



Smithsonian

Archives of American Art

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.

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Collection Overview

Repository:	Archives of American Art
Title:	Ernest Blumenschein papers
Date:	1873-1964
Identifier:	AAA.blumerne
Creator:	Blumenschein, Ernest Leonard, 1874-1960
Extent:	2.1 Linear feet
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.

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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 Blumeschein'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 Blumeschein's artwork and installation views of Blumenschein exhibitions.

Some images and 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.

Arrangement

The collection is arranged into 7 series:

Missing Title:

- 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
Painting -- New Mexico -- Taos
Taos School of Art
Works of art
World War, 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 (U.S.)
Salmagundi Club
Sharp, Joseph Henry, 1859-1953
Taos Society of Artists
Tarkington, Booth, 1869-1946
Ufer, Walter, 1876-1936

Occupations:

Painters -- New Mexico -- Taos

Container Listing

Series 1: Biographical Materials, 1873-1971

17 Folders (Box 1, OV 1)

Scope and Contents: 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.

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

Box 1, Folder 1 [Artistic Influences, 1948](#)

Box 1, Folder 2 [Biographical Sketches, circa 1920s-1950s](#)

Box 1, Folder 3 [Certificates, 1922-1955](#)
Notes: Oversized material housed in OV 1

Box 1, Folder 4 [Curriculum Vita, circa 1920s-1940s](#)

Box 1, Folder 5 [Diplomas, 1947-1948](#)

Box 1, Folder 6 [Genealogical Materials, 1927-1971](#)

Box 1, Folder 7 [Membership Cards, 1930-1943](#)

Box 1, Folder 8 [National Academy of Design, 1911-1927](#)

Box 1, Folder 9 [Notes, circa 1900s-1950s](#)

Box 1, Folder 10 [School Notebooks, circa 1888-1894](#)

Box 1, Folder 11 [School Notebooks, circa 1888-1894](#)

Box 1, Folder 12 [School Notebooks, circa 1888-1894](#)

Box 1, Folder 13 [Tickets, 1922](#)

Box 1, Folder 14 [Travel Materials, circa 1890s](#)

Box 1, Folder 15 [Wedding Certificate, 1873](#)

Oversize 3

Certificates, 1915, 1926

Notes: Oversized material digitized with Box 1, Folder 3

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Series 2: Correspondence, 1891-1970

0.5 Linear feet (Box 1)

Scope and Contents: 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.

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

Box 1, Folder 16	A, 1904-1959
Box 1, Folder 17	B-C, 1913-1958
Box 1, Folder 18	Blumenschein Family, 1902-1960
Box 1, Folder 19	Helen Blumenschein, 1917
Box 1, Folder 20	Helen Blumenschein, 1919
Box 1, Folder 21	Helen Blumenschein, 1920-1922
Box 1, Folder 22	Helen Blumenschein, 1923
Box 1, Folder 23	Helen Blumenschein, 1924
Box 1, Folder 24	Helen Blumenschein, 1926-1927
Box 1, Folder 25	Helen Blumenschein, 1928
Box 1, Folder 26	Helen Blumenschein, 1929 January-June
Box 1, Folder 27	Helen Blumenschein, 1929 July-December
Box 1, Folder 28	Helen Blumenschein, circa 1929-1930

Box 1, Folder 29	Helen Blumenschein, circa 1929-1930
Box 1, Folder 30	Helen Blumenschein, circa 1929-1930
Box 1, Folder 31	Helen Blumenschein, circa 1931
Box 1, Folder 32	Mary Blumenschein, 1904
Box 1, Folder 33	Mary Blumenschein, 1919 January-February
Box 1, Folder 34	Mary Blumenschein, 1919 March
Box 1, Folder 35	Mary Blumenschein, 1919 April-November
Box 1, Folder 36	Mary Blumenschein, 1920-1921
Box 1, Folder 37	Mary Blumenschein, 1922
Box 1, Folder 38	Mary Blumenschein, 1923
Box 1, Folder 39	Mary Blumenschein, 1923-1925
Box 1, Folder 40	Mary Blumenschein, 1926-1927
Box 1, Folder 41	Mary Blumenschein, 1928
Box 1, Folder 42	Mary Blumenschein, 1929 January-February
Box 1, Folder 43	Mary Blumenschein, 1929 March-April
Box 1, Folder 44	Mary Blumenschein, 1929 May-July
Box 1, Folder 45	Mary Blumenschein, 1929 August-September
Box 1, Folder 46	Mary Blumenschein, 1929 October-December
Box 1, Folder 47	Mary Blumenschein, 1930
Box 1, Folder 48	Mary Blumenschein, 1930 September-October
Box 1, Folder 49	Mary Blumenschein, 1931-1932
Box 1, Folder 50	Mary Blumenschein, circa 1920s-1930s
Box 1, Folder 51	Committee On Public Information, 1918
Box 1, Folder 52	D-H, 1891-1960

Box 1, Folder 53	Mabel Dodge, 1959
Box 1, Folder 54	Cass Gilbert, 1930
Box 1, Folder 55	William Glackens, 1925
Box 1, Folder 56	I-M, 1904-1970
Box 1, Folder 57	Walt Kuhn, circa 1910s-1920s
Box 1, Folder 58	Ward Lockwood, 1948
Box 1, Folder 59	Military Correspondence, 1918
Box 1, Folder 60	Museum of New Mexico, 1948
Box 1, Folder 61	N-R, 1918-1958
Box 1, Folder 62	John Pershing, 1929
Box 1, Folder 63	S-U, 1918-1958
Box 1, Folder 64	Salmagundi Club, 1918
Box 1, Folder 65	Booth Tarkington, 1935-1945
Box 1, Folder 66	W-Y, 1918-1948
Box 1, Folder 67	Unknown Correspondents, circa 1910s-1920s

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Series 3: Personal Business Records, 1918-1950s

4 Folders (Box 1)

Scope and Contents: 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.

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

Box 1, Folder 68	Guest List, 1927
Box 1, Folder 69	Holdings, circa 1940s-1950s
Box 1, Folder 70	Legal Materials, 1918-1948
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)

Scope and Contents: 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.

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

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

Box 1, Folder 72	["About the big fish..."], circa 1900s-1920s
Box 1, Folder 73	Advice For the Tennis Professional, 1928
Box 1, Folder 74	"After a Walk In the Hot New Mexico Sun...", 1912
Box 1, Folder 75	Arrival Of the Mail, circa 1880s-1900s
Box 1, Folder 76	[Artists and the "Academy"], circa 1910s-1930s
Box 1, Folder 77	Billy, the Consumptive Who Whistled Second Violin, circa 1880s-1890s
Box 1, Folder 78	Bob Brown Of Bed Rock Ark, circa 1880s-1890s
Box 1, Folder 79	The Broken Wagon Wheel, circa 1900s-1920s
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 N[ational].A[cademy of].D[esign]., circa 1920s-1930s
Box 1, Folder 97	The Janitor Gives His Views On the Present Art Revolution, 1912
Box 1, Folder 98	Jimmy Hummingbird, Indian Boy, circa 1900s-1920s
Box 1, Folder 99	John Gaw Meem, circa 1920s-1930s
Box 1, Folder 100	Joseph Henry Sharp, 1953
Box 1, Folder 101	The Kind-Hearted Joy, circa 1910s-1940s
Box 1, Folder 102	[Lecture at New Mexico Normal School, circa 1910s-1930s
Box 1, Folder 103	[Lecture For Pen and Brush Club], 1934, April 21
Box 1, Folder 104	[Lecture to National Arts Club], 1928
Box 1, Folder 105	[Lecture to Taos Lions Club], 1940
Box 1, Folder 106	A Legend Of Taos Pueblo, circa 1900s-1920s
Box 1, Folder 107	["Mamby"], circa 1900s-1920s
Box 1, Folder 108	Modern Art and the Academy, 1928

Box 1, Folder 109	My Western Friend, circa 1900s-1920s
Box 1, Folder 110	[Notes For Talk On Early Days Of Taos Society Of Artists], circa 1920s-1940s
Box 1, Folder 111	Offering to Nature, circa 1910s-1930s
Box 1, Folder 112	[On Dynamic Synchronism], circa 1900s-1920s
Box 1, Folder 113	[On French Cathedrals and Cemeteries], circa 1890s-1900s
Box 1, Folder 114	[On Modernism], 1952
Box 1, Folder 115	[On Nature], circa 1947
Box 1, Folder 116	[On Paris], circa 1890s-1900s
Box 1, Folder 117	[On Pittsburgh], 1934
Box 1, Folder 118	[On Taos Community], circa 1910s-1930s
Box 1, Folder 119	[On Visiting a French Church], circa 1890s
Box 1, Folder 120	[On Work Habits (Fragment)], circa 1934
Box 1, Folder 121	One Day Of a Pueblo's Life, circa 1910s-1930s
Box 1, Folder 122	Pablo, a Story Of a New Mexican Harvest, 1898
Box 1, Folder 123	Paraquet and Love, circa 1900s-1920s
Box 1, Folder 124	Preface For Pioneer Artists of Taos, circa 1910s-1930s
Box 1, Folder 125	Preparatory Dance, circa 1900s-1920s
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
Box 2, Folder 8	Walter Ufer, circa 1936
Box 2, Folder 9	"Whoopin' Her Up": a Story Of a "Forth" in New Mexico, circa 1910s-1930s
Box 2, Folder 10	Yellowstone Park, circa 1900s-1920s
Writings by Others	
Box 2, Folder 11	[Ernest Blumenschein] by Ken Adams, 1948
Box 2, Folder 12	[Don Carlos' Circus] by Helen Blumenschein [?], circa 1910s-1920s
Box 2, Folder 13	The Art Of Ernest L. Blumenschein by Howard Cook, 1948
Box 2, Folder 14	[Ralph Waldo Emerson (?)], circa 1900s-1920s
Box 2, Folder 15	A Recipe For Cooking Husbands by Amelia Gassette, 1905
Box 2, Folder 16	En Homenaje al Pintor Blumenschein by Enrique Lafuente, 1959
Box 2, Folder 17	[Shaw Dinner Homage to Blumenschein], 1932
Box 2, Folder 18	[Acrostic Poem] by [?] N., 1927
Box 2, Folder 19	[Opening Remarks For Blumenschein Event], 1948
Box 2, Folder 20	The Broken Wagon Wheel by Bert Phillips, 1948
Box 2, Folder 21	[Edgar Allan Poe], circa 1910s-1930s
Box 2, Folder 22	[Ernest Blumenschein] by Theodore Van Soelen, 1948

Box 2, Folder 23

[\[Various Articles On 1948 Blumenschein Retrospective\], 1948](#)

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Series 5: Artwork, 1888-1925

0.25 Linear feet (Boxes 2)

Scope and Contents: 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.

Some images and 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.

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

Box 2, Folder 24	Sketches, circa 1890s-1920s
Box 2, Folder 25	Tomfoolery, 1888, September-December
Box 2, Folder 26	Tomfoolery, circa 1888
Box 2, Folder 27	Tomfoolery, 1889 January
Box 2, Folder 28	Tomfoolery, 1889 January-March
Box 2, Folder 29	Tomfoolery, 1889 March-April
Box 2, Folder 30	Tomfoolery, 1889 April
Box 2, Folder 31	1889 September, 1889 September Image(s): Tomfoolery
Box 2, Folder 32	Tomfoolery, 1889 October
Box 2, Folder 33	Tomfoolery, 1889 November-December
Box 2, Folder 34	Tomfoolery, circa 1889
Box 2, Folder 35	Tomfoolery, 1890 January-March
Box 2, Folder 36	Tomfoolery, 1890
Box 2, Folder 37	Tomfoolery, 1890
Box 2, Folder 38	Tomfoolery, 1891

Artwork by Others

Box 2, Folder 39	Helen Blumenschein, 1917
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Box 2, Folder 40	Mary Worral-Wisca, 1925
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Series 6: Printed Materials, 1891-1964

0.5 Linear feet (Box 2, OV1)

Scope and Contents: 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.

Available Formats: 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
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)
Box 2, Folder 81-90	Clippings, 1930-1939

	(10 folders; not scanned)
Box 2, Folder 91-92	Clippings, 1930s (2 folders; not scanned)
Box 2, Folder 93-100	Clippings, 1940-1949 (8 folders; not scanned)
Box 2, Folder 101-103	Clippings, 1940s (3 folders; not scanned)
Box 2, Folder 104-115	Clippings, 1950-1959 (12 folders; not scanned)
Box 2, Folder 116-117	Clippings, circa 1950s (2 folders; not scanned)
Box 2, Folder 118-120	Clippings, 1960-1964 (3 folders; not scanned)
Box 2, Folder 121	Clippings, circa 1960s (not scanned)
Box 2, Folder 122	Exhibition Announcements, 1934
Box 2, Folder 123	Exhibition Catalogs, 1927-1958
Box 2, Folder 124	Exhibition Catalogs [Fragments], circa 1920s-1940s
Box 2, Folder 125	Invitations, circa 1930s-1958
Box 2, Folder 126	National Academy of Design, 1915
Box 2, Folder 127	Postcards, circa 1929-1930
Box 2, Folder 128	Reproductions of Artwork, 1891-1898
Box 2, Folder 129	Reproductions of Artwork, 1900-1911 (Not scanned)
Box 2, Folder 130	Reproductions of Artwork, 1915-1930 (Not scanned)
Box 2, Folder 131-134	Reproductions of Artwork, circa 1890s-1910s (4 folders; not scanned)
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 Notes: Oversized material housed in OV 1
Box 2, Folder 138	School Of American Research, 1952
Box 2, Folder 139	Taos Heptagon, circa 1900s-1920s
Oversize 3	Salmagundi Club, 1902 Notes: Oversized item digitized with Box 2, Folder 137

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Series 7: Photographs, 1880s-1955

0.5 Linear feet (Box 2, OV1)

Scope and Contents: 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.

Available Formats: Photographs of artwork have not been scanned.

Box 2, Folder 140	Ernest Blumenschein, 1924-1930
Box 2, Folder 141	Artwork, circa 1893 (Not scanned)
Box 2, Folder 142	Artwork, 1906-1907 Notes: 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
Box 2, Folder 156	National Academy of Design, 1937
Box 2, Folder 157	Unknown Subject, 1919

Negatives

Box 2, Folder 158	Ernest Blumenschein, 1927 (Not scanned)
Box 2, Folder 159	Artwork, 1937 (Not scanned)
Oversize 3	Artwork, 1906 Notes: Oversized item from Box 2, Folder 142

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