



# Museum of Northern Arizona

August 29, 1978

Laura Gilpin  
409 Camino Del Monte Sol  
Santa Fe, NM 87501

Dear Miss Gilpin,

Thank you for the foreword, and please forgive my delay in acknowledging its receipt. I think it is a fine, sensitive piece, and have only one request to make. Would you elaborate on your last paragraph, where you note that Cory's own life style changed in later years because of her experience with the Hopi. I think it would add a more complete close to the foreword, as well as additional insight into Cory.

The book is coming together slowly but well, and again I thank you for your participation.

Sincerely,

Rick Stetter  
Head, Museum Press

RS/gdm



## FORWARD

With the recent discovery of a box of photographic negatives, a new photographer of Indian People has come on the scene. Her name was Kate Cory. Following the advice of a fellow painter in New York, who suggested that she go out to the Hopi Country to paint the desert, she arrived at the Village of Oraibi in 1905, one of the oldest of the Hopi Pueblos. Here she soon became acquainted with the Hopi People, settling herself to work and make friends as she shared and observed their daily lives.

At some time during these first years, she somehow obtained a camera, or she may even have brought it with her. Her painters' knowledge of lighting and composition served her in good stead when she turned to the camera. These studies she may have made only as sketches, so to speak, for paintings she expected to create in the future. But with the discovery of these original negatives, a fine series of photographs has come to light. Her technical difficulties were great, for the only water available was occasional rain water dripping from the roof of her house, which she had to strain to remove the worst of the sand and dirt.

Recent prints from these Cory negatives show imagery of a high quality. Because she chose to live with the Hopi People for seven years, her work shows an acute awareness and insight into the inner workings of a culture so different from her own. As a single woman, she was invited to ceremonies even Hopi women were not allowed to witness. Miss Cory documented these on several occasions, showing with clarity the detail of costumes and paraphernalia. In the whole series there are many fine portraits and an outstanding picture of the back view of a young Hopi woman, her hair in the traditional swirls, looking out over the desert.

Kate Cory's photographs reveal her trusted presence among these Indian People as she caught the every day life she observed and experienced.

The latter part of Kate Cory's life discloses impact of the Hopi way of life upon her own life style.



## Foreword for Kate Cory Book.

With the recent discovery of a box of photographic negatives, a new photographer of Indian People has come on the scene. Her name was Kate Cory. Following the advice of a fellow painter in New York, who suggested that she go out to the Hopi country to paint the desert, she arrived at the village of <sup>Graibler in 1905</sup> ~~Walpi in 1905~~, one of the eldest of the Hopi Pueblos. ~~in 1905~~. Here she soon became acquainted with the Hopi People, settling herself to work and make friends as she shared and observed their daily lives.

At some time during these first years she somehow obtained a camera, or she may even have brought it with her. Her painter's knowledge of lighting and composition served her in good stead when she turned to the camera. Perhaps even these studies she may have made <sup>only</sup> do sketches, so to speak, for paintings, she expected to <sup>greatly</sup> ~~make~~ in the future. But with the discovery of these original negatives, a fine series of <sup>photographs</sup> ~~pictures~~ has come to light. Her technical difficulties were great, for the only water available was occasional rain water dripping from the roof of her house which she ~~used~~ <sup>had</sup> to strain ~~to~~ to remove the worst of the sand and dirt.



The documentation by ~~other~~ photographers, even including Edward S. Curtis and Charles Adam Vroman, contrast noticeably with the depth and understanding portrayed by Miss Cory. One feels her security in ~~the~~ <sup>the</sup> friendship and knowledge of her Hopi friends. As a single woman, she was even invited to ~~participate~~ <sup>witness</sup> ceremonies to which even Hopi women were not allowed to witness. Miss Cory documented these on several occasions, showing with clarity the detail of costumes and paraphernalia.

In the whole series of Miss Cory's photographs there are outstanding images. Such as the back view of the young Hopi woman with her hair in the traditional swirls, looking out over the desert. There are a number of fine portraits. Other Hopi activities reveal Kate Cory's. Trusted presence among these Indians as she caught the everyday life among them.

The latter part of Kate Cory's life revealed the impact of the Hopi way of life upon her own.



Recent prints from these Cory negatives <sup>show</sup> ~~reveal~~ imagery of a high quality. Because she chose to live with the Hopi People for seven years, her work shows an acute awareness and insight into the inner workings of a culture so different from her own. As a single woman she was invited to ceremonies even Hopi women were not allowed to witness. Miss Cory documented these on several occasions, showing with clarity the detail of costumes and paraphernalia. In the whole series there are many fine portraits and one outstanding picture of ~~a young~~ the back view of a young Hopi woman, her hair in the traditional swirls, ~~and~~ looking out over the desert.

Kate Cory's photographs reveal her trusted presence among these Indian People as she caught the very day life ~~as she~~ <sup>uplifted and</sup> observed.

The latter part of Kate Cory's life <sup>discloses</sup> ~~reveals~~ the impact of the Hopi way of life upon her own life style. She lived very simply - was generous in sharing her substance with those who needed help. She lived with a friend in Flagstaff to whom she left her modest possessions. It was among these, that the negatives of her photographs were found.