

WESTERN

PRINTING AND LITHOGRAPHING CO. • 850 THIRD AVENUE, NEW YORK 22, NEW YORK
[OPERATING UNIT OF WESTERN PUBLISHING COMPANY, INC.]

November 8, 1963

Miss Laura Gilpin
Box 1173
Santa Fe, New Mexico

RE: the forthcoming book tentatively entitled: GOLDEN MAGAZINE FOR
BOYS & GIRLS - MARCH
being produced by: Artists & Writers Press, Inc. (subsidiary)
and published by: Golden Press, Inc. (affiliate)

Dear Miss Gilpin:

Please ignore the permission form sent to you on Nov. 4, 1963. We have decided to reuse eight instead of two of your color photos.

Your original price was \$25.00 apiece, but we had to take possession of the transparencies in that case, (THE AMERICAN INDIAN). Since we are not using the transparencies this time, we would like to pay half of the original fee, which would be \$12.50 apiece.

Does this meet with your approval?

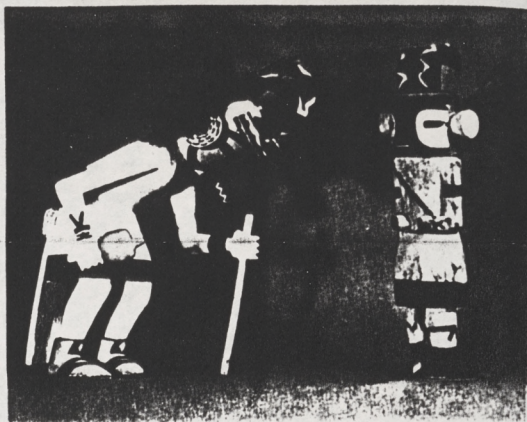
Enclosed are photostats of the photos we intend to reuse. Please verify the price and credit line.

Sincerely

Ronald E. Buehl

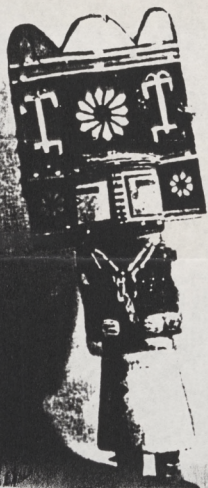
Ronald E. Buehl
Picture Research Editor

encl: 2 photostats
2 copies of release



Kachina dolls representing the supernatural beings of the Pueblo people. At far left are two Hopi versions of the Zuni Hemis Kachina; next to them are a Mudhead, a sort of sacred clown, and below it, a Little Fire God. The two dolls above represent the Mountain Goat Kachina

Hopi Kachina dolls



Artists and connoisseurs from many countries throng to see certain of the major public ones.

With the probable exception of those at Taos, in northern New Mexico, all the Pueblos followed what is called the "kachina cult." The kachinas are not gods; they are divine beings who act as intermediates between man and god. Invisible, loving, beneficent, they are present among the people during half the year. In that period—according to instructions they themselves gave to mankind in ancient times—they may be made visible if men who have been properly trained and initiated put on the masks that represent them and dance with the required, exact ritual. Then indeed the kachinas are present. It is not that the masked dancers *are* kachinas, or are thought to be, but that the invisible, real kachinas are there with them.

Unlike the masks of the Iroquois, in the kachina masks there is no attempt to depict human faces, however grotesque. The masks are covered with symbols that express the powers of the kachinas or the good things for which, through them, the people pray—rain, crops, sunlight, fertility.

About nine hundred years ago, the wandering bands speaking Athabaskan languages came from the far north into the Southwest. They seem to have

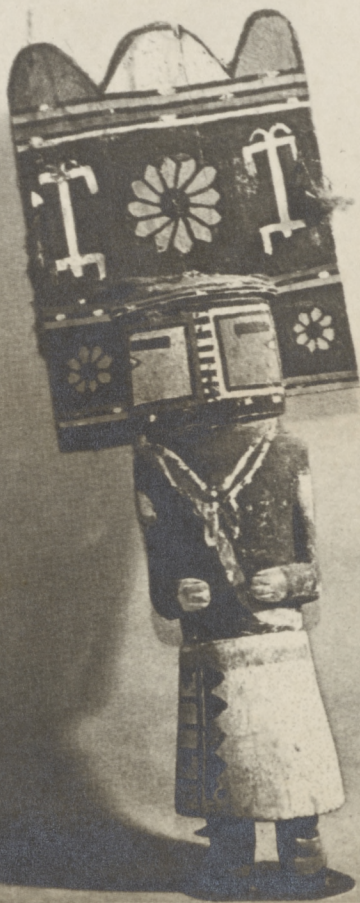


The traditional dances of the Pueblos are still performed, and also serve as subject matter for modern Indian artists. Above is the Hopi Tashaf Kachina Dance, painted by Fred Kabotie, one of the most famous modern Indian artists. Below is the Turtle Dance, painted by Pablita Velarde of Santa Clara Pueblo. The figures wearing stripes are koshare, or sacred clowns. The photograph at right is the Buffalo Dance at San Ildefonso





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being prepared by: Artists & Writers Press, Inc. (subsidiary)
and being published by: Golden Press, Inc. (affiliate)

Dear Miss Gilpin:

We wish to obtain non exclusive world reproduction rights for the photographic material listed below, which we have on hand, to be published in the above title.

<u>Neg. No.</u>	<u>Description</u>	<u>Credit Line</u>
p.17b stat	Kachina Doll	Laura Gilpin
p.16L stat	Kachina Doll	Laura Gilpin

(Originally reproduced on pages 102 & 104 of La Farge's AMERICAN INDIAN. Since we are reusing the plates made for that book we do not need the transparencies.)

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RIGHTS ABOVE ARE GRANTED HEREWITH:

Thank you very much,

WESTERN PRINTING AND
LITHOGRAPHING CO., INC.

Ronald E. Buehl

Ronald E. Buehl

Picture Research

(signature)

(representing)

(date)

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