



Smithsonian

National Museum of Natural History

Guide to the Edward S. Curtis papers and photographs, circa 1895-2001

Sarah Ganderup and Gina Rappaport

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National Anthropological Archives
Museum Support Center
4210 Silver Hill Road
Suitland, Maryland 20746
Business Number: Phone: 301.238.1310
Fax Number: Fax: 301.238.2883
naa@si.edu
<http://www.anthropology.si.edu/naa/>

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Collection Overview

Repository:	National Anthropological Archives
Title:	Edward S. Curtis papers and photographs
Date:	circa 1895-2001 (bulk 1898-1951)
Identifier:	NAA.2010-28
Creator:	Curtis, Edward S., 1868-1952
Extent:	86 Linear feet
Language:	English .
Digital Content:	Image(s): Portrait of Apache man wearing feathered cap. Published as The Apache

Administrative Information

Acquisition Information

The papers and photographs were donated to the National Anthropological Archives by Jim Graybill, grandson of Edward S. Curtis, in 2010 and 2011.

Provenance

The archives of Edward S. Curtis are distributed throughout the holdings of multiple museums, archives, and libraries as well as those of private collectors. As opposed to the photographs, photogravures, and publications that Curtis made for public consumption, his archives consist of unique and mostly unpublished records created or generated during the course of his life and career. These include such material as correspondence, manuscript drafts, financial documents, field notes, ephemera, audio recordings, photographic prints, negatives, lantern slides, and photogravure printing plates, audio recordings, and musical scores. This Custodial History/Provenance note traces the diffusion of these materials, some of which are now held at the National Anthropological Archives, from their original source. For the current location of Curtis materials in other archives, please see the Related Materials note in this guide.

In 1935, the estate of John Pierpont Morgan liquidated the North American Indian, Inc. (the company formed to manage funds from Morgan for Curtis's fieldwork) and sold the remaining sets of the *North American Indian (NAI)* volumes and unbound pages, photogravures, copper printing plates, and possibly some of Curtis's original negatives along with the rights to the material to Boston bookseller Charles Lauriat for \$1000.00. Lauriat bound and sold the remaining loose pages along with the completed sets. However, the bulk of the material remained in the bookstore's basement for many years. In 1972, the *NAI* material was purchased by Cerro Gordo Associates. Subsequently the original 2220 copper printing plates were purchased by a group of investors who formed the Classic Gravure Corporation (CGC). With the plates, CGC began to make high-quality abridged versions of the *NAI* with a goal of completing 228 abridged/edited sets to complement the original 272 sets that Curtis produced and to finally round out the 500 sets that Curtis originally had intended. Fewer sets than planned were made, and in 1982, CGC sold the copper plates to the Curtis Collection, another group of investors who planned to print

limited edition photogravures. With only minor success in this project, in 1985 the owners of the copper plates decided to break up the set of 2220 plates and offer them for sale individually. No inventory for the original negatives in the NAI Inc. collection has come to light, so it is not clear how many negatives they held; however some do appear to have survived, comprising the negatives that can be found in several repositories other than the NAA, including the Palace of the Governors photo archives at the New Mexico State Museum.

Though the Morgan estate held a large amount of material from *NAI*, Edward Curtis had a substantial amount of his own *NAI* material which included papers, photographs, and artifacts as well as numerous prints and photogravures intended for sale. Upon his death in 1952, this material passed to his daughter Beth and her husband, Manford Magnuson, with whom Curtis had lived in his final few years. Some of this material came to the NAA in several donations from Curtis's descendants, but a large amount entered the market through Magnuson. In 1972, Magnuson began to sell his holdings of Curtis archives, starting with a major sale of material to Iris Forrest, a New York dealer in photography. Forrest purchased Curtis's original manuscripts and fieldnotes for the *NAI*, the manuscript for Curtis's memoir "As It Was," original musical scores for the Curtis "Picture Musicale," lantern slides, newspaper clippings, posters, and ephemera, as well as a large set of photographic prints and photogravures. Magnuson retained Curtis's original negatives, and had no intention of selling them, asking Forrest in a 1972 letter to "please note that I am not selling any of the negatives."

Also around 1972, G Ray Hawkins, a Los Angeles dealer in photography, put an ad in the newspaper that he was seeking the work of photographers such as Edward Weston, Edward Steichen, and Curtis. Shortly thereafter he received a call from Magnuson, who was touched that Hawkins had listed Curtis's name with the other famous photographers. Through this connection, Hawkins purchased a number of items from Magnuson's collection, including most of Curtis's cyanotypes (the cyanotypes now found in collections both public and private came into the market primarily through Hawkins). Hawkins also purchased some silver prints which included a set of the Kwakwaka'wakw (Kwakiutl) Hamatsa photographs that Hawkins subsequently sold to the Canadian Museum of History.

In 1975, Iris Forrest wrote to the Smithsonian Institution offering to sell the Curtis material she had purchased from Magnuson. Her letter was routed to the National Anthropological Archives. The offer included:

"typed (and much handwritten) notes for the North American Indian including proof prints from the printer, work prints, correspondence relating to the work. I also have memorabilia, movie projector, colored slides used in lecturing, poster, [a] sound machine . . . an unpublished manuscript: As It Was, and several articles written for newspapers or magazines, I also have over 900 photographs all originals except for 181 which are gravures and the rest of the photos are silver, platinum, glass, and bromides."

Forrest asked \$325,000.00 for the lot, but was willing to sell the items separately. Herman J. Viola, Director of the NAA, replied to Forrest that while the archives was certainly interested in the materials, it did not have funds for such a purchase. Not long after this, Iris Forrest connected with Lois and Jim Flury, Seattle dealers in Curtis photographs and *NAI* volumes. Forest gave the Flurys terms that provided they would first purchase all of the manuscripts and field notes, they would have exclusive rights to purchase from Forrest's collection before she opened it up to other dealers. According to Lois Flury, the manuscript material had included silver prints attached to pages of related notes, but she removed them to sell separately. She then sold or donated the manuscripts and field notes to the Los Angeles Museum of Natural History, where they comprise Collection GC1143 in the Seaver Center for Western History Research. Forrest continued to sell items from her initial purchase from Magnuson until 1993, but always retained the manuscript "As It Was," planning to publish it one day. Forrest died in 2016.

The negatives retained by Magnuson included those that Curtis was able to bring to Los Angeles following his divorce, photographs made once he had moved to California, and possibly more negatives brought by Curtis's daughter Katherine when she moved to Los Angeles following Clara Curtis's death. Though Magnuson never intended for his set of negatives to be sold, approximately 200 of them entered the market following a theft around 1975. Magnuson believed that photographer Jean-Antony du Lac,

who sold reproductions of Curtis's photographs under the designation "The Curtis Project," had stolen the negatives while a house guest. In 1987, a friend of Magnuson visited the Flury gallery in Seattle, where he learned that the Flurys had purchased some 200 original negatives from du Lac. These negatives were subsequently sold by Jim Flury to one or more dealers and collectors. Magnuson gave his remaining negatives and transparencies to his nephew, Jim Graybill. Also in 1987, Curtis's daughter Florence Curtis Graybill donated several boxes of Curtis's papers to the University of Washington Libraries Special Collections. Included were some of her own papers documenting to her literary activities relating to her father.

In 1988, Curtis's son Harold donated Curtis's manuscript detailing his research into the Battle of Little Bighorn to the Smithsonian Institution as his father had "asked that I see to it that these papers of historical value eventually be put into the hands of a responsible institution." The manuscript is now at the NAA. In 2010, Jim Graybill donated his grandfather's negatives and in 2011, his remaining papers, to the NAA. Also in 2011, Graybill donated a set of artifacts including baskets, pottery, and textiles to the Smithsonian which were accessioned into the anthropology collections of the National Museum of Natural History.

Sources Cited

Brutico, Angelo. Personal communication with the archivist.

Flury, Lois. Personal communication with the archivist.

Hawkins, G Ray. Personal communication with the archivist.

Magnuson, Manford. Copy of ILetter to Iris Forrest.

Separated Materials

Artifacts collected by Curtis that were a part of this donation comprise Accession No. 2058745 in the collections of the Department of Anthropology in the National Museum of Natural History.

Related Materials

The National Anthropological Archives holds additional Curtis papers and photographs in Photo Lot 2022-12, the Christopher Cardozo collection of Curtis papers and photographs, Photo Lot 2022-04, the Edward S. Curtis copper photogravure printing plates, MS 2000-18, the Edward Curtis investigation of the battle of Little Bighorn and Photo Lot 59, the Library of Congress copyright prints collection.

The Archives of Traditional Music at Indiana University holds Curtis's wax cylinder audio recordings from 1907-1913.

The Braun Research Library at the Autry Museum of the American West holds the Frederick Webb Hodge papers (1888-1931), which contain substantial correspondence from Curtis. The Braun also holds a small amount of Curtis papers and photographs, including some of Curtis's cyanotypes.

The Getty Research Institute holds the Edward S. Curtis papers (1900-1978), which include the original manuscript scores for the Curtis Picture Musicale and film *In the Land of the Headhunters*.

The Palace of the Governors at the New Mexico History Museum holds original Curtis negatives pertaining to the southwest.

The Pierpont Morgan Library holds the Edward S. Curtis papers (1906-1947), which contain the records of the North American Indian, Inc., as well as Curtis's correspondence to librarian, and later library director, Belle Da Costa Greene. The library also holds a large collection of Curtis's lantern slides, used in his Picture Musicale.

The Seattle Public Library holds correspondence of Curtis to Librarian Harriet Leitch (1948-1951), pertaining to his career.

The Seaver Center for Western History Research at the Los Angeles County Museum of Natural History holds collection GC 1143, which contains Curtis's field notes as well as manuscript drafts for the *North American Indian*.

The Smithsonian's National Museum of the American Indian holds NMAI.AC.080, the Edward S. Curtis photogravure plates and proofs, as well as NMAI.AC.053, the Mary Harriman Rumsey collection of Harriman Alaska Expedition photographs.

The University of Washington Libraries Special Collections holds the Edward S. Curtis papers (1893-1983). Additionally, the Burke Museum holds papers and photographs of Edmund Schwinke, which relate to Curtis's work with the Kwakwaka'wakw community.

Other Finding Aids

The two negative logbooks have been transcribed into a spreadsheet which is available upon request.

Processing Information

The Edward S. Curtis papers and photographs arrived at the National Anthropological Archives grouped loosely by format type (paper, photos) and within the papers grouped loosely by theme (i.e. correspondence, writings) which the archivist maintained as series. The photographs (negatives and prints) were unarranged so the archivist imposed subseries for ease of access based on the order of the *North American Indian* volumes. For photographs unrelated to the *North American Indian*, several other subseries were imposed.

During the course of processing, the archivist visited several archival repositories with major Curtis holdings, including the Seaver Center for Western History Research at the Los Angeles County Natural History Museum, the Braun Research Library at the Autry Museum, the Pierpont Morgan Library, and the Getty Research Center. Some material from these collections that closely relates or helps to explain the material at the NAA was photocopied and placed within the collection for researcher convenience.

With respect to the photographs, wherever possible, the archivist maintained Curtis's negative number as the primary unique identifier for the photograph. Where Curtis's numbers were absent, the archivist assigned numbers which include a series designator and an item number. For example, ESC15.1 indicates subseries 15 (volume 15).

The collection was processed over several years by Gina Rappaport and Sarah Ganderup; final processing was completed by Gina Rappaport in May, 2019. The finding aid was encoded by Gina Rappaport, August, 2019.

Restrictions

Viewing of the photographic negatives and transparencies requires advance notice and the permission of the Photo Archivist.

Access to the Edward S. Curtis papers and photographs requires an appointment.

Conditions Governing Use

Contact the repository for terms of use.

Biographical / Historical

Edward Sherriff Curtis (1868-1952) was an American photographer famous for his photographs of the indigenous peoples of North America. His work was highly influential in shaping a sympathetic yet romantic view of cultures that he and many others believed to be "vanishing." Over the course of 30 years, Curtis visited more than 80 Native American communities and published his photographs and ethnographies in the twenty-volume *North American Indian (NAI)* (1907-1930).

Curtis was born in Whitewater, Wisconsin, to Ellen and Johnson Curtis in 1868. In about 1874, his family moved to a farm in Cordova, Minnesota. At a young age, Curtis built a camera, and it is possible that he may have worked in a Minneapolis photography studio for a time. In 1887, Curtis and his father moved West and settled on a plot near

what is now Port Orchard, Washington, with the rest of the family joining them the following year. When Johnson Curtis died within a month of the family's arrival, 20-year-old Curtis became the head of the family.

In 1891, Curtis moved to Seattle and bought into a photo studio with Rasmus Rothi. Less than a year later, he and Thomas Guptill formed "Curtis and Guptill, Photographers and Photoengravers." The endeavor became a premier portrait studio for Seattle society and found success in photoengraving for many local publications. In 1892, Curtis married Clara Phillips (1874-1932) and in 1893 their son Harold was born (1893-1988), followed by Elizabeth (Beth) (1896-1973), Florence (1899-1987) and Katherine (Billy) (1909-?). Around 1895, Curtis made his first photographs of local Native people, including the daughter of Duwamish chief Seattle: Kickisomlo or "Princess Angeline." Curtis submitted a series of his Native American photographs to the National Photographic Convention, and received an award in the category of "genre studies" for *Homeward* (later published in volume 9 of the *NAI*). In 1896, the entire Curtis family moved to Seattle, which included Curtis's mother, his siblings Eva and Asahel, Clara's sisters Susie and Nellie Phillips, and their cousin William Phillips. Most of the household worked in Curtis's studio along with other employees. Curtis became sole proprietor of the studio in 1897, which remained a popular portrait studio but also sold his scenic landscapes and views of the Seattle Area. Curtis also sent his brother Asahel to Alaska and the Yukon to photograph the Klondike Gold Rush, and sold those views as well. Asahel went on to become a well-known photographer in his own right, primarily working in the American Northwest.

Curtis was an avid outdoorsman and joined the Mazamas Club after his first of many climbs of Mount Rainier. On a climb in 1898, Curtis evidently met a group of scientists, including C. Hart Merriam, George Bird Grinnell, and Gifford Pinchot, who had lost their way on the mountain, and led them to safety. This encounter led to an invitation from Merriam for Curtis to accompany a group of over 30 well-known scientists, naturalists, and artists as the official photographer on a maritime expedition to the Alaskan coast. Funded by railroad magnate Edward Harriman, the Harriman Alaska Expedition left Seattle in May of 1899, and returned at the end of July. Curtis made around 5000 photographs during the trip, including photographs of the indigenous peoples they met as well as views of mountains, glaciers, and other natural features. Many of the photographs appeared in the expedition's 14 published volumes of their findings.

In 1900, Curtis accompanied Grinnell to Montana for a Blackfoot Sundance. Here, Curtis made numerous photographs and became interested in the idea of a larger project to document the Native peoples of North America. Almost immediately upon returning from the Sundance, Curtis set off for the Southwest to photograph Puebloan communities. By 1904, Curtis had already held at least one exhibit of his "Indian pictures" and his project 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 *NAI*) had taken shape and already received some press coverage. With his fieldwork now increasing his absences from home, Curtis hired Adolph Muhr, former assistant to Omaha photographer Frank Rinehart, to help manage the Seattle studio.

In 1904, Curtis was a winner in the *Ladies Home Journal* "Prettiest Children In America" portrait contest. His photograph of Marie Fischer was selected as one of 112 that would be published and Fischer was one of 12 children selected from the photographs who would have their portrait painted by Walter Russell. Russell and Curtis made an acquaintance while Russell was in Seattle to paint Fischer's portrait, and not long afterwards, Russell contacted Curtis to make photographic studies of Theodore Roosevelt's children for portraits he would paint. Curtis subsequently photographed the entire Roosevelt family, and developed a social connection with the President. Several important outcomes came of this new friendship, including Roosevelt eventually writing the foreword to the *NAI*, as well as making introductions to influential people.

Key among these introductions was one to wealthy financier John Pierpont Morgan, in 1906. After a brief meeting with Curtis during which he viewed several of Curtis's photographs of Native Americans, Morgan agreed to finance the fieldwork for the *NAI* project for five years, at \$15,000.00 per year. It was up to Curtis to cover publishing and promotion costs, with the publication being sold as a subscription. In return, Morgan would receive 25 sets of the 20-volume publication. The ambitious publication plan outlined 20 volumes of ethnological text, each to be illustrated with 75 photogravure prints made from acid-etched copper plates. Each volume would be accompanied by a companion portfolio of 35 large photogravures. With high-quality papers and fine binding, a set would cost \$3000.00. 500 sets were planned. Under Morgan, the North American Indian, Inc. formed as body to administer the

monies. Also around this time, Frederick Webb Hodge, Director of the Smithsonian Institution's Bureau of American Ethnology, agreed to edit the publications.

Curtis then began more systematic fieldwork, accompanied by a team of research assistants and Native interpreters. In 1906, Curtis hired William E. Myers, a former journalist, as a field assistant and stenographer. Over the years, Myers became the lead researcher on the project, making enormous contributions in collecting data and possibly doing the bulk of the writing for the first 18 volumes. Upon meeting a new community, Curtis and his team would work on gathering data dealing with all aspects of the community's life, including language, social and political organization, religion, food ways, measures and values, and many other topics. (See box 2 folder 1 in this collection for Curtis's list of topics.) Curtis and his assistants, especially Myers, brought books and papers to the field relating to the tribes they were currently concerned with, and often wrote from the field to anthropologists at the Bureau of American Ethnology and other institutions for information or publications. In addition to fieldnotes and photographs, the team also employed sound recording equipment, making thousands of recordings on wax cylinders. Curtis also often brought a motion picture camera, although few of his films have survived.

The first volume of the *NAI* was published towards the end of 1907. Already, Curtis was encountering difficulty in finding subscribers to the publication despite great praise in the press and among those who could afford the volumes. Curtis spent progressively more of his time outside the field season promoting the project through lectures and in 1911, presenting his "Picture Musicale"—a lecture illustrated with lantern slides and accompanied by an original musical score—in major cities. After the initial five funded years, only eight of the twenty volumes had been completed. However, Morgan agreed to continue support for the fieldwork and publication continued.

Starting in 1910, Curtis and his team worked among the Kwakwaka'wakw First Nation on Vancouver Island, and in 1913 began to develop a documentary film project featuring the community in Alert Bay. In 1914, Curtis produced the feature-length film, *In the Land of the Headhunters*. The film showcased an all-indigenous cast and included an original musical score. Screened in New York and Seattle, it received high praise. However after this initial success, it did not receive the attention Curtis had hoped for, and resulted in financial loss.

Meanwhile, Curtis's prolonged absences from home had taken a toll on his marriage and in 1919 Clara and Edward divorced. The Seattle studio was awarded to Clara, and Curtis moved to Los Angeles, opening a photography studio with his daughter Beth and her husband Manford "Mag" Magnuson. Daughters Florence and Katherine came to Los Angeles sometime later. Curtis continued with fieldwork and promotion of the project, and in 1922 volume 12 of the *NAI* was published. Also in 1922, Curtis was accompanied during the field season in California by his daughter Florence Curtis Graybill, the first time a family member had gone to the field with him since the Curtis children were very small.

Curtis continued to push the project and publications along, yet never without financial struggle and he picked up work in Hollywood as both a still and motion picture photographer. John Pierpont Morgan, Jr., continued to provide funding for the fieldwork in memory of his father, but with the various financial upsets of the 1910s and 1920s, Curtis had a difficult time getting subscribers on board. In 1926, Myers, feeling the strain, regrettably resigned after the completion of volume 18. Anthropologist Frank Speck recommended Stewart Eastwood, a recent graduate from the University of Pennsylvania, to replace Myers as ethnologist for the final two volumes.

In 1927, Curtis and his team, along with his daughter Beth Curtis Magnuson, headed north from Seattle to Alaska and Canada on a final field season. Harsh weather and a hip injury made the trip difficult for Curtis, but he was very satisfied with the season's work. The party returned to Seattle, and upon arrival Curtis was arrested for unpaid alimony. He returned exhausted to Los Angeles, and in 1930 the final two volumes of *NAI* were published without fanfare. Curtis spent the next two years recovering from physical and mental exhaustion. Beth and Mag continued to run the Curtis studio in LA, but for the most part, Curtis had set down his camera for good. With the *NAI* behind him and his health recovered, Curtis pursued various interests and employment; he continued to do some work in Hollywood, including working on *The Plainsman*, starring Gary Cooper.

In 1933 Curtis was publicly criticized by John Collier, the Commissioner for Indian Affairs for some of the statements he had made on certain Pueblo ceremonies in the *NAI* volume 16, published in 1924. In September of 1934 Curtis received a letter from Harold Ickes, Secretary of the Interior regarding the claims published in volume 16, demanding a printed apology to be distributed among the text of the book as well as removal of the offending text from any

undistributed copies of the publication. Curtis spent months writing and compiling supporting documentation in his defense, which he submitted to Ickes in January 1935. Also in 1935, the Morgan estate liquidated the North American Indian, Inc. and sold the remaining sets of the *NAI* volumes and unbound pages, photogravures, and copper printing plates along with the rights to the material to Boston bookseller Charles Lauriat for \$1000.00.

Curtis's interest in gold prospecting took a front seat in the mid-1930s. While he scouted for potentially profitable mines in Northern California, his friend Ted Shell and possibly his son Harold sought investors. However, nothing ever fully panned out, though Curtis did design and build a concentrator for separating fine gold from placer tailings. He later sold the patent for ten dollars. Eventually, Curtis settled down on a farm outside Los Angeles, moving later to live with Beth and Mag, where he stayed until his death. In the mid to late 1940s Curtis began to write his memoirs. His daughter Florence visited him regularly and typed as Curtis dictated his recollections, and at some point he completed a draft of a memoir titled "As it Was." He also went through his papers and annotated or tucked notes among the correspondence and other material giving a brief explanation of the item or its context. Curtis died at home in 1952.

Prior to his death, Curtis had been out of the public eye for some years, and the *NAI* had slipped into relative obscurity. The Curtis studio in Los Angeles continued to sell Curtis's Native American photographs, and Florence gave occasional talks on her father, but it wasn't until the early 1970s that Curtis's work saw a renewed interest. This renaissance took place largely in the art photography market, but Curtis's biography and the *NAI* were also getting treatment in publications. Florence Curtis Graybill partnered with Victor Boesen to produce two narrative histories of Curtis and his work, and these were followed by many others. Florence continued to publish short works on her father for many years, and stayed in touch with numerous people involved in projects both scholarly and commercial that related to Curtis's work.

Sources Cited

Davis, Barbara. *Edward S. Curtis: the life and times of a shadowcatcher*. San Francisco: Chronicle Books, 1984.

Gidley, Mick. *The North American Indian, Incorporated*. New York: Cambridge University Press, 1998.

Chronology

1868	Curtis is born in Whitewater, Wisconsin
circa 1874	Curtis family moves to Cordova, Minnesota
1887	Moves with his father to Washington territory to be joined by his mother and siblings in 1888
1891	With Rasmus Rothi forms Rothi & Curtis photography studio in Seattle
1892	Marries Clara Phillips
	With Thomas Guptill forms Curtis & Guptill Photographers and Photoengravers in Seattle
circa 1895	Becomes interested in photographing the indigenous people of the area
1897	Guptill leaves, Curtis establishes himself as Edward S. Curtis, Photographer and Photoengraver
1898	Meets C. Hart Merriam, George Bird Grinnell, and Gifford Pinchot during climb on Mount Rainier
	Receives first place award from the National Photographic Convention in the "Genre Studies" for his photographs of Native Americans
1899	Joins Harriman Alaska Expedition as official photographer at request of C. Hart Merriam and George Bird Grinnell
1900	Accompanies George Bird Grinnell to Blackfoot reservation in Montana for Sundance

- Becomes interested in a major project to document Native American tribes
- Travels to Arizona to photograph Hopi communities
- circa 1902* Travels again to the southwest to photograph Native communities
- 1903 Holds first formal exhibit of Native American photographs in his studio
- 1904 Publicly announces intention to produce major publication on Native Americans
- Portrait entered in the *Ladies Home Journal* "Prettiest Children in America" contest is selected for publication and as a result, Curtis is asked to photograph President Theodore Roosevelt's family
- circa 1904-1906* Conducts fieldwork among Native communities of the southwest
- 1906 Meets with J. P. Morgan, who agrees to finance the fieldwork for Curtis's project
- Hires William E. Myers as researcher and writer for the project
- 1907 Volume 1 of *NAI* is published
- 1908 Volumes 2 and 3 of *NAI* are published
- 1909 Volumes 4 and 5 of *NAI* are published
- 1911 Volumes 6, 7, and 8 of *NAI* are published
- Presents and tours the "Picture Musicale"
- 1913 J. P. Morgan dies, but his son agrees to continue to provide support for *NAI*
- Volume 9 of *NAI* is published
- 1914 Releases film *In the Land of the Headhunters*
- 1915 Volume 10 of *NAI* is published
- 1916 Volume 11 of *NAI* is published
- 1919 Edward and Clara Curtis divorce and the Seattle studio is awarded to Clara
- Moves to Los Angeles and opens new studio with daughter Beth and her husband, Manford Magnuson
- 1922 Volume 12 of *NAI* is published
- Conducts fieldwork in California with daughter Florence Curtis Graybill
- 1924 Volumes 13 and 14 of *NAI* are published
- 1926 Volumes 15, 16, and 17 of *NAI* are published
- William E. Myers resigns as chief writer and ethnologist of *NAI*
- 1927 Conducts fieldwork in Alaska and Canada for final *NAI* volume with daughter Beth Curtis Magnuson
- 1928 Volume 18 of *NAI* is published
- 1930 Volumes 19 and 20 of *NAI* are published
- circa 1930-1950* Applies himself to various interests, especially gold mining

1952

Dies in Los Angeles at the home of Beth and Manford Magnuson

Scope and Contents

The Edward S. Curtis papers and photographs, circa 1895-2001 (bulk 1898-1951) primarily relate to Curtis's work on his opus, the *North American Indian (NAI)*, although other subjects are documented as well. The papers relate closely to the Edward S. Curtis papers at the University of Washington Libraries Special Collections (UW), as that collection was donated by Curtis's daughter Florence Graybill and appears to be part of the same body of materials that was maintained by Curtis, and after his death, by Florence. Occasionally a correspondence exchange or manuscript draft is divided between the National Anthropological Archives and UW. Also found in both collections are notes, mostly dated 1951, in Curtis's handwriting on slips of paper or the document itself that gives an explanation of the document.

The collection includes correspondence, research notes, *NAI* files and promotional material, writings and memoirs, a small amount of material relating to a complaint regarding his reporting in *NAI* of certain Pueblo ceremonies, and correspondence and other documents relating to his gold mining interests. Also included are papers of Florence Graybill, who published on Curtis after his death and maintained contacts with various individuals and entities involved in Curtis exhibits, publications, and sales.

The correspondence exchanges are almost exclusively *NAI* related and document the relationships Curtis had with various influential people, including Gifford Pinchot, Joseph Blethen, Jacob Riis, William Farabee, Smithsonian scholars Frederick Webb Hodge and Matilda Coxe Stevenson, and the immediate and extended family of Theodore Roosevelt. Included are letters of introduction for Curtis as he sought to promote his work.

The research notes consist of a small mixture of writings on field experiences as well as maps used during his fieldwork (the bulk of Curtis's fieldnotes and *NAI* manuscripts are at the Seaver Center in the Los Angeles County Museum of Natural History). The *NAI* files chiefly contain material promoting the work, such as published reviews, articles, and ephemera, but there are a few North American Indian Inc. business records (the bulk of the business records are maintained at the Pierpont Morgan Library). Of note is a lengthy annual report for the North American Indian, Inc., in which Curtis explains difficulties encountered in the fieldwork and volume publication. Related to his *NAI* work are letters and other materials documenting a 1934 complaint from Harold Ickes, Secretary of the Interior on Curtis's reporting of certain Pueblo ceremonies, as well as Curtis's response.

The writings comprise manuscript drafts on various topics. Most are short, stand-alone stories relating to his *NAI* work, often relaying a story about his own experiences. Similar stories can be found in Florence Graybill's papers, as she published some of them after his death. Also part of the writings are drafts for several chapters of Curtis's unpublished memoir, "As it Was."

Curtis's interest in gold mining is represented in correspondence and other material dating from 1938-1950. Most of the letters are between Curtis and his son Harold. Curtis's invention of a concentrator for separating fine gold from placer tailings is also documented in photographs and drawings.

Florence Graybill's papers pertain to writings, talks, and projects relating to Curtis after his death. Included are publication files for Graybill's biography of Curtis written with Victor Boesen, *Visions of a Vanishing Race*, as well as other of her articles and book reviews. Graybill's correspondence reveals her commitment to assist scholars and others interested in researching and exhibiting Curtis material, as well as her communication with individuals having a commercial interest in Curtis. Also present are Graybill's lecture notes for talks given, and articles and newspaper features on Curtis written by others.

The photographs in this collection primarily relate to Curtis's *NAI* work (1898-1927) and are a mix of original and working copy negatives, prints, and transparencies. The original negatives are remarkable in that they reveal some of Curtis's working methods in crafting his images through pencil and other enhancements, as well as showing removal of unwanted items from the image. Also of note are two original logbooks used for recording negatives from approximately 1895-1916. The majority of the prints appear to be silver gelatin prints made for reference; however,

there are a fair number of platinum prints as well as several blue-toned silver prints in the collection. There are only a few cyanotypes.

Among the photographs is a deerskin-bound photograph album containing Harriman Alaska Expedition and *NAI* photographs, representing some of Curtis's earliest Native American subjects. These include images of people from the Puget Sound area as well as from his 1900 trip to the Blackfoot reservation. There are no annotations in the album; however, tucked among the pages are a few small notes of identification in Curtis's handwriting.

Photographs documenting other subjects are also present to a lesser degree. Among these are photographs of Curtis's Seattle photography studio, a 1915 Grand Canyon trip, hop field workers in the Puget Sound area, and Curtis's illustrations for Marah Ryan's book *Flute of the Gods*. Additionally, the collection contains a number of photographs of Curtis, his children, and portraits of various individuals including Theodore Roosevelt and actor Anna May Wong.

Arrangement

The Edward S. Curtis papers and photographs are arranged into the following 10 series:

- Series 1: Biographical information, 1919-1952
- Series 2: Correspondence, 1904-1951
- Series 3: Research notes, 1900-1930, undated
- Series 4: North American Indian, circa 1906-1920
- Series 5: Writings, 1906, 1948, undated
- Series 6: Complaint regarding Curtis's reporting of Pueblo ceremonies, 1924-1935
- Series 7: Gold mining, 1938-1950
- Series 8. Florence Curtis Graybill papers, 1948-2001
- Series 9: Photographs, circa 1896-1927
- Series 10: Duplicate material, undated

Selected Bibliography

Curtis, Edward S. *The North American Indian: being a series of volumes picturing and describing the Indians of the United States and Alaska*. Cambridge: The University Press, 1907-1930.

Container Listing

Series 1: Biographical Information, 1919-1952

.15 Linear feet (3 folders)

Scope and Contents: The Biographical Information series contains biographical sketches of Curtis by Curtis and possibly his daughters, as well as news clippings, notes, and obituaries for both Edward and Clara Curtis.

Arrangement: The series is arranged roughly chronologically, with the exception of Curtis's autobiographical sketch which appears first.

Box 1, Folder 1	Autobiographical sketch, 1951 Notes: Originals for some of the notes are in the Edward S. Curtis papers at the University of Washington Libraries Special Collections.
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Box 1, Folder 2	Biographical notes, 1919, undated
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Box 1, Folder 3	Obituaries, 1932, 1952
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Series 2: Correspondence, 1904-1951

.35 Linear feet

Scope and Contents: The Correspondence series contains letters to Curtis as well as carbon copies of some of his replies. During the course of processing the archivist visited several archival repositories with major Curtis holdings, including the Seaver Center for Western History Research at the Los Angeles County Natural History Museum, the Braun Research Library at the Autry Museum, the Pierpont Morgan Library, and the Getty Research Center. Some material from these collections that closely relates or helps to explain the material at the NAA was photocopied and placed within the collection for researcher convenience.

Arrangement: The correspondence is arranged chronologically for the most part, with some groupings (files) having overlapping dates.

Box 1, Folder 4	Annotated correspondence file folder cover, undated Notes: Cover of file folder that contained most of the letters in this collection, annotated by Curtis's son-in-law, Manford Magnuson. The note indicates that Curtis's annotations on some of the letters were made in 1951.
Box 1, Folder 5	William Emlen Roosevelt to Edward Curtis, 1904
Box 1, Folder 6	Alice L., Edith K., and Ethel C. Roosevelt to Edward Curtis, 1905
Box 1, Folder 7	William and Katherine Loeb to Edward Curtis, 1904-1906
Box 1, Folder 8	Isabelle Haffner to Edward Curtis, 1905
Box 1, Folder 9	Laura, Lorraine, and Nicholas d'Oremeux Roosevelt to Edward Curtis; Curtis to Lorraine Roosevelt, 1905
Box 1, Folder 10	Corrine Roosevelt Robinson, Paul Merton to Edward Curtis, circa 1906
Box 1, Folder 11	Letters to Curtis from the press requesting his photographs of the Alice Roosevelt and Nicholas Longworth wedding, 1906
Box 1, Folder 12	Edward Curtis to Theodore Roosevelt; Roosevelt to Curtis, 1904-1912
Box 1, Folder 13	Walter H. Page, T. Culin to Edward Curtis; Curtis to Culin, 1903-1904
Box 1, Folder 14	Letters to and from Edward Curtis, 1905 Notes: Correspondents include R. W. Gilder, Matilda Coxe Stevenson, F. D. Millet, F. Stimson, E. Shorrock, possibly J. Drolet, and the National Arts Club.
Box 1, Folder 15	Edward Bok at the Ladies Home Journal to Edward Curtis, 1903-1905

Box 1, Folder 16	Visitor memberships for the Century Club, the City Club of New York, and the Cosmos Club, 1906-1911
Box 1, Folder 17	Letters of introduction for Curtis from Gifford Pinchot and Joseph Blethen, 1907-1912
Box 1, Folder 18	Letters to and from Edward Curtis, circa 1900-1919 Notes: Correspondents include Julia Frothingham, May Harriman, J.C. Strauss, and Vanderbilt (no first name).
Box 1, Folder 19	Jacob Riis to Edward Curtis; Curtis to Riis, 1904
Box 1, Folder 20	Letters to and from Edward Curtis, 1906 Notes: Correspondents include William Farabee, J.H. Piles, John Beatty, Adolphus Greely, Olivia Cutting, George Barron, the New York Yacht Club, William Hornaday, Louisa Pierpont Satterlee, M.A. Fanton, Robert Bridges, and Henry M. Teller
Box 1, Folder 21	Letters to and from Edward Curtis, 1908-1911 Notes: Correspondents include George Grant MacCurdy, George Barron, Melville E. Stone, Joseph Blethen, Gilbert Grosvenor, William Burnham, John Finley, and J. D. McLean.
Box 1, Folder 22	Letters to and from Edward Curtis, and letters of introduction written for Curtis, 1912-1914 Notes: Correspondents include Stephen Wise, Lieutenant G. T. Emmons, Florence Becker, George Iles, and M. MacLachlan
Box 1, Folder 23	Belle da Costa Greene to Edward Curtis; Curtis to Greene, 1911-1914
Box 1, Folder 24	Letters to and from Edward Curtis, 1915 Notes: Correspondents include Franklin Lane, Charles Allom, and Herbert Smith
Box 1, Folder 25	Edward Curtis to Edmond Meany, 1923
Box 1, Folder 26	Letters to and from Edward Curtis, 1935-1951 Notes: Correspondents include Frederick Stokes, Paul Gittings, "Cousin Bee," Chapin Foster, Lillian Smart, and Dr. and Mrs. R. Daniels, Mrs. ? Gardner.
Box 1, Folder 27	Photocopies of correspondence from Edward Curtis to Edward Shell, 1932-1934 Notes: Originals in the Edward S. Curtis papers at the University of Washington Libraries Special Collections.
Box 1, Folder 28-36	Photocopies of correspondence from Edward Curtis to Frederick W. Hodge, 1903-1947

9 Folders

Notes: Originals in the Braun Research Library at the Autry Museum of the American West.

Box 1, Folder 37

Photocopies of transcriptions of Edward Curtis's letters to Frederick W. Hodge, 1903-1947

Notes: Originals in the Braun Research Library at the Autry Museum of the American West.

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Series 3: Research notes, 1900-1930, undated

4.65 Linear feet

Scope and Contents: The Research notes series contains notes from Curtis's field work and narratives from both Edward Curtis and Beth Curtis Magnuson on their 1927 field trip to Alaska and the Canadian arctic.

During the course of processing the archivist visited several archival repositories with major Curtis holdings, including the Seaver Center for Western History Research at the Los Angeles County Natural History Museum, the Braun Research Library at the Autry Museum, the Pierpont Morgan Library, and the Getty Research Center. Some material from these collections that closely relates or helps to explain the material at the NAA was photocopied and placed within the collection for researcher convenience.

Box 2, Folder 1	<p>Research notes, undated</p> <p>Notes: Notes relating to several topics including a story about a Pecos Snake, notes on the Zuni governor, and a vocabulary. Also included is a copy of Curtis's "list of subjects to be covered in our field work" (original at the University of Washington Libraries Special Collections).</p>
Box 2, Folder 2-3	<p>Beth Curtis Magnuson's handwritten log and typescript of field expedition to Alaska and Canada, and flyer for the S.S. Victoria, 1927</p> <p>2 Folders</p>
Box 2, Folder 4	<p>"A rambling log of the field season of the Summer of 1927" by Edward Curtis, 1927</p>
Map-folder 1	<p>Maps, 1911, undated</p> <p>Notes: Map showing Indian reservations in the US, Powell linguistic map of North America, and map of southern California.</p>
Box 7, Folder 1-11	<p>Photocopies of field notes, circa 1900-1930</p> <p>11 Folders</p> <p>Notes: These files contain photocopies of selected material from GC1143, the Edward Curtis Manuscripts held at the Seaver Center for Western History Research at the Los Angeles County Museum of Natural History.</p>

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Series 4: North American Indian, circa 1904-1920

4.5 Linear feet

Scope and Contents: The *North American Indian* series contains a small amount of business records for the North American Indian, Inc., however the bulk of the material relates to the promotion of the project. Contents include including published reviews, lecture notices, newspaper and magazine articles, letterhead, and a list of individuals and institutions who subscribed or committed to purchase the *North American Indian*. Also included is a copy of Ella Higginson's booklet *The Vanishing Race and other Poems*.

During the course of processing the archivist visited several archival repositories with major Curtis holdings, including the Seaver Center for Western History Research at the Los Angeles County Natural History Museum, the Braun Research Library at the Autry Museum, the Pierpont Morgan Library, and the Getty Research Center. Some material from these collections that closely relates or helps to explain the material at the NAA was photocopied and placed within the collection for researcher convenience.

Box 2, Folder 5	Annual report for the North American Indian, Inc., 1913 Notes: Report submitted by Curtis and accompanying note "this will give you a glimpse of some of the problems of doing the field work and publishing problems"
Box 2, Folder 6	Financial statements for the North American Indian, Inc., 1906-1913 Notes: Includes photocopy of J.P. Morgan's memorandum agreeing to pay Curtis \$75,000.
Box 2, Folder 7	Letterhead for the North American Indian and for Curtis's studio in Los Angeles, undated
Box 2, Folder 8	Lists of patrons subscribing to the North American Indian, undated
Oversize 1, Folder 1	Prospectus for the North American Indian, undated
Box 2, Folder 9	Reviews of the North American Indian, 1905-1917, undated Notes: Published reviews and news clippings. Includes review by M.K. Sniffin, Secretary of the Indian Rights Association of the Dixon-Wanamaker "Citizenship expedition," in which he compares it to Curtis's project.
Oversize 1, Folder 2-3	Reviews of the North American Indian, circa 1904-1910
Map-folder 1	Reviews of the North American Indian, circa 1904-1910
Box 2, Folder 10	Promotional materials for the North American Indian and associated lectures and exhibitions, 1907-1911, undated
Oversize 1, Folder 4	Promotional materials for North American Indian lectures, undated

Oversize 1, Folder 5	Published portfolio of prints from the Modern Historic Records Association of New York containing one of Curtis's photographs, undated
Box 2, Folder 11	Articles by Curtis in Scribner's and The Hampton magazines, 1906, 1912
Map-folder 2	Newspaper articles, 1907-1951
Box 2, Folder 12	Draft of article about Curtis by George N. Moran and tickets for Curtis lecture, 1911
Box 2, Folder 14	Photocopies of promotional ephemera, reviews, and news clippings regarding the <i>North American Indian</i> , circa 1906-1916 Notes: Originals in the Edward S. Curtis papers at the University of Washington Libraries Special Collections.
Box 2, Folder 13	The Vanishing Race and other Poems by Ella Higginson, 1911

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Series 5: Writings, 1948, 1906, undated

1 Linear foot

Scope and Contents: The Writings series consists of drafts of published and unpublished writings. Many of the drafts were dictated by Curtis to daughter Florence, who typed them. Some drafts are complete and others are fragmentary. Included are drafts of chapters from "As it Was," Curtis's unpublished memoir. While the drafts are not dated, annotations on the original file folder covers for "As it Was" bear dates in 1948, although it is not clear if these indicate when the drafts were written or reviewed.

Closely related drafts can be found in the Edward S. Curtis papers at the University of Washington Libraries Special Collections.

Arrangement: The material in series 5 is arranged alphabetically by title with unidentified material gathered at the end.

"As it Was":

Box 3, Folder 1	Annotated file folder covers for "As it Was" chapters, 1948, undated
Box 3, Folder 2	Chapter I "On the Columbia" and chapter II "Off for the North", undated
Box 3, Folder 3	Chapter IV "Nootka and the Nootkans", undated
Box 3, Folder 4	Chapter VIII "The Blackfoot Confederacy", undated
Box 3, Folder 5	Chapter IX "Devilfish", undated
Box 3, Folder 6	Chapter XI "We collect some myth stories", undated
Box 3, Folder 7	"A long night" and "Mayor of Devil Rock", undated
Box 3, Folder 8	"A weird montery system", undated
Box 3, Folder 9	"Among the Indians", undated
Box 3, Folder 10	Apache mescal gathering, undated
Box 3, Folder 11	"Apache prayer chart" and "Apache creation myth", undated
Box 3, Folder 12	"The Atsina", undated
Box 3, Folder 13	"The Cahuilla life saver" and "He saved my life", undated
Box 3, Folder 14	"Canoe building", undated
Box 3, Folder 15	"Chief Joseph's services", undated
Box 3, Folder 16	"Custer script", undated

Box 3, Folder 17	"Dancing with snakes" and "Hopi snake dance", undated
Box 3, Folder 18	"Eulogy to John Pierpont Morgan", undated
Box 3, Folder 19	"The forgotten mapmaker" and "The map-making sea otter", undated
Box 4, Folder 1	"He rain", undated
Box 4, Folder 2	"Head hunting", undated
Box 4, Folder 3	"Indian lectures", undated
Box 4, Folder 4	"Indians of the Pacific coast", undated
Box 4, Folder 5	On Kwakwaka'wakw ("Kwakiutl") and other northwest tribes, undated Notes: Possibly related to "As it Was" chapter V, on the "Kwakiutl."
Box 4, Folder 6	"Land of the headhunters", undated
Box 4, Folder 7	"Mummy hunting", undated
Box 4, Folder 8	"Navajo Yebichai", undated
Box 4, Folder 9	"Sacred Mandan turtles", undated
Box 4, Folder 10	"The spirit of a tree", undated
Box 4, Folder 11	"Theodore Roosevelt", undated
Box 4, Folder 12	"Theatricals", undated
Box 4, Folder 13	"The tongue slicing ceremony", undated
Box 4, Folder 14	"Travelling the route of Lewis and Clark", undated
Box 4, Folder 15	"Whaling by Natives", undated
Box 4, Folder 16	"You can't die but once", undated
Box 4, Folder 17	Unidentified drafts, 1906, undated Notes: Includes draft of story written or conveyed by "Colonel Cooley," 1906.
Box 4, Folder 18	Unidentified draft fragments, undated

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Series 6: Complaint regarding Curtis's reporting of Pueblo ceremonies, 1924-1935

.25 Linear feet

Scope and Contents: The Complaint regarding Curtis's reporting of Pueblo ceremonies series contains correspondence between Curtis and Harold Ickes, Secretary of the Interior, as well as documentation gathered by Curtis in defense of his reporting on certain Pueblo ceremonies in the *North American Indian*.

Arrangement: The material in series 6 is arranged chronologically.

Box 5, Folder 1	Harold Ickes to Edward Curtis, September 13, 1934
Box 5, Folder 2	Edward Curtis to Harold Ickes, January 24, 1935
Box 5, Folder 3-5	Documentation gathered by Curtis in defense of his reporting, 1924-1935, undated 3 Folders

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Series 7: Gold Mining, 1938-1950

.5 Linear feet

Scope and Contents: The Gold Mining series contains material related to Curtis's gold mining interests. Included is correspondence (the bulk of which is to Curtis's son Harold), pertaining to mining leases and mining on the Wabena River, and letters, photographs, and other items relating to a concentrator invented by Curtis for separating fine gold from placer tailings.

Arrangement: The materials in series 7 is arranged chronologically with photographs and drawings listed at the end.

Box 6, Folder 1-7	Correspondence, 1936-1938, undated 7 Folders
Box 6, Folder 8	Wabena/Lost Emigrant mine, 1938
Box 6, Folder 9-10	Wabena mine, 1938 2 Folders
Box 6, Folder 11-15	Mining leases, 1938 5 Folders
Box 6, Folder 16	Mining leases, 1941
Box 6, Folder 17-20	Concentrator, 1941-1950, undated 4 Folders
Box 6, Folder 21; Box N1	Photographs of concentrator, undated 3 Photographic prints 1 Nitrate negative (original negative)
Box 6, Folder 22; Oversize 1, Folder 6; Box N1	Drawings of concentrator, undated 3 Drawings (visual works) 2 Acetate negatives 2 Photographic prints (photographs of drawings)

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Series 8: Florence Curtis Graybill papers, 1948-2001

2.5 Linear feet

Scope and Contents: The Florence Curtis Graybill papers series contains material primarily relating to her writings and lectures about Edward Curtis, correspondence pertaining to Curtis's and her own literary activities, press about Curtis, and correspondence and materials relating to various projects relating to Curtis, such as exhibits and commercial endeavors. Also included is material related to Graybill's publications, including correspondence and book reviews for *Visions of a Vanishing Race* and other published works. Graybill prepared a number of Curtis's stories for publication, so some of the writings in this series are closely related to those in Curtis's Writings series.

Arrangement: The material in series 8 is arranged into 3 series: (8.1) Correspondence, 1927-1986, undated; (8.2) Literary Activities, 1953-1980, undated; (8.3) Exhibits, sales, and press, 1948-2001.

Subseries 8.1: Correspondence, 1927-1986, undated

1 Linear foot

Box 8, Folder 1	A, 1981-1983
Box 8, Folder 2	Arizona Highways, 1978, 1983
Box 8, Folder 3	B, 1976-1982
Box 8, Folder 4	Browne, Jane Jordan, 1978-1986
Box 8, Folder 5	C, 1978-1984
Box 8, Folder 6	Classic Gravure, 1977-1980
Box 8, Folder 7	Curtis, Beth and Harold, 1965, 1972, undated
Box 8, Folder 8	D, 1975-1981
Box 8, Folder 9	Davey, Danny, 1984
Box 8, Folder 10	Dodd, Mead, and Co., 1976-1982
Box 8, Folder 11	DuLac, Jean-Antony, 1984
Box 8, Folder 12	E, 1973-1977
Box 8, Folder 13	E. P. Dutton and Co., 1973-1975
Box 8, Folder 14	F, 1965, undated
Box 8, Folder 15	Flury, Lois and Davis, Barbara, 1984

Box 8, Folder 16	G, 1980-1983
Box 8, Folder 17	Gidley, Mick, 1976-1986
Box 8, Folder 18	Gobin, Henry, 1982-1984
Box 8, Folder 19	Harper and Row, 1972-1981
Box 8, Folder 20	Hilbert, Ron, undated
Box 8, Folder 21	Houghton Mifflin, 1972-1986
Box 8, Folder 22	J, 1978
Box 8, Folder 23	K, 1980-1981
Box 8, Folder 24	King, Robert, 1982-1985
Box 8, Folder 25	L, 1954-1984
Box 8, Folder 26	M, 1975-1985
Box 8, Folder 27	Nauman, Jane, 1977-1983
Box 9, Folder 1	P, 1974-1983
Box 9, Folder 2	Q, 1975
Box 9, Folder 3	R, 1980, undated
Box 9, Folder 4	Rainier Club, 1983
Box 9, Folder 5	Red Dawn, 1968-1985
Box 9, Folder 6	S, 1973-1983
Box 9, Folder 7	Schauf, Neil and Kern, Steven, 1983-1985
Box 9, Folder 8	South Carolina ETV, 1973-1975
Box 9, Folder 9	Sunrise, Riley, 1972-1985
Box 9, Folder 10	T, 1979
Box 9, Folder 11	Taylor, Jay, 1980-1981
Box 9, Folder 12	Thomas Y. Crowell Co., 1975-1978

Box 9, Folder 13	University of Washington Libraries Special Collections, 1981-1987
Box 9, Folder 14	Utley, Bill, 1983
Box 9, Folder 15	W, 1954-1976
Box 9, Folder 16	First name only and unidentified, 1975-1981

Subseries 8.2: Literary activities, 1953-1980, undated

.75 Linear feet

Box 10, Folder 1	Speaking engagements, 1953-1980
Box 10, Folder 2	Notes for talks, 1954-1968, undated
Box 10, Folder 3	Visions of a Vanishing Race manuscript draft, circa 1976
Box 10, Folder 4	Edward S. Curtis, Photographer of the North American Indian manuscript by Victor Boesen, undated
Box 10, Folder 5	Re: photographs for manuscripts, undated
Box 10, Folder 6	"Crisis in an Oasis", undated
Box 10, Folder 7	"Fieldwork in Northern California", undated
Box 10, Folder 8	"The Mayor of Devil Rock", undated
Box 10, Folder 9	"Our Cabin", undated
Box 10, Folder 10	"Problems", undated
Box 10, Folder 11	"Sacred Circles", undated
Box 10, Folder 12	"The Sioux", undated
Box 10, Folder 13	"Snake Rite", undated
Box 10, Folder 14	The Spirit of a Tree", 1975
Box 10, Folder 15	Re: Mount Rainier, undated
Box 10, Folder 16	"Edward S. Curtis", undated
Box 10, Folder 17-20	Re: Edward S. Curtis, undated

	3 Folders
Box 10, Folder 20-21	Writing fragments, undated
Box 11, Folder 1	Biographical information for publications, undated
Box 11, Folder 2	Promotions and reviews for <i>Visions of a Vanishing Race</i> , 1977-1979, undated
Box 11, Folder 3	Awards for writings, 1973-1984
Box 11, Folder 4	Book reviews by Florence Graybill, 1978-1983
Box 11, Folder 5	Notes, undated
Box 11, Folder 6	"Alaskan Adventures" from the log of Beth Curtis Magnuson, 1927, undated Notes: See Series 2 for Magnuson's original handwritten manuscript.
Box 11, Folder 7	"Summer with the Sioux" by Harold Curtis, undated
Box 11, Folder 8	Writings by others, undated
Box 11, Folder 9	Lists of North American Indian volumes and photogravures, undated

Subseries 8.3: Exhibits, sales, and press, 1948-2001

.5 Linear feet

Box 11, Folder 10	Exhibit notices, 1982-2001, undated
Box 11, Folder 11	Exhibit Notices, 1976-1981, undated
Box 11, Folder 12	Classic Gravure, 1973-1983
Box 11, Folder 13	The Curtis Collection, undated
Box 11, Folder 14	The Curtis Project, undated
Box 11, Folder 15	Los Angeles County Museum of Natural History, 1973-1977, undated
Box 11, Folder 16	Re: Makah Maiden, 1998, undated
Box 11, Folder 17	Shadow Catcher film by Ann Makepeace, undated
Box 11, Folder 18	Sales advertisements, undated
Box 11, Folder 19	Magazine features on Curtis, 1952-1999

Box 11, Folder 20	Publications with mentions or featuring photos by Curtis, 1985, undated
Box 12, Folder 1	Obituaries for Edward S. Curtis, 1952
Box 12, Folder 2	Newspaper features on Curtis photographs, 1953
Box 12, Folder 3	Newspaper features and mentions of Curtis, 1948-1979, undated
Box 12, Folder 4	Newspaper coverage on exhibits of Curtis photographs, 1962-1981, undated
Box 12, Folder 5	Feature series on Curtis in the Jimmy Come Lately Gazette, 1978
Box 12, Folder 6	Articles featuring Florence Graybill, 1972-1985, undated
Box 12, Folder 7	Book reviews, 1972-1983, undated
Box 12, Folder 8	Newspaper articles regarding Asahel Curtis, 1982-1984, undated
Box 12, Folder 9	Newspaper article regarding Irving Sherriff, 1981
Box 12, Folder 10	Newspaper articles regarding In the Land of the War Canoes by Bill Holm and Irving Quimby, 1980-1981
Box 12, Folder 11	Newspaper articles regarding (and by) Lois Flury, 1982-1984
Box 12, Folder 12	Newspaper articles regarding Washington state pioneers, undated
Box 12, Folder 13	Newspaper articles regarding the Naturalist Club, 1969-1974
Box 12, Folder 14-15	Scrapbook of newspaper clippings, undated 2 Folders

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Series 9: Photographs, circa 1895-1927, undated

Scope and Contents: As stated in numerous publications, it is a common belief that Curtis made approximately 40,000 photographs for the *North American Indian (NAI)*. While this is possible, the known universe of the *NAI* photographs—as evidenced in the original logbooks as well as in known collections—is closer to 5,000. The bulk of series 9 are *NAI* photographs (representing about 785 images), comprising Curtis's original and working copy negatives, transparencies, and prints, as well as two original negative logbooks and a photograph album which also contains Harriman Alaska Expedition photographs.

To a lesser degree, other subjects are also represented. Among these are photographs of Curtis's field campsites and photography studios, a 1907 visit with Custer's former Crow scouts, a 1915 Grand Canyon trip, hop field workers in the Puget Sound area, and Curtis's illustrations for Marah Ryan's book *Flute of the Gods*. Additionally, the collection contains a number of photographs of Curtis, his children, and portraits of various individuals including Theodore Roosevelt and actor Anna May Wong.

Arrangement: Series 9 is arranged into 6 sub-series: (9.1) Negative log books; (9.2) Photograph Album; (9.3) *North American Indian*; (9.4) Other photographs; (9.5) Old negative jackets; and (9.6) Reference prints.

Subseries 9.1: Negative log books, circa 1895-circa 1916, undated

.5 Linear feet

Scope and Contents: This sub-series comprise two ledgers used for logging negatives, possibly used by Curtis's Seattle studio from the 1890s to about 1916. The contents primarily list *NAI* photographs; however, logbook 1 includes other photographic series as well, including Curtis's Harriman Alaska Expedition photographs, photographs made in and around Seattle, Alaska during the Klondike Gold Rush (some of which Asahel Curtis may have made), and a Mount Rainier series.

Logbook 1 mostly records Curtis's standard 6" x 8" negatives, although there is also a "Kodak Series" listed which would have comprised smaller nitrate negatives. Logbook 2 records 14" x 17" and larger negatives. Most if not all of the large negatives are enlargements from the 6" x 8" negatives, and both books cross-reference these. Both logbooks have annotations and marginalia, corrections, and cross-outs, and though Curtis's handwriting does appear in both, most of the entries are in hands other than his. There are multiple numbering schema; however, the letter "x" precedes all of the *NAI* numbers. Photographs made after about 1916 are not recorded in logbook 1.

The first page of logbook 1 has an alphabetical list of tribes and their corresponding negative number range. The letter "T" appears next to most of the *NAI* photographs and indicates that a transparency was made. A date appears next to some of the negative numbers; this indicates the copyright date of the photograph. Occasionally there will also be a note indicating the *NAI* volume in which the photograph appears.

The two logbooks have been transcribed into a spreadsheet, which is available upon request.

Restrictions: The original logbooks are fragile and not available for viewing. Digital and hardcopy surrogates are available.

Volume 1 Log book 1, circa 1895-circa 1916
1 Volume
[Digital Content: Logbook 1](#)

Volume 2 Log book 2, circa 1895-circa 1916

Digital Content: Logbook 2

Subseries 9.2: Photograph album, circa 1895-1900, undated

*1 Photograph album**78 Photographic prints (silver gelatin)**1.5 Linear feet***Box 15**

Scope and Contents: Photograph album with deerskin covers containing photographs from the Harriman Alaska Expedition in 1899, as well as photographs made circa 1898 in western Washington and in 1900 on the the Blackfoot reservation during a Sundance gathering. Curtis's negative number is noted below each item description.

Several notes in Curtis's handwriting relating to specific photographs are tucked among the pages.

Harriman Alaska Expedition:

ESCalbum.1 : Council house and totem pole on Fox Island, Alaska
1 Photographic print
Notes: Curtis no. 451.

ESCalbum.2 : Totem pole in deserted Tlingit village on Fox Island, Alaska
1 Photographic print
Notes: Curtis no. 454.

ESCalbum.3 : Totem poles next to house of son of Chief Shakes in Wrangell, Alaska
1 Photographic print
Notes: Curtis no. 197.

ESCalbum.4 : Buildings and totem poles in deserted Tlingit village on Fox Island, Alaska
1 Photographic print
Notes: Curtis no. 447.

ESCalbum.5 : Totem poles next to house of son of Chief Shakes in Wrangell, Alaska
1 Photographic print
Notes: Curtis no. 196.

ESCalbum.6 : Tlingit totem poles next to house on Fox Island, Alaska
1 Photographic print
Notes: Curtis no. 455.

ESCalbum.7 : Totem poles and buildings in Wrangell, Alaska
1 Photographic print
Notes: Curtis no. 198.

ESCalbum.8 : Partially-built winter house showing framework of whale bones in Plover Bay Inuit settlement, Siberia
1 Photographic print
Notes: Curtis no. 375.

ESCalbum.9 : St. Lawrence Island Yupik group sitting in front of large house with walrus meat draped on house frame to dry. Photograph by F.D. Fujiwara, 1897
1 Photographic print

ESCalbum.11 : Partially-built winter house in Plover Bay Inuit settlement, Siberia
1 Photographic print
Notes: Curtis no. 373.

ESCalbum.12 : Tlingit Seal hunter's hut in Yakutat Bay, Alaska
1 Photographic print
Notes: Curtis no. 357a.

ESCalbum.13 : Inuit village at Plover Bay, Siberia
1 Photographic print
Notes: Curtis no. 376.

ESCalbum.14 : Tlingit seal hunter's hut in Yakutat Bay, Alaska with seal skins stretched on frames laid against roof
1 Photographic print
Notes: Curtis no. 255.

ESCalbum.15 : Tlingit seal hunter's hut in Yakutat Bay, Alaska with seal skins stretched on frames laid against roof and front of hut
1 Photographic print
Notes: Curtis no. 256.

ESCalbum.16 : Tlingit seal hunter's camp in Yakutat Bay, Alaska
1 Photographic print
Notes: Curtis no. 253.

ESCalbum.17 : Inuit summer house or topek
1 Photographic print
Notes: Curtis no. 371.

ESCalbum.18 : Tlingit seal hunter's hut in Yakutat Bay, Alaska
1 Photographic print
Notes: Curtis no. 254.

ESCalbum.19 : Man working on canoe with houses in background in Sitka, Alaska
1 Photographic print
Notes: Curtis no. 246.

ESCalbum.20 : Tlingit burial houses at Taku Harbor, Alaska
1 Photographic print
Notes: Curtis no. 192.

ESCalbum.21: Winter house made of whale bones, sod, and seal and walrus skins in Plover Bay Inuit settlement, Siberia
1 Photographic print

ESCalbum.22 : Barabara on Wood Island, Alaska
1 Photographic print
Notes: Curtis no. 332.

ESCalbum.23 : Houses in Sitka, Alaska
1 Photographic print
Notes: Curtis no. 247.

ESCalbum.24 : House and outdoor fireplace at Plover Bay Inuit settlement, Siberia
1 Photographic print
Notes: Curtis no. 374.

ESCalbum.25 : Group of Inupiat children and teenagers at Port Clarence, Alaska
1 Photographic print
Notes: Curtis no. 386.

ESCalbum.26 : Canoe on Lowe Inlet, British Columbia
1 Photographic print
Notes: Curtis no. 178.

ESCalbum.27 : Men paddling kayaks, one kayak is made for two people
1 Photographic print
Notes: Curtis no. 378.

North American Indian:

ESCalbum.28: Small child, possibly Blackfoot, sitting on log
1 Photographic print

ESCalbum.29: Blackfoot camp with many tipis. Logbook title Middle Calf's Lodge. Published as Piegan Camp
1 Photographic print
Notes: Curtis no. 629.

ESCalbum.30: Tipis in Blackfoot camp. Logbook title Blackfoot Camp Scene
1 Photographic print
Notes: Curtis no. 633.

ESCalbum.31: Chief Running Fisher's lodge with other tipis in background

1 Photographic print
Notes: Curtis no. 634.

ESCalbum.32: Three women preparing to enter tipi. Logbook title Sacred Women Entering Lodge. Published as Return to Faster's Lodge
1 Photographic print
Notes: Curtis no. 639.

ESCalbum.33: Blackfoot tipis. Logbook title Snake Lodge. Published as Painted Lodges--Piegan
1 Photographic print
Notes: Curtis no. 641.

ESCalbum.34: Blackfoot camp with travois leaning against tipi in foreground. Logbook title Blood Lodge. Published as A Prairie Camp
1 Photographic print
Notes: Curtis no. 642.

ESCalbum.35: Blackfoot camp with tipis and wagons. Logbook title Blackfoot camp scene
1 Photographic print
Notes: Curtis no. 654.

ESCalbum.36: Blackfoot painted tipi
1 Photographic print
Notes: Curtis no. 663. Small note tucked in page in Curtis's handwriting dated 1951 indicates that photo was made in 1900 and that "this applies [sic] to all Blackfoot pictures."

ESCalbum.37: Blackfoot group traveling with horses and travois. Logbook title A Band of Blackfoot People on the Road. Published as Travaux--Piegan
1 Photographic print
Notes: Curtis no. 660.

ESCalbum.38: Two Blackfoot people traveling with horses, travois, and a dog. Logbook title On the Road
1 Photographic print
Notes: Curtis no. 650.

ESCalbum.39: Blackfoot man or woman on horseback with loaded travois. Logbook title Part of the Commissary Department
1 Photographic print
Notes: Curtis no. 653.

ESCalbum.40: Blackfoot riders on horseback carrying willow branches. Logbook title Bringing in the Willows. Published as Bringing the Sweat-lodge Willows
1 Photographic print
Notes: Curtis no. 631.

ESCalbum.41: Blackfoot riders on horseback carrying willow branches
1 Photographic print
Notes: Curtis no. 632.

ESCalbum.42: Sun Lodge frame. Published as The Sun Lodge--Piegan
1 Photographic print
Notes: Curtis no. 644.

ESCalbum.43: Blackfoot toddler on horseback with woman holding reins and
tipis in background. Logbook title A Small Horseman
1 Photographic print
Notes: Curtis no. 657.

ESCalbum.44: Blackfoot group seated on ground with tipis in background.
Logbook title Waiting for Sacrament. Published as The Crier
1 Photographic print
Notes: Curtis no. 638.

ESCalbum.45: Standing and sitting spectators at Blackfoot dance
1 Photographic print
Notes: Curtis no. 635.

ESCalbum.46: Blackfoot dancers wearing dance regalia
1 Photographic print
Notes: Curtis no. 647.

ESCalbum.47: Blackfoot man on horseback among tipis. Logbook title News
Crier
1 Photographic print
Notes: Curtis no. 649.

ESCalbum.48: Seated spectators in Sun Lodge
1 Photographic print
Notes: Curtis no. 658.

ESCalbum.49: Yakima tipis. Logbook title Yakima Indian Village
1 Photographic print
Notes: Curtis no. 170.

ESCalbum.50: Yakima tipis. Logbook title Yakima Indian Village
1 Photographic print
Notes: Curtis no. 168.

ESCalbum.51: Young woman, possibly Blackfoot
1 Photographic print

ESCalbum.52: Baby in beaded cradleboard

1 Photographic print

ESCalbum.53: Group photograph of Puget Sound hop field workers with baskets of hops. Logbook title Group of Indian Hop Pickers, 1898

1 Photographic print

Notes: Curtis no. 838. Note tucked in page in Curtis's handwriting says "Puget Sound Indians in the hop fields."

ESCalbum.54: Puget Sound woman picking hops. Published as Hop Pickers, 1898

1 Photographic print

Notes: Curtis no. 839. Note tucked in page in Curtis's handwriting says "hop pickers on the Ezra Meeker plantation."

ESCalbum.55: Puget Sound family in canoe. Published as Homeward, 1898

1 Photographic print

Notes: Curtis no. 851a. Note tucked in page in Curtis's handwriting says "this is a family of Indians canoeing on Puget Sound."

ESCalbum.56: Puget Sound family landing canoe on beach. Published as Shores of Puget Sound, 1898

1 Photographic print

Notes: Curtis no. 853. Note tucked in page in Curtis's handwriting says "landing at sunset."

ESCalbum.57: Native canoes on Puget Sound, 1898

1 Photographic print

Notes: Curtis no. 832.

ESCalbum.58: Group disembarking from canoes on river. Logbook title A New Arrival at the Hop Fields, 1898

1 Photographic print

Notes: Curtis no. 833. Note tucked in page in Curtis's handwriting says "this is a party of indians landing at the hop fields." Original negative in this collection.

ESCalbum.59: Two women digging clams on Puget Sound beach. Published as Digging Clams, 1898

1 Photographic print

Notes: Curtis no. 167.

ESCalbum.60: Fishing party landing at Puget Sound beach, 1898

1 Photographic print

Notes: Note tucked in page in Curtis's handwriting says "landing of fishing party."

ESCalbum.61: Person in canoe near rocky beach on probably Puget Sound, 1898

1 Photographic print

ESCalbum.62: Two Puget Sound women carding and spinning yarn, 1898
1 Photographic print

Notes: Curtis no. 895. Note tucked in page in Curtis's handwriting says "Puget Sound Indian women carding and spinning."

Loose Harriman Alaska Expedition photographs:

Box G41 ESCNN7: [John Muir and John Burroughs on Saint Matthew Island, Alaska during Harriman Alaska Expedition, 1899](#)
1 Glass negative (copy negative)

Box 14 HAE.1: Members of Harriman Expedition party in canoes on Yakutat bay, Alaska. Photograph by C. Hart Merriam
1 Photographic print (silver gelatin)

Box 14 HAE195: View across harbor in Wrangell, Alaska
1 Photographic print (platinum)

Box 14 HAE226: View of mountains surrounding Glacier Bay, Alaska
1 Photographic print (platinum)

Box 14 HAE240: Sitka Bay, Alaska and surrounding mountains
1 Photographic print (platinum)

Box 14 HAE246: Man working on canoe with houses in background in Sitka, Alaska
1 Photographic print (platinum)

Box 14 HAE257a: Tlingit seal hunter's hut in Yakutat bay, Alaska
1 Photographic print (platinum)

Box 14 HAE259: Nunatak glacier
1 Photographic print (platinum)

Box 14 HAE273: Howard Glacier, Port Wells, Alaska
1 Photographic print (platinum)

Box 14 HAE276a: Glacier at head of Port Wells, Alaska
1 Photographic print (platinum)

Box 14 HAE285: Harriman glacier and fjord, Alaska
1 Photographic print (platinum)

Box 14 HAE374: House and outdoor fireplace at Plover Bay Inuit settlement, Siberia
1 Photographic print (platinum)

Box 14 ESCalbum21: Winter house made of whale bones, sod, and seal and walrus skins at Plover Bay Inuit settlement, Siberia

	1 Photographic print (platinum)
Box 14	HAE369: Inuit group probably at Plover Bay, Siberia 1 Photographic print (platinum)
Box 14	HAE376: Inuit village at Plover Bay, Siberia 1 Photographic print (platinum)
Box 14	HAE425: Crillion glacier, Alaska 1 Photographic print (platinum)
Box 14	HAE425a: Fairweather mountain range 1 Photographic print (platinum)
Box 14	HAE426: Mount Crillion 1 Photographic print (platinum)

Subseries 9.3: *The North American Indian*, circa 1895-1927, undated

56.5 Linear feet

Scope and Contents: This sub-series contains over 900 photographic objects (over 500 of which are original negatives) bearing 760 *North American Indian* (NAI) images. Included are both published and unpublished photographs, with many of the unpublished views being alternates of the photographs selected for publication. Many of the original negatives show slight enhancements made by Curtis with pencil or other means, as well as the occasional removal of umbrellas, people, and other items from the image. In addition to original and working copy negatives, there are glass transparencies and a variety of prints. Most of the prints are silver gelatin but platinum prints are also present, as are a few cyanotypes. Also included in this series are a number of negative jackets in which the negatives arrived in the NAA; these are not Curtis's original negative enclosures but jackets used by Beth and Manford Magnuson.

Each volume of *NAI* is represented in this sub-series, some with only a few photographs, and others having over a hundred. Photographs of some of Curtis's campsites and automobiles used during his fieldwork are included, as are two photographs from Curtis's visit with some of George Armstrong Custer's former Crow scouts.

Reference prints are available for most of the negatives.

Arrangement: This sub-series is arranged chronologically by *NAI* volume, with Curtis's camp scenes, photos from his visit with Custer's Crow scouts, and negative jackets at the end.

Within each volume subseries, photographs are presented in chronological order by negative number, with exceptions where necessary to keep groupings of related photographs together.

Volume 1, 1903-1906

Scope and Contents: Volume 1 was published in 1907 with the title *The Apache. The Jicarillas. The Navaho.*

Box G1	168: Portrait of Navajo man. Published as Hastobiga, Navajo Medicine Man 1 Glass negative (copy negative)
Box G2	923: Apache baby in cradleboard. Published as An Apache Babe

	1 Glass negative (original negative) 1 Glass transparency
Box G2; Box G35; Box 13	984: Group of Navajo riders on horseback . Published as The Vanishing Race . Logbook title A disappearing Race . 14 Glass negatives (copy negatives) 2 Photographic prints
Box G1; Oversize 1	989: Portrait of Navajo man . Published as Chief of the Desert 2 Glass negatives (copy negatives) 1 Photographic print (In presentation mount) 1 Glass negative (original negative) Notes: Negatives show minor signs of enhancement.
	999: Navajo man or woman leading woman on donkey or mule . Published as Into the Desert 1 Glass negative (original negative)
Box G1	1013: Riders on horseback in Canyon de Chelley . Published as Canyon de Chelley 3 Glass negatives (copy negatives)
Box G1; Box G35	1042: Group of men on horseback silhouetted against sky . Published as Sunset in Navajo Land 1 Glass negative (original negative) 1 Glass negative (copy negative) Notes: Original negative has been altered to remove several people at the side of the photograph. Copy negative is slight enlargement made from this negative.
Box G1	1090: Group of riders emerging from dark trees . Published as Out of the Darkness 2 Glass negatives (copy negatives)
Box G3; Box 13	1238: Jicarilla Apache camp of tipis . Published as Hilltop Camp 1 Glass negative (original negative) 1 Photographic print (platinum)
Box G3; Oversize 1	1244: Portrait of Jicarilla Apache man Vash Gon . Published as Vash Gon 2 Glass negatives (copy negatives) 1 Photographic print
Box G3	1880: Portrait of Apache man wearing feathered cap . Published as The Apache 1 Glass negative (original negative)
Box G3	1883: Apache woman cutting grasses 2 Glass negatives (copy negatives)
Box G4	1904: Apache boy standing in river and washing face . Published as Morning Bath 1 Glass negative (original negative) 1 Glass negative (copy negative)

Box G4	1907: Apache man and boy starting fire. Published as Fire Drill 1 Glass negative (original negative) 1 Glass negative (copy negative) Notes: Original negative shows minor signs of enhancement and removal of person at left.
Box G4	1908: Apache man and boy starting fire 1 Glass negative (original negative)
Box G4	1917: Apache man on horse. Published as The Scout 4 Glass negatives (copy negatives)
Box G35	1920: Group of Apache men and women on horseback. Published as The Storm. Logbook title Before the Storm 1 Glass transparency
Box 13	1943: Apache painting on deerskin. Published as Sacred Buckskin. Logbook title Origin Buckskin. 1 Photographic print (silver gelatin) Notes: The painting is in the anthropology collections of the National Museum of Natural History, catalog no. E432865-0, accession no. 2058745.
Box G4	1953: Chiricahua Apache Chief Geronimo. Published as Geronimo 2 Glass negatives (copy negatives)
Box 13	2036: Antelope Ruin in Canyon de Chelley. Logbook title Antelope Ruin 1 Photographic print (platinum)
Box G3; Box 13	2069: Group of riders in Canyon del Muerto. Published as Canyon del Muerto--Navaho. Logbook title Canyon del Muerto (Canyon of Death) 3 Glass negatives (copy negatives) 1 Photographic print (platinum)
Box G35	2070: Two Navajo women on horseback. Published as Women of the Desert 1 Glass negative (copy negative) Notes: Negative is broken in half diagonally.
Box 13	ESCKodak27: Navajo men and horses resting at water hole. Logbook title A Waterhole Group 1 Photographic print (silver gelatin)
Oversize 1	2043: Cornfield in Canyon del Muerto. Published as Cornfield in Canyon del Muerto--Navaho

1 Photographic print (platinum)

Volume 2, 1906, undated

Scope and Contents: Volume 2 was published in 1908 with the title *The Pima. The Papago. The Qahatika. The Mohave. The Yuma. The Maricopa. The Walapai. The Havasupai. The Apache-Mohave, ot Yavapai.*

Box G5 2410: [Palo Verde tree](#)
1 Glass transparency

Box N1 ESC2.1: [Portrait of Yavapai woman. Published as Apache-Mohave Woman](#)
1 Nitrate negative (original negative)

Box N1 ESC2.2: [Yavapai huts made of brush. Published as Apache-Mohave Homes](#)
1 Nitrate negative (original negative)

Volume 3, 1905, undated

Scope and Contents: Volume 3 was published in 1908 with the title *The Teton Sioux. The Yanktonai. The Assiniboin.*

Box G5 1445: [Portrait of Lakota man Lone Pole. Logbook title Lone Pole "Tos Schoo Wazela"](#)
1 Glass negative (original negative)
Notes: Negative shows minor enhancement.

Box G5 1450: [Oglala man Red Hawk wearing regalia on horse drinking from small pool. Published as Oasis in the Badlands](#)
5 Glass negatives (copy negatives)

Box G5 1455: [Three Oglala Sioux people on horseback in the South Dakota Badlands. Published as Grey Day in the Badlands](#)
1 Glass negative (original negative)

Box G5 2448: [Several Assiniboine people seated beside four tipis. Logbook title An Assiniboine Camp](#)
1 Glass negative (copy negative)

Box G5 2482: [Group of Brule Sioux men on horseback wearing regalia. Published as Brule Warriors. Logbook title Brule War Party](#)
1 Glass negative (original negative)

Box G5; Box 13 2488: [Brule Sioux tipi in snowy wooded setting. Published as Winter Camp-Sioux](#)
1 Glass negative (original negative)
1 Photographic print (silver gelatin)

Box N1 2495: [Three Crow men including White Man Runs Him on horseback and holding rifles. Published as Custer's Crow Scouts. Logbook title Three Crow Scouts at Point of Separation](#)

1 Nitrate negative (original negative)

Box N1	2496: Three Crow men including White Man Runs Him, with horses. Published as Scouts. Logbook title Three Crow Scouts Overlooking Little Big Horn 1 Nitrate negative (original negative)
Box N1	2497: Crow man White Man Runs Him 1 Nitrate negative (original negative)
Box G6	2505: Oglala Sioux man Slow Bull holding pipe with buffalo skull on ground by his feet. Published as Medicine Man 2 Glass negatives (copy negatives)
Box G6	2507: Oglala Sioux man Slow Bull holding pipe and squatting next to buffalo skull. Published as Prayer to the Mystery 1 Glass negative (copy negative)
Box G6	2508: Oglala Sioux man with arm raised and holding pipe. Published as Invocation-Sioux 1 Glass negative (original negative)
Oversize 1	ESC3.1: Large party of men on horseback riding swiftly down river, possibly in Montana 1 Photographic print

Volume 4, 1905-1908

Scope and Contents: Volume 4 was published in 1909 with the title *The Apsaroke, or Crows. The Hidatsa*.

Box G6	285: Portrait of Crow man White Swan wearing feathered headdress. Logbook title White Swan (Custer's Chief of Indian Scouts) 1 Glass transparency
Box G6	1272: Two Crow men fording river on horses. Logbook title The Ford 1 Glass negative (original negative)
Box G6	1324: Two Crow men on horseback on hillside. Logbook title The Overlook 1 Glass negative (original negative)
Box G6	1335: Crow man standing up on rocky outcrop. Logbook title After the Last Raid 1 Glass negative (original negative)
Box G6	1360: Crow man wearing feather headdress standing next to tipi. Published as Two Leggings Lodge-Apsaroke 1 Glass negative (original negative) Notes: Negative shows minor enhancement.

Box G6	1365: Crow tree burial showing wrapped remains in tree. Published as Tree Burial of the Crows 1 Glass negative (original negative)
Box G6	2627: Three Crow men, one with arm holding arrow raised, standing next to buffalo skull. Published as The Oath 1 Glass negative (original negative)
Box G6	2703: Portrait of Crow man Medicine Crow 1 Glass negative (original negative)
Box G6	2710: Portrait of Crow man Lies Sideways 1 Glass negative (original negative)
Box G7	2748: Crow camp on the Little Bighorn river showing tipis and horses wading. Published as On the Little Bighorn—Apsaroke 3 Glass negatives (copy negatives)
Box G7; Box G36	2458: Group of Crow men on horseback. Published as Spirit of the Past—Apsaroke. Logbook title Ready for the Charge (the Spirit of the Past). 4 Glass negatives (copy negatives)
Box G7	2759: Crow man on horseback wearing feather headdress and holding bow and arrow. Published as Ready for the Charge. Logbook title Old time warrior 1 Glass negative (original negative)
Box G7	2771: Crow woman carrying load of wood next to tipi in snowy wooded area. Published as Winter 1 Glass negative (original negative)
Box G7	2772: Crow woman carrying load of wood. Published as Going to Camp 1 Glass negative (original negative)
Box G7	2783: Two Crow riders on horseback beside small river in snowy wooded area. Published as Passing the Cliff—Apsaroke 1 Glass negative (original negative)
Box N1	2796: Five Crow women wearing blankets and walking in a line. Published as Tobacco Ceremony—Apsaroke 1 Nitrate negative (original negative)
Box 13	ESC4.1: Man wearing headpiece made of an eagle. Same man as in Eagle Medicine Man--Apsaroke 1 Photographic print (silver gelatin)

Volume 5, 1908, undated

Scope and Contents: Volume 5 was published in 1909 with the title *The Mandan. The Arikara. The Atsina.*

Box 13	2838: Two Mandan objects shaped like turtles. Published as Sacred Turtles--Mandan 1 Photographic print (silver gelatin)
Box N1	ESC5.1: Arikara dancers preparing to dance, ca 1908 . In same sequence as 2874 1 Nitrate negative (original negative)
Box N1	2874: Arikara dancers dancing just outside of medicine lodge . Published as Dancing into the Medicine Lodge—Arikara 1 Nitrate negative (original negative)
Box N1	2875: Arikara dancers kneeling outside medicine lodge and holding willow branches . Published as Arikara Corn Ceremony: Bearing Out the Osiers . Logbook title Carrying out the Willows 1 Nitrate negative (original negative)
Box N1	2976: Arikara dancer kissing Arikara elder . Published as Atsina Crazy Dance: a Dancer Kisses the Grandfather 1 Nitrate negative (original negative)
Box N1	ESC5.2: Arikara dancers facing cedar tree . In same sequence as Curtis 2876, Singing to the Cedar 1 Nitrate negative (original negative)
Box N1	ESC5.3: Arikara medicine ceremony dancers next to cedar tree . One person is bear dancer dressed in bear skin. In same sequence as Curtis 2881, Prayer to the Cedar 1 Nitrate negative (original negative)
Box N1	ESC5.4: Arikara dancers next to cedar tree . In same sequence as Curtis 2885, Night Medicine Men 1 Nitrate negative (original negative)
Box N1	ESC5.5: Arikara dancers holding willow branches and rattles 1 Nitrate negative (original negative)
Box N1	ESC5.6: Arikara dancers in front of medicine lodge holding willow branches 1 Nitrate negative (original negative)
Box N1	ESC5.7: Arikara dancers near medicine lodge holding willow branches 1 Nitrate negative (original negative)
Box N1	ESC5.8: Arikara dancers holding willow branches and rattles 1 Nitrate negative (original negative)
Box N1	ESC5.9: Arikara dancers holding willow branches and rattles 1 Nitrate negative (original negative)
Box N1	ESC5.10: Arikara dancers facing cedar tree

	1 Nitrate negative (original negative)
Box N1	ESC5.11: Arikara dancers walking toward medicine lodge 1 Nitrate negative (original negative)
Box N1	ESC5.12: Arikara dancers walking beside cedar tree and shaking rattles in dance of the black-tailed deer. In same sequence as Curtis 2900, The Deer 1 Nitrate negative (original negative)
Box N1	ESC5.13: Gros Ventre tipis. In same sequence as Curtis 2939, Atsina Camp 1 Nitrate negative (original negative)
Box N1	ESC5.14: Gros Ventre tipis. In same sequence as Curtis 2939, Atsina Camp 1 Nitrate negative (original negative)
Box N1	ESC5.15: Gros Ventre tipis. In same sequence as Curtis 2939, Atsina Camp 1 Nitrate negative (original negative)
Box N1	ESC5.16: Gros Ventre men standing together, possibly for a ceremonial event 1 Nitrate negative (original negative)
Box N1	ESC5.17: Gros Ventre men standing together, possibly for a ceremonial event 1 Nitrate negative (original negative)
Box N1	ESC5.18: Gros Ventre men standing together, possibly for a ceremonial event 1 Nitrate negative (original negative)
	ESC5.19: Gros Ventre men and women with horses pulling travois through prairie. In same sequence as Curtis 2950, Moving Camp and Curtis 2966, The Pipe Bearer 1 Nitrate negative (original negative)
Box N1	ESC5.20: Gros Ventre men and women with horses pulling travois through prairie. In same sequence as Curtis 2950, Moving Camp and Curtis 2966, The Pipe Bearer 1 Nitrate negative (original negative)
Box N1	ESC5.21: Gros Ventre men and women with horses pulling travois through prairie. In same sequence as Curtis 2950, Moving Camp and Curtis 2966, The Pipe Bearer 1 Nitrate negative (original negative)
Box N1	ESC5.22: Gros Ventre crazy dancers. In same sequence as Curtis 2964, Singing in the Crazy Dance 1 Nitrate negative (original negative)
Box N1	ESC5.23: Gros Ventre crazy dancers. In same sequence as Curtis 2976, Crazy Dance 1 Nitrate negative (original negative)
Box N1	ESC5.24: Gros Ventre crazy dancers. In same sequence as Curtis 2976, Crazy Dance

	1 Nitrate negative (original negative)
Box N1	ESC5.25: Gros Ventre man wrapped in a large animal skin and standing on blanket 1 Nitrate negative (original negative)
Box N1	ESC5.26: Gros Ventre men, one wrapped in a large skin, sitting on blanket. The men appear to be focused on something wrapped in cloth in front of them 1 Nitrate negative (original negative)
Box N1	ESC5.27: Gros Ventre camp of tipis 1 Nitrate negative (original negative)
Box N1	2876: Arikara dancers facing cedar tree. Published as Singing to the Cedar 1 Nitrate negative (original negative)

Volume 6, 1900-1910

Scope and Contents: Volume 6 was published in 1911 as *The Piegan. The Cheyenne. the Arapaho.*

Box G8	1393: Cheyenne girl (possibly Marie Bear Black) in field of grasses and wildflowers. In same sequence as 1398. Logbook title Nature's Blossoms, 1905 1 Glass negative (original negative)
Box G8	1398: Cheyenne girl (possibly Marie Bear Black) in field of grasses and wildflowers, 1905. In same sequence as 1393. Logbook title Cheyenne Baby, 1905 1 Glass negative (original negative)
Box G8	1394: Portrait of Cheyenne woman, 1905 1 Glass negative (original negative)
Box G8	1395: Portrait of Cheyenne man Pine Tree or Sish Ta Tuhch (as written in original log book), 1905 1 Glass negative (original negative)
Box G36	1412: Portrait of Cheyenne man Bear Black, 1905 1 Glass negative (original negative) Notes: Negative is broken in half lengthwise and has minor enhancement to face
Box G8	1416: Portrait of Pine Tree's wife. Logbook lists her name as "Hoh itzeo" or similar but it is difficult to distinguish the writing, 1905 1 Glass negative (original negative) Notes: Negative shows minor enhancement to face.
Box G8	1417: Portrait of Cheyenne girl Marie Bear Black, 1905 1 Glass negative (original negative)
Box G8	1418: Portrait of Cheyenne girl Marie Bear Black, 1905

1 Glass negative (original negative)

Box G36	1420: Portrait of Cheyenne girl Alice Bear Black, 1905 1 Glass negative (original negative) Notes: Negative has broken corner, and shows minor enhancements to face.
Box G8	1924: Rock formations near Lame Deer, MT. Published as Lame Deer Monuments—Cheyenne 1 Glass negative (original negative)
Box G8	1428: Portrait of Cheyenne woman. Published as Cheyenne Matron 1 Glass negative (original negative)
Box G36	1929: Portrait of Cheyenne woman. Published as Cheyenne Woman 1 Glass negative (original negative) Notes: Negative is broken in corner.
Box G8	1430: Portrait of young Cheyenne woman. Published as Cheyenne Young Woman 1 Glass negative (original negative)
Box G9	1431: Portrait of Cheyenne woman (same as in Curtis 1432). Published as Cheyenne Female Type 1 Glass transparency (original negative)
Box G9	1432: Portrait of Cheyenne woman (same as in Curtis 1431). Published as Cheyenne Female Profile 1 Glass transparency (original negative)
Box G9	1433: Cheyenne men building Sun Lodge. Published as Building the Sun Lodge—Cheyenne 1 Glass negative (original negative)
Box G9	1435: Cheyenne men and women gathered outside of Sun Lodge. Published as Sun Dance in Progress—Cheyenne 1 Glass negative (original negative)
Box G9	1436: Several Cheyenne men and women standing around small wood frame, possibly a fire pit. Published as Crazy Dancers—Cheyenne 1 Glass negative (original negative)
Box G9	1438: Cheyenne men on horses carrying branches for Sun Lodge. Published as Return with boughs—Cheyenne 1 Glass negative (original negative)
Box G9	1439: Buffalo skull and other items prepared for Sun Dance altar. Published as Beginning of the Altar—Cheyenne

1 Glass negative (original negative)

Box G9	1440: Cheyenne man cutting tree for Sun Lodge. Published as Cutting the Center-pole—Cheyenne 1 Glass negative (original negative)
Box G9	1441: Cheyenne men preparing the center pole for the Sun Lodge. Published as Painting the Poles—Cheyenne 1 Glass negative (original negative) Notes: Negative broken in corner.
Box 13	1442: Sun Lodge with people inside. Published as Gray Dawn--Cheyenne 1 Photographic print (silver gelatin)
Box G9	1443: Cheyenne women carrying ceremonial items. Published as Departure from Preparation Lodge—Cheyenne 1 Glass negative (original negative)
Box G10	2500: Three Piegan men on horseback next to stream . Published as Three Chiefs—Piegan 1 Glass negative (original negative) 2 Glass negatives (copy negatives)
Box G10	3235: Two tipis on edge of river . Published as At the Water's Edge—Piegan 1 Glass negative (original negative)
Box 13	ESC6.1: Cheyenne man wearing feather headdress and other regalia 1 Photographic print (silver gelatin)

Volume 7, 1909, undated

Scope and Contents:	Volume 7 was published in 1911 with the title <i>The Yakima. The Klickitat. The Salishan tribes of the interior. The Kutenai.</i>
Box G10; Box 13	3152: Flathead men and women in camp of several tipis. Published as Flathead Camp on the Jocko River 1 Glass negative (copy negative) 1 Photographic print (silver gelatin)
Box G10	3185: Kootenai man in canoe gathering rushes. Published as The Rush Gatherer—Kutenai 1 Glass negative (copy negative)
Box G10	3187: Two Kootenai girls with canoe at edge of river. Published as Embarking—Kutenai

1 Glass negative (copy negative)

Volume 8, 1905-1910, undated

Scope and Contents: Volume 8 was published in 1911 with the title *The Nez Percés. The Wallawalla. The Umatilla. The Cayuse. The Chinookian tribes.*

Box G11 478: [Portrait of Nez Perce Chief Joseph wearing feather headdress. Published as Joseph—Nez Perce](#)
1 Glass negative (copy negative)

Box G11 1578: [Portrait of Nez Perce man wearing feather headdress. Logbook title The Nez Perce Man](#)
1 Glass negative (original negative)

Box N1 2920: [Fort Lapwai partially hidden by trees](#)
1 Nitrate negative (original negative)

Volume 9, 1898, undated

Scope and Contents: Volume 9 was published in 1913 with the title *The Salishan tribes of the coast. The Chimakum and the Quilliate. The Willapa.*

Box G11; 599: Portrait of Duwamish woman Kickisomlo, or "Princess Angeline"
Box G36 2 Glass negatives (copy negatives)

Box G11; 600: Duwamish woman Kickisomlo or "Princess Angeline" digging for clams.
Box 13 Published as The Clam Digger
2 Glass negatives (copy negatives)
1 Photographic print (silver gelatin)

Box G11 851: Family (possibly Duwamish) in canoe on Puget Sound. Logbook title Homeward
3 Glass negatives (copy negatives)

Box G36 3409: Quinault man and woman in canoe, working with a fishing net. Published as Lifting the Net
1 Glass negative (copy negative)

Box 13 3466: Portrait of Chimakum woman. Logbook title Chimakum Woman
1 Photographic print (silver gelatin)

Volume 10, circa 1910-1914

Scope and Contents: Volume 10 was published in 1915 with the title *The Kwakiutl.*

Box G10 3484: [Kwakwaka'wakw \(Kwakiutl\) men in painted canoe. Logbook title The War Party en Route](#)

	1 Glass negative (original negative)
Box G12	3527: Kwakwaka'wakw men in painted canoe. Logbook title The War Party 1 Glass negative (original negative)
Box G10	3515: Kwakwaka'wakw canoe with sail on water sparkling with light. Logbook title Moonlit Waters 1 Glass negative (original negative)
Box G10	3521: Kwakwaka'wakw group in painted canoes at shore . Logbook title Wedding Party--Qagyuhl 2 Glass negatives (copy negatives)
Box G12	3532: Kwakwaka'wakw man standing on riverbank with canoes. Logbook title Shores of Quatsino sound 1 Glass negative (original negative)
Box G12	3612: Kwakwaka'wakw men passing rocky bluff in painted canoe. Published as Passing a Dreaded Point 1 Glass negative (original negative)
Box G12	3613: Kwakwaka'wakw group in three painted canoes with sails . Published as A Fair Breeze 1 Glass negative (original negative) Notes: Negative shows minor enhancements.
Box G12	3672: Kwakwaka'wakw man standing in canoe on still water . Logbook title Evening 1 Glass negative (original negative)
Box 13	3329: Francine Hunt dressed as Kominaka dancer, wearing garment with skulls and other remains attached. Logbook title Kominaka Dancer--Kwakiutl 1 Photographic print (silver gelatin)
Box 13	ESCa288x: Francine Hunt dressed as Kominaka dancer, wearing garment with skulls and other remains attached 1 Photographic print (silver gelatin)
Box 13	ESCa289x: Francine Hunt dressed as Kominaka dancer, wearing garment with skulls and other remains attached 1 Photographic print (silver gelatin)
Box 13	ESCa243x: Kominaka dancer's garment with skulls and other remains attached 1 Photographic print (silver gelatin)
Oversize 1	3536: Nakoaktok Kwakwaka'wakw man in regalia standing beside the mawihl. Published as A Nakoaktok Mawihl

1 Photographic print (platinum)

Volume 11, undated

Scope and
Contents:

Volume was published in 1916 with the title *The Nootka. The Haida*.

Box G36	3366: Hesquiat man performing whale ceremonial on bank of Clayoquot Sound. Published as Whale Ceremonial 1 Glass negative (original negative)
Box G12; Box G36	3378: Two Hesquiat women with baskets on shore of Clayoquot sound 2 Glass negatives (copy negatives)
Box N3; Box 13	ESC11.1: Portrait of Makah girl Iva Tyler Lawrence. In same sequence as portfolio plate 385, Makah Maiden 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N3	ESC11.2: Portrait of Makah girl Iva Tyler Lawrence. In same sequence as portfolio plate 385, Makah Maiden 1 Nitrate negative (original negative)
Box N3; Box 13	ESC11.3: Portrait of Makah girl Iva Tyler Lawrence. In same sequence as portfolio plate 385, Makah Maiden 1 Nitrate negative (original negatives) 1 Photographic print (silver gelatin)
Box N3; Box 13	ESC11.4: Portrait of woman wearing headdress of grasses and evergreens. In same sequence as The Whaler's Wife 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N3	ESC11.5: Portrait of Makah man. In same sequence as ESC11.6 1 Nitrate negative (original negative)
Box N3	ESC11.6: Portrait of Makah man. In same sequence as ESC11.5 1 Nitrate negative (original negative)
Box N3; Box 13	ESC11.7: Portrait of Makah man. In same sequence as ESC11.8 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N3	ESC11.8: Portrait of Makah man. In same sequence as ESC11.7 1 Nitrate negative (original negative)
Box N3	ESC11.9: Portrait of woman 1 Nitrate negative (original negative)

Box N3	ESC11.10: Portrait of woman 1 Nitrate negative (original negative)
Box N3; Box 13	ESC11.11: Portrait of woman. In same sequence as ESC11.12 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N3; Box 13	ESC11.12: Portrait of woman. In same sequence as ESC11.11 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box 13	ESC11.13: Portrait of woman 1 Photographic print (silver gelatin)

Volume 12, 1904-1906

Scope and Contents: Volume 12 was published in 1922 with the title *The Hopi*.

Box G40	669: Hopi woman carrying child. Logbook title Carrying Moki Babe 1 Glass negative (copy negative)
Box G12	677: Two Hopi women carrying water jugs. Published as Water Carriers 1 Glass negative (original negative) Notes: Negative shows minor enhancement.
Box G12	702: Hopi potter Nampeyo decorating a pot 1 Glass negative (original negative) 1 Glass negative (copy negative)
Box G13	729: Several Hopi men and child sitting on rooftop overlooking landscape. Original logbook title Twilight on Housetops 1 Glass negative (original negative) 1 Glass negative (copy negative)
Box G13	747: Four Hopi women leaving well carrying water jugs. Logbook title Water Carriers 1 Glass transparency
Box G13	753: Two little Hopi girls eating melon. Same sequence as 754 and 756. Logbook title Moki Melon Eaters 1 Glass negative (original negative)
Box G13	754: Two little Hopi girls eating melon. Same sequence as 753 and 756. Logbook title Moki Melon Eaters 1 Glass negative (original negative)
Box G13	756: Two little Hopi girls eating melon. Same sequence as 753 and 754. Logbook title Moki Melon Eaters

1 Glass negative (original negative)

Box G13	1107: Buffalo dance with spectators at Hopi village of Oraibi, 1904 1 Glass negative (original negative) Notes: Negative shows alteration including removal of umbrella from person sitting on rooftop.
Box G13	1108: Buffalo dancers at Hopi village of Oraibi with spectators in background, 1904 1 Glass negative (original negative) Notes: Negative shows alteration including removal of umbrella from person sitting on rooftop.
Box G13	1110: Buffalo dancers at Hopi village of Oraibi with spectators in background, 1904 1 Glass negative (original negative) Notes: Negative shows minor enhancements
Box G13	1111: Buffalo dancers in regalia at Hopi village of Oraibi, 1904 1 Glass negative (original negative)
Box G13; Box 13	1112: Buffalo dance with many spectators at Hopi village of Oraibi, 1904 1 Glass negative (original negative) 1 Photographic print (silver gelatin) Notes: Negative shows alteration including include removal of umbrellas from people sitting on rooftop.
Box G40	1113: Spectators of Buffalo Dance in Hopi village of Oraibi 1 Glass negative (original negative) Notes: Negative is broken in half lengthwise.
Box G14	1122: Hopi man herding flock of sheep. Logbook title The End of the Day 1 Glass negative (original negative) Notes: Negative shows minor enhancement.
Box G14	1137: Portrait of young Hopi woman wearing hair in butterfly whorls. Published as Hopi Maiden. Logbook title is Hopi Beauty 1 Glass negative (copy negative)
Box G14; Box 13	1962: Hopi potter Nampeyo decorating pot 2 Glass negatives (copy negatives) 1 Photographic print (silver gelatin)
Box G40; Box G14; Box 13	1969: Hopi woman making piki bread on baking stone. Published as Piki Maker 3 Glass negatives (copy negatives) 1 Glass transparency 2 Photographic prints
Box G14; Box 13	1976: Young Hopi women wearing hair in butterfly whorls sitting at well. Original logbook title Evening at the Well. In same series as ESC12.1

	1 Glass negative (original negative) 1 Glass negative (copy negative) 1 Photographic print (silver gelatin)
Box 13	ESC12.1: Young Hopi women wearing hair in butterfly whorls sitting at well. In same series as 1976 1 Photographic print (silver gelatin)
Box G14; Box 13	2015: Walpi pueblo. Logbook title Sunrise at Walpi 1 Glass negative (copy negative) 1 Photographic print (silver gelatin)
Box G14; Box N3; Box 13	2112: Hopi Snake Priest. Logbook title Prayer to the Sun—Snake Priest 1 Glass negative (copy negative) 1 Nitrate negative (copy negative) 1 Photographic print (silver gelatin)
Box 13	743: Hopi man weaving textile. Logbook title Moki Man Weaving Shawl. Published as <i>The Weaver</i> 1 Photographic print (silver gelatin)
Box 13	732: Buildings and courtyard at Hopi village of Mishongnovi. Published as <i>Mishongnovi</i> 1 Photographic print (silver gelatin)

Volume 13, circa 1922

Scope and Contents:	Volume 13 was published in 1924 with the title <i>The Hupa. The Yurok. The Wiyot. Tolowa and Tututni. The Shasta. The Achomawi. The Klamath.</i>
Box G15; Box G37	3813: Hupa man in canoe on river. Published as Hupa Fisherman 1 Glass negative (copy negative) 1 Glass transparency
Box G37; Box 13	3830B: Hupa man standing next to stream and holding spear 1 Glass transparency 1 Photographic print (silver gelatin)
Box G15; Box G37	3835: Hupa man sitting on platform on river and holding net. Published as Fishing from a Platform 1 Glass negative (original negative) 1 Glass transparency
Box G15	3837: Hupa man sitting next to stream and holding spear. Published as Spearing Salmon 1 Glass transparency
Box G15	3842: Hupa man standing at water's edge with net. Published as Dip-netting at the Sugar Bowl

1 Glass negative (original negative)
1 Glass transparency

Box G15	3847: Hupa woman wearing traditional garments and ornaments. Published as Hupa Woman in Primitive Costume 1 Glass negative (copy negative) 2 Glass transparencies
Box G15; Box 13	3855: Hupa man standing at water's edge with net. Published as Hupa Salmon Fishing 1 Glass negative (copy negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box G15; Box G38; Box 13	3875A: Hupa man standing at water's edge with net 1 Glass negative (original negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box 13	3822: Hupa baskets. Published as Hupa Baskets 1 Photographic print (silver gelatin)
Box 13	3844A: Hupa basket and small purses. Published as Hupa basket and purses 1 Photographic print (silver gelatin)
Box 13	3827: Hupa sweat house. Published as Hupa Sweat-House 1 Photographic print (silver gelatin)
Box 13	3825A: Hupa man standing on trout weir in river 1 Photographic print (silver gelatin)
Box 13	3834B: Hupa man fishing for salmon in stream. Published as Salmon Stream. In same series as 3834A 1 Photographic print (silver gelatin)
Box 13	3834A: Hupa man fishing for salmon in stream. In same series as 3834B 1 Photographic print (silver gelatin)
Box 13	3829: Hupa man at water's edge fishing for salmon. Published as Hupa Fisherman 1 Photographic print (silver gelatin)
Box 13	3849A: Hupa man standing on boulder in river holding pole or net. Published as Smoky Day at the Sugar Bowl--Hupa 1 Photographic print (silver gelatin)
Box 13	3830B: Hupa man standing next to stream with spear. Published as Watching for Salmon

	1 Photographic print (silver gelatin)
Box 13	3814B: Portrait of Hupa man. Published as Hupa War-Chief 1 Photographic print (silver gelatin)
Box 13	3838B: Portrait of Hupa man wearing White Deerskin Dance regalia. 1 Photographic print (silver gelatin)
Box 13	3840A: Hupa woman Maggie Hosler with baby. Published as Hupa Mother and Child 1 Photographic print (silver gelatin)
Box 13	3841A: Hupa man fishing from canoe. Published as Fishing from Canoe--Hupa 1 Photographic print (silver gelatin)
Box 13	3856B: Man standing in stream and holding long pole. Published as The Forest Stream 1 Photographic print (silver gelatin)
Box N3	3860B: Young Tolowa woman wearing traditional garments and ornaments 1 Nitrate negative (original negative)
Box N3	3860D: Young Tolowa woman wearing traditional garments and ornaments 1 Nitrate negative (original negative)
Box G15; Box G37; Box 13	3861A: Young Tolowa woman wearing traditional garments and ornaments 1 Glass negative (original negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box G15; Box G38; Box 13	3862: Young Tolowa woman wearing traditional garments and ornaments. Published as Woman's Primitive Dress—Tolowa 1 Glass negative (original negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box G15; Box G38	3872: Yurok man drumming on square drum. Published as Yurok Drummer 1 Glass negative (original negative) 1 Glass transparency
Box N3	3873: Yurok man fishing from platform with net 1 Nitrate negative (original negative)
Box G15; Box G38	3874: Yurok man in canoe on the Trinity River. Published as Yurok Canoe on Trinity River 1 Glass negative (original negative) 1 Glass transparency
Box N3	ESC13.1: Yurok man fishing in surf for smelt

	1 Nitrate negative (original negative)
Box 13	3887B: Assemblage of large bell-shaped baskets surrounding a low, cloth-covered structure with dishes and small baskets on top. Published as A Yurok Cemetery. "A grave at Johnson's Landing" written on verso, but Johnsons, CA is more likely 1 Photographic print (silver gelatin)
Box 13	3867A: Houses in Yurok village of Weitchpec. Published as Yurok Houses at Weitspus 1 Photographic print (silver gelatin)
Box 13	3874: Yurok man in canoe on Trinity River. Published as Yurok Canoe on Trinity River 1 Photographic print (silver gelatin)
Box 13	3859A: Yurok man fishing for smelt in surf with net. in same series as 3859B 1 Photographic print (silver gelatin)
Box 13	3859B: Yurok man fishing for smelt in surf with net. Published as Smelt Fisher--Trinidad Yurok. In same series as 3859A 2 Photographic prints (silver gelatin) Notes: "This is your friend Obie" written in Curtis's hand on verso of one print.
Box 13	ESC13.2: Yurok man in canoe on river 1 Photographic print (silver gelatin)
Box G16; Box G38	3893: Klamath man wearing woven hat with feathers . Published as Klamath Warrior's Headdress 1 Glass negative (original negative) 1 Glass transparency
Box G16; Box G38	3898: Klamath man sitting at Crater Lake overlook, wearing traditional garments and possibly wig . Published as Thinking of the Old Days—Klamath . In same sequence as 3900 , 3901 , and 3921 1 Glass negative (copy negative) 1 Glass transparency
Box G38	3899: Klamath woman in canoe gathering wokus . Published as Klamath Canoe . In same sequence as 3911 and 3940 1 Glass transparency
Box N3	3900: Klamath man wearing traditional garments and feather headdress sitting at Crater Lake overlook . Published as Crater Lake . In same sequence as 3898 , 3901 , and 3921 1 Nitrate negative (original negative)
Box G16	3901: Klamath man wearing traditional garments and feather headdress standing at Crater Lake overlook . Published as Chief . In same sequence as 3898 , 3900 , and 3921

1 Glass negative (original negative)

Box G16; Box G38	3905: Klamath man in canoe . Published as Klamath Hunter . In same sequence as 3908 , 3910 , and 3957 1 Glass negative (original negative) 1 Glass transparency
Box G16; Box G38	3908: Klamath man in canoe . Published as Klamath Lake Marshes . In same sequence as 3905 , 3910 , and 3957 1 Glass negative (original negative) 1 Glass transparency
Box N3	3957: Klamath man in canoe . In same sequence as 3905 , 3908 , and 3910 1 Nitrate negative (original negative)
Box 13	3910A: Klamath man in canoe holding shotgun . Published as Klamath Duck Hunter . In same sequence as 3905 , 3908 , and 3957 1 Photographic print (silver gelatin)
Box G16; Box G39	3911: Klamath woman in canoe gathering wokus . Published as Gathering Wokus . In same sequence as 3899 and 3940 1 Glass negative (copy negative) 1 Glass transparency
Box G16; Box G39	3912: Klamath woman in canoe gathering tules . Published as Among the Tules—Klamath . In same sequence as 3939 1 Glass negative (original negative) 1 Glass transparency
Box G16; Box G39; Box 13	3917B: Klamath man sitting at base of large tree . Published as In the Forest 1 Glass negative (original negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box G16; Box G39; Box 13	3921: Klamath man wearing traditional garments and feather headdress sitting at Crater Lake overlook . Published as Day Dreams--Crater Lake . In same sequence as 3898 , 3900 , and 3901 1 Glass negative (original negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box N3	3936: Klamath woman grinding wokus . Published as Grinding Wokus 1 Nitrate negative (original negative)
Box N3	3937: Portrait of Klamath man Leander Williams 1 Nitrate negative (original negative)
Box G16;	3939: Klamath woman in canoe gathering tules . In same sequence as 3912

Box G39	1 Glass negative (copy negative) 1 Glass transparency
Box G16; Box G39	3940: Klamath woman in canoe gathering wokus . In same sequence as 3899 and 3911 1 Glass negative (copy negative) 1 Glass transparency
Box 13	3942: Achomawi woman weaving small basket. Published as Achomawi Basket-Maker 1 Photographic print (silver gelatin)
Box 13	3881: Karok baskets 1 Photographic print (silver gelatin)
Box 13	3880: Karok woman grinding or mixing something in basket. Published as The Mush-Basket 1 Photographic print (silver gelatin)

Volume 14, circa 1922

Scope and Contents:	Volume 14 was published in 1924 with the title <i>The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts</i> .
Box N3	ESC14.1: Portrait of Pomo man Shatila . Published as Shatila—Pomo 1 Nitrate negative (original negative)
Box N3	ESC14.2: Pomo woman gathering seeds 1 Nitrate negative (original negative)
Box N3	ESC14.3: Portrait of Wappo woman . Published as Wappo Maiden 1 Nitrate negative (original negative)
Box N3	ESC14.4: Yokuts blind trap for pigeons . Published as The Pigeon Blind—Yokuts 1 Nitrate negative (original negative) Notes: May be same as Curtis no. 4036.
Box N3	ESC14.5: Woman standing next to hut made of tules beside stream near Lake Pomo 1 Nitrate negative (original negative)
Box N3	ESC14.6: Woman seated outside hut made of tules next to stream near Lake Pomo, with another hut and woman (same as in ESC14.5) in background 1 Nitrate negative (original negative)
Box N3	ESC14.7: Woman weaving basket and using teeth to cut splint 1 Nitrate negative (original negative)
Box N3;	ESC14.8: Canoe made of tules on bank of Clear Lake

Box 13	1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N3	ESC14.9: Portrait of Coast Pomo girl 1 Nitrate negative (original negative)
Box N3	ESC14.10: Portrait of Pomo man Koshonono 1 Nitrate negative (original negative)
Box G39	3956: Pomo man in canoe made of tules. Published as Canoe of Tules—Pomo. In same sequence as 4063 1 Glass transparency
Box N3	3993: Portrait of Pomo man Ukiah. Published as Old "Ukiah"—Pomo 1 Nitrate negative (original negative)
Box N3; Box 13	4053A: Pomo woman seated outside hut made of tules and holding baby in cradle basket. Published as Pomo Mother and Child. In same sequence as 4053B 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N3	4053B: Pomo woman seated outside hut made of tules and holding baby in cradle basket. In same sequence as 4053A 1 Nitrate negative (original negative)
Box G39; Box 13	4063: Pomo man in canoe made of tules. Published as Hunter—Lake Pomo 1 Glass negative (copy negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box 13	3959: Miwok or Yokuts man standing on boulder in river holding roll of hide. Published as Quiet waters – Tule River Reservation 1 Photographic print (silver gelatin)
Box 13	4047: Boulder in ground. Published as Conception Rock near Ukiah--Pomo 1 Photographic print (silver gelatin)
Box 13	4058: Pomo man in canoe made of tules. Published as In the Tule Swamp – Upper Lake Pomo 1 Photographic print (silver gelatin)
Box 13	4037: Yokuts baskets with human and animal designs. Published as Animal designs in Yokuts basketry 1 Photographic print (silver gelatin)
Box 13	ESC14.11: Yokuts baskets 1 Photographic print (silver gelatin)
Box 13	4039: One small and one large Pomo basket

1 Photographic print (silver gelatin)

Volume 15, circa 1924

Scope and Contents: Volume 15 was published in 1926 with the title *Southern California Shoshoneans. The Digueños. Plateau Shoshoneans. The Washo.*

Box G17 1594: [Palm canyon](#)
1 Glass negative (original negative)

Box G17 1596: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 1597: [Man squatting beside stream in Palm Canyon](#)
1 Glass negative (original negative)

Box G17 1598: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 1599: [Palm Canyon](#)
1 Glass negative (original negative)

Box G18 1603: [Palm Canyon](#)
1 Glass negative (original negative)

Box G18 1607: [Palm Canyon](#)
1 Glass negative (original negative)

Box G18 1619: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 ESC15.1: [Man and horse beside stream in Palm Canyon](#)
1 Glass negative (original negative)

Box G17 ESC15.2: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 ESC15.3: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 ESC15.4: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 ESC15.5: [Palm Canyon](#)
1 Glass negative (original negative)

Box G17 ESC15.6: [Palm Canyon](#)
1 Glass negative (original negative)

Box N4	ESC15.7: Palm Canyon 1 Nitrate negative (original negative)
Box N4	ESC15.8: Palm Canyon 1 Nitrate negative (original negative)
Box N4	ESC15.9: Palm Canyon 1 Nitrate negative (original negative)
Box N4	ESC15.10: Palm Canyon 1 Nitrate negative (original negative)
Box 13	1591B: Palm Canyon 1 Photographic print (silver gelatin)
Box N4	ESC15.11: Palm Canyon. Same location as photo published as Andres Cañon 1 Nitrate negative (original negative)
Box N4	ESC15.12: Palm Canyon. Same location as photo published as Before the White Man Came 1 Nitrate negative (original negative)
Box G18	2400: Chemehuevi summer shelter. Logbook title Primitive Summer Home 1 Glass transparency
Box G18	2401: Chemehuevi summer shelter. Logbook title Primitive Summer Home. Published as Home in the Mesquite 1 Glass transparency
Box G18	2402: Chemehuevi winter shelter. Published as Chemehuevi House 1 Glass transparency
Box G18	2403: Chemehuevi winter shelter 1 Glass transparency
Box G18	2404: Chemehuevi winter shelter. Published as Chemehuevi House on the Colorado River 1 Glass transparency
Box G18	2405: Chemehuevi winter shelter. Published as Primitive Chemehuevi Dwelling 1 Glass transparency
Box G19	2406: Chemehuevi "Granary" made of grass and soil. Published as Chemehuevi Granary 1 Glass transparency
Box G19	2407: Chemehuevi baskets and pots. Logbook title Still Life. Published as Chemehuevi Basketry and Pottery

	1 Glass transparency
Box G19	2409: Path through trees . Logbook title Chemehuevi Land 1 Glass transparency
Box N4	4065: Washo house on rocky hillside . Published as Washo House 1 Nitrate negative (original negative)
Box N4	4067: Sandstone bowls and pestle . Published as Sandstone Vessels from Santa Catalina Island 1 Nitrate negative (original negative)
Box N4	4068: Steatite bowls, jar, and pestle . Published as Steatite Vessels from Santa Catalina Island 1 Nitrate negative (original negative)
Box N4	4076: Portrait of Pyramid Lake Paviotso woman Su-donii, or Osier-willow Blossom . Published as Su-donii—"Osier-willow Blossom" 1 Nitrate negative (original negative)
Box N4	4079: Portrait of Paviotso woman wearing floral head scarf . Published as Paviotso female type 1 Nitrate negative (original negative)
Box N4	4107: Digueño house with chimney at Mesa Grande . Published as Modern House at Mesa Grande—Digueño 1 Nitrate negative (original negative)
Box N4	4109: Several buildings made of wood and grass at Santa Ysabel . Published as Modern Rancheria at Santa Ysabel-- Digueño 1 Nitrate negative (original negative)
Box N4	ESC15.13: Washo man scraping deerskin 1 Nitrate negative (original negative)
Box N4	ESC15.14: Cupeño mortar pits in rock on hillside 1 Nitrate negative (original negative)
Box N4	ESC15.15: Portrait of Pyramid Lake Paviotso woman 1 Nitrate negative (original negative)
Box N4	ESC15.16: Paviotso woman with baskets sitting outside of house near Walker Lake 1 Nitrate negative (original negative)
Box N4	ESC15.17: Portrait of Digueño man from Santa Ysabel 1 Nitrate negative (original negative)
Box N4	ESC15.18: Portrait of Digueño woman from Capitan Grande 1 Nitrate negative (original negative)

Box N4	ESC15.19: Portrait of Mono man from Owens Valley 1 Nitrate negative (original negative)
Box N4	ESC15.20: Cupeño mud brick house 1 Nitrate negative (original negative)
Box N4	ESC15.21: Cupeño mud brick house 1 Nitrate negative (original negative)
Box N4	ESC15.22: Portrait of Paviotso man from Pyramid Lake 1 Nitrate negative (original negative)
Box N4	ESC15.23: Portrait of Digeño man from Capitan Grande 1 Nitrate negative (original negative)
Box N4; Box 13	ESC15.24: Portrait of Tejon Serrano man 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N4	ESC15.25: Two men and dog next to house. One man is dressed as a clergyman 1 Nitrate negative (original negative)
Box N4	ESC15.26: Portrait of Digueño man from Mesa Grande 1 Nitrate negative (original negative)
Box 13	1613: Portrait of Cahuilla man. Published as Man of Palm Springs – Cahuilla 1 Photographic print (silver gelatin)
Box 13	1612: Portrait of Palm Springs Cahuilla man Marcus 1 Photographic print (silver gelatin)
Box 13	4066: Portrait of Washo woman 1 Photographic print (silver gelatin)
Box 13	4148: Digueño house 1 Photographic print
Box N4; Box 13	4113: Mono house made of branches. Published as Mono House Near Independence 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
	4116: Outdoor area used to prepare food. Published as Mono Summer Kitchen 1 Nitrate negative (original negative)
	4137: Paviotso man painting on rock. Published as Primitive Artist--Paviotso 1 Nitrate negative (original negative)
	4144: Portrait of Santa Ysabel man. Published as Diegueño of Santa Ysabel

1 Nitrate negative (original negative)

4150: [Southern Digueño house](#). Published as [Southern Digueño House](#)
1 Nitrate negative (original negative)

Volume 16, 1904-1905, 1924

Scope and Contents: Volume 16 was published in 1926 with the title *The Tiwa. The Keres*.

Box G19; 1165: [Two Acoma women at well, one dipping pot in water](#). Published as [At the Old Well of Acoma](#)
Box G40 1 Glass negative (copy negative)
1 Glass transparency
Notes: Negative shows signs of enhancement.

Box G19 1173: [Pueblo of Acoma with Enchanted Mesa in background](#). Logbook title [Acoma and the Enchanted Mesa](#)
1 Glass transparency (original negative)

Box G19 1183: [People entering the San Estevan Del Rey Mission Church of Acoma](#).
Logbook title [Entering the Church](#)
1 Glass negative (original negative)

Box G19; 1185: [Courtyard of San Estevan Del Rey Mission Church of Acoma](#). Logbook title
Box 13 [Mission Court](#)
1 Glass negative (original negative)
1 Photographic print (silver gelatin)

Box G19; 1188: [Enchanted Mesa](#). Logbook title [Enchanted Mesa, Distant View](#)
Box 13 1 Glass negative (original negative)
1 Photographic print (silver gelatin)

Box G19; 1193: [Area around Acoma with Enchanted Mesa in background](#). Logbook title
Box 13 [Mesa Region of Acoma](#)
1 Glass negative (original negative)
1 Photographic print (silver gelatin)

Box G20 1195: [View of valley with mesas in background](#). Logbook title [Valley to South of Acoma](#)
1 Glass transparency (original negative)

Box G20 1196: [People entering the San Estevan Del Rey Mission Church of Acoma](#).
Logbook title [The Church of Acoma](#)
1 Glass negative (original negative)

Box G20; 1197: [View of the San Estevan Del Rey Mission Church and Pueblo of Acoma from](#)
Box 13 [edge of mesa](#). Logbook title [The Cliffs of Acoma](#)

1 Glass negative (original negative)
1 Photographic print (silver gelatin)

Box G20	1632: Profile portrait of lahla (Willow) possibly also called Ban Yeta (Deer Willow) or Ah Pah (Antelope River). Published as lahlah (Willow"). Logbook title Ban-Yeta (Deer Willow) Side View. Written on negative: "Ah Pah (Antelope River)" 1 Glass transparency
Box G20; Box 13	1942: Portrait of Ah Pah (same person as in 1632). Published as Tapa (Antelope Water)--Taos . Logbook title Ah Pah (Antelope River) 2 Glass negatives (copy negatives) 1 Photographic print (silver gelatin) Notes: Negatives show signs of enhancement.
Box G20	1651: Portrait of Taos man Manwell 1 Glass transparency
Box G20	1652: Portrait of Taos woman holding baby. Logbook title A Young Mother 1 Glass transparency
Box G20	1953: Portrait of Taos woman holding young child. Logbook title Babe and Parent 1 Glass transparency
Box G20	1655: Portrait of Taos man 1 Glass transparency
Box G20	1656: Portrait of Pah Toi (White Clay) 1 Glass transparency
Box G20	1660: Pueblo of Taos. Logbook title The South side of Taos 1 Glass transparency
Box G21	1661: Taos woman with pot on head on path in woods. Logbook title The River Path 1 Glass transparency
Box G21	1663: Taos people and visitors at Pueblo of Taos on feast day. Logbook title Feast Day--Taos 1 Glass transparency
Box G21	1664: Taos woman leaning against wall. Logbook title By the Old Wall 1 Glass transparency
Box G21	1665: Two Taos women filling pots at edge of river. Logbook title At the River of Taos 1 Glass transparency
Box G21	1666: Two Taos women carrying pots on path through woods. Published as Taos water girls

	1 Glass transparency
Box G21	1667: Taos woman holding pot and leaning against tree . Logbook title The Water Girl 1 Glass transparency
Box G21	1668: Two people on horse in woods . Logbook title In the Forest of Taos 1 Glass transparency
Box G21	1669: Woman standing in clearing in woods . Logbook title Through the Forest of Taos 1 Glass transparency
Box G21	1679: Taos man winnowing wheat with pitchfork 1 Glass negative (original negative)
Box G21	ESC16.1: Person on horseback crossing river 1 Glass negative (original negative)
Box N5	ESC16.2: Cochiti man wearing Tyo'oni Shiwanna mask . Published as Tyo'oni Shiwanna mask--Cochita 1 Nitrate negative (original negative)
Box N5	ESC16.3: Portrait of Jemez man Hope 1 Nitrate negative (original negative)
Box N5	ESC16.4: Ruins of building, possibly church at Gyusiwa 1 Nitrate negative (original negative)
Box N5	ESC16.5: Paguate watchtower at Pueblo of Laguna 1 Nitrate negative (original negative)
Box N5	ESC16.6: Paguate watchtower at Pueblo of Laguna 1 Nitrate negative (original negative)
Box N5	ESC16.7: Paguate watchtower at Pueblo of Laguna 1 Nitrate negative (original negative)
Box N5; Box 13	ESC16.8: Portrait of Jemez man Tuvahe 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N5	ESC16.9: Zia woman Shuati carrying pot on head 1 Nitrate negative (original negative)
Box N5	ESC16.10: Paguate village of Laguna Pueblo with crops in foreground 1 Nitrate negative (original negative)
Box N5	ESC16.11: Zia man wearing buffalo headdress and other regalia

	1 Nitrate negative (original negative)
Box N5	ESC16.12: Women in Pueblo of Zia, one woman with pot on head 1 Nitrate negative (original negative)
Box N5	ESC16.13: Portrait of Jemez Governor Tsola or "Chipmunk" 1 Nitrate negative (original negative)
Box N5	ESC16.14: Entrance to kiva in Taos Pueblo 1 Nitrate negative (original negative)
Box N5	ESC16.15: Mesa near Pueblo of Jemez with cave dwelling 1 Nitrate negative (original negative)
Box N5	ESC16.16: Cochiti woman pouring water into a pot 1 Nitrate negative (original negative)
Box N5	ESC16.17: Pueblo of Laguna. Published as Laguna 1 Nitrate negative (original negative) Notes: Negative shows signs of enhancement.
Box N5	ESC16.18: Santo Domingo man. Published as Santo Domingo Man 1 Nitrate negative (original negative)
Box N5	ESC16.19: Pueblo of Jemez with mesa in background 1 Nitrate negative (original negative)
Box N5	ESC16.20: Church, possibly at Laguna Pueblo 1 Nitrate negative (original negative)
Box N5	ESC16.21: Buildings in Pueblo of Laguna 1 Nitrate negative (original negative)
Box G41	ESC16.22: Ruins of building, possibly part of old Cochiti 1 Nitrate negative (original negative)
Box 13	ESC16.23: Pagate watchtower at Pueblo of Laguna. Published as Paguate Watchtower 1 Photographic print (silver gelatin)
Box 13	ESC16.25: Ruins of Cochiti building. Published as Old Cochiti 1 Photographic print (silver gelatin)
Box 13	ESC16.26: Portrait of Taos girl. Published as Taos Maid 1 Photographic print (silver gelatin)
Box 13	ESC16.27: Houses at Laguna Pueblo

	1 Photographic print (silver gelatin)
Box 13	1179: Exterior of San Estevan Del Rey Mission church at Acoma. Logbook title Crumbling Walls of Old Church 1 Photographic print (silver gelatin)
Box 13	1182: Gathering in Acoma for fiesta of San Estevan. Logbook title Street scene - Feast of St. Stephen. Published as Depositing San Estevan in the Booth 1 Photographic print (silver gelatin)
Box 13	ESC16.28: Isleta woman Felicia decorating pot. Published as Felicia--Isleta 1 Photographic print (silver gelatin)
Box 13	1190: Portrait of Acoma man Solfon. Published as An Acoma Man 1 Photographic print (silver gelatin)
Box 13	ESC16.29: Young Isleta woman. Published as Isleta Girl 1 Photographic print (silver gelatin)
Box 13	ESC16.30: Woman sitting on steps outside of house. Published as Second Story Apartment at Paguete 1 Photographic print (silver gelatin)
Box 13	ESC16.31: Isleta boy sitting on low wall holding drum. Published as Isleta Boy 1 Photographic print (silver gelatin)
Box 13	ESC16.32: Isleta woman Francisca Chiwiwi holding large bowl on head. Published as Francisca Chiwiwi – Isleta 1 Photographic print (silver gelatin)
Box 13	Typed inventory of plates for NAI volume 16

Volume 17, 1905, 1924

Scope and Contents: Volume 17 was published in 1926 with the title *The Tewa. The Zuñi*.

Box G22	107: Portrait of Zuni man Why Wh Se Wa 1 Glass transparency
Box G22	109: Zuni man lying on blanket and grinding something with mortar and pestle. Published as Grinding Medicine--Zuni. Logbook title Zuni Medicine Man 1 Glass transparency
Box G22	111: Zuni woman tending pottery that is being fired 1 Glass transparency
Box G22	813: Portrait of Zuni woman wearing blanket 1 Glass negative (original negative)

	Notes:	Negative shows signs of enhancement.
Box G22	826:	Zuni men and women on rooftops. Logbook title Zuni housetop life 1 Glass negative (original negative)
Box G22; Box 13	842:	Portrait of Zuni governor Sate Sa. Published as Zuni Governor 1 Glass negative (original negative) 1 Photographic print
Box G22	1708:	Portrait of Ahirasay' (Tuhe Grass) wearing Tablita dancer headdress 1 Glass negative (original negative)
Box G40	1710:	Portrait of San Ildefonso woman Pobe Tommo (Sun Flower). Published as Povi-Tamu ("Flower Morning")--San Ildefonso 1 Glass negative (copy negative)
Box G22	1714:	San Ildefonso woman nursing baby. Logbook title Domestic Happiness 1 Glass negative (original negative)
Box G22	1715:	Three San Ildefonso women, including Pobe Tommo, outside house with dogs, oven, and housewares 1 Glass negative (original negative)
Box G22	1716:	Pobe Tommo standing in orchard 1 Glass negative (original negative)
Box G23	1717:	San Ildefonso Tablita dancers entering kiva. Published as Tablita dancers returning to the kiva – San Ildefonso. Logbook title Entering the Estufa 1 Glass negative (original negative)
Box G23	1719:	San Ildefonso woman standing by wall with basket and pot. Logbook title By the Old Wall 1 Glass negative (original negative)
Box G23	1720:	Two San Ildefonso women, including Pobe Tommo, standing in orchard. Logbook title The Fruit Gatherers 1 Glass negative (original negative)
Box G23	1721:	San Ildefonso women and children next to shelter made of brush. Logbook title San Ildefonso Summer Houses 1 Glass negative (original negative)
Box G23	1723:	Tablita dancers 1 Glass negative (original negative)
Box G23	1727:	Two Tablita dancers 1 Glass negative (original negative)

Box G23	1730: Tablita dancers returning to kiva. Logbook title Dancers returning to the Estufa 1 Glass negative (original negative)
Box G23	1732: Village of San Ildefonso 1 Glass negative (original negative)
Box G23	1734: Tablita dancers 1 Glass negative (original negative)
Box G24	1735: Man riding mule through San Ildefonso village. Logbook title Street Scene in San Ildefonso 1 Glass negative (original negative)
Box G24	1737: San Ildefonso women at river drinking water and filling pots. Logbook title A Breezy Day at the River 1 Glass negative (original negative)
Box G24	1741: Young woman (San Ildefonso) scooping water into pot at river 1 Glass negative (original negative)
Box G24	1743: Three San Ildefonso women standing by wall along road. Logbook title Roadway Scene 1 Glass negative (original negative) 1 Glass transparency Notes: Negative shows signs of enhancement.
Box G24	1749: San Ildefonso girl Sohowa Poqui (Fog Lake) 1 Glass negative (original negative)
Box G24; Box G27	1772: San Ildefonso girl Sohowa Poqui (Fog Lake) 1 Glass negative (original negative) 1 Glass transparency
Box G24	ESC17.1: San Ildefonso girl Sohowa Poqui (Fog Lake) 1 Glass negative (original negative)
Box G24	1751: Portrait of San Juan cacique Tse-ka (Douglas Spruce Leaf) 1 Glass transparency
Box G24	1752: Portrait of San Juan man Ko-pi (Buffalo Mountain). Published as Ko-pi ("Buffalo Mountain")--San Juan 1 Glass transparency
Box G25	1753: Portrait of San Juan governor Ambrosio Martinez, Published as Ambrosio Martinez--San Juan 1 Glass transparency
Box G25	1775: Portrait of San Juan governor Ambrosio Martinez

1 Glass transparency

Box G25	1754: Portrait of San Juan man Kuse-pi . Published as Kuse-pi ("Rock-purple Mountain") – San Juan . Logbook title Co-sep-peen (White Mountain) 1 Glass transparency
Box G25	1755: Portrait of San Jan woman Tahm-oio-ah-tsay (Dawn) 1 Glass negative (original negative) 1 Glass transparency Notes: Negative shows signs of enhancement.
Box G25	1756: Portrait of Po-Canyo 1 Glass negative (original negative)
Box G25	1757: Portrait of San Juan woman . Published as San Juan Matron 1 Glass transparency
Box G25	1758: Portrait of Peen-tay-poba (Mountain Stick Flower) 1 Glass negative (original negative) 1 Glass transparency
Box G25	1759: Portrait of Peen-tay-poba (Mountain Stick Flower) 1 Glass transparency
Box G26; Box 13	1760: Portrait of Tom Poqui (Sun Lake) . Logbook title Tom Poqui – Fog Lake 1 Glass negative (original negative) 1 Glass transparency 1 Photographic print (silver gelatin)
Box G26	1761: Two San Juan women on path carrying pots on head and one woman carrying baby . Published as By the Old Well at San Juan 1 Glass transparency
Box G26	1762: San Juan women washing wheat at river . Published as Washing Wheat--San Juan 1 Glass transparency
Box G26	1763: San Juan women washing wheat at River 1 Glass negative (original negative) 1 Glass transparency
Box G26	ESC17.2: San Juan women washing wheat at River 1 Glass negative (original negative)
Box G26	1765: San Juan woman washing wheat at river . Logbook title At the River 1 Glass negative (original negative) 1 Glass transparency
Box G26	1764: San Juan woman harvesting Chili

	1 Glass negative (original negative) 1 Glass transparency
Box G27	1766: Three San Juan women carrying baskets of produce on their heads. Published as The Harvest--San Juan 1 Glass transparency
Box G27	1767: San Juan Black clay pots. Punished as San Juan Pottery. Logbook title San Juan Still Life 1 Glass transparency
Box G27	1768: Two San Juan women cleaning wheat. Published as Cleaning Wheat--San Juan 1 Glass transparency
Box G27	1769: Two San Juan women making pots. Logbook title The Pottery Workers 1 Glass negative (original negative) 1 Glass transparency
Box G27	ESC17.3: Two San Juan women making pots 1 Glass negative (original negative)
Box G27	1771: Woman spreading wheat on cloth to dry 1 Glass negative (original negative) 1 Glass transparency
Box G28	1773: San Juan women winnowing wheat. Published as Winnowing Wheat--San Juan. Logbook title The Wheat Cleaners--San Juan 1 Glass transparency
Box G27	ESC17.18: San Juan women and children sitting in doorway of house. Title written on Negative A Doorway Scene 1 Glass negative (original negative)
Box G28	1774: San Juan women filling water pots at river. Logbook title The San Juan Water Carriers 1 Glass transparency
Box G28	1775: Portrait of San Juan man. Logbook title Governor of San Juan 1 Glass transparency
Box G28	1776: Portrait of San Juan man 1 Glass transparency
Box G28	1777: San Juan woman carrying basket on head. Published as From the Threshing Floor--San Juan. Logbook title Returning from Threshing 1 Glass transparency
Box G28	1778: San Juan woman winnowing wheat. Logbook title Winnowing Wheat

1 Glass transparency

Box G28	1779: San Juan woman spreading wheat on cloth to dry in front of house. Logbook title Drying Wheat 1 Glass negative (original negative) 1 Glass transparency
Box G28	1780: San Juan house buildings and ovens. Published as San Juan Home 1 Glass transparency
Box G28	1781: Tewa Shrine on Tsikumupi 1 Glass negative (original negative)
Box G28	1784: Tewa Shrine on Tsikumupi 1 Glass negative (original negative)
Box G28	1785: Two Santa Clara women tending pottery being fired. Published as Firing Pottery--Santa Clara. Logbook title The Pottery Burners of Santa Clara 1 Glass negative (original negative)
Box G29	1786: Santa Clara woman standing beside pottery burning fire. Published as Firing Pottery--Santa Clara 1 Glass transparency
Box G29	1787: Pueblo of Santa Clara 1 Glass transparency
Box G29	1788: Santa Clara women placing bread in oven. Logbook title The Bread Bakers 1 Glass transparency
Box G29	1789: Kiva in Santa Clara Pueblo 1 Glass transparency
Box G29	1790: Santa Clara woman carrying bundle of hay. Logbook title Bringing in the Hay 1 Glass negative (original negative) 1 Glass transparency Notes: Negative shows signs of enhancement.
Box G29	1791: Santa Clara woman making pot. Published as Potter--Santa Clara 1 Glass transparency
Box G29	1792: Woman carrying pot on head in Santa Clara Pueblo. Logbook title Santa Clara 1 Glass transparency
Box G29	1793A: Santa Clara women carrying pots on heads walking towards well. Logbook title At the Well 1 Glass negative (original negative) 1 Glass transparency

	Notes: Negative shows signs of enhancement.
Box G29	1793B: Santa Clara women, two with pots on heads, at well . Logbook title At the Well 1 Glass negative (original negative)
Box G29; Box G30	1794: Santa Clara woman sitting in doorway, holding pot . Logbook title A Santa Clara Woman 1 Glass negative (original negative) 1 Glass transparency
Box G30	1795: Portrait of Santa Clara woman holding small child . Logbook title Santa Clara mother and child 1 Glass transparency
Box G30	1797: Portrait of Santa Clara governor Oyaygeh O-Onyeh holding Lincoln cane and other cane of office . Published as Oyegi-aye ("Frost Moving") , Santa Clara governor 1 Glass transparency
Box G30	1798: Portrait of Santa Clara governor Oyaygeh O-Onyeh holding Lincoln cane and other cane of office 1 Glass transparency
Box G30	1799: Portrait of Whyay-Ping (Marten Tree) 1 Glass negative (original negative)
Box G30	1801: Portrait of Ahgoyo-Tsan (White Star) 1 Glass transparency Notes: Emulsion side of transparency is covered with tracing paper bearing pencil enhancements.
Box G30	1802: Portrait of Ohin-Tsan (White Duck) 1 Glass negative (original negative) Notes: Negative shows signs of enhancement.
Box G30	1803: Portrait of Ohin-Tsan (White Duck) . Published as Oyi (Duck White) , Summer Cacique of Santa Clara 1 Glass transparency (original negative)
Box G30	1804: Portrait of Ocoova-Tsay or Okuwa-tse . Published as Okuwa-tse ("Cloud Yellow")--San Ildefonso . Logbook title Ocoova-Tsay (Upper Clouds) 1 Glass transparency
Box G30	1805: Portrait of Ocoova-Tsay or Okuwa-tse 1 Glass negative (original negative)
Box G31	1806: Portrait of Po-Wh (Little Snow) or Fo-e (Snow Child) . Published as Fo-e--"Snow Child"--Santa Clara . Logbook title Po-Wh (Little Snow) 1 Glass transparency

Box G31	1807: Portrait of Santa Clara woman Anto Somo (Money) 1 Glass negative (original negative) Notes: Negative shows signs of enhancement.
Box G31	1808: Portrait of Santa Clara woman Pahwo Songwi (Summer Design) 1 Glass negative (original negative) 1 Glass transparency
Box G31	1809: Portrait of Santa Clara woman Satha Songwi (Sea-shell Design) 1 Glass negative (original negative)
Box G31	1811: Portrait of Santa Clara girl Cope Vopoie (Red Beads) 1 Glass negative (original negative)
Box G31; Box 13	1812: Portrait of Santa Clara woman Cah Pobe (Rose Flower) with pot on head 1 Glass negative (original negative) 1 Photographic print (silver gelatin)
Box G31	1813: Two women in Santa Clara Pueblo carrying pots on heads. Logbook title In the Village of Santa Clara 1 Glass negative (original negative)
Box G31	1822: Portrait of Nambe man Coe Opa 1 Glass negative (original negative)
Box G31	1823: Portrait of Nambe woman Nahkatsheh (Yellow) 1 Glass negative (original negative) Notes: Negative shows signs of enhancement.
Box G31	1824: Portrait of Nambe girl Cohet Songwi (Green Bird) 1 Glass negative (original negative) Notes: Negative shows signs of enhancement.
Box G31	1829: Portrait of Nambe girl Cohet Songwi (Green Bird) . Published as Nambe Girl 1 Glass transparency
Box G31	1834: Pueblo of Pojoaque 1 Glass negative (original negative) 1 Glass transparency
Box N5	ESC17.4: Tewa war-god effigies 1 Nitrate negative (original negative)
Box N5; Box 13	ESC17.5: Inscription Rock 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N5	ESC17.6: Inscription Rock 1 Nitrate negative (original negative)

Box N5	ESC17.7: Inscription Rock 1 Nitrate negative (original negative)
Box N5	ESC17.8: Zuni shrine on Corn Mountain 1 Nitrate negative (original negative)
Box N5	ESC17.9: Dancers at event 1 Nitrate negative (original negative)
Box N5	ESC17.10: Musicians and two women reaching into wooden boxes at event 1 Nitrate negative (original negative)
Box N5	ESC17.11: Musicians and two women holding corn at event 1 Nitrate negative (original negative)
Box N5	ESC17.12: Dancers at event 1 Nitrate negative (original negative)
Box N5	ESC17.13: Tewa man wearing dance regalia 1 Nitrate negative (original negative)
Box N5	ESC17.14: Portrait of woman 1 Nitrate negative (original negative)
Box N5	ESC17.15: Corn Mountain 1 Nitrate negative (original negative)
Box N5	ESC17.16: Corn Mountain 1 Nitrate negative (original negative)
Box N5	ESC17.17: Pueblo of Zuni 1 Nitrate negative (original negative)
Box 13	816: Portrait of Zuni man. Logbook gives name but it is somewhat illegible; first name appears to be "Bick." Published as Zuni Man 1 Photographic print (silver gelatin)
Box 13	ESC17.18: Ruins of mission building at Hawikuh 1 Photographic print (silver gelatin)
Box 13	810: Two Zuni women with pots on heads. Published as Zuni Water Carriers 1 Photographic print (silver gelatin)
Box 13	ESC17.19: San Ildefonso man wearing regalia for Eagle Dance 1 Photographic print (silver gelatin)
Box 13	815: Portrait of Zuni man Waihusiwa. Published as Waihusiwa, a Zuni kyaqimassi

	1 Photographic print (silver gelatin)
Box 13	1736: San Ildefonso man standing at top of stairs to kiva. Logbook title Guard at the Estufa. Published as Kiva Stairs, San Ildefonso 1 Photographic print (Silver gelatin)
Box 13	1770: Three San Juan women sitting at river's edge with pots. Published as Gossiping--San Juan 1 Photographic print (silver gelatin)

Volume 18, 1900-1925

Scope and Contents:	Volume 18 was published in 1928 with the title <i>The Chipewyan. The Western woods Cree. The Sarsi.</i>
Box N6	ESC18.1: Cree woman wearing fur robe 1 Nitrate negative (original negative)
Box N6	ESC18.2: Cree man in canoe on Lac les Isles 1 Nitrate negative (original negative)
Box N6	ESC18.3: Cree man in canoe on Lac les Isles 1 Nitrate negative (original negative)
Box N6	ESC18.4: Piegan man wearing feather headdress. Published as Piegan War-Bonnet 1 Nitrate negative (original negative)
Box N6	ESC18.5: Painted Blood tipi and Horn Society sacred bundles. Published as Lodge of the Horn Society--Blood 1 Nitrate negative (original negative)
Box N6	ESC18.6: Assiniboin camp at edge of lake showing several people and tipis 1 Nitrate negative (original negative)
Box N6	ESC18.7: Assiniboin camp showing painted tipis 1 Nitrate negative (original negative)
Box N6	ESC18.8: Painted Assiniboin tipi 1 Nitrate negative (original negative)
Box N6	ESC18.9: Assiniboin camp at edge of lake showing several people and tipis 1 Nitrate negative (original negative)
Box N6	ESC18.10: Assiniboin man holding dead eagle and rattle. Published as Placating the Spirit of a Slain Eagle--Assiniboin 1 Nitrate negative (original negative)
Box N6	ESC18.11: Tipi (possibly Chippewa/Ojibwe)

	1 Nitrate negative (original negative)
Box N6	ESC18.12: Portrait of woman 1 Nitrate negative (original negative)
Box N6	ESC18.13: Portrait of Blackfoot man Calf Child 1 Nitrate negative (original negative)
Box N6	ESC18.14: Shirt decorated with beadwork and fringe 1 Nitrate negative (original negative)
Box N6	ESC18.15: Shirt decorated with beadwork and fringe 1 Nitrate negative (original negative)
Box N6	ESC18.16: Blackfoot man Agichide sitting in tipi 1 Nitrate negative (original negative)
Box N6	ESC18.17: Portrait of woman 1 Nitrate negative (original negative)
Box N6	ESC18.18: Portrait of woman smoking pipe 1 Nitrate negative (original negative)
Box N6	ESC18.19: Portrait of man 1 Nitrate negative (original negative)
Box N6	ESC18.20: Horse with travois 1 Nitrate negative (original negative)
Box N6; Box 13	ESC18.21: Curtis's car parked next to painted Assiniboin tipi 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N6	ESC18.22: Curtis's car parked next to tipi 1 Nitrate negative (original negative)

Volume 19, 1926

Scope and Contents: Volume 19 published in 1930 with the title *The Indians of Oklahoma. The Wichita. The Southern Cheyenne. The Oto. The Comanche. The Peyote cult.*

Box N6	ESC19.1: Wichita woman peeling squash 1 Nitrate negative (original negative)
Box N6	ESC19.2: Washita River 1 Nitrate negative (original negative)
Box N6	ESC19.3: Young Wichita men in dance regalia 1 Nitrate negative (original negative)

Box N6	ESC19.4: Portrait of Wichita man Walter Ross and man wearing feather headdress 1 Nitrate negative (original negative)
Box N6	ESC19.5: Interior of Cheyenne Sun Dance lodge 1 Nitrate negative (original negative)
Box N6	ESC19.6: Cheyenne Deer Society animal dancers 1 Nitrate negative (original negative)
Box N6	ESC19.7: Cheyenne Deer Society animal dancers 1 Nitrate negative (original negative)
Box N6	ESC19.8: Cheyenne Deer Society animal dancers 1 Nitrate negative (original negative)
Box N7	ESC19.9: Cheyenne men and women at edge of pool during Animal Dance 1 Nitrate negative (original negative)
Box N7	ESC19.10: Deer Society animal dancers gathered near man kneeling next to woman, possibly for healing rite 1 Nitrate negative (original negative)
Box N7	ESC19.11: Arapaho shield decorated with feathers 1 Nitrate negative (original negative)
Box N7	ESC19.12: Portrait of Oto man Pipe-stem wearing feather headdress 1 Nitrate negative (original negative)
Box N7	ESC19.13: Portrait of Oto man Wakonda and his wife 1 Nitrate negative (original negative)
Box N7	ESC19.14: Portrait of Osage man Big Heart 1 Nitrate negative (original negative)
Box N7	ESC19.15: Four Comanche women sitting on ground, each holding baby in cradleboard 1 Nitrate negative (original negative)
Box N7	ESC19.16: Portrait of Comanche man Left hand 1 Nitrate negative (original negative)
Box N7	ESC19.17: Portrait of small child 1 Nitrate negative (original negative)
Box N7	ESC19.18: Interior of Wichita grass house 1 Nitrate negative (original negative)
Box N7	ESC19.19: Wichita ceremonial house surrounded by fence

	1 Nitrate negative (original negative)
Box N7	ESC19.20: Wichita woman using mortar made from log and pestle 1 Nitrate negative (original negative)
Box N7; Box 13	ESC19.21: Buffalo herd 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N7	ESC19.22: Buffalo herd 1 Nitrate negative (original negative)
Box N7	ESC19.23: Cheyenne woman from waist down showing decorated and fringed skirt and beaded boots 1 Nitrate negative (original negative)
Box N7	ESC19.24: Cheyenne cradleboard 1 Nitrate negative (original negative)
Box N7	ESC19.25: Portrait of Osage man John Abbott wearing regalia 1 Nitrate negative (original negative)
Box N7	ESC19.26: Portrait of Osage man John Abbott wearing regalia 1 Nitrate negative (original negative)
Box N7	ESC19.27: Wichita grass house 1 Nitrate negative (original negative)
Box N7	ESC19.28: Wichita grass house 1 Nitrate negative (original negative)
Box N7	ESC19.29: Wichita man squatting in doorway of grass house 1 Nitrate negative (original negative)
Box N7	ESC19.30: Three Cheyenne men (two wearing feather headdresses) on horseback at edge of river 1 Nitrate negative (original negative)
Box N7	ESC19.30: Comanche man Esipermi holding fan 1 Nitrate negative (original negative)
Box N7	ESC19.32: Two small children wearing fringed and decorated garments standing outside tipi 1 Nitrate negative (original negative)
Box 13	ESC19.33: Portrait of Cheyenne woman Dog Woman

1 Photographic print (silver gelatin)

Volume 20, 1927

Scope and Contents: Volume 20 was published in 1930 with the title *The Alaskan Eskimo. The Nunivak. The Eskimo of Hooper Bay. The Eskimo of King Island. The Eskimo of Little Diomed Island. The Eskimo of Cape Prince of Wales. The Kotzebue Eskimo. The Noatak. The Kobuk. The Selawik.*

Numbers given to the negatives made for volume 20 did not follow the "x" series schema applied to most NAI photographs. To differentiate the numbers given to the volume 20 photographs from same numbers found in the "x" series, the archivist added "AK" before the number.

Box N2	AK1: View from Jewel Guard of sea and land in distance 1 Nitrate negative (original negative)
Box N2	AK164: View from Jewel Guard of ice floes 1 Nitrate negative (original negative)
Box N2	AK3: View from Jewel Guard of ice floes 1 Nitrate negative (original negative)
Box N2	AK6: View from Jewel Guard of ice floes 1 Nitrate negative (original negative)
Box N2; Box 13	AK7: View from Jewel Guard of ice floes 1 Nitrate negative (original negative) 1 Photographic print (Silver gelatin) Notes: The photographic print is actually a composite of this photograph and photograph AK15.
Box N2	AK10: Nunivak man in kayak preparing to throw harpoon 1 Nitrate negative (original negative)
Box N2; Box 13	AK22: Nunivak man in kayak preparing to throw harpoon 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2; Box 13	AK15: Nunivak man paddling kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Sky is masked out on negative. One of the prints has this just image, and the other is a composite of this photograph and photograph AK7.
Box N2; Box 13	AK17: Nunivak man paddling kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2; Box 13	AK20: Nunivak man paddling kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)

Box N8	AK102: Nunivak man paddling kayak 1 Nitrate negative (original negative)
Box N8; Box 13	AK106: Nunivak man paddling kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2	AK11: Nunivak boy Ralph Ivanoff standing next to kayak 1 Nitrate negative (original negative)
Box N2	AK14: Nunivak boy Ralph Ivanoff standing in kayak with puppy 1 Nitrate negative (original negative)
Box N8	AK57: Nunivak man Paul Ivanoff with wife and two children in kayak 1 Nitrate negative (original negative)
Box N8; Box 13	AK59: Nunivak man Paul Ivanoff with wife, two children, and puppy in kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N8; Box 13	AK76: Nunivak man Paul Ivanoff with wife and two children in kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9; Box 13	AK176: Portrait of Nunivak man Paul Ivanoff 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9	AK208: Portrait of Nunivak man Paul Ivanoff 1 Nitrate negative (original negative)
Box N8	AK12: Edward Curtis and daughter Beth Curtis Magnuson in kayak 1 Nitrate negative
Box N8	AK72: Edward Curtis and daughter Beth Curtis Magnuson in kayak 1 Nitrate negative (original negative)
Box N8; Box 13	AK68: Beth Curtis Magnuson in kayak 1 Nitrate negative (original negative) 2 Photographic prints (silver gelatin)
Box N8; Box 13	AK66: Beth Curtis Magnuson standing next to kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2; Box 13	AK13: Nunivak boy in kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)

Box N2	AK18: Nunivak boy in kayak 1 Nitrate negative (original negative)
Box N2	AK23: Kayaks on racks near shore 1 Nitrate negative (original negative)
Box N8	AK56: Two Nunivak boys in kayak 1 Nitrate negative (original negative)
Box N8; Box 13	AK62: Two Nunivak boys in kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2	Ak26: Reindeer herd on beach 1 Nitrate negative (original negative)
Box N2; Box 13	AK27: Reindeer herd on beach 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2; Box 13	AK31: Reindeer herd on beach 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2	AK32: Reindeer herd on beach 1 Nitrate negative (original negative)
Box N2	AK35: Reindeer herd on beach 1 Nitrate negative (original negative)
Box N2; Box 13	AK37: Reindeer herd on beach 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2	AK39: Reindeer herd on beach 1 Nitrate negative (original negative)
Box N2; Box 13	AK40: Reindeer herd on beach 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2	AK28: Nunivak children with Curtis's crew at Nash Harbor 1 Nitrate negative (original negative) Notes: Front, left to right: Albert Harrison, George Williams, Stewart Eastwood, Ned Baker, "Harry the Fish," Jack Williams. Back, left to right: Bernice Hendrickson, Peter Smith, John Jones, ? Paninagar, Caroline Ivanoff, Nan Kiokun
Box N2	AK29: Nunivak children at Nash Harbor

	1 Nitrate negative (original negative)
Box N8	AK60: Woman working on hide stretched on ground 1 Nitrate negative (original negative)
Box N8	AK61: Nunivak village of Mihkoyak 1 Nitrate negative (original negative)
Box N8	AK64: Nunivak village of Mihkoyak 1 Nitrate negative (original negative)
Box N8	AK65: Nunivak village of Mihkoyak 1 Nitrate negative (original negative)
Box N8	AK75: Nunivak man with drum 1 Nitrate negative (original negative)
Box N9	AK148: Nunivak man with drum 1 Nitrate negative (original negative)
Box N8	AK80: Nunivak child Jesse Moses 1 Nitrate negative (original negative)
Box N9	AK183: Nunivak child Jesse Moses standing in doorway of barabara 1 Nitrate negative (original negative)
Box N8	AK82: Group sitting along path near camp at Cape Etolin 1 Nitrate negative (original negative)
Box N8	AK84: Group at Cape Etolin with large pile of cod heads 1 Nitrate negative (original negatives)
Box N8	AK85: Group at Cape Etolin with large pile of cod heads 1 Nitrate negative (original negative)
Box N8	AK86: Fish drying on racks 1 Nitrate negative (original negative)
Box N8	AK87: Edward Curtis, Beth Curtis Magnuson, and other crew member standing next to beached Jewel Guard 1 Nitrate negative (original negative)
Box N9; Box 13	AK179: Edward Curtis and other crew member standing next to beached Jewel Guard 1 Nitrate negative 1 Photographic print (silver gelatin)
Box N8	AK91: Nunivak wooden bowls. Published as Dishes, Nunivak 1 Nitrate negative (original negative)

Box N8	AK97: Group of women 1 Nitrate negative (original negative) Notes: Identifications on negative sleeve: Nuss'alar, Lena Wesley, Excelia (married Timothy Kunlick and Robert Kolerok), and Ageeuk (sister of Sophia Weston).
Box N8	AK99: Woman wearing long fur parka and tall seal skin boots 1 Nitrate negative (original negative) Notes: Identification on negative sleeve: Paninagarkar Yuwniteg.
Box N8; Box 13	AK100: Portrait of man 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N8	AK101: Portrait of boy 1 Nitrate negative (original negative)
Box N2; Box 13	AK117: Group of people paddling umiak with sail on Kotzebue Sound 1 Nitrate negative (original negative) 3 Photographic prints (silver gelatin)
Box N2	AK122: Group of people paddling umiak with sail on Kotzebue Sound 1 Nitrate negative (original negative)
Box N2	AK181B: Group of people paddling umiak with sail on Kotzebue Sound 1 Nitrate negative (original negative)
Box N2	AK118: Man rowing small umiak or canoe 1 Nitrate negative (original negative)
Box N2	AK121: View of rocky cliffs from water, possibly from Jewel Guard 1 Nitrate negative (original negative)
Box N2	AK127: View of rocky cliffs from water, possibly from Jewel Guard 1 Nitrate negative (original negative)
Box N2	AK133: Man standing on rocky shore holding small umiak 1 Nitrate negative (original negative)
Box N2	AK135: Reindeer herd on tundra 1 Nitrate negative (original negative)
Box N2; Box 13	AK138: View from water of King Island village with Jewel Guard anchored in foreground 1 Negative print (original negative) 2 Photographic prints (silver gelatin) Notes: Negative shows removal of a person standing on ship next to mast.
Box N10	AK265: View from water of King Island village

	1 Nitrate negative (original negative)
Box N10	AK274: View from water of King Island village 1 Nitrate negative (original negative)
Box N9	AK144: Kayaks on grassy bank next to beach 1 Nitrate negative (original negative)
Box N9; Box 13	AK145: Kayaks on grassy bank next to beach 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9	AK146: Ju-kuls (Lena Wesley) 1 Nitrate negative (original negative)
Box N2	AK152: Men moving crates at waterfront, possibly unloading from the Sawtooth 1 Nitrate negative (original negative)
Box N2	AK156: Group in umiak with several kayaks in tow 1 Nitrate negative (original negative)
Box N2	AK160: Group in umiak with several kayaks in tow 1 Nitrate negative (original negative)
Box N9	AK161: Nunivak racks for drying fish 1 Nitrate negative (original negative)
Box N2	AK129: Diomedes men in umiak 1 Nitrate negative (original negative)
Box N9	AK174: Young Little Diomedes woman Ka-kik 1 Nitrate negative (original negative)
Box N9	AK175: Three women including Margaret John sitting on top of barabaras 1 Nitrate negative (original negative)
Box N9	AK181A: Two Nunivak women wearing waterproof parkas 1 Nitrate negative (original negative)
Box N9	AK185: Barabaras on hillside 1 Nitrate negative (original negative)
Box N9; Box 13	AK186: Nunivak man Moses Neaeq 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9	AK188: Barabara under construction showing frame of structure 1 Nitrate negative (original negative)

Box N9	AK189: Fish laid out on rocks to dry 1 Nitrate negative (original negative)
Box N9; Box 13	AK190: Portrait of Agyager or Ugiyaku 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Note on negative sleeve: "Sophie Weston's older sister, Elsie Williams' aunt, dog tails cut for parka decorations, dyed red from berries."
Box N9	AK192: Portrait of small child 1 Nitrate negative (original negative)
Box N9	AK193: Portrait of young Little Diomedé woman Ko-kong-gik 1 Nitrate negative (original negative)
Box N9	AK196: Diomedé barabara housetops and drying racks made of whale ribs 1 Nitrate negative (original negative)
Box N9	AK200: Portrait of Noatak woman Ola 1 Nitrate negative (original negative) Notes: Negative shows signs of enhancement.
Box N9; Box 13	AK202: Log cabin 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9; Box 13	AK203: Portrait of woman 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Note on verso of print: "Joe's mother."
Box N9	AK205: Group of Noatak men in kayaks 1 Nitrate negative (original negative)
Box N9	AK206: Portrait of Diomedé woman and baby 1 Nitrate negative (original negative)
Box N9	AK207: Portrait of Diomedé woman and baby 1 Nitrate negative (original negative)
Box N9	AK210: Nunivak man 1 Nitrate negative (original negative)
Box N2; Box 13	AK215: Man running with dog team on beach 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2;	AK214: Group in umiak

Box 13	1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2; Box 13	AK217: Group with dogs in umiak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Negative is damaged from deterioration.
Box N2; Box 13	AK221: Group with dogs in umiak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Negative is damaged from deterioration.
Box N2	AK220: Group in and around umiak at shore 1 Nitrate negative (original negative)
Box N2	AK223: Group in umiak 1 Nitrate negative (original negative)
Box N9; Box 13	AK230: Portrait of Noatak child 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9; Box 13	AK234: Camp on beach showing people, gear, watercraft, and tents 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9	AK247: View from water of camp on beach 1 Nitrate negative (original negative)
Box N9	AK236: Portrait of man An-e-lik 1 Nitrate negative (original negative)
Box N9	AK237: Man standing in front of log storage cabin 1 Nitrate negative (original negative)
Box N9; Box 13	AK239: Log buildings and fence 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N9; Box 13	AK248: Man holding kayak frame 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2; Box 13	AK249: Graveyard with umiak frame in foreground 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N2	AK250: Raised structure for food storage

	1 Nitrate negative (original negative)
Box N2	AK256: Raised structures at Hooper Bay 1 Nitrate negative (original negative)
Box N10	AK266: Portrait of Hooper Bay woman 1 Nitrate negative (original negative)
Box N10	AK275: Hooper bay beachside village showing barabaras and watercraft 1 Nitrate negative (original negative)
Box N2	AK253: Fish traps 1 Nitrate negative (original negative)
Box N10; Box 13	AK260: King Island village 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N10	AK263: King Island village 1 Nitrate negative (original negative)
Box N10	AK276: King Island village 1 Nitrate negative (original negative)
Box N10	AK277: Stewart Eastwood of Curtis's crew standing next to house in King Island village 1 Nitrate negative (original negative)
Box N10	AK278: King Island village 1 Nitrate negative (original negative)
Box N10	AK281: King Island village 1 Nitrate negative (original negative)
Box N10	AK283: Portrait of man 1 Nitrate negative (original negative)
Box N10	AK285: Portrait of man 1 Nitrate negative (original negative)
Box N10	AK287: Portrait of Stewart Eastwood 1 Nitrate negative (original negative) Notes: Negative damaged from deterioration.
Box N10	AK288: Portrait of Stewart Eastwood 1 Nitrate negative (original negative) Notes: Negative damaged from deterioration.
Box N10	AK289: Portrait of Stewart Eastwood

	1 Nitrate negative (original negative) Notes: Negative damaged from deterioration.
Box N10	AK290: Man in doorway of barabara 1 Nitrate negative (original negative)
Box N10	AK293: Man and dog standing next to umiak on beach 1 Nitrate negative (original negative)
Box N10	AK300: Woman standing at water's edge on beach 1 Nitrate negative (original negative)
Box N10	AK301: Boy standing on bank at water's edge 1 Nitrate negative (original negative)
Box N11	AK343A: Man and little girl standing on bank at water's edge 1 Nitrate negative (original negative)
Box N10	AK302: Portrait of man 1 Nitrate negative (original negative)
Box N10; Box 13	AK303: Two Kotzebue women with baskets for berries standing beside river 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N10	AK304: Two Kotzebue women with baskets for berries standing beside river 1 Nitrate negative (original negative)
Box N10; Box 13	AK306: Kotzebue woman with berry basket 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Negative damaged from deterioration.
Box N10	AK307: Kotzebue man in kayak holding spear 1 Nitrate negative (original negative)
Box N10; Box 13	AK309: Kotzebue man in kayak 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N10; Box 13	AK310: Two Noatak men in kayaks 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N11; Box 13	AK326: Two Noatak men in kayaks 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box N11;	AK327: Two Noatak men in kayaks

Box 13	1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Negative damaged from deterioration.
Box N11	AK311: Portrait of woman 1 Nitrate negative (original negative)
Box N11	AK312: Portrait of man 1 Nitrate negative (original negative)
Box N11	AK313: Portrait of Diomedes man 1 Nitrate negative (original negative)
Box N11	AK314: Portrait of Diomedes man 1 Nitrate negative (original negative)
Box N11	AK317: Yak skull 1 Nitrate negative (original negative)
Box N11	AK321: Man standing outside barabara 1 Nitrate negative (original negative)
Box N11	AK323: Man standing next to umiak 1 Nitrate negative (original negative)
Box N11	AK328: Noatak man standing on beach next to umiak and kayak 1 Nitrate negative (original negative)
Box N11	AK329: Portrait of King Island man lu-na-nin-ni 1 Nitrate negative (original negative)
Box N11	AK330: Portrait of King Island man Te-e-wi-na 1 Nitrate negative (original negative)
Box N11	AK332: Portrait of man 1 Nitrate negative (original negative)
Box N11	AK336: Barabara 1 Nitrate negative (original negative)
Box N11; Box 13	AK339A: Portrait of Kotzebue man Jackson 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin) Notes: Jackson was interpreter for Curtis at Kotzebue.
Box N11	AK340: Portraits of two men carved on walrus tusk or whale bone 1 Nitrate negative (original negative)
Box N11	AK341: Portrait of Cape Prince of Wales man O-ni-lik

1 Nitrate negative (original negative)

Box N11	AK343B: Man standing in front of barabara next to platform holding food cache 1 Nitrate negative (original negative)
Box N11	AK347A: Two girls standing on bank at water's edge 1 Nitrate negative (original negative)
Box N11	AK348: Portrait of Cape Prince of Wales boy Kilk-ni-sik 1 Nitrate negative (original negative)
Box N11	AK349A: Portrait of Cape Prince of Wales woman A-bi-ka 1 Nitrate negative (original negative)
Box N11	AK349B: Barabara 1 Nitrate negative (original negative)
Box N11	AK350A: Portrait of two girls 1 Nitrate negative (original negative) Notes: Note on negative envelope: "Two sisters, Silinik,"
Box N11	AK350B: Settlement showing barabararas and other structures 1 Nitrate negative (original negative)
Box N11	AK352: Umiaks on racks on beach 1 Nitrate negative (original negative)
Box 13	AK36: Edward Curtis and Beth Curtis Magnuson on deck of ship 1 Photographic print (silver gelatin) Notes: Written on verso: "on the Victoria en route to Nome."
Box 13	ESC20.1: Jewel Guard 1 Photographic print (silver gelatin)
Box 13	AK167: View from Jewel Guard of ice floes 1 Photographic print (silver gelatin)
Box 13	AK21: Nunivak children dressed in duck skin parkas 1 Photographic print (silver gelatin)
Box 13	AK126: View from water of King Island village 1 Photographic print (silver gelatin)
Box 13	AK132: Reindeer herd on tundra 1 Photographic print (Reindeer herd on tundra)
Box 13	AK157: Reindeer herd on tundra

	1 Photographic print (silver gelatin)
Box 13	AK216: Man with dog team on beach 1 Photographic print (silver gelatin)
Box 13	AK222: Dogs in umiak 1 Photographic print (silver gelatin)
Box 13	AK212: Group with dogs in umiak 1 Photographic print (silver gelatin)
Box 13	AK213: Group with dogs in umiak 1 Photographic print (silver gelatin)
Box 13	AK134: Group in umiak off coast of Siberia in Cape Prince of Wales 1 Photographic print (silver gelatin)
Box 13	AK116: Group in umiak off coast of Siberia in Cape Prince of Wales 1 Photographic print (silver gelatin)
Box 13	AK137: Group of people paddling umiak with sail on Kotzebue Sound 1 Photographic print (silver gelatin)
Box 13	AK96: Kayak and hunting gear on shore 1 Photographic print (silver gelatin)
Box 13	AK104: Man in kayak with hunting gear 1 Photographic print (silver gelatin)
Box 13	AK108: Man in kayak holding paddle 1 Photographic print (silver gelatin)
Box 13	AK109: Man in kayak preparing to throw spear 1 Photographic print (silver gelatin)
Box 13	AK149: Man standing next to kayak with hunting gear 1 Photographic print (silver gelatin)
Box 13	AK149: Nunivak man with drum 1 Photographic print (silver gelatin)
Box 13	AK58: Nunivak man Paul Ivanoff with wife and two children in kayak 1 Photographic print (silver gelatin)
Box 13	AK53: Nunivak boys in kayak 1 Photographic print (silver gelatin)
Box 13	AK171: Nunivak child in feather parka

	1 Photographic print (silver gelatin)
Box 13	AK182: Nunivak woman wearing beaded party regalia 2 Photographic prints (silver gelatin)
Box 13	AK286: Portrait of Kotzebue man Jackson 1 Photographic print (silver gelatin)
Box 13	AK229: Family portrait with man, woman and small child 2 Photographic prints (silver gelatin, ?)
Box 13	AK201: Portrait of woman 1 Photographic print (silver gelatin) Notes: Same woman as in AK229
Box 13	AK194: Portrait of small child 1 Photographic print (silver gelatin)
Box 13	AK83: Portrait of woman 1 Photographic print (silver gelatin)
Box 13	AK54: Portrait of woman 1 Photographic print (silver gelatin)
Box 13	AK178: Portrait of Nunivak man 1 Photographic print (silver gelatin)
Box 13	AK67: Beth Curtis Magnuson in kayak 1 Photographic print (silver gelatin)
Box 13	AK69: Beth Curtis Magnuson in kayak 1 Photographic print (silver gelatin)
Box 13	AK264: King Island village 1 Photographic print (silver gelatin)
Box 13	AK274: King Island village 1 Photographic print (silver gelatin)
Box 13	AK180: Two Nunivak women wearing waterproof parkas 2 Photographic prints (silver gelatin)
Box 13	AK282: Group of Noatak men in kayaks 1 Photographic print (silver gelatin)
Box 13	AK284: Group of Noatak men in kayaks 1 Photographic print (silver gelatin)
Box 13	AK333: Whaling crew launching large umiak from shore of Cape Prince of Wales

	2 Photographic prints (silver gelatin)
Box 13	AK346: Whaling crew launching large umiak in surf at Cape Prince of Wales 1 Photographic print (silver gelatin)
Box 13	AK347: Whaling crew in large umiak at Cape Prince of Wales 1 Photographic print (silver gelatin)
Box 13	ESC20.2: Two women dressing small whale 1 Photographic print (silver gelatin)
Box 13	ESC20.3: Group of men and women dressing small whale 1 Photographic print (silver gelatin)
Box 13	ESC20.4: Three women dressing small whale 1 Photographic print (silver gelatin)
Oversize 1	ESC20.5: Noatak village. Published as Noatak Village 1 Photographic print (?)
Oversize 1	ESC20.6: View from water of beach with tents and watercraft 1 Photographic print (?)

Curtis field camps and vehicles

Box 14	ESCCamps.1: Curtis's tent and wagon with horse team at St. Michael's, Arizona, 1906 1 Photographic print
Box 14	ESCCamps.2: Curtis's tents in camp at Nootka 1 Photographic print (cyanotype)
Box 14	ESCCamps.3: Curtis's car next to tipi at Chippewa camp in western Saskatchewan 2 Photographic prints (silver gelatin)
Box 14	ESCCamps.4: Curtis's car and tent on Blood Reservation in southern Alberta 1 Photographic print (silver gelatin)
Box N12; Box 14	ESCCamps.5: Curtis's car parked at shore of Cold Lake in Alberta 1 Nitrate negative (original negative) 1 Photographic print (silver gelatin)
Box 14	ESCCamps.6: Curtis's tent and car in northern Alberta 2 Photographic prints (silver gelatin)
Box 14	ESCCamps.7: Chippewa camp in western Saskatchewan with tipis and tents

1 Photographic print (silver gelatin copy print)

Box 14 ESCCamps.8: Three tents next to rock outcrop
1 Photographic print (silver gelatin copy print)

Box 14 ESCCamps.9: cluster of tents and tipi
1 Photographic print (silver gelatin copy print)

Box 14 ESCCamps.10: Tents next to rock outcrop in wooded area
1 Photographic print (silver gelatin copy print)

Box 14 ESCCamps.11: Possibly Curtis's cabin at Kitsap
1 Photographic print (possibly platinum, stuck to piece of clear glass)

Little Bighorn Battle revisit, 1907

Box N1; ESCLBH1: Group of Crow men who served as Custer's scouts and several other
people. White Man Runs Him in center, A.B. Upshaw at right, 1907
Box 14 1 Nitrate negative (original negative)
1 Photographic print (silver gelatin)

Box N1; ESCLBH2: Curtis's camp next to tipi of Oglala Sioux man Slow Bull, 1907
Box 14 1 Nitrate negative (original negative)
1 Photographic print (silver gelatin)

Subseries 9.4: Other Photographs

.25 Linear feet

Scope and Contents: The Other Photographs contain a mix of subjects and include portraits of Curtis, his children, and other individuals; photographs of Curtis's Seattle studio; illustrations for *The Flute of the Gods* by Marah Ryan; photographs documenting people and places in Western Washington; and a trip to the Grand Canyon in 1915. There is also a small number of photographs the subjects of which have not been identified.

Photographs of Curtis:

Box 14 ESCCurtis.1: Curtis self-portrait
1 Photographic print (platinum)
Notes: "Edward Sher" in Curtis's hand on recto.

Box 14 ESCCurtis.2: Curtis and "Old River Captain" on Columbia River, 1910
1 Photographic print (cyanotype)

Box 14 ESCCurtis.3: Several men possibly including Curtis in field with movie camera
1 Photographic print (silver gelatin)

Box 14 ESCCurtis.4: Curtis paddling Kutenai canoe

	1 Photographic print (cyanotype)
Box 14	ESCCurtis.5: Photograph by Earle Forrest of Snake Dance at Oraibi surrounded by spectators. Note on verso indicates that motion picture camera at right belongs to Curtis, 1906 1 Photographic print (silver gelatin copy print)
	Curtis children:
Box N1	ESCChildren.1: Possibly Beth or Florence Curtis 1 Nitrate negative (original negative)
Box 14	ESCChildren.2: Florence Curtis with teddy bear 1 Photographic print (silver gelatin copy print)
Box 14	ESCChildren.3: Beth, Katherine, and Florence Curtis 1 Photographic print (silver gelatin)
Box 14	ESCChildren.5: Beth and Harold Curtis as small children 1 Photographic print (silver gelatin copy print)
Box 14	ESCChildren.7: Harold Curtis as small child 1 Photographic print (platinum, on Curtis & Guptill mount)
Box 14	ESCChildren.8: Harold Curtis 1 Photographic print (silver gelatin)
Box 14	ESCChildren.9: Florence Curtis Graybill and Hupa interpreter Henry Jackson standing next to Curtis's car during California trip with Curtis, 1922 1 Photographic print (silver gelatin)
Box N12; Box 14	ESCChildren.10: Florence Curtis Graybill standing next to car in Redwoods during California trip with Curtis, 1922 1 Nitrate negative (original negative) 2 Photographic prints (1 silver gelatin, 1 blue-tone silver gelatin)
Oversize 1	ESCChildren.11: Florence Curtis Graybill sitting at table next to tent with car in background during California trip with Curtis, 1922 1 Photographic print (blue-tone silver gelatin)
Oversize 1	ESCChildren.12: Florence Curtis Graybill standing at table next to tent with car in background during California trip with Curtis, 1922 1 Photographic print (blue-tone silver gelatin)
Oversize 1	ESCChildren.13: Florence Curtis Graybill with two guides in canoe at bank of river during California trip with Curtis, 1922

1 Photographic print (blue-tone silver gelatin)

Oversize 1

ESCChildren.14: Florence Curtis Graybill in canoe on river during California trip with Curtis, 1922

1 Photographic print (blue-tone silver gelatin)

Notes: Small image of young girl transferred from platinum print onto verso. Possibly Florence Curtis.

Curtis studios:

Box 14

ESCStudio.1-6: Interior views of Curtis studio in Exhibition Building in Seattle, circa 1917

5 Photographic prints (silver gelatin)

Notes: Also in folder is a 1917 newsletter of the Metropolitan Building Company (who owned the building) that includes two of these photos.

Box N12;

ESCStudio.7: Display of Native American photographs for sale at Curtis Studio in Los Angeles

Box 14

1 Nitrate negative (original negative)

2 Photographic prints (silver gelatin)

Illustrations for The Flute of the Gods by Marah Ellis Ryan:

Box G32

ESCryan.1: Man standing on rock holding arrow

1 Glass negative (copy negative)

Box G32

R1: Man standing on large boulder holding arrow. Caption in book By the arrow I have said it

1 Glass negative (copy negative)

Box G32

R8: Woman partially clad in a cloth or garment standing next to stream. Caption in book The maid of dreams

1 Glass negative (original negative)

1 Glass negative (copy negative)

Box G32;

R9: Man standing next to boulder with small fire on top. Caption in book The signal fire to the mountain god

Box N12

3 Glass negatives (copy negatives)

1 Nitrate negative (copy negative)

1 Photomechanical print (photogravure)

1 Photographic print (silver gelatin)

Box G32;

R10: Man standing with arms outstretched. Caption in book He reached his hands to his brothers - the stars

Box G33

5 Glass negatives (copy negatives)

Box G33

R12: Trail of footprints in sand. Caption in book Only a trail across the desert sands

1 Glass negative (original negative)

Portraits:

Box G41	ESCNN6A: Photograph of crayon portrait of Abraham Lincoln 1 Glass negative
Box G41	ESCNN6B: Photograph of painting or crayon portrait of Abraham Lincoln with his family 1 Glass negative (original negative)
Box G41	ESCNN1: Theodore Roosevelt, 1904 4 Glass negatives (copy negatives)
Box N12	ESCNN113: Anna May Wong, circa 1925 1 Nitrate negative (original negative) Notes: Photo by Curtis Studio; possibly made by Manford Magnuson. Negative shows signs of enhancement.
Box N12	ESCNN116: Portrait of Anna Pavlova and man with guitar, 1923 1 Nitrate negative (copy negative of half-tone print)
Box 14	ESCPortrait.1: Portrait of Chief Joseph (at left), Edmund Meany (standing), and Red Thunder (right), circa 1903 1 Photographic print (silver gelatin copy print)
Box 14	ESCPortrait.2: Portrait of Chief Joseph by Lee Moorhouse, 1900 1 Photographic print (silver gelatin copy print) Notes: The NAA holds original Moorhouse negatives including an alternate view of Chief Joseph from this sitting.
Box 14	ESCPortrait.3: Published drawing of Chief Joseph based on Curtis's portrait 1 Drawings (visual works) (photomechanical)
Box 14	ESCPortrait.4: Edmund Meany at the unveiling of monument at Chief Joseph's grave at Nespelem, Washington, 1905 1 Photographic print (silver gelatin)
Box 14	ESCPortrait.5: Woman sitting among foliage with waterfall in background 1 Photographic print (blue-tone silver gelatin) Notes: From Curtis's "Hollywood Stills" series of blue-tone prints.

Washington state:

Box G41	ESC833: Group disembarking from canoes on river. Logbook title A new arrival at the hop fields 1 Glass negative (original negative)
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Box G41	ESC834A: Group, possibly Duwamish, sitting among canoes with buildings in background. Logbook title Indians in Camp 1 Glass negative (original negative)
Box G41	ESC834B: Group, possibly Duwamish, sitting among canoes with buildings in background. Logbook title Indians in Camp 1 Glass negative (original negative)
Box 14	ESC6: Duwamish River. Logbook title On the Duwamish, circa 1890s 1 Photographic print
Box 14	602: Group, possibly Makah, making baskets 1 Photographic print (platinum)
Box 14	604: Houses on Tatoosh Island, Washington 1 Photographic print (platinum)
Grand Canyon:, circa 1915	
Box G33	1530: Men on horseback in Grand Canyon 1 Glass negative (original negative)
Box G33	1531: Grand Canyon 1 Glass negative (original negative)
Box G33	1532: Men on horseback in the Grand Canyon 1 Glass negative (original negative)
Box G33	1533: Grand Canyon 1 Glass negative (original negative)
Box G33	1534: Grand Canyon 1 Glass negative (original negative)
Box G33	1535: Grand Canyon 1 Glass negative (original negative)
Box G33	ESCgc1: Men and horses at Grand Canyon 1 Glass negative (original negative)
Box G33	ESCgc2: Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc3: Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc4: Grand Canyon 1 Glass negative (original negative)

Box G34	ESCgc5: Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc6: Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc7: Three men on horseback at the Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc8: Man and horse beside cactus at the Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc9: Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc10: Man standing near ravine edge at the Grand Canyon 1 Glass negative (original negative)
Box G34	ESCgc11: Men and horses at the Grand Canyon 1 Glass negative (original negative)
Box N12	ESCgc12: Grand Canyon 1 Nitrate negative (original negative)
	Not identified:
Box N12	ESCNN58: Small waterfall into rocky area 1 Nitrate negative (original negative)
Box N12	ESCNN63: Waterway with steep cliffs topped with Douglas firs on either side 1 Nitrate negative (original negative)
Box N12	ESCNN70: Waterfall 1 Nitrate negative (original negative)
Box N12	ESCNN71: Rocky cave with wooded hill in background 1 Nitrate negative (original negative)
Box N12	ESCNN72: Cave 1 Nitrate negative (original negative)
Box N12	ESCNN76: House in Pueblo 1 Nitrate negative (original negative)
Box N12	ESCNN91: Portrait of elderly woman 1 Nitrate negative (original negative)
Box N12	ESCNN111: Possibly Mirror Lake in Yosemite

	1 Nitrate negative (original negative)
Box N12	ESCNN115: Portrait of young woman 1 Nitrate negative (original negative)
Box N1	ESCNN140: Man standing on top of Kiva 1 Nitrate negative (original negative)
Box N1	ESCNN117: House with canoe in foreground, possibly Pacific Northwest 1 Nitrate negative (copy negative)
Box 14	ESCBuffalo: Buffalo wading in river 1 Photographic print (silver gelatin)

Subseries 9.5: Old negative jackets, undated

1.25 Linear feet

Box 16-18

Scope and Contents: This sub-series contains the negative jackets in use upon arrival of the negatives to the NAA. They are not Curtis's original jackets; rather they are the jackets used by Beth and Manford Magnuson in later years and in which Jim Graybill received the negatives.

Only jackets with information present were retained.

Subseries 9.6: Reference prints, 2011

11.5 Linear feet

Scope and Contents: This sub-series consists of high-quality digital prints made for reference purposes from digital files of the glass and nitrate negatives as well as the logbooks. The prints were made at the NAA in 2011.

Box 21-27 Reference prints for Curtis's negatives, 2011

Box 28-29 Reference copies of logbooks 1 and 2, 2011

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Series 10: Duplicate material, undated

1 Linear foot

Box 19-20

Scope and Contents: This series contains duplicates of material found elsewhere in the collection, including letterhead, publications, and ephemera.

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