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)

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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)

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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)
  •  Acheson, George

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

Box 1, Folder 34  Boston Symphony Orchestra, 1937-1940
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<th>Box 1, Folder 35</th>
<th>Bradley, Mary, 1941</th>
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<td>Box 1, Folder 36</td>
<td>Brooklyn Museum, 1939</td>
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<td>Box 1, Folder 37</td>
<td>Budworth and Son, 1939</td>
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<td>Box 1, Folder 38</td>
<td>Burroughs, John Rolfe, 1938-1946</td>
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<tr>
<td>Box 1, Folder 39</td>
<td>B, 1941-1950</td>
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<tr>
<td></td>
<td>- Barron, Grace</td>
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<td>- Bates, Nathan W.</td>
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<td>- Beal, Mrs. Gifford</td>
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<td>- Berrall, Lloyd</td>
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<td>- Biddle, Will</td>
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<td>- Bidder, Gina</td>
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<td>- Borne, Mrs. Adolphe</td>
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<td>- Brandeis, Irma</td>
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<td>- Brooks, Reva</td>
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<td>- Brown, Elizabeth Wentworth</td>
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<td></td>
<td>- Winifred, H. B.</td>
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<td>Box 1, Folder 40</td>
<td>California Thoroughbred Breeders Association, 1948</td>
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<td>Box 1, Folder 41</td>
<td>Carnegie Institute, 1936-1949</td>
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<td>Box 1, Folder 42</td>
<td>Carson, Margaret, 1944</td>
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<td>Box 1, Folder 43</td>
<td>Chamberlain, Grace M., 1941-1947</td>
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<td>Box 1, Folder 44</td>
<td>Corcoran Gallery of Art, 1937-1939</td>
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<td>Box 1, Folder 45</td>
<td>Cram, Caroline, 1946-1951</td>
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<td>Box 1, Folder 46</td>
<td>C, 1939-1945</td>
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Creighton, Bessy

Dallas Museum of Fine Arts, 1935

De Young Memorial Museum, 1943

Detroit Institute of Arts, 1943

Doelper, Mrs. Margaret, 1945-1947

Doll and Richards Inc., 1941

D, 1941-1944

Edwards, Lucretia, 1948-1950

Edwards, W.D., 1937-1950

Eilshemius, Louis M., 1930-1936

Finck, J. Furman and Millie, 1943-1944

Finck, J. Furman and Millie, 1945-1948

Freuler, Helen M., 1947

Golden Gate International Exposition, 1938-1940
Image(s)

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

Box 1, Folder 85  Pepper, Charles H., 1936-1947

Box 1, Folder 86  Pittsburgh Art Company, 1940

Box 1, Folder 87  P, 1941

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

Box 1, Folder 94  Shaw, George R., 1940

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

- Annie
- Betty
- Esther
- Hetty
- Mary
- Nadin
- Sandy
- Winifred

Box 2, Folder 12  
Drafts of Letters, 1943

Box 2, Folder 13  
Fragments, circa 1930s
**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.

<table>
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<tr>
<th>Box 2, Folder 14</th>
<th>Esther Baldwin William's Diary, 1892-1896</th>
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<tbody>
<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 2, Folder 15</td>
<td>Esther Baldwin William's Diary, 1897-1902</td>
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<td>Image(s)</td>
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<tr>
<td>Box 2, Folder 16</td>
<td>Lists of Works of Art, circa 1940s</td>
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<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 17</td>
<td>Lists of Family Members, circa 1940</td>
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<td>Image(s)</td>
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<td>Box 2, Folder 18</td>
<td>Lists of Esther's Concerts, circa 1930s</td>
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<td>Image(s)</td>
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<td>Box 2, Folder 19</td>
<td>Lists of Exhibition Visitors, 1947</td>
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<td>Box 2, Folder 20</td>
<td>Notes, circa 1940-1947</td>
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<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 21</td>
<td>Charles Prendergast's Notes on Formula of Ebonizing Technique, 1902-1910</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
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)

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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)

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