

GUIDE TO THE HISTORICAL RECORDS
OF
THE ALASKA NATIVE ARTS AND CRAFTS
CLEARING HOUSE

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1984

Christina Kreps
425 D Street
Anchorage, Alaska 99501
November 6, 1984

Verda Carey
Alaska Historical Library
Pouch G
Juneau, Alaska 99811

Dear Mrs./Ms Carey:

Enclosed is a copy of the GUIDE TO HISTORICAL RECORDS OF THE ALASKA NATIVE ARTS AND CRAFTS CLEARING HOUSE and a set of the microfiche of the records. I have also included the MANUSCRIPT AGREEMENT FORM you previously sent me. As noted on the form, no copyright interests are transferred.

If you have any further questions you can contact me through ANAC, at the above address, or communicate with Mary Lou Lindahl, manager of ANAC.

Thank you for your cooperation.

Sincerely,

Christina Kreps

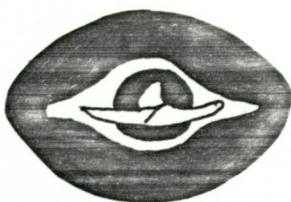
Christina Kreps



GUIDE TO THE HISTORICAL RECORDS
OF
THE ALASKA NATIVE ARTS AND CRAFTS
CLEARING HOUSE
1938 TO 1956

PREPARED BY:
Christina F. Kreps
October 1984

*includes
17 microfiche in 8 series (back pocket)*



THE ANAC TRADEMARK

The ANAC trademark represents the combined eye of the woman who carved the Northwest Coast Indian art, and the story carrier of the story, the woman in his kayak.

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GUIDE TO THE HISTORICAL RECORDS

OF

THE ALASKA NATIVE ARTS AND CRAFTS

CLEARING HOUSE

1973 TO 1978

PREPARED BY

CONSTANCE F. KINGS

OCTOBER 1978



THE ALASKA NATIVE ARTS AND CRAFTS

Copyright

Alaska Native Arts and Crafts, Incorporated
1984

The ANAC trademark represents the totemic eye of the weaver and carver of Northwest Coast Indian Art, and the ivory carver of the North, the Eskimo in his kayak.

Copyright
Alaska Native Arts and Crafts, Incorporated
1964

The ANAC trademark represents the intense eye of the weaver and carver of
Northwest Coast Indian art, and the ivory carver of the North, the Eskimo
in his kayak.

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ACKNOWLEDGEMENTS

I would like to thank the following people for their guidance and assistance on this project:

Barbara Sokolov, Supervisor, Information Services,
Arctic Environmental Information and Data Center

Chris Sivertsen, Arctic Environmental Information and
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Mary Lou Lindahl, Manager of ANAC

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CHRONOLOGY

- 1937 - Arts and Crafts Division was set up by Alaska Native Service in
1938 Juneau, Alaska. Virgil R. Farrell appointed supervisor. Alaska
Native Arts and Crafts Clearing House established in Juneau.
- 1939 Government trademark issued for Alaskan Indian/Eskimo products to
guarantee authenticity.
- 1940 Indian Arts and Crafts Board based in Washington, D.C. appointed
arts and crafts demonstration teacher to position in Nome,
Alaska.
- 1944 Managerial position instituted at Clearing House, salary
furnished by Clearing House earnings.
- 1947 Clearing House redesignated from Education Division of Alaska
Native Service to Native Resource Division.
- 1949 Adopted Alaska Native Arts and Crafts trademark.
- 1950 Eliminated 2% service charge on merchandise and implemented con-
ventional retail mark-up policy.
- 1956 Alaska Native Arts and Crafts Cooperative, Association, Inc.,
formed.
- 1961 ANAC received loan from Bureau of Indian Affairs. Discontinued
policy of taking arts and crafts on consignment and began to
purchase work directly from members.
- 1972 - Moved general operations to Anchorage, Alaska. ANAC Cache
1973 continued to do business in Juneau.
- 1974 Constructed warehouse which served as office headquarters and
wholesale outlet, and opened retail gallery in downtown
Anchorage.
- 1975 ANAC Cache in Juneau and Anchorage warehouse sold. Wholesale and
retail operations consolidated in single gallery space into
downtown Anchorage.
- 1984 Corporate structure changed from Alaska Native Arts and Crafts
Cooperative Association, Inc., to ANAC Association, Inc.

CHRONOLOGY

1937 -	Arts and Crafts Division was set up by Alaska Native Service in Juneau, Alaska. Virgil R. Farrell appointed supervisor. Alaska Native Arts and Crafts Clearing House established in Juneau.
1938	
1939	Government trademark issued for Alaskan Indian/Alutian products to guarantee authenticity.
1940	Indian Arts and Crafts Board based in Washington, D.C. appointed arts and crafts demonstration teacher to position in Nome, Alaska.
1941	Managerial position instituted at Clearing House. Salary furnished by Clearing House earnings.
1942	Clearing House redesignated from Education Division of Alaska Native Service to Native Resource Division.
1943	Adopted Alaska Native Arts and Crafts trademark.
1944	Eliminated 2% service charge on merchandise and implemented conventional retail mark-up policy.
1945	Alaska Native Arts and Crafts Cooperative Association, Inc. formed.
1946	ANAC received loan from Bureau of Indian Affairs. Discontinued policy of taking arts and crafts on consignment and began to purchase work directly from vendors.
1947	Moved general operations to Anchorage, Alaska. ANAC Cache continued to do business in Juneau.
1948	Constructed warehouse which served as office headquarters and wholesale outlet, and opened retail gallery in downtown Anchorage.
1949	ANAC Cache in Juneau and Anchorage warehouse sold. Wholesale and retail operations consolidated in single gallery space into downtown Anchorage.
1950	Corporate structure changed from Alaska Native Arts and Crafts Cooperative Association, Inc. to ANAC Association, Inc.

PREFACE

The following is a guide to the historical records preserved on microfiche of the Alaska Native Arts and Crafts Clearing House (later known as ANAC). The guide has been designed to accompany the microfiche and provide easy access to the information contained in the records, as well as aid in its interpretation. The microfiche and guide can be obtained from the agencies listed below.

The records, dated from 1938 to 1956, include: letters, telegrams, monthly and yearly reports; government publications and regulations; and handbooks and circulars, which pertain to the operational functions and purposes of ANAC. The collection of original records, now held by ANAC Association, Incorporated, 425 D Street, Anchorage, Alaska, consists of 732 documents, representing only a portion of what is believed to have previously existed.

The guide contains: (1) Chronology. The chronology lists the major developments in the history of ANAC Association, Inc., the present-day descendant of the Alaska Native Arts and Crafts Clearing house; (2) History of ANAC Association, Inc. The history was compiled from historical records, accounts of ANAC in other publications, and from informal interviews with ANAC employees. It is an outline of the evolution of ANAC and is intended only to provide parameters in which to view the contents of the records; (3) Inventory of Records. The collection of records was organized into eight subject series for microfilming. The itemized and general inventories in this guide precede each subject category on microfiche and describe the materials in each series. The entire set of microfiche is comprised of 17 fiche; and (4) Index of Names. The names listed in the index were extracted from the records and refer to those individuals

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who were either government employees or in some way involved in arts and crafts programs. It is to serve as a quick reference in identifying persons and their positions as noted in the records.

ANAC has played a pivotal role in the development and marketing of Native art in Alaska for almost 50 years. Considering this fact, the information contained in these records is of historical value. This project was an individual effort prompted by the need to preserve the records and make them available to scholars, researchers, and other interested persons.

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Arctic Environmental Information and Data Center
707 A Street
Anchorage, Alaska 99501

Alaska State Library
Pouch G
Juneau, Alaska 99811-0571

Archives and Manuscripts Department
University of Alaska, Anchorage
3211 Providence Drive
Anchorage, Alaska 99508

Alaska and Polar Regions Department
University of Alaska
Fairbanks, Alaska 99701

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Anchorage, Alaska 99508

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University of Alaska
Fairbanks, Alaska 99701

HISTORY OF ANAC ASSOCIATION, INCORPORATED

1937 to 1984

In 1937, the Alaska Indian Service¹ (ANS), an agency of the Bureau of Indian Affairs (BIA), in cooperation with the Indian Arts and Crafts Board (IACB), an independent office under the U.S. Department of the Interior based in Washington, D.C., set up an Arts and Crafts Division in Juneau, Alaska. The objective of the division's programs and activities was to promote the economic welfare of Alaskan Native people through the development of their arts and crafts.

Mr. Virgil Farrell, principal of the government school in Nome for several years, was appointed the first supervisor of the Arts and Crafts Division. His selection was based on his previous involvement in community affairs and knowledge of Native arts. Mr. Farrell had long recognized the need for the development of an organized arts and crafts program, as well as the establishment of a central marketing facility for the work. As supervisor, Mr. Farrell's first task was to design a system of territory-wide programs that would adequately serve Alaska's Native craftspeople and artists.

In the early stages of the program, Mr. Farrell traveled throughout Alaska to better familiarize himself with the various Native cultures and existing craft traditions. Mr. Farrell was assisted by other ANS personnel and representatives from the IACB. Together they were responsible for instituting and administering new arts and crafts programs being inaugurated in schools and villages.

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As a means of stimulating interest in craftwork and training young artists, arts and crafts programs were integrated into school curriculums. Arts and crafts demonstration teachers were enlisted to educate ANS teachers on the general subject of Native art and train them to supervise projects. The teachers were encouraged to foster pride in quality craftsmanship and, in general, aid students and villagers as much as possible in the production and marketing of their arts. The demonstration teacher also visited communities indicating an interest in beginning craft programs and provided guidance in designing items suitable for the market. Community-wide craft clubs or groups were also formed, such as the Kotzebue Kraft Klub and Hoonah Arts and Crafts. These organizations collectively produced a variety of arts and crafts, especially fur and skin products.

To achieve the desired ends set forth by the Arts and Crafts Division, Mr. Farrell and BIA staff established the Alaska Native Arts and Crafts Clearing House in Juneau, Alaska. The Clearing House was to serve as the marketing arm of the division's programs and act as a collection and wholesale agency for arts and crafts. Overall, it functioned to:

- stimulate craft production
- expand markets
- protect craftspeople and consumers with certification of authenticity
- supply craftspeople with raw materials and supplies, e.g., skins, furs, beads, felt, tools, needles, etc.
- preserve traditional Native art forms
- encourage the conservation of natural material resources, especially ivory

No government appropriations were made to the Clearing House after its initial funding. Operating costs were covered by a 2% commission taken on all merchandise handled through the facility. Products were sent to Juneau from teachers at ANS field stations, craft groups, village stores, and from individual craftspeople and artists. All work forwarded to the Clearing House was accepted on a consignment basis, unless it had been previously

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ordered. The supervisor reserved the right to reject any item that was considered of inferior quality or for which he believed no market was available. Any Native person was eligible to send his or her work to the Clearing House for potential marketing; however, craftspeople were under no obligation to exclusively sell through the organization.

In an attempt to increase the marketability of Native art, traditional utilitarian or ceremonial objects, historically intrinsic elements of Native culture, were altered to meet the demands and tastes of non-Native consumers. Craftspeople were recommended to produce work with function and/or souvenir value in mind. Native materials and designs were adapted to non-traditional items like letter openers, cribbage boards, cigarette holders, and stainless steel cutlery, to name a few. In general, arts and crafts commonly sent to the Clearing House included: ivory carvings of animals, figures, and village scenes; skin sewn articles like mittens, hats, slippers, and mocassins; and baskets, masks, wood carvings, and jewelry.

The Clearing House often worked in conjunction with other social service agencies of the BIA. The Alaska Native Industries Cooperative Association (ANICA), a nonprofit purchasing company that operated village stores, bought arts and crafts on consignment and forwarded them to the Clearing House. The villagers received credit for their work in exchange for merchandise in the stores. The U.S. North Star, a BIA ship, was also part of this service network. The ship annually transported supplies north from Seattle to ANICA stores and coastal villages. On its return trip south it often delivered arts and crafts to Juneau which it had acquired enroute.

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The Clearing House also worked with the Alaska Native Arts and Crafts Council, a nonprofit organization that operated a store in Anchorage.

The primary customers of Alaskan Native art were dealers both inside and outside of Alaska, U.S. military and ANS personnel, museums, and private collectors. An illustrated catalog of arts and crafts was issued by the division and distributed to prospective buyers. Items were sold through the Clearing House at their consignment price plus a 2% service charge. This policy was abandoned in 1950 in favor of more conventional retail pricing methods. The service charge was eliminated for both the craftspeople and buyers and was replaced with a mark-up on consignment prices. The Clearing House retained its nonprofit status, the mark-up being only sufficient to cover costs and to purchase stock of raw materials and difficult to obtain, seasonally produced goods.

The Clearing House and related arts and crafts programs was one of several projects sponsored by the U.S. government during the 1930s and 1940s in the interest of furthering the economic welfare of Native people. The activities of other projects, in some cases, broadened the services of the Clearing House. The Reindeer Project, begun in the late 1800s, was a federally directed animal husbandry scheme aimed at furnishing villagers with an alternative food source and economic base. Hundreds of reindeer herds were introduced into Alaska and distributed to individual families and villages. As the Clearing House expanded its inventory of craft supplies, it began to receive raw reindeer skins channeled through the Native Resource Division of ANS. The skins were sent off to tanneries and then made available to sewers who tailored them into gloves, bags, slippers, and other articles.

The IACB remained involved in the development of arts and crafts throughout the 1940s and 1950s. Representatives from the Board made periodic trips to Alaska to conduct surveys on the status of craft programs and encourage the development of new ventures. Arts and crafts specialists

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were assigned to various locations in the territory to implement and supervise beginning projects.

The Nome Skin Sewers' Eskimo Cooperative was one effort to organize sewers to collectively produce fur and skin garments. The Clearing House was one outlet for their mittens, hats, slippers, boots, and parkas.

An arts and crafts program, conducted by another IACB arts and crafts specialist, was established at Mt. Edgecumbe, the BIA school in Sitka, Alaska. As part of the school curriculum, students were taught traditional crafts, but were also offered formal art training in design and technique.

Efforts were continually made by the division to explore and develop new areas of production. In 1951, a production specialist from the IACB, Mr. Frank Long, was sent to Alaska to initiate programs intended to create novel and attractive items for the market. The Shungnak Jade Project, established in Kotzebue in 1952, was an experiment in lapidary work. Mr. Long and local craftspeople set up a workshop where jade was cut, polished, and prepared for shipping to the Clearing House. There, jewelry findings were affixed to the pieces and fashioned into earrings, pendants, bracelets, tie tacks, beads, and other types of jewelry.

While in Alaska, Mr. Long was responsible for creating a number of projects, all directed toward fostering economic self-sufficiency among Native craftspeople. He also sought to promote Native art through public displays, talks, and other community activities.

In 1956, the Clearing House became the Alaska Native Arts and Crafts Cooperative Association (ANAC). ANAC was a Native-owned nonprofit organization which served essentially the same purpose as the Clearing House. Membership was granted to any recognized Native group engaged in craft production (see Appendix I). Individual memberships were available on an

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During the last years, and in the spirit of Alaska, the IACB, Mr. Long and his associates in the Clearing House and project, all directed toward traditional handicraft self-sufficiency and active craftsmanship. He also taught the students to make their own hats, mittens, slippers, and other community projects.

In 1955, the Clearing House became the Alaska Native Arts and Crafts Cooperative Association (ANACA). This was a volunteer-based nonprofit organization which serves as a central point for the same purpose as the Clearing House. Membership was limited to any interested person groups engaged in crafts production. (See Appendix II. Individual members were notified by the

associated basis (see Appendix II). The co-op was governed by a board of directors from the membership-at-large and represented the Indian, Eskimo, and Aleut artists and craftspeople of Alaska (see Appendix III). ANAC continued using the same business policies and procedures as those of the Clearing House, but was no longer under the jurisdiction of the BIA. Mr. Donald Burris^u, manager of the Clearing House since 1944, continued to overlook ANAC operations. The BIA and IACB still offered assistance in an advisory capacity, but otherwise the direction and control of ANAC rested in the hands of its board and manager.

ANAC operated primarily as a wholesaling enterprise until 1961 when a retail outlet, the ANAC Cache, opened in Juneau.

Collection and marketing practices remained consistent until 1961, when ANAC received a loan from the BIA. This loan provided the necessary capital to change the practice of taking arts and crafts on consignment to purchasing the work outright. However, after this policy was put into effect, ANAC found that production frequently exceeded its ability to market the work and prevented it from paying members promptly.

Money from the production of arts and crafts had increasingly become a necessary element of village economies. Unable to quickly market their work through ANAC, craftspeople often sold to alternative buyers, or anyone with ready cash.

This situation continued to worsen into the late 1960s. By the early 1970s, the board had concluded that ANAC was not fulfilling its ultimate goal: to be a competent and efficient marketing arm for Alaskan Native craftspeople and artists. In 1972, action was taken and the board embarked upon a course they believed would better meet the needs of the members they represented.

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General operations were moved to Anchorage which, at that time, was developing into the economic and transportation hub of Alaska. The city was also considered the largest Native "village" in the state and more geographically accessible to all Native people. The ANAC Cache continued to conduct business in Juneau.

In Anchorage, a new warehouse was constructed for the collection and distribution of inventory. It also served as office and wholesaling headquarters, and housed craft supplies. A downtown retail gallery, especially designed to accentuate Native art, was also opened. Two years later, the warehouse in Anchorage and the ANAC Cache in Juneau were sold. The gallery was moved to its present location at 425 D Street, Anchorage. Wholesale and retail operations were consolidated into this single outlet.

Today arts and crafts are obtained from throughout Alaska via the mail, from artists and craftspeople living in or visiting Anchorage, and from regular buying trips made to the villages. Work is now selected on the basis of its artistic merit rather than functional, and highlighted as unique objects of art and craft. The craftspeople and artists are paid cash for their work and ANAC places a retail mark-up ranging from 30% to 100% on the items, thus allowing it to remain self-supporting.

The predominant customers of Native art today are tourists visiting Alaska, local residents, gallery and gift shop owners, museums, and collectors.

In September of 1984, ANAC's corporate structure was again reorganized. The Cooperative Association was dissolved and ANAC Association, Inc., doing business as Alaska Native Arts and Crafts Association, was created. The company continues to operate as a nonprofit

General operations were moved to Anchorage which, at that time, was devoted to the economic and transportation hub of Alaska. The city was also considered the largest Native "village" in the state and more geographically accessible to all Native people. The ANAC Cache continued to conduct business in Juneau.

In Anchorage, a new warehouse was constructed for the collection and distribution of inventory. It also served as office and wholesaling headquarters, and housed craft supplies. A downtown retail gallery, especially designed to accentuate Native art, was also opened. Two years later, the warehouse in Anchorage and the ANAC Cache in Juneau were sold. The gallery was moved to its present location at 420 9 Street, Anchorage. Wholesaling and retail operations were consolidated into this single outlet.

Local arts and crafts are obtained from throughout Alaska via the mail, from artists and craftspeople living in or visiting Anchorage, and from regular buyers coming into the village. Work is now selected on the basis of its artistic merit rather than functional, and recognized as unique objects of art and craft. The craftspeople and artists are paid cash for their work and ANAC makes a retail mark-up ranging from 20 to 100% on the items, thus allowing it to remain self-supporting.

The present-day customers of Native art today are tourists visiting Alaska, local residents, gallery and gift shop owners, museums, and collectors.

In September of 1984, ANAC's corporate structure was again reorganized. The Cooperative Association was dissolved and ANAC Association, Inc., doing business as Alaska Native Arts and Crafts Association, was created. The company continues to operate as a nonprofit.

marketing arm for Alaskan Native craftspeople and artists. ANAC is completely independent of any government involvement.

A board, consisting of five appointed directors (see Appendix IV), a manager and assistant manager, and a small staff guide the workings of ANAC and serve almost 2,000 members from throughout the state.

In an effort to reach new and wider audiences for Alaskan Native art, the ANAC management continues to explore potential markets. From time to time, ANAC participates in national craft fairs and shows with the intention of promoting and selling Native art to buyers outside of Alaska.

On the community level, ANAC increasingly seeks to further public awareness of and appreciation for Alaskan Native art and culture by hosting one-person or "village" shows; conducting classes in the traditional crafts, such as beadwork and basketry; and by sponsoring special exhibits and events designed to place the art work in the context of contemporary Native culture.

ANAC has undergone considerable change since its inception in 1937, but the fundamental goals of the organization have remained constant, as stated in the 1984 corporation bylaws:

...to promote, foster, and encourage the orderly marketing and distribution of arts and crafts products of its members; to promote and encourage talent and ability through exhibits, awards, scholarships, and sale of art works; and to promote and encourage public interest in and support of Native arts and crafts in general, and the work of its members, in particular.

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SCHOOL ARTS AND CRAFTS PROGRAM

Letter to Viah Dodge, Bureau of Indian Affairs teacher, to Don Foster, General Superintendent of Alaska Indian Affairs, regarding arts and crafts program. Koyuk, Alaska. February 2, 1945.

Letter to Vivian Kahklen, Bureau of Indian Affairs teacher, from Don Foster, regarding production of mocassins. Klukwan, Alaska. May 23, 1945.

Letter to Medical Division, Dr. Smith, from Don Burris, Manager of Alaska Native Arts and Crafts Clearing House, regarding craft supplies. Tanana, Alaska. May 25, 1945.

Letter to Dr. Robert Younglove, from Don Foster, regarding employment of tubercular patients to teach skin sewing. Tanana, Alaska. May 26, 1945.

Letter to John Fults, Bureau of Indian Affairs teacher/principal, from Don Foster, regarding arts and crafts supplies. Nome, Alaska. June 7, 1945.

Letter to Joe Hamilton, Bureau of Indian Affairs teacher, from Don Foster, regarding arts and crafts supplies. Haines, Alaska. June 7, 1945.

Article on arts and crafts. December 21, 1945.

Information to Alaska Native Service regarding arts and crafts. 1950.

Intermountain Arts and Crafts meeting. August 2, 1952.

Arts and Crafts information, last report. August 2, 1952.

SCHOOL ARTS AND CRAFTS PROGRAM

Letter to Vivian Dodge, Bureau of Indian Affairs teacher, to Don Foster, General Superintendent of Alaska Indian Affairs, regarding arts and crafts program. Koyuk, Alaska. February 2, 1945.

Letter to Vivian Kankien, Bureau of Indian Affairs teacher, from Don Foster, regarding production of moosehairs. Kikwani, Alaska. May 23, 1945.

Letter to Medical Division, Dr. Smith, from Don Burris, Manager of Alaska Native Arts and Crafts Clearing House, regarding craft supplies. Tanana, Alaska. May 25, 1945.

Letter to Dr. Robert Younglove, from Don Foster, regarding employment of tubercular patients to teach skin sewing. Tanana, Alaska. May 26, 1945.

Letter to John Fultz, Bureau of Indian Affairs teacher/printmaker, from Don Foster, regarding arts and crafts supplies. Nome, Alaska. June 7, 1945.

Letter to Joe Hamilton, Bureau of Indian Affairs teacher, from Don Foster, regarding arts and crafts supplies. Haines, Alaska. June 7, 1945.

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1945 to 1952

Report on the development of Native art in Alaska, by William Spratling, Indian Arts and Crafts Board, to the Indian Arts and Crafts Board, U.S. Department of the Interior. 1945.

Field report by F. Seymour Faurot, Supervisor of Arts and Crafts Division, Juneau, Alaska, to General Superintendent of Alaska Indian Services. 1947.

Reports to Indian Arts and Crafts Board, Washington, D.C., from George Federoff, Arts and Crafts Specialist, Sitka, Alaska. 1947 and 1948.

Summary of yearly accomplishments from F. Seymour Faurot, Supervisor of Arts and Crafts Division, Juneau, Alaska. July 10, 1947.

Survey of Alaskan Native arts and crafts for the Indian Arts and Crafts Board, by William J. Lippincott, member of Indian Arts and Crafts Board. May 1949.

Annual report to General Superintendent of Alaskan Indian Services. 1950.

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Information to Alaska Native Service teachers on dealing with arts and crafts. 1950.

Intermountain Arts and Crafts meeting. November 5, 1951.

Arts and Crafts information, Laura Jones, Intermountain School. May 14, 1952.

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- Report on the development of Native art in Alaska, by William Spradling, Indian Arts and Crafts Board, to the Indian Arts and Crafts Board, U.S. Department of the Interior, 1945.
- Field report by F. Seymour Faurst, Supervisor of Arts and Crafts Division, Juneau, Alaska, to General Superintendent of Alaska Indian Services, 1947.
- Reports to Indian Arts and Crafts Board, Washington, D.C., from George Federoff, Arts and Crafts Specialist, Sitka, Alaska, 1947 and 1948.
- Summary of yearly accomplishments from F. Seymour Faurst, Supervisor of Arts and Crafts Division, Juneau, Alaska, July 10, 1947.
- Survey of Alaskan Native arts and crafts for the Indian Arts and Crafts Board, by William J. Lipincott, member of Indian Arts and Crafts Board, May 1949.
- Annual report to General Superintendent of Alaskan Indian Services, 1950.
- Article on arts and crafts, December 21, 1950.
- Information to Alaska Native Service teachers on dealing with arts and crafts, 1950.
- Intermountain Arts and Crafts meeting, November 6, 1951.
- Arts and Crafts information, Laura Jones, Intermountain School, May 14, 1952.

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Correspondence and inquiries to and from dealers and retailers on the availability of Alaskan Native art and craft products.

List of dealers and retailers.

Report to Dr. Dale, Director of Education of Alaska Native Service, on the tentative aims of the Arts and Crafts Division, by Don Burris, Manager of Alaska Native Arts and Crafts Clearing House, Juneau, Alaska. July 18, 1946.

Letter from the Commissioner of Indian Affairs, John Collier, Washington, D.C., to the Superintendent of the United Pueblos Agency, Dr. Sophie D. Aberle, regarding the methods of handling proceeds from the sales produced by Indian students. April 1936.

Reports and correspondence to and from Alaska Native Industries Cooperative Association, Seattle, Washington. 1948, 1950, 1955.

Letters regarding the Alaska Native Arts and Crafts Division

Circular letter regarding the Alaska Native Arts and Crafts Division
to Starling, Superintendent of the Alaska Native Arts and Crafts Division
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List of dealers and retailers.

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tentative aims of the Arts and Crafts Division, by Don Burris, Manager of
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CORRESPONDENCE AND REGULATIONS REGARDING USE OF GOVERNMENT
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Memorandum to Claude Hirst, Director of Education for Natives of Alaska, to John Collier, Commissioner of Indian Affairs, regarding protection of Alaskan Native art and craft authenticity. January 10, 1938.

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Regulations for Use of Government Marks of Genuineness for Alaskan Indian Handmade Products.

Telegrams from V.R. Farrell, Supervisor of Arts and Crafts Division, to Bureau of Indian Affairs, Washington, D.C. March and April 1939.

Circular to Field Representatives on use of Government Arts and Crafts Trademark - Eskimo. April 10, 1939.

Circular to Field Representatives on use of Government Arts and Crafts Trademark - Indian. April 12, 1939.

Letters regarding trademark stamp.

Circular letter regarding Government Trademark of Genuineness from H. Starling, Supervisor of Arts and Crafts Division, Alaska Indian Services, Juneau, Alaska. March 18, 1942.

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H. Starling, Supervisor of Arts and Crafts Division, Alaska Indian
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Masks

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Annual Governor's Report Relative to Native Resources
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CIRCULARS
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TO: Alaska Native Service Teachers
Alaska Native Craftspeople and Artists
Dealers of Native Arts and Crafts
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FROM: United States Department of the Interior Alaska Native
Service, Arts and Crafts Division
United States Department of the Interior Office of Indian
Affairs, Field Service

REGARDING:

Report of Craft Sales
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Availability of Surplus Hair Seal Skins
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Use of Government Arts and Crafts Trademark, Eskimo. 1939.
Use of Government Arts and Crafts Trademark, Indian. 1939.
Marketing of Native Arts and Crafts Products
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Walrus Ivory and the Walrus Act. 1946.

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Alaska Native Service Teachers
Alaska Native Craftspeople and Artists
Bureau of Native Arts and Crafts
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United States Department of the Interior Office of Indian
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Use of Government Arts and Crafts Trademark, Eskimo, 1939
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Angell, Mr. - Principal of Territorial School in Nome, Alaska

Arnold, Elaine - ANAC Employee

Atluk, Frank - ANAC Employee

Barbat, Lenore - ANAC Employee

Beattly, Willard W. - Director of Education, ANS

Belcher, Dale - Assistant Director, Division of Native Resources

Beverage, Carmel - ANAC Employee

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Brust, Reinholt - Assistant General Superintendent, ANS

Burley, Grace - Arts and Crafts Specialist, Supervisor of Nome Skin Sewers' Eskimo Cooperative

Burris, Donald - Manager of ANAC, 1944 - 1971

Calhoun, Everitt - ANS Teacher, Noatak, Alaska

Cleaveland, George - Manager of Shungnak Jade Project, Kotzebue, Alaska

Collier, John - Commissioner of Indian Affairs, U.S. Department of the Interior

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Dale, George - Director of Education, ANS

Davis, Edward - Business Manager of IACB

de'Harnoncourt, Rene - General Manager of IACB, U.S. Department of the Interior

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Dieringer, Mrs. - ANS Teacher, Shishmaref, Alaska

Dietrich, Mrs. Charles - Chairman of New Mexico Association of Indian Affairs

Dodge, Mr. - ANS Teacher, Nome, Alaska

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Angel, Mr. - Principal of Territorial School in Nome, Alaska

Arnold, Elaine - ANAC Employee

Atuk, Frank - ANAC Employee

Babat, Lenore - ANAC Employee

Beatty, William M. - Director of Education, ANS

Belcher, Dale - Assistant Director, Division of Native Resources

Beverage, Cammy - ANAC Employee

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Borst, Kenneth - Assistant General Superintendent, ANS

Butler, Grace - Arts and Crafts Specialist, Supervisor of Home Sewing, Eskimo Cooperative

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Clearland, George - Manager of Shungnak Base Project, Kotzebue, Alaska

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Dodge, Viah - ANS Teacher, Nome, Alaska

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Faurot, Seymour F. - Supervisor of Arts and Crafts Division, Alaska Indian Service, Juneau, Alaska

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Foster, Don - Director of Native Resources, ANS, Juneau, Alaska

Fults, John - ANS Teacher, Teller Mission and Nome, Alaska

Garcia, John - ANAC Employee, Carver

Greenwood, Barton - Assistant Commissioner of Indian Affairs, U.S. Department of the Interior

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Huber, Albert - Chief, Branch of Credit, BIA, Washington, D.C.

Kahlen, Mr. - ANS Teacher, Angoon, Alaska

Kahlen, Vivian - ANS Teacher, Klukwan, Alaska

Keefe, George - ANS Teacher, Mountain Village, Alaska

LaVatta, George - Supervisor of Tribal Relations, BIA, Portland, Oregon

Levers, Lea - Arts and Crafts Specialist, Nome, Alaska

Lippincott, William - IACB

Logan, Eunice - ANS Teacher, Nome, Alaska

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MacKinnon, Lorna Dee - ANAC Employee

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Dodge, Viah - ANS Teacher, Nome, Alaska
 Farwell, Virgil R. - Supervisor of Arts and Crafts Division, Alaska Indian
 Service, Juneau, Alaska, 1937 - 1941
 Faurer, Seymour F. - Supervisor of Arts and Crafts Division, Alaska Indian
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 Federoff, George - Arts and Crafts Specialist, ANS, Sitka, Alaska
 Foster, Don - Director of Native Resources, ANS, Juneau, Alaska
 Fultz, John - ANS Teacher, Teller Mission and Nome, Alaska
 Garcia, John - ANAC Employee, Carver
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 Department of the Interior
 Hamilton, Don - ANS Teacher, Haines, Alaska
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 Kahlon, Mr. - ANS Teacher, Angoon, Alaska
 Kahlon, Vivian - ANS Teacher, Kinkwag, Alaska
 Keefe, George - ANS Teacher, Mountain Village, Alaska
 Lavette, George - Supervisor of Tribal Relations, BIA, Portland, Oregon
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 Lippincott, William - IACB
 Logan, Kuntis - ANS Teacher, Nome, Alaska
 Long, Frank - IACB Production Specialist, Juneau, Alaska
 McDowell, J.C. - General Manager of IACB
 McKay, Robert - Assistant Manager of ANAC, Juneau, Alaska
 Mackinnon, Lorna Ann - ANAC Employee
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 Mayac, Peter - ANAC Employee, Carver

Miller, Elmo - Administrative Assistant, ANS, Juneau, Alaska
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 Mountjoy, Charles - Director of Native Resources, ANS, Juneau, Alaska
 Olsen, Harry - ANAC Sales Representative, Juneau, Alaska
 Paden, John - Assistant Manager of ANICA, ANS, Juneau, Alaska
 Penrod, Max W. - ANS Teacher, Principal of Mt. Edgecumbe, Sitka, Alaska
 Peratrovich, Roy - Special Officer, ANS, Juneau, Alaska
 Reed, Mr. - ANS Teacher, Principal, Kotzebue, Alaska
 Sears, Bessie - ANAC Employee
 Smith, Dr. - ANS Medical Division, Tanana Hospital, Tanana, Alaska
 Spaulding, G. Warren - Manager, IACB
 Spratling, William - Member of IACB
 Starling, Harvey W. - Supervisor of Arts and Crafts Division, ANS,
 Juneau, Alaska, 1941 - 1944
 Tassell, Joe - ANAC Employee, Carver
 Tassell, Pat - ANAC Employee
 Tiulana, Paul - Manager of Native store, King Island, Alaska, Carver
 Viereck, Mr. - ANS Teacher
 Wade, Sue - ANAC Employee
 Walkingstick, O.K. - Assistant to V.R. Farrell, ANS Special Representative
 Willoya, Emma - Member of Nome Skin Sewers' Eskimo Cooperative
 Wingerson, Marie - ANAC Employee
 Younglove, Dr. Robert - Tanana Hospital, Tanana, Alaska
 Zigler, Billye - ANAC Employee

Light, Billy - ANAC Employee
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 Spaulding, G. Warren - Manager, IACB
 Smith, Dr. - ANS Medical Division, Tanana Hospital, Tanana, Alaska
 Sears, Jessie - ANAC Employee
 Reed, Mr. - ANS Teacher, Principal, Kotzebue, Alaska
 Peratrovich, Roy - Special Officer, ANS, Juneau, Alaska
 Penrod, Max W. - ANS Teacher, Principal of Mt. Edgumbe, Sitka, Alaska
 Padan, John - Assistant Manager of ANICA, ANS, Juneau, Alaska
 O'Brien, Harry - ANAC Sales Representative, Juneau, Alaska
 Mountjoy, Charles - Director of Native Resources, ANS, Juneau, Alaska
 Montgomery, Ethel - ANAC Employee
 Miller, Elmo - Administrative Assistant, ANS, Juneau, Alaska

APPENDIX I

Incorporating Members of
Alaska Native Arts and Crafts Cooperative Association, Inc.
1956

	<u>Represented by</u>
King Island Native Community	Charles Penetac
Native Village of Gambell	John Apangalook
Native Village of Shishmaref	Walter K. Noyokpuk
Native Village of Tununak	Paul Albert
Native Village of Kivalina	Lawrence Sage
Noorvik Native Community	James K. Wells
Native Village of Kwigillingok	Joe Pavil
Native Village of Point Lay	Patrick K. Tukrook
Native Village of Point Hope	David Frankson
Native Village of Shungnak	Joe Sun
Native Village of Noatak	Kenneth M. Ashby
Native Village of Mekoryuk	Tom Dotomain
Native Village of Savoonga	Herbert Kiyuklook
Native Village of Wales	Alfred P. Mazonna
Native Village of Shaktoolik	Lawrence Kayoukluk
Village of Hooper Bay	Buster Smith
Native Village of Diomede	Michael Kazingnuk
Native Village of Minto	Leo Titus

APPENDIX I

Incorporating Members of
Alaska Native Arts and Crafts Cooperative Association, Inc.
1958

Represented
by
Charles Penetac
John Aganagook
Walter K. Noyokou
Paul Albert
Lawrence Sage
James K. Wells
Joe Pavli
Patrick K. Tukrook
David Frankson
Joe Sun
Kenneth M. Ashby
Tom Decosta
Herbert Kyuklouk
Lillian P. Wilson
Lawrence Kayouklu
Buster Smith
Michael Kazingau
Leo Titus

King Island Native Community
Native Village of Gambell
Native Village of Shishmaref
Native Village of Tunnuk
Native Village of Kivalina
Noorvik Native Community
Native Village of Kwigillingok
Native Village of Point Lay
Native Village of Point Hope
Native Village of Shungnak
Native Village of Noatak
Native Village of Heteroyuk
Native Village of Savonsga
Native Village of Wales
Native Village of Shaktoolik
Village of Rooder Bay
Native Village of Utombed
Native Village of Niteo

APPENDIX II

Associate Members 1956

Dolly Abbott	Juneau
Helen Abbott	Juneau
Marlene Abbott	Juneau
Mrs. Mary Brown	Juneau
Mrs. Margaret Cropley	Juneau
Mrs. Jack David	Haines
Annie Ebona	Juneau
Frank James	Juneau
Mrs. Bessie Jimmie	Douglas
Mrs. Elsie Jones	Juneau
Mrs. Emma Marks	Juneau
Mrs. Annie Michael	Juneau
Mrs. Jeanette Mann	Juneau
Mrs. Sophie Moralis	Juneau
Mrs. Nancy Moreno	Juneau
Mrs. Lilly Nigh	Juneau
Mrs. Mary J. Starr	Juneau
Amos L. Wallace	Juneau
Mrs. Olga Wilson	Juneau

Associate Members 1928

Juneau	Dolly Abbott
Juneau	Helen Abbott
Juneau	Marlene Abbott
Juneau	Mrs. Mary Brown
Juneau	Mrs. Margaret Cropley
Haines	Mrs. Jack Davis
Juneau	Annie-Ebora
Juneau	Frank James
Douglas	Mrs. Beate Stampe
Juneau	Mrs. Elsie Jones
Juneau	Mrs. Emma Marks
Juneau	Mrs. Annie Michael
Juneau	Mrs. Jeanette Mann
Juneau	Mrs. Sophie Moritz
Juneau	Mrs. Nancy Moreno
Juneau	Mrs. Lily With
Juneau	Mrs. Mary J. Starr
Juneau	Amos L. Wallace
Juneau	Mrs. Olga Wilson

APPENDIX III

Board of Directors Alaska Native Arts and Crafts Cooperative Association, Inc. 1956

Joseph Noongwook	Savoogna
John C. Oktorlik	Point Hope
Alfred P. Mazonna	Wales
George K. Whitman	Mekoryuk
John Apangalook	Gambell

APPENDIX III

Board of Directors
Alaska Native Arts and Crafts Cooperative Association, Inc. 1986

Joseph Noonhook	Savanna
John C. Okeilik	Point Hope
Alfred P. Matonna	Wales
George K. Whitman	Hekoryuk
John Apangalook	Gambell

APPENDIX IV

ANAC Board of Directors 1984

Harry Koozata	Gambell/Nome
George Mayac	King Island/Anchorage
John Sinnok	Shishmaref
Jerry Tungian	Gambell
Amos Wallace	Juneau

APPENDIX IV

ANAC Board of Directors 1984

Harry Kootala	George Mayac
John Sinnok	Gerry Tungyan
Amos Wallace	James J. Thome
	King Island Anchorage
	Shishmaref
	Gambell
	Unalakleet

ANAC

17 microfiche
in 8 series

