

Albany Institute of History & Art
Library

BV 448

WALTER LAUNT PALMER COLLECTION

1873-1959

15.5 lin. ft., 12 boxes

- Series I. Diaries (1873-1907)
- Series II. Correspondence and Personal Papers (1882-1959)
- Series III. Studio Books (1877-1932)
- Series IV. Photographs (1852-1905)
- Series V. Reference Files (1880-1915)

March 1999

Biographical Note

Walter Launt Palmer was born on August 1, 1854, in Albany, New York, to Erastus Dow Palmer, a prominent sculptor, and Mary Jane Seaman Palmer. Palmer's mother encouraged his artistic tendencies early on by bringing him, at the young age of six, to the Albany Navy Yard to draw ships. In the summer of 1870, after some ten years of casual sketching, Palmer began studies with family friend and celebrated painter Frederic Edwin Church. Church was impressed by Walter's aptitude and desire to paint, and the pair spent much time together painting and sketching. It was under the guidance of Church that Palmer submitted his painting, *A Mountain Pasture*, to the 1872 exhibition at the National Academy of Design.

A year later, in 1873, Palmer and his childhood companion and fellow artist Will H. Low accompanied Erastus Palmer on an expedition to Europe. There they visited the studios of many expatriate artists, primarily in Italy and France. Finding themselves in the nucleus of what was then the artistic epicenter of the world, the two young painters concluded their travels with a stay in France. Paris offered a wide spectrum of opportunities for study, and Palmer enrolled in the studio of Charles Carolus-Duran studio to study the figure. While at the studio, Palmer befriended another American student, John Singer Sargent. Following an intense year of study abroad Palmer returned home to the United States in June of 1874. His return marked a new point in his life. In conjunction with Church, Palmer opened a studio in New York and, applying his newly attained knowledge, ultimately focused his attentions on landscape painting. Following an exhibition by the National Academy of Design, Palmer began to concentrate on winter scenes, a genre in which he was very successful and would become renowned. For the ensuing seven years, Palmer continued to study and work, crossing the Atlantic and spending time in Europe numerous times. In 1881, after closing his New York studio, Palmer took another trip abroad, this time to Venice. The results of this trip would definitively guide him into the mature style of his career.

It was Palmer's experiences in Venice, both social and work-related, that affected his painting. Venetian themes were popular among the American buyers and proved to be a lucrative subject for him. In addition, the years Palmer spent working in this theme, including numerous paintings of San Marco and daily life along the canals, granted him considerable acclaim. And just as the intense colors and reflective qualities of Venice influenced past generations of artists, they too inspired Palmer's palette to become even more rich and subtle. It was this acute and powerful use of color that Palmer seized upon and brought back to his American winter scenes, casting a new light and mood on the seemingly bland winter spectrum.

Walter Launt Palmer was a prolific painter who produced over 1200 documented works. His oeuvre includes landscapes of all seasons, detailed interior views of Victorian homes, and Venetian scenes; however, he earned his reputation with his color-filled impressionistic snow scenes. Palmer began painting winter scenes as early as 1875, but it was not until the 1880's that he developed his notable style of including shadow colors. Typically Palmer's landscapes can be characterized by the keen and luminous effects of the winter season, and the forcible contrasts of light and shadow which are the results of sharp frosts and unclouded sunlight. Clearly, Palmer created an atmosphere of the American northeast, and not the onerous and weighty winter light of Europe. The shadow reflections of light on the snow range in color from pinks to greens, purples, and, most abundantly, blues. In addition, Palmer's pioneering technique of colored shadows granted him the prestigious Hallgarten Prize at the National Academy of Design for a winter snow

scene entitled *January*, rated as the best work of an artist under the age of thirty-five.

Palmer's career as an artist is studded with numerous awards and laurels for his masterful skill in winter landscape painting. However, by 1920 Palmer's well-established style looked old-fashioned, and his sales fell markedly. Regardless, he continued to maintain his mature style, never altering or mimicking fashionable and more avant-garde trends. His public career continued to thrive, particularly after 1921 when the Metropolitan Museum of Art obtained his painting *Silent Dawn*. The museum's acquisition started a renewed wave of popularity and economic traffic for Palmer, a trend that would perpetuate his name and style on for the remainder of his life. Walter Launt Palmer also continued to be recognized through appointments and prizes for his painting well into the late 1920's, including a position with the Fine Arts Commission of New York State and numerous awards from the Wilmington Art Society.

Walter Launt Palmer was married twice. In 1890, he married Georgianna Myers, daughter of an Albany department store magnate. Unfortunately, however, Georgianna died during childbirth in 1892. A few years later, in late December 1895, Palmer married Zoe de Vautrin Wyndham, a native of England. The two traveled extensively in the Far East. Their tour of Japan is one of the best documented: in addition to Walter's diaries, Zoe designed and created a scrapbook of mementoes, photographs and her own letters home describing the events and sites. Walter Launt Palmer died at his home in Albany on April 16, 1932, from pneumonia. His wife Zoe, their daughter Beatrice, and a sister, Mrs. Henry Fassett of London, survived him. Other survivors were his nephews Joseph Gavit of Albany, Walter Gavit and John Palmer Gavit, both of New York City, and his niece Helen Gavit Swan (Mrs. Paul Swan).

Suggestion for further reading:

Mann, Maybelle. *Walter Launt Palmer, Poetic Reality*. (Exton, PA: Schiffer Publishing Ltd., 1984)

Scope and Content Note

The Walter Launt Palmer Collection spans the period from 1873-1959 and primarily contains documents relating to his artistic career as well as to his personal and family history. The collection is divided into five series: Diaries; Correspondence and Personal Papers; Studio Books; Photographs; and Reference Files. At the time the collection was processed, the provenance remained to be conclusively determined. Accession records reveal a date of November 2, 1970, for the accession of the Walter Launt Palmer Collection, however it is suspected that some of the material included came to the Institute through Joseph Gavit of Albany. Furthermore, it is likely that other materials are the result of contributions made by Walter Launt Palmer's daughter Beatrice, or possibly his widow Zoe. It would not be unlikely that other family members may have contributed materials to the Institute which have been added to the collection.

Series I. Diaries span the years 1873 to 1907. This series is not further subdivided, however in addition to the original bound volumes of Walter Launt Palmer's diaries this series also includes photocopied reproductions of the Palmer diaries. The diary series occupies thirteen individual folders and are arranged chronologically.

The series Diaries, undoubtedly yields the greatest abundance of knowledge in regard to Palmer's life, his thoughts and struggles. It is possible to trace his career, starting from his early

years of instruction in Paris and America all the way through to a time when he was a well established and honored artist. In addition to the chronology of events, it is also possible to know personality and attitude of Palmer as his sarcasm and humor develop and mature throughout his life. The names of many artists appear within the diary pages and include Church, Sargent, Hartley, Eaton, Healy, Gray, Beckwith, Duran, Low and others, providing a glimpse into the interpersonal relationships of the young art scene in America and abroad.

Series II. Correspondence and Personal Papers spans the years 1882 to 1959. This series is divided into four subseries: Genealogy; General Correspondence; Correspondence-Earle and Elizabeth Palmer; and Miscellaneous. These subseries are arranged in accordance to typology and/or content and occupy nine folders.

The series Correspondence and Personal Papers provides a blend of material related to Palmer's life and to the collection of the Walter Launt Palmer Papers. The subseries Genealogy contains a number of items relating to the Palmer family and the history of this collection. However, while we do find evidence for a genealogic record of the family, the family tree only extends as far as General George W. Palmer whose relationship to Walter Launt Palmer or Erastus Dow Palmer remains to be determined. This subseries also contains a history of the name and family of Palmer compiled by the Media Research Bureau; the date of printing is unknown. This typescript does mention the names of both Walter Launt and Erastus Dow Palmer.

Within this subseries we also find a supplement to volume 1 of the Palmer records from 1882 that was inscribed by Marrin Reed Palmer. This volume contains the addresses, poems and proceedings of the second annual Palmer family re-union held at Stonington, Connecticut, August 10-12, 1882. Stonington is the ancestral home of Walter Palmer, the pilgrim of 1629, from whom (at the time of printing) some 1,500 Palmers could trace their ancestry. While preliminary examination of the text did not reveal any mention of Walter Launt Palmer, there is reference to General George W. Palmer who was a vice president of the Palmer Association. From the records of deaths and births, which remain incomplete, we find that Gen. George W. Palmer married Sarah Elizabeth Keyes in 1858. Soon after we find the birth listings of Marrin Reed in 1859, followed by Austin Smith in 1862, and finally Earle Fenton Palmer in 1867. While there is little supporting evidence within this collection, it would appear that this document records the genealogy of General George W. Palmer and his successors. The collection included copies of the Keyes family history that does include Sarah's name. This material as a group indirectly relates to the life of Walter Launt Palmer, but does provide some distant historical background to his life and family origins.

The subseries General Correspondence primarily contains letters written to Walter Launt Palmer. Included within are two letters of recognition, one from the American Water Color Society and the other from the Boston Art Club. These letters acknowledge and inform Palmer of prize monies won as a result of painting contests sponsored by the institutions. Also included is a letter from the Shevlin-Hixon Co. regarding paid dividends on stocks held in Palmer's name. However, aside from these few items, the remainder of the correspondence provides little insight into his life and/or career.

The subseries entitled Correspondence between Earle and Elizabeth Palmer relate to the history of this collection, but appears to have no bearing on the life of Walter Launt Palmer. From examination of the genealogical records it appears that Earle Palmer is the son of General George W. Palmer and Sarah Keyes Palmer (mentioned above). The majority of the items listed in this subseries are between Elizabeth, who is the daughter of Earle, and two people John and Sallie.

Unfortunately, the surname of the couple and their relationship to Elizabeth are unknown, but it is safe to assume that they are friends of the family if not family members themselves.

The subseries Miscellaneous contains a group of photocopied letters written by Walter Launt Palmer, all obtained from various other collections. These photocopies are evidence that even before the acquisition of this collection the Palmer family had considerable interest in the life of Walter Launt Palmer.

Series III. Studio Books spans the years 1877 to 1932. The books provide an interesting look into to the social and economic life of an artists' studio. The sales register covers 1877 to 1931, and records all of Palmer's sales, and can be used to document the change in popular themes and tastes of American buyers over nearly fifty-five years. Walter Launt Palmer's Studio Record, a bound visitor register, is also valuable in understanding Palmer's social life within the context of his career. An overview of the visitor register reveals a number of family members and friends as well as other contemporary political figures and artists frequented the Palmer studio.

Series IV. Photographs spans from 1852 to 1905. The series is subdivided into four subseries: Family Members; Works of Art; Study/Souvenir Photographs; and Miscellaneous Photographs. Each subseries is arranged in accordance with typology and/or content, and occupies a total of fifty-seven folders. Clearly the largest series in this collection, series IV Photographs demonstrates the importance of photography in the work of Walter Launt Palmer.

The subseries Family Photographs covers Palmer's immediate family, primarily concentrating on his father Erastus Dow Palmer (Box 3, folder 23), second wife Zoe (Box 3, folder 27) and daughter Beatrice (Box 3, folder 22). We also have contained within this subseries photographs of Walter's two grandmothers, Laurinda Ball (mother of Erastus Dow), and Mrs. Seaman (mother of Mary Jane Seaman), as well as two of his sisters, Isabelle Palmer Fassett and Madeline Palmer Jaffrey. This subseries also holds a number of photographs of Palmer in his painting studio; these images provide good documentation of the artist's workspace, and in some cases the process or pattern of development of a work of art follows. These, coupled with the body of family photographs, provide a visual form of documentation that ultimately aids in our understanding of the life of Walter Launt Palmer.

The subseries entitled Works of Art is a homogeneous group of material primarily dominated by the work of Palmer's father, the sculptor Erastus Dow Palmer. Unlike many of the other materials in this series, the photographs of E.D. Palmer's sculptures are dated. It is unknown whether these images were handed down to Walter Palmer or just collected by him after his father's death. Other artists featured in this subseries include William Merritt Chase, Jonathan Scott Hartley, and Tompkins H. Matteson.

The subseries Study/Souvenir Photographs is a large collection of various images documenting different landscapes, cityscapes and seascapes, as well as works of architecture. Palmer may have used these photographs as part of his reference files, referring to them as he composed his paintings. The subseries also contains a photograph of Olana, the home designed and built by Frederic Church near Hudson, New York.

Miscellaneous, the final subseries in Photographs, is based upon some personal photographs of Palmer's that do not fit in the context of other previously listed subseries. Within this small group, we find a series of four photographs of the launching of the H.M.S. Hardings (port unknown), as well as a photograph of the cast of the theatrical production *Fair Rosamund*, produced on the Corning Estate in Albany in 1895. Of interest in regard to the travels of Palmer, this subseries contains a group of images from his trip to India in which are portraits of Palmer with

a local group of people and a slain tiger.

Series V. Reference Files span the years 1880 to 1915. The series is arranged into five subseries: Reproductions of W.L. Palmers Work; Magazine Articles/Works by Other Artists; Reference files; Reproductions/Magazine Illustrations; Cathedral of St. John the Divine/R.W. Gibson. These subseries have been arranged in accordance with typology and/or content and in total fill twenty-two folders.

The subseries Reproductions of Palmer's Work is undoubtedly incomplete in regard to the extensive body of work he produced over his career. The source of many of these images is unclear but nearly all look as though they have been produced for magazines or journals. Some of the paintings included in the subseries are, *Snow in November*, and *The Morning Light*

The subseries Reproductions/Magazine Illustrations, Magazine Articles/Work by Other Artists, and Reference Files all contain materials belonging to Walter Launt Palmers studio reference files. As a cohesive body, compiled throughout his life, these files represent the elements or building blocks Palmer would have used in executing a painting. This subseries, in conjunction with Study/Souvenir Photographs from Series IV, indisputably illustrate the application and function of photographic imagery in American landscape painting during the late nineteenth and early twentieth centuries.

The subseries entitled Cathedral of St. John the Divine/ R.W. Gibson is a curious file which was given to and compiled perhaps by Erastus Dow Palmer and left after his death to Walter Launt Palmer. Inscribed by R.W. Gibson, this subseries contains preparatory drawing for the elevation, facade, and floor plans of the Cathedral of St. John the Divine in New York City. In addition to these drawings Gibson has also provided this subseries with a number of other plans for various building both in the United States and abroad. Similar to other subseries discussed above, this file, while remarkably interesting, offers no details or insights into the experiences, life and career of Walter Launt Palmer.

The Walter Launt Palmer Collection was processed by SUNY student intern Jennifer B. Bott in March 1999.

Box Folder

Series I. Diaries

1	1	Diaries	1873-74
	2	Diaries	1878-80
	3	Diaries	1881-83
	4	Diaries	1884-85
	10	Photocopies of diaries, 1879	n.d.
2	11	Photocopies of diaries, 1880	n.d.
	12	Photocopies of diaries, 1881	n.d.
	13	Photocopies of diaries, 1882-83	n.d.

Box Folder

Series II. Correspondence and Personal Papers

Arranged into four subseries: Genealogy; General Correspondence; Earl and Elizabeth Palmer Correspondence; and Miscellaneous.

GENEALOGY

[2]	14	Ancestry of General George W. Palmer (original and stereotype)	n.d.
		History of the name and family Palmer	n.d.
		Miscellaneous genealogical noted	n.d.
		Palmer Record book, from the second annual reunion	1882
		Record of births, deaths and marriages (incomplete)	n.d.
		Keyes family history	n.d.
		See: Box 12, folder 113	

GENERAL CORRESPONDENCE

15	Eaton, Cherry to W.L. Palmer	1895 Feb 4
	Richardson, R.L. to Mr. Palmer	1916 Jun 8
	The Shevlin-Hixon Co. to W.L. Palmer	n.d.
	Studdard, Francis R. to W.L. Palmer	1895
	Gavit, John to W.L.L. Peltz	1932 Apr 29

EARLE AND ELIZABETH PALMER CORRESPONDENCE

16	Letter from Elizabeth to Earle	1951 Jul 7
	Letters between Elizabeth and John and Sallie	1959
	Recognition of the death of Earle by the City College of New York	n.d.
	See: Box 12, folder 115	

MISCELLANEOUS

17	Miscellaneous notes (7 total)	n.d.
	Poem by Margaret Richmond	1906 Jan
	Framed photograph of a poem, author unknown	n.d.
	See: Box 12, folder 116	

Box Folder

Series II. Correspondence and Personal Papers (cont.)

MISCELLANEOUS (cont.)

[2]	18	Photocopies letters written by Palmer	n.d.
		Christmas Greeting card	n.d.
		Portfolio of Spanish Art	n.d.
		See: Box 12, folder 116	
		Map of the Mediterranean from <i>National Geographic</i>	n.d.
		Drawing on tissue for the elevation of a house	n.d.
		See: Box 12, folder 123	
Series III. Studio Books			
	19	Sales register	1877-1931
	20	<i>Studio Record</i> [visitor register], bound by Fletcher Battershall	1900-32
		Photocopy of names of visitors	n.d.

Box Folder

Series IV. Photographs

Arranged into four subseries: Family Photographs; Works of Art; Study/Souvenir Photographs; and Miscellaneous Photographs.

FAMILY MEMBERS

3	21	Jaffrey, Amy or Harriet [?] (2 prints) Fassett, Isabelle Palmer Jaffrey, Madeline Palmer See: Box 4, folder 49	n.d. n.d. n.d.
	22	Palmer, Beatrice Wyndham (5 prints) Photograph of a drawing of Beatrice Palmer (3 prints) Palmer, Beatrice Wyndham (7 prints) See: Box 4, folder 50 Palmer, Beatrice and Zoe (2 prints) See: Box 4, folder 51	n.d. n.d. n.d. n.d.
	23	Palmer, Erastus Dow: family (2 prints) Palmer, Erastus Dow and wife Palmer, Erastus Dow (2 prints) See: Box 4, folder 52 Palmer, Erastus Dow (4 prints) See: Box 4, folder 53 Palmer, Erastus Dow See: Box 12, Folder 117 Palmer, Erastus Dow and Mary Jane See: Box 4, folder 54 Palmer, Laurinda Ball See: Box 4, folder 55	1892 Jul 14 n.d. n.d. n.d. 1896 1885 n.d.
	24	Palmer, Mary Jane Seamans	n.d.
	25	Mrs. Seamans (mother of Mary Jane)	n.d.

Box Folder

Series IV. Photographs (cont.)

FAMILY MEMBERS

[3]	26	Palmer, Walter Launt in studio (2 prints) Palmer, Walter Launt in Hawk St. studio Palmer, Walter Launt studio	n.d. 1887 n.d.
		Palmer, Walter Launt (2 prints) See: Box 4, folder 56	n.d.
	27	Palmer, Zoe Wyndham (7 prints)	n.d.
		Palmer, Zoe Wyndham (3 prints) See: Box 4, folder 57	n.d.
	28	Unidentified people House at Appledore	1895 n.d.

WORKS OF ART

		Chase, William Merritt	
		Portrait of Walter Launt Palmer, 1887 See: Box 5, folder 58	n.d.
		Hartley, Jonathan Scott	
	29	Satyr and frog (4 prints) Boy with flute (2 prints)	1907 1904
		Matteson, Tompkins H.	
		<i>The Studio of Erastus Dow Palmer</i> , 1857 See: Box 5, folder 59	n.d.
		Palmer, Erastus Dow	
	30	Bas-reliefs, men: <i>Eleazer Fennett</i> and unknown	n.d.

Box Folder

Series IV. Photographs (cont.)

WORKS OF ART

Palmer, Erastus Dow (cont.)

[3]	31	Bas-reliefs, women: <i>Evening Star</i>	1854
		Unidentified young girl	n.d.
		Unidentified young girl (oval)	n.d.
		Unidentified young girl (tondo)	n.d.
		Unidentified woman	1885
	32	<i>Chancellor Robert R. Livingston</i> (2 prints) See also: Box 5, folder 62	1874
	33	<i>Commodore Matthew C. Perry</i> (4 prints) See also: Box 5, folder 64	1859
	34	<i>Supplication</i> <i>Now I Lay Me</i> See also: Box 6, folder 71	n.d. n.d.
	35	<i>White Captive</i> (4 prints) See also: Box 6, folder 76	n.d.
	36	Palmer Gallery, Albany Institute of History and Art	n.d.
		<i>Angel at the Sepulchre</i> (2)	1868
		<i>Henry Burdew</i>	1862
		<i>Charlemagne Tower</i>	n.d.
		<i>Faith</i> (2)	1852
		<i>Immortality</i>	1859
		<i>Imogen</i>	n.d.
		<i>Indian Girl</i> (3) See: Box 5, folders 60-68	1855

Box Folder

Series IV. Photographs (cont.)

WORKS OF ART (cont.)

Palmer, Erastus Dow (cont.)

<i>La cle' des Champs</i>	n.d.
<i>Peace in Bondage</i>	1863
<i>Resignation</i>	1854
<i>Spirit's Flight</i>	1863
Unidentified young girl (2 prints)	n.d.
Unidentified man	1887
Unidentified angel	n.d.
Unidentified bust of a woman	n.d.

See: Box 6, folders 69-78

Palmer studio interior n.d.
See: Box 6, folder 77

Palmer, Walter Launt

[3]	37	Paintings (5 winter scenes)	n.d.
		Saint-Gaudens, Augustus	
	38	<i>Dean Sage</i>	1904-06
		Twitchell, Asa	
	39	<i>Self-portrait</i>	n.d.
		Portraits of a man and woman	1900 Jan 1

STUDY/SOUVENIR PHOTOGRAPHS

	40	Architecture and cityscapes (6)	n.d.
		Architecture (4)	n.d.
		See: Box 7, folder 79	
	41	Decorative arts (3)	n.d.
	42	Interiors (6)	n.d.
		See also: Box 7, folder 81	

Box Folder

Series IV. Photographs (cont.)

STUDY/SOUVENIR PHOTOGRAPHS (cont.)

[3]	43	Landscapes (19) See also: Box 12, folder 118 (2)	1874
		Landscapes (5) See also: Box 7, folders, 82-83	1875
	44	Landscapes, winter (20) See also: Box 12, folder 119; (2)	n.d.
	45	Landscapes, winter (11)	n.d.
		Landscapes, winter (6) See also: Box 7, folders 84-85	n.d.
		Seascape See: Box 12, folder 121	n.d.
		Seascapes (12) See: Box 8, folder 91	n.d.
	46	Olana	n.d.
	47	Sculpture (6) See also: Box 8, folder 90	n.d.
	48	Paintings (3) See also: Box 12, folder 120 (6)	n.d.
		Paintings (5)	n.d.
		Paintings (6) See also: Box 8, folders 87-89	n.d.

Box Folder

Series IV. Photographs (cont.)

MISCELLANEOUS PHOTOGRAPHS

<i>Fair Rosamund</i> production, Kenwood (Albany, NY)	1895
Launch of the HMS Hardings (4 prints)	n.d.
Palmer, Walter Launt: trip to India (4 prints)	1902
Shaw, George Bernhard	1905
Society of American Artists jury (with notations)	1902
See: Box 9, folders 92-97	

FAMILY MEMBERS

4	49	Fassett, Isabelle Palmer	n.d.
		Jaffrey, Madeline Palmer	n.d.
	50	Palmer, Beatrice (7 prints)	n.d.
	51	Palmer, Beatrice and Zoe (2 prints)	n.d.
	52	Palmer, Erastus Dow (2 prints)	n.d.
	53	Palmer, Erastus Dow (4 prints)	n.d.
	54	Palmer, Erastus Dow and Mary Jane	1885
	55	Palmer, Laurinda Ball	n.d.
	56	Palmer, Walter Launt and studio (2 prints)	n.d.
	57	Palmer, Zoe Wyndham (3 prints)	n.d.

WORKS OF ART

5		Chase, William Merritt	
	58	Portrait of Walter Launt Palmer, 1887	n.d.
		Matteson, Tompkins H.	
	59	<i>The Studio of Erastus Dow Palmer</i> , 1857	n.d.

Box Folder

Series IV. Photographs (cont.)

WORKS OF ART

Palmer, Erastus Dow

[5]	60	<i>Angel at the Sepulchre</i>	1868
	61	<i>Burden, Henry</i>	1862
	62	<i>Chancellor Robert R. Livingston (3)</i>	1874
	63	<i>Charlemagne Tower</i>	n.d.
	64	<i>Commodore Matthew C. Perry (2)</i>	1859
	65	<i>Faith (2)</i>	1852
	66	<i>Immortality</i>	1859
	67	<i>Imogen</i>	n.d.
	68	<i>Indian Girl (3)</i>	1855
6	69	<i>La cle' des Champs</i>	
	70	<i>Peace in Bondage</i>	1863
	71	<i>Now I Lay Me</i>	n.d.
	72	<i>Resignation</i>	1854
	73	<i>Spirit's Flight</i>	1863
	74	<i>Supplication</i>	1866
	75	<i>The Empty Nest</i>	1855
	76	<i>White Captive (2 prints)</i>	1858
	77	Palmer studio interior	n.d.

Box Folder

Series IV. Photographs (cont.)

WORKS OF ART (cont.)

Palmer, Erastus Dow

[6]	78	Unidentified young girl (2 prints) Unidentified man Unidentified angel	n.d. 1887 n.d.
	79	Unidentified bust of a woman	n.d.

STUDY/SOUVENIR PHOTOGRAPHS

7	80	Architecture (4)	n.d.
	81	Interiors (3)	n.d.
	82	Landscapes (5)	1875
	83	Landscapes (6)	1875
	84	Landscapes, winter (6)	n.d.
	85	Landscapes, winter (4)	n.d.
	86	Models (5)	1883
8	87	Paintings (4)	n.d.
	88	Paintings (6)	n.d.
	89	Paintings (5)	n.d.
	90	Sculpture (5)	n.d.
	91	Seascapes (5)	n.d.

MISCELLANEOUS

9	92	<i>Fair Rosamund</i> production, Kenwood (Albany, NY)	1895
	93	Launch of the HMS Hardings (4 prints)	n.d.

Box Folder

Series IV. Photographs (cont.)

MISCELLANEOUS (cont.)

[9]	94	Palmer, Walter Launt: trip to India (4 prints)	1902
	95	Shaw, George Bernhard	1905
	96	Society of American Artists jury (with notations)	1902
	97	Tearsheets of Political Figures (4)	1921

Box Folder

Series V. Reference Files

Arranged into five subseries: Reproductions of W.L. Palmer's Work; Magazine Articles/ Works by Other Artists; Reference Files; Reproductions/ Magazine Illustrations; Cathedral of St. John the Divine/ R.W. Gibson.

REPRODUCTIONS OF W.L. PALMERS WORK

10	98	Cover and excerpt from <i>The Independent</i> featuring <i>Winter Morning</i>	1915 Dec 20
		Tearsheet regarding Palmers death, printed by Mechanics and Farmers Savings Bank	n.d.
		Tearsheet from <i>The Art Interchange</i> features article about Palmer	1903 Jan
		<i>White Evergreens</i>	n.d.
	99	<i>The White World</i> (4 copies)	n.d.
		<i>The Pageant</i>	n.d.
		<i>Snow in November</i> (3 copies)	n.d.
		<i>The Morning Light</i>	1926
		Unidentified (6 copies)	n.d.
		Seascape	
		See Box 12, folder 122	

MAGAZINE ARTICLES/ WORKS BY OTHER ARTISTS

100		<i>The Greek Vase</i> by William PP Longfellow	n.d.
		<i>Sir William van Horn's Collection at Montreal</i> by Sir Martin Conway	n.d.
		<i>French Art</i> by W.C. Brownell	n.d.
		<i>Greze</i> by R.A.M. Stevenson	n.d.
		<i>The Ship Before Steam</i> in the <i>Magazine of Art</i>	n.d.
		<i>The Full and the True Story of the Portland Vase</i> by Clifford Smith	n.d.
		Jury of Artists from the <i>New York Tribune's</i> Illustrated Supplement	n.d.
		<i>A Jury that Hangs Its Favorite</i> in <i>Harper's Weekly</i>	n.d.
101		Works by other artists (9)	n.d.
102		Works by other artists (34)	n.d.

Box Folder

Series V. Reference Files (cont.)

MAGAZINE ARTICLES/ WORKS BY OTHER ARTISTS (cont.)

103	Works by other artists (35)	n.d.
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104	Works by other artists (30)	n.d.
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REFERENCE FILES

11	105	Winterscape tear sheets (73)	n.d.
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106	Landscape tear sheets (46)	n.d.
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107	Seascapes (10)	n.d.
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108	Figures/ People (15)	n.d.
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109	Figures/People (14)	n.d.
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110	Nudes and Models	n.d.
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111	Architecture (11)	n.d.
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112	Decorative and Miscellaneous (6)	n.d.
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113	Prints from Japan, architecture and landscapes (9)	n.d.
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REPRODUCTIONS/ MAGAZINE ILLUSTRATIONS

Reproductions by other artists (7)	n.d.
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See: Box 12, folder 124	
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Seascapes, landscapes, decorative, and floral references (6)	n.d.
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See: Box 12, folder 125	
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Tear sheet of Washington D.C. in the winter inscribed by John Gavitt	n.d.
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Sheet from an illustrated French magazine	1894 Feb 3
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Box Folder

Series V. Reference Files (cont.)

REPRODUCTIONS/ MAGAZINE ILLUSTRATIONS (cont.)

[11]	Cover of <i>Art Amateur</i>	1891 Dec
	Tear sheet of <i>Art Amateur</i>	
	Tear sheet of <i>Art Amateur</i>	
	Color supplement from <i>Art Amateur</i>	1891
	Color supplement from <i>Art Amateur</i>	1893
	Tear sheet from <i>Harper's Bazar</i>	1883 Feb 3
	Cover from <i>Harper's Bazar</i>	1893 Jan 7
	Cover from <i>Harper's Bazar</i>	1891 Dec 12
	Tear sheet from <i>Harper's Weekly</i>	n.d.
	Cover of <i>Art Interchange</i>	1897 Aug
	Cover of <i>Art Interchange</i>	1897 Dec
	Supplement from <i>Art Interchange</i>	1896
	Cover of <i>McCall's</i>	(?) Apr
	Tear sheet from <i>Collier's Weekly</i>	1899 Nov 4
	Tear sheet from <i>Collier's Weekly</i>	1891
	Cover of the <i>Illustrated London News</i>	1892 Apr 30
	Tear sheet of Exposition Universelle/ Fountaines Lumineuses	1889
	See: Box 12, folder 126	
	Drawing Plans for exhibitions (5)	1895-1904
	See: Box 12, folder 127	

CATHEDRAL OF ST. JOHN THE DIVINE/ R.W. GIBSON

Competition announcement	n.d.
Engraving of the facade	n.d.
Engraving of the floor plan and elevation	n.d.
Engraving of a view from the side	n.d.
Engraving of a French cloister, inscribed by Gibson to E.D. Palmer	n.d.
Engraving of a church door in Spain, inscribed by Gibson	n.d.
Engraving of the design for the residence of a prince	1880
Drawings plans for the Somerset House Strand	1878
See: Box 12, folder 128	

Box Folder

Oversized Material

From Series II. Correspondence and Personal Papers

GENEALOGY

12	114	Keyes family history (3 copies)	n.d.
		Record of births, deaths and marriages (incomplete)	n.d.

CORRESPONDENCE-EARLE AND ELIZABETH PALMER

115		Recognition of the death of Earle by the City College of New York (where he was a professor)	n.d.
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MISCELLANEOUS

116		Christmas greeting card	n.d.
		Portfolio of Spanish Art	n.d.
		Framed photograph of a poem, author unknown	n.d.

From Series IV. Photographs

FAMILY MEMBERS

117		Palmer, Erastus Dow (4, one broken)	1896
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STUDY PHOTOGRAPHS

118		Landscapes (3)	n.d.
119		Landscapes, winter (2)	n.d.
120		Paintings and sculpture (6, by various artists)	ca. 1874
121		Seascapes	1875

Box Folder

From Series V. Reference Files

REPRODUCTIONS BY PALMER

[12]	122	Reproduction of seascape painting Drawing on tissue for the elevation of a house	1875 n.d.
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REFERENCE FILES

123	Landscape Reproductions Map of the Mediterranean from <i>National Geographic</i>	n.d. n.d.
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REPRODUCTIONS/ MAGAZINE ILLUSTRATIONS

124	Reproductions by other artists (8)	n.d.
125	Seascapes, landscapes, decorative, and floral references (6)	n.d.
126	Tear sheet of Washington D.C. in the winter inscribed by John Gavitt Sheet from an illustrated French magazine Cover of <i>Art Amateur</i> Tear sheet of <i>Art Amateur</i> Tear sheet of <i>Art Amateur</i> Color supplement from <i>Art Amateur</i> Color supplement from <i>Art Amateur</i> Tear sheet from <i>Harper's Bazar</i> Cover from <i>Harper's Bazar</i> Cover from <i>Harper's Bazar</i> Tear sheet from <i>Harper's Weekly</i> Cover of <i>Art Interchange</i> Cover of <i>Art Interchange</i> Supplement from <i>Art Interchange</i> Cover of <i>McCall's</i> Tear sheet from <i>Collier's Weekly</i> Tear sheet from <i>Collier's Weekly</i> Cover of the <i>Illustrated London News</i> Tear sheet of Exposition Universalle/ Fountaines Lumineuses	n.d. 1894 Feb 3 1891 Dec n.d. n.d. 1891 1893 1883 Feb 3 1893 Jan 7 1891 Dec 12 n.d. 1897 Aug 1897 Dec 1896 (?) Apr 1899 Nov 4 1891 1892 Apr 30 1889
127	Drawing Plans for exhibitions (5)	1895-1904

Box Folder

From Series V. Reference Files (cont.)

CATHEDRAL OF ST. JOHN THE DIVINE/ R.W. GIBSON

[12]	128	Competition announcement	n.d.
		Engraving of the facade	n.d.
		Engraving of the floor plan and elevation	n.d.
		Engraving of a view from the side	n.d.
		Engraving of a French cloister, inscribed by Gibson to E.D. Palmer	n.d.
		Engraving of a church door in Spain, inscribed by Gibson	n.d.
		Engraving of the design for the residence of a prince	1880
		Drawings plans for the Somerset House Strand	1878