A Finding Aid to the John White Alexander Papers, 1775-1968, bulk 1870-1915, in the Archives of American Art

Megan McShea

Funding for the processing and digitization of this collection was provided by the Terra Foundation for American Art. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

September 06, 2007
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Collection Overview

Repository: Archives of American Art
Title: John White Alexander papers
Date: 1775-1968 (bulk 1870-1915)
Identifier: AAA.alexjohn
Creator: Alexander, John White, 1856-1915
Extent: 11.9 Linear feet
Language: English
Summary: The papers of the painter, muralist, and illustrator John White Alexander measure 11.9 linear feet and date from 1775 to 1968, with the bulk of materials dating from 1870 to 1915. Papers document Alexander's artistic career and many connections to figures in the art world through biographical documentation, correspondence (some illustrated), writings, 14 sketchbooks, additional artwork and loose sketches, scrapbooks, photographs, awards and medals, artifacts, and other records. Also found is a souvenir engraving of a Mark Twain self-portrait.

Administrative Information

Acquisition Information
Papers were donated in 1978 and 1981 by Irina Reed, Alexander's granddaughter and in 2017 by Elizabeth Reed, Alexander's great granddaughter.

Available Formats
The papers of John White Alexander in the Archives of American Art were digitized in 2009-2010, and total 5,592 images.

Processing Information
The papers were arranged and microfilmed upon receipt on reels 1727-1731, 1807, and 3483. The accessions were merged, re-processed, and fully described in this finding aid in 2007 by Megan McShea with funding from the Terra Foundation for American Art. Glass plate negatives were re-housed in 2015 with a grant from the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Restrictions
Use of the original papers requires an appointment. Glass plate negatives are housed separately and not served to researchers.
Biographical / Historical

John White Alexander was born in 1856 in Allegheny City, Pennsylvania. He was orphaned at age five and taken in by relatives of limited means. When Alexander left school and began working at a telegraph company, the company's vice-president, former civil war Colonel Edward Jay Allen, took an interest in his welfare. Allen became his legal guardian, brought him into the Allen household, and saw that he finished Pittsburgh High School. At eighteen, he moved to New York City and was hired by Harper and Brothers as an office boy in the art department. He was soon promoted to apprentice illustrator under staff artists such as Edwin A. Abbey and Charles Reinhart. During his time at Harpers, Alexander was sent out on assignment to illustrate events such as the Philadelphia Centennial celebration in 1876 and the Pittsburgh Railroad Strike in 1877, which erupted in violence.

Alexander carefully saved money from his illustration work and traveled to Europe in 1877 for further art training. He first enrolled in the Royal Art Academy of Munich, Germany, but soon moved to the village of Polling, where a colony of American artists was at its peak in the late 1870s. Alexander established a painting studio there and stayed for about a year. Despite his absence from the Munich Academy, he won the medal of the drawing class for 1878, the first of many honors. While in Polling, he became acquainted with J. Frank Currier, Frank Duveneck, William Merritt Chase, and other regular visitors to the colony. He later shared a studio and taught a painting class in Florence with Duveneck and traveled to Venice, where he met James Abbott McNeill Whistler.

Alexander returned to New York in 1881 and resumed his commercial artwork for Harpers and Century. Harpers sent him down the Mississippi river to complete a series of sketches. He also began to receive commissions for portraits, and in the 1880s painted Charles Dewitt Bridgman, a daughter of one of the Harper brothers, Parke Godwin, Thurlow Weed, Walt Whitman, and Oliver Wendell Holmes. Alexander met his wife Elizabeth, whose maiden name was also Alexander, through her father, James W. Alexander, who was sometimes mistaken for the artist. Elizabeth and John White Alexander married in 1887 and had a son, James, in 1888.

Alexander and his family sailed for France in 1890, where they became a part of the lively literary and artistic scene in Paris at the time. Among their many contacts there were Puvis de Chavannes, Auguste Rodin, and Whistler, who arrived in Paris shortly thereafter. Alexander absorbed the new aesthetic ideas around him such as those of the symbolists and the decorative style of art nouveau. Critics often note how such ideas are reflected in his boldly composed paintings of women from this period, who titles drew attention to the sensual and natural elements of the paintings. His first exhibition in Paris was three paintings at the Société Nationale des Beaux Arts in 1893, and by 1895 he has become a full member of the Société.

Independent and secession artist societies emerged throughout Europe during this period, and Alexander exhibited with several of them, including the Société Nouvelle in Paris, the Munich Secession, and the Vienna Secession. He was also elected an honorary member of the Royal Society of Belgian Artists and the Royal Society of British Painters in London. His exhibited works sold well, and his influence began to be felt back in the United States. Andrew Carnegie and John Beatty of the Carnegie Institute consulted closely with Alexander in the planning and execution of the first Carnegie International Exhibitions. Alexander also became active in supporting younger American artists who wanted to exhibit in Europe, a stance which resulted in his resignation from the Society of American Artists in Paris, which he felt had become a barrier to younger artists. His promotion of American art became an central aspect of his career for the remainder of his life, most visibly through his presidency of the National Academy of Design from 1909 until shortly before his death in 1915. He also served frequently on juries for high-profile exhibitions, and
was a trustee at the Metropolitan Museum of Art, the New York Public Library, and the national Institute of Arts and Letters. Around 1912, he helped to form the School Art League in New York, which provided art instruction to high school students.

Alexander returned to the United States nearly every summer while based in Paris, and among his commissioned paintings were murals for the newly-constructed Library of Congress, completed around 1896. In 1901, the Alexanders returned to New York permanently. The demand for portraits continued, and he had his first solo exhibition at the Durand-Ruel Galleries in 1902. Around 1905 he received a commission for murals at the new Carnegie Institute building in Pittsburgh for the astounding sum of $175,000. He created 48 panels there through 1908. During this period, the Alexanders spent summers in Onteora, New York, where Alexander painted his well-known "Sunlight" paintings. There they became friends and collaborators with the actress Maude Adams, with Alexander designing lighting and stage sets, and Elizabeth Alexander designing costumes for Adams' productions such as Peter Pan, the Maid of Orleans, and Chanticleer. The couple became known for their "theatricals" or tableaux, staged at the MacDowell Club and elsewhere, and Elizabeth Alexander continued her design career when her husband died in 1915.

Alexander left several commissions unfinished upon his death at age 59, including murals in Wisconsin, Ohio, and Harrisburg, Pennsylvania. Elizabeth Alexander held a memorial exhibition at Arden Galleries a few months after his death, and a larger memorial exhibition was held by the Carnegie Institute in 1916. Alexander won dozens of awards for artwork in his lifetime, including the Lippincott Prize at the Pennsylvania Academy of the Fine Arts in 1899, the Gold Medal of Honor at the Paris Exposition Universelle in 1900, the Gold Medal at the Panama Pacific Exposition of 1901, and the Medal of the First Class at the Carnegie Institute International Exhibition in 1911. In 1923, the Alexander Memorial Studio was built at the MacDowell colony in New Hampshire to honor his memory.

Scope and Contents

The papers of the painter, muralist, and illustrator John White Alexander measure 11.9 linear feet and date from 1775 to 1968, with the bulk of materials dating from 1870 to 1915. Papers document Alexander's artistic career and many connections to figures in the art world through biographical documentation, correspondence (some illustrated), writings, 14 sketchbooks, additional artwork and loose sketches, scrapbooks, photographs, awards and medals, artifacts, and other records. Also found is a souvenir engraving of a Mark Twain self-portrait.

Biographical Information includes multiple essays related to Alexander, his family, and others in his circle. Also found is an extensive oral history of Alexander's wife Elizabeth conducted in 1928. Correspondence includes letters written by Alexander to his family from New York and Europe at the start of his career, and later letters from fellow artists, art world leaders, and portrait sitters of Alexander's. Significant correspondents include Charles Dana Gibson, Florence Levy, Frederick Remington, Robert Louis Stevenson, Henry James, John La Farge, Francis Davis Millet, and Andrew Carnegie. Correspondence includes some small sketches as enclosures and illustrated letters.

Certificates and records related to Alexander's career are found in Associations and Memberships, Legal and Financial Records, and Notes and Writings, which contain documentation of Alexander's paintings and exhibitions. Scattered documentation of Alexander's memberships in various arts association exists for the American Academy of Arts and Letters, the American Academy in Rome, the National Academy of Design, the Onteora Club in New York, the Royal Academy of Fine Arts in Munich, Germany, the Ministère de L'Instruction Publique et des Beaux-Arts, the Union Internationale des Beaux Arts et des Lettres, and the Metropolitan Museum of Art. Notes and Writings include speeches written by Alexander, short stories and essays written by his wife, and articles by various authors about Alexander. Extensive documentation of the planning and construction of the Alexander Memorial Studio by the MacDowell Club is found, along with other awards, medals, and memorial resolutions adopted by arts organizations after Alexander's death.

Artwork includes fourteen sketchbooks with sketches related to Alexander's commercial illustration and cartooning, murals, paintings, and travels. Dozens of loose drawings and sketches are also found, along with two volumes and several dozen loose reproductions of artwork, among which are found fine prints by named printmakers. Many sketches are also interspersed throughout the correspondence. Eight Scrapbooks contain mostly clippings, but also
scattered letters, exhibition catalogs, announcements, invitations, and photographs related to Alexander's career between 1877 and 1915. Additional Exhibition Catalogs and later clippings, as well as clippings related to the career of his wife and other subjects, are found in Printed Materials.

Photographs include many portraits of Alexander taken by accomplished photographers such as Zaida Ben-Yusuf, Aimé Dupont, Curtis Bell, Elizabeth Buehrmann, and several signed Miss Huggins, who may have been Estelle Huntington Huggins, a New York painter and photographer. Portraits of others include Alexander's friends William Merritt Chase and Edward Austin Abbey. Also found are photographs of groups, juries, family, friends, and studios in New York, Paris, and New Jersey, and a handful of scenic photographs of Polling, Bavaria, where Alexander had an early studio. A large number of photographs of works of art are found, many with annotations. Among the photographs of murals are a small collection of snapshots of the Carnegie Institute murals in progress. Miscellaneous artifacts include a palette, several printing plates, and an inscribed souvenir engraving of a self-portrait caricature of Mark Twain.

**Arrangement**

The collection is arranged into 11 series. Glass plate negatives are housed separately and closed to researchers.

**Missing Title:**
- Series 1: Biographical Information, circa 1887-1968 (Box 1, OV 23; 0.1 linear feet)
- Series 2: Correspondence, circa 1870-1942 (Box 1; 0.7 linear feet)
- Series 3: Associations and Memberships, circa 1897-1918 (Box 1; 2 folders)
- Series 4: Legal and Financial Records, 1775, 1896-1923 (Box 1; 5 folders)
- Series 5: Notes and Writings, circa 1875-1943 (Boxes 1-2; 0.3 linear feet)
- Series 6: Awards and Memorials, circa 1870-1944 (Box 2, OV 24; 0.8 linear feet)
- Series 7: Artwork, circa 1875-1915 (Boxes 2-3, 6, 14-16, OV 23; 1.5 linear feet)
- Series 8: Scrapbooks, circa 1877-1915 (Boxes 17-22; 1.8 linear feet)
- Series 9: Printed Materials, circa 1891-1945 (Boxes 3-4, OV 23; 1.5 linear feet)
- Series 10: Photographs, circa 1870-1915 (Boxes 4-8, MGP 1-2, OV 25-43, RD 44-45; 4.2 linear feet)
- Series 11: Artifacts, circa 1899-1915 (Box 6, artifact cabinet; 0.4 linear feet)

**Names and Subject Terms**

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

**Subjects:**
- Illustrators -- New York (State) -- New York
- Muralists -- New York (State) -- New York
- Portrait painters -- New York (State) -- New York
- Portrait painting -- 19th century
- Portrait painting -- 20th century
- Portrait painting, American
- Works of art

**Types of Materials:**
- Awards
- Interviews
- Medals
- Photographs
- Scrapbooks
Sketchbooks

Names:

Abbey, Edwin Austin, 1852-1911
Alexander, Elizabeth A., d. 1947
Carnegie, Andrew, 1835-1919
Chase, William Merritt, 1849-1916
Gibson, Charles Dana, 1867-1944
James, Henry, 1843-1916
La Farge, John, 1835-1910
Levy, Florence N. (Florence Nightingale), 1870-1947
MacDowell Club of New York
Millet, Francis Davis, 1846-1912
Remington, Frederic, 1861-1909
Stevenson, Robert Louis, 1850-1894
Whistler, James McNeill, 1834-1903
## Container Listing

**Series 1: Biographical Information, circa 1887-1968**

*0.1 Linear feet (Box 1, OV 23)*

**Scope and Contents:** This series contains notes, writings, and printed materials that describe the life of John White Alexander, as well as ephemera and personal documents related to specific life events.

Notes and narratives include biographical essays about Alexander and his guardian, Colonel Edward Jay Allen, taken from published reference works, and notes made by Elizabeth Alexander in preparation of those entries. Personal documents and ephemera include a wedding invitation, an identity card issued for the Paris International Exposition of 1900, a calling card, a circular about an artist named Jacques Alexander, examples of Alexander's signature, and a French visa. Also found are drafts of essays by Elizabeth Alexander about her husband and others in their circle, and an oral history interview of Elizabeth Alexander in three parts taken by DeWitt M. Lockman, a later president of the National Academy of Design.

**Arrangement:** This series has been scanned in its entirety.

<table>
<thead>
<tr>
<th>Box 1, Folder 1</th>
<th>Biographical Notes and Essays, circa 1913-1968</th>
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</thead>
<tbody>
<tr>
<td>Box 1, Folder 2</td>
<td>Personal Documents and Ephemera, circa 1887-1900</td>
</tr>
<tr>
<td></td>
<td>Notes: (Oversized items housed in OV 23)</td>
</tr>
<tr>
<td>Box 1, Folder 3</td>
<td>Essays by Elizabeth Alexander about John White Alexander, after 1915</td>
</tr>
<tr>
<td>Box 1, Folder 4</td>
<td>Essays by Elizabeth Alexander about John White Alexander, after 1915</td>
</tr>
<tr>
<td>Box 1, Folder 5</td>
<td>Essays by Elizabeth Alexander about John White Alexander, after 1915</td>
</tr>
<tr>
<td>Box 1, Folder 6</td>
<td>Essays by Elizabeth Alexander about Others in their Circle, undated</td>
</tr>
<tr>
<td>Box 1, Folder 7</td>
<td>Oral History Interview of Elizabeth Alexander by DeWitt M. Lockman, 1928</td>
</tr>
<tr>
<td>Box 1, Folder 8</td>
<td>Oral History Interview of Elizabeth Alexander by DeWitt M. Lockman, 1928</td>
</tr>
<tr>
<td>Box 1, Folder 9</td>
<td>Oral History Interview of Elizabeth Alexander by DeWitt M. Lockman, 1928</td>
</tr>
<tr>
<td>Box OV 23</td>
<td>Oversized Personal Documents and Ephemera, circa 1887-1900</td>
</tr>
<tr>
<td></td>
<td>Notes: Items scanned with Box 1, f2</td>
</tr>
</tbody>
</table>

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Series 2: Correspondence, circa 1870-1942

0.7 Linear feet (Box 1)

Scope and Contents: This series contains personal and business correspondence of John White Alexander and his wife, Elizabeth Alexander. Correspondence from the 1870s and 1880s consists primarily of Alexander's letters home to his guardian, Colonel Edward Jay Allen, the Allen family, and his friend, E.E. Phelps, all in Pittsburgh, written from New York and Europe. 1876 letters detail his visit to the Centennial Exposition in Philadelphia. Many of these letters are found with typed transcriptions which contain scattered annotations which appear to be in Elizabeth Alexander's handwriting. In a couple of cases, transcripts exist for letters which are no longer found in the collection.

The remainder of correspondence consists of letters to Alexander from fellow artists, patrons, museums, arts organizations, and friends. Significant correspondents include Charles Dana Gibson, Florence Levy, Frederick Remington, Robert Louis Stevenson, Henry James, John La Farge, Francis Davis Millet, and Andrew Carnegie. These and other significant correspondents are noted in the folder listing. Letters dated after Alexander's death in 1915 are addressed to Elizabeth Alexander, with a single letter addressed to the Alexanders' son James.

A number of sketches by Alexander are found in his letters from Europe dated from 1877 to 1880. There are also scattered illustrated letters and an Illustrated letter from Ivan P. Pranishnikoff is found from 1898. Additional types of records found include scattered receipts and clippings.

Arrangement: Correspondence is arranged chronologically, with undated correspondence filed at the beginning of the series. Additional correspondence is found in Scrapbooks. See Scrapbook series description and folder listing for more details. This series has been scanned in its entirety.

<p>| Box 1, Folder 10 | Undated Correspondence, Adams to Garland, undated |
| Notes: (Correspondents include John White Alexander, W.K. Austin, Charles Curran, M.K. Gage, Charles Dana Gibson, and H. Garland) |
| Box 1, Folder 11 | Undated Correspondence, Johnston to Whistler, undated |
| Notes: (Correspondents include Ella Bond Johnston, O. Latrobe, Florence Levy, E.L. Ryerson, Ebin R. Smith, Robert Louis Stevenson, Harry Watrous, and James McNeill Whistler) |
| Box 1, Folder 12 | Correspondence, 1870-1874 |
| Box 1, Folder 13 | Correspondence, 1875 February-March |
| Notes: Includes ink drawing |
| Box 1, Folder 14 | Correspondence, 1875 March |
| Box 1, Folder 15 | Correspondence, 1875 March-April |
| Box 1, Folder 16 | Correspondence, 1875 April-May |
| Box 1, Folder 17 | Correspondence, 1875 May-June |
| Box 1, Folder 18 | Correspondence, 1875 June-September |</p>
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<tr>
<th>Box 1, Folder 19</th>
<th>Correspondence, 1875 September-November</th>
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<tr>
<td>Box 1, Folder 20</td>
<td>Correspondence, 1875 November-1876 January</td>
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<tr>
<td>Box 1, Folder 21</td>
<td>Correspondence, 1876 January-February</td>
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<tr>
<td>Box 1, Folder 22</td>
<td>Correspondence, 1876 February-March</td>
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<tr>
<td>Box 1, Folder 23</td>
<td>Correspondence, 1876 April-May</td>
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<td>Box 1, Folder 24</td>
<td>Correspondence, 1876 June-July</td>
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<td>Box 1, Folder 25</td>
<td>Correspondence, 1876 July-November</td>
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<tr>
<td>Box 1, Folder 26</td>
<td>Correspondence, 1877 February-April</td>
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<tr>
<td>Notes:</td>
<td>Includes sketches</td>
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<td>Box 1, Folder 27</td>
<td>Correspondence, 1877 September</td>
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<tr>
<td>Box 1, Folder 28</td>
<td>Correspondence, 1877 September-October</td>
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<tr>
<td>Box 1, Folder 29</td>
<td>Correspondence, 1877 November-December</td>
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<tr>
<td>Box 1, Folder 30</td>
<td>Correspondence, 1878 January-February</td>
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<tr>
<td>Notes:</td>
<td>(sketches found)</td>
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<td>Box 1, Folder 31</td>
<td>Correspondence, 1878 February-March</td>
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<tr>
<td>Box 1, Folder 32</td>
<td>Correspondence, 1878 April-May</td>
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<tr>
<td>Box 1, Folder 33</td>
<td>Correspondence, 1878 June-September</td>
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<td>Box 1, Folder 34</td>
<td>Correspondence, 1878 October-December</td>
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<td>Box 1, Folder 35</td>
<td>Correspondence, 1879</td>
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<td>Notes:</td>
<td>(sketches found)</td>
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<td>Box 1, Folder 36</td>
<td>Correspondence, 1880-1882</td>
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<td>Notes:</td>
<td>(sketches found)</td>
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<td>Box 1, Folder 37</td>
<td>Correspondence, 1883-1886</td>
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<tr>
<td>Box 1, Folder 38</td>
<td>Correspondence, 1887 January-February</td>
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<tr>
<td>Notes:</td>
<td>(Correspondents include Harry Alexander, John Burroughs, and Henry James)</td>
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<tr>
<td>Box 1, Folder 39</td>
<td>Correspondence, 1887 April</td>
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<tr>
<td>Box 1, Folder 40</td>
<td>Correspondence, 1887 May</td>
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<td>Box 1, Folder 41</td>
<td>Correspondence, 1887 May-August</td>
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<td>Box 1, Folder 42</td>
<td>Correspondence, 1887 September-November</td>
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<tr>
<td>Box 1, Folder 43</td>
<td>Correspondence, 1888-1889</td>
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<tr>
<td>Box 1, Folder 44</td>
<td>Correspondence, 1891-1892</td>
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<tr>
<td>Image(s): correspondence</td>
<td>Notes: (Correspondents include Ministry of Art Education in France and Elizabeth Alexander)</td>
</tr>
<tr>
<td>Box 1, Folder 45</td>
<td>Correspondence, 1893-1895</td>
</tr>
<tr>
<td>Box 1, Folder 46</td>
<td>Correspondence, 1896-1897</td>
</tr>
<tr>
<td>Notes: (Correspondents include M.R. Blair, J.J. Cowan, Lydia E. Grosvenor Davis, Mayor F. Grimani of Venice, William Turner Dannat, and Puvis de Chavannes)</td>
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</tr>
<tr>
<td>Box 1, Folder 47</td>
<td>Correspondence, 1898-1900</td>
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<td>Notes: (Correspondents include Frantz Jourdain, Fr. Linley Sanbourne, and Cowan family members)</td>
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<tr>
<td>Box 1, Folder 48</td>
<td>Correspondence, 1901-1903</td>
</tr>
<tr>
<td>Notes: (Correspondents include Samuel Huey, Andrew Carnegie, John La Farge, the Pan American Exposition of 1901, Princeton University, Mabel Carleton Gage, Homer Gage, Hester Knowles, and Harper Brothers to Elizabeth Alexander)</td>
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<tr>
<td>Box 1, Folder 49</td>
<td>Correspondence, 1904</td>
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<tr>
<td>Notes: (Includes many letters from John White Alexander written in Boston; also letters from Anne Bradley)</td>
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<tr>
<td>Box 1, Folder 50</td>
<td>Correspondence, 1905</td>
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<td>Notes: (Correspondents include Anne Bradley, R.D. Alexander, Carnegie Library, H.N. Matzen, F.D. Millet, and D. Webster King)</td>
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<tr>
<td>Box 1, Folder 51</td>
<td>Correspondence, 1906-1908</td>
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<td>Notes: (Correspondents include Stanford White, Charles Dana Gibson, Joseph Pennell, Alfred East, and John La Farge)</td>
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<tr>
<td>Box 1, Folder 52</td>
<td>Correspondence, 1909</td>
</tr>
<tr>
<td>Notes: (Includes many letters of congratulations written to Alexander on his election as president of the National Academy of Design. Also contains a note indicating that several letters in this folder were removed from Alexander's scrapbook of 1909. See Scrapbooks for more information. Correspondents include Albert Sternan, John W. Beatty, Charles Dana Gibson, Florence (probably Levy), Elbert</td>
<td></td>
</tr>
<tr>
<td>Box 1, Folder 53</td>
<td>Correspondence, 1909</td>
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</tbody>
</table>
| Box 1, Folder 54 | Correspondence, 1910-1911  
Notes: Correspondents include Andrew Carnegie, Houston Lowe, Birge Harrison, William Hyde, M.A. Dixon, Yale University regarding an honorary degree, Alfred East, John F. Weir, and DeWitt Parshall |
| Box 1, Folder 55 | Correspondence, 1912  
| Box 1, Folder 56 | Correspondence, 1913  
Notes: Correspondents include George Hearn, Hugo Reisinger, C. Grant La Farge, Leslie Skelton, Trinity Church, Fred Crowninshield, Geo. Dudley Seymour, the Panama-Pacific Exposition, Timothy Cole, and Edward Redfield |
| Box 1, Folder 57 | Correspondence, 1914  
Notes: Correspondents include Francis Newton, George Hopkins, Cass Gilbert, H.C. Mansfield, Robert Underwood Johnson, and Woodrow Wilson |
| Box 1, Folder 58 | Correspondence, 1915 April-May  
<p>| Box 1, Folder 59 | Correspondence, 1915 June |
| Box 1, Folder 60 | Correspondence, 1915 June |
| Box 1, Folder 61 | Correspondence, 1915 June |</p>
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<th>Box 1, Folder 62</th>
<th>Correspondence, 1915 June-December</th>
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<tr>
<td>Box 1, Folder 63</td>
<td>Correspondence, 1916&lt;br&gt;Notes: (Correspondents include Howard Mansfield, Jane Potter Russell, J. Howland Hunt, Robert Underwood Johnson, John Beatty, John H. Finley, May Allen, Cooper Union, National Arts Club, M. MacDowell, N. H. Carpenter, and S.H. Church)</td>
</tr>
<tr>
<td>Box 1, Folder 64</td>
<td>Correspondence, 1917-1923&lt;br&gt;Notes: (Correspondents include Carroll Beckwith, whose letter includes a photographer of her portrait by Alexander, Francis Wilson, Leila Mechlin, Edward Bok, Jean MacLane, Julian Clarence Levi, and W.H. Holmes)</td>
</tr>
<tr>
<td>Box 1, Folder 65</td>
<td>Correspondence, 1924-1929&lt;br&gt;Notes: (Correspondents include R.M. MacIntyre, Alex Simpson, Edwin Blashfield, DuBon and Dorothy, L.M. Lockhart, E.C. Babcock, Homer Saint Gaudens, Grace Vanamee, Walter Crittenden, and William Henry Fox.)</td>
</tr>
<tr>
<td>Box 1, Folder 66</td>
<td>Correspondence, 1930-1936&lt;br&gt;Notes: (Correspondents include William Barclay Parsons, Gertrude Herdle Moore, Norbert Heerman, Horace Moran, and Edwin Blashfield)</td>
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<tr>
<td>Box 1, Folder 67</td>
<td>Correspondence, 1937-1939&lt;br&gt;Notes: (Correspondents include William Weldon, Norbert Heerman, Harrison Morris, Agnes Holden, and the Museum of the City of New York.)</td>
</tr>
<tr>
<td>Box 1, Folder 68</td>
<td>Correspondence, circa 1940-1942&lt;br&gt;Notes: (Correspondents include Homer Saint Gaudens, Carnegie Magazine, John O'Connor, C. Bernard Shea, and Hobart Nichols.)</td>
</tr>
<tr>
<td>Box 1, Folder 69</td>
<td>Correspondence, Envelopes, 1874-1904</td>
</tr>
<tr>
<td>Box 1, Folder 70</td>
<td>Typescript Copies of Selected Correspondence (1912-1916), undated</td>
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</table>

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Series 3: Associations and Memberships, circa 1897-1918

2 Folders (Box 1)

Scope and Contents: This series contains membership certificates, cards, circulars, rosters, and other records associated with European and American art organizations in which Alexander participated, or which solicited his participation. Organizations represented in this series include the American Academy of Arts and Letters, the American Academy in Rome, the National Academy of Design, the Onteora Club (New York), the Royal Academy of Fine Arts (Munich, Germany), the Ministère de L'Instruction Publique et des Beaux-Arts, the Union Internationale des Beaux Arts et des Lettres, and the Metropolitan Museum of Art.

Arrangement: Items in this series are arranged chronologically. This series has been scanned in its entirety.

<table>
<thead>
<tr>
<th>Box 1, Folder 71</th>
<th>Associations and Memberships, circa 1897-1918</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 72</td>
<td>Associations and Memberships, circa 1897-1918</td>
</tr>
</tbody>
</table>

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Series 4: Legal and Financial Records, 1775, 1896-1923

5 Folders (Box 1)

Scope and Contents: This series includes an 18th century road report, copyright forms, a contract, royalty statements, and receipts. Among receipts are insurance payments, membership dues, and financial transactions. Scattered receipts are also found among Correspondence. Additional records documenting Alexander's artwork are found in Notes and Writings.

Arrangement: This series has been scanned in its entirety.

<table>
<thead>
<tr>
<th>Box 1, Folder 73</th>
<th>Virginia Road Report Signed by a John Alexander, 1775</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 74</td>
<td>Copyright Forms for Library of Congress Murals, 1896</td>
</tr>
<tr>
<td>Box 1, Folder 75</td>
<td>Contract for Carnegie Institute Murals, 1905</td>
</tr>
<tr>
<td>Box 1, Folder 76</td>
<td>Royalties of the Detroit Publishing Company, 1923</td>
</tr>
<tr>
<td>Box 1, Folder 77</td>
<td>Miscellaneous Receipts, circa 1906-1917</td>
</tr>
</tbody>
</table>

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Series 5: Notes and Writings, circa 1875-1943

0.3 Linear feet (Boxes 1-2)

Scope and Contents:
This series contains notes, essays, speeches, short stories, news articles, poems, and records of artwork written by John White Alexander, his wife Elizabeth Alexander, and others.

Notes appear to be fragments of essays or speeches, typed and handwritten. A few rough sketches are found among the notes. Speeches by John White Alexander are mainly on art subjects. These include a 1901 talk for New York City’s founder’s Day entitled "Our Tariff on Art," and a 1912 address to the Onteora Club on the formation of the School Art League.

Short stories by Elizabeth Alexander are found in typescript and handwritten form. Tear sheets for several of her published stories illustrated by John White Alexander are also found. Original drawings of some of these illustrations are found in Artwork.

Articles about Alexander include typescripts of two critical essays by his contemporaries Sadakichi Hartmann and Anne Webb Kamaghan, a catalog description by Julia deWolf Addision, and a collection of transcribed news stories and editorials about his resignation from the Society of American Painters in Paris.

Records of artwork include two bound volumes with information about paintings and many lists of paintings related to exhibitions and storage. The second folder of lists appears to be related to a memorial exhibitions held for Alexander in 1916, and the fourth contains a small notebook with the heading "List of Portraits and Paintings by Alexander painted before 1887."

Arrangement: This series has been scanned in its entirety.

<p>| Box 1, Folder 78 | Notes, undated |
| Box 1, Folder 79 | Notes, undated |
| Box 1, Folder 80 | Speeches by John White Alexander, circa 1901-1912 |
| Box 1, Folder 81 | Speeches by John White Alexander, circa 1901-1912 |
| Box 1, Folder 82 | Speeches by John White Alexander, circa 1901-1912 |
| Box 1, Folder 83 | Speeches by John White Alexander, circa 1901-1912 |
| Box 1, Folder 84 | Speeches by John White Alexander, circa 1901-1912 |
| Box 2, Folder 1 | Short Stories by Elizabeth Alexander, undated |
| Box 2, Folder 2 | Short Stories by Elizabeth Alexander, undated |
| Box 2, Folder 3 | Short Stories by Elizabeth Alexander, undated |
| Box 2, Folder 4 | Short Stories by Elizabeth Alexander, Tear Sheets of Published Stories with Illustrations by John White Alexander, 1896-1897 |</p>
<table>
<thead>
<tr>
<th>Box 2, Folder 5</th>
<th>Essays and Speeches by Elizabeth Alexander, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 2, Folder 6</td>
<td>Articles about John White Alexander, 1900-1901, undated</td>
</tr>
<tr>
<td>Box 2, Folder 7</td>
<td>Articles about John White Alexander, 1900-1901</td>
</tr>
<tr>
<td>Box 2, Folder 8</td>
<td>Poems Removed from Sketchbook, circa 1875</td>
</tr>
<tr>
<td>Box 2, Folder 9</td>
<td>Poems Written for and to John White Alexander, circa 1897-1912</td>
</tr>
<tr>
<td>Box 2, Folder 10</td>
<td>Registers of Paintings and Exhibitions, circa 1887-1913</td>
</tr>
<tr>
<td>Box 2, Folder 11</td>
<td>Registers of Paintings and Exhibitions, circa 1887-1913</td>
</tr>
<tr>
<td>Box 2, Folder 12</td>
<td>Lists of Paintings, circa 1893-1943</td>
</tr>
<tr>
<td>Box 2, Folder 13</td>
<td>Lists of Paintings, circa 1893-1943</td>
</tr>
<tr>
<td>Box 2, Folder 14</td>
<td>Lists of Paintings, circa 1893-1943</td>
</tr>
<tr>
<td>Box 2, Folder 15</td>
<td>Lists of Paintings, circa 1893-1943</td>
</tr>
</tbody>
</table>
Series 6: Awards and Memorials, circa 1870-1944

0.8 Linear feet (Box 2, OV 24)

Scope and Contents: This series contains award certificates and medals awarded to Alexander during his lifetime, and memorial resolutions and projects carried out after his death in 1915.

Award certificates and medals are found from the Royal Academy of Art in Munich, the Carnegie Institute, and the Panama Pacific Exposition. Additional medals awarded for Alexander's artwork are found from the Société National des Beaux-Arts, the Paris Exposition of 1900, the Pennsylvania Academy of Fine Arts, the Pan American Exposition, the Saint Louis Exposition, the Buenos Aires Exposition, and the School Arts League. Additional medals from civic organizations are also found.

Extensive materials are found documenting the creation of the Alexander Memorial Studio at the McDowell Colony in New Hampshire, including published reports of the McDowell Club and Colony, images in the form of photo postcards and engravings, and a studio book containing photographs of the studio's construction, a history of the studio, and the signatures of resident artists. Notes and correspondence concerning the history of the studio are found tucked in the book.

Over a dozen memorial resolutions issued upon Alexander's death by arts organizations to which he contributed during his lifetime are found. Several of these resolutions exist in ornate, calligraphic, bound volumes.

Arrangement: Additional photographs of the Alexander Memorial Studio are found in Photographs. This series has been scanned in its entirety.
<table>
<thead>
<tr>
<th>Box 2, Folder 27</th>
<th>Memorial Resolutions, circa 1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 2, Folder 28</td>
<td>Memorial Resolutions, circa 1915</td>
</tr>
<tr>
<td>Box 2, Folder 29</td>
<td>Memorial Resolutions, circa 1915</td>
</tr>
<tr>
<td>Box 2, Folder 30</td>
<td>Commemorative Lecture by Edwin Blashfield, 1917</td>
</tr>
<tr>
<td>Box OV 24</td>
<td>Oversized Award Certificates, circa 1878-1915</td>
</tr>
<tr>
<td>Notes:</td>
<td>Items scanned with Box 2, f16</td>
</tr>
<tr>
<td>Box OV 24</td>
<td>Oversized Blueprint of Alexander's Tomb, 1915</td>
</tr>
<tr>
<td>Notes:</td>
<td>Item scanned with Box 2, f21</td>
</tr>
<tr>
<td>Box OV 24</td>
<td>Oversized Memorial Resolution, circa 1915</td>
</tr>
<tr>
<td>Notes:</td>
<td>Item scanned with Box 2, f25</td>
</tr>
</tbody>
</table>

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Series 7: Artwork, circa 1875-1915

1.5 Linear feet (Boxes 2-3, 6, 14-16, OV 23)

Scope and Contents:
This series contains 14 sketchbooks, sketches and drawings on loose paper, and reproductions of John White Alexander's artwork in a variety of print media, including fine prints by various printmakers. An engraved portrait of Alexander by Arthur G. Learned is also found at the end of the series.

Sketchbooks contain drawings, sketches, cartoons, and illustrations in pencil, ink, wash, and gouache. A few are dated in the original. Others have been assigned dates during processing based on their content: cartoons and illustrations are dated to Alexander's main period of newspaper and magazine work (1873-1899), and sketches related to murals are dated to the murals' years of execution (Library of Congress, 1896; Carnegie Institute, 1905-1908). Additional notes on sketchbook content are found in the folder listing.

Loose sketches are filed by media, including charcoal, pencil, wash, and ink. Most of the pencil sketches are preliminary studies of allegorical figures and appear to relate to mural projects. Wash and ink drawings are more finished in appearance and were executed on Bristol board, and may have been published illustrations.

Reproductions of artwork consist of halftone prints, etchings, and engravings of Alexander's cartoons, paintings, murals, and illustrations. Reproductions are found on loose pages and in two oversized volumes. Many of the reproductions are fine prints and are signed by the printmaker. Names include George Bartle, John William Evans, Thomas Heard, William Fowler Hopson, Thomas Johnson, Frederick Juengling, W.H. Morse, Caroline A. Powell, Harry Elliott Sylvester, John H.E. Whitney, and Henry Wolf.

The second volume of reproductions also contains other types of materials, including six photographs of artwork, one sketched caricature of Alexander dated 1885, and five photographs picturing Alexander around 1903 to 1913. Among the loose reproductions are two large color prints are signed by Alexander, and installation views of the 1915 memorial exhibition at Arden Galleries.

Arrangement:
Additional sketches and illustrated letters are found in Correspondence and Notes and Writings series, and additional art reproductions are found in Scrapbooks and Photographs. This series has been scanned in its entirety except for one sketchbook from 1882 which was donated in 2017 and added to the collection.

| Box 2, Folder 31 | Sketchbook, circa 1873-1899 | Image(s): Sketchbooks |
| Notes: | Sketchbook contains primarily cartoons and illustrations and is dated to Alexander's main years of newspaper and magazine work; oversized material housed in Box 14. |

| Box 2, Folder 32 | Sketchbook, circa 1873-1899 | Image(s): Sketchbooks |
| Notes: | Sketchbook contains primarily cartoons and illustrations and is dated to Alexander's main years of newspaper and magazine work; oversized material housed in Box 14. |

<p>| Box 2, Folder 33 | Sketchbook, circa 1873-1899 | Image(s): Sketchbooks |</p>
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Sketchbook Details</th>
</tr>
</thead>
</table>
| 6, Folder 41 | Sketchbook, 1882  
Notes: (contains six sketches, July 31-August 5, 1882, Port Jefferson, Long Island) |
| 3, Folder 1 | Sketchbook, circa 1880-1881  
Notes: (inscribed July 1880; contains sketches from life; also contains sketches of illustrations depicting African Americans) |
| 3, Folder 2 | Sketchbook, 1884  
Notes: (travel sketchbook with dated sketches, one of which is labeled "Tangier") |
| 3, Folder 3 | Sketchbook, circa 1891  
Notes: (cover reads "B. Alexander, 1891"; may have belonged to Elizabeth Alexander, who went by the name Betsy or Bessie; contains seascapes, figures and a page of text) |
| 3, Folder 4 | Sketchbook, circa 1896  
Image(s): Sketchbooks  
Notes: Pencil sketches of figures, landscapes, and several lunettes that appear to be related to Alexander's Library of Congress murals, executed 1896 |
| 3, Folder 5 | Sketchbook, circa 1896  
Image(s): Sketchbooks  
Notes: Pencil sketches of figures, landscapes, and several lunettes that appear to be related to Alexander's Library of Congress murals, executed 1896 |
| 3, Folder 6 | Sketchbook, circa 1905-1908  
Notes: Among the work in this volume are sketches from Alexander's murals at the Carnegie Institute, Pittsburgh, executed 1905-1908; oversized items housed in Box 14. |
| 3, Folder 7 | Sketchbook, undated  
Image(s): Sketchbooks  
Notes: Five undated volumes in Box 3, folders 7-10, contain a variety of work in pencil, wash, gouache, and ink; two volumes were purchased in Europe. |
| 3, Folder 8 | Sketchbook, undated  
Image(s): Sketchbooks |
| 3, Folder 9 | Sketchbook, undated  
Image(s): Sketchbooks |
| Box 3, Folder 10 | Sketchbook, undated  
Image(s): Sketchbooks |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 11</td>
<td>Charcoal Sketch, undated</td>
</tr>
</tbody>
</table>
| Box 3, Folder 12 | Pencil Sketches, circa 1896-1909  
Notes: Loose sketches in Box 3, folders 12-16 are mainly of allegorical figures; many are recognizable from Alexander's murals at the Carnegie Institute, Pittsburgh, executed 1905-1908; a few cartoons are found; folders are dated to the period of Alexander's mural projects. |
| Box 3, Folder 13 | Pencil Sketches, circa 1896-1909 |
| Box 3, Folder 14 | Pencil Sketches, circa 1896-1909 |
| Box 3, Folder 15 | Pencil Sketches, (bulk circa 1896-1909) |
| Box 3, Folder 16 | Pencil Sketches, circa 1896-1909  
Notes: First item in this folder is a copy. Digitized image of the original can be found in Box 3, folder 12. |
| Box 3, Folder 17 | Wash and Ink Drawings, circa 1873-1899  
Notes: (contains a series of maritime scenes in wash and gouache on Bristol board, and a single figure in period costume; assuming these are illustrations, they are dated to Alexander's main period of illustration.) |

**Etchings, Engravings, and Reproductions of Artwork**

| Box 3, Folder 18 | Bound Volume 1, circa 1886-1894  
Notes: Oversized items housed in Box 15 |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 19</td>
<td>Items Removed from Bound Volume 1, circa 1886-1894</td>
</tr>
</tbody>
</table>
| Box 3, Folder 20 | Bound Volume 2, circa 1885-1996  
Notes: Oversized items housed in Box 16, sol |
| Box 3, Folder 21 | Loose Items, circa 1886-1915  
Notes: Oversized material housed in OV 23 |
| Box 3, Folder 22 | Loose Items, circa 1886-1915 |
| Box 3, Folder 23 | Loose Items, circa 1886-1915 |
| Box 3, Folder 24 | Loose Items, circa 1886-1915 |
| Box 3, Folder 25 | Etched Portrait of John White Alexander by A.G. Learned, undated  
Notes: Oversized items housed in OV 23 |
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 14</td>
<td>Oversized Sketchbooks, circa 1873-1908</td>
<td>Items scanned with Box 2, folders 31-32 and Box 3, folder 6</td>
</tr>
<tr>
<td>Box 15</td>
<td>Bound Volume 1 of Art Reproductions, circa 1896-1909</td>
<td>Items scanned with Box 3, folder 18</td>
</tr>
<tr>
<td>Box 16</td>
<td>Bound Volume 2 of Art Reproductions, circa 1886-1894</td>
<td>Items scanned with Box 3, folder 20</td>
</tr>
<tr>
<td>Box OV 23</td>
<td>Oversized Sketch, circa 1885-1896</td>
<td>Item scanned with box 3, f12. There is a copy of the item in box 3, f16.</td>
</tr>
<tr>
<td>Box OV 23</td>
<td>Oversized Etchings, Engravings, and Reproductions of Artwork, Loose Items, circa 1886-1915</td>
<td>Items scanned with Box 3, folder 21</td>
</tr>
<tr>
<td>Box OV 23</td>
<td>Oversized Etched Portrait of Alexander by A.G. Learned, undated</td>
<td>Item scanned with Box 3, f25</td>
</tr>
</tbody>
</table>
Series 8: Scrapbooks, circa 1877-1915

1.8 Linear feet (Boxes 17-22)

Scope and Contents: Eight scrapbooks date primarily from 1888 to 1915, with some earlier clippings in the first volume from Alexander's first trip to Europe in the late 1870s. Scrapbooks begin shortly after his marriage to Elizabeth Alexander and contain annotations that appear to be in her handwriting. Thus, the scrapbooks may have been created by her.

Most of the contents of the scrapbooks are newspaper and magazine clippings, with articles about Alexander's art activities and reproductions of his paintings. Also found are scattered letters from patrons and organizations announcing honors and thanking Alexander for commissioned portraits. Other types of items in the scrapbooks include exhibition invitations and catalogs, invitations to club events, programs for speaking engagements, and a few photographs.

Exhibition catalogs in the scrapbooks include Alexander's one-man show at Durand-Ruel Galleries (1901-1902), Pratt Institute (1905), the National Arts Club retrospective (1909), the Albright Knox gallery retrospective (1909), and the Art Institute of Chicago (1913). Other special contents of individual scrapbooks are noted in the folder listing.

Contents of scrapbooks are in loose chronological order, with each volume covering three to five years. Scattered items fall outside of the date ranges indicated for each volume. Additional volumes containing art reproductions, engravings, and photographs are found in the artwork series. Additional exhibition catalogs and clippings are found in the Printed Materials series.

Arrangement: This series has been scanned in its entirety.

Box 17, Folder 1 Scrapbook, circa 1877-1895
Notes: (contains 1893 letter from Puvis de Chavannes re: membership in the Societe Nationale des Beaux-Arts, 1896 letter from Prince Eugene of Sweeden and Norway inviting Alexander to exhibit)

Box 17, Folder 2 Scrapbook, 1895-1900

Box 18, Folder 1 Scrapbook, 1900-1904
Notes: (contains photograph of the jury of Etchings and Engravings, Paris Exposition, 1900, on which Alexander served; 1901 letter from Emile Loubet, president of France, and a notice of the same year of his honor of Crois de Chevalier de L'Ordre Nationale de la Legion d'Honneur; 1904 letter from Edward Coates awarding him the Gold Medal of Honor by the Pennsylvania Academy)

Box 18, Folder 2 Scrapbook, 1904-1907
Notes: (contains letters from Henry van Dyke, V. van Syckel, Jane Potter Russell, Walter Gunnison, and K.M., possibly Katherine Mackay; also, telegram from JWA to EA informing her of the Carnegie mural contract for $175,000)

Box 19, Folder 1 Scrapbook, 1907-1909
Notes: (contains program for MacDowell club event with tableaux by Alexander; extensive publicity for the Carnegie Institute murals; and a 1908 note from H. W. Mabie)
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Scrapbook Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 20, Folder 1</td>
<td>1909-1911</td>
<td>contains letter from George A. Hearn; programs and publicity for Maude Adams productions of John of Arc and Chanticler</td>
</tr>
<tr>
<td>Box 21, Folder 1</td>
<td>1910-1913</td>
<td>contains note from Florence Levy re: honors from the School Art League; letter from Robert Underwood Johnson re: membership in the American Academy of Arts and Letters; 1912 photograph of the Pittsburgh International Jury, of which Alexander was a member; an invitation to a dinner honoring Alexander Drake, reproducing a cartoon by Alexander</td>
</tr>
<tr>
<td>Box 22, Folder 1</td>
<td>1914-1915</td>
<td>contains annotations related to publicity over Alexander's failure to complete the Carnegie murals</td>
</tr>
</tbody>
</table>
Series 9: Printed Materials, circa 1891-1945

1.5 Linear feet (Boxes 3-4, OV 23)

Scope and Contents: This series contains magazine and newspaper clippings, exhibition catalogs, circulars, bulletins, reports, books, pamphlets, and brochures.

Clippings in this series are often duplicated in Scrapbooks, especially those dating to Alexander's lifetime. Later clippings are unique to this series. The scope of subjects found in this series is also greater, including not only stories about Alexander's career, but also about other artists, family matters, and Elizabeth Alexander's career before and after her husband's death.

Exhibition catalogs are found for Alexander's solo exhibitions, before and after his death. Scattered catalogs for other artists' exhibitions are also found. The 1905 catalog of a Pratt Institute exhibition contains prices, and a 1915 catalog for his memorial exhibition is marked with scattered corrections and sales. Additional exhibition catalogs are found in Scrapbooks.

Circulars include an unsigned, printed letter of protest to the Metropolitan Museum of Art related to an exhibition of European modernists. Entire issues of a variety of magazines are found, several of which contain major articles related to Alexander and his artwork. See details in the folder listing. Bulletins and reports relate to organizations in which Alexander was involved or exhibited. Miscellaneous printed materials include calling cards, a magazine subscription, and a civil defense poster.

Arrangement: Additional printed materials are found throughout the collection, especially in Artwork and Scrapbooks. See series descriptions for more details. The bulk of this series has been scanned. Items not scanned include newspaper and magazine clippings, and for some published items, only the covers have been scanned.

<table>
<thead>
<tr>
<th>Box 3, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>26-27</td>
<td>Magazine Clippings, circa 1896-1922</td>
</tr>
<tr>
<td>Notes:</td>
<td>Oversized items housed in OV 23</td>
</tr>
<tr>
<td>28-30</td>
<td>Newspaper Clippings, undated</td>
</tr>
<tr>
<td>31-38</td>
<td>Newspaper Clippings, 1900-1914</td>
</tr>
<tr>
<td>39-48</td>
<td>Newspaper Clippings, 1915</td>
</tr>
<tr>
<td>49-51</td>
<td>Newspaper Clippings, 1916</td>
</tr>
<tr>
<td>1-9</td>
<td>Newspaper Clippings, 1916</td>
</tr>
<tr>
<td>10-16</td>
<td>Newspaper Clippings, 1917-1918</td>
</tr>
<tr>
<td>17</td>
<td>Newspaper Clippings, 1924-1940</td>
</tr>
<tr>
<td>Notes:</td>
<td>not scanned</td>
</tr>
<tr>
<td>18</td>
<td>Exhibition Catalogs, 1902-1905, undated</td>
</tr>
<tr>
<td>19</td>
<td>Exhibition Catalogs, 1915</td>
</tr>
<tr>
<td>20</td>
<td>Exhibition Catalogs, 1915-1916</td>
</tr>
<tr>
<td>Box 4, Folder 21</td>
<td>Exhibition Catalogs, 1917-1918</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Box 4, Folder 22</td>
<td>Exhibition Catalogs, 1937-1940</td>
</tr>
<tr>
<td>Box 4, Folder 23</td>
<td>Exhibition Catalogs, 1942-1944</td>
</tr>
<tr>
<td>Box 4, Folder 24</td>
<td>Exhibition Catalogs, 1945</td>
</tr>
<tr>
<td>Box 4, Folder 25</td>
<td>Exhibition Poster and Wall Text, undated</td>
</tr>
<tr>
<td>Notes:</td>
<td>Oversized items housed in OV 23</td>
</tr>
<tr>
<td>Box 4, Folder 26</td>
<td>Circulars, circa 1908, 1921</td>
</tr>
<tr>
<td>Box 4, Folder 27</td>
<td>Memorial Essay by William Laurel Harris, circa 1915</td>
</tr>
<tr>
<td>Box 4, Folder 28</td>
<td>Magazines, circa 1914-1933</td>
</tr>
<tr>
<td>Notes:</td>
<td>Articles in Box 4, folders 28-33, include &quot;A Visit to Mr. Alexander's Summer Studio,&quot; by Elbert F. Baldwin (page proof); &quot;Is Our Art Distinctively American,&quot; by JWA in Century, various obituaries and memorials; &quot;The JWA Murals&quot; in Carnegie Magazine; &quot;The Portrait Work of John W. Alexander&quot; by John V. Sears.</td>
</tr>
<tr>
<td>Box 4, Folder 29</td>
<td>Magazines, 1914</td>
</tr>
<tr>
<td>Box 4, Folder 30</td>
<td>Magazines, 1915</td>
</tr>
<tr>
<td>Box 4, Folder 31</td>
<td>Magazines, 1915-1916</td>
</tr>
<tr>
<td>Box 4, Folder 32</td>
<td>Magazines, 1913, 1921</td>
</tr>
<tr>
<td>Box 4, Folder 33</td>
<td>Magazines, 1933</td>
</tr>
<tr>
<td>Box 4, Folder 34</td>
<td>Bulletins, 1913, 1937</td>
</tr>
<tr>
<td>Notes:</td>
<td>(School Art League, Mint Museum of Art)</td>
</tr>
<tr>
<td>Reports</td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 35</td>
<td>Société Royale Des Beaux-Arts (Brussels, Belgium), 1908, 1911</td>
</tr>
<tr>
<td>Box 4, Folder 36</td>
<td>New York City Improvement Commission, 1907</td>
</tr>
<tr>
<td>Books</td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 37</td>
<td>Autobiography of Worthington Whitridge, after 1941</td>
</tr>
<tr>
<td>Box 4, Folder 38</td>
<td>American Academy of Arts and Letters Book of Record, 1922</td>
</tr>
<tr>
<td>Box, Folder</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>4, Folder 39</td>
<td>Smithsonian Institution National Gallery of Art, 1922</td>
</tr>
<tr>
<td>4, Folder 40</td>
<td>Pamphlets, Brochures, and Mailings, 1926, undated</td>
</tr>
<tr>
<td>4, Folder 41</td>
<td>Miscellaneous Printed Materials, circa 1891-1945</td>
</tr>
<tr>
<td>OV 23</td>
<td>Oversized Magazine Clippings, circa 1896-1922</td>
</tr>
<tr>
<td>OV 23</td>
<td>Oversized Exhibition Poster and Wall Text, undated</td>
</tr>
<tr>
<td>OV 23</td>
<td>Oversized Miscellaneous Printed Materials, circa 1891-1945</td>
</tr>
</tbody>
</table>

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Series 10: Photographs, circa 1870-1915

5.8 Linear feet (Boxes 4-8, MGP 1-2, OV 25-43, RD 44-45)

Scope and Contents:
This series contains photographs of John White Alexander, friends and associates, family members, studios, places, exhibitions, and works of art.

Dozens of formal portraits are found depicting Alexander, many taken by notable photographers, including Zaida Ben-Yusuf, Aimé Dupont, Curtis Bell, Elizabeth Buehrmann, and several signed Miss Huggins, who may have been Estelle Huntington Huggins, a New York painter and photographer. Also found are photographs made in the well-known studios of Pach, Sarony, and George Rockwood. Portraits of others include Alexander's friends William Merritt Chase and Edward Austin Abbey.

Groups portraits depict Carnegie Founders' Day, the Metro Club, and the National Academy of Design. Juries include the Carnegie International Exhibition, the National Academy of Design, and one group identified as both the Academy jury and the last meeting of the Paris Society of American Artists.

Annotations are found throughout the series, in what appears to be either John White Alexander's or Elizabeth Alexander's handwriting. Mrs. Alexander's annotations in particular sometimes contradict information found in the photograph itself, or on other photographs of the same subjects. Contradictory annotations are particularly common among jury, studio, and personal photographs, and photographs of works of art.

Photographs of Alexander's studios include spaces in New York City; Paris; Sea Bright, New Jersey; and Onteora, New York; Alexander is pictured in some of the studios. Also found are photographs of the Alexander Memorial Studio built at the MacDowell Colony in New Hampshire after Alexander's death, several of which were taken by photographer Jesse Tarbox Beals. See Awards and Memorials for more images and documentation of the MacDowell studio.

Individuals identified in personal photographs include Alexander, Katherine Beatty, Ed Moran, Thomas S. Clarke, and Alexander's son, James. Also pictured here is Alexander with portraits painted at the Cowan residence in Scotland circa 1900, and Alexander in a mummy costume circa 1903-1904. Numerous photographs of unidentified children appear to have been taken in Alexander's Paris studio. Photographs of Polling, Bavaria show scenic views and architectural details.

Photographs of works of art span Alexander's career and are sometimes annotated with titles, dates of execution, and often owners. Note that annotations are sometimes contradictory. Photographs of paintings are arranged in broad chronological groups, with approximate dates noted in parentheses in the folder listing. These dates have not been verified, however, and many paintings are undated.

Original glass negatives are found for several personal photographs, photographs of studios, and photographs of works of art. Several of the negatives of works of art are retouched and numbered in the original. Recent prints have been made from the original negatives are filed along with vintage prints. Note that recent prints of paintings have been cropped to the picture frame and do not show the negative images in their entirety.

Arrangement:
Additional photographs are found in Awards and Memorials, Artwork, and Scrapbooks. The bulk of this series has been scanned. Items not scanned include photographs of artwork, and duplicate photographs. Glass plate negatives are housed separately and closed to researchers.

Available Formats:
Glass plate negatives have been digitized.

Portraits of John White Alexander
| Box 4, Folder 42 | Photographs by Curtis Bell, circa 1900-1915  
| Notes: Oversized items housed in OV 25 |
| Box 4, Folder 43 | Photographs by Curtis Bell, Copies, circa 1900-1915  
| Notes: Not scanned |
| Box 4, Folder 44 | Photographs by Zaida Ben-Yusuf, circa 1900-1915  
| Notes: Oversized items housed in OV 25 |
| Box 4, Folder 45 | Photographs by Zaida Ben-Yusuf, Copies, circa 1900-1915  
| Notes: Not scanned |
| Box 5, Folder 1 | Photographs by Bradley, circa 1913  
| Notes: Oversized items housed in OV 25 |
| Box 5, Folder 2 | Photographs by Elizabeth Buehrman, circa 1909-1912  
| Notes: Oversized items housed in OV 25 |
| Box 5, Folder 3 | Photographs by Elizabeth Buehrman, Copies, circa 1909-1912  
| Notes: Not scanned |
| Box 5, Folder 4 | Photograph by Dana (Photography Studio; Brooklyn, NY), circa 1870-1879 |
| Box 5, Folder 5 | Photographs by Davis and Sanford, circa 1911  
| Notes: Oversized items housed in OV 25 |
| Box 5, Folder 6 | Photographs by Aimé Dupont, 1915  
| Notes: Oversized items housed in OV 25 |
| Box 5, Folder 7 | Photographs by Davis Garber, undated |
| Box 5, Folder 8 | Photographs by Miss Huggins, circa 1903-1913  
| Notes: Oversized items housed in OV 25 |
| Box 5, Folder 9 | Photographs by Miss Huggins, Copies, circa 1903-1913  
| Notes: Not scanned |
| Box 5, Folder 10 | Photographs by Chester Abbott Lawrence, circa 1904 |
| Box 5, Folder 11 | Photographs by Pach (Photography Studio, New York), circa 1912 |
| Box 5, Folder 12 | Photograph by Otto Reitmayer (Photography Studio, Munich), 1877 |
| Box 5, Folder 13 | Photographs by Rockwood (Photography Studio, New York), circa 1888-1896 |
| Box 5, Folder 14 | Photographs by Sarony (Photography Studio, New York), circa 1879-1885  
| Notes: Oversized items housed in OV 25 |
Box 5, Folder 15  Photographs by Sarony (Photography Studio, New York), Copies, circa 1879-1885  
Notes: Not scanned

Box 5, Folder 16  Photographs by E. Syms, undated

Box 5, Folder 17  Photographer Unknown, before 1880

Box 5, Folder 18  Photographer Unknown, circa 1890-1909  
Notes: (1 glass plate negative housed in Box 7)

Box 5, Folder 19  Photographer Unknown, circa 1890-1915  
Notes: (2 glass plate negatives housed in MGP 1)

Portraits of Others

Box 5, Folder 20  Edward Austin Abbey, circa 1880-1889

Box 5, Folder 21  William Merritt Chase, circa 1870-1879  
Notes: Oversized items housed in OV 26

Box 5, Folder 22  Robert Louis Stevenson, circa 1880-1894

Box 5, Folder 23  Ruth McEnery Stuart, undated

Box 5, Folder 24  Unidentified Sitters, undated  
Notes: Probably subjects of portrait paintings by JWA; 2 glass plate negatives housed in MGP 1-2

Box 5, Folder 25  Unidentified Sitters, undated

Box 5, Folder 26  Group Portraits and Juries, circa 1900-1915  
Notes: Oversized items housed in OV 26

Box 5, Folder 27  Studio, Alexander Memorial Studio at the MacDowell Colony, after 1915  
Notes: Box 5, folders 27-30, include photographs taken by Jesse Tarbox Beals and Favor Davis; additional photographs and images are found in Awards and Memorials. Oversized materials are housed in OV 27.

Box 5, Folder 28  Studio, Alexander Memorial Studio at the MacDowell Colony, after 1915

Box 5, Folder 29  Studio, Alexander Memorial Studio at the MacDowell Colony, after 1915

Box 5, Folder 30  Studio, Alexander Memorial Studio at the MacDowell Colony, after 1915

Box 5, Folder 31  Studio, New York City, circa 1898-1915  
Notes: J.W. Alexander pictured; oversized items housed in OV 27; 3 glass plate negatives housed in Box 7.
Box 5, Folder 32  
**Studio; Onteora, New York, circa 1913**  
Notes: J.W. Alexander pictured; oversized items housed in OV 27

Box 5, Folder 33  
**Studio, Paris, circa 1892-1898**  
Notes: J.W. Alexander pictured; oversized items housed in OV 27.

Box 5, Folder 34  
**Studio; Sea Bright, New Jersey, circa 1888-1908**

Box 5, Folder 35  
**Personal Photographs, circa 1882-1912**  
Notes: Oversized items from Box 5, folders 35-37, housed in OV 27; 1 glass plate negative housed in MGP 2.

Box 5, Folder 36  
**Personal Photographs, circa 1882-1912**

Box 5, Folder 37  
**Personal Photographs, circa 1882-1912**

Box 5, Folder 38  
**Personal Photographs, Copies, circa 1882-1912**  
Notes: Not scanned

Box 5, Folder 39  
**Polling, Bavaria, circa 1878-1886**  
Notes: includes negatives

**Photographs of Works of Art**

Box 5, Folder 40  
**Installation Views, Art Institute of Chicago, circa 1903, 1907**  
Notes: Oversized items housed in OV 28

**Murals**

Box 5, Folder 41  
**Library of Congress Murals (1896), undated**  
Notes: Not scanned

Box 5, Folder 42  
**Carnegie Institute Murals In Progress, circa 1905-1908**  
Notes: (snapshots with workers pictured)

Box 5, Folder 43  
**Carnegie Institute Murals, Preliminary Drawings, circa 1905-1908**  
Notes: Not scanned

Box 5, Folder 44-47  
**Carnegie Institute Murals (1905-1908), undated**  
Notes: Oversized items housed in OV 28-36

Box 5, Folder 48  
**Carnegie Institute Murals, Lantern Slides, circa 1908-1915**  
Notes: 8 lantern slides made by Charles Beseler of New York and identified in what appears to be JWA's handwriting; 8 lantern slides housed in Box 8; not scanned.

Box 5, Folder 49  
**Unidentified Mural, undated**  
Notes: Not scanned
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 5, Folder 50-59</td>
<td>Paintings (circa 1879-1899), Vintage Prints, undated</td>
</tr>
<tr>
<td>Box 6, Folder 1-2</td>
<td>Paintings (circa 1879-1899), Vintage Prints, undated</td>
</tr>
<tr>
<td></td>
<td>Notes: Oversized items housed in OV 37-39; not scanned</td>
</tr>
<tr>
<td>Box 6, Folder 3</td>
<td>Paintings (circa 1879-1899), Vintage Prints, undated</td>
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<td>Notes: Oversized items housed in OV 37-39; not scanned</td>
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<tr>
<td>Box 6, Folder 4-6</td>
<td>Paintings (circa 1879-1899), Vintage Prints, undated</td>
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<td>Notes: Oversized items housed in OV 37-39; not scanned</td>
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<tr>
<td>Box 6, Folder 7-25</td>
<td>Paintings (circa 1900-1915), Vintage Prints, 1906, undated</td>
</tr>
<tr>
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<td>Notes: Oversized items housed in OV 40-42; not scanned</td>
</tr>
<tr>
<td>Box 6, Folder 26</td>
<td>Paintings (circa 1898-1904), Recent Prints from Glass Negatives, undated</td>
</tr>
<tr>
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<td>Notes: not scanned</td>
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<tr>
<td>Box 6, Folder 27</td>
<td>Poster, Sculpture, and Drawing (circa 1880-1915), undated</td>
</tr>
<tr>
<td></td>
<td>Notes: not scanned</td>
</tr>
<tr>
<td>Box 6, Folder 28</td>
<td>Photographs of Works of Art by Others (circa 1880-1899), undated</td>
</tr>
<tr>
<td></td>
<td>Notes: Includes a portrait of John White Alexander by Frank Duveneck, a portrait of P.W. Bartlett by Charles Sprague Pearce, and around 20 rolled and fragile prints of Rodin sculptures with the note &quot;Given to JWA and EA in Paris circa 1899&quot;; oversized items housed in OV 43, rolled documents 44-45; not scanned.</td>
</tr>
<tr>
<td>Box 6, Folder 29</td>
<td>Photo Lab Envelopes, 1921, 1910, undated</td>
</tr>
<tr>
<td></td>
<td>Notes: not scanned</td>
</tr>
<tr>
<td>Box 7</td>
<td>Glass Plate Negatives</td>
</tr>
<tr>
<td></td>
<td>Notes: 45 glass negatives include a portrait of John White Alexander, his New York City studio, and paintings.</td>
</tr>
<tr>
<td>Box MGP 1</td>
<td>Glass Plate Negatives</td>
</tr>
<tr>
<td></td>
<td>Notes: 3 glass negatives include portraits of John White Alexander and unidentified sitters.</td>
</tr>
<tr>
<td>Box MGP 2</td>
<td>Glass Plate Negatives</td>
</tr>
<tr>
<td></td>
<td>Notes: Includes unidentified sitters.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Lantern Slides, Carnegie Institute Murals, Lantern Slides</td>
</tr>
<tr>
<td></td>
<td>Notes: not scanned</td>
</tr>
<tr>
<td>Box OV 25</td>
<td>Oversized Portraits of John White Alexander by Curtis Bell, Zaida Ben-Yusuf, Bradley, Elizabeth Buehrman, Davis and Sanford, Aimé Dupont, Miss Huggins, and Sarony</td>
</tr>
<tr>
<td></td>
<td>Notes: Scanned with Box 4, f42 and 44, Box 5, f1, 2, 5, 6, 8, 14</td>
</tr>
</tbody>
</table>
| Box OV 26 | Oversized Portrait of William Merritt Chase  
Notes: Scanned with Box 5, f21 |
| Box OV 26 | Oversized Group Portraits and Juries  
Notes: Scanned with Box 5, f26 |
| Box OV 27 | Oversized Photographs of Studios  
Notes: Scanned with Box 5, f28, 31-33 |
| Box OV 27 | Oversized Personal Photographs  
Notes: Scanned with Box 5, f38 |
| Box OV 28 | Oversized Photographs of Works of Art, Installation Views  
Notes: Scanned with Box 5, f40 |
| Box OV 28 | Oversized Photographs of Carnegie Institute Murals  
Notes: not scanned |
| Box OV 29 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 30 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 31 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 32 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 33 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 34 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 35 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 36 | Oversized Photographs of Carnegie Institute Murals |
| Box OV 37 | Oversized Photographs of Paintings, Vintage Prints, circa 1879-1899  
Notes: not scanned |
| Box OV 38 | Oversized Photographs of Paintings, Vintage Prints, circa 1879-1899 |
| Box OV 39 | Oversized Photographs of Paintings, Vintage Prints, circa 1879-1899 |
| Box OV 40 | Oversized Photographs of Paintings, Vintage Prints, circa 1900-1915  
Notes: not scanned |
<p>| Box OV 41 | Oversized Photographs of Paintings, Vintage Prints, circa 1900-1915 |
| Box OV 42 | Oversized Photographs of Paintings, Vintage Prints, circa 1900-1915 |</p>
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>OV 43</td>
<td>Oversized Photographs of Drawings and Poster</td>
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<tr>
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<td>Notes:</td>
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<tr>
<td>OV 43</td>
<td>Oversized Photographs of Works of Art by Others</td>
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<tr>
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<td>Notes:</td>
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<tr>
<td>44</td>
<td>Photographs of Rodin Sculptures</td>
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</tr>
<tr>
<td></td>
<td>Notes:</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Photographs of Rodin Sculptures</td>
<td></td>
</tr>
</tbody>
</table>
Series 11: Artifacts, circa 1899-1915

0.4 Linear feet (Box 6 and artifact cabinet)

This series contains a variety of objects found among Alexander's papers. The metal door plate reads "J.W. Alexander, Artist" and is signed J.C. Michel and Son. Printing plates are for an ex-libris engraving and two newspaper photographs. Souvenir pendants are from dedications of the Carnegie Institute in 1907 and the New York Public Library in 1911. Title plates from exhibited paintings include one for "Sunlight" and another for a portrait of Mercer Beasley, LL.D.

The bulk of this series has been scanned.

Box 6, Folder 30  Door Plate, undated

Box 6, Folder 31  Hand-sewn Book Cover, undated

Box 46  Laurel Wreath, undated

Box 46  Palette, undated

Box 6, Folder 34-36  Printing Plates, circa 1915, undated

3 Folders (not scanned)

Box 6, Folder 37  Relief Model for Pendant, undated

Box 6, Folder 38  Souvenir Engraving of Mark Twain Self-Portrait, 1902

Notes:  Not scanned

Box 6, Folder 39  Souvenir Pendants, 1907, 1911

Notes:  (made for School Art League award; see Awards and Memorials for Alexander's award medal dated 1911)

Box 6, Folder 40  Title Plates from Paintings, circa 1899-1911

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