

# AMON CARTER MUSEUM OF AMERICAN ART ARCHIVES COLLECTION GUIDE

## Collection Summary

- Title:** Erwin E. Smith Papers
- Date:** 1887–1947
- Creator(s):** Smith, Erwin Evans (1886–1947)
- Extent:** 2.5 linear feet
- Code:** EES
- Repository:** Amon Carter Museum of American Art Archives
- Abstract:** The Erwin E. Smith Papers contains correspondence, prints, sketches, and clippings relating to Smith’s artistic and commercial career documenting ranch life and the cowboy.

## Information for Researchers

### Access Restrictions

The collection is open to qualified researchers.

### Use Restrictions

The Erwin E. Smith Papers are the physical property of the Amon Carter Museum of American Art. The Amon Carter Museum of American Art assumes no responsibility for infringement of literary property rights or copyrights or for liability to any person for defamation or invasion of privacy.

### Preferred Citation

Erwin E. Smith Papers, [item identification], Amon Carter Museum of American Art Archives.

### Related Collections in the Amon Carter Museum of American Art Archives

Mary Alice White Pettis Collection of Erwin E. Smith Papers

Contact the museum archivist at [archivist@cartermuseum.org](mailto:archivist@cartermuseum.org) or 817.989.5077 for additional information.

## **Administrative Information**

### **Acquisition and Custody Information**

Bequest of Mary Alice White Pettis, 1986  
Erwin E. Smith Foundation, 2018

### **Processed By**

Georgia A. Carey and Jonathan Frembling

## **Biographical Note**

Erwin Evans Smith (1886–1947) was a Bonham, Texas, native. His first range photographs were made on summer visits to his uncle's ranch in Foard County, Texas. During his recovery from a serious case of typhoid fever at the age of sixteen, Smith decided to become an artist. When he was eighteen, he went to Chicago to study with the noted sculptor Lorado Taft. Smith also had planned to study in Boston, but he postponed this in order to return to Texas and photograph full-time. Working on large ranches, Smith endeavored to dispel the popular misrepresentation of the working cowboy by providing factual images of the cowboy's rigorous life on the range. In 1908 Smith went to Boston to study with Bela Lyon Pratt. Smith used his collection of photographs as the basis of his drawings and sculptures. He remained in Boston for three years, but each summer he and his friend George Pattullo returned to Texas. Pattullo had written about Smith's western experiences, and as the two men traveled from ranch to ranch, Pattullo produced articles for the *Saturday Evening Post* and other publications. Smith's photographs illustrated these articles. After Smith returned to Bonham in 1911, he decided to begin his own ranching operation on the land in Fannin County that he had inherited from his father, but this venture was never successful. Smith submitted proposals for a book of his photographs to publishers, but negotiations never passed the planning stage. Projects such as a set of "Photographs of the Old West" produced in 1921 brought a good response but not enough cash. Smith and his mother moved into the home of his half-sister Mary Alice White Pettis in 1932. Both mother and son died in 1947.

During the 1930s Smith's photographs appeared on the cover of *The Cattleman*, published by the Texas and Southwestern Cattle Raisers Association, as well as illustrating articles in the magazine. In 1952 his photographs were reproduced in *Life on the Texas Range*. In 1976 Smith's grave in Honey Grove was marked by an Official Texas Historical Grave Marker.

## **Scope and Content Note**

The Erwin E. Smith Papers contain correspondence, brochures, magazines, clippings, and ephemera. All material is separated by form. The majority of the collection consists of magazines

dating from 1887 to 1947, with large magazine runs being added to the library's periodical holdings. The magazines are arranged alphabetically by title, then chronologically by date of issue. Correspondence is arranged alphabetically by the author's last name, then chronologically. Undated correspondence follows dated correspondence.

*Correspondence:* This series contains Smith's correspondence covering his various travels and projects.

*Art Education:* This series contains publications from art schools, salons, and correspondence courses that Smith attended.

*Technical Literature:* This series primarily contains catalogues and specifications manuals for photographic equipment.

*Published Materials:* This series contains examples of Smith's work as published in mass media publications.

*Ephemera:* This series contains material accumulated by Smith that documents his interests and aspects of his background.

A more detailed series description appears at the start of each series in this finding aid.

## **Series I. Correspondence**

**Scope and Content Note:** This series contains Smith's correspondence covering his various travels and projects. Although relatively modest in scope, this series contains several notable letters that document projects Smith was pursuing. Notable examples are a movie project with cowboy/actor William S. Hart, a sculptural project with Gutzon Borglum, and an exchange with Laton A. Huffman.

Box 1, Folder 1: Correspondence, A–G

1. Raleigh Abernathy, The Myers Company Business Card. 1 sheet, 2 pages.
2. Blank Paper with Bluff Valley Farm Letterhead. 1 sheet, 1 page.
3. Jack Bowling, United States Ship California, San Pedro, Colorado, to Erwin E. Smith. November 10, 1927. 2 sheets, 4 pages.
4. Mrs. C. to Erwin E. Smith. September 2, 1910. 1 sheet, 2 pages.
5. Harold M. Case, Henry Field Seed Company, Shenandoah, Iowa, to Erwin E. Smith, November 3, 1921. 1 sheet, 1 page.

6. Franklin Coe, Collier's, New York, New York, to G. R. Pattullo. November 8, 1909. 2 sheets, 2 pages.
7. Frank Dobie, Austin, Texas, to Erwin E. Smith. May 20, 1946. 1 sheet, 2 pages.
8. W. M. Elliott, The American Club, to Erwin E. Smith. February 13, 1920. 1 sheet, 1 page.
9. Lillian Ernest, Odessa, Texas, to Erwin E. Smith. March 10, 1909. 1 sheet, 1 page.
10. H. N. Fisch, H. J. Justin and Sons, Inc., to Erwin E. Smith. August 4, 1930. 1 sheet, 1 page.
11. Forked Lightning Ranch, Rowe, New Mexico, to Erwin E. Smith. December 20, 1926. 1 sheet, 1 page.
12. George W. Gay[?], Wilmington, Delaware, to Erwin E. Smith. September 26, 1910. 1 sheet, 2 pages.
13. Joe A. Grant, Co-Operative Extension Work, Troy, Missouri, to Erwin E. Smith, August 4, 1930. 1 sheet, 1 page.

Box 1, Folder 2: Correspondence, H

1. J. Evetts Haley, Field Secretary, The Panhandle-Plains Historical Society, Canyon, Texas, to Erwin E. Smith, April 13, 1928. 1 sheet, 1 page.
2. J. Evetts Haley, Field Secretary, The Panhandle-Plains Historical Society, Canyon, Texas, to Erwin E. Smith, May 3, 1928. 1 sheet, 1 page.
3. J. Evetts Haley, The University of Texas, Austin, Texas, to Erwin E. Smith, June 30, 1930. 1 sheet, 1 page.
4. J. Evetts Haley, University Centennial Exposition, Austin, Texas, to Erwin E. Smith, April 28, 1936. 1 sheet, 1 page.
5. William S. Hart, The William S. Hart Company, Hollywood, California, to Erwin E. Smith, July 20, 1926. 1 sheet, 1 page.
6. Lucille W. Herbert, News and Publicity Motion Pictures, Saint Paul, Minnesota, to Editor of The Cattleman Magazine, November 9, 1928. 1 sheet, 1 page.
7. J. L. Hill, Coalinga, California, to Erwin E. Smith, October 17, 1922. 1 sheet, 2 pages.
8. L. A. Huffman, Miles City, Montana, to Erwin E. Smith, September 4, 1906. 9 sheets, 9 pages

Box 1, Folder 3: Correspondence, J–R

1. Wilbur Johnson, Henrietta, Texas, to Erwin E. Smith, January 5, 1919. 1 sheet, 1 page.
2. Envelope for House of Kuppenheimer to Erwin E. Smith, October 1, 1907 . 1 sheet, 1 page.
3. C. F. Lambert, Robinson-Hoover Com. Co., Kansas City, Missouri, to Erwin E. Smith, June 20, 1923. 1 sheet, 2 pages.
4. J. W. Lewis, The Globe Tailoring Company Advertisement. 1 sheet, 2 pages.
5. Willie Newbury Lewis, to Erwin E. Smith, November 23, 1912. 1 sheet, 2 pages.
6. June Mathis, to Erwin E. Smith, January 28, 1926. 1 sheet, 1 page.
7. Russell McFarland, St. Louis, Missouri, to Erwin E. Smith, September 28, 1910. 1 sheet, 1 page.
8. A. C. Michener, Advertising Dept., John Morrell & Co., Ottumwa, Iowa, to Erwin E. Smith, April 24, 1933. 1 sheet, 1 page.
9. Ronald Oliphant, Associate Editor, Western Story Magazine, New York, New York, to Erwin Smith, June 30, 1926. 1 sheet, 1 page.
10. Matthew Paxton, San Antonio, Texas, to Erwin E. Smith, July 20, 1926. 1 sheet, 1 page.
11. B. E. Pedrick, Willard, New Mexico, to Erwin E. Smith, August 2, 1930. 1 sheet, 1 page.
12. W. E. Robertson, Eugene, Oregon, to Erwin E. Smith, January 25, 1921. 1 sheet, 1 page.
13. Will Rogers, New Amsterdam Theatre, New York, New York, to Erwin E. Smith, September 10, 1925. 1 sheet, 1 page.

Box 1, Folder 4: Correspondence, S–Sm [1]

1. J. C. Sanders to Erwin E. Smith, December 18, 1906. 1 sheet, 1 page.
2. A. C. Shoemaker, Lynford Wilson Advertising Photography Business Card. 1 sheet, 1 page.
3. Ina Sires, Dallas, Texas, to Erwin E. Smith, July 9, 1926. 2 sheets, 3 pages.
4. Edward Smith, San Francisco Mountain Scenic Boulevard Company, Flagstaff, Arizona, to Erwin E. Smith, February 13, 1922. 1 sheet, 1 page.

5. Erwin E. Smith, School of the Museum of Fine Arts, Boston, Massachusetts, to L. B. Thomas, January 30, 1909. 1 sheet, 3 pages.
6. Erwin E. Smith, School of the Museum of Fine Arts, Boston, Massachusetts, to L. B. Thomas, February 1, 1909. 6 sheets, 6 pages.
7. Erwin E. Smith, School of the Museum of Fine Arts, Boston, Massachusetts, to L. B. Thomas, March 14, 1909. 1 sheet, 2 pages.
8. Erwin E. Smith, School of the Museum of Fine Arts, Boston, Massachusetts, to L. B. Thomas, March 29, 1909. 1 sheet, 3 pages.
9. Erwin E. Smith, School of the Museum of Fine Arts, Boston, Massachusetts, to L. B. Thomas, May 15, 1909. 2 sheets, 5 pages.
10. Erwin E. Smith, Bermuda Ranch, Bonham, Texas, to George F. Stratton, May 26, 1924. 1 sheet, 1 page.
11. Erwin E. Smith, Bermuda Ranch, Bonham, Texas, to Tad Moses, May 24, 1926. 1 sheet, 1 page.
12. Erwin E. Smith, Bermuda Ranch, Bonham, Texas, to Rand McNally & Co., June 5, 1926. 1 sheet, 1 page.
13. Erwin E. Smith, Bermuda Ranch, Bonham, Texas, to Margaret Belle Houston, July 17, 1926. 1 sheet, 1 page.
14. Erwin E. Smith, Bermuda Ranch, Bonham, Texas, to Margaret Belle Houston, July 17, 1926. 1 sheet, 2 pages.
15. [Erwin E. Smith], Bermuda Ranch, Bonham, Texas, to Tex Austin, July 26, 1926. 1 sheet, 2 pages.
16. [Erwin E. Smith] to Charley Marshall, August 22, 1926. 1 sheet, 2 pages.

Box 1, Folder 5: Correspondence, Sm [2]

1. Erwin Smith, Bermuda Ranch, Bonham, Texas, to Eastman Kodak Store, Inc., May 17, 1933. 3 sheets, 3 pages.
2. Erwin E. Smith, to George Smith, undated. 1 sheet, 2 pages.
3. [Erwin E. Smith] to Arthur Strong, undated. 1 sheet, 2 pages.

4. Erwin E. Smith], draft text, undated. 1 sheet, 1 page.
5. [Erwin E. Smith] to Grace Kinglsey, undated. 2 sheets, 4 pages.
6. [Erwin E. Smith] to William S. Hart, undated. 1 sheet, 2 pages.
7. Erwin E. Smith to Curtis Dunham, Mrs. Olivio, and Mrs. Wilcox, undated. 1 sheet, 2 pages.
8. Erwin E. Smith, to Will Barnes, undated. 1 sheet, 3 pages.
9. Erwin E. Smith, to Mrs. Henry F. Pringle, undated. 3 sheets, 3 pages.
10. Notes on correspondence, undated. 1 sheet, 1 page.
11. List of prints, undated. 2 sheets, 2 pages.

Box 1, Folder 6: Correspondence, St–W, Unsigned

1. Peyton Steger, New York, New York, to L. B. Thomas, January 19, 1909. 1 sheet, 1 page.
2. Harry Peyton Steger, Doubleday Page & Co., New York, New York, to Erwin E. Smith, March 20, 1909. 1 sheet, 2 pages.
3. Marjorie Thomas, Scottsdale, Arizona, to Erwin Smith, May 25, 1910. 3 sheets, 3 pages.
4. W. C. Thompson, Director, Department of Publicity, The Stampede, New York, New York, to Erwin Smith, March 30, 1916. 2 sheets, 2 pages.
5. Letter from White Deer Lands to E. M. Dealey, May 15, 1922. 1 sheet, 1 page.
6. Mary Alice [White], Bonham, Texas, to N. A. White, July 2, 1945. 1 sheet, 2 pages.
7. A. C. Williams, Assistant Secretary, Cattle Raisers Association of Texas, Fort Worth, Texas, to Erwin E. Smith, July 29, 1920. 1 sheet, 1 page.
8. Postcard of Brownsville, Texas, May 17, 1906. 1 sheet, 1 page.
9. Postcard to Erwin E. Smith, May 18, 1907. 1 sheet, 1 page.
10. Postcard to Erwin E. Smith, August 27, 1919. 1 sheet, 1 page.
11. Postcard of "He Man" Rice and "Senator" Reid. 1 sheet, 1 page.

## **Series II. Art Education**

**Scope and Content Note:** This series contains publications from art schools, salons, and correspondence courses that Smith attended, providing insight into his artistic development. Notable examples are *Cash and the Camera*, laying out a blueprint for commercial success as a professional photographer, and a Detroit Museum of Art catalogue covered in variations of Smith's signature.

Box 1, Folder 7: "Practice Prints for Retouching," American School of Art and Photography

Box 1, Folder 8: Chicago Academy of Fine Arts Catalogues

Box 1, Folder 9: *Cash and the Camera*, 1912

Box 1, Folder 10: *The Copley Prints*, 1904

Box 1, Folder 11: *Fourth Annual Exhibition of Selected Water Colors by American Artists*, Detroit Museum of Art, 1908–1909

Box 1, Folder 12: *Schools of the Pennsylvania Academy of the Fine Arts*, 1903

## **Series III. Technical Literature**

**Scope and Content Note:** This series primarily contains catalogues and specifications manuals for photographic equipment.

Box 1, Folder 13: Bass Camera Company Technical Materials

Box 1, Folder 14: Carl Zeiss, Inc. Technical Materials

Box 1, Folder 15: Charles B. Willoughby, Inc. Technical Materials

Box 1, Folder 16: Eastman Kodak Company Technical Materials

Box 1, Folder 17: Eberhard Schneider German-American Cinematograph and Film Co. Technical Materials

Box 1, Folder 18: Folmer Graflex Corp. Technical Materials

Box 1, Folder 19: Herbert and Huesgen Co. Technical Materials

Box 1, Folder 20: Portable Elevator Manufacturing Company Technical Materials

#### **Series IV. Published Materials**

**Scope and Content Note:** This series contains examples of Smith's work as published in mass media publications. The most notable outlet for dissemination of Smith's work during his lifetime was *Western Camera Notes* and Fort Worth's *The Cattleman*. It also contains clippings about Smith and his close associates, notably George Pattullo.

Box 1, Folder 21: *American Amateur Photographer and Camera Dark-Room*. May 1907

Box 1, Folder 22: *American Conservation*. April 1911

Box 1, Folder 23: *American Photography*. July 1907

Box 1, Folder 24: *Atlantic Monthly Advertiser*. August 1914

Box 1, Folder 25: *Bay View Magazine*. February 1907

Box 1, Folder 26: *Camera and Dark-Room*. February 1906 and June 1906

Box 1, Folder 27: *Camera and Dark-Room*. September 1906, October 1906, and December 1906

Box 2, Folder 1: *The Cattleman*. October 1928

Box 2, Folder 2: *The Cattleman*. June 1933

Box 2, Folder 3: *The Cattleman*. August 1933

Box 2, Folder 4: *The Cattleman*. January 1938

Box 2, Folder 5: *The Cattleman*. August 1938

Box 2, Folder 6: *The Cattleman*. April 1939

Box 2, Folder 7: *The Cattleman*. June 1939

Box 2, Folder 8: *The Cattleman*. August 1939

Box 2, Folder 9: *The Cattleman*. October 1939

Box 2, Folder 10: *The Cattleman*. September 1940

Box 2, Folder 11: *The Cattleman*. November 1943

Box 2, Folder 12: *The Cattleman*. September 1946

Box 2, Folder 13: *The Cattleman*. September 1947

Box 2, Folder 14: *The Cattleman*. November 1947

Box 2, Folder 15: *The Cattleman*. Loose Pages [dating from 1929–1944]

Box 2, Folder 16: *La Hacienda*. September 1914

Box 2, Folder 17: *Pioneer: A Blazer of New Trails*. October 1925

Box 2, Folder 18: *Professional and Amateur Photographer*. February 1908, March 1908, and April 1908

Box 2, Folder 19: *Professional and Amateur Photographer*. June 1908 and September 1908

Box 2, Folder 20: *Scribner's Magazine*. March 1905 and February 1912

Box 2, Folder 21: *Snap Shots*. October 1908

Box 3, Folder 1: *Western Camera Notes*. April 1907

Box 3, Folder 2: *Western Camera Notes*. June 1907

Box 3, Folder 3: *Western Camera Notes*. July 1907

Box 3, Folder 4: *Western Camera Notes*. August 1907

Box 3, Folder 5: *Western Camera Notes*. September 1907

Box 3, Folder 6: *Western Camera Notes*. October 1907

Box 3, Folder 7: *Western Camera Notes*. November 1907

Box 3, Folder 8: *Western Camera Notes*. December 1907

Box 3, Folder 9: *Wilson's Photographic Magazine*. March 1908 and October 1914

Box 3, Folder 10: *The World's Work*. January 1909 [article about Smith, 2 copies]

Box 3, Folder 11: Magazine Clippings

Box 3, Folder 12: Newspaper Articles about Smith

Box 3, Folder 13: Newspaper Articles Collected by Smith — Various Subjects

## **Series V. Ephemera**

**Scope and Content Note:** This series contains material accumulated by Smith that documents his interests and aspects of his background. It includes a broad accumulation of material, both realia and print matter. Notable examples of materials reflecting his interests are the oversized buffalo nickel, the publications from Chicago's 1893 Columbian Exposition, which Smith attended, and the autographed season ticket from the combined Buffalo Bill's Wild West and Pawnee Bill's Great Far East Show.

Box 3, Folder 14: Baptismal Certificate — Erwin Evans Smith

Box 3, Folder 15: *A Catalogue of Americana*, no. 45, 1915

Box 3, Folder 16: Ephemera — Coin Model, Buffalo Nickel

Box 3, Folder 17: *Erwin Evans Smith, 1886–1947*, "Program: Dedication of Official Grave Marker, Erwin Evans Smith," 1976

Box 3, Folder 18: Deed — "To Property Owned by Mrs. Nannie A. White and Children"

Box 3, Folder 19: Ephemera — Print, "Rudyard Kipling"

Box 3, Folder 20: Theatre Programs

Box 3, Folder 21: Assorted Ephemera

Box 4, Item 1: Ephemera — C. M. Russell Prints

Box 4, Item 2: Ephemera — "The Remington Calendar — 1910"

Box 4, Item 3: *Arizona Highways*. September 1945

Box 4, Item 4: *The Art Amateur*. June 1887

Box 4, Item 5: *The Art Amateur*. July 1887

Box 4, Item 6: *The Art Amateur*. February 1889

Box 4, Item 7: *The Art Amateur*. March 1889

Box 4, Item 8: *The Art Amateur*. April 1889

Box 4, Item 9: *The Art Amateur*. May 1889

Box 4, Item 10: *The Art Amateur*. June 1889

Box 4, Item 11: *The Art Amateur*. July 1889

Box 4, Item 12: *The Art Amateur*. December 1889

Box 4, Item 13: *The Art Interchange*. October 1899

Box 4, Item 14: *The Art Interchange*. November 1899

Box 4, Item 15: *The Art Interchange*. December 1899

Box 4, Item 16: *The Art Interchange*. January 1900

Box 4, Item 17: *The Art Interchange*. February 1900

Box 4, Item 18: *The Art Interchange*. March 1900

Box 4, Item 19: *The Art Interchange*. April 1900

Box 4, Item 20: *The Art Interchange*. May 1900

Box 4, Item 21: *The Art Interchange*. June 1900

Box 4, Item 22: *The Brown Book of Boston*. February 1902

Box 4, Item 23: *Collier's Weekly*. January 16, 1896

Box 4, Item 23: *Collier's Weekly*. February 6, 1896

Box 5, Item 1: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 1 — November 16, 1893

Box 5, Item 2: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 2 — January 25, 1894

Box 5, Item 3: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 3 — November 23, 1893

Box 5, Item 4: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 4 — February 8, 1894

Box 5, Item 5: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 5 — December 7, 1893

Box 5, Item 6: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 6 — December 14, 1893

Box 5, Item 7: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 7 — December 21, 1893

Box 5, Item 8: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 8 — December 28, 1893

Box 5, Item 9: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 9 — January 4, 1894

Box 5, Item 10: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 13 — February 1, 1894

Box 5, Item 11: *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Educational Art Series. Vol. 1, No. 15 — February 15, 1894

Box 5, Item 12: *Holland's*. March 1927

Box 5, Item 13: *Holland's*. June 1930

Box 5, Item 14: *The Saturday Evening Post*. November 2, 1901

Box 5, Item 15: *The Saturday Evening Post*. April 24, 1909

Box 5, Item 16: *The Saturday Evening Post*. October 20, 1922

Box 5, Item 17: *The Saturday Evening Post*. November 25, 1922

Box 5, Item 18: *The Saturday Evening Post*. December 23, 1922

Box 5, Item 19: *Success*. March 1904

Box 5, Item 20: *Travel*. March 1918

Box 5, Item 21: Album containing newspaper clippings, stamps, and prints.

Box 6, Item 1: Season ticket, 1909, to Buffalo Bill's Wild West Show combined with Pawnee Bill's Great Far East Show. [Signed by Pawnee Bill.]

Box 6, Item 2: Brochure — "Pictures of the West"

Box 6, Item 3: *The Cattleman*. October 1928

Box 6, Item 4: *The Cattleman*. August 1933

Box 6, Item 5: Envelope, Smith sketches on the outside. Addressed to Erwin E. Smith, Bonham, Texas; from Ina Sires, 727 North Madison, Dallas, Texas. Postmarked July 10, 1926

Box 6, Item 6: Envelope, Smith sketches on the outside. Addressed to Erwin E. Smith, Bermuda Ranch, Bonham, Texas; from Matthew Paxton, 428 Gunter Building, San Antonio, Texas. Dated July 20, 1926.

Box 6, Item 7: Sketch — "Cow Puncher"

Box 6, Item 8: Sketch — "A West Marathon"

Box 6, Item 9: Sketch — "In a Tight Place"

Box 6, Item 10: Sketch — "Comanche Indian Camp"

Box 6, Item 11: Sketch — "V # Branding Pens"

Box 6, Item 12: Sketch — Untitled [two men sitting at a table], dated 1904.

Box 6, Item 13: Sketch — "Sitting Bull, Sioux," dated 1904

Box 6, Item 14: Sketch — "The Sole Requirement"

Box 6, Item 15: Watercolor — Untitled [male Indian]

Box 6, Item 16: Sketch — Untitled, signed Erwin E. S.

Box 6, Item 17: Watercolor — Untitled [male Indian in blue robe]

Box 6, Item 18: Pen and Ink Drawing — "How Indians Poison Their Arrows"

Box 6, Item 19: Sketch — Untitled [log house, drawings of figures and faces]

Box 6, Item 20: Sketch — "Impressions of an Artist — Babcock"

Box 6, Item 21: Folder of Erwin E. Smith Photographs

Box 7, Item 1: Watercolor — “Indian Painting”