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

Michael Yates

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

February 1, 2008
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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


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 Speicher 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
                   Image(s)
                   Oversized material housed in OV 1

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   School Notebooks, circa 1888-1894
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 11</td>
<td>School Notebooks, circa 1888-1894</td>
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<tr>
<td>Box 1, Folder 12</td>
<td>School Notebooks, circa 1888-1894</td>
</tr>
<tr>
<td>Box 1, Folder 13</td>
<td>Tickets, 1922</td>
</tr>
<tr>
<td>Box 1, Folder 14</td>
<td>Travel Materials, circa 1890s</td>
</tr>
<tr>
<td>Box 1, Folder 15</td>
<td>Wedding Certificate, 1873</td>
</tr>
<tr>
<td>Oversize 3</td>
<td>Certificates, 1915, 1926</td>
</tr>
</tbody>
</table>

Oversized material digitized with Box 1, Folder 3
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.
<table>
<thead>
<tr>
<th>Box 1, Folder 25</th>
<th>Helen Blumenschein, 1928</th>
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</thead>
<tbody>
<tr>
<td>Box 1, Folder 26</td>
<td>Helen Blumenschein, 1929 January-June</td>
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<tr>
<td>Box 1, Folder 27</td>
<td>Helen Blumenschein, 1929 July-December</td>
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<tr>
<td>Box 1, Folder 28</td>
<td>Helen Blumenschein, circa 1929-1930</td>
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<tr>
<td>Box 1, Folder 29</td>
<td>Helen Blumenschein, circa 1929-1930</td>
</tr>
<tr>
<td>Box 1, Folder 30</td>
<td>Helen Blumenschein, circa 1929-1930</td>
</tr>
<tr>
<td>Box 1, Folder 31</td>
<td>Helen Blumenschein, circa 1931</td>
</tr>
<tr>
<td>Box 1, Folder 32</td>
<td>Mary Blumenschein, 1904</td>
</tr>
<tr>
<td>Box 1, Folder 33</td>
<td>Mary Blumenschein, 1919 January-February</td>
</tr>
<tr>
<td>Box 1, Folder 34</td>
<td>Mary Blumenschein, 1919 March</td>
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<tr>
<td>Box 1, Folder 35</td>
<td>Mary Blumenschein, 1919 April-November</td>
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<td>Box 1, Folder 36</td>
<td>Mary Blumenschein, 1920-1921</td>
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<tr>
<td>Box 1, Folder 37</td>
<td>Mary Blumenschein, 1922</td>
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<td>Box 1, Folder 38</td>
<td>Mary Blumenschein, 1923</td>
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<tr>
<td>Box 1, Folder 39</td>
<td>Mary Blumenschein, 1923-1925</td>
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<td>Box 1, Folder 55</td>
<td>William Glackens, 1925</td>
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<td>Box 1, Folder 56</td>
<td>I-M, 1904-1970</td>
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<td>Box 1, Folder 57</td>
<td>Walt Kuhn, circa 1910s-1920s</td>
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<tr>
<td>Box 1, Folder 58</td>
<td>Ward Lockwood, 1948</td>
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<tr>
<td>Box 1, Folder 59</td>
<td>Military Correspondence, 1918</td>
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<td>Box 1, Folder 60</td>
<td>Museum of New Mexico, 1948</td>
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<tr>
<td>Box 1, Folder 61</td>
<td>N-R, 1918-1958</td>
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<tr>
<td>Box 1, Folder 62</td>
<td>John Pershing, 1929</td>
</tr>
<tr>
<td>Box 1, Folder 63</td>
<td>S-U, 1918-1958</td>
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<tr>
<td>Box 1, Folder 64</td>
<td>Salmagundi Club, 1918</td>
</tr>
<tr>
<td>Box 1, Folder 65</td>
<td>Booth Tarkington, 1935-1945</td>
</tr>
<tr>
<td>Box 1, Folder 66</td>
<td>W-Y, 1918-1948</td>
</tr>
<tr>
<td>Box 1, Folder 67</td>
<td>Unknown Correspondents, circa 1910s-1920s</td>
</tr>
</tbody>
</table>

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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
                (Not scanned)

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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 about 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
Box 1, Folder 81  [Buck Herbert], circa 1910s-1930s

Box 1, Folder 82  The Channel Boys’ Vacation, circa 1888-1891

Box 1, Folder 83  ["Cities..."], circa 1890s-1910s

Box 1, Folder 84  ["English girl..."], circa 1890s-1910s

Box 1, Folder 85  An Evening In Switzerland, circa 1890s-1900s

Box 1, Folder 86  ["An Excuse For Art..."], 1931

Box 1, Folder 87  [Fragments On Art and Artists], circa 1910s-1930s

Box 1, Folder 88  [Fragments Of Creative Writings], circa 1900s-1940s

Box 1, Folder 89  [Fragments Of Personal Writings], circa 1900s-1930s

Box 1, Folder 90  Funeral and Wedding At Notre Dame des Champs, circa 1890s-1900s

Box 1, Folder 91  ["Good Opening For a Story..."], circa 1890s-1910s

Box 1, Folder 92  Guide to Antwerp Cathedral, circa 1890s-1900s

Box 1, Folder 93  Henry Theobald, Jr., circa 1920s

Box 1, Folder 94  The Hop Fiend, circa 1890s-1920s

Box 1, Folder 95  "How the Band Won the $100...", circa 1900s-1920s
Box 1, Folder 96  In Regard to a Room For Moderns at the National Academy of Design, 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)
<table>
<thead>
<tr>
<th>Box 1, Folder 111</th>
<th>Offering to Nature, circa 1910s-1930s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 112</td>
<td>[On Dynamic Synchronism], circa 1900s-1920s</td>
</tr>
<tr>
<td>Box 1, Folder 113</td>
<td>[On French Cathedrals and Cemeteries], circa 1890s-1900s</td>
</tr>
<tr>
<td>Box 1, Folder 114</td>
<td>[On Modernism], 1952</td>
</tr>
<tr>
<td>Box 1, Folder 115</td>
<td>[On Nature], circa 1947</td>
</tr>
<tr>
<td>Box 1, Folder 116</td>
<td>[On Paris], circa 1890s-1900s</td>
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<tr>
<td>Box 1, Folder 117</td>
<td>[On Pittsburgh], 1934</td>
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<tr>
<td>Box 1, Folder 118</td>
<td>[On Taos Community], circa 1910s-1930s</td>
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<tr>
<td>Box 1, Folder 119</td>
<td>[On Visiting a French Church], circa 1890s</td>
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<tr>
<td>Box 1, Folder 120</td>
<td>[On Work Habits (Fragment)], circa 1934</td>
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<tr>
<td>Box 1, Folder 121</td>
<td>One Day Of a Pueblo's Life, circa 1910s-1930s</td>
</tr>
<tr>
<td>Box 1, Folder 122</td>
<td>Pablo, a Story Of a New Mexican Harvest, 1898</td>
</tr>
<tr>
<td>Box 1, Folder 123</td>
<td>Paraquet and Love, circa 1900s-1920s</td>
</tr>
<tr>
<td>Box 1, Folder 124</td>
<td>Preface For <em>Pioneer Artists of Taos</em>, circa 1910s-1930s</td>
</tr>
<tr>
<td>Box 1, Folder 125</td>
<td>Preparatory Dance, circa 1900s-1920s</td>
</tr>
</tbody>
</table>
Box 1, Folder 126  Rhythms Of Nature, circa 1900s-1920s
Box 1, Folder 127  The Road to Milky's, circa 1890s-1920s
Box 1, Folder 128  The Ruche, circa 1900s-1920s
Box 1, Folder 129  Schools and the Man, circa 1880s-1890s
Box 1, Folder 130  The Silver Gray Fox, circa 1900s-1920s
Box 1, Folder 131  ["Smokin' Her Up"], circa 1900s-1920s
Box 1, Folder 132  South American Millionaire, 1906
Box 1, Folder 133  Story Of a Pebble, circa 1900s-1920s
Box 2, Folder 1  Story Of Four Paintings, circa 1920s-1940s
Box 2, Folder 2  Story Of Three Sioux Scouts, 1915
Box 2, Folder 3  Story Of "Mustache Rouge", circa 1910s-1930s
Box 2, Folder 4  Story Of Paintings Entitled "Moon, Morning Star, and Evening Star" and "Enchanted Forest,", circa 1930s-1950s
Box 2, Folder 5  Taos Society of Artists: 50th Anniversary, 1965
Box 2, Folder 6  "This Is a Hunting Story...", circa 1900s-1920s
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)

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
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 Worral-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  Tomfoolery, 1889 January
Image(s)

Box 2, Folder 28  Tomfoolery, 1889 January-March
Image(s)

Box 2, Folder 29  Tomfoolery, 1889 March-April
Image(s)

Box 2, Folder 30  Tomfoolery, 1889 April
Image(s)

Box 2, Folder 31  1889 September, 1889 September
Image(s): Tomfoolery

Box 2, Folder 32  Tomfoolery, 1889 October
Image(s)

Box 2, Folder 33  Tomfoolery, 1889 November-December
Image(s)

Box 2, Folder 34  Tomfoolery, circa 1889
Image(s)

Box 2, Folder 35  Tomfoolery, 1890 January-March
Image(s)

Box 2, Folder 36  Tomfoolery, 1890  Image(s)

Box 2, Folder 37  Tomfoolery, 1890  Image(s)

Box 2, Folder 38  Tomfoolery, 1891  Image(s)

Artwork by Others

Box 2, Folder 39  Helen Blumenschein, 1917  Image(s)

Box 2, Folder 40  Mary Worrall-Wisca, 1925  Image(s)
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  
(Not scanned)

Box 2, Folder 43-46  Clippings, 1896-1899  
(4 folders; not scanned)

Box 2, Folder 47  Clippings, 1890s  
(not scanned)

Box 2, Folder 48-52  Clippings, 1900-1909  
(5 folders; not scanned)

Box 2, Folder 53-54  Clippings, 1900s  
(2 folders; not scanned)

Box 2, Folder 55-63  Clippings, 1910-1919  
(9 folders; not scanned)

Box 2, Folder 64  Clippings, 1910s  
(not scanned)

Box 2, Folder 65-77  Clippings, 1920-1929  
(13 folders; not scanned)

Box 2, Folder 78-80  Clippings, 1920s  
(3 folders; not scanned)
<table>
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<tr>
<th>Box 2, Folder</th>
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<th>Details</th>
</tr>
</thead>
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<tr>
<td>81-90</td>
<td>Clippings, 1930-1939</td>
<td><em>(10 folders; not scanned)</em></td>
</tr>
<tr>
<td>91-92</td>
<td>Clippings, 1930s</td>
<td><em>(2 folders; not scanned)</em></td>
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<tr>
<td>93-100</td>
<td>Clippings, 1940-1949</td>
<td><em>(8 folders; not scanned)</em></td>
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<td>101-103</td>
<td>Clippings, 1940s</td>
<td><em>(3 folders; not scanned)</em></td>
</tr>
<tr>
<td>104-115</td>
<td>Clippings, 1950-1959</td>
<td><em>(12 folders; not scanned)</em></td>
</tr>
<tr>
<td>116-117</td>
<td>Clippings, circa 1950s</td>
<td><em>(2 folders; not scanned)</em></td>
</tr>
<tr>
<td>118-120</td>
<td>Clippings, 1960-1964</td>
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<td>121</td>
<td>Clippings, circa 1960s</td>
<td><em>(not scanned)</em></td>
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<td>122</td>
<td>Exhibition Announcements, 1934</td>
<td><em>(Image(s))</em></td>
</tr>
<tr>
<td>123</td>
<td>Exhibition Catalogs, 1927-1958</td>
<td><em>(Image(s))</em></td>
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<td>124</td>
<td>Exhibition Catalogs [Fragments], circa 1920s-1940</td>
<td><em>(Image(s))</em></td>
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<td>125</td>
<td>Invitations, circa 1930s-1958</td>
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<td>126</td>
<td>National Academy of Design, 1915</td>
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<td>127</td>
<td>Postcards, circa 1929-1930</td>
<td><em>(Image(s))</em></td>
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<td>128</td>
<td>Reproductions of Artwork, 1891-1898</td>
<td><em>(Image(s))</em></td>
</tr>
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<td>129</td>
<td>Reproductions of Artwork, 1900-1911</td>
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</tbody>
</table>
Box 2, Folder 130  Reproductions of Artwork, 1915-1930
\(Not\ \text{scanned}\)

Box 2, Folder 131-134  Reproductions of Artwork, circa 1890s-1910s
\(4\ \text{folders; not scanned}\)

Box 2, Folder 135  Reproductions of Artwork: Mary Blumenschein, circa 1900s-1920s
\(Not\ \text{scanned}\)

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

Box 2, Folder 137  Salmagundi Club, 1902
Image(s)
Oversized material housed in OV 1

Box 2, Folder 138  School Of American Research, 1952
Image(s)

Box 2, Folder 139  Taos Heptagon, circa 1900s-1920s
Image(s)

Oversize 3  Salmagundi Club, 1902
Oversized item digitized with Box 2, Folder 137
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
   (Not scanned)

Box 2, Folder 142  Artwork, 1906-1907
       Oversized item housed in OV 1

Box 2, Folder 143  Artwork, 1912-1919
   (Not scanned)

Box 2, Folder 144  Artwork, circa 1910s
   (Not scanned)

Box 2, Folder 145  Artwork, 1920-1924
   (Not scanned)

Box 2, Folder 146  Artwork, 1926-1929
   (Not scanned)

Box 2, Folder 147  Artwork, circa 1920s
   (Not scanned)

Box 2, Folder 148  Artwork, 1931-1934
   (Not scanned)

Box 2, Folder 149  Artwork, 1935-1939
   (Not scanned)

Box 2, Folder 150  Artwork, circa 1930s
   (Not scanned)

Box 2, Folder 151  Artwork, 1941-1949
   (Not scanned)
| Box 2, Folder 152 | Artwork, circa 1940s  
(Not scanned) |
|------------------|------------------------|
| Box 2, Folder 153 | Artwork, 1955  
(Not scanned) |
| Box 2, Folder 154 | Artwork By Others, circa 1910s-1930s  
(Not scanned) |
| 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)  
Negatives |
| Box 2, Folder 158 | Ernest Blumenschein, 1927  
(Not scanned) |
| Box 2, Folder 159 | Artwork, 1937  
(Not scanned) |
| Oversize 3 | Artwork, 1906  
Oversized item from Box 2, Folder 142 |

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