September 16, 1981

Ivan Doig
17021 Tenth Avenue N.W.
Seattle
Washington 98177

Dear Ivan:

Marcia has shared with me your most recent letter about WINTER BROTHERS, and I'm awfully pleased to be able to tell you that we are planning to publish it in our own Harvest trade paperback line. At present it is scheduled for the spring of 1982.

I was interested to read that the public television script for the book proceeds apace. Do let me know if there are any plans for airing—or when there might be—as it might be possible to correlate its appearance on television with its publication, to everyone's benefit.

I look forward to hearing from you.

Sincerely yours,

Irene Skolnick
Director of Subsidiary Rights

IS/cm
22 Sept. '81

Dear Irene—

Great good news about the Harvest edition of WINTER BROTHERS. I've been very pleased with the Harvest HOUSE OF SKY, and look forward to this next endeavor.

I think we'll sell some copies for classroom use; at least, I've been asked periodically by pros when a WINTER BROTHERS paperback will be available.

Will keep you informed of the tv project. As of now, it's intended to be shown about a year from now. The location shooting will begin in early January, when the rain truly comes down out here; I've told this documentary team they're the only ones I've ever heard of who are eager for rainy weather.

all the best

cc: Marcia Magill
Dear Marcia--

Hope you've had a good summer. The weather's been off and on here, but currently is gorgeous, and Carol and I are about to go hike some of the Winter Brothers coast.

Have been working with the local public tv people on their intended half-hour version of Winter Brothers--scripting has gone okay so far, though I have trouble convincing myself television is fit work for grownups--and wondered if you know anything yet of Harvest or other paperback prospects for the book. I don't suppose it'd have the kind of life House of Sky is showing, but it seems to have some staying power: continuing requests for me to talk about Winter Bros, queries when it'll be in paperback for classroom use, and so on. Anyway, if you have any appraisal of the paperback outlook, I'd be glad to hear.

all the best
Harcourt Brace Jovanovich, Inc.

757 THIRD AVENUE, NEW YORK, N.Y. 10017  TELEPHONE (212) 888-4444  CABLE: HARBRACE

TRADE DEPARTMENT

20 April 1981

Mr. Ivan Doig
17021 10th Avenue, NW
Seattle, WA  98177

Dear Ivan:

Congratulations on your Pacific Northwest Booksellers Association award. I've passed the information along to the proper people here. Have fun at the banquet!

With best wishes,

Sincerely,

Marcia Magill
Senior Editor

MM/jvc
Dear Jon--

As sure as spring comes, I'm faced again with trying to estimate my upcoming income for the IRS. So I need again the most current sales figures on WINTER BROTHERS and on both the hardback and paperback editions of HOUSE OF SKY; would you pass those along to me, please?

Also, please relay to Marcia the latest triumph of WINTER BROTHERS. Yesterday I was asked to judge the princess contest during next month's Rhododendron Festival in James Swan's town, Port Townsend. I gratefully declined.

best
2 March 1981

Mr. Ivan Doig
17021 10th Avenue NW
Seattle, WA 98177

Dear Ivan:

I received your check today, and my good friend Mantia (who works with Rachel in Trade Sales) expedited your order this very afternoon. Your books will soon be on their way.

Very truly yours,

Jon Costello

/jvc
Harcourt's Jovanovich Says Warner Is Out Of Its Class, But Some Aren't Convinced

By DANIEL MACHALABA
Staff Reporter of The Wall Street Journal
NEW YORK — William Jovanovich doesn't want anything to do with Warner Communications Inc.

That's apparent from the announcement issued last Friday by publisher Harcourt Brace Jovanovich Inc., of which Mr. Jovanovich is chairman and chief executive. It accuses Warner of having "origins as operators of parking lots and crematoriums," and is guilty of such transgressions as cruelty to animals and publishing Mad magazine. In Harcourt's view, these activities are hardly compatible with the company's stable of distinguished authors, its providing of information to schools and libraries and its shepherding of scholarly scientific works.

Harcourt's announcement came in response to the disclosure by Warner that it had purchased an 8.6% interest in the publisher for $13.3 million and that it is considering buying more. Although Warner says the transaction is an "investment," some think a combination of the two companies wouldn't be as illogical as Mr. Jovanovich believes.

A Good Fit

"The two companies would fit well," says John Reidy, media analyst for Drexel Burnham Lambert Inc. "Warner has done an outstanding job carving out a major role in the entertainment business, and it has the outline of a publishing business. But Warner lacks a role in educational publishing, which Harcourt has in abundance."

But that's not the only thing Harcourt would bring to Warner should a combination take place. Harcourt, publisher of such authors as T.S. Eliot and Sinclair Lewis, also owns Sea World Inc., which operates three marine amusement parks, and Captain Kidd's Seafood Galley Inc., a chain of fast-food fish restaurants in San Diego.

"Jovanovich is zapping Warner for grubby little subsidiaries, when Jovanovich has some grubby little subsidiaries himself," said Chris Welles, a free-lance writer and a lecturer at the Columbia University Graduate School of Journalism.

Threats and Accusations

The battle, though, is being fought with more than just unfriendly press releases. Harcourt Friday also filed a suit charging Warner with making misleading statements to disguise its goal to gain control of Harcourt. "That allegation is a lie," says a Warner spokesman. He threatens to file a legal response and criticizes Harcourt for "petty name-calling."

The spokesman acknowledges that Warner, with current interests in movies, television, records and cable TV, was involved in parking lots through a predecessor company, which also ran a funeral home chain. "But there weren't crematoriums or cruelty to animals," he says. Mr. Jovanovich refuses to be interviewed.

Some believe the grandiloquent, 61-year-old Mr. Jovanovich may be trying to convince Warner that tangling with him would be more trouble than it's worth. Harcourt's comments about Warner "may break new records for an emotional response" to a potential takeover, says Drexel's Mr. Reidy.

No one doubts that Mr. Jovanovich will vigorously defend the publishing empire he has built, with sales of $456.2 million in 1979. In his 26 years as Harcourt's chief executive, Mr. Jovanovich has clearly planted his image on the publishing concern. (Harcourt employees still jest about the cost of new stationery and signs when Mr. Jovanovich years ago changed the company's name, which had been Harcourt Brace & World.)

Mr. Jovanovich has come a long way. The son of Slavic immigrants and reared in Colorado, he joined Harcourt in 1947 as a salesman. By 1955 he had become Harcourt's chief executive officer. He has since assumed a posture that is literary (he laces the company's annual report with references to Samuel Johnson, Edmund Burke and Somerset Maugham) and almost regal.

Antiques and Sculpture

"If one's picture of publishing is of people puffing on pipes while wearing tweed coats, Mr. Jovanovich's doesn't fit at all," says a Harcourt official. He describes Mr. Jovanovich's office as containing antiques, sculpture and fine china. Mr. Jovanovich, he adds, "never takes his jacket off."

Some publishers interpret Mr. Jovanovich's harsh statements about Warner Communications as a defense similar to that used successfully by other publishers, particularly McGraw Hill Inc. and Houghton Mifflin Co. Says one: "Whenever you speak from a high moral tone in publishing, you can create a lot of attention, because people like to think that's what it's all about."
Unit's Minority Shares In $28 Million Exchange

By a WALL STREET JOURNAL Staff Reporter

MONTREAL—Alcan Aluminium Ltd. said it will offer to acquire the minority shares of its 78%-owned Alcan Aluminium (U.K.) Ltd. through a share exchange.

The offer for the 10.1 million minority shares outstanding, which requires holder and regulatory approvals, is valued at about $28 million (U.S.).

Alcan Aluminium said directors of the British subsidiary will recommend that shareholders accept the offer, which is expected to be made no later than mid-May.

Separately, Alcan Smelters and Chemicals Ltd., a unit, said it renegotiated its labor contract with 6,500 employees at three of its four unionized smelters in Quebec, extending the previous three-year agreement to Dec. 31, 1983. The new contract raises the average hourly wage to $14.80 (Canadian) from $11.18 that would have been paid at the end of the prior pact. Alcan said the agreement includes an adjustment clause triggered at a 7% increase in the cost of living.

The contract will be offered to 850 workers at Alcan's fourth Quebec smelter at Shawinigan.

McDermott Unit Gets Norway Job

NEW ORLEANS—McDermott Inc. said its McDermott Co. of Scotland unit and Howaldswerke-Deutsche Werft of West Germany each received $13 million contracts to construct two trusses for the Statfjord C drilling platform’s steel deck frame.

The contracts are from the Norwegian state oil company, Statoil, and the trusses will constitute much of the main deck frame of the platform. Work will begin immediately.

By Militant Basques

Special to THE WALL STREET JOURNAL

MADRID—Spanish political parties and trade unions in the northern Basque country called for a general strike today to protest the killing Friday by militant Basque separatists of a chief engineer for the Iberduero electric utility.

The 39-year-old engineer, Jose Maria Ryan, had been kidnapped a week earlier by members of ETA, the Basque separatist organization. ETA members had threatened to kill Mr. Ryan unless the utility began dismantling a nuclear power plant that it is building with Westinghouse Electric Corp. reactors at Lemoniz, 10 miles outside Bilbao.

In a communique announcing Mr. Ryan's death, ETA said the murder wasn’t an "isolated incident." It said it plans to step up its campaign against the nuclear plant with an offensive targeted to include "senior members of the Iberduero company."

The company, in an effort to prevent Mr. Ryan’s murder, had said it would respect any decision on the nuclear power plant’s future that was made by Basque political institutions. Also, 250 technicians at the plant had promised they wouldn’t activate the nuclear station unless a referendum was held in the Basque country approving the project. However, ETA apparently opposes holding a referendum, which might come out in favor of the project.

The killing has been condemned by all of Spain’s political parties, with the exception of the left-wing Basque nationalist party, Herri Batasuna. Members of Herri Batasuna last week staged a noisy protest during a speech by King Juan Carlos on his first official visit to the Basque region.

Portugal to Cut Use
Marcia Magill  
Senior Editor  
Harcourt Brace Jovanovich, Inc.  
757 Third Avenue  /New York, N.Y. 10017  

Dear Ms. Magill:

Two and a half months later, as if by magic, I finally get around to reading the galleys of Ivan Doig's WINTER BROTHERS. They were worth the wait. Doig's reconstruction of the life of James Gilchrist Swan is informed, sensitive, and lit by a high-powered imagination; and in playing back and forth between 19th and 20th centuries, in putting himself intimately into the mind and territory of Swan, Doig does what I have been wanting western writers to do for a long time: he is finding the western present in the real, not the mythic, western past. Not much in the western present derives from Billy the Kid, Pat Garrett, or Hopalong Cassidy; but a great deal derives from men like Swan, some of them still to be re-discovered. I admired Mr. Doig's THIS HOUSE OF SKY, a splendid exercise in identity. I admire this one for its broadened horizons and greater historical resonance, and for the way Doig stays stubbornly at the heart of his West, or Wests. He is not only a writer to be watched, he is already important.

If you wouldn't mind sending me Doig's address, I'd like to tell him something like this to his face.

Sincerely,

Wallace Stegner
DECEMBER–JANUARY

The Boston Bird
DAY ONE

His name was James Gilchrist Swan, and I have felt my pull toward him ever since some forgotten frontier pursuit or another landed me into the coastal region of history where he presides, meticulous as a usurer’s clerk, diarizing and diarying that life of his, four generations and seemingly as many light-years from my own. You have met him yourself in some other form—the remembered neighbor or family member, full of years while you just had begun to grow into them, who had been in a war or to a far place and could confide to you how such vanished matters were. The tale-bringer sent to each of us by the past.

That day, whenever it was, when I made the side trip into archival box after box of Swan’s diaries and began to realize that they held four full decades of his life and at least 2,500,000 handwritten words. And what life, what sketching words. This morning we discovered a large wolf in the brook dead from the effects of some strychnine we had put out. It was a she wolf very large and evidently had five whelps. Maggs and myself skinned her and I boiled the head to get the skull. . . . Mr. Fitzgerald of Sequim Prairie better known as “Skip,” walked off the wharf near the Custom House last night and broke his neck. The night was very dark and he mistook the way. . . . Jimmy had the night mare last night and made a great howling. This morning he told me that the memelose were after him and made him crazy. I told him the memelose were dead squid which he ate for supper very heartily. . . . Mr. Tucker very ill with his eye, his face is badly swelled. This evening got Kichook’s Cowitchan squaw to
The killing was less casual than the downtown deaths my morning newspaper brings me three or four times a week—the Elwhas and the Makahs at least had the excuse of lifetimes of quarrel—or those I might go see in aftermath, eligible as I am for all manner of intrusion because of being a writer, were I to accompany the Seattle homicide squad. James G. Swan did go hurrying to be beside Swell’s corpse, and there the first of our differences is marked.

A morning soon after learning of Swell’s death Swan strolled into the Elwha village. Charley, the murderer, then got up and made a speech. He said that he shot Swell for two reasons, one of which was, that the Mackahs had killed two of the Elwha’s a few months previous, and they were determined to kill a Mackah chief to pay for it. And the other reason was, that Swell had taken his squaw away, and would not return either the woman or the fifty blankets he had paid for her.

Swan was not swerved. I could not help feeling while standing up alongside this murderer . . . that I would gladly give a pull at the rope that should hang him. . . . The day’s chastisement was administered with vocal cords rather than hemp, however. My object was not to punish or kill Indians, but to recover property. Swan haggled out of Charley the potware Swell had been carrying as cargo for a trader, several blankets, and a dozen yards of calico, and as I had no authority to make them disgorge any other plunder called it sufficient.

Swan next carried the matter of Swan’s death to the federal Indian agent for Washington Territory. Met inconclusion there. Sent a seething letter to the newspaper in the territorial capital of Olympia . . . an Indian peaceably passing on his way home in his canoe, laden with white men’s goods . . . foully murdered . . . too good an Indian and too valuable a man . . . to have his murder go unavenged . . . agents of our munificent government have not the means at their disposal to defray the expenses of going to arrest the murderer. . . . And at last canoed once more along the Strait to accompany Swell, still nailed up strong, to burial at the Makah village of Neah Bay.

At Neah, Swell’s brother Peter came and wished me to go
There, then, is Swan, or at least a shinnying start on him. A penman from Boston asked to trace afresh the sacred designs of a murdered Northwest chieftain. I can think of few circumstances less likely, unless they are my own. The onlooker who has set himself this winter’s appointment back into the last century and across geography to the Olympic Peninsula and elsewhere along the coastal tracery of Puget Sound and the Strait of Juan de Fuca, and indeed into the life of a person born ten dozen years before him.

DAY TWO

... Capt John was here today, Swan writes from a century ago, and I related to him a dream I had last night, in which I saw several Indians I formerly knew who are dead. John said it was a sign the “memelose” or dead people are my friends and I would soon see that they would do something to show their friendship....

Fifteen past nine. Out in the dark the Sound wind visits favorite trees, is shaken off, hankers along the valley in stubborn search. The gusting started up hours ago, during the gray fade of daylight that is December evening, and by now seems paced to try to last the night. Until the wind arrives with dusk, these past days have been at rest: sunless but silent and dry. The neighborhood’s lion-colored cat, inspector general of such weather, all morning tucked himself atop the board fence outside the north window as I began to read Swan. Out of his furry doze each several minutes a sharp cat ear would twitch, give the air a tan flick just to be certain it still could. Then the self-hug into snooze again.

The breakers, now Swan the third day after his dream, tore up the beach and rooted out immense numbers of clams which were thrown up by the surf. I gathered a few buckets full and soon the squaws and Indians came flocking up like so many gulls and gathered at least fifty bushels....
Specifications for:

Winter Brothers

Harcourt Press

Trim Size: 5 1/2 x 8 3/8 Margins: Head 5/8; Gutter 3/4

Page Size: 23 x 41 1/2 picas overall; 37 lines per full text page, 26 lines per chapter opening page.

Text Type: 11 on 13 Granjon

Part Months: 12 Scotch Italic Caps., 1 pt. letter spaced, centered, sink 2 1/2 picas.

Part Title: 24 Scotch Roman Caps. & l.c., centered, sink 5 picas, 1 1/2 picas above set 6 pt. rule no. 978.

A Heads: 12 Scotch Roman Caps, 1 pt. letter spaced, centered, (Cap. D to be 14 pts.) 4 picas optical space A, 16 pts. optical space B, when A Head starts new part sink 9 picas optical space.

Initials: None, flush left, Caps. & l.c. (following A Heads).


Folios: 11 on 18 Granjon o.s. figures, flush outside in running head.

Paragraph Indent: 1 em                          Figs.: o.s.                          Spacing: French

MARYLAND LINOTYPE COMPOSITION CO.
2315 Hollins Street
Baltimore, Maryland, 21223
Phone (301) 945-5200
WINTER BROTHERS
July 11, 1979

Ivan Doig
17021 Tenth Avenue
Seattle, Washington  98177

Dear Ivan,

Rhoda and I have read your 100 pages with enormous pleasure. I know that you will be developing this in much the same way you did SKY and so I have arranged to send to you $3,000 due upon acceptance of these pages.

Rhoda and I would both prefer to withhold any editorial comments at this point except to tell you that the spirit is there and I admire it very much.

Best regards,

[Signature]
Carol Hill

ddictated but not read

CH/yl
Carol Hill  
Editor-in-Chief  
General Books  
Harcourt Brace Jovanovich  
757 Third Avenue  
New York, NY 10017

Dear Carol—

Enclosed is the prospectus, such as it is, for the next book. I don't feel it's any terrific summary, but I don't think this one is hard to describe. I mean, it's a summary of a good book ahead here; more sure, in fact, than I was about SKY. But if you need books for the sake of describing others what I'm up to, perhaps Kenneth Brower's current STARSHIP AND THE CANOE and Edward Hoagland's 1969 NOTES FROM THE CENTURY BEFORE are comparable in general theme, although mine will be very different from theirs in specifics and tone. The setting will be very specifically here in the Pacific Northwest, but I'll be handling themes as broad, say, as Loren Eisley's IN THE ENZENE JOURNEY--the universal as compressed into the specific, I suppose.

Besides Rhode, whom I very much look forward to working with on this book, I've talked a bit about it with Stuart Harris, Kathy Mulherin and Irene Skolnick, so am sending them copies of the prospectus and fuller explanations of specific points they were interested in. You may know that I've asked Irene to handle first rights as well; Ann Nelson and I, under an arrangement I've talked over with Irene and Ann, will do what we can with first rights here in the West, with my paying Ann's fees. I think there are good prospects for pre-publication excerpts on this book.

At the Frederick & Nelson autographing benefit, I sold a dozen copies of SKY on Monday evening, and about 50 in the Tuesday all-day marathon. Booksellers here and in Montana tell me they're sure SKY will continue through Christmas as one of their five best sellers, which gives me the first case of jitters I've had yet in this process; are we going to have enough books? It seems to take about three weeks to get books to these western stores, either from Saddle Brook or by way of the wholesaler, Ingrams.

Much enjoyed seeing you.

best
January 5, 1981

Ivan Doig
17021 Tenth Avenue N.W.
Seattle, Washington 98177

Dear Ivan:

Your good memory and honesty is appreciated: After checking with the finance department, you are indeed correct -- check #151970 is a duplicate reimbursement. Please return the second check for $441.65 (dated 12/15/80) to me for our records.

Herein lies the problem: Both Tracey Green of the Publicity Department in New York and a representative of the Trade Department in San Diego submitted check requests for your expenses. With different request dates, the computer didn't pick up the discrepancy resulting in two checks. To deter these circumstances from happening again, please submit your expenses to Tracey only (although it is always a pleasure to hear from you, the Publicity Department is specifically budgeted for this purpose).

I trust the holidays have found you in excellent spirits, and that these spirits will continue throughout the New Year.

Sincerely,

Frank McCormick

FM/ddw
CC/Tracey Green
Dear Frank--

Okay, here's the errant check back. I think all my expenses have been taken care of, but if not, I'll route through the Publicity Dept. as you suggest.

Am told Winter Brothers is to be reviewed in the Washington Post this week, and that there's a NYTAR review written, though it's been hanging fire for weeks. Maybe we'll send a few more.

Happy '81.

best
April 15, 1980

Dear Mr. Doig:

I hope you will continue with HBJ and will find in Marcia Magill a sympathetic and skilled editor.

Carol Hill's leaving is her own choice -- she's writing a book -- but it is one that I wish she hadn't made. Her confidence in your talent and your future I share, and I trust you will find us at home, ready, willing.

Yours,

William Jovanovich

Mr. Ivan Doig
17021 Tenth Avenue
Seattle, Washington 98177
April 21, '80

Dear Mr. Jovanovich—

I too hope that matters will work out so that I continue with HBJ.

My immediate concern, in the aftermath of Carol's leaving, of course is the book now entering production, Winter Brothers. It is an unusual piece of work, built up of detail and pattern rather than relying on a big galloping storyline as House of Sky did. I'm not even sure how to characterize the book (Carol periodically would proclaim "it isn't like anything else") except to say it perhaps is along the lines of what might have happened had Saint Exupery wandered here to the American west and got enthralled with pioneers and Indiars.

Because of its unusualness, I think Winter Brothers will need vigorous support to do as well, say, as House of Sky. In fairness to Marcia Magill, in her situation of assuming a book not of her own making, I thought it best to say my concern directly to you.

I'm arranging for someone to represent me—even before Carol's leaving, I had decided on that step—and that person will be in touch soon. Meanwhile I look forward to hearing from Marcia, and to beginning work with her. Thanks for writing; my association with HBJ to date has been all that I could ask.

best regards
Dear Frank--

When I came back from a Christmas trip, I found an HBJ check for $111.65 awaiting me—expenses for the Montana trip on behalf of WINTER BROTHERS—and I think you'd better check to see if it isn't a duplicate reimbursement. My records aren't clear on the matter, because expense checks from the Montana groups I spoke to have mingled with HBJ's on my deposit records, but I thought I'd received an HBJ check for that sum earlier in December. The number on this one is 151970, dated Dec. 15; I'll just hang on to it until you see whether it's legit or one check too many.

best
19 December 1980

Mr. Ivan Doig
17021 10th Avenue, NW
Seattle, WA 98177

Dear Ivan:

Thanks for the Portland Oregonian review. Indeed it is a nice one and I've passed it along to the Publicity Department--and that's very good news that WINTER BROTHERS has been steadily number two or three.

Laura Schneider has left us for the world of public relations, a very different field from book publishing but we all wish her well. Her replacement is a very nice young woman named BJ Robbins if anyone needs to contact her.

According to publishing procedures here, I believe the editor is contacted first with regard to the remaindering of books and I'll certainly be in touch with you if and when.

All best wishes,

As always,

Marcia Magill
Senior Editor

MM/jvc
December 10, 1980

Ivan Doig
17021 Tenth Ave. NW
Seattle, WA 98177

Dear Ivan,

Your letter meant a lot to me. So many authors with whom one works, once we've parted company for one reason or other, feel that we're no longer of use to their career or their life and so vanish. You have been one of the joys of my couple of years at HBJ--both because of your writing and also the professionalism you have shown in our work together. I am truly sorry that we will not be involved in your next projects but, hopefully, soon again...

Best wishes for now and the future,

Stuart
December 9, 1980

Dear Mr. Doig:

No etiquette is needed to justify courtesy. Thanks. Good luck!

Yours,

William Jovanovich

Mr. Ivan Doig
17021 Tenth Avenue NW
Seattle, WA 98177
December 10, 1980

Mr. Ivan Doig
17021 Tenth Avenue, N.W.
Seattle
Washington 98177

Dear Ivan:

Yes, I had heard, and I'm keenly disappointed not to be working with you on the next book. Amanda has left to work at the University of California Press New York office, but both Carol and I send you all good wishes for the New Year.

Good luck in placing your novel, and I look forward to seeing you in the future. I'm actually having dinner tonight with Roger Sale, so I know you Seattle types make the trek at least once a year. Postcard from Carol Hill at MacDowell says she's all but finished her novel, so it's been quite a busy few months.

All the best,

Irene Skolnick
Harcourt Brace Jovanovich, Inc.

757 THIRD AVENUE, NEW YORK, N.Y. 10017  TELEPHONE (212) 888-4444  CABLE: HARBRACE

TRADE DEPARTMENT

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA  98177

10 December 1980

Dear Ivan:

Your letters have been much appreciated, and I thank you. We will all miss working with you on your next book, but I'm hopeful that perhaps some day we can all work together again. We all wish you the best.

Happy holidays,

Sincerely,

Marcia Magill
Senior Editor

P.S. We've passed the impressive reviews and interviews along to the publicity department.

MM/jvc
encl.
Dear Marcia—

The WINTER BROTHERS promo season is about to wind down—two bookstore appearances tomorrow and that's it—and it's time I passed along some of what's been accumulating on my desk.

Am enclosing the Portland Oregonian review, which seems to me the best one yet. According to the regional best-seller list compiled each week by the Seattle Times, Winter Brothers has steadily been the #2 or #3 non-fiction book; it may move up because everybody out here has run out of Cosmos (heh-heh).

I've been interviewed for National Public Radio's "All Things Considered" nightly news show. It's supposed to run on the NPR network the night of Dec. 20, although I think that's never firm, and it's fairly elaborate; they're hiring an actor to read some of Swan's diary entries in a Boston accent. Laura Schneider might like to know that her review copy to the show's co-host, Noah Adams, is paying off.

Dick Ketchum, editor of Country Journal, sent me an edited-down excerpt from Winter Bros he'd like to run. I've written him, and Kristin Kismann of the sub rights dept., that his version and the suggested fee is fine with me. The magazine is a good showcase for Winter Bros, a kind of sophisticated rural readership.

Whenever the matter of remaindering the HOUSE OF SKY hardbacks comes up again, I'd again like first crack at the books.

I'll be in California over Christmas—reachable at the Carlton Hotel in San Francisco (415) 673-0212 on Dec. 18-20—then home. I hope you have a fine holiday season, Marcia; you've done much to make 1980 a good year for me and James Gilchrist Swan.

all best
1 December 1980

Dear Mr. Jovanovich—

I don't quite know the etiquette here, but even though HBJ and I have decided to agree to disagree about the novel I'm at work on, I do want to say to you my appreciation for the work of everyone at HBJ on both This House of Sky and Winter Brothers.

I'd particularly like to say how pleased I've been with Marcia Magill. She did exceedingly well in taking over Winter Brothers after Carol Hill's departure.

My best wishes, personally and professionally, to you and HBJ.
Dear Irene--

I suppose you've heard that HBJ and I are agreeing to disagree about the novel I'm at work on, and I'll be taking the book elsewhere. Sad to do it, but the reasons are professional—read "fiscal"—on both sides. Anyway, I wanted to say to you, and to Carol and Amanda, how much I've appreciated your work, both on HOUSE OF SKY and WINTER BROTHERS. I hope whatever contact we have in the future can be as congenial as the past's.

all the best
1 December '80

Dear Stuart--

You likely have heard by now that HBJ and I have agreed to disagree about my decision to turn toward fiction for the next book or two, and that I'll be taking my next book elsewhere. I'm greatly sorry to do it, but the reasons are professional--spelled "fiscal"--on both sides, and so far the parting is entirely cordial. Anyway, I do want to say my thanks to you for your work for both HOUSE OF SKY and WINTER BROTHERS. I've always had the feeling at HBJ that people cared considerably about my books; I'll miss that. I do hope we can stay in touch; given the vagaries, maybe our professional paths will cross again sometime.

all the best
1 December '80

Dear Ann--

You likely know by now that HBJ and I have agreed to disagree about the novel I'm at work on, and that I'll be taking the book elsewhere. One of the many pleasures of my time as an HBJ writer has been working with you and Marcia. My thanks for your attentiveness toward WINTER BROTHERS. I hope, even though my next book won't be with HBJ, that our relationship continues as congenial as it has been.

I'm passing along the major Seattle reviews of WINTER BROTHERS, all of which hit print last week, fortuitously just before the big after-Thanksgiving shopping weekend. Please share them with Marcia, along with the news (beside the Seattle Times review) that WINTER BROTHERS is the #2 selling non-fiction book out here, next to COSMOS. So, all is going well.

best,
Dear Laura--

I imagine you've heard by now that HBJ and I have agreed to disagree about the novel I'm at work on, and that I'll be taking the book elsewhere. One of the many pleasures of my time as an HBJ writer has been your effort on behalf of HOUSE OF SKY and WINTER BROTHERS; no matter how the future unfolds, I'll miss your good work.

But we still have business at hand--WINTER BROTHERS--and I'm passing along the major Seattle reviews, all of which hit print last week. The other good news, besides the favorable reviews, is there in small print beside the Seattle Times review: WINTER BROTHERS is selling second only to COSMOS out here. So, we're moving some books.

One other note: Noah Adams of National Public Radio has been in touch with me, to see if we can work up an interview for the nightly news show, "All Things Considered." Will let you know how it progresses.

All best--and I hope we can keep in touch.
November 14, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

In answer to your queries from Friday's call, we will indeed replace the review copies and Publicity will send the two you requested.

It's a bit too soon to decide whether there is to be a Harvest edition. We will want to explore the entire reprint situation.

The advertising schedule is as follows: there will be an ad in the December 7 New York Times Book Review, and as you know this is no longer in any manner or means a local newspaper. There will be a co-op ad with B. Dalton in the Seattle Weekly, and another co-op ad with J. K. Gill and one of the papers, we don't know which one yet. We also plan 15 co-op ads in conjunction with local bookstores in the Northwest area.

We have sent along an additional copy of the Pacific Northwest excerpt and review, which is quite handsome.

Yes, we are going back to press for a third printing.

With best wishes,

Sincerely,

Marcia Magill
Senior Editor

MM/aeg
cc: Liz Darhansoff
A Policy Statement
on Discounts, Pricing, and
the Sale of General Trade Books
with an Aside on Royalties
and Author Contracts

November 17, 1980
A 1980 HOLIDAY LIST

HARVEST/HBJ PAPERBACKS

E. E. Cummings/COMPLETE POEMS 1913-1962
Milovan Djilas/WARTIME
Irving Howe/CELEBRATIONS AND ATTACKS
C. S. Lewis/A MIND AWAKE
John Pearson/THE SITWELLS
Georges Simenon/MAIGRET AND THE APPARITION
Laurens van der Post/THE HEART OF THE HUNTER
Virginia Woolf/THE DIARY OF VIRGINIA WOOLF, VOLUME TWO

CHILDREN'S BOOKS

Jane and Paul Annixter/THE LAST MONSTER
Joan Davenport Carris/THE REVOLT OF 10-X
K. Follis Cheatham/BRING HOME THE GHOST
Tomie de Paola/THE LEGEND OF OLD BEFANA
Kathryn Ewing/THINGS WON'T BE THE SAME
Lee Bennett Hopkins/MOMENTS
Ben Shecter/THE DISCONTENTED MOTHER
Ivan Sherman/WALKING TALKING WORDS

VOYAGER/HBJ PAPERBACKS

Joan Walsh Anglund/A GIFT OF LOVE (5 books, boxed)
S. H. Burchard/SPORTS STAR: EARL CAMPBELL
Kathleen and Michael Hague/EAST OF THE SUN AND WEST OF THE MOON
Gloria D. Miklowitz/MOVIE STUNTS AND THE PEOPLE WHO DO THEM
Irene Mirković/THE GREEDY SHOPKEEPER
Osmond Molarsky/THE PEASANT AND THE FLY
A 1980 HOLIDAY LIST

Joy Adamson/QUEEN OF SHABA
Italo Calvino/ITALIAN FOLKTALES
Milovan Djilas/TITO
Ivan Doig/WINTER BROTHERS
Andrzej Kusniewicz/THE KING OF THE TWO SICILIES

John K. Lattimer/KENNEDY AND LINCOLN
Helen MacInnes/THE HIDDEN TARGET
Mary McCarthy/IDEAS AND THE NOVEL
Faith McNulty/THE BURNING BED

Jan Morris/THE VENETIAN EMPIRE
Vladimir Nabokov/LECTURES ON LITERATURE
David Shahar/HIS MAJESTY’S AGENT
Georges Simenon/THE GRANDMOTHER
William Stevenson/THE GHOSTS OF AFRICA
Lionel Trilling/SINCERITY AND AUTHENTICITY

Francisco Umbral/A MORTAL SPRING
Cosima Wagner/COSIMA WAGNER’S DIARIES, VOLUME TWO
Eudora Welty/THE COLLECTED STORIES
Jessamyn West/DOWN DOUBLE DISCOVERY
Virginia Woolf/THE LETTERS OF VIRGINIA WOOLF, VOLUME SIX

New York Headquarters
757 Third Avenue, New York, NY 10017
Telephone: (212) 888-4444  Telex: 12-7891  Cable: HARBRACE, NY

San Diego Headquarters
1250 Sixth Avenue, San Diego, CA 92101
Telephone: (714) 231-6616

London Headquarters
24/28 Oval Road, London NW1 7DX, England
Telephone: 01-267-4466  Telex: 25775  Cable: ACADINC, London NW1

Canadian Subsidiaries
Toronto: 55 Barber Greene Road, Don Mills, Ontario M3C 2A1
Montreal: 6700 Côte de Liesse Road, Ville St. Laurent, Montréal H4T 1E3, Québec

Australian Subsidiary
Sydney: P.O. Box 300, North Ryde, New South Wales 2113
It may be obvious but it is desperate. Everyone seems to complain about the promotion and distribution and selling of general or trade books. Publishers complain. Booksellers complain. Authors complain. They are, all of them, right.

It is a misfeasance for larger and larger numbers of books to remain unread in publishers’ warehouses. It is absurdly wasteful for more books to be traveling to, or from, bookstores than to be displayed on store shelves and tables.

The villain is “returns,” which is to say, books ordered, invoiced, billed, and shipped to stores and jobbers that are later returned for full credit to be again billed and invoiced and again to be stacked in publishers’ warehouses. Please note: the Thor Power case, which is a threat to all publishers as a confirmation of an IRS ruling that may cause book inventories to be destroyed, is not the cause of this enormous problem of returns. The Thor case is bad news for everyone, but were the IRS to relent, the “returns” problem would not be solved.

When I first edited trade books thirty years ago, the returns were 10% of sales. Today, for hardcover trade books and trade paperbacks the returns rate is between 35% and 55% of sales.

Here’s an example. HBJ recently published a novel with a first printing of 50,000 copies. Reorders from bookstores and jobbers indicated we would run out of stock. We printed 7,500 copies more. Then, over a period of eight months, 21,000 copies were returned unsold. For these 21,000 books, stores and jobbers paid the freight coming out and going back. On these 21,000 books, HBJ logged the orders, cut the invoices, and picked and packed and shipped. On these books, the author received no royalties.

Many of our clients are not paying their bills with cash; they are paying with returns.
What's to be done? Harcourt Brace Jovanovich is proceeding with a policy that I am convinced will reform and revivify the writing, publishing, and selling of serious books. We want to help booksellers to keep books available in stores; we want, also, to give booksellers greater margins in order to obtain greater sales.

Let me remind us all that it is federal law that a publisher cannot enforce the so-called list price of a book. Once a book enters "the current of commerce," to quote Justice Holmes's phrase, it can be sold under any terms the wholesaler or retailer sets. Copyright protects us all—authors, publishers, booksellers—from piracy of the property that is expression, but it does not and cannot interfere with the rights of dealers to set their own terms of sale.

In 1980, and for many years before, our discount policy has been as follows:

"Old" Retail Schedule

<table>
<thead>
<tr>
<th>Hardcover</th>
<th>Paperback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 — 4 = 25%</td>
<td>1 — 4 = 25%</td>
</tr>
<tr>
<td>5 — 49 = 40%</td>
<td>5 — 49 = 40%</td>
</tr>
<tr>
<td>50 — 99 = 41%</td>
<td>50 — 99 = 42%</td>
</tr>
<tr>
<td>100 — 249 = 42%</td>
<td>100 — 249 = 44%</td>
</tr>
<tr>
<td>250 — 499 = 43%</td>
<td>250 — 499 = 46%</td>
</tr>
<tr>
<td>500 — 749 = 44%</td>
<td>500 — 999 = 48%</td>
</tr>
<tr>
<td>750 — 999 = 45%</td>
<td>1000+ = 50%</td>
</tr>
<tr>
<td>1000+ = 46%</td>
<td>Freight paid by buyer</td>
</tr>
</tbody>
</table>

"Old" Wholesale Schedule

<table>
<thead>
<tr>
<th>Hardcover</th>
<th>Paperback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 — 49 = 40%</td>
<td>25+ = 50%</td>
</tr>
<tr>
<td>50 — 249 = 47%</td>
<td></td>
</tr>
<tr>
<td>250+ = 48%</td>
<td>Freight paid by buyer</td>
</tr>
</tbody>
</table>
Beginning January 1, 1981, the following improved discount schedule will obtain with the rule that trade books billed after January 1, 1981 cannot be returned for credit:

<table>
<thead>
<tr>
<th>“New” Retail Schedule</th>
<th>“New” Wholesale Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 — 4 = 40%</td>
<td>1 — 49 = 50%</td>
</tr>
<tr>
<td>5 — 49 = 48%</td>
<td>50 — 249 = 56%</td>
</tr>
<tr>
<td>50 — 99 = 52%</td>
<td>250 — 499 = 58%</td>
</tr>
<tr>
<td>100 — 249 = 54%</td>
<td>500 + = 60%</td>
</tr>
<tr>
<td>250 — 499 = 56%</td>
<td>Books Nonreturnable</td>
</tr>
<tr>
<td>500 + = 58%</td>
<td>Freight paid by buyer</td>
</tr>
</tbody>
</table>

Books Nonreturnable
Freight paid by buyer

It is important to note that under the old discount arrangement there were separate schedules for hardcover books and trade paperback books. Now, under the new discount schedule, all HBJ general books specified share the same schedule: adult and children's hardcover books as well as paperbacks, both Voyager/HBJ and Harvest/HBJ. *The significance here is that booksellers can more readily combine HBJ book orders to obtain high discounts.*

We are, in effect, saying to booksellers and jobbers: Here are substantial discounts, so proceed to buy “firm” at this greatly improved discount schedule and do not return books that cost you dearly—that cost you in interest on your money, in your handling expense, and in your freight expense. We are also saying: Buy “firm” at a greater discount and you can, if you wish, “mark down” the price—just as other retailers in America do.

There is a list price for HBJ books. It is the price we use to give discounts on; it is the price we use to sell books on consumers’ orders sent directly to HBJ.

By July 1, 1981, HBJ will separate trade books from other HBJ books in our billing and shipping. We will relocate our billing and shipping of trade books from a New Jersey location to one in Illinois. We expect to give booksellers and jobbers 24-hour service, that is, we will put books into a shipping agent's hands within 24 hours of receiving a written or telephone order. This way, we hope to fill reorders promptly.
I am an author as well as a publisher. Let me address our authors here. On already-published general or trade books, HBJ will continue to pay authors on existing royalty terms, whether on list or retail price, at whatever rates a contract provides. On signed contracts under which manuscripts are still to be accepted and published, the same policy obtains: all will proceed by contract.

On new contracts, HBJ will negotiate royalty rates on “net amount received” at whatever rates are appropriate. We will do this simply because it is realistic for us to pay authors on an amount that is extant, known, and stable in all instances. Why do we stick with our “old” contracts? We do not wish—even if it were possible—to ask authors and agents to change contracts that they, and we, negotiated and signed in good faith.

We are here initiating what I believe to be a sensible policy. Books we sell will stay sold. Books bought will stay bought. Books sold and bought will be read because they will end up being owned by persons, rather than left on trucks and in warehouses, rather than being fed into furnaces.

Finally, our policy on retailer cooperative advertising will continue as before, with no discrimination against any participant. Beginning January 1, 1981, when we agree to provide such advertising for a particular book, we will allow 10% of the net amount received for books whose list price is less than $25.00, and 5% on books whose list price is $25.00 or more.

How will we know which books already bought by stores, that is, before January 1, 1981, can be legitimately returned for credit? This way: all books shipped on January 1, 1981 and thereafter will bear an HBJ mark that is discernible, indelible, but not unesthetic—a Black Star. Black Star books cannot be returned, of course. Eventually, when all “old” returns are taken back, such marking will not be necessary.

I am convinced that general book publishers, small and large alike, cannot long persist under present wasteful conditions. Harcourt Brace Jovanovich is creating a new condition so that we can encourage and reward authors and so that we can better serve booksellers and jobbers.

William Jovanovich

November 17, 1980
October 16, 1980

Mr. Ivan Doig
17021 10th Avenue N.W.
Seattle, WA 98177

Dear Ivan:

Thanks for your nice comments on the look of the book. As you probably know, publishers get beat up a lot of the time, and fan letters are most appreciated. I have distributed copies to the parties involved here.

The sales department tells me they have bypassed a couple of procedures in order to speed books to Montana, so hopefully they will be there when their author is.

Compliments work both ways, Ivan, and it has been a joy for all of us to work with you.

With best wishes,

Sincerely,

Marcia Magill
Senior Editor

MM/aeg
October 1, 1980

Mr. Ivan Doig
17021 10th Avenue N.W.
Seattle, WA 98177

Dear Ivan:

It's nice to be able to tell you that Pacific Northwest magazine will run Day 43 from WINTER BROTHERS in their November issue. They are paying a $400 advance, which is quite handsome for this one-time use. Their circulation is 50,000, so aside from the money, it's a nice source of publicity.

I've seen an earlier copy of the magazine and it's quite handsome.

With all best wishes,

Sincerely,

Marcia Magill
Senior Editor

MMaeg
Dear Marcia--

The first copies of Winter Brothers arrived Friday afternoon. The book is very, very handsome. Again, my great gratitude to you for the job you did with it.

Please pass along my gratitude to Ruben Pfeffer, or whoever was responsible in his art department, as well. The use of the Haida figures on the chapter pages is particularly superb.

Yes, it's good news that Pacific Northwest magazine is taking an excerpt, perhaps better news than you knew: before House of Sky, I freelanced some 40 articles for that magazine, and I think will be remembered by a goodly portion of the readership. The editor assures me he's going to tout immensely my work for them, in a preface to the excerpt. All in all, if should sell some books.

This Saturday night, I'm the speaker at the dinner of the Pacific Northwest Booksellers Association. Next week, I'm off to Montana, to speak and sign books; may whatever gods preside at the warehouse get the copies of Winter Brothers there on time. Will be gone Oct. 21-Nov. 1 on that trip. Then at the last of the first week in Nov., I begin a stint of 3-4 bookstore appearances a week in this area. So, all looks okay.

very best
Mr. Ivan Doig
17021 10th Avenue N.W.
Seattle, WA 98177

Dear Ivan:

October 1, 1980

In response to your question about shipping costs, assuming WINTER BROTHERS will weigh about one pound (which is what other 264-page books the same size weigh), 25 copies could be sent by Express Mail overnight (which, believe it or not, is cheaper than air freight) for $23.60. UPS would run $9.40 and take four or five days.

I'm unclear as to how many books you want, all told. You are due 10 free under the contract, and we are throwing in another 10. Then you said on the phone that you might want 25 sent as quickly as possible, plus an additional -- was it 45? -- sent bookrate.

Could you give me a list of how many books you would like shipped how, including how you want them charged? For example, if you give me the word, I can go ahead and order the books you want quickly by charging them to your Visa account (#4804-430-017-203, right?) as soon as they become available. We're still expecting the books to be finished October 10th.

Best,

Ann Garvin
29 August '80

Dear Marcia--

Splendid news about House of Sky not being remaindered. I suspect, too, some splendid work on your part, to get that turned around as promptly as you did.

So, I simply wanted to say thanks, and to report that all is well here. The Winter Brothers sequence of signing parties is setting up well, Ted Lucia is doing a strong job of commission selling—I wish he'd been on hand when Sky came out two years ago—and the first few booksellers who've read the bound galleys I distributed have liked Winter Brothers immensely. Also, this coastal travel I've been doing is building up into words. I'll be away next from Sept. 1st until probably the 11th, then here at the typewriter pretty steadily until the Montana trip in late October.

The Winter Bros cover sounds great. I much look forward to it.

all best
August 20, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

I've just learned that we are selling off our excess inventory of the hardcover edition of THIS HOUSE OF SKY at a reduced price. We can offer copies to you at the same price -- $.98, plus shipping costs and tax--being offered to booksellers. Approximately 2,891 copies are available.

If you are interested in purchasing any copies, please let us know by September 8th. (We no longer charge book purchases against royalty accounts, so we would need a check made out to HBJ.) When we learn the number you wish, we'll let you know the total amount of the bill.

I've just seen the marked up jacket of WB and to my mind it looks quite splendid.

With best wishes,

Sincerely,

Marcia Magill
Senior Editor

MM/aeg
Dear Ann Garvin,

James Michener has been overseas for several months and is not expected to return in the near future. I will bring Winter Brothers to his attention when he returns.

Nadia Orapchuck
Secretary
memorandum

Ivan Doig
Ann Garvin
August 1, 1980

Here's the latest batch of quotes.

While home on vacation, I went to a reunion of journalism cherubs at NU and started talking about this terrific book I'm working on . . . You're fondly remembered there. Greetings in particular from Carl Schienhorn.

Best,

Ann
July 31, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

Ed Thompson reports that you had a good get-together, and I'm delighted. Glad you approve of the catalogue copy. Let's hope John Jakes will indeed come up with a quote and all the others on your list we've contacted.

I have indeed passed along to Peter and Frank your request for earlier books. Alas, the production department cannot speed up the printing and binding processes. But things seem to be moving right on schedule, so hopefully there will be no delay along the line. As you probably know, all printers take their vacations at the same time—usually in July. So publishers always have to allow for and work around that fixed schedule.

Anyway, what we can do, as the time draws closer to the finished book date, is explore the possibility of shipping books to Montana to tie in with your speaking engagements. We will check on this from time to time to see if it can be arranged. The bound galleys you requested should be awaiting your return.

Meanwhile, all best wishes. We've had a heat wave with more promised, and one cloudburst in between. But we're still no match for a volcano.

Sincerely,

Marcia Magill
Senior Editor

MM/aeg
July 16, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

Just a note to let you know before you head north that I'm sending off to you tomorrow by UPS a dozen bound galleys of WB which may not arrive before your departure.

Bon voyage,

Ann Garvin
Asst. to Marcia Magill
July 11, 1980

Mr. Ivan Doig
1721 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

I'm just back from vacation and catching up on things in my absence, but here's the latest progress report. Enclosed are xeroxes of the front matter maps. The designer asked me if I thought captions were necessary, and I said I thought not—the maps look self-explanatory to me.

We are also arranging to have 10 or 12 bound galleys sent to you as you requested so that you can get them to prime booksellers in your area. If you need more and if we can spare them, we will try to get you additional copies. They should be coming along towards the end of the month.

With all best wishes,

Sincerely,

Marcia Magill
Senior Editor

Mm/aeg
encl: 2 maps

P.S. The latest sales figures for SKY are 10,316 in the Harvest edition and just over 17,300 in hardcover.
letter to Marcia, July 20, '80, no carbon made: asked (a) whether WB can be made avble a week or two earlier than its current Oct. 10; (b) if not, can special speedy shipping be done to Montana bookstores for signings the last week of Oct.?
July 3, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

I'm enclosing your set of the page proofs, which came in today. Rather than marking and sending them back, could you please phone me with any corrections by Tuesday the 15th?

All best,

Ann Garvin
Mr. Ivan Doig
17021 Tenth Avenue N.W.
Seattle, WA 98177

Dear Ivan:

We're delighted you're pleased with the sample pages, and we also feel the artwork adapted wonderfully well. Despite Swan's absent-mindedness, we'd better stick with the codfish, as changing it would upset the old-fashioned typography.

We'll keep an eye on the permissions page and double-check with you as to its accuracy just before it is to be printed.

We will also attempt to get bound galleys to the list you have submitted for advance quotes, although as you probably know, a lot of literary celebrities are swamped with galleys and can't always comply with requests. But we'll give it a whirl.

I can't say now how many bound galleys we'll be able to send you, due to production costs, but please let us know how many you feel you absolutely have to have, and I will pass the info along here.

Meanwhile, all best wishes,

Marcia Magill
Senior Editor

MM/aeg
Dear Ann——

I'm having to revise the summer's travel plans because of a pulled hamstring; nothing serious, but it does have me gimpy. For the sake of my trying to revamp plans: would you give me a call about the schedule for when I'll receive page proofs, and when bound galleys will be available?

The Haida art on the section pages of WINTER looks just terrific; I'm glad you were able to track down that material, which I think turned out much better than any copy I could have sent. Simply as a matter of curiosity, which of the figures besides the crow are going to be used, do you know? If you don't, don't go to big effort to find out—I'll see them in the pages.

best

[Signature]
May 30, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

As you can imagine, we're all extremely distressed about Mt. St. Helens and your problems with the aftermath, but we hope everything is all right.

Patty will have the map artist incorporate your additional suggestions for the maps. Don't worry about the spelling, as Patty tells me the artist is a very poor speller but everyone watches with hawk eyes.

Rubin assures me both words will be capitalized in the subtitle.

At a later date, we will type up a rough draft of the permissions, which will probably appear on the copyright page, and send them off to you for final approval. We'll probably use pp. 134 & 135 of the diary photostats, but that's not definite at the moment. I'm not clear about running the credit line with the diary pages, as it might disturb the art layout of the endpapers (as you know, most endpapers bleed right into the binding), but we'll certainly give them prominent mention, as well as including the credit for the Swan/Elsa photo if we end up using it.

As you will see from the enclosed sample pages, we are planning to identify the Haida art on the back of the artwork page, and will do so throughout the book. There will of course be something in the front of the book to the effect that these were Swan's drawings for the Smithsonian.

We plan to use the best SKY quotes on the back of the jacket. It's a bit early now to tell you definitely how we will handle the Swan/Elsa photo and/or your photo on the back and inside flaps -- the decision will have to be made artistically and from a standpoint of how much space we have.

Your fifteen copies of SKY in paperback have been ordered, and we've passed your October speaking date information along to Stuart.

So things seem to be progressing according to schedule. You have hopefully gotten the galleys by now and are planning to get them back to us as quickly as you can.

Meanwhile, all best wishes,

Marcia Magill
Senior Editor

* yes, you did!  
MM/aeg, encl.
Dear Marcia--

Here in Seattle we're faring pretty well in the wake of Mt. St. H's doings—almost unfairly so, given the problems of the downwind communities. The mountain apparently is far from done, so our turn may come yet.

The sample pages look just wonderful. It was an inspired idea to put Swan's Haida art on the section pages; I'm very pleased with how handsome the book is turning out.

Running the Haida art identification on the page backs solves my qualms on that. There is one error, either through Swan's absent-mindedness or the Smithsonian printers, to watch out for if his #1 drawing—Kahatta (codfish)—is used: I'm told by the leading coastal art expert, Bill Holm, that it's a dogfish, not a codfish.

I believe I did a rough draft of permissions for the copyright page and sent it to Rhoda, early on. I mention it just so that we're not duplicating effort—if my version is available, by all means work it over to your satisfaction.

I don't know what your plans are toward any advance quotes, Marcia, but I'm passing along a list of candidates, people who might be interested in Winter Brothers because of its handling of the diaries, or its westernness, or whatever. These are strictly "hunch" candidates, the sort of list I provided for Sky and out of which came the "dward Hoagland jacket quote; if any of them strike a chord with you as well, maybe they'd be worth a try. When we get to bound galleys, incidentally, I volunteer to dispense up to a couple dozen myself, to some of the prime booksellers and reviewers out here. Again, that's something which paid off pretty well on Sky, and without a regular HBJ sales rep covering this area now, it seems to me even more important that I do what I can for the book. I do intend to spend a lot of the fall working the bookstores, etc., of this region.

all for now. best.
possibilities for advance quotes on WINTER BROTHERS:

Barbara Tuchman
James Michener
Dee Brown
John K. Hutchens
Paul Morgan
William Maxwell
Alistair Cooke
Alfred Kazin

David Lavender
Noel Perrin
Wendell Berry
Justin Kaplan
Jessamyn West (?)

Ann Zwinger
Robert Cromie
John Jakes (?)

Stegner
Dillard
Dear Ann—

Here are the WINTER BROTHERS galleys. They really were quite clean.

I made only two changes of more than a few words: deleting a graf on galley 7b, and recasting a clumsy sentence on 7b-A. That recast sentence, I wish you'd double-check for me. It's meant to read:

Although I would not put it past the best of Haida artists to tune in from the very air whatever lore they wanted for the day, the Haida carver did not have an advanced knowledge of Greek mythology; simply a picture from a London illustrated newspaper which had found its way across the planet to Masset.

I'm very pleased that the galleys came as rapidly as they did; it's always a relief to have them done. Thanks for getting them to me so promptly.

Be talking to you. All the best.
May 28, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

Here, by express mail, are two sets of loose galleys of WINTER BROTHERS, so you should have them in time to read them before you go away, as you'd hoped. Please mark all of your corrections on both copies, retain one set and return the other to us as soon as possible.

We received your letter with the maps today, so things seem to be moving along nicely.

Best,

Ann Carvin
Ass't to Marcia Magill
May 20, 1980

Mr. Ivan Doig
17021 10th Avenue, N.W.
Seattle, WA 98177

Dear Ivan:

One of the two permissions that Rhoda is obtaining for you on this end has come through, for Wright Morris's review of SKY, and I'm enclosing the bill for you.

As I mentioned on the phone, my father grew up in Seattle and I spent many summers of my childhood there, with expeditions to the Olympic peninsula and once to B.C., and reading your evocations of the present and past of the area has been giving me a tremendous yen to go back. Even the places I've never been your writing has the capacity to make me homesick for!

In other words, I'm delighted to be working on the book and I look forward to meeting you at some point.

With best wishes,

Ann Garvin
Ass't to Marcia Magill
May 20, 1980

Mr. Ivan Doig
17021 10th Avenue N.W.
Seattle, WA 98177

Dear Ivan:

Here as promised are Xeroxes of the maps for the front matter of the book. Would you please indicate anything else you would like included, as you will see that only the points you listed have been filled in so far.

I believe I told you when we spoke last week that we are definitely aiming for a $10.95 price, and I hope we can hold it at that. The galleys for your reading should be in the house tentatively around May 28th, and we will send them off the moment they appear. As I mentioned, I'm afraid we won't be able to have a September pub date, as there has simply not been enough time, and I would guess that the earliest finished books would be in the house would be early in October. But if we're lucky we can still get a jump on the Christmas trade.

My understanding is that you prefer a wrap-around artwork jacket, but I've had several discussions with our art director and the production department, and we wonder if you would reconsider using the back of the jacket for publicity and promotion and even editorial consideration. The quality of the paper lends itself to the use of a photograph, and, although we discussed your suggestion of an excerpt from the diary on the back, we think the photo of Swan and Johnny Kit Elswa would be much more effective. Any potential reader picking up the book will see the diary format at once anyway, and that photo is quite handsome and will fit in nicely with the design. I don't think we can use it in the front matter because the maps are there, and the endpapers are to be excerpted from the actual diaries. Another important consideration might be to use the very fine review quotes from THIS HOUSE OF SKY.

If, as you indicate, you're willing to nobly give up your own photo, we might be able to reduce Swan and Johnny Kit to the inside back flap, but I don't think this would be as effective as having it on the back of the jacket. Rubin Pfeffer and I are both lobbying for the inclusion of the Swan photo because of reader curiosity after spending so much time with him.
I enclose a column from the New York Times on the current auction fever which I think will interest you. I also notice that the Museum of Natural History is having an exhibit and several lectures on the Indians of the Pacific Northwest, and there's been a lot of publicity about the subject lately.

We're looking forward to getting the maps back from you with your usual speed, and to receiving the camera-ready photostats of the excerpt from the diary for the endpapers. We'd also like to have a copy of the University of Washington's written permission to use these. And we'll have to add a line to the listing of permissions you sent, depending on how the University of Washington wants to be credited.

In the meantime, all best wishes,

Sincerely,

Marcia Magill
Senior Editor

MM/aeg
encl: maps & article
Dear Marfaia—

I've spent some time today with the Winter Brothers maps, trying to look at them as someone who doesn't know the area might see them, and consequently have added some places (marked in red):

---On the North Pacific map, the Queen Charlottes settlements of Masset and Skidegate because they were the beginning and end-point of Swan's canoe journey, and the city of Victoria, where he embarked north from.

---On the Washington map, I wrote in the Pacific Ocean and the Strait of Juan de Fuca just to make sure a reader knows what's being looked at; if this pair adds too much type, I'm willing to omit the Strait. From your list of suggestions I thought we should include Admiralty Inlet and Point No Point. I think Tacoma should be included because it figures in the material about the transcontinental railroad terminus, and I put in the Hoh Rain Forest because Day 73 is set there.

All that seem okay?

Other item: the Winter Brothers jacket looks splendid. The only point I noticed about it is in the subtitle, "Season" capitalized and "Edge" not: shouldn't they both be one or the other? Otherwise, just great.

All that's necessary to credit the diary photostats, the U. of Washington curator of manuscripts tells me, is to run their credit line with the photostats: "Manuscripts Section, University of Washington Library." Similarly, a credit line has to be used with the Swan-and-Johnny photo: I believe the proper one is written on the back of the photo: "Special Collections, University of Washington Library," as I recall it. Additionally, we can add a line to the permissions listing as you suggest, something like: "The photo of James C. Swan and Johnny Kit Elswa was provided by the University of Washington Library, Special Collections; the reproduction of Swan's diary pages by the library's Manuscripts Section."

I wonder too if we should list and identify the Haida art that will show up throughout the book—not as a permissions notice, because it's copyright-free by now, but as a guide for curious readers? I could do a few lines to run with the permissions, or maybe the Acknowledgments, if you think it's a good idea.
Ann's forwarding of the NY Times bill for the Wright Morris quote came today, and I'll take care of it in the same mail I send this in tonight.

One last thing: would you have Ann or Rhoda order me 15 SKY paperbacks, billable to Visa card #4504 430 017 203? I contributed all the books I had to the Museum of the Rockies in Bozeman last Sunday, when we sold more than 100 copies of SKY in two hours, and so need a replenishment.

All for now. Will be in touch by phone sometime this coming week. Until then, best regards.
Dear Marcia—

It's an ill wind that blows no good, etc. Because the ash cloud from Mt. St. Helens cut off our intended route into northern Montana, Carol and I are home a day early (after a 650-mile detour around the volcano) and I've managed to get the photostats for the Winter Brothers endpapers. This is my first foray into photostats; Rubin may like to know these were shot in a process called PFM. I chose four pages from Swan's 1879 diary, which has his weather notations and so on. Pages 134 and 135, as facing pages, seemed to me the best bet—perhaps with the smudged final graf of 135 cut off—with the other two pages just as extras, in case there's something wrong with 134-5.

Good news about the $10.75 price, and about the galleys arriving in a week or so. Less good news about the publication date edging over into October; the book would seem to me to need all the time we can give it, in order for it to gather reviews and booksellers' enthusiasm. I'll be as rapid as I can on galleys and so on, to speed the process any way possible. Incidentally, you and Stuart might like to know that I have an October 25 speaking date in Montana, which I can use as transportation to about a week's worth of bookstore appearances there. When I made a similar trip for House of Sky, 75-85 copies were sold at each store session, and several hundred more as a result of that trip's publicity, booksellers tell me. So if we have books, I can do us a mini-tour at no real cost.

The back of the jacket; I wasn't very clear to Rhoda on the phone, after a day of driving Wyoming. My suggestion was not to put a diary excerpt on the back, but the first graf of the book, as some indication of what the book was about. Your point about review quotes from Sky, however, seems to me a better idea; I favor using the back jacket that way, putting the Swan-and-Johnny photo on the inside back flap (or on the front flap beneath the title, if that'd help readers see it), and scrapping the pic of me, if need be. It seems to me good quotes would help sell the book better than would the Swan-and-Johnny photo; also, I was more than a little persuaded by Peter Jovovich's remark against Swan photos in the book, that the portrait of him ought to be left to the reader's imagination. A modest flap photo, for the sake of any reader who's that curious, seems to me okay, but I very much would like to see the back jacket used to further the book with potential buyers, and Sky's review quotes look to me like our best bet for that. Reasonable?

Must quit now to get the endpapers stats to the post office before closing. Will look over the maps, and other details of your letter, this weekend, and get back to you about them soonest. I'm very pleased with your report on the sales meeting. Will be in touch. all best
Auctions

The New York Times, April 21, 1980

Americanica in the spotlight.

HE spotlight will be on Ameri- cana at the nine-o'clock eight-senison sale Wednesday through Saturday at Sotheby Parke Bernet, Madison Avenue at 70th Street, in which more than 1,000 lots of paintings, sculpture, folk art and an- tiques will be offered. The first session, Wednesday at 10:15 A.M., includes such important silver as a 475-piece set of Tiffany & Company parcel-gilt flat- ware, a 13-inch table centerpiece, or a 5-plaque pyramidal pattern, weighing more than 644 ounces (up to $60,000), and a Paul Revere cof- feeepot executed in 1775 (up to $45,000).

The star of the week, however, could prove to be one of Edward Hicks's many versions of the painting "The Peaceable Kingdom," which may set a record for naive art if it sells for its top presale estimate of $150,000. The work will be sold Friday at 10 A.M. Another notable lot in that session is Daniel Chester French's bronze work- model for the heroic statue in the Lincoln Memorial in Washington. The model is about 32 inches tall and can command up to $50,000. There are also a pair of provoc- ative portraits by Ammi Phillips of Tripp and Sally Ann Hoag (he was a carpenter and she his wife) of Plainfield, N.Y., and his portrait is dated Aug. 11, 1829), which may sell for up to $40,000.

Thursday at 2 P.M. and Friday at 10 A.M. what Sotheby's describes as the finest collection of folk art, sculptures and painted cast metal to be dispersed at auction in a decade is up for sale. Fran- cis and Dorothy Jane Andrews assem- bled the collection, which includes store-figures, trade signs, carousel animals, ship's figureheads and miniature bird carvings over the last 15 years. The prize lots are three carvings, two of them cigar-store figures, an 8-foot-tall Highlander and a Moorish queen, and the third a life-size race-track trot. Each is estimated to sell for as much as $25,000.

In the final session, Saturday after- noon at 2 P.M., period furniture will be offered. Among the most important lots is a pair of Philadelphia Chippendale side chairs, attributed to Thomas Af- fleck, which may sell for $60,000. An- other pair of Philadelphia Chippendale side chairs up for bids once belonged to James Wilson, one of the six original Justices of the Supreme Court and also one of the six men to sign both the Con- stitution and the Declaration of Indepen- dence (estimates to $50,000). Also of note is a Chippendale bonnet-top highboy carved of cherrywood 200 years ago by a North Carolina cabinetmaker, which may bring as much as $25,000.

Two smaller sales at Sotheby's tomorrow and next week will offer Americanica of a quite different sort. Tomorrow at 10:15 A.M. and 2 P.M., the subject is American Indian and Es- kimo art in an auction described as the most important of its kind in recent years. One of three Pacific Northwest Coast star lots is a collection of Polly and Leon Gordon Miller, co-author- thors of the definitive "Lost Heritage of Alaska." It is a Tinglit carving in the shape of a conical hat, topped by a large salmon, and meant to serve in the potlatch ceremony (up to $18,000). An arresting wooden hat carved in the shape of an Indian hunter's headdress, and topped by a figure of a duck or sleeping beaver, is embellished with bits of copper and silver foraded fur. A large flat, circular object of the Tinglit Indians, is esti- rated to bring up to $30,000. There is also an Eskimo head, which is a large highboy carved of wood, with large lozenge- shaped eyes, broad curving nostrils and a wide frowning smile set between the bared teeth (up to $12,000).

Next Tuesday at 2 P.M., there is an auction of American autographs and manuscripts, in which the top selec- tion is a document that Abraham Lincoln signed as President, proposing a con- stitutional amendment to abolish slav- ery (up to $25,000).

The collection of the dealer Steven Straw—136 American paintings, draw- ings, a sculpture and 360 lots of furni- ture, silver, and decorative art—will be dispersed by Phillips, Son & Neale next Friday at 6 P.M. and May 3 at 10 A.M. in the New York Plaza Hotel. The more than 500 lots in the sale were in Mr. Straw's Newburyport, Mass., garage, and he bought them in fore- close bankruptcy proceedings began last summer. Mr. Straw has also been involved in investing, with the misfortune of misrepresentation in Essex Coun- ty, Massachusetts, and for obtaining money under false pretenses in Chatta- nooga. These art works and antiques are being sold by order of the United States Bankruptcy Court for the Dist- rict of Massachusetts. Highlights of the Friday evening art sale include Mary Cassatts "Baby John ASledding, Sucking His Thumb," a pastel portrait from around 1910, which may sell for as much as $100,000; "Still Life With Hare" and "Still Life With Two Phlox- ants," said to have been painted by the American artist William Harnett while he was in Europe in the 1880's (more than $25,000); and William Harnett's "The Last Ounce," a drawing of boxers in the ring, circa 1899 (up to $25,000). Also to be sold is a segment of the sale, which is the Saturday session, are a Persian carpet with a rose medallion in the center and a Hammond console organ with speaker; each of them may sell for up to $3,000.

The '13 Collection, the annual tele- vised art and antiques auction of WNET, Channel 13, will be seen next Wednesday through Sunday. The hours are 5 P.M. to 1 A.M. weekdays, 1 P.M. to 1 A.M. on Saturday and Sunday. This year there will be more than 1,400 offers, with presale estimates from $100 for paintings to $10,000 for one person for a tapestry, "Holbein's $12,000 for a Leonard Baskin bronze of a sphinx or a Savonnerie rug, circa 1900. Some of the other more important lots are a 19th-century French oil painting (up to $11,000), a color aquatint engraving of Paris by Jacques Vlier (up to $10,000), a decorated Beter side chair, an American Victo- rian classic, (up to $5,000). To ascer- tain the authenticity of certain of the viewed items may telephone 664-7788, Mon- day and Tuesday at 10 A.M. to 5 P.M. Bid on a tape made by telephone and on a bid in made, the person must hang up, and call back to bid again. Most items will be offered for sale. Be those who write in what 1 $1,000 or more will be up twice, and those valued a $5,000 or more will be seen three times.
Experts vary considerably in the amount of mental effort they expend in a session of tournament play. The amount of time spent thinking is a clue, but not the whole story; some experts think much more quickly than others. But in general, a player who never thinks for more than 10 seconds is probably not working hard enough, and one who seems in torment throughout is surely spending too much time on obvious bids and plays.

If one could measure effective, productive thinking, the leading New York expert might well prove to be Peter Weichsel. He had to exert his full powers on the diagrammed deal last weekend, when his team was en route to victory in the Long Island regional knockout team championship.

If the choice of opening lies between one heart with a five-card suit and one no-trump, the latter should usually be preferred, to avoid the rebid problem arising after a one-spade response to one heart.

He Could Take His Time

In this case one no-trump showed 15-17 points and the heart suit was located via Stayman. One would expect North to raise two hearts directly to game, but the methods of the partnership allowed him to proceed slowly.

The opening spade lead was won in dummy, and Weichsel entered his hand with a trump lead and cashed the spade king for a club discard. He followed with a diamond and played dummy’s ten on West’s nine. East won with the king, and would have done best to lead a club honor. The defense could have forced dummy to ruff the third round of clubs, but the declarer would still have made the contract if he had guessed the location of the heart ten.

In practice, East returned a low club and South ducked. West won with the eight in this position:

<table>
<thead>
<tr>
<th>NORTH</th>
<th>Q96</th>
<th>A643</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEST</td>
<td>Q97</td>
<td>Q86</td>
<td>Q7</td>
</tr>
<tr>
<td>EAST</td>
<td>Q85</td>
<td>J15</td>
<td>Q71</td>
</tr>
<tr>
<td>J</td>
<td>AJ</td>
<td>Q104</td>
<td></td>
</tr>
</tbody>
</table>

West returned the spade queen, and Weichsel brooded for a time. Then he made a key play of ruffling with the heart nine and followed with another key play by cashing the diamond ace. He then led a club to the king and the ace, and was in full control.

West played a club, and Weichsel ruffed in dummy and drew trumps to make a game that failed in the replay.

If he had ruffed the third round of spades with a low heart instead of the nine, he would have been left in dummy at the wrong moment by a trump return from West.

And if he had failed to cash the diamond ace, West would have been able to lead that suit effectively. In either case the heart ten would have scored the setting trick for the defense.

Queens Festival Showing Films About Immigrants

"Images of Immigrants," a free festival featuring international foods and crafts, and films about the many ethnic groups in the city, will be held this weekend at Queens College, Kiswa Boulevard and the Long Island Expressway.

More than 30 films from the college’s collection will be screened. Among the features tomorrow will be "La Dulce Festa," made by Kathleen Dowdy, which is about the San Gennaro Festival, and "Heart of Loisaid," a movie by Marc Reaven and Bienvenida Matlos about the takeover of an abandoned Lower Manhattan building by local residents. The three film makers will be present. Tonight at 7:45, "Reflections of New York," a multimedia production about the ethnic history of the city will be shown along with two films about immigration — "Storm of Strangers" and "Nation of Immigrants."

On Sunday’s schedule are "Our selves," a portrayal of Asian-American women by Jon Wing Lum; "In Her Hands," a documentary about Syrian Jewish women by Faye Ginsburg, and "Persuasion, Impressions and Reality," a look at Puerto Rican music by Allan Siegel.

Hours are noon to 5 P.M. tomorrow and Sunday. Information: 230-7085.
Dear Rhoda—

By now this illustration material is a fairly complicated packet, and let me try give you an inventory and whatever thoughts I have about any of it:

—I'm attaching pages from a couple of books which have formats similar to what I suppose WINTER BROTHERS will need: day-by-day diary delineation, as shown in HAL BORLAND's BOOK OF DAYS, and line art within the text, as in SONG OF THE SKY by Guy Murchie. I don't tout either of these as definitive models, just quick examples of the sort of format I've had in mind.

—Next, some cover possibilities, for what they're worth. Ideal, of course, would be to have Paul Bacon repeat his success of the SKY cover. I don't know, of course, whether that is a prospect. In terms of how the cover might convey the themes of the book, I can suggest that a "merging and emerging" motif such as the Custer cover I'm enclosing might do it: among its elements might be a Northwest coastal scene, possibly a high forested cliff (such headlands are the literal "edge" of the continent out here) with rough surf breaking, and some evocation of the "winter brothers" of the title: Swan in his Boston suit and derby, as per the illustration photos the Makah chieftain Swell, who would be a man in his mid-twenties—a younger, more forthright version of Swan's sketch of Captain John in the illustration sketch, perhaps—and without braids or feathers in his hair, dressed in a "Boston" coat like Swan's but without collar or tie; and some version of me, perhaps best in a watch cap.

I'm also enclosing color photocopies of a couple pages of Haida art Swan did for the Smithsonian, on the chance any of it would suggest something for the cover.

A couple of pitfalls to be watched for: if the cover art happens to show any of the canoe scenes in the book, the canoe can't be the birch-bark, curve-ended type of the Eastern Indians; the canoes out here were hewn from cedar logs, and are elongated like clipper ships. And despite "winter" in the title, white isn't a logical suggestive color: we rarely get snow here. Oddly, the color of the SKY cover would fit this one, too; maybe I only write tan books. Anyway, tan or something akin to it would suggest the wood on which the Indian culture and much of the white was based; strong green would suggest the omnipresent coastal forest; the Indians, as you'll note in the Haida work, favored red and black.

—I'm sending along a possibility for a back-flap photo of me, but if the space can be better used, I don't mind not being there. As for back-flap copy on me, maybe you can work out something along these lines: Ivan Doig was nominated for a National Book Award for his first book, This House of Sky. He lives in Seattle, and is at work on a novel set on the Pacific frontier of the 1850's.
--The map material I hope is self-explanatory. I've attached an example of facing-pages maps I liked (from Eleanor Clark's THE OYSTERS OF LOC'MARIAQUER), although I don't favor running one map sideways.

--Finally, the dedication, possible preface (which I don't feel strongly about) and acknowledgments. And a new author's questionnaire and note to be passed to Laura Schneider, if you would.

As I mentioned on the phone, I'll be out of town May 14-24, then again probably the last two weeks in June. If galleys can reach me in that 3-week slot, May 25-June 14, that would be great. If they can't, I'll fend. Thinking over what you said this morning about the copyedited ms, I think I actually could get that back to you very promptly—perhaps in a matter of 3-4 days, given express mail—if that'll help speed the production process. I notice we're a month or so later on all this than we were on SKY, because of the ms revisions this time. Which I guess is nothing serious, but writers are instinctive paranoids.

Anyway, I'm exceedingly glad you're handling the book. I don't know that it can ever replace SKY in any of our affections, but I think we'll come up with a handsome book.

all best
dedication for WINTER BROTHERS, by Ivan Doig

This one is for the Missoula gang,
when we owned the West.

Bill Bevis
Juliette Crump
M.C. Crump
Sarah Crump
Jim Crumley
Madelines DeFrees
Rick DeMarinis
Carol Doig
Bill Farr

Julie Golding
Bud Guthrie
Carol Guthrie
Duane Hampton
Dick Hugo
Ripley Schemm
Dorothy Johnson
Bill Kittredge
Margaret Kingsland
Steve Krauser

Norman Maclean
Bob Reid
Gail Reid
Annick Smith
Ross Tools
Jim Welch
Lois Welch
I have been reading this evening the report of the Comr of Indian Affairs and it seems singular to be able to sit here in peace and quiet on this the most remote frontier of the United States and read of the hostilities among the tribes between this Territory and the Eastern settlements.

--James G. Swan, Neah Bay, Washington Territory, June, 1865

As we crossed the Cascades on our way to Seattle, one of the passengers was moved to explain his feeling on the excellence of Puget Sound in contrast with the remaining visible Universe. He did it well in spite of irreverent interruptions from those fellow travelers who were unconverted children of the East, and at last he broke forth in passionate challenge, "Why should I not love Seattle! It took me from the slums of the Atlantic Coast, a poor Swedish boy with hardly fifteen dollars in my pocket. It gave me a home by the beautiful sea; it spread before my eyes a vision of snow-capped peaks and smiling fields; it brought abundance and a new life to me and my children and I love it, I love it! If I were a multimillionaire I would charter freight cars and carry away from the crowded tenements and noisome alleys of the eastern cities and the Old World the toiling masses, and let them loose in our vast forests and ore-laden mountains to learn what life really is!" And my heart was stirred by his words and by the whirling spaces of woods and peaks through which we passed.

Acknowledgments

The first gratitude of anyone working with the diaries of James G. Swan must be to Lucile McDonald. Her articles in the Seattle Times of the early 1950's and her subsequent Swan Among the Indians are particularly valuable for background of the early--New England--portion of his life which Swan himself tended to gloss over.

Throughout the time I spent with the Swan diaries in the Manuscripts Section of the University of Washington library, I enjoyed the unfailingly attentive talents of the staff there: University Archivist Richard C. Berner, Curator of Manuscripts Karyl Wilkm, Eve Lebow, Connie Pisano, Robert Mittelstadt and Christine Taylor. I was similarly fortunate in the skills and diligence of the staff of the Library's Northwest Collection: Head of Special Collections Robert Monroe, Librarian Andrew Johnson, Dennis Andersen, Susan Cunningham, Sandy Kroupa and Glenda Pearson. And Georgia Kloostra of the Library's Newspaper and Microcopy Center followed cheerfully helped me the most evanescent traces of Swan.

At Port Townsend, Helen Burns and Deborah McBride guided me through the Swan holdings of the Jefferson County Historical Society. In Victoria, the British Columbia Provincial Museum and the Provincial Archives were helpful to me in countless ways; I owe specific and special thanks to Alan Hoover of the museum's Ethnology Division. At the Smithsonian Institution, Deputy Archivist William A. Deiss, and James R. Glenn, Archivist of the National Anthropological
Archives, traced Swan correspondence for me.

My appreciation as well to the Makah Indian Nation for the hospitality of their Reservation; to anyone interested in the tribal past I recommend a visit to the Makah Cultural and Research Center at Neah Bay.

For their typing of the various drafts of this book, I'm grateful to Billee Lewis, Karen Murphy, Marilyn Ridge and Merlyn Talbot.

Vernon Carstensen and David Hawke devoted an inspired evening to pondering the white tribe with me; Mark Wyman provided one quote I never would have unearthed, Susan Schlepfer provided another: double benefit in having historians for friends.


And Carol Doig.
WINTER BROTHERS map #1, places to be shown:

Cape Flattery
Strait of Juan de Fuca
Puget Sound
Washington Territory
British Columbia
Vancouver Island
Queen Charlotte Islands
WINTER BROTHERS map #2, places to be shown:

Cape Flattery
Neah Bay
Cape Alava
Lake Ozette
Dungeness Spit
Port Townsend
Victoria
Seattle
Olympic Mountains (optional)
Concerning Picture Credits

Users of photographs from the Photography Collection are required to give picture credits in this form and to identify the photographer (if known):

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Kōot.
(The Fish-Eagle.)

Painted by Genezekel's a Haidah Chief and Principal tattoo and painter of the tribe.
Painted at Port Townsend W T
May 10th 1873.

Designs, Fig 9.
CARVINGS AND DESIGNS OF HAIDA INDIANS.

WOOD CARVINGS.

Haarts
(The Bear)

Tadn skillik
hat worn by Chiefs.

Hooyeh or
Hooyeh: the Crow.

Koonch
(The new moon)

Heai
(The wings)

Ilt lads dah
the midnight sun: a Haidera Indian
ancient legend.

Sane
He hair worn on the
underlip.

Keelkie
Placing Crow:

Tsaching
Tsaching the beaver
- teeth.

Koota
The lip.

Door
or entrance to the
Lodge.

Hargo
(Tattoo)
copied from a tattoo mark on
the back of a hand of a Haidah;
women at Port Townsend, 1873.

Buckskin Cape
A medicine man's
cape worn at Port
Townsend, 1873.
for WINTER BROTHERS

James G. Swan, probably in his late fifties when he was living in Port Townsend, Washington Territory (the "White Tribe" portion of the book).

for WINTER BROTHERS

James G. Swan in 1883, age 65, just before embarking on his expedition to the Queen Charlotte Islands. (The narrative of the expedition is in the "Cracked Canoe" portion of the book; this photo of Swan is one used in the description of him in Day 16 of the book.)

Permission for use must be obtained from University of Washington Library, Special Collections.

for WINTER BROTHERS

James G. Swan, left, and his Haida assistant Johnny Kit Elswa in 1883 before their expedition to the Queen Charlotte Islands. (This photo too is one used in the description of Swan in Day 16 of the book.)

Permission for use must be obtained from University of Washington Library, Special Collections.

for WINTER BROTHERS

Carved columns at the Haida village of Masset in the Queen Charlotte Islands; photo taken a year after Swan was there in 1883 (the "Cracked Canoe" portion of the book), which makes it highly probable these columns were seen by him. The tallest column is an exceptionally vivid example of Haida art.

for WINTER BROTHERS

Cane handle carved by Haida artist Charlie Edenshaw in 1883, depicting P.T. Barnum's elephant Jumbo. Swan bought either this artifact or one like it during his Queen Charlottes expedition (the "Cracked Canoe" portion of the book).

for WINTER BROTHERS

Skyline of carved columns at the Haida village of Masset, at about the time Swan visited there on his 1883 expedition. (The "Cracked Canoe" portion of the book.)
These are Swan's drawings of Haida art, done for the Smithsonian Contributions to Knowledge series of monographs in the early 1870's. The story of the Haida canoe men visiting Swan at Port Townsend and allowing him to copy their tattoos and carvings is told in Day 54, the "White Tribe" portion of the book. I've marked with green arrows the specific pieces of art I cited in Day 54: the codfish and whalewolf tattoos, and the beaver-frog-bear-crabfish carved column.

A couple of these pages of Haida art—unfortunately not the ones with the marked tattoos and column—are in color in the Smithsonian publication: mostly in reds and greens. I can provide colored copies if wanted.
Taken in June 1883 before leaving for Queen Charlotte Island.

SPENCER & HASTINGS,
Portrait and Landscape

Fort Street, Victoria, B.C.

All negatives preserved.

Duplicates of this picture may be had at any time.

Capt. Cyrus Orr
with compliments of

James Swan
The author and the publisher wish to thank the following for their permission to quote material: Institute for the Arts, Rice University, for the lines from Bill Reid on pp. 32, 46, and 164 of Indian Art of the Northwest Coast: A Dialogue on Craftsmanship and Aesthetics, by Bill Holm and Bill Reid (Houston, Texas: Institute for the Arts, Rice University, 1975; distributed by the University of Washington Press, Seattle); McGraw-Hill Book Company for an excerpt from the diary of Patience Loader as quoted in The Gathering of Zion by Wallace Stegner, copyright © 1964 by Wallace Stegner; The New York Times for lines from "Times of the Males," by Wright Morris, The New York Times Book Review, Jan. 7, 1979.
18 March 1980

Director of Publications
Institute for the Arts
Rice University
Houston, Texas 77001

I'd like to obtain permission to quote three sentences, totaling some 70 words, from INDIAN ART OF THE NORTHWEST COAST, by Bill Holm and Bill Reid. The sentences would be used in my book, WINTER BROTHERS: A SEASON AT THE EDGE OF AMERICA, to be published later this year by Harcourt Brace Jovanovich.

The quoted lines and their page numbers:

p. 32: "In Northwest Coast art, perhaps more than in any other art, there's an impulse to push things as far as possible."

p. 46: "They weren't bound by the silly feeling that it's impossible for two figures to occupy the same space at the same time."

p. 44: "Haida artists worked mostly within a rigid, formal system, but occasionally burst out and did crazy, wild things which out-crazied the other people of the Coast."

Sincerely,

Ivan Doig, Ph.D.
March 28, 1980

Mr. Ivan Doig
17021 Tenth Avenue N.W.
Seattle, Washington 98177

Dear Mr. Doig:

Permission is granted to quote from INDIAN ART OF THE NORTHWEST COAST by Bill Holm and Bill Reid to the extent noted in your letter (single sentence quotations on p. 32, p. 46, and p. 184, as given in your letter) in your forthcoming book, WINTER BROTHERS: A SEASON AT THE EDGE OF AMERICA, provided that in each case full credit is given to the particular author of the line (in all of the cited cases Bill Reid), the correct page number is given (note that the last quotation is actually on p. 184, not p. 74 as you indicate), and the book from which they are drawn is fully and correctly cited as the source, as follows:

Bill Holm and Bill Reid, Indian Art of the Northwest Coast: A Dialogue on Craftsmanship and Aesthetics (Houston, Texas: Institute for the Arts, Rice University, 1975; distributed by the University of Washington Press, Seattle).

Sincerely,

Isaac Harris Rosenstein
Isaac Harris Rosenstein
Executive Administrator
March 25, 1980.

Evan Doig, Ph.D.,
17021 Tenth Avenue, N.W.,
Seattle, Washington,
98177, U.S.A.

Dear Mr. Doig:

Thank you for your letter of March 18, 1980 requesting permission to use photo # 12214 - A - 4659, in your book "Winter Brothers: A Season At The Edge of America". You may have permission to use our photograph in your publication on a one-time use only basis. Any further use of our photographs requires subsequent written permission fee. As we do not charge a permission fee, we do hope that any intended publication be donated to the Archives. "Provincial Archives of British Columbia" appearing below the photograph will be an appropriate credit line.

Sincerely,

(Signature)

(Hrs.) Shane Mawson,
Visual Records Division.

/sam
March 26, 1979

Mr. Ivan Doig,
17021 10th N.W.,
Seattle, Wash.,
U.S.A. 98177

Dear Mr. Doig;

Enclosed are the photographs which you ordered, together with our invoice.

You may have permission to reproduce the photos on a one time only basis and any further use of the photos would require a subsequent letter of permission. We would ask that you credit the Archives of British Columbia with the photos.

Sincerely,

(Miss) Barbara McLennan

Visual Records Division.
2nd April 1980

Ivan Doig  
17021 Tenth Avenue N.W.  
Seattle  
Washington.  
98177

Dear Ivan,

Sorry for the delay in answering your request. You certainly have permission to use our three photos as the basis for line-drawing illustrations. I look forward to seeing the book.

Yours sincerely,

[Signature]

Alan Hoover  
Associate Curator

ALH:er
March 25, 1980.

Ivan Doig, Ph.D.,
17021 Tenth Avenue, N.W.,
Seattle, Washington,
98177, U.S.A.

Dear Mr. Doig:

Thank you for your letter of March 18, 1980 requesting permission to use photo # 12214 - A - 4659, in your book "Winter Brothers: A Season At The Edge of America". You may have permission to use our photograph in your publication on a one-time use only basis. Any further use of our photographs requires subsequent written permission fee. As we do not charge a permission fee, we do hope that any intended publication be donated to the Archives. "Provincial Archives of British Columbia" appearing below the photograph will be an appropriate credit line.

Sincerely,

(Ms.) Shane Dawson,
Visual Records Division.

/san
2nd April 1980

Ivan Doig
17021 Tenth Avenue N.W.
Seattle
Washington.
98177

Dear Ivan,

Sorry for the delay in answering your request. You certainly have permission to use our three photos as the basis for line-drawing illustrations. I look forward to seeing the book.

Yours sincerely,

[Signature]

Alan Hoover
Associate Curator

ALH:er
Dear Marcia--

In the last-minute inventorying before I head for Montara for the next three weeks, it occurred to me there's one more piece of information I should have provided you in preparation for the sales conference, and that's about a publication date for WINTER BROTHERS. HOUSE OF SKY's date was late September and that was ideal, giving the booksellers here at this end of the country some time to get the book. I think SKY's sales totals are about 17,000 by now, and 15,000 of those were in those initial months, from September to Christmas of '78, so it did prove vital that the book had come available as early as it did. You may know that the prime wholesaler for this area, Ingram's, has closed its Northwest facility, which I assume will mean more direct orders from HBH, and would seem to me to make it best to have WINTER BROTHERS available certainly no later than SKY was.

I'm picking up good signs from booksellers here that WINTER BROTHERS may become a favorite with them, as SKY certainly was. We have a number of things going for us—SKY's success out here; the start of a reputation Swan has, from his own 1850's book, NORTHWEST COAST, which the U. of Washington Press re-issued a few years ago; the appeal of the Olympic Peninsula and Port Townsend, favorites of many people here; and my considerable currying of booksellers around town, which I'll do a great deal more of. Anyway, I think we do have a good shot at making WINTER BROTHERS a strong Christmas book out here, if we can provide as much leeway as possible for booksellers to get the book.

Rhoda reported on the production progress of WINTER BROTHERS, and it seems to be fairly flying together. I'm of course delighted. Rhoda has my whereabouts during this Montara tour; I'll be back at the home phone by Memorial Day.

all best
Dear Marcia—

In the last-minute looking-around before I go to Montara for the next three weeks, I came across a note to myself.

3 May '80
Harcourt Brace Jovanovich, Inc.

757 THIRD AVENUE, NEW YORK, N.Y. 10017  TELEPHONE (212) 888-4444  CABLE: HARBRACE

TRADE DEPARTMENT

May 2, 1980

Dear Ivan:

Here's a pretty fair xerox of the jacket. The lettering is in blue and brown and the tones of the illustrations muted water colors. It's up to you whether you want the photo of Swan and his Indian friend on the back of the book, or a continuous wraparound of the front jacket design. (Ignore the white lines and "auras" around the type. The idea was to identify this book with SKY and its lovely jacket.

Fondly,

Rhoda
Dear Rhoda--

I will put in the mail to you this morning the first 110 pp. of manuscript of the winter book. As you'll see, I've amended the title from "Winter Light" to WINTER BROTHERS: A season at the edge of America. You'll also see that the ms is in an array of different typefaces, for which I apologize; I've had to resort to a number of different typists, and even some of my own typewriter is in there.

I consider this ms chunk to be a couple of rewrites away from the version I want. I think as I rework it later this year, more material about the concept of frontier will come in, as will some more personality touches about Swan and about me. I also see a few changes I want to make to strengthen the storyline. Anyway, I'll be quite curious to have your reaction, and Carol's, to the version thus far. Am writing her today too--will enclose a carbon for you.

Tomorrow morning, I'm off to Dallas. The general work schedule after that will be research on more of Swan's diaries through much of July, another writing stint in early August, then probably about the time you return from vacation, I'll be going north to the Queen Charlotte Islands for a week of research. As I'll say more fully in the letter to Carol, a trip Swan made there in 1883 will be a sort of climax of the book--an adventurous narrative I have good hopes for.

So, that's it. Will look forward to hearing from you.

best
26 April '80

Dear Rhoda--

FYI, and Marci's, if you need to reach me during my three weeks in Montana. Also, I'll give you a call a time or two during the trip, just to check in.

Glad we got the illustrations ideas straightened out. Sorry for whatever I added to the confusion.

all best
Mr. Ivan Doig
17021 Tenth Avenue, N.W.
Seattle, Washington 98177

Dear Ivan:

As you know, I have made the difficult decision not to return to HBJ and to continue with my own work. As you also know, there is enormous interest in your work on the part of HBJ, and you will be hearing soon about who your new editor will be. I anticipate with pleasure reading your next book and regret only that I will not be there to midwife it.

Warmest regards,

Carol Hill
(dictated but not signed or read)
Dear Rhoda--

Sundry stuff, some for you, some for you and/or Ann Garvin, and a letter for Marcia Magill in preparation for the sales meeting.

I hope your recommendations letter is okay. Let me know if you want it amended any way.

The Winter Brothers permissions: I can't find any correspondence between us or even any notes to myself, so I guess we did it all by phone. I remember we were going to divide the permissions gathering, you to do the couple (McGraw-Hill for the Patience Loader quote on p. 159 of the ms, the New York Times for the Sky review mention on p. 101) there in NYC and I'd do the ones out here. Two of mine were for photos, which given the decision on illustrations we evidently won't need now. (If matters do turn around, or it is decided to base any linework illustrations on any of the photos, I do have permissions for them all and can provide the needed credit lines.) The other permission I'm enclosing, along with a draft of permissions listings--I followed the model of THE VIEW IN WINTER--for the copyright page on the assumption that you either have the McGraw-Hill and NYT permissions in hand or can get them soon. None are needed from the libraries or archives I researched in.

Reading through the copyedited ms, it dawned on me that although a portion of the book deals with Port Townsend losing the railroad to Tacoma, I omitted to list Tacoma on the Wash. Territory map. Would you see if the artist can insert it, just south of Seattle? Apologize for me about that, the detail just somehow got away.

And one final (I hope) detail: Carol had promised me a copy of Dingley Falls; would you check on that for me when the book comes out?

I think that's it, at least for this week that was. Thanks for your considerable efforts. Be talking to you.

best
To anyone fortunate enough to have Rhoda Schlamm as a prospective employee—

In her years at Harcourt Brace Jovanovich, my association with Rhoda was of the best possible sort. That she was highly prized within the publishing house was self-evident; there was a period when I could not keep straight her rapid rise in title, from editorial assistant to assistant editor to associate editor...

It was all deserved. My own experience with Rhoda was in her handling of the production and thousand other details of my book This House of Sky, and she always was on top of the task, had matters flowing, knew where to get rapid answers. My memory is that the galleys proofs of the book were produced ahead of schedule, a miracle for any author; this became vital to the book when the New York newspaper strike dragged on and we had to rely on bound galleys to make the book known—galleys which we providentially had in ample time because of Rhoda.

I know Rhoda went on to initiate and edit manuscripts, and I'm sure her skills there were equally sharp. I took her suggestion on an early draft of my current book, Winter Brothers, and consequently revised the beginning of the book; she had spotted early on a problem of structure I was oblivious to.

In short, her specific and general talents are of the highest.

sincerely
[signature]
Dear Marcia--

Here's my attempt to put together for you, I hope fairly briefly, some background on WINTER BROTHERS for the sales conference. Of course, feel free to call me anytime the week of April 28—I'm off to Montana and semi-out-of-touch the week after that—if there's anything further you'd like.

I remember that I told Carol Hill at some point that the book attempts in history some of what WALDEN or PILGRIM AT TINKER CREEK did in nature, Loren Eiseley's writings did in anthropology, and Richard Selzer is doing in medicine: to explore a portion of existence from an unexpected angle and with terrific raptness. The mapt attitude, the interest in detail and how matters are linked together in life, seems to me the key to the book: the effort like, say, Eiseley's in THE IMMENSE JOURNEY to see the universal as compressed into the specific.

In format and "feel" for this Pacific Northwest end of the country, the book perhaps could be compared to Kenneth Brower's THE STARSHIP AND THE CANOE and Edward Hoagland's 1969 NOTES FROM THE CENTURY BEFORE, although its journal technique is considerably different from theirs.

Stylistically, the book is made up of patterns, much the way the great vivid artwork of the Northwest Indians, such as the Haidas, was done: an element will show up, then reappear later, until the components make add up to a single large profile. An example is the way times moves in the book on two levels at once: the chronological setting of the book in the 90 days of the winter of 1978-79, and the telling of the 82 years of James Swan's life. The elements of each type of time complement those of the other as the book flows along; for instance, on p. 16 of the ms, Swan is 23 years of age and it's noted that my ancestors still are peasants in Scotland; on p. 223A, Swan has been in the West for a quarter-century, and it is the time when my grandparents who will bring the family name west are being born; on pp. 350-1, Swan's time of death, soon before my own father was born, his (Swan's) life at last having extended into direct touch with my own time.
If there's a single characteristic phrase in the book, I think it's the one I quote from the late John McNulty of the New Yorker: "back where we have never been." It carries the sense that what has happened in the past has, in a way, happened to us as well; that there is a community of time in which we and Swan are neighbors.

Your phone call came just now, Marcia, and I think with our conversation there and your grasp that this is not simply a regional book, this is as good a stopping place as any. All I can think to add about the illustrations and so on is to clarify my notion about the maps as end-papers, which is that it seems to me a modest increment in the book price is worth it to have end-papers, a sizable sum isn't. I suppose my rough gauge is that I'd prefer the book to be no more than $12.95, and I'd hope the elimination of the pages of photos might keep us under that and yet have the end-papers. Vain hope?

best
Dear Rhoda—

In the phone conversation about illustrations, I think I was considerably fogged by the couple of days of reviewing the copyedited ms. Anyway, now that I have the screaming tea kettle tamed and some tea in me, let me lay out for you what I think is my philosophy on the illustrations:

—The two maps are absolutely essential, and the suggested handling you told me about sounds just fine, if end-papers are not possible.

—The photos and linework and diary samples, I intended as periodic linework illustrations within the text; I guess there's no disagreement on that, but on whether there's enough of them to look coherent? Anyway, I simply had in mind periodic drawings, rather as appear in something like October Light (John Gardner).

—If that doesn't work, aesthetically or financially, then I'm reluctantly for the 8-page insert.

—If the 8-page insert makes an appreciable difference in the pricing of the book, then I'd like to talk about not doing it that either.

In short, the book has to have the maps, I'd like it to have the illustrations, but not at severe cost to the jacket price. The idea of some design motif for the days sounds great.

All for now, must scuttle for the post office. Will be sending in the permissions and credit lines in a day or so. Be talking to you.

best
March 18, 1980

Mr. Ivan Doig
17021 Tenth Avenue NW
Seattle, WA. 98177

Dear Ivan:

WINTER BROTHERS has gone to a copy-editor and will be returned to you on or before April 14th. I will need it back on or about May 1st. If this presents problems in terms of your travel schedule, please let me know.

I look forward to seeing the old maps and the illustrations you've chosen.

Best regards,

Rhoda Schlamm
Dear Carol--

Now that you've just come back to town, I'll be leaving for a week, so I thought I should report first on my final look-over of WINTER BROTHERS. I ended up accepting about 15 pages of your cuts and added 5 or so of my own, mostly by slicing out the eclipse day late in the book, which was a nice enough set piece but not all that germane to the Queen Charlot's narrative.

I know that's not nearly enough cutting to make a difference in the book price, but to cut any more than that would change the tone and even much of the pattern of the book, I believe. Whatever the consequences to price and sales, I think the book had better be kept as what it is.

Several of your cuts indeed helped the pace and focus. The only point where I recall disagreeing with you on pace was in the start of the Mount Rainier days, where I deliberately want the book to slow a bit to match my mood then. I just made partial cuts there, enough to make the language flow a little more freely. On your word-choice editing, I think I agreed on every word but one.

I'm enclosing a photocopied chunk (from the new author's questionnaire I just did for Laura Schneider) which represents what brainstorm I have about possibilities for advance quotes on WINTER BROTHERS. Mostly long-shots, but we might hit it lucky with somebody?

Will be out of town March 24-28, then home again for all of April, before going to Montana for three weeks in May. I am doodling toward the next book, will hope to have the proposal ready before too long. Rhoda's been in touch with me about production on WINTER BROTHERS, and I've just sent her illustration material and a pair of maps.

My god, it's wonderful to have WINTER BROTHERS on its way.

all best

p.s. SKY has just made the list of paperback bestsellers here.
Laura, hi--

Sorry I didn't get to spend more time with you when I was in the office before Christmas; stopped by your office that afternoon but missed you. I've had the enclosed new questionnaire an unconscionably long time, but thought there was no use sending it in until WINTER BROTHERS was ready.

all best
March 4, 1980

Mr. Ivan Doig

Dear Ivan:

After all of these telephone conversations I imagine you are close to being fed up with these entire business of editing. I am certainly close to it myself. In any event, between my viral stupor and my ambition, and god knows what else, I have managed to cut approximately 60 pages from the manuscript. As I said to you, you should see what you can live with in this and what you can't. What you can't, don't change, and don't feel you have to go along with any of this. Betsy will have a duplicate copy of the manuscript, and you can call in your agreements and disagreements to her, as I will be out of town from March 13th to the 23rd.

Betsy will call you when she has mailed off a copy, express mail so you will know when to expect it.

Best regards,
March 14, 1980

Dear Ivan --

Just a note that it might take a week or ten days for us to know definitely when we will have galleys for you to check, as in addition to our own schedules, the printer's schedule has to be taken into account. We'll let you know as soon as we know and in the meantime try to get an estimate from copyediting.

Best,

[Signature]

[Handwritten note: M. L. Mccleary]
Dear Betsy—

Here's the ultimate version of the WINTER BROTHERS ms, distinguished from all earlier ones by the trio of reviseds I've festooned across the top.

Again, just so there's no confusion: this ms has the suggested cuts by Carol that I've been able to accept, plus some of my own. None of the other cuts, as marked on the previous ms version or listed in Carol's letter to me last week, are to be made.

For the sake of getting this into the express mail, I won't include any of the loose ends: dedication, probably a page of acknowledgments for the end of the book, and two maps. Will try get them into the mail by the end of this week.

all the best

p.s. Am enclosing a packet for Irene Skolnick or Amanda.
Dear Carol—

First off, thanks for the promptness of the final $3,000 of the WINTER BROTHERS advance; as Betsy said, it's a most welcome sprig of green to brighten the winter.

I think you're going to find the revise a much clearer, snappier read. Mostly I worked to put structure and reminders of sense of direction into the ms; fairly frequent instances of taking the reader in hand and saying, Well, this is what Swan seems like by now; this is what interests me at this point of the book; this is where we're going next. It's never going to be a galloping narrative, but I think it captivates considerably now with its pace and details and the "back where we have never been" notion.

A bonus of the revision is that I worked on the language of the ms as I went through, particularly verbs and occasional sentence rhythms, and I think it's much closer now to the richness and sense of life that SW's language had. It would seem to me that the language, the museful situation and the rather offbeat format of the book will have to be its selling points; that it attempts in history some of what WALDEN or PILGRIM AT TINKER CREEK did in nature, Loren Eiseley's writings did in anthropology, Richard Selzer is doing in medicine: explore a portion of life from an unexpected angle and with terrific raptness.

I've stamped REVISED on any page where I did more than tinker with a few words—my revisions are inserted in elite type, amid the generally larger typefaces my typists originally used—and am attaching a quick guide to the major revisions. The three that I've asterisked I thought you'd particularly want to see, expanded character sketches of Swan. The material on pp. 1-14 best shows the sense of structure I've added to get the book underway more understandably and I hope, compellingly.

I have some art to send along as illustration possibilities, but don't yet have it together and captioned; will mail it in next week. A quick (and dirty) example is attached, a photocopy of a photo I have of the Haida version of Barnum's elephant, Jumbo, as mentioned on pp. 336-7 of the ms.

best
major revisions of WINTER BROTHERS:

pp. 4-13: more narrative structure, and statement of importance of the diaries

p. 14--introduction of "back where we have never been" theme; reprise on p. 148

p. 34E--quicker start for Days 6-10

p. 64A--brief character sketch of Swan

p. 78--slight expansion of physical description of Swan

p. 84--expanded characterization of Swan and the diaries

p. 118-118A--expansion of "quest" theme, of me seeking to know Swan

pp. 137-8; 159A-159B; 161; 180A; 185; 188A--amplification of "west" theme

pp. 153-4--expanded explanation of Swan's connection with the Smithsonian, and its importance (eventually setting up the Qn Charlottes exploration)

p. 207--hint of the Qn Charlottes journey to come

pp. 216-7--second hint of " " " " "

pp. 223A-22hD--major character sketch of Swan

p. 252--reprise of "one more west" theme introduced on pp. 207, 216-7

pp. 260-1--fuller explanation of Qn Charlottes exploration

p. 263 and after: quickened pace of the Qn Charlottes journey

pp. 301-2; 312; 313; 314-5; 318A--drama of Qn Charlottes journey heightened

p. 323 and p. 328--added transitional material; this section, Days 78-80, has been recast into a brisker pace, and sharper focus on the Haida artwork

p. 335--expanded summary of Qn Charlottes journey

bottom of 351, 351A--themes of west, and Swan and me, brought together more explicitly.
February 6, 1980

Mr. Ivan Doig
17021 Tenth Avenue
Seattle, Washington
98177

Dear Ivan:

Here's a nice bit of green to brighten up a winter day --
our check for $3,000, the advance due on delivery and
acceptance of WINTER BROTHERS.

With all best wishes,

[Signature]

Elizabeth F. McCreary for
Carol Hill
January 10, 1980

Mr. Ivan Doig
17021 Tenth Avenue
Seattle, Washington
98177

Dear Ivan:

Do not be too dismayed. Much of the book is wonderful. There are real problems, however, in areas where it is all contemplative and no action.

I will be in touch with you soon.

Best regards,

Carol Hill

(dictated but not read or signed)
Dear Carol--

Yes, lunch on the 20th will be fine. My wife and I will arrive at the Algonquin the night before, and I'll phone your office the morning of the 20th to see what time is best for you.

The sabbatical arrangement seems okay from my point of view. I think I usually need to reach you promptly only when, as last Sunday, the fact of having the entire continent between me and the situation at HBJ somehow stymies me. Probably that can be handled by calling you at home as easily, or more so, than reaching you at the office. I do hope you'll be involved as fully as possible in planning the WINTER BROTHERS book, as the art and layout can be made to fit with the text quite strikingly, I think. But we can talk about that on the 20th.

A few hours ago, I wrote the ending of WINTER BROTHERS. I have a few dabs to fill in next week, and much assembling of ms from typists, but aside from that, the sonofagun is done. I think you're going to like it.

Looking forward to see you.

best