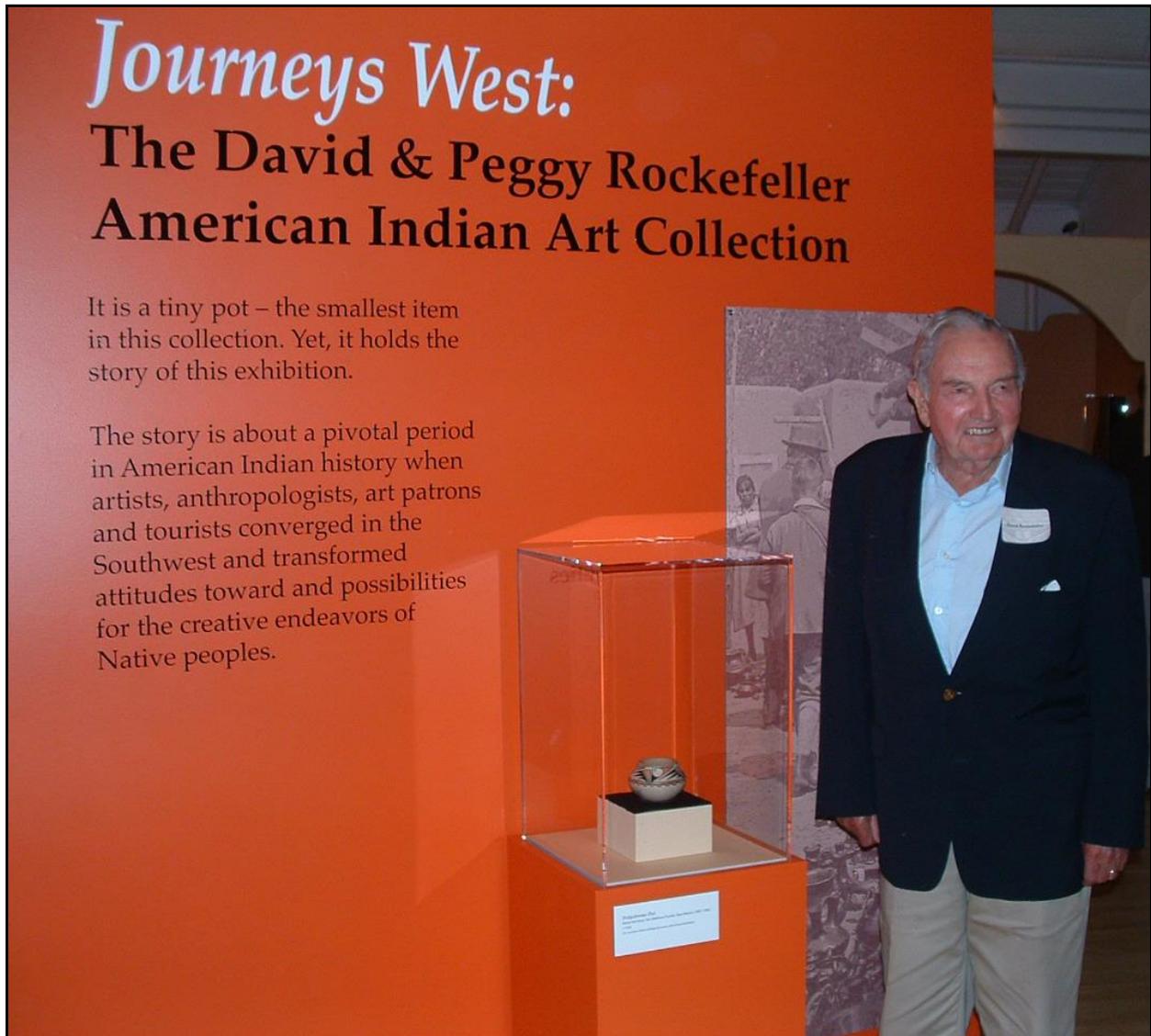


Journeys West:

The David & Peggy Rockefeller American Indian Art Collection

An Abbe Museum Exhibition curated by Bunny McBride, designed by Betts Swanton

August 31, 2007- June 15, 2008



David Rockefeller at private advance opening reception, September 30, 2007 (Photo by Catherine Allen.)

See America First

John D. Rockefeller, Jr. (1874-1960), sole son of billionaire Standard Oil industrialist John Davison Rockefeller (1839-1937), made sure all of his children saw Europe at an early age—but not until they had traveled their own country. “Americans should become familiar with their own land before going abroad,” he told a journalist. And the heart of America, in his view, was Indian Country west of the Mississippi. From 1920 through 1930, he took his family on four extended journeys to the West. They traveled by train, station to station, taking side trips by automobile and on horseback. The trips included stopovers at Indian reservations, archaeological sites, and national parks.

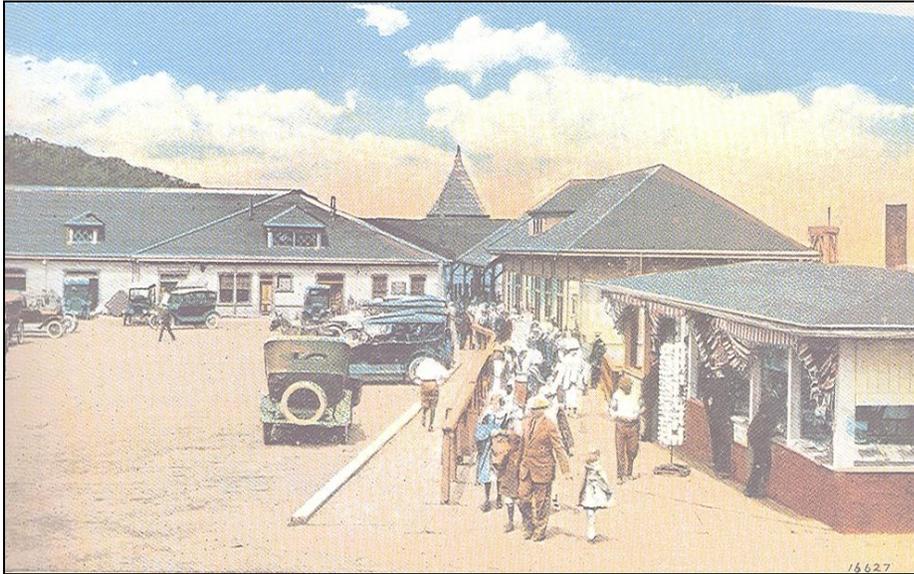


1926 Western journey. J.D. Rockefeller, Jr., (2nd from right) and his sons Winthrop (3rd from right) and David (4th from right), with other members of the camping trip in Montana near the northern border of Yellowstone National Park. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)

For the children, these excursions were hands-on history lessons about their country, its natural environment and its original inhabitants. For their father, the journeys inspired major contributions to extend parklands and to support research and education efforts concerning American Indians historically rooted in those lands. En route, he and his wife Abby, as well as the children, discovered the distinct beauty of American Indian art and purchased the pieces in this exhibition.

After Abby and J.D. Rockefeller, Jr., passed away, their youngest son, David, and his wife Peggy, became the primary caretakers of the collection. Now 92 years old, David Rockefeller continues to cherish the collection and the memories of how it came to be. Those memories are reconstructed here by a presentation of the art in the company of photographs taken mostly by family members.

Bar Harbor Wharf, Maine Central Railroad



Maine Central Railroad wharf, Bar Harbor (Postcard, Earl Brechlin Collection).

Journeys West were an exception to the usual summer plans of Abby and J.D. Rockefeller, Jr., and their children. Typically, come July, the family boarded a Pullman sleeping car hooked to the Bar Harbor Express bound for Maine.

We would climb down excitedly from the rail car when it arrived at the Mount Desert Ferry at the head of Frenchman's Bay. Each of us boys helped carry parcels down the dock to the Norumbega, a side-wheeler, which would carry us to the island. The ferry stopped first at Bar Harbor, then steamed around the headland to Seal Harbor.

(David Rockefeller)



Norumbega steamer, which carried passengers between Bar Harbor and the railway station at Hancock Point (Postcard, MHPC).



Top: "The Eyríe," the Rockefeller's summer home in Seal Harbor. Designed by Marcus Reynolds in 1897 for a Williams College professor, it was purchased in 1910 by J.D. Rockefeller, Jr., who expanded it to the 100-room mansion pictured here. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.) *Middle:* Standing in front of the Eyríe are Abby & J.D. Rockefeller Jr.'s six children: David, Winthrop, Laurance S., Nelson, John D. 3rd, and young Abby, known as "Babs," c1925. (Rockefeller Archive Center.) *Bottom:* David Rockefeller (rear) paddling Old Town canoe in Maine, 1924. (Rockefeller Archive Center.)

There was a fancy dress horse show in Bar Harbor, and I rode my pony Sunset.
(David Rockefeller)

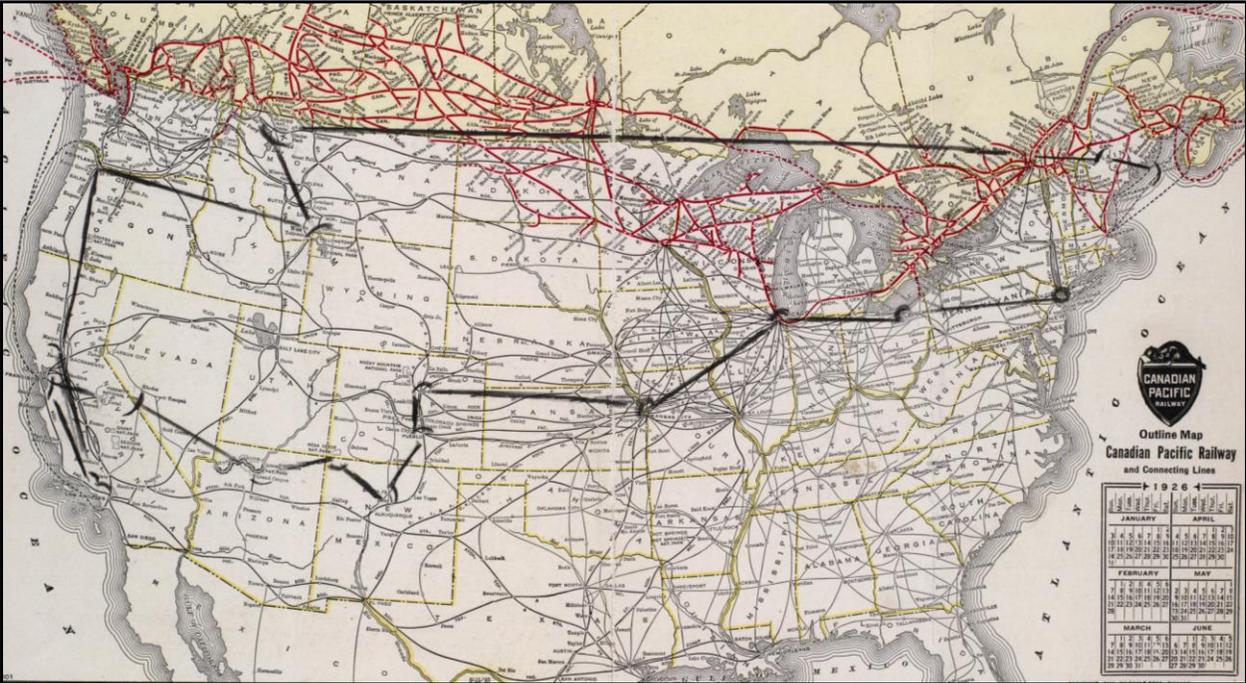


In the early decades of the 1900s, Bar Harbor held an annual summer horse show. Here we see young David Rockefeller leading the 1925 fancy dress parade. His Plains Indian regalia won him a trophy. The war bonnet was given to his father when he visited the Taos Pueblo Indian reservation the previous summer. (Rockefeller Archive Center.)

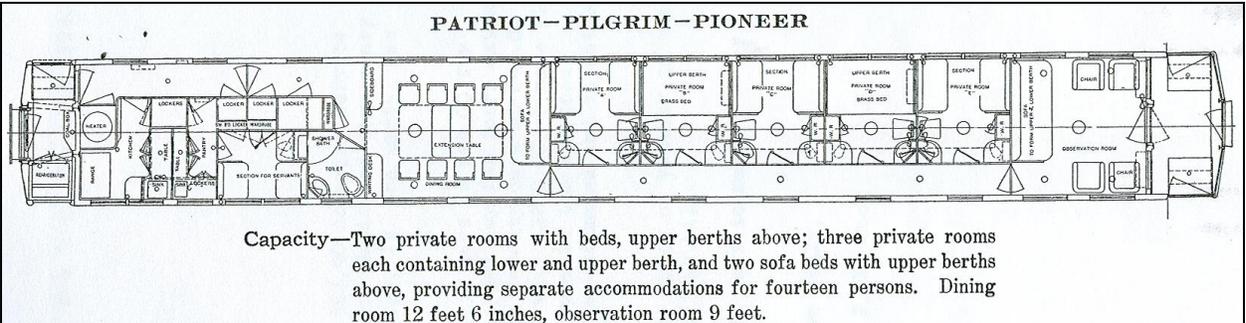
In all likelihood, all of the Plains Indian regalia David Rockefeller wore in the opening parade of the 1925 Bar Harbor horse show were acquired in 1924 when his older brothers (J.D. 3rd, Nelson and Laurance) went on a Western adventure with their father. In the summer of 1926 the two youngest Rockefeller boys, David and Winthrop, finally had their chance to make the trip, along with their parents and brother Laurance.

We traveled west in a private Pullman railway car. . . . We left the car on sidings at various points along the way and visited national parks and other sites of interest by automobile. In addition to Mother, Father, Laurance, Winthrop, and me, our group included a French tutor and a young doctor from the Rockefeller Institute Hospital. We completed a ten-thousand-mile circuit of the country in a period of two months.

(David Rockefeller)



Map used to mark out the route of the 1926 Western trip. (Rockefeller Archive Center.)



Floor plan of the "Pioneer" Pullman sleeping car used in the 1920 trip. In 1926, the family traveled in a similar Pullman, the "Advance." (Rockefeller Archive Center.)

Yellowstone Trip - 1926
5 days

Western Trip 1926 file

CAMPING OUTFIT

2 Pairs Khaki riding breeches
1 Flannel Khaki shirt
2 Khaki shirts
1 Corduroy or old coat
1 Heavy sweater
1 Pair high hunting boots
1 Pair high russet shoes
2 " heavy - 2 pairs medium, socks
1 " Heavy canvas puttees
1 " light " "
1 Hatchet
1 Duffle bag
1 Poncho
1 Felt hat
1 Bath towel; 2 face towels
1 Pair gauntlet gloves
1 Mosquito helmet
1 Pair pajamas
2 Suits under-clothes
Handkerchiefs
Toothbrush
Toothbrush holder
Tooth powder
Soap box
Soap
Mirror
Drinking cup
Neck handkerchief
Flash light and Edison battery
Piece mosquito netting, 3 yds by 1½ yds.
Toilet paper
Citronella

Western Trip - 1926

file

TRAVELING OUTFIT

2 Traveling suits
2 Pairs russet shoes - 1 high, 1 low
1 Pair Khaki riding breeches
1 " canvas puttees
1 Felt hat
1 Overcoat
1 Mackintosh
1 Pair motor glasses
1 Light sweater
5 Suits pajamas
12 Handkerchiefs
12 Colored shirts
4 White shirts
5 suits underwear
6 Pairs socks
1 Belt

The Western journeys required a range of clothing, as shown in these packing lists for the 1926 trip. (Rockefeller Archive Center.)

July 17th. Saturday.
Terms. visited Butehart gardens about 1 mi. 15 had tea.
Dined with Melbanks.

July 18. Sunday
Church. ~~at~~ at Shutenard Jov. home. Mr. Mrs. Payer.

July 19 Monday.
Took boat 2.15. Vancouver 6.45 night on car. Dinnit Vancouver Hotel.

July 20. Tuesday.
Left about 8. A.M. traveled all day

July 21. Wednesday.
Arrived glacier before daylight. Drove 1½ mi to Hotel. Walked to top of Cascade. Waterfall about an hour. Splendid view en route of Illecillewaet glacier. Left at lunch time. Arrived Field about 7.20. Drove 7 mi. to Emerald Lake. Emerald Lake Chalet.

July 22. Thursday
Rain. All the men & boys left after early dinner for camping trip. 3 guides, 7 pack ponies. Rode to end of lake over pass to Yoho lake, up left side of Yoho valley to little Yoho and camped. 4 hrs. 15 mi.

Following his practice of keeping logbooks during travels, John D. Rockefeller, Jr., tracked the family's Western trips in pocket-size notebooks. This is a page from the 1924 trip. (Rockefeller Archive Center.)

Albuquerque Station



Albuquerque railway station, 1920s. American Indians were on hand to greet passengers and sell their wares. (Fred Harvey Collection, Cline Library, Northern Arizona University.)

In the late 1870s, English-born immigrant Fred Harvey, in partnership with the Atchison, Topeka and Santa Fe Railway, began building Harvey House restaurants, hotels and retail shops by railway stations west of the Missouri River. The enterprise grew into a cultural tourism empire, noted for first-class lodging and food—and for its carefully trained and well-groomed “Harvey Girl” waitresses. Several of the most famous Harvey Houses were situated in the Southwest, and fine American Indian art became the hallmark of Harvey stores. The Rockefellers bought numerous pieces at Harvey establishments.



Main entrance, Fred Harvey's Alvarado Hotel Indian Building situated next to the Albuquerque railway station, 1926. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.) Main salesroom, Indian Building. (Fred Harvey Collection, Cline Library, Northern Arizona University.)



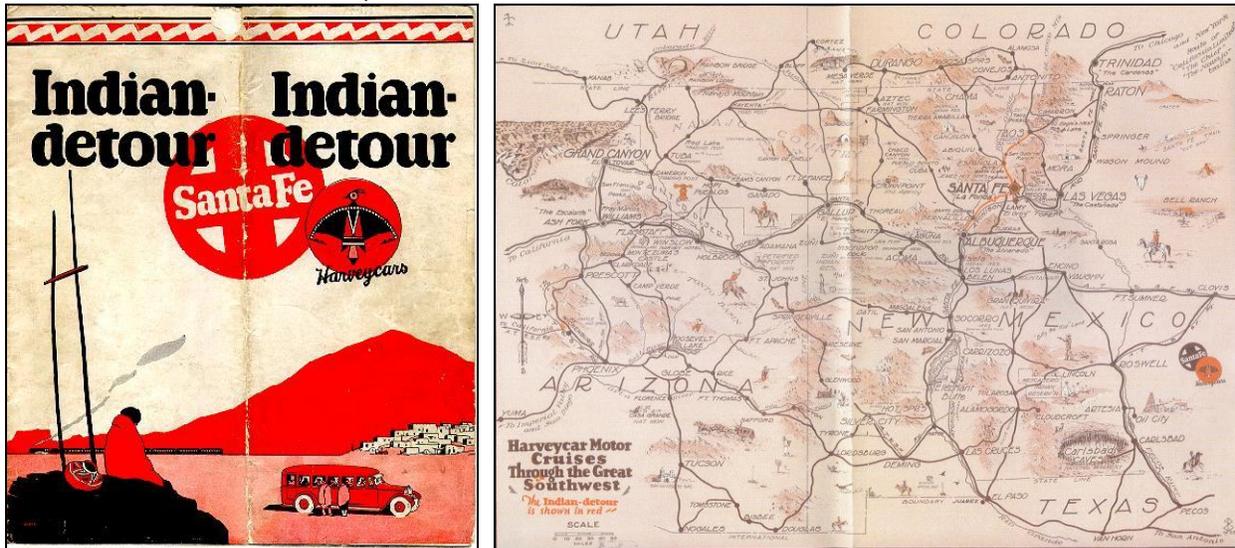
FRED HARVEY	
INDIAN DEPARTMENT ALBUQUERQUE, N. M.	
DATE June 7, 1926	
Name	Mr. John D. Rockefeller Jr.
Street	
Town	Seal Harbor
State	Maine
Shipping Instructions	Ship by Prepaid Express
Blanket Old 5453-21/10	225.00
Blanket " " 43820-41615	275.00
Paid Fred Harvey	500.00
Remarks	JUN 10 1926

Navajo weavers demonstrating their art in Fred Harvey's Alvarado Hotel Indian Building. (Fred Harvey Collection, Cline Library, Northern Arizona University.) In 1926, Abby and J.D. Rockefeller, Jr., bought two Navajo blankets here, arranging to have them shipped to Seal Harbor, Maine. (Rockefeller Archive Center.)



Navajos say the purpose of art is "to beautify the world" – and in this context beauty means harmony, the proper order and relationship of things. This ideal, balanced state of being is evident in the symmetry of Navajo art forms, including weaving. When the individual, society and environment are in balance, art serves to reaffirm the "normal" state of health and harmony; and when things are out of kilter, it helps restore harmony. *Left & Center:* Navajo Late Classic Wearing Blankets, c1870-75. Mixed commercial and raveled wool yarns, including Saxony and bayeta, and indigo, cochineal, and aniline dyes. *Right:* Navajo Terraced-style Late Classic Phase III Chief's Blanket (Sarape) c1875-85. Black, white, brown, indigo-blue, and red bayeta yarns. Early Navajo textiles featured the natural colors of sheep's wool: white, black and brown. In the early 1800s Navajos became familiar with *bayeta* (Spanish for "baize"), a plain woolen flannel-like cloth imported from England via Spain and Mexico. They raveled, respun and reweave the cloth into wearing blankets featuring the bolder bayeta colors – blue, black, white and red. This marked the start of the "classic" period in Navajo weaving.

Santa Fe Side Trip



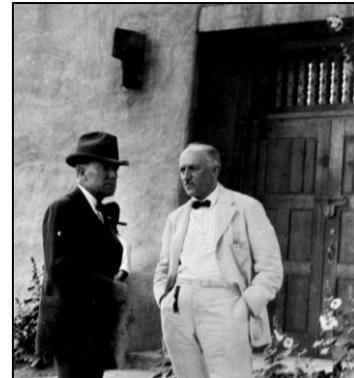
Fred Harvey brochures, 1926. (University of Arizona Library; Rockefeller Archive Center.)

Fred Harvey's tourist services included side trips to sites beyond major train stations. Visitors could sign up for package tours or hire private automobiles for custom outings, as the Rockefellers did. In the 1920s, the most popular side trips featured sites on the "Indian Detour," including a stopover at Santa Fe.

One of our first stops was Santa Fe, where we visited the Museum of New Mexico.

(David Rockefeller)

Edgar Lee Hewett, a flamboyant and controversial anthropologist, directed the Museum of New Mexico and the School of American Research. These affiliated Santa Fe institutions were committed to the preservation and endurance of Southwest Indian material culture through archaeological research and careful collection of past and present works of Indian art. The Indian Arts Fund, established in 1923, generated funds for purchases.



Left: the New Mexico Museum, c1915, when it was located in Santa Fe's 17th-century landmark building, the Palace of Governors, visited by the Rockefellers in 1926. (MIAC/Laboratory of Anthropology). Right: J.D. Rockefeller, Jr., with Edgar Lee Hewett in front of Hewett's house near the museum, 1924. (Palace of the Governors Archives.)

After meeting Hewett during the 1920 trip west, J.D. Rockefeller, Jr., made a point of seeing him on later trips. But he felt a stronger connection with the museum's curator, artist-archeologist Kenneth Chapman. Co-founder of the Indian Arts Fund and an expert on Pueblo pottery, Chapman played a unifying role among individuals working for the survival of Southwest Indian cultures. Impressed by the collaborative efforts of anthropologists, artists, art patrons and Native communities who shared this commitment, in 1927 Rockefeller financed the founding of the now-renowned Laboratory of Anthropology. A research museum, its mission was to study Southwest Indian cultures, educate the public and stimulate the continued production of high-quality Indian art.



Left: Pueblo pottery expert Kenneth Chapman, c1920. (MIAC/Laboratory of Anthropology.) *Right:* Official opening of the Laboratory of Anthropology, September 1, 1931. Financed by J.D. Rockefeller, Jr., the Laboratory's creation involved many noted anthropologists, some of whom are pictured here. *From left:* John McGregor, Benny Hyde, Frank H.H. Roberts, Neil M. Judd, Kenneth Chapman, W.W. Postlethwaite, Emil W. Haury, A.V. Kidder, Anna O. Shepard, Arthur Woodward, Marjorie Trumbull, W.S. Stallings, Jr., Jesse L. Nusbaum, Paul H. Nesbitt, Mrs. R.B. Alves, Ralph L. Roys, Paul Martin, Clark Wissler, Dr. Van Bergen, George Woodbury, Dean Byron Cummings, J.A. Jeancon, Lyndon Hargrave, Dale King, R.D. Brown, Carl Miller, S.T. Kimball, Ruth Benedict, Henry Roberts, Paul Frank, Alice Remley Stallings, Harry P. Mera, Stanley Stubbs, Charles Amsden. (MIAC/Laboratory of Anthropology.)

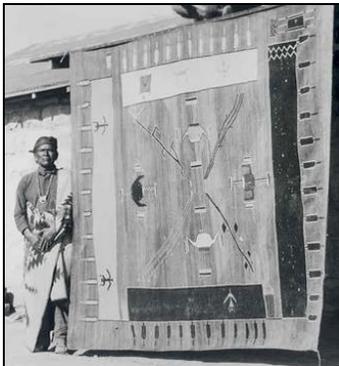


Hopi Polacca polychrome bowl, featuring four ceremonial kachina figures, c1888-90. This bowl was part of the collection until 1973, when David Rockefeller gave it to the Laboratory of Anthropology, founded by his father in 1927. (Loaned by Laboratory of Anthropology.)



In Santa Fe, the Rockefellers spent time with friend Mary Cabot Wheelwright (1878-1958), who summured in Northeast Harbor, Maine, near Seal Harbor, and wintered at her hacienda near Santa Fe. Wheelwright collected American Indian art – Navajo pieces in the Southwest and Wabanaki pieces in Maine. In 1931 she gave her Maine Indian collection to the Abbe Museum, of which she (like Abby & J.D. Rockefeller, Jr.) was a founding member. And in 1937 she and Navajo medicine man Hastiin Klah (1867-1937) founded the Museum of Navajo Ceremonial Art near the Laboratory of Anthropology – with financial help from Abby Rockefeller.

Left: Mary Cabot Wheelwright in her summer home in Northeast Harbor, Maine, 1912. (Wheelwright Museum Collections.)



Left: Gallery, Museum of Navajo Ceremonial Art, 1938 (now the Wheelwright Museum). A non-Native artist created the sand painting on the floor, combining elements from several Navajo proto-types. On the wall are oil painting replicas of sand paintings – later given to Navajo Community College. *Center:* Wheelwright’s museum collaborator, Navajo Hastiin Klah, whose tapestries were permanent records of sand paintings used in healing rituals. *Right:* The Wheelwright Museum today. Built in the shape of an 8-sided Navajo hogan, it originally focused on Navajo ceremony. Today it includes two-dimensional art, textiles, baskets, pottery and jewelry. It was the first museum to actively pursue Navajo “tourist” silver. (Wheelwright Museum Collections.)

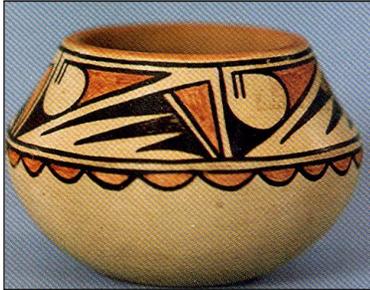


The Navajo took up metallurgy in the mid-1800s, after observing Spanish smiths at work during the colonial era and obtaining silver ornaments through trade with other Native peoples. *Left:* Concha belts. By 1870, Navajo silversmiths were turning Mexican silver pesos and American silver dollars into jewelry, becoming particularly well known for *concha* (Spanish for “shell”) belts – convex, usually oval, plaques of hammered silver strung on tanned leather belts. J.D. Rockefeller, Jr., bought two of these concha belts in 1924 from J.F. Collins Co. in Santa Fe, and David Rockefeller purchased the belt with the turquoise-tipped buckle for Peggy during their 1940 honeymoon trip West. *Right:* On his honeymoon, David Rockefeller also bought this squash blossom necklace for his new wife. It features a characteristic *naja* (crescent) pendant with a tiny hand at the end of each arm. The human hand is an ancient symbol found in rock art in many parts of the world. Here it may symbolize the world or protective arms.



San Ildefonso Pueblo Side Trip

In San Ildefonso we met Maria Martinez, already recognized as the best potter in the region. We watched her form and fire her pots, and my parents purchased a number of them from her. I myself bought a small polychrome pot for which I believe I paid three dollars. (David Rockefeller)

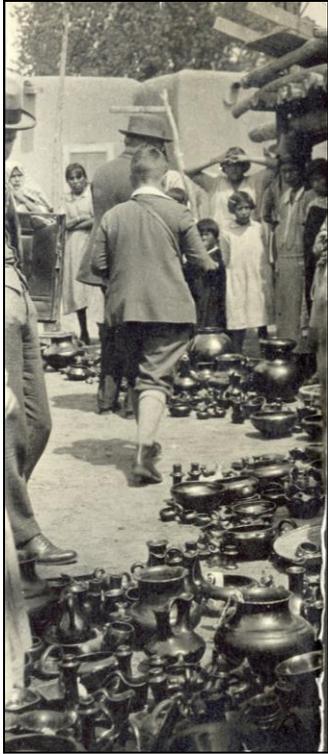


Polychrome pottery, by Maria Martinez. The first piece of American Indian art purchased by David Rockefeller. Acquired directly from the artist in 1926. Gifted in 1974 to friend and former head ranger of Acadia National Park, Robert Binnewies. (Loaned by Robert & Midge Binnewies.)

By age 24, Maria Martinez (1884-1980) was already noted for her thin-walled, perfectly proportioned pottery. But she became truly famous after accepting a challenge in 1908 from archaeologist Edgar L. Hewett, director of Santa Fe's Museum of New Mexico. That year, Hewett's excavation team made an unusual find in Frijoles Canyon near San Ildefonso: black pottery shards – some highly polished – that were strikingly different from the black-on-red and black-on-cream wares typical of the region. Showing them to Maria, Hewett asked if she could replicate the work. A decade later, after many experiments, Maria and her husband Julian succeeded. Their now famous black-on-black pottery is featured in many fine art collections worldwide. (Pictured above: Maria Martinez and husband Julian Martinez firing pottery, c1930. (Palace of the Governors Archives.)



Coincidentally, David Rockefeller's future wife Peggy McGrath also met Maria during a childhood trip in 1927. As she recalled, ***I had a lesson in pottery-making from Maria. She showed us how to collect dried cow turds in the fields and how to build a little oven in which to fire the pots we made. She taught us to roll out long 'worms' of clay, to wind them around and around to build up the sides, and then to smooth the sides of the pots with wet fingers. After that we gave them a final shaping and put them in the oven, which would burn for many hours. I don't remember that anyone tried to buy our pots, but making them gave us great pleasure.***

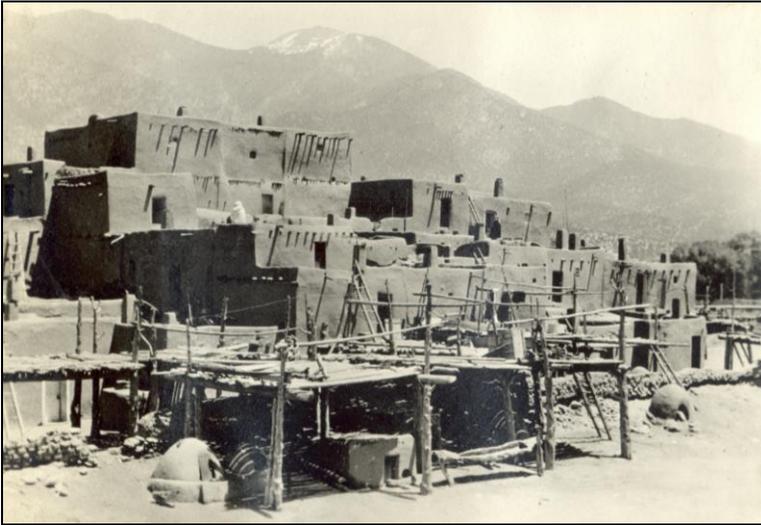


Left: Young David Rockefeller, dressed in knickers, surveying Pueblo pottery behind his father, J.D.R., Jr., 1926. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.) Center: This page from David Rockefeller's 1926 Western trip scrapbook shows famed Pueblo potter Maria Martinez with American Indian art collector Mary Cabot Wheelwright, a Rockefeller friend and fellow Maine summer resident. (Courtesy of David Rockefeller.) Right: Maria Martinez, 1926. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)



Purchased by J.D. Rockefeller, Jr., in 1926, these black-on-black pots are among a series made by Maria and Julian Martinez at San Ildefonso Pueblo around 1924. At first, Maria Martinez disliked her black pottery innovations and did not display them among the polychrome pieces for which San Ildefonso was known. Artist-archaeologist Kenneth Chapman, a Pueblo pottery expert who accompanied the Rockefellers to the pueblo, suggested Maria show them to the family. As Maria recalled, Chapman told her, *Maria, go ahead and bring those nice pieces that you have. This man has lots of money. Mr. Rockefeller bought these three pots that day, and they are among the earliest black-on-black wares Maria sold. He also purchased the polished and painted redware sacred meal bowl shown here.*

Taos Pueblo Side Trip



Taos Pueblo, 1926. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)

Nestled against the Sangre de Cristo Mountains, Taos offered a richly varied experience: from the ancient, multi-storied Taos Pueblo, marked by six centuries of continuous habitation, to the studios of the Taos Society of Artists – a group of non-Indian artists famous for their paintings of Indian subjects.

I celebrated my eleventh birthday in Taos, and that evening our group perched on a roof to watch the traditional fire dance ceremony at Taos Pueblo. (David Rockefeller)

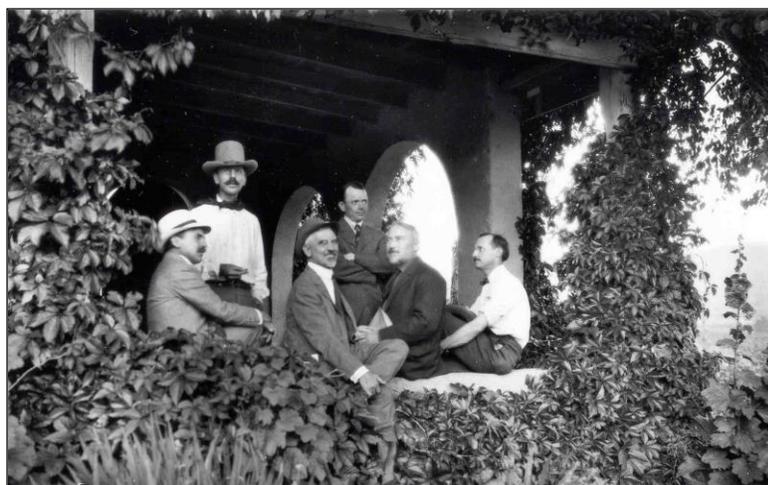


Just after the Fire Dance performed at Taos Pueblo, following an evening picnic on the occasion of David Rockefeller's 11th birthday, 1926. (Photo by Laurance S. Rockefeller. Rockefeller Archive Center.)

Mother and father were particularly drawn to the very realistic work of Eanger Irving Couse and Joseph Henry Sharp and bought a number of their paintings.

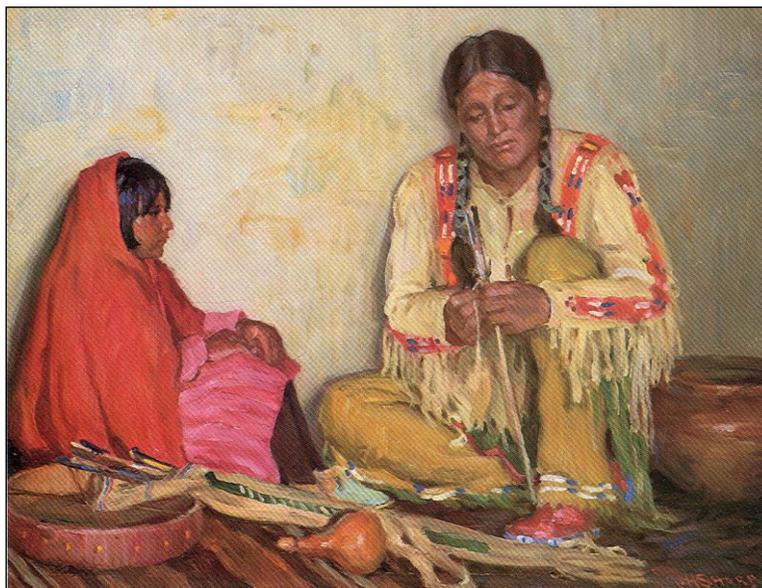
(David Rockefeller)

Joseph Henry Sharp (1859-1953), one of the founders of the Taos Society of Artists, visited the town for the first time in 1893 and settled there permanently in 1912. In the years in between he studied art in Europe, taught at the Cincinnati Art Academy and summered in the West (including Taos) to paint. By the time he moved to Taos, he was well known for his ethnographically-detailed paintings of Plains Indians, including more than 200 portraits of warriors who had fought against General Custer. (President Roosevelt, impressed by the beauty, dignity and realism of Sharp's work, had commissioned a studio for him at the Crow Reservation in Montana.) Sharp spoke so glowingly of Taos to his artist friends that by the time he moved there, two of them had already visited the place and decided to stay. Soon others followed, and together they founded the Taos Society of Artists to promote the showing and sale of their work.



Taos Society of Artists Founders. *Left to right:* Bert G. Phillips, W. Herbert (Buck) Dunton, Joseph H. Sharp, Oscar E. Berninghaus, E. Irving Couse, Ernest L. Blumenschein. At Couse's home, 1915. (Couse Family Archives.)

Feathering Arrows by Joseph H. Sharp, 1926. Oil on canvas. Although Sharp, like other members of the Taos Society of Artists, tended to romanticize American Indians, he was known for his commitment to cultural accuracy – for painting people of each tribe wearing their own distinctive costumes and hairstyles, surrounded by their traditional artifacts. Reflecting cultural contact between Taos Pueblo and Plains tribes in neighboring Oklahoma, this painting depicts Taos Indian Jerry Mirabel in Plains Indian buckskin alongside an unnamed Native woman in more typical Pueblo dress.





"Wallets" used for carrying and storage, made by the Nez Perce of Idaho, 1890-1900. Twined corn husk and Indian hemp, with "false-embroidery" ornamentation of dyed bear grass and worsted wool yarn. Taos artist Joseph Henry Sharp, who spent considerable time with numerous Western tribes, collected these c1900 and sold them to Abby & J.D. Rockefeller, Jr. in 1926. As evident in Sharp's letter below, the Rockefellers bought a variety of Indian artworks from him – in addition to paintings made by him.

J. H. SHARP
TAOS, NEW MEXICO

Oct. 27th 1926.

Mr. John D. Rockefeller Jr.
New York City.

Dear Mr. Rockefeller:-

I am just in receipt of your favor of Oct. 21st with check for \$2,500 in payment for the blankets. It is a great satisfaction they fit in so well in the Indian rest-house and give so much pleasure.

It is really a delight Mrs. Rockefeller and you appreciate the beauties of the Nez Perce bags. They are really as fine and individual as the old Navajo blankets. I picked mine up 25-30 years ago whenever I saw one worth while throughout the Northwest. I thought they would make nice presents to friends, but I never gave up but two!

I have a few in my cabin and studio in the Crow Res. and have wired for the rest ones. When they come I will see if I can make up the half dozen you wish. I do not remember what mine cost but Harvey, Albigie & Grand Canyon have had several indifferent ones, and they sell from \$20. to \$35. each, according to how fine they are, and the size I will send to you at that price, and you can select or return at your pleasure.

Our glorious foliage is going fast, and the flowers nearly gone, and we will be leaving for Cin'ti, then Calif. about Nov. 5th to 8th or will send the bags from here before leaving.

Mrs. Sharp joins me in very kind regards to Mrs. Rockefeller and herself.

Sincerely Yours
J. H. Sharp.



Joseph Henry Sharp in his studio c1915. (Couse Family Archive.)

Flagstaff Station - Grand Canyon



Santa Fe Railway Depot, Flagstaff, Arizona, 1925. (Cline Library Special Collections, Northern Arizona University.)

We proceeded west to Arizona and the Grand Canyon via Shiprock, the Navajo reservation, and the Hopi Indian villages in the Painted Desert. This exposed us to very different Indian cultures from those we had seen in the Pueblo villages in New Mexico.

(David Rockefeller)

Driving as far as Gallup, New Mexico, the family then went by train to Flagstaff. From there, they drove to El Tovar Hotel on the Grand Canyon's southern rim. Like most visitors, they drank in the canyon's vastness from several lookout points and then devoted themselves to a handful of its countless natural and cultural offerings: a mule trek down into the canyon, a drive to the Havasupai Indian reservation at the canyon's western end, and Indian artworks at the canyon's remarkable Fred Harvey store.



GRAND CANYON NATIONAL PARK, ARIZONA
EL TOVAR
FRED HARVEY

April 16, 1926

Mr. Robert W. Gumbel,
26 Broadway,
New York City.

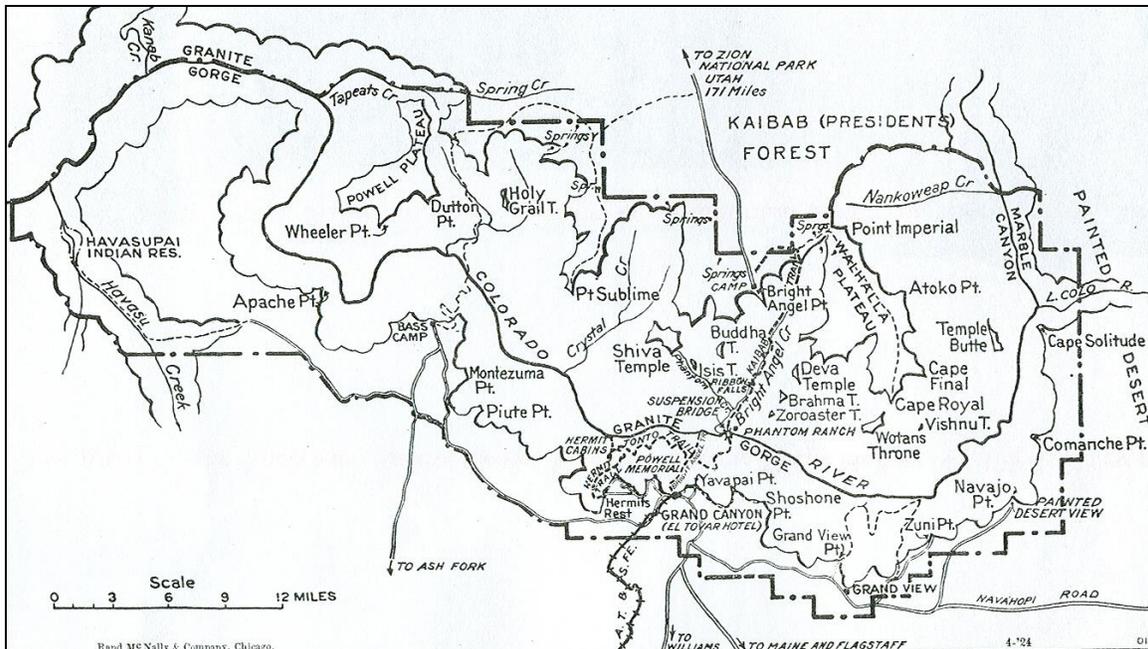
Dear Sir:

I have your letter of April 10th, and am very glad to know that we will probably have the visit of Mr. John D. Rockefeller, Jr., and family, on June 18th.

We shall be pleased to comply with your request that no publicity be given regarding this visit. I have made reservations at the El Tovar Hotel of the following rooms: Parlor suite, consisting of sitting room and one bed room with twin beds and bath; one suite of two bed rooms with bath between, and two single rooms with bath. The charge for these accommodations for eight people will be \$93.00 per day, American Plan. I might state for your information that our rooms with bath are very limited and at that time of the year they are entirely insufficient to take care of the demand.

We could arrange to have two automobiles meet the party at Flagstaff on the morning of June 18th and bring them here by way of Tuba City, at a cost of \$75.20 per car. This is based on our regular charge of 30¢ per mile, and the mileage would be 244 miles; i.e., 84 miles to send a car from here direct to Flagstaff, and 160 miles from Flagstaff here, by way of Tuba City.

This letter to J.D. Rockefeller, Jr.'s assistant from the manager of Fred Harvey's El Tovar lodge in Grand Canyon National Park concerns arrangements for the Rockefeller family's stay there in 1926 – and promises to give no publicity to the visit. (Rockefeller Archive Center.)



This 1926 Grand Canyon map locates the El Tovar Hotel where J.D. Rockefeller, Jr., and David Rockefeller bought several Indian artworks during visits in the 1920s and 1930s. At the canyon's western end is the reservation home of the Havasupai Indians, noted for fine basketry work. (Rockefeller Archive Center.)



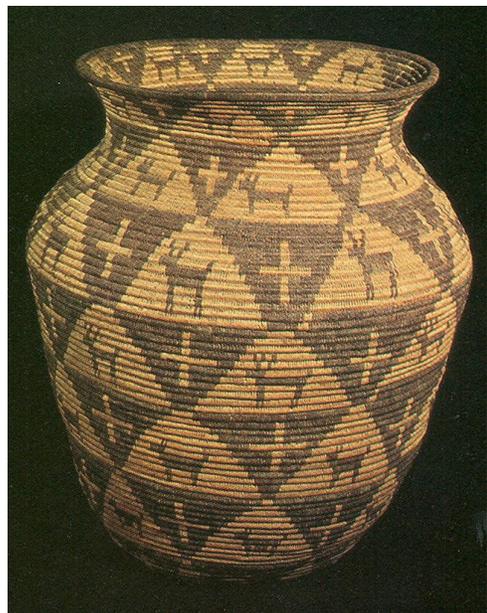
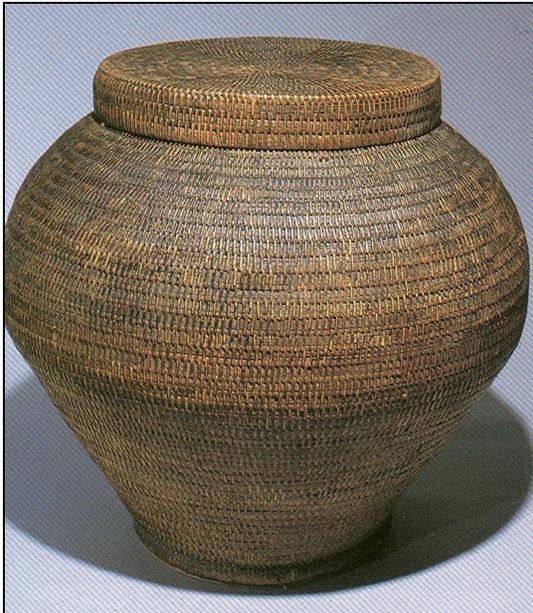
Top left: Fred Harvey's El Tovar Hotel from the Hopi House roof, 1920. (Cline Library Special Collections, N. Arizona University.) *Top right:* Hopi House, 1926. Built like a multi-storied Hopi pueblo, this Fred Harvey building featured retail display rooms and demonstrations by Indian performers, artists and artisans. (Photo by J.D. Rockefeller 3rd, Rockefeller Archive Center.) *Bottom left:* Dance performance at Hopi House, 1924. (Photo by Nelson Rockefeller, Rockefeller Archive Center.) David Rockefeller and his parents bought numerous Indian art pieces here during several visits.



Havasupai coiled basketry jar by Lina Manakaja Chikapanega Iditicava. Willow & catclaw; dye made of devil's claw pods. Purchased by J.D. Rockefeller, Jr., 1924, in Fred Harvey's Hopi House. Traditionally, such tightly coiled baskets were used for collecting and parching seeds, as well as for boiling, serving food and even storing water.



Havasupai basketmaker Lina Manakaja Chikapanega Iditicava (1893-1968). This photo was taken in 1934, the year David Rockefeller visited her reservation by Havasu Stream at the bottom of the Grand Canyon. Iditicava was widely known among traders and collectors as one of the best Havasupai basket weavers. (Cline Library Special Collections, Northern Arizona University.)

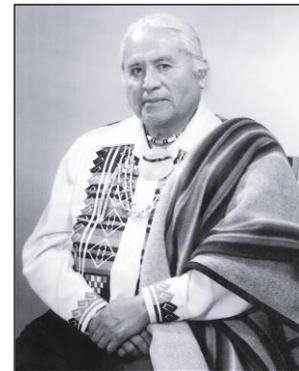


Left: Papago salt storage jar, c1900. Yucca, bear grass, and ocotillo. (Purchased by J.D. Rockefeller, Jr., 1924, probably from Fred Harvey, Grand Canyon National Park, Arizona.) *Right:* Western Apache Basketry Storage Jar, 1910-25, made by an unnamed weaver at one of two Apache reservations in Arizona – White Mountain or San Carlos. Willow, catclaw, and devil's claw dye. (Purchased by J.D. Rockefeller, Jr., probably in 1926 from Fred Harvey, Grand Canyon National Park, Arizona.)

For David Rockefeller, the Grand Canyon called for a longer stay. In 1934, at age 19, he returned to spend the summer there as part of an entomological expedition studying the impact of altitudinal changes on insects. Before descending into the canyon, he stopped at Hopi House and purchased his first painting by an American Indian: Jose Rey Toldedo's *Kachina Dancer*.



Kachina Dancer by José ReToledo, c1934. Tempura on paper. Purchased by David Rockefeller at Fred Harvey's Hopi House in the Grand Canyon. In Pueblo religion, kachinas ("life bringers") are spirits of life, divine messengers who become visible when they are impersonated in the ceremonial dances of the kachina season or are carved from cottonwood roots as *tihus*, popularly referred to as "kachina dolls." Most of the 300 or so kachinas in Pueblo cosmology are benevolent, but a few function as ogres, enforcing discipline or reminding people, especially children, to observe proper behavior. This painting depicts *Tocha* (Hummingbird kachina), who plays an important role in the February Bean Planting Festival, which marks the renewal of the earth for spring planting.



José Rey Toledo (Aluh Hochi), Jemez Pueblo (1915-94). (Photo courtesy of his daughter Mary Tang). Toledo gained notoriety for his artistry in capturing the essence of ritual Indian dances, especially the colorful masked figures. A graduate of the Albuquerque Indian School, he earned a Masters in art from University of New Mexico and during the 1950s taught at the Albuquerque and Santa Fe Indian schools.



Hopi Kachina figures, c1900. Cottonwood root with water-based paint. The name kachina refers to some 300 spirit beings vital to Pueblo religious beliefs and rituals – as well as to their elaborately costumed human impersonators and the wooden figures (*tihus*) carved to represent them. Traditionally, carved kachina dolls were given to children to teach them about ceremonies intended to ensure good harvests in a tough, semi-desert habitat. However, for more than a century, kachina carvings have also been created for sale as art objects. Those shown here are among the earliest made for sale. **(1)** *Ma'alo* (Rainbow Stick Man Kachina), one of the so-called Dawn Kachinas who appear at sunrise to distribute sprouted beans during the February Bean Festival, marking earth's renewal and readiness for a new season of growth. **(2)** *Tuskiapaya* (Crazy Rattle Kachina), one of the kachinas that initially performs inside the *kiva* (underground ceremonial chamber) and then emerges with the improvement in the weather in April to participate in the Line or Regular Plaza dances. **(3)** *Tsitoto* (Flower Kachina). Represented on all three Hopi mesas and having a role in numerous ceremonies, it seems to be one of the more ancient kachinas in Hopi cosmology and ceremony. Its distinguishing characteristics are the mask, decorated with multicolored stripes, and a downward curving beak. **(4)** *Tasap* (Navajo Kachina) sometimes participates in the Farewell of the Kachinas ceremony, the last time kachinas appear in Hopi villages before returning to their own homes in the San Francisco Hills southeast of the Hopi mesas. This ceremony is performed in July, after the summer solstice.

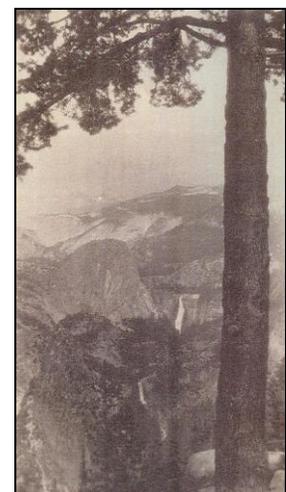
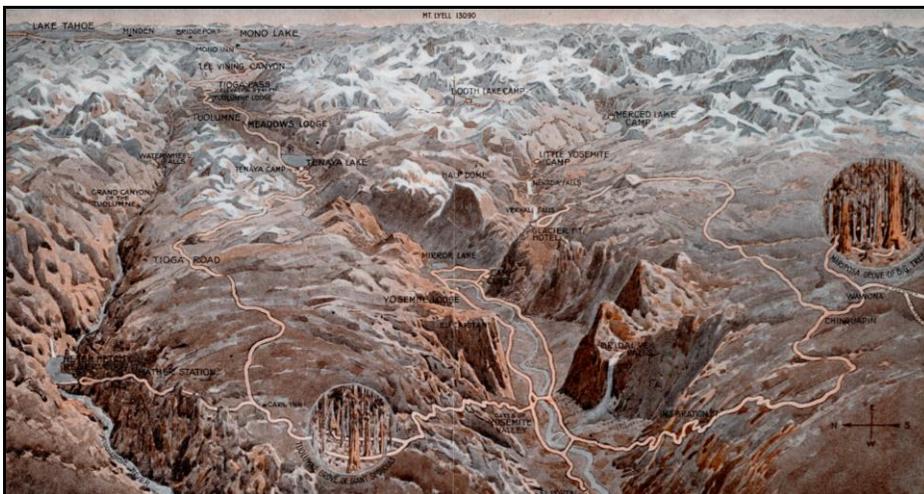
Father was a committed conservationist and used his western trips to learn about the national park system and meet park superintendents. (David Rockefeller)

Stops at some stations were not about adding to the Rockefellers' American Indian art collection. Rather, they concerned *nature's art* and J.D. Rockefeller, Jr.'s, commitment to conservation. At the Merced railroad station in central California, the family climbed into automobiles for the short drive to Yosemite National Park, known for its waterfalls, giant sequoias, ice-carved canyons and high granite domes. A week later, from the Dyerville Depot in northern California, they visited magnificent groves of coastal redwood trees. And moving on to the station at West Yellowstone, they ventured below the southern reaches of Yellowstone National Park to Jackson Hole and extraordinary views of the Grand Teton mountains.

Merced Station - Yosemite



Merced, California, train station near Yosemite National Park, c1926. (Southern Pacific photo, courtesy of Henry Bender.)



Left: Copy of Yosemite map from David Rockefeller's 1926 scrapbook. *Right:* Half Dome and Nevada Falls in Yosemite National Park, 1926. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.) In 1928, offering to match any funds provided by the Government to add forests north of Yosemite to the park's protection, J.D. Rockefeller, Jr., gave \$1.65 million toward the purchase of over 15,000 acres of heavily timbered land.

Dyerville Station - Redwoods

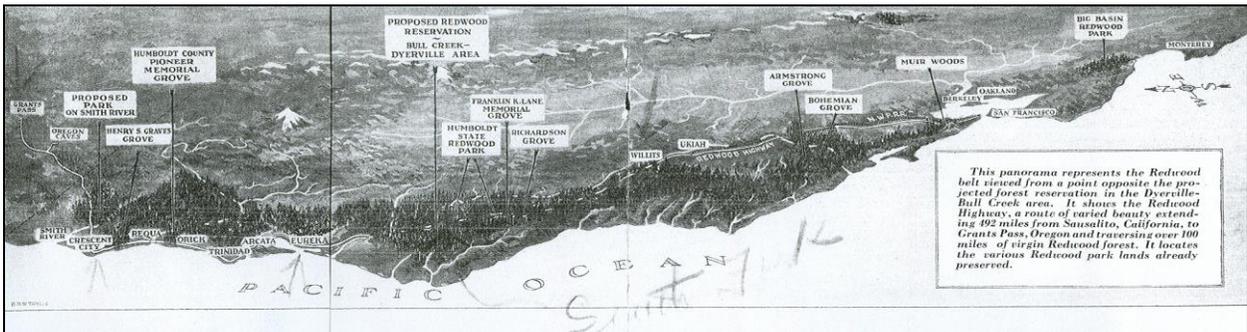


The Dyerville "South Fork" train depot, where the main stem and the south fork of the Eel River come together in northern California, c1949. (Northwestern Pacific Railroad Historical Society.)



From Dyerville Station, the Rockefellers visited several Redwood groves. They traveled with Newton Drury, secretary of the Save-the-Redwoods League, who had a picnic lunch arranged for them in the Bull Creek Flat grove. David Rockefeller is up front on the right. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)

Father made an anonymous pledge of \$2 million dollars to the Save-the-Redwoods League. Now, more than eighty years later, I can recall the incredible beauty of those redwoods standing like tall sentinels. (David Rockefeller)



California's Redwood Belt. (Rockefeller Archive Center.)

West Yellowstone Station - Grand Tetons



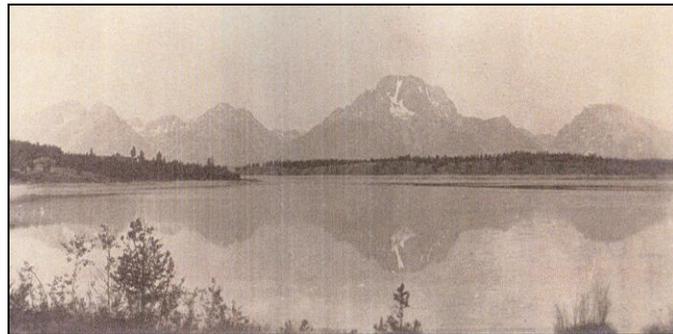
West Yellowstone, Montana, train station, c1925. (Yellowstone Historic Center Archives.)

Horace Albright, superintendent of Yellowstone National Park (and later director of the National Park Service), met the family at the train station and guided them through the wonders of the park – geysers, hot springs, undulating grasslands dotted with wildflowers. Then he took them south of Yellowstone to Jackson Hole to see the Grand Tetons. Slated to become a national park, these spectacular mountains were everything Albright said they would be. But there was a problem:

The drive through Jackson Hole, from which one had the best view of the Tetons, was marred by ugly signs and tumbledown roadside stands. (David Rockefeller)



In the years following this first view of the Tetons, J.D. Rockefeller, Jr., took action to protect the view: He purchased nearly 34,000 acres of the valley floor, intending to give it to the federal government to extend Grand Teton National Park, formally established in 1929. His offer proved controversial among ranchers and other locals – so much so that the land did not become part of the park until 1950. For private use, he retained the 3,300-acre JY Ranch within park bounds. Later, he sold it to his son Laurance, who recently donated it to the National Park Service.



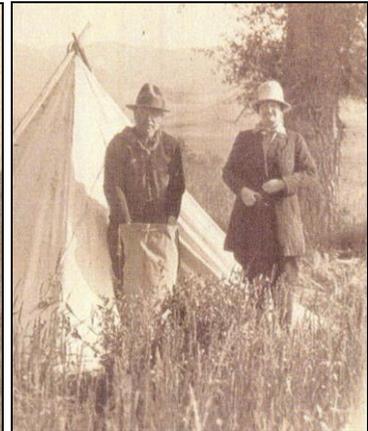
Left: Map marking the itinerary followed in 1926 visit to Yellowstone and Grand Teton National Parks. (Rockefeller Archive Center.) Right: Grand Tetons viewed across Jackson Lake. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)

East Glacier Park Station



Glacier Park railway station (now East Glacier Park), Montana, 1934. (Photo by George Grant, National Park Service.)

Rockefeller family trips to the West always featured horseback riding, including 1- or 2-week camping trips on horseback. Montana provided the setting – the eastern borderlands of Glacier National Park in 1924 and the Lake Abundance area just above Yellowstone National Park in 1926. The 1926 outing presented petrified trees, beaver dams and buffalo herds grazing their summer range. But it was the 1924 trip that always stood out in family recollections, for it offered visits to a Blackfeet Indian encampment.



Left: 1926 Montana camping trip near Lake Abundance just beyond the northwest corner of Yellowstone National Park. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.) *Right:* Abby and J.D. Rockefeller, Jr., Montana, 1926. Typically Abby didn't participate in the camping trips beyond joining the group for a day at the start or end of the outing when they were near the outfitter's ranch. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)



Riders and pack horses in the rolling plains of Blackfeet Indian territory, east of Glacier National Park, 1924. All told, there were 13 pack horses and 11 saddle horses on this 2-week camping trip. (Photo by J.D. Rockefeller 3rd, Rockefeller Archive Center.)



Eating supper among the pack horse boxes (Photo by J.D. Rockefeller 3rd, Rockefeller Archive Center.)

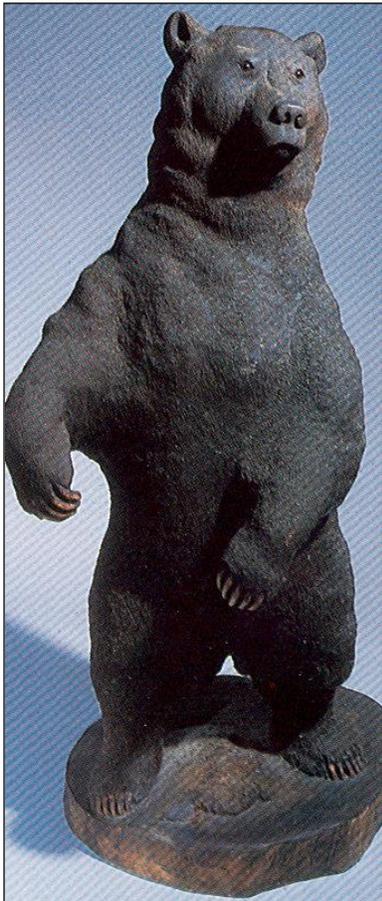


Indian encampment in Blackfeet territory, 1924. The Blackfeet camped near the Rockefeller group at the request of ranch owner Harry Ralston, who outfitted the Rockefellers with horses, camping gear, guides, packers, a cook and a wrangler. (Photo by J.D. Rockefeller 3rd, Rockefeller Archive Center.)

Revisited Indian camp. Painted tepees most interesting. The Indians gave each one of us Indian names. Mine was Imata-Koan (Little Dog), name of a family chief – given to me by Shooting-One-Another. (J.D. Rockefeller, Jr., 1926 Western Trip Log, Rockefeller Archive Center)

After camping, the group enjoyed the rustic grandeur of Glacier Park Hotel by the park's eastern entrance. There they found that some of the Blackfeet people they had met while camping were working at the hotel – greeting guests, providing evening entertainment, and selling Indian art. What a contrast to seeing them on the open prairie! While staying at the hotel, they first met Blackfeet artist John L. Clarke, whose studio was within walking distance.

Blackfeet Indian artist **John L. Clarke** (1881-1970), carving the *Fighting Buffalo* in 1923 – purchased by J.D. Rockefeller, Jr., the following year. Having lost his hearing at age two due to scarlet fever, Clarke never learned to talk. Among Blackfeet he was known as *Cutapis* (“He Who Speaks Not”). Clarke learned the art of wood carving at the Montana School for the Deaf. After more training at St. Joseph’s School for the Deaf in Milwaukee, Wisconsin, he took a job at a local workshop carving furniture and church altars. In 1913, he returned to Montana and opened a studio in East Glacier Park, where he lived and welcomed visitors the rest of his working life. Widely exhibited, his realistic carvings of Montana wildlife found their way into fine collections throughout America and Europe. A commission from President Warren G. Harding – a carved eagle holding an American Flag – stood in the White House. (Photo courtesy of Clarke’s daughter, Joyce Turvey, John L. Clarke Western Art Gallery and Memorial Museum.)



Standing Bear and *Fighting Buffalo* by Blackfeet Indian artist John L. Clarke. Cottonwood. J.D. Rockefeller, Jr., purchased both pieces from Clarke at his studio in 1924.



Dakota quill-embroidered cuffs with tipi design, c1880-90. Dyed porcupine quill, deer hide and gingham trade-cloth backing. Dakota women's paired saddlebags, c1875-85. Tanned hide, lazy-stitch beadwork embroidery, sinew and tin cones with tufts of dyed red horsehair. The rows of three forked symbols at the top and bottom of these bags are generally interpreted as clouds, and the diamond-shaped elements in the center as turtles. Sacred to many Native American peoples, the turtle in Sioux belief is the regulator of the functions of the female body. Purchased in 1924 by J.D. Rockefeller, Jr., at Glacier Park Hotel. Speaking of these saddlebags many years later, David Rockefeller commented: *In 1984 Peggy and I visited southwestern Montana and went to the battlefield near Wisdom Mountain, where Chief Joseph, a Nez Perce warrior, was defeated in 1877. This was one of the last battles fought by U.S. troops against the Indians. Our visit reminded us of the lovely saddlebags and also of the unhappy history of our country's relationship with the Native Americans whom our ancestors encountered when they "discovered" and settled the North American continent several centuries ago.*

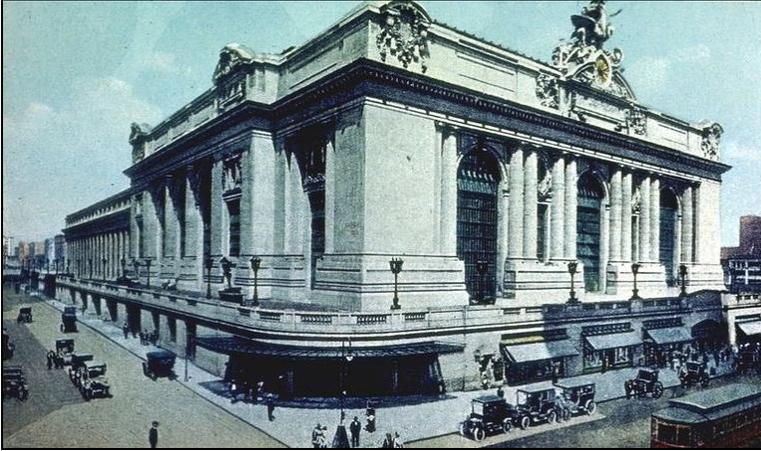


Dakota (Sioux) pipe bag and pipe, c1875-1900. Bag: tanned sinew-sewn buckskin, lazy stitch beadwork, buckskin fringe, and split and dyed porcupine quills. Pipe: red pipestone (catlinite) bowl; ash stem. Bag and pipe purchased in 1924 by J.D. Rockefeller, Jr., at Glacier Park Hotel. *Smoking Pipe* by Eanger Irving Couse (no date). Oil on canvas. Acquired from the artist by Abby and J.D. Rockefeller, Jr., in 1926.

Eanger Irving Couse (1866-1936) in his Taos studio, c1930. (Couse Family Archives.) Growing up in Michigan, Couse attended the Art Institute of Chicago and the Art Students League in New York before spending ten years in Paris, where he studied at the Académie Julian and the École des Beaux-Arts. His fascination with Native American subjects began in childhood, when he sketched and studied the Chippewa of his home state. Drawn to the Southwest by the landscape and the opportunity to paint the Indians of the area, Couse summured in Taos each year following his first visit in 1902. A founding member of the Taos Society of Artists, he settled there permanently in 1927. Painting in his studio, he placed models in tableaux and sometimes worked from photographs. Aiming to remove what he referred to as "the misconception and contempt in which the Indian has been held," Couse played into another stereotype: that of the vanishing "noble savage." The fact that he romanticized his subjects and often let pictorial considerations outweigh cultural accuracy worked in his favor, for it echoed public sentiments of the day. He won popular acclaim through the Santa Fe Railway Co. (which used his work for calendars and posters) and critical acclaim through the presentation of his work in the most prestigious museums, galleries and art journals.



Grand Central Station, New York



Grand Central Station, New York, New York, c1920.

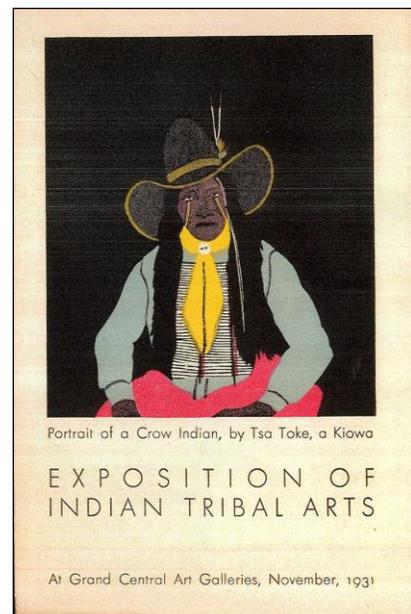
Mother was an enthusiastic supporter of a traveling exhibition of American Indian art in 1931. I believe this was the first time that the creative efforts of Indians were exhibited in this country as works of art rather than as anthropological artifacts.

(David Rockefeller)

For Abby Aldrich Rockefeller, collecting American Indian art was not only for personal pleasure. It was part of a movement to advance a uniquely “American” art and to transform mainstream society’s concept of art to include creative works by indigenous artisans previously relegated to ethnographic or archaeological museums. Back home in New York, she participated in a pivotal step in this movement: the 1931 Exposition of Indian Tribal Arts. Opening at New York City’s Grand Central Art Galleries, it traveled to major cities across the U.S. Selected works went on to be shown in Venice, Italy.

Like the Laboratory of Anthropology, founded in Santa Fe with Rockefeller funding, the Exposition grew out of a collaborative effort among artists, anthropologists and art patrons united in their tastes and in their politics against forces of racism and cultural destruction. Beyond boldly redefining art and calling on the public to give Indian artists “the recognition that is their due as creators of beauty,” they aimed to improve the social and economic conditions in Native communities by preserving and promoting their artistic traditions. Abby Rockefeller served on the Exposition board and loaned several pieces for the show. Additionally she and her husband were major financial contributors.

Copy of the cover of an advance flyer announcing the 1931 Exposition. The flyer was sent to patrons, museums, anthropology departments and American Indian communities – including those in Maine. (Rockefeller Archive Center.)



350 East 57th Street

Dear John,

Your letter which has greeted me upon my return from Wash: inpton, has quite taken my breath away. It is tremendous, by generous of Mr. Rockefeller to take this big share in what is being raised for The Exposition, but I think it should be our pride to see that not too much be asked from him alone, though every one connected with the Exposition is both grateful and proud of his confidence.

The Exposition is trying to do - I am supposing that you have written Mrs. White as well, nevertheless I am forwarding your letter to the Finance Committee at once. Let me in the meanwhile express my personal appreciation and thanks to Mr. Rockefeller, and to you too.

Faithfully yours,

Edna Morse Walker.

26 March 1931

Letter from the 1931 Exposition's secretary Edna Morse Walker to J.D. Rockefeller 3rd, who handled some of the correspondence concerning his parents' financial contributions to the cause. In her letter, Walker thanked him for news of an additional \$5000 pledge from his father. She also mentioned meeting with then U.S. Vice President Charles Curtis about the Exposition. Apparently Walker and Curtis (who was part Kaw Indian) did not see eye to eye on Indian art. Nonetheless, he became honorary chair of the Exposition's executive committee. (Rockefeller Archive Center.)

PLATE 3-6076

115 East 55th Street

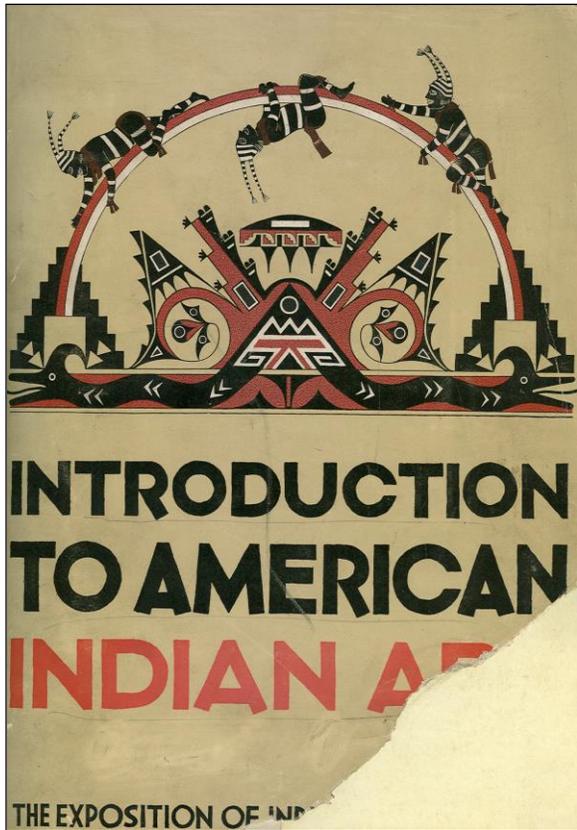
Wednesday

Dear Mr. Rockefeller,
The Indian painter, Ogwa Pi, wrote me a letter yesterday to say that the San Ildefonso Indians would like to have the Eagle Dance especially for you, as the best way to thank you for your help in restoring the costumes for it. If Friday evening is convenient

time for you I will ask Mr. Barrie to arrange to open the galleries for it.

Sincerely yours,
Amelia Egbert White

In this letter, art patron Amelia E. White (Chair of the Exposition's Executive Committee) informed J.D. Rockefeller, Jr., that San Ildefonso Indians wanted to perform an Eagle Dance for him at the 1931 Exposition as an expression of thanks for contacting National Park Service on their behalf and arranging for them to get feathers and buffalo skins needed for ceremonial dances. (Rockefeller Archive Center.)



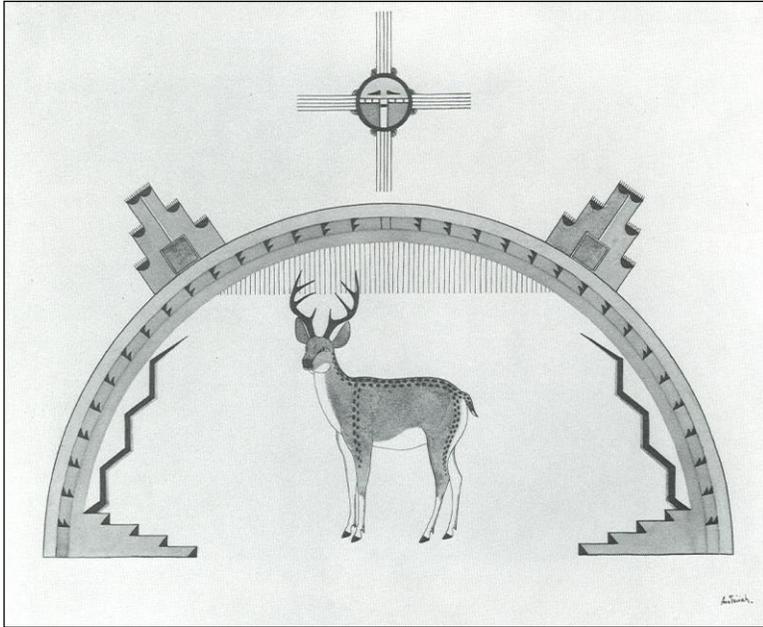
Catalog of the 1931 Exposition of Indian Tribal Arts. (On loan from Weyhe Art Books, Bar Harbor.) The list of American Indian tribes featured in the Exposition includes two found in Maine: the Abenaki and Mi'kmaq. It appears that the Penobscot were also represented – or at least submitted pieces for consideration. Speaking of the Exposition in an interview with a Maine newspaper, Penobscot Indian performer Lucy Nicolar Poolaw (“Watahwaso”) said she had collected works by fellow Penobscots to submit to the selection jury – carvings by Joe Frances and baskets by Herbert Ranco. Lucy was involved in a parallel organization for performing artists: the Society of the First Sons and Daughters of America, created to provide “authentic” American Indian performers with “fine and dignified opportunities for artistic expression.”

Clip from unidentified newspaper, showing J.D. Rockefeller, Jr., at the 1931 Exposition opening. (Rockefeller Archive Center). Among the 650 artworks exhibited, Southwest Indian pottery and weaving were especially well represented. But paintings by Pueblo artists drew special attention because they transformed the art form most familiar to mainstream society. Described as “distinctly original” and “purely Indian in motive,” their style, technique, contents and colors sprang from the shared symbols of ancient ceremonies. In the eyes of many of the Exposition’s organizers, these works were the “most modern and sophisticated expressions of Indian art.”



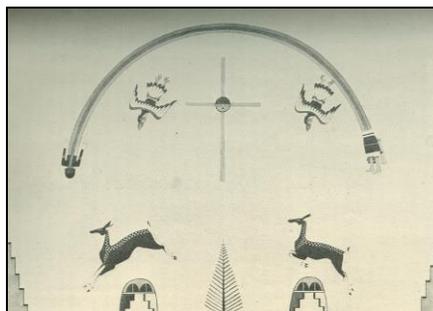
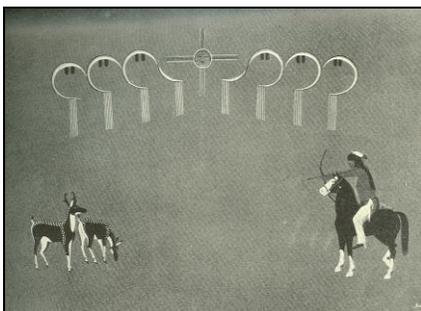
A DIP INTO THE PAST—John D. Rockefeller, Jr., (right) examining a piece of Zia Pueblo pottery held by Walter L. Clark, one of the directors of the Exposition of Indian Tribal Arts—which opened yesterday at the Grand Central Art Galleries. Prehistoric, ancient and modern work of the American Indians is included.

Associated Press Photo.



Deer by Awa Tsireh of San Ildefonso Pueblo, c1930. Watercolor on paper. Purchased by Abby Rockefeller at 1931 Exposition of Indian Tribal Arts. One of his works won first prize at the Exposition.

Awa Tsireh (Cattail Bird), also known as Alfonso Roybal (1895-1955), painting *Corn Dance*, 1939 (*right*). (Palace of the Governors.) A prize-winner at the 1931 Indian Tribal Art Exposition, Awa Tsireh came from a family of noted San Ildefonso artists. He made his first signed drawings in primary school – his only formal education. By age 22, he had won recognition beyond his Native community. After seeing some of his work for sale in a souvenir shop in Santa Fe, writer and Native rights activist Alice Corbin Henderson sought him out and in 1920 arranged for an exhibition of his watercolors at the Arts Club of Chicago. Two years later, he was among the several artists to receive prizes at the first Santa Fe Indian Market. In the 1920s, the School of American Research (then a branch of the Museum of New Mexico) sponsored several Pueblo artists, including Tsireh and Ma-Pe-Wi, so they could paint full time. The sponsorship included studio space in the museum. In 1925, Tsireh's one-man show at Chicago's Newbury Library earned critical acclaim. Painting murals and mural-sized canvases in the 1930s, he continued to show in prestigious venues. A versatile artist, he painted in a range of styles: abstract; representational combined with conventional Pueblo symbols; and naïve realism with which he represented genre subjects and ceremonial dancers.



Deer Hunter (*left*) and *Deer* (*right*), both watercolors on paper by Awa Tsireh of San Ildefonso Pueblo, were part of the collection at one time. They appear as loans from Abby A. Rockefeller in the 1931 Exposition of Indian Tribal Arts. (Their whereabouts today is not known – thus they do not appear in the Abbe exhibition.)



Buffalo Hunt by Ma-Pe-Wi (no date). Watercolor on paper. Purchased by Abby A. Rockefeller and exhibited in the 1931 Exposition.



Ma-Pe-Wi, also known as Velino Shije Herrera (1902-1973), c1930. (Photo by T. Harmon Parkhurst, Palace of the Governors.) This native of Zia Pueblo was in the original group of early Pueblo Indian easel painters known for depicting the social and ceremonial scenes of their communities. Their watercolor paintings on paper marked a distinct change in subject matter and medium among Pueblo artists. Ma-Pe-Wi began painting while attending the Santa Fe Indian Boarding School in the 1910s, when he and some of his classmates participated in after school painting sessions hosted by Elizabeth De Huff, wife of the school superintendent. After a 1919 exhibition of their paintings at the Museum of New Mexico, Ma Pi We became one of several Pueblo artists sponsored by the museum's director, Edgar L. Hewett. In time, he gained notoriety for his sensitive stylization of landscapes and hunting scenes and established a studio in Santa Fe. In addition to painting, he taught at the Albuquerque Indian School and illustrated books (including several

by anthropologist Ruth Underhill). In 1939 he and five other artists painted 2,200 feet of murals for the U.S. Department of the Interior Building in Washington, DC.

Dancing Lesson by Ma-Pe-Wi (no date). Watercolor on paper. Purchased by Abby A. Rockefeller and exhibited in the 1931 Exposition.





Ceremonial Dance: Buffalo Dance & Chorus by Peña (Quah-Ah), San Ildefonso, c1930. Watercolor on paper. Purchased by Abby A. Rockefeller at New York's Grand Central Art Galleries in 1932. Abby loaned a similar painting (pictured *below*) titled *Hunting Dance* to the 1931 Exposition.

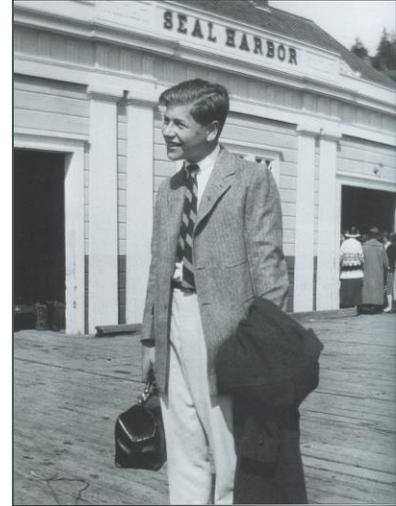


Tonita Peña (1895-1949) and baby, 1935. (Photo by T.Harmon Parkhurst. Palace of the Governors.) Known in her native San Ildefonso Pueblo as Quah Ah, Peña lost her mother at age 12. She then went to live with an aunt at Cochiti Pueblo, where she married and spent the rest of her life. Having numerous artists in her family, she began painting at an early age and was the only woman painter among Pueblo artists in the "San Ildefonso movement" of the 1910s and 20s. She and others in the group received encouragement from the Museum of New Mexico – first from director Edgar L. Hewett, who began commissioning their paintings around 1918, and then from Kenneth Chapman. By the early 1920s, Peña had earned national attention, especially for her ethnographically detailed paintings of ceremonial dances. At the 1931 Exposition, her painting *Spring Dances* won best of show. Teaching at the Santa Fe Indian School and Albuquerque Indian School, she mentored a new generation of artists.



Seal Harbor Steamboat Wharf

Nelson Rockefeller at the Seal Harbor steamboat wharf, where one could catch the Norumbega side-wheeler to Bar Harbor and the Maine Central Railroad station at Hancock Point. This photo was probably taken in late summer, 1924, when J.D. Rockefeller, Jr., and his three oldest sons joined the rest of the family on Mount Desert Island after their trip West. As Abby Rockefeller wrote to her sister Lucy on August 29, 1924: **John and the three boys returned from the trip looking splendidly well. Nelson seems suddenly to have become a man. He weighs 150 pounds and except for his childish actions at moments, you would think he was very grown up.** (Dunham Family Collection, Courtesy of the Maine Historic Preservation Commission)



Back at the Eyrie on Mount Desert Island, their usual summer retreat from New York's bustle, Abby and J.D. Rockefeller, Jr., did what several other patrons of American Indian art did in the 1920s and 30s: They furnished a room with Navajo rugs, Pueblo pottery, Hopi baskets, Blackfeet carvings, Dakota quillwork and paintings by Taos artists. The "Indian Room" in their estate's small rest house annex was a favorite retreat for the couple over many summers. *Left:* Featured with an article about the 1931 Indian Tribal Arts Exposition, this photo presented a new idea: decorating one's home with American Indian furnishings – in "Earliest American" style.



The "Indian Room" created by Abby and J.D. Rockefeller, Jr., in the 1920s. Until Abby's death in 1948, they came here on an almost daily basis during summer stays in Maine. (Rockefeller Archive Center.)

These trips to the West provided my brothers and me with the opportunity to see Father's informal, fun-loving side. They were extraordinary adventures in every way – the train rides through spectacular country, the new and fascinating people, the wonderful camping and the special feeling you have when you are doing something interesting with members of your own family. They also gave me and my brothers an insight into how Father approached philanthropy, not always as a part of a grand design, but spontaneously because the chance to do something important had appeared suddenly before him. (David Rockefeller)



Abby and J.D. Rockefeller, Jr., expected their children to keep track of what they saw and learned on their journeys. Young David Rockefeller, who celebrated his 11th birthday during the family's 1926 Western trip, chronicled the journey in this scrapbook. (Rockefeller Archive Center.)

[This exhibition also includes a hands-on mock scrapbook/photo album comprised of trip photos from family albums and from photos of pages from DR's scrapbook – with a caption that reads: Please touch! This book features copies of pages from David Rockefeller's boyhood scrapbook, along with photographs from albums his brothers put together after the 1924 and 1926 Western journeys.]



Curator Bunny McBride walking David Rockefeller through the exhibit.



Exhibition designer Betts Swanton, David Rockefeller, Bunny McBride