



Smithsonian
Archives of American Art

A Finding Aid to the Ernest Blumenschein Papers,
1873-1964, in the Archives of American Art

Michael Yates

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was provided by the Terra Foundation for American Art.

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Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Ernest Blumenschein papers
Identifier:	AAA.blumerne
Date:	1873-1964
Extent:	2.1 Linear Feet
Creator:	Blumenschein, Ernest Leonard, 1874-1960
Language:	English
Summary:	The papers of southwest painter and illustrator Ernest Blumenschein measure 2.1 linear feet and date from 1873-1964. The collection documents Blumenschein's artistic career, his relationship with his wife and daughter, his love of the American southwest, and his involvement in the art community of Taos, New Mexico. Found are biographical materials, personal and professional correspondence, scattered personal business records, writings, a large amount of juvenilia artwork, and photographs of artwork.

Administrative Information

Provenance

The collection was donated to the Archives of American Art by Helen Greene Blumenschein, Ernest Blumenschein's daughter, in 1971.

Related Material

Found in the Archives of American Art is a small collection of "Ernest Blumenschein letters and transcripts", available on microfilm reel 3281, and consisting of eleven letters between Blumenschein and Thomas Gilcrease, a letter between Helen Blumenschein and Gilcrease, and the transcript of a 1958 radio interview with Blumenschein.

Additionally, the Fray Angélico Chávez History Library in Santa Fe, New Mexico holds papers related to Ernest Blumenschein, Mary Greene Blumenschein, and Helen Greene Blumenschein.

Alternative Forms Available

The papers of **Ernest Leonard Blumenschein** in the Archives of American Art were digitized in 2009, and total 2,772 images.

Materials which have not been scanned include photographs of artwork, negatives, news clippings, and all but a few printed reproductions of artwork.

Processing Information

The collection was originally processed upon receipt for microfilming on reels 269 and 270. The entire collection was re-processed and described by Michael Yates in 2008 and digitized in 2009 with funding provided by the Terra Foundation for American Art.

Preferred Citation

Ernest Blumenschein papers, 1873-1964. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of the original papers requires an appointment.

Ownership and Literary Rights

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

Biographical Note

Ernest Blumenschein was born on May 26th, 1874 in Pittsburgh, Pennsylvania. He moved to Dayton, Ohio at the age of four, the same year his mother died. His father was a professional musician and composer, who chiefly made his living as a conductor of large choruses. During high school he contributed illustrations to "Tomfoolery," a handwritten and hand drawn weekly humor magazine. Besides his artistic talents, Ernest Blumenschein was a skilled violin player, and was awarded a scholarship to the Cincinnati College of Music. In 1892, Blumenschein auditioned for the New York National Conservatory, and was chosen by Anton Dvorak for the role of first violin. With the income from playing violin, Blumenschein attended classes at the Art Students League.

In 1892, Ernest Blumenschein first traveled to Paris to study at the Académie Julian. While in Paris, he met Joseph Henry Sharp who inspired Blumenschein with his stories and sketches of the American southwest, particularly the Taos area. He returned to American in 1896, rented a studio with another Académie Julian student Bert Phillips, and began a successful career as a commercial illustrator working for magazines such as *Century*, *Harper's*, *Scribner's*, and *McClure's*.

Blumenschein first visited Taos in the fall of 1898 while traveling en route to Mexico on a sketching trip with Phillips. A wheel on the wagon carrying their belongings broke and they took it to the nearest blacksmith in the area, which was in Taos. Upon arriving at Taos, Blumenschein was struck by the "the superb beauty and serenity" of the landscape and was "stirred deeply." The town made a strong impact on both Blumenschein and Phillips, but while Phillips decided to stay, Blumenschein returned to New York for a short while and continued working as an illustrator. The following year Blumenschein decided to concentrate on painting, and re-enrolled at the Académie Julian while supporting himself with his commercial work. In 1903, he met Mary Greene, an American painter living in Paris and they married in 1905, and began sharing a Paris studio. Their daughter and only child, Helen, was born in November of 1909.

While Ernest Blumenschein continued to study in Paris, he also kept working as an illustrator, supporting himself easily. His illustration work was much in demand by American magazines and book publishers. Blumenschein was commissioned to illustrate Jack London's first book, *Love of Life*, in 1904. He also worked with other famous writers such as Stephen Crane, Willa Cather, and Joseph Conrad.

Upon returning to New York after the birth of their daughter, Ernest and Mary taught at the Pratt Institute. Ernest spent every summer in Taos. In 1919, the family moved permanently to Taos, with Helen returning to New York for school. It was during this time that Blumenschein co-founded the Taos Society of Artists and became part of the Taos art colony. For four decades, Blumenschein created paintings of the landscape, local inhabitants, the Taos Pueblo culture, and city skylines. He won numerous awards for his work and exhibited widely. His work was responsible for changing perceptions about the native culture and peoples of the area - the Navajo and Pueblo Indians. Blumenschein also indulged his love of the outdoors and sports. He avidly camped, played tennis, and was part of the Taos amateur baseball team. His artistic output in the 1950s was hampered by his declining health, and the death of Mary in 1958. Blumenschein died in June of 1960, and his ashes are repositioned at the Taos Pueblo Reservation.

Scope and Content Note

The papers of southwest painter and illustrator Ernest Blumenschein measure 2.1 linear feet and date from 1873-1964. The collection documents Blumenschein's artistic career, his relationship with his wife and daughter, his love of the American southwest, and his involvement in the art community of Taos, New Mexico. Found are biographical materials, personal and professional correspondence, scattered personal business records, writings, a large amount of juvenilia artwork, and photographs of artwork.

Biographical materials include biographical sketches, school notebooks and curriculum vita, family genealogical materials and other family records, certificates, diplomas, and materials commemorating Blumenschein's election to the National Academy of Design. Also found are scattered ephemera items, such as membership cards, tickets, and travel materials.

Correspondence consists primarily of letters between Blumenschein, his wife Mary, and his daughter Helen. These discuss Blumenschein's career, domestic life, financial matters, Helen's schooling, and travel. Blumenschein's activities during World War I are documented by correspondence with the Committee of Public Information, the Salmagundi Club, and with Aide de Camps of army bases. There are a few letters from other artists and writers including William Glackens, Walt Kuhn, Ward Lockwood, Booth Tarkington, and a long letter from Cass Gilbert.

Scattered personal business records consist of a guest list, a list of Blumenschein works in a private collection, a jury duty certificate, and a car payment record.

Writings include personal, critical, and creative writings. There are writings by Blumenschein about the founding of the Taos Society of Artists and the artistic community of Taos and his memoirs about his first trip to Taos. Additional writings include a satirical discussion of modern art, and essays about artists John Gaw Meem, Joseph Henry Sharp, and Walter Ufer, and discussions of select paintings. Blumenschein also wrote of his travels in Paris, Switzerland, and Pittsburgh, as well as about French churches and cemeteries. Creative writings explore the landscape, life and culture of the American southwest.

Artwork consists primarily of fourteen folders of Blumenschein's illustrations for "Tomfoolery," a handwritten and hand drawn magazine that Blumenschein contributed to in high school. His illustrations for "Tomfoolery" include portraits, caricatures, and sequential art. Also found is one folder of small sketches.

Printed materials about Blumenschein include clippings, exhibition announcements, and exhibition catalogs. There are also brochures related to the Taos Art Colony and a 1902 menu for a Salmagundi Club program/dinner. Also found here is a 1915 signed menu from a National Academy of Design event signed by Gifford Beal, George Bellows, and Eugene Spiecher among others.

Photographs include two portraits of Blumenschein and a group portrait of National Academy of Design members that includes Blumenschein. There are also photographs of Blumenschein's artwork and installation views of Blumenschein exhibitions.

Arrangement

The collection is arranged into 7 series:

- Series 1: Biographical Materials, 1873-1971 (Boxes 1, OV1; 17 folders)
- Series 2: Correspondence, 1891-1970 (Box 1; 0.5 linear feet)
- Series 3: Personal Business Records, 1918-1950s (Box 1; 4 folders)
- Series 4: Writings, 1880s-1959 (Box 1-2; 0.5 linear feet)
- Series 5: Artwork, 1888-1925 (Box 2; 0.25 linear feet)
- Series 6: Printed Materials, 1891-1964 (Box 2, OV1; 0.5 linear feet)
- Series 7: Photographs, 1880s-1955 (Box 2, OV1; 0.25 linear feet)

Names and Subject Terms

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

Subjects:

Illustrators -- New Mexico -- Taos
Painters -- New Mexico -- Taos
Painting -- New Mexico -- Taos
Taos School of Art
Works of art
World War I, 1914-1918

Types of Materials:

Photographs
Writings

Names:

Blumenschein, Helen G. (Helen Greene)
Blumenschein, Mary Greene
Committee on Public Information
Gilbert, Cass, 1859-1934
Glackens, William J., 1870-1938
Kuhn, Walt, 1877-1949
Meem, John Gaw, 1894-1983
National Academy of Design
National Academy of Design (U.S.)
Salmagundi Club
Sharp, Joseph Henry, 1859-1953
Taos Society of Artists
Tarkington, Booth, 1869-1946
Ufer, Walter, 1876-1936

Container Listing

Series 1: Biographical Materials, 1873-1971

17 folders (Box 1, OV 1)

Included are certificates from art organizations, honorary diplomas from New Mexico institutions, and materials commemorating Blumenschein's election to the National Academy of Design. Family materials include genealogical records and his parents' wedding certificate. Found are many handwritten biographical sketches, and a typed copy of records kept by Blumenschein listing awards, memberships, patrons, dealers, sales, and exhibitions. School notebooks include notes on chemistry and "natural philosophy," creative writing, and many small sketches. Also found are loose notes, a tennis association membership card, and travel ephemera. Of special interest is a questionnaire about Blumenschein's artistic influences.

This series has been scanned in its entirety.

Box 1, Folder 1	Artistic Influences, 1948 Image(s)
Box 1, Folder 2	Biographical Sketches, circa 1920s-1950s Image(s)
Box 1, Folder 3	Certificates, 1922-1955 (<i>Oversized items housed in OV1</i>) Image(s)
Box 1, Folder 4	Curriculum Vita, circa 1920s-1940s Image(s)
Box 1, Folder 5	Diplomas, 1947-1948 Image(s)
Box 1, Folder 6	Genealogical Materials, 1927-1971 Image(s)
Box 1, Folder 7	Membership Cards, 1930-1943 Image(s)
Box 1, Folder 8	National Academy of Design, 1911-1927 Image(s)
Box 1, Folder 9	Notes, circa 1900s-1950s Image(s)
Box 1, Folder 10-12	School Notebooks, circa 1888-1891 (3 folders) Image(s) Image(s)

	Image(s)
Box 1, Folder 13	Tickets, 1922 Image(s)
Box 1, Folder 14	Travel Materials, circa 1890s Image(s)
Box 1, Folder 15	Wedding Certificate, 1873 Image(s)
Box OV1	Certificates, 1915, 1926 (scanned with Box 1, F3)

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Series 2: Correspondence, 1891-1970

0.5 Linear Feet (Box 1)

The bulk of correspondence is between Blumenschein, his wife Mary, and his daughter Helen. Mary's correspondence discusses domestic life, Blumenschein's artistic career, the Taos community, relationship issues, travel, and financial matters. Correspondence with Helen is about school, domestic life, travels in Europe, and discussion of art, movies, and books. Blumenschein sometimes refers to Helen by the nickname of "Bill." Helen's letters sometimes contain small sketches.

Found are letters from magazines, publishers, museums, galleries, and patrons that record the sale, exhibition, and publication of Blumenschein's artwork. Correspondence from sports organizations documents Blumenschein's interest and participation in athletics. World War I era correspondence is with the Committee of Public Information, the Treasury Department, the Salmagundi Club, and the Aide de Camps of military bases in Kansas and New Mexico.

Of special interest in this series are an 1891 letter from *Harper's Young People* evaluating Blumenschein's art submission, a letter from General John Pershing in regards to Blumenschein's portrait of Pershing, and a letter from Blumenschein to "a." discussing the conflict between artistic pursuits and Blumenschein's personal life. Also found are a few letters from artists and writers, including William Glackens, Walt Kuhn, Ward Lockwood, Booth Tarkington, and a long letter from Cass Gilbert.

This series has been scanned in its entirety.

Box 1, Folder 16	A, 1904-1959 Image(s)
Box 1, Folder 17	B-C, 1913-1958 Image(s)
Box 1, Folder 18	Blumenschein Family, 1902-1960 Image(s)
Box 1, Folder 19-31	Helen Blumenschein, 1917-1947 (13 folders) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s)
Box 1, Folder 32-49	Mary Blumenschein, 1904-1947

(18 folders)

[Image\(s\)](#)

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[Image\(s\)](#)

Box 1, Folder 50 Mary Blumenschein, circa 1920s-1930s

[Image\(s\)](#)

Box 1, Folder 51 Committee On Public Information, 1918

[Image\(s\)](#)

Box 1, Folder 52 D-H, 1891-1960

[Image\(s\)](#)

Box 1, Folder 53 Mabel Dodge, 1959

[Image\(s\)](#)

Box 1, Folder 54 Cass Gilbert, 1930

[Image\(s\)](#)

Box 1, Folder 55 William Glackens, 1925

[Image\(s\)](#)

Box 1, Folder 56 I-M, 1904-1970

[Image\(s\)](#)

Box 1, Folder 57 Walt Kuhn, circa 1910s-1920s

[Image\(s\)](#)

Box 1, Folder 58 Ward Lockwood, 1948

[Image\(s\)](#)

Box 1, Folder 59 Military Correspondence, 1918

	Image(s)
Box 1, Folder 60	Museum of New Mexico, 1948 Image(s)
Box 1, Folder 61	N-R, 1918-1958 Image(s)
Box 1, Folder 62	John Pershing, 1929 Image(s)
Box 1, Folder 63	S-U, 1918-1958 Image(s)
Box 1, Folder 64	Salmagundi Club, 1918 Image(s)
Box 1, Folder 65	Booth Tarkington, 1935-1945 Image(s)
Box 1, Folder 66	W-Y, 1918-1948 Image(s)
Box 1, Folder 67	Unknown Correspondents, circa 1910s-1920s Image(s)

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Series 3: Personal Business Records, 1918-1950s

4 folders (Box 1)

The series consists of a guest list for an exhibition at the Grand Central Art Galleries, a list of Blumenschein works in a private collection, a certificate verifying Blumenschein's jury duty service, and a car payment record.

This series has been scanned in its entirety, except for the car payment receipt.

Box 1, Folder 68	Guest List, 1927 Image(s)
Box 1, Folder 69	Holdings, circa 1940s-1950s Image(s)
Box 1, Folder 70	Legal Materials, 1918-1948 Image(s)
Box 1, Folder 71	Car Payments, 1923 <i>(Not scanned)</i>

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Series 4: Writings, 1880s-1959

0.5 Linear Feet (Boxes 1-2)

Found in this series are writings by Blumenschein as well as a few scattered writings by others. Professional writings include Blumenschein's lectures delivered to art organizations, essays on John Gaw Meem and Joseph Henry Sharp, writings on the artistic community of Taos, and written discussions of select paintings. Personal writings are mostly about travel, including memoirs about Blumenschein's first trip to Taos, life in Paris, French churches and cemeteries, Switzerland, and Pittsburgh, Pennsylvania.

Creative writings mostly explore the life and culture of the southwest. The manuscript for "Pablo, a Story Of a New Mexico Harvest" has an elaborately illustrated cover, while "The Channel Boys' Vacation" contains many illustrations. Additional sketches meant to accompany the manuscript "The Road to Milky," are filed in Series 5: Artwork. There is also a satirical piece about a janitor's thoughts on modern art.

Writings by others include a series of talks on Blumenschein related to a 1948 retrospective exhibition, an essay on Blumenschein by a Spanish scholar, and a memoir on Taos by Bert Phillips.

This series is arranged alphabetically by title, either given or supplied by the processing archivist. Writings by others follow Blumenschein's writings.

This series has been scanned in its entirety.

Box 1, Folder 72	["About the big fish..."], circa 1900s-1920s Image(s)
Box 1, Folder 73	Advice For the Tennis Professional, 1928 Image(s)
Box 1, Folder 74	"After a Walk In the Hot New Mexico Sun...", 1912 Image(s)
Box 1, Folder 75	Arrival Of the Mail, circa 1880s-1900s Image(s)
Box 1, Folder 76	[Artists and the "Academy"], circa 1910s-1930s Image(s)
Box 1, Folder 77	Billy, the Consumptive Who Whistled Second Violin, circa 1880s-1890s Image(s)
Box 1, Folder 78	Bob Brown Of Bed Rock Ark, circa 1880s-1890s Image(s)
Box 1, Folder 79	The Broken Wagon Wheel, circa 1900s-1920s Image(s)
Box 1, Folder 80	Brook Story, circa 1880s-1890s Image(s)
Box 1, Folder 81	[Buck Herbert], circa 1910s-1930s Image(s)
Box 1, Folder 82	The Channel Boys' Vacation, circa 1888-1891

	Image(s)
Box 1, Folder 83	["Cities..."], circa 1890s-1910s Image(s)
Box 1, Folder 84	["English girl..."], circa 1890s-1910s Image(s)
Box 1, Folder 85	An Evening In Switzerland, circa 1890s-1900s Image(s)
Box 1, Folder 86	["An Excuse For Art..."], 1931 Image(s)
Box 1, Folder 87	[Fragments On Art and Artists], circa 1910s-1930s Image(s)
Box 1, Folder 88	[Fragments Of Creative Writings], circa 1900s-1940s Image(s)
Box 1, Folder 89	[Fragments Of Personal Writings], circa 1900s-1930s Image(s)
Box 1, Folder 90	Funeral and Wedding At Notre Dame des Champs, circa 1890s-1900s Image(s)
Box 1, Folder 91	["Good Opening For a Story..."], circa 1890s-1910s Image(s)
Box 1, Folder 92	Guide to Antwerp Cathedral, circa 1890s-1900s Image(s)
Box 1, Folder 93	Henry Theobald, Jr., circa 1920s Image(s)
Box 1, Folder 94	The Hop Fiend, circa 1890s-1920s Image(s)
Box 1, Folder 95	"How the Band Won the \$100...", circa 1900s-1920s Image(s)
Box 1, Folder 96	In Regard to a Room For Moderns at the N[ational].A[cademy of].D[esign]., circa 1920s-1930s Image(s)
Box 1, Folder 97	The Janitor Gives His Views On the Present Art Revolution, 1912 Image(s)
Box 1, Folder 98	Jimmy Hummingbird, Indian Boy, circa 1900s-1920s Image(s)
Box 1, Folder 99	John Gaw Meem, circa 1920s-1930s

	Image(s)
Box 1, Folder 100	Joseph Henry Sharp, 1953 Image(s)
Box 1, Folder 101	The Kind-Hearted Joy, circa 1910s-1940s Image(s)
Box 1, Folder 102	[Lecture at New Mexico Normal School, circa 1910s-1930s Image(s)
Box 1, Folder 103	[Lecture For Pen and Brush Club], 1934, April 21 Image(s)
Box 1, Folder 104	[Lecture to National Arts Club], 1928 Image(s)
Box 1, Folder 105	[Lecture to Taos Lions Club], 1940 Image(s)
Box 1, Folder 106	A Legend Of Taos Pueblo, circa 1900s-1920s Image(s)
Box 1, Folder 107	["Mamby"], circa 1900s-1920s Image(s)
Box 1, Folder 108	Modern Art and the Academy, 1928 Image(s)
Box 1, Folder 109	My Western Friend, circa 1900s-1920s Image(s)
Box 1, Folder 110	[Notes For Talk On Early Days Of Taos Society Of Artists], circa 1920s-1940s Image(s)
Box 1, Folder 111	Offering to Nature, circa 1910s-1930s Image(s)
Box 1, Folder 112	[On Dynamic Synchronism], circa 1900s-1920s Image(s)
Box 1, Folder 113	[On French Cathedrals and Cemeteries], circa 1890s-1900s Image(s)
Box 1, Folder 114	[On Modernism], 1952 Image(s)
Box 1, Folder 115	[On Nature], circa 1947 Image(s)
Box 1, Folder 116	[On Paris], circa 1890s-1900s

	Image(s)
Box 1, Folder 117	[On Pittsburgh], 1934 Image(s)
Box 1, Folder 118	[On Taos Community], circa 1910s-1930s Image(s)
Box 1, Folder 119	[On Visiting a French Church], circa 1890s Image(s)
Box 1, Folder 120	[On Work Habits (Fragment)], circa 1934 Image(s)
Box 1, Folder 121	One Day Of a Pueblo's Life, circa 1910s-1930s Image(s)
Box 1, Folder 122	Pablo, a Story Of a New Mexican Harvest, 1898 Image(s)
Box 1, Folder 123	Paraquet and Love, circa 1900s-1920s Image(s)
Box 1, Folder 124	Preface For <i>Pioneer Artists of Taos</i> , circa 1910s-1930s Image(s)
Box 1, Folder 125	Preparatory Dance, circa 1900s-1920s Image(s)
Box 1, Folder 126	Rhythms Of Nature, circa 1900s-1920s Image(s)
Box 1, Folder 127	The Road to Milky's, circa 1890s-1920s Image(s)
Box 1, Folder 128	The Ruche, circa 1900s-1920s Image(s)
Box 1, Folder 129	Schools and the Man, circa 1880s-1890s Image(s)
Box 1, Folder 130	The Silver Gray Fox, circa 1900s-1920s Image(s)
Box 1, Folder 131	["Smokin' Her Up"], circa 1900s-1920s Image(s)
Box 1, Folder 132	South American Millionaire, 1906 Image(s)
Box 1, Folder 133	Story Of a Pebble, circa 1900s-1920s

- [Image\(s\)](#)
- Box 2, Folder 1 Story Of Four Paintings, circa 1920s-1940s
[Image\(s\)](#)
- Box 2, Folder 2 Story Of Three Sioux Scouts, 1915
[Image\(s\)](#)
- Box 2, Folder 3 Story Of "Mustache Rouge", circa 1910s-1930s
[Image\(s\)](#)
- Box 2, Folder 4 Story Of Paintings Entitled "Moon, Morning Star, and Evening Star" and "Enchanted Forest,", circa 1930s-1950s
[Image\(s\)](#)
- Box 2, Folder 5 Taos Society of Artists: 50th Anniversary, 1965
[Image\(s\)](#)
- Box 2, Folder 6 "This Is a Hunting Story...", circa 1900s-1920s
[Image\(s\)](#)
- Box 2, Folder 7 To Taos With a Wagon Wheel, circa 1920s-1940s
[Image\(s\)](#)
- Box 2, Folder 8 Walter Ufer, circa 1936
[Image\(s\)](#)
- Box 2, Folder 9 "Whoopin' Her Up": a Story Of a "Forth" in New Mexico, circa 1910s-1930s
[Image\(s\)](#)
- Box 2, Folder 10 Yellowstone Park, circa 1900s-1920s
[Image\(s\)](#)
- Box 2 Writings by Others
- Box 2, Folder 11 [Ernest Blumenschein] by Ken Adams, 1948
[Image\(s\)](#)
- Box 2, Folder 12 [Don Carlos' Circus] by Helen Blumenschein [?], circa 1910s-1920s
[Image\(s\)](#)
- Box 2, Folder 13 The Art Of Ernest L. Blumenschein by Howard Cook, 1948
[Image\(s\)](#)
- Box 2, Folder 14 [Ralph Waldo Emerson (?)], circa 1900s-1920s
[Image\(s\)](#)
- Box 2, Folder 15 A Recipe For Cooking Husbands by Amelia Gassette, 1905
[Image\(s\)](#)
- Box 2, Folder 16 En Homenaje al Pintor Blumenschein by Enrique Lafuente, 1959

- [Image\(s\)](#)
- Box 2, Folder 17 [Shaw Dinner Homage to Blumenschein], 1932
[Image\(s\)](#)
- Box 2, Folder 18 [Acrostic Poem] by [?] N., 1927
[Image\(s\)](#)
- Box 2, Folder 19 [Opening Remarks For Blumenschein Event], 1948
[Image\(s\)](#)
- Box 2, Folder 20 The Broken Wagon Wheel by Bert Phillips, 1948
[Image\(s\)](#)
- Box 2, Folder 21 [Edgar Allan Poe], circa 1910s-1930s
[Image\(s\)](#)
- Box 2, Folder 22 [Ernest Blumenschein] by Theodore Van Soelen, 1948
[Image\(s\)](#)
- Box 2, Folder 23 [Various Articles On 1948 Blumenschein Retrospective], 1948
[Image\(s\)](#)

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Series 5: Artwork, 1888-1925

0.25 Linear Feet (Boxes 2)

This series consists primarily of printed issues of "Tomfoolery," a handwritten and hand drawn magazine created by Blumenschein and others during high school. Issues contain portraits, caricatures, sequential art, and lettering by Blumenschein signed "B" or "Shine." Writings by Blumenschein can also be found.

Also found are several small sketches by Blumenschein, and sketches for illustrating Blumenschein's manuscript "The Road to Milky's" (*see Series 4: Writings*). Artwork by others includes a work of juvenilia by Helen Blumenschein, and a small landscape sketch by Mary Worrall-Wisca.

This series has been scanned in its entirety.

Box 2, Folder 24	Sketches, circa 1890s-1920s Image(s)
Box 2, Folder 25	Tomfoolery, 1888, September-December Image(s)
Box 2, Folder 26	Tomfoolery, circa 1888 Image(s)
Box 2, Folder 27-33	Tomfoolery, 1889 (7 folders) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s)
Box 2, Folder 34	Tomfoolery, circa 1889 Image(s)
Box 2, Folder 35-37	Tomfoolery, 1890, January-March (3 folders) Image(s) Image(s) Image(s)
Box 2, Folder 38	Tomfoolery, 1891 Image(s)
Box 2	Artwork by Others
Box 2, Folder 39	Helen Blumenschein, 1917 Image(s)
Box 2, Folder 40	Mary Worrall-Wisca, 1925

[Image\(s\)](#)

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Series 6: Printed Materials, 1891-1964

0.5 Linear Feet (Box 2, OV1)

Printed materials include clippings, exhibition catalogs and announcements, printed illustrations of Blumenschein's work, and ephemera mostly related to the Taos Art Colony. Topics covered are Blumenschein's exhibitions, published illustrations, early years in France, critical reception to his work, Taos Artists Society, the National Academy of Design, and sports. There is a small pamphlet for the Taos Heptagon, an "affiliation of painters" including Blumenschein, Dorothy Brett, and Ward Lockwood.

Also found are invitations, a program for a "vaudeville" performance at the Salmagundi Club, and two postcard reproductions of Blumenschein paintings that have annotations by Blumenschein on the verso. Of special interest are a 1915 menu from a National Academy of Design event signed by Gifford Beal, George Bellows, and Eugene Speicher among others, and a 1902 menu from a Salmagundi Club event honoring Bruce Crane with many signatures.

The bulk of this series has been scanned, except for news clippings printed reproductions of artwork and business cards. In some cases, only the covers and title pages for exhibition catalogs have been scanned.

Box 2, Folder 41	Blumy's Taos Tournament, circa 1910s-1930s Image(s)
Box 2, Folder 42	Business Cards, circa 1900s-1930s <i>(Not scanned)</i>
Box 2, Folder 43-46	Clippings, 1896-1899 <i>(4 folders; not scanned)</i>
Box 2, Folder 47	Clippings, 1890s <i>(not scanned)</i>
Box 2, Folder 48-52	Clippings, 1900-1909 <i>(5 folders; not scanned)</i>
Box 2, Folder 53-54	Clippings, 1900s <i>(2 folders; not scanned)</i>
Box 2, Folder 55-63	Clippings, 1910-1919 <i>(9 folders; not scanned)</i>
Box 2, Folder 64	Clippings, 1910s <i>(not scanned)</i>
Box 2, Folder 65-77	Clippings, 1920-1929 <i>(13 folders; not scanned)</i>
Box 2, Folder 78-80	Clippings, 1920s <i>(3 folders; not scanned)</i>
Box 2, Folder 81-90	Clippings, 1930-1939 <i>(10 folders; not scanned)</i>
Box 2, Folder 91-92	Clippings, 1930s

	<i>(2 folders; not scanned)</i>
Box 2, Folder 93-100	Clippings, 1940-1949 <i>(8 folders; not scanned)</i>
Box 2, Folder 101-103	Clippings, 1940s <i>(3 folders; not scanned)</i>
Box 2, Folder 104-115	Clippings, 1950-1959 <i>(12 folders; not scanned)</i>
Box 2, Folder 116-117	Clippings, circa 1950s <i>(2 folders; not scanned)</i>
Box 2, Folder 118-120	Clippings, 1960-1964 <i>(3 folders; not scanned)</i>
Box 2, Folder 121	Clippings, circa 1960s <i>(not scanned)</i>
Box 2, Folder 122	Exhibition Announcements, 1934 Image(s)
Box 2, Folder 123	Exhibition Catalogs, 1927-1958 Image(s)
Box 2, Folder 124	Exhibition Catalogs [Fragments], circa 1920s-1940s Image(s)
Box 2, Folder 125	Invitations, circa 1930s-1958 Image(s)
Box 2, Folder 126	National Academy of Design, 1915 Image(s)
Box 2, Folder 127	Postcards, circa 1929-1930 Image(s)
Box 2, Folder 128	Reproductions of Artwork, 1891-1898 Image(s)
Box 2, Folder 129	Reproductions of Artwork, 1900-1911 <i>(Not scanned)</i>
Box 2, Folder 130	Reproductions of Artwork, 1915-1930 <i>(Not scanned)</i>
Box 2, Folder 131-134	Reproductions of Artwork, circa 1890s-1910s <i>(4 folders; not scanned)</i>
Box 2, Folder 135	Reproductions of Artwork: Mary Blumenschein, circa 1900s-1920s

(Not scanned)

Box 2, Folder 136 Reproductions of Artwork: Others, circa 1910s-1930s
(Not scanned)

Box 2, Folder 137 Salmagundi Club, 1902
(Oversized item housed in OV1)
[Image\(s\)](#)

Box 2, Folder 138 School Of American Research, 1952
[Image\(s\)](#)

Box 2, Folder 139 Taos Heptagon, circa 1900s-1920s
[Image\(s\)](#)

Box OV1 Salmagundi Club, 1902
(Scanned with Box 2, F137)

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Series 7: Photographs, 1880s-1955

0.5 Linear Feet (Box 2, OV1)

Photographs include two portraits of Ernest Blumenschein, a photograph of Blumenschein with other members of the National Academy of Design, and exhibition/installation views at the Art Institute of Chicago, the Carnegie Institute, and a Colorado post office. The bulk of the photographs are of artwork by Blumenschein, including paintings, murals, and student work. Also found are photographs of artwork by others including Oscar Berninghaus and E. Martin Hennings.

Photographs of artwork have not been scanned.

Box 2, Folder 140	Ernest Blumenschein, 1924-1930 Image(s)
Box 2, Folder 141	Artwork, circa 1893 <i>(Not scanned)</i>
Box 2, Folder 142	Artwork, 1906-1907 <i>(Oversized item housed in OV1; not scanned)</i>
Box 2, Folder 143	Artwork, 1912-1919 <i>(Not scanned)</i>
Box 2, Folder 144	Artwork, circa 1910s <i>(Not scanned)</i>
Box 2, Folder 145	Artwork, 1920-1924 <i>(Not scanned)</i>
Box 2, Folder 146	Artwork, 1926-1929 <i>(Not scanned)</i>
Box 2, Folder 147	Artwork, circa 1920s <i>(Not scanned)</i>
Box 2, Folder 148	Artwork, 1931-1934 <i>(Not scanned)</i>
Box 2, Folder 149	Artwork, 1935-1939 <i>(Not scanned)</i>
Box 2, Folder 150	Artwork, circa 1930s <i>(Not scanned)</i>
Box 2, Folder 151	Artwork, 1941-1949 <i>(Not scanned)</i>
Box 2, Folder 152	Artwork, circa 1940s <i>(Not scanned)</i>
Box 2, Folder 153	Artwork, 1955

	<i>(Not scanned)</i>
Box 2, Folder 154	Artwork By Others, circa 1910s-1930s <i>(Not scanned)</i>
Box 2, Folder 155	Artwork Installation, 1912-1945 Image(s)
Box 2, Folder 156	National Academy of Design, 1937 Image(s)
Box 2, Folder 157	Unknown Subject, 1919 Image(s)
Box 2	Negatives
Box 2, Folder 158	Ernest Blumenschein, 1927 <i>(Not scanned)</i>
Box 2, Folder 159	Artwork, 1937 <i>(Not scanned)</i>
Box OV1	Artwork, 1906 <i>(see also Box 2, F142; not scanned)</i>

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