

**HANS J. BARSCHEL COLLECTION**  
**CATALOG AND FINDING GUIDE**

**WALLACE LIBRARY SPECIAL COLLECTIONS**  
**ROCHESTER INSTITUTE OF TECHNOLOGY**

Compiled by Barbara Polowy  
With Contributions by R. Roger Remington  
November 1994

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## **HANS J. BARSCHEL COLLECTION, HISTORY AND OVERVIEW**

### **History of the Collection**

The Hans J. Barschel Collection was donated to Wallace Library at Rochester Institute of Technology from 1991 to 1994 by Hans J. Barschel, a designer, illustrator, and RIT professor emeritus of graphic design. The collection includes original artwork, printed samples, photographs, personal papers, business records, and artifacts dating from 1913 to 1994 which document Barschel's life and work. The collection is housed in the Wallace Library Archives and Special Collections facilities. It is one of ten personal archives documenting American modernist graphic design pioneers held by Special Collections.

The Hans J. Barschel Collection encompasses nineteen document boxes and portfolio boxes. The collection also includes oversized materials—posters and other artworks—stored in map cases and the painting storage area of the Wallace Library Archives and Special Collections facilities. A select group of items is recorded on the Graphic Design Archive videodisc.

The Hans J. Barschel Collection was inventoried and processed by Barbara Polowy, Art and Photography Librarian at Wallace Library, as materials were donated to the Special Collections from 1991 to 1994. Ms. Polowy prepared this catalog and finding guide to the collection in 1994.

### **Organization of the Collection**

The Hans J. Barschel Collection is organized into four record groups:

#### Record Group I: Biographical Files

- General biographical documentation including awards, school and employment records, legal documents related to Barschel's emigration to the United States, his marriage, his family
- Personal correspondence with family, friends, colleagues, and others
- Photographs of Barschel, his family, and home
- Artwork by Barschel, including paintings, drawings, collages, and photographs

#### Record Group II: Bibliographical Files

- Writings by Barschel, including copies of published periodical articles, unpublished statements, and speeches
- Writings about Barschel, including copies of published periodical articles
- Documentation of exhibitions of Barschel's work, including exhibition publications, photographs of exhibition installations

#### Record Group III: RIT Files

- Correspondence with RIT colleagues, administrators, others related to non-teaching RIT projects and activities
- Printed samples of RIT publications in which Barschel was involved as a designer or art director
- Teaching and student projects, including copies of assignments, periodical articles, photographs, reports

#### Record Group IV: Client Files

- Printed samples and original developmental and finished artwork for commercial assignments, excluding RIT

## Use of the Finding Guide

Materials housed in all locations are brought together in a single listing for each record group in this finding aid. Items stored in portfolio boxes, map cases, or painting storage are indicated by a simple location code following the description of the item. These location codes are given at the beginning of each record group.

The level of cataloging provided in this finding guide varies from record group to record group. Folder-level cataloging (i.e., the title of every folder in the box is listed in this guide) is provided for all record groups. Item-level cataloging (i.e., every item in the folder is listed and described in this finding guide) is provided for many folders in Record Groups I, II, and III. The cataloging of materials in Record Group IV: Client Files is uniformly item-level. When item-level cataloging is provided, entries give the title, date (when known), medium, and size of every item. Notes about the condition or history of the item are sometimes included in the entry. When folder-level cataloging is used, a description of the contents of the folder giving the number and type of items is recorded. With few exceptions (noted in this guide) items are kept in chronological order, from earliest to latest, within each folder.

The record group listings are preceded by a brief biography of Hans J. Barschel adapted from an article by R. Roger Remington, "Celebrating Our Graphic Design Heroes: Hans J. Barschel," published in the Fall 1992 issue of *AIGA Rochester*, and a chronology of Barschel's life also compiled by Remington.

## HANS J. BARSCHEL, A BRIEF BIOGRAPHY

By R. Roger Remington

Born in the Charlottenburg area in 1912, Hans J. Barschel spent his childhood and youth in Berlin. There he studied with the famous book designer George Salter at the Municipal Art School and went on to graduate study with Professors Ernst Bohm and O.H.W. Hadank at the Kunsthochschule, the Academy of Fine and Applied Arts. Hadank, one of the pre-eminent German graphic designers of this time, has also been cited as an influence in the career of another American design pioneer—Paul Rand. On a trip to Paris the young Barschel saw and admired the street posters of A.M. Cassandre and later claimed that Cassandre “became my idol.”

After completing his education Barschel practiced design in Berlin, opening his own studio there, the Atelier für Werbegraphik, in 1935. He also worked as head designer for the Deutsche Reichsbahn, the German government railroad, and in 1936 created a mural depicting German railroad activities for the Olympiad station in Berlin. The image was done by airbrush on three gigantic plywood panels. That year Barschel also designed a poster for a major automobile exhibit in Berlin, the “Automobil und Motorrad Ausstellung.”

With the rise of Hitler and the Nazis in the 1930s Barschel became disenchanted with life in Germany, and following his intuitions, he made plans to leave Germany. He traveled from Germany by train to Holland, sailed to London, and after a brief stop, sailed to the United States. He arrived in New York on May 9, 1937 with seventy-five cents and a limited knowledge of English. His teacher George Salter, Salter's brother Stephan, and others including Dr. Robert Leslie, owner of the typography company, The Composing Room, helped Barschel become established in New York by providing encouragement and leads for clients.

Before long Barschel had a busy free lance design and illustration practice that would keep him at the top of the field in New York for fifteen years. He maintained a studio in his apartment on the fashionable east side near Sutton Place. His commissions included designs for book jackets, advertisements, magazine covers and illustrations, and posters. His clients included United Airlines, New York Central Railroad, *Steel Horizons* magazine, *Town and Country* magazine, Harry Abrams's Book of the Month Club, CIBA Pharmaceuticals, Sharp and Dohne, Hoffman La Roche, Standard Oil of New Jersey, the United Nations, and many others. His five covers for *Fortune* magazine, done between 1937 and 1942, were perhaps his most prestigious assignments.

Barschel's progressive style, sought-after by clients large and small, reminds us now of a European graphic illustration reminiscent of Alexey Brodovitch, A.M. Cassandre, Joseph Binder, Herbert Bayer, and others. His style was very different from other American design pioneers such as Lester Beall, Bradbury Thompson and Paul Rand, who were also starting their careers in New York at this time. Their styles reflected roots in Constructivism and were much less pictorial in quality. Barschel was a master craftsman combining the airbrush and other techniques. His concepts were imaginative and his technique was flawless. His designs show a strong contrasting feeling of space between foreground and background reminiscent of Surrealist art. He used rich colors and successfully integrated the typographic elements with the pictorial and symbolic. Though realistic, his imagery often bordered on the abstract.

The “creative forties,” a term coined by Robert Leslie is an apt description of the exciting climate that existed in New York for artists, designers, writers, photographers, and other creative professionals in the 1940s. Barschel was in his element in this dynamic milieu. His social friends were the other expatriates from Germany and included Dadaist personalities George Grosz and Richard Huelsenbeck. During this period he met another German immigrant, Marga Erika Werdermann, while on vacation at Garnet Lake in the Adirondack mountains. They were married in 1948 and enjoyed many happy years together.

In 1952 after a two years as art director at the New York City Department of Public Health, Barschel secured a position as designer for a large printing company in Rochester, New York. His progressive ideas about design and his outstanding graphic works were soon recognized by Rochester Institute of Technology's Stanley Witmeyer who asked him to teach advertising design at the institute in 1954. He continued in that capacity, and at a time when RIT was changing from a traditional "academy" art school to a progressive design program under the guidance of Stanley Witmeyer, Barschel became an important force in implementing this change. His teaching at RIT was characterized by a global view of art and design and a thorough sense of professionalism. Within the academic world, Barschel's innovative ideas were manifested in the establishment of practical real-life assignments for his students and the development of visionary publications such as *Matrix*. He brought his students into the community to face real problems, dealing with environmental issues and community design, was among the first to see the potential of multi-media techniques in communications.

Barschel continued to make personal artistic statements such as those exhibited in the "7 13" show at RIT in 1965. His great love of nature was expressed in his persistent urging of RIT administrators to create an international garden on the campus at RIT. Barschel led committees, gathered support from faculty and staff, wrote proposals, and donated many of his own special plants and trees to the project. The beautiful Yasuji Tojo Memorial Garden, adjacent to the Gannett Building, is one of the highlights of the RIT campus. Barschel called this garden "the green heart of the sober Brick City." Barschel retired from RIT as Professor Emeritus in 1976 and has occupied himself with gardening, photography and writing in his home above Ellison Park in Brighton.

Barschel's pioneering work has been recognized internationally for many years. As early as 1938 he had an exhibition of his work at The Composing Room gallery in New York. That same year he received an award from the American Institute of Graphic Arts for a *Fortune* magazine cover which was a modern interpretation of the first expressway in Queens on Long Island. Articles about his work have appeared in many magazines and journals such as *PM*, *Art & Industry*, *Idea*, and *Gebrauchsgraphik*.

Throughout his life Barschel has been spiritual, but not in a traditional religious way. As a young man his father took him for walks through the Berlin forest and admonished him, "Never sin, ever, against nature, because nature is God." As he now talks of his long life, Barschel refers to God often in reflecting upon his experiences. He expresses his most basic belief in the following sentiment: "yet, no mortal will ever surpass the conceptual daring, the colors and shapes, the creative imagination of the Infinite Mind (God)!"

## HANS J. BARSCHEL, A CHRONOLOGY

Compiled by R. Roger Remington (May 10, 1994)

- 1912            Born (February 22, 1912) Berlin-Charlottenburg, Germany
- 1929            Extended trip through England, France, and Switzerland
- 1930            Studied with George Salter, Department of Advertising Design, Municipal Art School, Berlin, Germany
- 1930            Graduate studies with Professors Ernst Boehm and O.H.W. Hadank, Kunsthochschule, Berlin-Charlottenburg
- 1935            Graduated from Kunsthochschule, Berlin-Charlottenburg  
Appointed head designer for the Deutsche Reichsbahn, the German government railroad, Berlin
- 1935            Opened design studio in Berlin  
                  Designed poster for automobile exhibit, Berlin
- 1936                            Airbrushed mural on three large panels, picturing railroad activities for the Olympiad Station in Berlin
- 1937            Left Germany (April 29, 1937)  
Emigrated via Holland and England to New York (May 9, 1937)  
Friendship with Dr. Robert Leslie of The Composing Room leads to clients  
Begins free lance design practice in New York  
                  Designed book jackets  
                  Designed double page advertisement for United Airlines  
                  Designed poster for New York Central Railroad  
                  Designed first cover for *Fortune* magazine (special issue on expressways)
- 1938            American Institute of Graphic Arts award for June 1938 *Fortune* magazine cover  
Exhibit at The Composing Room, New York  
Membership and exhibit at New York Art Directors Club  
                  Designed cover and insert for *PM* magazine
- 1939            Illustrated profile, "... Nor Custom Stale..." in *Art and Industry*, vol. 27, no. 160 (October 1939)  
Exhibit at New York Art Directors Club  
                  Designed covers for March and August 1939 issues of *Fortune* magazine
- 1942                            Designed cover for May 1942 issue of *Fortune* magazine  
                  Designed two covers for *Steel Horizons* magazine  
                  Designed two covers for *Town and Country* magazine  
                  Designed instructional pieces for War Production Board (through Charles Coiner, N.W. Ayer)
- 1943            Meets Marga Erika Werdermann (b. 1910) on vacation at Garnet Lake in Adirondack Mountains of New York State

- 1946 “Gergely-Barschel” exhibition at the Composing Room, New York  
 June-September visit with relatives in Saskatchewan, Canada  
 Designed “Power from Atoms” booklet for Standard Oil of New Jersey  
 Designed two covers for *Womans Reporter* magazine
- 1948 Marries Marga Erika Werdermann in Washington D.C. (December 30, 1948)  
 Designed poster for United Nations
- 1949 Named art director Bureau of Public Health Education, New York City Health Department
- 1950 Exhibit at New York Art Directors Club
- 1952 Feature article in *Novum/Gebrauchsgraphik* magazine  
 Moves to Rochester, New York to design for Great Lakes Press and John P. Smith Company  
 Begins teaching at Evening Division, Rochester Institute of Technology
- 1954 Feature article, “Hans J. Barschel: American Graphic Designer,” in *Art & Industry* 57 (November 1954)  
 Exhibit at Bevier Gallery, RIT, documents fifteen years of graphic design practice  
 Begins full time teaching at School of Art and Design, RIT  
 Designed booklet for Graphic Arts Program, RIT
- 1961 Co-founds *Matrix* publication with Dr. Maurice Kessman, RIT  
 Feature article “Plea for Substantialism,” *Matrix* vol. 1, no. 1 (Winter 1961)
- 1965 “7 13” exhibition Bevier Gallery, RIT  
 Directed student community design project for Naples, New York
- 1969 Directed student community design project “Project Environment: Palmyra” for Palmyra, New York
- 1970 Research and writing about “Neo-Realistic” philosophy and “Exploits into the Neo-Cosmos”
- 1974 Instrumental in realization of the Yasuji Tojo Memorial Garden, RIT
- 1975 Created Photo/Art catalog for RIT
- 1976 Retires from RIT, named professor emeritus  
 Article “Novum Education: Rochester Institute of Technology,” in *Novum/Gebrauchsgraphik* (February 1976)
- 1985 Award “Golden Statue of Victory” from Centro Studi e Ricerche Delle Nazioni, Italy
- 1989 Wife Marga passes away after long illness (December 9, 1989)  
 Gold medal award from International Biographical Centre, Cambridge, England

- 1990 Sponsors visiting lecturer program, Department of Graphic Design, RIT
- 1991 Article by Janice Bullard, "Nature is a Religion for Brighton Artist," in *Rochester Democrat and Chronicle/Times Union*, March 6, 199.  
Award and facility named in his honor, RIT  
Named "Man of the Year" by American Biographical Institute
- 1992 Donates archive of personal original source materials and printed pieces to Wallace Library Special Collections, Rochester Institute of Technology, Rochester, New York  
Major contribution to the Kunsthochschule, Charlottenburg, Germany  
Elaborates on his Neorealistic philosophy and writings  
Further improves his garden
- 1993 Named "International Man of the Year" by the International Biographical Centre, Cambridge, England  
Continues donating personal and professional archive to RIT  
Recognized in biographical article "Celebrating our Design Heroes: Hans J. Barschel" by R. Roger Remington in *AIGA Rochester*, Fall 1992 issue.  
Perseveres in making a "constructive contributions to *his* environment"
- 1994 Documents his life story on audio tape

## RECORD GROUP I: BIOGRAPHICAL FILES

- \* designates oversized materials housed in Box 10
- \*\* designates oversized materials housed in Box 12
- \*\*\* designates oversized materials housed in map cases
- \*\*\*\* designates oversized materials housed in painting storage

### Box 1: General Biographical Documentation, Correspondence

#### Biographical Statements, Timelines

[see also Employment: Resumes, Letters of Recommendation]

- “Addresses at which I have resided during the past seven years.” Dated April 26, 1943. Photocopy of a typescript, 1 page
- “List of Exhibitions, Projects, Awards, and Honors for the Year 1965-67.” Photocopy of a typescript, 1 page
- Who's Who in American Art*. Update form for vol. 10. 1969
- “A Decision for Disengagement.” Dated January 15, 1972. Photocopy of a typescript, 1 page
- Who's Who in American Art*. 1984 edition listing certificate
- Who's Who in the East*. 21st ed. Photocopy of entry for HJB. 1986
- Interview with R. Roger Remington. Dated April 23, 1990\*
- Untitled statement in German. Dated February 1991. Photocopy of a typescript, 1 page
- Who's Who in the East*. 22nd ed. Photocopy of update form. 1992
- “Biographical Timeline: Hans J. Barschel.” Compiled by R. Roger Remington. 1994

#### Awards and Certificates

- Swimming certificate (300 meters). 1926
- “Certificate of Merit, 1938.” American Institute of Graphic Arts, Annual Exhibition of Commercial Printing, awarded to HJB for his *Fortune* cover (highway cloverleaf illustration). Framed, 11 X 14”\*\*\*\*
- Certificate of appreciation. *RIT Reporter*. 1959. 9 X 12”
- “One in a Million Award.” International Biographical Centre, Cambridge, England. Medal with ribbon, in case\*
- “Medal of Honor Commemorating Distinguished Lifelong Achievements Award.” American Biographical Institute. 1991. Medal on ribbon, in case\*
- Award certificate, American Biographical Institute, Commemorative Medal of Honor, December 1991
- Correspondence with the American Biographical Institute, regarding Man of the Year and World Lifetime Achievement awards. 1990-1993
- Correspondence with the International Biographical Centre regarding International Man of the Year award. 1993.
- Certificate of appreciation, U.S. Committee for the Battle of Normandy Memorial Museum

#### Employment: Resumes, Letters of Recommendation

- Letter from the Deutsche Reichsbahn. Dated July 23, 1936
- Letter from Charles T. Coiner, offering HJB a job in the Department of Information, U.S. Office of Emergency Management. Dated July 25, 1941. Photocopy of typescript, 1 page.
- Letter of reference from Morey R. Fields, City of New York, Department of Health. Dated December 17, 1951. Typescript, 1 page.
- Resume in narrative form. Dated May 15, 1953. Typescript, 3 pages.
- Resume, dated September 24, 1954. Typescript, 1 page.
- “Review of My Life as of May 1954.” Typescript 5 pages.
- Resume. Dated October 15, 1954. Typescript, 1 page.
- Letter from Bruce J. Partridge, Assistant Comptroller, RIT to the American Consul at West Berlin verifying HJB's employment. Dated December 7, 1956. Typescript, 1 page.
- Form Number Two (review of professional activities). 1969. Typescript, 2 pages.

### Childhood, Education

- “Hans Joachims Werdegang, mit Illustrationen von Tante Else.” Scrapbook about HJB as a child compiled by aunt Else Barschel. Typescript, photographs, school papers. 22 leaves, paper cover, 9.5 X 11.75”
- “Tafellied zur Einsegnung von Hans-Joachim Barschel am 11. September 1927.” By E. L.-B. Carbon copy of a typescript with photograph of HJB on cover, 4 leaves, 9.5 X 11.75”
- HJB’s student notebook for chemistry, illustrated (some tipped in) throughout. 76 pages, bound in black oilcloth
- “Abschied vom Garten.” 1933. Poem with watercolor illustration [by HJB?] on last page. 6 leaves, 7 X 10.5”
- “Belegbuch.” Vereinigte Staatsschulen für freie und angewandte Kunst. 1933-1935. Record of courses taken by HJB.
- “Fachschule Ausweiskarte.” Vereinigte Staatsschulen für freie und angewandte Kunst. 1933-1935. Student identification card, with picture of HJB.
- Certification by Reichsbahn-Gesellschaft, Berlin. July 23, 1936. Typescript, 1 page
- 2 wooden drawing tools\*
- Letter to “Tante [Else?] Barschel” from HJB? Handwritten and decorated, 1 page

### Emigration to United States, Marriage

- Visa application? Dated February 9, 1937. Photocopy, 1 page
- Affidavit attesting to HJB’s date and place of birth, lack of criminal record. Dated May 1, 1937. Copy, 1 page
- 2 letters from Deutsches Generalkonsulat in New York concerning HJB’s military service obligations. Dated December 2, 1937 and December 4, 1937.
- “Application for a Certificate of Arrival and Preliminary Form for Petition for Naturalization.” Dated December 1, 1941. 2 pages.
- “Notice of Alien’s Acceptability” form. July 1934, 1942
- “Certificate of Accuracy.” Documentation that HJB was “thoroughly conversant with the German and English languages.” State of New York, County of New York. Dated April 26, 1943. 2 carbon copies of a 2-page typescript, one copy with a photostat of a letter from HJB’s mother.
- “Certificate of Fitness.” Selective Service System. Dated February 5, 1944. 1 page.
- Wedding announcement (“Mr. and Mrs. Hans M. Hoffmann announce the marriage of their friends Marga E. Werdermann and Hans J. Barschel ...”). December 30, 1948.
- Change of address card (to 413 East 58th Street, New York City). 194?
- Change of address card (“Notice: Hans J. and Marga E. Barschel have Moved...”) 195? 3.25 X 5”
- Change of address cards for 68-20 Burns St., Apt. C4, Forest Hills apartment. 194? 3.25 X 5-12”

### Horoscopes

- “The Horoscope of Hans J. Barschel and Its Interpretation by Wynn.” Typescript, paper covers, 53 pages
- “Horoskop” for HJB prepared by E? Kuffe. Hand written astrological chart, 1 page, handwritten interpretation, paper covered, stapled binding, 3 pages
- “Unitology Forecast.” Horoscopes prepared by Marguerite Carter for HJB for 1971 and 1972.

Correspondence: To HJB, Personal, Miscellaneous

- Letter from Stanley Witmeyer (colleague, RIT School of Art and Design). Undated. Handwritten. 2 pages
- 6 letters from RIT students and former students (identified and unidentified). 1958-1961
- 2 letters from J.J. Clark. Dated September 1, 1942 and November 10, 1943 thanking him for his gift of the "Periscope" painting done for the cover of *Fortune* magazine. Related letters from HJB to J.J. Clark dated August 21, 1942 and Thanksgiving 1942
- Letter from Stella and Paul Standard congratulating HJB on his marriage. 1949
- Letter from Harry Abrams, Harry congratulating him on his marriage. Dated January 3, 1949
- "Fürstenwalde Domkirchen Rhine." Original watercolor by an unknown correspondent inscribed on the reverse. 1952. 10 X 8"
- Telegram from Robert and Hortense Leslie congratulating HJB on exhibition. Dated March 15, 1954
- Christmas card and letter to HJB and Marga Barschel from an unknown correspondent. 1957. Original watercolor (Bethlehem scene) on blue paper. 9.5 x 5"
- Letter from Mark Ellingson, RIT President [response to HJB letter of January 3, 1959]. Early 1959. Handwritten
- Letter from Grace Pickett, of Studio Guild. April 21, 1960. Typescript with mimeographed attachment. 1 page
- Letter from Stefan Salter. January 6, 1964. Typescript. 1 page
- Letter from Neva Hansen [former RIT design student?] to Stan Witmeyer with remarks about HJB. December 20, 1965. Handwritten. 1 page
- Birthday card from "Fourth Year Workshoppers." 1966
- Letter from Joseph A. Wordham, RIT student. 1967. Handwritten. 1 page
- Letter from Robert J. Leslie dated October 27, 1969. Carbons of related HJB's letters dated October 25, 1969 and November 26, 1969.
- Letter from Lee Crown (former student). Dated June 27, 1972. Handwritten on a large post card. 1 page
- Letter from Todd H. Bullard, RIT Provost, notifying HJB of his status of Professor Emeritus. March 31, 1975. Photocopy.
- Note to HJB and Marga Barschel from Yoneko Tojo, May 30, 1975. Handwritten. 1 page
- Letter from Marjorie Whitsitt. December 15, 1976. Photocopy of typescript. 1 page
- Letter from Harold Brennan? (former colleague at RIT). Undated (ca. 1984?). Typescript. 1 page
- Letter from Uwe Barschel (nephew) to HJB and Marga Barschel. Dated February 19, 1984. Handwritten. 1 page
- Letter of thanks for donation from Ellis Island Foundation. 1989
- Card from Peter Giopulos (Acting Dean of the College of Fine and Applied Arts) thanking HJB for donating materials to RIT. Dated April 22, 1992
- Letter from Frank Clement (RIT colleague). Dated March 16, 1984. Typescript. 1 page
- Letter from Olaf Schwencke, May 11, 1994. Typescript. 1 page
- Letter from J. Borchert. Dated May 3, 1994. Typescript. 1 page
- Letter from Heinz Dürr (Chairman of the Board of Deutsche Bahn, A.G.). Dated July 4, 1994. Typescript. 1 page.
- Letter from Herr Beuster (President of Hochschule der Künste, Berlin). Dated July 29, 1994. Typescript. 1 page.
- Letter from Robert F. Brown (Regional Director, Archives of American Art). Dated August 22, 1994. Typescript. 1 page
- Letter from Robert F. Brown (Regional Director, Archives of American Art). Dated September 30, 1994. Typescript. 1 page
- Letter from Angried Baier-Fuchs (Deutsche Bahn). Dated October 10, 1994. Typescript. 1 page.

Correspondence: From HJB, Personal, Miscellaneous

- Christmas card with a HJB color photograph of a pine cone. 195? 1 fold, 6 X 7" unfolded
- From HJB to J.J. Clark. Dated August 21, 1942 and Thanksgiving 1942. 2 related letters from J.J. Clark dated September 1, 1942 and November 10, 1943 thanking him for his gift of the "Periscope" painting done for the cover of *Fortune* magazine
- Letter from HJB to A.M. Cassandre. Dated February 27, 1953. French translation dated March 10, 1953 in response to a letter? from AMC
- Letter from HJB to Mark Ellingson, RIT President. Dated January 3, 1959. Typescript, carbon copy
- Letter from HJB to Mr. Argamein of RIT's School for American Craftsmen. "Xmas 1959." Handwritten
- Letter from HJB to "Bob," March 20, 1969. Typescript, photocopy. 1 page
- Letter from HJB to "Fred," March 21, 1969. Typescript, photocopy. 2 pages
- 2 letter from HJB to Robert J. Leslie. Dated October 25, 1969 and November 26, 1969. Typescripts, carbons. Related letter from Robert J. Leslie dated October 27, 1969
- Letter from HJB to an unknown correspondent about Dr. Conrad, the gravure printing expert. Dated February 23, 1976. Typescript, photocopy
- Letter from HJB to NBC. Dated September 13, 1976. Typescript, photocopy, 1 page. Reply from Sally McGraw, September 22, 1976. Typescript, photocopy, 1 page
- Letter from HJB to Senator Helms. Dated St. Valentine's Day, 1977. Typescript, photocopy. 1 page
- Letter from HJB to Mark Jorins, WHAM radio station. Dated May 25, 1977. Typescript, carbon and original, 3 pages
- Letter from HJB to Stanley Witmeyer (colleague, RIT School of Art and Design). Dated March 30, 1984. Typescript, 4 pages (both sides)
- Letter from HJB to Stanley Witmeyer (colleague, RIT School of Art and Design). Dated March 31, 1984. Typescript, carbon copy, 1 page (both sides)

Correspondence: Personal, Family

- Letter from Else B[arschel]? Dated February 2, 1913 (HJB's first birthday)
- Postcards, cards, and letters to and from HJB and Marga Werdermann Barschel
- 3 postcards to HJB from his father. 1918-1920. Handwritten
- 3 postcards with pencil drawings from HJB to his mother, father, aunt Else. 1923. Handwritten
- Letter from HJB to parents. Dated April 29, 1937 to May 23, 1937. Typescript, 14 pages
- Letter from mother, Elisabeth Barschel. January 15, 1945. Handwritten

Correspondence: Personal, Arts for World Unity, 1967

13 letters to HJB and copies of letters from HJB from correspondents that include Fritz Eichenberg, Vally Weigl, and Campbell Geeslin. Dated from February 1, 1967-December 19, 1967

HJB Family, General

- "Uhnentafel für Hans-Joachim Barschel." Family geneological chart. Photocopy, 1 page.
- Certified copies, all dated December 6, 1934 of HJB's father's certificate of baptism, mother's birth certificate, parents' marriage certificate, maternal grandfather's certificate of baptism, maternal grandmother's certificate of birth and baptism, maternal grandparents' marriage certificate, maternal grandmother's death certificate, maternal grandfather's death certificate, paternal grandfather's birth and baptismal certificate, paternal grandparents' marriage certificate, paternal grandfather's death certificate, paternal grandmother's death certificate

HJB Family: Marga Werdermann Barschel

- Auto-biographical statement with information about wife. Dated February 1991. Handwritten, photocopy
- Reproductions of copyright notices for "Marga's Popular Art." 194? or 195?
- Postcard of "Lakeside Cottage, Garnet, N.Y." HJB and MWB first met at this site
- Reverse painted glass dish decorated by MWB\*
- Reverse painted glass dish decorated by MWB\*

HJB Associates

-*Do Not Disturb: The Adventures of M'm and Teddy*, by Elizabeth Luling, illustrated by Georg Salter. New York: Oxford University Press, 1937. Handwritten inscription to HJB from Georg Salter on the page following the flyleaf\*

-*The Trial*, by Franz Kafka, illustrated by Georg Salter. New York: Knopf, 1937. Handwritten inscription to HJB from Georg Salter on the flyleaf\*

## Box 2: Photographs of HJB, Family, Home

### HJB Portraits: 1912 to 1950s

- Studio portrait by Hartman. 1930s. Black-and-white photo, 8 X 10" [ in acid mat]\*\*
- Studio? portrait with globe. Unknown photographer. 1930s? 8 X 10" black and white, fading.
- Studio portrait of HJB by E. Gastenau (?), N.Y. 194? Black-and-white, 8 X 10"
- Studio portrait, unknown photographer. 194? Black-and-white, 8 X 10"
- HJB passport photo. 1937. Black-and-white photograph, 2 X 2"
- 3 black-and-white photographs of HJB. 1930s, 1950s. 4.25 X 5, 4.5 X 6.5, and 5 X 7"
- HJB and students. Late 1950s. 2 black-and-white photos, 5 X 7"
- HJB photographing. 1950s. 1 black-and-white photograph, 8 X 10"
- 1 contact sheet of photographs of HJB installing an exhibition (E. McKnight Kauffer?) and talking to students. 1950s.

### HJB Portraits: 1960s-

- HJB holding a camera. 1 black-and-white photograph, 11 X 14"\*\*\*
- HJB and students in his Workshop on Advertising Design on a field trip to Highland Park, Rochester. 2 black-and-white photographs
- HJB, misc. 1940s-1960s. 5 black-and-white photos, ranging in size from 2 X 4" to 8 X 10"
- HJB seated. 1960s? Black and white, 4 X 5"
- Self-portrait of HJB. 1970s. 1 color photograph, 3.5 X 4.5"
- 1 color portrait of HJB, wife, Marga, and cat. 1970s. 3.5 X 5"
- HJB and student by Marc. A. Pfenning. 197? Black-and-white, 5 X 7"
- HJB, R. Joseph Petrucelli and Walter Allner (*Fortune* cover artists). 198? Black-and-white, 5 X 7"
- HJB looking over his painting, "Formo Ergo Sum." Black-and-white photograph, 5 X 7"
- HJB looking over his painting, "Formo Ergo Sum." 3 contact sheets of 35 mm photographs, black-and-white, 8 X 10", 197?
- HJB, in sports shirt. Black-and-white, 4 X 6", 197?

### HJB Family: Parents

- Mother, by portrait studio of Strom & Walter, Berlin. Mounted on card, 4.25 X 6.5"
- Mother, by portrait studio of Atelier Saturn, Berlin. Mounted on card, 4 X 2.5"
- Mother and father, by portrait studio of P. Krabo, Frankfurt. Mounted on card, 4 X 2.5"
- Mother. Taken on April 28, 1937. Black-and-white, 3.5 X 4.5"

### HJB Family: Marga Werdermann Barschel

- Wife, Marga, in sun dress. 1940s? Black-and-white, 8 X 10"
- Wife, Marga, in shorts. 1950s? Black-and-white, 5 X 7"
- Wife, Marga, in garden. 1963, 1971. 2 color slides, 35 mm
- HJB and his wife, Marga. 1960s? Black-and-white, 2.75 X 4"
- HJB and his wife, Marga. 1961, 1974. 2 color slides, 35 mm
- Under glass painted dishes with silver leaf backing by MWB. Black-and-white, 8 X 10"

### HJB Home: 37 Hartfeld Drive, Rochester, New York

- Interior of house. 7 color photographs, 4 X 6"; 4 color prints, 3.5 X 5"
- Interior of house. 2 color slides, 35 mm.
- Exterior of house, roof peak. Black-and-white photograph, 8 X 10"
- Exterior of house. 3 color photographs, 4 X 6"; 4 color photographs, 3.5 X 5"
- Exterior of house. 5 color slides, 35 mm.
- Garden, yard. 1 black-and-white photograph, 8 X 10"; 1 black-and-white photograph, 5 X 7"; 4 color photographs, 4 X 6"
- Garden, yard. General views, close-ups of plantings. 34 color photographs, 3.5 X 5"
- Family pet cat, Blackie. 1 black-and-white photograph, 8 X 10"; 1 color photograph, 5 X 7"

### **Box 3: Photographs by HJB, Documentation of HJB Artwork**

#### Photos by HJB: Nature, Color

-Various subjects, most close-ups of subjects such as ice, water, frost, and plants. 33 color photographs, 3.5 X 5"; 1 color photograph, 8 X 10"

#### Photos by HJB: Nature, Black-and-White, 8 X 10" prints

-Various subjects including trees, snow, landscapes, and clouds. 13 photographs,  
-Untitled abstract, high contrast, 4 prints. Undated (1950s-70s)  
-Untitled abstract, streak pattern. Undated (1950s-70s)  
-Untitled abstract, swirling pattern. Undated (1950s-70s)  
-Spider web

#### Photos by HJB: Nature, Black-and-White, 5 X 7" and Smaller Prints

Various subjects including snow, landscapes, sky, children. 46 photographs

#### Photos by HJB: Man-made Landscape, Still Life, Color

Various subjects including decorated car hood, close-ups of buildings. 7 color photographs, 3.5 X 7"

#### Photos by HJB: Man-made Landscape, Still Life, Black-and-White

-Man-made materials (pattern studies). 6 black-and-white photographs, various sizes (3 X 4" to 8 X 10").

#### Photos by HJB: People

-Firemen series. 6 black-and-white prints, 8 X 10"  
-Urban scenes (Rochester). 4 black-and-white photographs, 8 X 10"

#### Photos by HJB: "Creation 71-72/Photo Research"

Intact file of 32 color slides, most close-ups of natural and man-made landscape (peeling paint, rock formations, etc.)

#### Photos by HJB: Student Work

-4 black-and-white photographs (2 city scenes, one mountain scene, one interior of a ship?). 1930s.  
Ranging in size from 3 X 5" to 5 X 7"  
-7 black-and-white, 4.5 X 6" mounted on heavy black paper, 1930s [might be student work]. Subjects are:  
Penguins at the zoo, view from the deck of a ship of passengers embarking, train in 3/4 view, statue of Paris in a park setting, view of a suspended cable car moving up a mountain, deck of a ferry boat (view from above), dock scene with people and cars

#### Photos by HJB: Contact Prints, Negatives

-58 35mm black and white negatives and 4 sheets of contact prints of these negatives. Landscapes, nature, interiors of HJB's home, Japanese garden at RIT.

#### Photos by HJB: Slides

-Various natural subjects, including the sky, close-ups of plants, microphotographs. 40 color slides, 35mm.

#### Documentation of HJB Art Projects: Student Work

All black-and-white photographs, most mounted on cardboard sheets, 8 X 12". Early 1930s.

- Female nude, seated, front view. Pastel? charcoal?
- Female nude, standing. Charcoal?
- Elephant, side view. Pencil?
- Male figure in an overcoat, seated. Pencil? Charcoal?
- Two kangaroos. Pencil.
- Black man, standing. Charcoal?
- Automobile, left front end. Tempera?
- Three racing cars. Charcoal?
- Two motorcycle racers. Charcoal?
- Book cover design for *Jörg Christoph ein Fähnrich*, by Peter Martin Lämpel.
- Dust jacket design for *Auf Heringsfang mit Stor Uman*, by Knut Ericson. Accepted and published by Gustav Kiepenheuer Verlag.
- Cover design for *Gebrauchsgraphik*, February 1933 issue.
- "1000000Km Graf Zeppelin."
- "Besuchen sie unsere Siedlungen Prospekte hier Erhältlich." 1933. Poster design for Das Haus im Freien accepted for use.
- Kiosk plastered with "Besuchen sie unsere Siedlungen ..." poster for Das Haus im Freien.
- "Deutsche! Helft mit am Aufbau Eurer Wirtschaft." Poster design.
- "3 Weltrekorde für Deutschland." Periodical advertisement accepted and used by the Auto Union.
- "Europabremen in 4.5 Tagen nach Amerika." 1933. Poster design used by Nord Deutscher Lloyd Bremen .
- "Fabrik-Ausstellung. Werbung für die Kunst." 1934. Poster for an exhibition, used?
- "Ein Heiner Wagen für grosse Unsprüche!" Advertisement for the Auto Union (auto race) shown as published in *Berliner Illustrierte Zeitung*, No. 9, 1935
- "Im Auto von Flensburg nach München für 24 RM." Advertisement for the Auto Union (auto race) shown as published in *Berliner Illustrierte Zeitung*, No. 2, 1935.
- "Organisation des deutschen Handwerksinstituts." Display designed by HJB, installed.
- "Rundfunk Jahrbuch 1934." Cover design.
- "Sonntags möglichst weit raus aus Berlin mit der BVG." Poster design for a bus line.
- "Staatliche Museum." Design for a map of Berlin museums accepted and printed.
- "Zeiss: Bunstal-Gläsner." Design for an advertisement (not used).

#### Documentation of HJB Art Projects: Fine Art Work

-3 black-and-white photographs of landscape paintings by HJB ca. 1945, 8 X 10"

-"Les Instruments Brises du Marquis de Sade." From 7-13 exhibition. Black-and-white, 7 X 12"

-Untitled landscape and nature scene paintings: 1940s. 8 8 X 10" black-and-white photographs

## Box 11: Artworks by HJB

### Student Projects by HJB: Design Assignments

- "ADAC Rennen." Poster design for an auto race. Tempera on paper, 14 X 9.5"
- "Les Couleurs: Pastel Compact, poudres." Chanel advertising brochure design. 1933. Tempera and watercolor on drawing paper, 1 fold, unfolded 7 X 7"
- "Les Rouges Chanel: Cosmetique de la femme progressiste." Chanel advertising brochure design. 1933. Tempera and watercolor on drawing paper, 2 folds, 7 X 10.5" unfolded
- "Deutschland Ausstellung. Deutschland, Germany, Allemagne. Berlin vom 18. July bis 16. Aug. 1936." Design for a poster. Graduate student project. Tempera on paper, 36 X 26"\*\*\*
- "Frühling in Deutschland." Original painting for a poster. 1933. Tempera (?) on paper, mounted on board. 24 X 36"\*\*\*
- "1000000 Km Graf Zeppelin." Advertisement for the Graf Zeppelin. 1934. Tempera and ink? on illustration board, 12.5 X 9"
- "Holle Verlag." Design for a book jacket? using a partially masked out photograph of a train. 1930. Black-and-white photograph and tempera on illustration board, 11.5 X 15.5"
- "Karstadt Keramik." Design for a poster. Early 1930s. Tempera on paper, 23.25 X 16.5" [ first poster design]
- "Mit der S Bahn ins Grüne." Design for a poster. Early 1930s. Tempera on paper, 8 x 11.5"
- "Nachreisen mit der Mitropa." Design for a poster. Tempera on paper mounted on illustration board, 28 X 19"\*\*\*
- "Odol für die Zähne." Design for an advertisement for mouthwash. Early 1930s. Tempera on paper, 11 X 14" [in acid mat]
- "Olympische Spiele, Berlin 1936, 1.-16. August." Design for a poster. Tempera on paper, 40.5 X 26". 2" tears in upper right and lower right corners\*\*\*

### Student Projects by HJB: Fine Art Assignments

- Figure studies, all approximately 20 X 28", chalk or charcoal on manila paper unless otherwise noted. All ca. 1932.
  - White male figure, seated, clothed\*\*\*
  - Black male figure, seated with drape\*\*\*
  - Female figure, nude, 3 studies\*\*\*
  - Female figure, nude, kneeling, back view [on drawing paper]\*\*\*
  - Female figure, nude, seated [extensive damage to lower edge]\*\*\*
  - Female figure, nude, standing\*\*\*
  - Plant study (hard pencil)\*\*\*
- Grisaille still life of a jug and stein. Student project. Tempera on paper, 39 X 28" [right edge cracked with some losses]\*\*\*
- Untitled female nude, 3/4 length. Charcoal on paper, 11 X 9"
- Drawing of a jar. 1 Pencil on drawing paper, 13.75 X 10.75" [submitted to entry to art school]
- Drawing of a natural sponge. Pencil on drawing paper, 11.5 X 13.5"
- Drawing of a pistol. Pencil on drawing paper, 10 X 18"
- Drawing of leaves. Pencil on drawing paper, 12.25 X 18.5"

### Original Artworks by HJB

- Lake scene in the Adirondacks. 194? Watercolor on paper, 14 X 18"
- Lake and mountains near Garnet Lake. 1943. Watercolor on paper, 13.5 X 17"
- Adirondack landscape, figure [Marga Barschel] standing on a bridge above a stream. 1944. Tempera on paper, mounted on paper, 31 X 22.5" [extensive water damage, staining to on left side]\*\*\*
- Mountain landscape in Vermont. 1945. Watercolor on paper, 14.75 X 10.5"
- Water plants (leaves, cattail) at Mendon Ponds Park. 195? Ink on paper, 11 X 14"
- Water plants (stalks) at Mendon Ponds Park. 195? Pencil on paper, 14 X 16.5"
- Bridge and water near Naples, NY. 195? Ink and watercolor on paper, 14 X 16.5"
- “And it Can Happen Anywhere.” 1965. Drawing with collage elements (newspaper and magazine clippings, press type), on illustration board, 29 X 20" [work created for HJB's 7 13 Exhibition]\*\*\*
- “Concussions that Cause Repercussions!” 1965. Black and white printed collage (central image is an aerial photograph of the Bismark being bombed), mounted on illustration board, 17.75 X 19.25" [work created for HJB's 7 13 Exhibition]\*\*\*
- “Eat me Raw! mange-moi cru! iss mich roh und verdirb dir deinen g” poster design. 1965. Collage of tempera, watercolor, and a photograph on illustration board, 18 X 14" [work created for HJB's 7 13 Exhibition]\*\*\*
- “Follow the ‘Printed Circuits.’” 1965. Tempera painting on illustration board, 29.75 X 16" [work created for HJB's 7 13 Exhibition]\*\*\*
- “Quién es Ella?” 1965. Tempera and pastel painting, collage elements (magazine clippings, wallpaper, press type) on illustration board, 27.5 X 22" [work created for HJB's 7 13 Exhibition]\*\*\*
- “Formo Ergo Sum.” 1965. Tempera? on masonite, 37" in diameter [work created for HJB's 7 13 Exhibition]\*\*\*\*
- “Printing presses can be ‘creative’ ... if given half a chance!” 197? 2 collages printed on an offset press, mounted on mat board, 11.25 X 18.75" and 12.25 X 18.75"
- “Initial Experiment on Scrap.” 197? Collage, photographs, clippings, tempera on illustration board, 14.5 X 11"
- “homo Sapiens contra natura divina.” 1971. Collage (ink drawing (dated 1965), color and black-and-white photographs, magazine clippings), in 12 X 19" bronze metal frame [created for RIT faculty exhibit, 1971]\*\*\*
- “Sun (God Image No. 3).” 1971. Casein on masonite, 16" diameter [created for RIT faculty exhibit, 1971]\*\*\*
- “Collage of My Life: Personal Symbols of Evolution.” 1975. Mixed media (paper, paint, canvas) collage on masonite, framed. 28.5 X 38.5"\*\*\*\*\*
- “Per Aspera Ad Astera.” Assemblage, tempera, gesso, wood, on masonite, 34 X 36"\*\*\*\*\*
- Two paintings of tree ears. Tempera on paper, 11 X 13.5" and 10 X 13.5"
- Landscape (boat, dock, water). Pencil on paper, 18.75 X 24"

### Photographs by HJB

- “Ice Flowers.” 197? Black and white photograph (negative image), 14.75 X 19", mounted on illustration board [studio window at 37 Hartfeld Drive]
- Ice crystals on a window, irregular outline. 197? Black and white photograph (negative image), 12 X 15", mounted on illustration board [studio window at 37 Hartfeld Drive]
- Still life of a wooden wall. Ca. 1975. Photograph, type C print from a Kodacolor negative, 9.5 X 7.5", mounted on green mat board (with a color reproduction of an electro-micrograph of an alloy)
- Garden at 37 Hartfeld Drive. Black-and-white photograph, 9.5 X 6.75", mounted on illustration board with statement by HJB.
- Garden at 37 Hartfeld Drive. Ca. 1970. Black-and-white photograph, 9 X 6.75", mounted on black mat board, 12 X 17"
- “Against the Setting Sun (last winter in my garden).” Black-and-white photograph, 9.5 X 7.5", mounted on white mat board, 13.5 X 17.5"
- Macro-photograph of a metal ? fragment. Black-and-white photograph, 12 X 15", mounted on board.
- Macro-photograph of a metal ? fragment. Black-and-white photograph, 13.5 X 14.5"

Documentation of HJB Art Projects, Oversize

-Untitled landscape and nature scene painting by HJB. 1940s. Black-and-white photograph, 11 X 14" \*\*

## RECORD GROUP II: BIBLIOGRAPHIC FILES

- \* designates oversized materials housed in Box 10
- \*\* designates oversized materials housed in Box 12
- \*\*\* designates oversized materials housed in map cases

### Box 4: Writings By and About HJB

#### Writings by HJB, 1950-1959

- Productionwise*, vol. 5, no. 6 (June 1955). "24 Ways to Design a Cover," pp. 20-24, by HJB.
- Graphic Arts Progress*, vol. 1, no. 4 (July-August 1954). Lead article, "ART in the Graphic Arts, Part 1," by Hans J. Barschel.
- Graphic Arts Progress* 1, no. 5 (September-October 1954). Lead article, "ART in the Graphic Arts, Part 2," by Hans J. Barschel.
- Graphic Arts Progress*, vol. 1, no. 6 (November-December 1954). Lead article, "ART in the Graphic Arts, Part 3," by Hans J. Barschel.

#### Writings by HJB, 1960-

- Matrix*, vol. 1, no. 1 (Winter 1961). "A Plea for Substantialism," pp. [2-3]\*
- Matrix* 2, no. 2 (Spring 1971). "An Eco Alert," 3-4.
- News & Views* 9, no. 3 (Spring 1971). "A Plea for Substantialism," 3, cover.
- Novum Gebrauchsgraphik*, (February 1976). Article by HJB: "Novum Education: Rochester Institute of Technology," pp. 28-33.
- RIT Reporter*, vol. 41, no. 18 (March 11, 1986). Includes an article written by HJB about RIT's Tojo Garden, "A Living Memorial to Eternal Youth," centerfold.

#### Writings by HJB: "Exploits into the Neo Cosmos," 1975-76

- "Exploits into the Neo Cosmos." Dated Spring 1975. Typescript [the working dummy after which the final version of HJB's sabbatical thesis was developed]
- "My Project Motivation." 1975. Typescript, 13 pages with two photographs [sabbatical thesis report by HJB]
- "Exploits into the Neo Cosmos." 1976? Typescript of final version of HJB's sabbatical thesis with original black-and-white photographs and color reproductions, 21 pages
- "Exploits into the Neo Cosmos." Final version of HJB's sabbatical thesis with photocopied reproductions, 1976? 26 pages (including covers)

#### Writings by HJB: Miscellaneous Unpublished Statements

- "In Search for True Values: A Personal Reflection on My Era, #2." May 1968. 1 page
- "P.S. to my Suggestions." Dated January 28, 1975. 1 page
- "Collage of My Life." Dated January 3, 1976. Typewritten statement and color photo (4 X 5")
- "Exploits into the Neo-Cosmos, An RIT News Release." Dated December 27, 1984. Typescript, photocopy
- "Synopsis of my Neo-Realistic Philosophy ." Dated January 10, 1985. Typescript, photocopy
- "From England." Dated December 1984. 1 page
- "Always Try to do Your Very Best!!" Speech? by HJB to be presented to design students. Undated. Typescript, 1 page
- "Consider the Garden: The Mark of Mankind." Typescript, photocopy
- "The Need for a Cultured Educational Environment." Typescript, photocopy

#### Speeches by HJB

- Speeches/presentations by HJB?. 4 1/4" audio tapes (reel)\*
- "Neo Realism." Audio tape cassette presentation by HJB\*

### Writings About HJB, 1935-1959

- Gebrauchsgraphik* 12 (November 1935). "Hans Joachim Barschel" on pages 46-48.
- PM: An Intimate Journal for Production Managers, Art Directors, and Their Associates*, vol. 4, no. 6 (April/May 1938). Illustrated profile of HJB: "Hans J. Barschel: Commercial Artist N.Y.C.," pp. 1-8, cover.
- Art and Industry*, vol. 27, no. 160 (October 1939). Illustrated profile of HJB: "... Nor Custom Stale...," pp. 159-161.
- Publimondial*, no. 65 (1954?). Illustrated profile of HJB: Barschel, Hans J. "Le Pseudo-réalisme dans l'art publicitaire contemporain en Amérique=Pseudo-realism in contemporary American art," pp. 19-30.
- Rochester Times Union*, July 29, 1954, p. 23. "Designer Named to RIT Faculty."
- Art & Industry* 57 (November 1954). "Hans J. Barschel: American Graphic Designer" on pages 160-165.
- RIT Reporter*, 29 (December 17, 1954), p.4. "Meet Hans Barschel." \*
- Rochester Democrat and Chronicle*, December 26, 1954, p. 20C. "With the Artists: Operation Lilac!" feature story with photos by Jean Walrath.
- Rochester Democrat and Chronicle*, February 11, 1955, p. 35. "Rit Art Students Win Design Prizes" short story with picture about HJB students.
- Rochester Commerce*, February 1955 (vol. 42, no. 2). "RIT's New Workshop," pp. 14-15. Article with photo on HJB's 4th year design seminar
- Art Director and Studio News*, December 1955, p. 12. Letters column. Photo and note about HJB.

### Writings About HJB, 1960-

- Undated. *rit*, letter from Wilbur E. Steiner to the editor responding to an earlier article about HJB in that publication.
- RIT Retorter* (April 7, 1961 (vol. 36, no. 7.25) issue of the *RIT Reporter* with a satire of HJB's "A Plea for Substantialism" (which appeared in the Winter 1961, vol. 1, no. 1, issue of *Matrix*) written by a group of art and design students called "A Plea for Apathy"\*
- Rochester Democrat and Chronicle* or *Rochester Times Union*, ca. 1960, n.p. "Street Quiz: What Folks Say" column with comments by HJB on changing voting age from 21 to 18.
- Times Union* May 26, 1967. "He Puts Meaning in Pictures" page C-1.
- Printing News*, June 17, 1967. "'A Generation of the Graphic Arts' Draws Raves at Show's Gala Debut." Photo and mention of HJB.
- Brighton-Pittsford Post*, October 24, 1974. "RIT Artist Advances Micro-Image Theory," p. 12-B.
- Rankin, Carolyn. Untitled RIT news release. February 12, 1975.
- News and Events*, March 17-23, 1975. "Artist puts 'Divine Forces' at Center of Inspiration for Creative Works of Art," p. 3.
- Brighton-Pittsford Post*, March 31, 1977. "Retires from Major Commitments." Photocopy of an article about HJB's retirement from RIT.
- RIT News and Events*, 198?, n.p. "Barschel Funds Lectures."
- RIT News and Events*, March 15, 1984. Untitled clipping noting HJB was selected to receive the World Culture Prize for 1984.
- Mullen, Chris, and Philip Beard. *Fortune's America: The Visual Achievements of Fortune Magazine: 1930-1965*. S.l.: University of East Anglia, 1985. [Traveling exhibition shown at RIT, includes reproductions of *Fortune* cover by HJB].
- The Times Higher Education Supplement*, March 29, 1985. Clipping about an exhibition of *Fortune* materials exhibited at the Sainsbury Centre, University of East Anglia, illustrated by HJB's May 194? *Fortune* cover [submarine site].
- Bullard, Janice. "Nature is a Religion for Brighton Artist." *Rochester Democrat and Chronicle/Times Union*. Section E (Our Towns, Southwest), March 6, 1991, pp. 1, 2
- Rochester Democrat and Chronicle*, April 4, 1993, p. 5B. Note in "People" column.
- Remington, R. Roger. *AIGA Rochester*, Fall 1992. "Celebrating our Graphic Design Heroes: Hans J. Barschel," pp. [3-6].
- Heller, Steven, and Seymour Chwast. Reproduction of *Whistle Stop* dust jacket. In *Jackets Required*. San Francisco: Chronicle Books, 1995.

## Box 5: Exhibitions

### Exhibitions: "Gergely-Barschel", March 26-April 26, 1946

Exhibition of the work of HJB and Tibor Gergely presented at the A-D Gallery, New York, March 26-April 26, 1946.

- "Gergely-Barschel." Catalog for the exhibition designed by Hans J. Barschel. 10.75 X 10.25" [unfolded], black, gray, and lavender
- "Gergely-Barschel." Rough sketches for exhibition catalog cover [front and back, both sides of paper]. Pencil, watercolor on paper, 6.25 X 4.25"
- "Gergely-Barschel." Unused design for exhibition catalog cover. Pencil, tempera on paper, 8 X 5.5"
- "Gergely Barschel." Design for front and back covers of exhibition brochure [earth, water, and gears motif, floating ears, view of New York]. Tempera and photograph on illustration board, 15 X 19"\*\*\*
- "Gergely Barschel." Mechanical for front and back covers of an exhibition brochure for "Gergely Barschel." Film mounted in yellow paper, 21 X 14.5"\*\*\*
- "Gergely-Barschel." Catalog designed by Hans J. Barschel. 10.75 X 10.25" [unfolded], black, gray, and lavender, press sheet\*\*
- "Hortense Medel and Robert L. Leslie invite you ..." [Invitation to the preview of the Gergely-Barschel exhibit] 6 X 9"

### Exhibitions: "Hans J. Barschel: An Exhibition in Retrospect," March 16-April 9, 1954

One person exhibition of work by HJB held in RIT's Bevier Gallery (South Washington and Spring Streets, Rochester, NY), March 16-April 9, 1954

- "R.I.T.—Bevier Gallery Exhibition: Presenting H.J. Barschel, designer." Announcement for exhibition. 7 X 6.5"
- Exhibition installation. 23 black and white photographs, 8 X 10"
- Press release, letters from Stanley Witmeyer (Art Department Head) to *Art and Industry*, *Graphis*, and *Publimondial* describing the exhibition
- Photostat of a drawing of an eye made for HJB's first exhibition at RIT. Ink? on paper, 17.5 X 23"\*\*\*

### Exhibitions: "7 13," April 12-30, 1965

One person exhibition of work by HJB held in RIT's Bevier Gallery (South Washington and Spring Streets, Rochester, NY), April 12-30, 1965

see also Record Group I: Biographical Files/Artwork by HJB/Original Artwork by HJB

"7 13." Brochure for exhibition. 2 folds, 11 X 14" [unfolded]

- "7 13" exhibition catalog mechanicals. Each 14 X 18"\*\*\*\*

### Exhibitions: "Professor H.J. Barschel: Experiments in Graphic Communication," September 1966

One person exhibition of a selection of work by HJB from the 1965 "7 13" exhibition shown in the Rochester Savings Bank, September 1966.

- Letter to HJB from Jacquelyne Schuman (director of Schuman Gallery, Rochester, N.Y.) about her visit to the exhibition. Dated October 5, 1966. Typescript, 1 page.

### Exhibitions: "RIT Faculty Exhibition," 1975?

- Typewritten statement about and color photo of "Collage of My Life: Personal Symbols of Evolution"

### Exhibitions, Photographs: "Gergely-Barschel" Exhibition, March 26-April 26, 1946

- Exhibition installation. 9 black-and-white photographs, 8 X 10"

### Exhibitions, Photographs: "Hans J. Barschel: An Exhibition in Retrospect," March 16-April 9, 1954

- Exhibition installation. 6 black-and-white photographs, 8 X 10"

- Exhibition installation. 3 black-and-white photos, 8 X 10" [include HJB], 2 photos, 4 X 8 [do not include HJB]

- Exhibition installation. 19 negatives, black-and-white, 4 X 5"

Exhibitions, Photographs: "RIT Faculty Exhibition," 1963

-Grouping of HJB's work "Experiments with a New Reality" including solar disc, photos of garden. 3 black-and-white photos, 4 X 5"; 1 color photo 4 X 5"; 3 black-and-white negatives, 4 X 5"

Exhibitions, Photographs: "7 13," April 12-30, 1965

-Micro-photographs. 1 color photograph, 3 X 4.25, 3 color reproductions

-Works of art. 3 black-and-white photographs, 8 X 10"

-Visitors to the exhibition. 2 black-and-white photographs, 5 X 7"

-Visitors to the exhibition. 1 black-and-white photographs, 4 X 5"

-Exhibition installation, opening (?). 10 black-and-white slides, 35 mm

-Exhibition installation. 1 black-and-white photograph, 11 X 14"\*\*\*

Exhibitions, Photographs: "Professor H.J. Barschel: Experiments in Graphic Communication,"  
September 1966

-Installation, HJB talking to visitors. 4 black-and-white photographs, 5 X 7"

Exhibitions, Photographs: "RIT Faculty Exhibition," 1975?

-"Experiments with a New Reality" display. 3 black-and-white photographs, 4 X 5"

-"Experiments with a New Reality" display. 1 color photograph, 4 X 5"

## RECORD GROUP III: RIT

- \* designates oversized materials housed in Box 10
- \*\* designates oversized materials housed in Box 12
- \*\*\* designates oversized materials housed in map cases

### Box 6: Correspondence, Design Projects

#### Correspondence: RIT

- Letter from R. Roger Remington, undated. Typescript, 1 page.
- Letter from Robert Johnston (Dean, College of Fine and Applied Arts). Dated July 21, 1976. Typescript, photocopy, 1 page.
- Letters from RIT Office of Development, 1987-88. Related to HJB gifts to RIT.
- Letter from M. Richard Rose (President, RIT). Thank you letters for donations to the institute. Dated January 19, 1988, March 16, 1987.
- Letters from HJB to Stubbins and Associates, 1964. Related to design of art facilities on the new RIT campus.
- Letter from HJB to Robert Johnson (Dean, College of Fine and Applied Arts). Dated March 3, 1976.
- Letter from HJB to RIT, Office of Development. Dated March 2, 1987.

#### Correspondence, Toronto Projects, 1970-1972

Correspondence to HJB and copies of correspondence from HJB to I.D. Born, Max Ferguson, Taizo Miake, D.N. Omand, Bruno Gerussi, N.M. Ottlyk of Ontario Science Centre, Metropolitan Toronto Parks Department regarding landscaping of Henrietta Campus, communication design

#### Correspondence: Tapestry Research, 1973-1974

File of letters to and from HJB concerning artist of tapestry commissioned for the administration building board/conference room. 1973-1974. Letters to HJB written by Harold J. Brennan, Janet Kuemmerlein.

#### Correspondence: RIT, Polowy, 1991-1994

File of letters and cards from HJB to Barbara Polowy, Art and Photography Librarian, concerning his gifts to the Wallace Library Special Collections, 1991- .

#### Correspondence: RIT, Zakia, 1975-1976

File of letters and clippings from HJB to Richard Zakia, Professor in the School of Photographic Arts and Sciences, concerning HJB's theory of the "neo-cosmos." [file donated by Richard Zakia, May 1995]

#### RIT Projects Designed by HJB

- "Annual Student Exhibit." Announcement for an exhibition held in the Bevier Gallery, May 15 through the summer. 195? 4.5 X 9.5"
- "First Faculty Exhibition, R.I.T., Division of the Arts, Bevier Gallery, March 17-April 4." Exhibition brochure. 2 folds. HJB Art Director
- "This is Your Graphic Arts Brochure." Label designed for GARC? 3.5 X 6"
- "Exhibition by 3 of America's Most Outstanding Designers ... Will Burtin, George Giusti, Paul Rand." Announcement for an exhibition presented at the Bevier Gallery, November 8-23, 195? 6.25 X 7.25", pink, black, and white. Designed by HJB
- "Graphic Arts Program, Rochester Institute of Technology." Fund-raising and promotional brochure describing programs and facilities. Ca. 1954. [24] pages, three-color lithography. 1 bound copy (6 X 9"). Design (?), layout, and many illustrations by HJB
- "Graphic Arts Program, Rochester Institute of Technology." Fund-raising and promotional brochure describing programs and facilities. Ca. 1954. [24] pages, three-color lithography. 2 press sheets for interior pages (17.5 X 22.5"), 2 press sheets for covers (17.5 X 22.5"), partial original dummy. Design (?), layout, and many illustrations by HJB\*\*

RIT Projects Designed by HJB, cont.

- “First Annual Art Exhibition of Work by Students from the Evening Division ...” Announcement for an exhibition held in the Bevier Gallery March 15-31, 1955. 7 X 6.5”
- “R.I.T. Department of Art and Design Presents E. McKnight Kauffer. ” Announcement for an exhibition presented in the Bevier Gallery, April 13-29, 1955. 8.25" X 6.5", blue and black on heavy cream stock. Designed by HJB
- “Bevier Gallery ... Presents an Exhibition of Designs by the Distinguished A.D. Leo Lionni.” Announcement for an exhibition, April 1-April 15, 1957. 4.5 X 9.5”
- Design for a RIT exhibit for an industrial fair in the Rochester War Memorial. Dated Oct. 7, 1955. Colored pencil on paper, 2 sheets, 11 X 16”\*\*
- “RIT Evening Division, Division of the Arts.” Brochure giving course listings for the 1958/59 school year. 1958. 8 pages, 6 X 9", orange, black, and white. Art direction by HJB
- “2nd Faculty Art Exhibit.” Brochure for an exhibition at the Bevier Gallery, November 15-December 4, 1959. 1959. 7.25 X 14.5" (unfolded), brown, pink, gray. Layout, photography, and art for reproduction by HJB
- “School of Art and Design, Rochester Institute of Technology.” Promotional brochure for RIT, School of Art and Design. 196? 9.50 X 15", color offset. Art direction by HJB
- Rochester Institute of Technology map (downtown campus). Ca. 1960. HJB design
- Matrix*, vol. 1, no. 1 (Winter 1961). HJB art director
- “Development of Fundamentals.” 3 panel brochure designed for RIT’s “Fundamentals in Art Education” program presented at the Eastern Arts Association Convention, New York, 1962. 2 folds, 8.5 X 18" (unfolded)
- Matrix*, vol. 1, no. 3 (Summer 1962). HJB art director
- RIT Reporter*, April 19, 1963. HJB layout for spread on traffic accidents
- “Stone Lantern Placement, Northeast Corner of South Court: Preliminary Proposal.” March 1971. Pastel drawing, 16.5 X 15.5”\*\*

**Box 7: Teaching and Student Projects**

Course Assignments and Syllabi: Photo Design

- 5 sheets (mimeograph and carbon copies) of assignments

Course Assignments and Syllabi: Visual Communication Workshop

- Course outline. Typescript, carbon copy, 6-pages
- “A Survey of the Autumn” assignment sheet. Typescript with postcard, 1 page

Course Assignments and Syllabi: Miscellaneous

- Copies of typewritten assignments
- 6 labels from an exhibition of work by RIT design students

Student Projects: *Matrix*, 1961-

- Letters and memos to and from HJB regarding contributions the publication, production of the issues. Sketches, sample issues.

Student Projects: “A Mural for the New Xerox Plaza” by Leonard Else, 1967.

Else, Leonard. “A Mural for the New Xerox Plaza Midtown, Rochester, New York.” MFA Thesis, Rochester Institute of Technology, 1967. Photocopy of typescript, note from Else to HJB, 3 8 X 10" color photographs [HJB thesis advisor]

Student Projects: Naples Study, 1969

- Letter to the Editor, *Pennysaver*, *Naples*, *New York*. February 27, 1969
- “RIT Comes to Palmyra C of C.” *Palmyra Courier-Journal*. April 24, 1969

Student Projects: Project Environment Palmyra (PEP) Project, 1969

- Memo to students, January 28, 1970
- “Providing PEP for Palmyra.” *Brighton-Pittsford Post*, February 5, 1970, 2-B.
- “Project Environment Palmyra.” *Palmyra Courier-Journal*, March 26, 1970. Whole issue (8 pages).
- “PEP for Palmyra.” *Brighton-Pittsford Post*, 1970?, Section B, pages 1, 8.

Student Projects: Does Rochester Need Mass Transit? , 1972

Exhibition planned, designed, and produced by senior students in the RIT Department of Communication Design

- 35 page published report
- 2 contact sheets, 35 mm black-and-white

Student Projects: Native Americans, 1970s

A file of letters, statements, memos to and from HJB about Native Americans, early 1970s.

Student Projects, Native Americans, Documentation, 1970s

-6 photographs by Marc A. Pfenning of an American Indian student performing, HJB in background of several shots. Black-and-white, 5 X 8"

Student Projects: Native Americans, 1970s

An intact file of letters, memos, and clippings labelled “The Magnificent American”

Student Projects: Miscellaneous

- “First Faculty Exhibition, R.I.T., Division of the Arts, Bevier Gallery, March 17-April 4.” Exhibition brochure, 2 folds, undated. Layout, photography by Advertising Design students, HJB Art Director.
- McTaggart, ? “Supporting Text Material for Champion Book.” Student project, 196? HJB advisor
- “Operation Lilac.” *Rochester Democrat and Chronicle* Dec. 26, 1954, p. 20C
- “Design Winners.” *Rochester Democrat and Chronicle* Feb. 11, 1955, p. 35.
- “The Quinby Plan.” Student-designed brochure for financial planning company.

Students, Miscellaneous

-7 color photographs, 1 newspaper clipping about Reenie and Stan Feingold, former students of HJB

**Box 10: Oversize Materials for Record Groups I, II, and III**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 1-7 above

Record Group I: Biographical Files/ General Biographical Documentation, Correspondence

- Awards and Certificates
- Childhood, Education
- HJB Family: Marga Werdermann Barschel
- HJB Associates

Record Group II: Bibliographic Files/Writings By and About HJB

- Speeches by HJB

**Box 12: Oversize Materials for Record Groups I, II, and III**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 1-7 above

Record Group I: Biographical Files/Photographs of HJB, Family, Home

-HJB Portraits

Record Group II: Bibliographic Files/Writings By and About HJB

-Writings By and About HJB

Record Group II: Bibliographic Files/Exhibitions

-Exhibitions: "Gergely-Barschel," March 26-April 26, 1946

-Exhibitions, Photographs: "7 13," April 12-30, 1965

-Exhibitions, Photographs: "Hans J. Barschel: An Exhibition in Retrospect," March 16-April 9, 1954

Record Group III: RIT

- RIT Projects Designed by HJB

## RECORD GROUP IV: CLIENT FILES

- \* designates oversized unmatted original artwork, printed samples, and reproductions filed alphabetically by client in boxes 13-14
- \*\* designates oversized matted original artwork filed alphabetically by client in boxes 15-19
- \*\*\* designates oversized original artwork and printed samples housed in map cases

### Box 8: Clients A-M

#### Self-Promotional Pieces

- Personal trademark [fish with "B"]. Ink on thin board, 4 X 4.5"; Black-and-white photo, 3.5 X 4"
- "Hans-Joachim Barschel: Werbegraphiker B.D.G. Berlin." 193? Samples of advertising folder using the fish trademark. 2.5 X 8.5"; Matching envelope, 4 X 8"
- "Studio für Werbung und Graphik." Letterhead. 193? Sample of invoice form, 8 X 11.5"
- "Studio für Werbung und Graphik." Letterhead, sample window envelope. 193?, 4.5 X 8.5"
- Paste-up for a business card for Hans J. Barschel. 2.5 X 4.25", early 1930s?.
- Atelier für Werbegraphik. Letterhead. 193? Sample of envelope, 4.5 X 6"
- Atelier für Werbegraphik. Letterhead, sample of stationery. 193?, 8 X 11.5"
- "Hans J. Barschel, Commercial Artist." Letterhead stationery, 1 paper, 3 envelopes
- "H.J. Barschel: Commercial Artist." Letterhead. 194? Sample of invoice, 10.5 X 7"
- "H.J. Barschel, Commercial Artist." Letterhead. 194? 7 X 1.25"
- "H.J. Barschel: Commercial Artist." Illustrated self-promotional brochure with a text by Paul Standard. Late 1940s. Double fold, 24.5 X 5" unfolded
- "Going a New Progressive Way: Hans J. Barschel, Commercial Artist." Advertising card. 194? 5 X 8"
- "Barschel & Kuttner." Letterpress printed sample, 2.5 X 7"

#### Clients: Alliance Book Corp.

- The American Primer*, by Dorsha Hayes. Dust jacket. 1940-1945. Paper, 10 X 6.5 "\*\*
- I Am an American*, by "Famous Naturalized Americans," edited by Robert Spiers Benjamin. Dust jacket. 1940-1945. Paper, 9.5 X 21.25"\*
- The Redemption of Democracy: The Coming Atlantic Empire*, by Hermann Rauschnig. Dust jacket. 1940-1945. Paper, 9.5 X 12"\*
- Satan in Top Hat: The Biography of Franz v. Papen*, by Tibor Koeves. Dust jacket. 1940-1945. Paper, 9.5 X 12.25"\*
- The Sixth Column: Inside the Nazi-Occupied Countries*, by "Outstanding Representatives of the 10 Occupied Countries." Dust jacket. 1940-1945. Paper, 8 X 14"\*

#### Clients: Aquila Volante

- Design for a wine bottle label for Aquila Volante brand wine. Ca. 1935. Tempera on paper, 3.5 X 5"
- Design for a wine bottle label for Aquila Volante brand wine. Ca. 1935. Tempera on paper, 4 X 5"

#### Clients: Hans J. Barschel

see Clients: Self-Promotional Pieces

#### Clients: Berliner Tagesblatt Newspaper

- Haus hof Garten: Frauenspiegel* (Sunday supplement to the *Berliner Tagesblatt*), April 19, 1936 [scarecrow in tophat]. Complete 8 page issue, 16 X 11.5"\*
- Haus hof Garten: Frauenspiegel* (Sunday supplement to the *Berliner Tagesblatt*), December 13, 1936 [interior scene]. Complete 8 page issue, 16 X 11.5"\*

Clients: Book of the Month Club

- “The Next Book-Dividend ... January and February is *A Treasury of American Folklore ...*” Brochure. 194? 4 pages
- “The Next Book-Dividend ... January and February is *A Treasury of the World’s Great Letters ...*” Brochure. 194? 10 X 15" unfolded
- “The Book-Dividend for March and April is ... *Translations from the Chinese ...*” Brochure. 194? 10 X 15" unfolded
- “The Book-Dividend for May & June Is ... *Don Quixote de la Mancha ...*” Booklet. 194? 2 sheets, stapled, 7 X 10"
- Letter from Reeves Lewenthal (President of Associated American Artists, Inc.) commending HJB’s work for Book of the Month Club. March 25, 1942. Photocopy of a typescript, 1 page.

Clients: Bourke, Holland & Miller, Inc. (New York)

- Letter to HJB from Edmund J. Bourke of Bourke, Holland, and Miller, Inc. Dated August 4, 1950
- The Mobilheater* (Spring 1949). Tearsheet of cover [reproduces HJB’s direct mail stationery design of laboratory equipment and refining plant (Mobilheat), and “Plans for ’49.” Tearsheet of an article, p. 8, illustrated with 2 of HJB’s direct mail stationery designs. 9 X 12" 9 X 12"
- “Envoys in Envelopes.” Stationery. 8.5 X 11"
- “Envoys in Envelopes.” Cards. 2.5 X 4"
- “Snow in Springtime?” Mailer. 10 X 5.5"
- “Telegram.” Promotional piece. 3 X 4"
- “Reference Book of Dun & Bradstreet.” Promotional brochure illustrated with parts of the direct mail stationery designed for Bourke, Holland & Miller, Inc. 3.5 X 2.5"
- Direct mail stationery designs. All 1945/46, 8.5 X 11"
  - abstract “another study in harmony”
  - cash register with thermometer
  - desk blotter and telephone
  - desk top with phone and ash tray
  - electrical storm
  - file drawer with automobiles
  - laboratory equipment and dentist’s office
  - laboratory equipment and refining plant (Mobilheat)
  - magazine covers and spreads (including HJB’s “Case of the Careless Kitty” illustration
  - memo pad with solar system (Schenley)
  - meteorology equipment
  - microscope slide and enlargement
  - open file drawer
  - store front, fork lift
  - sun and atoms
  - ticker tape machine with added tape
  - tree branch with chameleon
  - want ad listing and newspaper
- Illustration for a direct mail piece [suburb, Mobilheat truck, inset of a refinery]. Tempera on paper, 8.5 X 12"
- “Press Clippings About Your Product.” Illustration for the interior of a folder to hold press clippings. 194? Tempera and paper collage on paper, 9 X 12"\*

Clients: Cannon Electric Co.

- “Are you fighting space?” Advertisement. Ca. 1957. Tearsheet, 9 X 12"
- “Cannon Connects.” Advertisement. Ca. 1957. Tearsheet, 9 X 13"\*
- “Cannon Connects.” Advertisement. Ca. 1957. Press sheet (newsprint)\*
- “Cannon Connects.” Sketch for an advertisement. Ca. 1957. Tempera, pencil, paper on paper mounted on illustration board, 13.5 X 10"\*
- “Connector Problems?” Advertisement run in *Product Engineering*, May 1956, and *Machine Design*, May 3, 1956. Paper, 14 X 10"\*
- “Connector Problems?” Sketch for an advertisement. Ca. 1956. Tempera, pencil, paper on red paper mounted on illustration board, 13.5 X 10"\*
- “Heat Resistant ...” Advertisement run in *Product Engineering*, *Aeronautical Engineering Review*, *Aviation Week*, and *Industrial Laboratories*. Ca. 1957. Proof, 9 X 13.5"
- “Hermetically Sealed Cannon Plugs.” Advertisement run in *Aviation Age*, September 1957, and *Design News*, October 1957. Proof, 9 X 13"\*
- “Less Noise!” Advertisement run in several technical and trade periodicals, 1957-1958. Proof, 5.5 X 12"\*
- “Safe Launching Safe Flight with Cannon High-Reliability Plugs.” Advertisement. 194? Tearsheet, 12 X 16.25"\*

Clients: Carbide and Carbon Chemicals Corp.

- “Flexible? It can be Flexed 3,000,000 Times! Vinylite Plastics.” Advertisement. 194? Tearsheet, 8 X 11"

Clients: Christmas Hills

- “They’re Skiing at Christmas Hills, Livingston Manor, New York.” Brochure. 7 X 6"

Clients: Church Charity Foundation of Long Island

- “We Ask for Them: Give to the Canonical Offering for the Church Charity Foundation.” 194? Brochure. 5.5 X 8" unfolded.

Clients: Ciba Pharmaceuticals, Inc.

- Ciba Symposium*, June/July 1945 (vol. 7, no. 3/4). Cover [Malaria]. Tearsheet, 9 X 6"
- Ciba Symposium*, August/September 1945 (vol. 7, no. 5/6). Cover [Bologna]. Tearsheet, 9 X 12"
- Ciba Symposium*, October 1945 (vol. 7, no. 7). Cover [Fetish, Amulet, Talisman]. Tearsheet, 9 X 12"
- Ciba Symposium*, November 1945 (vol. 7, no. 8). Cover [Cities and Houses]. Tearsheet, 9 X 12"
- Ciba Symposium*, November 1945 (vol. 7, no. 8). Design for cover [Cities and Houses]. Tempera on illustration board, 11 X 15.5"\*\*\*
- Ciba Symposium*, December 1945 (vol. 7, no. 9). Cover [Medicine in Nowhere]. Tearsheet, 9 X 12"
- Ciba Symposium*, December 1945 (Volume 7, no. 9). Design for cover [Medicine in Nowhere]. Tempera on illustration board, 15.5 X 11"\*\*\*
- Ciba Symposium*, January 1946 (vol. 7, no. 10). Cover [Art of the Insane]. Complete 36 page issue, 9 X 6"
- ??-*Ciba Symposium*, January 1946 (vol. 7, no. 10). Original sketch for cover [Art of the Insane]. Watercolor on illustration board, 15.5 X 11"??
- Ciba Symposium*, January 1946 (vol. 7, no. 10). Design for cover [Art of the Insane]. Watercolor on illustration board, 15.5 X 11"\*\*\*
- Ciba Symposium*, February 1946 (vol. 7, no. 11). Cover [Physicians of the French Revolution]. Tearsheet, 9 X 6"
- Ciba Symposium*, February 1946 (vol. 7, no. 11). Cover [Physicians of the French Revolution]. 1 color proof, 1 black-and-white proof, 19 X 12.5"\*

Clients: Ciba Pharmaceuticals, Inc., cont.

- Ciba Symposium*, February 1946 (vol. 7, no. 11). Cover [Physicians of the French Revolution]. Complete 34 page issue, 9 X 6"
- Ciba Symposium*, March 1946 (vol. 7, no. 12). Cover [Development of Histological Staining]. Tearsheet, 9 X 12"
- Ciba Symposium*, April/May 1946 (vol. 8, no. 1/2). Cover [Health Resorts]. Tearsheet, 9 X 12"
- Ciba Symposium*, June/July 1946 (vol. 8, no. 3/4). Cover [Search and Research]. Complete 36 page issue, 9 X 6"
- Ciba Symposium*, June/July 1946 (vol. 8, no. 3/4). Cover [Search and Research]. Color proof, 19 X 12.5"\*
- Ciba Symposium*, June/July 1946 (vol. 8, no. 3/4). Cover [Search and Research]. Color proof, 19 X 12.5"\*
- Ciba Symposium*, August/September 1946 (vol. 8, no. 5/6). Cover [Hashish]. Tearsheets, 9 X 12"
- Ciba Symposium*, August/September 1946 (vol. 8, no. 5/6). Cover [Hashish]. Complete 32 page issue, 9 X 6"
- Ciba Symposium*, August/September 1946 (vol. 8, no. 5/6). Cover [Hashish]. Color proof, 19 X 12.5"\*
- Ciba Symposium*, November 1946 (vol. 8, no. 8). Cover [Oral Hygiene]. Complete 32 page issue, 9 X 6"
- Ciba Symposium*, November 1946 (vol. 8, no. 8). Cover [Oral Hygiene]. Tearsheet, 9 X 12"
- Ciba Symposium*, March 1947 (vol. 8, no. 12). Cover [Medicine Show]. Tearsheet, 9 X 12"
- Ciba Symposium*, March 1947 (vol. 8, no. 12). Cover [Medicine Show]. Complete 36 page issue, 9 X 6"
- Ciba Symposium*, March 1947 (vol. 8, no. 12). Cover [Medicine Show]. Color proof, 19 X 12.5"\*
- Ciba Symposium*, August/September 1947 (vol. 9, no. 5/6). Cover [Monsters]. Color proof, 19 X 12.5"\*
- Ciba Symposium*. Design for cover (issue unknown, four figures, thatched roof huts). Tempera on illustration board, 9 X 12.5"\*
- Mailing envelope for *Ciba Symposium*. 6.5 X 9.5"

Clients: City of New York Department of Health

- “El ABC de la Tuberculosis.” Brochure. 195? 5 X 6.5"
- “Consérveles su Buena Dentadura.” Brochure. 195? 6 X 9.5" unfolded
- New York City's Baby Book: A Handbook for Parents*. Book. Ca. 1949. Complete paperbound book, 8.25 X 5.5"
- New York City's Baby Book: A Handbook for Parents*. Bookcover. Paper, 8.5 X 6"
- “Pointers for Parents: Choosing a Day Camp for Children.” Brochure. 9 X 11" unfolded.
- “To All Those who Want to Gain Weight.” Pamphlet. Ca. 1949. 7.75 X 5" unfolded
- Civil Defense Issue, Quarterly Bulletin* (Winter 1950/51). Complete issue, 6 X 9"
- “Y Ahora Que Sucede.” Brochure. 195? 5 X 6.5" unfolded
- Map of New York City. Artwork for a brochure. Photostat, 8 X 10"
- “Notice of Meeting of Film Review Board.” Letterhead for the Bureau of Public Health Education. 195? 8.5 X 11"

Clients: Container Corporation of America

- “Gloss Ink: Patent Coated.” Page for a brochure “Consumer Meets Package.” 194? Tearsheet printed on clay coated paperboard, 12 X 9
- “Gloss Ink: Patent Coated.” Design for a page for a brochure “Consumer Meets Package.” 194? Tempera on illustration board, 19.5 X 15" [general foxing of surface]\*\*

Clients: Cortland Fishing Lines

- Catalog Number Twenty-five*. Front and back covers. Printed on heavy stock, 17 X 11"

Clients: The Crime Club

- The Chuckling Fingers*, by Mabel Seeley. Dust jacket. 194? Paper, 8 X 19.5"\*
- Save the Witness*, by Pat McGerr. Dust jacket. 194? Paper, 8 X 19", 8 X 5.5"\*

Clients: Detroit News

-“No Summer Slump in Detroit: Employment up 62% over a Year Ago” (two smokestacks). Advertisement which ran in *The New York Times*. 1939. Tearsheet mounted on illustration board, 12 X 18”\*

Clients: Deutsche Lufthansa

“20% Deutsche Lufthansa: Rückflug Ermässigung.” Poster. 1933-37. 17.5 X 12”\*

Clients: Deutsche Reichsbahn

- “Deutschlands Eisenbahnen. Schnell, Sicher, Bequem.” Sketch for a poster. 1936? Tempera on paper, 40.5 X 26”. Some water spotting\*\*\*
- “Eröffnung des Eisenbahnverkehrs über den Rügendamm.” Postcard. 1936. 4 X 6”
- “In die Winterferien mit der Reichsbahn.” Poster. 1933-37. 33 X 23.5” [printed by Dr. Selle-Eysler AG., Berlin]\*\*\*
- “Mit der Reichsbahn nach Schlesien.” Poster. 1933-37. 34 X 25”\*\*\*
- “Nachtsreisen - aber mit der Mitropa.” Advertising placard/poster. 193? Heavy paper, 10 X 19”\*
- “Nachtreisen mit der Mitropa.” Original painting for a poster. 1933. Tempera (?) on paper, mounted on board, 28” X 19”\*\*\*
- “Die Reise ein Erlebnis!” Tearsheet from periodical advertisement? promotional booklet? 1935? 6 X 9”
- Promotional booklet for train travel. 1935? 4 pages, 6 X 8”
- “Zu Verlässig! Deutsche Reichsbahn.” Poster. 1933-37. 31.75 X 23.5” [printed by Preussischen Druckerei und Verlag, AG, Berlin]\*\*\*
- Excerpt from a typewritten autobiographical statement discussing work for Deutsche Reichsbahn

Clients: Doubleday Doran

- Stalwart Sweden: Sweden's Role in World War Two*, by Joachim Joesten. Dust jacket. 1945? Paper, 9 X 19”\*
- Stalwart Sweden: Sweden's role in World War Two*, by Joachim Joesten. Illustration for dust jacket. 1940s. Tempera on illustration board, 17.5 X 13”\*\*\*

Clients: Eastman Kodak, Inc.

- “Now is Picture Time, Let us do the Finishing.” Sketch for an advertisement. 195? Pencil and a photograph on tracing paper, 10.25 X 7”
- “Now is Picture Time, Let us do the Finishing.” Sketch for an advertisement. 195? Pencil on tracing paper, 8 X 6.5”
- “Now is Picture Time, Let us do the Finishing.” Fragment of an illustration [bird, tree branch, butterfly]. Tempera on paper, 4.5 X 5”
- “Now is Picture Time, Let us do the Finishing.” Dummy for advertisement. 195? Tempera and a photograph on paper mounted on board, 10.25 X 7”\*\*\*

Clients: EMH, Berlin

- Vulkan auf Galapagos*, by Robert Kraft. Dust jacket. Paper, 8 X 7” [HJB design but not illustration]

Clients: L. Fischer-Verlag, Berlin

- Erdoel*, by Heinrich Hauser. Dust jacket. Ca. 1935. Paper, 7.5 X 7
- Erdoel*, by Heinrich Hauser. Design for dust jacket. Ca. 1935. Tempera on paper, 8 X 7.5”\*\*\*

Clients: Forstner

- “Snake Chain Jewelry by Forstner.” Illustration for an advertisement. 1940s. Tempera on illustration board, 8 X 15”\*\*

Clients: Fortune Magazine

- Fortune*, June 1938 (vol. 17, no. 6). Cover [Queens Boulevard, HJB's first *Fortune* cover] Tearsheet, 14 X 11.75"\*
- Fortune*, March 1939 (vol. 19, no. 3). Cover [cut away view of an engine]. 1939. Tearsheet, 11.75 X 14"\*
- Fortune*, March 1939 (vol. 19, no. 3). Cover [cut away view of an engine]. 1939. Whole 172 page issue, 11.25 X 14.25"\*
- Fortune*, August 1939. Cover [windmill]. Tearsheet, 13 X 11"\*
- Fortune*, May 1942. Cover ["the war of ships"]. Tearsheet, 14.25 X 11.25"\*
- Fortune*, May 1942. Cover ["the war of ships"]. Whole 188 page issue, 14.25 X 11.25"\*
- Fortune*, August 1948 (vol. 38, no. 2). Cover [automobile design]. Tearsheet, 13 X 11"\*
- Fortune*, August 1948 (vol. 38, no. 2). Comprehensive for cover [automobile design]. Tempera on illustration board, 13.5 X 11"\*\*\*
- Fortune*, August 1948 (vol. 38, no. 2). Advertisement for *Fortune* from pp. 26-27 of a 1948 issue of *Fortune* including an illustration of HJB's cover design.
- Fortune*. Illustration for cover [sunflower, train]. Tempera on illustration board? Framed, 20 X 16.5" [gift of R. Roger Remington]\*\*\*

Clients: Gebrauchsgraphik Magazine

- Gebrauchsgraphik*, August 1935 issue. Illustration for cover [cityscape with artist in his studio]. Tempera on paper, 13.5 X 10.75"\*\*\*
- Gebrauchsgraphik*, 1950 (no. 8). Illustration for cover [eye and marbles]. Tempera on paper mounted on thin board, 5.75 X 4" \*\*
- Gebrauchsgraphik*, 1952 (no. 2). Dummy for cover [snowflake, compass points]. Type and photos on illustration board, 8 X 12"
- Gebrauchsgraphik*, 1952 (no. 2). Illustration for cover [snowflake, compass points]. Tempera on paper mounted on thin board, 5.75 X 4" [note, letter to Dr. Hölscher glued to back side of board]\*\*

Clients: Geigy Pharmaceuticals

"For Your Patient's Safety ... for Your Peace of Mind ... Tromexan." Direct mail card 195? 6 X 8"

Clients: Harcourt, Brace and Co.

- The Earth for Sam*, by W. Maxwell Reed. Dust jacket. Paper, 9 X 22"\*
- The Earth for Sam*, by W. Maxwell Reed. Design for dust jacket. 1940s. Tempera on illustration board, 17 X 19.25"\*\*\*
- The Sea for Sam*, by W. Maxwell Reed. Dust jacket. Paper, 9 X 22" ; 9 X 14.5"\*
- The Sea for Sam*, by W. Maxwell Reed. Design for dust jacket. 1940s. Tempera on illustration board, 17 X 20"\*\*\*
- The Stars for Sam*, by W. Maxwell Reed. Dust jacket. Paper, 9 X 22" ; 9 X 7"\*
- The Stars for Sam*, by W. Maxwell Reed. Design for dust jacket. 1940s. Tempera on illustration board, 17 X 19"\*\*\*
- Witchcraft: Its Power in the World Today*, by William Seabrook. Dust jacket. Paper, 9 X 20.5"\*

Clients: Hoffman-LaRoche, Inc.

- "Cal-C-Tose 'Roche': The Pleasant Way to Take Vitamins." Advertising leaflet. 195? 5 X 7"
- "Cal-C-Tose 'Roche': The Pleasant Way to Take Vitamins." Design for an advertising leaflet. 195? Tempera on paper, 5 X 7"
- "Improved Syntrogeal 'Roche': Prompt Antacid Action—Prolonged Effect." Advertising card. 7 X 5"

Clients: Holle Verlag

-*Ein Deutscher ohne Deutschland: Friedrich List-Roman*, by Walter von Molo. Dust jacket. Ca. 1926. Paper, 8 X 16"

-*Ein Deutscher ohne Deutschland: Friedrich List-Roman*, by Walter von Molo. Book with dust jacket by H.J.B. Ca. 1926. [this item is located in Box 10]

Clients: Inter-Society Color Council

-“Bibliography on Color,” collected by I.H. Godlove. Front cover. 1957. Lightweight board, 8.5 X 11"

Clients: Kaiser

-“For Golden Hours on the Road.” Promotional brochure/invitation, 1952. 5 X 15"

Clients: Alfred A. Knopf

-*Assignment in Guiana*, by George Harmon Coxe. Dust jacket. Paper, 7.5 X 19"\*

-*The Big Sleep*, by Raymond Chandler. Dust jacket. Paper, 8 X 19.5"\*

-*Farewell My Lovely*, by Raymond Chandler. Dust jacket. Paper, 7.5 X 19"\*

-*Send me Down*, by Henry Steig. Dust jacket. Paper, 8 X 20"\*

Clients: Konica Camera Company

-“Season’s Greetings with Our Best Wishes for 1958.” Christmas card for the Konica Camera Company with a photograph, “Christmas Day on the Shores of Lake Ontario,” by HJB. 1 fold, 7 X 5"

-“Season’s Greetings with Our Best Wishes for 1958.” Christmas card for the Konica Camera Company with a photograph, “Christmas Day on the Shores of Lake Ontario,” by HJB. Press sheet, 15.5 X 14", unfolded\*

Clients: Lapp Insulator Co.

-“Lapp.” Advertising sheet also used as a periodical advertisement. 195? 11.5 X 8"

Clients: J.B. Lippincott Co.

-*Lock, Stock, and Barrel: The Story of Collecting*, by Douglas and Elizabeth Rigby. Dust jacket. Paper, 8 X 19"\*

-*Pacific Victory 1945*, by Joseph Driscoll. Dust jacket. Paper, 8.5 X 6", 8.5 X 19"\*

-*Pacific Victory 1945*, by Joseph Driscoll. Original artwork for dust jacket, central illustration only. 1942 or 1943. Tempera on paper, 5" in diameter

-*A Personal Philosophy for War Time*, by James L. Mursell. Dust jacket. Paper, 10 X 19"\*

-*A Surgeon’s World*, by Max Thorek. Dust jacket. Paper, 9 X 20"\*

-*USSR*, by Walter Duranty. Dust jacket. Paper, 8 X 6", 8 X 19"\*

-*War Discovers Alaska*, by Joseph Driscoll. Dust jacket. Paper, 8 X 19"\*

Clients: McCreery

-“McCreery 102nd Anniversary Sale Now In Progress.” Design for poster? advertisement? for a New York City department store [woman with full skirt]. 194? Tempera on illustration board, 7 X 5.5"

-“McCreery 102nd Anniversary Sale.” 194? Design for a poster for a New York City department store [dove, hourglass]. Tempera on illustration board, 15.75 X 20" [esign intended for reproduction by silkscreen]\*\*

Clients: Macmillan, New York

-*Skyways*, by Charles Gilbert Hall. Title page design. 1938. Folded sheet for whole signature, 6.5 X 10"

-*Through by Rail*. 1938. Endpapers, typography, book design by Stephan Salter. 6.25 X 9.5"

-*Through by Rail*, by Charles Gilbert Hall. Title page design. 1938. Folded sheet for whole signature, 6.25 X 10"

Clients: Metropolitan Museum of Art

-“The Cloisters: A Branch of the Metropolitan Museum of Art, Fort Tryon Park, Now Open.” Poster. 194? Paper, 15.75 X 12" [gift of the Paul Standard Collection, Melbert B. Cary, Jr. Graphic Arts Collection]\*

Clients: Molybdenum Company

- “If you want a better product, begin with a modern material. Investigate Molybdenum steel” on verso  
“Out of Date—Out of Pocket.” Magazine advertisements. Late 1930s. Reprints, 9.75 X 12.75"\*  
-“Molybdenum steels help straight line production realize its natural profit possibilities.” Advertisement. 1939. Tearsheet from a trade journal, 8.75 X 11.75"  
-“Molybdenum steels help straight line production realize its natural profit possibilities.” Advertisement. 1939. Tearsheet from *Daily Metal Trade*, June 7, 1939, 22 X 17.5".  
-“Vibration Problems?” Trade show display. 195? Tempera and photo mounted on illustration board, 13 X 10" and printed display element, 5" in diameter\*

Clients: More Business Magazine

-*More Business*, September 1939. Cover [photograph, lens, negative]. Complete 14 page issue, 14 X 11"\*  
-*More Business*, December 1939. Cover [Christmas tree, stock page]. Complete 14 page issue, 14 X 11"\*  
-*More Business*, December 1939. Cover [Christmas tree, stock page]. Tearsheet, 14 X 11" \*  
-*More Business*, July 1940. Cover [ink pouring over New York skyline]. Tearsheet, 14 X 11" \*  
-*More Business*, January 1941. Cover [close up faces in biomorphic shapes]. Complete 14 page issue, 14 X 11"\*  
-*More Business*, January 1941. Cover [close up faces in biomorphic shapes]. Tearsheet, 14 X 11"\*  
-“Seniorita Consuela.” Photograph of model by HJB and photograph of drawing made from the original portrait used for *More Business*, September 1939 cover, with note from HJB about subject

Clients: Mosby

-*Personnel Administration in Public Health Nursing*, by William Brody. Dust jacket. 194? Paper, 8.5 X 19"\*

Clients: Motor Boating Magazine

-*Motor Boating*, early 1940. Illustration for cover [woman leaning on a rail]. Tempera on illustration board, 23.5 X 18.5" [extensive water damage to left side, illustration unfinished]\*\*

Clients: Mutual Broadcasting System

-“Clippings About Your Program.” Folder to hold press clippings. 194? One fold, interior pocket, 12.5 X 17" unfolded  
-“Your Passport to Profit.” Rate card and rate card brochure. 1942. Brochure: double fold, 22 X 17" (unfolded). Rate Card: 4 folds, 14.25 X 13.75 unfolded

**Box 9: Clients, N-O**

Clients: National Wallace for President Committee, New York

-“If You Hate War but Love Peace, Work with Wallace.” Poster 1944? 1948? 33 X 22"\*\*\*\*

Clients: New York City Department of Health

See Clients: City of New York Department of Health

Clients: Ortho Pharmaceutical Corp.

-“Assurance: Ortho Gynol.” Brochure. 195? 17 X 7" unfolded  
-“Days without Anguish.” Brochure. 1949. 17 X 7"

Clients: Pan American World Airways

"Twelve Thousand Times around the World." Poster? advertisement? Ca. 1944. 11 X 16.5" [only part of illustration by HJB—plane?] \*

Clients: Parke-Davis

- "Change the Clinical Course of Urinary Tract Infections with Chloromycetin." Brochure, 194? 8.25 X 19" unfolded

Clients: Pennsylvania Railroad

- "The Jeffersonian." Late 1930s. Design for advertisement? poster? Tempera on unidentified support. Framed, 12.25 X 8.25\*\*\*\*

Clients: Pfaudler

- "Buyers Guide to Pfaudler." Preliminary work for catalog. 15 pencil and colored pencil sketches on tracing paper, 8.5 X 11"  
- "Buyer's Guide to Pfaudler Equipment and Services/Bulletin No. 894." Catalog. 195? Complete 13 page catalog, extra cover, 11 X 8"  
- Mock-up of a 6 panel brochure on Pfaudler products, colored pencil, pencil, tempera on tracing paper and drawing paper glued to both sides of a folded stiff board, total dimensions 6.5 X 30" [glue has deteriorated, so drawings are loose]

Clients: PM Magazine

PM, 194? (no. 43). Front and back covers [Surrealist vista of a distant city]. Tearsheet, 9 X 12"

Clients: Porlastic

- "Neue Mode neue Wäsche." Cover of a pamphlet for undergarments. 193? 8 X 8"

Clients: Print Magazine

- *Print: A Quarterly Bulletin of the Graphic Arts*, 195? (vol. 7, no. 2). Design for cover [word "Print" in a spectrum]. Tempera on illustration board, 10 X 7.25\*\*\*

Clients: Quinby and Co.

- Letter to HJB from H. Dean Quinby, Jr., regarding an advertising project for Quinby and Co., Rochester, NY. Dated March 14, 1955. Typescript, 1 page.

Clients: Random House

- *Fire will Freeze*, by Margaret Millar. Dust jacket. Paper, 8 X 20"\*  
- *The Fisherman's Guide to Maine*, by Earle Doucette. Dust jacket. Paper, 8 X 18"; 8 X 6"\*  
- *New World of Machines: Research, Discovery, Invention*, by Harland Manchester. Dust jacket. Paper, 9 X 22"\*  
- *New World of Machines: Research, Discovery, Invention*, by Harland Manchester. Design for dust jacket, central illustration only. 194? Tempera on paper, 3.25 X 4"  
- *New World of Machines: Research, Discovery, Invention* by Harland Manchester. Illustration for dust jacket [silhouette of a flask containing the earth, water, gears]. 194? Tempera on illustration board, 11 X 14.25 "\*\*\*  
- *Savage Symphony*, by Eva Lips. Dust jacket. Paper, 8.5 X 24.5"; 8.5 X 7"\*  
- *Speak No Evil*, by Mignon G. Eberhart. Dust jacket. Paper, 8 X 22"\*  
- *A Voice Like Velvet*, by Donald Henderson. Dust jacket. Paper, 8 X 19"; 8 X 6"\*  
- *Wall of Eyes*, by Margaret Millar. Dust jacket. Paper, 8 X 8"\*  
- *The Watchful Gods and Other Stories*, by Walter Van Tilburg Clark. Dust jacket. Paper, 8.5 X 19.5" 8 X 7"\*

Clients: Random House, cont.

- The Watchful Gods and Other Stories*, by Walter Van Tilburg Clark. Illustration for dust jacket. 194? Tempera on illustration board, 8 X 5.25\*\*\*
- Whistle Stop*, by Maritta M. Wolff. Dust jacket. Paper, 8 X 21\*\*
- The White Wolf*, by Franklin Gregory. Dust jacket. Paper, 8.5 X 21.5\*\*
- Wings of Fear*, by Mignon G. Eberhart. Dust jacket. Paper, 7.5 X 18"; 7.5 X 6.5\*\*

Clients: Reporter Magazine

- Men's Apparel Reporter*, October 1944. Cover [sun, dog]. Tearsheet, 10 X 12.50\*\*
- Men's Apparel Reporter*, October 1944. Cover [sun, dog]. Proof sheet, 12.75 X 10\*\*
- Women's Reporter*, May 1944. Cover ["California" issue, face, still life, shore]. Tearsheet, 12.75 X 10\*\*
- Women's Reporter*, May 1944["California" issue, face, still life, shore]. 1944. Tempera and paper on illustration board, 15.5 X 19.75\*\*\*
- Women's Reporter*, October 1944. Cover [autumn leaves]. Tearsheet, 12.75 X 10\*\*
- Women's Reporter*, October 1944. Design for cover [autumn leaves]. 1944. Tempera on illustration board, 15.5 X 20". Title was added in type, design reproduced in 3 colors. \*\*
- Women's Reporter*, February 1944. Cover [dove] by Texidor. Tearsheet, 12.75 X 10\*\*

Clients: Rough Diamond Co., Inc.

- "The Diamond: Its Contribution to Industrial Progress." Promotional brochure reproducing magazine ads by HJB and 6 by Georg Giusti prepared by Fred Wittner Advertising, New York. 1946. 12 tearsheets of HJB pages, in folder, 12.5 X 6.5"
- "Born a Million Years Ago for the World of Tomorrow." Ca. 1946. Tearsheet, 14 X 7"
- "Cornerstones of Progress." Ca. 1946. Tearsheet, 12 X 7"
- "Facets for Plastics." Published in *Fortune* February 1946. Tearsheet, 14 X 9\*\*
- "Production Barometer." Ca. 1946. Tearsheet, 15.5 X 9\*\*
- "Puncturing Bedrock for the World's Greatest Dams." Ca. 1946. Tearsheet, 12 X 7"

Clients: Saturday Evening Post

- The Saturday Evening Post*, May 23, 1942 issue. Illustration for "The Case of the Careless Kitten" by Erle Stanley Gardner," p. 9. Tearsheet, 13.75 X 10.75\*\*
- The Saturday Evening Post*, May 23, 1942 issue. Design for an illustration for "The Case of the Careless Kitten" by Erle Stanley Gardner," p. 9. Tempera on illustration board, 14 X 17\*\*\*
- The Saturday Evening Post*, 1946. Illustration for a story by Leslie Ford, "Murder in the OPM." Tearsheet, 13.75 X 10.75\*\*

Clients: Schering Corp.

- "Cortate: An Ever-widening Field of Indications." Advertisement. 196? Tearsheet, 13 X 10\*\*
- "In the Female, One Therapy for Eight Situations: Oreton." Advertising card? 9 X 6"
- "Oreton: Therapeutic Test for the Male Climacteric with Oreton." Advertisement. 196? Tearsheets, 10 X 7", 14 X 10\*\*
- "Trimeton: Documented Results in Allergy ..." Advertisement. 196? Tearsheet, 13 X 10\*\*

Clients: Henry Schuman, New York

- Amiable Autocrat: A Biography of Dr. Wendell Holmes*, by Eleanor M. Tilton. Dust jacket. 1948. Paper, 8.5 X 21\*\*
- 400 Years of a Doctor's Life*, by George Rosen and Beate Caspari-Rosen. Dust jacket. 1948. Paper, 9 X 22\*\*
- *Music and Medicine*, edited by Dorothy M. Schullian and Max Schoen. Dust jacket. 1948. Paper, 8.5 X 21\*\*
- The Story of The Ship*, by Charles E. Gibson. Dust jacket. 1948. Paper, 8.5 X 20\*\*

Clients: Schützen-Verlag

- “Bücher-Verzeichnis.” 24 page catalog with HJB-designed logo on cover. Ca. 1935. 6.5 X 4"
- Brigitte: Die Geschichte eines ungewöhnlichen Mädchens*, by Irma Hoff. Dust jacket. 193? Paper, 7 X 17"
- Brigitte: Die Geschichte eines ungewöhnlichen Mädchens*, by Irma Hoff. Design for a dust jacket. 193? Tempera on paper, 9 X 6" (glue stained)
- Brigitte: Die Geschichte eines ungewöhnlichen Mädchens*, by Irma Hoff. Design for a dust jacket. 193? Tempera, paper on paper, 5 X 7.5"
- Es kommt ein Mann nach Belawan*, by Ludwig von Wohl. Dust jacket. Paper, 8 X 17"
- “SV.” Design for a trademark. 1935. Tempera and ink on illustration board, 14.25 X 10"\*

Clients: Sharp & Dohme

- Sharp & Dohme Seminar*, August 1942. Cover [microscopic views, H<sub>2</sub>N SO<sub>2</sub>NH<sub>2</sub>]. Tearsheet, 8.5 X 11"
- Sharp and Dohme Seminar*, August 1942 issue. Illustration for cover [microscopic views, H<sub>2</sub>N SO<sub>2</sub>NH<sub>2</sub>]. Tempera on illustration board, 13.25 X 11"\*\*\*
- Sharp & Dohme Seminar*, February 1943. Cover [female torso]. 1 tearsheet, 1 complete 20 page issue, 8.5 X 11"
- Sharp and Dohme Seminar*, February 1943 issue. Illustration for cover [female torso]. Tempera and paper collage on paper, 13.5 X 10"\*\*\*
- Sharp & Dohme Seminar*, August 1943. Cover [stars]. Tearsheet, 8.5 X 11"
- “Ribothiron Tablets and Elixir: Ferrous Sulfate with Vitamins B<sub>1</sub> and B<sub>2</sub>.” Brochure and envelope. 194? Brochure, 5 X 10" unfolded; envelope 7.5 X 4"

Clients: Sheridan House, New York

- Those Wild West Indies*, by Edmund S. Whitman. Dust jacket. Late 1930s. Paper, 8.5 X 16"\*  
[note—HJB’s first dust jacket, assignment given by man who later became the art director at Standard Oil and commissioned the *Power from Atoms* booklet]

Clients: Simon and Schuster

- The Rise and Fall of the House of Ullstein*, by Herman Ullstein. Dust jacket. Paper, 9 X 8"

Clients: L.W. Singer Co.

- A First Course in Geometry*, by Mallory, Meserve, and Skeen). Book cover. 195? Plasticized cloth, 10 X 14.75"\*
- General Mathematics*. Book cover design. 1959. Tempera and paper on illustration board, 17 X 23"\*\*\*
- Our Scientific Age*, by Frasier, MacCracken, and Decker. Book cover. 195? Plasticized cloth, 11 X 15.5"\*
- Our Scientific Needs*, by Frasier, MacCracken, and Decker. Book cover. 195? Plasticized cloth, 11 X 15.5"\*
- Our Scientific World*, by Frasier, MacCracken, and Decker. Book cover. 195? Plasticized cloth, 10.5 X 14.25"\*

Clients: John P. Smith Co., Inc

- “Mark of Man.” Brochure. 195? 11 X 17"
- “Mark of Man.” 195? Illustration for cover of advertising brochure. Tempera on illustration board, 22.5 X 20"\*\*\*
- “Mark of Man” brochure envelope featuring an illustration by HJB on the cover. 195? 8.5 X 11"

Clients: Standard Oil of New Jersey

- Reprint of "Power from Atoms: How Soon?" by E.V. Murphree from *The Lamp*
- Illustrations for "Power from Atoms," a booklet about atomic energy commissioned by Standard Oil of New Jersey for employee education in the late 1930s?
  - Illustration for the cover showing an atom in a black cloud. Tempera on illustration board, 16 X 20"
  - Illustration of a single sphere speeding toward group of spheres (page 7). Tempera on paper, 6.25 X 10.25"
  - Illustration of an atomic explosion and an atomic energy plant. Tempera on illustration board, 16 X 15"
  - "The Shielding Problem." Illustration for a double page spread (pages 12 and 13). Tempera on illustration board, 16.25 X 20.75"
  - Illustration of atomic fission (?) for page 17. Tempera on illustration board, 10.5 X 13"
  - "Living Dangerously." Illustration for page 23 [group of spheres]. Tempera on illustration board, photograph, 16 X 12"
  - Illustration of an atomic furnace. Tempera on paper mounted on mat board, 14 X 14.5" [note on board, "Kern-Physik ohne Kern-Philosophie"]
  - Illustration for page 8 [atoms splitting]. Tempera on illustration board, 10.25 X 12.25"
  - Illustration of a hand holding tweezers and a thread of "plutonium compound." Tempera on illustration board, 9 X 11"
  - Illustration of a semi-circular cluster of atoms. Tempera on illustration board, 12 X 16"
  - Illustration showing a polar view of the Earth. Tempera on paper, 7.25 X 9.75"

Clients: Steel Horizons Magazine

- Steel Horizons*, 1942 (vol. 2, no. 4). Cover [Statue of Liberty, planes]. Tearsheet, 14 X 11.25"\*
- Steel Horizons*, 1942 (vol. 3, no. 1). Cover [hands, tools]. Color proof, 14 X 11.25"\*
- Steel Horizons*, 1942 (vol. 3, no. 1). Cover [hands, tools]. Tearsheet, 14 X 11.25"\*
- Steel Horizons*, 194? (vol. 5, no. 5). Cover [sun, earth, atom]. Tearsheet, 14 X 11.25"\*

Clients: R. J. Strassenburgh

- "Strascogesic: A New Approach to Dramatic Relief from Pain." Brochure. 195? 5 X 16.5" unfolded.
- "Strascogesic: A New Approach to Dramatic Relief from Pain." Brochure. 195? Color proof, 17 X 11"\*

Clients: Stromberg-Carlson

- Preliminary drawings for advertisement? Two drawings of the earth from space, one on tracing paper, the other on drawing paper, 8.5 X 11" each
- "The Famous Stromberg-Carlson Exponential Acoustical Labyrinth." Advertisement? 11 X 7"
- "Stromberg-Carlson: XY Toll Ticketing Type A." Brochure cover. Color proof, 9 X 11.75"
- "Stromberg-Carlson: XY Toll Ticketing." Booklet. Complete 4 page booklet, stapled binding, 8.5 X 11"
- "Stromberg-Carlson Television and Radio for 1953." Brochure. 12 X 14" unfolded.

Clients: Taylor Instrument Co.

- "Creative Instrument Panels by Taylor." Brochure or catalog cover. 1952. 8.5 X 11"
- "Precision performance in metal and glass: a story of the Taylor industrial thermometer." Advertising sheet. 1952. 8.5 X 11"
- "Unusual Gifts by Taylor." Brochure. 6 X 9.5" unfolded.

Clients: J. Walter Thompson Co.

- "Now—A Continuous Monthly Record of American Buying Habits." Advertisement. 194? Tearsheet, 12 X 9"\*

Clients: Tomorrow Magazine

- Tomorrow*, July 1942. Cover [American flag]. Tearsheet, 11 X 8.5"

Clients: Town and Country Magazine

- *Town and Country*, July 1940. Cover [2 men in a hot air balloon]. Tearsheet. 9.5 X 13.5"
- *Town and Country*, June 1940? Illustration for cover [heart and playing cards against a background of foliage]. Tempera on illustration board, 12.75 X 17\*\*\*\*

Clients: Türklitz

- "Möbel von Türklitz." 193? Advertisements. Tearsheets from newspaper, 3 X 2.5"
- "Möbel Türklitz." 193? Advertisement. Tearsheet from newspaper, 3 X 2.5"

Clients: United Airlines

- "United Presents the New Mainliner Sleepers, the Ultimate in Air Travel Luxury." Design for an advertisement. 1937? Tempera ? on paper? Framed, 15.5 X 20.5 \*\*\*\*

Clients: United Nations

- Poster design [4 spheres with longitude and latitude markings]. 8 X 10" black-and-white photograph\*

Clients: United States Rubber

- "Shoe Adhesive Base Materials." Advertisement. 194? Tearsheet, 12 X 9"
- "Synthetic Rubber Latices, Compounded and Uncompounded." Advertisement. 194? Tearsheet, 12 X 9"
- "Tire Fabric Treatment Produces Superior Tires/Shoe Adhesive Base Materials." Advertisement. 194? Tearsheet printed on two sides, 12 X 9"
- "Treated Tire Fabrics Build Better Tires/Shoe Adhesive Base Materials." Advertisement. 194? Tearsheet printed on two sides, 12 X 9"

Clients: United World Federalists, Inc.

- "We Must Add the Missing Link: United World Federalists, Inc." Poster. 195? 22 X 14.5"\*

Clients: Westvaco

- Fragment of an illustration for an advertisement. Tempera on paper mounted on illustration board, 3.25 X 9.75"

Clients: Wishnick-Tumpeer, Inc.

- "A New Kind of Rubber Tree" late 1930s-early 1940s. Advertisement. Tearsheet from *Fortune*, February 1943, 10.75 X 13.5"\*
- "A New Kind of Rubber Tree" Advertisement. Late 1930s-early 1940s. Proof sheet, 11 X 14.5"\*
- "Pigments of the Imagination" Advertisement. Late 1930s-early 1940s. Tearsheet, 10.75 X 13.5"\*
- "Victory Garden Without a Dinner Date" Advertisement. 1943. Tearsheet and reprint from *Fortune*, April 1943 issue, 10.5 X 13"\*
- "What Will it be: Gas or Tires?" Advertisement. 1943. Tearsheet, 10.5 X 13"\*
- "You Can Teach an Old Molecule New Tricks, but ..." Advertisement. Ca. 1943. Tearsheet from *Fortune*, 11 X 13.5"\*

Clients: Unidentified Commissions

[Items listed below are grouped by their location]

- Christmas card ["Kodachrome by H.J. Barschel taken in Highland Park, Rochester, N.Y."]. 6.25 X 3.5"
- Fragment of an illustration [photo of a group of buildings (in New York?)]. Black-and-white photo, 6" in diameter
- Fragment of an illustration [cliff, flowers, monarch]. Tempera on paper, 6 X 7"
- Fragment of an illustration [rock, boat]. Watercolor on paper, 4 X 7"
- "Nidoxital for the rational treatment of nausea and vomiting of pregnancy." Advertising card? 194? 7 X 7.5"

Clients: Unidentified Commissions, cont.

- “Your Heart” by Joseph M. Stein. Design for a dust jacket. Tempera on illustration board, 9.5 X 6.25"
- Design for a trademark/crest [shield with crown, two shields]. 1932. Tempera and silver paint on paper, 5.5 X 6.5"
- Design for a trademark/crest [crane? above a shield with three crescents]. Ink on light board, 7.5 X 8"
- Weltkrieg*, by Hermann Wanderscheck. Design for dust jacket. 193? Tempera on paper (glue stained), 9 X 6"
- “Berlin: Symbol des Misserfolges.” Poster design. 196? Tempera, press type on illustration board, 18.25 X 15"\*
- “Berlin: Symbol des Misserfolges.” Poster design. 196? Tempera on illustration board, 15 X 15.25 "\*\*
- Fragment of an illustration. Leaf shape with a tempera illustration of a tree. 9.5 X 5.5" [copied from an illustration by A.M. Cassandre for the cover of *Harper's Bazaar*, September 1, 1937]\*
- “Pax Vobiscum.” Illustration for unknown use [female figure supporting the world, zodiac signs on her drapery]. Tempera on paper, mounted on illustration board, 12 X 4"\*
- “Human Relations Week Display.” Design for a display for Rochester’s Midtown Mall. Dated April 8, 1964. Colored pencil and ink on drawing and tracing papers, 11 X 14"
  
- How to Think Straight*, by Robert H. Thouless. Design for a dust jacket. 194? Tempera on paper, 9 X 8.5"\*\*\*
- “North America: The State of Maine.” Illustration for a dust jacket. 1940s. Tempera on illustration board, 9.75 X 12"\*\*\*
- The Plague and I*, by Betty MacDonald. Design for a dust jacket. 194? Tempera on drawing paper, 8 X 5.25"\*\*\*
- Trompe l’oeil collage illustration [fly, lighthouse, sailboat, airplane, marble]. Tempera on illustration board, 15 X 18.75", 1949 [commissioned by Dr. Konrad for a British gravure company to use as a sample piece to show quality of gravure printing]\*\*
- Dust jacket design [night scene, arch, silhouette of domed church, two Nazi soldiers chasing a man]. Late 1940s. Tempera on illustration board, 14 X 17"\*\*\*
- “Automobil u. Motorrad Ausstellung. Berlin 12-22 Februar 1936.” Design for a poster. Tempera on paper, 40.5 X 26" [design marked “Studio für Werbung und Graphik, Skizze 1,” large tear from top edge extending to center of piece]\*\*\*
- “Die Deutsche Gemeinde. Berlin 1936, 7.-21. Juni, Ausstellung am Kaiserdamn.” Design for a poster. Tempera on paper, 35 X 25.5"\*\*\*
- Design for a perfume package [gray stripes]. 1940s. Tempera on illustration board, 26.5 X 20" [information from HJB]\*\*\*

Clients: Questionable Attribution to HJB

Clients: Documentation of HJB Projects to 1937

- Deutsche Reichsbahn: Posters, information brochure. 7 black-and-white photographs, all approximately 7 X 9"
- Deutsche Reichsbahn: “Deutsche Reichspost.” Ca. 1935. Black-and-white photo, 5 X 7"
- Deutsche Reichsbahn: “Immer schneller deutscher Reichsbahn.” Ca. 1935. Black-and-white photo, 11 X 14"\*
- Deutsche Reichsbahn: “Ein Meisterwerk: Deutscher Technik.” Ca. 1935. Black-and-white photo, 11 X 14"\*
- Deutsche Reichsbahn: “Mit der Reichsbahn nach Schlesien.” 193? Black-and-white repro, 7 X 10"
- Deutsche Reichsbahn: “Zuverlässig! Deutsche Reichsbahn.” 193? Color repro, 13 X 9"\*
- “Automobil und Motorrad Ausstellung.” Poster. 1936. Color reproduction, 9.5 X 6"
- “Automobil und Motorrad Ausstellung” and “Frühling in Deutschland.” Posters. 1936. Color reproductions printed on one sheet, 9.5 X 12.5"
- Olympia Typewriter. Show window displays. Mid-1930s. 8 black-and-white photographs, 5 X 7"
- Travel display windows, Berlin. 7 black-and-white photographs, 5 X 7"

Clients: Documentation of HJB Projects to 1937, cont.

- Trademark for a company manufacturing charcoal briquettes and building materials [arrow, briquette?]. Black-and-white photo, 4 X 3.5"
- Handlettered document presented to Herrn Dr. Sven Hedin. Black-and-white photo, 9 X 6"

Clients: Documentation of HJB Projects, 1937-

- AT&T: "Calling Long Distance." Advertisement 195? Black-and-white photograph, 11 X 14"\*
- Association of American Railroads: "Wheels That Carry You Swiftly, Safely ..." Advertisement ? Black-and-white photograph, 7 X 9.5"
- Bourke, Holland & Miller?: "Press Clippings About Your Product." Folder to hold press clippings. 194? 2 black-and-white photographs, 8 X 10"
- Bourke, Holland & Miller?: "Press Clippings About Your Product." Folder to hold press clippings. 194? 2 photographs showing the interior and exterior of the unfolded folder. Black-and-white, 9 X 12.5"\*
- City of New York: "Be Prepared: Civilian Defense." Poster. Black-and-white photographs, 9 X 12", 5 X 7"
- Container Corporation of America: Advertisement [television technology, image of a clown]. 195? Black-and-white photograph, 5 X 7"
- Eastman Kodak: "Great Snapshots Everywhere ..." Advertisement. 1 black-and-white photograph, 8 X 10"
- Lapp Insulators: Advertisement [close-up of insulator on a telephone pole. 195? Black-and-white photograph, 10 X 12"\*
- Miracle Millinery: Newspaper advertisement. 193? Black-and-white photograph, 4 X 4.5"
- More Business*: Cover for July 1940. Black-and-white photograph, 8 X 10"
- New York Central: "New York Central: The Water Level Route You Can Sleep." Poster. Black-and-white photograph, 6.5 X 9"
- Random House: *The Watchful Gods*. Dust jacket. Photostat, 8 X 12"
- Star Millinery: Newspaper ad. 193? Black-and-white photo, 4 X 4.5"
- Stromberg-Carlson: "Panoramic Vision, Wide-Angle Viewing: There is Nothing Finer than a Stromberg-Carlson." 195? Black-and-white photograph, 10 X 13"\*
- United Airlines: "United Airlines presents the new Mainliner Sleepers ..." 1937. Color reproduction, 5.5 X 7"
- United Airlines: "United Airlines: Finest Coast to Coast Service." 1939. Black-and-white reproduction, 12 X 8.5"
- Vinylite Resins: Two advertisements [hand holding the company's logo, two hands twisting and pulling a sheet of resin]. 2 black-and-white photographs, 8 X 10"
- Unknown client: Promotional piece, "To the Ears of the World" [comedy and tragedy masks, microphone]. 194? Black-and-white photo, 5 X 7"

Clients: Picture Sources, Swipe File

Collection of photographs, clippings, and photostats from a variety of sources used by HJB in *Ciba Symposium* covers, "Power from Atoms" booklet, Bourke, Holland & Miller, Inc. direct mail stationery designs. 59 pieces\*

**Box 13: Clients, A-L, Oversized Materials**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

Clients: Alliance Book Corp.  
Clients: *Berliner Tagesblatt* Newspaper  
Clients: Cannon Electric Co.  
Clients: Ciba Pharmaceuticals, Inc.  
Clients: The Crime Club  
Clients: Detroit News  
Clients: Deutsche Lufthansa  
Clients: Deutsche Reichsbahn  
Clients: Doubleday Doran  
Clients: *Fortune* Magazine  
Clients: Harcourt, Brace and Co., New York (194?)  
Clients: Alfred A. Knopf, New York (194?)  
Clients: Konica Camera Company  
Clients: J.B. Lippincott Co., New York (194?)

**Box 14: Clients, M-Z, Oversized Materials**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

Clients: Metropolitan Museum of Art  
Clients: Molybdenum Co.  
Clients: *More Business* Magazine  
Clients: Mosby  
Clients: Pan American World Airways  
Clients: Random House  
Clients: *Reporter* Magazine  
Clients: Rough Diamond Co., Inc.  
Clients: *Saturday Evening Post*  
Clients: Schering Corp.  
Clients: Henry Schuman, New York  
Clients: Sheridan House, New York  
Clients: L.W. Singer Co.  
Clients: *Steel Horizons Magazine*  
Clients: R. J. Strassenburgh Co.  
Clients: J. Walter Thompson Co.  
Clients: *Town and Country* Magazine  
Clients: United Nations  
Clients: United World Federalists, Inc.  
Clients: Wishnick-Tumpeer, Inc.  
Clients: Unidentified Commissions  
Clients: Photographic Documentation of HJB Projects

**Box 15: Clients, A-F Matted Original Artwork**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

Clients: Ciba Pharmaceuticals, Inc.  
Clients: Container Corporation of America  
Clients: Doubleday Doran  
Clients: Eastman Kodak, Inc.  
Clients: S. Fischer-Verlag  
Clients: Forstner  
Clients: Fortune Magazine

**Box 16: Clients, G-P Matted Original Artwork**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

Clients: Gebrauchsgraphik Magazine  
Clients: Harcourt, Brace, and Company  
Clients: McCreery  
Clients: Print Magazine

**Box 17: Clients, R-S Matted Original Artwork**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

Clients: Random House  
Clients: Reporter Magazine  
Clients: The Saturday Evening Post Magazine  
Clients: Sharp and Dohme Seminar Magazine  
Clients: L.W. Singer  
Clients: John P. Smith Co.

**Box 18: Clients, Standard Oil of New Jersey Matted Original Artwork**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

**Box 19: Clients, T-Z Matted Original Artwork**

A complete listing with full descriptions of all items included in this box are given in listings for Boxes 8 and 9 above

Clients: Town and Country Magazine  
Clients: Unidentified Commissions  
Clients: Picture Sources, Swipe File

## **Map Cases, Oversized Materials**

### Record Group I: Biographical Files

A complete listing with full descriptions of the items included in each group listed below are given in the Record Group I: Biographical Files/General Biographical Documentation, Correspondence and the Record Group I: Biographical Files/Artworks by HJB sections of this finding guide.

- Awards and Certificates
- Student Projects by HJB: Design Assignments
- Student Projects by HJB: Fine Art Assignments
- Original Artworks by HJB

### Record Group IV: Client Files

A complete listing with full descriptions of the items included in each group listed below are given in the Record Group IV: Client Files section of this finding guide.

- Clients: Deutsche Reichsbahn
- Clients: *Fortune* Magazine
- Clients: Motor Boating Magazine
- Clients: National Wallace for President Committee, New York
- Clients: Pennsylvania Railroad
- Clients: John P. Smith Co., Inc
- Clients: United Airlines
- Clients: Unidentified Commissions

## **Painting Storage**

Full descriptions of these items are given in the Record Group I: Biographical Files/Artworks by HJB/ Original Artworks by HJB section of this guide

- “Collage of My Life: Personal Symbols of Evolution”
- “Formo Ergo Sum”
- “Per Aspera Ad Astera”