

## FINDING AID FOR THE

# EDWARD S. CURTIS COLLECTION AG 7

Center for Creative Photography  
University of Arizona  
Tucson, AZ 85721-0103

*For further information about the archives at the Center for Creative Photography, please contact the Archivist: phone 520-621-6273; fax 520-621-9444*



Edward Curtis, *Cheyenne teepee*, ca. 1900 - 1910

## DESCRIPTION

122 steel-plated, copper photogravure printing plates used in the production of *The North American Indian* by Edward S. Curtis (20 volumes plus portfolios. Volumes 1 – 5, The University Press, Cambridge, Mass.: Volumes 6 – 20, Plimpton Press, Norwood, Conn. 1907 – 1930). Ten of the plates (each approximately 12 x 18 in.) were used to produce the illustrations included in the portfolios that accompanied each of the twenty volumes of text, and 112 of the smaller steel-plated copper plates (each approximately 6 ½ x 9 in.) were used to illustrate the text volumes.

Two manufacturers were responsible for the production of the plates. Of the larger plates in the Center's collection, four were manufactured by the firm of John Andrew & Son of

Cambridge, Mass., and eight were manufactured by the Suffolk Engraving Co. first of Cambridge, Mass. and later of Boston. These larger plates are housed in paper envelopes of three types. First, there are brown paper envelopes with a proof print of the image affixed to the envelope with manuscript notation in the margins giving the plate number, the title of the image, a copyright statement and the name and location of the manufacturer of the plate. Second, there are off-white paper envelopes on which is printed a proof of the image with no manuscript annotations. Lastly, one plate is housed in plain brown paper wrapping with the plate number and title written on the paper in a modern hand.

The smaller plates are not signed by the engraving firm, but scholars agree that the plates for volumes 1 – 11 were made by John Andrew & Son and the plates for volumes 12 – 20 were made by Suffolk Engraving. All of the smaller plates have been re-housed in envelopes marked “Permalife Ph 8.5” and carry numbers indicating the volume and plate numbers.  
(8 linear feet)

## **PROVENANCE**

This collection was given to the Center for Creative Photography by Steven and Arlene Kern in 1984.

## **PROCESSING NOTE**

Processed in 2001 by Shaw Kinsley.

## **SCOPE AND CONTENT**

Writers frequently liken the art of photography to the art of dance for the way in which it gracefully and without apparent effort produces artwork demanding intelligence, sensitivity, and a whole host of extraordinary skills and abilities. Photography is further like a dance in that it follows a number of prescribed steps, from the first capture of the image, through the development process to the final print. In the case of Edward Curtis’ book, *The North American Indian*, the original intention was to illustrate all 500 copies of the print run with 1,510 smaller illustrations and 722 larger prints. This collection represents the capture of several steps of the dance that brought *The North American Indian* into existence.

Curtis took more than 40,000 photographs for his project to publish *The North American Indian*. It should be remembered that photography had only existed for sixty odd years and that the technology used by Edward Curtis was primitive by today’s standards. Curtis captured his images on glass plates using a view or field camera. He then developed the glass negatives in the field, created a proof from each, and sent it, with his instructions, back to his Seattle studio where manager Adolph Muhr made the decisions related to exposure time, retouching, and enlargement. Muhr certainly contributed to the distinctive look of Curtis’ photographs. The developed images were then sent to an engraving firm specializing in making photogravure plates. Photogravure is a type of etching that provides a fineness of resolution with a subtlety of tone. It was used by Alfred Stieglitz in the production of his famous *Camera Notes* and suited Curtis’ images perfectly. Once made, the plates were inked, covered with dampened paper, and printed, one at a time, using a flatbed press. The images were printed on three different paper stocks: a Japanese tissue, a rice paper called ‘vellum,’ and a heavier, watermarked paper called Van Gelder. The images printed on heavier paper were inserted into the book after printing and before binding; the tissue images had to be carefully attached to pages before they could be inserted.

The end result was an extremely lavish set of volumes. The full title of the book is *The North American Indian : being a series of volumes picturing and describing the Indians of the United States, and Alaska written, illustrated, and published by Edward S. Curtis; edited by Frederick Webb Hodge; foreword by Theodore Roosevelt; field research conducted under the patronage of J. Pierpont Morgan*. It consists of twenty volumes with twenty separate portfolios of large prints. A.D. Coleman described the content of the books splendidly in his introduction to *Portraits from North American Indian Life – Edward S. Curtis* (New York, Outerbridge & Lazard; distributed by Dutton [1972]). “Each volume contains its own appendix which summarizes the tribes therein, covering the areas of language, population, dress, dwellings, primitive foods, arts and industries, games, political organization, social organization, marriage, culture hero, ceremonies, medicine men, burial customs, vocabularies, biographical sketches, winter count, and music.” Each tome was bound by the firm of H. Blackwell in a combination of high-grade buckram with fine morocco (goat) leather; the top edge of each textblock was gilded and the spines featured raised bands and gold lettering. The books were only offered for sale by subscription and were priced to recoup the cost of their luxurious materials, their high printing costs, and the considerable field expenses as well. Initially, a full set of *The North American Indian* printed on Van Gelder paper sold for \$3,000 (\$150 per volume) but this price had risen to \$4,200 by 1924. There was a surcharge for sets printed on tissue, and such a set was initially priced at \$3,850, rising to \$4,700 (or \$235 per volume) by 1924. Morgan’s own set, set number one, had the photographs printed on tissue.

The print run was to have been 500 copies, but this was not reached. Subscriptions were hard to sell at the prices Curtis and Morgan were asking, and the inevitable delays and difficulties inherent in such a project caused some subscribers to withdraw their orders. The original intention was to complete the project in seven years; in actual fact, thirty years had elapsed before the last volume was completed. Scholars have identified 272 surviving sets and doubt that the original print run was much larger. Records indicate that 40 sets were printed on Japanese tissue and that the remaining sets were evenly split between the rice paper "vellum" and the watermarked Van Gelder at roughly 116 sets each.

There are two complete copies of *The North American Indian* at the University of Arizona. The set housed in Special Collections at the University library has the photogravures in the earlier volumes printed on tissue, but the later volumes have photogravures printed on a combination of the heavier papers. The same is true for the copy at the Arizona State Museum. The copy at the Arizona State Museum is number 98, while the main library’s is number 145. These numbers are consistent throughout both sets and it is unknown why the medium on which the photogravures have been printed should have changed. The ASM copy was presented to the Department of Anthropology in 1957 by Walter R. Bimson, president of the Valley National Bank in Phoenix. The University Library’s copy is marked as having cost \$685.00 for all twenty volumes, but the date of the acquisition and the reason why this copy came at such an inexpensive price is not known.

The photogravure plates themselves were made by two engraving firms, both of them located in the Boston, Massachusetts area. John Andrew & Son of Cambridge made the plates for volumes 1 – 11, while Suffolk Engraving Company made them for volumes 12 – 20. It is not known why John Andrew & Son was unable to make all of the photogravures for the project, but one historian speculates that the firm may have gone out of business or been so affected by World War I that they were unable to continue. Some art historians see a difference in the quality of the

images: that the Suffolk Engraving Company's work didn't achieve the same depth and range of tone that John Andrew & Son did, but this may be due to changes in the quality of paper after World War I and even to changes in Curtis' style of photography, which became less pictorialist over time.

Both sizes of plates at the Center for Creative Photography have been selected from volumes 1, 2, 12, 16 and 17 of *The North American Indian*. Volume 1 treats the Apache, Jicarilla Apache, and Navaho people; volume 2 treats the Pima, Papago, Qahatika, Mohave, Yuma, Maricopa, Havasupai, and Apache-Mohave; volume 12 deals exclusively with the Hopi; volume 16 treats the Tiwa and Keres people; and volume 17 deals with the Tewa and Zuni people. Other organizations owning similar plates from other volumes include the National Museum of the American Indian, The Smithsonian Institution, and the Seattle Art Museum. The Curtis Collection sells vintage and re-strike prints of many of the images in *The North American Indian* and has an excellent website ([www.curtis-collection.com](http://www.curtis-collection.com)) with thumbnail images of each plate.

Preliminary consultation with a conservator confirmed problems with the plates and their envelopes. Many of the plates are coated with residues of one or more material. Most of them are covered with a milky, streaky coating; some plates have a dark brown streaky coating, and several plates are showing corrosion, some with rust and some with a greenish copper corrosion. The conservator's proposal involves the preparation of a detailed condition report, an analysis of the coating materials, a suggested course of treatment, and the development of a suitable housing structure for the long term storage of the plates. The proposal related to the paper envelopes is to clean them, removing the accumulated accretions, mend their tears, and to humidify and re-flatten the paper. As of September, 2002, neither of these proposals has been completed.

Other Curtis materials exist in the Center for Creative Photography's Fine Prints Collection, the library of the CCP, the library of the University of Arizona, and the library of the Arizona State Museum. The Fine Print Collection holds approximately 25 cyanotype prints, which were made by Curtis or his assistants in the field (more than half of these were not published in *The North American Indian* and do not exist in any other form), 258 vintage prints (most printed on Japanese tissue, but twenty portfolio prints are on heavier paper), and twenty modern test re-strikes made in the course of a joint project with Arizona State University. The library at the Center for Creative Photography holds twenty titles by Edward Curtis and thirty-three more are housed at the main library of the University of Arizona. Ten books about Curtis reside in the University's main library and four about him are housed at the Center for Creative Photography. As noted above, both the main library of the University and the library of the Arizona State Museum hold copies of *The North American Indian*. The University of Washington holds a collection of Edward Curtis's papers consisting of correspondence and writings, clippings and other papers related to the project. The same university holds a collection of Florence Curtis Graybill's papers related to her research on her father and his project. The Pierpont Morgan Library in New York also holds papers related to Curtis' corporation, North American Indian, Inc. The Southwest Museum in Los Angeles, the Library of Congress, the National Anthropological Archives, the University of Kentucky and Princeton University hold the largest collections of Curtis' prints. Many other institutions hold collections of Curtis photogravures and photographs.

## SOURCES

In addition to the two copies of *The North American Indian* located at the University of Arizona, I have consulted the following publications in the preparation of this finding aid.

Gidley, Mick. *Edward S. Curtis and the North American Indian, Incorporated*. (Cambridge : New York : Cambridge University Press, 1998)

Lyman, Christopher M. *The Vanishing Race and other Illusions : Photographs of Indians by Edward S. Curtis*. (Washington : Smithsonian, 1982)

“The North American Indian in Forty Volumes” by Douglas C. Ewing *Art in America* (vol. 60 July-Aug 1972) pp 84-8.

“Edward S. Curtis : A New Perspective” by Beth Barclay DeWall *History of Photography* (vol. 6 July 1982)

Cardozo, Christopher, ed. *Native Nations : First Americans as seen by Edward Curtis*. (New York : Calloway Editions, Little Brown, 1993)

Castleberry, May *Perpetual Mirage: Photographic Narratives of the Desert West*. (New York: Whitney Museum, 1996)

Coleman, A.D. and McLuhan, T. C. *Portraits from North American Indian Life – Edward S. Curtis*. (New York : Outerbridge & Lazard, distributed by Dutton, [1972])

Bennet, Colin Noel. *Elements of Photogravure : photo printing from copper plates*. (Boston : American Photographic Pub. Co., 1927)

Cartwright, H. Mills. *Photogravure: a textbook on the machine and hand-printed processes*. (Boston : American Photographic Pub. Co., 1930)

Biskborn, H. *Photogravure Machine Printing : a working manual covering machine room practices, methods of correction, ink and paper problems, and modern photogravure printing machines*. (London : I. Pitman, 1949)

Kolb, Gary P. *Photogravure, a process handbook*. (Carbondale : Southern Illinois University Press, 1986)

Whelan, Richard, ed. *Stieglitz on Photography: his selected essays and notes*. ([Millerton, NY] : Aperture, n.d.)

Peterson, Christian A. *Alfred Stieglitz's Camera Notes*. (Minneapolis : Minneapolis Institute of Arts, in assoc. with W.W. Norton, 1993)

## ORGANIZATION

The plates have been grouped into two series, the first comprising the larger plates used to produce the portfolios that accompanied the printed textual volumes, the second comprising the smaller plates that made the illustrations included in the text volumes. The titles and dates have been taken from the plates themselves. The larger plates are housed in groups of five; the smaller

plates are in groups of eight, and the paper sleeves that wrapped the large plates are in a separate box.

## INVENTORY

**Series: Portfolio plates**

**Arrangement: Numerical**

**Quantity: 10 plates**

- AG 7:1a      The Apache Reaper – 1906 – plate 8 – John Andrew & Son  
                 Pima Ki – 1907 – plate 45 - John Andrew & Son  
                 Antelopes and Snakes at Oraibi – 1921 – plate 404 - John Andrew & Son  
                 Flute Dancers at Tureva Spring – 1921 – plate 431 - John Andrew & Son  
                 The Piki Maker – 1906 – plate 432 - John Andrew & Son
- 1b            Cochiti Pottery – 1925 – plate 554 - Suffolk Engraving Co.  
                 Replastering a Paguate House – n.d. – plate 576 - Suffolk Engraving Co.  
                 Zuni Street Scene – 1925 – plate 605 - Suffolk Engraving Co.  
                 A Zuni Man – 1903 – plate 612 - Suffolk Engraving Co.  
                 A Load of Fuel – Zuni – n.d. – plate 608 - Suffolk Engraving Co.
- 1c            Paper envelopes for large plates.

**Series: Volume plates**

**Arrangement: Numerical**

**Quantity: 112 plates**

- AG 7:2      Nayenezgani – [Navaho] – 1904 - vol. 1, plate 2 – John Andrew & Son  
                 The Fire Drill – Apache – 1905 – vol. 1, plate 5 – John Andrew & Son  
                 A Noonday Halt – Navaho – 1904 – vol. 1, plate 6 – John Andrew & Son  
                 Tenokai – Apache – 1906 – vol. 1, plate 9 – John Andrew & Son  
                 The Bathing Pool – Apache – 1906 – vol. 1, plate 11 – John Andrew & Son  
                 Apache Still Life – 1903 – vol. 1, plate 19 – John Andrew & Son  
                 Among the Oaks – Apache – 1903 – vol. 1, plate 20 – John Andrew & Son  
                 Medicine Cap and Fetish – Apache – 1907 – vol. 1, plate 27 – John Andrew &  
                 Son
- 3            Das Lan – Apache – 1907 – vol. 1, plate 28 – John Andrew & Son  
                 Apache Maiden – 1906 – vol. 1, plate 32 – John Andrew & Son  
                 Lone Tree Lodge – Jicarilla – 1904 – vol. 1, plate 33 – John Andrew & Son  
                 A Drink in the Desert – Navaho – 1904 – vol. 1, plate 42 – John Andrew & Son  
                 Tobadzisqhini – Navaho – 1904 – vol. 1, plate 57 – John Andrew & Son  
                 Navaho Women – 1906 – vol. 1, plate 79 – John Andrew & Son  
                 Yuma Girl – 1907 – vol. 2, plate 1 – John Andrew & Son  
                 Pima Land – 1907 – vol. 2, plate 4 – John Andrew & Son
- 4            Antonio Azul – Pima – 1907 – vol. 2, plate 7 – John Andrew & Son  
                 Pima Granaries – 1907 – vol. 2, plate 9 – John Andrew & Son  
                 Ceremonial Ki – Pima – 1907 – vol. 2, plate 10 – John Andrew & Son  
                 Joseph Head – Pima – 1907 – vol. 2, plate 12 – John Andrew & Son  
                 Casa Grande Ruin – 1907 – vol. 2, plate 15 – John Andrew & Son

- Mission San Xavier del Bac – 1907 – vol. 2, plate 17 – John Andrew & Son  
 Hokak – Papago – 1907 – vol. 2, plate 18 – John Andrew & Son  
 Kiho Carrier – Qahatika – 1907 – vol. 2, plate 19 – John Andrew & Son  
 5 Qahatika Man – 1907 – vol. 2, plate 26 – John Andrew & Son  
 Qahatika Home – 1907 – vol. 2, plate 27 – John Andrew & Son  
 The Mohave – 1907 – vol. 2, plate 29 – John Andrew & Son  
 Primitive Mohave – 1907 – vol. 2, plate 30 – John Andrew & Son  
 A Yuma Type – 1907 – vol. 2, plate 39 – John Andrew & Son  
 Havchach – Yuma – 1907 – vol. 2, plate 40 – John Andrew & Son  
 An Old Mohave – n.d. – vol. 2, plate 44 – John Andrew & Son  
 Hipa – Maricopa – 1907 – vol. 2, plate 49 – John Andrew & Son  
 6 Havchach Weaving – Maricopa – 1907 – vol. 2, plate 52 – John Andrew & Son  
 Walapai Winter Camp – 1907 – vol. 2, plate 53 – John Andrew & Son  
 Walapai Hunter – 1907 – vol. 2, plate 55 – John Andrew & Son  
 Havasupai Basket Maker – 1903 – vol. 2, plate 58 – John Andrew & Son  
 Havasupai Matron – 1903 – vol. 2, plate 59 – John Andrew & Son  
 An Apache-Mohave Woman – 1907 – vol. 2, plate 63 – John Andrew & Son  
 A Papago – 1907 – vol. 2, plate 65 – John Andrew & Son  
 Stone Maze – 1907 – vol. 2, plate 73 – John Andrew & Son  
 7 Return of a Trading Party – 1921 – vol. 12, plate 4 – Suffolk Engraving Co.  
 Hotavila – 1921 – vol. 12, plate 7 - Suffolk Engraving Co.  
 Gossip at the Waterhole – 1906 – vol. 12, plate 9 - Suffolk Engraving Co.  
 On a Housetop – Walpi – 1906 – vol. 12, plate 12 - Suffolk Engraving Co.  
 The Delights of Childhood – 1900 – vol. 12, plate 17 - Suffolk Engraving Co.  
 Walled Gardens at Middle Mesa – 1921 – vol. 12, plate 23 – Suffolk Engraving  
 Co.  
 Hopi Farmers, Yesterday and Today – 1906 – vol. 12, plate 25 – Suffolk  
 Engraving Co.  
 A Hopi Woman – 1905 – vol. 12, plate 26 - Suffolk Engraving Co.  
 8 A Hopi Mother – 1906 – vol. 12, plate 28 - Suffolk Engraving Co.  
 Pele – Tewa – 1921 – vol. 12, plate 34 - Suffolk Engraving Co.  
 Tsetsanu – Tewa – 1921 – vol. 12, plate 35 - Suffolk Engraving Co.  
 A Load of Wood – 1921 – vol. 12, plate 37 - Suffolk Engraving Co.  
 Shipaulovi Snake Kiva – 1906 – vol. 12, plate 45 - Suffolk Engraving Co.  
 Walpi Snake Chief – 1921 – vol. 12, plate 48 - Suffolk Engraving Co.  
 The Prayer – 1907 – vol. 12, plate 50 - Suffolk Engraving Co.  
 Guarding the Snake Kiva – 1907 – vol. 12, plate 52 – Suffolk Engraving Co.  
 9 A "Catcher" Picking up a Snake – 1906 – vol. 12, plate 58 - Suffolk Engraving  
 Co.  
 Oraibi Snake Dance – 1921 – vol. 12, plate 62 - Suffolk Engraving Co.  
 Snake Jars in the Kiva – 1906 – vol. 12, plate 64 - Suffolk Engraving Co.  
 Flute Dancers Returning to Walpi – 1905 – vol. 12, plate 71 - Suffolk Engraving  
 Co.  
 Cave Dwellings near Jemez – 1925 – vol. 16, plate 3 - Suffolk Engraving Co.  
 An Isleta Boy – 1925 – vol. 16, plate 5 - Suffolk Engraving Co.  
 An Isleta Woman – 1925 – vol. 16, plate 6 - Suffolk Engraving Co.  
 A Corner of Taos and a Kiva Entrance – 1925 – vol. 16, plate 13 - Suffolk  
 Engraving Co.  
 10 Pecos in Ruins – 1925 – vol. 16, plate 14 - Suffolk Engraving Co.

- Old House and Kiva at Picuris – 1925 – vol. 16, plate 15 - Suffolk Engraving Co.  
 Jemez Houses – 1925 – vol. 16, plate 16 - Suffolk Engraving Co.  
 Threshing Wheat – Taos – 1925 – vol. 16, plate 18 - Suffolk Engraving Co.  
 Picuris Harvest Dance – 1925 – vol. 16, plate 21 - Suffolk Engraving Co.  
 A Taos Girl – 1905 – vol. 16, plate 23 - Suffolk Engraving Co.  
 Santa Ana and Jemez River – 1925 – vol. 16, plate 26 - Suffolk Engraving Co.  
 Old Cochiti – 1925 – Vol. 16, plate 27 - Suffolk Engraving Co.  
 11 Partially Excavated Kiva, Old Cochiti – 1925 – vol. 16, plate 28 - Suffolk  
 Engraving Co.  
 Timu – Cochiti – 1925 – vol. 16, plate 32 - Suffolk Engraving Co.  
 Tsiyone ("Flying") – Sia – 1925 – vol. 16, plate 33 - Suffolk Engraving Co.  
 A Santa Ana Man – 1925 – vol. 16, plate 35 - Suffolk Engraving Co.  
 Kayati – Sia – 1925 – vol. 16, plate 37 - Suffolk Engraving Co.  
 A Sia Man – 1925 – vol. 16, plate 38 - Suffolk Engraving Co.  
 A Cochiti Woman – 1925 – vol. 16, plate 40 - Suffolk Engraving Co.  
 A Santo Domingo Man – 1925 – vol. 16, plate 43 - Suffolk Engraving Co.  
 12 Sotsana ["Fox" – Santo Domingo] – 1925 – vol. 16, plate 44 - Suffolk Engraving  
 Co.  
 Pishkuty ["Corn silk"] - Santo Domingo – 1925 – vol. 16, plate 45 - Suffolk  
 Engraving Co.  
 Crumbling Walls of the Old Church-Acoma – 1904 – vol. 16, plate 49 - Suffolk  
 Engraving Co.  
 Acoma from the Churchtop – 1904 – vol. 16, plate 52 – Suffolk Engraving Co.  
 Mission and Church at Acoma – 1904 – vol. 16, plate 59 - Suffolk Engraving Co.  
 Turivio Waconda-Paguete – 1925 – vol. 16, plate 66 - Suffolk Engraving Co.  
 Hiyoritsa-Paguete – 1925 – vol. 16, plate 67 - Suffolk Engraving Co.  
 Laguna Architecture – 1925 – vol. 16, plate 70 - Suffolk Engraving Co.  
 13 Paguete Watchtower – 1925 – vol. 16, plate 73 - Suffolk Engraving Co.  
 A San Juan Man – 1905 – vol. 17, plate 3 - Suffolk Engraving Co.  
 Tsle-ka Cacique [Caciove] of San Juan [ Ts `e-ka ("Douglas Spruce Leaf")] –  
 1905 – vol. 17, plate 4 - Suffolk Engraving Co.  
 Good Luck Dance by San Juan Hunters – 1925 – vol. 17, plate 5 - Suffolk  
 Engraving Co.  
 The Harvest-San Juan – 1905 – vol. 17, plate 11 - Suffolk Engraving Co.  
 Cleaning Wheat - San Juan – 1905 – vol. 17, plate 13 - Suffolk Engraving Co.  
 A Kiva at Santa Clara – 1905 – vol. 17, plate 14 - Suffolk Engraving Co.  
 Puye – 1925 – vol. 17, plate 15 - Suffolk Engraving Co.  
 14 Peach Harvest - San Ildefonso – 1905 – vol. 17, plate 19 - Suffolk Engraving Co.  
 Pojoaque – 1905 – vol. 17, plate 20 - Suffolk Engraving Co.  
 In Santa Clara – 1905 – vol. 17, plate 24 - Suffolk Engraving Co.  
 Ovi-sawi-Santa Clara – 1905 – vol. 17, plate 29 - Suffolk Engraving Co.  
 Tablita Dance-San Ildefonso (b) – 1925 – vol. 17, plate 31 - Suffolk Engraving  
 Co.  
 Tablita Dancers - San Ildefonso – 1905 – vol. 17, plate 35 - Suffolk Engraving  
 Co.  
 A Kiva at Nambe – 1905 – vol. 17, plate 36 - Suffolk Engraving Co.  
 Yan-tse ("Willow Yellow") – Nambe – 1905 – vol. 17, plate 37 - Suffolk  
 Engraving Co.  
 15 Pose-Aye Profile-Nambe – 1905 – vol. 17, plate 38 - Suffolk Engraving Co.

Pose-aye ("Dew Moving") – Nambe – 1905 – vol. 17, plate 39 - Suffolk Engraving Co.  
Zuni Village at Ojo Caliente – 1925 – vol. 17, plate 48 - Suffolk Engraving Co.  
Siyotiwa, Zuni Kyaqimasbi – 1925 – vol. 17, plate 57 – Suffolk Engraving Co.  
A Zuni Girl – 1903 – vol. 17, plate 58 - Suffolk Engraving Co.  
Laitsanyasitsa-Zuni – n.d. – vol. 17, plate 59 - Suffolk Engraving Co.  
A San Juan Matron – 1905 – vol. 17, plate 63 - Suffolk Engraving Co.  
A Santa Clara Man – 1905 – vol. 17, plate 70 - Suffolk Engraving Co.