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

Jayna M. Hanson

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2012 April 12
# Table of Contents

Collection Overview ........................................................................................................ 1
Administrative Information .............................................................................................. 1
Biographical Note............................................................................................................. 2
Scope and Content Note................................................................................................. 2
Arrangement..................................................................................................................... 3
Names and Subjects ...................................................................................................... 3
Container Listing ............................................................................................................. 5
  Series 1: Biographical Materials, 1942-1979........................................................... 5
  Series 3: Correspondence, 1887-1961.................................................................... 7
  Series 4: Writings and Notes, 1892-1947.............................................................. 16
  Series 5: Sketchbooks and Sketches, circa 1900.................................................. 17
  Series 6: Printed Material, 1883-1984................................................................... 18
  Series 7: Photographs, circa 1900-circa 1920....................................................... 20
### Collection Overview

<table>
<thead>
<tr>
<th>Repository:</th>
<th>Archives of American Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Esther Baldwin Williams and Esther Williams papers</td>
</tr>
<tr>
<td>Identifier:</td>
<td>AAA.willesth</td>
</tr>
<tr>
<td>Date:</td>
<td>1887-1984</td>
</tr>
<tr>
<td>Extent:</td>
<td>2.1 Linear feet</td>
</tr>
<tr>
<td>Creator:</td>
<td>Williams, Esther Baldwin, 1867-1964</td>
</tr>
<tr>
<td>Language:</td>
<td>English</td>
</tr>
<tr>
<td>Summary:</td>
<td>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.</td>
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</tbody>
</table>

### 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.
Preferred Citation


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.

Ownership and Literary Rights

The Esther Baldwin Williams and Esther Williams papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

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.

<table>
<thead>
<tr>
<th>Box 1, Folder 1</th>
<th>Biographical Sketch, 1979</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 2</th>
<th>Membership Card, 1942</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

Return to Table of Contents
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)

Return to Table of Contents
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
Image(s)

Box 1, Folder 21  Esther Baldwin Williams to Esther Williams, 1947-1948
Image(s)

Box 1, Folder 22  Esther Baldwin Williams to Oliver Williams, 1942
Image(s)

Box 1, Folder 23  Esther Baldwin Williams Letters, circa 1900, 1887
Image(s)

Box 1, Folder 24  Unidentified Family Members, 1917
Image(s)

Box 1, Folder 25  Alan, Mrs. Joseph, 1941-1944
Image(s)

Box 1, Folder 26  Albany Institute of History and Art, 1941-1945
Image(s)

Box 1, Folder 27  American Academy of Arts and Letters, 1944
Image(s)

Box 1, Folder 28  American Library of Color Slides, 1941
Image(s)

Box 1, Folder 29  Art Institute of Chicago, 1935-1943
Image(s)

Box 1, Folder 30  Artist Dealer Committee, 1940
Image(s)

Box 1, Folder 31  Artists for Victory, 1944
Image(s)

Box 1, Folder 32  A, 1950
Image(s)

Box 1, Folder 33  The Barnetts, 1944, 1947
Image(s)

Box 1, Folder 34  Boston Symphony Orchestra, 1937-1940
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
Image(s)
  • Creighton, Bessy

Box 1, Folder 47  Dallas Museum of Fine Arts, 1935  
  Image(s)

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
Image(s)

Box 1, Folder 61  G, 1941-1957
Image(s)
  • Galande, Jane
  • Goldstone, Harmon
  • Greene, N.
  • Guglin, Marie
  • G., Elliot

Box 1, Folder 62  Hibbard, A.T., 1943-1944
Image(s)

Box 1, Folder 63  H, 1941-1947
Image(s)
  • Haranki, N.
  • Hartwell, Mrs.
  • Hathaway, Calvin
  • H., John

Box 1, Folder 64  Institute of Modern Art, Boston, 1937-1939
Image(s)

Box 1, Folder 65  John Herron Art Institute, 1939-1940
Image(s)

Box 1, Folder 66  Jordan Marsh Company, 1937-1940
Image(s)

Box 1, Folder 67  Kraushaar Art Galleries, 1940-1946
Image(s)

Box 1, Folder 68  Kraushaar Art Galleries, 1947-1952
Image(s)

Box 1, Folder 69  Kroll, Leon and Genevieve, 1929-1942
Image(s)

Box 1, Folder 70  K, 1943-1947
Image(s)
  • 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)
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 Eilshemius, 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.

Box 3, Folder 4  
*Cezanne’s Studio*, by Ambrose Vollard, 1915  
Image(s)

Box 3, Folder 5  
*Charles Abbot Baldwin and his Family*, by Nadia Williams, 1984  
Image(s)

Box 3, Folder 6  
Poem by L. Eilshemius, 1900  
Image(s)

Box 3, Folder 7  
Exhibition Catalog, J. Foxcroft Cole, 1883  
Image(s)  
Annotated with prices and purchases

Box 3, Folder 8  
Exhibition Catalog, Adelaide Cole Chase, circa 1917-1920  
Image(s)  
Fragment

Box 3, Folder 9  
Exhibition Catalogs and Announcement, Maurice Prendergast, 1925-1950  
Image(s)

Box 3, Folder 10  
Concerning Louis Eilshemius, circa 1930  
Image(s)

Box 3, Folder 11  
Clippings, 1949-1969  
Image(s)

Box 3, Folder 12  
Museum and Art Organization Bulletins, circa 1937-1944  
Image(s)

Box 3, Folder 13  
Business Cards, circa 1950s  
Image(s)

Box 3, Folder 14  
Blank Exhibition Entry Forms, 1939-1942
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)
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)

Return to Table of Contents