complete economic independence possible.

To insure a realistic procedure in the process of developing the economic independence of the market, a plan shall be evolved that leads from the immediate phase of semi-dependence, made necessary by the small volume of quality merchandise available, to an ultimate completely independent state of the market. This plan shall be based on a series of budgets showing the decrease of Government aid that will follow the increase of sales volume, as indicated in the following sample budgets:

FIRST PERIOD

Expenses carried by Pueblo Handicrafts Market:			Facilities and services contributed by Government agencies:		
Cost of management					
Salary of storage clerk	$900		Salary of supervisor,	U.P. Agcy.	$1,800
Shipping expenses	300		Rent of premises,	" " "	400
Storeroom supplies	200	$1,400	Upkeep of premises,	" " "	300
			Transportation,	IA&CB	800
Cost of merchandise			Promotion,	IA&CB	300
Purchases		4,800	Office supplies,	U.P. Agcy.	200
Total expenses		$6,200			$3,900

Sales value of merchandise based on 33-1/3% markup--------$9,200
Less total expenses---------- 8,200

Balance to be used for absorption of contributions and expansion of market activities----------$1,000

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SECOND PERIOD

Expenses carried by Pueblo Handicrafts Market:			Facilities and services contributed by Government agencies:		
Cost of management					
Salary of storage clerk-------	$900		Salary of supervisor,	U.P. Agcy.	$2,000
Shipping expenses------------	400		Rent of premises,	" " "	400
Storeroom supplies------------	200		Upkeep of premises,	" " "	300
Transportation----------------	200	$2,300	Promotion,	IA&CB	300
			Office supplies,	U.P. Agcy.	250
					$3,250
Cost of merchandise					
Purchases---------------------		$8,000			
Total expenses----------------		$10,300			

Sales of value of merchandise based on 33-1/3% markup----------	$12,000
Less total expenses----------	10,300
Balance to be used for absorption of contributions and expansion of market activities----------	$1,700

THIRD PERIOD

Expenses carried by Pueblo Handicrafts Market:			Facilities and services contributed by Government agencies:		
Cost of management					
Salary of storage clerk------	$1,080		Salary of supervisor,	U.P. Agcy.	$2,200
Salary of 2d storage clerk---	720				
Shipping expenses------------	500		Rent of premises,	" " "	400
Storeroom supplies-----------	300				
Transportation---------------	300		Promotion,	IA&CB	300
Upkeep of premises-----------	300	$3,700	Office supplies,	U.P. Agcy.	300
					$3,200
Cost of merchandise					
Purchases---------------------		12,000			
Total expenses----------------		$15,700			

Sales value of merchandise based on 33-1/3% markup----------	$18,000
Less Total expenses----------	15,700
Balance to be used for absorption of contribution and expansion of market activities----------	$2,300

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FOURTH PERIOD

Expenses carried by Pueblo Handicrafts Market:			Facilities and services contributed by Government agencies:
Cost of management			
Salary of supervisor	$2,600		
Salary of storage clerk	1,200		
Salary of 2d storage clerk	900		
Rent of premises	400		
Upkeep of permises	400		
Office supplies	400		
Storeroom supplies	300		
Shipping expenses	700		
Transportation	800		
Promotion	300	$8,000	
Cost of merchandise			
Purchases		22,000	
Total expenses		$30,000	

Sales value of merchandise based on 33-1/3% markup	$33,000
Less total expenses	30,000
Balance to be used for absorption of contributions and expansion of market activities	$3,000

NOTE ON SAMPLE BUDGETS

Since the sample budgets have been prepared without data on specific local conditions, they are not intended to be used without considerable modification.

The evaluation of services and facilities supplied by Government agencies is based on the cost for which the market will be able to supply them out of its own funds, rather than an estimate of their cost to the Government. That is particularly true in the following items:

(a) Rent of permises. It is anticipated that the market will find in time quarters located in a tribal or all-Pueblo enterprise, and that therefore its rent will be nominal.

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NOTE ON SAMPLE BUDGETS - Continued

(b) Transportation. In the immediate future, the Indian Arts and Crafts Board expects that there will be transportation expenses above those listed here, since proposed experimental activities connected with the market, which are part of the normal function of the Indian Arts and Crafts Board, are not being accounted for in this budget.

It is also anticipated that, during the period of development of the market, means will be found to have at least part of the merchandise brought in to the market, and that, therefore, the cost of transportation will not grow with the volume of business done.

(c) Promotion. Since promotion of Indian handicrafts is part of the function of the Indian Arts and Crafts Board, only part of the expected total promotion cost will be found in this budget.

VII- To conduct the business of the Pueblo Handicrafts Market, Tesuque Pueblo shall employ a manager; a storage clerk, who also shall act as assistant to the supervisor or manager; and a second storage clerk, when the business volume necessitates expansion. The latter position will not become necessary until the sales volume grows to such an extent that work at the storehouse can not be handled by the bookkeeper assistant. The functions of the manager shall be handled by a supervisor loaned by the United Pueblos Agency until such time as the market can afford the employment of a manager.

VIII- Aside from employing the necessary personnel, the market shall maintain a storehouse with facilities for all wholesale activities, an office for the suppervisor and bookkeeper, and a display room. Until such date as the market can, out of its own earnings, pay for its own premises and for their upkeep, the United Pueblos Agency shall let it have the use of agency premises.

IX- The market shall at all times show in its books what aid it is receiving from outside sources.

X- To clarify the relationship between Tesuque Pueblo and the sponsoring and supervisory agencies, it is suggested that the Tesuque Tribal Council pass a resolution approving of the plan of operation of the project and requesting the United Pueblos Agency to employ in their behalf the personnel who will conduct the business of the market under the supervision of the supervisor designated by the agency.

XI- A bookkeeping system shall be installed by the market that will enable the manager or supervisor at any time to confirm the status of their business.

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XII- Payment to the maker for arts and crafts products, if made in accordance with the usual Government routine, has in the past proved somewhat unsatisfactory. It has involved the filling out of a voucher by the craftsman, which has to be turned in at the agency to enable the employee in charge of disbursements to make out a check in favor of the craftsman. The unavoidable delays caused by this procedure, especially in cases where the transaction takes place far from the agency headquarters, should be avoided, if possible. Since there seems to be no way of establishing a separate checking account from which the craftsman could be paid directly with checks carried by the buyer, the establishment of a cash reserve fund is recommended, which would enable the buyer to make payment on the spot.

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IX (d) - TRUST INDENTURE
FOR CONDUCT OF
"PUEBLO INDIAN ARTS & CRAFTS MARKET"

This agreement, made at Albuquerque, New Mexico, this ____ day of _____, 1940, by and between Tesuque Pueblo, a community of pueblo Indians residing in the State of New Mexico, party of the first part, hereinafter called the Pueblo, and Hilario Vigil, Martin Vigil, Guadalupe Duran and Cypriano Herrera, Councilmen of the Pueblo of Tesuque and the duly qualified and now acting trustees under a Trust Agreement for Rehabilitation Grant to Unorganized Tribe, dated June 16, 1937 (wherein the Commissioner of Indian Affairs is called Party of the First Part), Party of the Second Part hereinafter called the Councilmen, and the Indian Arts & Crafts Board, Party of the Third Part hereinafter called the Board, and _____, _____, and _____ as Trustees, Parties of the Fourth Part hereinafter called the Trustees.

RECITALS:

A. The Pueblo desires to sponsor and conduct an arts and crafts project for the sale of Indian arts and crafts and to assist in the general development of Indian arts and crafts.

B. The Pueblo or the Councilmen or both of them have on deposit with the United Pueblos Agency $1,215, carried as Account "T-2 Tesuque Pueblo Indian Rehabilitation Trust Fund", and expect to receive approximately $2,000 additional from the Covelo Indian Market as proceeds from the sale of Indian arts and crafts.

C. The Pueblo has on hand furniture and other arts and crafts stored in the warehouse of the United Pueblos Agency, at Albuquerque, New Mexico.

D. The Pueblo wishes to withdraw the funds specified in Paragraph B from United Pueblos Agency and deposit said money, with the additional money expected to be received from the Covelo Market, in a local bank so as to be able to cause checks to be issued in the field to pay immediately from said funds for all arts and crafts purchased under this agreement.

E. The Board is willing to supply management, personnel, supervision, and advice to the Pueblo for the successful operation of the Pueblo Indian Arts and Crafts Market.

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NOW, THEREFORE, in consideration of the promises herein contained, it is agreed as follows:

1. Creation of Trust.

The Pueblo hereby appoints _____, _____, and _____, Trustees of "Pueblo Indian Arts and Crafts Market", and the Pueblo and the Councilmen hereby transfer to said Trustees and their successors in office all of the monies specified in Paragraph B hereof, and all of the furniture arts and crafts specified and described in Exhibit "A" attached hereto and made a part hereof, in trust, nevertheless, for the use and purposes herein stated.

If it should be impracticable to transfer to the Trustees the monies, or any part thereof, specified in Paragraph B, the Pueblo and the Councilmen hereby grant to the Superintendent or the Trustees, or either of them, the right and power to obtain authority to draw checks against any funds in order to acquire Indian arts and crafts, if such monies can not be transferred to a private account. Upon disposition of the arts and crafts so purchased, the proceeds shall be deposited in accordance with applicable regulations. The trustees are further authorized to obtain and use the monies referred to or any other available monies, for the acquisition of Indian arts and crafts in any other manner that may be prescribed by the Superintendent.

2. Appointment of Trustees and their Successors.

The aforesaid Trustees have been appointed by the Pueblo of Tesuque with the approval of the Board and said Board may add to or remove any or all of said Trustees at any time. Any vacancy among the Trustees or any additions thereto shall be filled by the Board.

3. Quorum.

The majority of the then existing Trustees shall constitute a quorum. No business of the Trustees shall be enacted unless a quorum is present. The majority vote of the Trustees shall determine all action, subject to the limitations and conditions herein provided.

4. Meetings of Trustees.

The Trustees shall meet at such times as may be necessary or desirable, and at such places as may be convenient to conduct the business of the Trust. The General Superintendent or the Board shall have the right to call meetings of the Trustees upon reasonable notice in writing of the time and place of such meeting given to the Trustees. At their first meeting the Trustees shall elect a Chairman and a Secretary-Treasurer.

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5. Powers and Duties of the Trustees.

The Trustees shall operate an Indian Arts and Crafts Market in the space provided in the United Pueblos Agency warehouse, or some other building which may be later designated by the General Superintendent or the Board. The name of this arts and crafts project shall be "Pueblo Indian Arts & Crafts Market", or such other name as shall hereafter be designated by the General Superintendent.

(a) The Trustees shall purchase only goods made by Indians resident in and natives of the United States, and dispose of same in a business-like manner.

6. Delegation of Powers by Trustees.

The Trustees shall have the power to delegate all powers, rights, and duties herein granted tothem to any employee, or employees, of the Trustees or of the United States Indian Service.

7. Grant of Power to the Board.

The Board agrees to supply to the Trustees at cost, management, personnel, and supervision, for the operation of said market. The Manager of the Board is hereby granted the irrevocable right and power, on behalf of the Trustees, to employ for the Trustees such person or persons as the Manager may deem advisable for the operation of the market at such salaries, terms, and conditions as he deems advisable. The Manager shall have full power in his absolute discretion to employ or discharge any employee at any time and replace them with other employees. The Board and the Manager shall have the right to delegate to any person or persons selected by the Manager or the Board all powers and rights hereby or hereafter granted to the Manager or the Board.

The undertaking by the Board to furnish personnel is conditioned upon the United Pueblos Agency making available suitable persons at the cost of the United Pueblos Agency. Repayments of such cost by the Trustees to the United Pueblos Agency shall be made as hereinafter stated.

8. Acquisition and Sale of Goods.

In the operation of said market, goods may be purchased, or received on consignment, or on an agency basis, or acquired in any other manner, which in the sole discretion of the Manager of the Board, or his designated representative or representatives, shall contribute to the success of the enterprise. It is understood that the Manager of the Board, or any person employed by the United States Indian Service to whom he shall delegate such authority, shall have full power and authority to operate

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said market in such manner as such person deems advisable, subject to the authority and supervision of the Board. The Supervisor of the Market may accordingly exercise and carry out all of the powers, rights, and discretions vested in the Manager by the terms hereof. The Manager or Supervisor shall have, subject to the supervision of Board, directly or through agents located at any point in the United States, full right to purchase, or acquire, or arrange for the purchase or acquisition of goods for sale at such prices as he deems proper, to prescribe the sale price for all goods offered for sale in said market, to arrange for the receipt and sale of goods on consignment, agency agreement, or otherwise, and the method of payment therefor, to accept gifts and donations on behalf of said market, to make use of volunteer service, to handle the receipt and disposal of money under the conditions and terms of this agreement, and to do any or all things directly or indirectly connected with the operation of the market.

9. Deposit and Withdrawal of Money.

It is agreed that all monies shall be received by the Supervisor of said market, no matter from what source obtained. He shall deposit the monies in an account in the Albuquerque National Trust and Savings Bank, in Albuquerque, New Mexico, designating the account "Pueblo Indian Arts & Crafts Market". The Manager may designate any other bank. Monies which by applicable regulation must be redeposited in the Treasury of the United States shall be so redeposited. The Manager shall designate such person or persons who shall have the right to draw checks against said account, and the manager may change this designation at any time he may see fit. All persons drawing checks or collecting money on behalf of the Market shall be required to furnish a bond, or other security, in an amount specified by the Manager. The money collected and deposited shall be applied, in so far as required, to the payment of operating expenses of said market, including, among others, salaries, transportation, insurance, rents, re-payment to the Manager or United Pueblos Agency of any sums expended by the Manager or United Pueblos Agency in supplying management, personnel, and supervision to said market, and all other charges and expenses, and the payments due to persons and tribes supplying the goods at said market.

10. Participation by Other Groups.

In the event that any Rehabilitation Funds available to other groups or Pueblos shall be made available hereunder, the Trustees shall have the full right and lawful power to accept same and said money, on the dissolution of the Trust, shall be distributed in the same manner as described in Paragraph 15 hereof.

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11. Bookkeeping.

The Trustees shall cause to be kept adequate books and records of all transactions so that at all times the financial condition of the enterprise may be clearly obtained. The method and form of bookkeeping shall be that prescribed by the Manager. The Pueblo, the Councilmen, the Board, the Trustees, and the General Superintendent of the United Pueblos Agency, shall at all reasonable times have access to said books, which shall be at all times accessible and open for inspection by all interested parties.

12. Supervision of Buildings.

The use of buildings and other structures and improvements, which may be constructed by this market, shall be under the general supervision of the General Superintendent of the United Pueblos Agency.

13. Compensation of Trustees.

None of the Trustees herein shall receive any compensation whatsoever for their services. They hereby contribute their services as a public service to further the development and success of Indian arts and crafts.

14. Reports.

The Trustees and the Manager shall make a semi-annual business report of the operation of this Trust; one copy of said report shall be furnished to the Pueblo, one copy to the Board, another copy to the United Pueblos Agency, and another copy to the Commissioner of Indian Affairs; a copy of the Manager's report shall be furnished to the Trustees, and a copy of the Trustees' report shall be furnished to the Manager. These reports shall be made in the manner and form prescribed by the Board. Reports shall clearly show the factual result of the operation for the period for which the report is made.

15. Distribution of Capital and Profits.

The capital specified in Paragraph B hereof and all profits of the market shall be retained by the Trustees, unless the Board shall determine otherwise. If the applicable regulations prevent the retention of profits by the Trustees, such monies shall be deposited, distributed, or used, as required by the applicable regulations. All said funds, in the event of dissolution of this Trust, shall be subject to the same conditions and may be used for the same purposes specified in a certain Trust Agreement for Rehabilitation Grant to Unorganized Tribe, dated June 16, 1937, between the Commissioner of Indian Affairs, as Party of the First Part, and the persons herein specified as Councilmen, as

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Parties of the Second Part. However, nothing herein contained shall prevent the Manager in his discretion from operating the enterprise as a cooperative, or to prevent the Manager from distributing to the artisans furnishing commodities for sale, a portion of the profits each year, based upon proportionate sales by such artisans to said market, or otherwise, subject to applicable regulations; but this shall be a matter entirely in the discretion of the Manager. The Trustees or the Manager may accumulate profits for the further extension of the enterprise, and this too shall be in the sole discretion of the Manager, within applicable regulations.

16. Modification.

The General Superintendent and the Trustees are hereby given and granted the right and power to modify, alter, change, or add to this indenture in any manner whatsoever, in order to conform this idenure to any law or regulation, and to facilitate the operation of the market, and to make such operation practicable, business-like, and successful. Any alteration, change, modification, or addition, shall be in writing, and copies thereof shall be furnished to all of the parties of this indenture. Failure to receive a copy thereof shall not affect the modification, alteration, change, or addition, which shall become effective upon its execution or in accordance with its terms.

17. Definitions.

As used herein, unless it otherwise clearly appears from the context, the following words shall have the following meanings:

Agency means the United Pueblos Agency.

Superintendent, or General Superintendent, means the General Superintendent of the United Pueblos Agency.

Regulation means a regulation of any department of the United States which shall be applicable.

Supervisor means the person selected by the Manager as the actual managing operator of said market.

Market means the Pueblo Indian Arts and Crafts Market, herein created.

18. Nature of this Agreement.

It is expressly declared that a Trust and not a partnership is herein created. Neither the Trustees, nor the beneficiaries hereof, nor the Manager, nor any person connected herewith, shall be personally liable

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as partners. None of the Trustees, or the beneficiaries, or the Supervisor, or any other person connected herewith, shall ever be liable as Trustees, beneficiaries, or otherwise, except for their own negligence. In all contracts or instruments creating liability, it shall be expressly stipulated that neither the Trustees, nor beneficiaries hereof, shall be liable. Neither the Trustees nor the Manager or Supervisor connected herewith shall be liable to the Pueblo or to any other person for errors in judgment in conduct of this Trust and enterprise, or for any omission or failure to act for any cause or claim whatsoever, except what claim may arise out of an affirmative malfeasance. The Board shall not be liable hereunder for any financial obligation whatsoever.

IN WITNESS WHEREOF, the parties hereto have caused this instrument to be executed by their duly authorized officers, the day and year first above written.

TESUQUE PUEBLO INDIAN TRIBE

By_____Governor

ATTEST:

_____
Secretary

_____
Hilario Vigil

_____
Martin Vigil

_____
Guadalupe Duran

_____
Cypriano Herrera

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INDIAN ARTS AND CRAFTS BOARD

By_____
General Manager

APPROVED:

_____
X. Vigeant
Director of Rehabilitation

_____
S. D. Aberle, General Superintendent
United Pueblos Agency

_____
John Collier
Commissioner of Indian Affairs

Approved this Form:

(Sgd) William A. Brophy
W. A. Brophy,
Special Attorney for Pueblo Indians

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(COPY) EXHIBIT B

IX (e) - PLAN OF OPERATION FOR THE NAVAJO TRIBAL ARTS AND CRAFTS PROJECT

I AIMS

The following are the aims of the Navajo Arts and Crafts Project:

1. To improve Navajo Arts and crafts by the establishment of a tribal arts and crafts project by centralizing supervision of production, marketing, and the services of special consultants.

2. To seek new markets and to widen the existing market for Navajo arts and crafts products.

3. To find ways and means of merchandising that yield the greatest possible return to the craftsman, within the frame of a commercially independent enterprise.

4. To increase the earnings of Navajo craftsmen by actually engaging in the business of buying and selling Navajo arts and crafts products.

To attain these aims, the Project shall be organized so as to provide an adequate purchasing and marketing setup and a production setup for both craftsmen who wish to devote their entire time to the production of handicrafts, and craftsmen who only occasionally supplement their income from crafts work. The Project setup shall also provide opportunities for experimentation in the betterment of merchandise.

II PERSONNEL

1. To conduct its business efficiently the Project will employ personnel who will devote their entire time to the Project, and who will cooperate and collaborate with the Superintendent of the Navajo Agency and the Navajo Tribal Council in the organization and planning of the functions of the Project relative to production, merchandising and other activities. To this end the authority for employment and supervision of the necessary personnel shall be vested in the Superintendent of the Navajo Agency.

2. In order that the Project may not be overburdened with administrative overhead expenses during the initial period of operation, a manager who will devote his full time to the enterprise will be employed at not to exceed $2,000 to $2,400 per annum. The manager will assume the responsibilities of planning of production and merchandising and also the supervision of production and purchasing.

3. A clerk who will handle correspondence and assist with general clerical work may be also employed. The salary of this clerk, however,

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may be paid partly from other tribal projects, depending upon the time devoted or contributed to other projects. As the project expands some additional personnel will be employed.

4. Inasmuch as the funds will be deposited in an Individual Indian Money account for the Tribe at the Navajo Agency, work involving purchasing, disbursements and receipts will be handled by the regular Agency staff, but the tribal clerk will contribute some time toward this work.

III MERCHANDISE

1. For the present the main types of articles to be produced or handled by the Project shall be Navajo textiles and silverwork. All crafts of the Navajo Tribe should, however, fall into the realm of its consideration, and it shall be one of the tasks of the Project to ascertain if and under what conditions a market can be developed for such crafts.

IV PRODUCTION SETUP

1. Merchandise will in practically all cases be produced in the homes of the craftsmen or at community workshops already established in the various communities over the reservation, principally at day schools and boarding schools. Except for craftsmen employed on a time basis for production of experimental merchandise, all merchandise will be purchased on a piece basis. Therefore, craftsmen not employed on experimental merchandise may devote all or part time to production.

2. Cost of materials and supplies advanced to craftsmen will be deducted from the purchase price of the finished product. The abilities of craftsmen on the Navajo Reservation are well known and orders for merchandise and materials and supplies will be issued only to those whose products will conform to and meet the standards and requirements established by the Project.

3. Products will be purchased from other craftsmen who have their own supplies, materials, and facilities and who offer their products to the Project for sale.

V MERCHANDISING SETUP

1. To make the Project an institution that will be of permanent benefit to the Navajo craftsman and the Navajo Tribe, it must be organized with the aim of gaining its full economic independence, as a commercial enterprise, in the near future. This will require that markup on the merchandise handled by the Project must be sufficient to cover operating expenses and amortization of original investments. The markup, however, must be in accordance with what the market will pay for the product and in accordance with cost of materials and the cost of manufacture.

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2. In order to facilitate merchandising there will be provided a stock room and shipping room, and display room for samples, at Window Rock.

VI LOCATION OF HEADQUARTERS

1. The headquarters of the Navajo Agency at Window Rock, Arizona, which has been well advertised and is well known and where warehousing facilities and a display room will be made available, will be the headquarters of the Project until such time as the expansion of the Project warrants a change in location.

VII INVESTMENT

1. To establish this project an investment of $20,000 will be required. Of this sum, a loan of $10,000 is needed for the first season's operation and to get the Project under way. The balance of $10,000 will be needed the following year to increase the operating capital.

2. This Project when established is to absorb the present Tribal Rehabilitation Arts and Crafts Project with assets of approximately $3,500 composed of Cash, Accounts Receivable, and finished arts and crafts.

The Rehabilitation Project was originally established for the exhibit of Navajo arts and crafts at the San Francisco World's Fair; and also the crafts have subsequently been exhibited at various fairs and art exhibits. Therefore, the absorbing of the Rehabilitation Project by the proposed new arts and crafts project will release capital that would otherwise be invested in exhibit stock so that the acquisition of the initial $10,000 out of the proposed $20,000 may be used principally for operating capital and expansion of the present arts and crafts facilities.

3. The following is a tentative budget and estimated expenditures and receipts for the initial operating period based on the small Rehabilitation Arts and Crafts Project which has been in operation since 1938:

Cost of Management:		
Salary of Manager	$2,000.00	
Travel expense of Manager	200.00	
Total cost of management		$2,200.00
Cost of Operation:		
Upkeep and operation of traveling equipment	500.00	
Office storeroom and shipping supplies	50.00	
Promotion (transportation of crafts to exhibits, etc.)	100.00	
		$650.00
Total cost of management		$2,850.00
Cost of Merchandise:		
Purchases (200% turn-over of approximately $7,500 average operating capital)		$15,000.00
Total Expenses		$17,850.00
Sales Value of merchandise based on 33-1/3% markup		$20,000.00
Less total expenses		17,850.00
Balance		$2,150.00

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VIII PLAN FOR REPAYMENT

1. Repayments will be made from the net proceeds of the enterprise according to the following schedule:

July 1, 1942.	$1,500.00
July 1, 1943.	1,500.00
July 1, 1944.	2,000.00
July 1, 1945.	2,500.00
July 1, 1946.	2,500.00
	$10,000.00

Repayments will be made before the above dates if the Tribe desires to do so, and feels that the increase in payments will not handicap its operating capital or the operations of the Project.

IX ACCOUNTING

1. An adequate accounting system will be maintained for the Project under the direction and supervision of the Superintendent of the Navajo Agency, or his authorized representative, who may sign all accounting documents for and in behalf of the Navajo Tribe.

2. Purchases and sales - Purchases of materials and supplies and sales of finished products are to be made in the open market unless in the discretion of the Superintendent, or his authorized representative, it would be to the advantage of the Tribe to solicit competitive bids. Where materials and supplies are advanced to craftsmen the amount of advances may be deducted on the disbursement voucher.

3. Disbursements and receipts - Proceeds of the loan and all receipts accruing to the Project are to be deposited in an Individual Indian Money account at the Navajo Agency to the credit of the Navajo Tribe. All disbursements and receipts are to be handled by the Special Disbursing Agent of the Navajo Agency under the supervision of the Superintendent, or his authorized agent.

(Sgd) J. C. Morgan
J. C. Morgan, Chairman,
Navajo Tribal Council

(Sgd) Howard W. Gorman, Vice-Chairman,
Navajo Tribal Council

APPROVED:

(Sgd) E. R. Fryer
E. R. Fryer, General Superintendent
Navajo Agency

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IX (f)

MEMORANDUM TO MR. D'HARNONCOURT

ON: Southern Plains Indian Arts and Crafts Center

Sales Figures:

The Southern Plains Indian Arts and Crafts Center opened for business on November 1, 1942. The stock on hand at the time of the opening was valued at $485.61, taken over from the Fort Sill Indian Art and Trade Center. Cash on hand amounted to $113.50, also taken over from the Fort Sill Indian School.

During the month of November, sales amounted to $710.44, with an inventory value of approximately $355.22. Accounts owed to the Fort Sill Indian School Art and Trade Center were collected in the amount of $161.75. $283.15 was expended for merchandise during the month, and at the end of the month, $525.01 was paid to the Fort Sill Indian School for merchandise taken over by the Southern Plains Indian Arts and Crafts Center. Inventory value of the stock in hand at the end of the month was $1,117.78, with raw materials valued on inventory at $175.00--a total inventory of $1,292.78.

During December, the cash sales totaled $804.74, with an inventory value of $402.37, $153.67 was expended for new merchandise, and the balance due Fort Sill Indian School, $143.42, was repaid. The inventory value of stock and raw materials on hand at the end of the month was $1,052.19.

Some purchases, usually from local craftsworkers, were made by cash during the two months, but most purchases were made by Government Purchase Order, drawn on the Fort Sill Indian School I.M.P.L. fund.* After the first of December, all remittances were made to the Kiowa Indian Agency, Anadarko, Oklahoma, and were credited to the school's I.M.P.L. fund. Some expenses, such as express, postage, state sales tax, utilities, and small incidentals, were paid by cash from sales-room receipts.

Analysis of Figures:

A tabulation of sales during the two months shows that 688 pieces of merchandise were sold. Of these, 247 items, or 36%, were priced below one dollar; 380, or 55%, were priced between one and five dollars; 40, or 6%, between five and ten dollars; and 21, or 3%, were priced above ten dollars.

Analysis of these figures is extremely interesting. They show that the monthly turnover, at inventory value, in November, was 27-1/2% of the

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* Indian Moneys. Proceeds of Labor; a regular administrative fund.

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stock in hand at the beginning of the month; while in December, it was 32-1/5% of the stock. They also clearly demonstrate that the business is definitely out of the "curio" class, in which sales under one dollar can be expected to exceed those for larger amounts. It can safely be said that the enterprise has identified itself as a quality business, and that an increasing volume of sales over one dollar can be anticipated.

Further analysis of the sales figures shows that silver proved, item by item, the best-selling merchandise, with 130 pieces sold. Next were baskets, with 120 items sold. Small trinkets were third, with 98 items sold. The accompanying table shows the relative amount of merchandise sold in all classes.

It is interesting to note that the silver, most of which fell in the one to five dollar price class, was the only article handled which had what could be considered competition from local merchants. Several stores in Lawton stock "Indian jewelry" from trading posts and other manufacturing centers in the Southwest, and the public is familiar with the idea of Indian silver. The sale of silver is evidence of the fact that when an improved type of familiar merchandise is offered, it will find ready sale.

The predominant sales of articles small in bulk, whether or not in the lowest price group, can be explained in two ways. First, the group to which most sales were made is in Lawton only temporarily. These people do not own homes here, and few of them are able to rent more than a room. Desirable property is, under the circumstances, portable property. In the second place, many sales were of articles intended as Christmas gifts. Naturally it was desirable that they should be small and easy to pack, and that there should be a minimum risk of breakage.

So long as the monthly sales consume so high a percentage of the stock on hand, the total volume of sales for any one month cannot far exceed that attained in the first two months. A definite buying program, aimed at the creation of a reserve stock on which to draw when display merchandise runs low, is needed.

Sales Hours

The salesroom was open, during November and December, from one to nine p.m. on weekdays and Sundays. While it was not officially open during the morning hours, it was always opened on the request of visitors. Sales were best during the hours between two and five in the afternoon; evening sales were smaller than had been anticipated. The best sales were recorded usually on Sundays and Mondays; and business was lightest on Fridays and Saturdays. The first part of each month showed a larger volume of sales than the latter half.

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Visitors to Center

While accurate count of visitors was not kept during these two months, the number during November was near one thousand, since at least four hundred visited the Center on the opening day. There were probably about six hundred during the month of December. Of the visitors, about 60% were immediate purchasers; 20% made a first visit of inspection and later returned to buy; and 20% came in, stayed a few moments, and left without purchasing and without showing any intention of doing so.

The majority of the visitors were women; most of them wives of officers stationed at Ft. Sill. Officers and enlisted men were about equally divided. Only a small part of the number of visitors were civilians and their wives. In general, men bought more silver and pottery; women more baskets, textiles, and small articles. Men were by all odds the greatest purchasers of beadwork.

The average time spent in the salesroom by visitors was about fifteen minutes. Of this time, the first three minutes were devoted to general "looking," three to attention to some specific case display, usually that in the middle section of the U-shaped case which occupies the most prominent position in the salesroom; and the remaining nine minutes were given to the selection of a specific article or articles.

Special Exhibit

During November, a three-day sales exhibition of crafts work from the shop was presented at Ft. Sill. This display was of interest to both Officers and enlisted men, and good results were noticed, both at the time and later when men who had seen the display came into the salesroom.

Merchandising Methods

Sales technique was simple. Since most visitors who came were first prompted by curiosity, and since they required definite information of sales personnel, an effort was made to sell the story of the merchandise as well as the articles. The attitude striven for was business-like, direct, and concise; while it was always kept in mind that it was important to make friends for a young and growing enterprise. Therefore, many shop visitors received what amounted to a personally conducted tour of the premises, if they were genuinely interested in knowing the whys and wherefores of the place. Every effort was made to supply information to anyone who asked.

Visitor comments were extremely interesting. Comparison of the sales room with Indian curio shops in Lawton was frequent, and nearly always detrimental to the latter. There was, as was to be expected, a quicker response to familiar than to unfamiliar merchandise; customers who had visited Florida were always pleased to identify Seminole dolls, for instance.

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By the first of December, people began to come into the shop saying that they had been sent by previous visitors who had been pleased with articles bought at the Center; and by the end of the month recommendations were coming from people previously posted at Ft. Sill who, on reaching a new station, had referred their friends to the Center as "one of the most interesting places around Ft. Sill."

An effort was made to build up a steady clientele, although it was realized that the short length of time which most officers and enlisted men spend at an army post made this rather an ideal than a possibility. Some regular customers were to be noticed, however, particularly officers permanently stationed at Ft. Sill and their wives. These people not only made a practice of coming in frequently themselves, but nearly always brought friends with them.

Advertising

Advertising was approached in five different ways. A large sign was hung in front of the Center area, and for a time two tipis were pitched in the parking space. Postcards were mimeographed and distributed through the Chamber of Commerce, the USO, and visitors to the Ft. Sill Indian School and the Center. Both the Business Manager and the Acting Curator of the Museum spoke to luncheon groups on the general purpose of the Center. Straight newspaper stories on activities at the Center appeared in the local papers, and direct newspaper advertising was used. Generally speaking, public speaking and newspaper advertising seemed the most effective ways of bringing the Center to public notice.

Display Methods

In general, the more expensive merchandise was kept in cases and on built-up displays around the room, while lower-priced articles were massed on shelves. Small articles, priced below a dollar, were kept in baskets. For a time the baskets were kept below a counter, out of sight, and were brought out only when requested by a visitor. In December a Christmas tree was set up opposite the entrance door, and was trimmed with small knick-knacks. Later in the month the baskets containing small articles, sorted by necklaces, lapel ornaments, etc., were set on a counter-top within easy reach of visitors. No difference in effectiveness of these display methods for small articles could be noticed.

Summary

While the first two months of operation can hardly be indicative of the potential success or failure of a business, some inferences can be drawn. The total sales for the two months, $1,515.18, were about equal to those of sixteen months on the previous basis of operations. It can be said, then, that the change in character in salesroom, stock, and management is generally desirable.

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On the other hand, the high percentage of the available stock sold during the two months, and the comparatively small amount left on hand at their end, may be taken as a danger signal. If the turn-over continues at this rate; the shop may have to go out of business simply because of lack of merchandise. Certainly a decline in sales until the stock is built up again is to be anticipated. Since the business may suffer from gasoline rationing and lack of tourist and pleasure travel, everything possible must be done to interest and attract local people who can reach the shop by bus or even by walking.

Recommendations

On the basis of the first two months' records, a budget should be set up for the coming year. This should include estimates of the amounts to be paid for utilities, rent to the school for premises, tax payments, improvements, and the purchase of stock. While there is no question of the shop's paying the salaries of employees for some time to come, salaries are an item which should be kept in view as inevitable in future budgets.

A regular program of stock purchases should be worked out on the basis of percentages of sales as shown in this memorandum. The object in planning and developing this program should be the creation of a reserve stock which would be available for holiday trade, sudden calls, consignment orders, and special sales away from the Center. Evidently the type of merchandise offered is satisfactory to the buying public; more of it is needed.

A systematic plan for handling the work of local Indians should be developed. This should include the establishment of standards of desirability; the setting up of a revolving fund independent of I.M.P.L. funds for the cash purchase of crafts work; and an allotment of time of the Business Manager to allow for regular field trips to the homes of Indian workers. While extended rounds may not be possible for some time to come, it might be possible to combine the Business Manager's trips to Indian homes with other shop business or with trips made by other school employees.

Advertising can and should be continued on the present basis, and a special effort should be made to advertise new goods as they are received.

Some mail order business is already coming in, and more is to be anticipated. A regular program for handling mail orders is needed, and it might be advisable for the shop to keep a visitors' book to facilitate follow-up of customers who have left Ft. Sill. If this suggestion is adopted, form letters or bulletins will be needed to notify past customers of new goods, new shipments, etc.

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During the spring and summer months some arrangement should be made for landscaping and for maintainance of the grounds. While the appearance of the site has been materially improved, it is still barren and uninviting. Many visitors have been heard to express surprise that the interiors of the buildings should be attractive, "with the outside looking the way it does."

Alice L. Marriott, Spec. in Indian
Arts and Crafts
Acting Curator, Museum of Southern
Plains Indians

Ft. Sill Indian School
Lawton, Oklahoma
January 23, 1943

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TABULATION OF SALES BY CLASSES

Item	Total Sales	Percentage of Sales
Silver	130	19%
Paintings	44	6½%
Baskets	120	17½%
Textiles	23	3 3/8%
Pottery	66	9 3/5%
Moccasins	42	6 1/6%
Beadwork	64	9 1/3%
Jackets	6	.009
Dolls	20	3%
Trinkets	98	14¼%
Drums	9	1 1/3%
Porcupine quill work	3	.005
Rawhide articles	3	.005
Letter openers	6	.009
Wood-carvings	3	.005
Horn articles	2	.003
Neckties	23	3 3/8%
Navajo rugs	7	.01
Pipes	3	.005
Jars of jam	6	.009
Blow gun	1	.0015
Bows and arrows	1	.0015
Tomahawks	3	.005

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IX (g) TRIBAL RESOLUTIONS RELATING TO THE ORGANIZATION OF THE PAPAGO ARTS AND CRAFTS BOARD

The following resolutions of the Council of the Papago Tribe illustrate active participation of tribal government in the arts and crafts project initiated by the Board. They also show how a permanent organization can grow out of a temporary set-up established to serve a specific occasion.

IX - g RESOLUTION No. 16
OF
THE PAPAGO COUNCIL

Resolved by the Papago Council that we hereby respectfully request the Commissioner of Indian Affairs to obtain legislation by the Congress of the United States authorizing the use of $3000 now deposited in the Treasury of the United States to the credit of the Papago Tribe under Fund Symbol No. 147271. "Proceeds of Labor, Papago Indians of Sells Agency, Arizona," for the purchase of Papago baskets and other Papago handicrafts. The payment of travel expenses, wages, and salaries, and other miscellaneous and incidental expenses incurred in connection with preparing and showing a Papago exhibit at the International Exposition to be held at San Francisco, California during the calendar year of of 1939; and,

That such legislation also authorize the sale of all baskets and handicraft purchased from the above entitled fund, the proceeds of such sales to be deposited with the Superintendent of Sells Agency and credited to the fund "I.I.M, Acct. No. P-84. Contributed Fund Papago Tribe," and such proceeds to be expended in accordance with stipulation of The Papago Tribe dated May 18, 1935 under such rules and regulations as the Secretary of the Interior may prescribe consistent with the provisions of said stipulation.

Passed at Sells, Arizona this 6th day of November, 1937.

THE PAPAGO COUNCIL

By: (Sgd) Jose Ignacio
Jose Ignacio, Chairman

Attent:

(Sgd) Ida N. Wilson
Ida N. Wilson

APPROVED Nov. 6, 1937

(Sgd) T. B. Hall
T. B. Hall, Superintendent

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RESOLUTION
OF
THE PAPAGO COUNCIL

No. 41

Resolved by the Papago Council, that we create, and there is hereby created, a tribal board to be known as the "Papago Arts and Crafts Board", and hereinafter referred to as the Board. The Board shall be composed of three commissioners, one of whom shall be the Chairman of the Papago Council who shall act as chairman of the Board during his tenure of office as Chairman of the Papago Council. One Commissioner, who shall act as Vice-Chairman, shall be appointed by vote of the Papago Council for a term extending from the date appointed to December 31, 1939; and one Commissioner to be appointed by the Superintendent of the Sells Agency, to act as treasurer of the Board, who shall continue in said office during good behavior; Provided, that the Treasurer of the Board shall give bond to the Superintendent of the Sells Agency in the penal sum of three thousand five hundred dollars ($3,500.00), to cover any sums appropriated for the Board by the Papago Council out of any tribal funds not under the control of Congress and which are carried as an I.I.M. account with the superintendent of Sells Agency; Provided further, that any such sums so appropriated shall be available for paying the annual premium on the treasurer's bond.

It shall be the function and duty of the Board to promote the economic welfare of the Papago Tribe through the development of the Papago Arts & Crafts and the expension of the market for the products of Papago Art and Craftsmanship. In the execution of this function the Board shall have the following powers: (a) To undertake market research to determine the best opportunity for the sale of various products; (b) To engage in technical research and give technical advice and assistance; (c) To engage in expermentation directly or through selected agencies; (d) To offer assistance in the management of operating groups for the furtherance of specific projects; (e) To cooperate with and assist the Indian Arts and Crafts Board of the Department of the Interior in its work on the Reservations under the jurisdiction of the Papago Tribe; (f) And to purchase Papago Arts and Crafts for exhibit at the 1939 San Francisco International Exposition, Provided, that such arts and crafts purchased for exhibit may be sold and the proceed from such sales shall be remitted to the Superintendent of Sells Agency, at such times and in such forms of exchange as shall be prescribed by him for deposit as an I.I.M. account to the credit of the Papago Council in a fund to be known as "I.I.M. Acct. No. P-9, Sale of Papago Arts and Crafts, San Francisco Exposition."

The Board shall prescribe from time to time rules and regulations governing the conduct of it's business and containing such provisions as it may deem appropriate for the effective execution and administration of the powers conferred upon it by this resolution: Provided, That before

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prescribing any procedure for the disbursement of money the Board shall advise and consult with the Superintendent of the Sells Agency; Provided further, that all rules and regulations proposed by the Board shall be submitted to the Commissioner of Indian Affairs and shall become effective upon his approval.

The foregoing Resolution was on September 3, 1938, duly enacted, by the vote of 18 for and 0 against, by the Papago Council, pursuant to authority vested in it by Section 2 (e), Article V, of the Constitution of the Tribe, ratified by the Tribe on Deceomber 12, 1936, and approved by the Secretary of the Interior on January 6, 1937, pursuant to Section 16 of the Act of June 18, 1934, (48 Stat. 984).

THE PAPAGO COUNCIL

BY:

(SGD) JOSE IGNACIO
Jose Ignacio, Chairman

Attest:

(SGD) Mary E. Troutt
Mary E. Troutt, Acting Secretary

DATE:

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IX (g) - RESULUTION NO. 145 AS AMENDED BY
RESOLUTION NO. 150 BY THE PAPAGO
COUNCIL

WHEREAS the Papago Council, in Resolution No. 41 dated September 3, 1938, did create a tribal board known as the Papago Arts & Crafts Board, and,

WHEREAS the Papago Council, in resolution No. 42, dated September 3, 1938, amended by Resolutions No. 52, dated Jan. 7, 1939, No. 73, dated June 3, 1939, and No. 93, dated Dec. 2, 1939, did appropriate the sum of $3,000 from the Contributed Fund of the Papago Tribe to be used as a revolving fund for this Board, and,

WHEREAS the authority granted in said resolutions has expired, and,

WHEREAS this Board, during the past two years, has proven of benefit to the Tribe,

THEREFORE, BE IT RESOLVED by the Papage Council that we hereby amend the foregoing resolutions, and all others which are in conflict with this resolution, and in place thereof 1. Establish a permanent board, to be known as the Papago Arts and Crafts Board, hereinafter called the Board, for the purposes set forth in this resolution, 2. Establish a Commission to direct the work of the Board, 3. Authorize the use of the sum of $3,000 already appropriated to the Board, to be a permanent revolving fund to carry on the work of the Board, and 4. We hereby request and authorize the Superintendent of Sells Agency to transfer the remaining balance in the I.I.M. Account P-10, Purchase and Sales of Papago Arts and Crafts, to the checking account of the Board, thereby closing out said Account P-10,

PROVIDED THAT: 1. It shall be the function of the Board to promote the economic welfare of the Papago Tribe through the development and the expansion of the market for the arts and crafts products of the Tribe to undertake research and experimentation to determine the best methods of manufacture, distribution, sale, and advertisement of the products of the Tribe; to encourage and teach the best methods of producing the arts and crafts of the Tribe; to conduct a wholesale business in the products of the tribe; to conduct a retail business in the products of the tribe at Sells, or such other places as the Council shall designate; to advertise the products of the Tribe; to represent the Tribe at Fairs, Rodeos, and other exhibitions of a like sort; and in such other ways as it may devise, or the Council direct, contribute to the industrial prosperity of the Tribe, and the knowledge and interest of the members of the Tribe in such industry.

2. The Commission shall consist of three (3) commissioners: A chairman, who shall be the chairman of the Papago Council; and two (2) members appointed by the Council, who shall serve during good behavior.

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PROVIDED that the commissioners shall serve without compensation. The Commission shall be responsible to the Council for the work of the Board, and shall make to the Council a quarterly report on the activities of the Board. The Commission shall meet regularly on the Friday previous to the regular monthly meeting of the Papago Council, and at such other times as it may be called by the Chairman;

PROVIDED that all meetings shall be held during regular business hours.

3. A Manager shall be appointed by the Commission with the consent of the council, shall serve during good behavior, shall be paid from the funds of the Board at a salary to be determined by the Commission, shall conduct the operations of the Board as directed by the Commission, shall be responsible to the Commission for the work of the Board, shall act as Treasurer of the Board, and shall be bonded to the Council in the sum of $3,000.

PROVIDED that the premium on this bond shall be paid from the funds of the Board.

PROVIDED FURTHER that this appointee shall be allowed the same privileges with respect to annual and sick leave as are allowed employees of the Indian Service, and

PROVIDED FURTHER that applications for such leave shall be subject to the approval of the Chairman of the Board or such other person as he may appoint.

4. WHEREAS the business of the Board is still in its formative stages and its expansion and development call at present for additional counsel, the Superintendent of Sells Agency is hereby requested, during these initial stages, to provide the services of a Counselor of Management for the Board, whose selection shall be approved by the Council, the Division of Education, and the Indian Arts and Crafts Board. It shall be the duty of this Counselor to advise the commission and the Manager on matters concerning production, marketing and business policy.

To insure close cooperation between the Board, its Manager, and the Counselor, the Manager and the Counselor shall attend all Board meetings.

5. The Funds of the Board shall be carried in a bank located in the state of Arizona.

PROVIDED that the bank selected shall be approved by the superintendent of Sells Agency, and

PROVIDED FURTHER that said bank shall carry insurance with the Federal Deposit Insurance Corporation, and such funds may be drawn upon by the Manager to defray all expenses incidental to purchasing, assembling,

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packing, shipping, exhibiting, advertising, or selling Papago arts, and for such other purposes within the powers granted by this resolution as the Commission may direct;

PROVIDED that the Manager shall not pay any salaries to any person, nor employ any person, without the express authority of the Commission, and,

PROVIDED FURTHER that no additional persons shall be regularly employed without the consent of the Council. All expenditures from the funds of the Board shall be made by check duly signed by the Manager as Treasurer, and all receipts shall be deposited promptly in the bank. The Manager shall be responsible for the records of all such expenditures and receipts, and shall make a monthly statement thereof to the Commission, and the Superintendent of Sells Agency is hereby requested and authorized to audit the books of the Board at least once yearly, and report thereon to the Commission, and the Commission shall report thereon to the Council.

6. As soon as the Board shall have recovered from the losses necessarily sustained through its operations during its experimental and introductory period, and has reestablished its revolving fund of $3,000, it shall pay into the Contributed Fund of the Papago Tribe at the end of each quarter of its fiscal year, which shall begin on the first day of October of each calendar year, the sum of one-half of the profits from operations during that quarter,

PROVIDED that the remaining half of said quarterly profits shall revert to the revolving fund of the Board, and

PROVIDED FURTHER that, should there be a loss from operations during any quarter year, one half of such loss shall be deducted from the subsequent payments from profits to the contributed fund, until such loss shall have been made up.

7. The Commission shall prescribe from time to time rules and regulations governing the conduct of the Board and containing such provisions as may be necessary for the proper and effective execution and administration of the powers conferred upon it by this resolution.

PROVIDED THAT ALL SUCH rules and regulations shall become effective only upon the approval of the Papago Council.

8. The East Wing of the Sells Community Building is hereby set aside for the use of the Board, and the Board is directed to carry on its operations therein.

9. WHEREAS Congress has set up the Indian Arts and Crafts Board of the Department of the Interior for the purpose of advising and assisting in the development of Indian Arts and Crafts, the Board is hereby directed to be guided by the advice of the Indian Arts and Crafts

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Board, and to accept such assistance as it may offer, and the Indian Arts and Crafts Board is hereby respectfully requested to advise and assist the Board.

10. WHEREAS The Bureau of Indian Affairs has set up Sells Agency for the purpose of advising and assisting in the development of the Papago Tribe, the Board is hereby directed to be guided by the advice of the Superintendent of Sells Agency, and to accept such assistance as he may offer, and the Superintendent of Sells Agency is hereby respectfully requested to advise and assist the Board.

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Resolution No. 145 was on March 19, 1941, duly enacted by a vote of 11 for and none against, by the Papago Council, pursuant to authority vested in it by Section 2(e), Article V, and Section 3(a), Article V of the Constitution of the Tribe ratified by the Tribe on December 12, 1936, and approved by the Secretary of the Interior on January 6, 1937, pursuant to Section 16 of the Act of June 18, 1934 (48 Stat. 984). Said Resolution is effective as of the date of its approval by the Superintendent of Sells Agency, subject to its rescission by the Secretary of the Interior, pursuant to Section 6, Article V of the Constitution and By-laws of the Papago Tribe.

THE PAPAGO COUNCIL
By:
(s) Peter Blaine, Chairman

Attest:
(s) Jones Narcho, Jr.,
Secretary-Treasurer.
Approved: March 28, 1941.

(S) Wm. Wade Head, Superintendent.

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Resolution No. 150, amending resolution No. 145, was on June 14, 1941, duly enacted by a vote of 13 for and none against, by the Papago Council pursuant to authority vested in it by Section 2(e), Article V and Section 3(a) Article V of the Constitution of the Tribe ratified by the Tribe on Dec. 12, 1936 and approved by the Secretary of the Interior on Jan. 6, 1937, pursuant to Section 16 of the Act of June 18, 1934 (48 Stat. 984). Said Resolution is effective as of the date of its approval by the Superintendent of Sells Agency, subject to its rescission by the Secretary of the Interior, pursuant to Section 6, Article V of the Constitution and By-laws of the Papago Tribe.

THE PAPAGO COUNCIL
(signed)
BY: Peter Blaine, Chairman

Attest:
(signed)
Jones Narcho, Jr., Secretary-Treasurer

Approved: June 17, 1941,
(signed)
Wm. Wade Head, Superintendent.

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X - PROMOTIONAL AND EDUCATIONAL ACTIVITIES OF THE INDIAN ARTS AND CRAFTS BOARD

The promotional activities of the Indian Arts and Crafts Board have been largely directed towards educating an increasingly large public to an appreciation of Indian art. Among the means taken to achieve this end have been:

1. Presentation of exhibitions of Indian art at the San Francisco World's Fair and at the New York Museum of Modern Art, both exhibitions directed towards the general public.

2. Sponsorship of the preparation of a comprehensive bibliography of papers and magazine articles on Indian art, a volume planned as a research tool for use in colleges and libraries.

3. Sponsorship of the preparation of a general book on Indian art, which appeared under the title of "Indian Art in North America," with text written by George Vaillant and photographic illustrations by Konrad Cramer.

4. The publication of a volume, "Indian Art in the United States," by Frederic H. Douglas and Rene d'Harnoncourt; a work which was originally intended as a catalog of the Museum of Modern Art exhibition, but which has proved a generally useful text-book on Indian art.

5. The delivery of public addresses to specialized and general audiences, of which the address presented by the General Manager at the Inter-American Conference on Indian Life is an example. Similar promotional activities, on a smaller scale, are part of the regular program of the Board.

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X(a) - ADVANCE PRESS RELEASE ON THE PRESENTATION
of the
ARTS AND CRAFTS OF THE AMERICAN INDIAN
at the
SAN FRANCISCO FAIR

Part of the Government exhibit at the San Francisco Golden Gate Fair to open in March, 1939, will be an exhibit and a market of Indian arts and crafts. It is planned to take this opportunity to present to the white visitor an entirely new picture of the fine quality of work that can be done by the different tribes. Up to now, most white men have seen only such Indian objects as are used as souvenirs. Many of these are hastily and carelessly made. It is not true that this type of product is representative of the arts and crafts of the American Indian. Whenever the Indian produces something for his own use, he spends a great deal of time and effort on his work, and in almost every tribe pieces are still made today that are just as good as the finest things that they have ever done, if not better.

This exhibit aims to show to the visitor that poor quality is not a characteristic of Indian work, that Indian arts and crafts are worthy to be put into the finest home, and that they are worth a decent price. To be successful in this venture, we have to be careful in our selection to present to the public not only pieces that are well made and typically Indian, but also pieces that at the same time can be used by the customer. There is a world of articles, such as fine handsome leather jackets and moccasins, metal work, bead and porcupine-quill work, that can be developed to satisfy the most discriminating customer.

The Indian arts and crafts market at the San Francisco Fair will be surrounded by a series of exhibition halls that will show the very finest Indian products of the past and present. It is therefore doubly important that the objects on the market should be of fine quality, so as not to compare unfavorably with the fine objects on exhibition.

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X(b) - "Art on Treasure Island", by Alfred Frankenstein, appearing in San Francisco Chronicle, October 22, 1939.

THE CRITIC RUSHES DOWN AN INDIAN TRAIL

Somehow or other one felt it was going to last forever, or at least that there was no particular hurry about covering the art on Treasure Island. When this department was instituted last February, its editor saw it finishing with articles on the murals, the sculpture, and the better commercial exhibits and perhaps coming to its end long before the closing of the Exposition. But, thanks to the epoch-making quality of the show at the Fine Arts Palace, it didn't work out that way, and now that they have moved up the closing date there isn't time for more than a bare mention of the countless things of artistic interest outside the Fair's own show of fine and decorative arts.

Most important of these is the tremendous exhibition of American Indian art in the Federal building, which is the most significant exhibition of its kind ever gathered together, nor is its significance limited solely to what it does for Indian arts and crafts. For as a demonstration of new methods in the display and exposition of art objects the Indian show is a positive knockout, and one that might well inaugurate a new era in museum technique. Wherefore, a standing vote of thanks is due the three men who designed and executed it--Rene d'Harnoncourt, Frederic H. Douglas and Henry Klumb. That their reward is to come in more than words is suggested by the fact that the Museum of Modern Art is now considering turning over its entire building to d'Harnoncourt for an Indian show next year, and the leading position of this organization should do much to spread the gospel over the country.

At the one extreme is the museum in which one of the masterpieces of American Indian sculpture is displayed between a case of Japanese fans and another case devoted to the history of the electric light bulb. At the other extreme is this show in the Federal building, in which the arrangement and sequence of the materials are as well knit as a college course, with the esthetic and the anthropological playing splendidly into each other to the complete illumination of the objects shown.

And this, also, without excess. In other exhibits in the Federal building one often feels as if the ingenuity of those who arranged the materials ran away with itself, so that the accessories of the display dwarf the things shown. But d'Harnoncourt, Douglas and Klumb have succeeded in keeping the emphasis always on the object, placing it in settings often subtly stylized to suggest rather than describe its environment. Thus the Navajo blankets appear on first sight simply to be draped over upright sticks, and the sticks placed on redish platforms at various levels, and all set before a blue wall. After a moment, however, it becomes apparent that the whole thing is a kind of abstraction of desert Indians standing on cliffs gazing off into the sky. A realistic diorama of such a scene might easily have been constructed, would have been far less convincing than what is there, and would have served to distract one's attention from the

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business in hand, which is the blankets. As it is, one's attention is directed intensely upon the textiles, and one senses the quality of their natural setting.

The object comes first and then the culture that produced it, and the interplay of the two produces an art exhibition of unequaled educational value. It is true, of course, that this kind of organization is most likely to be attempted when the anthropological interest is a strong feature of the exhibition, as it is in this case. But anthropology is not necessarily limited to the study of "primitive" races. There is an anthropology of Raphael and Rembrandt, as well as of Indian tribes, and therefore the application of similar principles to European and American art might well be worth experimenting with. At all events, I am not convinced that a museum's function in society is completely fulfilled when it merely hangs a picture on a wall with a label giving simply the title and the painter's name and dates. The danger comes when the painting is made to play a second fiddle to the line of development, instead of the other way around. This Indian show is a perfect illustration of the proper balance between works of art and their backgrounds.

It begins with a room adorned with great maps to locate the tribes, and an astonishing series of cartoons and drawings electrically lighted from behind to provide a swift, deft history of the Indian from his migration into this continent up to the present day. There are also diagrams and demonstrations of various phases of Indian culture, but the maps and transparencies by Elizabeth Forbes Wilder are the main show, and they should not be permitted to go by the board when the Fair closes. Along with the murals by Calvin Larvie, Ignacio Moquino and Jose Duran in the plains and Pueblo rooms, they should be joined to the Covarrubias maps and the Sotomayor fountain in the permanent Pacific House Dr. Youtz is trying to establish.

From the introductory gallery one steps into a room of dazzling snowy whiteness wherein are displayed the artifacts of the Eskimos-- the familiar fine, small ivory carvings of animals and men, very lively and vivid in their simplified realism, and the equally fine, equally vivid engravings on ivory, along with weapons, basketry, and the incredibly fantastic driftwood masks wherein the Eskimo rivals the most "advanced" of European surrealist. These apparent correspondences between "primitive" and modern art prove (a) that modern art isn't so much or (b) that it is great stuff, according to your prejudices.

From the Eskimos one proceeds southward to the splendid, lordly room of works by the coast tribes of Alaska, British Columbia and Washington, a gallery made and illuminated after the fashion of the wooden houses of this culture. Because the masks, blankets and other Northwest Coast works are made to be seen in firelight, they are all lighted from below, which adds greatly to the fierceness and the drama and the big, grand style of the whole. Beyond the half-lighted room, with its magnificent wood carvings and marvelous works of molded horn, is the most dramatic piece of

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art exhibition I have ever seen-- the series of huge totem poles set against a background painted to convey the idea of fog, mist and rain.

Spaciousness, heat and sun provide the keynote in the room devoted to the buffalo hunters of the plains, with its yellow walls, its large, unencumbered floor, and its excellent mural of the buffalo hunt by Calvin Larvie. The contrast to the Northwest Coast culture, relatively settled, based on fishing, and making much use of wood, is profoundly interesting, for the works of these nomadic hunters are light and portable, with a primary emphasis on objects of personal use and adornment, largely employing skins and other animal materials. The objects in the cases are all displayed with fixtures specially designed to exhibit their use, and not the least interesting feature of the installation is the way in which the fringes and streamers and feather bonnets, made to live in the wind of the plains, are here agitated with an artificial wind by General Electric. A portion of the plains room, the first one sees on descending, as it were, from Washington, is given over to an interesting relief and pictorial map of California , whereon are set examples of the gorgeous basketry made by the seed gathering peoples of this State.

Past the plains room, one crosses the Mississippi into a gallery of works by the forest Indians of the Eastern States, a gallery hung with stylized foliage supported on columns like tree trunks, and with green walls. Note that you can't walk straight through this gallery, for paths in the forest are never straight. Masks, beadwork, textiles, basketry and bark vessels abound here; the beads and textiles are singularly colorful and elaborated in patten, and some of them reveal the Indian adaptations of seventeenth century French design brought into the Mississippi region by the voyageurs.

The Pueblo farmers are revealed in a large circular room decorated with murals by Moquino and Duran, set at the four points of the compass and reflecting the typical ceremonies of the seasons. Here one may see the greatest pottery of modern times, a pottery which, in its color, mastery of shape and abstract intricacy of design, makes the efforts of "civilized" potters seem like the blunderings of savages. The textiles, baskets and katchina dolls in this Pueblo room would in themselves make a great show anywhere else, but the potter walks away with the honors.

Just as the Pueblo vessels stand high above contemporary "civilized" efforts, so do the magnificent Navajo textiles, and perhaps to a greater degree. At any rate, the things in the Navajo room could be made a convincing exhibit for the argument that these shepherds are the greatest weavers now alive. The showing begins with the older blankets, and goes on to the rugs the Navajo are now making for the trade. And if you should happen to admire the rug woven with many borders and a lengthwise pattern, in an attempt to assimilate Navajo design to the commercially established Oriental style, don't tell Douglas or d'Harnoncourt.

A small room like a treasury, with silvery metal walls and ceiling, serves to exhibit the great silver work of the Southwest, an art altogether

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foreign in origin, and altogether adapted by the Indian in less than a century. And observe that you go into the Indian market, where all manner of Indian things are sold, by a gradual approach from more remote cultures through the cultures that produce the pottery, baskets, metal work and textiles familiarly sold today.

Of the smaller divisions of the show--the mountain folk of the Far West and the desert dwellers of the Mexican border country--there is no room to speak. Nor is there space for comment on the demonstrations of the crafts by notable Indian artists at work in the appropriate rooms. But don't miss the fascinating demonstration by the Navajo medicine men who create their intricate, mysterious sand paintings in a room designed after a ceremonial house. You are in the presence of the spirit there, and in more ways than one.

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X (c) - Article on the Indian Exhibition at the Museum of Modern Art, New York, from "Women's Wear", January 10, 1941.

Exhibit of American Indian Art Opening Jan. 22, 1941 in New York Expected to Make Epoch in Style History.

Prehistoric Craftmanship as well as living traditions of influence among present-day tribes, held affording great opportunity to decorative industries.

By M. D. C. Crawford.

New York City is promised a great treat, and the decorative industries of this city and nation a great opportunity in the Exhibition of Indian Art in the United States which will open at the Museum of Modern Art, 11 West 53rd street, New York, on Jan. 22nd.

I earnestly believe that this exhibition and its interpretation through our industries, will mark a real epoch. Once again, the long neglected arts of our aboriginal peoples will come to the aid of this machine age of ours: once again, craftsmen and craftmanship, and the traditions of art, which grow up in craftmanship, will furnish inspiration for our productive mechanical devices.

AMONG WORLD'S BEST CRAFTSMEN

In the plethora of our productive facilities, we should never lose sight of the fact that inspiration in design, in texture, in color and in technology, comes from the craft ages of the past. It might be well to remember that our own Indians, the aboriginal Americans, are among the greatest craftsmen the world has ever known.

During the first World War, WOMEN'S WEAR DAILY suggested the use of these great documents, and many ideas from the arts of the American Indian were represented in American merchandise.

In 1919, the American Museum of Natural History closed off the west wing on the ground floor and held an exhibition demonstrating the influence of their great collections on the costume and fabric industries of this city.

I look with confidence to a much wider and a more discriminating use of this material, as it will be presented in the Museum of Modern Art under René d'Harnoncourt's sympathetic magic.

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NATIONWIDE COOPERATION

The exhibition was organized by the Indian Arts and Crafts Board of the U.S. Department of the Interior, with the cooperation of universities and museums of science throughout the country. It will be shown for about two months.

The exhibition consists of three sections. The first, devoted to prehistoric Indian art, shows outstanding objects from the five great prehistoric areas. These divisions are: The Sculptors of the East (stone and wood sculpture, shell and mica jewelry, copper ornaments, pottery); The Carvers of the Far West, The Carvers of the Northwest (early stone sculpture of animals) and The Engravers of the Arctic (ivory objects with delicate linear patterns).

Two simple flint spear points from the earliest known culture in North America will be included in this section. These are believed to be over 20,000 years old.

LIVING TRADITIONS

The second section deals with the subject of living traditions, still of influence among the various tribes. The areas shown in this section are The Pueblo Farmer, The Navajo Shepherd, The Apache Mountains Dweller, The Seed Gatherer of California, The Desert Dweller of Arizona, The Hunter of the Plains, The Fishermen of the Northwest Coast and The Eskimo Hunter of the Arctic.

The third section consists of contemporary Indian products - jewelry, clothing, accessories such as gloves, belts and embroidery, useful objects for the modern home and garden, such as pottery, rugs, fabrics for curtains and, finally, a small number of modern dresses that will show how the use of Indian-made accessories creates new value in contemporary creations.

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X (d) - "The Redman's Culture," by Edward Alden Jewell, appearing in New York Times, on January 26, 1941

EXHIBITION AT THE MUSEUM OF MODERN ART
PRESENTS INDIAN AT HIS FULL STATURE

Lo, the poor Indian got off, I am afraid, to a rather dubious start, so far as cultural appreciation is concerned, in the pages of Henry Wadsworth Longfellow and J. Fenimore Cooper. At least (to introduce a note of personal reminiscence) those writers, however earnestly well-intentioned, nipped the bud my own childhood potentiality in the way of sympathetic response.

I never cared much for the Indian as portrayed in those pages, nor was the prejudice thus formed greatly mitigated, though it was undeniably somewhat softened, by the fact that at Summer resorts in my part of the land little toy birch-bark canoes and bead trinkets used to be sold as souveniers to people who were encouraged to think them, "quaint." Certainly I never began even to suspect, until long afterward, that the North American Indian had a culture of deep significance and stirring power.

If you can bear with my "remembrance of things past" yet a moment, I should like to state that in high school I looked into and then disobediently refused to read through "The Last of the Mohicans." I know now that it was very wrong of me and very narrow minded, but that was the way I felt about "The Last of the Mohicans." Though blind, the reaction was honest. This created a rather serious impasse, because "The Last of the Mohicans" was connected with passing one's grade. It was looked upon as a milestone in American literature and children were supposed to go to school to be educated.

I don't know to this day how I was brave enough or brash enough, being by nature an introvert, to stick it out. The upshot was compromise, the teacher finally agreeing to pass me if I would read certain specified chapters, perhaps five or six in all, of "The Last of the Mohicans." Which they may have been is now beside the point, lost in the mists of the bygone. I must have read them. But doing so did nothing to raise in my estimation the literary merits of a prescribed American "classic." As for "Hiawatha," that always seemed to me a very tiresome if metrically faultless jingle. And lo, the poor Indian had to bear the chief brunt of this, for years and years, since in my immaturity I held him responsible, at least to a large extent, for experiences that were endured with profound reluctance.

The worst thing about such prejudice is that it can often far outlive the period of its meretricious serviceability. In my case it was by degrees annulled. Little by little the underpinning sagged, until at length the preposterous structure sank into limbo. What René d'Harnoncourt and his associates accomplished in the Indian section of "Pacific Cultures" at the San Francisco Fair in 1939 proved a very considerable late eyeopener.

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X (e) - Article by Eleanor Roosevelt on Indian Exhibit at Museum of Modern Art, appearing in New York Times, January 27, 1941:

MY DAY

Washington, Sunday--Yesterday morning, in New York City, I certainly did as many things as one could well put into the hours of one morning, Miss Esther Lape went with me to my first appointment at 10 o'clock at the Museum of Modern Art. There we began on the top floor and progressed downward through the Indian exhibit. I think it is one of the most exciting and thrilling exhibitions I have been to in a long while. What beautiful work the Indians did, even in the days when stone tools were all they had. I am thrilled by the fact that their skill has not died out and that many of the things which they make today are easily adapted to our modern life.

Some woven Indian material makes a delightful cover for a modern chair, and an Indian drum makes a very convenient little table for use beside that chair.

Much of the silver work is really beautiful, and one of the best silversmiths was there himself to explain his art, which he is now teaching in one of the Indian schools. An Indian painter and some Indian weavers also are on hand ready to answer your questions.

Never before have I had the sense of centuries of development which lie back of the arts of our Indian people.

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X (f) - Article on Indian Exhibit at Museum of Modern Art, New York, appearing in The Southwest (monthly newspaper), published at Gallup, N. Mex., issue of February, 1941.

INDIAN EXHIBIT OPENS IN NEW YORK MUSEUM

The largest and most comprehensive exhibition of Indian art ever assembled opened January 22 at the Museum of Modern Art in New York City, Secretary of the Interior Harold L. Ickes announced.

* * *

The purpose of the exhibition is to create a new interest in Indian arts and crafts, to help develop the marketing of Indian products, to disprove the mistaken idea that this country has no native art, and to demonstrate that Indian arts and crafts can have a place in modern fashions and decoration and that the products of contemporary Indian artists are both useful and beautiful. All of this is a part of the Government's present-day program of assisting the Indian toward self-support and toward cultural as well as economic freedom.

* * *

The exhibition, including loans from museums in the United States and Canada, as well as from private collections, traces the development of Indian art from prehistoric times to the present. One floor of the Museum will be devoted to "Prehistoric Art," one to "The Living Traditions" and a third to "Indian Art in Modern Living." Articles shown range from two fragmentary exhibits said to be 15,000 years old, to vivid rugs and wearable modern jewelry completed within recent months on Indian reservations. Stone and wood sculpture, pottery, metalwork, weaving, jewelry, painting and mosaic work are included.

The exhibits are intended to provide a comprehensive picture of Indian arts themselves, rather than to show the forms of dress and design they may inspire, and there will be a small collection of women's fashions showing Indian materials and products as they fit into modern apparel. A basic idea is to enable the Indian to contribute to present-day dress and furnishings and to permit the Indian to profit from these contributions.

The exhibit at the Museum of Modern Art is partly the result of interest shown in the Indian handicraft show at the Golden Gate International Exposition in 1939. That exhibit, which covered an acre and a half and included a market for arts and crafts products of Indian artists throughout the United States, was seen by 1,500,000 people.

In effecting substantial increases in the sales of Indian art products the Arts and Crafts Board has given economic self-reliance and an improved standard of living to many Indians, and has brought about recognition of a distinctly Indian form of art expression. The exhibit at the Modern Art Museum will be a picture of the ancient Indian moving out into modern American and world life while holding fast to his ancient genius and devotions.

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But it has remained for the Indian show at the Museum of Modern Art to turn strengthening persuasion into triumphant conviction. There the American Indian is brought before us at his full stature, thanks again to Mr. d'Harnoncourt of the Indian Arts and Crafts Board, working now in collaboration with Mr. Douglas of the Denver Art Museum, Mr. Klumb, the architect; members of the Modern Museum staff and others. What results is an event of the very highest importance.

One may safely estimate, I think that thousands will find kindled at this beautifully presented show their first real conception of the scope and vitality and depth of Indian culture as it developed, from prehistoric times, in what is now the United States.

The installation is truly marvelous: infinitely painstaking, though never in the least labored; intricate, and often--if you choose to consider it so-- "theatrical"; yet always marshaled in its imaginative fights, always creating an appropriate effect, establishing a helpful atmosphere. This represents a high-water mark in museum technique that, however bold and forthright, appears at all times subservient to the just preeminence of the art it so deftly sets off, cor-relates, differentiates and enhances.

What seems almost miraculous is the restraint evidenced in the selection of objects shown. Despite the fact that these mount to the neighborhood, it is estimated, of 1,000, there is never a sense of mere numbers, never a sense of dense, unsifted bulk. One superb example or a few superlative examples within a certain category tell us all we need to know about the "type," whereas the pedestrian, unintelligent method would be to load the galleries with hundreds and hundreds of objects, good, bad and indifferent, among which an observer must pick his way and try, against a world of odds, to pick and choose. The organizers of this magnificent exhibition have done all that for us, in advance. They have winnowed the mass and brought forth what is really fine and representative, thereafter arranging it with the most exemplary effectiveness.

As outlined in a previous notice, the exhibition, like the admirable illustrated book prepared to accompany it, has been laid out in three main sections. First dealt with is the prehistoric art, produced by (as each group is here denominated) the carvers of the Far West, the carvers of the Northwest coast, engravers of the Artic, sculptors of the East and painters of the Southwest. Many, though by no means all, of the finest pieces are found in this section up on the third floor.

Often these carved pipes and effigies and masks and jars and bowls and gorgets and votive images fascinatingly invite speculation on the theme of suggested relationship with the products of other cultures. Here the terrain is hazardous and the speculative rewards are problematical; but attempting to follow up such clues as may present themselves can scarcely be counted time and effort lost.

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Next come what are termed the "Living Traditions"--and it is explained that "since the arts of a tribe reflect its mode of life more clearly than they do its linguistic and racial inheritance," boundaries of language and ancestry have been overlooked in favor of dividing the section "into eight culture areas, each containing groups of Indians who have closely related ways of living." These eight groups, so tellingly dramatized, are Puebla cornplanters, Navajo shepherds, the Apache mountain people, desert dwellers of Southwest, seed gatherers of the Far West, hunters of the plains, woodsmen of the East, fishermen of the Northwest Coast--besides Eskimo hunters of the Arctic.

The final section, down on the first floor of the musuem, has as its banner "Indian Art for Modern Living." Grouped here is the contemporary work, which often demonstrates in a memorable way new uses to which ancient design motifs may be put.

Strictly speaking, there is no catalogue, and in a sense this may be deemed a detriment. On the other hand, the well illustrated volume on Indian art, mentioned a moment ago, proves constantly illuminating. The text, by Frederic H. Douglas and René d'Harnoncourt, covers the same ground that would be covered in a catalogue, and does so with a thoroughness at once detailed and constructively synthetizing. It deserves to be read from cover to cover. And, thanks to the more general treatment adopted, this excellent book will remain richly informative, whereas an ordinary catalogue's full usefulness must be measured in terms of an exhibition's run.

An exhibition so many-sided, so embracive in content, cannot be discussed here in detail. It must be savored to be appreciated. The visitor should go prepared, if possible, to devote leisurely hours to the experience. Unless I badly miss my guess, he will want to go again and again. Despite its size and the fact that it takes in all of the exhibition space on three floors of the museum, this is one of the least fatiguing shows I have ever seen. Wandering through the adventurous maze is sheer delight.

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K (g) - Article by Walter Rendell Storey, on Indian Exhibit at Museum of Modern Art, New York, appearing in New York Times, February 2, 1941:

INDIAN CRAFTS

While we all think we are familiar with American Indian art, it has remained for the Museum of Modern Art to bring home to us through its present exhibition the varied richness and startling modernity of the handiwork of these first Americans. To the home decorator it offers, besides the exaltation which contact with beauty always gives, concrete suggestions as to how such exquisite examples of Indian pottery, basketry, silver-work and carving might be fitted into homes of the present day.

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X (h) - Article on the Indian Exhibition at the Museum of Modern Art in New York, from "Newsweek", Feb. 3, 1941.

20,000 YEARS OF INDIAN ART ASSEMBLED FOR NEW YORK SHOW -

"You have beautiful things here in the United States," remarked the designer Elsa Schiaparelli Jan. 4 as she sailed from New York to return Paris, "but I don't think you appreciate them." She was referring to America's native Indian handicraft. Last week the Museum of Modern Art in New York emphasized that American interest in such "beautiful things" is not only appreciated but glorified as it put on exhibit more than 1,000 items spanning 20,000 years in what was heralded as the largest showing of "Indian Art of the United States" ever attempted.

Two years in preparation, the museum's most elaborate exhibition in its eleven-year history is the East's first large-scale attempt to take the Indian arts and crafts out of the category of curios and put them where - by virtue of color, design, and craftmanship-- they belong: among the American fine arts. Toward this purpose, scores of museums and private collectors, the nation over have lent their choicest treasures: pipes, pottery, stone sculpture and woodcarvings, arrowheads and other weapons, textiles, silverware and jewelry, masks, headdresses, a full-sized WPA-painted replica of a 12 1/2 by 60 foot mural painted thousands of years ago on the wall of Barrier Canyon in Southern Utah, and even a small collection of modern clothes adorned with Indian handicraft. These, designed by Fred A. Picard, are not on sale anywhere: they're only intended to show how Indian designs and craftmanship might be applied to ski suits, evening wraps, and dresses. Other exhibits shown with an eye to contemporary use include silver cups and goblets by Navajo silversmiths, and pottery tableware.

Such an all-inclusive exhibit could easily have been overwhelming, but staged with the collaboration of the United States Department of the Interior, the show has been installed and lit with such superb taste and showmanship by René d'Harnoncourt, the general manager of the Federal Indian Arts and Crafts Board, and Frederic H. Douglas, curator of Indian art at the Denver Museum, that it is a continuous delight to the ordinary spectator as well as to the art-minded connoisseur. Even those to whom Indian art has always meant more than Chicago-made trinkets peddled by redskins alongside the railroad tracks in Winslow, Ariz., will be fascinated by such features of the exhibit as the reconstruction of underground Hopi ceremonial chambers discovered in Arizona two years ago by an expedition from The Peabody Museum at Harvard. The original murals were on adobe and in no shape to be removed; the replicas were done by Hopi descendants of the prehistoric artists who painted the originals thousands of years ago.

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A fashionable opening-night throng which last week wedged itself four-deep around the dramatically lit showcases testified to the brilliance of the exhibit, from the totem pole outside in 53rd Street to the earliest objects shown -- two salmon-colored spearheads found in glacial deposits -- in the prehistoric section on the top exhibition floor. With this, the most ambitious show it has ever attempted, the Museum of Modern Art had surpassed itself again.

Handsomely catalogued ($3.50 at the museum and most large bookstores) with a foreword by Mrs. Franklin D. Roosevelt, Indian Art of the United States runs in New York until April 27, with a coast-to-coast tour to be scheduled.

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X (i) - Review of "Indian Arts in North America",
By George C. Vaillant

From the Hispanic-American Historical Review
Duke University, Durham, N. C.
October 26, 1939

Meeting the ever-increasing demand for a popular and authentic work on the arts of the American Indian, George C. Vaillant presents an attractive volume of 96 full-page plates, selected mainly from photographs of tribal arts by Konrad Cramer, and illustrating objects of pre-Columbian and recent origin, from every corner of the North American field.

Only in recent years have the arts of our native Americans been accorded recognition for their unique value in aesthetics. Until the pioneer display of the Exposition of Indian Tribal Arts in New York, as absurdly recent as 1931, one had to look for such objects exhibited as a part of ethnologic materials in museums of natural history. Not until then did art museums venture to offer, sparingly, notable examples of indigenous arts of the Latin Americas,--thus preparing our country at large for so startling an innovation as the inclusion of sculptures, ceramics, jewelry, and other native crafts of the American Indian for serious consideration among the arts of old-world races.

Contemplation of the varied sources and styles of art portrayed in his plates has led the author to prepare a concise and stimulating foreword, in which he discusses under separate heads the nature, the background, and the origin of the various regional types in their development before and after white contacts. His well-considered treatise invites further study of such contrasting arts as the ancient shell carving of the Southeast, the wooden masks of British Columbia, and the ceramics, textiles, and silver of the Southwest. Toward this end, he has appended an excellent bibliography for each of the nine distinct culture areas. Preceding the plates, a pictorial map with an accompanying correlation of regional culture trends serves to orient the reader in his study of tribal contributions to the corpus of American Indian art.

Vaillant's appraisal of the essential qualities of each art shows a thoughtful approach coupled with the keenest appreciation of the freedom attained by the individual artist, and manifest against the inevitable background of tribal tradition. He accords full recognition to achievements in pure design, preeminent in the arts of our First Americans, and permeating even sculpture and ceramics, where he finds it has "a warmth, a personal quality" almost lost in contemporary European production.

Of the pictorial arts the author says: "The spectacular liberation of the Plains Indian with the resultant opportunities for dramatic prowess

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demanded a pictorial record, and a lively, even if crude, style of drawing developed, with a curious blending of naturalistic observations with conventional standards of reproduction." And in contrast, he adds: "We have seen how the modern Pueblo could shake off the conventions of ritual drawing to evolve under white stimulus a fresh and free art, tethered lightly to the past."

Illuminating such pertinent observations, the plates give full realization of the long-overlooked values inherent in such a varied art. Here at last is a work comparable with those by European scholars on the primitive arts of many races, which serve so well to promote appreciation of such refreshing source material. The appearance of further works of this nature on the Indian arts of each region will be awaited by many who, with the author, see possibilities of their influence on our gradually evolving, truly national art.

Kenneth M. Chapman,
Laboratory of Anthropology
Santa Fe, New Mexico.

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X (j) - Article on book "Indian Arts of the United States", by Florence Berryman, from the American Magazine of Art, April, 1941.

Art by Original Americans -

Indian Arts of the United States - by Frederic H. Douglas and René d'Harnoncourt, New York 1941. Museum of Modern Art. Price $3.50

The super exhibition of United States Indian Art at the Museum of Modern Art, New York City, until the twentieth of this month, was the subject of an article in the February issue of the magazine. It is the most comprehensive revelation to date, of our native Indian's art, greater than the Exposition of Indian Tribal Arts set forth in the Grand Central Galleries ten years ago, which many people will remember as the most extensive collection assembled up to that time.

Accompanying this present exhibition, is an excellant catalogue, prepared by the authorities who arranged the display. It is, consequently, "the most complete work on the art of the United States Indian ever published - the portrait of a civilization." It has permanent importance, and a few months hence will not seem to be a mere fragment of the show upon which it was based, as is the case with many exhibition catalogues. INDIAN ART is an admirable picture book averaging about one illustration to every page - two hundred halftones, and sixteen full-page color plates, which are enhanced with beautiful typography and presswork. Many readers, in fact, may regard it as the Museum's outstanding publication to date.

The text is adequate but concise, giving by way of introduction a brief history of the relationships between the native Indian and the white interloper, who was delighted to adopt immediately the former's achievements in agriculture and other material fields, but remained blind to his cultural offerings for nearly three hundred years. The character of Indian Art, the origin and history of its creators, and comments on each of the three main divisions into which the exhibition (and the book) is divided, as well as on the tribal groups represented, as set forth with such unpretentious clarity that the record will be prized by both scholars and laymen. Some of the plates are referred to as figures in the main text, others are accompanied by short, lucid descriptions. Prehistoric Art and Living Traditions are the two main divisions, each being dealt with in a different manner, calculated to give it the best interpretations. Representative examples illustrated, of sculpture, pottery, weaving, embroidery, jewelry, pipes and toys, weapons, pictographs, murals, and sandpaintings, supply the reader with a well-rounded knowledge of the Indians' extraordinary gifts.

But the authors are more than mere showmen. In an effort to make us realize that Indian Art is vital, and well adapted to our daily use, they have a third division, "Indian Art for Modern Living." It may suffice to say that so persuasive was this presentation in the exhibition, that after seeing it, the reviewer, bedecked in authentic Indian jewelry, typed these lines in a room strewn with Indian rugs and baskets, all of which are purchases, not loans, for the occasion.

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X (k) - INDIAN ARTS AND CRAFTS

AND THEIR PLACE IN THE MODERN WORLD

Paper prepared for Inter-American Conference on Indian Life, to be held at Patzcuaro, Michoacan, Mexico, April 14-24, 1940.

Cooperation and interchange of experiences between the American Republics in the field of Indian arts and crafts is a matter of utmost importance for administrators as well as for students. All of those interested in the promotion of Indian arts and crafts know that the general inclination of the buying public to regard contemporary Indian products as souvenirs of little intrinsic value has made it difficult for the Indian craftsman to obtain adequate remuneration for his best efforts. Any agency occupied with the promotion of Indian art as a means of increasing the income of the Indian craftsman must therefore attempt to create among the general public a better understanding and deeper appreciation for Indian products. It is true that the Indian arts of many of the American Republics are impressive in quality and variety, just seen by themselves, and yet, a full appreciation of the artistic genius of the Indian race can only be gained through a knowledge of its achievement throughout both the Americas.

To give Indian art its rightful place in the economic as well as in the cultural life of the contemporary world, it is necessary to present it to the world not only in its regional manifestations but as the aboriginal art of a continent that, in its amazing scope and virility, constitutes a major contribution to civilization.

Another reason for close cooperation of the American Republics in the field of Indian arts is the fact that the political boundaries of the various countries rarely correspond to the limits of the areas of aboriginal Indian culture, and often the very same articles are produced by the members of the same tribal group, but within the jurisdiction of two different countries.

It goes without saying that, in both these countries, adminstrators interested in the production and the marketing of such artifacts would gain a great deal from comparing their methods with those of their neighbors. It is not necessary to deal with identical groups to gain from an interchange of knowledge. Comparative studies bring often valuable results, even if the affinities between the two groups are remote. The Indian arts of the Mesa Central in Mexico and those of the southwestern part of the United States are excellent illustrations of such a case.

For the casual observer, it may seem impossible at first to find a basis for fruitful work in the comparison of the arts of these two regions.

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The arts of the great pre-Columbian cultures of Central Mexico are today a subject for the archaeologist only. They disappeared with the conquest and were replaced centuries ago by the vital and flamboyant forms of the popular arts of modern Mexico. Borne of the contacts of Indian and European elements and fused into a new homogenous entity, the popular arts of modern Mexico have but little to do with the traditional Indian arts flourishing today in New Mexico and Arizona.

Such comparisons may seem difficult even among the ancient products of these cultures. The arts of the great civilizations of the Mesa Central, with their urban refinement, their elaborate gold jewelry, picture writing, and decorative architecture, were far enough removed from the rural arts of the Pueblo and Hohokam cultures so that their affinities are often difficult to trace, and yet they can be found, especially in the general character of form and decorations.

Due to the fact that many of the tribes of New Mexico and Arizona have preserved the identity of their cultural ancestry to an amazing degree, it is possible to see their craftsmen today create designs and forms that are more closely related to those produced in the Mesa Central five hundred years ago than to any manifestation of popular art in contemporary Mexico. While there are cases known where the inspiration for such traditional work can be traced to the discovery of archaeological specimens, the majority of the work carried on today is still done in the spirit of a living tradition and not as an antiquarian revival. This traditional art is neither static nor decadent. Within the limits of its style concept, it develops new forms with every piece that is produced. Here then is an opportunity for the student of the arts of ancient Mexico to have personal contact with artists whose form concepts are similar to those of the artists who created his museum specimens that lost their living soil centuries ago.

A study of the ancient and contemporary arts of Mexico, on the other hand, could give those interested in the Indian arts north of the border a far wider understanding of the process of transformation of an art through outside contacts and assimilation than could be found within the limits of the United States.

To be an effective stimulus to Indian arts and crafts, inter-American cooperation in this field must go beyond the interchange of knowledge as a means of gaining and promoting better understanding of the subject itself. The future of Indian handicrafts, and what is even more important, the future of the Indian craftsman, calls above all else for the broadest investigation of the potential market for these Indian products.

The place of the handicrafts in the twentieth century has not yet been defined. For the last fifty years, the ever-increasing pressure of the low-priced but useful factory product has limited the market for handicrafts the

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world over. Mass production has made available thousands of articles that are cheaper and often more useful than those previously made by hand. In consequence, certain types of handicrafts have today almost gone out of existence. And yet it appears that the factory-made article does not satisfy the needs of that part of the buying public that demands individual design and individual workmanship. During the last few years, numerous efforts to establish new studios and shops devoted to the sale and production of handmade objects have been made everywhere, especially in the larger cities. It seems that we are just now in a period of transition that will eventually lead to the establishment of a new position of the handicrafts in the world market where they will not attempt to compete with machine products, but will supplement them. Since the handicrafts in most countries have ceased to be of purely utilitarian value, and since their future functions can only be a matter of conjecture, it is necessary to examine their present status in the light of the existing demand. The present market for Indian arts and crafts can be roughly divided into the following main division:

A. The market within the producer's group
B. The collector's market
C. The souvenir market
D. The market for useful quality products

A. The market within the producer's group is still far greater than is generally believed. It is true that machine products are today available at least to a certain extent in almost every region of the two Americas, but their local price increases in proportion with the remoteness and inaccessibility of the region, so that, in some places, the native handmade article remains still more economical than the imported mass product. In other places, local tradition calls for certain shapes or designs for specific articles that can not be supplied by imported goods. Under such circumstances, the hand-made local product is usually found side by side with the importation and reserved for such purposes as are associated with religious or social customs. The local market for Indian handicrafts that is based purely on economic considerations is of course decreasing steadily with the opening of new means of transportation and the subsequent reduction in price of machine products, while the market based on the preference for Indian form and design for traditional purposes is declining only in places where tradition itself is on the decline. It is most encouraging to find that, in recent years, a new attitude towards tradition has appeared among some tribal groups who recognize tradition simply as an expression of tribal identity and not as an inflexible pattern opposed to progress. It is the desire of such groups to absorb rather than to copy foreign achievements; and their arts become enriched instead of being shattered by the impact of innovations. The importance of the existence of this Indian market for Indian products can not be stressed enough. It gives the craftsmen an irreplaceable sympathetic background and safeguards Indian production from the danger of losing its most valuable asset, its Indian identity.

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B. The collector's market, while it has no regard for the utilitarian values of the individual object, is nearest to the Indian's own market in its understanding of traditional merit.

The number of collectors of contemporary Indian art is still very limited, due to the widespread belief that the contemporary production is inferior to the work of former days, and also to the fact that Indian art as a whole is still but little known. The collector's market is international in character but offers a commercial outlet only for the most outstanding pieces, since on this market rareness is considered a definite asset. This market for Indian art has never been systematically developed, and intensive promotional work may well increase its demands. It would be unwise, however, to overestimate the financial benefits of such development. While the prices paid for individual pieces are far greater on this market than those obtainable through any other outlet, the benefits will always go to a relatively small number of craftsmen.

The main advantages to be expected from an increased collector's market are the promotional values of fine private and public collections that stimulate wider demands among the general public, and the fact that the existence of a discriminating and exacting group of buyers is an invaluable aid in maintaining high standards of workmanship.

C. The widest and best known market for Indian arts and crafts today is unquestionably the souvenir market. In spite of its extent and its large turnover, this market has often failed to bring the expected benefit to the maker, and is at present in many places seriously menaced through competition from machine-made imitations.

The souvenir buyer, like the collector, does not look for utilitarian values; and, since he purchases an object not for its own merit but simply for the sake of its associations, he does not even care much about its workmanship or aesthetic value. The souvenir buyer is usually satisfied if the article serves to remind him of a pleasant trip or conveys to his friends the knowledge that he has been to far and picturesque places. He is therefore rarely willing to spend more on such a purchase than the price of a postal card or a colored photograph. Especially in countries with a relatively high cost of living, it is difficult to find hand-made articles that can be profitably produced at such low prices, and the desire to supply the demand just the same leads often to unbelievably low returns for the craftsmen and to the complete deterioration of individual workmanship. Wherever this happens, machine-made imitations appear and eventually crowd the craftsman off the market, because, with the loss of individuality, his product can not compete with the lower prices of the factory-made article.

To evaluate the possibilities of a sound souvenir market for Indian crafts, it is necessary first of all to recognize the conflict in concepts

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of value that exist here between producer and consumer. In the long run, it is impossible to carry on a stable business with articles that are considered worthless trinkets by the purchaser and useful objects of value by their maker. There are many regions where the low cost of living and the substandard economic requirements of the craftsman make such an adjustment temporarily possible, because the price that seems adequate for a trinket to the buyer constitutes locally a relatively large amount of money.

In such regions, it may be desirable to maintain or even to encourage production as an irreplaceable source of income for the time being; but, even in such cases, it should be realized that sooner or later the producer's demands are bound to increase, either through a rise in the local cost of living, or through an increase of his own standards that is often due to his contacts with this very consumer. As soon as this happens, the remuneration for the craftsman's work becomes insufficient, and he is forced either to sacrifice the quality of his workmanship or to seek new means to speed up and simplify his production methods.

If one is not to be satisfied to limit production to those few traditional products that can be made rapidly without loss of quality, such as certain small baskets and certain simple pottery vessels, the souvenir market offers little hope for the future. In a long-range program that is to take full advantage of the potentialities of Indian arts and crafts, there is, as has just been indicated, no way to reconcile the exigencies of traditional production and those of the souvenir market. But there are two possible solutions for the economic problems created by this conflict. These solutions lie either in the education of the buying public to an appreciation of the intrinsic values of Indian handicrafts, which actually would remove the customer from the class of souvenir buyers, or in the stimulation of an avowed souvenir industry that is mainly based on speed and volume of production, and leads therefore to the loss of individuality in design and workmanship characteristic of traditional crafts work. While it is obvious that such development does not fall within the scope of arts and crafts work proper, it must nevertheless be given consideration in certain regions as a matter of economic expediency.

D. The market of useful quality products offers doubtless the best opportunities for a sound development of Indian crafts. If interpreted in its broadest sense, this market includes not only all types of practical household and clothing accessories such as furniture, sporting goods, fabrics, and jewelry, but also objects bought exclusively for the sake of their decorative function in the buyer's house. It includes the table center and the wall hanging that are bought to fill an aesthetic need in the home, but not the collector's item that is acquired only because it is ethnologically or technologically interesting, or the souvenir that is purchased on the strength of its associations.

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The variety of products that fill the needs of this market is almost unlimited, and their prices can always be based on real values. Since their cost can be determined by their usefulness and the quality of their execution rather than by such intangibles as associations or rarity, the customer can always be sure that he receives his money's worth in any price range.

It is true that some Indian crafts can not take advantage of this market without adaptations, since the functions of traditional Indian products are not only more limited but often different from those demanded by the general public. However, such adaptations have taken place in the course of production history of all crafts and are part of the normal development of any living art form.

Adaptations of a traditional art to ideas that come from outside its producers' own realm of experience are of course more difficult to make than those based on needs developed by the producers themselves. However, many of the great craft centers of the world have primarily served outside groups when the demand arose, and have been successful in doing so as long as the craftsman understood the need of the Buyer, even if he did not share it.

It seems unbelievable that this market for well-made, useful Indian products, with its great potentialities, has so far been badly neglected in many places. It has developed here and there in response to a demand from the buying public, but has been given little encouragement by most of those interested in the production and sale of Indian arts and crafts.

In most sales outlets for Indian goods, the emphasis in display and promotion is still placed on quaintness and picturesqueness--in other words, on the souvenir values of the product. The creation of a romantic atmosphere in the sales premises is often considered more important than the presentation of such intrinsic values of the product as its usefulness, its workmanship, and its beauty. Stories that give a picturesque background to the articles, especially elaborate explanations of the symbolic meanings of Indian design, are widely considered the best inducement for the buyer to spend his money.

There are business enterprises that give away printed folders claiming to explain the meaning of all symbols of all tribes with every ten cents purchase, which gives the customer quite a bargain considering the fact that a medicine man usually needs a lifetime to understand true significance of the symbols used by his own immediate group.

The worst aspect of such practices is that they are used mainly to disguise the poor quality of products made for the souvenir trade, and sometimes even to stimulate the sales of outright imitations. These methods

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naturally attract a large part of the buying public temporarily since they satisfy a widespread yearning for romance at bargain prices, but they are bound to undermine public confidence in the end. The customers of today are becoming increasingly aware that they are often being sold fairy tales instead of values, and therefore draw the conclusion that Indian art as a whole is as spurious as some of the promotion methods used in its sale.

This false emphasis so frequently found in the commercial presentation of Indian art, is the reason rather than the result of a lack of a widespread appreciative public. Many potential buyers who have had an opportunity to see Indian products of good quality have lost their initial interest when their demands for real value were met with fanciful pretensions. It should be said here that many of the salesmen who are most indiscriminating in their romantic sales talk are acting in good faith because their own knowledge of Indian lore is too limited to make them see the absurdity of their claims.

It is astonishing how little thought and effort has been given so far to the development of sound merchandising and promotion practices in this field. The intensive studies of adequate display and sales methods that are considered a basic necessity for all other types of merchandising have never been made for Indian crafts, and most present practices are just a continuation of the first fumbling efforts to meet the casual demands of early tourists in Indian country. Not only has the discriminating city market been neglected in favor of the local outlets, but even in the regional outlets quality merchandise, if it is handled at all, is carried only because a specific dealer personally happens to have good taste, and not because of a general recognition of the potentialities of the trade in better products. Even such simple devices to gain public confidence as the separation of quality work from poor work and from imitations are employed only in very exceptional sales outlets.

From all this it becomes apparent that a sound development of the trade in Indian arts and crafts along the lines of useful articles of quality can only be established if the agencies interested in the field are willing to undertake intensive research work that would enable them to act efficiently as advisors of production and merchandising.

1. Work with the producer. To give sound advice to the Indian craftsman, it is first of all necessary to realize that the Indian product will only be successful if it retains the basic merits of Indian form, design, and workmanship, and that no one can judge these qualities better than the Indian producer himself. At the same time, the advisor must be aware that whenever the Indian craftsman attempts to gain a wider market outside his own community he must be assisted to understand all those exigencies that are foreign to him before he can adapt his work to the new demand.

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This means not only that he must be made acquainted with the functions his products are to fulfill in the hands of their prospective buyers, but it also means often that the craftsman has to learn to adapt his production habits to meet certain requirements of modern merchandising, such as standardized basic prices and timely delivery of finished products.

The fact that the craftsman himself should make these adaptations does not mean that the advisor does not need to understand the traditional background of the product and its maker. In fact, such understanding is prerequisite for any successful cooperation, because, without a thorough knowledge of tribal tradition, the advisor may not even be able to see those conflicts between traditional methods and new demands that he is supposed to help the craftsman to bridge.

Many Indian craftsmen of today have already yielded to outside pressure and made adaptations that were not based on their own judgment but were made in accordance with directions given by their customers. Many of these imposed adaptations are unsuccessful economically as well as aesthetically. If the advisor is to be able to help such a craftsman to find himself again, he must first of all be familiar enough with the old regional style to detect such aberrations and must also be capable of differentiating between them and the sound adaptations that are part of any normal development.

The greatest responsibility falls on the advisor when it comes to the development of new production methods to fit the demands of the modern market, since the craftsman's lack of experience in this field makes him almost entirely dependent on outside council.

This is especially true of the introduction of labor-saving devices in Indian arts and crafts. It is impossible to establish fixed rules that would apply to all such adaptations, and the advisor will have to judge each case entirely on its own merit. The purist who wishes to bar all technical innovations forgets that there never was a living traditional craft in the world that did not adapt more efficient tools whenever they were made available.

The desire of the purist to see the craftsmen go back to the original method of production is absurd, since it is impossible to decide what stage of technical development should be considered as the "original one". Any stage of technique is preceded by a more primitive one and continuous search for the "most original" method of production inevitably leads back to the formative period of the art when technique disappears into the vague background of rudimentary experimentation. Improvement of technique has always been the aim of every craftsman, and there are few, if any, among the traditional Indian art forms of today that have not taken advantage of technical devices developed outside their own group.

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The invention and adaptation of new tools must therefore be considered as a necessity in the development of a living art, but one must also realize that it can lead to its destruction if it is done indiscriminatingly. There are devices that increase the speed of manufacture but impair function and appearance of the product, to such an extent that they lead eventually to the loss of its merit and appeal.

While this development of an art through adaptations has been part of the history of traditional arts through the ages, the need for careful investigation of the merits of each innovation has become apparent only in recent years. The control of their market by outsiders has deprived many craftsmen of the opportunity to freely reject such innovations as do not fit their own basic concepts; and since this control is often exercised by people who themselves are incapable of judging the desirability of a new development in terms of the craftman's interest, it is the task of the advisor to help the Indian producer to find his own solution.

Lack of space prevents a discussion of all the aspects of the advisory work that needs to be done in the field of production of Indian crafts, but the given examples make it clear that the field is almost unlimited and needs to be studied with utmost care if satisfactory results are to be expected.

2. Work with the consumer. Most Indian craftsmen live miles away from any large trade center serving the type of public that constitutes the market for useful quality objects. Their only direct sales are therefore to tourists, who happen to visit the region; and many tribes, who live in places seldom visited by tourists, are barred even from this type of direct sales.

Most Indian craftsmen sell their wares, therefore, to a trader, who acts as their retailer or wholesaler. This arrangement is often very effective, but there are cases where the Indian product passes through the hands of four to five middlemen before it reaches the ultimate consumer. Strangely enough, even with such intricate sales channels, the ultimate destination of the Indian product is still usually a souvenir market, and articles made in one region are frequently sold as local souvenirs thousands of miles from the homes of their makers.

To help the craftsman establish himself on the market for useful quality products, it is necessary therefore not only to introduce new methods of presentation and promotion, but also to widen the geographic scope of the market to include those regions that contain the best consumer's groups and to reorganize some of the existing trade channels to eliminate unnecessary overhead expenses.

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(a). The introduction of new display and promotion methods must be regarded not only as an effort to present the individual object in such way as to emphasize its intrinsic values and its appeal, but also as a means to overcome existing prejudices among the more discriminating buying public. Surveys of the modern methods used in the trade with other articles of quality should be the basis for all such endeavors. This does not mean that display and promotion methods for Indian products should be copied from department stores: It simply means that a study of the carefully worked out schemes employed in modern trade will stimulate thought and lead to the discovery of more adequate measures to promote the sales of Indian craft work.

(b). The opening of new markets, especially in larger population centers, where the majority of buyers for quality goods live, is one of the major problems in this field. This market can be reached either through specialized enterprises organized solely for the sale of Indian products, or through the introduction of Indian crafts in existing sales outlets for quality merchandise.

In both cases, a careful study of the problems of distribution and merchandising cost must be made before any attempts to realize such projects can be undertaken. In the case of the introduction of Indian products in existing establishments, it is also important to ascertain whether the merchandising principles of the particular outlet are compatible with the nature of Indian production. The relatively slow developments of new Indian styles, for example, make it very dangerous to introduce Indian products in stores that function on the basis of rapid and complete style changes. Such stores must feature their current merchandise as the "fashion" of the season and give their public new styles every year. It seems probable that Indian quality goods will be handled most profitably in enterprises that carry less volume but aim to create a more permanent demand for their merchandise. The slowness of developing the volume of Indian crafts work is another factor that needs serious consideration. The premature creation of a demand that can only be partially filled has often caused disappointment among retailers and led to their abandonment of that particular line of Indian products.

(c). Improvement of existing trade channels is another aspect of the problem that needs attention. The Indian artist, like most craftsmen, has only rarely shown much interest in the merchandising of his product. His lack or resources and his remoteness from the best outlets make his effective participation in the retailing of his own products often impossible. There are, however, many groups that could gain considerably through the establishment of producer's cooperatives or wholesale enterprises within their tribal or village group.

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The scope of the work with the consumer, as outlined here, is almost staggering, since it includes everything from the establishment of small tribal wholesale centers to national and international promotion campaigns; yet, every one of these problems will have to be given due attention, if Indian arts and crafts are to gain their place in the modern world.

We have just arrived at a recognition of the magnitude of the task we are facing; we just begin to see the basic difficulties that have kept Indian art from finding its rightful place, and are making the first steps toward its rehabilitation in terms of the needs of the contemporary world. Every one of the American Republics has within its borders some of this wealth that is waiting to be developed, and only cooperation and interchange of knowledge by all will make it possible to release in its entirety one of the great contributions that this continent has to offer to civilization--the artistic genius of the Indian of the two Americas.

René d'Harnoncourt
General Manager

April 5, 1940

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XI - SUGGESTIONS FOR FUTURE ACTIVITIES OF THE INDIAN ARTS AND CRAFTS BOARD

As the projects initiated by the Board have developed, occasional review and appraisal of its work, as a means of suggesting future activities, is necessary. Such suggestions, based on work already accomplished, are made by the staff of the Board to its commissioners. After thorough discussion and consideration, the direction of activities is determined by the commissioners and the General Manager, and put into operation by the General Manager and the staff.

SUGGESTIONS FOR FUTURE ACTIVITIES of the INDIAN ARTS AND CRAFTS BOARD — September 21, 1939

Submitted to the Members of the Board, by the General Manager

1. Development of woven goods and home-spun yarn in Oklahoma. Experience with the Oklahoma spinning and weaving project has shown both that the quality of the product is high-grade and that there is a market for this product. The slow development of the production is due to difficulties in the organization of an efficient production set-up. To overcome these difficulties, the set-up described in the attached Memorandum No. 1 is suggested. To increase the earnings of the individual spinners, it is also suggested that an experiment be made with the introduction of carded wool, as described in the attached Memorandum No. 2.

2. Activities connected with arts and crafts production among the Sioux. The activities of the Board in South Dakota have definitely improved the quality and increased the quantity of the arts and crafts production among the Sioux. Experiences gained at the market in San Francisco showed the need for certain further improvements, which are outlined in the attached Memorandum No. 3.

3. Demand for modification of silver standards and regulations. The standards of genuineness and quality for Navajo, Pueblo, and Hopi silver have not solved some of the fundamental problems of silver production in the Southwest. The fact that these standards apply only to a small part of the general output and that, to be beneficial to larger groups, they would have to be backed by an extensive merchandising and educational campaign, has limited their influence on the market to a great extent. The experiences gained at the Golden Gate International Exposition have shown clearly that there is a large potential market for this type of fine Navajo silver. It was impossible to keep the market supplied with good silver for more than one-fifth of the time, in spite of the fact that the prices placed on the silver were 50 per cent higher than the retail prices in the schools. It is believed that the success of this type of ware at the Fair is due largely to its presentation, and efforts will

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be made in direct contact with the retailers to create a more widespread demand through improvement of display methods. The recently formed Navajo arts and Crafts Guild may well become a source of supply of this type of work.

To solve the problem of production of lower-priced goods, which is economically of utmost importance, it is necessary first of all to collect data on the earnings of the various silversmiths who are producing low-priced jewelry with the help of labor-saving devices, as well as of those who manufacture the pieces entirely by hand. The only regulations in existence today that are concerned with this type of silver are those established by the National Park Service calling for the use of slug silver in all objects to be offered for sale as genuine Indian silver. Since the working of slug silver increases the labor greatly, it either increases the manufacturing costs or decreases the returns of the workman. An official endorsement of all work done from slug silver may conceivably put a mark of distinction applied to objects that are actually of inferior quality, since the slug-silver worker, to meet the sheet-silver competition, often must resort to hasty and slipshod workmanship. Any decision made by the Board in this field will have very far-reaching consequences, since it involves the economic welfare of a large group of workmen and touches on the interests of every trader. The available data on production costs, wages, and quantity output of this type of silver are entirely unreliable. It is therefore suggested that in the near future a research worker be sent to the Navajo country to compile data on the above-named points. It is believed that it would be possible to obtain the services of such a person on a fellowship.

4. Need for Arts and Crafts Board representative in Alaska. The need for an Arts and Crafts Board representative in Alaska, as mentioned first in the memorandum of the General Manager to Board members on July 12, 1937, has become very urgent. The existing Arts and Crafts Division of the Indian Service in Juneau has produced excellent results in the stimulation of production as well as in the merchandising of native handicrafts. The vast majority of the articles produced so far are Eskimo-made. Total sales during the last year amounted to $65,509.52. The success of these activities and the subsequent growth in sales volume have made it necessary for Mr. Farrell, who is in charge of the Alaskan arts and crafts project, to devote almost all his time to the supervision of merchandising. There is an urgent need for the extension of these activities to many Indian settlements of Southeastern Alaska that are potentially strong production centers but have had so far no guidance. There is also a need for a modification of the present merchandising system to make it possible for the project itself to take care of its growing overhead out of its growing returns. Since Mr. Farrell has no assistant, he can not devote his time to these very basic problems, and, due to the steady increase of activities, may actually find himself unable to cope with the volume of his present type of work. The Indian Arts and Crafts Board has already actively cooperated by promulgating regulations and providing a stamp to protect Alaskan Indian and Eskimo products against imitations made abroad and in the United States proper. The Board has also, together with the

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Juneau office, established certain policies concerning production and marketing. To carry out these policies and to insure the continuation of the excellent work done in Alaska, it is recommended that the Board assign some one to assist Mr. Farrell in his work.

5. Plans for an exhibit of Indian arts and crafts in the Museum of Modern Art in New York and subsequent circulation of this exhibit through important centers, such as Boston, Philadelphia, Cleveland, Washington, D. C., and so on. Among several suggestions to follow up the exposition of Indian arts and crafts in San Francisco, made by various organizations in the east, the most important one is that of the Museum of Modern Art in New York, who expect to be able to turn over next fall the larger portion of their galleries as well as their garden space on 54th Street to such an Exhibit, to be installed under the auspices of the Indian Arts and Crafts Board and managed by the Museum. Other museums--among them, Worcester, Buffalo, and Chicago--have asked for a traveling exhibit and are willing to take steps to put up the necessary funds to finance such a traveling show. It seems possible to combine these two offers and to hold an exhibit at the Museum of Modern Art, part of which could afterwards be circulated throughout the United States. The importance of this offer lies not only in the ability of the Museum of Modern Art to draw popular attention to the various subjects with which they are dealing, but also in the fact that such an arrangement would make it possible for the Board to concentrate for the next two or three years on the production and merchandising problems alone, since the museums would have taken over the function of presenting Indian arts and crafts to the public as valuable and desirable contemporary products.

It is also suggested that, in connection with this exhibit, steps be taken to organize the sale of Indian arts and crafts in all cities where it will be shown. If such an undertaking could be realized through Indian cooperatives or tribal organizations, it is expected that they would have the full cooperation of the various museums, who might hesitate to cooperate with purely commercial institutions. If such an arrangement should turn out to be financially successful, it would unquestionably create interest in Indian arts and crafts in stores that so far have never considered them desirable merchandise.

6. Bibliography of Articles and Papers on North American Indian Art. It is suggested that one of the foundations be approached to give a fellowship to a person chosen by a committee consisting of three authorities in the field of American anthropology and one member of the Indian Arts and Crafts Board, for the purpose of revising the preliminary text of the bibliography of papers dealing with Indian arts and crafts in North America and broadening its scope to include books brought out by commercial publishers which are valuable contributions in the field. Such revision and enlargement would probably constitute the work of a year. It is suggested that the revised bibliography--if it meets with the approval of the committee--be put out as a publication of the Indian Arts and Crafts Board, printed by the Government Printing Office. Arrangements should also be made to publish from time to time supplements that would keep the bibliography up to date.

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Memorandum No. 1 31325

XI - MEMORANDUM ON A PLANNED REORGANIZATION
of the
CHOCTAW SPINNING PROJECT

The Choctaw spinning project, initiated by the Indian Arts and Crafts Board in the fall of 1937, has been successful in creating interest among the Choctaw women in this almost forgotten art, and in producing yarn of a quality that compares with such imported yarn as can be purchased on the open market. Those in charge of the Sequoyah weaving project, as well as outside sources, have found the yarn desirable and adequately priced; production, nevertheless, has lagged to such an extent that outside orders could not be accepted. It is probable that the failure of this project to grow in proportion with the demand is due to its set-up, which leads to conflicts between authority and responsibility of the agencies involved, and is due also to the inability of these agencies to organize the project on at least a partly self-supporting basis.

Wheelock Academy, that has been sponsoring the project so far, did not, as I have been informed, insist on the deduction of a percentage of the sales price to cover part of the expenses of management, which resulted in a heavy financial burden for the Academy. Since the Sequoyah Training School, as the largest consumer of home-spun yarn, the Indian Arts and Crafts Board, as initiator of the project, Wheelock Academy, as its actual sponsor, and several other agencies were actively concerned in the development of this project, a disorientation of aim as well as a disruption of routine followed. To solve this problem, it is suggested that the project be reorganized in such way that responsibility and authority will be placed in the hands of a single agency.

Since the Education Division is planning to build up a large spinning and weaving project throughout the area of the Five Civilized Tribes, it seems logical to reorganize the existing Choctaw spinning project to fit into the larger project, as one of its local units. This would place it under the Supervisor of Education for Oklahoma, who in turn is responsible to the Superintendent of the Five Civilized Tribes in matters pertaining to that region. The supervisor of education, with the approval of the superintendent, would then appoint a regional supervisor of weaving, to whom the supervisors of spinning should be responsible, since the quality of the work under his supervision depends on the quality of the yarn. Such a set-up should make for a more efficient functioning of the project.

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Memorandum No. 2 31325

MEMORANDUM ON THE USE OF COMMERCIAL CARDING AND SCOURING IN THE SPINNING PROJECTS IN EASTERN OKLAHOMA

Two years ago a spinning project was established in McCurtain County where faint traces of a colonial spinning tradition still survived in a few families. This project proved that the women are greatly interested in this craft as a means of supplementing their meager incomes, that they like this type of occupation, and that their manual ability, under the right supervision, enables them to produce a yarn of good quality comparable with any imported homespun.

It has so far been impossible, however, to develop quantity production for future markets or even to supply the existing demand. The reason for this difficulty was partly lack of money to help the project through its initial stages; and partly the fact that the original plan to reserve part of the money gained from sales for the purchases of wool and to defray the cost of the management of the project could not be carried out. The failure to carry out this plan of making the project self supporting is due to the small margin of profit yielded by the present method of production of yarn, while only one third is occupied by spinning. It takes a spinner about 30 hours or, since most women have to give part of their time to their household, a whole week's work to produce one pound of wool, if they have to do their own carding and scouring. Were they to do only the spinning the weekly output could be at least three pounds.

The price paid for yarn of the quality that has been produced so far has been two dollars and fifty cents. Of this amount, fifty cents is needed to buy the raw wool. This leaves the spinner with one dollar and thirty cents for a week's work.

Should the carding and scouring of the wool be done outside the project in a commercial establishment the price of this processing; namely, 20¢ per finished pound of wool, and the shipping cost of 10¢ per pound delivered at the spinner's home would have to be added to the cost of raw material, and would leave the spinner only one dollar instead of one dollar and thirty cents per pound for finished yarn. Since it would be possible, however, for the spinner to produce three pounds instead of one every week this would mean a weekly income of three dollars instead of one dollar and thirty cents. The fact that commercially carded and cleaned wool is usually much easier to spin could increase the output of a good spinner, under this arrangement, to four or five pounds.

A weekly earning from three to five dollars seems still extremely low for work that demands considerable skill, but in a country where the average cash income per family per annum is rated at $49.50, it would be of invaluable assistance to people who have no other opportunity to supplement their income.

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Three points should be considered before introducing the commercial carding and scouring in this project:

I. That the work should not be done in a penitentiary or any other institution the participation of which might make the sale of the finished product on the open market difficult or impossible.

II. Care should be taken to retain the character of homespun yarn so as not to endanger the sales by producing a material that in its perfection resembles the machine-made article.

III. A tag should be devised and approved by the Solicitor indicating that only the spinning, but not the carding or scouring, was done by hand. A possible phrasing for such a tag is here suggested subject to the Solicitor's approval.

CHOCTAW INDIAN HOMESPUN YARN

Made of pure wool, carded and scoured

by the.....process and

handspun by an Indian spinner of the

CHOCTAW SPINNING ASSOCIATION
OKLAHOMA

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Memorandum No. 3 31325

Memorandum Pertaining to Articles Produced in Sioux or Dakota Area
With Suggestions for Future Production and Sales.

THE MARKET at the Indian Exposition in the Federal Building at the Golden Gate International Exposition was established not only as a temporary outlet for Indian-made products but also as a laboratory for display and salesmanship. While it is true that the limited time this market has so far functioned, namely six months, and the limitations in personnel have made it impossible to test many aspects of merchandising and salesmanship as thoroughly as would be desirable, it can, nevertheless, be asserted that certain important experiences had in this market give us some definite directions for future efforts. The total sales of the market amounting to over $10,000.00 by August 25, 1939 indicate in themselves that the scale of the enterprise was large enough to be used with necessary qualifications as an indication of public preferences in retail establishments away from the Reservations.

It is important to realize that the location of the market should always be kept in consideration as it is found that certain types of products which sell in or near the Indian country found little market in San Francisco, while others that are difficult to sell on or near Indian Reservations proved highly attractive to the Fair public. It should also be realized that experiences at a Worlds Fair will not necessarily be duplicated exactly in a metropolitan retail shop because the attitude of the usual Fair visitor is by necessity different from that of a person entering a shop, who is usually ready to purchase something as he has no other reason to enter a commercial establishment.

In consideration of all the above named qualifications, suggestions contained herein are limited to such points only as are of a nature applicable to most retail markets in larger cities with a public interested in quality work of any kind.

Articles Made of Buckskin.

Moccasins. The sale of moccasins was extraordinarily slow during the first months of the Fair when they were shown simply on shelves. The installation of a pair of leg models showing the use of moccasins and the grouping of moccasins near seats that gave the customer an opportunity to try them on in comfort, improved sales to a certain extent. Much experimenting with display is still needed, however, as a large part of the public is accustomed to consider moccasins as curios with no practical use. Therefore, measures should be found which will make the visitor realize that

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they make comfortable as well as good looking slippers for informal wear around the house. Their appropriateness for home wear at summer resorts could also be stressed. The sales indicate that persons who buy moccasins for use prefer partially beaded ones with just a touch of decoration, to the full beaded ones. Less than ten per cent of the total of moccasins sold were of the full beaded type.

The fact that only few moccasins fit the average white foot and that moccasin styles today do not correspond to established shoe sizes, which makes fitting slow, have also been hindrances to greater sales.

These experiences show the need for further experimentation in the line of production as well as in the line of display and salesmanship. It would be highly desirable to direct future efforts into the production of one or two collections of moccasin samples that could be used to sound out retail establishments that may be interested in carrying a line of moccasins for practical use. Such sample collections should consist of at least six pairs of womens and four pairs of mens moccasins. Not more than two pair should be full beaded, and one or two entirely plain pairs should be included. The designs on the decorated moccasins should represent as great a variety as possible.

All moccasins in this sample collection should correspond to the most popular sizes used among white people and the size should be shown on a strong tag attached to each pair. All moccasins should be sewn with sinew and special care should be taken not to have ends of sinew protrude on the inside of the moccasins that may rip silk stockings.

The raw material used in the moccasins should be buckskin for the uppers and cow hide for the soles. It would be of great advantage to add to this collection samples of moccasins made with calf or goat skin uppers with the understanding that they be plainly marked showing materials used.

Should such a collection be made available, the Indian Arts and Crafts Board would undertake to devise samples of display and sales literature and advertising accessories and to send a representative to outstanding commercial establishments to sound out their reactions in order to gain a basis for the organization of future production.

Jackets and Gloves. The sale of buckskin jackets seems to depend on various conditions. First of all it is necessary to find patterns that retain enough of the traditional Indian design to create public interest and to identify the product with its maker. Secondly, the jacket should not be so conspicuous that the buyer would feel self-conscious when wearing it. That this can be done within Indian tradition is proven by the many Indian-made garments worn by white pioneers, trappers, and early settlers, which combined Indian design with the fashion of those days in a sometimes very successful manner.

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One of the problems that is always encountered in dealing with Indian-made buckskin jackets is the fact that most unsmoked buckskin does not stand up when exposed to rain and that the odor from the smoked buckskin proves a great handicap for sales purposes. It is therefore necessary that experiments be carried on to remedy and overcome these shortcomings.

The same, of course, is true of buckskin gloves. If the production of both these articles is to be considered at all, the Indian Arts and Crafts Board will undertake to procure patterns of modern jackets and gloves that could easily be adapted by adding decorations in bead and porcupine quill work and which fit the average white man's figure and which are suitable for sports wear.

Belts. Since the existing samples and those that were sent to San Francisco are practicable as well as good looking the difficulties in connection with their sale might be assigned entirely to the ineffectiveness of display methods, or to their price that is relatively higher than that of other products involving a similar amount of labor. The Indian Arts and Crafts Board will endeavor to continue experimenting with the display of this type of merchandise and suggests that the price level of these goods should again be examined to ascertain if they could be profitably produced at a lower cost. The belts displayed in the shop have been greatly admired by those to whom they were pointed out, but did not seem to attract the eye of casual visitors. A large proportion of the people who inquired about the price of the belts, objected to it.

Bags. Since the traditional pipe and saddle bags are only of interest for the collector, and most adaptations have taken the shape of old fashioned pompadours, these bags have not proved to be appealing to the type of public that may buy fine Indian goods for useful purposes. It is suggested that experiments be made with buckskin to fashion womens' hand bags that are of simple modern shape, decorated sparingly with beads or porcupine quills. The Indian Arts and Crafts Board would be willing to supply some general designs of bags to be used as patterns for the first experiments along this line. Should this prove successful, it may be advantageous to have linings for such bags made in the schools.

Articles Made of Rawhide.

Parflesche. It has been suggested that the parflesche would make a good carrying bag, to be strapped to the back, for hikers. Inquiries have been made by members of a large mountain climbers club who seemed to be interested and willing to introduce parflesches among fellow members for this purpose. The practicability of this can only be shown through experience. However, the use of show card colors for decorations that not only give an unpleasant effect but also run as soon as the articles get wet, make this type of use impossible. It is

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therefore suggested that first of all experiments should be carried on to secure fast colors and if possible, to ascertain what materials were used in the early days for coloring. Also to find out if the old manner of drawing fine lines in brown, outlining the designs which give so much character to the old pieces, could be revived.

Boxes. The problem of good lasting colors for decorations enumerated above is also valid in the case of the rawhide box. These articles met with the approval of many visitors but were criticised for their failure to hold their shape. It is suggested that experiments be carried out to produce a box by blocking it over a wood frame and by using sufficiently strong hide that would hold a more regular and firm shape. It also might be worth trying to produce samples of boxes made of a thin rawhide over a wood lining.

Conclusion. To bring these suggested experiments to a successful conclusion it will be necessary to solve several basic problems, the first of which is to increase the supply of buckskin. The Indian Arts and Crafts Board is working on this problem by endeavoring to get permission for the transportation of deer hides from areas where they are abundant to areas where they are needed. The second need is for a skilled tanner who could help to rectify some of the shortcomings mentioned above in the present Indian-tanned buckskin and who would also experiment with other skins such as cow, calf, and goat. Thirdly, it will be necessary to keep in mind that all problems mentioned in connection with production involve considerable expense whether carried on by a trader or a producers cooperative. The time involved in such an enterprise; equipment and running expenses, make it necessary to allow for a retailer's mark-up of at least 50% if the venture is to be successful.

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XII -- REPORTS OF THE COMMISSIONER OF INDIAN AFFAIRS TO THE SECRETARY OF THE INTERIOR

In his capacity of Chairman of the Indian Arts and Crafts Board, the Commissioner includes an annual summary of the Board's activities in his yearly report to the Secretary of the Interior. The Commissioner does not embody in his reports any suggestions for future action, but simply presents a brief summary of the year's activities.

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XII (a) - From Report of the Commissioner of Indian Affairs, 1940
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ARTS AND CRAFTS

Indian arts and handicrafts, long an intimate part of Indian life and culture, are also an important source of livelihood to the tribes. As a step toward fostering more profitable development of native talents, the Indian Arts and Crafts Board was established by act of Congress in the Department of the Interior in 1936 with the threefold purpose of educating the Indian craftsman in modern commercial methods, of expanding the market for Indian goods, and of protecting both the consumer and the Indian producer from cheaply imitated wares.

While the individualism of the Indian craftsman has been his principal asset in production, it has been his liability in marketing his product. Originality of design and execution give Indian arts and handicrafts their charm; but in selling his goods, the lone craftsman has been hard put to compete with the highly organized sales associations throughout the country.

One of the principal functions of the Arts and Crafts Board has been to teach the Indian modern commercial distribution methods without commercializing the product of his skill.

Preparatory to making definite recommendations to the various tribes on how their handicraft talents might best be utilized, it was necessary for the Board to survey every type of craft work still carried on among the Indian tribes of the United States and the natives of Alaska. It was imperative to know whether the various Indian products could be offered for sale in their traditional form, or whether they needed to be modified to satisfy the requirements of the buyers.

During the past year, the findings of these surveys were crystallized in the publication of the book, Indian Arts in North America, by George C. Vaillant, published by Harper & Bros. In its 52 pages of text and 96 plates, this book surveys North American Indian art from pre-Columbian times to recent achievements, describing concisely Indian origins and cultural differences.

The next problem was the commercial market. Last spring, contacts were made with merchandising experts and manufacturers to ascertain their reactions to quality Indian products as marketable merchandise. Articles shown included Choctaw and Cherokee fabrics, Navajo silver, moccasins and belts from the Plains Indians, ribbon-work from the Okalhoma tribes, and braided sashes from the Eastern Woodlands. The reactions of the merchandising experts were highly favorable and brought immediate orders, in spite of the fact that such orders were not solicited.

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Since the volume of quality Indian products in all regions is still too small and too unstable to meet the large demands of most organized business houses, the Board could only carry back to the tribes the results of this inquiry as concrete proof of the existence of a demand and as a means of encouraging local agencies in their efforts to organize quality production.

In line with these efforts, preliminary outlines were prepared during the past year for the establishment of marketing organizations among the Navajo, Pueblo, and Seminole Indians. The Board also participated in the creation of a Community Arts and Crafts Center at Sells, Arizona, for the Papagos in southwestern Arizona. Through the use of tribal moneys and Indian Service rehabilitation funds, a building for the display and merchandising of arts and handicrafts was constructed with facilities for all retail and wholesale activities. With the assignment of a field worker to the Papago area, handicraft production is now under way in accordance with standards approved by the Board.

A second major effort of the Arts and Crafts Board has been to stimulate new outlets and new customers for Indian goods. Not only through sponsoring publications on Indian arts, but also in the actual exhibit of authentic Indian goods and the demonstrations of present-day Indian techniques by Indians themselves, has the Board discovered a rapidly expanding market for native craft talents.

At the Golden Gate International Exposition, San Francisco, California, the Board presented the largest exhibition of Indian arts and crafts ever assembled. The exhibit was made possible through the assistance of the United States Commission of the Fair, foundations, and private individuals. The exhibit displayed the products of Alaskan culture areas and the seven principal Indian cultures in the United States: the Eastern woodsmen, the Plains tribes, the Northwestern fishermen; the California seed gatherers, the Navajo shepherds, the Pueblo farmers, and the Arizona desert tribes. In addition, two model rooms were furnished entirely by Indian artisans. The complete exhibit occupied approximately an acre and a half and was seen by 1,500,000 visitors. In cooperation with a chartered Indian community of the Round Valley Reservation, California, a market was established for selling arts and crafts. Through the sale of their goods, Indians realized over $16,000 during the Fair's first season, and over $6,000 in wages for demonstrating native craft techniques.

The exhibit at San Francisco was closed October 29, 1939, to be opened again this summer. The Board's activities this year, however, were limited to the detailing of an employee to supervise the administrative work. A detailed and elaborate pictorial report of the exhibit, in the form of a microfilm, is now being prepared under a special grant from the Carnegie Corporation, New York.

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The simplicity of line, strength of form, and absence of all extraneous matter in the two model Indian-decorated rooms at the San Francisco Exposition blended so naturally as an effective interior motif for modern homes that the Board was asked to prepare a similar exhibit for the Museum of Modern Art, New York City. Files of specimens and photographs have already been assembled and work undertaken on many reservations. This even larger exposition of Indian art in wood, ceramic, and textile is scheduled to open January 22, 1941.

Finally, the Board has carried forward its program of protecting buyers from spurious goods by issuing die-stamps or certificates of genuineness for all arts and handicrafts produced under conditions approved by the Board. The Government's seal of protection is available only to those Indian goods produced under conditions not resembling a workshop or factory system.

Navajo rugs, for example have a label on a loose wire, sealed against tampering, which certifies that the rug was woven on hand looms from Navajo wool carded by hand. Silver jewelry from the Navajo and Pueblo country is die-stamped, indicating the name of the tribe which hammered and wrought the jewelry from slug silver.

During the past year, the Arts and Crafts Board has been preparing a system of trade-marks for quality products in the other less developed branches of Indian crafts. This trade-mark register will soon be available to all tribal groups who desire the protection of a Government guarantee of authenticity.

The sale of craft articles now provides a supplemental source of income for Indians, roughly estimated at about $1,000,000 per year. As the program advances, it is expected that Indian remuneration from arts and crafts production will increase manyfold within the next few years.

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XII (b) - From Report of the Commissioner of Indian Affairs, 1941
to the
Secretary of the Interior

INDIAN ARTS AND CRAFTS

Indian arts and crafts are experiencing a wave of popularity due, undoubtedly, to the aggressive efforts of the Indian Arts and Crafts Board. Beginning with the exhibit at the San Francisco Fair two years ago, and climaxed with the exhibit at the Museum of Modern Art in New York City this past spring--two of the greatest exhibits of Indian art ever held--the Board has carried on an extensive program of public education in Indian arts and crafts.

The exhibit at the Museum of Modern Art, extending from January 21 to April 27, constituted the Board's main effort to create public appreciation of the beauty and usefulness of Indian art objects. In the organization of this exhibit, the Board had the cooperation of other Government agencies, of private individuals, and of universities and museums of science throughout this country and Canada. The exhibit was a cross section of the artistic achievement of the Indians of the United States during the last 15,000 years. It was divided into three sections--prehistoric, historic, and modern. It occupied three floors in the museum's galleries and contained the finest obtainable examples of all of the many techniques and design styles that have been perfected by the various tribal groups throughout this period.

Simultaneously with the opening of the exhibit, "Indian Arts of the United States", a book sponsored by the Board, was issued by the Museum of Modern Art. This book of 220 pages, with 16 color plates and 200 halftones, although complete in itself, followed the arrangement of and served as a guide to the exhibit.

Paralleling the efforts to stimulate public interest in the products of Indian craftsmanship, attention is now being focused upon the opening up of wider markets and upon improved and increased production on the reservations.

To protect Indian producers of hand-made goods from the unfair competition of so-called Indian goods manufactured in large quantities by machine, thus forcing down the price of genuine Indian goods, the Board has originated and promoted the use of Government trade-marks to distinguish genuine Indian goods from spurious imitations. Marks denoting genuineness and quality have been provided for Navajo, Pueblo, and Hopi silver jewelry, and certificates of genuineness have been issued covering Navajo all-wool woven fabrics and Alaskan Indian and Eskimo handmade products.

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A survey of the production costs of southwestern jewelry under various conditions, determined by the type of tools used in its manufacture, has just been completed. This survey was conducted by the Board with the assistance of local agencies, in an endeavor to find ways to protect the economic interest of the silver craftsmen. The standards for silver heretofore established by the Board specify not only genuineness, but quality also, and apply to only a small part of the general output. As a result of the recent survey, it is hoped to evolve standards which will cover the whole field of southwestern silver.

The recent opening of the Museum of the Plains Indian, at Browning, Montana, housing the Plains Indian Cooperative Craft Shop; the installation of an Indian arts and crafts shop in the Rapid City Museum; and the development of craft shops at various agencies in the Plains area, all sponsored by the Board in cooperation with the Division of Education, have increased public interest in the arts of the Indians of this region. The sales of these shops, though not large, have consumed all of the quality production, and the demand is greater than the supply.

In Oklahoma, the weaving project carried on by the Division of Education at the Sequoyah Training School, which grew out of the Choctaw Spinning Association, originated by the Board four years ago, has for the past year concentrated on the making of yard goods. During a recent visit of the supervisor to Washington and New York, through the services of the Board, sufficient orders were received to consume the entire output for several months.

The organization of the Papago Indians in southern Arizona, formed three years ago, has, during the last year, steadily increased its production, gained new markets, and established a reputation for quality work. This organization is now supplying the Indians Arts Department of the Harvey System and several concessionaires in the national parks. The demand for Papago arts and crafts products, however, greatly exceeds present production.

In response to local requests, surveys have been conducted by the Board during the past year to determine the possibilities of establishing production centers among the Seminoles of Florida; the Mohawks and other tribes on the St. Regis Reservation, in the State of New York; and the Chippewa and other tribes of the Great Lakes Agency, in Wisconsin and Michigan.

Seminole organization is already functioning at Brighton, Florida, under the name of the Seminole Crafts Guild of Glades County. At the other two jurisdictions, the projects have not yet reached a point for organization.

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The improvement in quality in Indian-made articles, brought about by the work of the Indian Arts and Crafts Board, and the reception of these articles by the public, have definitely established that there are opportunities in this field for the building up of quality markets all over the United States. The ability of Indians to produce articles that are both decorative and useful can not be questioned, nor can it be doubted that the public is willing to purchase such articles if they can be procured. The main obstacles yet to be overcome are the small volume of production and the difficulties of distribution. The Board's activities during the last few months, therefore, have been centered largely in the organization of Indian enterprises, both for production and distribution. Most of the existing channels, such as the trading establishments along the highways in Indian country, are of little help in the development of this business. Their interests are limited largely to souvenirs, which usually do not produce sufficient return to the maker. The larger city markets offer a much greater range of possibilities. It has been the endeavor of the Board to create Indian producing and merchandising enterprises that will manufacture such products in sufficient quantities to reach their new markets directly with the help of the Board. In addition to the organizations previously established, establishment of Indian producing and marketing organizations for the Navajo and Pueblo Indians of the Southwest is now under way.

In consultation with the United States Patent Office, the Board is preparing a system of trade-marks to promote and protect the work of such Indian enterprises. These trade-marks, plus the stamps of genuineness and quality, should materially aid to eliminate unfair competition which has no handicapped Indian crafts.

Income from home industries and crafts for most will, undoubtedly, be only supplemental to that derived from livestock, agriculture, forestry, and the like. It is rapidly becoming, however, a significant contribution to their economic rehabilitation and the improvement of their standards of living.

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XII (c) - From Report of the Commissioner of Indian Affairs, 1942
to the
Secretary of the Interior

INDIAN ARTS AND CRAFTS

The impact of the war economy on the production and merchandising of Indian arts and crafts has created many new problems that threaten the gains made in this field under the guidance of the Indian Arts and Crafts Board. General regulations governing production and commerce in the emergency must be formulated mainly to fit industrialized production and therefore often create excessive hardship among Indian craftsmen. The WPB regulation prohibiting the use of wool in the manufacture of drapes and floor coverings, for example, would have barred thousands of Navajo weavers from earning a cash income. Since these Indian weavers are not in a position to change their technique or to use other raw materials, and since the total wool consumption by Indian weavers is relatively small, their case was presented by the Board to the appropriate authorities, and an exemption was secured for textiles that are both hand-woven and hand-spun. A similar problem was presented by the restriction on the use of silver for purposes nonessential to the conduct of the war.

The intervention of the Board has been and is still needed in the establishment of price ceilings and the posting of price lists based on price levels as of certain dates in the past. Since many Indian products are not made in accordance with accepted standards, but vary from piece to piece, arrangements must be made to allow for the evaluation of those products for which no precedent has been established.

One of the tasks of the Board in wartime is to keep up crafts production among those groups who are unable actually to participate in work that is directly connected with the war. This is particularly important, since many of the jobs now available to Indian labor, such as construction work on factories located near reservations, are only of a temporary nature.

The present decrease in tourist trade, that is due to the current transportation difficulties, has been felt in many regional outlets for Indian arts and crafts. To overcome these difficulties, the Board is organizing new temporary retail outlets in areas not affected by travel limitations. The Board has also continued its long-range activities of initiating and enlarging Indian production and merchandising organizations.

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The Northern Plains Indian Arts and Crafts Association, located on the Blackfeet Reservation, at Browning, Montana, has for the first time, during the past summer, offered products from several other nearby reservations, such as Fort Belknap, Rocky Boy, and Flathead. On each of these reservations, production groups have been or are now being organized to supply the Northern Plains Arts and Crafts Association with merchandise.

Surveys to be used for the organization of production and merchandising units have been made among the Hopi, the Maricopa, and the Yavapai.

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