

Frederic Allen Williams Lantern Slide Collection

A Collection at the Harry Ransom Center

Descriptive Summary

Creator:	Williams, Frederic Allen, 1898-1958
Title:	Frederic Allen Williams Lantern Slide Collection
Dates:	1915-1957 (bulk 1940s-1950s)
Extent:	6,184 lantern slides (13 filing cabinet drawers)
Abstract:	The Frederic Allen Williams Lantern Slide Collection is comprised of 6,184 lantern slides, dating from 1915 to 1957. It documents the life and work of Frederic Allen Williams and features a wide variety of subjects including art and architecture, aviation, world travel, horses and cowboys, and Native Americans.
Call Number:	Photography Collection PH-364
Language:	English
Access:	Open for research

Administrative Information

Acquisition:	Transfer, 1976
Processed by:	Mary Alice Harper, 1999; updated by Nicole Davis, 2013
Repository:	Harry Ransom Center, The University of Texas at Austin

Biographical Sketch

Frederic Allen Williams, the American sculptor, was born April 10, 1898, in West Newton, Massachusetts, to Dr. Frederic Allen Williams, Sr. and Elizabeth Williams (née Paine). Williams' father was both an ophthalmologist and lawyer in Boston, so Williams grew up in a privileged and proper household, spending his spare time with the family horses. He received his secondary education at the Boston Latin School (1913-1917) where he was taught both Latin and Greek. In 1917 Williams' education was interrupted when the United States entered World War I. Williams joined the United States Army and was stationed on Manhattan Island for the duration of the war. Following the war Williams stayed in New York City, and enrolled in Columbia University (1918-1920), the Beaux-Arts Institute of Design (1921-1923), and the National Academy of Design (1921-1929).

Williams' move to New York was instrumental in shaping his artistic vision. During the 1910s the New York art scene was filled with images of the West. And, while Williams saw the works of Charles Russell and Frederic Remington, he became quite influenced by a group of artists who, beginning in 1898, began summering in Taos, New Mexico, returning each winter to New York with their latest works in hand. This group of artists, who in 1915 had founded the Taos Society of Artists, included Joseph Henry Sharp, Bert Geer Phillips, E. Irving Couse, and Ernest L. Blumenschein among others. In 1924 Williams made his first documented trip to New Mexico and Arizona. He returned again in 1926 with his first commission, to sculpt a Native American. As a result Williams returned to Taos nearly every year thereafter, and by the 1950s he was spending summers in Taos and winters in New York.

Another reason Williams' move to New York was so influential was that he saw his first rodeo at Madison Square Garden. From that point on Williams was in love with the rodeo. Rodeo participants became some of his closest friends, and many of his travels were to see rodeos and round-ups not only in the West but also along the East Coast. It was perhaps at the rodeo that Williams met a man named Dan Frost. Frost, an importer and trader of beads with Native Americans, was responsible for getting Williams his first job as a ranch-hand, from a Pendleton (Oregon) saddle-maker named John Hamley. Williams' ranch experience further solidified his love of the West and his respect for the cowboy.

Williams embraced all aspects of the American West, from cowboys to the Taos lifestyle, and the growing trend of interest in the arts of Native Americans. However, unlike many of his contemporaries who went on to adapt a more Modernist approach to their art, Williams became a student of Native American art. In 1940 he expanded his fields of study and took an extensive tour of Mexico, spending time in many states including the Yucatán, Oaxaca, Michoacán, and Mexico State. Here he documented ruins, artwork, costumes, and fiestas both with still photography and 16mm motion pictures. From his studies of the arts of North, Central, and South American Native Americans, Williams began to incorporate their imagery, designs, and symbolism into his own works, culminating in his design for the outdoor sculpture titled *Shrine of the Americas* (1939).

While recognized primarily as a sculptor of Native Americans and Western imagery, Williams is also known for his portrait heads of early aviators, authors, musicians, and jurists who were known to him and his family. Prominent subjects include Augustus Post, Alan Hawley, Will Rogers, Charles Russell, Edwin Markham, and Percy MacKaye. These portraits, along with his other works, were not for private consumption only, and Williams had the pleasure of seeing his work exhibited at The National Academy of Design, The American Federation of Arts, The National Sculpture Society, The San Francisco Sculpture Exposition, The Brooklyn Museum, the Santa Fe Museum, and the American Veterans Society of Artists, Inc. annual exhibitions, among other venues.

In addition to his talents as a sculptor, Williams was also a teacher, lecturer, writer, and amateur photographer. One of his main concerns was that art be made accessible to the public at large. With this goal in mind, he produced a number of albums designed to instruct laymen of the value of the arts, function as guide books, and provide historical information. In addition, the albums also served as the basis for a series of lectures Williams gave over a period of at least ten years. A published brochure advertised the following lectures: 1. Mexico, 2. Arts of Mexico, 3. Indian Arts of the United States, 4. Indian Arts of the Americas, 5. The Arts of Peru, 6. Pottery, 7. Polychrome Sculpture, 8. The Sculptures of New York, and 9. New York World's Fair. The lectures were illustrated with Williams' own lantern slides and, in some cases, with the 16mm movies he made during his 1940 trip to Mexico. The audiences which received these lectures included art clubs such as the Newport Art Association, Masonic groups, and members of patriotic organizations such as the American Legion.

Williams did not limit himself to presenting lectures to societies; he was also an active member of a number of societies including the American Veterans Society of Artists, Inc. (President, 1943-1949), the American Rough Riders, Inc. (Vice President, 1948), the New York Ceramic Society, the American Artists Professional League, the Artist Guild, the Sons of the American Revolution, the Rodeo Cowboys Association, and the Trail Riders of the Canadian Rockies.

Williams continued to sculpt in his New York studio, located at 58 West 57th Street, until his death on 6 December, 1958.

Sources:

HRC. Announcement of Gift (unpublished article), ca. 1959.

Hodge, Carle. West on 57th Street (unpublished manuscript), 1953.

The International Who's Who. London: Europa Publications, Ltd., January 1948.

Watts, Diane. Frederic Allen Williams (unpublished finding aid).

Scope and Contents

The Frederic Allen Williams Lantern Slide Collection is comprised of 6,184 lantern slides, dating from 1915 to 1957, and it features a wide variety of subject matter which documents the life and work of Frederic Allen Williams. The Collection is arranged in the following manner: Series I. Frederic Allen Williams, 1915-1957 (bulk 1940-1956), 1,893 slides; Series II. Sculpture/World Art Studies, 2,723 slides; Series III. Native Americans, 604 slides; Series IV. New York City, 1930s-1957, 876 slides; and Series V. Washington, D.C. and Annapolis, Md., ca. 1920s-1930s, 88 slides.

When possible, sub-headings were assigned based on Williams' slide and box labels. Primary areas of interest, which were often the subjects of Williams' artwork, include horses, cowboys, rodeos and round-ups, the American West, Native Americans, and aviation. Other areas of interest include window displays, flowers and foliage, and world art and architecture. Various processes were used to create the images including gelatin silver glass- and film-based slides (2,564), color glass- and film-based slides (3,365), autochrome glass-based slides (169), hand-colored gelatin silver glass-based slides (57), and a group of Paget process glass-based slides (7). Examples of different processes can be located using the container list.

Approximately half of the slides are of art and architecture from around the world and were made from book plates. Williams used these not only as studies for his own works but also to illustrate a series of lectures. Of particular interest are images of early aviation and aviators. The aviation material consists primarily of slides made from earlier materials, but there are also a number of slides purchased by Williams. Much of the aviation material is related to Augustus Post. Post was a close friend of Williams and appears in a number of images not only within the aviation slides, but also amongst a group of slides of the Honorable Artillery Company of Britain.

Slides of Williams' travels make up approximately one-sixth of the collection. The majority of slides were made in the United States between 1944 and 1954, but included also are slides from his 1940 trip to Mexico, and several trips to Canada. During his travels Williams photographed the art and architecture of each region (especially in the American Southwest), so that the images might serve as studies for his own artwork. Highlights include: the 1915 Panama-Pacific Exposition in San Francisco; the Mayan ruins of Chichén Itzá in the Yucatán, the Mixtec-Zapotec ruins of Oaxaca, and the ruins of Teotihuacán; rodeos in Pendleton (Oregon) and Calgary (Canada); and the Native Americans and artist colony at Taos (New Mexico) during the 1920s and 1930s.

Williams' personal life is documented by slides made from early family photographs (ca. 1890s-1910s), and slides of his mother, his friends both from the rodeo circuit and the Taos art colony, and slides of his own artworks, studio, and collection of equestrian art. Because Williams lived in New York City for most of his life, his slides documenting window displays from the 1940s and 1950s, architecture and sculpture, the Madison Square Garden annual rodeo, the 1939 World's Fair, and other public events, are quite notable.

Series Outline

- **I. Frederic Allen Williams, 1915-1957 (bulk 1940-1956), 1,893 slides**
 - A. Art Works, ca. 1929-1956, 80 slides
 - B. Family and Friends, ca. 1920s-1954, 70 slides
 - C. Horse Collection, 10 slides
 - D. *Horse Story* Lecture Slides, 42 slides
 - E. Interests, 1934-1956 (bulk 1940s-1956), 252 slides
 - F. Portraits of Williams, 1928-1946, 18 slides
 - G. Trips, 1915-1957 (bulk 1940-1956), 1,421 slides

- **II. Sculpture/World Art Studies, 2,723 slides**
 - A. General, 1,805 slides
 - B. American Veterans' Society of Artists, 15 slides
 - C. Animal Study, 95 slides
 - D. Armor Study, 93 slides
 - E. Art of the American West, 40 slides
 - F. Aviation Study, 255 slides
 - G. Horse Study, 157 slides
 - H. Icons (religious), 6 slides
 - I. Landscapes/Gardens, 99 slides
 - J. Mask Study, 105 slides
 - K. Medals, awards, etc., 2 slides
 - L. Metalwork, 51 slides

- **III. Native Americans, 604 slides**
 - A. Photographs, 1925-1953, 224 slides
 - B. Works by Native Americans, 261 slides
 - C. Works depicting Native Americans, 119 slides

- **IV. New York City, 1930s-1957, 876 slides**
- A. Architecture/Sculpture, 1937?-1957, 440 slides
- B. Cityscapes, ca. 1930s-1956, 7 slides
- C. Events, 1934-1956, 103 slides
- D. Flowers and Gardens, 1946-1949, 12 slides
- E. Window Displays, 1937-1957, 180 slides
- F. 1939 World's Fair, 1939-1940, 134 slides

- **V. Washington, D.C. and vicinity, ca. 1920s-1930s, 88 slides**

Series Descriptions

Series I. Frederic Allen Williams, 1915-1957 (bulk 1940-1956), 1,893 slides

The slides in this series are, with a few exceptions, original photographs which relate to aspects of Williams' life other than his studies of world art, Native Americans, and New York City. This series is arranged into seven subseries: A. Art Works, ca. 1929-1956, B. Family and Friends, ca. 1920s-1954, C. Horse Collection, D. *Horse Story* Lecture Slides, E. Interests, 1934-1956 (bulk 1940s-1956), F. Portraits of Williams, 1928-1946, and G. Trips, 1915-1957 (bulk 1940-1956).

Subseries A. Art Works, ca. 1929-1956, 80 slides

This group of slides documents Williams' own works of art, the various media in which he worked, and the wide variety of his subjects. The bulk of the slides are of sculpture of Native Americans, Western imagery, animals, and portrait busts, as well as aviation trophies and awards. Williams' paintings are also represented with landscape paintings of Taos, New Mexico (2 slides) and Arizona (2 slides of the same painting at different stages), and one landscape painting of a Taxco, Mexico cityscape. Williams' fruit and flower displays are poorly represented with just three slides. This subseries also includes five slides of Williams' studio in New York City taken in 1929, 1940, and again in 1956. Williams appears in four of the five studio shots.

Subseries B. Family and Friends, ca. 1920s-1954, 70 slides

This subseries is divided nearly equally between images of Williams' family and friends. A group of 32 black and white slides were made from early family portraits dating from the turn of the century. These slides are not labeled, but at least two of them show Williams as a child. Many of these family photographs were made in a tropical locale, most likely Florida since also present are two slides made from early photographic postcards from Florida. In addition to this group of early photographs are seven portraits of Williams' mother, Elizabeth Williams (née Paine), probably taken during the 1930s and 1940s. In two slides she appears alone, and in five slides she is posed with several unidentified friends.

Williams' fascination with the American West brought him into close contact with cowgirls and cowboys, many of whom performed in the annual Madison Square Garden Rodeo during the years 1944 to 1947. The Friends sub-series is comprised primarily of formal and informal portraits of Rodeo personalities. Sitters include Pat Henry and his horse, Gold Tony, June and Buck Alexander, Bill Francisco, Tex Hobgood, Fay Kirkwood, "Bronco" Charlie Miller, Shorty Sutton and Peggy Lee, Bill Uhlein, and Fay Ward. Other friends and colleagues of Williams' appear in his travel slides (see Series I, Subseries G), his slides of Native Americans in Taos, New Mexico (see Series III, Subseries A), and in his slides of New York City (see Series IV, Subseries C).

Included also in this subseries are slides of pets, although it is unclear if these were Williams' pets or not. Two slides are of a samoyed dog named Yasha, and one slide is of a large grey Persian cat.

Subseries C. Horse Collection, 10 slides

This group of slides depicts various works of art featuring horses, which were part of Williams' personal art collection.

Subseries D. *Horse Story* Lecture Slides, 42 slides

Williams had a great love of horses, evident not only in the subjects of his own art and pieces of his art collection, but also in this group of slides which he used to illustrate his lecture title *Horse Story*. Through photographs, works of art, and diagrams, Williams documented the history of the horse from prehistoric times to the twentieth century. Of the original 100 slides used in the lecture, only 42 remain intact as a group. It is possible the remaining slides are part of a group of 147 slides of horses and equestrian art (see Series II, Subseries G).

Subseries E. Interests, 1934-1956 (bulk 1940s-1956), 252 slides

This subseries encompasses various topics, other than horses, in which Williams was interested. The majority of the slides fall into two sub-subseries: Flower and fruit study (147 slides), and plant and architecture study (59 slides). The remainder of the slides fall into the following sub-subseries: Buckskin Men, who appear to re-enact frontier days (13 slides); the Honorable Artillery Company (England), painted and photographic portraits of members (6 slides); the Metropolitan Opera costumes (7 slides); and Mrs. Margaret Campbell Goodman and her historic underwater diving expedition in Lake Huron in 1934 (20 slides, most likely made from copy prints).

Subseries F. Portraits of Williams, 1928-1946, 18 slides

This group of 18 slides is a mixture of candid and studio portraits of Williams. The majority of the portraits, taken in 1928 and between 1940 and 1946, show Williams dressed in a variety of costumes including that of an Eskimo, a Mexico vaquero, a Mexican charro, a cowboy, and a Native American (Plains) chief. Another five images, from ca. 1930s, show Williams dressed in a fancy military uniform. Additionally, there is one slide with three candid portraits of Williams at work. Each portrait is on a separate frame of 35mm black and white film which is pressed between two pieces of cover glass.

Subseries G. Trips, 1915-1957 (bulk 1940-1956), 1,421 slides

Williams traveled extensively around the United States (996 slides), Canada (252 slides), and Mexico (168 slides), along with a short trip to Cuba (5 slides), and this subseries contains slides from his travels. Prior to processing the slides were grouped by location, but were scattered amongst other groups of slides. During processing the travel slides were arranged alphabetically by the above-listed countries, and then, within each country, alphabetically first by state, province, or region, and second by city. Of the four countries, the United States is best represented in terms of sheer quantity, but Mexico is the most thoroughly and methodically documented. It is possible that Williams' trip to Cuba was made as a side trip during his extensive tour of Mexico. This explanation would account for the five, seemingly random, slides of Havana.

Williams' slides of the United States are a mixture of landscapes and cityscapes, and studies of vernacular architecture and sculpture. Recurring themes include equestrian sculpture in both "high" and "low" art, Native Americans and their arts and culture, rodeos, and plant studies. Slides of New York City are the only deliberate gap in this sub-subseries. Because Williams lived in New York City, and because he extensively documented a variety of aspects of city life, architecture, and sculpture, a whole series is dedicated to New York City (see Series IV).

A large portion of the slides in the United States sub-subseries are of the Southwest, primarily Arizona (59 slides) and New Mexico (72 slides). Because Williams wintered in Taos, New Mexico, the slides from this city contain several candid portraits of Williams' friends, other artists and their artwork, and Williams himself. Notable subjects include Bert Geer Phillips and Joseph Henry Sharp. Williams' interest in Native Americans is manifested in images of various tribes taking part in daily activities (Shiprock, New Mexico) and in ceremonies (Gallup, New Mexico), as well as in images of the ruins at Canyon de Shelly, Chaco Canyon, and the Hopi ruins at First Mesa. Williams also made a number of images of sweeping landscapes (the Grand Canyon), and landmarks of the old West (Tombstone, Arizona).

When Williams was living in New York, his proximity to New Jersey and the New England states allowed for numerous excursions to this area during the 1940s and 1950s. While many of the slides are of landscapes and seascapes (Maine, Massachusetts), the regional architecture (primarily of Massachusetts, but also the Roosevelt Estate in Oyster Bay, Long Island) and flora (New York) is also captured. Williams' love of horses is seen in images of equestrian statues (Boston, Hartford), rodeos (East Haven, Trenton, Union City, Sussex), and Morgan horse farms (Vermont). A number of images show Williams and his friends in costume. Five images taken at Lake Hopatcong in New Jersey show Williams and Tom Dorsey dressed as Native Americans in various poses. Another group of images taken at Crown Point, New York show Ed Barker, with a horse, dressed in Williams' cowboy, charro, and gaucho costumes.

Other heavily documented trips were to Oregon and South Carolina. Most of the Oregon slides are of the Porter Ranch in Long Creek, and of the Pendleton Round-Ups of 1944, 1945, and 1952. The slides of South Carolina are specifically of Brookgreen Gardens, a large sculpture garden. These slides contain a few broad views of the garden, but generally document individual sculptures and are labeled with the title and artist of the work.

Williams' first documented visit to Canada was in 1945. On this trip he stayed primarily in Alberta Province, taking a long trail ride through the Rocky Mountains, and traveling to Banff and to Calgary. In Calgary he photographed the annual rodeo, round-up, and stampede. Nearly half of the slides from this trip cover the Calgary events. Williams returned to Canada in 1947, this time traveling around Quebec Province. The majority of the slides from this trip are landscapes, focused most heavily on Isle d'Orleans, Percé and Quebec City. Other subjects include architecture, and the arts and crafts of the region.

In the spring of 1940 Williams took an extensive tour of Mexico. Approximately one third of the slides are of the Yucatán, and specifically the ruins at Chichén Itzá. The states of Guerro, Mexico, Michoacan, Oaxaca, and Puebla also figure prominently. The slides focus on aspects of daily life including fiestas and costumes, vegetation (primarily in bloom), and architecture (specifically cathedrals and ruins). The ruins depicted are Chichén Itzá, Mitla, Monte Albán, Teotihuacán, and Uxmal. Also included are a variety of landscapes ranging from deserts to coastlines.

The five slides which document Williams' trip to Cuba in circa 1940 are of architecture in Havana, specifically the Capitolio Nacional, the Catedral de San Christóbal de La Habana, and Castillo del Morro.

Series II. Sculpture/World Art Studies, 2,723 slides

This series is arranged into twelve subseries which represent the scope of Williams' artistic influences. The subseries are: A. General, B. American Veterans' Society of Artists, C. Animal Study, D. Armor Study, E. Art of the American West, F. Aviation Study, G. Horse Study, H. Icons (religious), I. Landscapes/Gardens, J. Mask Study, K. Medals, awards, etc., and L. Metalwork. Within each subseries slides are sorted by country. However, when appropriate, slides are sorted by previous country name (e.g., Czechoslovakia), region (e.g., Polynesia), ancient kingdom (e.g., Sumer), or style (e.g., Greco-Roman).

Subseries A. General, 1,805 slides

Prior to processing, the majority of Williams' slides were pre-grouped, and they were identifiable as given groups by their labels or subject matter (e.g., aviation, metalwork, etc.). One group of slides did not share a specific theme aside from all being world art studies, and many being copy prints. As a result, this catch-all subseries is simply titled "General." For the most part the slides were pre-sorted by country requiring only minor adjustments during processing. The majority of the slides depict European works of art from, but not limited to, Italy (276 slides), France (243 slides), Germany (85 slides), Spain (75 slides), Greece (70 slides), and England (64 slides). Of the remaining slides, the majority depict arts of the

Americas from, but not limited to, Peru (168 slides), Mexico, including Maya and Aztec works, (160 slides), and the United States (106 slides). Moderately well represented are the arts of China (73 slides) and Egypt (63 slides). Slides of works which are of unknown origin are divided into the following five categories: Architecture, Metalwork, Paintings/Drawings, Sculpture, and Textiles.

Subseries B. American Veterans' Society of Artists, 15 slides

Williams served for a time as the President of the American Veterans' Society of Artists, and this subseries contains 15 color slides of works made by American Veterans during 1944-1946, and 1956. Most slides are of individual works, but a few slides show various works on display in 1944 at the 6th Annual American Veterans' Show and in 1945 at the National Arts Club exhibition.

Subseries C. Animal Study, 95 slides

This subseries consists of slides of works of art, primarily sculpture, which depict animals both real and imaginary. Works include free-standing sculptures of animals, animals as part of larger works (e.g., details on the Arch of Constantine), animals in architecture (e.g., gates of the Bronx Zoo), and animals incorporated into everyday objects (e.g., coins of the Irish Free State). Although global in coverage, works from France (18 slides) and Italy (14 slides) predominate.

Subseries D. Armor Study, 93 slides

Comprised primarily of copy slides of sculpture depicting knights in armor, this subseries also contains images of armor (England) and helmets (France, Italy, Portugal, Unidentified), and several drawings of armor and knights in armor (France, Italy).

Subseries E. Art of the American West, 40 slides

Growing up during the turn of the century, Williams was undoubtedly exposed to, and influenced by, images of the American West that dominated both fine art and popular culture. This group of slides is comprised of just such images. It includes nine paintings of horse-drawn carriages by Albert Turner Reid (1873-1955), five paintings of desert landscapes by Albert Lorey Groll (1866-1952), four landscape paintings by Jack van Ryder, and two movie posters for early westerns starring Tom Mix (1880-1940) and Buck Jones (1889-1942).

Subseries F. Aviation Study, 255 slides

Among Williams' better known works are several medals and monuments related to aviation. They include the A. Leo Stevens bronze memorial medal awarded yearly to a contributor to air safety measures, the Eckener-Zeppelin medal, and the Alan R. Hawley and Augustus Post trophy. This group of slides, divided into two sub-subseries, documents the art works, people, and events from which Williams drew inspiration, and it includes examples of Williams' own works.

The first sub-subseries, Aviation Sculpture Study, is comprised of images of art from around the globe which relate to flight. Included are animal statues such as hawks of the Egyptian god Horus, mythical figures like Mercury, Daedalus and Icharus, mythical beasts such as Persian sphinxes and Greek Nikes, as well as modern monuments, including five by Williams, to pioneer aviators.

The second sub-subseries, Early Aviation, is comprised of copies of photographs of early aviation and aviators. The slides are divided into the following categories: aircraft carriers, airplanes (1910 gliders; post-1910 gliders; interiors), Aviators, Hot air balloons, and Zeppelins. Hot air balloon images make up the majority of images (54 slides). Of particular interest are a series of slides which document the 1910 race from St. Louis to Lake Tchotogama in Quebec, the crash of Augustus Post's and Alan R. Hawley's balloon (the America II), and the recovery of Post and Hawley in which Williams took part. A large portion of the slides documenting this saga (many of which are hand-colored) were purchased by Williams from Charles Beseler Company, Geo. J. Goldthorpe and Co., J.W. and Geo. H. Hahn Opticians, and Edward Van Altena (all of New York City), and Chicago Transparency Co. and McIntosh Stereoptician Co. (of Chicago).

Subseries G. Horse Study, 157 slides

The slides which make up Williams' horse studies are not dissimilar from the slides which complimented his Horse Story lecture, and it is possible some of the missing slides for that lecture are located in this group. The slides in this subseries are divided into two sub-subseries: Equestrian art (137 slides), and Equestrian gear (20 slides).

The slides of equestrian art document the horse as seen in art from across the globe, from all ages, and in all media. The equestrian art of England and France make up the majority of images, with additional emphasis on Germany, Italy, and the United States. Media represented include pottery, sculpture, metalwork, painting, textile, and glass.

The equestrian gear pictured comes mainly from the American Southwest, Peru, and Mexico. Both "cowboy" and Native American (primarily Navajo) examples of saddles, bridles, halters, stirrups, and spurs are represented.

Subseries H. Icons (religious), 6 slides

The Icon subseries is a small group of slides comprised of three Madonna and child statues of unknown origin, and three statues of individual saints all of Spanish origin.

Subseries I. Landscapes/Gardens, 99 slides

Unlike most of Williams' slides of art and architecture, this group of slides focuses on the role of sculpture and architecture within the context of gardens and landscapes. The slides are a mixture of broad views of gardens with and without architecture and/or sculpture (e.g., the Taj Mahal in India), and close-up views of garden sculpture or fountains (e.g., urns from Versailles in France). England, France, India and the United States are the most heavily represented. Additional emphasis, although to a lesser degree, is on China, Italy, and Spain.

Subseries J. Mask Study, 105 slides

To facilitate searches and retrieval, this group of slides was divided into three sub-subseries. The first sub-subseries, Masks, makes up over half of the group (57 slides). It is comprised of images of individual masks from around the world and created for a variety of purposes from ceremonies, to dramas, to death. Masks of Mexico, Japan, and Africa are best represented. The second sub-subseries, Masks in use, is the smallest group (17 slides). It contains portraits of people wearing masks as well as scenes of ceremonies in which masks are used. Of particular interest are images of Native Americans from the Pacific Northwest. The third subseries, Masks, Sculpture of, is comprised of images of art in which masks, or simply heads and/or faces are depicted (31 slides). The majority of these works are from Italy and Greece, both from the Roman Empire and later periods.

Subseries K. Medals, awards, etc., 2 slides

This is the smallest subseries, comprised of only two slides. One slide is a display of cruciform medals possibly of English origin. The other slide is a display of 10 coins from various countries, including the United States and Great Britain, commemorating royalty, inventors, events, and institutions.

Subseries L. Metalwork, 51 slides

Although global in scope, the majority of metalwork depicted is from South and Central America with emphasis on Peru (13 slides) and Mexico (10). Most of the images are of jewelry (both ceremonial and daily wear) including brooches, rings, and necklaces. Also included are religious objects like reliquaries, chalices, crosses, and crosiers (Ireland, Italy, and Mexico).

Series III. Native Americans, 604 slides

This series is divided into three subseries: A. Photographs, 1924-1953, B. Works by Native Americans, and C. Works depicting Native Americans. These divisions were created during processing to facilitate searches and retrieval. This group of slides reveals Williams' deep interest in all aspects of Native American culture. Depicted are scenes from daily life and ceremonies, as well as artworks by and of Native Americans. However, not all images are of Native Americans; also included are landscapes, cityscapes, and architecture of the American Southwest that Williams filed amongst the other slides.

Subseries A. Photographs, 1925-1953, 224 slides

Williams labeled the slides in this group as either "N.M.", for New Mexico, or as "S.W.", for the Southwest. These divisions define two of the three sub-subseries; the third sub-subseries, "Plains," contains only one slide, a portrait of a Native American named Crazy Bull (d. 1952).

Slides in the New Mexico sub-subseries are divided by place name (e.g., Gallup, Taos, etc.). Of the 115 slides, 57 are from Taos. Other locales include Peñasco (8 slides), San Idelfonso Pueblo (8 slides), Santa Fe (10 slides), and Tesugue Pueblo (9 slides). Subjects depicted include individual portraits, ceremonies (Gallup, San Juan, Santa Clara, and Santa Fe), rodeos, and missions (Conchiti Pueblo, San Felipe, and Taos). The slides of Taos will be of interest to scholars studying the

Taos art colony. Within the Taos sub-subseries are a portrait of Ernest Blumenschein with two Native American models in his studio (1934?), four portraits of a Native American woman and her child taken in Bert Geer Phillips' studio, courtyard and patio (1934), and a group portrait of Victor Higgins, Ernest Blumenschein, Eanger Irving Couse, Oscar E. Berninghaus, Bert Geer Phillips, and Herbert Dunton (1934?).

Slides in the Southwest sub-subseries are divided by tribe name, specifically Apache (11 slides), Hopi (17 slides), Navajo (72 slides), and Zuni (5 slides). The Navajo are best represented through portraits of individuals, scenes of ceremonies and sweat baths, and works of art. Most of the Navajo images were taken at Gallup, Ganado, and Canyon de Chelly.

Subseries B. Works by Native Americans, 261 slides

Divided into six stylistic categories, these slides are of works produced by Native Americans. The six divisions are: Mound-builders/Prehistoric (13 slides), Northeast (1 slide), Northwest (74 slides), Plains (69 slides), Southeast (6 slides), and Southwest (97 slides). There is one slide identified only as "Indian." With the exception of architecture and earth monuments, most media are represented.

The Southwest sub-subseries contains the largest group of slides. The best represented tribe is the Navajo, with many examples of silver, textiles, woven baskets, and pottery, and a few examples of paintings, katchinas, and miscellaneous objects. Other tribes included are the Acoma (1 slide), Apache (1 slide), Hopi (7 slides), Jemez (1 slide), Pomo (5 slides), San Blas (3 slides), and Zuni (8 slides). Additionally there are 32 slides of unidentified works by Southwest tribes.

The Plains tribes are poorly represented with the exception of the Sioux (25 slides). Nearly all of the slides show the quill and bead work as used on clothing, moccasins, saddle bags, and other portable goods. Also included are several slides of paintings on sheets and skins showing equestrian figures hunting or at war. Other tribes represented are the Blackfoot (1 slide), Mandan (1 slide), Osage (2 slides), and Slokomish/Wasco (1 slide). An additional 39 slides of works by Plains tribes are unidentified. The slides from the Northwest are grouped by tribe as identified by Williams. The majority of works come from the Tlingit (specifically the Chilkat) and the Haida. Many of the slides are of masks, but also included are textiles, carvings, totem poles, grass baskets, scrimshaw, and carved utilitarian items.

The works of the Mound builders/Prehistoric peoples and the tribes of the Northeast and Southeast are poorly represented, especially when compared to the other three groups. From the Northeast only the Iroquois (1 slide) are represented, and from the Southeast only the Calusa (2 slides), Cherokee (1 slide), and Seminole (3 slides) are represented.

Subseries C. Works depicting Native Americans, 119 slides

The slides in this subseries are of works of art (primarily sculpture) which depict Native Americans. Nearly all of the works are by American artists (100 slides). Artists whose work is best represented are Cyrus Edwin Dallin, 1861-1944 (12 slides), Paul Manship, 1885-1966 (7 slides), Edwin Willard Deming, 1860-1942 (6 slides), Hermon Atkins MacNeil, 1866-1947 (6 slides), and Lee Oskar Lawrie,

1877-1961 (4 slides).

Series IV. New York City, 1930s-1957, 876 slides

Williams moved from Boston to New York City in 1918, and he lived there until his death in 1958. Beginning at least as early as 1934, Williams began documenting various aspects of the city, the result being this series of slides. During processing the slides in this series were divided into the following six subseries which identify his areas of interest and reflect Williams' headings on most slides: A.

Architecture/Sculpture, B. Cityscapes, 1937?-1956, C. Events, 1934-1956, D. Flowers and Gardens, 1946-1949, E. Window Displays, 1937-1957, and F. 1939 World's Fair, 1939-1940.

Subseries A. Architecture/Sculpture, ca. 1930s-1957, 440 slides

This subseries comprises nearly half of all the slides in the New York City series. During processing these slides were organized alphabetically by building or place name (e.g., Metropolitan Museum of Art, the Bowery, etc.) as identified by Williams, to facilitate searches and retrieval. The majority of the slides are of sculpture both free-standing and incorporated into buildings and architectural elements. Also included are a few broad views down various streets (e.g., looking north up Broadway from Bowling Green). The sculpture in Central Park is best represented (67 slides), with additional emphasis on Radio City (38 slides), Columbia University (20 slides), and the New York Public Library (20 slides).

Subseries B. Cityscapes, 1937?-1956, 7 slides

Seven different cityscapes make up this subseries. Three are skyline views taken at dusk or at night (1949, 1956). Four views are from high vantage points, with one from the 82nd floor of the Empire State Building (ca. 1930s), and three from the 30th floor of Radio City (1956).

Subseries C. Events, 1934-1956, 103 slides

As a resident of New York City, Williams was witness to a number of annual as well as one-time events. These slides are divided into four sub-subseries which reflect Williams' labels; the divisions are: Christmas, City Hall Rededication, Madison Square Garden Rodeo, and Parades.

Slides of the Madison Square Garden Rodeos of 1934, 1946-1948, and 1952-1955 (bulk 1953) comprise nearly half of the slides in this subseries. The subjects of most slides are various cowboys and cowgirls on or with their horses. There are also a number of candid and posed portraits of other rodeo participants (e.g., clowns, Western personalities, etc.), and three slides of longhorn cattle. While many of the slides were taken inside the arena, a number of slides were made outside of City Hall and Bellevue Hospital. Individuals pictured include the folksinger Peter La Farge (1931-1965), the aviator Augustus Post (1873-1952), the singing cowboy Gene Autry (1907-1998), the photographer Jimmy (James H.) Hare (1856-1946), the artist Edwin Willard Deming (1860-1942), and the rodeo performers George Mills (1906-), Fay Kirkwood, Byron Hendricks, and Carolyn and Everett Colborn.

Slides of Christmas in the City, taken between 1937 and 1956, make up approximately one quarter of the slides in the Events subseries. These slides are nearly all night views of Christmas trees, lights, and decorations. The majority of the Christmas slides are of Radio City and were taken between 1955 and 1956.

Ten slides (nearly all unidentified) document the rededication of City Hall in July of 1956. The slides document various moments during the festivities, including a parade, and various groups posed on the steps of City Hall. In addition there are close-up views of various speakers including the great public-works planner Robert Moses (1888-1981).

The last sub-subseries, Parades, contains only a few slides of various parades, none of which are particularly well documented. Circus parades, specifically one from 1950, make up about half of the slides, with Macy's Thanksgiving Day parades comprising most of the others.

Subseries D. Flowers and Gardens, 1946-1949, 12 slides

The majority of slides in this subseries depict large beds of flowers (e.g., tulips, irises, etc.) at the Van Cortland Mansion (5 slides) and the Bronx Botanical Garden (3 slides).

Subseries E. Window Displays, 1937-1957, 180 slides

Williams had a great interest in window displays, particularly of "upscale" stores. The slides in this series are divided into three sub-subseries which reflect Williams' label headings. The sub-subseries are: General (51 slides), Easter (33 slides), and Christmas (96 slides), and they are divided chronologically within each sub-subseries. Items in the displays include clothing, jewelry and metalwork, anything horse-related, and art work used as props. Stores represented include Tiffany, Bonwit-Teller, Bergdorf-Goodman, Steuben Glass, Graceline, and Abercrombie and Fitch.

Subseries F. 1939 World's Fair, 1939-1940, 134 slides

This subseries is divided into five sub-subseries which reflect the subject matter on which Williams focused. The sub-subseries are: Architecture, Costumes, Fountains, Gardens, and Sculpture.

The slides in the first sub-subseries, Architecture, are divided between two categories: General (22 slides) and Pavilions (41 slides). The General category includes all buildings and their architectural details, other than Pavilions, on the fairgrounds, with specific emphasis on the Federal Building (5 slides). Most slides were made during the day (20 slides) but there are also three night views. The Pavilions category is comprised of 35 day views and 6 night views of pavilions for different countries and states. In some cases the pavilion is represented by a day and a night view (e.g., Italian Pavilion); in other cases both the exterior and the interior of the pavilion are represented (e.g., Poland). Pavilions best documented are that of the Netherlands (5 slides), Russia (5 slides), Poland (6 slides), and Florida (5 slides).

Costumes, the second sub-subseries, focuses primarily on the costumes of the Americas with slides of a Oaxacan woman, a Venezuelan woman, an Argentinian Gaucho, Eskimos, and a Royal Canadian Mounted Policeman.

The third sub-subseries, Fountains, is comprised nearly entirely of night views of various fountains on the fairgrounds (17 slides), with only a few day views (4 slides). The fourth sub-subseries, Gardens, is the smallest with just seven views of different flower beds, most containing sculpture.

The last sub-subseries, Sculpture (32 slides), is dominated by twelve views of Henry Dreyfus' Tylon and Perisphere. Although approximately two thirds of the slides are day views, of particular interest are several night views documenting the variety of ways in which the Perisphere was lighted. One slide shows the Perisphere lit with red, white, and blue stripes, presumably for the Fourth of July. And in two slides the Perisphere is illuminated as a giant jack-o-lantern for Halloween.

>Series V. Washington, D.C. and vicinity, ca. 1920s-1930s, 88 slides

Dating from the late 1920s or early 1930s, the slides in this series show Williams' interest in sculpture and particularly its relationship with architecture. The images are a mixture of monuments, architecture, free-standing sculpture, and sculpture as part of architecture. The slides were arranged alphabetically by building or monument name (e.g., National Cathedral, John Paul Jones monument, etc.), as identified by Williams, to facilitate searches and retrieval. They focus on works by the American sculptors Thomas Crawford (1814-1857), John Gregory (1879-1958), Charles Henry Niehaus (1855-1935), Augustus Saint-Gaudens (1848-1907), and Henry Marvin Shrady (1871-1922). Examples of architecture featured in whole or in part include the Capitol, the National Archives, the National Cathedral, the Folger Library, the Supreme Court, and the Lincoln Memorial. Works which are represented by one slide only are filed under "Miscellaneous architecture" or "Miscellaneous sculpture" as appropriate.

Related Material

The Lantern Slide Collection forms only one part of the extensive holdings of F. A. Williams materials found throughout the Ransom Center's collections. Also found within the Photography Collection are the Frederic Allen Williams Collection and the Frederic Allen Williams Postcard Collection. The former is comprised of 38,500 photographs and negatives with subjects similar to those found in the Lantern Slide Collection, including sculpture, aviators, and indigenous subjects of the Americas, as well as documentation of Williams' own artwork. The latter is comprised of approximately 600 postcards and mounted prints, some hand-tinted, of various subjects including landscapes, cityscapes, architecture, portraits and works of art, which were made and/or collected by Williams between circa 1940 and 1950. The Ransom Center's Film Collection holds approximately thirty 16mm motion picture films made by Williams, and the Manuscripts Collection holds two boxes of papers, comprised of correspondence and financial documents. The Art Collection holds 550 prints, drawings and sculptures created and/or collected by Williams. Images include landscapes, American historical events, religious subjects, portraits, Native Americans and the American cowboy, and various prints from around the world including Latin America, Spain, France, and Great Britain.

Index Terms

People

Williams, Frederic Allen, 1898-1958.

Subjects

Aeronautics.

Air pilots.

Architecture.

Armor.

Art.

Cowboys.

Gardens.

Horses.

Indians of North America.

Masks.

New York World's Fair (1939-1940).

Rodeos.

Places

Mexico.

New Mexico.

New York (N.Y.).

United States.

Washington (D.C.).

Document Types

Lantern slides.

Series I. Frederic Allen Williams 1915-1957(bulk 1940-1956) 1,893 slides**Subseries A. Art Works, ca. 1929-1956, 80 slides**

Flower/Fruit Displays (3 color)

Container FC 14.1

Paintings (5 color)

Sculptures (19 b&w; 48 color)

Studio, 1929, 1940, 1956 (2 b&w; 3 color)

Subseries B. Family and Friends, ca. 1920s-1954, 70 slides

Family

Elizabeth Williams with her friends, 1930s-1940s (3 autochrome; 4 color)

**Container
FC 14.1**

Unidentified early family photos, ca. 1920s (32 b&w)

Friends

Pat Henry and his horse Gold Tony, 1947 (6 color)

**Container FC
14.1**

Various cowboys and cowgirls, 1944-1947 (22 color)

Pets

Yasha, a samoyed dog, 1954 (2 color)

Container FC 14.1

Unidentified grey persian cat, 1940s (1 color)

Subseries C. Horse Collection, 10 slides

Works of art from Williams' personal collection depicting horses (10 color)

**Container
FC 14.1****Subseries D. Horse Story Lecture Slides, 42 slides**Images used by Williams to depict the history of the horse in his lecture titled
Horse Story (42 color)**Container
FC 14.1****Subseries E. Interests, 1934-1956 (bulk 1940s-1956), 252 slides**

Buckskin Men, 1938-195? (1 autochrome; 12 color)

**Container FC
14.1**

Flower and fruit study (4 autochrome; 143 color)

Honorable Artillery Co., 1956 (6 color)

Metropolitan Opera Costumes (7 color)

Mrs. Goodman's Underwater Trip, 1934 (20 b&w)

Plant and architecture study (59 color)

Subseries F. Portraits of Williams, 1928-1946, 18 slides

At work, sculpting, n.d. (1 b&w)

Container FC 14.1

In costume, 1928, 1940-1946 (1 b&w; 11 color)

In uniform, ca. 1920s-1930s (5 autochrome)

Subseries G. Trips, 1915-1957 (bulk 1940-1956), 1,421 slides

Canada

Maps (1 color)

Container FC 14.1

Rocky Mountain Trail Ride, 1945 (36 color)

Alberta Province, 1945 (79 color)

Container FC 14.1-2

Quebec Province, 1947 (136 color)

Container FC 14.2

Cuba, 1940? (5 color)

Mexico, 1940

Maps (2 color)

Container FC 14.2

Distrito Federál (Mexico City) (12 color)

Guerrero (10 color)

Jalisco (8 color)

Mexico State (14 color)

Michoacán (18 color)

Morelos (2 color)

Oaxaca (34 color)

Puebla (12 color)

Veracruz (3 color)

Yucatán (50 color)

Unidentified (3 color)

United States

Arizona, 1944, 1952 (59 color)

Container FC 14.2

California, 1915-1920s, 1940 (27 handcolored b&w; 7 Paget process; 7 color)

Colorado, 1953 (9 color)

Connecticut, 1940s-1954 (20 color)

Idaho, 1952 (5 color)

Illinois--Chicago, 1953, 1955 (6 color)

Maine, 1952-1953 (6 color)

Container FC 14.3

Maryland--Baltimore, 1940s (2 color)

Massachusetts, 1950s (74 color)

Michigan--Detroit, 1955 (4 color)

Montana, ca. 1940s (4 color)

Nebraska, 1955 (1 color)

New Hampshire, 1951, 1955 (7 color)

New Jersey, 1944-1956 (38 color)

New Mexico, 1934-1954, bulk 1952-1953 (29 autochrome; 43 color)

New York State (excludes New York City), 1939?-1956 (81 color)

North Carolina, 1940s? (3 color)

North Dakota, 1945 (3 color)

Oregon, 1925, 1940-1955 (8 b&w; 136 color)

Pennsylvania, 1946, 1957 (15 color)

Rhode Island, 1956 (7 color)

South Carolina--Brookgreen Gardens, 1956 (104 color)

Container FC
14.4

South Dakota, 1945 (38 color)

Texas, 1944 (7 color)

Utah, 194?, 1952 (20 color)

Vermont, 1953, 1955-1956 (38 color)

Virginia, 1952 (34 color)

Washington, 1945 (1 color)

Washington, D.C., 1952 (4 color)

Wyoming, 194?, 1955 (4 color)

Unidentified, 1930s-1940s (2 b&w; 143 color)

Series II. Sculpture/World Art Studies 2,723 slides**Subseries A. General, 1,805 slides**

Africa (24 b&w; 1 color)	Container FC 14.4
Assyria and Babylon (10 b&w; 3 color)	
Austria (2 b&w)	
Bali (2 b&w; 2 color)	
Belgium (9 b&w)	
Bolivia (6 b&w)	Container FC 13.3, 14.4
Brazil (1 color)	Container FC 14.4
Byzantia (17 b&w; 1 autochrome)	
China (41 b&w; 7 autochrome; 27 color)	Container FC 13.3, 14.5
Crete (3 b&w; 2 color)	Container FC 14.5
Cyprus (2 b&w)	
Czechoslovakia (2 b&w)	
Denmark (4 color)	
Easter Island (1 b&w)	Container FC 13.3
Egypt (35 b&w; 5 autochrome; 23 color)	Container FC 14.5
England (47 b&w; 1 autochrome; 16 color)	
Etruria (10 b&w; 1 autochrome; 2 color)	
France (218 b&w; 6 autochrome; 19 color)	
Germany (74 b&w; 2 autochrome; 9 color)	Container FC 14.5-6
Greece (64 b&w; 6 color)	Container FC 14.6
Greenland (10 color)	

Guatemala (7 b&w; 2 autochrome; 13 color)	Container FC 13.3, 14.6
Guyana (1 color)	Container FC 14.6
Honduras (7 b&w)	Container FC 13.3
India (11 b&w; 1 color)	Container FC 14.6
Ireland (1 b&w; 2 color)	
Italy (237 b&w; 9 autochrome; 30 color)	
Japan (13 b&w; 1 autochrome; 2 color)	
Java (5 b&w)	
Mesopotamia (7 b&w)	
Mexico (77 b&w; 5 autochrome; 105 color)	Container FC 13.3, 14.6-7
Netherlands (3 b&w; 18 color)	Container FC 14.7
Panama (1 b&w; 1 autochrome; 1 color)	Container FC 13.3, 14.7
Persia (11 b&w; 3 autochrome; 10 color)	Container FC 14.7
Peru (47 b&w; 28 autochrome; 113 color)	Container FC 13.3, 14.7
Phoenicia (1 color)	Container FC 14.7
Poland (1 color)	
Polynesia (7 b&w; 1 autochrome)	
Roman/Greco-Roman (26 b&w; 1 autochrome; 2 color)	
Russia (1 b&w; 2 color)	
Spain (57 b&w; 5 autochrome; 13 color)	
Sumer (4 b&w; 1 color)	
Sweden (7 b&w)	
Switzerland (1 b&w; 1 color)	

Syria (1 b&w)

Thailand (1 b&w; 3 color)

United States (79 b&w; 2 autochrome; 25 color)

Container FC
14.7-8

Unidentified (37 b&w; 39 color)

Container FC 13.3,
14.8

Subseries B. American Veterans' Society of Artists, 15 slides

Artworks produced by the members of the American Veterans' Society of Artists, **Container**
1944-1946, 1956 (15 color) **FC 14.8**

Subseries C. Animal Study, 95 slides

Africa (2 b&w)

Container FC 14.8

Austria (1 b&w)

China (4 b&w)

Egypt (5 b&w)

England (2 b&w)

Etruria (1 b&w)

France (18 b&w)

Germany (8 b&w)

Greece (1 b&w)

India (1 b&w)

Ireland (2 b&w)

Italy (14 b&w)

Japan (2 b&w)

Persia (2 b&w)

Polynesia (2 b&w)

Roman/Greco-Roman (5 b&w)

Spain (4 b&w)

Sweden (1 b&w)

Thailand (1 b&w)

United States (8 b&w)

Unidentified (11 b&w)

Subseries D. Armor Study, 93 slides

Austria (1 b&w)

Container FC 14.8

Belgium (1 b&w)

England (3 b&w; 1 color)

Etruria (1 b&w)

France (15 b&w; 1 color)

Germany (6 b&w)

Greece (4 b&w)

Italy (23 b&w)

Japan (2 b&w)

Portugal (1 b&w)

Roman/Greco-Roman (3 b&w)

Spain (5 b&w)

Switzerland (1 b&w)

Unidentified (25 b&w)

Subseries E. Art of the American West, 40 slides

Artworks of the American West (40 color)

**Container FC
14.8**

Subseries F. Aviation Study, 255 slides

Aviation sculpture Study

Assyria/Babylonia (2 b&w)

Container FC 14.8

Austria (1 b&w)

Bali (1 b&w)

China (2 b&w)

Egypt (2 b&w)

England (3 b&w)

Etruria (1 b&w)

France (27 b&w)

Germany (5 b&w)

Greece (7 b&w)

India (2 b&w)

Italy (15 b&w)

Japan (1 b&w)

Mexico (1 b&w)

Norway (1 b&w)

Persia (1 b&w)

Poland (1 b&w)

Roman (3 b&w)

Sweden (1 b&w)

United States (23 b&w)

Unidentified (11 b&w)

Early aviation, 1910-1949

Aircraft carriers (5 b&w)

Container FC 14.9

Airplanes

1910 gliders (18 b&w; 6 handcolored b&w)

Container FC
14.9

Post-1910 (20 b&w; 9 handcolored b&w; 1 color)

Instruments (5 b&w)

Interiors (6 b&w)

Aviators (9 b&w; 1 color)

Hot air balloons (44 b&w; 10 handcolored b&w; 1 color)

Zeppelins (4 b&w; 5 handcolored b&w)

Subseries G. Horse Study, 157 slides

Equestrian art

China (3 b&w; 2 color)

Container FC 14.9

Egypt (1 b&w; 1 color)

England (1 b&w; 18 color)

France (1 b&w; 29 color)

Germany (12 color)

Greece (2 color)

Guatemala (1 color)

Hungary (1 color)

India (2 color)

Italy (3 b&w; 8 color)

Japan (1 color)

Mexico (1 color)

Native American (1 color)

Netherlands (4 color)

Persia (5 color)

Russia (2 color)

Sicily (1 color)

Spain (7 color)

Sumer (1 color)

United States (1 b&w; 17 color)

Unidentified (2 b&w; 9 color)

Equestrian gear (20 color)

Subseries H. Icons (religious), 6 slides

Spain (3 color)

Container FC 14.9

Unidentified (3 b&w)

Subseries I. Landscapes/Gardens, 99 slides

Austria (1 b&w)

Container FC 14.9

China (7 b&w)

Egypt (2 b&w)

England (12 b&w)

France (13 b&w)

Germany (3 b&w)

Greece (3 b&w)

India (16 b&w)

Italy (9 b&w)

Japan (2 b&w)

Java (1 b&w)

Persia (1 b&w)

Peru (1 b&w)

Spain (7 b&w)

Sweden (2 b&w)

Switzerland (2 b&w)

Thailand (1 b&w)

United States (13 b&w)

Unidentified (3 b&w)

Subseries J. Mask Study, 105 slides

Masks

Africa (7 b&w)

Container FC 14.9

Austria (1 b&w)

China (1 autochrome)

Egypt (5 b&w)

England (5 b&w)

France (2 b&w)

Greece (3 b&w)

India (2 autochrome)

Italy (3 b&w)

Japan (8 b&w)

Java (1 autochrome)

Mexico (11 b&w)

Papua New Guinea (1 autochrome)

Phoenicia (1 b&w)

United States (2 b&w)

Unidentified (4 b&w)

Masks in use

Africa (2 b&w)

Container FC 14.9

Bali (1 b&w)

India (1 b&w)

Mexico (2 b&w)

Native American (5 b&w)

Russia (1 b&w)

Switzerland (1 b&w)

Thailand (2 b&w)

Unidentified (2 b&w)

Masks, sculpture of

England (3 b&w)

Container FC 14.9

France (4 b&w)

Greece (5 b&w)

Italy (8 b&w)

Java (1 b&w)

Mexico (1 b&w)

Peru (1 b&w)

Roman (6 b&w)

Spain (1 b&w)

Unidentified (1 b&w)

Subseries K. Medals, awards, etc., 2 slides

Medals, awards, etc. (2 color)

Container FC 14.9

Subseries L. Metalwork, 51 slides

Chile (2 color)

Container FC 14.9

Columbia (5 color)

Egypt (2 color)

Ireland (6 color)

Italy (5 color)

Mexico (1 b&w; 9 color)

Norway (2 color)

Panama (1 color)

Peru (13 color)

Spain (2 color)

Unidentified (3 color)

Series III. Native Americans 604 slides

Subseries A. Photographs, 1925-1953, 224 slides

New Mexico, 1925-1940s (113 b&w; 2 autochrome; 3 color)

Container
FC 14.10

Maps (2 b&w)

Cimarron Canyon (3 b&w)

Conchiti Pueblo (2 b&w)

Gallup, 1940, 1953 (3 color)

Isleta (1 b&w)

Peñasco (8 b&w)

Picuris (San Lorenzo Church) (1 b&w)

Container FC 13.3

San Felipe (3 b&w)

Container FC 14.10

San Idelfonso Pueblo (8 b&w)

San Juan (4 b&w)

Santa Clara (4 b&w)

Santa Cruz (1 b&w)

Santa Fe, 1928 (10 b&w)

Santo Domingo Pueblo (2 b&w)

Taos, 1928-1929, 1934 (55 b&w; 2 autochrome)

Tesugue Pueblo, 1926 (9 b&w)

Plains, 1940 (1 color)

Southwest, 1925-1940s (102 b&w; 2 autochrome; 1 color)

Apache, 1925, 1927 (11 b&w)

Hopi, 1926 (17 b&w)

Navajo, 1929, 1927 (69 b&w; 2 autochrome, 1 color)

Zuni (5 b&w)

Subseries B. Works by Native Americans, 261 slides

Mound-builders/Prehistoric (2 b&w; 11 color)

Container FC
14.10

Northeast (1 color)

Northwest (20 b&w; 8 autochrome; 46 color)

Container FC
13.3, 14.10

Plains (2 autochrome; 67 color)

Container FC 14.10

Southeast (6 color)

Southwest (2 b&w; 15 autochrome; 80 color)

Container FC
13.3, 14.10

Unidentified (1 b&w color)

Container FC 13.3

Subseries C. Works depicting Native Americans, 119 slides

England (3 b&w)

Container FC 13.1

France (1 b&w)

Serbia (1 b&w)

Spain (1 b&w)

United States (93 b&w; 7 color)

Unidentified (3 b&w; 8 autochrome; 2 color)

Series IV. New York City, 1930s-1957 876 slides**Subseries A. Architecture/Sculpture, ca. 1930s-1957, 430 slides**

American Museum of Natural History, 1930s-1950s (4 b&w; 4 color)

Container
FC 13.1

ASPCA Building, 1954 (2 color)

Battery Park, 1938?-1955 (3 b&w; 6 color)

The Bowery/St. Marks, 1938?-1950s? (11 b&w; 3 color)

Bowling Green, 1930s-1940s? (3 b&w; 1 color)

The Bronx, 1939-1946 (12 color)

Brooklyn, 1938-1954 (1 b&w; 8 color)

Bryant Park, 1940s (2 color)

Central Park, 1930s-1940s (30 b&w; 1 autochrome; 36 color)

City Hall, 1930s-1940s (5 b&w; 6 color)

Columbia University, 1930s-1950s (12 b&w; 8 color)

Columbus Circle, 1930s-1940s (8 b&w; 5 color)

Court House, 1930s (3 b&w)

Cunard Building, 1956 (2 color)

Exchange Court, 1930s (2 b&w)

Farmers Bank, 1930s-1940s (1 b&w; 1 color)

Federal Building, 1940s-1950s (3 color)

Grace Church, 1930s-1940s (2 b&w; 1 color)

Gramercy Park, 1930s-1950s (1 b&w; 2 color)

Grand Central Station, 1930s-1940s (1 b&w; 2 color)

Hall of Records, 1930s-1940s (5 b&w; 1 color)

Herald Square, 1940s (3 color)

Hispanic Square, 1940s (3 color)

Madison Square, 1930s-1950s (1 b&w; 5 color)

Manhattan Bridge, 1930s-1940s (1 b&w; 1 color)

Metropolitan Museum of Art, 1930s-1940s (2 b&w; 1 color)

Morningside Drive, 1930s-1940s (6 b&w; 3 color)

Municipal Building, 1930s-1940s (2 b&w; 1 color)

Museum of the City, 1940s (3 color)

New York Harbor, 1946-1950s (9 color)

New York Public Library, 1930s-1950s (12 b&w; 8 color)

New York Stock Exchange, 1930s-1950s (1 b&w; 1 color)

Queens, 1945-1954 (3 color)

Radio City, 1930s-1956 (17 b&w; 2 autochrome; 19 color)

Riverside Drive, 1930s-1950s (11 b&w; 6 color)

St. John's Cathedral, 1930s-1940s (11 b&w; 2 color)

St. Patrick's Cathedral, 1930s-1950s (1 b&w; 2 color)

St. Paul's Cathedral, 1930s-1940s (4 b&w; 1 color)

Statue of Liberty, 1930s-1940s (1 b&w; 6 color)

Sub-Treasury, 1930s-1945 (3 b&w; 1 color)

Todhunter Building, 1930s (2 b&w)

Union Square, 1930s-1950s (6 b&w; 6 color)

U.S. Customs House, 1930s-1956 (4 b&w; 1 color)

Wall Street, 1930s-1940s (1 b&w; 2 color)

Washington Square, 1930s-1940s (3 b&w; 1 color)

Williamsburg Bridge/Plaza, 1930s (4 b&w)

Container FC
13.2

Miscellaneous

Identified architecture, 1930s-1950s (14 b&w; 9 color)

Container FC
13.2

Identified sculpture, 1930s-1950s (10 b&w; 17 color)

Unidentified architecture and sculpture, 1930s, 1950s (1 b&w; 1
autochrome; 7 color)**Subseries B. Cityscapes, 1937?-1956, 7 slides**

Cityscapes, 1937?-1956 (1 b&w; 6 color)

Container FC 13.2**Subseries C. Events, 1934-1956, 103 slides**

Christmas, 1937-1956, bulk 1956 (1 b&w; 26 color)

Container FC
13.2

City Hall Re-dedication, 1956 (10 color)

Madison Square Gardens Rodeo, 1934, 1946-1948, 1952-1955, bulk 1953 (3
b&w; 46 color)

Parades, 1937-1951, bulk 1950 (4 b&w; 13 color)

Subseries D. Flowers and Gardens, 1946-1949, 12 slides

Flowers and gardens, 1946-1949 (12 color)

Container FC
13.2**Subseries E. Window Displays, 1937-1957, 180 slides**

General, 1937?-1957, bulk 1950s (2 b&w; 49 color)

Container FC
13.2

Christmas, 1937-1956, bulk 1955-1956 (5 b&w; 91 color)

Container FC
13.2-3

Easter, 1955-1957 (33 color)

Container FC 13.3**Subseries F. 1939 World's Fair, 1939-1940, 134 slides**

Architecture

General, 1939 (23 color)

Container FC 13.3

Pavilions, 1939-1940 (41 color)

Costumes, 1939-1940 (10 color)

Fountains, 1939-1940 (21 color)

Gardens, 1939 (7 color)

Sculpture, 1939-1940 (32 color)

Series V. Washington, D.C. and vicinity, ca. 1920s-1930s 88 slides

Folger Shakespeare Library (5 b&w)

Container FC 13.3

General Grant statue (2 b&w)

John Marshall statue (2 b&w)

John Paul Jones monument (4 b&w)

National Archives (2 b&w)

National Cathedral (3 b&w)

Pan-American building (2 b&w)

Rock Creek Cemetery (3 b&w)

Rock Creek Zoo (2 b&w)

U.S. Capitol (14 b&w)

U.S. Naval Academy (3 slides)

U.S. Supreme Court (2 slides)

Miscellaneous architecture (7 slides)

Miscellaneous sculpture (37 slides)