



# Smithsonian

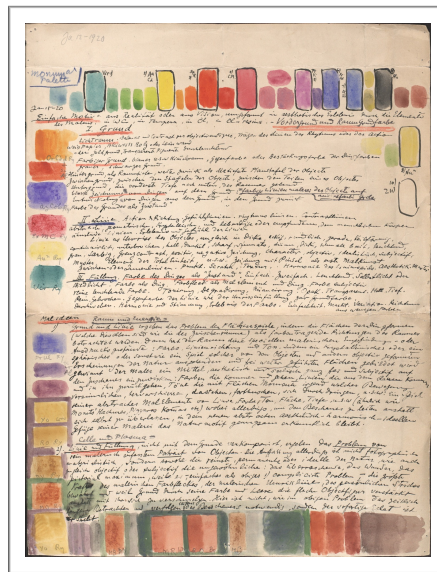
## *Archives of American Art*

### A Finding Aid to the Oscar Bluemner Papers, 1886-1939, 1960, in the Archives of American Art

Erin Corley

Funding for the processing and digitization of this collection  
was provided by the Terra Foundation for American Art.

February 21, 2008



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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Oscar Bluemner papers
<b>Date:</b>	1886-1939, 1960
<b>Identifier:</b>	AAA.blueosca
<b>Creator:</b>	Bluemner, Oscar, 1867-1938
<b>Extent:</b>	6.9 Linear feet
<b>Language:</b>	English and German
<b>Summary:</b>	The papers of painter Oscar Bluemner date from 1886 to 1939, with one item from 1960, and measure 6.9 linear feet. The collection documents Bluemner's career through scattered biographical material and personal and professional correspondence. Almost one-half of the collection consists of Bluemner's extensive writings and notes about his artwork, painting techniques, and art theory in the form of diaries, notebooks, lists, essays, and notes - many of which are also illustrated. Also found are annotated books, exhibition catalogs, newsclippings, artwork and sketches by Bluemner, and photographs of Bluemner's artwork and of architecture. Bluemner's work in architecture is documented to a lesser degree through scattered licenses, photographs, and design drawings.

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## Administrative Information

### Provenance

The material on reel N737 was lent by Graham Gallery in 1968. The rest of the collection was donated between 1970-1985 by John David Hatch, a close friend of Bluemner and an art historian.

### Separated Material

The Archives of American Art also holds microfilm of material lent for microfilming on reel N737. Loaned materials were returned to the lender and are not described in the collection container inventory.

### Related Material

Also found in the Archives of American Art is the John Davis Hatch papers, 1790-1995, which include correspondence, printed material, and research files regarding Oscar Bluemner.

Additional Oscar Bluemner materials are available at the Avery Architectural and Fine Arts Library, Columbia University, and within the Vera Bluemner Kouba Collection, Stetson University, Deland, Florida.

### Alternative Forms Available

The papers of **Oscar Bluemner** in the Archives of American Art were digitized in 2008 and total 15,820 images.

Materials lent for microfilming are available on 35mm microfilm reel N737 at the Archives of American Art offices and through interlibrary loan.

## Processing Information

Portions of the collection received a preliminary level of processing at some point after donation. The collection was microfilmed in the order in which it was received on reels 338-344 except for the last donation which was not microfilmed. The entire collection was fully processed, arranged, and described by Erin Corley and digitized in 2008 with funding provided by the Terra Foundation for American Art.

## Preferred Citation

Oscar Bluemner papers, 1886-1939, 1960. Archives of American Art, Smithsonian Institution.

## Restrictions on Access

The collection has been digitized and is available online via AAA's website.

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## Biographical Note

Oscar Bluemner (1867-1938) was born Friedrich Julius Oskar Blümner in Prussia in 1867. As a child he received some formal art training. He enrolled in the architecture department of the Konigliche Technische Hochschule (Royal Technical Academy), Berlin, and received his architecture degree in 1892. A few months later he moved to the United States and worked in Chicago as a draftsman at the World's Columbian Exposition. After the exposition, Bluemner attempted to find work in both Chicago and New York City, but could not find steady employment. In 1903 he created the winning design for the Bronx Borough Courthouse, and for the next few years had various intermittent jobs as an architect in New York. Around this time Bluemner also began writing down his thoughts on aesthetics, art history, and art theory, which he would continue to do for the rest of his life in various journals, diaries, and notebooks.

In 1908 Bluemner met Alfred Stieglitz at Stieglitz's gallery, known as "291", and by 1910 he had decided to pursue painting full-time rather than architecture. From 1911 to 1912 he worked on a set of Neo-Impressionist paintings and, using the money he won in a suit regarding the Bronx Courthouse design, he went on a seven-month trip to Europe, touring museums and galleries, and exhibiting his own work in Germany. Upon returning to the United States, Bluemner exhibited in the 1913 Armory Show, and in 1915 had a one-man show at 291. Despite participating in several exhibitions, including solo shows, for the next ten years Bluemner failed to sell many paintings and lived with his family in near-poverty. In 1916 he moved to New Jersey, living as an itinerant, until finally settling in South Braintree, Massachusetts, after his wife's death in 1926. Over the next few years, Bluemner had several prominent one-man shows at the Whitney Studio Galleries and at the Marie Harriman Gallery in New York. He was briefly employed for the Public Works of Art Project in 1934 and the Federal Art Project in 1936, but due to failing health was forced to stop painting. Oscar Bluemner died by suicide in 1938.

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## Scope and Content Note

The papers of painter Oscar Bluemner date from 1886 to 1939, with one item from 1960, and measure 6.9 linear feet. The collection documents Bluemner's career through scattered biographical material and personal and professional correspondence. Almost one-half of the collection consists of Bluemner's extensive writings and notes about his artwork, painting techniques, and art theory in the form of diaries, notebooks, lists, essays, and notes - many of which are also illustrated. Also found are annotated books, exhibition catalogs, newsclippings, artwork and sketches by Bluemner, and photographs of Bluemner's artwork and of architecture. Bluemner's work in architecture is documented to a lesser degree through scattered licenses, photographs, and design drawings.

Biographical material is scattered and includes autobiographical writings, a list of published works, an essay for a Guggenheim fellowship application, certificates, legal documents, and membership records. Also of note are detailed technical diagrams of his studio easel. The small amount of correspondence in this collection is with family, friends, artists, art galleries and museums, art collectors and patrons, and others. Notable correspondents include Stephan Bourgeois, Edward Bruce, Ernest Fiene, Arnold Friedman, Stefan Hirsch, Walter Hochschild, Margaret Lewisohn, Aline Liebman, George Ferdinand Of, Albert Rothbart, Alfred Stieglitz, and Ludwig Vogelstein.

Bluemner's extensive writings about his painting techniques and theories, and art history and criticism are found in painting and theory diaries, notebooks, notes, lists of artwork, essays, and writings for publication. Painting Diaries contain Bluemner's handwritten notes about newly-completed paintings and current work. Theory Diaries contain his notes on art theory. Both sets of diaries contain many color illustrations and sketches. Also of particular interest are Bluemner's notes and homemade notebooks on techniques which he often called "Easel Notes." Also found are notes on paintings he viewed in American art collections and four volumes of notes taken during his tour of Europe in 1912. Bluemner also maintained extensive notes on Chinese and Japanese art history and styles. Additional writings include a collection of notes he compiled and organized from his other diaries, notebooks, and writings for a book on painting.

Bluemner's papers also contain books and exhibition catalogs annotated with his notes and illustrations - many of which are on the subject of Chinese and Japanese art. Art motif and travel sketches contain motifs and artwork that Bluemner developed into themes for his paintings. Most of the travel sketches are of towns in New Jersey, but also include sketches and notes on Italy, which he visited in 1912. There is also a small sketchbook and drawings of buildings Bluemner designed.

Printed material includes exhibition catalogs and announcements, some of which are annotated with prices and additional information, as well as news and magazine clippings, and prints of published writings by Bluemner. Photographs found in the collection include three photographs of buildings Bluemner designed, photographs of artwork, one print of Bluemner, and negatives.

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## Arrangement

The collection is arranged into 9 series:

Missing Title:

- Series 1: Biographical Material, 1886-circa 1937 (Box 1, OV 9; 0.2 linear feet)
- Series 2: Correspondence, 1889-1936 (Box 1; 0.2 linear feet)
- Series 3: Painting & Theory Diaries, 1911-1936 (Box 1-2, 7; 1.2 linear feet)
- Series 4: Writings & Notes, 1891-1892, 1909-1937 (Box 2-4, 8; 2.2 linear feet)
- Series 5: Annotated Books & Catalogs, 1907-1933 (Box 4-5; 1.0 linear feet)
- Series 6: Art Motifs & Travel Sketches, 1902-1936 (Box 5-6, 8; 1.4 linear feet)
- Series 7: Artwork, 1892-circa 1930s (Box 6; 4 folders)
- Series 8: Printed Material, 1906-1939, 1960, undated (Box 6; 0.3 linear feet)
- Series 9: Photographs, 1891, 1903, circa 1930s (Box 6; 5 folders)

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

- Architects -- New York (State) -- New York
- Art -- History
- Art -- Philosophy
- Art criticism
- Art, Chinese
- Art, Japanese
- Painters -- New York (State) -- New York
- Painting -- Technique
- Works of art

### Types of Materials:

- Diaries
- Photographs
- Sketches
- Writings

### Names:

- Bourgeois, Stephan, 1881-1964
- Bruce, Edward, 1879-1943
- Fiene, Ernest, 1894-
- Friedman, Arnold, 1874-1946
- Hirsch, Stefan, 1899-1964
- Hochschild, Walter
- Lewisohn, Margaret
- Liebman, Aline Meyer, 1879-1966
- Of, George F. (George Ferdinand), b. 1876
- Rothbart, Albert
- Stieglitz, Alfred, 1864-1946
- Vogelstein, Ludwig, 1871-1934

## Container Listing

### Series 1: Biographical Material, 1886-circa 1937

#### 0.2 Linear feet (Box 1, OV 9)

**Scope and Contents:** Biographical documents include a handwritten note by Bluemner, titled "My Documents: 1867-to date", which was found among his biographical papers, a two-page autobiographical essay, "Account 1892-1905", annotated by Bluemner, a handwritten chronology of events from 1893 to 1906, and a list of published writings from 1892 to 1918. Various certificates and awards include diplomas, marriage and citizenship certificates, licenses to practice architecture, and photo-reproductions of a medal Bluemner received while a student in Berlin. Other items of note are his essay "Plans for Study" which was attached to his Guggenheim Fellowship application, and detailed technical diagrams of his studio easel. Additional documents consist of legal and membership records.

**Available Formats:** This series has been scanned in its entirety except for one envelope containing dried flowers.

**Arrangement:** Items are arranged by type of material and chronologically within each folder.

Box 1, Folder 1	<a href="#">Note by Bluemner about "My Documents," circa 1937</a>
Box 1, Folder 2	<a href="#">"Account 1892-1905", 1905</a>
Box 1, Folder 3	<a href="#">Chronology, circa 1906</a>
Box 1, Folder 4	<a href="#">Education Certificates, 1886, 1887, 1892</a>
Box 1, Folder 5	<a href="#">Medal from Royal Technical University of Berlin, circa 1892</a>
Box 1, Folder 6	<a href="#">Certificate of Marriage, 1897</a>
Box 1, Folder 7	<a href="#">Licenses to Practice Architecture, 1898, 1902, 1925</a> Notes: Oversized material housed in OV 9
Box 1, Folder 8	<a href="#">Certificate of U. S. Citizenship, 1912</a> Notes: Oversized material housed in OV 9
Box 1, Folder 9	<a href="#">Biography in "Vereinigung ehemaliger Schüler des Gymnasiums zu Elberfeld," 1913</a>
Box 1, Folder 10	<a href="#">Salons of America, Inc. Membership, 1922</a>
Box 1, Folder 11	<a href="#">Guggenheim Fellowship, "Plan for Study," 1932</a>
Box 1, Folder 12	<a href="#">Legal Documents, 1924, 1926</a>
Box 1, Folder 13	<a href="#">Technical Drawings of Bluemner's Easel, 1911</a> Notes: Oversized material housed in OV 9

Box 1, Folder 14	<a href="#">List of Published Writings by Bluemner, 1918</a>
Box 1, Folder 15	<a href="#">Business Card, circa 1890</a>
Box 1, Folder 16	Envelope containing dried flowers, circa late-1800s (Not Scanned)
Box OV 9	Licenses to Practice Architecture, 1898, 1902, 1925 Notes: Oversized material digitized with Box 1, Folder 7.
Box OV 9	Certificate of U. S. Citizenship, 1912 Notes: Oversized material digitized with Box 1, Folder 8
Box OV 9	Technical Drawings of Bluemner's Easel, 1911 Notes: Oversized material digitized with Box 1, Folder 13.

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## Series 2: Correspondence, 1889-1936

### 0.2 Linear feet (Box 1)

**Scope and Contents:** This series contains Oscar Bluemner's scattered personal and professional correspondence, over half of which is in German, and all letters written prior to 1904 are in German. Early correspondence is with his family and with close friend Oscar Klein. Other correspondence is with fellow artists George Ferdinand Of, Edward Bruce, Stefan Hirsch, Ernest Fiene, and Arnold Friedman and with art collectors and patrons Aline Liebman, Ludwig Vogelstein, Margaret Lewisohn, Albert Rothbart, and Walter Hochschild, primarily discussing the purchase of Bluemner's work. Many of these letters are annotated by Bluemner with notes regarding the correspondent and how he met them. Of note are letters from art dealer Stephan Bourgeois, and two letters from Alfred Stieglitz (1919 and 1927). Additional letters are from the Whitney Studio (later the Whitney Museum of American Art) regarding the purchase and exhibition of his work, and letters from other galleries and museums regarding the possibility of exhibiting his work. There is a small amount of correspondence between Bluemner and art historian and friend John Davis Hatch, and a typescript of "An Open Letter and A Private Opinion" (1932) which Bluemner sent to various people and publications.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Correspondence is arranged chronologically, followed by annotated envelopes which originally contained some of the letters, but were separated at some point prior to processing.

Box 1, Folder 17	<a href="#">Correspondence, 1889-1890</a>
Box 1, Folder 18	<a href="#">Correspondence, 1891-1895</a>
Box 1, Folder 19	<a href="#">Correspondence, 1902-1903</a>
Box 1, Folder 20	<a href="#">Correspondence, 1904-1909</a>
Box 1, Folder 21	<a href="#">Correspondence, 1911-1912</a>
Box 1, Folder 22	<a href="#">Correspondence, 1913-1919</a>
Box 1, Folder 23	<a href="#">Correspondence, 1920-1924</a>
Box 1, Folder 24	<a href="#">Correspondence, 1925-1927</a>
Box 1, Folder 25	<a href="#">Correspondence, 1928-1929</a>
Box 1, Folder 26	<a href="#">Correspondence, 1930-1932</a>
Box 1, Folder 27	<a href="#">Correspondence, 1933-1936</a>
Box 1, Folder 28	<a href="#">Undated Correspondence, circa 1889-1936</a>

Box 1, Folder 29

[Envelopes originally containing correspondence, circa 1930s](#)

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## Series 3: Painting & Theory Diaries, 1911-1936

### 1.2 Linear feet (Box 1-2, 7)

**Scope and Contents:** This series contains writings by Bluemner which he called "Painting Diaries" and "Theory Diaries". All of the diaries dated after 1918 are unbound and consist of loose pages of notes which were often compiled by Bluemner into "diaries" at a later date. Diaries contain very little discussion Bluemner's everyday life. Portions of the diaries are written in German.

The Painting Diaries generally contain notes on Bluemner's newly-finished paintings or current work. The notes are illustrated and include technical discussions of his work. Bluemner's Theory Diaries include notes on art theory, such as color, form, line, and space. Many are illustrated in color. They address what he referred to as the painting "problem." The Theory Diaries date only from 1919 to 1925. Additional similar writings dating after 1925 are found in Series 4: Writings & Notes.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Diaries are arranged chronologically. Most of the diaries are preceded by a large manilla envelope, originally containing the diary, on which Bluemner wrote the subject of the diary, dates, and additional notes. Some of the envelopes were separated at an earlier date and are not matched to any particular diary. Portions of the diaries are not numbered and every attempt has been made to keep the pages in Bluemner's original order. Additional writings are found in Series 4: Writings & Notes. The diaries have been separated because of their special designation by Bluemner. In reality, there is little difference between the "diaries" and some of the additional writings in the other series.

Box 1, Folder 30	<a href="#">Painting Diary (Fragment), 1911</a>
Box 1, Folder 31	<a href="#">Painting Diary, June 12, 1911 - January 30, 1912</a>
Box 1, Folder 32	<a href="#">Painting Diary, 1912-1915</a>
Box 1, Folder 33	<a href="#">Painting Diary, 1912-1915</a>
Box 1, Folder 34	<a href="#">Painting Diary, 1912-1915</a>
Box 1, Folder 35	<a href="#">Painting Diary, 1916-1918</a> Notes: Oversized material housed in Box 7
Box 1, Folder 36	<a href="#">Painting Diary, 1918</a>
Box 1, Folder 37	<a href="#">Painting Diary, 1919-1920</a>
Box 1, Folder 38	<a href="#">Painting Diary, 1919-1920</a>
Box 1, Folder 39	<a href="#">Painting Diary, 1919-1920</a>
Box 1, Folder 40	<a href="#">Theory Diary, 1919-1920</a>
Box 1, Folder 41	<a href="#">Theory Diary, 1919-1920</a>

Box 1, Folder 42	Theory Diary, 1921
Box 1, Folder 43	Theory Diary, 1921
Box 1, Folder 44	Painting Diary, 1922-1923
Box 1, Folder 45	Painting Diary, 1922-1923
Box 1, Folder 46	Theory Diary, 1922-1923
Box 1, Folder 47	Theory Diary, 1922-1923
Box 1, Folder 48	Theory Diary, 1922-1923
Box 1, Folder 49	Painting Diary, 1924-1925
Box 1, Folder 50	Painting Diary, 1924-1925
Box 1, Folder 51	Painting Diary, 1924-1925
Box 1, Folder 52	Theory Diary, 1924
Box 1, Folder 53	Theory Diary, 1925
Box 1, Folder 54	Theory Diary, 1925
Box 1, Folder 55	Painting Diary, 1926-1929
Box 1, Folder 56	Painting Diary, 1926-1929
Box 1, Folder 57	Painting Diary, 1926-1929
Box 1, Folder 58	Painting Diary, 1926-1929
Box 2, Folder 1	Painting Diary, 1930-1931
Box 2, Folder 2	Painting Diary, 1930-1931
Box 2, Folder 3	Painting Diary, 1930-1931
Box 2, Folder 4	Painting Diary, 1930-1931
Box 2, Folder 5	Painting Diary, 1932
Box 2, Folder 6	Painting Diary, 1933
Box 2, Folder 7	Painting Diary, 1933 Notes: Some language in these manuscripts may be offensive to viewers. It is presented as it exists in the original documents

for the benefit of research. This material in no way reflects the views of the Archives of American Art or the Smithsonian Institution.

Box 2, Folder 8      [Painting Diary, 1934](#)

Box 2, Folder 9      [Painting Diary, 1935-1936](#)

Box 2, Folder 10      [Envelopes originally containing diaries, circa 1930s](#)

Box 7      Painting Diary, 1916-1918  
Notes:      Oversized material digitized with Box 1, Folder 35.

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## Series 4: Writings & Notes, 1891-1892, 1909-1937

### 2.2 Linear feet (Box 2-4, 8)

**Scope and Contents:** Found in this series are Oscar Bluemner's extensive writings and notes about his paintings and techniques, and his views on art history and art theory. Included are various lists, essays, notes, and notebooks, many of which also include sketches and color illustrations as well as printed material which Bluemner attached to his notes.

Among the writings is Bluemner's "List of New Sketches and Notes for New Work" in which he recorded his paintings from the early 1930s. Each painting is documented with a record number, date, and sketch, along with detailed notes on the color and composition. There are additional lists of works of art, all written by Bluemner, including a list of his works in a Bourgeois Gallery show in 1921. Also found here are writings for publications and lectures including a "Foreword" for an unidentified publication and an essay for a 1927 Georgia O'Keeffe exhibition catalog, titled "A Painter's Comment", which he annotated at a later date.

This series also includes a group of notes and homemade notebooks on Bluemner's painting techniques, many of which he identified as "Easel Notes" because he kept them in his studio as painting manuals. The notes discuss materials and techniques for watercolor, oil painting, and casein painting, and procedures for framing and shipping his works. Also found within the notes are Bluemner's theories, instructions, formulas, illustrations, and material samples.

Bluemner's writings include his notes about artwork by other artists and paintings and artwork in museums, including the Metropolitan Museum of Art and the Museum of Fine Arts, Boston. He created four volumes of notes taken during a tour of Europe in 1912, all of which are dated and arranged by European city. Many of the notes include detailed sketches.

Bluemner maintained extensive notes on Chinese and Japanese art history and styles. Included among these notes are annotated clippings and reproductions, as well as sketches, drawings, and watercolors of paintings he had seen in books and at museums. Additional annotated books & catalogs are found in Series 5.

This series contains a large collection of interesting and complicated notes Bluemner described as "criteria for new work extracted from all note-folios for a book on painting." He pulled notes from his diaries, procedure and easel notes, lists, etc. and reorganized them around 1934. The notes document many of his complex art theories including the concept of "Ponere" which he defined as "to pose, to place in a space", and this term is used throughout his writings. Also discussed are line, space, materials, sources for paintings, and color theory. They include prose, lists, sketches and illustrations, color and material samples, and news clippings. He often used complicated color coding, abbreviations, and symbols to organize his ideas. Of particular interest among the notes is Bluemner's "Pocket Book on New Work" written in 1934 ( Box 3, folder 27) as a "compendium of all folios written." Some of these notes are in German and Latin.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Writings and notes are arranged according to Bluemner's original arrangement. Folder titles in quotation marks are Bluemner's original titles for his writings; titles in brackets were created by the archivist. Most of the categories of material are preceded by an envelope, originally containing the items, on which Bluemner wrote a title for the contents, dates, and extensive notes. Additional envelopes are found in the last folder of this series and include envelopes with a note stating that the contents were destroyed in 1936. It is believed, based on notes on the envelopes, that Bluemner rearranged these papers and removed certain items while he was preparing to give them to John Davis Hatch. Every attempt has been made to keep the pages in Bluemner's original order.

Box 2, Folder 11	"List of New Sketches and Notes for New Work", 1930-1934
Box 2, Folder 12	"List of New Sketches and Notes for New Work", 1930-1934
Box 2, Folder 13	[Lists of Works of Art], 1916-1935
Box 2, Folder 14	"A Painter's Comment," 1927
Box 2, Folder 15	"Foreword," circa 1935
Box 2, Folder 16	"Notes for Lecture on Painting, Critique, & Modern Problem," 1918
Box 2, Folder 17	"Principles of Painting as to Japanese Prints," 1921
Box 2, Folder 18	[Paper on Painting], 1920
Box 2, Folder 19	[Oswald Spengler's Work], 1925-1926
Box 2, Folder 20	"Easel Notes on Priming Panels", 1927-1934
Box 2, Folder 21	"Easel Notes on Priming Panels", 1927-1934
Box 2, Folder 22	[Easel Notes], 1929-1935
Box 2, Folder 23	"Procedure (Easel-Table) of Oil Painting," 1935 Notes: Oversized material housed in Box 8
Box 2, Folder 24	"Casein Painting Easel Notes," 1925-1936 Notes: Oversized material housed in Box 8
Box 2, Folder 25	"Casein Mounting Material" and "Emulsion Formulas," 1927-1934
Box 2, Folder 26	"Framing, Crating, Shipping", 1913-1936
Box 2, Folder 27	"Framing, Crating, Shipping", 1913-1936
Box 2, Folder 28	[Paintings in American Collections], 1916-1922
	[European Paintings]
Box 2, Folder 29	"Volume I: Bremen, Hamburg, Berlin, Dresden, Leipzig, Hannover, Dusseldorf, Köln", 1912
Box 2, Folder 30	"Volume I: Bremen, Hamburg, Berlin, Dresden, Leipzig, Hannover, Dusseldorf, Köln", 1912
Box 2, Folder 31	"Volume I: Bremen, Hamburg, Berlin, Dresden, Leipzig, Hannover, Dusseldorf, Köln", 1912

Box 2, Folder 32	"Volume I: Bremen, Hamburg, Berlin, Dresden, Leipzig, Hannover, Dusseldorf, Köln", 1912
Box 2, Folder 33	"Volume I: Bremen, Hamburg, Berlin, Dresden, Leipzig, Hannover, Dusseldorf, Köln", 1912
Box 2, Folder 34	"Volume II: Paris", 1912
Box 2, Folder 35	"Volume II: Paris", 1912
Box 2, Folder 36	"Volume II: Paris", 1912
Box 2, Folder 37	"Volume II: Paris", 1912
Box 2, Folder 38	"Volume II: Paris", 1912
Box 2, Folder 39	"Volume III: Pisa, Florence, Rome, Naples, Siena, Bologna, Venice, Munich, Frankfurt", 1912
Box 2, Folder 40	"Volume III: Pisa, Florence, Rome, Naples, Siena, Bologna, Venice, Munich, Frankfurt", 1912
Box 2, Folder 41	"Volume III: Pisa, Florence, Rome, Naples, Siena, Bologna, Venice, Munich, Frankfurt", 1912
Box 2, Folder 42	"Volume III: Pisa, Florence, Rome, Naples, Siena, Bologna, Venice, Munich, Frankfurt", 1912
Box 3, Folder 1	"Volume IV: Antwerp, Amsterdam, The Haag, London", 1912
Box 3, Folder 2	"Volume IV: Antwerp, Amsterdam, The Haag, London", 1912
Box 3, Folder 3	Miscellaneous, circa 1912
Box 3, Folder 4	"St. Maria im Kapitol, Köln," 1891-1892 Notes: Oversized material housed in Box 8
Box 3, Folder 5	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 6	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 7	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 8	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 9	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 10	[Chinese and Japanese Paintings], 1909-1935



Box 3, Folder 11	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 12	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 13	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 14	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 15	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 16	[Chinese and Japanese Paintings], 1909-1935
Box 3, Folder 17	"Indian and Persian Paintings," 1914-1922
Box 3, Folder 18	"Music," 1914-1918
Box 3, Folder 19	[Notes for Books], 1913-1937
Box 3, Folder 20	[Notes for Books], 1913-1937
Box 3, Folder 21	[Notes for Books], 1913-1937
Box 3, Folder 22	[Notes for Books], 1913-1937
Box 3, Folder 23	[Notes for Books], 1913-1937
Box 3, Folder 24	[Notes for Books], 1913-1937
Box 3, Folder 25	[Notes for Books], (bulk 1913-1937)
Box 3, Folder 26	[Notes for Books], 1913-1937
Box 3, Folder 27	[Notes for Books], 1913-1937
Box 3, Folder 28	[Notes for Books], 1913-1937
Box 3, Folder 29	[Notes for Books], 1913-1937
Box 3, Folder 30	[Notes for Books], 1913-1937
Box 3, Folder 31	[Notes for Books], 1913-1937
Box 3, Folder 32	[Notes for Books], 1913-1937
Box 3, Folder 33	[Notes for Books], 1913-1937
Box 3, Folder 34	[Notes for Books], 1913-1937

Box 3, Folder 35	<a href="#">[Notes for Books], 1913-1937</a>
Box 3, Folder 36	<a href="#">[Notes for Books], 1913-1937</a>
Box 3, Folder 37	<a href="#">[Notes for Books], 1913-1937</a>
Box 3, Folder 38	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 1	<a href="#">[Notes for Books], 1913-1937</a> Notes: Oversized material housed in Box 8.
Box 4, Folder 2	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 3	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 4	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 5	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 6	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 7	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 8	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 9	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 10	<a href="#">[Notes for Books], 1913-1937</a>
Box 4, Folder 11	<a href="#">Notebook, 1913, 1917</a>
Box 4, Folder 12	<a href="#">Miscellaneous Writings &amp; Notes, 1908-circa 1937</a>
Box 4, Folder 13	<a href="#">Envelopes originally containing writings, circa 1930s</a>
Box 8	"Procedure (Easel-Table) of Oil Painting", 1935 Notes: Oversized material digitized with Box 2, Folder 23
Box 8	"Casein Painting Easel Notes", 1925-1936 Notes: Oversized material digitized with Box 2, Folder 24
Box 8	"St. Maria im Kapitol, Köln", 1891-1892 Notes: Oversized material digitized with Box 3, Folder 4
Box 8	<a href="#">[Notes for Books], 1913-1937</a> Notes: Oversized material digitized with Box 4, Folder 1

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## Series 5: Annotated Books & Catalogs, 1907-1933

### 1 Linear foot (Box 4-5)

**Scope and Contents:** This series contains books and exhibition catalogs (many on the subject of Chinese and Japanese art) annotated by Oscar Bluemner with extensive notes and illustrations. Separate notes, sketches, news clippings, and other printed material may also found within the books. Of particular interest are Bluemner's writings and illustrations on art theory found in *A Compendium of Painting*. Some of the books and Bluemner's notes are in German.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Books are arranged in chronological order by date of publication.

Box 4, Folder 14	<a href="#">The Painter in Oil by Daniel Burleigh Parkhurst, 1898</a>
Box 4, Folder 15	<a href="#">Handbook of the Museum of Fine Arts Boston: Chinese and Japanese Art, 1907</a>
Box 4, Folder 16	<a href="#">Japanische Kunst, circa 1909</a>
Box 4, Folder 17	<a href="#">A Compendium of Painting by Jacques Blockx, 1910</a>
Box 4, Folder 18	<a href="#">Der Japanische Holzschnitt, 1911</a>
Box 4, Folder 19	<a href="#">D'Eugène Delacroix au Néo-Impressionnisme by Paul Signac, 1911</a>
Box 4, Folder 20	<a href="#">Altmeister Deutscher Malerei, 1913</a>
Box 4, Folder 21	<a href="#">Metropolitan Museum of Art Special Exhibition of Chinese Paintings, 1914</a>
Box 4, Folder 22	<a href="#">Catalogue of a Loan Exhibition of Italian Primitives, 1917</a>
Box 4, Folder 23	<a href="#">Chinesische Landschafts-malerei, 1920</a>
Box 4, Folder 24	<a href="#">Die Chinesische Landschafts-malerei, circa 1921</a>
Box 5, Folder 1	<a href="#">The Adolph Lewisohn Collection of Modern French Paintings and Sculptures, 1928</a>
Box 5, Folder 2	<a href="#">Annotated Chinese Art Exhibition Catalogs, miscellaneous, 1920-1933</a>

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## Series 6: Art Motifs & Travel Sketches, 1902-1936

### 1.4 Linear feet (Box 5-6, 8)

**Scope and Contents:** Bluemner defined many of his groups of sketches and notes as either "Travel Sketches" or "Art Motifs". Many of these were developed into themes for his paintings. The folder titles listed below are Bluemner's own titles and definitions, such as "Alley", "Central Port", or "House & Mountain." The most extensive motif found here is "Trees" consisting of sketches and notes on various types of trees, including notes on the compositional layout of trees in his paintings. Bluemner also had art motif files of travel sketches of various places, mostly of towns in New Jersey, where he lived, but also of Italy, which he visited in 1912. Additional sketches of these same places are found among other files of art motifs.

There is a group of sketches Bluemner called "Mixed Themata." Other terms he used to label this same material are "Very Valuable" and "Vermilion Themata." The items found here are the same types of sketches as the rest of his motif files, and some are labeled as "copies." It appears from his notes, found among these items, that these sketches and notes were pulled from his files of motifs and reorganized, perhaps because they were of greater importance to him. They were sorted by Bluemner according to his own coding system or set of abbreviations.

The files include pencil, charcoal, and colored sketches, most of which are heavily annotated with notes about color and composition. Other items found in the files may include newspaper clippings of images related to the motif, and original file tabs and file dividers which Bluemner created. Bluemner recorded the date and place on almost all of the sketches.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Art motifs and travel sketches are arranged alphabetically by subject according to Bluemner's original arrangement. Most of the categories of material are preceded by an envelope, originally containing the items, on which Bluemner wrote a title for the contents, dates, and extensive notes. It is believed, based on these notes, that Bluemner rearranged these papers and removed certain items while he was preparing to give them to John Davis Hatch. Researchers should be aware that items are generally not in chronological order, and every attempt has been made to keep the pages in Bluemner's original order.

Box 5, Folder 3      ["Alley", 1917-1936](#)

Box 5, Folder 4      ["Alley", 1917-1936](#)

Box 5, Folder 5      ["Alley", 1917-1936](#)

Box 5, Folder 6      ["Central Port", 1913-1936](#)

Box 5, Folder 7      ["Central Port", 1913-1936](#)

Box 5, Folder 8      ["Central Port", 1913-1936](#)

Box 5, Folder 9      ["Chimneys, Boats, Tanks", 1914-1936](#)

Box 5, Folder 10     ["Chimneys, Boats, Tanks", 1914-1936](#)

Box 5, Folder 11 "Flowers", 1917-1924

Box 5, Folder 12 "Gable - Complex", 1914-1935

Box 5, Folder 13 "Gable - Complex", 1914-1935

Box 5, Folder 14 "Gable - Single", 1914-1936

Box 5, Folder 15 "Gable - Single", 1914-1936

Box 5, Folder 16 "House & Mountain", 1918-1936

#### Places

Box 5, Folder 17 "Beattiestown", 1913-1914

Box 5, Folder 18 "Blackwells", 1914

Box 5, Folder 19 "Elizabeth", 1919-1934

Box 5, Folder 20 "Hoboken", 1914

Box 5, Folder 21 "Italy", 1912

Box 5, Folder 22 "Italy", 1912

Box 5, Folder 23 "Lehnenburg", 1914-1915

Box 5, Folder 24 "Montville", 1914-1915

Box 5, Folder 25 "Patterson", 1913-1916

Box 5, Folder 26 "Quincy", 1922-1926

Box 5, Folder 27 "Quincy", 1922-1926

Box 5, Folder 28 "Rockaway", 1912-1916

Box 5, Folder 29 "South River", 1913-1916

Box 5, Folder 30 "Sparkhill", 1915-1916

Box 5, Folder 31 "Stanhope", 1914-1916

Box 5, Folder 32 "Wharton", 1913-1914

Box 5, Folder 33 "Sky" & "Night" (and sketches of "Sun", "Moon", "Clouds"), 1910-1936  
Image(s): "Sky" & "Night" (also includes sketches of "Sun", "Moon", "Clouds")

Box 5, Folder 34	"Sky" & "Night" (and sketches of "Sun", "Moon", "Clouds"), 1910-1936 Image(s): "Sky" & "Night" (also includes sketches of "Sun", "Moon", "Clouds")
Box 5, Folder 35	"Sky" & "Night" (and sketches of "Sun", "Moon", "Clouds"), 1910-1936 Image(s): "Sky" & "Night" (also includes sketches of "Sun", "Moon", "Clouds")
Box 5, Folder 36	"Sky" & "Night" (and sketches of "Sun", "Moon", "Clouds"), 1910-1936 Image(s): "Sky" & "Night" (also includes sketches of "Sun", "Moon", "Clouds")
Box 5, Folder 37	"Sky" & "Night" (and sketches of "Sun", "Moon", "Clouds"), 1910-1936 Image(s): "Sky" & "Night" (also includes sketches of "Sun", "Moon", "Clouds")
Box 5, Folder 38	"Snow Pictures", 1912-1933
Box 5, Folder 39	"Square-Wall", 1913-1936
Box 5, Folder 40	"Square-Wall", 1913-1936
Box 5, Folder 41	"Square-Wall", 1913-1936

## Trees

Box 5, Folder 42	"Tree analysis for painting", 1913-1933
Box 6, Folder 1	"Trees in combination with other shapes", 1907-1926
Box 6, Folder 2	"Altera Centre Setting", 1912-1935
Box 6, Folder 3	"Woods" & "Shape of Foliage", 1914-1924
Box 6, Folder 4	"Snow & Trees", 1926-1933
Box 6, Folder 5	"Dome-Shaped Trees: Beech, Elm, Chestnut, Locust, Ash", 1902-1925
Box 6, Folder 6	"Fruit Trees", 1917-1928
Box 6, Folder 7	"Oak, Maple, Tulip, Dogwood", 1903-1933
Box 6, Folder 8	"Pine, Cedar, Poplar, Birch", 1900-1924
Box 6, Folder 9	"Willows", 1905-1930
Box 6, Folder 10	"Tree Trunks", 1906-1936
Box 6, Folder 11	[Leaves & Shrubs], circa 1910s-1930s
Box 6, Folder 12	"Historical", 1920-1921

Box 6, Folder 13	<a href="#">[Watercolor sketches], 1925-1926</a>
Box 6, Folder 14	<a href="#">"General Folio" (also includes "Old Trunks"), 1912-1936</a>
Box 6, Folder 15	<a href="#">"General Folio" (also includes "Old Trunks"), 1912-1936</a>
Box 6, Folder 16	<a href="#">"General Folio" (also includes "Old Trunks"), 1912-1936</a>
Box 6, Folder 17	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 18	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 19	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 20	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 21	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 22	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 23	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 24	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 25	<a href="#">"Mixed Themata", 1910-1936</a> Notes: Oversized material housed in Box 8.
Box 6, Folder 26	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 27	<a href="#">"Mixed Themata", 1910-1936</a>
Box 6, Folder 28	<a href="#">Envelopes originally containing sketches, circa 1930s</a>
Box 8	<a href="#">"Mixed Themata", 1910-1936</a> Notes: Oversized material digitized with Box 6, Folder 25.

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## Series 7: Artwork, 1892-circa 1930s

### 4 Folders (Box 6)

**Scope and Contents:** This series contains two pen and ink drawings by Bluemner of the Cottage at Woodmere, a house he designed, as well as other miscellaneous artwork including a small painting of the Pergamon Museum and an ink sketch of the Bronx Court House. Also found is a small sketchbook containing ink sketches and watercolors, believed to have belonged to Bluemner, and two figure drawings by a child with "Julie" written on them. Numerous sketches and artwork are found in Bluemner's diaries, writings and notes, and art motifs.

**Available Formats:** This series has been scanned in its entirety.

Box 6, Folder 29      [Drawings by Bluemner, "Cottage at Woodmere," circa 1901](#)

Box 6, Folder 30      [Miscellaneous Artwork by Oscar Bluemner, 1892, 1903-circa 1930s](#)

Box 6, Folder 31      [Sketchbook, circa early-1900s](#)

Box 6, Folder 32      [Unidentified Drawings \(Possibly by "Julie"\), circa late-1800s](#)

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## Series 8: Printed Material, 1906-1939, 1960, undated

## 0.3 Linear feet (Box 6)

**Scope and Contents:** Found here are exhibition catalogs and announcements for Bluemner's individual and group exhibitions, some of which are annotated with prices and other information. Also found are news clippings about Bluemner and friends, as well as a clippings file compiled by Bluemner containing images of palm trees and cacti. Additional clippings are found among his diaries, annotated books, other writings, and notes. This series also contains copies of the German language New York magazine *Walhalla* which include articles by Bluemner, as well as a booklet containing his self-published essay on art.

**Available Formats:** This series has been scanned in its entirety.

**Arrangement:** Printed material is arranged by type of material and chronologically within each folder, followed by envelopes annotated by Bluemner which originally contained portions of this material.

Box 6, Folder 33	<a href="#">Exhibition Announcements &amp; Catalogs, 1912-1922</a>
Box 6, Folder 34	<a href="#">Exhibition Announcements &amp; Catalogs, 1923-1930</a>
Box 6, Folder 35	<a href="#">Exhibition Announcements &amp; Catalogs, 1932-1939, 1960</a>
Box 6, Folder 36	<a href="#">News Clippings, 1906, 1911-1912</a>
Box 6, Folder 37	<a href="#">News Clippings, 1917-1928</a>
Box 6, Folder 38	<a href="#">News Clippings, 1929-1932</a>
Box 6, Folder 39	<a href="#">News Clippings, 1933-1938</a>
Box 6, Folder 40	<a href="#">Undated News Clippings, circa 1911-1938</a>
Box 6, Folder 41	<a href="#">News Clippings of Palm Trees &amp; Cactuses, circa 1920s-1930s</a>
Box 6, Folder 42	<a href="#">Articles by Samuel A. Lewisohn, 1931, 1933, 1935</a>
Box 6, Folder 43	<a href="#">Booklet by Bluemner, "What and When is Painting? To-day," 1929</a>
Box 6, Folder 44	<a href="#">Press Release, 1938</a>
Box 6, Folder 45	<a href="#">Walhalla Magazine, 1915-1916</a>
Box 6, Folder 46	<a href="#">Magazines, circa 1910-1928</a>
Box 6, Folder 47	<a href="#">Miscellaneous Printed Material, 1913-1930, undated</a>
Box 6, Folder 48	<a href="#">Envelopes originally containing printed material, circa 1930s</a>

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## Series 9: Photographs, 1891, 1903, circa 1930s

### 5 Folders (Box 6)

Scope and Contents: This series contains a small number of photographs including three photographs of buildings designed by Bluemner, several photographs of his artwork, and contact prints of his artwork and Bluemner.

Available Formats: Photographs of artwork have not been scanned.

Box 6, Folder 49	<a href="#">Photographs of Buildings Designed by Bluemner, 1891, 1903</a>
Box 6, Folder 50	Photographs of Artwork, circa 1930s
Box 6, Folder 51	Photographs of Artwork, circa 1930s
Box 6, Folder 52	Photographs of Artwork, circa 1930s
Box 6, Folder 53	<a href="#">Prints from Negative Strips, circa 1930s</a> (Includes 1 image of Oscar Bluemner) Notes: partially scanned

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