Edward S. Curtis photogravure plates and proofs for *The North American Indian*  

by Sarah Ganderup  

This collection was processed with funding from the Smithsonian Women’s Committee.  

2015  

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Collection Overview

Repository: National Museum of the American Indian Archive Center
Creator: Curtis, Edward S., 1868-1952
Title: Edward S. Curtis photogravure plates and proofs for The North American Indian
Dates: 1899-1927, circa 1980
Quantity: 96 prints, photogravure proofs
         184 plates, copper printing plates
Abstract: The Edward S. Curtis photogravure plates and proofs for The North American Indian include photogravure printing plates and associated proofs made from Curtis photographs and used in the publication of The North American Indian volumes 1-9 and 12-19. The bulk of the images are portraits, though there are also images of everyday items, ceremonial artifacts, and camps.
Language: This collection is in English.

Administrative Information

Acquisition Information

This collection was donated by Steve Kern to the Museum of the American Indian, Heye Foundation, in 1985.

Provenance Information

The photogravure plates and proofs were used to print The North American Indian (NAI) and then passed from the North American Indian, Inc., to the Morgan Company. In about 1930, the Morgan Company sold the copper plates (along with complete sets of the volumes) to Charles Lauriat Books of Boston, Massachusetts, which later auctioned the full collection in 1972. After some changing of hands, the collection was purchased by a group of five (including some original purchasers from Charles Lauriat Books). The five buyers established the company Classic Gravure (CG, circa 1976) with the intention of publishing abridged versions of The North American Indian. Plates from original NAI volumes 1, 2, 12, 16, and 17 were re-struck (and proofs apparently changed out) for images published in a Southwest volume, the first and only of these to successfully make it to publication. In addition, many of the plates were re-struck as one-offs in a deal between CG and American Express. In 1981, CG contacted the Museum of American Indian (MAI) to propose a cooperative effort, though shortly thereafter Steve Kern and Kenneth Zerbe purchased CG and renamed it The Curtis Collection. In 1983, a final deal was reached between Curtis Collection and MAI, whereby the plates were placed on loan at MAI. The following summer, MAI terminated the agreement and, in December of that year, Steve Kern offered a portion of his photogravure plates and proofs as a gift to the museum.
Related Material

NMAI also holds Edward Curtis photographs documenting the Harriman Expedition (1899) as well as platinum prints and photogravures of the images published in *The North American Indian*.

The Smithsonian Institution, National Anthropological Archives holds Edward Curtis prints submitted for copyright (Photo Lot 59) as well as many of his original negatives, photographs, and papers.

Steve Kern donated photogravure plates to the Center for Creative Photography and the Seattle Art Museum at the same time that he donated this set to MAI.

Processing Information

Processed by Sarah Ganderup, Contract Archivist in 2014, with funding from the Smithsonian Women’s Committee.

Preferred Citation

Identification of specific item; Date (if known); Edward S. Curtis photogravure plates and proofs for *The North American Indian*, Box and Folder Number; National Museum of the American Indian Archive Center, Smithsonian Institution.

Conditions Governing Access

Access to NMAI Archive Center collections is by appointment only, Monday - Friday, 9:30 am - 4:30 pm. Please contact the archives to make an appointment (phone: 301-238-1400, email: nmaiarchives@si.edu).

Ownership & Literary Rights

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Biographical Note

Edward Sheriff Curtis (1868-1952) was an American photographer best known for his monumental and now-controversial project, the twenty-volume publication *The North American Indian*. Here he sought to document in words and pictures the “vanishing race” of American Indians.

Born in Wisconsin in 1868, Edward Curtis grew up on his family’s farm in Le Sueur County, Minnesota, from 1874 to 1887. In 1887, he and his father Johnson Curtis settled on a plot near what is now Port Orchard, Washington, and the rest of the family joined them the following year. When Johnson Curtis died within a month of the family’s arrival, the burden of providing for his mother and siblings fell to 20-year-old Edward, and Edward set out to do so through his photography. In 1891, Curtis moved to the booming city of Seattle and bought into a joint photo studio with Rasmus Rothi. Less than a year later, he formed “Curtis and Guptill, Photographers and Photoengravers” with Thomas Guptill; the enterprise quickly became a premier portrait studio for Seattle’s elite. In 1895, Curtis made his first “Indian photograph” depicting Princess Angeline, daughter of the chief for whom Seattle had been named. The following year he earned his first medal from the National Photographic Convention for his “genre studies.”
In 1899, Edward Curtis joined the Harriman Alaska Expedition as official photographer, a position which allowed him to learn from anthropologists C. Hart Merriam and George Bird Grinnell while documenting the landscapes and peoples of the Alaskan coast. This expedition and the resulting friendship with Grinnell helped to foster Curtis’s ultimate goal to “form a comprehensive and permanent record of all the important tribes of the United States and Alaska that still retain to a considerable degree their primitive customs and traditions” (General Introduction, The North American Indian). Curtis made several trips to reservations from 1900 to 1904, including a trip with Grinnell to Montana in 1900 and multiple trips to the Southwest, including the Hopi Reservation. He also hired Adolph Muhr, former assistant to Omaha photographer Frank A. Rinehart, to manage the Curtis studio in his absence, a decision which would prove more and more fruitful as Curtis spent less and less time in Seattle.

In 1906, Curtis struck a deal with financier J. P. Morgan, whereby Morgan would support a company – The North American Indian, Inc. – with $15,000 for five years, by which time the project was expected to have ended. Systematic fieldwork for the publication began in earnest that summer season, with Curtis accompanied by a team of ethnological researchers and American Indian assistants. Arguably the most important member of Curtis’ field team was William Myers, a former newspaperman who collected much of the ethnological data and completed most of the writing for the project. The first volume, covering Navajo and Apache peoples, was published at the end of 1907, but already Morgan’s funding was incapable of meeting Curtis’s needs. Despite heaping praise from society’s elite, Curtis spent much of his time struggling to find people and institutions willing to subscribe to the expensive set of volumes. After the initial five years, only eight of the proposed twenty volumes had been completed. Fieldwork and publication continued with the support of J. P. Morgan, but Curtis’s home life suffered because of his prolonged absences.

In 1919, Curtis’s wife Clara was awarded a divorce settlement which included the entire Curtis studio in Seattle. Exhausted and bankrupt, Edward Curtis moved with his daughter Beth Magnuson to Los Angeles, where they operated a new Curtis Studio and continued work on the volumes; volume 12 was published in 1922. The constant financial strain forced Myers to leave the North American Indian team after volume 18 (fieldwork in 1926) and Curtis made his last trip to photograph and gather data for volume 20 in 1927. After the final volumes were published in 1930, Curtis almost completely faded from public notice until his work was "rediscovered" and popularized in the 1970s.

Curtis’s “salvage ethnology,” as scholar Mick Gidley describes it, was mildly controversial even during his life and has become ever more so as his legacy deepens. In his quest to photograph pre-colonial Indian life through a twentieth-century lens, he often manipulated and constructed history as much as he recorded it: he staged reenactments, added props, and removed evidence of twentieth-century influences on “primitive” life. Curtis’s work continues to shape popular conceptions of American Indians and so, while problematic, his legacy—his vision of American Indian life—continues to be relevant.

Scope and Content Note

The collection comprises 183 photogravure plates (101 folio and 82 octavo) and 96 associated proofs used in the printing of The North American Indian volumes 1-9 and 12-19. The original photographs used to make the photogravures were made circa 1903-1926 and the photogravure plates were made in 1907-1930. The bulk are portraits, though there are also images of everyday items, ceremonial artifacts, and camps. About half of the proofs in the collection are originals used for Curtis’s publication, though the collection also includes proofs made in the process of later publication by the Classic Gravure Company (circa 1980). Vintage proofs include handwritten notes, likely made by Curtis Studio employees in Seattle and Los Angeles. Many of the photogravure plates do not have matching proofs; in particular, there are no proofs for the octavo plates.
Arrangement

The plates and proofs are arranged by the volume of *The North American Indian* in which they were published. They are described in this finding aid by the caption and plate number with which they were published.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Indians of North America--Pictorial Works

Cultures:

A'aninin (Gros Ventre)  
A:shiwi (Zuni)  
Achomawi Indians  
Akimel O'odham  
Apache Indians  
Apsáalooke (Crow/Absaroke)  
Cayuse Indians  
Chukchansi Yokuts  
Cree Indians  
Denésoliné (Chipewyan)  
Diné (Navajo)  
Hoh  
Hopi Pueblo  
Hualapai Indians  
Hupa Indians  
Jemez Pueblo  
K'apovi (Santa Clara Pueblo)  
Kainai Blackfoot (Kainah/Blood)  
Kalispel Indians  
Kewa (Santo Domingo Pueblo)  
Klamath Indians  
Kumeyaay (Diegueño)  
Kupangaxwichem (Kupa/Cupeño)  
Kutzadika'a (Mono Paiute)  
Laguna Pueblo  
Maidu Indians  
Mewuk (Miwok)  
Mojave  
Nimi'ipuu (Nez Perce)  
Niuam (Comanche)  
Northern Paiute Indians  
Numakiki (Mandan)  
Oglala Indians  
Ohkay Owingeh (San Juan Pueblo)
Osage Indians
Piipaash (Maricopa)
Pikuni Blackfeet (Piegan)
Pomo Indians
Ponca
Quechan (Yuma/Cuchan)
Quileute
Quinault Indians
Sahnish (Arikara)
Salish Indians
San Ildefonso Pueblo
Santa Ysabel (Santa Isabela) Diegueño
Serrano Indians
Sicangu Lakota (Brulé Sioux)
Skokomish Indians
Southern Mewuk (Southern Miwok)
Spokan
Squaxon
Suquamish Indians
Tewa Pueblos
Tohono O’Odham Indians
Tolowa Indians
Tsistsistas/Suhtai (Cheyenne)
Tsuu T’ina (Sarcee)
Twana Indians
Wailaki Indians
Walla Walla Indians
Wappo Indians
Washoe (Washo)
Wichita Indians
Wishram
Yakama Indians
Yokuts Indians
Yurok Indians

Types of Materials:
Photographs
Photogravures
Container Listing

Series 1: Volume 1, 1903-1907

5 plates; Box 8vo1-8vo2

This series includes five octavo plates depicting Apache maternity belts and a camp, as well as Apache and Diné (Navajo) religious paintings.

<table>
<thead>
<tr>
<th>Box 8vo1</th>
<th>Description</th>
<th>Date</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Maternity belt (Apache), 1907</td>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td></td>
<td>Mescal camp (Apache), 1903</td>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td></td>
<td>Pikehodiklad (Navaho), 1907</td>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td></td>
<td>Sacred buckskin (Apache), 1907</td>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td></td>
<td>Zahadolzha (Navaho), 1904</td>
<td></td>
<td>1 plate</td>
</tr>
</tbody>
</table>
Series 2: Volume 2, 1903, 1907 (bulk 1907)

5 prints
11 plates; Box F1-F4 (photos) Box 8vo2 (photos)

This series includes eight folio plates and three octavo plates showing portraits of Piipaash (Maricopa), Mojave (Mohave), Tohono O'odham (Papago), Akimel O'odham (Pima), Hualapai (Walapai), and Quechan (Yuma/Cuchan) men and women. It also includes five proofs made by Classic Gravure from folio plates in the collection.

Box F1 Plate 42: Kaviu - Pima, 1907
1 print
1 plate

Box F1 Plate 47: Chijako - Pima, 1907
1 print
1 plate

Box F2 Plate 50: Carlos Rios - Papago chief, 1907
1 print
1 plate

Box F2 Plate 60: Quniaika - Mohave, 1903
1 print
1 plate

Box F3 Plate 63: Hwalya - Yuma, 1907
1 print
1 plate

Box F3 Plate 64: Havachachi - Maricopa, 1907
1 plate

Box F4 Plate 66: Mat Stams - Maricopa, 1907
1 plate

Box F4 Plate 71: Captain Charley - Maricopa, 1907
1 plate

Box 8vo2 Nerije (Walapai), 1907
1 plate

Box 8vo2 A Yuma, 1907
1 plate

Box 8vo2 Yuma maiden, 1907
1 plate
Series 3: Volume 3, 1907-1908

6 plates
3 prints ; Box F5-F6 (photos)Box 8vo3 (photos)

This series includes four folio plates and two octavo plates depicting Oglala Lakota (Oglala Sioux) and Sicangu Lakota (Brulé Sioux) men and women and two scalp shirts. It also has three proofs made by Classic Gravure from folio plates in the collection.

Box F5  Plate 78: Two Strike, 1907
         1 print
         1 plate

Box F5  Plate 82: Hollow Horn Bear, 1907
         1 plate

Box F6  Plate 89: Little Hawk, 1908
         1 print
         1 plate

Box F6  Plate 94: Ogalala woman, 1907
         1 print
         1 plate

Box 8vo3  Scalp-shirts, 1908
          1 plate

Box 8vo3  Stands First (Ogalala), 1907
          1 plate
Series 4: Volume 4, 1908

9 plates
5 prints ; Box F7-F9 (photos)Box 8vo3-8vo4 (photos)

This series includes five folio plates and four octavo plates showing portraits of Apsáalooke (Crow/Absaroke) men and women and two tipis. It also has four proofs made by Classic Gravure and one original proof for Curtis' publication.

Box F7     Plate 118: Hoop On The Forehead - Apsaroke, 1908
            1 print
            1 plate

Box F7     Plate 121: Bread - Apsaroke, 1908
            1 print
            1 plate

Box F8     Plate 128: Bull Chief - Apsaroke, 1908
            1 print
            1 plate

Box F8     Plate 143: Lone Tree - Apsaroke, 1908
            1 print
            1 plate

Box F9     Plate 144: Coups Well-Known - Apsaroke, 1908
            1 print
            1 plate

Box 8vo3   An Apsaroke lodge, 1908
            1 plate

Box 8vo3   Does Everything (Apsaroke), 1908
            1 plate

Box 8vo4   Flathead woman (Apsaroke), 1908
            1 plate

Box 8vo4   Hunts to Die (Apsaroke), 1908
            1 plate
### Series 5: Volume 5, 1908

4 prints  
11 plates; Box F9-F11 (photos) Box 8vo4-8vo6 (photos)

This series includes four folio plates and seven octavo plates showing portraits of Sahnish (Arikara) and A'aninin (Gros Ventre) men and women and ceremonial artifacts of Sahnish, A'aninin, and Numakiki (Mandan) peoples. It also has four proofs made by Classic Gravure from plates in this collection.

<table>
<thead>
<tr>
<th>Box</th>
<th>Plate Description</th>
<th>Year</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box F9</td>
<td>Plate 151: Four Horns - Arikara, 1908</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>Box F10</td>
<td>Plate 154: Bear's Teeth - Arikara, 1908</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>Box F10</td>
<td>Plate 165: Arikara girl, 1908</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>Box F11</td>
<td>Plate 167: No Bear - Atsina, 1908</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>Box 8vo4</td>
<td>Beside the stream, 1908</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>Box 8vo4</td>
<td>Contents of bundle of Numak-Mahana (Mandan), 1908</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>Box 8vo5</td>
<td>Keeper of a medicine bundle (Arikara), 1908</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>Box 8vo5</td>
<td>Parfleches (Atsina), 1908</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>Box 8vo5</td>
<td>Rattles of Arikara bear medicine-men, 1908</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>Box 8vo5</td>
<td>Record of custodians of a turtle-drum (Mandan), 1908</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>Box 8vo6</td>
<td>Three White Cows (Atsina), 1908</td>
<td>1 plate</td>
<td></td>
</tr>
</tbody>
</table>
6 prints
11 plates; Box F11-F14 (photos) Box 8vo6-8vo7 (photos)

This series includes six folio plates and five octavo plates depicting objects used by Pikuni Blackfeet people and portraits of Tsitsistas/Suhtai (Cheyenne) and Pikuni Blackfeet (Piegan) men and women. It also has six proofs of folio plates made by Classic Gravure. One plate is covered by a substance or corrosion that obscures the image.

Box F11  Plate 200: New Chest - Piegan, 1910
           1 print
           1 plate

Box F12  Plate 202: Middle Calf - Piegan, 1900
           1 print
           1 plate

Box F12  Plate 210: Cheyenne type, 1910
           1 print
           1 plate

Box F13  Plate 211: Cheyenne profile, 1910
           1 print
           1 plate

Box F13  Plate 212: Cheyenne girl, 1905
           1 print
           1 plate

Box F14  Plate 216: Porcupine - Cheyenne, 1910
           1 print
           1 plate

Box 8vo6 Buffalo-stones (Piegan), 1911
          1 plate

Box 8vo6 Cheyenne man, 1911
          1 plate

Box 8vo6 Cheyenne woman, 1910
          1 plate

Box 8vo7 Day-dreams (Piegan), 1911
          1 plate

Box 8vo7 Navel-amulets (Piegan), 1911
          1 plate
Series 7: Volume 7, 1905, 1910 (bulk 1910)

8 prints
16 plates; Box F14-F18 (photos) Box 8vo7-8vo9 (photos)

This series includes eight folio plates and eight octavo plates depicting Salish (Flathead), Kalispel (Pend d'Oreilles), Yakama (Yakima), and Spokan men and women as well as a Spokan camp. It also has eight proofs made by Classic Gravure from folio plates in the collection.

Box F14
Plate 225: Klickitat type, 1910
1 print
1 plate

Box F15
Plate 226: Klickitat profile, 1910
1 print
1 plate

Box F15
Plate 227: Flathead type, 1910
1 print
1 plate

Box F16
Plate 228: Flathead profile, 1910
1 print
1 plate

Box F16
Plate 237: Kalispel type, 1910
1 print
1 plate

Box F17
Plate 241: Spokan man, 1910
1 print
1 plate

Box F17
Plate 244: Nespilim man, 1910
1 print
1 plate

Box F18
Plate 247: Luqaiot - Kittitas, 1905
1 print
1 plate

Box 8vo7
Ahlahlemila (Flathead), 1910
1 plate

Box 8vo7
Chief of the land (Kalispel), 1910
1 plate

Box 8vo8
The chief's wife (Kalispel), 1910
1 plate

Box 8vo8
Lishhaiahit (Kittitas), 1910
1 plate

Box 8vo8
Mitsa (Klickitat), 1910
1 plate
<table>
<thead>
<tr>
<th>Box 8vo8</th>
<th>Red Owl (Flathead), 1910</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td>Box 8vo9</td>
<td>Returning to camp (Spokan), 1910</td>
</tr>
<tr>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td>Box 8vo9</td>
<td>Typical Spokan woman, 1910</td>
</tr>
<tr>
<td></td>
<td>1 plate</td>
</tr>
</tbody>
</table>
Series 8: Volume 8, 1899, 1905, 1909-1910 (bulk 1910)

8 plates
3 prints; Box F18-F19 (photos); Box 8vo9-8vo10 (photos)

This series includes three folio plates and five octavo plates showing bone carvings, beadwork, and portraits of Nimi'ipuu (Nez Perce), Cayuse, Wishram, and Walla Walla (Wallawalla) men and women. It also includes three proofs made by Classic Gravure from plates in the collection.

Box F18
Plate 258: Typical Nez Perce, 1899
1 print
1 plate

Box F19
Plate 267: Piopio-maksmaks - Wallawalla, 1905
1 print
1 plate

Box F19
Plate 282: Hlalakum - Wishham, 1909
1 print
1 plate

Box 8vo9
Bone carving (Cascade), 1910
1 plate

Box 8vo9
Cayuse type, 1910
1 plate

Box 8vo10
Cayuse woman, 1910
1 plate

Box 8vo10
Nez Perce matron, 1910
1 plate

Box 8vo10
Wishham Beadwork, 1910
1 plate
Series 9: Volume 9, 1899, 1912 (bulk 1912)

6 prints
10 plates; Box F20-F23 (photos); Box 8vo10-8vo11 (photos)

This series includes seven folio plates and three octavo plates depicting portraits of Hoh, Twana, Quileute, Quinault, Skokomish, Suquamish, and Squaxon men and women. It also has six proofs made by Classic Gravure from plates in the collection. Two plates are severely corroded.

<table>
<thead>
<tr>
<th>Box F20</th>
<th>Plate 293: Primitive Quinault, 1912</th>
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</thead>
<tbody>
<tr>
<td></td>
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<thead>
<tr>
<th>Box F20</th>
<th>Plate 295: Quinault female profile, 1912</th>
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<table>
<thead>
<tr>
<th>Box F21</th>
<th>Plate 299: Tsatsalatsa - Skokomish, 1912</th>
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<tbody>
<tr>
<td></td>
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<thead>
<tr>
<th>Box F21</th>
<th>Plate 305: Suquamish woman, 1899</th>
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<tbody>
<tr>
<td></td>
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<table>
<thead>
<tr>
<th>Box F22</th>
<th>Plate 306: Suquamish girl, 1912</th>
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<th>Box F22</th>
<th>Plate 307: Squaxon matron, 1912</th>
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<th>Box F23</th>
<th>Plate 308: Puget Sound type, 1899</th>
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<table>
<thead>
<tr>
<th>Box 8vo10</th>
<th>Hoh type, 1912</th>
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<table>
<thead>
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<th>Box 8vo11</th>
<th>Lotsubelo (Quilcene), 1912</th>
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<table>
<thead>
<tr>
<th>Box 8vo11</th>
<th>Silto (Quilliute), 1912</th>
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<tbody>
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<td></td>
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</table>
Series 10: Volume 12, 1904-1907, 1921

8 plates
5 prints ; Box F23-F25 (photos); Box 8vo11-8vo12 (photos)

This series includes five folio plates and three octavo plates depicting a snake priest, basket plaques, and portraits of Hopi women and girls. It also has five proofs made by Classic Gravure from plates in the collection. One plate is severely corroded.

<table>
<thead>
<tr>
<th>Box</th>
<th>Plate Description</th>
<th>Date</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>F23</td>
<td>Plate 411: Hopi woman, 1905</td>
<td>1 print</td>
<td>1 plate</td>
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<tr>
<td>F24</td>
<td>Plate 412: Hopi maiden, 1905</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>F24</td>
<td>Plate 414: Chaiwa - Tewa, 1921</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>F25</td>
<td>Plate 415: Chaiwa - Tewa, profile, 1921</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>F25</td>
<td>Plate 423: Primitive style of hairdressing, 1921</td>
<td>1 print</td>
<td>1 plate</td>
</tr>
<tr>
<td>8vo11</td>
<td>A snake priest, 1907</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>8vo11</td>
<td>An East Mesa girl, 1904</td>
<td>1 plate</td>
<td></td>
</tr>
<tr>
<td>8vo12</td>
<td>Oraibi plaques, 1921</td>
<td>1 plate</td>
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</table>
Series 11: Volume 13, 1923

5 prints
18 plates; Box F26-F28 (photos); Box 8vo12-8vo15 (photos)

This series includes five folio plates and thirteen octavo plates depicting a Hupa house, canoe, and fishing techniques as well as portraits of Hupa, Tolowa, Yurok, Klamath, and Achomawi (Pit River) men and women, some wearing ceremonial clothing. It also includes five original proofs of the North American Indian, Inc.

Box F26
Plate 437: Sam Ewing - Yurok, 1923
1 print
1 plate

Box F26
Plate 440: Old Klamath woman, 1923
1 print
1 plate

Box F27
Plate 446: A Klamath type, 1923
1 print
1 plate

Box F27
Plate 466: Achomawi man, 1923
1 print
1 plate

Box F28
Plate 467: Principal female shaman of the Hupa, 1923
1 print
1 plate

Box 8vo12
Costume of the obsidian-bearer (Hupa), 1923
1 plate

Box 8vo12
Dancer with black deer effigy (Hupa), 1923
1 plate

Box 8vo12
Dip-netting at the sugar bowl (Hupa), 1923
1 plate

Box 8vo13
The forest stream, 1923
1 plate

Box 8vo13
Hupa canoe, 1923
1 plate

Box 8vo13
Hupa female shaman, 1923
1 plate

Box 8vo13
Hupa salmon-fishing, 1923
1 plate

Box 8vo14
Modern Hupa house, 1923
1 plate
<table>
<thead>
<tr>
<th>Box 8vo14</th>
<th>Obsidian bearer, White deerskin dance (Hupa), 1923</th>
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</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td>Box 8vo14</td>
<td>Tolowa man, 1923</td>
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<tr>
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</tr>
<tr>
<td>Box 8vo14</td>
<td>Tolowa type, 1923</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>Box 8vo15</td>
<td>Watching for salmon (Hupa), 1923</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>Box 8vo15</td>
<td>White deerskin dance costume (Hupa), 1923</td>
</tr>
<tr>
<td></td>
<td>1 plate</td>
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</table>
Series 12: Volume 14, 1924

18 plates
13 prints; Box F28-F35 (photos); Box 8vo15-8vo16 (photos)

This series includes fourteen folio plates and four octavo plates showing portraits of Mewuk (Miwok), Yokuts, Pomo, Wailaki, Wappo, and Maidu men and women. It also has thirteen proofs made by the North American Indian, Inc.

Box F28
Plate 472: Mitat - Wailaki, 1924
1 plate

Box F29
Plate 473: Old "Ukiah" - Pomo, 1924
1 print
1 plate

Box F29
Plate 476: Mixed-blood Coast Pomo, 1924
1 print
1 plate

Box F30
Plate 478: Shatila - Pomo, 1924
1 print
1 plate

Box F30
Plate 486: Coast Pomo girl, 1924
1 print
1 plate

Box F31
Plate 490: Wappo, 1924
1 print
1 plate

Box F31
Plate 491: Wappo woman, 1924
1 print
1 plate

Box F32
Plate 492: Otila - Maidu, 1924
1 print
1 plate

Box F32
Plate 493: Miwok head-man, 1924
1 print
1 plate

Box F33
Plate 495: Southern Miwok, 1924
1 print
1 plate

Box F33
Plate 498: Yauelmani Yokuts, 1924
1 print
1 plate

Box F34
Plate 504: Chukchansi Yokuts type, 1924
1 print
1 plate
Box F34  Plate 505: Chukchansi matron, 1924
1 print
1 plate

Box F35  Plate 507: Yaundanchi Yokuts woman, 1924
1 print
1 plate

Box 8vo15  A Coast Pomo man, 1924
1 plate

Box 8vo15  The hunting basket, 1924
1 plate

Box 8vo16  A southern Miwok, 1924
1 plate

Box 8vo16  A southern Miwok woman, 1924
1 plate
Series 13: Volume 15, 1924

18 plates
11 prints; Box F35-F40 (photos); Box 8vo16-8vo18 (photos)

This series includes eleven folio plates and seven octavo plates depicting vessels, baskets, mortar pits, and portraits of Kumeyaay (Diegueño), Northern Paiute (Paviotso), Kutzadika’a (Mono Paiute), Kupangaxwichem (Kupa/Cupeño), Serrano, and Washoe (Washo) men and women. It also has eleven proofs made by the North American Indian, Inc. One plate is covered by a substance or corrosion that obscurs the image.

<table>
<thead>
<tr>
<th>Box F35</th>
<th>Plate 510: Cupeño woman, 1924</th>
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<tbody>
<tr>
<td></td>
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<table>
<thead>
<tr>
<th>Box F36</th>
<th>Plate 512: Serrano woman of Tejon, 1924</th>
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<tbody>
<tr>
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<thead>
<tr>
<th>Box F36</th>
<th>Plate 513: Tejon Serrano, 1924</th>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Box F37</th>
<th>Plate 526: Diegueño of Capitan Grande, 1924</th>
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<tr>
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<table>
<thead>
<tr>
<th>Box F37</th>
<th>Plate 527: Diegueño woman of Santa Ysabel, 1924</th>
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<tbody>
<tr>
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<table>
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<tr>
<th>Box F38</th>
<th>Plate 530: Diegueño woman of Campo, 1924</th>
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<table>
<thead>
<tr>
<th>Box F38</th>
<th>Plate 532: Diegueño of Santa Ysabel, 1924</th>
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<tr>
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<table>
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<tr>
<th>Box F39</th>
<th>Plate 535: Pyramid Lake Paviotso, 1924</th>
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<table>
<thead>
<tr>
<th>Box F39</th>
<th>Plate 537: Aged Paviotso of Pyramid Lake, 1924</th>
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<tbody>
<tr>
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<tr>
<th>Box F40</th>
<th>Plate 539: Walker Lake Paviotso, 1924</th>
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<tr>
<th>Box F40</th>
<th>Plate 543: Washo woman, 1924</th>
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<tr>
<td>Box 8vo16</td>
<td>A Capitan Grande man (Digueño), 1924</td>
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<tr>
<td>Box 8vo16</td>
<td>A Capitan Grande woman (Digueño), 1924</td>
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<td>1 plate</td>
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<tr>
<td>Box 8vo17</td>
<td>A Mono type, 1924</td>
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<td></td>
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<tr>
<td>Box 8vo17</td>
<td>Mortar pits (Cupeño), 1924</td>
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<tr>
<td>Box 8vo17</td>
<td>Sandstone vessels from Santa Catalina Island, 1924</td>
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<tr>
<td>Box 8vo17</td>
<td>Washo burden-basket and trinket-basket, 1924</td>
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<tr>
<td></td>
<td>1 plate</td>
</tr>
<tr>
<td>Box 8vo18</td>
<td>A Washo gem, 1924</td>
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</tbody>
</table>
Series 14: Volume 16, 1925

4 plates
1 print; Box F41 (photos); Box 8vo18 (photos)

This series includes one folio plate (and associated proof) and three octavo plates depicting pottery from Laguna Pueblo, the remains of a church at Gyusiwa, a Jemez Pueblo governor, and a Kewa (Santo Domingo Pueblo) man. The proof was made by the North American Indian, Inc.

<table>
<thead>
<tr>
<th>Box F41</th>
<th>Plate 557: Lucero - Santo Domingo, 1925</th>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Box 8vo18</th>
<th>Laguna water-jar, 1925</th>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Box 8vo18</th>
<th>Ruins of the church at Gyusiwa, 1925</th>
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<tbody>
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<table>
<thead>
<tr>
<th>Box 8vo18</th>
<th>Tsola (&quot;Chipmunk&quot;), Jemez governor, 1925</th>
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<tbody>
<tr>
<td></td>
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</table>
Series 15: Volume 17, 1905, 1925

8 plates
3 prints; Box F41-F42 (photos); Box 8vo19-8vo20 (photos)

This series includes three folio plates and five octavo plates depicting ceremonial and daily objects of Tewa Pueblo people and portraits of K'apovi (Santa Clara Pueblo), A:shiwi (Zuni), Okhay Owingeh (San Juan Pueblo), and San Ildefonso Pueblo people. It also has three proofs made by the North American Indian, Inc.

Box F41
Plate 596: Ambrosio Martinez - San Juan, 1905
    1 print
    1 plate

Box F42
Plate 601: Oyi-tsa (Duck White), summer cacique of Santa Clara, 1905
    1 print
    1 plate

Box F42
Plate 611: Lutakawi, Zuni Governor, 1925
    1 print
    1 plate

Box 8vo19
Agoyo-aye ("Star Moving") (San Ildefonso), 1905
    1 plate

Box 8vo19
Fo-e ("Snow Child") (Santa Clara), 1905
    1 plate

Box 8vo19
Ruins on the mesa at Puye, 1925
    1 plate

Box 8vo19
Tewa war-god effigies, 1925
    1 plate

Box 8vo20
Zuñi pottery, 1925
    1 plate
Series 16: Volume 18, 1926

14 plates
12 prints; Box F43-F48 (photos) Box 8vo20 (photos)

This series includes twelve folio plates and two octavo plates showing portraits of Denésoliné (Chipewyan), Cree, Tsuu T'ina (Sarcee), and Kainai Blackfoot (Kainah/Blood) men and women. It also includes twelve proofs made by the North American Indian, Inc. One plate is covered by a black substance which obscurs the image.

Box F43
Plate 617: Titishu-kghitluhl (“Deer Running”) - Sarsi, 1926
  1 print
  1 plate

Box F43
Plate 618: Tsaaassi-mis-salla (“Crow with Necklace”) - Sarsi, 1926
  1 print
  1 plate

Box F44
Plate 619: Muwu (“His Tooth”) - Sarsi, 1926
  1 print
  1 plate

Box F44
Plate 626: A Cree, 1926
  1 print
  1 plate

Box F45
Plate 627: A Cree woman, 1926
  1 print
  1 plate

Box F45
Plate 638: Medicine-headdress - Blackfoot, 1926
  1 print
  1 plate

Box F46
Plate 639: Oksoyapiw - Blackfoot, 1926
  1 print
  1 plate

Box F46
Plate 641: Calf Child - Blackfoot, 1926
  1 print
  1 plate

Box F47
Plate 647: Makoyepuk (“Wolf-child”) - Blood, 1926
  1 print
  1 plate

Box F47
Plate 649: Astanighkyi (“Come-singing”) - Blood, 1926
  1 print
  1 plate

Box F48
Plate 650: Stsimaki (“Reluctant-to-be-woman”) - Blood, 1926
  1 print
  1 plate
Box F48  
Plate 651: Soyaksin - Blood, 1926
  1 plate
  1 plate

Box 8vo20  
A Chipewyan woman, 1926
  1 plate

Box 8vo20  
A Cree, 1926
  1 plate
Series 17: Volume 19, 1927

9 plates
6 prints ; Box F49-F51 (photos)Box 8vo21 (photos)

This series includes six folio plates and three octavo plates depicting Osage ceremonial artifacts and portraits of Osage, Ponca, Wichita, Tsistsistas/Suhtai (Cheyenne), and Niuam (Comanche) men and women. It also includes six proofs made by the North American Indian, Inc.

<table>
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<tr>
<td>F49</td>
<td>668</td>
<td>Dog Woman - Cheyenne</td>
<td>1 print</td>
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<tr>
<td>F49</td>
<td>669</td>
<td>Woista - Cheyenne woman</td>
<td>1 print</td>
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<tr>
<td>F50</td>
<td>670</td>
<td>Reuben Taylor (Istofhuts) - Cheyenne</td>
<td>1 print</td>
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<td></td>
<td></td>
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<tr>
<td>F50</td>
<td>682</td>
<td>Esipermi - Comanche</td>
<td>1 print</td>
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<td></td>
<td>1 plate</td>
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<tr>
<td>F51</td>
<td>684</td>
<td>Uwat - Comanche</td>
<td>1 print</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>F51</td>
<td>686</td>
<td>A Comanche</td>
<td>1 print</td>
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<td></td>
<td></td>
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<td>1 plate</td>
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<tr>
<td>8vo21</td>
<td></td>
<td>Altar peyote with rattle (Osage)</td>
<td>1 plate</td>
</tr>
<tr>
<td>8vo21</td>
<td></td>
<td>White Deer (Ponca)</td>
<td>1 plate</td>
</tr>
<tr>
<td>8vo21</td>
<td></td>
<td>A Wichita matron</td>
<td>1 plate</td>
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