



# Smithsonian

*National Museum of the American Indian*

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

Sarah Ganderup

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

2015



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## Collection Overview

<b>Repository:</b>	National Museum of the American Indian
<b>Title:</b>	Edward S. Curtis photogravure plates and proofs for <i>The North American Indian</i>
<b>Date:</b>	1899-1927 circa 1980
<b>Identifier:</b>	NMAI.AC.080
<b>Creator:</b>	Curtis, Edward S., 1868-1952 (Photographer)
<b>Extent:</b>	96 Photomechanical prints (photogravure proofs) 184 Printing plates (copper printing plates)
<b>Language:</b>	English .
<b>Summary:</b>	The Edward S. Curtis photogravure plates and proofs for <i>The North American Indian</i> include photogravure printing plates and associated proofs made from Curtis photographs and used in the publication of <i>The North American Indian</i> volumes 1-9 and 12-19. The bulk of the images are portraits, though there are also images of everyday items, ceremonial artifacts, and camps.

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## Administrative Information

### Acquisition Information

This collection was donated by Steven and Arlene Kern to the Museum of the American Indian, Heye Foundation, in 1984.

### Provenance

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

## Related Materials

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

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

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

## Processing Information

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

## Preferred Citation

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

## Restrictions

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

## Conditions Governing Use

Single photocopies may be made for research purposes. Permission to publish or broadcast materials from the collection must be requested from National Museum of the American Indian Archive Center. Please submit a written request to [nmaiarchives@si.edu](mailto:nmaiarchives@si.edu).

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## Biographical / Historical

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

Born in Wisconsin in 1868, Edward Curtis grew up on his family's farm in Le Sueur County, Minnesota, from 1874 to 1887. In 1887, he and his father Johnson Curtis settled on a plot near what is now Port Orchard, Washington, and the rest of the family joined them the following year. When Johnson Curtis died within a month of the family's arrival, the burden of providing for his mother and siblings fell to 20-year-old Edward, and Edward set out to do so through his photography. In 1891, Curtis moved to the booming city of Seattle and bought into a joint photo studio with Rasmus Rothi. Less than a year later, he formed "Curtis and Guptill, Photographers and Photoengravers" with Thomas Guptill; the enterprise quickly became a premier portrait studio for Seattle's elite. In 1895, Curtis made his first "Indian photograph" depicting Princess Angeline, daughter of the chief for whom Seattle had been named. The following year he earned his first medal from the National Photographic Convention for his "genre studies."

In 1899, Edward Curtis joined the Harriman Alaska Expedition as official photographer, a position which allowed him to learn from anthropologists C. Hart Merriam and George Bird Grinnell while documenting the landscapes and peoples of the Alaskan coast. This expedition and the resulting friendship with Grinnell helped to foster Curtis's ultimate goal to "form a comprehensive and permanent record of all the important tribes of the United States and Alaska that still retain to a considerable degree their primitive customs and traditions" (General Introduction, *The North American Indian*). Curtis made several trips to reservations from 1900 to 1904, including a trip with Grinnell to Montana in 1900 and multiple trips to the Southwest, including the Hopi Reservation. He also hired Adolph Muhr,

former assistant to Omaha photographer Frank A. Rinehart, to manage the Curtis studio in his absence, a decision which would prove more and more fruitful as Curtis spent less and less time in Seattle.

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

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

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

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## Scope and Contents

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

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## Arrangement

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

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## Names and Subject Terms

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

Subjects:

A'aninin (Gros Ventre)  
A:shiwi (Zuni)  
Achomawi (Pit River)  
Akimel O'odham (Pima)  
Apache  
Apsáalooke (Crow/Absaroke)  
Cayuse  
Chukchansi Yokuts  
Cree  
Denésoliné (Chipewyan)  
Diné (Navajo)  
Hoh  
Hopi Pueblo  
Hualapai (Walapai)  
Hupa  
Indians of North America -- Pictorial works  
Jemez Pueblo  
K'apovi (Santa Clara Pueblo)  
Kainai Blackfoot (Kainah/Blood)  
Kalispel (Pend d'Oreilles)  
Kewa (Santo Domingo Pueblo)  
Klamath  
Kumeyaay (Diegueño)  
Kupangaxwichem (Kupa/Cupeño)  
Kutzadika'a (Mono Paiute)  
Laguna Pueblo  
Maidu  
Mewuk (Miwok)  
Mojave (Mohave)  
Niimípuu (Nez Perce)  
Niuam (Comanche)  
Northern Paiute (Paviotso)  
Numakiki (Mandan)  
Oglala Lakota (Oglala Sioux)  
Ohkay Owingeh (San Juan Pueblo)  
Osage  
Piipaash (Maricopa)  
Pikuni Blackfeet (Piegan)  
Pomo  
Ponca  
Quechan (Yuma/Cuchan)  
Quileute  
Quinault  
Sahnish (Arikara)  
Salish (Flathead)  
San Ildefonso Pueblo  
Santa Ysabel (Santa Isabela) Diegueño  
Serrano  
Sicangu Lakota (Brulé Sioux)  
Skokomish  
Southern Mewuk (Southern Miwok)

Spokan  
Squaxon  
Suquamish  
Tewa Pueblos  
Tohono O'odham (Papago)  
Tolowa  
Tsitsistas/Suhtai (Cheyenne)  
Tsuu T'ina (Sarcee)  
Twana  
Wailaki  
Walla Walla (Wallawalla)  
Wappo  
Washoe (Washo)  
Wichita  
Wishram  
Yakama (Yakima)  
Yokuts  
Yurok

Cultures:

A'aninin (Gros Ventre)  
A:shiwi (Zuni)  
Achomawi (Pit River)  
Akimel O'odham (Pima)  
Apache  
Apsáalooke (Crow/Absaroke)  
Cayuse  
Chukchansi Yokuts  
Cree  
Denésoliné (Chipewyan)  
Diné (Navajo)  
Hoh  
Hopi Pueblo  
Hualapai (Walapai)  
Hupa  
Jemez Pueblo  
K'apovi (Santa Clara Pueblo)  
Kainai Blackfoot (Kainah/Blood)  
Kalispel (Pend d'Oreilles)  
Kewa (Santo Domingo Pueblo)  
Klamath  
Kumeyaay (Diegueño)  
Kupangaxwichem (Kupa/Cupeño)  
Kutzadika'a (Mono Paiute)  
Laguna Pueblo  
Maidu  
Mewuk (Miwok)  
Mojave (Mohave)  
Niimípuu (Nez Perce)  
Niuam (Comanche)  
Northern Paiute (Paviotso)  
Numakiki (Mandan)

Oglala Lakota (Oglala Sioux)  
Ohkay Owingeh (San Juan Pueblo)  
Osage  
Piipaash (Maricopa)  
Pikuni Blackfeet (Piegan)  
Pomo  
Ponca  
Quechan (Yuma/Cuchan)  
Quileute  
Quinault  
Sahnish (Arikara)  
Salish (Flathead)  
San Ildefonso Pueblo  
Santa Ysabel (Santa Isabela) Diegueño  
Serrano  
Sicangu Lakota (Brulé Sioux)  
Skokomish  
Southern Mewuk (Southern Miwok)  
Spokane  
Squaxon  
Suquamish  
Tewa Pueblos  
Tohono O'odham (Papago)  
Tolowa  
Tsitsistas/Suhtai (Cheyenne)  
Tsuu T'ina (Sarcee)  
Twana  
Wailaki  
Walla Walla (Wallawalla)  
Wappo  
Washoe (Washo)  
Wichita  
Wishram  
Yakama (Yakima)  
Yokuts  
Yurok

Types of Materials:

Photographs  
Photogravures



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## Container Listing

### Series 1: Volume 1, 1903-1907

#### 5 Printing plates

##### Box 8vo1-8vo2

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

Box 8vo1                      [Maternity belt \(Apache\), 1907](#)  
1 Printing plate

Box 8vo1                      [Mescal camp \(Apache\), 1903](#)  
1 Printing plate

Box 8vo1                      [Pikehodiklad \(Navaho\), 1907](#)  
1 Printing plate

Box 8vo1                      [Sacred buckskin \(Apache\), 1907](#)  
1 Printing plate

Box 8vo2                      [Zahadolzha \(Navaho\), 1904](#)  
1 Printing plate

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## Series 2: Volume 2, 1903, 1907 (bulk 1907-1907)

## 5 Photomechanical prints

## 11 Printing plates

## Box 8vo2 (photographs)

## Box F1-F4 (photographs)

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

Box F1 [Plate 42: Kaviu - Pima, 1907](#)  
1 Photomechanical print  
1 Printing plate

Box F1 [Plate 47: Chijako - Pima, 1907](#)  
1 Photomechanical print  
1 Printing plate

Box F2 [Plate 50: Carlos Rios - Papago chief, 1907](#)  
1 Photomechanical print  
1 Printing plate

Box F2 [Plate 60: Quniaika - Mohave, 1903](#)  
1 Photomechanical print  
1 Printing plate

Box F3 [Plate 63: Hwalya - Yuma, 1907](#)  
1 Photomechanical print  
1 Printing plate

Box F3 [Plate 64: Havachachi - Maricopa, 1907](#)  
1 Printing plate

Box F4 [Plate 66: Mat Stams - Maricopa, 1907](#)  
1 Printing plate

Box F4 [Plate 71: Captain Charley - Maricopa, 1907](#)  
1 Printing plate

Box 8vo2 [Nerije \(Walapai\), 1907](#)  
1 Printing plate

Box 8vo2 [A Yuma, 1907](#)  
1 Printing plate

Box 8vo2 [Yuma maiden, 1907](#)

1 Printing plate

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## Series 3: Volume 3, 1907-1908

### 3 Prints

### 6 Photomechanical prints

#### Box 8vo3 (photographs)

#### Box F5-F6 (photographs)

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

Box F5                      [Plate 78: Two Strike, 1907](#)  
1 Photomechanical print  
1 Printing plate

Box F5                      [Plate 82: Hollow Horn Bear, 1907](#)  
1 Printing plate

Box F6                      [Plate 89: Little Hawk, 1908](#)  
1 Printing plate  
1 Photomechanical print

Box F6                      [Plate 94: Ogalala woman, 1907](#)  
1 Printing plate  
1 Photomechanical print

Box 8vo3                      [Scalp-shirts, 1908](#)  
1 Printing plate

Box 8vo3                      [Stands First \(Ogalala\), 1907](#)  
1 Printing plate

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## Series 4: Volume 4, 1908

## 9 Printing plates

## 5 Photomechanical prints

## Box 8vo3-8vo4 (photographs)

## Box F7-F9 (photographs)

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

Box F7	<a href="#">Plate 118: Hoop On The Forehead - Apsaroke, 1908</a> 1 Photomechanical print 1 Printing plate
Box F7	<a href="#">Plate 121: Bread - Apsaroke, 1908</a> 1 Printing plate 1 Photomechanical print
Box F8	<a href="#">Plate 128: Bull Chief - Apsaroke, 1908</a> 1 Photomechanical print 1 Printing plate
Box F8	<a href="#">Plate 143: Lone Tree - Apsaroke, 1908</a> 1 Photomechanical print 1 Printing plate
Box F9	<a href="#">Plate 144: Coups Well-Known - Apsaroke, 1908</a> 1 Photomechanical print 1 Printing plate
Box 8vo3	<a href="#">An Apsaroke lodge, 1908</a> 1 Printing plate
Box 8vo3	<a href="#">Does Everything (Apsaroke), 1908</a> 1 Printing plate
Box 8vo4	<a href="#">Flathead woman (Apsaroke), 1908</a> 1 Printing plate
Box 8vo4	<a href="#">Hunts to Die (Apsaroke), 1908</a> 1 Printing plate

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## Series 5: Volume 5, 1908

## 4 Photomechanical prints

## 11 Printing plates

## Box 8vo4-8vo6 (photographs)

## Box F9-F11 (photographs)

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

Box F9	<a href="#">Plate 151: Four Horns - Arikara, 1908</a> 1 Photomechanical print 1 Printing plate
Box F10	<a href="#">Plate 154: Bear's Teeth - Arikara, 1908</a> 1 Photomechanical print 1 Printing plate
Box F10	<a href="#">Plate 165: Arikara girl, 1908</a> 1 Printing plate 1 Photomechanical print
Box F11	<a href="#">Plate 167: No Bear - Atsina, 1908</a> 1 Photomechanical print 1 Printing plate
Box 8vo4	<a href="#">Beside the stream, 1908</a> 1 Printing plate
Box 8vo4	Contents of bundle of Numak-Mahana (Mandan), 1908 1 Printing plate
Box 8vo5	<a href="#">Keeper of a medicine bundle (Arikara), 1908</a> 1 Printing plate
Box 8vo5	<a href="#">Parfleches (Atsina), 1908</a> 1 Printing plate
Box 8vo5	Rattles of Arikara bear medicine-men, 1908 1 Printing plate
Box 8vo5	<a href="#">Record of custodians of a turtle-drum (Mandan), 1908</a> 1 Printing plate
Box 8vo6	<a href="#">Three White Cows (Atsina), 1908</a>

1 Printing plate

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## Series 6: Volume 6, 1910-1911, 1905, 1900 (bulk 1910-1911)

## 11 Printing plates

## 6 Photomechanical prints

## Box 8vo6-8vo7 (photographs)

## Box F11-F14 (photographs)

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

Box F11	<a href="#">Plate 200: New Chest - Piegan, 1910</a> 1 Photomechanical print 1 Printing plate
Box F12	<a href="#">Plate 202: Middle Calf - Piegan, 1900</a> 1 Photomechanical print 1 Printing plate
Box F12	<a href="#">Plate 210: Cheyenne type, 1910</a> 1 Printing plate 1 Photomechanical print
Box F13	<a href="#">Plate 211: Cheyenne profile, 1910</a> 1 Photomechanical print 1 Printing plate
Box F13	<a href="#">Plate 212: Cheyenne girl, 1905</a> 1 Photomechanical print 1 Printing plate
Box F14	<a href="#">Plate 216: Porcupine - Cheyenne, 1910</a> 1 Photomechanical print 1 Printing plate
Box 8vo6	<a href="#">Buffalo-stones (Piegan), 1911</a> 1 Printing plate
Box 8vo6	<a href="#">Cheyenne man, 1911</a> 1 Printing plate
Box 8vo6	<a href="#">Cheyenne woman, 1910</a> 1 Printing plate
Box 8vo7	<a href="#">Day-dreams (Piegan), 1911</a> 1 Printing plate
Box 8vo7	<a href="#">Navel-amulets (Piegan), 1911</a>



1 Printing plate

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## Series 7: Volume 7, 1905, 1910 (bulk 1910-1910)

16 Printing plates

8 Photomechanical prints

Box 8vo7-8vo9 (photographs)

Box F14-F18 (photographs)

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

Box F14	<a href="#">Plate 225: Klickitat type, 1910</a> 1 Photomechanical print 1 Printing plate
Box F15	<a href="#">Plate 226: Klickitat profile, 1910</a> 1 Photomechanical print 1 Printing plate
Box F15	<a href="#">Plate 227: Flathead type, 1910</a> 1 Printing plate 1 Photomechanical print
Box F16	<a href="#">Plate 228: Flathead profile, 1910</a> 1 Printing plate 1 Photomechanical print
Box F16	<a href="#">Plate 237: Kalispel type, 1910</a> 1 Printing plate 1 Photomechanical print
Box F17	<a href="#">Plate 241: Spokane man, 1910</a> 1 Photomechanical print 1 Printing plate
Box F17	<a href="#">Plate 244: Nespilim man, 1910</a> 1 Photomechanical print 1 Printing plate
Box F18	<a href="#">Plate 247: Luqaiot - Kittitas, 1905</a> 1 Printing plate 1 Photomechanical print
Box 8vo7	<a href="#">Ahlahlemila (Flathead), 1910</a> 1 Printing plate
Box 8vo7	<a href="#">Chief of the land (Kalispel), 1910</a> 1 Printing plate

Box 8vo8	<a href="#">The chief's wife (Kalispel), 1910</a> 1 Printing plate
Box 8vo8	<a href="#">Lishhaiahit (Kittitas), 1910</a> 1 Printing plate
Box 8vo8	<a href="#">Mitsa (Klickitat), 1910</a> 1 Printing plate
Box 8vo8	<a href="#">Red Owl (Flathead), 1910</a> 1 Printing plate
Box 8vo9	<a href="#">Returning to camp (Spokane), 1910</a> 1 Printing plate
Box 8vo9	<a href="#">Typical Spokane woman, 1910</a> 1 Printing plate

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## Series 8: Volume 8, 1909-1910, 1899, 1905 (bulk 1910-1910)

## 8 Printing plates

## 3 Photomechanical prints

## Box 8vo9-8vo10 (photographs)

## Box F18-F19 (photographs)

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

Box F18 [Plate 258: Typical Nez Perce, 1899](#)  
1 Photomechanical print  
1 Printing plate

Box F19 [Plate 267: Piopio-maksmaks - Wallawalla, 1905](#)  
1 Printing plate  
1 Photomechanical print

Box F19 [Plate 282: Hlalakum - Wishham, 1909](#)  
1 Photomechanical print  
1 Printing plate

Box 8vo9 [Bone carving \(Cascade\), 1910](#)  
1 Printing plate

Box 8vo9 [Cayuse type, 1910](#)  
1 Printing plate

Box 8vo10 [Cayuse woman, 1910](#)  
1 Printing plate

Box 8vo10 [Nez Perce matron, 1910](#)  
1 Printing plate

Box 8vo10 [Wishham Beadwork, 1910](#)  
1 Printing plate

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## Series 9: Volume 9, 1899, 1912 (bulk 1912-1912)

*10 Printing plates**6 Photomechanical prints**Box F20-F23 (photographs)**Box 8vo10-8vo11 (photographs)*

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

Box F20	<a href="#">Plate 293: Primitive Quinault, 1912</a> 1 Printing plate 1 Photomechanical print
Box F20	<a href="#">Plate 295: Quinault female profile, 1912</a> 1 Photomechanical print 1 Printing plate
Box F21	<a href="#">Plate 299: Tsatsalatsa - Skokomish, 1912</a> 1 Printing plate 1 Photomechanical print
Box F21	<a href="#">Plate 305: Suquamish woman, 1899</a> 1 Photomechanical print 1 Printing plate
Box F22	<a href="#">Plate 306: Suquamish girl, 1912</a> 1 Printing plate
Box F22	<a href="#">Plate 307: Squaxon matron, 1912</a> 1 Photomechanical print 1 Printing plate
Box F23	<a href="#">Plate 308: Puget Sound type, 1899</a> 1 Printing plate 1 Photomechanical print
Box 8vo10	<a href="#">Hoh type, 1912</a> 1 Printing plate
Box 8vo11	<a href="#">Lotsubelo (Quilcene), 1912</a> 1 Printing plate
Box 8vo11	<a href="#">Silto (Quilliate), 1912</a>

1 Printing plate

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## Series 10: Volume 12, 1904-1907, 1921

*5 Photomechanical prints**8 Printing plates**Box F23-F25 (photographs)**Box 8vo11-8vo12 (photographs)*

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

Box F23                      [Plate 411: Hopi woman, 1905](#)  
1 Photomechanical print  
1 Printing plate

Box F24                      [Plate 412: Hopi maiden, 1905](#)  
1 Printing plate  
1 Photomechanical print

Box F24                      [Plate 414: Chaiwa - Tewa, 1921](#)  
1 Photomechanical print  
1 Printing plate

Box F25                      [Plate 415: Chaiwa - Tewa, profile, 1921](#)  
1 Printing plate  
1 Photomechanical print

Box F25                      [Plate 423: Primitive style of hairdressing, 1921](#)  
1 Printing plate  
1 Photomechanical print

Box 8vo11                      [A snake priest, 1907](#)  
1 Printing plate

Box 8vo11                      [An East Mesa girl, 1904](#)  
1 Printing plate

Box 8vo12                      [Oraibi plaques, 1921](#)  
1 Printing plate

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## Series 11: Volume 13, 1923

*18 Printing plates**5 Photomechanical prints**Box F26-F28 (photographs)**Box 8vo12-8vo15 (photographs)*

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

Box F26	<a href="#">Plate 437: Sam Ewing - Yurok, 1923</a> 1 Photomechanical print 1 Printing plate
Box F26	<a href="#">Plate 440: Old Klamath woman, 1923</a> 1 Printing plate 1 Photomechanical print
Box F27	<a href="#">Plate 446: A Klamath type, 1923</a> 1 Photomechanical print 1 Printing plate
Box F27	<a href="#">Plate 466: Achomawi man, 1923</a> 1 Printing plate 1 Photomechanical print
Box F28	<a href="#">Plate 467: Principal female shaman of the Hupa, 1923</a> 1 Printing plate 1 Photomechanical print
Box 8vo12	<a href="#">Costume of the obsidian-bearer (Hupa), 1923</a> 1 Printing plate
Box 8vo12	<a href="#">Dancer with black deer effigy (Hupa), 1923</a> 1 Printing plate
Box 8vo12	<a href="#">Dip-netting at the sugar bowl (Hupa), 1923</a> 1 Printing plate
Box 8vo13	<a href="#">The forest stream, 1923</a> 1 Printing plate
Box 8vo13	<a href="#">Hupa canoe, 1923</a> 1 Printing plate
Box 8vo13	<a href="#">Hupa female shaman, 1923</a> 1 Printing plate



Box 8vo13	<a href="#">Hupa salmon-fishing, 1923</a> 1 Printing plate
Box 8vo14	<a href="#">Modern Hupa house, 1923</a> 1 Printing plate
Box 8vo14	<a href="#">Obsidian bearer, White deerskin dance (Hupa), 1923</a> 1 Printing plate
Box 8vo14	<a href="#">Tolowa man, 1923</a> 1 Printing plate
Box 8vo14	<a href="#">Tolowa type, 1923</a> 1 Printing plate
Box 8vo15	<a href="#">Watching for salmon (Hupa), 1923</a> 1 Printing plate
Box 8vo15	<a href="#">White deerskin dance costume (Hupa), 1923</a> 1 Printing plate

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## Series 12: Volume 14, 1924

*13 Photomechanical prints**18 Printing plates**Box F28-F35 (photographs)**Box 8vo15-8vo16 (photographs)*

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

Box F28 [Plate 472: Mitat - Wailaki, 1924](#)  
1 Printing plate

Box F29 [Plate 473: Old "Ukiah" - Pomo, 1924](#)  
1 Printing plate  
1 Photomechanical print

Box F29 [Plate 476: Mixed-blood Coast Pomo, 1924](#)  
1 Printing plate  
1 Photomechanical print

Box F30 [Plate 478: Shatila - Pomo, 1924](#)  
1 Photomechanical print  
1 Printing plate

Box F30 [Plate 486: Coast Pomo girl, 1924](#)  
1 Printing plate  
1 Photomechanical print

Box F31 [Plate 490: Wappo, 1924](#)  
1 Printing plate  
1 Photomechanical print

Box F31 [Plate 491: Wappo woman, 1924](#)  
1 Printing plate  
1 Photomechanical print

Box F32 [Plate 492: Otila - Maidu, 1924](#)  
1 Photomechanical print  
1 Printing plate

Box F32 [Plate 493: Miwok head-man, 1924](#)  
1 Printing plate  
1 Photomechanical print

Box F33 [Plate 495: Southern Miwok, 1924](#)  
1 Photomechanical print  
1 Printing plate

Box F33	<a href="#">Plate 498: Yauelmani Yokuts, 1924</a> 1 Printing plate 1 Photomechanical print
Box F34	<a href="#">Plate 504: Chukchansi Yokuts type, 1924</a> 1 Photomechanical print 1 Printing plate
Box F34	<a href="#">Plate 505: Chukchansi matron, 1924</a> 1 Photomechanical print 1 Printing plate
Box F35	<a href="#">Plate 507: Yaundanchi Yokuts woman, 1924</a> 1 Printing plate 1 Photomechanical print
Box 8vo15	<a href="#">A Coast Pomo man, 1924</a> 1 Printing plate
Box 8vo15	<a href="#">The hunting basket, 1924</a> 1 Printing plate
Box 8vo16	<a href="#">A southern Miwok, 1924</a> 1 Printing plate
Box 8vo16	<a href="#">A southern Miwok woman, 1924</a> 1 Printing plate

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## Series 13: Volume 15, 1924

11 Photomechanical prints

18 Printing plates

Box F35-F40 (photographs)

Box 8vo16-8vo18 (photographs)

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

Box F35	<a href="#">Plate 510: Cupeño woman, 1924</a> 1 Printing plate 1 Photomechanical print
Box F36	<a href="#">Plate 512: Serrano woman of Tejon, 1924</a> 1 Printing plate 1 Photomechanical print
Box F36	<a href="#">Plate 513: Tejon Serrano, 1924</a> 1 Printing plate 1 Photomechanical print
Box F37	<a href="#">Plate 526: Diegueño of Capitan Grande, 1924</a> 1 Photomechanical print 1 Printing plate
Box F37	<a href="#">Plate 527: Diegueño woman of Santa Ysabel, 1924</a> 1 Printing plate 1 Photomechanical print
Box F38	<a href="#">Plate 530: Diegueño woman of Campo, 1924</a> 1 Printing plate 1 Photomechanical print
Box F38	<a href="#">Plate 532: Diegueño of Santa Ysabel, 1924</a> 1 Photomechanical print 1 Printing plate
Box F39	<a href="#">Plate 535: Pyramid Lake Paviotso, 1924</a> 1 Printing plate 1 Photomechanical print
Box F39	<a href="#">Plate 537: Aged Paviotso of Pyramid Lake, 1924</a> 1 Photomechanical print 1 Printing plate
Box F40	<a href="#">Plate 539: Walker Lake Paviotso, 1924</a>

1 Printing plate  
1 Photomechanical print

Box F40	<a href="#">Plate 543: Washo woman, 1924</a> 1 Printing plate 1 Photomechanical print
Box 8vo16	<a href="#">A Capitan Grande man (Digueño), 1924</a> 1 Printing plate
Box 8vo16	<a href="#">A Capitan Grande woman (Digueño), 1924</a> 1 Printing plate
Box 8vo17	<a href="#">A Mono type, 1924</a> 1 Printing plate
Box 8vo17	<a href="#">Mortar pits (Cupeño), 1924</a> 1 Printing plate
Box 8vo17	<a href="#">Sandstone vessels from Santa Catalina Island, 1924</a> 1 Printing plate
Box 8vo17	<a href="#">Washo burden-basket and trinket-basket, 1924</a> 1 Printing plate
Box 8vo18	<a href="#">A Washo gem, 1924</a> 1 Printing plate

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## Series 14: Volume 16, 1925

1 Photomechanical print

4 Printing plates

Box F41 (photographs)

Box 8vo18 (photographs)

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

Box F41      [Plate 557: Lucero - Santo Domingo, 1925](#)  
1 Photomechanical print  
1 Printing plate

Box 8vo18      [Laguna water-jar, 1925](#)  
1 Printing plate

Box 8vo18      [Ruins of the church at Gyusiwa, 1925](#)  
1 Printing plate

Box 8vo18      [Tsola \("Chipmunk"\), Jemez governor, 1925](#)  
1 Printing plate

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## Series 15: Volume 17, 1905, 1925

3 Photomechanical prints

8 Printing plates

Box F41-F42 (photographs)

Box 8vo19-8vo20 (photographs)

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

Box F41	<a href="#">Plate 596: Ambrosio Martinez - San Juan, 1905</a> 1 Photomechanical print 1 Printing plate
Box F42	<a href="#">Plate 601: Oyi-tsa (Duck White), summer cacique of Santa Clara, 1905</a> 1 Photomechanical print 1 Printing plate
Box F42	<a href="#">Plate 611: Lutakawi, Zuni Governor, 1925</a> 1 Printing plate 1 Photomechanical print
Box 8vo19	<a href="#">Agoyo-aye ("Star Moving") (San Ildefonso), 1905</a> 1 Printing plate
Box 8vo19	<a href="#">Fo-e ("Snow Child") (Santa Clara), 1905</a> 1 Printing plate
Box 8vo19	<a href="#">Ruins on the mesa at Puye, 1925</a> 1 Printing plate
Box 8vo19	Tewa war-god effigies, 1925 1 Printing plate
Box 8vo20	<a href="#">Zuñi pottery, 1925</a> 1 Printing plate

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## Series 16: Volume 18, 1926

## 14 Printing plates

## 12 Photomechanical prints

## Box 8vo20 (photographs)

## Box F43-F48 (photographs)

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

Box F43 [Plate 617: Titishu-kghitluhl \("Deer Running"\) - Sarsi, 1926](#)  
1 Printing plate  
1 Photomechanical print

Box F43 [Plate 618: Tsaaassi-mis-salla \("Crow with Necklace"\) - Sarsi, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F44 [Plate 619: Muwu \("His Tooth"\) - Sarsi, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F44 [Plate 626: A Cree, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F45 [Plate 627: A Cree woman, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F45 [Plate 638: Medicine-headress - Blackfoot, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F46 [Plate 639: Oksoyapiw - Blackfoot, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F46 [Plate 641: Calf Child - Blackfoot, 1926](#)  
1 Printing plate  
1 Photomechanical print

Box F47 [Plate 647: Makoyepuk \("Wolf-child"\) - Blood, 1926](#)  
1 Photomechanical print  
1 Printing plate

Box F47 [Plate 649: Astanighkyi \("Come-singing"\) - Blood, 1926](#)



	1 Printing plate 1 Photomechanical print
Box F48	<a href="#">Plate 650: Stsimaki ("Reluctant-to-be-woman") - Blood, 1926</a> 1 Photomechanical print 1 Printing plate
Box F48	<a href="#">Plate 651: Soyaksin - Blood, 1926</a> 1 Photomechanical print 1 Printing plate
Box 8vo20	<a href="#">A Chipewyan woman, 1926</a> 1 Printing plate
Box 8vo20	<a href="#">A Cree, 1926</a> 1 Printing plate

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## Series 17: Volume 19, 1927

6 Photomechanical prints

9 Printing plates

Box 8vo21 (photographs)

Box F49-F51 (photographs)

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

Box F49	<a href="#">Plate 668: Dog Woman - Cheyenne, 1927</a> 1 Photomechanical print 1 Printing plate
Box F49	<a href="#">Plate 669: Woista - Cheyenne woman, 1927</a> 1 Photomechanical print 1 Printing plate
Box F50	<a href="#">Plate 670: Reuben Taylor (Istofhuts) - Cheyenne, 1927</a> 1 Printing plate 1 Photomechanical print
Box F50	<a href="#">Plate 682: Esipermi - Comanche, 1927</a> 1 Photomechanical print 1 Printing plate
Box F51	<a href="#">Plate 684: Uwat - Comanche, 1927</a> 1 Printing plate 1 Photomechanical print
Box F51	<a href="#">Plate 686: A Comanche, 1927</a> 1 Printing plate 1 Photomechanical print
Box 8vo21	Altar peyote with rattle (Osage), 1927 1 Printing plate
Box 8vo21	<a href="#">White Deer (Ponca), 1927</a> 1 Printing plate
Box 8vo21	<a href="#">A Wichita matron, 1927</a> 1 Printing plate

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