

Inventory of the Herman Buchman Papers, 1939-1990

*T-Mss 1997-046

Billy Rose Theatre Division



The New York Public Library for the Performing Arts
New York, New York

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Descriptive Summary

Title: Herman Buchman Papers, 1939-1990

Collection ID: *T-Mss 1997-046

Creator: Buchman, Herman

Extent: 2.5 linear feet (6 boxes)

Repository: The New York Public Library for the Performing Arts.
Billy Rose Theatre Division.

Abstract: Herman Buchman was a makeup artist for stage and screen, as well as an educator. His papers document his career in these two fields as well as his two books on makeup.

Administrative Information

Access: Collection is open to the public. Photocopying prohibited. Advance notice may be required

Preferred Citation: Herman Buchman Papers, *T-Mss 1997-046, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Biographical Note

Herman Buchman, makeup artist, author, educator, lecturer and World War II veteran, was born May 20, 1920. "Bucky," as he was nicknamed, attended school in New York City and completed a course in beauty culture at Paul's Hairdressing Academy of New York in December 1939.

He received a B. S. degree from Empire State College of the State University of New York (SUNY) in 1975 and was awarded a Ph. D. from the Union for Experimenting Colleges and Universities in Ohio in 1977.

Originally aspiring to become a painter, he was drawn to the art of makeup as a means of rising out of the poverty of the Great Depression. In 1941, he moved to California to try to break into the film industry. He was unsuccessful and returned to New York. He was drafted and served in the U.S. Army during World War II in the 294th Combat Engineer Battalion, as part of the D-Day invasion.

After the war, he came back to New York and became a charter member of Local 798-Makeup and Hair Stylists-of the International Alliance of Theatrical Stage Employees (IATSE). He later served in various capacities for Local 798.

Herman Buchman was makeup director on numerous Broadway productions, such as *The Duchess of Malfi* by John Webster, for which he transformed the African-American actor Canada Lee into a white character. Other Broadway productions include *Finian's Rainbow*, *Jenny Kissed Me*, *The Bird Cage*, *Crime and Punishment*, *Silk Stockings*, and *Galileo*. His film credits include *The Joe Louis Story*, *Patterns*, *Twelve Angry Men*, *The Miracle Worker*, *Happy Anniversary*, *Something Wild*, *Edge of the City*, *Long Day's Journey into Night*, *The Incident*, *Born to Win*, *The Night They Raided Minsky's*, *Within Man's Power* and *Public Enemy Number One*.

He also worked as a makeup artist during the early days of television, on programs such as *Playhouse 90*, *Studio One* and the original *Buck Rogers*. Other television credits include game shows such as *Hollywood Squares*, and soap operas including *All My Children*, *One Life to Live* and *Ryan's Hope*. He worked, as well, for the ABC and CBS television networks on various commercial and industrial projects. For the New York City Opera, he was Director of Makeup and Wigs from 1981 to 1986.

Herman Buchman wrote two books: *Stage Makeup* (1971) and *Film and Television Makeup* (1973), both of which became standard texts in the field. He was also the author of several articles for *Theatre Crafts* magazine, as well as for the *Encyclopedia Americana*. He wrote proposals for television shows, as well as for several unpublished books, including one titled *Faces of Shakespeare*. He also proposed an educational film series on stage makeup.

As an educator, Herman Buchman taught makeup at the American Theatre Wing from 1946 to 1953, at the Neighborhood Playhouse from 1948 to 1950, the Juilliard School of Music (Opera Division) from 1950 to 1952, and in Juilliard's Drama Division from 1974 to 1979. He also taught at the American Academy of Dramatic Arts from 1950 to 1955. He was a full professor of Theater Arts at SUNY College at Purchase from 1971 to approximately 1981. He was on the faculty of Pace University Department of Speech and Drama from 1971 to 1981, as well as at the School of Visual Arts from 1975 to 1981. At City College of New York, he was an Artist in Residence from 1979 to 1980 and served as a consultant to the New York State Department of Education.

His other professional activities included acting as spokesperson for Sea Breeze Antiseptic and Albolene Cream on a nationwide lecture tour in 1972 and 1973. He lectured for the American Film Institute in 1976 and at the College of Santa Fe in 1990. In 1975, he developed a makeup kit for stage performers.

He was married to Dian [sic] Dincin and they later divorced. They had one daughter, Caitlin. He retired in 1986 and moved from New York City to Santa Fe, New Mexico. He died of cancer on January 27, 1996 at the age of 75.

Scope and Content Note

The Herman Buchman papers consist of correspondence, including a few pieces of personal correspondence, personal papers, photographs, slides, color transparencies, sketches, clippings, and ephemera largely relating to his professional activities as a makeup artist, author and educator. The papers illuminate the breadth of his professional accomplishments and provide a glimpse into a backstage art through one of its most eminent practitioners.

The correspondence includes letters to and from Herman Buchman, mostly concerning his two published books, *Stage Makeup* and *Film and Television Makeup*, but also includes letters on other proposed books and projects. There is very little personal correspondence.

The personal papers include certificates from professional organizations such as IATSE (International Association of Theatrical Stage Employees), ephemera from other professional organizations, sketchbooks, resumes, clippings, photographs of Herman Buchman, and some unidentified personal slides and negatives.

The teaching materials include photographs, slides, and a few programs from various student productions at SUNY College at Purchase, the Juilliard School of Music, The Juilliard Opera Theatre, and The Juilliard School's Drama Division. There are also some unidentified color slides of student classes which illustrate makeup technique, mostly from the 1970s.

His projects form the largest part of the collection. They include photographs, photographic proofs, color transparencies, original artwork, clippings, and notes relating to his two published books. These two books became standard texts in the field. They are especially well-documented, insofar as most of the images used to illustrate them are included in the collection.

Although he worked in theater, film, television, opera, and ballet, his motion picture work is best-documented. There are a number of screenplays, photographs, and slides of productions on which he worked from the 1940s to the 1970s. Some of his films are not represented in the collection.

Other projects include materials on additional professional activities in which he was involved, such as lecturing, developing a stage makeup kit, proposals for books, other articles written, educational films, and two television series.

Organization

- Series I: Correspondence
- Series II: Personal Papers
- Series III: Teaching Materials
- Series IV: Projects
 - Sub-series 1 - Stage Makeup
 - Sub-series 2 - Film and Television Makeup
 - Sub-series 3 - Productions
 - Sub-series 4 - Other Projects

Series Descriptions and Container Listing

Series I: Correspondence, ca. 1950-1990

9 folders

Alphabetical

This series contains letters mostly regarding to Herman Buchman's professional activities. The letters are arranged alphabetically and include numerous letters related to his two published books, with permission requests, publicity letters and query letters. There are also letters to and from well-known actors (especially stage actors), some letters possibly written for a proposed book titled *The Faces of Shakespeare*. Of particular interest are the handwritten letters and notes from Sir Ralph Richardson, whose foreword to Herman Buchman's book *Stage Makeup* is included. There are a number of handwritten letters from Sir Derek Jacobi and Sir Ian Richardson. Other notable correspondents include Morris Carnovsky, Claude Dauphin, Sir John Gielgud, Sir Peter Hall, Stacy Keach, Alfred Lunt, Trevor Nunn, Sir Laurence Olivier, Christopher Plummer, Eric Porter, and Parker Stevenson. There is a typed note to Mrs. Herman Buchman from Leonard Lyons.

- | | | |
|------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| b. 1 | f. 1 | Correspondence "A-B", ca. 1969-1989
1 folder
Correspondence [some undated]; mostly business correspondence, includes letters from Herman Buchman relating to his books and a handwritten note from his daughter Caitlin. |
| b. 1 | f. 2 | Correspondence "C-H", 1970-1990
1 folder
Correspondence; mostly business; includes letters from Morris Carnovsky, Claude Dauphin, John Gielgud, Alec Guinness, and Peter Hall. |
| b. 1 | f. 3 | Correspondence "I-J", 1971-1990 |

- 1 folder
Correspondence relating to use of photographs in Herman Buchman's books.
- b. 1 f. 4 **Correspondence / Derek Jacobi, 1977-1988**
1 folder
Correspondence includes handwritten thank you notes in response to letters from Herman Buchman regarding makeup. Also includes personal correspondence.
- b. 1 f. 5 **Correspondence "K-M", 1950-1975**
1 folder
Correspondence [1950; 1971-1975; 1 undated]; mostly business; includes letters (some handwritten) from Stacy Keach, Alfred Lunt, and a permission letter signed by George Segal; includes a brief note from Leonard Lyons to Mrs. Herman Buchman.
- b. 1 f. 6 **Correspondence "N-P", 1971-1976**
1 folder
Correspondence; mostly relating to Herman Buchman's two published books; includes letters from Trevor Nunn, Laurence Olivier, Christopher Plummer, and Eric Porter.
- b. 1 f. 7 **Correspondence "R-W", 1961-1985**
1 folder
Correspondence [1961; 1970-1985; 2 undated] mostly regarding Herman Buchman's two published books; includes letters from Parker Stevenson, Emlyn Williams and two unidentified correspondents.
- b. 1 f. 8 **Correspondence / Ian Richardson, 1974-1980**
1 folder
Correspondence; mostly regarding makeup in response to Herman Buchman, but also personal correspondence including holiday cards; 1 handwritten letter.
- b. 1 f. 9 **Correspondence / Sir Ralph Richardson, 1970-1972**
1 folder
Correspondence mostly business; some handwritten letters; includes handwritten foreword to Herman Buchman's book, *Stage Makeup*, and typed piece on makeup for Shakespeare.

Series II: Personal papers, ca. 1953-1983

10 folders

This series contains materials relating to his union activities, both as makeup professional and as a faculty member. It also includes

sketchbooks and personal photographs, slides, negatives, and clippings. Included is a certificate of appreciation from IATSE, Local 798 (1953) and a membership certificate from the National Society of Literature and the Arts (1975). This series also contains ephemera such as an IATSE (Local 545) convention nametag, a pocket pen holder and pin, membership cards for New York State United Teachers, United University Professors, and some handwritten notes. Other professional materials include several resumes, probably from the 1970s and 1980s and clippings from 1950s and the 1970s. There are also two sketchbooks: one dated 1948, which consists of ink sketches and one dated 1967, which includes a note from his daughter, Caitlin, and a sketch labeled "Harry Andrews 11/1967" in the motion picture *The Night They Raided Minsky's*. Photographs, slides and negatives include images of Herman Buchman, views of Manhattan, rural scenes, and unidentified people. One humorous item is an undated certificate labeled "The Fool Killer Award," from Alfred Markim, The Landau Company. It also states that Herman Buchman "has been named a Colonel in the Mexican Militia."

- b. 1 f. 10 **Professional certificates / Herman Buchman, 1953-1975**
1 folder
Certificates from I.A.T.S.E. Local 798 [4/20/1953], National Society of Literature and the Arts [1/1975], and "The Fool Killer Award" from Alfred Markim of The Landau Company.
- b. 1 f. 11 **Memorabilia / Herman Buchman, August 1974**
1 folder
Memorabilia consisting of I.A.T.S.E Local 798 convention name tag [8/1974], Local 545 pocket pen holder and member pin.
- b. 1 f. 12 **Ephemera / Herman Buchman, ca. 1977-1983**
1 folder
Resumes, form cover letter, membership cards for New York State United Teachers and United University Professors, and handwritten notes.
- b. 1 f. 13-14 **Sketch books / Herman Buchman, 1948-1967**
2 folders
Sketch books [1967]; [1948]; 1967 sketchbook includes note from his daughter, self-portrait, and sketch of Harry Andrews in the motion picture *The Night They Raided Minsky's*; 1948 sketchbook contains miscellaneous pencil sketches.
- b. 1 f. 15 **Sketch books / Herman Buchman, 1948**
1 folder
Loose sketches from sketch book [1948].

- b. 1 f. 16 **Clippings / Herman Buchman, 1950-1974**
 1 folder
 Clippings [1950; 1971; 1974].
- b. 1 f. 17 **Photographs / Herman Buchman**
 1 folder
 Photographs (10) of Herman Buchman; includes 1 negative of an unidentified room, possibly his apartment.
- b. 1 f. 18 **Slides / Herman Buchman, ca. 1950**
 1 folder
 Slides [ca. 1950s], includes views of Manhattan and rural scenes (20 slides); unidentified slides from a box marked "The Gang," "Sylvia Seigman," "Tom," "Theatre Wing (11 slides); unidentified people at a fountain (5 slides).
- b. 1 f. 19 **Photographic negatives / Herman Buchman**
 1 folder
 Photographic negatives (42), unidentified except for 1 shot of Herman Buchman; some possibly taken in Washington, D.C.

Series III: Teaching material, ca. 1950-1990

9 folders

This series contains materials such as photographs and slides of student productions, including *Twelfth Night* and miscellaneous productions at SUNY College at Purchase from the 1970s. There are also photographs of The Juilliard School Drama Division student productions of *The Cherry Orchard*, *The Clandestine Marriage*, *The Country Wife*, and *The Heiress* mostly from the 1970s. Other ephemera include programs and clippings from The Juilliard Opera Theatre for *The Beggar's Opera*, *Falstaff* and *Fidelio* from the 1950s, as well as a 1952-1953 catalog for the Juilliard School of Music. There is also a copy of a student exam and a proposed curriculum for a course on makeup. Although some slides are identified as "American Theatre Wing Students," it is doubtful that this is accurate, since the slides do not seem to be of the time period (1946-1953) when Herman Buchman worked at the American Theatre Wing.

- b. 1 f. 20 **Slides / Herman Buchman**
 1 folder
 Color slides (16) from a box marked "American Theatre Wing Students," illustrating makeup technique.
- b. 1 f. 21 **Curriculum / Herman Buchman**
 1 folder
 Curriculum for makeup course.

- b. 1 f. 22 Exam / Herman Buchman, ca. 1980
1 folder
- b. 1 f. 23 Production photographs / Juilliard School. Drama Division, ca. 1970
1 folder
Photographs of The Juilliard School Drama Division student productions of *The Cherry Orchard* by Anton Chekhov, *The Clandestine Marriage* by George Colman, and *The Heiress* by Ruth and Augustus Goetz [ca. 1970s].
- b. 1 f. 24 *The country wife* / William Wycherley
1 folder
Photographs of The Juilliard School Drama Division student production of *The Country Wife* by William Wycherley; photographs by Susan Cook.
- b. 1 f. 25 Programs / Juilliard Opera Theatre, 1950-1953
1 folder
Programs for The Juilliard Opera Theatre productions of the opera *Fidelio* by Ludwig van Beethoven [3/10-11/1953] and *The Beggar's Opera* by John Gay and Benjamin Britten [3/24-29/1950]; program and clippings for the opera *Falstaff* by Giuseppe Verdi [2/22-23/1952]; catalog for the Juilliard School of Music [1952-1953].
- b. 1 f. 26 Makeup technique slides / Herman Buchman
1 folder
Color slides (59) from box marked "School Classes" illustrating makeup technique.
- b. 1 f. 27 *Twelfth night* / William Shakespeare, 1976-1977
1 folder
Color slides and photographs of State University of New York College at Purchase student production of *Twelfth Night* by William Shakespeare.
- b. 1 f. 28 Photographs / State University of New York College at Purchase, ca. 1975
1 folder
Photographs (7) of student productions: *Heartbreak House* by George Bernard Shaw, *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade* by Peter Weiss, and *Subject to Fits* by Robert Montgomery.

Series IV: Projects

5.75 boxes

This series consists of photographs, photographic proofs, contact sheets, slides, color transparencies, negatives, screenplays, a script, handwritten notes, clippings, and ephemera relating to his two published books: *Stage Makeup* and *Film and Television Makeup*, and theater, film and other productions on which he worked. There is relatively little material on his theatrical productions. This series also contains materials relating to other projects on which he worked, including lectures for the American Film Institute (1976) and for The College of Santa Fe (1990). The Sea Breeze Antiseptic/Albolene Cream lecture tour (1972-1973), for which he gave numerous interviews and appeared on several television programs, is especially well-documented. Other writings include proposals for books: *Give a Makeup Party*, *On Stage Makeup* (both 1980s), and a book on criminal justice disguise, which also included a seminar. This series also contains proposals, a script and plot ideas for two television series, *The Chameleon* and *The Unwilling Mask* (1961), as well as a proposal for an educational film series. Also included are three articles written for *Theatre Crafts* magazine and a transcript of a 1974 interview with Herman Buchman. The remaining materials consist of an article on makeup for the *Encyclopedia Americana* (1981) and an unsourced article on "Creating the Illusions [sic] of Age."

Sub-series 1 - *Stage Makeup*, ca. 1970

1.5 boxes

Published by Watson-Guptill Publications, 191 pages. Edited by Susan E. Meyer; demonstration photographs by Susan E. Meyer. Materials include black and white photographs, photographic proofs, color transparencies, and artwork used to illustrate this book. Images used in Chapters 2 through 15, as well as for the cover and the author's dust jacket photograph are included. The papers include about 90% of the originals of the book's illustrations. Chapters 2, 6, 8, 10, and 11 have some originals missing. There are also a number of miscellaneous unused photographs and a color transparency, as well as clippings, and handwritten notes related to the book. The remaining materials consist of two mockup books for a revised edition with notes by the author.

b. 2 f. 1

Frontispiece, 1970

1 folder

Photograph of frontispiece for book [ca. 1970]; Susan E. Meyer, photographer.

b. 2 f. 2

Photographs of chapter 2, 1970

- 1 folder
Figures 1-28; Figures 7-11 missing; includes book cover photograph [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 3 **Photographs of chapter 3, 1970**
1 folder
Figures 29-56; Figure 39 is artwork [ca. 1970]; Susan E. Meyer, photographer for Figures 30-38, 40-56.
- b. 2 f. 4 **Transparencies of chapter 3, 1970**
1 folder
Color transparencies, pp.45-51; includes 1 proof [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 5 **Photographs of chapter 3, 1970**
1 folder
Photographs, contact sheets and negatives, most unused [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 6 **Photographs of chapter 4, 1970**
1 folder
Figures 67-98; Figure 75 in Box 2, Folder 2 [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 7 **Transparencies of chapter 4, 1970**
1 folder
Transparencies and photographic proofs of Chapter 4, p.66; Chapter 5, pp.76-79; Chapter 6, pp.88-91 [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 8 **Photographs of chapter 5, 1970**
1 folder
Figures 99-113 [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 9 **Photographs of chapter 6, 1970**
1 folder
Figures 114-135; Figures 115, 117, 119, 126 missing [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 10 **Photographs of chapter 7, 1970**
1 folder
Figures 136-147 [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 11 **Photographs of chapter 8, 1970**
1 folder
Figures 160-210; Figures 148-159, 161, 163, 168-170, 180, 184, 186, 187, 211 missing [ca.1970]; Susan E. Meyer,

photographer.

- b. 2 f. 12 **Photographs of chapter 9, 1970**
1 folder
Figures 212-228 [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 13 **Photographs of chapter 10, 1970**
1 folder
Figures 231-289; includes frontispiece; Figures 229, 230, 236, 247, 262, 263 missing [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 14 **Photographs of chapter 11, 1970**
1 folder
Figures 290-296; Figure 295 missing; includes color transparencies, photographic proof, pp.148-152, and 2 unused and unnumbered photographs [ca. 1970]; Susan E. Meyer, photographer.
- b. 2 f. 15 **Photographs of chapter 12, 1970**
1 folder
Figures 297-313; includes color transparencies, pp.162-163 [ca.1970]; Susan E. Meyer, photographer.
- b. 3 f. 1 **Photographs of chapters 13-14, 1970**
1 folder
Photographs, color transparencies, photographic proof from Chapter 13, pp.166-167 and Chapter 14, p.168; includes dust jacket photo [ca. 1970]; Susan E. Meyer, photographer.
- b. 3 f. 2 **Photographs of chapter 15, 1970**
1 folder
Photographs of Chapter 15, pp.174-179 [ca. 1970]; Sedge Le Blang, photographer for 21 photographs.
- b. 3 f. 3 **Dust jacket, 1970**
1 folder
Dust jacket for book; includes miscellaneous handwritten notes by Herman Buchman [ca. 1970].
- b. 3 f. 4 **Clippings, ca. 1971-1975**
1 folder
Clippings for book [1971-1975; some undated].
- b. 3 f. 5 **Unused photographs and transparency, 1970**
1 folder
Miscellaneous unused photographs and color transparency [ca.

1970]; Susan E. Meyer, photographer.

b. 3 f. 6-
7

Book mockup

2 folders

Book mockup for revised edition; includes handwritten notes by Herman Buchman.

Sub-series 2 - *Film and Television Makeup*, ca. 1972

19 folders

Published by Watson-Guptill Publications, 223 pages. Edited by Susan E. Meyer; demonstration photographs by Susan E. Meyer. Materials include black and white photographs, photographic proofs, color transparencies, and slides used to illustrate this book. Images used in Chapters 3 through 8 and Chapters 10 through 14 are included. For Chapter 9, there are only 5 photographs not used in the book. The papers include about 90% of the originals of the book's illustrations. Chapters 6, 7, 10, and 14 have some originals missing. There are also a number of miscellaneous unused photographs and color transparencies. Other ephemera include clippings, a dust jacket, a Kodak register marks strip, a color control panel, and a published booklet of Boris Karloff photographs used in the book. There are also handwritten drafts of correspondence relating to the book, miscellaneous handwritten notes, and copy revisions for a reissue (ca. 1990). Of particular interest are the photographs illustrating makeup technique for the films *Born to Win* and *The Panic in Needle Park*, which show Herman Buchman creating tattoos and needle tracks on Al Pacino, Paula Prentiss, and George Segal.

b. 3 f. 8

Transparencies of chapter 3, ca. 1972

1 folder

Color transparencies of Chapter 3, p. 43; includes 2 unused photographs [ca. 1972]; Susan E. Meyer, photographer.

b. 3 f. 9

Transparencies of chapter 4, ca. 1972

1 folder

Color transparencies of Chapter 4, pp.47-51 and some unused; includes 8 unused photographs [ca. 1972]; Susan E. Meyer, photographer.

b. 3 f. 10

Transparencies of chapter 5, ca. 1972

1 folder

Color transparencies of Chapter 5, p. 61 and some unused; photographic proofs of Figures 89-114 and 2 unused; 4 unused photographs [ca. 1972]; Susan E. Meyer, photographer.

- b. 3 f. 11 **Photographic proofs of chapter 6, ca. 1972**
1 folder
Figures 115-125; Figure 126 missing; includes 1 unused photograph [ca. 1972]; Susan E. Meyer, photographer.
- b. 3 f. 12 **Transparencies of chapter 7, ca. 1972**
1 folder
Color transparencies of Chapter 7, p.73; photographic proofs of Figures 127-155; Figure 152 missing [ca. 1972]; Susan E. Meyer, photographer.
- b. 3 f. 13 **Transparencies of chapter 8, ca. 1972**
1 folder
Color transparencies of Chapter 8, pp. 85-88; photographic proofs of Figures 156-180; 2 unused photographs [ca. 1972]; Susan E. Meyer, photographer.
- b. 3 f. 14 **Photographs of chapter 9, ca. 1972**
1 folder
Photographs unused in Chapter 9 [ca. 1972]; Susan E. Meyer, photographer.
- b. 3 f. 15 **Photographs of chapter 10, ca. 1972**
1 folder
Frontispiece; Figures 246-293 and some unused; Figures 242-245, 253-262 missing; color transparencies, p.121 and 1 unused [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 1 **Photographs of chapter 11, ca. 1972**
1 folder
Figures 294-325 [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 2 **Photographs of chapter 11, ca. 1972**
1 folder
Figures 326-366; Figure 334 is also the Chapter 11 frontispiece [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 3 **Photographs of chapter 12, ca. 1972**
1 folder
Frontispiece, Figures 367-382, 3 unused photographs; color transparencies, pp.150-153 and 1 unused; includes photographs of Herman Buchman on the set of *Born to Win* (Motion picture), *The Panic in Needle Park* (Motion picture), and of Kitty Winn [ca. 1972]; Susan E. Meyer, photographer for demonstration photographs.
- b. 4 f. 4 **Photographs of chapter 13, ca. 1972**

- 1 folder
Frontispiece; Figures 383-391; color transparencies, pp.159-164 and some unused photographs [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 5 **Photographs of chapter 14, ca. 1972**
1 folder
Photographs of Figures 392-421; Figures 411, 413, 415, 417, 419 missing; color negatives, pp.173-176; 58 miscellaneous color slides, some not used in book [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 6 **Photographs of chapter 14, ca. 1972**
1 folder
Photographs not used in Chapter 14, showing Herman Buchman [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 7 **Chapter 16 images**
1 folder
Images of Boris Karloff used in Chapter 16, from *Fantastic: a New Collection of Scenes from All-Time Favorite Films Featuring Boris Karloff*, compiled by Alan G. Barbour.
- b. 4 f. 8 **Dust jacket, ca. 1972**
1 folder
Book dust jacket; includes 4 unused photographs [ca. 1972]; Susan E. Meyer, photographer.
- b. 4 f. 9 **Notes relating to book, ca. 1972**
1 folder
Miscellaneous notes and drafts of correspondence relating to book; includes Kodak register marks and color control patches [ca. 1972].
- b. 4 f. 10 **Copy revisions, ca. 1990**
1 folder
Copy revisions, some handwritten by Herman Buchman for reissue of book [ca. 1990; some undated].
- b. 4 f. 11 **Clippings, 1972-1975**
1 folder
Clippings for book.

Sub-series 3 - Productions, 1946-1971

1 box, 9 folders

Alphabetical

Materials include screenplays, photographs, slides, color transparencies ephemera including program pages, clippings, shooting schedules, call sheets, and miscellaneous notes relating to some of the stage and screen productions on which he worked. There is also a copy of a caricature by Al Hirschfeld of the film *Something Wild*. Of special note are materials on *Born to Win*, including miscellaneous makeup notes and photographs, especially those of Herman Buchman creating tattoos and needle tracks on George Segal. Other stage productions covered in the papers include *The Duchess of Malfi* and *Finian's Rainbow*. The motion picture materials in the series are on *Edge of the City*, *The Incident*, *Long Day's Journey into Night*, *The Lost Man*, *The Miracle Worker*, *The Panic in Needle Park*, *Public Enemy No. 1*, *Something Wild*, *Twelve Angry Men*, and *Within Man's Power* (a documentary film).

- b. 4 f. 12 Program pages, 1947-1950
1 folder
Theatrical production program pages for *The Bird Cage* by Arthur Laurents, the musical revue *Caribbean Carnival* by Samuel L. Manning and Adolph Thenstead, *Crime and Punishment* by Dostoyevsky, dramatized by Rodney Ackland, and *Jenny Kissed Me* by Jean Kerr.
- b. 4 f. 13 *Born to win* (Screenplay) / David Scott Milton, November 6, 1970
1 folder
Screenplay by David Scott Milton with Ivan Passer; marked "Script #44," 107 pages [11/6/1970].
- b. 4 f. 14 *Born to win* (Motion picture), 1971
1 folder
Miscellaneous makeup notes, party invitation, call sheet, and shooting schedule [1971].
- b. 4 f. 15 *Born to win* (Motion picture), ca. 1971
1 folder
Photographs, color slides and 1 transparency illustrating makeup technique for *Born to Win*.
- b. 5 f. 1 *The duchess of Malfi* / John Webster, 1946
1 folder
Program cover, photograph of Herman Buchman and Canada Lee; includes color slides of the cast, such as Ian Richardson and Canada Lee, and 1 of the theater marquee [1946].

- b. 5 f. 2 *Edge of the city* (Motion picture), 1956
1 folder
Photographs illustrating makeup technique, including photographs of John Cassavetes, Jack Warden, and film crew; includes 1 clipping; motion picture a.k.a. *A Man Is Ten Feet Tall* [1956].
- b. 5 f. 3 *Finian's rainbow* (Musical) / Burton Lane, 1946
1 folder
Program cover and color slides probably for the New York City production, from box postmarked 11/7/1946 [ca. 1946].
- b. 5 f. 4-5 *The incident* (Motion picture : 1967)
2 folders
Photographs illustrating actors' haircuts [1967]; Dinin, photographer.
- b. 5 f. 6 *Long day's journey into night* (Screenplay), 1962
1 folder
- b. 5 f. 7 *The lost man* (Screenplay) / Robert A. (Robert Alan) Aurthur, 1968
1 folder
Screenplay by Robert Alan Aurthur, marked "Second Draft, No. 00867; Changes 8/30, 9/13, 9/16 1968 inserted," 137 pages [8/16/1968].
- b. 5 f. 8 *The miracle worker* (Screenplay) / William Gibson, May 8, 1961
1 folder
Screenplay by William Gibson, marked "Revision 5/8/1961;" includes photographs [5/8/1961].
- b. 5 f. 9 *Panic in Needle Park* (Screenplay) / Joan Didion, 1970
1 folder
Screenplay by Joan Didion and John Gregory Dunne, from the book by James Mills, 6/16/1970; includes revisions 10/30/1970.
- b. 5 f. 10 *Panic in Needle Park* (Motion picture), 1970
1 folder
Shooting schedules, includes revisions [10-11/1970].
- b. 5 f. 11 *Panic in Needle Park* (Motion picture), 1970
1 folder
Photographs and transparencies; Herman Buchman in several photographs illustrating makeup techniques [1970].

- b. 5 f. 12 *Public enemy no. 1* (Screenplay) / Michel Audiard, 1953
1 folder
Screenplay, 93 pages [by Michel Audiard and Jean Manse], autographed by Fernandel, Zsa Zsa Gabor and 1 unidentified person; motion picture a.k.a. *L'ennemi Public No. 1* [ca. 6/1953].
- b. 6 f. 1 *Something wild* (Motion picture : 1961), 1960
1 folder
Copy of motion picture caricature by Al Hirschfeld; includes photographs of Ralph Meeker, which illustrate makeup technique [1960].
- b. 6 f. 2 *Twelve angry men* (Screenplay) / Reginald Rose, ca. 1957
1 folder
Screenplay, 147 pages, by Reginald Rose.
- b. 6 f. 3 *Twelve angry men* (Motion picture), 1956-1957
1 folder
Humorous notes to cast and crew: "A Collection of Choice Communiques from 'The Coach';" Herman Buchman included in some photographs illustrating makeup technique.
- b. 6 f. 4 *Within man's power* (Motion picture), ca. 1954
1 folder
Program, photographs and clippings.
- b. 6 f. 5 Miscellaneous makeup photographs, ca. 1950
1 folder
Miscellaneous photographs of actors, including Ed Begley, Mitzi Gaynor, Van Heflin, Dean Stockwell (autographed), and Coley Wallace; Herman Buchman in several photographs, including 2 unidentified crew shots; some additional unidentified [ca. 1950s; some undated].
- b. 6 f. 6 Miscellaneous makeup photographs, 1946
1 folder
Photographs, color slides, and negatives, mostly unidentified, illustrating makeup technique; includes 1 slide of Gary Merrill; Herman Buchman in several shots [ca. 1946; negatives undated].

Sub-series 4 - Other Projects, 1961-1990

Alphabetical

Materials include brochures, promotional materials, clippings, photographs, and other ephemera on his lectures for the American

Film Institute, The College of Santa Fe and for the Sea Breeze Antiseptic/Albolene Cream lecture tour. There are proposals for books, such as a law enforcement disguise manual, television series, a criminal justice disguise seminar, and an educational film series. His writings include articles for *Theatre Crafts* magazine, for *Encyclopedia Americana* and one unsourced article, "Creating the Illusions of Age." The remaining papers consist of a brochure, promotion materials and notes on the Performer's Make-up Kit for the Stage, which he developed.

- b. 6 f. 7 **American Film Institute Lecture, May 7, 1976**
1 folder
American Film Institute Theater brochure and flyers for Herman Buchman lecture; includes color slides.
- b. 6 f. 8 **Book proposals, 1980**
1 folder
Proposals for 2 books: *Give a Makeup Party* and *On Stage Makeup* [ca. 1980s].
- b. 6 f. 9 ***The chameleon* (Television show proposal)**
1 folder
Television show proposal, 22 plot ideas, handwritten notes, and 1 page from an unidentified script [undated].
- b. 6 f. 10 ***The second century: Lectures in the art of the moving image / College of Santa Fe, November 3, 1980***
1 folder
Brochure, press release and clipping on lecture/demonstration given by Herman Buchman at the Garson Communications Center and Studios.
- b. 6 f. 11 **Criminal justice disguise seminar and book proposals, 1980**
1 folder
Miscellaneous handwritten notes, flyers, clippings for criminal justice seminar; includes correspondence for proposed law enforcement manual and seminars.
- b. 6 f. 12 **Educational film series proposal**
1 folder
Proposal for stage makeup educational film series, featuring 10 topics [undated].
- b. 6 f. 13 **Performers makeup kit for stage, 1975**
1 folder
Brochure, label, press release, outline and handwritten notes for Performers Makeup Kit, distributed by Performers Makeup,

Inc.

- b. 6 f. 14 **Sea Breeze Antiseptic/Albolene Cream promotion lecture tour, 1972-1973**
1 folder
Itineraries, publicity materials, "Ten Make-up Tips from Herman Buchman" booklet, and miscellaneous handwritten notes on lecture tour; includes photographs with Herman Buchman illustrating makeup techniques.
- b. 6 f. 15 **Sea Breeze Antiseptic/Albolene Cream promotion lecture tour, May 1972 - August 1973**
1 folder
Clippings.
- b. 6 f. 16 ***Theatre crafts* articles, 1971-1973**
1 folder
Articles written for *Theatre Crafts* magazine: "Four Basic Faces for Stage Makeup," 5-6/1971; "Makeup," 3-4/1973; "Modifying Makeup Techniques," 10/1975; includes a transcript of an interview of Herman Buchman by Patricia Mackay, managing editor, ca. 1974.
- b. 6 f. 17 ***The unwilling mask* (Outline), 1961**
1 folder
Script outline for proposed television series, episode "The Track of F.," with a letter to "Gerald" from "Wm." Materials appear to have been sent to Herman Buchman from Anthea Productions.
- b. 6 f. 18 **Writings / Herman Buchman, 1980**
1 folder
Encyclopedia Americana article, "Makeup," includes 1 letter from publisher [1980]; "Creating the Illusions of Age," [unsourced and undated].

Separated Materials

1) Theater on Film and Tape (TOFT) Archive

- Two reels of unidentified films

2) Oversized Materials

- Certificate of Award for completion of beauty culture course at Paul's Hairdressing Academy of New York, Inc. [12/15/1939] (9 1/4 x 12 inches)

- Photograph of Herman Buchman and Canada Lee [ca. 1940s]
- Illustrations for *Stage Makeup*:
 - Figure 22 (p.26) - matted sketches of mouths (10 x 15 inches)
 - Figure 23 (p.27) - matted sketches of eyebrows (10 x 15 inches)
 - Figures 57 (p.42), 59 (p.43), 61 (p.43) - matted pen sketches of faces (15 x 20 inches)
 - Figures 57, 59, 61 - matted red pen sketches of faces with overlays (15 x 20 inches)
 - Figures 63 (p.44), 65 (p.44) - matted pen sketches of faces with overlays (15 x 20 inches)
 - Figures 63, 65 - matted red pen sketches of faces with overlays (15 X 20 inches)
- Illustrations for *Film and Television Makeup*:
 - Matted sketches of faces (p.44-45), with 1 loose sheet (15 x 20 inches)

A File Photographs

- Production postcards (4)
- *Charles I*
- *Volpone*

Negatives

- 2 on 1 strip

B File Photographs

- Motion picture stills (148)
- Stage production photographs
- Personalities (10)
- Unidentified (12)

Clippings

- 2 clippings

Books

- 18 volumes