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"Sacred Robes of the Blackfoot and Other Northern Plains Tribes" by Paul M. Raczka. 17(3):66–73.


"Silk on American Indian Garments" by Sara J. Wolf. 2(1):20.

"Some Curious Dresses of the Natives, a Re-examination of Some Early Garments from the Alaskan Coast" by Judy Thompson. 16(3):66–76.

"Still They Look Handsome: The Spalding Allen Collection" by Steven L. Grafe. 22(3):34–43.


"Turn-of-the-Century Métis Decorative Art from the Frederick Bell Collection" by Judy Thompson. 8(4):36–45.


"Western Apache Tailored Deer Hide Shirts: Their Resemblance to Full-Dress Coats Worn by Officers in the U.S. Army and Possible Meaning" by Cécile R. Ganteaume. 23(2):44–55, 104.

"Clubwomen, Curators and Traders: Early- to Mid-Twentieth-Century Navajo Weaving Improvement Projects" by Jennifer McLerran. 36(4):54–63, 92.

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"L’hen Awtgw: A Squamish Weaving House" by Annie Ross. 35(2):54–61.

"Susan Point" by Kate C. Duncan. 36(1):66.

"Coats of Eider from the Ungava Inuit of the Belcher Islands" by Paula Gustafson and Jill Oakes. 17(1):68–72.

Cochiti

"Back to the Past: Tradition and Change in Contemporary Pueblo Jewelry" by Dexter Cirillo. 13(2):46–55, 60, 63.


"Cochiti Ceramic Figurines 1880–1915: Possible Sources of Inspiration" by Cheri Falkenstein-Doyle. 24(4):38–47.

"Helen Cordero" by Guy and Doris Monahan. 21(4):72–76.

"Helen Cordero" by Richard L. Spivey. 21(1):62–63.


"Virgil Ortiz" by Charles King. 36(1):64.

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"Collections of the Laboratory of Anthropology: Museum of New Mexico" by Nancy Fox. 8(2):56–63.

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"The Indian Art World of Jeannine Snodgrass King" by Robert Hartley. 38(3):34–41.


Comanche

"Blackbear Bosin" by Jeannine Snodgrass King. 21(1):52–53.


"Gifts of Pride and Love: Kiowa and Comanche Cradles" by Laura Peers and Katherine Pettipas. 21(3):62–73.

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"Commercial Materials in Modern Navajo Rugs" by Ann Lane Hedlund. 28(3):44–55.

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"Potters and Patrons: The Creation of Pueblo Art Pottery" by Bruce Graburn. 20(1):70–79.

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"Caring for Basketry Collections" by Sara J. Wolf. 2(2):18–19.
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“Crow Blanket Strip Rosettes” by Norman Feder. 6(1):40–45, 88.
“Crow Indian Art: The Nez Perce Connection” by F. Dennis Lessard. 6(1):54–63.
“Crow Lance Cases or Sword Scabbards” by Gary Galante. 6(1):64–73.
“The Crow–Nez Perce Otterskin Bowcase-Quiver” by Bill Holm. 6(4):60–70.
“Mirror Bags and Bandoleer Bags: A Comparison” by Barbara Loeb. 6(1):46–53, 88.
“White Swan: Crow Artist at the Little Big Horn” by David C. Cowles. 7(4):52–67.

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“Maintaining the Myth and Memory: The Role of Conservation in a Native American Exhibition at the Brooklyn Museum” by Ellen Pearlstein and Christina Krumrine. 17(2):34–43.
“The Southwest Collections of the University Museum of Archaeology and Anthropology of the University of Pennsylvania” by Lucy Fowler Williams. 16(2):50–59.


“Curator’s Choice: Indian Pottery of the American Southwest” by Diana Fane. 11(2):46–53.


Curtis, Edward S.

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“The Polychrome Plates of Maria & Popovi” by Dennis Lyon. 1(2):76–79.


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“Dancing as Clan, Nation and World System at Celebration” by Judith Ostrowitz. 26(2):62–73.

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“Daybreak Star Center" by Guy And Doris Monthan. 3(3):28–34.

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“Early Navajo Sandpainting Blankets: A Reassessment” by Rebecca M. Valette. 37(2):54–65, 80, 82.


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“The Emergence of the Named Indian Artist in the American West” by John C. Ewers. 6(2):52–61, 77.

“Emmons, George Thornton


“Eskimo
“Alaska Native Doll Makers” by Chase Hensel. 27(2):66–73.

“Arctic Art: Eskimo ivory” by Roland W. Force. 6(2):40–45.


“Inguital, Innut, Uyat-ilu; Yup’ik Dolls, Amulets and Human Figures” by Ann Fienup-Riordan. 27(2):40–47.

“Melvin Olanna” by Kate C. Duncan. 21(1):86–87.


“Mysteries of the Sculptural Narrative Pipes from Manitoulin Island” by Arni Brownstone. 36(3):54–63, 84.


“Turn-of-the-Century Métis Decorative Art from the Frederick Bell Collection” by Judy Thompson. 8(4):36–45.

“The Vamp and False Vamp Moccasin Decorations in the West: One Example of Eastern Material Culture Influencing Western Native Peoples” by David Sager. 25(2):68–75.


Eastern Dakota

Eastern Plains

Eastern Prairie

Eastern Subarctic

Eastern Washington State Historical Society

“Eccentric Marks on Western Apache Coiled Basketry” by Diane D. Dittemore and Nancy Odegard. 23(2):34–43.

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“Faces of Change: Tarahumara Chapeón Masks in the Collections of the Arizona State Museum” by Thomas M. Kolaz. 21(2):36–47, 89.

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Feddersen, Joe
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Fekwes, Jesse Walter
“Righting the Record: Attributing a ‘Unique’ Pottery Vessel to Nampeyo” by David S. Schramm. 38(4):68–81.


Fields, Anita
“Anita Fields” by Tammie Hanawalt and Kate Duncan. 36(1):49.
“From Traditional Crafts to Art and Beyond Craft: American Indian Art at the Riverside Metropolitan Museum” by Bryn Barabas Potter, Brenda Buller Focht and Margaret Wood. 36(3):36–45.

Field Museum (formerly Field Museum of Natural History)
“North American Anthropology at the Field Museum of Natural History” by Phyllis Rabineau. 6(4):30–37, 79.

Figurines
“Cochiti Ceramic Figurines 1880–1915: Possible Sources of Inspiration” by Cheri Falkenstien-Doyle. 24(4):38–47.
“Inuguat, Innuit, Uyats-Ilu; Yup’ik Dolls, Amulets and Human Figures” by Ann Fienup-Riordan. 27(2):40–47.


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Flathead


“The J. R. Simplot Collection at the Buffalo Bill Historical Center” by George Horse Capture. 1(4):70–75.


Flint Institute of Arts

“Floral Beadwork of the Western Great Lakes” by Andrew Hunter Whiteford. 22(4):68–79.


Flores, José Guadalupe
“Yoeme Pascola Masks from the Tucson Communities: A Look Back” by Thomas M. Kolaz. 32(3):50–61, 106.

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Folwell, Jody

“Mothers and Daughters: Stories in Clay” by Diana Parduue. 34(3):68–75.


Folwell, Polly Rose
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“Mothers and Daughters: Stories in Clay” by Diana Pardewue. 34(3):68–75.

Fonseca, Harry


“Formlines Changing Form: Northwest Coast Art as an Evolving Tradition” by Steven C. Brown. 22(2):62–73, 81, 83

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“Chief Killer and a New Reality: Narration and Description in Fort Marion Art” by Joyce M. Szabo. 19(2):50–57.

Fort Reno
“Artists in Blue” by Candace S. Greene. 18(1):50–57.

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Fort Supply
“Artists in Blue” by Candace S. Greene. 18(1):50–57.

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“400 Years of Native American Art at the Mashantucket Pequot Museum and Research Center” by Stephen Cook. 26(4):60–67.


Francis, Barbara

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Fred Beaver” by Jeane Snodgrass King. 21(1):42–43.

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"The Fred Harvey Fine Arts Collection" by Helen Pinion Wells. 1(2):32–34.
"From the Kunstkammer to the Museum für Völkerkunde: The Eventful History of the Early North American Indian Collection in Berlin" by Peter Bolz and Ann Leslie Davis. 25(2):34–45, 81.

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Games
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"Gan: Mountain Spirit Masks of the Apaches" by Ronald McCoy. 10(3):52–58.

Garcia, Tammy
"Pueblo Pottery: Folk Art to Fine Art" by Charles King. 31(1): 64–71.

Geologists, Whalers and Anthropologists: The Building of a Museum Collection of Inuit Clothing" by Judy Hall. 16(4):38–47, 86.

"George Catlin: Sometimes Accurate" by Norman Feder. 2(3):72–75.

"George Longfish" by Kate Morris. 36(1):60.


Ghost Dance
"I Wear the Morning Star: The Ghost Dance Exhibition at the Minneapolis Institute of Arts" by Jon T. Erickson. 1(4):18–21.

Gibson, Jeffrey
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Gorman, R. C.
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Goschorn, Shana
"Our People, Our Land, Our Images: International Indigenous Photography" by Guy and Doris Monthan. 3(3):50–57.

Graphics
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"Contemporary Northwest Coast Art: Tradition & Innovation in Serigraphy" by Margaret B. Blackman and Edwin S. Hall Jr. 6(3):54–61.
"Indian in Paris" by Tally Richards. 2(2):48–50.


“Northwest Coast Silver Bracelets and the Use of Euro-American Designs” by Kathryn Bunn-Marcuse. 25(4):66–73. 84.


“Selina Peratovich” by Steve Hendrikson. 21(1):88–89.


“Zacherias and the Chicago Settee: Connecting the Masterpiece to the Master” by Robin K. Wright. 35(1):68–75.


“Northwest Coast Silver Bracelets and the Use of Euro-American Designs” by Kathryn Bunn-Marcuse. 25(4):66–73. 84.


“Selina Peratovich” by Steve Hendrikson. 21(1):88–89.


“Zacherias and the Chicago Settee: Connecting the Masterpiece to the Master” by Robin K. Wright. 35(1):68–75.

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Haldane, Benjamin A.


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Hampton University Museum


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“Happy Jack and His Artistry” by Dorothy Jean Ray. 15(1):40–53.


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“Silver Jewelry in the Fred Harvey Indian Art Collection” by Cindy Davies. 4(2):74–75.

“Ha-So-De” One of the First Individualists” by Guy and Doris Monahan. 1(3):34–39.

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“No Tourist Material: George Heye and His Golden Rule” by Mary Jane Lenz. 29(4):86–95, 105.
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Heye (George Gustav) Center, New York
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“Crow Blanket Strip Rosettes” by Norman Feder. 6(1):40–45, 88.

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“Late Prehistoric Painted Rawhide and Leather Artifacts from Utah” by Benson L. Lanford and Pamela W. Miller. 25(3):38–47.

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Kramer. 14(1):46

"Nampeyo, Hopi House and the Chicago Land Show" by Barbara Muriel Navasie by Barton Wright. 21(1):84

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"Polvingaysi Qóyawatay" by Richard L. Spivey. 21(1):90–91.

"Ramona Sakiestewa" by Ron McCoy. 36(1):67.

"Recontextualizing the Art of Fred and Michael Kabotie" by Jessica Welton and Zena Pearlstone. 36(2):36–47.

"Seven Centuries of Hopi Pottery: Yellow Ware from Arizona State Museum Collections" by Kelley Ann Hayes and Diane D. Dittemore. 15(3):56–65

"Southwest Indian Jewelry" by Lois Essary Jacka and Jerry Jacka. 18(4):36–47.


"Tabletas, A Pueblo Art" by Barton Wright. 1(3):56–65


"The Volz Collection of Hopi Katsina Dolls at the Heard Museum" by Tricia Loscher. 30(3):78–86, 96.

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Hopi Pueblo
"Ancestral Reunion: The Hopi/Celtic Collaboration of Michael Kabotie (Lomawywesa) and Jack Dauben" by Zena Pearlstone. 28(2):74–83.


"Charles Loloma" by Lois Essary Jacka. 21(1):78–79.


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"Fred Kabotie" by Jeanne Snodgrass King. 21(1):70–81.


"Hopi Tiles" by Barton Wright. 2(4):64–71.


"Hopi-Zuni Porcupine Quill Dance Anklets" by Ron McCoy. 19(2):36–41, 94.

"Kachina Carvings" by Barton Wright. 9(2):38–45, 81.


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"Navajo Ring Bits" by David M. Brugge and Tobi Taylor. 26(4):78–87.

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"Indian Art in Washington: Native American Murals in the Department of the Interior Building" by Christine Nelson. 20(2):70–79, 80–81, 83.


"How Old is That Acoma Pot?" by Richard M. Howard. 12(4):46–49.

Howe, Oscar

"Oscar Howe and the Transformation of Native American Art" by Mark Andrew White. 23(1):36–43.

"The Revolt of Trader Boy: Oscar Howe and Indian Art" by Frederick J. Dockstader. 8(3):42–51.


Howling Wolf

Hubbell Trading Post

Hudson Museum, University of Maine

**IACA: The Sky in Lakota**

"I Was Taught That the Sun Was a Great Mystery"

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Sunday, November 4, 1990


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"I Was Taught That the Sun Was a Great Mystery’: The Sky in Lakota Art and Lore” by Ron McCoy. 38(2):46–53.

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"IACA Rocks the ‘60s” by IAIA. 27(1):54–61.

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Ickes, Harold

"IACA: The Sky in Lakota"

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"Indian Art in Washington: Native American Murals in the Department of the Interior Building” by Christine Nelson. 20(2):70–79, 80–81, 83.

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"Identifying Laguna Pueblo Pottery, circa 1900” by Dwight P. Lanmon. 32(3):70–77, 93.

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"Images of Precontact Northwest Coast Masks” by Roy Carlson. 30(2):48–57.

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"Incised Relief Carving of the Halkomelem and Straits Salish” by Norman Feder. 8(2):46–55.

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"Indian Art in Washington: Native American Murals in the Department of the Interior Building” by Christine Nelson. 20(2):70–79, 80–81, 83.

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**Indian Arts Research Center**


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**Indian Boarding Schools**


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"Indian Kitch” photographs by Fritz Scholder. 4(2):64–69.

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"Indian Pride on the Move” by Glenda Clay Bradshaw and Joel H. Bernstein. 2(2):52–54.

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"The Indians Also Have a Game Somewhat Similar to Cards: Native American Cards of French and English Derivation” by Virginia Wayland, Harold Wayland and Alan Ferg. 29(3):54–63, 98–99.

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"The Indians of Canada Pavilion at Expo 67” by Sherry Brydon. 22(3):54–63.

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"Individuality and Cultural History: The Question of Artistic License and Plans Representational History” by Joyce M. Szabo. 23(4):80–90.

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“Instruments of Prayer: The Peyote Art of the Sioux” by F. Dennis
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Book review of Lewis H. Morgan on Iroquois Material Culture by
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“The Iroquois Collection of the New York State Museum” by Paul
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“Arctic Art: Eskimo Ivory” by Roland W. Force. 6(2):40–45.
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“Southwest Indian Jewelry” by Lois Essary Jacka and Jerry
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“Jaconamijoy, Carlos
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Jackson, Stephen

“A Generation of Innovators in Southeast Alaska: Nicholas
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Jewelry and Silverwork in the Eugene B. Adkins Collection" by Christina E. Burke. 34(4):40–49, 92.

"Julius Caesar" by Lane Coulter. 21(1):54–55.

"Ketohs" by Helen Ellsberg. 2(3):66–71.

"Kenneth Begay" by Lois Essary Jacka. 21(1):46–47.


"Legal Briefs: Jewelry" by Ron McCoy. 18(4):30.

"Mike Bird-Romero" by Dexter Cirillo. 36(1):45.

"The Naja" by Clara Lee Tanner. 7(2):64–71.

"Native American Silversmiths in the Southwest" by Diana Pardue. 30(3):62–69.


"New Program at the Museum of Northern Arizona" by Guy and Doris Monthan. 2(1):52–56.

"Norbert Peshlakai" by Dexter Cirillo. 36(1):65.

"Northwest Coast Silver Bracelets and the Use of Euro-American Designs" by Kathryn Bunn-Marcuse. 25(4):66–73, 84.


"Silver Jewelry in the Fred Harvey Indian Art Collection" by Cindy Davies. 4(2):74–75.

"Southwest Indian Jewelry" by Lois Essary Jacka and Jerry Jacka. 18(4):36–47.


"Southwestern Native American Jewelry at the Wheelwright Museum of the American Indian" by Cheri Falkenstien-Doyle. 34(4):70–78.

"The Squash Blossom" by Clara Lee Tanner. 3(3):36–43.


"Yazzi Johnson and Gail Bird" by Diana Pardue. 36(1):57.

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"Jim Schoppert" by Steve Hendrickson. 21(1):92–93.

"John A. Logan's Plains and Southwestern Collection at the Arizona State Museum" by Diane Dittemore and Andrew Higgins. 32(3):78–89, 106.


Johnson, Raye
"Contemporary Navajo Peyote Arts" by Daniel C. Swan. 34(1):44–55, 94.

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"Design Motifs in Southwestern Indian Art" by Dexter Cirillo. 34(4):58–69.


"Yazzi Johnson and Gail Bird" by Diana Pardue. 36(1):57.

Joslyn Art Museum
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"Joyce Growing Thunder Fogarty" by Ron McCoy. 36(1):50.

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Jumbo, Julia

Junglen, Brian

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Kane, Paul

Kanien'kehaka

Kaputs, Sarah or Sally

Karuk

Katsina Dolls (Kachina Dolls)
“Clifford Bahnmipetwa” by Barton Wright. 21(1):40–41.
“Kachina Carvings” by Barton Wright. 9(2):38–45, 81.

Katsina Dolls (Kachina Dolls)
“Clifford Bahnmipetwa” by Barton Wright. 21(1):40–41.
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“Clifford Bahnmipetwa” by Barton Wright. 21(1):40–41.
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Museum of Northern Arizona

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NAC

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NATIVE AMERICAN INSTITUTE

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