



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Esther Baldwin Williams and Esther Williams Papers, 1887-1984, in the Archives of American Art

Jayna M. Hanson

Funding for the processing and digitization of this collection  
was provided by the Terra Foundation for American Art

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Archives of American Art  
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## Collection Overview

|                    |  |
|--------------------|--|
| <b>Repository:</b> | Archives of American Art   |
| <b>Title:</b>      | Esther Baldwin Williams and Esther Williams papers   |
| <b>Date:</b>       | 1887-1984  |
| <b>Identifier:</b> | AAA.willesth   |
| <b>Creator:</b>    | Williams, Esther Baldwin, 1867-1964  |
| <b>Extent:</b>     | 2.1 Linear feet  |
| <b>Language:</b>   | English .  |
| <b>Summary:</b>    | The papers of Boston area painters Esther Baldwin Williams and daughter Esther Williams measure 2.1 linear feet and date from 1887 to 1984. The scattered papers of both women include biographical information, personal business records, correspondence, writings and notes, two diaries, four sketchbooks, printed materials, photographs, and one photograph album. |

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## Administrative Information

### Acquisition Information

The Esther Baldwin Williams and Esther Williams papers were donated in two installments by Peter McKinney, step-son of Esther Williams in 1974 and by Nadia Williams, Esther Baldwin William's daughter-in-law in 1985.

### Related Material

Among the holdings of the Archives of American Art are the papers of Esther William's husband Roland Joseph McKinney.

### Available Formats

The bulk of the collection was digitized in 2012 and is available on the Archives of American Art's website. Materials which have not been scanned include blank pages, blank versos of photographs, and duplicates. In some cases, publications have had their covers, title pages, and relevant pages scanned.

### Processing Information

The Esther Baldwin Williams and Esther Williams papers were arranged and microfilmed upon receipt in 1974 and 1985 on reels 917-918, 921, and 3975; these reels are no longer in circulation. In 2012, all accessions were fully merged, processed, and described by Jayna Hanson and digitized with funding provided by the Terra Foundation for American Art.

### Preferred Citation

Esther Baldwin Williams and Esther Williams papers, 1887-1984. Archives of American Art, Smithsonian Institution.

## Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

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## Biographical Note

Esther Baldwin Williams (1867-1964) and her daughter Esther Williams (1907-1969) were painters active in Boston, Paris, and New York City.

Esther Baldwin Williams was born Esther Mabel Baldwin on December 11, 1867 to a prominent Boston family of artists. She began her art education under her uncle Joseph Foxcroft Cole and worked with her cousin Adelaide Chase Cole. Adelaide and Esther shared a studio in Greenwich Village in 1888. The two cousins also traveled to Paris in 1877 and 1891 to paint. Esther Baldwin concentrated on portraiture and often painted the women in her social circle.

Esther Baldwin became engaged to Oliver Williams in 1898. They married and moved to 96 Beacon Street in Boston where they raised their children, Oliver, Thomas, and Esther. Around 1900, the Williams met Maurice and Charles Prendergast. Esther became a friend and patron of Maurice and the two shared a studio for some time and exchanged letters. Esther Baldwin continued to work in portraiture, focusing her work on her children and relatives and did not pursue a professional career. In addition to painting, Esther Baldwin and Oliver Williams inspired a passion for music in their children.

Born in 1907, Esther Williams inherited her mother's interest in the arts. Unlike her mother, she desired a professional career as a painter. She first studied at the Museum of Fine Arts School, Boston in 1925 and later went to Paris to study under Andre Lhote. Upon returning to the United States, she moved to New York City and enrolled with the Art Students League. She married Roland Joseph McKinney, director of the Baltimore Museum of Art and the Los Angeles County Museum.

Esther Williams is known for her portraits, paintings of flowers, circus and orchestra scenes, and for her impressionistic style. She was represented by Grace Horne Gallery in the 1930s and switched to Kraushaar Galleries in 1940.

Esther Baldwin Williams died in 1964. Her daughter, Esther Williams died shortly thereafter in 1969.

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## Scope and Content Note

The papers of Boston and New York area painters Esther Baldwin Williams and daughter Esther Williams measure 2.1 linear feet and date from 1887 to 1984. The scattered papers of both women include biographical information, personal business records, correspondence, writings and notes, two diaries, four sketchbooks, printed materials, photographs, and one photograph album.

For clarity, Esther Baldwin Williams and Esther Williams are referred to by their proper names throughout this finding aid.

Biographical information includes a membership card to the Rockport Art Association for Esther Williams and a biographical sketch of Esther Baldwin Williams

Personal business records include receipts for purchases of artwork by Esther Baldwin Williams, banking documents, exhibition entry forms and sales receipts for Esther William's works.

Correspondence includes incoming letters and drafts of outgoing letters. The majority of the correspondence is that of Esther Williams, including a considerable amount of letters to her parents. There are letters to Esther Williams from her friends Louis Eilshemius, Furman J. Finck, and Leon Kroll, and both Grace Horne Galleries and Kraushaar Galleries. Esther Baldwin Williams' correspondence includes personal letters from Maurice Prendergast.

Writings and notes include two diaries kept by Esther Baldwin Williams that date from 1892 until 1902 and cover her life in Paris and later in Boston. Some of the diary pages are illustrated with sketches. The series also includes scattered notes, including Charles Prendergast's Notes on Formula of Ebonizing Technique.

There are four sketchbooks, likely by Esther Baldwin Williams, of pencil and watercolor sketches of cats, babies and children, orchestral scenes, portraits, and architecture.

Scattered printed materials include a copy of *Cezanne's Studio* given to Esther Baldwin Williams by Maurice Prendergast, a copy of a family history by Nadia Williams, exhibition announcements and catalogs, clippings, and miscellany.

There is one photograph of an unidentified work of art and a circa 1900 family photo album with mostly unidentified photos of babies, children, and family members.

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## Arrangement

The collection is arranged as 7 series:

Missing Title:

- Series 1: Biographical Materials, 1942-1979 (2 folders; Box 1)
- Series 2: Personal Business Records, 1893-1966 (9 folders; Box 1)
- Series 3: Correspondence, 1887-1961 (0.7 linear feet; Boxes 1-2)
- Series 4: Writings and Notes, 1892-1947 (0.2 linear feet; Box 2)
- Series 5: Sketchbooks and Sketches, circa 1900 (0.2 linear feet; Boxes 2-3)
- Series 6: Printed Material, 1883-1984 (0.2 linear feet; Box 3)
- Series 7: Photographs, circa 1900-circa 1920 (0.3 linear feet; Boxes 3-4)

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## Names and Subject Terms

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

Subjects:

Art -- Study and teaching -- France -- Paris  
Expatriate painters -- France -- Paris  
Painting -- Technique  
Women artists  
Women painters

Types of Materials:

Diaries  
Photographs  
Sketchbooks  
Sketches

Names:

Eilshemius, Louis M. (Louis Michel), 1864-1941  
Finck, Furman J., 1900-  
Grace Horne Galleries  
Kraushaar Galleries  
Kroll, Leon, 1884-1974  
Prendergast, Charles, 1863-1948  
Prendergast, Maurice Brazil, 1858-1924  
Williams, Esther, 1907-1969  
Williams, Nadia, 1910-

Occupations:

Painters -- Massachusetts -- Boston  
Painters -- New York (State) -- New York

Places:

France -- Paris -- Description and Travel  
Massachusetts -- Boston -- Description and Travel

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## Container Listing

### Series 1: Biographical Materials, 1942-1979

#### *2 Folders (Box 1)*

Scope and Contents: There is a membership card to the Rockport Art Association and a biographical sketch of Esther Baldwin Williams.

Available: This series has been scanned in its entirety.

Formats:

Box 1, Folder 1      [Biographical Sketch, 1979](#)

Box 1, Folder 2      [Membership Card, 1942](#)

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## Series 2: Personal Business Records, 1893-1966

### 9 Folders (Box 1)

**Scope and Contents:** Business records are very scattered. They include receipts of purchases made at an auction and galleries by Esther Baldwin Williams. Esther Williams' records consist of banking records, exhibition entry forms, loan and sales receipts, and consignment receipts from Kraushaar Galleries.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Materials are arranged by document type.

|                  |  |
|------------------|--|
| Box 1, Folder 3  | <a href="#">Auction Receipts, 1893</a>                               |
| Box 1, Folder 4  | <a href="#">Art Purchase Receipts, 1899, 1905-1925</a>               |
| Box 1, Folder 5  | <a href="#">Banking Materials, circa 1910</a>                        |
| Box 1, Folder 6  | <a href="#">Confirmations and Receipts, 1939-1945</a>                |
| Box 1, Folder 7  | <a href="#">Consignment Receipts, Kraushaar Galleries, 1942-1948</a> |
| Box 1, Folder 8  | <a href="#">Dues, circa 1930</a>                                     |
| Box 1, Folder 9  | <a href="#">Exhibition Entry Forms, 1937</a>                         |
| Box 1, Folder 10 | <a href="#">Loan Receipts, 1936-1941</a>                             |
| Box 1, Folder 11 | <a href="#">Sales Receipts, 1966</a>                                 |

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## Series 3: Correspondence, 1887-1961

### 0.7 Linear feet (Boxes 1-2)

**Scope and Contents:** Incoming and outgoing correspondence is found for both women, however, the majority of correspondence is that of Ester Williams. Esther Williams wrote many letters to her parents while she was in Paris. She discusses her painting, her thoughts about life, impressions of current events, and her daily activities. There is also routine business correspondence with galleries, institutions, and associations, including the Rockport Art Association, concerning sales, loans, and commissions. Notable correspondents found among Esther Williams letters are Louis Eilshemius, Furman J. Finck, and Leon Kroll.

Esther Baldwin Williams was a friend and patron of Maurice Prendergast and her correspondence contains a significant number of letters written to her by Prendergast. He writes about his health, including his loss of hearing in 1905, the "eye strain" which forced him to give up painting that same year, and his illness in Venice in 1911. He also writes about sales of his paintings to Williams, exhibitions of his work, of mutual friends Charles Prendergast, Arthur B. Davies, and William Glackens, the influence of Cézanne on his work, of his reaction to French paintings in Paris in 1907, and of his reaction to a jury's rejection of a Luks painting in 1904 and of the superiority of the Luks painting over a Sargent painting that was accepted by the jury for exhibition. There are also letters to Esther Williams from other friends.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** The correspondence of Esther Baldwin Williams and Esther Williams is arranged together by name of correspondent.

|                  |   |
|------------------|---|
| Box 1, Folder 12 | <a href="#">Esther Williams to Her Parents, 1931-1932</a>             |
| Box 1, Folder 13 | <a href="#">Esther Williams to Her Parents, 1933</a>                  |
| Box 1, Folder 14 | <a href="#">Esther Williams to Her Parents, 1938</a>                  |
| Box 1, Folder 15 | <a href="#">Esther Williams to Her Parents, 1947</a>                  |
| Box 1, Folder 16 | <a href="#">Esther Williams to Her Parents, 1948</a>                  |
| Box 1, Folder 17 | <a href="#">Esther Williams to Her Parents, 1949 January-April</a>    |
| Box 1, Folder 18 | <a href="#">Esther Williams to Her Parents, 1949 May</a>              |
| Box 1, Folder 19 | <a href="#">Esther Williams to Her Parents, 1955, 1961</a>            |
| Box 1, Folder 20 | <a href="#">Esther Williams to Her Parents, circa 1930-1940s</a>      |
| Box 1, Folder 21 | <a href="#">Esther Baldwin Williams to Esther Williams, 1947-1948</a> |
| Box 1, Folder 22 | <a href="#">Esther Baldwin Williams to Oliver Williams, 1942</a>      |
| Box 1, Folder 23 | <a href="#">Esther Baldwin Williams Letters, circa 1900, 1887</a>     |

|                  |  |
|------------------|--|
| Box 1, Folder 24 | Unidentified Family Members, 1917  |
| Box 1, Folder 25 | Alan, Mrs. Joseph, 1941-1944   |
| Box 1, Folder 26 | Albany Institute of History and Art, 1941-1945   |
| Box 1, Folder 27 | American Academy of Arts and Letters, 1944   |
| Box 1, Folder 28 | American Library of Color Slides, 1941   |
| Box 1, Folder 29 | Art Institute of Chicago, 1935-1943  |
| Box 1, Folder 30 | Artist Dealer Committee, 1940  |
| Box 1, Folder 31 | Artists for Victory, 1944  |
| Box 1, Folder 32 | A, 1950<br>Notes: : <ul style="list-style-type: none"><li>• Acheson, George</li></ul>  |
| Box 1, Folder 33 | The Barnetts, 1944, 1947   |
| Box 1, Folder 34 | Boston Symphony Orchestra, 1937-1940   |
| Box 1, Folder 35 | Bradley, Mary, 1941  |
| Box 1, Folder 36 | Brooklyn Museum, 1939  |
| Box 1, Folder 37 | Budworth and Son, 1939   |
| Box 1, Folder 38 | Burroughs, John Rolfe, 1938-1946   |
| Box 1, Folder 39 | B, 1941-1950<br>Notes: <ul style="list-style-type: none"><li>• Barron, Grace</li><li>• Bates, Nathan W.</li><li>• Beal, Mrs. Gifford</li><li>• Berrall, Lloyd</li><li>• Biddle, Will</li><li>• Bidder, Gina</li><li>• Borne, Mrs. Adolphe</li><li>• Brandeis, Irma</li><li>• Brooks, Reva</li><li>• Brown, Elizabeth Wentworth</li><li>• Winifred, H. B.</li></ul> |
| Box 1, Folder 40 | California Thoroughbred Breeders Association, 1948   |
| Box 1, Folder 41 | Carnegie Institute, 1936-1949  |

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| Box 1, Folder 42 | Carson, Margaret, 1944   |
| Box 1, Folder 43 | Chamberlain, Grace M., 1941-1947   |
| Box 1, Folder 44 | Corcoran Gallery of Art, 1937-1939   |
| Box 1, Folder 45 | Cram, Caroline, 1946-1951  |
| Box 1, Folder 46 | C, 1939-1945<br>Notes: <ul style="list-style-type: none"><li>• Creighton, Bessy</li></ul>  |
| Box 1, Folder 47 | Dallas Museum of Fine Arts, 1935   |
| Box 1, Folder 48 | De Young Memorial Museum, 1943   |
| Box 1, Folder 49 | Detroit Institute of Arts, 1943  |
| Box 1, Folder 50 | Doelper, Mrs. Margaret, 1945-1947  |
| Box 1, Folder 51 | Doll and Richards Inc., 1941   |
| Box 1, Folder 52 | D, 1941-1944<br>Notes: <ul style="list-style-type: none"><li>• D'Antuire, Leanne</li><li>• Damrosch, Mr.</li><li>• Desfosses, Beatrice</li><li>• Dunn, Mrs. Henry W.</li></ul>       |
| Box 1, Folder 53 | Edwards, Lucretia, 1948-1950   |
| Box 1, Folder 54 | Edwards, W.D., 1937-1950   |
| Box 1, Folder 55 | Eilshemius, Louis M., 1930-1936  |
| Box 1, Folder 56 | Finck, J. Furman and Millie, 1943-1944   |
| Box 1, Folder 57 | Finck, J. Furman and Millie, 1945-1948   |
| Box 1, Folder 58 | Freuler, Helen M., 1947  |
| Box 1, Folder 59 | Golden Gate International Exposition, 1938-1940  |
| Box 1, Folder 60 | Grace Horne Galleries, 1935-1944   |
| Box 1, Folder 61 | G, 1941-1957<br>Notes: <ul style="list-style-type: none"><li>• Galande, Jane</li><li>• Goldstone, Harmon</li><li>• Greene, N.</li><li>• Guglin, Marie</li><li>• G., Elliot</li></ul> |

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| Box 1, Folder 62 | Hibbard, A.T., 1943-1944   |
| Box 1, Folder 63 | H, 1941-1947<br>Notes: <ul style="list-style-type: none"><li>• Haranki, N.</li><li>• Hartwell, Mrs.</li><li>• Hathaway, Calvin</li><li>• H., John</li></ul>          |
| Box 1, Folder 64 | Institute of Modern Art, Boston, 1937-1939   |
| Box 1, Folder 65 | John Herron Art Institute, 1939-1940   |
| Box 1, Folder 66 | Jordan Marsh Company, 1937-1940  |
| Box 1, Folder 67 | Kraushaar Art Galleries, 1940-1946   |
| Box 1, Folder 68 | Kraushaar Art Galleries, 1947-1952   |
| Box 1, Folder 69 | Kroll, Leon and Genevieve, 1929-1942   |
| Box 1, Folder 70 | K, 1943-1947<br>Notes: <ul style="list-style-type: none"><li>• Katzenstein, Irving</li><li>• Killam, Louise</li><li>• Kleinschmidt, Eleanor Stevens</li></ul>        |
| Box 1, Folder 71 | Los Angeles County Museum of History, Science, and Art, 1944   |
| Box 1, Folder 72 | L, 1941-1947<br>Notes: <ul style="list-style-type: none"><li>• Latimer, Glenna</li><li>• Laylin, John</li><li>• Lockwood, John</li><li>• Lundbergh, Holger</li></ul> |
| Box 1, Folder 73 | Mayer, Mrs. Arthur, 1950   |
| Box 1, Folder 74 | Montclair Art Museum, 1942-1943  |
| Box 1, Folder 75 | M, 1941-1950<br>Notes: <ul style="list-style-type: none"><li>• Mathews, Alison</li><li>• Money, T. Davis</li></ul>   |
| Box 1, Folder 76 | National Art Society, 1939   |
| Box 1, Folder 77 | New Britain Institute, 1950  |
| Box 1, Folder 78 | New York World's Fair Exhibition, 1939   |
| Box 1, Folder 79 | N, 1941<br>Notes: <ul style="list-style-type: none"><li>• Nellies, C.</li></ul>  |

|                  |   |
|------------------|---|
| Box 1, Folder 80 | Prendergast, Eugenie and Charles, 1941-1948   |
| Box 1, Folder 81 | Prendergast, Maurice, 1904-1918   |
| Box 1, Folder 82 | Prendergast, Maurice, 1904-1918<br>Notes: (Duplicates, Xerox Copies)  |
| Box 1, Folder 83 | Pennsylvania Academy of the Fine Arts, Philadelphia, 1940   |
| Box 1, Folder 84 | Penny, Laura, 1939  |
| Box 1, Folder 85 | Pepper, Charles H., 1936-1947   |
| Box 1, Folder 86 | Pittsburgh Art Company, 1940  |
| Box 1, Folder 87 | P, 1941<br>Notes: <ul style="list-style-type: none"> <li>• Peterson, Eva</li> <li>• Pikard, Aunt</li> <li>• Paul P.</li> </ul>  |
| Box 1, Folder 88 | Radcliffe College Alumnae Association, 1938   |
| Box 1, Folder 89 | Rhys, Hedley, 1950  |
| Box 1, Folder 90 | Rockport Art Association, 1937-1948   |
| Box 1, Folder 91 | Rosebault, C.J., 1944-1947  |
| Box 1, Folder 92 | Ruellan, Andree, 1941-1947  |
| Box 1, Folder 93 | R, 1950<br>Notes: <ul style="list-style-type: none"> <li>• Rich, Dan</li> <li>• Rieffel, Mary</li> <li>• Riezler, Katherine</li> <li>• Rothenberg, Mrs. Harold</li> <li>• Ruart, Cornet de Ways</li> <li>• R., Charlotte</li> </ul> |
| Box 1, Folder 94 | Shaw, George R., 1940   |
| Box 1, Folder 95 | Smith College, 1945   |
| Box 1, Folder 96 | Society for the Presevation of New England Antiquities, Inc., 1938-1939   |
| Box 1, Folder 97 | Studio Guild Inc., 1938   |
| Box 1, Folder 98 | S, 1941-1944<br>Notes: <ul style="list-style-type: none"> <li>• Scott, Mrs. Palmer</li> <li>• Studin, Charles</li> </ul>  |

|                  |  |
|------------------|--|
|                  | <ul style="list-style-type: none"><li>• <a href="#">Sugrand, Elsce</a></li></ul>   |
| Box 2, Folder 1  | <a href="#">Taylor, Molly, circa 1960</a>  |
| Box 2, Folder 2  | <a href="#">Toledo Musuem of Art, 1935-1944</a>  |
| Box 2, Folder 3  | <a href="#">Watson, Forbes, 1947</a>   |
| Box 2, Folder 4  | <a href="#">Weyhe Gallery, 1940-1941</a>   |
| Box 2, Folder 5  | <a href="#">White, Peregrine, 1941</a>   |
| Box 2, Folder 6  | <a href="#">Whitney Museum of American Art, 1936-1940</a>  |
| Box 2, Folder 7  | <a href="#">Windsor, Mary P., 1941</a>   |
| Box 2, Folder 8  | <a href="#">Worchester Art Museum, 1937-1945</a>   |
| Box 2, Folder 9  | <a href="#">United American Artists, 1939</a>  |
| Box 2, Folder 10 | <a href="#">T, U, V, W, 1941-1946</a><br>Notes: <ul style="list-style-type: none"><li>• <a href="#">Tomorrow's Masterpiece Inc.</a></li><li>• <a href="#">Vicentini, Noel</a></li><li>• <a href="#">Wagners</a></li><li>• <a href="#">Wanamaker, John</a></li></ul>  |
| Box 2, Folder 11 | <a href="#">First Names Only, 1941-1949</a><br>Notes: <ul style="list-style-type: none"><li>• <a href="#">Annie</a></li><li>• <a href="#">Betty</a></li><li>• <a href="#">Esther</a></li><li>• <a href="#">Hetty</a></li><li>• <a href="#">Mary</a></li><li>• <a href="#">Nadin</a></li><li>• <a href="#">Sandy</a></li><li>• <a href="#">Winifred</a></li></ul> |
| Box 2, Folder 12 | <a href="#">Drafts of Letters, 1943</a>  |
| Box 2, Folder 13 | <a href="#">Fragments, circa 1930s</a>   |

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## Series 4: Writings and Notes, 1892-1947

### 0.2 Linear feet (Box 2)

**Scope and Contents:** Writings include two diaries kept by Esther Baldwin Williams from 1892 until 1902, covering time spent in Paris, and later in Boston. The diaries discuss personal relationships with friends and family as well as art and music; some pages are illustrated with sketches. Also found in this series are scattered notes, including lists of works of art, family members, visitors to an exhibition, and Esther William's concerts. Notes include Charles Prendergast's Notes on Formula of Ebonizing Technique.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Materials are arranged by document type.

|                  |  |
|------------------|--|
| Box 2, Folder 14 | <a href="#">Esther Baldwin William's Diary, 1892-1896</a>                                |
| Box 2, Folder 15 | <a href="#">Esther Baldwin William's Diary, 1897-1902</a>                                |
| Box 2, Folder 16 | <a href="#">Lists of Works of Art, circa 1940s</a>                                       |
| Box 2, Folder 17 | <a href="#">Lists of Family Members, circa 1940</a>                                      |
| Box 2, Folder 18 | <a href="#">Lists of Esther's Concerts, circa 1930s</a>                                  |
| Box 2, Folder 19 | <a href="#">Lists of Exhibition Visitors, 1947</a>                                       |
| Box 2, Folder 20 | <a href="#">Notes, circa 1940-1947</a>   |
| Box 2, Folder 21 | <a href="#">Charles Prendergast's Notes on Formula of Ebonizing Technique, 1902-1910</a> |

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## Series 5: Sketchbooks and Sketches, circa 1900

### 0.2 Linear feet (Boxes 2-3)

**Scope and Contents:** Four sketchbooks, and loose sketches tucked into sketchbooks, likely by Esther Baldwin Williams, contain pencil and watercolor sketches of cats, babies and children, orchestral scenes, portraits, and architecture.

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

**Formats:**

**Arrangement:** Materials are arranged by artist and document type.

|                  |  |
|------------------|--|
| Box 2, Folder 22 | <a href="#">Esther Baldwin Williams Sketchbook, circa 1900</a><br>Notes: Architecture, portraits, babies |
| Box 2, Folder 23 | <a href="#">Esther Baldwin Williams Sketchbook, circa 1900</a><br>Notes: Children, babies, cats          |
| Box 3, Folder 1  | <a href="#">Esther Baldwin Williams Sketchbook, circa 1900</a><br>Notes: Cats                            |
| Box 3, Folder 2  | <a href="#">Esther Baldwin Williams Sketchbook, circa 1900</a><br>Notes: Orchestras                      |
| Box 3, Folder 3  | <a href="#">Loose Sketches, circa 1900</a>   |

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## Series 6: Printed Material, 1883-1984

## 0.2 Linear feet (Box 3)

Scope and Contents: Scattered printed materials include a copy of *Cezanne's Studio* given to Esther Baldwin Williams by Maurice Prendergast, a copy of a family history by Nadia Williams, exhibition announcements and catalogs for J Foxcroft Cole, Adelaide Cole Chase, and Maurice Prendergast, materials concerning Louis Eilshemuis, bulletins for museums and art organizations, clippings, a playbill, and blank postcards.

Available Formats: This series has been partially scanned. Only the cover and title page of *Charles Abbot Baldwin and his Family*, by Nadia Williams has been scanned.

Arrangement: Materials are arranged by document type.

|                  |  |
|------------------|--|
| Box 3, Folder 4  | <a href="#">Cezanne's Studio, by Ambrose Vollard, 1915</a>   |
| Box 3, Folder 5  | <a href="#">Charles Abbot Baldwin and his Family, by Nadia Williams, 1984</a>                            |
| Box 3, Folder 6  | <a href="#">Poem by L. Eilshemius, 1900</a>  |
| Box 3, Folder 7  | <a href="#">Exhibition Catalog, J. Foxcroft Cole, 1883</a><br>Notes: Annotated with prices and purchases |
| Box 3, Folder 8  | <a href="#">Exhibition Catalog, Adelaide Cole Chase, circa 1917-1920</a><br>Notes: Fragment              |
| Box 3, Folder 9  | <a href="#">Exhibition Catalogs and Announcement, Maurice Prendergast, 1925-1950</a>                     |
| Box 3, Folder 10 | <a href="#">Concerning Louis Eilshemuis, circa 1930</a>  |
| Box 3, Folder 11 | <a href="#">Clippings, 1949-1969</a>   |
| Box 3, Folder 12 | <a href="#">Museum and Art Organization Bulletins, circa 1937-1944</a>                                   |
| Box 3, Folder 13 | <a href="#">Business Cards, circa 1950s</a>  |
| Box 3, Folder 14 | <a href="#">Blank Exhibition Entry Forms, 1939-1942</a>  |
| Box 3, Folder 15 | <a href="#">Playbill, circa 1920s</a>  |
| Box 3, Folder 16 | <a href="#">Blank Postcards, circa 1950s, 1908</a>   |
| Box 3, Folder 17 | <a href="#">Postcards of Maurice Prendergast's Works of Art, circa 1950s</a>                             |

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## Series 7: Photographs, circa 1900-circa 1920

### 0.3 Linear feet (Boxes 3-4)

Scope and Contents: There is one photograph of an unidentified work of art and a family photo album circa 1900 with photos of babies, children, and family members. The photo album is largely unlabeled.

Available Formats: This series has been partially scanned. Some of the photographs of children in the family album have not been scanned.

|                  |   |
|------------------|---|
| Box 3, Folder 18 | <a href="#">Photograph of Unidentified Work of Art, circa 1920</a>  |
| Box 3, Folder 19 | <a href="#">Loose Photographs Tucked into Scrapbook, circa 1900</a> |
| Box 4, Folder 1  | <a href="#">Photo Album, circa 1900</a>                             |

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