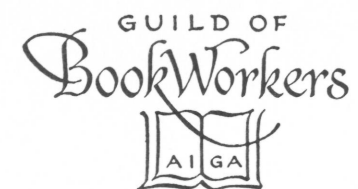


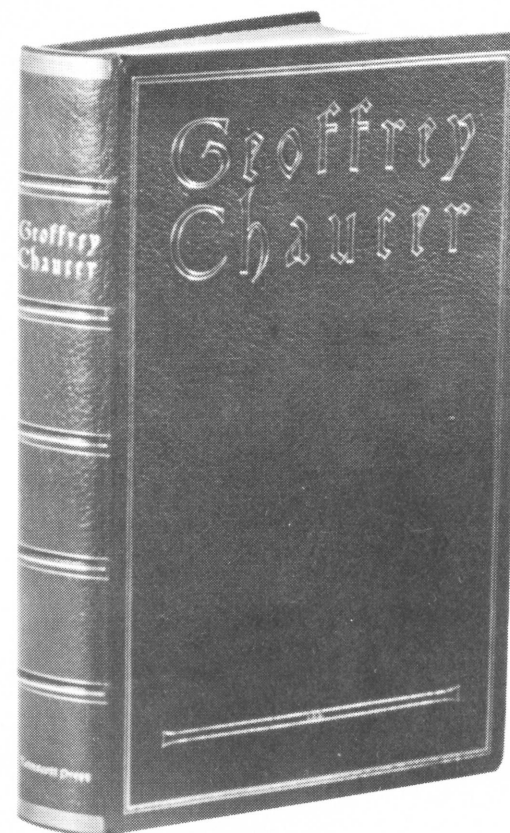
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## GUILD OF BOOK WORKERS JOURNAL

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Supplement to Volume X · Number 1



The cover picture is a Gerlach binding commissioned by Mr.  
Louis Stern.

# GERHARD GERLACH

*A Memorial Exhibition of his Bindings  
and Recent Work of the Members of the  
Guild of Book Workers, A J G A*



OPEN FREE TO THE PUBLIC  
WEEKDAYS 10:00 to 5:00

*Through August 13th*

1971

This announcement of the exhibition was made by Miss Frances Manola for the Grolier Club's outside bulletin board.



This Exhibition, made possible through the cooperation of the Grolier Club, consisted of two parts, as does this catalogue.

Part one lists in alphabetical order the items displayed by the membership. We regret that limited funds prevented our illustrating this portion of the catalogue.

Part two was the work of the late Gerhard Gerlach, a distinguished member of both the Grolier Club and the Guild of Book Workers. Fifty-five examples of his work were on display. They are arranged herein alphabetically within three major groups: his early work as a student at the Leipzig Academy prior to his coming to the U.S.A. in 1934; his work in New York City from 1935 to 1955; and his work after he moved to Chappaqua, N.Y. in late 1955 and later to Shaftsbury, Vt. until his death in 1968. Protective cases, for material other than books, and edition bindings are listed separately. A list of the lenders and 27 plates follow.

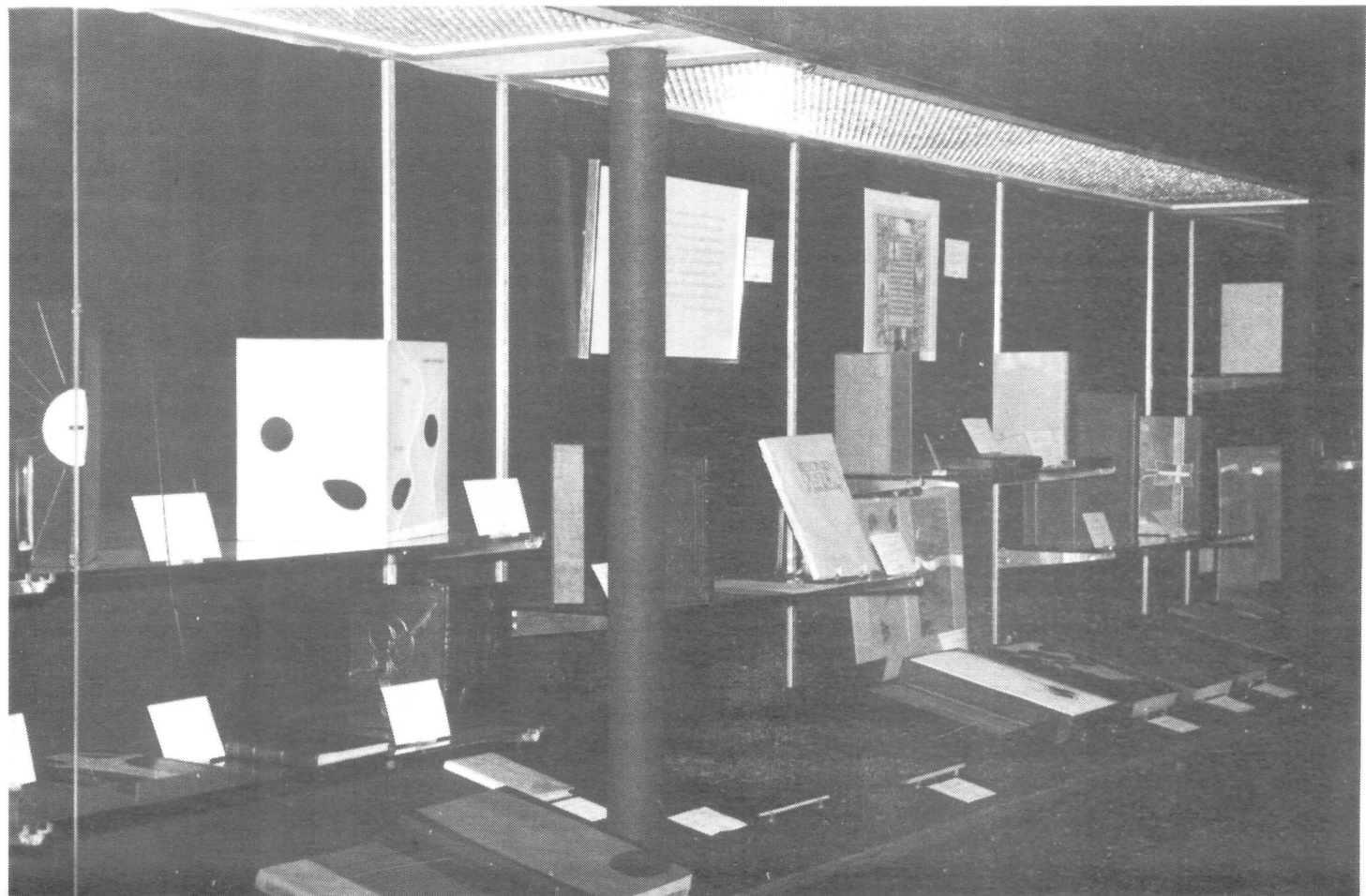
The Guild, an affiliate of the American Institute of Graphic Arts, was founded sixty-six years ago and is the only organization of national scope whose primary interests are centered in the hand book crafts—calligraphy, decorative paper making, hand book-binding, illumination and restoration work. Its membership is made up of both professionals and amateurs in these fields.

The Guild acknowledges with appreciation the help given us by the Grolier Club officers and staff. Our thanks also go to the many Guild members who gave so generously of their time, etc. to bring the exhibition and this catalogue to fruition.

If you would like information about the Guild's activities and its requirements for membership, please write to the Guild of Book Workers, 1059 Third Ave., New York, N.Y. 10021.

Laura S. Young, President  
Guild of Book Workers

Fall, 1971





THE WORK OF GUILD MEMBERS DISPLAYED AT THE GERHARD GERLACH MEMORIAL EXHIBITION



## THE WORK OF MEMBERS OF THE GUILD OF BOOK WORKERS

CONNIE ALTSHUL (Semi-professional) Woodbridge, Conn.  
(Student of Mary E. Greenfield)

Matthews, W. H. *Mazes and Labyrinths*. New York, 1970.  
Case binding: embroidered unbleached linen; protective case.

DUNCAN ANDREWS (Amateur) New York, N.Y.

Calligraphy:

Belloc, Hilaire, "Duncton Hill." Broadside: modified italic hand.

Ingersoll, Robert G. "Excerpt from a speech." Broadside: italic hand.

FLORENCE BROOKS (Semi-professional) Lenox, Mass.

Calligraphy and Illumination:

"The Chymists." Foundational script; illuminated in color and powdered gold.

SHEILAH F. CASEY (Amateur) San Francisco, Calif.  
(Student of Peter Fahey)

Lang, Andrew (Trans.). *Aucassin and Nicolette*. San Francisco, 1926.

Full leather: yellow Oasis Niger; titled and tooled in blind; protective case.

Stevenson, R. L. *A Lodging for the Night*. San Francisco, 1926.

Full leather: red Oasis Niger; titled and tooled in blind; gray inlaid initials on back cover; protective case.

Calligraphy:

Untermeyer, Louis. "Quoting Wordsworth on poetry."  
Adapted humanistic hand.

RAYMOND F. DaBOLL (Professional) Newark, Ark.

DaBoll, Irene. *Recollections of the Lyceum & Chautauqua Circuits*. Freeport, Maine, 1969.

Copy of the limited edition written and embellished in color by Raymond DaBoll.

ROBERT G. DuMEER (Professional) Washington, D.C.

Catlin, George. *O-Kee-Pa*. New Haven, Conn., 1967.

Full leather: brown Oasis Niger; titled and tooled in blind, painted black; onlays of yellow and black Oasis; protective case.

*Maldoro, Comte de Lautreamont*. 1943.

Full leather: black Oasis Niger; titled and tooled in imitation silver; onlays of red Oasis and white pigskin.

MARVIN EISENBERG (Professional)

Rifton, N.Y.

(Student of Laura S. Young)

Restorations:

Dupinet. *Historia Plantarum*. 1567.

New inner hinges colored to match original marbled board papers and fly leaves; sewn silk headbands similar to the original; board corners strengthened; rebaked and corners recovered with leather dyed to match the leather on the boards; original spine put down over the new leather. (Lent by the New York Botanical Library, Rare Book Room)

Tradescant. *Musaeum Tradescantianum*. 1656.

First signature repaired; new inner hinges and end sheets; sewn silk headbands; board corners rebuilt; rebaked and corners covered with leather dyed to match the leather on the boards; new red leather label; titled in gold. (Lent by the New York Botanical Library, Rare Book Room)

DON G. ETHERINGTON (Professional)

Alexandria, Va.

Milton, John. *Paradise Lost & Paradise Regained*. San Francisco, 1936.

Full leather: white pigskin; titled and tooled in gold and blind; purple Oasis Niger onlays; protective case.

Plumb, J. H. *The Horizon Book of the Renaissance*. New York, 1961.

Full leather: blue Oasis Niger; titled and tooled in gold; onlays of multi-colored Oasis; protective case.

DEBORAH M. EVETTS (Professional)

New York, N.Y.

DeGasztold. *Prayers From the Ark*. New York, 1966.

Full leather: dark green morocco; titled in gold; tooled in gold and blind; onlays of grey Oasis Niger.

KATHRYN GERLACH (Professional)

Shaftsbury, Vt.

Merton, Thomas. *What Ought I To Do?* N.d.

Full leather: red Oasis Niger; titled and tooled in gold.

Shakespeare, William. *Twelfth Night*. London, 1932.

Full leather: dark brown Oasis Niger; titled in gold; tooled in gold and blind.

Wilde, Oscar. *For Love of the King*. London, 1932.

Full leather: brown Oasis Niger; titled and tooled in gold; onlays of tan Oasis.

#### Restorations:

Champerius, S. *Index Librorum*. Lyon, 1506.

Corners repaired; rebacked; new title. (Lent by The New York Academy of Medicine)

Grew, N. *Cosmologia Sacra*. London, 1701.

Corners repaired; rebacked; new title. (Lent by The New York Academy of Medicine)

Huarte de San Juan. *Examen de Ingenios*. London, 1698.

Corners repaired; rebacked; new title. (Lent by The New York Academy of Medicine)

Von Graefe, C. F. *Die Epidemisch . . .* Berlin, 1823.

Rebaked with black Oasis Niger; titled and tooled in gold. (Lent by The New York Academy of Medicine)

#### Protective Cases:

*Dante-Works*.

Half leather: black Oasis Niger; sides of terra cotta cloth; titled in gold.

*Thucydides—Peloponnesian War.*

Half leather: red Oasis Niger; sides of blue cloth; titled in gold.

MARY E. GREENFIELD (Professional) Woodbridge, Conn.

Thoreau, Henry David. *On The Duty of Civil Disobedience*.  
New Haven, Conn., 1968.

Full leather: black Oasis Niger; titled and tooled in blind;  
multi-colored onlays of Oasis.

Decorated Papers:

Six examples of marbled papers.

JEAN GUNNER (Professional) New York, N.Y.

*Guest Book of the Conservation Laboratory, N.Y. Public Library.*

Full leather: black Oasis Niger; no title; onlays of natural vellum on front cover, pattern repeated on back cover in blind.

Plumb, J. H. *The Renaissance*. London, 1961.

Full leather: black and purple Oasis Niger; title of hand cut Oasis onlaid on spine; onlays of Oasis on covers.

Turner, W. J. *Impressions of English Literature*. London, 1947.

Full leather: dark blue Oasis Niger; titled and tooled in gold.

LOUIS HARROW (Amateur) Scarsdale, N.Y.  
(Student of Laura S. Young)

*The Odyssey of Homer*. New York, 1932.

Full leather: blue and black Oasis Niger; titled and tooled in gold; onlay of red Oasis on back cover.

CLARA A. HATTON (Semi-professional) Salina, Kansas

*Aesop's Fable of The Miller, His Son, and Their Ass.*

Full leather: brown Oasis Niger; titled and tooled in gold; cover design executed with tools made by binder; title on cover Emery Walker hand tools; onlays of blue Oasis.



Blome, Richard. *Hawking or Faulconry*. London, 1929.

Full leather: brown Oasis Niger; titled and tooled in gold; cover design executed with tools made by binder; title on cover Emery Walker hand tools.

Remlov, Arne (Ed.). *Design in Scandanavia*. Printed in Norway, n.d.

Full leather: green Oasis Niger; cover design executed with tools made by binder; title on spine Emery Walker hand tools; onlays of colored leather.

Calligraphy and Illumination:

*Aesop's Fable of The Miller, His Son, and Their Ass.*

Foundational hand; colored initials; illuminated illustrations.

Shakespeare, William. "Sonnet 116." Foundational and italic hands; raised gold initial; colored decorations and notes.

MARY L. JANES (Semi-professional)

Middletown, R.I.

Calligraphy:

Six pieces, all in italic script: "Selection from Geoffrey Chaucer," "Selection from Hippocrates," "Selection from Henry David Thoreau," "Poem by Emily Dickinson," "Book of Haiku," "Booklet of Group Terms."

GRADY E. JENSEN (Amateur)

Scarsdale, N.Y.

(Studied with Gerhard Gerlach)

(Student of Laura S. Young)

Thoreau, Henry David. *Cape Cod*. New York, 1904. Two volumes.

Case binding: half-leather, green Oasis Niger and decorated paper; titled in gold; slipcase.

MARIE-THERESE KAUFMAN (Amateur)

New York, N.Y.

(Studied with Gerhard Gerlach)

Leger, Charles. *Balzac*. Paris, 1927.

Full leather: red Oasis Niger; titled in gold; cover design in blind.

MARGARET LECKY (Professional) Log Angeles, Calif.  
(Studied with Gerhard Gerlach)

*Aristophanes' The Clouds*. Mt. Vernon, N.Y., 1941.

Full leather: brown Levant; titled in gold; design in gold and blind; onlay of white kid.

Crane, Stephen. *The Red Badge of Courage*. New York, 1931.

Full leather: blue Oasis Niger spine and fore-edges; inlaid grey Morocco front and back boards; titled in gold; onlays of red Oasis on both covers.

HOPE LEVENE (Semi-professional) Bedford Village, N.Y.  
(Student of Hope G. Weil)

Lowenthal, J. *Morphy's Games of Chess*. London, 1860.

Full leather: brown Oasis Niger; titled in gold; onlays of colored Oasis.

Gibran, Kahlil. *The Prophet*. New York, 1945.

Full leather: purple Oasis Niger; titled in gold; onlays of colored Oasis.

JEANNE F. LEWISOHN (Amateur) New York, N.Y.  
(Student of Hope G. Weil)

Dante. *The Divine Comedy*. New York, 1937.

Full leather: grey Oasis Niger; titled in gold; onlays of colored Oasis; protective case.

Lindsay, John V. *The City*. New York, 1969.

Full leather: blue Oasis Niger; title and design red Oasis onlays.

Sterne, Laurence. *A Sentimental Journey*. New York, 1925.

Full leather: black Oasis Niger; titled in gold; onlays of brown Oasis.

FRANCES MANOLA (Professional) New York, N.Y.  
(Student of Laura S. Young)

Tory, Geofroy. *Champ Fleury*. New York, 1967.

Full leather: green Oasis Niger; titled in gold; tooled in gold and blind; onlays of colored Oasis.

Restoration:

Von Hohenburg. *Von der Hochberheumpten Kunst der Reyterey*. Tegernsee, 1581.

Case binding: paper; pages repaired, new inner hinges; rebaced with brown paper to match original; corners strengthened, repaired, and colored to match covers; protective case.

Calligraphy and Illumination:

Thoreau, Henry David. "Excerpt from *Walden*." Foundational hand; initial letters in blue and green.

Frost, Robert. *Stopping by Woods on a Snowy Evening*.  
Italic hand; blue and shell gold decoration.

PAUL N. MUCCI (Professional)

Alexandria, Va.

Blackley, R. John. *Beyond Dust*. San Francisco, 1964.

Limp vellum; titled in classic Roman hand by Donald Brown.

THOMAS W. PATTERSON (Professional)

Pittsburgh, Pa.

Heim and Wasson. *Les Champignons Hallucinogènes du Mexique*. Paris, 1958.

Full leather: black Oasis Niger; titled and tooled in gold; inlays of white pigskin, black and brown Oasis. (Lent by The Hunt Botanical Library, Pittsburgh, Pa.)

Meisen, V. *Prominent Danish Scientists*. Copenhagen, 1932.

Full leather: dark blue Oasis Niger; titled and tooled in gold; inlays of red and white Oasis. (Lent by The Hunt Botanical Library, Pittsburgh, Pa.)

Protective Case:

*Papers by Emilio Guinea y Lopez*. Half-leather: red Oasis Niger; cloth sides; titled and tooled in gold. (Lent by The Hunt Botanical Library, Pittsburgh, Pa.)

LAWTON P. G. PECKHAM (Amateur) Middletown, R. I.  
(Student of Laura S. Young)

Balzac, Honore de. *Contes Drolatiques*. Paris, 1932. Two vols.  
Full leather: green Oasis Niger; titled in gold; cover design  
tooled in blind.

INEZ PENNYBACKER (Semi-professional) Georgetown, Conn.  
(Studied with Gerhard Gerlach)

Dinesen, Isak. *Shadows on the Grass*. New York, 1960.  
Three-quarter leather: green Oasis Niger and block-printed  
Japanese paper; titled in gold.

Pevsner, Nikolaus. *An Outline of European Architecture*. New  
York, 1961.  
Full leather: black Oasis Niger; titled in gold; tooled in gold  
and blind.

HEINKE PENSKY (Professional) New York, N.Y.

*Die Bibel*. Leipzig, 1961.  
Full leather: white pigskin; tooled in blind; protective case.

*Guest Book*.  
Full leather: spring back binding, white pigskin; titled and  
tooled in blind; protective case.

Lioni, Leo. *Swimmy*. N.d., (ca. 1965).  
Case binding: Oasis Niger (on edges of head and tail) and  
paste paper; titled in gold on leather label; slipcase.

*Der Psalter*. Stuttgart, 1966.  
Full vellum; titled in gold; onlay of paper, three colors;  
slipcase.

Saint-Exuprey, A. De. *Der Kleine Prinz*. Dusseldorf, 1963.  
Full vellum; titled and tooled in gold; slipcase.

Deocrated Papers:  
Six examples of paste papers.

ENID EDER PERKINS (Professional) Kingston, N.Y.

Calligraphy and Illumination:  
*Selections from the Book of Proverbs*. Manuscript on vellum:  
illuminated in color and raised gold.

ANDRÉE V. PIMONT (Amateur) Fort Lee, N.J.  
(Studied with Gerhard Gerlach and Laura S. Young)

"Sylvain." *Dans le Bois*. 1940.

Three-quarter leather: black calf and paste paper; titled and tooled in gold; slipcase.

Vorse, Mary H. *The Ninth Man*. New York, 1936.

Full leather: brown Oasis Niger; titled and tooled in gold; slipcase.

JACQUES PLOSCHKE (Amateur) Montville, N.J.  
(Student of Charlotte Ullman)

Achdjian, A. *Le Tapis*. Paris, 1949.

Full leather: red Oasis Niger; titled and tooled in gold; on-lays of blue and white Oasis.

Barber, Joel. *Wild Fowl Decoys*. New York, 1954.

Case binding: half leather, blue Oasis Niger and blue cloth; titled and tooled in gold.

Dadiridis. *Pensees de Ciceron*. Paris, 1754.

Full leather: brown Oasis Niger; titled in gold; tooled in blind.

EDWIN A. POPENOE (Amateur) Shoreham, N.Y.

Van Slyke, D. and Plazin, J. *Micromanometric Analyses*.  
Baltimore, 1961.

Full leather: light blue Oasis Niger; titled in palladium; tooled in palladium and blind.

ALICE L. PRESS (Professional) Poughquag, N.Y.

Hersey, John. *Hiroshima*. New York, 1946.

Full leather: black Oasis Niger; titled and tooled in gold; onlays of multi-colored Oasis and Morocco.

MARIANA K. ROACH (Professional) Dallas, Texas  
(Studied with Gerhard Gerlach)

Austen, Jane. *Sense and Sensibility*. London, 1923.

Full leather: green Oasis Niger; titled and tooled in gold.

*Japan*: (Articles from the National Geographic Magazine, 1921-1967.)

Case binding: full bronze Thai silk; titled in gold; onlays of Oasis.

Platt, Rutherford. *Shells Take You Over World Horizons*. Washington, 1949.

Case binding: full platinum (color) calf, blue and green lower corners; titled and tooled in gold; onlay of purple Oasis.

NORMA B. RUBOVITS (Semi-professional) Chicago, Ill.  
(Student of Elizabeth Kner)

*Blank Books*. Six case bindings: full paper marbled by binder.

Hamilton, Clayton. *On the Trail of Stevenson*. New York, 1916.

Half leather: tan Oasis Niger and marbled paper made by binder; titled in gold.

*Tall Short Stories*. New York, 1959

Case binding: half green cloth and marbled paper made by binder; titled in gold.

Decorated Papers:

Twenty-one examples of marbled papers.

NANCY P. RUSSELL (Professional) New York, N.Y.  
(Studies with Gerhard Gerlach and Laura S. Young)

Christensen, Erwin. *Toleware*. New York, 1952.

Case binding: full paper marbled by binder; no title.

Johnston, Edward. *Writing and Illuminating and Lettering*. New York, 1945.

Case binding: full grey cloth; title hand lettered in ink on front cover.

Reavis, Elmo. *Articles on Bookbinding*. 1938.

Case binding: half grey cloth and marbled paper made by binder; titled on paper label, handwritten.

Calligraphy:

"Description of methods used in marbling, etc. on above books." Humanistic round-hand.

IVAN J. RUZICKA (Professional)

Avon, Mass.

Marx, Robert E. *Faces. Etchings and Typography*. New York, 1969.

Case binding: half vellum and paper marbled by Jirina M. Ruzicka; titled in gold on leather label.

*Petrarch, 1498.*

Full vellum: untitled. (Lent by Cornell University)

Petrarch. *Triumph Di M. Francisco*. 1535.

Case binding: half vellum and marble paper sides made by Jirina M. Ruzicka; untitled. (Lent by Cornell University)

Pergler, Charles. *The Heart of Europe*. Chicago, 1917.

"Millimetre en dos" binding (Danish origin), vellum (on edges head and tail) and paper marbled by Jirina M. Ruzicka.

Protective Case:

*Codex Iuris 1368.*

Full beige cloth; titled in gold on brown leather label.

JIRINA M. RUZICKA (Professional)

Avon, Mass.

Decorated Papers:

Seven examples of marbled papers.

MARY C. SCHLOSSER (Amateur)

Greenwich, Conn.

(Studied with Gerhard Gerlach)

(Student of Laura S. Young)

Grand-Carteret, John. *Papeterie et Papetiers de l'Ancien Temps*. Paris, 1913.

Case binding: half leather, green Oasis Niger and marbled paper; titled in gold on tan Oasis label; slipcase.

SUZANNE SCHRAG (Amateur)

New Rochelle, N.Y.

(Student of Hope G. Weil)

Rostand, Edmond. *Chantecler*. Paris, 1910.

Full leather: blue Oasis Niger; titled and tooled in blind; onlays of red Oasis.

PATRICIA and FREDERICK SELCH (Amateurs) New York, N.Y.  
(Students of Natalie Blatt)

Bataille, Gabriel. *Airs de Differents Auteurs*. Paris, 1608.

Full leather: red Oasis Niger; titled in gold.

Haas, Robert. *Auffurunspraxis der Musik*. Potsdam, 1931.

Full leather: blue Oasis Niger; titled in gold on leather label.

Zingel, Hans J. *Harfe und Harfenspiel*. Halle, 1932.

Full leather: tan, black, and white inlaid stripes; titled in gold.

Protective Case:

Le Blanc, Hubert. *Defense de la Basse de Viole*.

Full cloth, lined with 18th Century marbled paper  
almost identical to paper covering the book.

MURIEL P. SHOPWIN (Amateur)  
(Student of William Tapia)

Los Angeles, Calif.

*Art Treasures of Japan*. (catalog) 1965-66.

Split-board binding: half leather, black Oasis Niger and grey  
paper; untitled.

Bellows, Russell (Ed.). *A Distinguished Collection of Arms and  
Armor*. Los Angeles, 1968.

Split-board binding: half leather, red Oasis Niger and deco-  
rated paper; untitled; slipcase.

Latourette. *The Chinese: Their History and Culture*. New  
York, 1934.

Split-board binding: half leather, black Oasis Niger and wine-  
colored book cloth; untitled.

Mahdah. *The Mahdah Menus*. New York, 1914.

Case binding: full cloth, red paisley design over padded  
boards; titled in gold on front cover.

Mamoulia, Rouben. *Hamlet, A New Version*. Indianapolis,  
1965.

Case binding: full black moire fabrikoid; titled in silver.



NELL SKALABAN (Amateur)  
(Student of Natalie Blatt)

Brooklyn, N.Y.

Bates, Katharine L. *A Marchpane for Christmas*. New York, n.d.  
Case binding: full dark blue skiver; inlays and onlays of multi-colored leathers; handwritten title.

Bates, Kenneth F. *Basic Design*. Cleveland, 1960.  
Full leather: black Oasis Niger; titled in gold on spine label; onlays of multi-colored leathers.

Downer, Marion. *The Story of Design*. New York, 1963.  
Full leather: black Oasis Niger; titled in silver on spine label of blue Oasis; inlays of blue, green, and purple leather.

Rudge, William. *The Christmas Story*. New York, n.d.  
Case binding: full red skiver, black leather panel machine-stitched in vari-colored threads on front cover; title handwritten.

RUTH STEIN (Amateur)

Scarsdale, N.Y.

Goethe, J. W. von. *Novelle*. Basel, 1943.  
Full leather: green calf; titled in gold; cord inlay on front cover; titled in gold; protective folder and slipcase.

Goethe, J. W. von. *Volkslieder aus Elssaset Lothringen*. Mainz, 1932.

Full leather: orange Oasis Niger; titled and tooled in gold and blind; onlays of brown Oasis.

Rilke, Rainer Maria. *Verse und Prosa*. Leipzig, 1929.  
Full vellum: titled in gold on front cover; inlays of brown and green leather.

JEAN W. TUCKER (Semi-professional)      Lake Oswego, Oregon

Hall, Hazel. *Cry of Time*. New York, 1928.  
Half leather: green Oasis Niger and printed paper; titled and tooled in blind.

Varé, Daniel. *The Maker of Heavenly Trousers*. New York, 1936.  
Full leather: red Oasis Niger; titled in gold on dark blue leather spine label; onlays of dark blue Oasis.

CHARLOTTE M. ULLMAN (Professional)      New Preston, Conn.  
(Studied with Gerhard Gerlach)

Cook, Doris E. *Sherlock Holmes and Much More*. Hartford, Conn., 1970.

Case binding: half leather, black Oasis Niger and red cloth: titled and tooled in gold.

Fugger, W. *Handwriting Manual*. London, 1960.

Full leather: tan pigskin; titled and tooled in blind; protective case.

Morrison, Samuel Eliot. *The Ropemakers of Plymouth*. Boston, 1950.

Full leather: tan Oasis Niger; titled and tooled in gold and blind; protective case.

Restoration:

Winter, William (Ed.). *Edwin Booth's Othello*. 1878.

Paper repairs; resewed without gluing; protective wrapper of cloth and paper; slipcase of tan leather and brown cloth; titled and tooled in gold.

Protective Case:

*Two Poems by Emily Dickinson*.

Booklet framed in protective folder, tan Oasis Niger spine and decorated paper; in folding box, green Oasis spine and green cloth; titled and tooled in gold.

HOPE G. WEIL (Semi-professional)      Bedford Village, N.Y.  
(Studied with Gerhard Gerlach)

Willy, Colette. *La Vagabonde*. Paris, 1923.

Full leather: green calf; titled in gold; onlays of red and black leather.

KATHLEEN L. WICK (Semi-professional)      Boston, Mass.

*Fables de la Fontaine*. N.d., Two volumes.

Full leather: one grey, one orange Morocco; onlays of contrasting colored Oasis; titled in gold.

LEAH L. WOLLENBERG  
(Semi-professional)

San Francisco, Calif.

*The Book of Genesis.* Kent Field, Calif., 1970.

Full leather: blue Levant, titled and tooled in gold; onlays of multi-colored Oasis; protective case.

James, Henry. *The Beast in the Jungle.* Kent Field; Calif., 1963.

Full leather: black Morocco; titled in blind; onlays of multi-colored leathers; slipcase.

LAURA S. YOUNG (Professional)  
(Studied with Gerhard Gerlach)

New York, N.Y.

*Eldon. A Guest Book.*

Full leather: dark grey Oasis Niger; title die-stamped from calligraphy by Catharine Fournier; tooled in gold; protective case.

*Selections from the Book of Proverbs.* Manuscript written and illuminated by Enid Eder Perkins.

Full leather: red Oasis Niger; titled and tooled in gold.

## STUDIO OF LAURA S. YOUNG

Protective Cases:

*The Spiral Press Through Four Decades.*

Half leather: green Oasis Niger and tan cloth sides; titled in gold on brown Oasis spine label.

*Georgia O'Keeffe.* (A Catalogue of an Exhibition of Her Work.)

Full light blue cloth; titled in gold on dark blue Oasis spine label.

*Guild of Book Workers Journal, Vol. V-VIII, 1966-70.*

Slip case with door; full dark blue cloth; grey cloth door; titled in gold on red Oasis label.



## GERHARD GERLACH AS A HAND BOOKBINDER / Kathryn Gerlach

This Memorial Exhibition is testimony to the fact that Gerhard Gerlach was not only a great bookbinder, but a great artist as well.

\*\*\*

Unlike the European practice, whereby a binder frequently designs work to be carried out by others, Mr. Gerlach not only designed his books but executed them as well.

His craftsmanship carried through every book. When Mr. Gerlach had a particularly fine binding to do, it was a masterpiece. In preparing to bind a book he considered all of its features: its size and shape, its paper and type, its contents, and the use to which it would be put. Bindings were designed on full-size paper patterns; end-papers and leathers were chosen with the finished binding firmly in mind.

Mr. Gerlach molded a book as one would mold a piece of sculpture. The result of his meticulous care was superb craftsmanship—a book that opened and closed properly, that lay flat for reading, that felt good in the hand: in short, a book that not only delighted the eye, but “worked.” Frequently the book was so beautifully bound it seemed to need no decoration at all.

The tooling of a book was always done with exquisite care. A line meant to be straight was straight; if gilded, it was completely filled with gold. Gerlach tooling resisted all efforts of the observer to detect any imperfections.

This combination of artist and craftsman is all too rare; Mr. Gerlach embodied it fully in his work. He could have been a painter or sculptor, but he chose to be a bookbinder. His books display both the integrity of the consummate craftsman and the creativity of the true artist.

\*\*\*

Gerhard Gerlach always said that he hoped he would leave something lasting behind him.

These books, and the many others around the world, have fulfilled his wish.



## THE WORK OF GERHARD GERLACH

### Early Work to 1934:

1. Baudelaire, Charles. Plate I  
*Tableaux Parisiens*. Heidelberg, 1923.  
Full leather: green Levant; titled and tooled in blind with gouges. Slipcase.
2. Borchardt, Rudolf.  
*Altionische Gotterlieder*. Munich, 1924.  
Full leather: red Oasis Niger; titled and tooled in gold with gouges. Slipcase.
3. Burckhardt, Carl. Plate II  
*Kleinasiatische Reise*. Munich, 1925.  
Full leather: blue Oasis Niger; titled and tooled in blind with gouges. Protective case.
4. Goethe, Wolfgang von. Plate III  
*Liebesgedichte*. Leipzig, 1924.  
Full leather: rust-red Oasis Niger; titled and tooled in gold. Slipcase.
5. Goethe, Wolfgang von. Plate IV  
*Stella*. Leipzig, 1924.  
Full leather: blue Oasis Niger (crushed); titled and tooled in gold.
6. Hegel, G. W. F. Plate V  
*Seinen Briefen*. Munich, 1918.  
Full leather: black Levant; titled in gold with gouges; tooled in gold and blind. Slipcase.
7. Hofmannsthal, Hugo von. Plate VI  
*Die Deutschen Epigramme*. Munich, 1923.  
Full leather: red Oasis Niger (crushed); titled and tooled in gold with gouges. Slipcase.
8. Klette, E. and Loubier, H. Plate VII  
*Jahrbuch Der Einbandkunst*. Leipzig, 1927.  
Half leather: tan Oasis Niger spine, vellum sides; titled and tooled in gold. Slipcase.

9. Koch, Rudolf. Plate VIII  
*Das Blumenbuch*. Mainz, 1929.  
 Full leather: blue Levant; titled and tooled in gold; brown  
 Oasis onlays on front cover and spine. Protective case.
  10. Shakespeare, William. Plate IX  
*Hamlet*. Stuttgart, 1925.  
 Full leather: red Levant; titled and tooled in gold; black  
 Levant onlays and inlays. Slipcase.
  11. Von Aue, Hartman. Plate X  
*Der Arme Heinrich*. Munich, 1925.  
 Full leather: white pigskin; titled and tooled in blind with  
 gouges. Protective case.
- Work from 1935-1955:
12. Andersen, Hans. Plate XI  
*The Red Shoes*. Bristol, 1928.  
 Full leather: brown Oasis Niger; titled and tooled in gold.  
 Solander case, full leather; titled and tooled in gold.
  13. *The Bible in Englishe*. London, 1559.  
 Full leather: tan Oasis Niger; titled and tooled in blind.
  14. *Biblia Latina*. Basel, ca. 1468. Two vols. (Ruppel Latin Bible)  
 Full leather: white pigskin; titled and tooled in blind.  
 Slipcases.
  15. *Biblia Latina*. Nuremberg, 1475. (The first Koberger Latin  
 Bible).  
 Full leather: tan pigskin; titled and tooled in blind. Pro-  
 tective case.
  16. *Book of Hours*. Ca. 1450. (Flemish manuscript).  
 Full leather: red Oasis Niger; titled in gold; tooled in gold  
 and blind. Protective case.
  17. *The Book of Golden Memories*. Plate XII  
 Full leather: blue Levant; titled and tooled in gold.
  18. *The Brady Missal*. Illuminated manuscript. Plate XIII  
 Full leather: orange Oasis Niger; titled and tooled in gold:  
 two gold clasps.
  19. *Book of Common Prayer*.  
 Full leather: brown Oasis Niger; titled and tooled in gold.



20. *The Book of Psalms* (Selections from).  
Written and Illuminated by Enid Eder Perkins.  
Full leather: blue Oasis Niger; titled and tooled in gold.
21. *The Book of Ruth*. Plate XIV  
Written and Illuminated by George A. Duberg.  
Full leather: white pigskin, titled and tooled in blind.  
Protective case.
22. *Cathay*. Written and Illuminated by Plate XV  
George A. Duberg. New York, 1938.  
Full leather: dark grey spine, yellow Oasis Niger sides; titled  
and tooled in gold. Slipcase.
23. Fuhrmann, Otto W. Plate XVI  
*Gutenberg and the Strasbourg Documents of 1439*. New  
York, 1940.  
Full leather: tan pigskin; titled and tooled in blind. Slipcase.
24. *Guest Book*. Columbia University Bicentennial Year, 1954.  
Full leather: blue Oasis Niger; titled and tooled in gold.  
Protective case.
25. *The Golden Book of The Parish of Saint Joan of Arc*.  
Full leather: red Levant; titled and tooled in gold.
26. *Holy Bible*. (Bruce Rogers Lectern). Plate XVII  
New York, 1935.  
Full leather: red Levant; titled in gold; tooled in gold and  
blind.
27. *Holy Bible*. (Bruce Rogers). New York, 1952.  
Full leather: red Levant; titled and tooled in gold; multi-  
colored onlays in crushed Oasis.
28. Homer.  
*The Iliad*. New York, 1931.  
Full leather: orange Oasis Niger; titled and tooled in gold.  
Slipcase.
29. Keats, John.  
*Ode to a Nightingale*. Written and Illuminated by Enid Eder  
Perkins.  
Full leather: red Oasis Niger; titled and tooled in gold.
30. Le Gallienne, Richard. Plate XVIII  
*Exaggerated Nationalism*. New York, 1935.  
Full leather: blue Oasis Niger; titled in gold; tooled in gold  
and blind. Slipcase.

31. Morris, William. Plate XIX  
*Some Thoughts on the Ornamented Manuscripts of the Middle Ages*. New York, 1934.  
 Full leather: brown Oasis Niger; titled in gold; tooled in gold and blind. Slipcase.
32. Porter, Katherine Anne.  
*French Song Book*. Paris, 1933.  
 Full leather: red Levant; titled and tooled in gold.
33. Steinbeck, John.  
*East of Eden*. New York, 1952.  
 Full leather: green Oasis Niger; titled and tooled in gold; brown Oasis onlays. Slipcase.
34. Steinbeck, John.  
*Burning Bright*. New York, 1950.  
 Full leather: green Oasis Niger; titled and tooled in gold; replica of dedication page on front cover. This volume is part of a "package" that contains in fitted cases the author's original manuscript, the typescript, corrected proofs, and this first edition—all fitting into a slipcase with a green Oasis Niger spine and cloth sides: titled and tooled in gold.
35. Stevens, Wallace. Plate XX  
*Notes Toward a Supreme Fiction*. Cummington, Mass., 1942.  
 Full leather: yellow Oasis Niger; titled and tooled in gold with gouges.
36. Stevens, Wallace. Plate XXI  
*Parts of a World*. New York, 1942.  
 Full leather: dark grey Oasis Niger; titled in gold; tooled in gold and blind. Slipcase.
37. Stevens, Wallace. Plate XXII  
*Transport to Summer*. New York, 1942.  
 Full leather: green Oasis Niger; titled and tooled in gold; red Oasis onlay. Slipcase.
38. Wescott, Glenway. Plate XXIII  
*The Babe's Bed*. Paris, 1930.  
 Full leather: orange Oasis Niger; title in gold on yellow Oasis onlay. Slipcase.

39. Yeats, W. B. Plate XXIV  
*Essays*. Churchtown, Dundrum, 1939.  
Full leather: black and grey Oasis Niger; titled and tooled in gold.

Work from 1956-1968:

40. *Biblia Latina*. Strassburg, 1468.  
(Eggestein Bible in Latin)  
Restoration: new pigskin spine dyed to match original blind tooled covers (which were preserved.)
41. Cameron, K. N. (ed.)  
*Shelley and His Circle*. Cambridge, 1961. Two vols.  
Full leather: orange Oasis Niger; titled and tooled in gold. Slipcase.
42. *Grolier 75*. New York, 1959.  
Full leather: brown Oasis Niger; titled and tooled in gold; Grolier Club seal embossed in gold on front cover.

Protective Cases:

43. Beuner, P.  
Silver Playing Cards (1590-1616). A display box.  
Full leather: maroon Oasis Niger; titled and tooled in palladium.
44. Silver Miniatures (1645).  
A display box.  
Full leather: maroon Oasis Niger; titled and tooled in palladium.
45. de Chirco, Gorgio. Plate XXV  
*Calligrammes* by Guillaume Apollinaire. Paris, 1930.  
Half leather: black Oasis Niger spine, decorated paper sides; titled and tooled in gold.
46. Matisse, Henri. Plate XXV  
*Poésies* by Stephan Mallarmé. Lausanne, 1932.  
Half leather: blue Oasis Niger spine, red cloth sides; titled and tooled in gold.

47. Miro, Joan. Plate XXV  
*A Toute Épreuve* by Paul Eluard. Geneva, 1958.  
 Half leather: black Oasis Niger spine, yellow paper sides;  
 titled and tooled in gold; multi-colored Oasis onlays.
48. Picasso, Pablo.  
*La Maigre* by Adrian de Monluc. Paris, 1952.  
 Full leather: brown Levant; titled and tooled in gold.
49. Segonzac, André Dunoyer de. Plate XXV  
*L'Appel de Clown* by Régis Gignoux. Paris, 1930.  
 Full leather: blue Levant; titled and tooled in gold;  
 medallion inset on front cover.

Edition Bindings:

50. Cary, Melbert. Plate XXVI  
*War Cards*. New York, 1937.  
 Case binding: red calf spine, grey cloth sides; titled and  
 tooled in gold. Slipcase.
51. Hunter, Dard.  
*Papermaking by Hand in India*. New York, 1939.  
 Case binding: black calf spine, India print cloth sides; titled  
 and tooled in gold and blue.
52. Hunter, Dard.  
*A Papermaking Pilgrimage . . .* New York, 1936.  
 Case binding: black Oasis Niger spine, decorated paper  
 sides; titled and tooled in gold and red. Slipcase.
53. Kredel, Fritz.  
*Schnitzelbank*. New York, 1938.  
 Case binding: red cloth; titled in palladium.
54. Kredel, Fritz.  
*Schnitzelbank*. New York, 1938.  
 Case binding: red calf spine, clear lucite sides; titled and  
 embossed (on front cover) in gold.
55. Vorse, Mary H. Plate XXVII  
*The Ninth Man*. New York, 1936.  
 Case binding: full natural linen; label and onlay black  
 Oasis Niger; titled and tooled in gold. Slipcase.

## LIST OF LENDERS

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## THE PLATES

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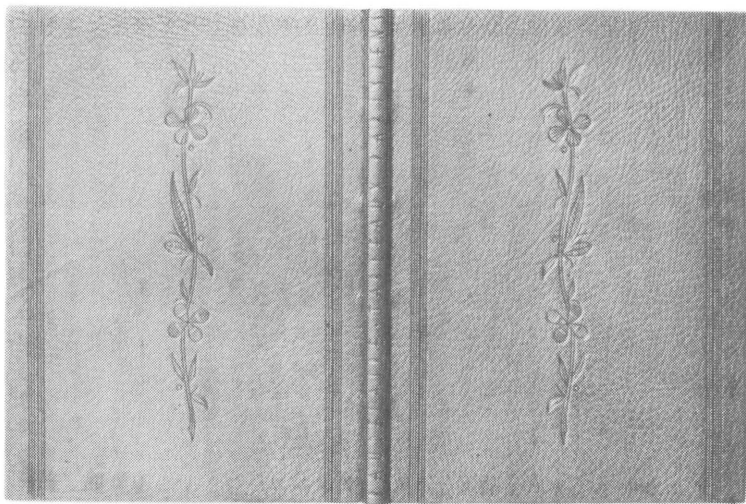


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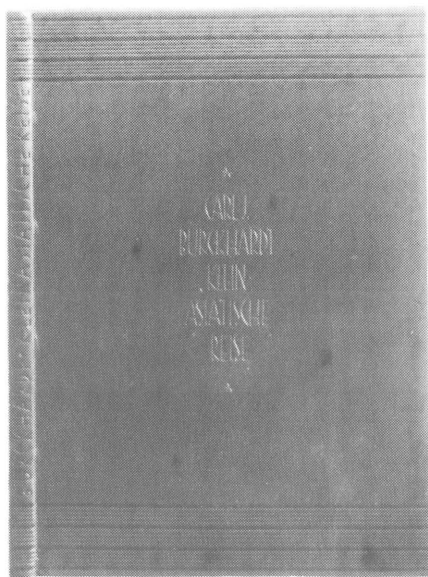


PLATE  
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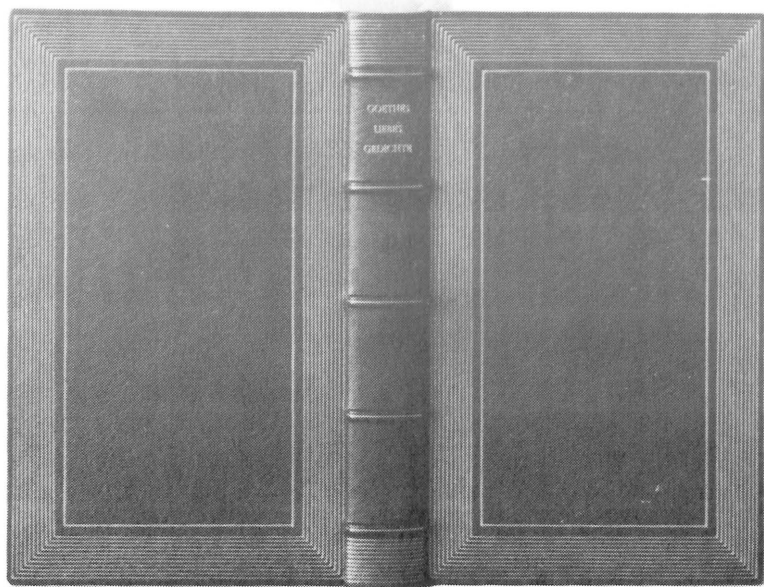


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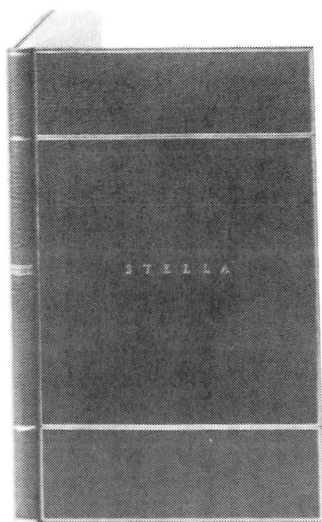


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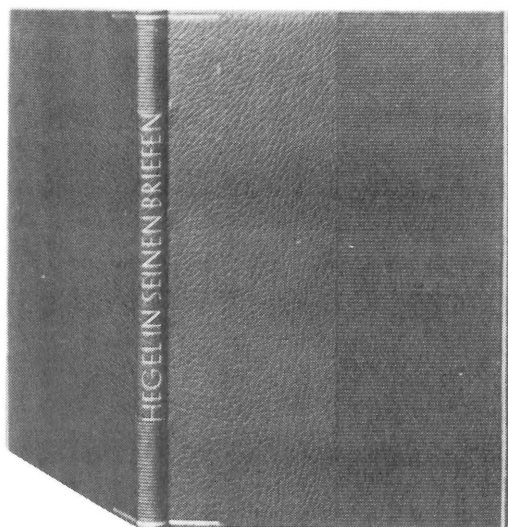


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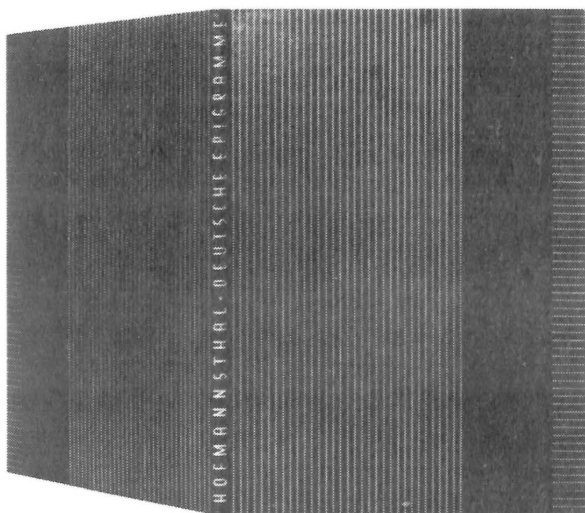


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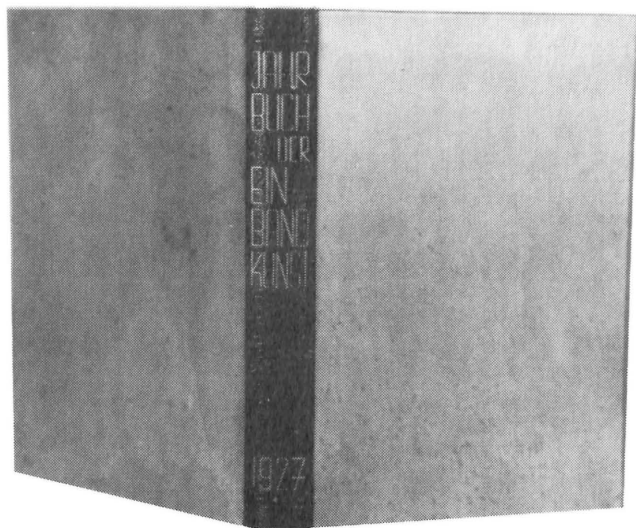


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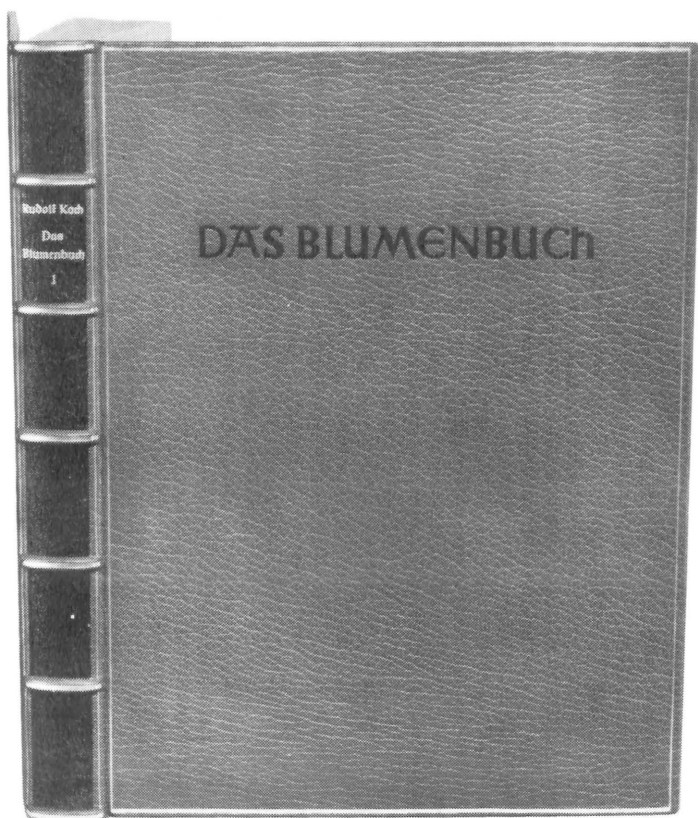


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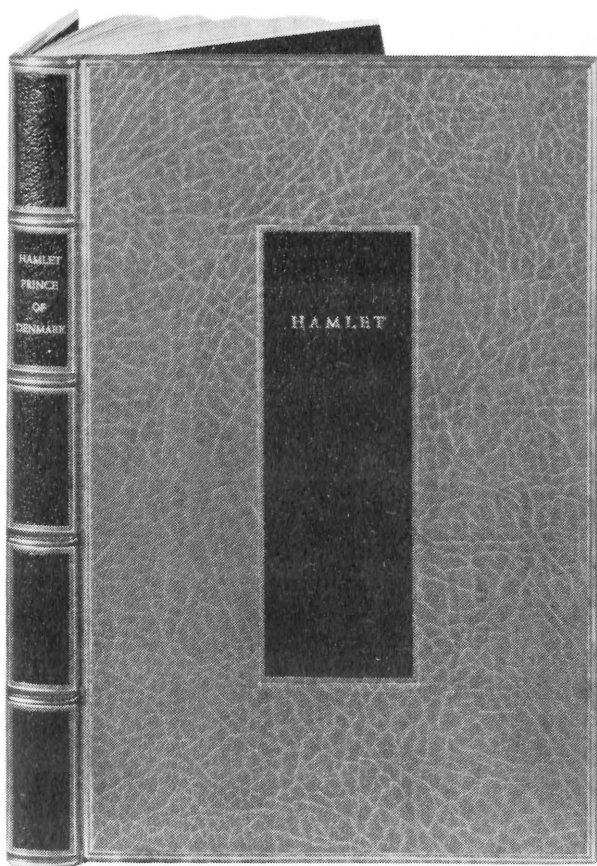


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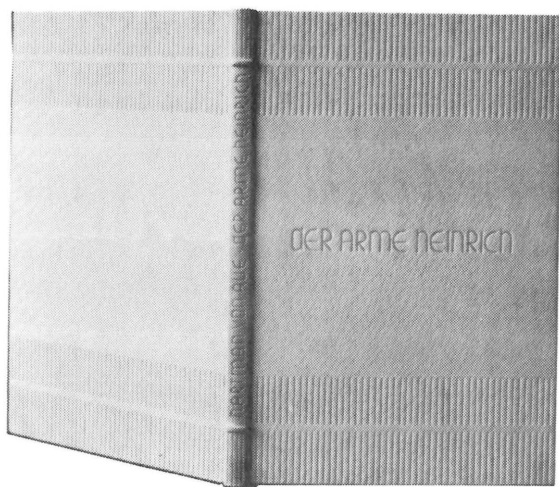


PLATE  
X

PLATE  
XI

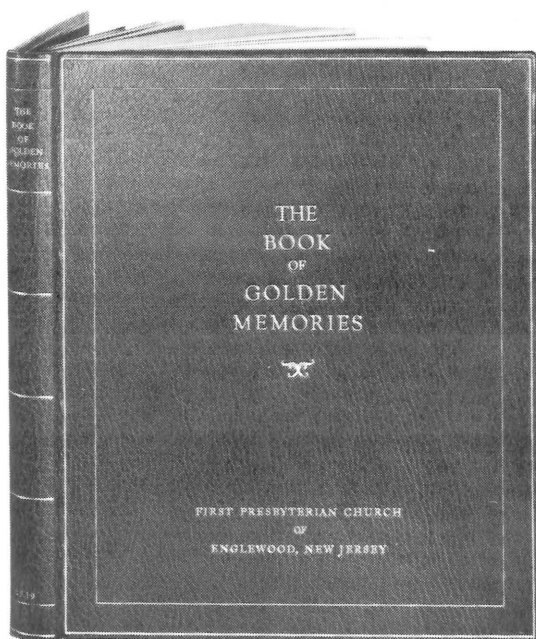
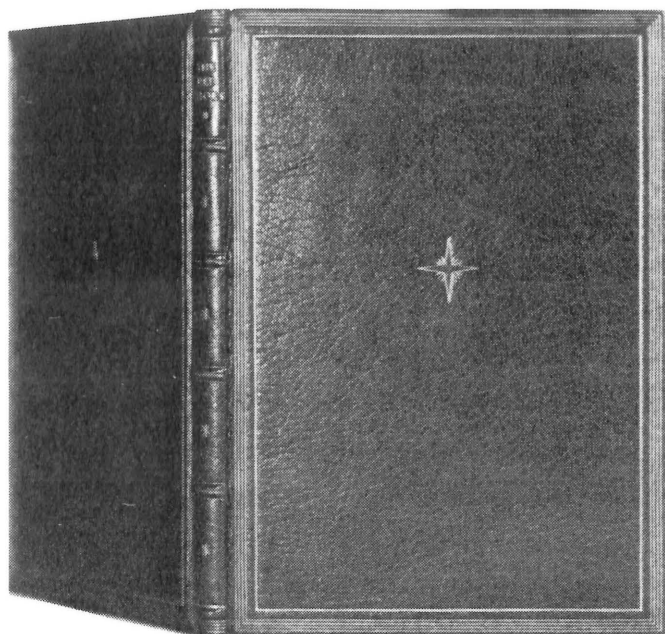


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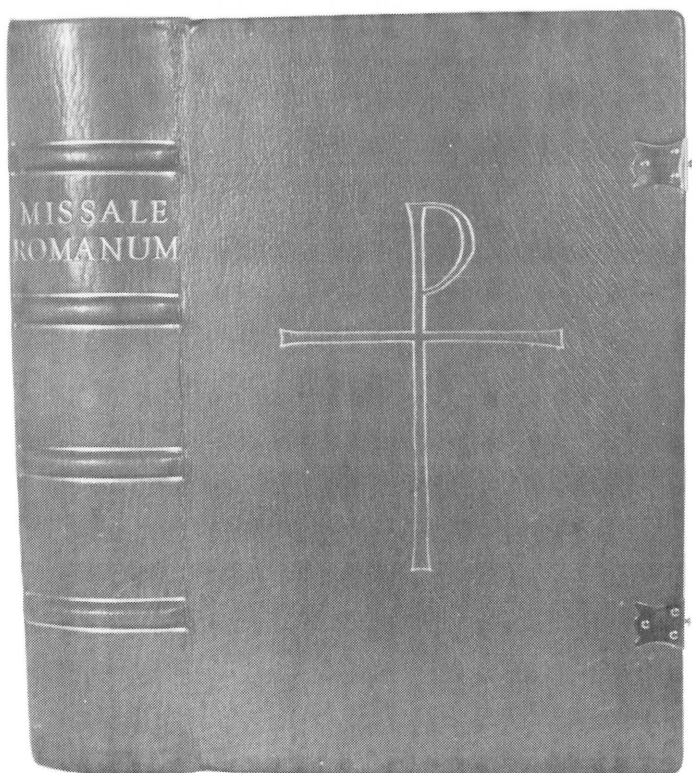


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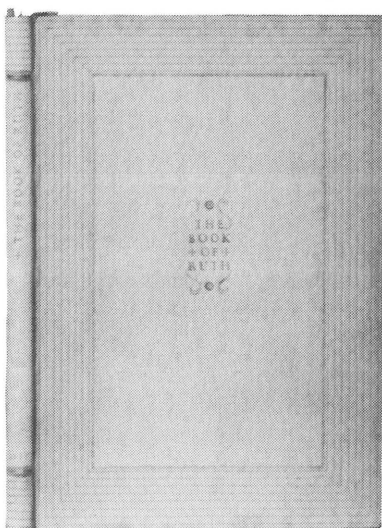


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XIV



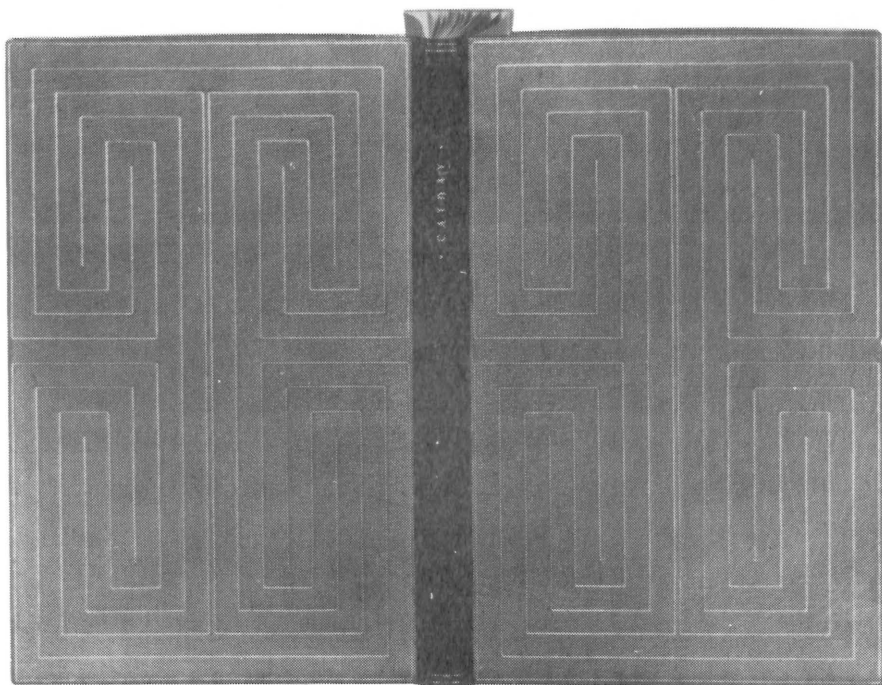


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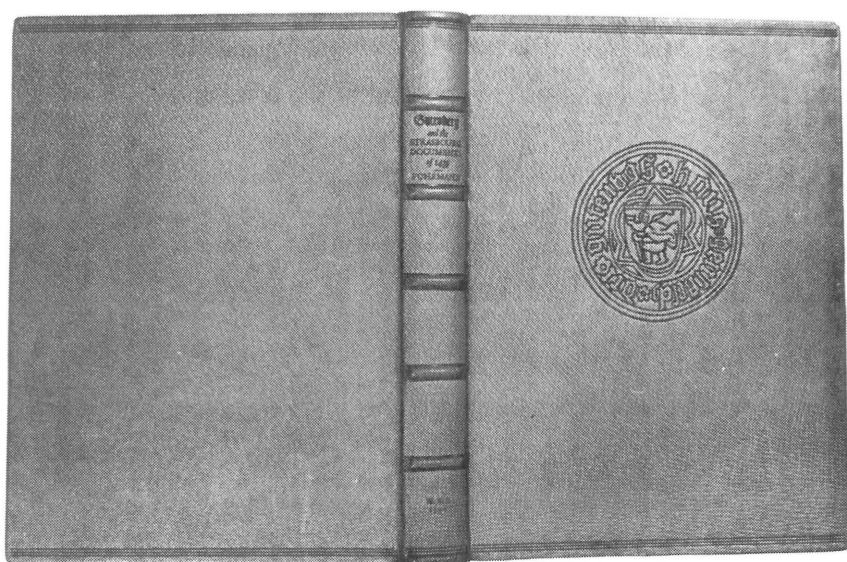


PLATE XVI



PLATE  
XVII

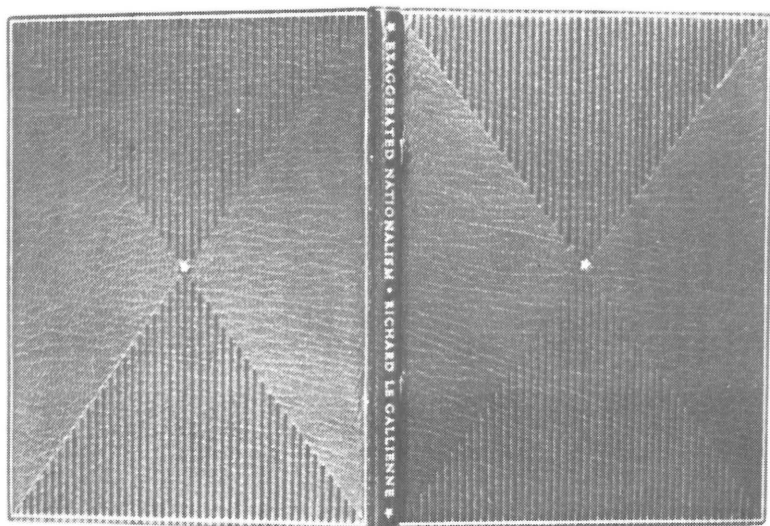
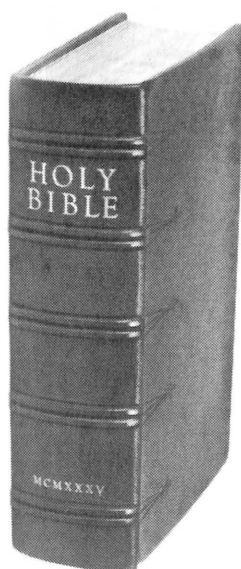


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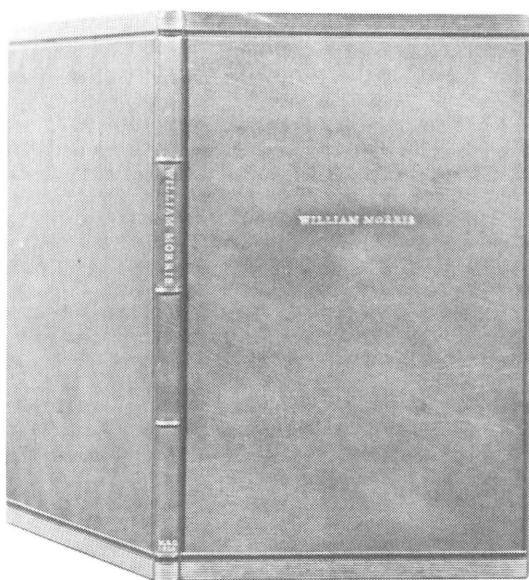


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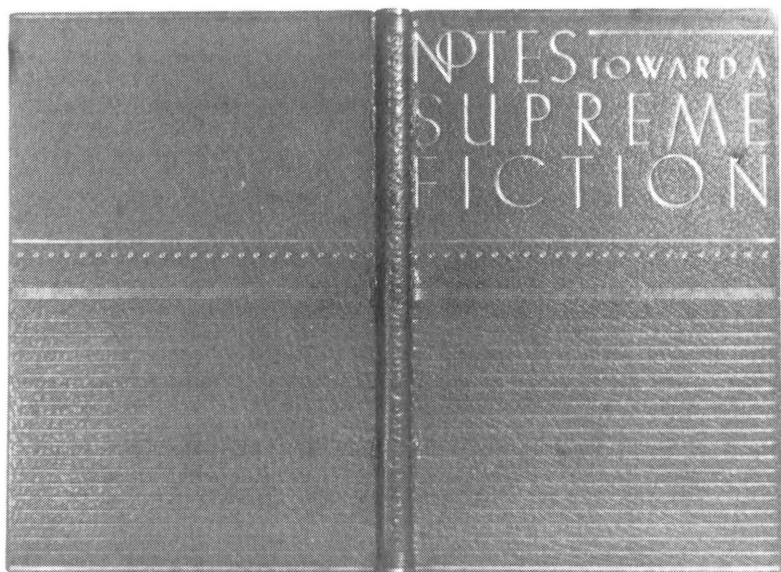


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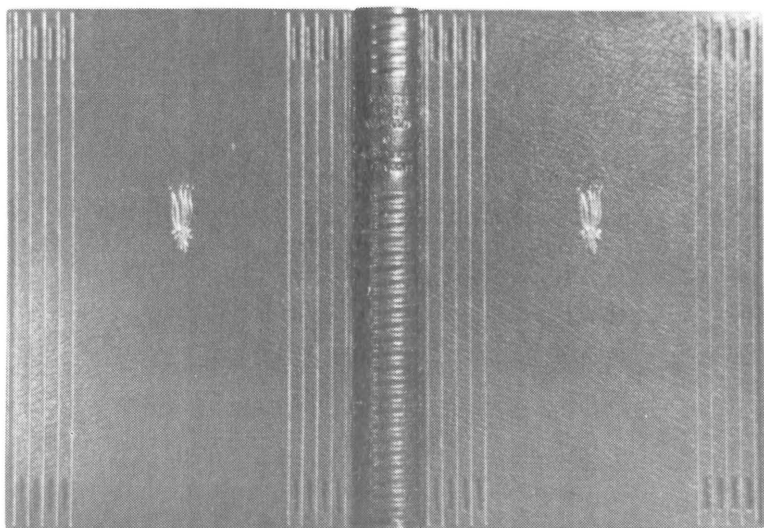


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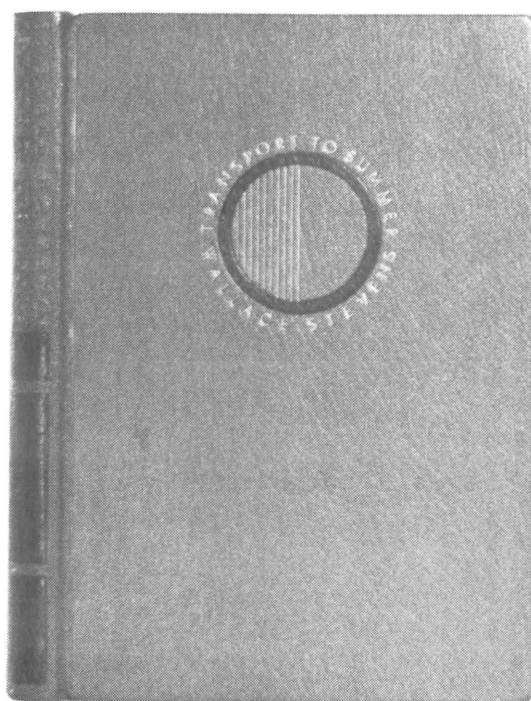


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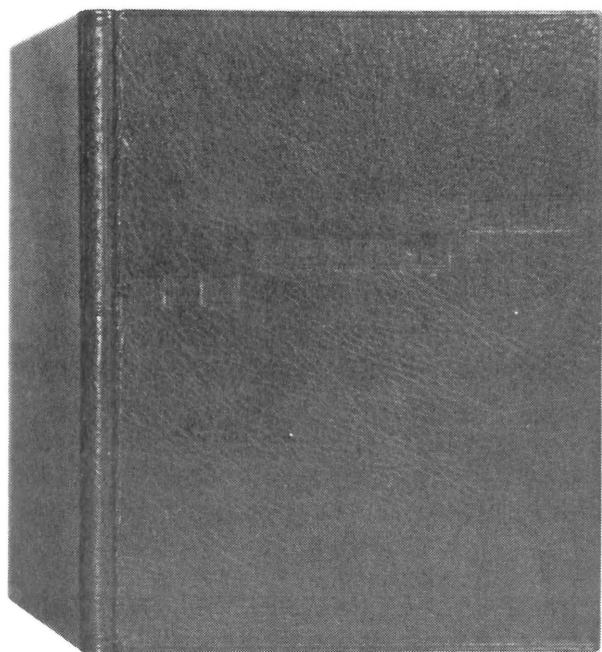


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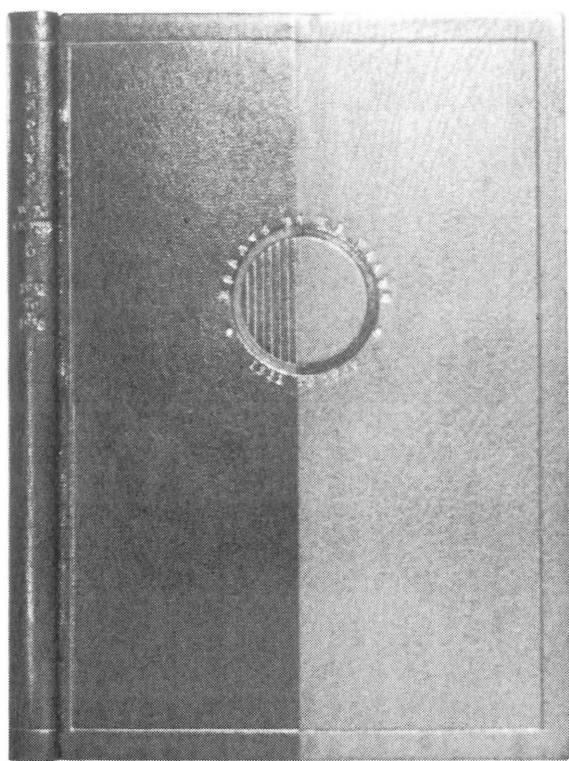


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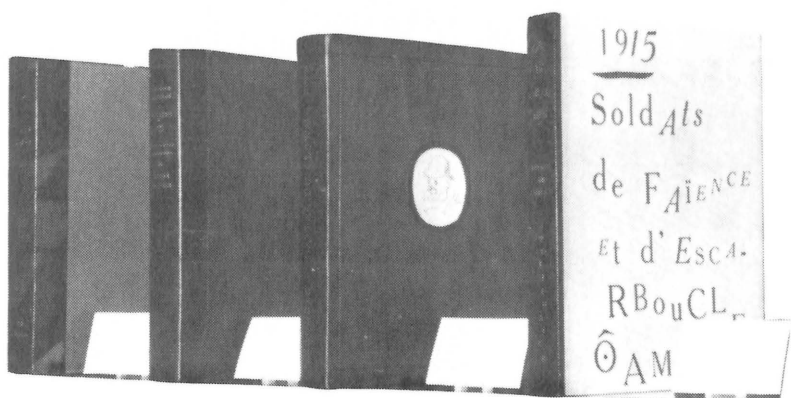


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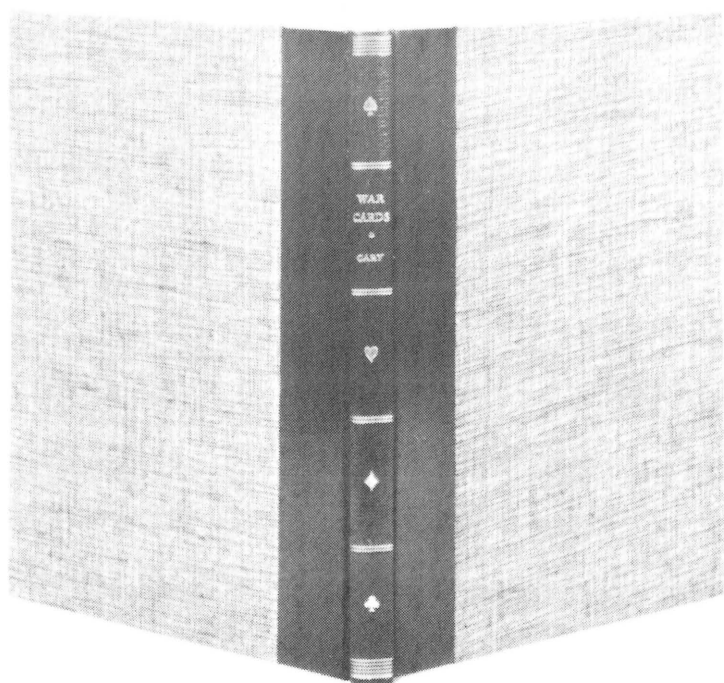


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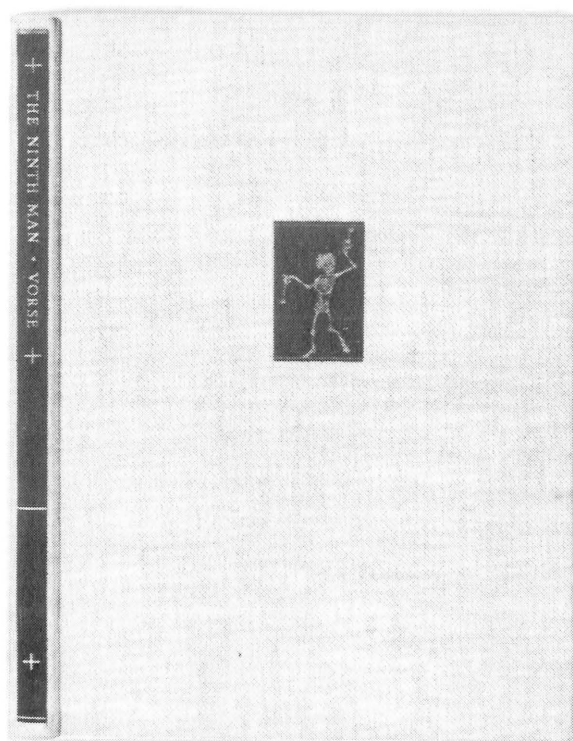


PLATE XXVII