

Series 1. Twelve Sketchbooks.

Item	Date	Description
Sketchbook 1	"1/17/81" inscribed on first page, "March 1982" inscribed on page 113	Drawings in pen and ink and in pencil include: sketches for sculptures, including many sketches of keyholes and cloud boxes, and pieces shown in 1994 at the Genovese Gallery in Boston, at the Sculpture Now gallery in NYC, and at an exhibit called "Hudson River Romance;" realistic sketches of squirrels; one detailed drawing of an amaryllis; two self portraits; line studies of female nudes; notes, with names, addresses, and phone numbers; text: "My 48th Year" and writing on avant-garde art and criticism.
Sketchbook 2	"September 1980" inscribed inside front cover and first page	Sketches for sculptures in pen and ink and in pencil; realistic sketches of a devil, wings, and shelves; text includes several pages of "Comments and Commercial:" aphorisms about art and making art.
Sketchbook 3	"January 1981" inscribed on first page	Drawings in pen and ink and in brush and ink include: sketches for sculptures, including one similar to a piece called "Solstice;" a self portrait; a summer 1981 drawing of a tuberous begonia plant; a drawing titled "Ephesian Diana" (sp?), possibly a rendering of a statue of the Roman goddess of fertility of the same name; a number of signed 1981 drawings entitled "Spirit Message;" text: "A Life About Art;" a penned scroll with goals for 1981 on first page. Approximately half of book filled; last three pages also contain two sketches.
Sketchbook 4	"April 1981" inscribed on first page	Figure studies in pencil and/or in ink, including: female nudes, two faces, one male, one drawing of a parrot.
Sketchbook 5	"1981" inscribed on first page	Drawings in pen and ink, and in pencil; many are crosshatched; several progressions of "Spirit Message" dated 1981, including "Spirit Message 28," "Hairy Spirit Message," "Spirit Message Self Portrait," and a few sketches for "Spirit Message" wallpieces; a few figure studies, some of which are close-ups; a portrait of Voltaire; an angel.
Sketchbook 6	several sketches inside are dated "1981," two are dated "1982"	Drawings in pen and ink, and in pencil and sketches for sculptures, some set in landscapes; several progressions of "Spirit Message," dated 1981 except for one from 1982; a sketch entitled "Judgement of Paris 1981," and a face, possibly of Paris; one sketch entitled "One potato, 4our [sic] strings, 2 messages 1981;" multiple male faces, possible self portraits; some cross-hatched still lifes of a ball, one of a skull; one sketch entitled "St. Christopher's 1981;" text: includes the first quatrain of Shakespeare's 65th Sonnet. Several blank pages at end.
Sketchbook 7	"1981" inscribed on first page, "12/16/81" inscribed on page 183	Drawings in pen and ink, possibly marker, and in pencil, sketches for sculptures, several with landscapes or portraits of the artist, perhaps for scale; design for a card for stepdaughter Amy's Sweet 16; text: "1st heavy snowfall 12/16/81 Wednesday snowed all last night—," a page of notes of self-reflection, and two additional pages of introspection and self-reflection, "Art is no release for me..." Some blank pages at end.
Sketchbook 8	One sketch dated "Winter 1980" on page 127	Drawings in pen and ink and in brush and ink; many abstract drawings, some sketches for sculptures; figure studies; an angel; a sketch entitled "Leda 1850 J. Pradier Met Mus," a rendering of the sculpture "Leda and the Swan" by Jean Jacques Pradier. Some blank pages at end.
Sketchbook 9	Undated	Drawings in pen and ink, and in pencil; sketches for sculptures, including "Petroglyph for Pablo Neruda," "Copolites and Orifices," "Chinese Instruments" (sp?), "Disagreeable Object," "Petroglyph," and "Iris"; a few hand and pillow studies. Some blank pages at end.
Sketchbook 10	Undated	Drawings in pen and ink, and in pencil, sketches for sculptures, including a sketch for "Pythia?" and several development studies for "Small Pleasures" and "Small Terrors" (sp?); a few architectural sketches, designs for furniture; figure studies, faces, possible self portraits.
Sketchbook 11	Undated	Drawings in pen and ink, and in pencil, sketches for sculptures; first page is a self-portrait in pencil; figure studies of female nudes, some faces. Several blank pages at end.
Sketchbook 12	One self portrait dated "November 1986"	Drawings in pen and ink, and in pencil, some in blue pen, sketches for sculptures; three pages look like children's drawings; a self-portrait dated November 1986; one page of text: "Polarities." Some blank pages at end.

Series 2, Eleven Folders. Related ephemera

Folder	Dates	Description
Folder 1	1973-October 1994	Related Sketchbook: Sketchbook 1. Contact sheet with 35 photographs by Bard alum Cinthia [sic] Singleton, of Grossberg's sculptures, dated 3/1/1982; a photograph from the Sculpture Now gallery in NYC of his 1973 steel sculpture "Solstice;" a color photograph dated October 1994 of an unidentified sculpture; a review by Tony Towle in the June 1988 issue of the Arts Magazine entitled "Jake Grossberg's 'Hudson River Romance';" a review for a show at the Max Hutchinson Gallery from the February 1974 issue of the Arts Magazine; a slide sheet dated July 1986 with 17 slides of sculptures, including a slide of his 1985 sculpture "My Pretty."
Folder 2	March 1, 1982	Related Sketchbook: Sketchbook 2. Two contact sheets with 35 photographs of sculptures; the second is attributed to Cinthia Singleton and dated 3/1/1982.
Folder 3	1973; October 1994	Related Sketchbook: Sketchbook 3. A color photograph dated October 1994 of an unidentified sculpture; an identical photograph of "Solstice" to the one in folder 1.
Folder 4	March 1982	Related Sketchbook: Sketchbook 7. A single slide sheet dated March 1982 with 20 slides of sculptures.
Folder 5	Undated	Related Sketchbook: Sketchbook 9. A single undated, unnamed photograph of a sculpture.
Folder 6	Undated	Related Sketchbook: Sketchbook 10. A single contact sheet with 34 photographs of the same sculpture from different angles.
Folder 7	1985	Related Sketchbook: Sketchbook 12. Six slides of sculptures including the 1985 steel and painted wood sculptures "Joie de Vivre," "Mars," and "Ma Jolie."
Folder 8	1963-1978	Photos and reviews 1963-1974, including: three colored untitled and undated photographs of sculptures; photographs of the 1978 welded steel sculptures "Two by Two" and "Diagonal Drop;" photographs from the Sculpture Now Gallery of the 1973 steel sculptures "Mesabh," and "Solstice," and of the 1973 mild steel sculpture "Tsadi;" two additional untitled and undated photographs from the Sculpture Now Gallery of the same outdoor sculpture; a March 1963 Arts Magazine review entitled "NEW YORK EXHIBITIONS: In the Galleries," of a solo show at the Aegis Gallery; a February 1963 review in Art News of the same Aegis show; a review from November 25, 1967 in The New York Times, entitled "Art: A Reminder of Matisse's Quality and Diversity," of a show at the Rose Fried Gallery; a December 1967 Art News review of the same Rose Fried show; a March 18, 1967 review by Grace Glueck in The New York Times, entitled "17 Display Their Work at Riverside Museum," of the "Sculpture: New York Scene" show at the Riverside Museum; a February 1974 Arts Magazine review to a show at the Max Hutchinson Gallery, identical to the review in Folder 1; a January 3, 1974 review in the Soho Weekly News for the same Max Hutchinson show.
Folder 9	ca. 1980s	An undated photograph of Grossberg and Alan Cote; a 1980s photograph of an early MFA class and Grossberg; a contact sheet with 24 photographs of the sculpture near the Avery Arts Center at Bard College.
Folder 10	1970-1988	A flyer to a 1970 show "Jacob Grossberg: Sculpture" at the Procter Art Center at Bard College; an April 1988 Art Forum review by John Yau of the "Hudson River Romance" show at Neo Persona; a January 19, 1979 review by Hilton Kramer in The New York Times of the Sculpture Now show, which references the sculpture "Pink Nasturtium" in front of the Ottoway Film Building at Bard College.
Folder 11	1981-2003	A mailable poster for the first MFA program in 1981; program booklets with included applications describing the MFA program, for summers 1981, 1982, 1987, and 1988; an April 2003 interview by Joan Waltemath with John Yau in the Brooklyn Rail; an article by Claire O'Neill Carr in the June 24, 1982 issue of The Gazette Advertiser of Rhinebeck, entitled "'Working' artists work on degrees at Bard."