

**COLL 0030: New Mexico Museum of Art Gustave Baumann Research Collection**

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**Provenance**

It is unknown when this collection was originally compiled or the provenance of most of the materials described here. Originally designated the "Gustave Baumann Collection," the name has been updated to better reflect the contents of this collection as most documents contained here were not produced or donated by Gustave Baumann himself but rather reflect materials useful for the study of Baumann's life and work compiled by the Museum or reflecting projects undertaken by this Museum in the stewardship of Baumann's legacy. Gala Chamberlain's donation includes material created by Baumann himself and was incorporated into this collection in 2021.

**Scope and Content:** This collection consists of records created by the New Mexico Museum of Art related to Gustave Baumann, and material collected as resources for the study of his life and work, as well as records donated by Ann Baumann and Gala Chamberlain. Biographic material, bibliographies, lists of artworks, material related to the hand-carved marionettes, scripts, correspondence, information on the history of Baumann exhibitions, books, and news clippings are included.

**Dates:** 1918-2009

**Extent:** 3 LF

**Arrangement:** 11 series

**Locations:** Museum of Art, Plaza Building, Archives Annex, Shelf

**Biographical Note:**

Gustave Baumann(1881-1971) [herein GB] was an internationally renowned artist known primarily for his color wood cuts. Born in Germany, he emigrated to Chicago with his family in 1891. In 1918 GB arrived in Santa Fe where he would live until his death in 1971. His life and achievements are set forth in detail in this collection's materials.

In 1973 his wife Jane and daughter Ann donated the entire collection, props, and theater of GB's hand-carved marionettes to the New Mexico Foundation for the prospective enjoyment of future generations.

The New Mexico Museum of Art holds the world's largest collection of artworks by Gustave Baumann.

- COLL 0030 / 01**      **SERIES 1: Biographic Material**  
**Dates:** 1919 -1993  
**Scope and Content:** Contains magazine and newspaper articles; awards, poems, and essays  
**Arrangement:** 1 series, chronological  
**Locations:** Box 1, Archives Annex, NMMOA
- COLL 0030 / 02**      **SERIES 2: Bibliographies/ Lists**  
**Dates:** 1944, 1972, undated.  
**Scope and Content:** bibliographies from various sources  
**Arrangement:** 1 series; chronological  
**Locations:** Box 1, Archives Annex, NMMOA
- COLL 0030 / 03**      **SERIES 3: Marionettes**  
**Dates:** 1932 - 2009  
**Scope and Content:** Programs from marionette performances, planning documents produced by NMMOA for conservation and replica of marionettes, documents related to book *The Hand Carved Marionettes of Gustave Baumann*  
**Arrangement:** 1 series  
**Locations:** Box 1, Archives Annex, NMMOA
- COLL 0030 / 04**      **SERIES 4: Exhibitions**  
**Dates:** 1920 -1998, 2018  
**Scope and Content:** Announcements and catalogs of exhibitions  
**Arrangement:** 1 series, chronological

**Locations:** Box 1, Archives Annex, NMMOA

COLL 0030 / 05

**SERIES 5: Photographs**

**Dates:** 1954, 1970, undated

**Scope and Content:** photocopies of photographs of GB and friends and color woodcuts

**Arrangement:** 1 series

**Locations:** Box 2, Archives Annex, NMMOA

COLL 0030 / 06

**SERIES 6: Correspondence**

**Dates:** 1953 - 1993

**Scope and Content:** primarily contains correspondence with museum staff re: various Bauman related projects and exhibitions, including conservation plans

**Arrangement:** 1 series, chronological

**Locations:** Box 2, Archives Annex, NMMOA

COLL 0030 / 07

**SERIES 7: Newspaper Clippings**

**Dates:** 1930 - 1998

**Scope and Content:** primarily photocopies of newspaper articles featuring GB

**Arrangement:** 1 series, chronological

**Locations:** Box 2, Archives Annex, NMMOA

COLL 0030 / 08

**SERIES 8: Books & Cards**

**Dates:** 1912-1970

**Scope and Content:** Contains books featuring color wood cuts designed and printed by GB as well as a few holiday cards by GB

**Arrangement:** 1 series, chronological

**Locations:** Box 2, Archives Annex, NMMOA

- COLL 0030 / 09    **SERIES 9: Gala Chamberlain Donation**  
**Dates:** 1908-1929, undated  
**Scope and Content:** Items donated by Gala Chamberlain in 2021 including wood blocks, books by GB, test prints, and printed ephemera  
**Arrangement:** 1 series  
**Locations:** Box 3 and Oversize Box 4, Archives Annex, NMMOA
- COLL 0030 / 10    **SERIES 10: Marionette Scripts**  
**Dates:** undated  
**Scope and Content:** numerous scripts and drafts of plays to be performed by GB's marionette's  
**Arrangement:** 1 series  
**Locations:** Box 5, Archives Annex, NMMOA
- COLL 0030 / 11    **SERIES 11: Dekorative Verbilder**  
**Dates:** undated  
**Scope and Content:** eight hardcover portfolios (books) each originally containing 60 color plates, 9 ¾ x 13, described as "figurative compositions." They depict (one or more on each plate) artist designs, ornamentations, and groups of figures. Originally owned by the School of American Research. Donated to NMMOA by GB.  
**Arrangement:** 1 series  
**Locations:** Oversize Box 18 and 19, Archives Annex, NMMOA

**Collection 0030: N.M. Museum of Art Gustave Baumann  
Research Collection: CONTAINER LIST**

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**COLL 0030 / 01**

**SERIES I: BIOGRAPHICAL MATERIAL**

Organized in chronological order by year of publication.

**BOX 1**

- Folder
1. El Palacio, Vol. 6, April 7, 1919. Article. The Block Print. By GB at the Santa Fe Print Shop. Pgs. 130-132. History of block printing. Photocopy.
  2. The New Mexican. October 1932. Art column, *Art and Artists of New Mexico*. By Ina Sizer Cassidy. Pg. 24. [original located in Ina Sizer Cassidy Collection Part I, Box 171.] Photocopy.
  3. New Mexico Quarterly. Autumn, 1950. Article. The Woodblock Art Of Gustave Baumann. By Vincent Garoffolo. Pgs. 309-312. Photocopy.
  4. Award Certificate. School of American Research and MNM. To GB. June 8, 1952. Declares him to be Honorary Fellow In Art by virtue of his "color wood cuts."
  5. El Palacio Magazine. Vol. 64, Nos. 5-6. May/June 1957 Article. Olive Rush. By GB. Pgs. 173-176. Paper prepared by GB to be read in honor of Olive Rush at opening of her special exhibition at the MFA during April 1957. Illustrated. Autobiographic. Photocopy.
  6. Poem. "For Gustave Baumann." By Peggy Pond Church. October 1971. A eulogy; eleven lines. Death of GB.
  7. El Palacio. Vol. 78, No. 1. 1971. Article. Concerning A Small Untroubled World. By GB. Pgs. 15-33. Illustrated. Autobiographic. Original tear sheets.
  8. Ibid. Article. Titled [GB]. By Calla Hay. Pgs. 35-43. Biographic with special attention to marionettes. Illustrated. Photocopy. GB suggests creation of Zozobra, and calling him

- Old Man Gloom.
- BOX 1**
9. Reprint from El Palacio, Vol. 78, No. 1. [Folder 8] Article by Calla Hay. Cover different from original publication, viz. of puppets.
  10. Newspaper. The New Mexican. Headline. SF Remembers Baumann. July 22, 1972. Biographic sketch of GB. Photocopy.
  11. Essay. "Gustave Baumann of Santa Fe." By Laura Daby. December 9, 1976. 38 pp. Typewritten. With notes.
  12. Essay. "Gustave Baumann." By Mary Carroll Nelson. Copyright 1978. 14 pp. Typewritten. Two versions; one 14 pp., one 13 pp.
  13. El Palacio Magazine. Pre-publication draft, typewritten. Titled. [GB], the Artist. For Spring 1981 issue. By Juliet Currie. Labeled "Old (short) version"; another, "new version." With red inked note to Sandra [D'Emilio]. Publication copy. Vol. 87, No. 1. Spring 1981.
  14. Essay. GB. By intern, MFA. 1986. 2 pp. Typewritten. Biographical sketch; organizations, permanent collections; selected exhibition.
  15. N.M. Magazine. December 1990. Greetings From Christmas Past. By Frank Zoretich. Pgs. 81-83. Incomplete. Greetings. Cards designed by GB and others.
  16. Bulletin of the Historic Santa Fe Foundation. June 1991. Vol. 19, No. 1. 10 pgs. - Cover. Photograph of Jane and GB with Punch. -Cover story. GB house, 409 Camino de las Animas, 1991. Illustrated. Architectural plan. Photos of Jane and GB with Punch.
  17. El Palacio. Vol. 97, No. 2. Sprint/Summer 1992. Article. Summer Clouds, By Steve McDowell. 1 pg. Photo of wood – block print by GB. Brief biography and analysis of print. Quotations by GB addressed to print.
  18. Southwest Art. September 1992. Tear sheet. Article on GB. Pgs. 51-56. By Ann Scarlett Daley. Illustrations, color, of GB wood-block prints. [Vide Folder 18, supra.]

- BOX 1**
19. Cross Winds Magazine. October 1993. 1 pg. Book review of [GB]: Nearer to Art. By David Acton and Martin Krause. 160 pgs. with 125 color plates. MNM Press. Review by Stephen Kress. 2 cc.
  20. American Art Review Magazine. Vol. VIII, No. 3. 1996. Article. [GB] Hands of a Craftsman, Heart of An Artist. By Sandra D'Emilio. 2 pp.
  21. Essay. Heading: [GB]. undated. 2 pp. Typewritten. [No attribution.]
  22. Essay. Undated. Typewritten. 2 pp. No attribution.
  23. Encyclopedic extract. GB. 1881-1971. Undated.
  24. Denver Art Museum. Incomplete catalog. By Ann Scarlett Daley. Undated.
  25. The Annex Galleries. Santa Rosa, CA. 2 versions. Sets forth collections; awards; exhibitions; books (two autobiographic); personal data.

**COLL 0032 / 02**

**SERIES 2: BIBLIOGRAPHIES / LISTS**

**BOX 1**

- Folder
26. Indices to El Palacio Magazines. undated. Pages 7; 10-11; 17-18; 20; 34; 46; 50-53. Undated. References to articles in El Palacio referring to GB activities and works.
  27. Bibliography of James Whitcomb Riley by Anthony J. and Dorothy R. Russo. Indiana Historical Society, Indianapolis, IN. 1944. Six pgs. Photocopy.  
-also includes photocopies of Baumann prints, source unknown
  28. List. GB prints with titles and prices. Undated. 2 pgs.
  29. List. The woodcuts of [GB]. Prints available at Museum Shop in the Palace of the Governors. Undated. 3 pp. Duplicate original. Prints listed by titles and catalog numbers. Prints are described as signed or unsigned, with assigned sales prices.

30. List titled "Color Woodblock Prints." 3 pages. Includes print titles and dimensions. List titled "Wood Block prints by Gustave Baumann, March 12 through April 4, 1961." List of prints for exhibition February 1972 at Western Art Gallery
31. List of names and addresses with handwritten notes by unknown people or persons. Single page. undated.

**COLL 0032 / 03**

**SERIES 3: MARIONETTES**

**BOX 1**

Folder

32. GB Marionette Project, a program for the MOA in cooperation with the Santa Fe Community theatre, 1972-1973; Pamphlet: "About Marionettes and What Makes Them Tick" by Teatro Duende, the Baumanns.
33. Planning documents for creation of video tape of marionette performance, 1974; undated
34. Press release dated December 7, 1978 describing marionette shows at Christmas season
35. Dialogue sheets and scripts
36. Scrapbook page with two marionette show programs, 1932 and 1933; Santa Fe New Mexican article "Baumann Marionettes Take Bow at Woman's Club", 26 November, 1935; photocopy of Santa Fe New Mexican, 11 December 1941; New Mexican Magazine, December 1979, Tear Sheets, "The Little People of GB". By Gina Johnson; The Packard Cormorant, Autumn 1981. Photocopy. [Poor copy.] "Packard's Artists: GB, Master of the Colored Woodcut." By Ann Baumann and Gwilynn G. Griffiths; Albuquerque Journal, April 21, 1981, Photocopy [poor]. Picture of MFA curators Sandra D'Emilio and Suzan Campbell inspecting marionettes.
37. Application for grant. [Fragmentary.] June 30, 1980. Funds required for needed conservation of puppets

38. Proposal for conservation and storage of [GB] marionette manuscripts, 23 February 1993; Estimate of work and costs for restoration of 21 items from Gerald Lamb and Associates, 13 January 1981; program from Marionette performance at Museum of International Folk Art, undated.
- 38A. El Palacio Volume 78, No. 1, El Palacio Winter/Spring 1996-1997 and The Puppetry Journal Spring 2009, each with articles about the GB marionettes.
- 38B. *The Hand Carved Marionettes of Gustave Baumann*. Research and press materials related to the Museum of New Mexico publication by Ellen Zieselman. Includes photo prints and negatives of GB carved marionettes.

**COLL 0030/04****SERIES 4: EXHIBITIONS****BOX 1**

- Folder 39. Excerpts about GB from el Palacio magazine, typed onto yellow legal paper, 1920-1926 [Note from original finding aid: The following typewritten references are all that have been found respecting the work of GB during this decade. No catalogs or exhibition lists have been found. All these abbreviated notes refer to articles in El Palacio, and identify the publications by date or issue or both. Each squib summarizes the essence of the article.]
- 40A. - Cordova Plaza. The Woodcut Society. Exhibition titled A Color Woodcut By [GB]. With GB and His Woodcut, Cordova Plaza. By George William Eggers. 1943.
- Card announcement. The Los Alamos Art Association. Exhibition of Southwestern Landscape in Color Wood Cut by GB. At Mesa Library in Los Alamos from May 24, 1953.
- Catalog. MNM Art Gallery [MFA]. At Santa Fe. Titled A Retrospective Exhibition of Color Wood Cuts. June 8 through July 27, 1952.
40. Catalogs and announcements of exhibitions, 1969 - 1979

**BOX 1**

41. Catalogs and announcements of exhibitions, 1980-1987
42. Catalogs and announcements of exhibitions, 1991-1999; Bulletin of the Historic Santa Fe Foundation, June 1991, featuring The Gustave Baumann House; photocopy of Pasatiempo article about holiday marionette show, 9 December 1994; marionette program from Christmas 1994 performance; Owings-Dewey Fine Art, Zaplin Lambert Gallery brochure, 1998.
43. Undated exhibition catalogs and invitation. List of GB color woodblock prints and oil paintings.
44. Print-out of records of the NMMOA. Identifies each work of GB with descriptive (encyclopedic) datum. 15 pgs. Extracted at October 1998.
- 44A. A Gathering for Gus, 2018. includes press release, planning documents, and commemorative print from Palace Press from a 1939 Frijoles Canyon Pictographs block

Separated: Contemporary re-print from the Palace press of oversized poster "Plaza de Toros de Santa Fe...Viva La Fiesta!" (held in Archives Annex Flat File, Drawer 1) Original held in Art Collection.

**MISSING:**

The following items were described in the finding aid for this collection dated February 2014 but were not discovered upon review of this collection in July 2025 and are considered missing:

- Catalog. MNM Exhibition [MFA]. At Roswell, N.M. November 24 to December 20, 1946.
- Clipping. The Gallup Independent. January 2, 1953. Announces opening of GB show titled Southwestern Landscape in Color Wood Cut.
- Clipping. [No ident.] March 8, 1953. Announces GB second traveling show of 20 color woodcuts.

- Clipping. Current-Argus, Carlsbad, N.M. January 10, 1954. Announces GB exhibit of wood cuts opening that day.

**COLL 0030 / 05**

**SERIES 5: PHOTOGRAPHS**

**BOX 2**

- Folder
1.
    - Photocopy. [Poor quality.] Photo of Ernest L. Blumenschein, Eugenie Schonard, Gustave Baumann, and John Meem. Dated May 16, 1954. Taken at School of American Research Fellowship Award. Numbered 19128. Notation: Film.
    - Photocopy. [Poor quality.] Photo of GB. Undated. Numbered 48944.
    - Photocopy. [Poor quality.] Photo of GB. Undated. Numbered 16804.
    - Photocopy. [Poor quality.] Two photos. One of GB in snapshot; the other of GB holding Mexican sombrero.
    - Photocopy. [Poor quality.] Photo of unidentified woman at desk. **MISSING**
    - Polaroids (2). Color. Of GB woodblock. Cordova Plaza, 1943. Of wood sign, reading Exhibition of Works by Chicago Artists. Art Institute. March 3 to 31, 1915. **MISSING**
    - Tear sheet. Southwest Art. September 1992. Pg. 50. Color Photo of Grand Canyon by GB. **MISSING**
    - Photocopy. Photo of woodcut by GB of Poet Laureat of New Mexico. [Unidentified.] Notation: "FRONT COVER: Pasatiempo, oil by GB." Undated. **MISSING**
    - Negative of GB in studio painting
    - 8 x 10 of GB and wife Jane, July 1970. Photo by Joyce Lowedermilk.
    - 24 4x6 in color photographs of framed prints by GB
  2. Ann Baumann Party Photograph with identification of pictured individuals

**COLL 0030 / 06**

**SERIES 6: CORRESPONDENCE**

Scope: organized chronologically; mostly correspondence with museum staff re: various Bauman related projects and exhibitions including conservation plans.

**BOX 2**

- Folder 3. -3 October 1918: GB to Mr. Walter. 2 pp. Photocopy. Second page mentions several prints with prices.  
-N.d.:lbid. Suggests S.O.P. on orders for prints.  
-3 July 1919: Postcard. Henry T. Bailey to GB.
4. **1950s**
- 1-5-53: Albert G. Ely to Henry Dendahl. On behalf of [S.A.R.] thanks for \$100. contribution.
  - 1-9-53: Gerald A. Drew [Dept. of State, Director General of Foreign Service, Washington, D.C.] to "Dear Boss."  
Discusses GB works and possible show in Germany.
  - 1-23-53: Boaz Long [Director, MFA] to Gerald A. Drew.
  - 1-23-53: Draft To Theodor Mueller [Director, Bavarian National Museum.
  - 2-6-53: James G. McNary to Boaz Long. Offers \$500. toward cost of acquiring GB works.
  - 2-9-53: Boaz Long to McNary. Need for \$250,000. from State Legislature.
  - c. 5-3-53: Excerpts from article in New Mexican by Virginia Schwartz. 2 pp. **MISSING**
  - 5-5-53: Summary. Money received toward purchase by MFA of GB works: \$2,630. Lists donors. **MISSING**
  - 5-22-53: Boaz Long to Florence D. Bartlett. Ditto.
  - 5-23-53: Boas Long to Miss Florence Dibell Bartlett
  - 6-10-53: James G. McNary to "Bo" Long. Enclosing \$500.
  - 6-13-53: Long to McNary. Thank you note.
  - 6-15-53: S.A.R. to GB. Enclosing \$3,500 check for complete set of GB woodcuts listed in catalog for June 8 – July 27, 1952 show.

- 9-15-53: Long to Mrs. R.G. Henderson, Cambridge, Conn.
- 9-23-53: Denver Blue Print Co. to Long.
- 10-6-53: Long to Denver Blue Print Co.

5. **1960s**

- 1-25-61: S.A.R. to [MFA]. Confirming loan of Desert Rock Garden and Sequoia Forest.
- 2-20-61: James T. Forrest [Director, MFA] to GB.
- 10-4-62: Ibid. MFA to print catalog, New Mexico, The Era of Statehood.
- 11-10-64: Museum, Texas Technological College. Lubbock, TX to MFA. 2 pp.
- 11-13-64: Ibid.
- 11-16-64: Ibid.

**BOX 2**

Folder

6. **1970s**

- 10-27-72: Ann Baumann to Edna [Robinson, Curator, MFA]. Authorizes use in exhibit of self-portrait of her father GB.
- 11-20-72: Atalaya Elementary School to MNM. Wants to have GB puppet show at school.
- 11-25-72: Jane H. Baumann to Edna Robertson (MFA). Working on details for Retrospective GB Exhibition.
- 12-8-72: Robertson to Western Art Gallery, Albuquerque. Enclosing price list. [Missing.]
- 12-18-72: Mrs. Louie Ewing to Dept. of Cinematography, UNM.
- 1-18-73: UNM to Mrs. L. Ewing.
- 5-6-76: Ann Baumann to [MFA?].
- 1-17-77: Ann Baumann to Jamison Galleries. Discussing wood block of GB. Pictures (2), black and white, of Cordova Plaza wood block.
- 1-30-77: Ann Baumann to Jamison Galleries.
- 8-21-78: Ann Baumann to Edna [Robertson].
- 9-19-78: [Mary Carroll Nelson, Albuquerque] to Edna [Robertson].
- 9-24-78: [M.C. Nelson] to Donald Strel [Director, MFA]. Discusses his article on progress for Winter Issue of Artists of the Rockies with references to named works of GB.

Mary Carroll Nelson to Edna Robertson. Same topic.

**BOX 2**

M.C. Nelson] to Ann Baumann. Same topic.

- 9-25-78: Edna C. Robertson [Curator, MFA] to Mary Carroll Nelson. Same topic.

- 12-19-79: Ann Baumann to New Mexico Magazine. Criticizes errors in article by Gina Johnson on Baumann marionettes.

7. **1980s**

- 2-11-81: Memorandum. MNM [Richard Polese] to Sandra D'Emilio [MFA] Re: El Palacio [GB] cover.

- 2-23-81: Albuquerque Public Library to Sandra D'Emilio. Notes that GB was "closely involved with design of interior of old Main Library".

- 4-7-81: Ellen Bradbury [MFA] to Peggy Pond Church.

- 5-28-81: S.F. Festival Theatre to Sandra D'Emilio. Planning show of GB marionettes for next year.

- 7-22-81: The Annex Galleries to Sandra D'Emilio. Working on GB catalogue raisonné.

- 8-11-81: Ann Baumann to Dave Block Jr. Explains GB's numbering method. Mentions Hopi Corn.

- 9-1-81: Ann Baumann to Sandra D'Emilio. Announces that show at Annex opens that day.

- 10-4-81: [Same parties.]

- 6-22-83: Ann Baumann to Sandra D'Emilio.

- 5-6-84: [Same parties.] Thanks her for condolences over loss of mother.

- 7-25-84: Memorandum. Kristin Eppler to Sandra D'Emilio. Discusses GB prints. Attached: list of 13 GB woodcuts with titles.

- 5-1-85: Thomas B. Catron III, Esq. to Wheelwright Museum. Encloses Instrument of Distribution of certain assets of Jane H. Baumann, deceased, by Ann Baumann, personal representative. Attached: Instrument of Distribution.

- 5-9-86: Letter from Ann Baumann to National Museum of American Art, c/o Smithsonian Institution.

- 1-15-88: David Turner [Assoc. Dir., MFA] to Ann Baumann.

**BOX 2**

- 2-5-88: Postcard. Ann [Baumann] to Sandra D'Emilio.
- 2-22-88: Sandra D'Emilio. [Curator, MFA] to Ann Baumann.
- 4-27-88: Ann Baumann to Sandra D'Emilio. Preparing a check for \$15,164 toward conservation costs.  
Ann Baumann to David [Turner].
- 12-1-88: Ann Baumann to David [Turner]. Encloses check for \$15,164.
- 12-3-88: Ann Baumann to Sandra D'Emilio.
- c. 4-89: Memorandum. Patricia Morris [MFA], others. 3 pp. Outlines conservations costs [\$30,000.±] and Ann Baumann contribution. Detailed analysis and budget.

**8.**

**1990s**

- 6-15-90: Conservation to Ann Baumann. Reviews status of conservation work
- 7-17-90: Statement. Robert R. Lawless, Nashville.
- 2-11-91: Phyliss M. Cohen [Librarian, MFA] to Dr. Madeline C. Yurtseven.
- 6-3-91: David Turner [Director, MFA] to Ann Baumann. 2 pp. Discusses plans for 148-page book with 70 color plates. Reviews status of conservation work.
- N.d.: [pencil notation: "donated by M.C. Nelson '91."] Edna [Robinson] to Mary. States that Will Shuster told her GB and he started Zozobra.
- 5-5-93: Ann Baumann to Sandra D'Emilio. Enclosing color photos (2) of GB's carving tools; asks which will be used for the exhibit.
- 11-2-93: Ann Baumann to Sandra [D'Emilio]. Thanks her for her work putting together GB exhibition.
- 12-15-93: [Same parties.]

**COLL 0030 / 07**

**SERIES 7: NEWSPAPER CLIPPINGS**

Scope: mostly photocopies; organized chronologically

**BOX 2**

Folder	9.	1930 - 1969
	10.	1970 - 1979
	11.	1981 - 1988
	12.	1990 - 1999
	13.	Undated

**COLL 0030 / 08**

**SERIES 8: BOOKS AND CARDS**

**BOX 2**

Folder	14.	Dissertation: The Color Woodcut Prints of [GB]. Early Period. Indiana. By Madeline C. Yurtseven. December 1989. 46 pp. Submitted to Graduate School. Indiana University in partial fulfillment of requirements for Master of Art in Art History.
	15.	<i>Pirates! or The Cruise of the Black Revenge</i> . Scenes carved on wood by GB. Chicago. Laurence C. Woodworth. 1918. Two copies plus photocopy of text.
	16.	Book: <i>Chips an' Shavings</i> by GB. 1929. Hand Press Edition, 100. Two copies. Woodcuts in color by GB.
	17.	Book. <i>All The Year Round, 1912</i> , By James Whitcomb Riley. Woodcuts in color by GB.
	18.	Book. <i>Frijoles Canyon Pictographs, 1939</i> , By GB. Woodcuts by GB. Writers Editions, Inc. Santa Fe. Foreword by Alfred Vincent Kidder. Text by GB. Copy one. Includes promotional brochure. Press announcement from Writers' Editions Inc. featuring introduction by Alfred Vincent Kidder.

- BOX 2**
19. Book. *Frijoles Canyon Pictographs*, 1939, By GB. Woodcuts by GB. Writers Editions, Inc. Santa Fe. Foreword by Alfred Vincent Kidder. Text by GB. Copy two.
  20. Holiday cards; 1915, 1965, 1970 and undated. Also small pamphlet titled "News of Fine Prints" with article on GB's print Cordova Plaza by George William Eggers, December 1943.

**COLL 0030 / 09**

**SERIES 9: GALA CHAMBERLAIN DONATION**

**BOX 3**

- Folder 1
1. The Laughing Horse, May 1924, No. 10. featuring 5 woodblock by GB.
  2. *At the Elks Club: B.J.O. Nordfeldt/ Gustave Baumann* exhibition catalogue, Chamberlain 257, 5x 3-3/8"  
*Puppet Wranglers Program* with performances listed for Central City, Colorado, Aug. 5 - 19, 1933, letterpress printed, Chamberlain 315, 9-1/4 x 4-3/8"

*For the 1935 Holidays the Baumann Marionettes Present Two Plays:* letterpress printed program for puppet shows, Chamberlain 315, 9-5/8 x 5"

*An Ancient Medium:* letterpress printed advertising brochure printed in two colors, 1914, Chamberlain 224, partial brochure printed on one sheet of wove Japanese paper folded into quarters, includes front and back covers and first and last pages of text and imagery, 6 x 4-1/2" Ex Libris sticker, two designs

*The Museum of International Folk Art presents the Baumann Marionettes in their "Teatro Duende"*, program for a marionette show, 1959, letterpress printed, Chamberlain 378, 8-3/4 x 5-1/4"

**BOX 3**

*Prospectus for Frijoles Canyon Pictographs*: 1939, letterpress printed, Chamberlain 349, four-page prospectus with text and illustrations, 8-1/2 x 7-3/8"

*Gustave Baumann His Book*: letterpress bookplate printed by Willard Clark, Chamberlain 347, 2-1/2 x 2-7/16" paper

*Ex Libris Haniel Long*: letterpress bookplate printed by Willard Clark, Chamberlain 347, 2-1/2 x 2-7/16" paper

3. Book, *Gustave Baumann's Santa Fe*, 2018. 164/200 copies.
4. Book, *Chips an' Shavings*, 1929.
5. Woodblock for the announcement of GB's marriage to Jane Henderson, 1925. Text. 5-1/8 (H) x 8 (W) x 1" (D)
6. Woodblock for the announcement of GB's marriage to Jane Henderson, 1925. Image. 1-5/16 (H) x 1-1/2" (W) x 1" (D)
7. Exhibition poster, *Exhibition of Original Color Wood Cuts*; circa 1918, Chamberlain 244; 12 x 10-3/8" paper size.
8. Rose Window at Mission San Jose in San Antonio; graphite drawing on gray brown wove paper; 7-1/4 x 5" image; 12-1/8 x 9-3/8" paper size.

**OVERSIZE BOX 4**

The following pieces are held in a fabric covered portfolio with Koshare label "Baumann Color Wood Cuts" 18.5 x 20.5"

1 [German Village]; conte crayon and pastel; circa 1905; pencil signed and dedicated [?] to Baumann by one of his fellow students in Munich; on gray laid paper; 7-1/8 x 9-5/8" image; 8-5/8 x 11-3/8" paper.

1 Bishop's Apricot, printed in black ink from the black block of the series on cream Zanders laid paper with the Bergisch Gladbach watermark; paper was used for proving another set of blocks as there is a pmial print on verso. This image is

different from the linear impression noted below and should not be considered a "linear wood block"; 6-3/4 x 8-5/8" paper size.

Gustave Baumann Impressions from linear blocks (see Chamberlain pps 570-575):

**OB 4**

1 *Leaves Red and Green*, printed in black ink on slick transfer paper; untrimmed; pencil signed and inscribed *Trial Proof* on the verso or un-inked side of the paper; has a tear into the image area; Chamberlain 393; 10-5/8 x 9-3/4" image; 15-3/4 x 11" paper size.

1 *Cliff Dwellings*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 400; 7-1/8 x 6" image; 10-3/4 x 10-5/8" support sheet.

1 *Sanctuario Chimayo*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 401; 7-1/4 x 6-1/8" image; 11-3/4 x 10-5/8" support sheet.

1 *Sanctuario Chimayo*, printed in black ink on slick transfer paper, untrimmed; unsigned and uninscribed; Chamberlain 401; 7-7/8 x 6-1/2" image; 8-1/2 x 7-3/8" sheet size.

1 *My Garden*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 402; 5-3/4 x 7-1/2" image; 11-3/4 x 10-5/8" support sheet.

1 *Bishop's Apricot*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 403; 5-3/4 x 7-1/2" image; 11-3/4 x 10-5/8" support sheet.

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1 *Chile Con Cabra*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 404; 5-3/4 x 7-3/8" image; 11-3/4 x 10-5/8" support sheet.

1 *Night of the Fiesta*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 405; 5-3/4 x 7-1/2" image; 11-3/4 x 10-1/2" support sheet.

1 *Talpa Chapel*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 406; 6 x 7-5/8" image; 12 x 10-5/8" support sheet.

1 *Talpa Chapel*, printed in black ink on slick transfer paper; untrimmed and unsigned; Chamberlain 406; 6 x 7-5/8" image; 8-1/8 x 10-1/4" paper size.

1 *Corn Dance Santa Clara*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 407; 5-3/4 x 7-3/8" image; 11-3/4 x 10-10-5/8" support sheet.

1 *Desert or Lost in the Desert*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 408; 5-3/4 x 7-1/4" image; 11-3/4 x 10-9/16" support sheet.

1 *Desert or Lost in the Desert*, printed in black ink on slick transfer paper; 1 signed and untrimmed; 8-3/8 x 8-1/4" sheet size. This impression matches the image mentioned above that is attached to a support sheet.

1 *Desert or Lost in the Desert*, printed in black ink on slick transfer paper; unsigned and untrimmed; with registration

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marks; Chamberlain 408; 5-3/4 x 7- 1/4" image; 10-1/2 x 12-3/8" paper size.

1 *Desert or Lost in the Desert*, printed in black ink on slick transfer paper; unsigned and 1m trimmed; with registration marks; Chamberlain 408; 5-3/4 x 7- 1/4" image; 10-1/2 x 12-5/16" paper size.

1 *Desert or Lost in the Desert*, printed in black ink on slick transfer paper; unsigned and untrimmed; with registration marks; Chamberlain 408; 5-3/4 x 7- 1/4" image' 10-1/2 x 11-3/4" paper size. This proof has much more of the block carved away.

1 *San Geronimo*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 409; 7-1/8 x 6" image; 11-3/4 x 10-5/8" support sheet.

1 *Beginning of the Fiesta*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 410; 7-1/8 x 6" image; 11-3/4 x 10-5/8" support sheet.

1 *Beginning of the Fiesta*, printed in black in on slick transfer paper; unsigned; this has three corners of the image trimmed probably as a means to register the block; Chamberlain 410; 12-5/16 x 11-1/2" paper size.

1 *San Domingo Pueblo*, printed in black ink on slick transfer paper trimmed almost to the image and tacked to a support sheet, which is signed in pencil; Chamberlain 411; 7-1/4 x 6" image; 11-3/4 x 10-5/8" support sheet.

1 *Big Timber Upper Pecos*, printed in black ink on fine ivory laid paper that has been trimmed to the image and tacked

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to a heavier paper that has an opening cut out to resemble a mat. Baumann pencil signed and titled the mat, stamped his Hand-in-Heart chop on the mat and then drew a series of dots on the mat around the image. When photographed in the 1920s this would appear to be a signed color woodcut in advertising; Chamberlain 412; 9-7/8 x 11-1/2" image; 12-1/2 x 14" mat size.

1 *Big Timber Upper Pecos*, printed in black ink on fine ivory laid paper; untrimmed; tack to the inside of thin mat which is signed in pencil; Chamberlain 412; 9-7/8 x 11-1/2" image; 16-1/2 x 18-1/8" mat size.

1 *Big Timber Upper Pecos*, printed in black ink on slick transfer paper; untrimmed and uninscribed; Chamberlain 412; 9-7/8 x 11-1/2" image; 10-7/8 x 12" paper size.

1 *Live Oak Landa Park*, printed in black ink on ivory laid Japanese paper; pencil signed on the recto and inscribed Trial Proof; Chamberlain 413; 13 x 13" image; 15-1/2 x 15" paper size.

1 *Live Oak Landa Park*, printed in black ink on ivory laid Japanese paper; pencil signed on the recto and inscribed Trial Proof, Chamberlain 413; 13 x 13" image; 15-1/4 x 15" paper size.

1 *Live Oak Landa Park*, printed in black ink on ivory laid Japanese paper; tmsigned; matted by Baumann in a very thin mat which he pencil signed; Chamberlain 413; 13 x 13" image; 18-1/8 x 16-1/2" mat size.

1 *Hillside Woods*; printed in black ink on ivory laid Japanese paper; unsigned; matted by Baumann in a very thin mat which he pencil signed; Chamberlain 414; 11-1/2 x 9-7/8" image; 18-1/8 x 16-1/2" mat size.

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1 *Hillside Woods*; printed in black ink on ivory laid Japanese paper; pencil signed and inscribed Trial Proof on the verso or the 1m-inked side of the paper; Chamberlain 414; 14 x 12-3/8" paper size.

1 *Hillside Woods*; printed in black ink on ivory laid Japanese paper; pencil signed and inscribed Trial Proof on the recto or the inked side of the paper; Chamberlain 414; 14 x 12-3/8" paper size.

1 *Hillside Woods*; printed in black ink on slick transfer paper; untrimmed and uninscribed; Chamberlain 414; 12 x 11-1/4" paper size.

1 *Spring New Mexico*; printed in black ink on slick tracing paper; unsigned; trimmed almost to the image; tacked to a heavier paper that has an opening cut out to resemble a mat. Baumann pencil signed and titled the mat, stamped his Hand-in-Heart chop on the mat and then drew a series of dots on the mat around the image. When photographed in the 1920s this would appear to be a signed color woodcut in advertising; Chamberlain 415; 9-7/8 x 11-1/2" image size; 12-7/8 x 13-3/8" mat size.

1 *Spring New Mexico*; printed in black ink on ivory laid Japanese paper; unsigned and uninscribed; untrimmed; in a thin mat that Baumann created for it; Chamberlain 415; 9-7/8 x 11-1/2" image size; 16-5/8 x 18-1/8" mat size.

1 *Spring New Mexico*; printed in black ink on ivory laid Japanese paper; 1m trimmed; pencil signed and inscribed Trial Proof; Chamberlain 415; 9-7/8 x 11- 1/2" image size; 12 x 13-3/8" paper size.

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1 *Spring New Mexico*; printed in black ink on slick tracing paper; unsigned; trimmed almost to the image; Chamberlain 415; 9-7/8 x 11-1/2" image size; 11 x 12" paper size.

1 *Spring New Mexico*; printed in black ink on ivory laid Japanese paper; pencil signed and inscribed Trial Proof on the verso or the un-inked side of the paper; Chamberlain 415; 9-7/8 x 11-1/2" image size; 12-1/4 x 13-3/4" paper size.

1 *Aspen Red River*, printed in black ink on ivory laid Japanese paper; untrimmed; pencil signed and inscribed Trial Proof on the verso or the un-inked side of the paper; Chamberlain 417; 9-7/8 x 11-1/2" image; 12-1/4 x 14" paper size.

1 *Aspen Red River*, printed in black ink on ivory laid Japanese paper; untrimmed; pencil signed and inscribed Trial Proof on the verso or the un-inked side of the paper; Chamberlain 417; 9-7/8 x 11-1/2" image; 12-1/8 x 13-7/8" paper size.

1 *Aspen Red River*, printed in black ink on slick tracing paper; untrimmed and uninscribed; Chamberlain 417; 9-7/8 x 11-1/2" image; 10-7/8 x 12" paper size.

1 *Aspen Red River*, printed in black ink on ivory laid Japanese paper; untrimmed; tmsigned; matted by Bamnann in a very thin mat which he pencil signed; Chamberlain 417; 9-7/8x 11-1/2" image; 16-1/2 x 18-1/8" mat size.

1 *Aspen Red River*, printed in black ink on slick tracing paper unsigned; trimmed almost to the image; tacked to a heavier paper that has an opening cut out to resemble a mat. Bamnann pencil signed and titled the mat, stamped his Hand-in-Heart chop on the mat and then drew a series of dots on the mat around the image. When photographed in the 1920s this would appear to be a signed color woodcut in

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advertising; Chamberlain 417; 9-7/8 x 11-1/2" image; 12-5/8 x 14" mat size.

1 *Taos Patio*, printed in black ink on ivory laid Japanese paper; unsigned; matted by Baumann in a very thin mat which he pencil signed; Chamberlain 418; 6-1/2 x 7-7/8" image; 18-1/8 x 16-1/2" mat size.

1 *Hopi Kachinas*, printed in black ink on ivory laid Japanese paper; untrimmed; pencil signed and inscribed Trial Proof on the recto or the inked side of the paper; Chamberlain 419; 13 x 13" image; 15-1/4 x 14-3/4" paper size.

1 *Hopi Kachinas*, printed in black ink on ivory laid Japanese paper; unsigned and uninscribed; untrimmed; in a thin mat that Baumann created for it; Chamberlain 419, 13 x 13" image; 18-1/8 x 16-1/2" mat size.

1 *Mountain Gold*, printed in black ink on slick tracing paper unsigned; trimmed almost to the image; tacked to a heavier paper that has an opening cut out to resemble a mat. Baumann pencil signed and titled the mat, stamped his Hand-in-Heart chop on the mat and then drew a series of dots on the mat around the image. When photographed in the 1920s this would appear to be a signed color woodcut in advertising; Chamberlain 420; 9-7/8 x 11-1/2" image; 13-18 x 13-3/8" mat size.

1 *Cottonwoods*, printed in black and gray on fine tracing paper; Baumann stamped the recto or inked side of the paper with his Hand-in-Heart chop but signed the verso and inscribed it Trial Proof; tacked at the upper edges to a sturdy support sheet; Chamberlain 424; 10-1/2 x 9-3/8" image; 13-15/16 x 13-7/16" support sheet.

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1 *Hondo*, printed in red ink on slick tracing paper; pencil signed and inscribed Trial Proof on the verso or the un-inked side of the paper; Chamberlain 427; 10 x 11-1/2" image; 11-1/8 x 13-1/8" paper size.

1 *Morning in Mexico*, printed in black ink on slick tracing paper; relates to the second set of black for this title; unsigned and uninscribed; untrimmed; Chamberlain 428; 11-7/8 x 13" image; 13-3/8 x 16-7/8" paper size.

1 *Harvest Time Taos*; printed in black ink on slick tracing paper; untrimmed; pencil signed and inscribed Transfer Proof on the verso or the un-inked side of the paper; Chamberlain 429, 9-1/4 x 10-7/8" image; 11 x 13-3/8" paper size.

**COLL 0030 / 10**

**SERIES 10: MARIONETTE SCRIPTS**

These scripts were transferred to the archives from collections in 2016.

**BOX 5**

1980.28.500 in white 3 ring binder: *Birthday of the Infanta*

1980.28.501-503 in red four ring binder, labeled 1:

*San Ysidro*

*The Golden Dragon Mine*

*Tia Sucia*

1980.28.504-510 in red four ring binder, labeled 2:

*The Cowboy and Santa*

*Santa in Taos*

*Christmas on Gumbo Island*

*Santa and a Villain*

*Tree of Heaven*

**BOX 5**

*Death*

*Totentanz*

1980.28.511-519 in red four ring binder, labeled 3:

*Is It Not Monstrous*

*Gus Lying on Couch*

*Three Duendes*

*Crusoe*

*A Ghost You Can't Escape*

*Juan and Burro*

*Santo Nino*

*A Street Scene for Marionettes*

*Tosco/ A Lady*

1980.28.520-536 in red four ring binder, labeled 4:

*Irish Brogue*

*Bell Rings...*

*The Cobbler and the Emperor*

*Three Duendes*

*Gumbo Island*

*Pirate Play*

*Fatima*

*Warts and Freckles*

*Ice and Flowers*

*Juan and Burro*

*Atoms are People*

*St. Francis and Friar Wolf*

*Tourist Lady*

*Pueblo Scene*

*Mrs. Clarkson*

*St. Francis of Assisi*

Large red three ring binder; photocopies of scripts:

*San Ysidro*

*Tia Sucia*

*The Cowboy and Santa*

**BOX 5**

*Santa in Taos*  
*Christmas on Gumbo Island*  
*Santa and the Villain*  
*The Tree of Heaven*  
*Is It Not Monstrous*  
*St. Francis and Friar*  
*Gus Lying on Couch*  
*Crusoe*  
*A Ghost You Can't Escape*  
*Juan and Burro*  
*Santa Nino*  
*A Street Scene for Marionettes*  
*Tosco/ A Lady*  
*Script & Notes For Script Ideas*  
*Bell Rings*  
*The Cobbler and the Emperor*  
*Three Duendes*  
*Gumbo Island*  
*Pirate Play*  
*Fatima*  
*Wart and Freckles*  
*Ice and Flowers*  
*Juan and Burro*  
*Atoms are People*  
*About Marionettes and What Makes Them Tick*  
*Pueblo Scene*  
*Tourist Lady*  
*Mrs. Clarkson*  
*St. Francis of Assisi*  
*Miscellaneous Notes*

COLL 0030 / 11

**SERIES 11: DEKORATIVE VERBILDER**

This collection, albeit limited to prints of the plates described below, was donated by Gustave Baumann to the Museum of Fine Arts and consists of eight hardcover portfolios (books) each originally containing 60 color plates, 9 ¾ x 13, described as “figurative compositions.” They depict (one or more on each plate) artist designs, ornamentations, and groups of figures. Additional prints somehow separated from their portfolios are also included, and will be catalogued at the end of the collection

Some of the portfolios no longer contain 60 prints, and some portfolios are entirely missing. But those that remain are definitive examples of their intended purposes as explained in the same words on each of the portfolio covers. All the plates – actually, prints of the plates – are unattached, and have descriptive information (viz. titles, artists, publishers, etc.) on the backs. Many plates have more than one design.

The plates, (identified by page numbers), set forth among other things, the titles in German, of the works depicted, artist’s names, the publisher, the volume of the portfolio in which each plate is to be kept, and other information. Many of the plates reproduce more than one design. The age of the plate itself or of the designs depicted is not shown. Some of the portfolio covers are dated.

Most portfolios bear ex libris labels inside the front covers indicating in most cases that they were original the property of the School of American Research, Museum of New Mexico, that they were the gifts of Gustave Baumann, and show their original Class Number [745] and Accession Number [3549]. Exceptions will be noted.

The covers of the portfolio books are imprinted with the following:

Decorative Vorbilder [Models]. A Collection of Figurative. Compositions.  
[Subtitle] Artistic Designs of Ornamentations. In Plastic, Still-life, Heraldry,  
Trophies, Emblems, Allegories, Floral and other Decorations. [2d Subtitle]

Suggestions for Painters, Sculptors, Decorators, Scenic Artists, Engravers, Lithographers, also for Architects.

The covers also set forth the publisher's name and other information such as "Band Number," and in some cases indicate the number of plates originally in the portfolio.

**OB 18**

**Folder**

1. Decorative Verbilder [Models] X. No portfolio book found. N.d. Verlag [publisher] Julius Hoffmann. Stuttgart. Plates 36-38, 40-50" 14 plates. Others to 60 missing.
2. Dekorative Verbilder XIII. No portfolio book found. N.d. Verlag Julius Hoffmann. Stuttgart. Plates 2-5: 4 plates. Others to 60 missing.

**OB 18**

3. Dekorative Verbilder XIV. With portfolio book. Cover and title page in English. Undated. Publisher and Importer, Paul Wenzel. 31E. 12 St., NYC. Plates 1-5, 7-60: 59 plates. Plate 6 missing.
4. Dekorative Verbilder XVI. With portfolio book. Cover and title page in English. Publisher and Importer, Paul Wenzel. 31E. 12 St., NYC. Plates 3, 7, 9, 12-15, 18-22, 24-28, 30, 32, 35, 37, 39-42, 45-46, 48-50, 52-54, 57, 59-60: 35 plates. Others to 60 missing.
5. Dekorative Verbilder XX. With portfolio book. Verlag Julius Hoffmann. Stuttgart. 1909. Table of contents lists each plate, its title and artist. 60 plates. Ex libris inside front cover of Miriam Story.
6. Dekorative Verbilder XXI. With portfolio book. Verlag Julius Hoffman. Stuttgart. 1910. Table of contents lists each plate, its title and artist. Plates 1-7, 9-10, 11-20, 21-30, 31-32, 34-36, 37-40, 41-42, 44-50, 51-60: 57 plates. Plate on p. 44 has pencil marginalia [Blumenschein?] of colors in print; and Plate on p.48 has pencil sketch [Blumenschein?] on black.

**OB 19**

- 7-9. Dekorative Verbilder XXII. In two portfolio books with identical contents. One has ex libris of the School of American Research; the other, of Miriam Story [vide Folder 5, supra].

**OB 19**

Verlag Julius Hoffman. Stuttgart. 1911. One set of plates has table of contents listing each plate, title and artist. The plates have been combined for convenience. In most cases there are duplicate plates. Plates: 115 [including duplicate sheets].

Plates 1 to 30 are in Folder 7; plates 31 to 60 are in Folder 8. The two portfolio covers are in Folder 9.

[There is a ninth portfolio of plates consisting of 80 prints, 20 to each set enfolded in paper covers, and numbered consecutively XXIX-1 to XXIX-4. They show Hoffmann as the publisher. The last set of 20 is preceded by a table of contents of plates 61-80.]

10. Dekorative Verbilder XXIX-1. In paper portfolio. Undated. Verlag Julius Hoffmann. Stuttgart. Plates 1-20: 20 plates.
11. Dekorative Verbilder XXIX-2. In paper portfolio. Undated. Verlag Julius Hoffmann. Stuttgart. Plates 21-40. 20 plates.
12. Dekorative Verbilder. XXIX-3. In paper portfolio. Undated. Verlag Julius Hoffmann. Stuttgart. Plates 41-60: 20 plates.
13. Dekorative Verbilder. XXIX-4. In paper portfolio. Undated. Verlag Julius Hoffman. Stuttgart. Plates 61-80. 20 plates.
14. Plates (2), color. Pgs. 24-25. XV année. Le Journal de la Decoration. Publication Periodique. Undated. Pamphlet. 4 pp. Advertisement. Issued by Verlag Julius Hoffmann. Stuttgart. Undated.