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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Collection Overview

Repository: Archives of American Art
Title: Esther Baldwin Williams and Esther Williams papers
Identifier: AAA.willesth
Date: 1887-1984
Extent: 2.1 Linear feet
Creator: Williams, Esther Baldwin, 1867-1964
Language: English
Summary: 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.

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 Williams’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.
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.


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.

Arrangement

The collection is arranged as 7 series:

- 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)

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
Painting, American
Women painters -- Massachusetts
Women painters -- New York (State) -- New York

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-

Geographic Names:
France -- Paris -- Description and Travel
Massachusetts -- Boston -- Description and Travel
Container Listing

Series 1: Biographical Materials, 1942-1979

2 Folders (Box 1)

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

This series has been scanned in its entirety.

Box 1, Folder 1  Biographical Sketch, 1979
                  Image(s)

Box 1, Folder 2  Membership Card, 1942
                  Image(s)
Series 2: Personal Business Records, 1893-1966

9 Folders (Box 1)

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.

Materials are arranged by document type.

This series has been scanned in its entirety.

Box 1, Folder 3  
Auction Receipts, 1893
  Image(s)

Box 1, Folder 4  
Art Purchase Receipts, 1899, 1905-1925
  Image(s)

Box 1, Folder 5  
Banking Materials, circa 1910
  Image(s)

Box 1, Folder 6  
Confirmations and Receipts, 1939-1945
  Image(s)

Box 1, Folder 7  
Consignment Receipts, Kraushaar Galleries, 1942-1948
  Image(s)

Box 1, Folder 8  
Dues, circa 1930
  Image(s)

Box 1, Folder 9  
Exhibition Entry Forms, 1937
  Image(s)

Box 1, Folder 10  
Loan Receipts, 1936-1941
  Image(s)

Box 1, Folder 11  
Sales Receipts, 1966
  Image(s)
Series 3: Correspondence, 1887-1961

0.7 Linear feet (Boxes 1-2)

Incoming and outgoing correspondence is found for both women, however, the majority of correspondence is that of Esther 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.

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

This series has been scanned in its entirety.

Box 1, Folder 12    Esther Williams to Her Parents, 1931-1932
                   Image(s)

Box 1, Folder 13    Esther Williams to Her Parents, 1933
                   Image(s)

Box 1, Folder 14    Esther Williams to Her Parents, 1938
                   Image(s)

Box 1, Folder 15    Esther Williams to Her Parents, 1947
                   Image(s)

Box 1, Folder 16    Esther Williams to Her Parents, 1948
                   Image(s)

Box 1, Folder 17    Esther Williams to Her Parents, 1949 January-April
                   Image(s)

Box 1, Folder 18    Esther Williams to Her Parents, 1949 May
                   Image(s)

Box 1, Folder 19    Esther Williams to Her Parents, 1955, 1961
Box 1, Folder 20  Esther Williams to Her Parents, circa 1930-1940s
Box 1, Folder 21  Esther Baldwin Williams to Esther Williams, 1947-1948
Box 1, Folder 22  Esther Baldwin Williams to Oliver Williams, 1942
Box 1, Folder 23  Esther Baldwin Williams Letters, circa 1900, 1887
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
  •  Acheson, George
Box 1, Folder 33  The Barnetts, 1944, 1947
Box 1, Folder 34  Boston Symphony Orchestra, 1937-1940
Image(s)

Box 1, Folder 35  Bradley, Mary, 1941
Image(s)

Box 1, Folder 36  Brooklyn Museum, 1939
Image(s)

Box 1, Folder 37  Budworth and Son, 1939
Image(s)

Box 1, Folder 38  Burroughs, John Rolfe, 1938-1946
Image(s)

Box 1, Folder 39  B, 1941-1950
Image(s)
  • Barron, Grace
  • Bates, Nathan W.
  • Beal, Mrs. Gifford
  • Berrall, Lloyd
  • Biddle, Will
  • Bidder, Gina
  • Borne, Mrs. Adolphe
  • Brandeis, Irma
  • Brooks, Reva
  • Brown, Elizabeth Wentworth
  • Winifred, H. B.

Box 1, Folder 40  California Thoroughbred Breeders Association, 1948
Image(s)

Box 1, Folder 41  Carnegie Institute, 1936-1949
Image(s)

Box 1, Folder 42  Carson, Margaret, 1944
Image(s)

Box 1, Folder 43  Chamberlain, Grace M., 1941-1947
Image(s)

Box 1, Folder 44  Corcoran Gallery of Art, 1937-1939
Image(s)

Box 1, Folder 45  Cram, Caroline, 1946-1951
Image(s)

Box 1, Folder 46  C, 1939-1945
Box 1, Folder 47  Dallas Museum of Fine Arts, 1935
   Image(s)
   • Creighton, Bessy

Box 1, Folder 48  De Young Memorial Museum, 1943
   Image(s)

Box 1, Folder 49  Detroit Institute of Arts, 1943
   Image(s)

Box 1, Folder 50  Doelper, Mrs. Margaret, 1945-1947
   Image(s)

Box 1, Folder 51  Doll and Richards Inc., 1941
   Image(s)

Box 1, Folder 52  D, 1941-1944
   Image(s)
   • D'Antuire, Leanne
   • Damrosch, Mr.
   • Desfosses, Beatrice
   • Dunn, Mrs. Henry W.

Box 1, Folder 53  Edwards, Lucretia, 1948-1950
   Image(s)

Box 1, Folder 54  Edwards, W.D., 1937-1950
   Image(s)

Box 1, Folder 55  Eilshemius, Louis M., 1930-1936
   Image(s)

Box 1, Folder 56  Finck, J. Furman and Millie, 1943-1944
   Image(s)

Box 1, Folder 57  Finck, J. Furman and Millie, 1945-1948
   Image(s)

Box 1, Folder 58  Freuler, Helen M., 1947
   Image(s)

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

• Galande, Jane
• Goldstone, Harmon
• Greene, N.
• Guglin, Marie
• G., Elliot

Box 1, Folder 62  Hibbard, A.T., 1943-1944

Box 1, Folder 63  H, 1941-1947

• Haranki, N.
• Hartwell, Mrs.
• Hathaway, Calvin
• H., John

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

• Katzenstein, Irving
• Killam, Louise
• Kleinschmidt, Eleanor Stevens
Box 1, Folder 71  Los Angeles County Museum of History, Science, and Art, 1944
Image(s)

Box 1, Folder 72  L, 1941-1947
Image(s)
  - Latimer, Glenna
  - Laylin, John
  - Lockwood, John
  - Lundbergh, Holger

Box 1, Folder 73  Mayer, Mrs. Arthur, 1950
Image(s)

Box 1, Folder 74  Montclair Art Museum, 1942-1943
Image(s)

Box 1, Folder 75  M, 1941-1950
Image(s)
  - Mathews, Alison
  - Money, T. Davis

Box 1, Folder 76  National Art Society, 1939
Image(s)

Box 1, Folder 77  New Britain Institute, 1950
Image(s)

Box 1, Folder 78  New York World's Fair Exhibition, 1939
Image(s)

Box 1, Folder 79  N, 1941
Image(s)
  - Nellies, C.

Box 1, Folder 80  Prendergast, Eugenie and Charles, 1941-1948
Image(s)

Box 1, Folder 81  Prendergast, Maurice, 1904-1918
Image(s)

Box 1, Folder 82  Prendergast, Maurice, 1904-1918
(Duplicates, Xerox Copies)

Box 1, Folder 83  Pennsylvania Academy of the Fine Arts, Philadelphia, 1940
Box 1, Folder 84  Penny, Laura, 1939
Image(s)

Box 1, Folder 85  Pepper, Charles H., 1936-1947
Image(s)

Box 1, Folder 86  Pittsburgh Art Company, 1940
Image(s)

Box 1, Folder 87  P, 1941
Image(s)
   •  Peterson, Eva
   •  Pikard, Aunt
   •  Paul P.

Box 1, Folder 88  Radcliffe College Alumnae Association, 1938
Image(s)

Box 1, Folder 89  Rhys, Hedley, 1950
Image(s)

Box 1, Folder 90  Rockport Art Association, 1937-1948
Image(s)

Box 1, Folder 91  Rosebault, C.J., 1944-1947
Image(s)

Box 1, Folder 92  Ruellan, Andree, 1941-1947
Image(s)

Box 1, Folder 93  R, 1950
Image(s)
   •  Rich, Dan
   •  Rieffel, Mary
   •  Riezler, Katherine
   •  Rothenberg, Mrs. Harold
   •  Ruart, Cornet de Ways
   •  R., Charlotte

Box 1, Folder 94  Shaw, George R., 1940
Image(s)

Box 1, Folder 95  Smith College, 1945
Box 1, Folder 96  Society for the Preservation of New England Antiquities, Inc., 1938-1939  
Image(s)

Box 1, Folder 97  Studio Guild Inc., 1938  
Image(s)

Box 1, Folder 98  S, 1941-1944  
Image(s)
  - Scott, Mrs. Palmer
  - Studin, Charles
  - Sugrand, Elsce

Box 2, Folder 1  Taylor, Molly, circa 1960  
Image(s)

Box 2, Folder 2  Toledo Museum of Art, 1935-1944  
Image(s)

Box 2, Folder 3  Watson, Forbes, 1947  
Image(s)

Box 2, Folder 4  Weyhe Gallery, 1940-1941  
Image(s)

Box 2, Folder 5  White, Peregrine, 1941  
Image(s)

Box 2, Folder 6  Whitney Museum of American Art, 1936-1940  
Image(s)

Box 2, Folder 7  Windsor, Mary P., 1941  
Image(s)

Box 2, Folder 8  Worchester Art Museum, 1937-1945  
Image(s)

Box 2, Folder 9  United American Artists, 1939  
Image(s)

Box 2, Folder 10  T, U, V, W, 1941-1946  
Image(s)
  - Tomorrow's Masterpiece Inc.
  - Vicentini, Noel
  - Wagners
• Wanamaker, John

Box 2, Folder 11 First Names Only, 1941-1949
Image(s)
- Annie
- Betty
- Esther
- Hetty
- Mary
- Nadin
- Sandy
- Winifred

Box 2, Folder 12 Drafts of Letters, 1943
Image(s)

Box 2, Folder 13 Fragments, circa 1930s
Image(s)
Series 4: Writings and Notes, 1892-1947

0.2 Linear feet (Box 2)

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.

Materials are arranged by document type.

This series has been scanned in its entirety.

Box 2, Folder 14
Esther Baldwin William's Diary, 1892-1896
Image(s)

Box 2, Folder 15
Esther Baldwin William's Diary, 1897-1902
Image(s)

Box 2, Folder 16
Lists of Works of Art, circa 1940s
Image(s)

Box 2, Folder 17
Lists of Family Members, circa 1940
Image(s)

Box 2, Folder 18
Lists of Esther's Concerts, circa 1930s
Image(s)

Box 2, Folder 19
Lists of Exhibition Visitors, 1947
Image(s)

Box 2, Folder 20
Notes, circa 1940-1947
Image(s)

Box 2, Folder 21
Charles Prendergast's Notes on Formula of Ebonizing Technique, 1902-1910
Image(s)
Series 5: Sketchbooks and Sketches, circa 1900

0.2 Linear feet (Boxes 2-3)

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.

Materials are arranged by artist and document type.

This series has been scanned in its entirety.

Box 2, Folder 22  Esther Baldwin Williams Sketchbook, circa 1900  
Image(s)  
Architecture, portraits, babies

Box 2, Folder 23  Esther Baldwin Williams Sketchbook, circa 1900  
Image(s)  
Children, babies, cats

Box 3, Folder 1  Esther Baldwin Williams Sketchbook, circa 1900  
Image(s)  
Cats

Box 3, Folder 2  Esther Baldwin Williams Sketchbook, circa 1900  
Image(s)  
Orchestras

Box 3, Folder 3  Loose Sketches, circa 1900  
Image(s)

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Series 6: Printed Material, 1883-1984

0.2 Linear feet (Box 3)

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.

Materials are arranged by document type.

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.

<table>
<thead>
<tr>
<th>Box 3, Folder 4</th>
<th><em>Cezanne’s Studio</em>, by Ambrose Vollard, 1915</th>
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<td></td>
<td>Image(s)</td>
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<tr>
<th>Box 3, Folder 5</th>
<th><em>Charles Abbot Baldwin and his Family</em>, by Nadia Williams, 1984</th>
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<td>Image(s)</td>
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<tr>
<th>Box 3, Folder 6</th>
<th>Poem by L. Eilshemius, 1900</th>
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<td>Image(s)</td>
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<tr>
<th>Box 3, Folder 7</th>
<th>Exhibition Catalog, J. Foxcroft Cole, 1883</th>
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<tbody>
<tr>
<td></td>
<td>Image(s)</td>
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<tr>
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<td>Annotated with prices and purchases</td>
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<tr>
<th>Box 3, Folder 8</th>
<th>Exhibition Catalog, Adelaide Cole Chase, circa 1917-1920</th>
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<td>Image(s)</td>
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<td>Fragment</td>
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<tr>
<th>Box 3, Folder 9</th>
<th>Exhibition Catalogs and Announcement, Maurice Prendergast, 1925-1950</th>
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<td>Image(s)</td>
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<tr>
<th>Box 3, Folder 10</th>
<th>Concerning Louis Eilshemuis, circa 1930</th>
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<td>Image(s)</td>
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<tr>
<th>Box 3, Folder 11</th>
<th>Clippings, 1949-1969</th>
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<th>Box 3, Folder 12</th>
<th>Museum and Art Organization Bulletins, circa 1937-1944</th>
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<tr>
<th>Box 3, Folder 13</th>
<th>Business Cards, circa 1950s</th>
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<tr>
<th>Box 3, Folder 14</th>
<th>Blank Exhibition Entry Forms, 1939-1942</th>
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</table>
Box 3, Folder 15  Playbill, circa 1920s
  Image(s)

Box 3, Folder 16  Blank Postcards, circa 1950s, 1908
  Image(s)

Box 3, Folder 17  Postcards of Maurice Prendergast's Works of Art, circa 1950s
  Image(s)

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Series 7: Photographs, circa 1900-circa 1920

0.3 Linear feet (Boxes 3-4)

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.

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

Box 3, Folder 18  Photograph of Unidentified Work of Art, circa 1920
Image(s)

Box 3, Folder 19  Loose Photographs Tucked into Scrapbook, circa 1900
Image(s)

Box 4, Folder 1  Photo Album, circa 1900
Image(s)