

# Adam Clark Vroman

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PLATINUM PRINTS

1895–1904

*Essays by*

JENNIFER A. WATTS

ANDREW SMITH

*Travel Diaries by*

ADAM CLARK VROMAN

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## Preface

THE JOYS of book collecting in the nineteenth century included the appreciation of illustrated books and albums. For many of us in the photography world, the twentieth century antiquarian book stores were the centers of art and culture (photography). This is where collections were found, sold, appreciated, and preserved. This was the source of education about the artists, the times they worked in, the written and visual presentations of photography until the late 1980s. Glen Dawson at Dawson's Book Shop (Los Angeles), Jake Zeitlin at Zeitlin and Ver Brugge (Los Angeles), Warren Howell at John Howell Bookseller (San Francisco), Fred Rosenstock at Rosenstocks (Denver) and Jack Potter and Nicholas Potter (Santa Fe) were giants in the trade whose connoisseurship and curiosity helped launch the present day photography business out west.

These individuals were our role models. Their shops were the most likely places to find fine historic photographs; usually photography albums and books with works by William Henry Fox Talbot, William Henry Jackson, Hill & Adamson, Felix Tenyard, the Exchange Club, Francis Frith, Eadweard Muybridge, Carleton Watkins, Timothy O'Sullivan, Edward Curtis, Ansel Adams, and many others.

It is appropriate that this catalog honors an artist who was both a bookman and a photographer. Michael Dawson's family has been in the antiquarian book trade for one hundred years. I began my business in the early 1970s scouting books for Jack Potter at many of the great bookstores mentioned above.

Over a twenty-five year period I have found twelve small collections of Vroman presentation prints that form the core of this catalog. Making sense of the various threads of Vroman's photographic project in the Southwest would have been impossible without the aid of a number of archivists and librarians. We would like to thank the following for helping share their records and archives with us: Dan McLaughlin at the Pasadena Public Library, Carolyn Garner formerly with the Pasadena Public Library, Jonathan Spaulding and John Cahoon at the Seaver Center, Los Angeles County Natural History Museum, Marva Felchlin and Amy Scott at the Autry National Center, Museum of the American West, Los Angeles, Jennifer Watts and Alan Jutzi at the Huntington Library, San Marino, Richard Rudisill and Arthur Olivas of Santa Fe, Stephen White, Los Angeles, Terry Etherton, Tucson and Jonathan Webb who provided copies of Vroman's travel diaries and other information from the archives of his father, William Webb. Also: John Boland, Santa Fe, Paul Messier, Boston Art Conservation, Dusan Stulik and the staff at the Getty Conservation Institute, for identifying processes and papers.

Special thanks to Austin Lamont for preparing, proofing, fact checking and doing much of the research for my essay and for the descriptions of the individual photographs. Andrew Wilson provided crucial editorial suggestions at various stages of this project.

A note on titles and negative numbers: Vroman's negatives reside at the Seaver Center, Los Angeles County Natural History Museum. These negatives were sold to the Los Angeles County Board of Education shortly after his death in 1914. The original negative sleeves were replaced with the information on the original sleeves hastily summarized. Many of the titles we found in this collection seem to be identifications of tribes or areas, but lacked the specificity that appears in titles on original prints, notably at the Pasadena Public Library. There is a numbering sequence the school system applied to the negatives that is similar to the revised negative numbers Vroman placed on the negatives when he printed the Pasadena Public Library set of prints. The Pasadena Public Library houses the primary collection of Vroman's prints consisting of a group of sixteen platinotype albums with over two thousand images. These have negative numbers that he sequenced during the making of this set and are different than the negative numbers found in prints made in the 1895-1904 period. Titles also varied in this group when compared to the titles in Vroman's hand on the prints which are the subject of this catalog.

—ANDREW SMITH  
December, 2004



FIG. 1 [A. C. Vroman in the Petrified Forest], 1897.

# Adam Clark Vroman: The Inquisitive Eye

JENNIFER A. WATTS

DESCRIBING the motivation behind his first trip to the Hopi pueblo of Walpi, the photographer and bookstore owner Adam Clark Vroman called himself a “general ‘wanting to see’ fellow.”<sup>1</sup> It is just this inquisitive eye for which Vroman is best remembered today. Following this 1895 trip, Vroman spent the better part of eight summers photographing among the Indians of the Southwest. He went both as a member of official expeditions and as a tourist, and always in the company of friends and fellow curiosity seekers. He wrote and lectured about his experiences. He published his photographs in the leading journals of the day. And he meticulously arranged his images in albums and sets as keepsakes for a small cadre of friends and associates. These visual mementos are something apart from ethnographic documents. Nor are they the era’s sentimentalized vision of Native Americans as a “vanishing race.” Vroman’s sure-handed and sensitive approach to the people, sites, surroundings, and religious ceremonies of the Southwest infuse his photographs with a power uncharacteristic of the age.

The assembling of such a large number of Vroman’s vintage images by Michael Dawson and Andrew Smith is an impressive achievement. A modest, self-effacing man, Vroman did not participate in the photographic salons and exhibitions of his day. He appears not to have sold his images in the Pasadena bookstore bearing his name, despite his lucrative sideline as one of the first official Kodak agents in Southern California. Vroman made his pictures for personal pleasure and in the interest of science, with the net result that photographs printed by the photographer himself are scarce. Rarer still are intact albums captioned in Vroman’s distinctive cuneiform handwriting, such as the one in this catalog documenting the 1899 expedition to Santa Fe and the pueblos of New Mexico. The last monograph on Vroman appeared almost thirty years ago, and little has been published since.<sup>2</sup> The pictures in this catalog, gathered together over many years, provides a contemporary audience with the opportunity to appraise the photographer and his work afresh.

The most basic outlines of Vroman’s life are well documented. Born in 1856 in La Salle, Illinois to parents of Dutch lineage, A. C. Vrooman (he later dropped the second “o”) left home when he was sixteen years old. He married Esther Griest in 1892, the same year he began experimenting with a 5 x 7-inch camera in the Illinois countryside. He worked a variety of jobs for the Chicago, Burlington, and Quincy Railroad until his wife’s precarious health compelled the couple to seek treatment in the healing climate of Southern California. They arrived in 1893 for what was meant to be a brief, recuperative

stay. Mrs. Vroman’s condition worsened, however, and her husband brought her home to Pennsylvania for her final days. Following her death, a grief-stricken Vroman returned to Pasadena to make a new life for himself.

Vroman embarked on a profession that gave him the flexibility and financial wherewithal to pursue his budding passion in photography. In 1894, the book and stationary firm of Glasscock & Vroman opened in a bustling quarter of the city and, by all accounts, thrived from the start.<sup>3</sup> Pasadena was a perfect locale for Vroman’s enterprise. What the place lacked in numbers (10,000 residents by the turn-of-the-century) it amply compensated for in cultural, social, and recreational amenities. It boasted a beautiful location in the valley of the San Gabriel Mountains, mild temperatures the year round, and churches, hotels, clubs, and professional societies in abundance. Aside from an affluent wintering crowd from the East and Midwest, an educated gathering of writers, artists, scientists, and intellectuals found Pasadena conducive to their eclectic pursuits. Vroman (he bought out his partner in 1900) served all these constituencies with his offering of popular and specialized books, cameras and photographic supplies, stationary, and curios all displayed in a tasteful, welcoming environment outfitted with handcrafted bookshelves and tables and chairs for casual reading.

Vroman quickly fell in with a circle of friends who shared his diverse intellectual and aesthetic interests. Leisure hours were spent exploring the local mountains or taking a trip to one of the nearby California missions with the “Club of Four,” a group of male camera enthusiasts who, when not on one of their frequent outings, met regularly in Vroman’s apartment to discuss the latest techniques and equipment. These forays sharpened Vroman’s eye for composition and gave him invaluable practice on the large format camera he favored. He perfected his printing, trying various developers and papers (no doubt from what he stocked in the store) to achieve the clear precision for which he became known. This local field proved an excellent training ground for the broader expanses that soon beckoned.

The origin of Vroman’s fascination with the indigenous people of the desert Southwest is uncertain. To be sure, turn of the century Americans found the art and lives of Native Americans utterly intriguing. These scattered bands of people seemed distant and alien, their folkways worthy of documentation and study since they would (it was commonly believed) soon disappear entirely. Shops selling baskets, blankets and other Native wares came into vogue, and several operated within blocks of Vroman’s bookstore. Expeditions were funded and publicized, and railroads



FIG. 2 No. 402 "97" "San Diego" (Through Palms), 1897.

tentatively began promoting excursions to Southwestern Indian territory as an exotic alternative to European travel. The literate Vroman was certainly aware of these popular currents. Pasadena society embraced every aspect of this Native American zeal, and Vroman moved within the orbit of many of its strongest proponents.

The eminent anthropologist Frederick Webb Hodge credited Charles Fletcher Lummis with introducing Vroman to Southwestern photography.<sup>4</sup> A flamboyant Los Angeles author and editor who tirelessly championed the rights of Indians, Lummis was also a passionate amateur photographer who amassed upwards of 20,000 negatives during his lifetime. The two men were friends, and Lummis published Vroman's photographs in his journal, *Land of Sunshine* (later called *Out West*). But Vroman's first trip to the "long looked for land of opportunities," as he called the Southwest, did not include Lummis.<sup>5</sup> In August of 1895, Vroman boarded a train to Arizona with a small group of fellow Pasadenans. Their destination: the Snake Dance at Walpi. The trek was arduous, Vroman reported, but, he said, after the first night spent camping in the desert, "nothing would induce me to turn back."<sup>6</sup>

The scenery and experience of that first trip held Vroman in thrall, and he returned to the Southwest repeatedly over the next decade. He covered an immense amount of territory, visiting some twenty-six pueblos in Arizona and New Mexico. On most occasions, he went as a tourist wanting to learn more about the Native American. But his reputation as a serious seeker and capable photographer garnered him assignments on three scientific expeditions. Whether as sightseer or expeditionary photographer, Vroman preferred a camera employing 6½ x 8½ inch glass plates for the heightened sharpness it afforded. But he was not averse to using smaller, less cumbersome cameras as the situation dictated. Vroman's equipment set him apart from most amateurs drawn to the far reaches of the American West. His gear weighed close to fifty pounds and required a technical prowess beyond the reach of the everyday tourist. Vroman's photographs likewise are a class apart both for their clear-eyed detail and their artistry.

Over the course of his travels, Vroman mastered a style uniquely his own. He was captivated by the scenic drama of vast desert spaces, and he never tired of the stunning cloudscapes. "All day long these fleecy rolls of cotton-like vapor have tempted you until you are in danger of using up all your . . . plates the first day out," he wrote.<sup>7</sup> He experimented with negatives, filters, and exposures until he achieved the dramatic contrast he sought. The subtle range of gray tones in Vroman's platinum prints evoke the quiet stillness and majesty of the subject and distinguish the work from that of other period photographers. Decades later, Edward Weston, Paul Strand, and Ansel Adams would make similarly exacting cloud studies in the clear Southwestern air. But none of Vroman's contemporaries combined this same perceptive vision with the technical facility to create such stunning images.

The ceremonial dances that first attracted Vroman to the pueblos were a powerful lure for tourists, photographers, and journalists from around the world. On his initial 1895 trip, Vroman was surprised to find close to forty people camping at the base of Walpi in anticipation of the next day's event. Photographers frequently jockeyed for the best vantage point, and chaos often ensued. In a few years the pueblos would ban outsiders from viewing their sacred rituals entirely.

From the first, Vroman assumed an attitude of respect for the dances, an approach that informed every aspect of his photographs. "My first thought," he wrote after witnessing the Snake Dance, "was to see it again and know more about it, why it was, and how it is planned. I felt I could spend a year right there, be one of them and learn their ways and beliefs."<sup>8</sup> Vroman went on to take hundreds of pictures of the sacred snake and flute dances at the Hopi villages. He recorded what he saw without artifice. Other photographers trod the same territory, but to considerably different effect. In his ambitious ethnographic project begun a decade later, Edward S. Curtis strove for picturesque results, setting up shots and including



FIG. 3 No. A106 1/2 "Twin Buttes" (no. 2) (near Bidde-hoo-chee, Arizona), 1895.

paraphernalia to add a romantic gloss to the scene. Carl Moon, a staff photographer for the Fred Harvey Company who would eventually settle in Pasadena, added a similarly dramatic patina to his views. Others, like the travel writer and defrocked Methodist minister George Wharton James (likewise a Pasadena resident) rudely insinuated themselves, attempting to bend the participants' will to their own for the best shot. Vroman's images maintain a considerate distance that nonetheless reveal the basic facts of the particular moment. These works were neither taken nor offered in the realm of art. Despite their virtuoso qualities in printing and composition, Vroman's photographs are detailed visual narrations of important indigenous rituals.



FIG. 4. *Lomoki, Walpi Snake Priest, 1901.*

The individual Native Americans were equally fascinating to Vroman. His experiences led him to dismiss prevailing racial and ethnic stereotypes, and his frequent travels enabled him to develop a rapport with the people, an intimacy evidenced in many of his pictures. "Have no fear of the Indian," he wrote. "It is the bad white man that you should be watchful of in this country."<sup>9</sup> He found the "strong faces" of the Indians ideal subjects for the camera. The sitters in his many portrait studies do not



FIG. 5 *No. C108 "99" Abiete, Isleta, 1899.*



FIG. 6 *No. C109 "99" Abiete, Isleta, 1899.*



FIG. 7 *"No. 296" Mesa Encantada (16.) (The Monument), 1897.*

appear coerced or resentful, and they often face the camera with a direct look. Twin photographs of an Isleta man capture his stoic, unguarded gaze and reveal Vroman's working method of capturing his sitter from two or more angles (Figs. 5, 6). In one view the man stares squarely into the camera's eye, the folds of his shirt mirrored in the mottled texture of the adobe wall behind him. The deep creases of the man's face are revealed in the next, three-quarter view, lending him a dignified, even heroic, air. Vroman advocated diplomacy and patience, allowing the subject to set the pace in these exchanges. He enjoyed taking pictures of Native American women and children as well, and he encouraged photographers to come well supplied with candy for the latter.

Vroman traveled with those who shared his sympathies. Frederick Monsen, a self-styled ethnographer who toured the country giving slide lectures, was a frequent companion. Vroman and Monsen often collaborated on pictures, setting up their tripods side by side. The two men considered these images their "mutual achievement," and this reciprocity accounts for numerous errors of attribution.<sup>10</sup>

While Vroman referred to himself as "just an amateur" photographer, his expertise insured his inclusion on three important research expeditions of the era. Smithsonian anthropologist Frederick Webb Hodge proffered the first invitation in 1897 to accompany his team on a mission to Mesa Encantada (or the "Enchanted Mesa") in New Mexico. Hodge planned to prove that humans had once inhabited the inaccessible 430-foot-high plateau and thereby definitively refute archeologist Charles Libbey's assertion to the contrary. The group made ingenious use of a series of telescoping ladders to ascend the towering rock, and Vroman somehow managed the climb with his heavy gear. The entire party witnessed Hodge's discovery of a handmade cairn supporting his claim. Vroman took a picture to confirm the find. (Fig. 7). Charles Lummis relished publishing Vroman's "deadly photograph" in an article by Hodge describing the venture.



FIG. 8 “No. 295” “Mesa Encantada.” (15.) (*Building Camp Fire, on Summit.*), 1897

Only one fault marred Vroman’s exemplary skills in Hodge’s estimation—an atrocious sense of direction. “He used to set up his tripod in the midst of juniper and piñon stands, walk away a short distance to see if he could get a better shot...and then become lost,” Hodge remembered. “I was always having to find his tripod for him!”<sup>12</sup> This foible did not deter Hodge from trusting Vroman enough to include him on an 1899 expedition to the Rio Grande Pueblos of New Mexico. The ambitious project to document these tribal cultures for the Bureau of American Ethnology took nearly seven weeks and covered over 650 miles of territory. Vroman returned with photographs showing the ceremonies, dwellings, archeological sites, and people of the region. He also came back with any number of kachinas, pots, and blankets to supplement the impressive collection of Indian crafts that filled his store and home. As with his other summer tours, Vroman left the running of his bookstore in the hands of a few capable employees. Financial loss was of no concern; the business continued to thrive.

Vroman’s stellar reputation earned him a place on a 1901 expedition jointly sponsored by the United States National Museum and his friend, the Pasadena collector Peter Goddard Gates. The team spent nearly six weeks in northeast Arizona where Vroman made an accomplished series of photographs of Hopis and Navajos, forty of which he copyrighted. As was his custom, he duplicated a set of negatives for his personal collection.

While Vroman alternated these official trips with those for personal edification, the impact of his scientific endeavors had a tremendous influence on every aspect of his photography. The sixteen volumes of Vroman’s photographs at the Pasadena Public Library (the largest extant collection of his prints) provide insight into his working method. His encounters with science reinforced the necessity of gathering all the pertinent facts and lent a certain rigor to the process that many of Vroman’s contemporaries lacked. Long after he ceased traveling in the



FIG. 9 “No. 298.” “Mesa Encantada.” (18.) (*Surveying on summit.*), 1897

Southwest, Vroman diligently sequenced, captioned, and dated this magnificent set of images, binding the lot between green morocco leather covers to preserve them as artifacts for posterity. Eleven books relate to his Southwestern experiences; the remaining five reveal his other photographic preoccupations—California Missions, outings in and around Pasadena, and Yosemite. Since the Vroman images that come down to us today are scattered and fragmentary, it is only in these volumes that we see the photographer’s habitual practice (just as with his portrait studies) to obtain several angles of a subject. Here the distant shot of the mesa, and there the close-up. One image shows a dwelling’s exterior, the next an interior. He photographed sacred religious artifacts, despite (he admitted) hesitations on the part of Native Americans. Vroman *reported* what he saw with the camera, constructing an extended visual document for study and contemplation.

As a bookman, Vroman understood the persuasiveness of compelling narrative. His images told a story, and he often made sets—sometimes in album form—that carefully set out the details of his trips. Some of these discrete sets still exist, including one at the Huntington Library of the 1895 Walpi Snake Dance expedition. On the backs of the pictures, Vroman wrote a running account of the experience. Another example is included in this catalog and opens with a portrait of the participants on the 1899 New Mexico trip (Fig. 10). Here Vroman characteristically follows the course of the journey and conscientiously shows each stopping place, site, and significant encounter, allowing the “reader” to become an active participant in his visual diary.

Vroman made his final trip to the Southwest in 1904. That summer, aside from his regular visits to Zuni, Acoma, and Laguna, he visited Canyon de Chelly and Inscription Rock for the first time. He made an exhaustive series of images of the latter, agitating for the rock’s preservation from rogue vandals. While he continued to take pictures sporadically after this, he abandoned the



FIG. 10 *Bureau of Ethnology Party, 1899. [Back row, from left] W. R. Guilford, A. J. Bird [Amado Chaves] [front row, from left] A. C. Vroman, Dr. Elliot Coues, Frederick Webb Hodge, F. B. Winship [Manuel Chaves].*

view camera in favor of less labor-intensive equipment. Perhaps the store—and its continued growth—occupied more of his time and energies. Or perhaps his burgeoning interest in the Far East and Japan became more satisfying. Whatever the reason, Vroman never lost his intense concern for the plight of Native Americans. After his death from cancer in 1914 at the age of 58, his glass negatives were sold to the Audio Visual Department of the Los Angeles County Board of Education for classroom use. That collection now resides at the Natural History Museum of Los Angeles County where it has been digitized for research and study.

Photography provided an important outlet for A. C. Vroman, feeding his soul as well as his mind. His intense curiosity—his inquisitiveness—about a people so different from himself drew him back again and again to their homeland. He brought an incisive eye and intuitive sense of fairness to his Native American work. His photography is betwixt and between—not purely art, not purely science—rather a combination of the two. This aesthetic ambiguity is what set Vroman apart from his peers then and what keeps the imagery alive now. Vroman wanted his pictures to tell a story, and they tell an eloquent tale. Most of his images are, today, often viewed as single works, unmoored from the circumstances of their creation. Yet, like the very best photographs of any genre or generation, they hold our attention above and beyond their original context. They are simply beautiful objects in and of themselves.

## Notes

1. A. C. Vroman, Journal text on verso of photograph, Huntington Library, San Marino, Calif. (hereafter HL) Call #: photCL 86 (103)
2. The more recent of the two monographs is William Webb and Robert A. Weinstein, *Dwellers at the Source: Southwestern Indian Photographs of A.C. Vroman, 1895–1904*. New York: Grossman Publishers, 1973. The first book, also drawn from the extensive Vroman holdings at the Natural History Museum of Los Angeles County, is especially worthwhile for the excellent introductory essay by the photographic historian Beaumont Newhall. Ruth Mahood, ed. *Photographer of the Southwest: Adam Clark Vroman, 1856–1916*. Los Angeles: The Ward Ritchie Press, 1961.
3. Vroman's Bookstore is still a thriving concern in Pasadena. For an excellent history of the business see Jane Apostol, *Vroman's of Pasadena: A Century of Books, 1894–1994*. Pasadena, California: A.C. Vroman, Inc., 1994.
4. Lawrence Clark Powell, "Photographer of the Southwest," *Westways* vol. 50, no. 3 (August 1958), 13.
5. A.C. Vroman, "Photography in the Great South-West," *Photo Era* 6 (January 1901), 226.
6. A.C. Vroman, Verso of photCL 86 (104). HL.
7. Vroman, *Photo Era* 6 (January 1901), 230.
8. A.C. Vroman, Verso of photCL 86(115), HL.
9. Vroman, *Photo Era* 6 (January 1901), 229.
10. Letter from Courtenay Monsen (Frederick Monsen's son) to Gary Kurutz, June 17, 1973, HL.
11. Frederick Webb Hodge, "Katzimo The Enchanted." *The Land of Sunshine*, Vol. 7, No. 6 (November 1897), 225–236.
12. Powell, *Westways*, 13.



FIG. 11 *No. A106 "An Arizona Sky and Twin Buttes." (No. 1), 1895.* Gold toned silver collodion print.



FIG. 12 *No. A106 "An Arizona Sky and Twin Buttes." (No. 1), 1895.* Platinum print [printed 1900].

# Adam Clark Vroman, A Modern Photographer

ANDREW SMITH

*Some of the most beautiful clouds I have ever seen was on this trip. No 5 (Fig. 3) may form some idea of what they are. Great Banks of white vapor like clouds, changing every moment like a turbulent sea. High dark Buttes rise up from the flat country like sentinals [sic], placed there to see that man did not control the world.<sup>1</sup>*

—ADAM CLARK VROMAN

ADAM Clark Vroman (1856–1914) is one of America's first modern photographers. All of his master negatives are dated between 1895 and 1904. This catalog is the first publication to include full-color reproductions made from original Vroman presentation prints. These reproductions more clearly show Vroman's use of dramatic black and white tones to create rich sculptural values in the faces and backgrounds of his sitters, the sandstone buttes, the blades of desert brush, and the texture of light in cloud forms. Like Frederick Evans (born London, 1852–1943), Vroman valued fine books; both assembled unique albums of their work; both were grounded in the style of straight photography and both began making platinum prints on the newly manufactured black, gray and white platinum papers decades before printing in the tones of that process became common practice in the modern art movement.<sup>2</sup>

Beaumont Newhall wrote that Vroman “was one of a small number of amateurs who continued the tradition of field photography begun in the 1860s by Timothy O’Sullivan, John K. Hillers and William Henry Jackson. And he anticipated the direct, precise, and sensitive styles of such twentieth-century photographers as Edward Weston and Ansel Adams.”<sup>3</sup> Vroman employed a straightforward style of photography perfectly matched to the platinum printing process. A 1921 review of a photographic exhibit by Alfred Stieglitz aptly describes the work of A. C. Vroman produced in the late nineteenth and early twentieth centuries. The reviewer wrote that there is “no hint of the photographer or his mannerisms, [they] showed no effort at interpretation or artificiality of effect; there were no tricks of lens or lighting.”<sup>4</sup>

Publications containing Vroman's pictures in the 1900s typically reproduced the photographs as crude black and white half-tone images.<sup>5</sup> The two extant monographs on Vroman, *Photographer of the Southwest* and *Dwellers at the Source* used duotone reproductions from silver prints printed in the 1960s by William Webb from the original negatives; those appearing in *Dwellers at the Source* are sepia-toned. These publications were instrumental in presenting Vroman's strong compositional sense and his straightforward style, but they failed to show the full range and beauty of Vroman's art evident in the best of his vintage prints.

Frederick Evans' and Adam Clark Vroman's careers bore striking similarities. Both were passionate collectors of rare books, and both owned bookstores. Both were avid photographers who tirelessly devoted themselves to the medium.

Frederick Evans created unique platinum print albums

of his work as early as 1891;<sup>6</sup> Vroman began doing this by 1899. Each made meticulous platinum prints;<sup>7</sup> the images display a rich spectrum of grays amidst magnificent light and shadow—Evans using long exposures to tease the intricate patterns of light from the dim cathedrals of Gloucester and Canterbury, Vroman casting his gaze and viewfinder at the sand, sky and clouds of the sunlit Southwestern desert. Vroman understood that the improved sensitivity of Isochromatic plates in interpreting the range of tones in the sky and clouds were best captured in platinum prints, which emphasized the highlights of the clouds and shadows and the sculptural sparseness of individual buttes and desert flora.

Unlike Frederick Evans, an articulate critic who participated in the major art conversations of the time,<sup>8</sup> Vroman did not take part in published dialogues concerning art or ethnography except for six articles on photo excursions for the adventurous tourist written for *Photo Era* in 1901. Vroman did not exhibit in the salon circuit and was known only to the Arroyo Seco intellectuals of Southern California and a small circle of American ethnologists. Vroman did make detailed observations in his diaries of his trips to the Hopi mesas in 1895 and 1897. The complete text of these diaries is published here for the first time.

As described in the articles Vroman wrote for *Photo Era* magazine, his trips to the Southwest centered around the Hopi communities of northern Arizona and the Zuni pueblo of New Mexico. Vroman's journeys began at the Santa Fe Railroad terminal in Holbrook, Arizona. There arrangements were made for buckboard transportation to the Hopi lands, and the Petrified Forest. His travels also brought him to Acoma, and to Santa Fe and its environs.

Vroman and his traveling companions generally found accommodations at the local trading posts; the focal point of Anglo-Indian relations. Here the photographers and ethnologists could with the aid of Indian or white traders hire guides as well as locate subjects for their photographs. Vroman astutely began to build relationships with the traders and subjects he photographed. These relationships aided Vroman's photographic work when he returned on later trips to Arizona and New Mexico.

Vroman embraced the subject matter of the Southwest. His views of Katzimo (the Enchanted Mesa) (Pl. 1), and Twin Buttes (Figs. 3, 11, 12) feature these landmarks as diminutive compositional elements against a cloud-filled sky. It is often observed that in the city you look down at the streets, in the Southwest you look up at the sky.



FIG. 13 Frederick Evans. *Gloucester Cathedral. Lady Chapel to West, 1890.*

During the period of Vroman's photographic activity the technology of photography was rapidly changing. Long the standard, albumen paper was being discontinued and Vroman used instead for his own work a variety of papers available to him in his role as Pasadena's photo supply dealer. The 1895 prints in the Dentzel collection (Figs. 3, 11, 16, 18) and the Huntington Library (call#: phtCL.86) were produced on a lightly sepia-toned silver collodion paper with a glossy finish—a paper popularly known as Aristotype. In 1897, Vroman used a black-toned collodion silver paper with a matte finish; his prints in the Lee Marmon collection were produced on this paper. (Figs. 7, 8, 9) By 1899, Vroman was re-interpreting earlier negatives with vibrantly charged black and white platinum prints found in the Bennett Brothers and Wallace albums.<sup>9</sup> Throughout his photographic career Vroman used a variety of silver, salt (Fig. 2) and platinum papers with a variety of developing formulas including some created by C. J. Crandall one of the members of his four-person photography group.<sup>10</sup> In the Hoopes albums Vroman used sandy-colored mercury-toned platinum prints that flatten shadows and highlights. (Figs. 17, 26) Sharp-edged prints produced on gold-toned silver gelatin paper are found in the Etherton/Smith collection (Fig. 21). Like the paper Vroman used for his 1895 prints, this paper lacked the sensitivity to capture the strong contrasts between the sandstone, sky and clouds of the desert and reinforced the documentary aspects of Vroman's vision.

Vroman chose to use Solio paper for prints used as masters for half-tone reproductions in books and magazines.<sup>11</sup> The platinum prints from the William Webb group of 1897 California Mission and Eastern United States

views (Fig. 19) appear lighter and with less contrast than the late prints in the legacy set at the Pasadena Public Library. The Pasadena prints have a middle range of density that emphasizes the documentary nature of his presentation. Vroman used a hand held camera in many of his documentary images, dance sequences and scenes of Indian life which he printed in lower quality gelatin silver prints; he used a larger view camera for most of the work found in his books of twenty-five.

The relationship between technology and aesthetics is a major component of the history of art photography. Brown-toned salt, albumen, carbon and silver photographs were the prevalent types of the nineteenth century, and rarely appeared thereafter (though Eugène Atget and Edward Curtis perpetuated their use until approximately 1930). The brown or sepia tones characteristic of the aforementioned types became associated with nineteenth century notions of romantic naturalism, such that modern-day use of those tones evokes a nostalgic historicity, as opposed to the documentary or modernist connotations of black-and-white photography.

Half-tone book and magazine illustrations were ubiquitous in the mass media of the late nineteenth century, long before original black and white photographic prints began appearing in limited edition books and albums produced by Peter Henry Emerson, Frederick Evans, A. C. Vroman, Lewis Hine, Alvin Langdon Coburn, and Alfred Stieglitz. At the turn of the century manufacturing companies discontinued sepia papers in favor of gelatin silver and platinum paper. The hazy landscapes and genre scenes cast in sepia light typical of the late nineteenth century gave way to hard-edged, often abstracted black and white photography, a new aesthetic of the twentieth century based on the sculptural qualities of light and straightforward approach to subject matter.<sup>12</sup> By 1899 Vroman had mastered this modern photographic vision.

This transition to a new way of seeing is evident in Vroman's documentation of Southwestern Indian life.



FIG. 14 "Around Moqui Towns" *The Towns and Mesa from N. W., Arizona "Tehua" "Sichumuwi" "Hualpi," 1895.*



FIG. 15 *Shipaulovi Village, as seen from Mishongnovi, 1897.*



FIG. 16 *No A 132 "Upper End Keams Cañon" (Carson Rock and Indian School), 1895.*

Hazy landscapes and genre scenes popular with the pictorialists in the nineteenth century<sup>13</sup> were phased out in favor of hard-edged documentary photographs<sup>14</sup> produced in richly toned and detailed black and white prints. As scientific documentation Vroman produced genre scenes such as [*Hopi farmer with hoe*], (Fig. 17), but he also made straightforward documentary portraiture, wherein the subjects gaze directly into the camera: *Y-hll-c-luer, Zuni* (Fig. 27), *Mary with Olla* (Pl. 41), and *Marmon, Governor of Zuni* (Pl. 44). Vroman did not consider himself an ethnologist, although his photographs were often used as illustrations in scientific publications by ethnologists such as J. Walter Fewkes, Frederick Webb Hodge, and Frank Hamilton Cushing.<sup>15</sup> Vroman felt it was best to leave science to the scientists<sup>16</sup> and artistic interpretation to the photographers.<sup>17</sup>

In the present publication, for the first time, Vroman's original prints are used to make accurate reproductions of the subtle tones in the images. In examining various collections of Vroman's original prints it is clear that his darkroom methods and paper choices evolved rapidly and varied according to whether he considered the prints documentary or artistic in purpose.

Vroman took full advantage of the platinum print; his images are richly saturated with velvety grey, black and white textures arrayed in sculpted forms that imbue his pictures with sharp-edged drama. This sculptural quality links the documentary tradition of the landscapes of Timothy O'Sullivan and Carleton Watkins, which delineate minutely every feature of the scene, to the personal interpretations of the desert west by Edward Weston, Paul Strand and Robert Adams, wherein distinctive forms and vernacular scenes are rendered intimate by the photographer's gaze. Vroman's work presages the preservationist landscapes of Ansel Adams and the spiritual landscapes of Minor White. By 1899, Vroman was one of a handful of artists who had an intuitive mastery of the modernist aesthetic.



FIG. 17 [*Hopi farmer with hoe*], c. 1902.



FIG. 18 *No. A 131 Keam's Trading Post (Near View) (Keam's canyon Ariz.), 1895.*

### The Collections.

The collections which are the focus of this catalog are Vroman's presentation prints disseminated in albums that he referred to as the "books of twenty-five."<sup>18</sup> The albums contained fifteen to twenty-five photographs that he gave as gifts or smaller groups drawn from prints made for these albums. Vroman prints have for the most part been found in groups of this size. Consistent with the majority of groups he assembled are prints on identical papers and emulsions, with matching mounts, and written presentations.

Vroman's distribution of original prints was very limited and only a handful of private collections have been found. He distributed prints to ethnologists, Indian and white subjects of the pictures, and those with similar interests such as photographers, writers, companions and hosts on his various trips, including hosts at the trading posts.<sup>19,20</sup> The prints in this catalog comprise all or selected parts of twelve collections accumulated over a twenty-five year period. All but two groups came from known groups of twenty-five or fewer prints. The subjects of each collection is related to the interest of the recipient. These were not commercial views for sale to be assembled by any consumer.

Each selection of photographs was specifically chosen by Vroman and each album was presented as a gift. The albums were presented in a uniform style but featured different photographs drawn from various annual photo tours beginning in 1895. The subject matter of the albums range from portraits and views of the travelers to cloudscapes and architectural views of ruins, historic sites or pueblos visited. Vroman appears regularly in his photographs, as do the people he is traveling with; tourists, scientists, Indian guides, drivers, all in their everyday clothes, and often in group portraits.<sup>21</sup> These presentations generally contained a few individual portraits of Indians from the tribes visited or of characters like Adam Hanna (Pl. 46). These specially-printed collections can be characterized as commemorative albums for various scientists, historians, photographers or writers who spent time with Vroman in the Southwest or shared his passion for the region.



FIG. 19 [*Cypress trees and Ocean, Monterey*], California, 1897.



FIG. 20 "No. 284" "*Mesa Encantada*," (3.) (*The Mesa, from West.*) 1897.

#### CARL DENTZEL COLLECTION, 1895.

A number of prints in this collection are from Vroman's first trip to the Southwest in 1895. Printed on the same photographic paper that is found in the Huntington collection and diary of 1895, this paper is only moderately sensitive to the tonal values of the clouds and rock formations of the Southwest desert landscape. The Dentzel collection is from a group of thirty-five prints.<sup>22</sup> Each is mounted with Vroman's titles and identifications in ink in his hand. These are gold toned silver collodion prints with a glossy finish.

#### WILLIAM WEBB COLLECTION, 1897.

A group of seventeen platinum prints from the 1897 California Mission trip and Eastern United States. These prints lack the full range of tones evident in other platinum prints described in this catalog. These prints have no identifications and are printed to approximately 4.3 x 6.3 inches on paper measuring 6.75 x 9 inches. Like the Hoopes albums and the Pasadena Public Library prints, these images are printed on a larger piece of paper possibly intended for inclusion in a bound book or album. These photographs appear to be part of a larger narrative sequence.

#### STEPHEN WHITE COLLECTION, c. 1897.

Acquired by Stephen White, a Los Angeles photograph collector and dealer, this group consisted of about fifteen views of Vroman's Mission photographs, including a two-plate panoramic. These prints are gold-toned silver salt prints from 1897 negatives.

#### LEE MARMON COLLECTION, LAGUNA, NEW MEXICO, 1897.

A selection of prints related to the ascent of Enchanted Mesa in 1897, formerly in the possession of noted Native American photographer Lee Marmon. The group consists of eight mounted silver prints similar in presentation to those of the 1895 Dentzel and Huntington collections.



FIG. 21 *No. C13 "95" Moki Towns (Sichumovi Belles), c. 1900.*

As with the Webb collection, the Marmon prints appear to come from a larger collection. Each is mounted with Vroman's titles and identifications in ink in his hand.<sup>23</sup> These prints are platinum-toned silver collodion prints with a matte finish.

MR. & MRS. [GEORGE] WALLACE PRESENTATION ALBUM, 1899.

"With Compliments. of F. W. Hodge & Party, Mr. and Mrs. Wallace, Santa Fe, N.M. Photos by A. C. Vroman." (Fig. 22) This album of twenty-three platinum prints commemorated Hodge's visit to New Mexico in 1899. Prints are each approximately 6 x 8 inches.<sup>24</sup> George Wallace was the Territorial Secretary of New Mexico from 1897 to 1901 and a founding member of the Santa Fe Archeological Society. This album contains views of historic sites, ruins and pueblos in the Santa Fe area as well as members of the Bureau of Ethnology Party of 1899 (Fig. 10). The Vroman prints in this group are richly printed black and white platinum prints.

BENNETT BRO[THER]S. PRESENTATION ALBUM, 1899.

"With Compliments of F. W. Hodge & Party 1899. To: Bennett Bros Pueblo of Zuni. Photos by A.C. Vroman Pasadena Cal."<sup>25</sup> Like the George Wallace album this is one of the "books of twenty-five" Vroman refers to in his February 2, 1900 letter to Hodge. This album of twenty-two platinum prints made by Vroman was a gift to the Bennett Brothers, owners of the trading post at Zuni.<sup>26</sup> Each print was mounted on black paper and bound with

a thin leather cover. This particular album was a gift courtesy of Frederick Webb Hodge, director of the Bureau of Ethnology after staying at Zuni with the 1899 scientific expedition led by Hodge. This album contained photographs of the Zuni Pueblo and its residents and included prints made on earlier expeditions. The Vroman prints in this group are black and white platinum photographs with full, rich tonality.

JOHN O'HARA FAMILY ALBUM, 1901.

A group of twenty-five Vroman prints that came from an album assembled by John O'Hara. O'Hara was a member of the traveling party of 1901 on a visit to the Arizona and New Mexico Territories. The Vroman

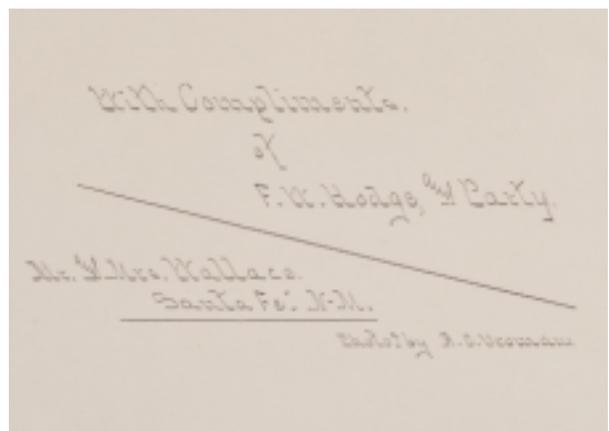


FIG. 22 *Hand written title-page from Wallace Album, 1899.*



FIG. 23 No. 1544 "04" "Canon de Chelly" (Antelope Ruin), 1904.

photographs were placed in the album by O'Hara, rather than Vroman, and contained snapshots taken by members of the 1901 expedition including John Peck, David W. Kendall and John O'Hara, all from Grand Rapids, Michigan.<sup>27</sup> The album also contained three Michigan newspaper articles about the trip and a few other items of note to the O'Hara family. The Vroman photographs are from the Acoma and Zuni area; a mixture of landscapes, architectural views, and portraits. Many of the photographs were taken on earlier expeditions by Vroman. The Vroman prints in this group are black and white platinum photographs with full, rich tonality.

#### ETHERTON/SMITH COLLECTION, c. 1900–1906.

A group of twenty gold-toned silver gelatin prints<sup>28</sup> from an album containing twenty views of Hopi and the Petrified Forest by Vroman. The album contained additional views of Yosemite and Alaska by other photographers. This album was not assembled by Vroman. This group was located by Tucson photography dealer Terry Etherton in 1996. The silver prints are sharp edged and documentary in style with less sensitivity to skies and the red tones of the desert rocks.

#### HOOPES ALBUM PRINTS, 1904.

Vroman called amateur photographer Homer Hoopes of Media, Pennsylvania, a friend, a Southwest "enthusiast and expert with the camera"<sup>29</sup> Vroman and Hoopes made at least one tour of the Southwest together in 1904. Like the Webb Mission prints, the S. L. Munson album and the

legacy set at the Pasadena Public Library, each image is printed onto a larger piece of paper, then bound into an album.<sup>30</sup> The fifty-five print album still intact from this collection is at the Denver Art Museum.<sup>31</sup> The albums were bound in full green morocco with gilt lettering on the cover and spine and a printed index page with index numbers referring to the negative numbers visible in each print. The choice of sandy brown sepia tones implied a more pictorial, ethnological and historic point of view. These prints are mercury-toned platinum prints.

#### MRS. C[HARLES]. L. DAY PRESENTATION ALBUM 1904.

"Mrs. C. L. Day, With the Compliments of two wanderers who spent three very pleasant days on your preserves" "August 1904. M. R. H. [Harned] and A. C. V."

This twenty-five platinum print album assembled by Vroman was a gift to Mrs. C. L. Day. The Day family were owners of the Thunderbird Trading Post in Chinle, Arizona, at the mouth of Cañon de Chelly. In this capacity they provided information, accommodations, guides, introductions to other Indians, artisans, and subjects for photography.<sup>32</sup> Vroman visited the Cañon de Chelly area for three days in August of 1904. The subject of this album was the visit to Cañon de Chelly. The Vroman prints in this group are black and white platinum photographs with full, rich tonality.

#### (M.R. HARNED, 1904.)<sup>33</sup>

Acquired by Andrew Smith in 2004, this group of over fifty prints had views of Yosemite, the Charles Lummis



FIG. 24 *Pueblo of San Juan, 1899.*

1903 New Year's party in Pasadena with a delegation of Navajo Indians, portraits of Hopi, Acoma and other Pueblo Indians, ethnographic views of dances, members of the traveling party including Vroman and Harned, as well as a large number of cloudscapes along the routes Vroman and Harned had traveled together. This group had been previously removed from an album. Each print verso has in Vroman's hand a title and/or a description. Harned traveled with Vroman a number of times during this ten year period. Most of the photographs in this collection are richly toned platinum prints. There were a smaller number of glossy silver collodion prints and 4 x 5 inch silver gelatin prints with a matte finish.

#### ARIETA COLLECTION, UNITED KINGDOM.

Acquired by John and Valerie Arieta in the United Kingdom in the 1990s. Eleven prints were originally in this group. These prints are matte silver gelatin prints.

#### OTHER ALBUMS.

Two other albums with platinum prints mixed in with related photographs taken by others have been viewed; one belonged to Frank Russell a Western writer and contemporary of Vroman's. Another belonged to S. L. Munson, one of his regular companions on his Southwest tours. A handful of platinum prints and silver prints in this publication were obtained individually. Major institutional collections exist at the Pasadena Public Library (Vroman's Legacy Set), the Southwest Museum (work acquired by Frederick Webb Hodge), the Huntington Library, San Marino, California, and smaller groups found generally in anthropology archives.<sup>34</sup>

#### Notes

1. In Vroman's hand on the back of: *On the way to Moqui Snake Dance. "An Arizona Sky."* Vroman negative #A106. (1895) in the Collection of the Huntington Library. Coll.# photCl86. Fig 3 here.
2. Jennifer Watts has outlined Vroman's life and career in her introduction. In 1892, Vroman sold his rare book collection and opened a bookstore in Pasadena, California and was the

area's first photo-supply dealer, selling film, cameras, paper, and chemistry. He assembled collections of Southwestern Native American arts and crafts that are housed at the Autry National Center, Museum of the American West, Los Angeles, and Netsuke which is at the Metropolitan Museum of Art, New York.

3. Mahood, Ruth, editor. *Photographer of the Southwest: Adam Clark Vroman, 1856-1916*, page 9. Beaumont Newhall introduction.
4. John A. Tennant, publisher of *Photo-Miniature* in No. 183 (1921) page 138-139, quoted by Beaumont Newhall in *The History of Photography*, page 113.
5. For example: Lummis, *Mesa Canyon and Pueblo*, five Vroman images; Cushing, *Zuni Folk Tales*, nine Vroman images; Hough, *The Moki Snake Dance*, eight Vroman images.
6. Internet links for Evans albums are: for the Canterbury album: <http://www.andrewsmithgallery.com/exhibitions/evanscanterburyalbum/> and for the Gloucester album: <http://www.andrewsmithgallery.com/exhibitions/frederickevans/index.htm>
7. Both were concerned with details of presentation inspired by finely printed books, and in Vroman's case enhanced by his calligraphy. See Fig. 22.
8. As in *Camera Work*, Number 4, October, 1903, pages 17-20.
9. Castleberry, *Perpetual Mirage*, page 110. May Castleberry, in writing about Ansel Adams photographs in *Taos Pueblo*, noted that his ". . . pictures move toward crisp geometric structures and stark contrasts of light and shadow pioneered by Alfred Stieglitz and Paul Strand to create monumental images far removed from the anecdotal, informal photographs of his recent predecessors."
10. Webb & Weinstein, *Dwellers at the Source*, page 206. Vroman's chemical supplies in 1895 included C. L. Crandall [sic] devel. print, Tone," "Crandall developer for platinotype," and platinotype paper in various sizes.
11. Letter, Vroman to Hodge, February 14, 1901. Autry National Center, Museum of the American West, Institute for Study of the American West, [www.autrynationalcenter.org](http://www.autrynationalcenter.org).
12. Similarly in our times color photographic magazine and book illustrations have been common since the 1950s. Artists generally shied away from original color prints because the fugitive dyes allowed the colors to fade over time. Beginning in the 1950s, gelatin silver print paper manufacturers were adding optical brightening agents diminishing the gray tones



FIG. 25 *Old Palace, Santa Fé. (from West), 1899.*

- and enhancing blacks and white. These technological innovations led artists to fifty years of photographic and mixed media experimentations including a revival of historic photographic processes. This period of experimentation has now been supplanted though digital color technology, though the aesthetic movements are still in a nascent stage
13. As a prime example, see *Early Morn*, 1894, by Alfred Stieglitz.
  14. As a prime example, see the work of August Sander.
  15. In July and August 1899, Vroman was engaged by Frederick Webb Hodge to photograph among the Pueblo Indians in order “to obtain data relating to social organization, migrations, and customs, as well as typical photographs of individuals, habitations, etc.” Smithsonian Institution, *Annual Report of the Board of Regents of the Smithsonian Institution for the Year Ending June 30, 1900*. Washington D.C., 1901, pages 59-60. The subject of a number of Vroman’s images are ethnographic; dances, ceremonies, farming, and basket making; but he was a photographer in his approach, and thus his straightforward portraiture, his interest in capturing the grand cloud-filled blue skies, his ability to visualize a wholeness and balance of composition were uncomplicated by the ethnographic aspirations of Edward Curtis’ *The North American Indian*, George Wharton James’ studies of Indians of the Southwest, or by Stieglitz’ and Steichen’s romantic aspirations and reactions to the pictorialist aesthetic.
  16. Vroman noted in his diary of Saturday August 21st, 1897, “I will not undertake to describe the [Snake] Dance as Hamlin Garland has so well described the Dance of 1895 in *Harpers Weekly* of August 15 1896 that anyone wishing to read it will find that account better than anything I could write.”
  17. Vroman wrote in his diary of Tuesday, August 24th, 1897. “The remains of dwellings are scattered among the cliffs in several places & are of a very interesting nature, but are hard to describe. The half dozen negatives made will I hope illustrate better than I can write of them.” See Pl. 31.
  18. Letter, Vroman to Hodge February 2, 1900. Autry National Center, Museum of the American West, Institute for Study of the American West, [www.autrynationalcenter.org](http://www.autrynationalcenter.org).
  19. Letter, Vroman to Hodge, January 23, 1899. “Have not had time to print for self but will ask that one hundred that I wish returned be rushed around so can get prints off for self and other friends. I think I have all promises filled or will have . . . and that covers upwards of three hundred prints and then Winship and yourself get made.” Autry National Center, Museum of the American West, Institute for Study of the American West, [www.autrynationalcenter.org](http://www.autrynationalcenter.org).
  20. Letter, Vroman to Hodge, February 2, 1900. Vroman notes that he sent books of twenty-five to Dick Warwick, the driver of that year’s expedition, to George Wallace of Santa Fe, and will send books to Bennetts and Graham, each mounted in deluxe albums, and individual prints for Indians who sat for portraits in Zuni as arranged by Nick Graham. Autry National Center, Museum of the American West, Institute for Study of the American West, [www.autrynationalcenter.org](http://www.autrynationalcenter.org).
  21. Examples include: *Mesa Encantada (The Monument)* (Fig. 7); *Bureau of Ethnology Party, 1899* (Fig. 11); [*Hoopes, Vroman and Party at Lunch*] (Fig. 26); *Our Party at Acoma* (Pl. 17).
  22. *The Carl Dentzel Collection of Western Photography*, Dawson’s Book Shop, Catalogue 520, July 1993, item 236.
  23. The holes in the sides of the mounts indicate that these were from a larger group in a loosely bound album.
  24. This album has twenty-two prints mounted on bound album pages, including one two-print panoramic and one mounted print laid into the album.
  25. Presentation page in ink in Vroman’s hand.
  26. Vroman wrote in *Photo Era*, “The Pueblo of Zuni,” page 59. “Accommodations can generally be had at the trading post of Bennett Bros. who occupy the house built by Frank Hamilton Cushing while in charge of the Hemenway Southwest-American Archeological Expedition. While not all the comforts of a city Hotel can be had the Bennett Bros. will make your stay as interesting and as comfortable as possible.” See Pl. 12.
  27. David W. Kendall (1851-1910) was a noted Grand Rapids, Michigan furniture designer. John Peck owned a pharmacy in Grand Rapids, John O’Hara was also from Grand Rapids.
  28. Fig. 26.
  29. Letter, Vroman to Hodge, February 13, 1901. Autry National Center, Museum of the American West, Institute for Study of the American West, [www.autrynationalcenter.org](http://www.autrynationalcenter.org).
  30. The Hoopes albums came from Swann Galleries, Inc. *Photographica*, Sale 1042, November 11, 1976. Lots 411 & 412. Described in the catalog on page 48 as “presented to his friend H.E. Hoopes, whose name appears in gilt, on the cover of each album.” Each album had fifty or more prints, and was bound in leather with a printed index page.
  31. Swann Galleries, *ibid.* Lot 410.
  32. Other groups of photographs in the Day family included work by photographers Frederick Monsen, Edward Curtis, Karl Moon, Simeon Schwemberger, G. Ben Wittick, and Charles Day.
  33. Harned’s collection is an attribution based on the 1904 subject and traveling party pictures. Other anecdotal information attribute this to one of the drivers of the expeditions.
  34. Vroman’s negatives were sold to the Los Angeles County Board of Education in 1914, and there are examples of contact prints which were made from these negatives after Vroman died.



FIG. 26 [*Hoopes, Vroman and Party at Lunch*], c. 1904.

# Adam Clark Vroman Travel Diaries

## 1895 and 1897

### **A TRIP TO THE MOQUI SNAKE DANCE, 1895**

During the early spring of 1895. Mr. H. R. Rust of South Pasadena mentioned that in August would occur the Moqui Snake Dance & asked if I would not like to join a small party and witness it. I was much taken with the idea, & early in August on word from Capt. Keams of Keams Canon Ariz. that Dance was expected to take place on August 18th, I decided to join the party. The other members being Mr. Rust, Mr. Crandall & Mrs. Lowe, wife of Prof. Lowe of Pasadena, & leaving the plans entirely to Mr. Rust we boarded Santa Fe train Wednesday am. August 14th destined for Holbrook Ariz., some 800 miles east of Pasadena, and the nearest railroad point to the Moqui Towns.

Reaching Holbrook Thursday morning our first business was to see about transportation. We had understood that Capt. Keam had arranged this, but learned that such was not the case & that the only conveyance to be had was a lumber wagon & a pair of heavy draft horses the owner of which agreed to land us at the Moqui towns by Saturday noon, and accepted the proposition, the only thing to do under the circumstances. We were to pay \$80.00 for the round trip.

The Moqui towns are 100 miles directly north of Holbrook & we figured that we would have to keep on the move if we reached there in time for the Dance. At Holbrook, some said the Dance had already taken place, but from best information to be had we would be there in time if made it by Saturday noon.

After loading our Traps Photo material, camping equip, etc. we found that nothing less than a Lumber Wagon would have taken us. We took with us, provisions for a week, as expected to camp and look after ourselves during trip as no other means offered. There being but one house between Holbrook & Keams Canon.

It was three o'clock before we got under way (Thursday) bidding Landlord Zack at Hotel, goodbye.

It soon became tiresome moving along at a good fast walk or "jog trot," the country a barren waste nothing whatever to break the monotony except far beyond great Buttes sticking up between two of which our driver pointed out we would pass sometime the following afternoon.

About six o'clock we stopped to rest team & have a lunch, at spot called "Cameron Wells", just across the Cottonwood wash, where water could be had, & 12 miles from Holbrook.

An hours rest & we moved driving until nine o'clock to near another well. Water is a great question & a very important one, & there is but 4 or 5 places on road where it can be had. We had made pretty close to 25 miles and

passed nothing but two of Capt. Keams freight wagons. Our driver we soon learned was a competent fellow named Selledon Montonya, a Mexican, rough, & used to western ways of life but not a bad fellow by any means. It was quite dark with no moon & it took us some time to find the well. Montoya had been over road once but was not familiar enough to locate the well at night, when at last, without at first falling in, we located it and without further ado, turned in for the night.

I shall never forget the feeling of astonishment that came over me when I asked Mr. Rust for my pair of blankets. When making arrangements he told me he had plenty of Blankets and would put in a pair for my use. What was my pair of blankets, would not cover me let alone anything under me. It was simply one half of a very light single blanket possibly weighing pound and a half.

I was in rather an interesting position & night was chilly, but Mr. Crandall came to the rescue. He had provided himself with a camping bag, that is, two heavy quilts sewed up at end and nearly the entire side.

Leaving one end & about 3 feet down side open; & thus making a regular sack about 3 feet wide & 6½ feet long double thick and an excellent arrangement for sleeping out as was tight all around feet I could not kick the covering off! Mr. Crandall took pity on me, & took me in with him, made it pretty close quarters for two, but I slept well, vowing however, that next time I should look out for my own bed and I shall always have "ill will" to Mr. Rust for the matter.

Mrs. Lowe who is a very stout old lady of 65 or more & weighing about 260 pounds stood the drive fully as well as any of us, & was one of the first on hand at daybreak, having slept in the wagon. Preparing a hasty lunch we were on the move about six o'clock the morning cool & delightful. The road very good indeed & made very good time. About noon, we passed "Twin Buttes" (I called them) which we had seen the day before & little farther on came to several Navajo Hogans, the first real Indian houses I had ever seen built of Cedar tree & brush then covered with dirt.

Our team began to show tired, and after considerable bargaining, Selledon engaged a Navajo to couple in a little team of Mules to help us to Keams Canon. It took the Navajo nearly an hour to get his harness together & hitch up, & was very amusing to watch him, he evidently had had trouble with their heels at some time for he would never get in line of them.

At last we got under way however and about an hour later drew up at Maupins Trading Post, "Biddehoochee." it is called, meaning Red Rock.

This is just about half way to the Moqui towns Via

Keams Canon, which is little out of the direct route to the Towns.

The store was in charges of Old “Pap” Perkins during Mr. Maupins absence at the Snake Dance & I will long remember his gruff but honest hospitality. He is a character worth studying.

He made up a batch of Biscuit for us, and we had quite a dinner. Think my appetite will get around after awhile!

The country around Biddehoochee is of a peculiar formation, all grey chain high Buttes & has appearance of being the crater of a volcano & I would say that such was the case.

After couple hours rest in which poor “Lo” got into trouble with one of his mules and I never saw such kicking as that mule did, until he had the harness off & “Lo” spent the time repairing it.

Anxious to get along we drove until ten o’clock with only half hour rest just before dusk to have a lunch and followed previous nights lodging plan! The poor stock could have no water until Jetty-tu Springs 12 miles beyond were reached and it did seem too bad. “Lo” hobbles them & allowed them to roam about at will.

Was tired enough to rest. Well warm in our crowded quarters & felt ready for breakfast when daylight came.

It took more than an hour for the Navajo to find his mules & we were late in starting and then without breakfast and hoped to reach water for stock as soon as possible which we did at ten oclock & here I did my first camp cooking, a can of baked Beans, warmed up and maybe they didn’t taste good. I see that I must look after my kind of provisions also as well as bedding next time! They all want Deviled ham or Sardines or Condensed Coffee with Milk, & I don’t.

Ham without the Devil & Coffee without the Milk will do me.

Nothing of interest on road except I killed small rattlesnake with 7 Rattles.

From Jetty-tu Springs, the country changed & the divide around which made a long hard pull for our tired & overworked horses they really looked ready to give up. No food except barley for two days & a heavy load. Think I walked at least 10 miles of the way since last nights camp.

About noon we haled [sic] with delight at a sight of Keams Canon & about two o’clock drew up at the house. We were still 10 miles from the mesa and if Dance took place at about sundown as expected we would still have hard work to make it in time so our first question was the Dance, & were very glad to learn that the next day was the day. Having made a mistake in counting.

In our anxiety to get through we had lived almost on Lunches & I, at least, was in prime condition to eat almost anything they could bring on.

Mr. Godfrey Sykes gave us a warm welcome in behalf of Capt. Keams who was in England and after a refreshing bath with plenty of water & an abundance of good cold spring water to drink and we dinner, though plain, one that I enjoyed beyond any I ever looked upon.



FIG. 27 No. [72c] “99” Y-hll-c-luer, Zuni, 1899.

Excellent Bread & Butter and Coffee! Well I drank three cups and never took more than one heretofore.

Resting the stock a little longer we left at four o’clock for the Mesa the foot of which was reached about six o’clock.

We found some 40 white people camped, all to see the Dance. I was not a little surprised to learn there were Artists of note, Authors, Sculptors, Newspaper correspondents from half a dozen papers and some dozen or more ladies.

Capt. Keams had arranged for a house for us on the Mesa, so now the question was to get ourselves and belongings up.

The top of the Mesa is about 600 feet “straight up” from the valley and with but two very steep trails up and with Mrs. Lowe weighing 260 pounds & unable to walk any great distance on the level it was a serious question to get her up. At last with a ladder for her to sit on and seven Indians to carry her the procession started and she reached the top in safety but pretty well used up.

Our outfit was packed up on the backs of the Indians at 50 c[ents] a trip and with last loading I followed about 8 p.m. I shall long remember that climb up the Mesa, not from any danger, for there was none, but the weird sounds, all along the top of the Mesa, the dogs barking, the Red fires under the tortilla stones, showing so bright through the dark night for I could scarcely see where I was

going & following 6 or 7 Indians, who could only make me understand by signs & motions in the darkness where to go; and when at last I reached the top I walked along in front of the houses & hear "how do," at each door with possibly half a dozen dogs greeting me also. it certainly gave me sensations that almost seemed it must be all a dream. I wondered where in the world they were taking me when we got beyond the limits of the first town (Tewa,) but soon came to the second village & soon turned into the plaza & found balance of our party and unloading our packs, tried to look about & see where we were but it was too dark to see. The others had eaten lunch so I found a few crackers in the dark and thanks to the excellent dinner at the Captains survived.

It was about nine o'clock & all felt the need of sleep & rest. I took my little piece of a Blanket rolled up in it & lay down in the rock top plaza, but it was no use. I would no sooner close my eyes than some strange dog would come along, and immediately the whole dog community would out & a regular pitch battle would ensue. It seemed there must be an hundred dogs at times barking and fighting, & then perhaps some good peacefully inclined Indian trying like ourselves, to get a little sleep would shag a rock in their midst, & a yelping cur would trot off and peace reign once more, but hardly a good start when another cur would have to be kicked & the shagging of Rocks, & the benediction of the natives would take another turn, then a gust of wind would whirl the sand & small particles all through your face. At last I decided to go indoors & shutting the door barred out the hideous noises & got a little rest, and with it all, thought how delightfully romantic all was, & glad I was there.

### **Sunday August 18th, 1895**

This was the day of the great Snake Dance. Rather early in the morning, in fact about daylight, the natives began moving about outside but I had hardly finished my sleep & tried hard to drop off once more but the excitement was too great & it was only about four o'clock when I decided to give it up and go outside and look about a little. I had rolled up in the little bit of Rust blanket & finding four sheep skins in the house used them for a bed & it was better than outside at least. (I felt quite rested at least.) Mrs. Lowe was asleep at other end of the long room on a cot. Mr. Rust and Mr. Crandall still sleeping out on the bare Plaza rolled up in blankets, the natives nearly all up and moving about.

I was much struck with the appearance of the town as this was my first sight of it (having reached house after dark). Walking around a little & passing out through small court I saw the whole population apparently gathering at the west edge of the Mesa. Evidently something was going on that we had not known of. I hastened back & wakened rest of party & returned. Far in the distance I could hear people hollering but it was some time before I could locate them. Finally some 3 miles away a string of men some 20 or more were seen running as fast as they

possibly could, nearer, & nearer, until the leaders were almost below Walpi. A number of young girls bearing Green Corn Stalks Stood and as the men passed they waved it at them, for what reason I do not know, but undoubtedly they were admirers of the runners, for this was the "Snake Race" and always takes place the morning of the Snake Dance.

I hurried down to Walpi to head of the trail to see the runners come in & some of them looked as if were ready to drop for breath: the race had been for about six miles beside the steep climb up the Mesa at break neck speed

It was now about seven o'clock and breakfast began to be thought of.

Our house was a very comfortable one, clean and freshly whitewashed. The 1 room about 35 feet long & 15 wide & 9 high, 3 half sash windows (6 light) & a fireplace in the SW corner of room.

The owner "Massa" was a nice old fellow & the whole family did all they could for our comfort. Our driver, Montoya, talking Mexican, so we could make our wants known pretty well, although there was much they could not explain.

Anyway the signs of White mans influence having been around was three wooden chairs & a small table.

We could hardly take the time to do much for breakfast so anxious to get the cameras out, & at work, and made a number of exposures. There seemed no end of subjects & the natives were soon won over, to allow us to make photos and all very cordial.

One of the best ways of ingratiating ones self to their confidence I found, was first to always sit down & try explain the camera to them, then stand it up, & look through it, pointed away from them, & have them look through & see picture in the ground glass, & after all had seen, go out & let them see me standing on my head! It was amusing to see their surprise when would put focusing cloth back, and see I was not on my head. They would look again, & then come out & smile, & call the others to look & then they would smile too. Mothers, Babies & all had to go through it & after I had shown them all I could, they never refused to allow me to make pictures of them. Only thing was, they would not keep still, always forget just at proper time.

Our house was about center of the middle town, "Sichumovi." There are 7 Moqui towns, 3 on this (called the first or East Mesa.) "Walpi," of about 300 people at the extreme south end. "Si-chum-o-vi" of about 100. And "Tewa" or "Hano" of about 100 people, they are about 1/4 mile apart and Plates 210 210 1/2 & 109 I think show them quite well as to location. On the second Mesa, 6 miles to the S W, is "Mi-shong-ni-vi" of some 200. "Shi-mopovi" of 100, "Shepaulivi" of about the same number, and "Oraibi" of about 900 people still beyond, on third Mesa some 10 miles beyond second Mesa.

We did not have the time to visit second or third Mesas, but were told they were very similar to the first Mesa.

All day numbers of people began to arrive. Many

Navahos, & Moquis, from the other Mesas, all were interested in the Snake Dance.

At three o'clock we began to get in readiness for the Snake Dance. Some said it would commence about four o'clock others at six, & some said just before sundown. The later was right, but it was interesting to watch the people come and go during the 2 hours.

I think that the Indians were as much interested in Mrs. Lowe (The big Fat woman they called her) on her ladder and carried by seven Indians as we of the cameras was in the Snake Dance. It was one view I neglected to get. I selected a position on roof of a one story building about 12 feet above the Plaza, where dance takes place & I think had the most favorable place of any of the dozens or more "Cameraists" on the ground.

It was fully six o'clock before the first signs of Dance & the sun had dropped entirely behind the buildings leaving the Plaza wholly in shadow, and so far late in evening I almost despaired of getting results satisfactory. To give a little time would show motion as they were moving rapidly & "Snap shots" would show lack of time in exposure so tried both with poor results however yet am told that results are up to average of others.

Just prior to the filing in of the Dancers a number of young women with baskets of sacred Meal stand close to the Sacred or Snake Rock. & they sprinkle the Dancers as they enter the Plaza.

The Plaza is some 125 or 150 feet long & 40 wide on east side of the buildings. At the south end is a large "Mushroom" like rock, some 20 feet high & 5 in diameter widening out to 10 or more at the top. It is a peculiar erosion & is called the "sacred Rock" whether of Indian or Whitemans naming I do not know. The Plaza, of course, as is the whole Mesa is solid Rock.

The participants in the Snake Dance belong to the Snake and Antelope families or "Clans" membership in which is on heritage. 17 Antelopes and 33 Snake men took part in this ceremony which I am told is a greater number than for several years.

The object of this ceremony (or, as generally called a Dance, & yet it should be spoken of otherwise, for it is the Moquis greatest religious ceremony, and not a pleasure making affair as we consider a Dance, to be) is to propitiate rain. It is their petition or prayer to the God of the rain clouds, that they may have water to mature their Corn & fill the Springs.

At last all excitement now, for in comes "Wiki," the Head Priest of the Antelopes. A fine featured old fellow probably 60 years at least carrying a basket of Sacred Meal which he sprinkles as he marches four times around the Plaza followed by the other Antelopes. At the rear is one of the Priests with a "Whizzer" a flat stick some 8 or 10 inches long attached to a string. This he whirls around making a noise very much like wind & lightning during a heavy thunder storm & no doubt this is the intention. At fourth time around all line up at the "Kisi" or Altar of Cottonwood boughs facing the plaza a moment or two &

in comes Kopeli, the Snake Priest, followed by 32 others of Snake order. Their bodies and limbs bare & stained almost to a brown with some Oxide, chins painted white with Black & white lightning stripes on bodies and limbs.

They also make 4 circles around the Plaza then line up facing the Antelopes at "Kisi." For about 10 minutes now they go through a "chanting" like song swinging their bodies to the left & right their Rattles in unison with voices and an earnestness in their faces that shows beyond doubt that it is sacred to them louder and louder the chanting until it was almost at top of their voices, then Kopeli the Snake Chief & the one next him joined a..... the one with arm around Kopelis neck and danced or (jumped like) to front of Kisi, & stooping down when shortly they were up Kopeli had a live snake hanging from his mouth & together they turned & they danced around the Plaza.

Others now did the same as fast as they could reach down into Kisi & get Snakes out until the whole Plaza was covered with them.

The Snake Carrier danced with his eyes shut apparently while he carried the snake in his mouth when he would make the circuit of the Plaza twice he would drop his snakes & pick up others that other dancers had dropped & so it continued for about 15 minutes. At times one dancer would have half dozen snakes in his hands & mouth. They would always straighten the snake out with their "Snake Whips" branches of eagle feathers before attempting to pick them up, never while the Snake was coiled, when once held in the hand they paid no more attention to them than if they were so many pieces of Rope.

Gradually the excitement grew, the clinking of the metal pendants to their kilts the Turtle rattles on ankles, the noise of the crowd on the edge of Mesa when one of the snakes would crawl in that direction especially so if it was a "Rattler" heading toward them but the Snake gatherer would soon catch them & so there was no danger & none escaped.

Through it all there did not appear the least excitement or haste on the part of the dancers. Serious & with profound earnestness they went through the entire evening as religiously no doubt as a Christian sacramental ceremony.

Finally when all held their hands full of snakes they All Antelopes & Snake men gathered around in a circle at face of the Sacred Rock, and when Kopeli had made a circle of the sacred meal they all dumped their Snakes into one writhing, crawling mass. The women ran forward sprinkled meal of the mass & at a signal the Priests gathered up great handfuls of snakes. Some had four or five in each hand, & dashed at full speed down the Mesa trails some to the North some east, & others south and west (the four cardinal points) & turned the snakes loose.

Returning they dashed up the Mesa sides going to Kivas & then on the west side of the town where took place one of the most peculiar parts of this great Drama for such it might be called instead of a Dance.

To see some 30 men drink from Ollas & lean over the Mesa & Vomit straining every nerve to expel the poison

that may have entered the system was no laughing matter even to onlookers.

That the Emetic was a vigorous one I have no doubt, from their actions. They bathed themselves also from Ollas. The women and young girls assisting in the operation.

Then one by one they retired to their homes & now begun to realize that we were still in America. One becomes so interested, so anxious to see it all that they almost forget & it seems like a dream.

We gather in little groups & talk it over, our ideas were in many ways as to what this or that meant & no one to explain it. But all are unanimous that we have witnessed one of the most original & interesting ceremonies ever performed & declare we will see it again two years hence. I hope I may.

All day long the women have been baking their "Piki" for at night is the great feast when the closing ceremonies of the affair take place. How I should like it to speak their language & witness the entire 10 days ceremonies & have someone explain it all to me. Join the order if possible & be initiated as it were.

How little we know of the Pueblo Indians anyway.

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Indians Silver is their only exchange & you must pay for each article or service separately. You cannot make him understand that 50 c[ents] up & 50 c[ents] down, handing him a dollar pays for both. He understands well enough that one dollar is of the same as two 50 c[ent] pieces but cannot seem to count their services or sales in one settlement. Well there was not silver enough for the party to settle up with but four or five, so we tried to have it understood that one of them should go with us to Keams Canon & settle there for all but after an hours talk the whole party some dozen or more decided to go with us & starting out afoot reached the Canon as we did (10 or 12 miles.)

How good dinner tasted at Keams can O, but I did enjoy it.

We concluded the balance of the day at the Cañon & while talking with Billy Williams (Clerk at Post) he spoke of water at the spring which suggested a bath, said there was a pipe to the slaughter house, where there was a hose so Crandall and I started out. Crandall made ready first & I was to be Pipeman when all ready, turned on but low, no water, & there was poor Crandall with a look of dejection that took away all the fun.

While I returned to store for Williams to investigate trouble, Crandall took a room bath instead. In about half an hour however we got the water running and didn't it feel good. Almost as good as dinner.

We were all ready to retire early & get a good nights rest sleeping on the floor at store but with plenty of Indian blankets to make us comfortable.

Mr. and Mrs. Sykes and Mr. Williams doing all they could toward our comfort, and we shall long remember

their kindness. It is undoubtedly a break in their lives to have a number of White people come out to the Cañon. Presume they do not see a dozen in a year, but it was a blessing to us have a few good meals to hold us together.

### THREE WEEK TRIP OF 1897 THROUGH ARIZONA AND NEW MEXICO

After my trip to the Snake Dance of 1895 I have had a strong desire to see the Dance again, & the nearer the time came the stronger the desire grew upon me.

During the past winter Mr. Hoyt, an enthusiast with the camera, suggested that if I expected to make the trip this year, that I let him know, & he would go along. While on way through Chicago to Penna I spent a couple days at his home & after talking plans over I decided to write Capt. Keam at Keams Canyon & see what prospects were for our accommodations etc. On my return from Penna I found letters waiting me that decided the matter & we decided to make quite an extensive three weeks trip.

I had prolonged my trip east some 10 days beyond time I had planned so to get to Holbrook's in time for Snake Dance necessitated my cutting visits at Rockford, Oregon [Illinois] & Rochelle much shorter than I wished.

Returning to Chicago Aug 12 spent two very pleasant days with Mr. Hoyt who seems to have much of the comforts of life & who shared them bountifully with me.

At 8 pm Aug. 13th we took Santa Fe train at Dearborn station & prepared to make it by taking Tourist Sleeper. Won't say that I found it as many claim just as good as a Pullman, but it was comfortable & we reached Holbrook ontime 7 am August 16th with nothing to mar the journey.

Two years ago we experienced some difficulty in securing transportation from Holbrook to the Moqui towns (100 miles). We had supposed arrangements had been made prior to leaving Pasadena but on arrival found there had not. Fortunately we secured Lumber Wagon, the only team left in Holbrook & reached Keams Canon in time for the dance but made a hard trip of it.

Again this time no arrangements had been made & I was very anxious about this matter knowing that there would be many more than ever before coming.

It was an ideal Arizona morning that we stepped off train at Holbrook & after a "howdydo" to agent DeRosiro whom we found very accommodating two years ago. Went to the stables where we secured team in 95 & learned they were looking for two fellows just like us.

A gentleman by the name of Munson from Albany N. Y. had engaged Buckboard to take him to Dance leaving the next morning (Thursday 17th.) The driver Mr. Eggers assuring us that the Dance would not take place until the 21st Saturday. This would give us the day at Holbrook, as Mr Munson was at Flagstaff & would not reach Holbrook until next morning.

This matter of conveyance settled & in a far better outlook than we had anticipated we turned our thoughts to breakfast. Found the Hotel Zuck under different management & not an improvement over Mr. Zuck. Later we met



FIG. 28 No. 1083 "oo" Around Pet. Forest, The Bridge, 1900.

Judy Zuck who said there would be a very large crowd at Dance.

Having the day to put in we decided on learning that there would be a Freight [sic.] train along about 10:30 am to go out to Petrified Forest. In the mean time packing our traps in shape for immediate use on returning to Holbrook from Forest next am. & boarding train reached "Adamana" station 20 miles east of Holbrook about 11:30 am & walk of a mile brought us to Adam Hanna's Ranch. Found Adam absent for the day but Mrs. Hanna remembered me & said their boy Johnnie would drive us out to the Forest soon as had Dinner.

Once more we were fortunate in Adam having supplied himself with a comfortable spring wagon since our visit of 1895. The outfit we had at that time was about as poor an outfit as can be imagined & not break down.

Leaving Adams about one o'clock we reached the East or first Forest about three o'clock. It is about 7 miles but with Johnnie's careless driving & quite a strong headwind it seemed to us about 20. Johnnie seemed to be looking everywhere except where he was driving much to friend Hoyt's distress.

The forest looked quite familiar & could find about all the particular spots that I saw in 95. Made half dozen exposures but all very similar to those of previous visit & could see no change in formations even Eagle Rock stands exactly as before.

At the Bridge there was little use trying to improve over negative I already have as the wind blew quite hard.

Driving over to second or Middle Park noticed great clay bank probably 200 feet high with log sticking out that I had not seen in 95. Think it very interesting from Geological standpoint. The Large Logs & the "Three Sisters" as I called them looked natural enough. An amus-

ing thing (to me at least) in evening at Adams I was looking at a photo sent to Adam by someone & did not recognize the location & asked where it was. He replied in second forest near the "Three Sisters." Among a number of prints sent Adam of our trip of 95 was one which I titled the "Three Sisters." I gave it the name simply to designate my negatives so when Adam mentioned them as the "Three Sisters" I wondered at it & to get his version appeared not to know what he meant by saying near the Three Sisters. Asked when & what they were? He said, "The Three Sisters! Why! O hell Adam, you know the Three Sisters! You named them!!" So I am sponsor for this it seems.

It soon grew well toward evening & we turned homeward, Johnnie managing to hit all the bumps en route. Darkness came before we reached Adams house & it was quite cold. Adam had walked out to meet us & the old fel-

low gave me a very cordial hand shake, remembers me as "Namesake," our names being the same (Adam.)

I think that this visit to Forest has been much more interesting to me than that of 95. One is, I believe very likely to be disappointed in the Forest the first time; a second visit, will I am sure prove a profitable one.

Supper awaited us to which both Mr. Hoyt & I did full justice & soon as had made a change of Plates retired.

I doubt if there ever was a more "Villainous" bed than the one we had at Adams. It certainly was the worst I ever tried. The Floor would have been a comfortable place in comparison. Poor Mr. Hoyt would try to keep still to not waken me while I was trying to keep a laugh back & not worry him. Such a night it was. At last Daylight came & early rising was in order. It was no hardship whatever to get up, really a delightful pleasure. A board is not bad, but to try to fit oneself on a Scroll is too much. I am sure the good people supposed we were comfortable for they "snored" vigorously all night convincing us that it was simply a notion of ours. That there was no rest on such a bed! Theirs must have been very similar.

We had no difficulty, however, in making the 6:30 am train for Holbrook, & fortunate with us still, the train on time & at eight o'clock Mr. Munson arrived. Team awaiting his arrival, so within half an hour we were underway for Keams Canon.

### Tuesday, August 17th, 1897

Our conveyance a regular western Buckboard with a covered trap, while a little cramped for room for all our traps was a very comfortable outfit. One thing I think Mr. Munson never quite forgave us for. We had first chance at the loading & guess we took advantage of it to store our Photo outfit & belongings that we felt necessary to have,

& when he came with a very convenient box of camping utensils & supplies all nicely arranged for such a trip there was no room for it.

He finally consented to leave it but more than once during the day spoke of it in a longing way.

8:30 found us moving out of Holbrook with Mr. Eggers promise to land us at Biddehoochee by six o'clock. 50 miles.

The road was quite familiar to me as we followed about the same track as in 95. The road was much heavier & the sand deeper & cut up more & many places when I remembered road was hard & good before was now so deep in sand that our team had to walk Cameron Wells. We reached about eleven o'clock but stopped only long enough to water horses & took lunch some 15 miles beyond where gave horses an hours rest & Mr. Hoyt & I walked ahead some 3 miles.

About three o'clock we came near enough to see "Twin Buttes" where I secured so good a cloud effect in 95. It was more than an hour at our right & we scarcely gained at all it seemed but at last it fell behind & we kept our eyes on the first sight of Biddehoochee. Time grew heavy on our hands & when at last we did turn around the point & I saw the Maupin Trading Post, it was a welcome sight.

Egger had kept his part & the horses did their best, the four Bronchos had to be taken to spring about 3 miles distant however for water. I missed Old "Pap" Perkins who had charge before during Mr. Maupin's absence. Several of the Navajos hanging about I recognized & could see no improvement in their appearance.

Mr. Maupin's father was looking after things at the Post & soon had a batch of biscuits going & with a fairly good cup of coffee made out a supper. Just as we had finished Burt Maupin drove in with two others bound for the Dance; a Mr. & Mrs. Iris of Brooklyn. All were tired enough to turn in early & Mr. Hoyt was very anxious to try the floor with a blanket & see if not an improvement on Adams Bed at the Forest.

There was 5 of us, & 2 or 3 Mexicans & Indians spread over the room. (Mr. & Mrs. Iris using the store room.) Blankets were a little scarce but I think it was as good as at the Forest.

### Wednesday, August 18th, 1897

There is nothing like a hard bed to encourage early rising & we were all up with the Sun. Asking Mr. Hoyt how he slept said that had to sleep a little to even out the night before. I believe the fact of 4 or 5 Mexicans & Indians laying around rolled up in blankets was one of his troubles, as for myself I slept well had no troubles. At all to worry about but must admit that a real good bed a blessing. Hereafter I shall take a Cot. We left one at Holbrook we had brought out for Mr. Hoyt but did not have room for it in wagon. Breakfast on biscuit &

bacon & coffee & seven o'clock found us underway Mr. Egger promising us Keams Canon by three o'clock. About 6 miles out Mr. Barnes & party of 5 Ladies drove into road just ahead of us, having camped here. They made better time than us but they turned off road & we were at Jettyto Springs fully an hour before they show up, & there drove right on by evidently not familiar with the road. We tried to stop them when saw they were going straight ahead but could not make them hear & then hired an Indian to head them off. We waited their return & it was three o'clock when we left.

The road for next 12 miles is quite sandy & for first 2 miles up hill, but at six o'clock we drew up at Capt. Keams & I felt that a good meal as we had here before would just fill my needs, & we were in no way disappointed in this. Capt. Keam gave us a hearty welcome & soon as we had gone through motions of curtesy [sic] invited us out to supper.

Four other gentlemen were already on hand. Maj. Williams, Indian agent at Fort Defiance, whom I had met in 95. Col. Jackson, a Mr. Lipper (correspondent for some Washington paper) & a Mr. Beer of New Orleans (the latter I was not much taken with.)

Later came Mr. & Mrs. Iris of Brooklyn with Mr. Maupin. This made a full house for the Captain but he had planned for our comfort in many ways. Two beds had been put up in Store room which turned over to our party. I now had the best nights rest since leaving Chicago.

The evening was spent very pleasantly at the Captains, he enlightening us on many points pertaining to the Dance & Moqui Customs. Captain Keam was abroad when here before so had not the pleasure of meeting him until now & I must say that is a pleasure to meet such hospitable man as he proved to be & the almost world wide reputation he has for hospitality is not misplaced.



FIG. 29 No. 1082 In Pet. Forest, 1897.

While no doubt it is a change & a pleasure to him to have a few people come in the neighborhood once in two years yet he allows no one to reimburse him for actual cost even to him. I hope that some time I may be able to even up a little with him. No doubt but he has some 50 persons on his hands at house & at the Mesa & he does it with the will of a gentleman.

#### **Thursday, August 19, 1897**

A perfect morning after a restful nights sleep & all felt like new. Mr. Hoyt I think has stood the trip well & enjoyed it. After an excellent breakfast we started for the Mesa reaching there about eleven o'clock. Capt. Keam had arranged with the Mesa people for our old room & had sent up Iron bedstead, bedding, etc.

I noticed much change in the surroundings at foot of the Mesa; Some 50 or 60 small adobe houses had been built & the carpenter in charge said that many of the Indians had been induced to come below during the summer but said that when winter came they wanted to get back to the Mesa so could all be together & have their social gatherings etc.

Among the new buildings was quite a large school house amid which we found some 50 people encamped.

Soon as team had rested a little & we had a bite to eat we decided to drive over to Mishongnovi on second Mesa.

Quite a large party from Flagstaff were encamped nearby & we very fortunately were able to engage our meals there, they having a complete outfit. This proved a great thing for us for otherwise we might have fared poorly & I am sure that Mr. Munson would not have forgiven us for leaving his camping outfit at Holbrook. But as it was we found a supply of cots & blankets & everything was to our needs.

It was about two o'clock when we started for Mishongnovi & we supposed that we could drive right there but unfortunately we did not get a very good understanding of the direction road took & we thought had gone to far west & turned back & after losing Mr. Munson for an hour at last came to conclusion that we were right at first. We lost so much time however that we had only time enough to look Mishongnovi over a little & not on to Shungopavi & Shipolovi at all much to our regret.

The trail up Mishongnovi is if anything longer & steeper than Walpi. The inhabitants much more unused to White people & we noted that the town was not in as clean condition as towns on the first Mesa, neither the people so intelligent.

I made a number of interesting negatives but time was so short & the wind blew quite hard that I did not get what I wanted. The lightings were bad also. Mornings would be the better time for photo work.

It is a very interesting Pueblo however as I am sure Shungopavi & Shipolovi must be also. Sometime I hope to spend at least a day at each of the towns as well as Oraibi on third Mesa 12 miles beyond.

It was dusk before we reached the camp & we decided

to sleep below & go to Mesa as soon as had breakfast in am.

I think the best view of Walpi is from a point nearly half way to second Mesa. It looms up like a great castle high above everything else. It was so late on return that did not try a Photo from this point.

Our camp was directly below Walpi & we could hear the town crier call out the events of the morrow & the "helloing" until sleep came to us.

The air so clear that common conversation could be heard although it was at least half a mile to top of Mesa.

Noises of all kinds horses, singing, & dog fights broke into our rest somewhat but we managed to get a little sleep toward morning.

#### **Friday, August 20th, 1897**

Awakened at daybreak by the "Crier" up on the Mesa we were just in time to see the Runners of the Antelopes pass by camp & up the trail to Walpi. It was a beautiful morning as it had been a night, and rolled up in our blankets on cots in the open air was delightful even if it was a little cold. One can soon get accustomed to it so that nothing could disturb them, even the singing & swearing of a lot of the cowboys all around you.

Mr. Hoyt I think was not quite sure he would not be carried off during the night but nothing was disturbed of our belongings & I heard of nothing being stolen from any source.

Water seemed to be scarce this year so many more campers etc. but there was plenty for drinking purposes & of good quality several new wells having been put down.

When breakfast over we moved our belongings to the top of Mesa. Found that the Massa family remembered me & think they showed their pleasure at seeing me again. Old Massa himself was dead, but the others looked just the same as two years ago.

The younger girl had married & had lately sent her husband adrift having proven himself "no good" as they say.

Looking the town over I could see no changes whatever everything looked clean & well cared for.

We tramped back & forth making a number of negatives & during the day had the Massa family sit.

I had book of 95 Prints with me & showed it to the natives & soon had a crowd as large as could see over each other's shoulders. When someone would recognize a friend or relative not there they would go out & bring them & want to turn back so they could see them. I think it gave them much pleasure. How much I should like to bring a lantern with me next time I come & throw up slides & show these poor people some of the familiar things of their own surroundings & also of our cities & ships. Views of the ocean I imagine would be of the greatest interest.

About four the gathering for the Antelope Dance commenced. I selected the same position as in 95 & I trust for better success. The Antelope Dance is very similar to the Snake Dance except that no Snakes are used green corn stalks being used. It lasted but 20 minutes & a description of the snake dance will answer likewise for the Antelope Dance.

A party of 4 wishing to be on hand for the Snake Race at daybreak occupied our quarters but as only 2 beds cared not to divide. We turned in about nine o'clock after I had loaded plate holders in doing which I grew wrathful [sic] at one gentleman of party who let the curtain over window blow open & as was loading the Isochromatic plates that proved to have been ruined nearly a dozen fogged. I shall always go under a blanket hereafter & not trust to strangers who have more interest in their cigar than in a darkroom.

Mr. Hoyt has had a day of delight has never tired of looking about & has said several times, "If people only knew what strange things there was here there would be thousands come." I believe it will soon be that way. Mr. Munson has also enjoyed it all very much & I, only just commencing to understand it a little.

### **Saturday, August 21st, 1897**

It was scarcely day break when I was awakened by people moving about & knew from my previous visit that the entire population would be out to see the Race at Sunrise. The minority of the white visitors were in hand also to see the Runners.

All about the towns the preparations were being made. Little tots were being painted with a white pigment about limbs & faces & eagle feathers fastened in their hair bright bits of color in clothing & a general Dress up occasion for this was the day of the Snake Dance.

After the Racing over all went below for breakfast & on return made several turns around the towns getting any bits with camera that looked favorable, a number of which I hope will be good.

About three o'clock the crowd began to gather about the Plaza & secure places of vantage to witness the Dance. I counted up to 127 white people & they came in threes & fours after this number & I am certain that there was 200 white people witnessed the Dance of 1897. Nearly 3 times the number of 1895.

I will not undertake to describe the Dance here as Hamlin Garland has so well described the Dance of 1895 in Harpers of August 15, 1896, that anyone wishing to read it will find that account better than anything I could write.

As compared with the Dance of 95 I was even more interested in it, as I knew somewhat what was coming & I could see no change in the manner of carrying through the ceremony. It is certainly one of the most realistic religious ceremonies ever enacted. Dr. Fewkes was on hand watching every motion as he has for five consecutive Dances & he says that he is only just commencing to understand what much of it means.

Dr. Fewkes was this year allowed to enter the kivas & witness nearly the entire ceremony connected with the Dance & I believe he is the only white man who has been allowed the entire freedom of the Kivas. Others claim to have to have been so favored but I doubt very much if they have.

I should like very much indeed to witness the several

kiva ceremonies prior to the Dance but am afraid I never shall. One must be known & trusted to have this granted. It is the one thing the Pueblo Indians will not talk about, their religion, & ceremonies. I am very often reminded of a secret society many around us talk of it, but never about it. The Pueblo religion is very similar to our orders of Masonic, K.P., Etc. in a general way.

At the close of the Dance they went through the usual Purification process on west side of the Mesa & it was a good vigorous "Emetic" that each one took.

Mr. Hoyt & Mr. Munson both were so wrapped up in watching the Dancers that forgot all about their cameras & at one time I had seven cameras to work from my point of view. I hope they may all turn out well.

We packed up at once & hurried to foot of Mesa to get under way & to Capt. Keams ahead of the crowd & thus avoid the dust & I guess we were the first to get away reaching Keams about 8:30 pm. As we had eaten nothing since breakfast except lunch at noon was afraid would have to make a meal on crackers but Mrs. Williams set out a good lunch & after changing plates retired.

### **Sunday, August 22nd, 1897**

Anxious to reach Holbrook as early as possible we were under way at 7:30 after an extra good breakfast. We had said goodbye to Capt Keam. at the Mesa as he expected to remain there with friends. We have much to thank him for as our comfort was due to his kindness. Our room at the Mesa was settled for through Capt. Keam paying \$5.00 for the time occupied.

Mr Hoyt says he has never had such an interesting trip & thoroughly enjoys it. We returned same as 95 Via the school road striking the main road about midway to Jeddyto Springs.

Nothing of particular interest to note in the all day drive to Biddehoochie which we reached about 5 pm. very willing to rest. Mr. & Mrs. Iris drove all the distance just ahead of us with Mr. Maupin.

"Pap" Maupin made up the usual batch of Biscuit with Mr. Eggers help & we took our blankets & rolled up early. I must not forget our camp where took lunch which we called Camp Munson (or Cedar Camp). Think I shall have a good plate of it. The only plate exposed since leaving Capt. Keams.

### **Monday, August 23rd, 1897**

A rather mixed breakfast & we bade "Pap" Maupin goodbye & was on our way before eight o'clock. Two miles out we stopped at the Navajo Hogans & made few negatives which I hope may be good.

A little further & we killed a rattlesnake about 20 inches long with 8 Rattles the only "Game" thing we saw on the trip.

At one of the Hogans the Navajo had a blanket on loom & I bargained for it arranging with Mr. Maupin to get it & send to me as soon as finished. Mr. Hoyt insisted on my accepting it as a present from him. It is one of the

coarser varieties but made from wool of their own carding & spinning & so the entire thing being Navajo work. I value it more than others made of German-town wool, even if not so bright colored.

Will use it to decorate my hallway, which I plan to do now, when get my little collection together. I bought a small blanket at Walpi also which I will use for same purpose. Mr. Hoyt also purchased one very similar to mine; stripes running in opposite direction. In all a few Katchinas Belt & Garters etc. I have to help out although wanted to pick up more but could not carry a great deal in Buckboard.

Nothing of interest along the road & we caught each other catching a few moments of sleep now & then as we drove along. Lunched at Cameron Wells & at six o'clock drew up at Holbrook & climbed out the wagon like old men. Was pretty stiff myself & I think Mr. Hoyt will sleep well tonight. He has stood trip remarkably well thus far considering his age.

Compared with the trip of 95 it was a great improvement as did no camping out enroute & did the trip in two days & one night each way with a place to sleep at Biddehoochee. Wagon was much more comfortable & in every way made a very satisfactory trip was just a week making it.

Mr. Munson proved a valuable member of the party a man of intelligence & a student in Ethnology. I enjoyed the trip to its full, I believe. Mr. Munson is a large manufacturer at Albany, New York. Our driver Mr. Egger also we owe much to who did all anyone could do to make the trip easy & pleasant. We paid him \$15.00 each for round trip which was reasonable. Supper at Hotel was a long felt need supplied, & as Mr. Munson planned to take a freight train for Gallup at midnight we bade him a safe journey home & will probably not see him again.

Changing plates is a difficult thing I find around leaky lights. I could not find things enough to darken all the cracks without using half the bedding but managed at last & then packed everything ready to take 7 am train for Flagstaff.

Our plans now are to make the Grand Cañon from Flagstaff then return to Gallup & drive 50 miles to Zuni. Then from Gallup to Laguna & Acoma to witness the Fiesta and Dance of San Estevan at Acoma, Sept. 2nd. Then Mr. Hoyt returns to Chicago & I to Pasadena.

### **Tuesday, August 24th, 1897**

A good night's rest at a comfortable Hotel. Six o'clock found us astir breakfasted & 7:15 took train for Flagstaff which we reached at eleven o'clock. Found we must wait until next morning for stage to the Cañon.

Flagstaff is quite a busy little place; considerable lumber shipped etc. The New Banks Hotel we found an excellent place to stop. Dinner over we decided to drive out to the Cliff Dwellings in Walnut Cañon some seven or eight miles from town.

Engaged good team carriage & driver for five Dollars to take us out. A very pleasant drive & one sees nothing of

the cañon until we reach the end of the road & then it is nearly a mile down a small cañon quite steep to Walnut Cañon proper which is quite a large one some 500 feet deep with very precipitous walls.

The remains of dwellings are scattered among the cliffs in several places & are of a very interesting nature, but are hard to describe. The half dozen negatives made will I hope illustrate better than I can write of them. Returned to Hotel in time for supper. We decided that the Cliff Dwellings must be included as one of the interesting things to see around Flagstaff. (see Pl. 31)

The evening is quite a loud time with the Natives I should say as several Saloons & gambling houses were running wide open. We felt willing to get all the sleep possible however & made ready for another 15 mile stage ride tomorrow.

The weather has been delightful all through thus far. For about 5 minutes this noon however I thought a cyclone has struck us.

### **Wednesday, August 25th, 1897**

A hasty breakfast & we were under way at 7:30 for Grand Canon. Two fellow passengers Mr Silas Babbitt of Babbitt Bros. Wholesale Grocers at Flagstaff & a brother-in-law of his, Paul Verkamp of Cincinnati O. who proved very congenial companions.

It was a beautiful morning a little cool at start & our 4 Broncho horses kept a good trot to the first changing station about 12 miles out. The country this far appears to be quite under cultivation, although this summer they say rain has been scarce & grain very light.

About noon we had lunch at Cedar Station & I never seen flies so thick as they were here. We could scarcely eat. They would gather on your piece of bread & butter so thick, it was dangerous. We were glad to get under way again. Had hardly started when it began to rain & it just came down in sheets & the horses jumped & about half the time we could not see what was ahead of us & in some places stoney & rough.

The stage had good side curtains however & we kept dry as well as Baggage. The drive through the Coconino Forest was a delightful one; a pine grove for 20 miles. Trees were scattered but it was like a park with a perfect road.

It was 5 pm & dark when we drove up to the camp. It had rained at frequent intervals all afternoon & we were tired & hungry. Five others at camp had come up day before.

We were shown our room, a tent opposite the Dining room with 4 cots, one of a dozen or more similar rooms. The Dining Room was of logs & old John Hances house which stood close by although he had another Cabin near the head of the trail.

A good supper & we soon turned in after arranging with Old John to go below next morning.

### **Thursday, August 26th, 1897**

Of all the noises one ever heard, worse than the first night

at the Moqui Mesa two years ago, was what awakened us about 3 am. Old John was out coralling the mules, each mule must have had a dozen kinds of Bells on & old John at least a dozen kinds of Oaths for each one of the dozen Mules. It was an outrage to have such a racket started at such a time & should be stopped. It was simply out of the question to get another wink of sleep.

By six o'clock we wore out trying to get to sleep & we crawled out cross enough to hang Hance & his mules. Showers during the night & a wet morning with Rain threatened all the time forbade us starting for bottom of the canyon & we contented ourselves as best we could at camp. Hance gave us his usual quantities of lies many of which were so flat that only the wet weather kept us awake during their recital. Could scarcely get to rim of the cañon 80 rods distant between showers & it made a long day of it.

About eight o'clock we were startled by the Stage driving up & 4 passengers alighted. A Mr. M—— [sic] & daughter, an elderly man, & Mr. Beer of New Orleans whom we had met at Keams Cañon. Beer took up the familiar acquaintance we made at Snake Dance & was more tiresome than then. Early to bed is the Motto here.

#### **Friday, August 27th, 1897**

Down Hance & his mules. The Idiot was at it again about 3 am. If anything had 2 dozen instead of 1 dozen torments to turn loose on us & I guess we followed him pretty close on swear words. Even Mr. Hoyt kicked. It may be Hances way to get an early start for below but as he remarks it was a "sure thing" to get us up. No use trying to sleep.

I was feeling about sick anyway & gave up going below but when all were mounted decided I would try it anyhow. John brought another horse around but soon found my place was in bed.

It was a grand trip & a wonderful trail so steep that at times one would almost think the horses would not be able to make it down. Down, we went for about 6 miles by trail when I had to give it up & dismounting, lay down on trail for an hour & then returned alone to camp. It was a great disappointment to me but I had amply repaid for the trip as even a moments glance across this wonder-of-the-earth will repay for all the discomforts. It cannot be described, one must see it to form even an idea of its magnitude.

I spent greater part of day trying to sleep & waiting for party to return which they did about six o'clock.

Stage came in about seven o'clock with 2 or 3. I doubt if the line has paid expenses; certainly for today will not.

#### **Saturday, August 28th, 1897**

Up about six o'clock feeling much better & ready at 7 o'clock to start on return trip to Flagstaff. Same party as we came out with addition of a very pleasant old lady who came out last evening just for a look over the Cañon this am. & says she was well paid for the 150 mile stage ride.

Nothing of great interest except the drive through the forest was enjoyed even more than when coming out. At first station out I thought the team would surely get away &

we came very near striking a 2 foot log as they started up jumping up into harness. It was not a very good trip for nervous people.

We drew up to New Bank Hotel little after six & I assure you the last 10 miles were long ones & supper was a long felt want supplied, after which our aim was to get a train for Gallup.

Fortunately a freight was expected about ten o'clock due at Gallup about 7 Sunday morning. Tired as I knew Mr. Hoyt to be he was willing to travel all night so as to keep our dates & reach Acoma in time for Feast of San Estevan Sept. 2nd.

It took all our time to pack outfit & get in shape to leave Gallup on arrival for Zuni. Change Plates, etc.

Conductor fortunately was a pleasant fellow & made us comfortable to Winslow when we changed crews & had a two hour wait from 1 until 3 am. Bad hours for elderly people but Mr. Hoyt stood it like a major & we both slept well until nearing Gallup at 7:30 am.

#### **Sunday, August 29th, 1897**

Our first business was transportation to Zuni & as Mr. Carrington had spoken to us at Moqui about the trip went to his stables & agreed for \$5.00 the Round trip to Zuni & ret. for us both reasonable enough. Then breakfast & at nine o'clock was on the way. Our driver was a sure enough "Cow boy," tough as they make them & yet gave us good service & we had an excellent outfit. Roads were good barring little "gullies" cut out by recent rains sometimes for miles about every 5 rods which prevented fast driving as to dip into the Gullies, if only couple inches deep would bound us almost off the seat.

But 2 Trading Posts in the 45 miles one of those deserted the only houses. Made couple of Cloud negatives about 25 miles out which I hope may be good.

If not so short of time the drive would not been a hard one. But as usual the last few miles after Zuni came in sight were long ones & we were only too glad to climb out & rest.

Mr. Nick Graham the Trader, the only White man in the country, lives in the house built by Frank Cushing during his connection with the Hemmingway SW Archeological Assn. & cost some \$20,000 I am told & is said to have been the means finally to have broke up the Assn.

It would certainly seem unnecessary to build such a large house, but Cushing I am told never knew the value of money.

Graham gave us a very good supper after which we took a short stroll about the Pueblo.

Zuni is situated in the plain not on the Mesa as usual. Although it was at one time in the summit of Thunder Mountain, called (5 miles distant).

Graham says that at present nearly all the Indians are out gathering their harvest & we will not have so good an opportunity to study the people as a month later but we are here & will I am sure make the most we can. Graham has an Indian cook "Tomobi." He seems to understand first rate.

### Monday, August 30th, 1897

Well Beds do not seem to be Graham's pride, for surely the bed we had last night was the dirtiest I ever slept in & if had brought our blankets would not try it tonight, but we were tired enough to have slept anywhere. We were anxious to get Cameras out & at work for the Pueblo looked rich in opportunities & think I made upward of 25 exposures during the day.

The Pueblo is not unlike Walpi except not on a Mesa. Houses appear larger & floors of large Red sandstone flags- generally very clean & the Pueblo looks well kept. I did not notice "kivas" & believe there are none underground as at Walpi but rooms in the houses are used as such.

The old Spanish Church is in ruins & no pretensions made to keep it up. Some of its largest timbers being used in the foot bridge across the Zuni river which runs along the south side of the Pueblo although there is at this time but a handful of water running.

In the evening the women carry water from the river in Ollas (!) perched on their heads to irrigate their little gardens enclosed with adobe walls at west end of the Pueblo.

1 day is not enough to do Zuni. One should be here at least 3 & 1 at Thunder Mountain but we covered the Pueblo pretty well. It was rather more difficult to have the Natives pose for us. All were willing for a price but evidently have met more white people than the Moquis & will do nothing without pay. One woman demanded two dollars for privilege of making photograph. Our driver said this family was wealthy & would not do a thing except about double the usual terms. Think the Zunis are intelligent but little more "tricky" than the Moquis.

In the evening talked with Mr. Graham until long after others had retired, & found him well posted on many points of the Zuni customs but I think his whole object here is to make money anyway he can get it. I fear the poor Indians are many times pinched to their last penny when opportunity offers.

He is no such a man as Captain Keam at Keams Canon. He is apparently interested in ethnology & archaeology but I could find little in the way of reading matter about on these subjects. One would think with his opportunities he would study the people he has lived among so long some (10 years).

### Tuesday, August 31, 1897

Six o'clock found us up & prepared to move on. Settling with Graham found my opinions of him about right as he charged us at rate of 2.50 per day for his dirty beds. Certainly he is here to make money. This may explain why I found so few reminders of people who have been at Zuni. If my negatives turn out well am afraid Graham will be left out when I send prints out. Tomobi I shall remember however.

My next trip to Zuni will be prepared to camp.



FIG. 30 *Nick Graham Wife with Olla, 1897.*

The trip back to Gallup uneventful but very fearful it would rain but it held off & we drove into town shortly before 4. Then packing & supper & train at 6 for Laguna.

I can say all good things for the Harvey Dining Stations on Santa Fe Route; best in the country. Two hours ride brought us to Laguna. I had written Col. Marmon asking a room if possible for us & fortunate I did so as we met half a dozen on train who telegraphed for accommodations of some kind but said none could be had & as was then raining had to pass on. Col. Marmon met us at train also the Miss Hollenbecks of Brooklyn N. Y. whom we had seen at Moqui & heard of at every place we have been.

They travel alone & say they have received nothing but the kindest treatment everywhere & say have never enjoyed two months of travel & sight seeing so much.

At Col. Marmon's was much pleased to find Prof. Hodge who was also bound for Acoma, & proposes to climb Katzimo, having prepared Ladders, Ropes Etc. prior to leaving Washington & proposed that Mr. Hoyt & I join him in the attempt which we gladly accept & also climb together while at Acoma.

How fortunate we have been all along. Nothing has come to mar our pleasure. Every print made exactly as planned prior to leaving Chicago & now this extra trip with Prof. Hodge will cap the climax.

### **Wednesday, September 1st, 1897**

A beautiful bright morning & a garden of flowers, fruit & home comforts all about as we step out of our room. Arriving at night in the rain we were not aware of the comforts we were to find here. The Marmon Bros. have been at Laguna some 20 years. Both have married Laguna native women & have families. Mrs. M. appears rather diffident but is a very pleasant elderly lady & am sure if one could speak Spanish would be entertaining.

Our breakfast was satisfactory if somewhat on Spanish plan. The two young daughters waited on table & were bright & quite good looking, & both attend school at Santa Fe. A son has recently graduated from Carlisle & has just accepted position at Grand Jct. Colo. Indian schools.

We were to start for Acoma about eight so hurried over to Pueblo & made 6 exposures & waited around for Hodge to come up until nearly 10. At last got under way with a large white horse & a small black mule, Lumber wagon & Indian driver.

One wagon had gone on ahead with camping outfit Etc.

Acoma is about 20 miles SW of Laguna & the roads sandy in places took us until two o'clock to reach the Enchanted Mesa where we made a short stop & I went up to top of Talus & Prof. Hodge says is certain he can reach the top with his outfit.

It was after five when we reached the foot of Mesa or Rock upon whose summit Acoma is built. Camp was soon struck & a warm supper spread, & it was good too. After which we climbed the ladder trail we had heard so much about & spent an hour walking about the Pueblo. Everything was excitement & preparations for the great La Fiesta de San Esteban which takes place tomorrow.

Mr. Lummis calls Acoma the most wonderful city in America. Certainly so far as location is concerned it is; a great Island Rock with perpendicular sides 350 feet above the valley with but two accessible points. One a foot trail almost a ladder, the other a Horse trail so steep one doubts a horse ever going up it. But history tells how Coronados army fought their way up this same trail in 1540 & today Acoma stands as described in the recent translation of his historians writings, by Winship.

The governor of Acoma is a Jew, Solomon Bibo, who married an Acoma woman & lived here some years as a Trader but recently moved to Laguna. Appears to be a common enough fellow nothing remarkable or even what we would consider over bright. He had supplied small amount of fireworks & a celebration was going on as we came up. Maj. Pradt of Laguna was one of our party & so we had the pleasure of meeting the governor.

Mr. Hoyt followed after us until I felt it an outrage to wear him out so, but he seems to enjoy it all, & shows no ill affects of his hard work & lack of rest and is as enthusiastic with camera as I am.

Our camping outfit comprises a small circle tent just about large enough to cover us & should a heavy

rain come up might not prove a success. Ten o'clock we retired.

### **Thursday, September 2nd, 1897**

The morning opened up cloudy & all signs of a rainy day. Breakfast over by eight o'clock we were on our way to top of Mesa. A steep climb of a quarter of a mile up great sand drifts where one sinks in six inches each step makes it hard climbing to foot of the "Ladder Rock." We went up last evening at dusk. It looked far more difficult of ascent than it did at night.

The ladder like rock is almost perpendicular at several places & little steps are chipped out of the Rocks so that one can, after a little practice walk right up. At first one will hug and hang on tight however.

Everyone was in holiday attire; the old & young. We wandered about & followed the crowd to the Old Spanish Church still in a good state of preservation after nearly 200 years of occupation. Holes though the roof (but which it is contemplated to repair this coming winter) has left its mark on the Indian paintings on walls & one can but regret that it has been allowed to go so long. It is quite a massive building some 200 feet in depth about 60 wide & 30 or 35 feet to ceiling. A tower at S E corner still contains two old Spanish Bells.

Facing the East then is a corridor of about 200 feet to the Priest's house & back of corridor quite a large Court. Whether a portion of the buildings have been removed or not I do not know. It is certainly the largest & most extensive building I have seen in the Pueblo country.

The priest quite a friendly young Irishman we met, who comes occasionally to hear Mass. But no regular services are held. It is said that if the Priest is absent any great while the Natives are likely to use the Church as a Coral for sheep! So they now forget part of the church teachings. In the church some 200 were gathered. The women mostly kneeling & as a Mass was said all listen with closest attention. Music by an old Violin & Guitar was going all the time except while the Priest was speaking & usually good lively tunes.

A booth had been erected in about the center of town & the patron saint "St. Stephen" (statue) was placed there & the dance commenced 2 crowds of about 30 each took part about half of number women. The men carrying Rattles, the women bunches of Pine branches. For half hour or so they would march back & forth then retire & the the other lot would take their place. Clouds all day & showers every few minutes at times rain enough to drive all indoors. We were tired enough of it all by six o'clock to return to camp & not return for night services.

But for the rain it would have been interesting but nothing so wild & exciting as the Snake Dance.

### **Friday, September 3rd, 1897**

We had scarcely turned in for the night when quite a shower came up, bringing us all inside the small tent. With our belongings also inside, there was no spare room,

but fortunately it was not of long duration.

Breaking camp at early hour Prof. Hodge, Major Pradt, & teamster started for Katzimo while Mr. Hoyt & I returned to top of Mesa to get a few street views & before thought it time the bug was back from Katzimo for us so hurried down the old Horse trail & reached the camp at foot of Encantado about noon just in time for dinner.

Everything in order at 1 o'clock we loaded up with all we could carry & started up the Talus; Ladders, Ropes, Etc. At 3:15 our party were on the top of the Rock 2 hours & 15 minutes, while Prof. Libby had been 3½ days in reaching the top throwing a cord over from a cannon & then hauling rope over & at last going up in a swinging chair.

There was nothing difficult about it except one place about 30 feet where all our ladders were required to reach the next ledge.

Prof. Hodge was first to reach the top. I followed them there. It was quite a satisfaction to Prof. Hodge to have made the ascent so easily & so carefully had he planned what was necessary to bring with him.

We at once set about exploring the top & within a few moments several pieces of pottery were found. I made several exposures on top as well as on the way up which ought to show quite clearly the event.

We decided at once to camp on top & had Indian boys bring camp equipments to foot where we had ropes leading down & hauled them up even to Mr. Hoyt's Cot & after building a great fire of dead cedar trees of which there are many on summit we turned in & slept well, the first party of white men ever to have done so.

### **Saturday, September 4th, 1897**

It was scarcely daylight when we were astir anxious to explore further this much talked of spot. Breakfast at sunrise I made an exposure on.

Major Pradt made a survey of top & found the Rock to be about 2200 feet long at its greatest length & from 2 to 600 wide very irregular in outline. It is 431 feet above the Valley. 220 feet to top of Talus.

At ten o'clock we started down without the slightest trouble reached bottom.

Early in morning three "Principals" from Acoma came up over ladder & Ropes. One said that he had been on top before. I rather doubted it but Prof. Hodge & Maj. Pradt thought he was speaking the truth. Whether us or not we proved that Katzimo was accessible.

Packing & breaking camp took until two o'clock & all being anxious to start for home hurried our driver all we could to Laguna & reached the station not 2 minutes until rain came down in sheets & a creek we crossed two miles back was in half an hour running 4 feet deep.

It took Mr. Hoyt & I two hours to separate & pack our stuff & finished just as his train came & he started for Denver while I was to leave about midnight for California. But after waiting & waiting one, two, three o'clock & no word from train stretched out on desk in office & slept until daylight still no train. Went to Friend Marmon's & had breakfast (not over appetizing) & about nine o'clock train came along that had been delayed by washout. A good dinner at Winslow seemed about the best thing for a a week.

Of the whole trip I can only say that being sick two days at Grand Canon was the most unpleasant feature. We were fortunate in all ways. Had as good if not the best outfit from any point to Walpi. Excellent accommodations while there through the kindness of Capt. Keam. Fortunate in meeting Mr. Munson as a traveling companion. & having been able to get meals from Mr. Hoxworth at Walpi when otherwise we might have had much inconvenience. Good weather at all points barring one rainy day at Canon.

And exceedingly fortunate in meeting with Prof. Hodge & being allowed to join his party.

All through we decided that to start on a Friday 13th of month in small of the moon was a good omen.

Reached Pasadena Monday afternoon & thought that after nearly 4 months absence it was the nicest spot of them all & that our little shop was about as well kept a place as had seen in crossing the continent twice.

Glad to get home & will now come work to make up for a summers vacation.

*Transcribed by Austin Lamont, retaining Vroman's original spelling and grammar.*

# Plates



PLATE I No. 780 "oo" "Katzimo, Enchanted Mesa" (from North), 1900.



PLATE 2 No. 757 "oo" Pueblo of Acoma from nw 1½ miles, 1900.



PLATE 3 No. 1088 "oo" On the way to Acoma (Katzimo from Acoma), 1900.



PLATE 4 *In The Jetty, 75 miles north of Holbrook Arizona, 1902.*



PLATE 5 *No. 1086 "oo" "On the Way to Acoma" (Window Bridge), 1900.*



PLATE 6 *No. 1085. "oo" On The Way to Acoma, Looking North from Near Katzimo, 1900.*



PLATE 7 No. 1007. "Pueblo of Tewa" (*The Trail*), 1899.

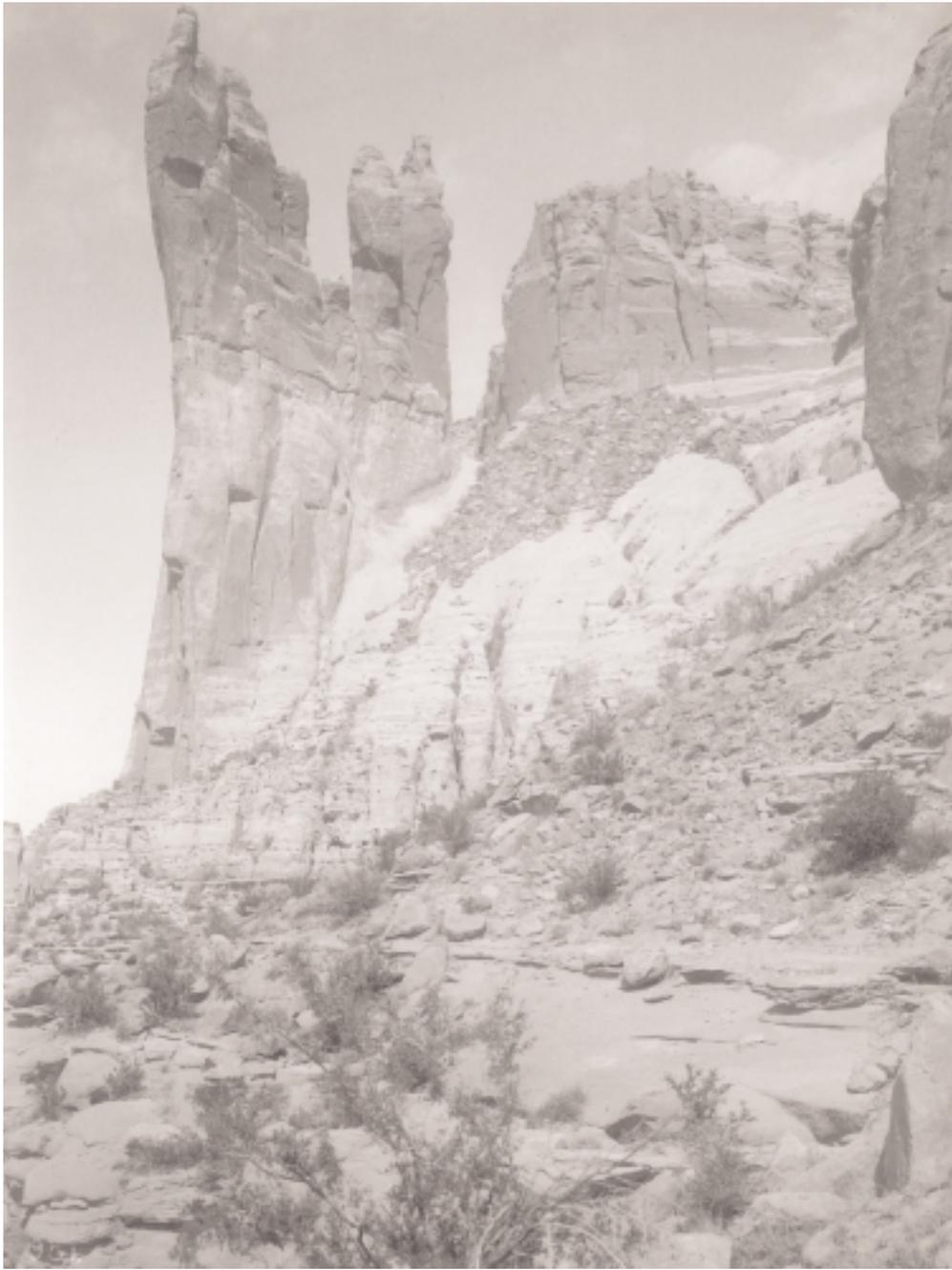


PLATE 8 No. 741 "99" Around Zuni (The Twins) (Close) (700 Feet), 1899.



PLATE 9 *No. 1091 "oo" Around Acoma, The Rocky Side of The Mesa, 1900.*



PLATE 10 *No. 1094 A bit of Acoma, 1900.*



PLATE II *Looking up Valley from Mummy Caves. The Arch is overhanging Rock, 1904.*



PLATE 12 *No. 706 "97" Around Zuni, Where Frank Cushing Lived, 1897.*



PLATE 13 *A Cave Village! (De Chelly), about 20 rooms in little cave about 100 feet inside 50 deep & 80 high, 1904.*



PLATE 14 *"99" Cliff Ruins of Santa Clara Canyon, 1899.*



PLATE 15 No. 761 "Acoma" "99" (*Lower End of Horse Trail*), 1899.



PLATE 16 No. 762 "00" Acoma (*Burro and Horse Trail*), 1899.



PLATE 17 *Our Party at Acoma (The Padres Trail)* 1. Top—Miss Kendall 2. Lora Harned 3. Miss Bannester  
4. Mrs. Harned 5. B. O. Kendall 6. Dr. M. R. Harned 7. Indian Driver from Laguna, 1902.



PLATE 18 No. 1903. "oo" "Around Acoma" (*The Padre's Trail*), 1900.



PLATE 19 No. 1089 "oo" Around Acoma, Our Party [From left to right, verso row] John Gunn, J. W. O'Hara, A. C. Vroman, M. R. Harned, J. E. Peck, Acoma Boy [in front] D. W. Kendall, 1900.



PLATE 20 *Eagle Rock, Petrified Forest, 1899.*



PLATE 21 *Near Cibollitta Mesa, N. M., 1899.*



PLATE 22 *From Our Camp in the Jettuty, Arizona, 1901.*



PLATE 23 *On The Way To Hopi Town, 1902.*



PLATE 24 "99" "Around Zuni" (*Ruins on top of Ta-a-yallona*), 1899.



PLATE 25 No. 744 Around Zuni, Shrine West End of Ta-A-Yallona "99," 1899.



PLATE 26 *“The Desert” On the Way to Hopi Towns, 85 miles north of Holbrook 1902.*



PLATE 27 *Our Outfit in the Desert, 1902.*



PLATE 28 *No. 793. Clouds near Acoma, 1900.*



PLATE 29 No. 754 "99" "Laguna" (from Southwest), 1899.



PLATE 30 No. 764 "99" "Acoma" (Pueblo, From Roof of Old Church) (Enchanted Mesa), 1899.



PLATE 31 No. "97." *"Cliff Dwellings in Walnut Cañon, Arizona," 1897.*



PLATE 32 [*Cañon De Chelly, Antelope Room Ruin*], 1904.



PLATE 33 *No. 710 "97" Around Zuni, Zuni, 1897.*



PLATE 34 *Navajo Sheep & Goats, c. 1904.*



PLATE 35 *Taayallona or Thunder Mountain from Pueblo of Zuni (800 feet high), c. 1901.*



PLATE 36 *Our Camp in the Jettyto Arizona, 1901.*



PLATE 37 *In Keams Canon, (Arizona 1901).*



PLATE 38 No. 1018½ "oo" Around Moki Towns, Flute Ceremony At Walpi, 1900.



PLATE 39 [*Navajo Man*], 1904.

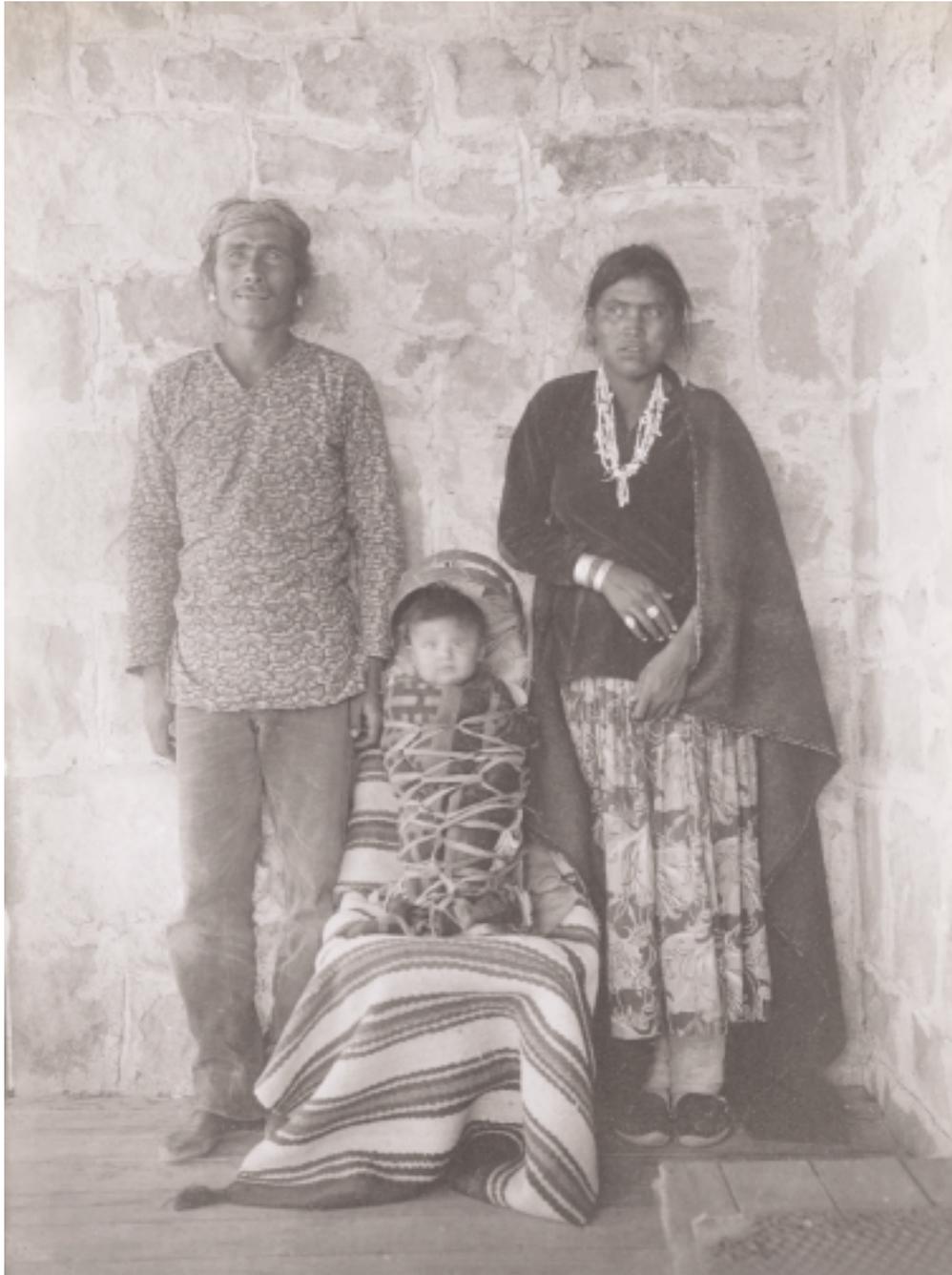


PLATE 40 *Navajo Family (Keams Canon), 1901.*



PLATE 41 No. C93 "oo" "Mary with Olla," 1900.



PLATE 42 A Hopi Doorway, Sichumovi Pueblo, 1902.

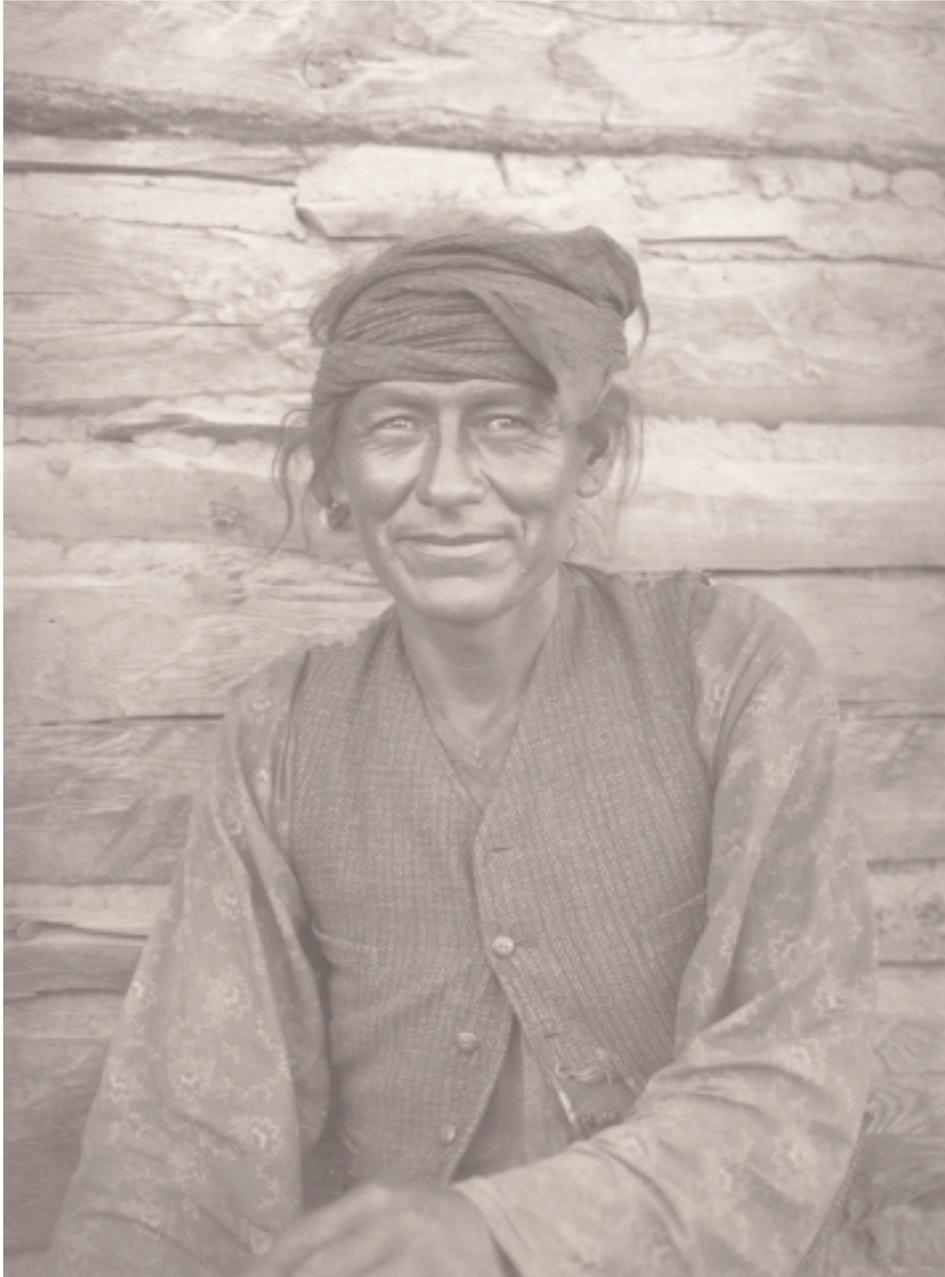


PLATE 43 [*Navajo Man*], 1904.



PLATE 44 No. C67 "99" Marmon, Governor of Zuni, 1899.

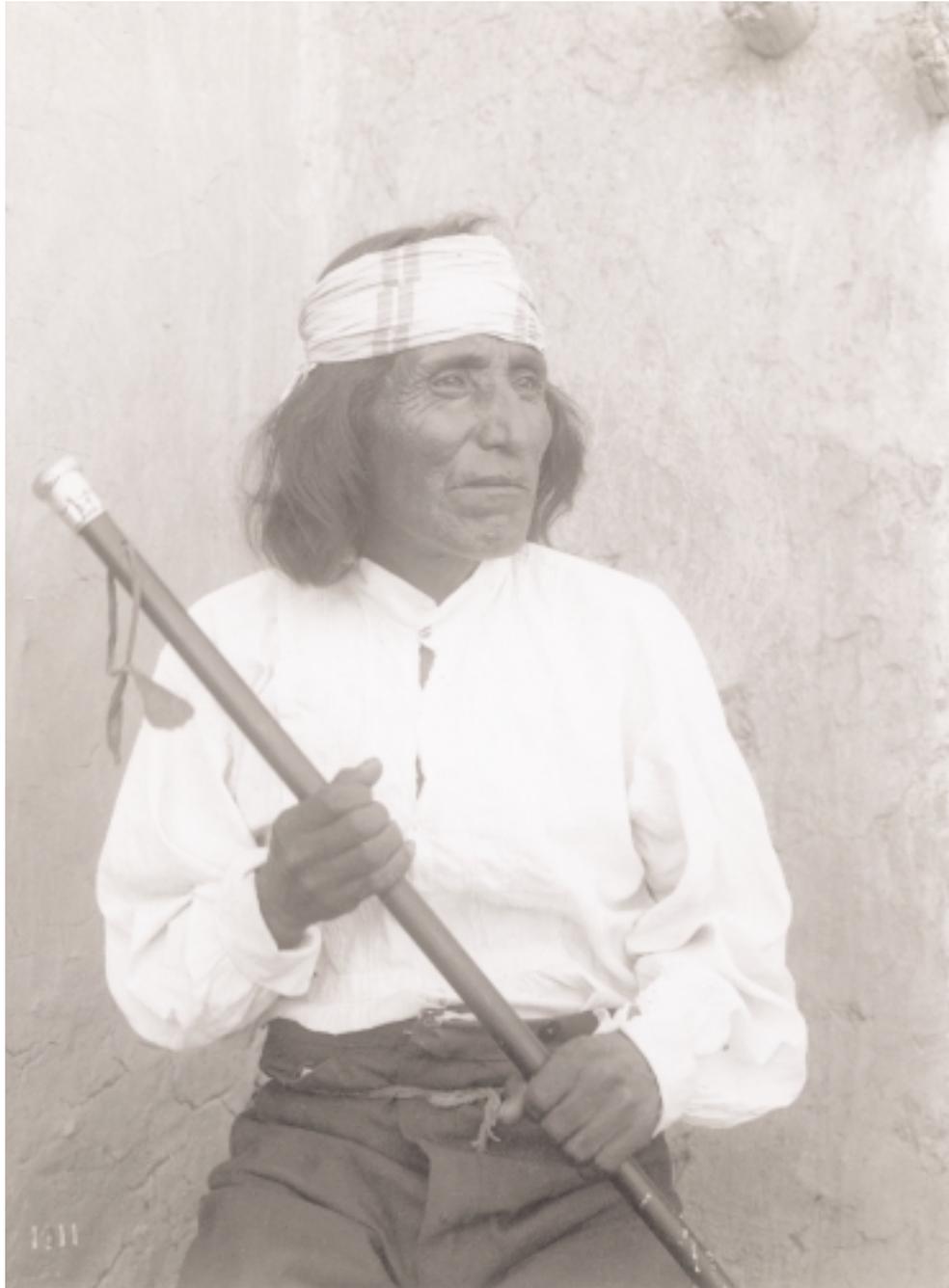


PLATE 45 1011 Governor Toyevio, Acoma, 1900.



PLATE 46 No. 1081 "oo" Around the Petrified Forest (Adam Hanna), 1900.



PLATE 47 [*Adam Clark Vroman*], 1899.

# Checklist of Photographs

## Key to collections cited:

PPL—Pasadena Public Library  
SC—Seaver Center, Los Angeles County  
Natural History Museum  
ASG—Andrew Smith Gallery

## Front Cover. *Clouds Near Enchanted Mesa*

(in pencil, verso)

Alternate titles: On verso: #794 *Clouds Near Enchanted Mesa*.  
(in pencil)

In negative LL: 794. (in Vroman's hand)

Negative date: 1899. Print date: 1900.

Platinum print, 6.25 x 8.125 inches.

Provenance: John O'Hara Album.

Reference: PPL print: No. 973.

ASG#: ACV/1230

## Inside Front Cover. No. 790 "97" "Enchanted Mesa" *The Difficult Spot* (PPL title)

Alternate title: On verso: *Climbing the Enchanted Mesa* 97.

*Hodge Party*. (in pencil)

Negative date: 1897. Print date: 1900.

Platinum print, 8 x 6.25 inches.

Provenance: John O'Hara Album.

Reference: PPL print: No. 790 .

SC: V-2256. Mesa Encantado (?) *Climbing the Rock, New Mexico*.

*Photo Era*, Vol. 37, No. 4; October 1901; "Katzimo, The  
Enchanted Mesa", by A. C. Vroman. Page 141. "The Ascent  
of Katzimo. Showing 2nd, 3rd and 4th Shelves."

*The Land of Sunshine*, Vol. 7, No. 9; November 1897; "Katzimo  
The Enchanted," by F. W. Hodge. Page 230. "Ascending the  
Prehistoric Trail." [image reversed].

*Mesa, Cañon and Pueblo*, opposite page 193, bottom,  
"Prehistoric Trails."

*Adam Clark Vroman: Photographer of the Southwest*, page 31 (LL)

ASG#: ACV/1240

## Text Figures

### Fig. 1. [A. C. Vroman, 1897, *Petrified Forest*]

Alternate titles: On verso. #189 *Pet. Forest. Some of largest logs*  
(5 foot segments) (in pencil)

PPL print: No. 987. "97" *Pet. Forest. Some of the Largest Logs*.  
(5 foot sections)

Negative date: 1897. Print date: 1900.

Platinum print, 6.2 x 8.1 inches.

Provenance: John O'Hara Album.

Reference: PPL print; No. 987.

ASG#: ACV/1252

### Fig. 2. No. 402 "97" "San Diego" (*Through Palms*) (PPL title)

Negative date: 1897. Print date: c. 1897.

Gold toned silver salt print, 6.5 x 9.38 inches.

Provenance: Stephen White, California.

Reference: PPL print: No. 402.

SC: V-167. Vroman negative number: 402. *San Diego, general*  
*view through palms*. [variant]

ASG#: ACV/1191

### Fig. 3. No. Aro6 1/2, "Twin Buttes" (no. 2)

(near Bidde-hoo-chee, Ariz.) (title in Vroman's hand  
on mount under image)

Alternate titles: PPL print: *No 603 1/2. On the way to Moki*  
*Towns (Twin Buttes) "95"*.

Huntington Library: "No. 5 "On the way to Moqui Snake Dance.  
"An Arizona Sky." (in Vroman's hand)

Negative date: 1895. Print date: 1895.

Gold toned silver collodion print on glossy paper.  
(aristotype paper), 6 x 8.1 inches.

Provenance: *The Carl Dentzel Collection of Western Photography*,

Dawson Bookshop, Catalog 520. July, 1993, item 236.

Reference: PPL print: No 603 1/2.

SC: V-501, Vroman negative number: 603 1/2. *Twin Buttes (1895)*  
*on the way to Hopi Towns*.

Huntington Library: A. C. Vroman's Account of Trip to  
Walpi & Petrified Forest, Arizona, 1895. Transcription by  
A.C. Vroman on verso of [19] photographs. "No. 5 "On the  
way to Moqui Snake Dance. "An Arizona Sky."

ASG#: ACV/1208.

### Fig. 4. *Lomoki, Walpi Snake Priest, 1901*

(in Vroman's hand, verso)

Negative date: 1901. Print date: c. 1904.

Platinum print, 8.25 x 3.75 inches.

Provenance: (M.R, Harned Collection)

Reference: ASG #: ACV/1327

### Fig. 5. No. C108 "99" *Abiete, Isleta* (PPL title)

[facing camera]

Negative date: 1899. Print Date: c. 1904.

Silver gelatin print, 6.25 x 4.25 inches

Provenance: Arieta Collection, United Kingdom

Reference: PPL print: No C108

SC: V-1076. Vroman negative number: C171.

Isleta Portrait of Man

ASG#: ACV/1098

### Fig. 6. No. C109 "99" *Abiete, Isleta* (PPL title)

Negative date: 1899. Print Date: c. 1904.

Silver gelatin print, 6.25 x 4.25 inches

Provenance: Arieta Collection, United Kingdom

Reference: PPL print: No C109

SC: V-1076. Vroman negative number: C172.

Isleta Portrait of Man

ASG#: ACV/1098

**Fig. 7. “No. 296.” “Mesa Encantada” (16.)**  
(*The Monument.*) (title in Vroman’s hand on mount under print)

Alternate title: PPL print: *No. 796. “97.”*  
Negative date: 1897. Print date: 1897.  
Platinum toned silver collodion print on matte paper, 6 x 8 inches.  
Provenance: Laguna New Mexico, Lee Marmon Collection.  
Reference: PPL print: No. 796.  
SC: V-2262. *Mesa Encantada (?) Party on Summit. New Mexico. The Land of Sunshine*, Vol. 7, No. 9; November 1897;  
“Katzimo The Enchanted,” by F. W. Hodge. Page 231.  
“*The Monument*”.  
ASG#: AVI/022  
Comments: Here the party included Acoma Indians who visited the exploring party. Diary, Saturday September 4, 1897.

**Fig. 8. “No. 295” “Mesa Encantada.” (15.)**  
(*Building Camp Fire, on Summit.*)  
(title in Vroman’s hand on mount under print)

Alternate title: PPL print: *No. 795. “Enchanted Mesa” (The Summit) “97.”*  
Negative date: 1897. Print date: 1897.  
Platinum toned silver collodion print on matte paper, 6 x 8 inches.  
Provenance: Laguna New Mexico, Lee Marmon Collection.  
Reference: PPL print: No. 795.  
SC: V-2261. *Excavating possibly on the summit of Mesa Encantada New Mexico*  
*Photographer of the Southwest*, page 34. *Mesa Encantada. The Summit. The Land of Sunshine*, Vol 7, No. 9; November 1897; “Katsimo the Enchanted”, by F. W. Hodge. Page 233. “*On Top of Katzimo.*” [split in pants spotted over for publication]  
ASG#: AVI/018

**Fig. 9. “No. 298.” *Mesa Encantada.*” (18.) (Surveying, on summit.)** (title in Vroman’s hand on mount under print)

Negative date: 1897. Print date: 1897.  
Platinum toned silver collodion print on matte paper,  
6 x 8 inches.  
Provenance: Laguna New Mexico, Lee Marmon Collection.  
Reference: SC: V-924. Vroman negative number: 298.  
ASG #: AVI/016

**Fig. 10. Bureau of Ethnology Party 1899. [Back row, from left] W. R. Guilford, A. J. Bird [Amado Chaves] [front row, from left] A. C. Vroman, Dr. Elliot Coues, Frederick Webb Hodge, F. B. Winship [Manuel Chaves].** (title in Vroman’s hand on mount under print)

Alternate title: In negative LL: 750. (in Vroman’s hand)  
Negative date: 1899. Print date: 1899–1900.  
Platinum print, 6 x 7.9 inches.  
Provenance: F. W. Hodge Album to Mr. and Mrs. Wallace, 1900.  
Reference: PPL print: No. 900. “99.”  
SC: V-1250. Vroman negative number: 906 ½.  
*Our party of 1899, Santa Fe.*  
*Photographer of the Southwest*, page 113. The caption identifies the men in the back row as Manuel Chaves and Amado Chaves; corrects the spelling of Dr. Coues’ first name to Elliott, and names the man on the extreme right as George Parker Winship.  
ASG #: ACV/1266-1  
Comments: F. W. Hodge (1864–1956) was the leader of the expedition,

and the chief ethnologist at the Bureau of American Ethnology at the time of the photograph. Dr. Elliott Coues (1842–1899) was an ornithologist long connected to the Smithsonian Institution and one of the founders of the American Ornithologists Union. George Parker Winship (1871–1952) was a lifelong student of American history as well as a librarian and bibliophile, first at the John Carter Brown Library at Brown University (1895–1915) and then in various posts at the Widener Library, Harvard University (1915–936). The Chaves men, father and son, were long-time friends of Charles Lummis and members of a prominent New Mexico family.

**Fig. 11. No. Aro6 “An Arizona Sky and Twin Buttes.” (No. 1)** (title in Vroman’s hand on mount under print)

Alternate title: PPL print: *No. 603. “95” On the Way to Moki Towns (Twin Buttes).*  
Negative date: 1895. Print date: 1895.  
Gold toned silver collodion print on glossy paper (aristotype paper), 6 x 8.125 inches.  
Provenance: *The Carl Dentzel Collection of Western Photography*, Dawson Bookshop, Catalog 520. July, 1993, item 236.  
Reference: PPL print: No. 603  
*Photographer of the Southwest*, page 75.  
*Photo Era*, Vol. 6, No. 1; January 1901; “Photography in the Great Southwest”, by A. C. Vroman. Page 225. “*Twin Buttes (on road to Moki Towns).*”  
ASG#: ACV/1206

**Fig. 12. No. Aro6 “An Arizona Sky and Twin Buttes.” (No. 1)** (title as in Fig. 12)

Alternate titles: PPL print: *No. 603. “95” On the Way to Moki Towns (Twin Buttes).*  
ASG#: ACV/1396. (M.R. Harned Collection) Platinum print, on verso: *Twin Buttes, Arizona* (In Vroman’s hand)  
Negative date: 1895. Print date: c. 1900.  
Platinum print, 6 x 8.125 inches.  
Reference: PPL print: No. 603  
*Photographer of the Southwest*, page 75.  
*Photo Era*, volume 6, number 1; January 1901; “Photography in the Great Southwest,” by A. C. Vroman. Page 225.  
“*Twin Buttes (on road to Moki Towns).*”  
ASG#: AVI/025

**Fig. 13. Frederick Evans**  
**24. Gloucester Cathedral. Lady Chapel to West**

(title and signature in pencil in Evan’s hand on mount under print) *Fed. H Evans ’90*  
Negative date: 1890 Print Date: 1890  
Platinum print, 5.6 x 4.5 inches  
Provenance: Arthur Benjamin Harrison, (Bookplate)  
Reference: ASG #: FHE/1056  
Comments: Arthur Benjamin Harrison was a member of Evan’s “amateur” photographic circle and a book collector who received from Evans the specially made Canterbury and Gloucester Albums.

**Fig. 14. “Around Moqui Towns” *The Towns and Mesa from N. W., Arizona “Tehua” “Sichumuvi” “Hualpi”***  
(title in Vroman’s hand on mount under print, Hualpi

crossed out and Walpi written in unknown hand)

Alternate titles: On verso: *Moki or Moqui Pueblos in New Mexico in Grand Canyon Cove...* [illegible]

Huntington Library: A.C. Vroman's Account of a Trip to Walpi & Petrified Forest, Arizona, 1895. "No. 6 *The First Mesa, Showing Location of the Three Moqui Towns. Teewa. Se-Chom-o-vi. Walpi*" photCL 86 (107)

Negative date: 1895. Print date: c. 1895.

Gold toned silver collodion print on matte paper, 6 x 8 inches.

Provenance: Sotheby's Sale 6003, April 25, 1990. Photographs from the Collection of Graham Nash, Lot 64.

Reference: SC: V-634. Vroman negative number: 1200.

*Mesa from Northwest.*

PPL Print: No. 1266. (Variant) "01" "Hopi Towns"

(*General View from Mesa*)

ASG #: ACV/1084

**Fig. 15. *Shipaulovi Village, as seen from Mishongnovi.***

(*Dwellers at the Source* variant title)

Negative date: 1897. Print date: c. 1897.

Gold toned silver gelatin print, 6.1 x 8 inches.

Reference: *Dwellers at the Source*, plate 26. (variant)

SC: V-1600. Vroman negative number: 66. (variant)

ASG #: ACV/1181

**Fig. 16. No A 132 "Upper End Keams Cañon"**

(*Carson Rock and Indian School*) (title in Vroman's hand on mount under print)

Alternate title: PPL print: No. 512. "95" "On the way to Moki Towns" (*Kit Carson Tablet. Indian School, Keams Cañon*). (*Kit Carson tablet in front of camera.*)

Negative date: 1895. Print date: 1895.

Gold toned silver collodion print on glossy paper (aristotype paper), 6 x 8 inches.

Provenance: *The Carl Dentzel Collection of Western Photography*,

Dawson Bookshop, Catalog 520. July, 1993, item 236.

Reference: PPL print: No. 612.

ASG #: ACV/1250

**Fig. 17. [*Hopi farmer with hoe*]**

Alternate title: In negative LL: 518. (in Vroman's hand)

Negative date: c. 1902. Print date: c. 1904.

Mercury toned platinum print, 6.1 x 5.3 inches.

Provenance: H. E. Hoopes Album. Swann Galleries, Inc.

Sale 1042, Nov. 11, 1976, lots 411 & 412.

Reference: SC: V561. Vroman negative number: 23. (variant)

*Photographer of the Southwest*, page 106, variant, 1902.

ASG #: ACV/1256

**Fig. 18. No. A 131. *Keam's Trading Post (Near View)***

(*Keam's Canyon Ariz.*) (title in Vroman's hand on mount under print)

Negative Date: 1895 Print date: 1895

Gold toned silver collodion print on glossy paper (aristotype paper), 6 x 8.125 inches.

Provenance: *The Carl Dentzel Collection of Western Photography*,

Dawson Bookshop, Catalog 520. July, 1993, item 236.

Reference: ASG #: ACV/1403

**Fig. 19. [*Cypress trees and Ocean, Monterey, California*]**

Negative date: 1897. Print date: c. 1910.

Platinum print, 4.3 x 6.3 inches.

Provenance: Estate of William Webb.

Reference: ASG #: ACV/1195-17

**Fig. 20 "No. 284." "Mesa Encantada." (3.) (*The Mesa, from West.*)** (title in Vroman's hand on mount under print)

Negative date: 1897. Print date: 1897.

Platinum toned silver collodion print on matte paper, 6 x 8 inches.

Provenance: Laguna New Mexico, Lee Marmon Collection.

Reference: SC: V-976. Vroman negative number: 283.

*Mesa Encantada from West, Sept. 1897.*

ASG #: AVI/015

**Fig. 21. No. C13 "95" *Moki Towns (Sichumovi Belles)***

(PPL title)

Alternate titles: On verso: *Moqui Girls.* (in pencil)

In negative LL: *B9.* (in Vroman's hand)

Negative date: c. 1900. Print date: c. 1900.

Gold and platinum toned silver collodion print on glossy paper, 4.75 x 7.5 inches.

Provenance: Etherton/Smith Collection.

Reference: PPL: Print No. C19.

SC: V-1033. Vroman negative number: C12.

*Photo Era*, Vol 6, No. 2; February 1901; "The Moki Pueblos", by A. C. Vroman. Page 266 (lower) "*Belles of Si-chum-ovi*"

ASG #: ACV/1147

**Fig. 22. *With the compliments of F. W. Hodge and Party.***

*Mr. And Mrs. Wallace. Santa Fe, N.M. Photos by A.C. Vroman.* (inscription in Vroman's hand in ink)

Date: 1899-1900

Provenance: F. W. Hodge Album to Mr. and Mrs. Wallace, 1900.

Comments: Wallace Album (Page 1) Inscription from Vroman "book of 25"

**Fig. 23. No. 1544 "04" "Canon de Chelly" (*Antelope Ruin*)**

(PPL title)

Negative date: 1904. Print date: 1904

Platinum print, 6.25 x 8.25 inches.

Reference: PPL print: No. 1544.

ASG #: ACV/1125

Comments: A platinum print of this image was also a print in the Mrs. C. L. Day Album.

**Fig. 24. *Pueblo of San Juan.*** (title in Vroman's hand

on mount under print)

Alternate titles: In negative LL: 817. (in Vroman's hand)

PPL print: No. 821. "99."

Negative date: 1899. Print date: 1899-1900.

Platinum print, 5.9 x 7.9 inches.

Provenance: F. W. Hodge Album to Mr. and Mrs. Wallace, 1900.

Reference: PPL print: No. 821.

SC: V-2040.

ASG #: ACV/1266-17

**Fig. 25. *Old Palace, Santa Fé. (from West)***

(title in Vroman's hand on mount under image)  
Alternate titles: In negative LL: 783. (in Vroman's hand)  
PPL print: No. 905. "99." (variant)  
Negative date: 1899. Print date: 1899-1900.  
Platinum print, 5.9 x 7.9 inches.  
Provenance: F. W. Hodge Album to Mr. and Mrs. Wallace, 1900.  
Reference: PPL print: No. 905. (variant)  
ASG #: ACV/1266-5

**Fig. 26. [*Hoopes, Vroman and Party at Lunch*]**

Negative date: c. 1902. Print date: 1904.  
Alternate title: In negative LL: 464  
Mercury toned platinum print, 6.2 x 7.75 inches.  
Provenance: H. E. Hoopes Album. Swann Galleries, Inc.  
Sale 1042, Nov. 11, 1976, lots 411 & 412.  
Reference: *Dwellers at the Source*, plate 128 has same boy,  
Homer Hoopes, identified only as Homer.  
ASG #: ACV/1278  
Comments: G. J. Kuhrt is 1st on left, Homer Hoopes is 3rd from  
left, his father, H. E. Hoopes is 4th from left and A. C. Vroman  
is 2nd from right. All others unidentified. The location is  
believed to be Keams Canyon or the base of First Mesa, AZ.

**Fig. 27. No. [72C] "99" *Y-hll-c-luer, Zuni* (PPL title)**

Alternate titles: On mount LL: No. C183 (in Vroman's hand)  
In negative LL: 183. (in Vroman's hand)  
Negative date: 1899. Print date: 1899-1900.  
Platinum print, 6.875 x 4.5 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: PPL print: No. 72C.  
SC: V-1145, C136. *Portrait Indian Man.*  
*Zuni Folk Tales*, opposite page 92, "Waihusiwa."  
ASG #: ACV/1066  
Comment: Edward S. Curtis published a 1903 portrait of  
Waihusiwa as Plate 612 in *The North American Indian*.

**Fig. 28. No. 1083 "oo" *Around Pet. Forest, The Bridge*  
(PPL title)**

Alternate titles: On verso: #1083. *The Bridge. Pet. Forest.* (in pencil)  
In negative LL: 1083. (in Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.1 x 8.1 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 1083.  
SC: V-1729. Vroman negative number: 603. *Tree bridge.*  
ASG #: ACV/1242

**Fig. 29. #1082. *In Pet. Forest* (in pencil, verso)**

Negative date: 1900. Print date: 1900.  
Platinum print, 6.1 x 8.1 inches.  
Provenance: John O'Hara Album.  
Reference: SC: V-2280. *Petrified Forest Arizona.*  
ASG #: ACV/1246

**Fig. 30. *Nick Graham Wife with Olla.* (SC title)**

Alternate title: PPL Print: No. C52 "97" *All for Twenty-Five Cents*  
(smile included)  
Negative date: 1897. Print date: c. 1901.  
Platinum print, 7 x 5 inches.

Reference: PPL print: No. C62.

SC: V-1058. Vroman negative number: 052.

*Nick Graham Wife with Olla (good)*

ASG #: AVI/043

Comment: As noted in the diary by Vroman of Monday, August  
30, 1897, Vroman felt overcharged by the Zunis in reference  
to the title on the PPL print.

**PLATES**

**1. No. 780 "oo" "*Katzimo, Enchanted Mesa*"  
(from North) (PPL title)**

Alternate titles: 2nd PPL print: No. 1087 "oo" *On the Way to Acoma,*  
*Katzimo "The Enchanted Mesa" "oo"*  
On verso: #1087. *Enchanted Mesa (Katzimo)* (in pencil)  
In negative LL: 1087. (In Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.1875 x 8.125 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 780.  
2nd PPL print: No. 1087.  
Mesa, Cañon and Pueblo, opposite page 213,  
*"Katzimo, the Enchanted Mesa, from Northwest."*  
ASG #: ACV/1224

**2. No. 757 "oo" *Pueblo of Acoma from NW 1 1/2 miles*  
(PPL title)**

Alternate titles: On verso: #1090. *Acoma from mile away.*  
(in pencil)  
In negative LL: 1090. (In Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.25 x 8 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 757.  
ASG #: ACV/1222

**3. No 1088 "oo" *On the way to Acoma (Katzimo*  
*from Acoma)* (PPL title)**

Alternate titles: In negative LL: 1088. (in Vroman's hand)  
On verso: #1088. *Enchanted Mesa from Near Acoma* (in pencil)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6 x 8 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 1088.  
SC: V-2019 *Panorama.*  
*Photo Era*, volume 37, number 4; October 1901; "Katzimo.  
The Enchanted Mesa," by A. C. Vroman. Page 140,  
*"Katzimo from Acoma."*  
*The Land of Sunshine*, Vol. 7, No. 9; November 1897;  
"Katzimo The Enchanted", by F. W. Hodge. Page 224,  
*"Katzimo or The Enchanted Mesa."*  
ASG #: ACV/1214

**4. In *The Jettyti 75 miles north of Holbrook Arizona*  
(in Vroman's hand, verso)**

Negative date: 1902. Print date: c. 1904.  
Platinum print, 6.125 x 8 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1321

**5. No. 1086 “oo” “On the Way to Acoma”  
(Window Bridge)** (PPL title)

Alternate title: On verso: #1086. *Window Rock from near Enchanted Mesa.* (in pencil)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.125 x 8.25 inches.  
Provenance: John O’Hara Album.  
Reference: PPL print 1086.  
ASG #: ACV/1226

**6. No. 1085. “oo” On The Way to Acoma,  
Looking North from Near Katzimo** (PPL title)

Alternate titles: On verso: #1085. *North from Enchanted Mesa.* (in pencil)  
In negative LL: 1085. (in Vroman’s hand)  
Negative date: 1900. Print date: 1900.  
Provenance: John O’Hara Album.  
Platinum print, 6.1875 x 8.125 inches.  
Reference: PPL print: No. 1085.  
ASG #: ACV/1216

**7. No. 1007. “Pueblo of Tewa” (The Trail)**  
title in Vroman’s hand on margin under print)

Alternate titles: In negative LL: 1007. (in Vroman’s hand)  
PPL print: No. 1014 “oo” *Around Moki Towns, The Tewa Trail.*  
Negative date: 1900. Print date: 1900.  
Platinum print, 8.2 x 6.5 inches.  
Reference: PPL print: No. 1014.  
SC: V-1746. Vroman negative number: 1014. *flock of sheep [sic] rock side of Walpi Mesa.*  
ASG #: AVI/038

**8. No. 741 “99” Around Zuni (The Twins) (Close)  
(700 Feet)** (PPL title)

Alternate titles: In negative LL: 951. (in Vroman’s hand)  
On mount LL: No. 951 (in Vroman’s hand)  
Negative date: 1899. Print date: 1899–1900.  
Platinum print, 7.857 x 5.875 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: PPL print: No. 741.  
*Zuni Folk Tales*, opposite page 344,  
“*The Pinnacles of Thunder Mountain.*”  
ASG #: ACV/1060

**9. No. 1091 “oo” Around Acoma, The Rocky  
Side of The Mesa** (PPL title)

Alternate title: On verso: #1091 *Along Acoma Rocks.* (in pencil)  
In negative LL: 1091. (In Vroman’s hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.125 x 8.125 inches.  
Provenance: John O’Hara Album.  
Reference: PPL print: No. 1091.  
ASG #: ACV/1228

**10. #1094 A bit of Acoma** (in pencil, verso)

Alternate title: In negative LL: 1094. (in Vroman’s hand)  
Negative date: 1900. Print date: 1900.

Platinum print, 6.25 x 8 inches.  
Provenance: John O’Hara Album.  
Reference: PPL print: No. 1094.  
ASG #: ACV/1232

**11. Looking up Valley from Mummy Caves.  
The Arch is overhanging Rock**  
(in Vroman’s hand, verso)

Negative date: 1904. Print date: c. 1904.  
Platinum print, 6.125 x 8.125 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1297  
Comments: A platinum print of this image was also a print in the Mrs. C. L. Day Album.

**12. No. 706 “97” Around Zuni, Where Frank Cushing  
Lived** (PPL title)

Alternate title: On mount LL: No. 247 (in Vroman’s hand)  
Negative date: 1897. Print date: 1899–1900.  
Platinum print, 5.875 x 7.875 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: PPL print: No. 706.  
*Photo Era*, Vol.7, No. 1; July 1901; “The Pueblo of Zuni,” by  
A. C. Vroman. Page 59. “*House Occupied by Frank Cushing at Zuni.*”  
ASG #: ACV/1046

Comments: Vroman, in the *Photo Era* article notes that “Zuni has become better known than any of the other pueblos through the writings of Frank Hamilton Cushing, ... Vroman adds, “Accommodations can generally be had at the trading post of Bennett Bros., who occupy the house built by Mr. Cushing while in charge of the Hemenway Southwestern Archeological Expedition during their work at Zuni; and while not all the comforts of a city hotel can be had, the Bennett Bros. will make your stay as interesting and as comfortable as possible.” In the 1897 Diary (August 29-31) Vroman describes his first stay at this trading post.

**13. A Cave Village! (De Chelly) about 20 Rooms in  
little cave about 100 feet inside 50 deep & 80 high**  
(in Vroman’s hand, verso)

Negative date: 1904. Print date: c. 1904.  
Platinum print, 8 x 6 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1295  
Comments: A platinum print of this image was also a print in the Mrs. C. L. Day Album.

**14. “99” Cliff Ruins of Santa Clara Canyon**  
(PPL variant title) [Puye]

Alternate title: In negative LL: 755. (in Vroman’s hand)  
Negative date: 1899. Print date: c. 1900.  
Platinum print, 6.3 x 7.7 inches.  
Reference: PPL print: No. 932. (variant)  
SC: V-2151. *Cave Door with Openings.*  
ASG #: AVI/044

**15. No. 761 "Acoma" "99" (Lower End of Horse Trail)**  
(PPL title)

Alternate titles: On verso: #1092. *Formations Near Burro Trail Acoma.* (in pencil)  
In negative LL: 922 ½. (in Vroman's hand.)  
Negative date: 1899. Print date: 1900.  
Platinum print, 6.25 x 8.125 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 761.  
ASG #: ACV/1218

**16. No. 762 "oo" Acoma (Burro and Horse Trail)**  
(PPL title)

Alternate titles: On verso: #922 722 *Burro Trail Acoma.* (in pencil)  
On negative LL: 922 (in Vroman's hand)  
Negative date: 1899. Print date: 1899.  
Platinum print, 6.125 x 8.125 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 762.  
ASG #: ACV/1220

**17. Our Party at Acoma (The Padres Trail)**  
**1. Top-Miss Kendall 2. Lora Harned 3. Miss Bannester**  
**4. Mrs. Harned 5. B. O. Kendall 6. Dr. M. R. Harned**  
**7. Indian Driver from Laguna**  
(in Vroman's hand, verso)

Negative date: 1902. Print date: c. 1904.  
Platinum print, 6.25 x 8 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1337

**18. No. 1903. "oo" "Around Acoma" (The Padre's Trail)**  
(PPL title)

Alternate titles: On verso: #1093 *Foot Trail up Acoma* (in pencil)  
In negative LL: 1093. (in Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 8 x 6.25 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 1903.  
SC: V-2283. *Mesa Encantada (?) the Ascent, New Mexico.*  
ASG #: ACV/1244  
Comments: From top to bottom: John Gunn, J. W. O'Hara,  
M. R. Harned, J. E. Peck, D. H. Kendall.

**19. No. 1089 "oo" Around Acoma, Our Party**  
[From left to right, back row] **John Gunn, J. W. O'Hara,**  
**A. C. Vroman, M. R. Harned, J. E. Peck, Acoma Boy**  
[in front] **D. W. Kendall.** (PPL title)

Alternate titles: On verso: #1089 *Our Party at Acoma.* (in pencil)  
In negative LL: 1089. (in Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.2 x 8 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 1089.  
ASG #: ACV/1248

**20. Eagle Rock, Pet Forest** (in pencil, verso)

Alternate title: In negative LL: 922 ½. (in Vroman's hand.)  
Negative date: 1899. Print date: 1900.  
Platinum print, 6.1 x 8.1 inches.  
Provenance: John O'Hara Album.  
Reference: ASG #: ACV/1287

**21. Near Cibollitta Mesa, N.M. 1899.**  
(in Vroman's hand, verso)

Alternate title: In negative LL: 970.  
Negative date: 1899. Print date: c. 1904.  
Platinum print, 5 x 8.125 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1299  
Comment: The name of the mesa is correctly spelled  
Cebollita Mesa.

**22. From Our Camp in the Jettuty [Jeddito],**  
**1901 Arizona.** (in Vroman's hand, verso)

Negative date: 1901. Print date: c. 1904.  
Platinum print, 5 x 8.125 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1315

**23. On The Way To Hopi Town**  
(Variant title, *Dwellers at the Source*)

Negative date: c. 1902 Print date: c. 1902  
Platinum print, 6.1 x 8.1 inches.  
Reference: *Dwellers at the Source* (variant ), page 18  
ASG #: ACV/1282

**24. "99" "Around Zuni" (Ruins on top of Ta-a-yallona)**  
(PPL variant title)

Alternate titles: On margin LL: No. 955. (in Vroman's hand)  
In negative LL: 955. (in Vroman's hand)  
Negative date: 1899. Print date: 1899-1900.  
Platinum print, 7.875 x 5.875 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: SC: V-1000. Vroman negative number: 966.  
*Ruins on Summit of Ta-ua-yallona*  
PPL print: No. 745. (variant)  
ASG #: ACV/1078

**25. No. 744 Around Zuni, Shrine West End of Ta-A-**  
**Yallona "99"** (PPL title)

Alternate titles: In negative LL: 954. (in Vroman's hand)  
On mount LL: No. 954 (in Vroman's hand)  
Negative date: 1899. Print date: 1899-1900.  
Platinum print, 5.875 x 7.875 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: PPL print: No. 744.  
SC: V-888. Vroman negative number: 744 *Ta-a-yallona close "99"*  
*Photographer of the Southwest*, page 71. *Ta-ay-a-llona, sacred mountain*  
*of the Zuni, 1899.*  
ASG #: ACV/1058

**26. "The Desert" On the Way to Hopi Towns  
85 miles north of Holbrook**  
(in Vroman's hand, verso)

Negative date: 1902. Print date: c. 1904.  
Platinum print, 6.125 x 8 inches.  
Provenance: (M.R. Harned Collection)  
Reference: *Dwellers at the Source*, page 18, variant.  
ASG #: ACV/1317

**27. Our Outfit in the Desert** (in Vroman's hand, verso)

Negative date: 1902. Print date: c. 1904.  
Platinum print, 6.125 x 8 inches.  
Provenance: (M.R. Harned Collection)  
Reference: *Dwellers at the Source*, page 18, variant.  
ASG #: ACV/1319

**28. 793. Clouds near Acoma** (PPL title)

Negative date: 1900. Print date: 1900.  
Platinum print, 6.1875 x 8.125 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 793  
ASG #: ACV/1285

**29. No. 754 "99" "Laguna" (from Southwest)** (PPL title)

Alternate titles: On verso: #912 *Laguna from SW*. (in pencil)  
In negative LL: 912. (in Vroman's hand)  
Negative date: 1899. Print date: 1900.  
Platinum print, 6.1 x 8 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 754.  
SC: V905. Vroman negative number: 754. *General View from S.W.*  
ASG #: ACV/1236

**30. No. 764 "99" "Acoma" (Pueblo, From Roof of  
Old Church) (Enchanted Mesa)** (PPL title)

Alternate title: On verso: #923 *Acoma from Roof of Church*.  
(in pencil)  
In negative LL: 923. (in Vroman's hand)  
Negative date: 1899. Print date: 1900.  
Platinum print, 6.25 x 8 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 764.  
SC: V909. Vroman negative number: 764.  
*Acoma the Pueblo & Katzimo*.  
ASG #: ACV/1234

**31. No. "97" "Cliff Dwellings in Walnut Cañon,  
Arizona."** (title in Vroman's hand on paper under image)

Negative date: 1897. Print date: c. 1897.  
Platinum print, 6.25 x 8 inches.  
Reference: SC: V-2204. *A Cliff Dwelling in Walnut Canon,  
Near Flagstaff Arizona*.  
*Photo Era*, Vol. 6, No. 6; June 1901; "The Petrified Forest," by  
A. C. Vroman, p. 429, "Cliff Ruins Walnut Canon, Near Flagstaff."  
Vroman Diary, 1897 (August 24)  
ASG #: ACV/1274

**32. [Cañon De Chelly, Antelope Room Ruin]**

Negative date: 1904. Print date: c. 1904.  
Platinum print, 6 x 8.1 inches.  
Reference: ASG #: ACV/1122  
Comments: A platinum print of this image was also a print in the  
Mrs. C. L. Day Album.

**33. No. 710 "97" Around Zuni, Zuni** (PPL variant title)

Alternate title: On mount LL: *No. 250*. (in Vroman's hand)  
Negative date: 1897. Print date: 1899-1900.  
Platinum print, 6 x 7.8 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: PPL: Print 710 (variant).  
*Zuni Folk Tales*, opposite page 64, "Zuni from the South."  
ASG #: ACV/1050

**34. Navajo Sheep & Goats** (in Vroman's hand, verso)

Negative date: c. 1904. Print date: c. 1904.  
Platinum print, 6 x 8 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1305  
Comments: A platinum print of this image was also a print in the  
Mrs. C. L. Day Album.

**35. Taayallona or Thunder Mountain from Pueblo  
of Zuni (800 feet high)** (in Vroman's hand, verso)

Negative date: c. 1901. Print date: c. 1904.  
Platinum print, 6 x 7.875 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1307

**36. Our Camp in the Jettyto (Arizona 1901)**  
(in Vroman's hand, verso)

Negative date: 1901. Print date: c. 1904.  
Platinum print, 6.125 x 8.125 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1313

**37. In Keams Canon, (Arizona 1901)**  
(in Vroman's hand, verso)

Negative date: 1901. Print date: c. 1904.  
Platinum print, 6.375 x 8.375 inches.  
Provenance: (M.R. Harned Collection)  
Reference: ASG #: ACV/1301

**38. No. 1018 1/2 "00" Around Moki Towns,  
Flute Ceremony At Walpi** (PPL title)

Alternate title: In negative LL: 1018 1/2. (in Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.7 x 8.7 inches.  
Reference: PPL print: No. 1018 1/2.  
ASG #: AVI/039

**39. [Navajo Man]**

Negative date: 1904. Print date: 1904.  
Platinum print, 7.8 x 5.8 inches.  
Provenance: Mrs. C. L. Day Album. 1904.  
Reference: ASG #: ACV/1272

**40. Navajo Family (Keams Canon), 1901**

(in Vroman's hand, verso)

Negative date: 1901. Print date: c. 1904.  
Platinum print, 8.125 x 6.125 inches.  
Provenance: (M.R. Harned Collection)  
Reference: *Dwellers at the Source*, plate 164.  
ASG #: ACV/1303

**41. No. C93 "oo" "Mary with Olla" (PPL title)**

Alternate title: *022H. Mary and Olla* (title on verso of print)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.75 x 4.6 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. C93  
SC: V-1063. Vroman negative number: C225. *Zuni* [sic]  
*Girl holding clay jar.*  
*Dwellers at the Source*, plate 127. *Acoma, Mary holding Olla. 1900.*  
(cropped)  
*Masterkey*, Spring 1989; "The A. C. Vroman Collection of  
Southwest Artifacts at the Southwest Museum." page 19.  
"Mary Histia. One of the finest potters of Acoma..."  
ASG #: ACV/1179

**42. A Hopi Doorway, Sichumovi Pueblo**

(in Vroman's hand, verso)

Negative date: 1902. Print date: c. 1904.  
Platinum print, 8.25 x 6.25 inches.  
Provenance: (M.R. Harned Collection)  
Reference: *Dwellers at the Source*, plate 59, variant.  
ASG #: ACV/1329

**43. [Navajo Man]**

Negative date: 1904. Print date: 1904.  
Platinum print, 7.8 x 5.9 inches.  
Provenance: Mrs. C. L. Day Album. 1904.  
Reference: ASG #: ACV/1270

**44. No. C67 "99" Marmon, Governor of Zuni (PPL title)**

Alternate titles: On mount LL: *No. C178* (in Vroman's hand)  
In negative LL: *78* (in Vroman's hand).  
Negative date: 1899. Print date: 1899-1900.  
Platinum print, 6.875 x 4.5 inches.  
Provenance: F. W. Hodge Album to Bennett Bros. 1900.  
Reference: PPL print: No. C67.  
SC: V-2382.  
*Dwellers at the Source*, plate 101. "... Marmon, governor of *Zuni Pueblo*"  
*Photo Era*, volume 7, number 1; July 1901; "The Pueblo of Zuni,"  
by A. C. Vroman. Page 63 (right). "*Marmon Gov. at Zuni.*"  
ASG #: ACV/1064

**45. 1011. Governor Toyevio, Acoma (title on verso of print)**

Alternate titles: In negative LL: *1011.* (in Vroman's hand)  
PPL print: *No. 1095 "oo" Around Acoma.*

Negative date: 1900. Print date: 1900.

Platinum print, 8 x 6 inches.

Reference: PPL print: No. 1095.

ASG #: ACV/1399. Another print of the image was recently  
found with a caption in Vroman's hand on the verso:

"'Toyevio' Gov. Pueblo of Acoma. 1900. Cane was presented to  
a delegation of Acoma Indians who visited Washington in 1863,  
by Prst. Lincoln"

ASG #: ACV/1210.

**46. No. 1081 "oo" Around the Petrified Forest  
(Adam Hanna) (PPL title)**

Alternate titles: On verso: #1081 *Adam Hanna, Pet. Forest.* (in pencil)  
In negative LL: *1081.* (in Vroman's hand)  
Negative date: 1900. Print date: 1900.  
Platinum print, 6.2 x 8.2 inches.  
Provenance: John O'Hara Album.  
Reference: PPL print: No. 990E.  
2nd PPL print: No. 1081.  
ASG #: ACV/1238  
Comments: Two prints of this image are in the Pasadena Public  
Library albums.  
*Photo Era*, Vol. 6, No. 6; June 1901; "The Petrified Forest," by  
A. C. Vroman. Vroman wrote of travel to "Adamana station,  
twenty miles east of Holbrook, which is the nearest railroad  
station to the 'Petrified Forest,' ... Half a mile from the station,  
in fact the only thing in sight is Adam Hanna's ranch house.  
If you have not already advised Adam of your coming, so that  
he may meet you at the station (as he will do if you drop him a  
postal), go to the house and Adam will drive you over the Parks.  
He is a character one will never forget,—an uncut diamond,  
western to a fault; 'lived here since '69, by gosh and a d-d sight  
poorer nor when I cam,' he declares."

**47. [Adam Clark Vroman]**

Alternate title: On verso: *In Arizona.* (in Vroman's hand)  
Negative date: 1899. Print date: c. 1904  
Platinum print, 6 x 4.125 inches.  
Provenance: (M.R. Harned Collection)  
Reference: *Photographer of the Southwest*, frontispiece.  
ASG #: ACV/1311

**Inside Back Cover. [Cañon de Chelly, Arizona]**

Negative date: 1904. Print date: 1904.  
Platinum print, 7.4 x 6 inches.  
Provenance: Mrs. C. L. Day Album. 1904.  
Reference: ASG #: ACV/1268

**Back Cover. On Route to the Hopi Towns, c. 1902  
(Dwellers at the Source variant title)**

Negative date: c. 1902. Print date: c. 1902.  
Platinum print. Size: 7 x 5 inches.  
Reference: *Dwellers at the Source*, page 18 (variant).  
ASG #: AVI/027

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- 2) "The Moki Pueblos," *Photo Era*, volume 6, number 2; February 1901; pages 345-352.
- 3) "The Moki Snake Dance," *Photo Era*, volume 6, number 4; April 1901; pages 345-352.
- 4) "The Petrified Forest of Arizona," *Photo Era*, volume 6, number 6; June 1901; pages 426-431.
- 5) "The Pueblo of Zuni," *Photo Era*, volume 7, number 1; July 1901; pages 59-65.
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