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, AIGA

OPEN FREE TO THE PUBLIC
WEEKDAYS 10:00 to 5:00
Through August 13th, 1971

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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)
Case binding: embroidered unbleached linen; protective case.

DUNCAN ANDREWS (Amateur) New York, N.Y.
Calligraphy:
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 Nicolete*. San Francisco, 1926.
Full leather: yellow Oasis Niger; titled and tooled in blind; protective case.
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.
Copy of the limited edition written and embellished in color by Raymond DaBoll.

ROBERT G. DuMEER (Professional) Washington, D.C.
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:
New inner hinges colored to match original marbled board papers and fly leaves; sewn silk headbands similar to the original; board corners strengthened; rebacked 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; rebacked 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)

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

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

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)

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

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

Rebacked 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.
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.

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

*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.
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.

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)

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)

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.


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


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


Lindsay, John V. *The City.* New York, 1969. Full leather: blue Oasis Niger; title and design red Oasis onlays.


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

Restoration:
Case binding: paper; pages repaired, new inner hinges; rebacked 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.
Italic hand; blue and shell gold decoration.


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

THOMAS W. PATTERSON (Professional) Pittsburgh, Pa.

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)  
(Received from Student of Laura S. Young) 
Middletown, R. I. 

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

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

Three-quarter leather: green Oasis Niger and block-printed Japanese paper; titled in gold.

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

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

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.

Case binding: Oasis Niger (on edges of head and tail) and paste paper; titled in gold on leather label; slipcase.

Full vellum; titled in gold; onlay of paper, three colors; slipcase.

Full vellum; titled and tooled in gold; slipcase.

Decorated 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 PLOSCHEK (Amateur) Montville, N.J.
(Student of Charlotte Ullman)

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

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

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

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

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

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

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)

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.

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.

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)

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

Decorated Papers:
Seven examples of marbled papers.

MARY C. SCHLOSSER (Amateur) Greenwich, Conn.
(Studied with Gerhard Gerlach)
(Student of Laura S. Young)

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)

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)

Full leather: red Oasis Niger; titled in gold.

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

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) Los Angeles, Calif.  
(Student of William Tapia)

*Art Treasures of Japan*. (catalog) 1965-66.  
Split-board binding: half leather, black Oasis Niger and grey paper; untitled.

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

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

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

Case binding: full black moire fabrikoid; titled in silver.
NELL SKALABAN (Amateur)  
(Student of Natalie Blatt)  
Brooklyn, N.Y.

Case binding: full dark blue skiver; inlays and onlays of multi-colored leathers; handwritten title.

Full leather: black Oasis Niger: titled in gold on spine label; onlays of multi-colored leathers.

Full leather: black Oasis Niger; titled in silver on spine label of blue Oasis; inlays of blue, green, and purple leather.

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.

Full leather: green calf; titled in gold; cord inlay on front cover; titled in gold; protective folder and slipcase.

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

Full vellum: titled in gold on front cover; inlays of brown and green leather.

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

Half leather: green Oasis Niger and printed paper; titled and tooled in blind.

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)

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

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

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

Restoration:
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)

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.

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

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.

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.

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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 consumate craftsman and the creativity of the true artist.

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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.
   Full leather: blue Levant; titled and tooled in gold; brown Oasis onlays on front cover and spine. Protective case.

    Full leather: red Levant; titled and tooled in gold; black Levant onlays and inlays. Slipcase.

    Full leather: white pigskin; titled and tooled in blind with gouges. Protective case.

Work from 1935-1955:

    Full leather: brown Oasis Niger; titled and tooled in gold. Solander case, full leather; titled and tooled in gold.

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

    Full leather: white pigskin; titled and tooled in blind. Slipcases.

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

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

    Full leather: blue Levant; titled and tooled in gold.

18. The Brady Missal. Illuminated manuscript.
    Full leather: orange Oasis Niger; titled and tooled in gold: two gold clasps.

    Full leather: brown Oasis Niger; titled and tooled in gold.
   Written and Illuminated by Enid Eder Perkins.
   Full leather: blue Oasis Niger; titled and tooled in gold.

   Written and Illuminated by George A. Duberg.
   Full leather: white pigskin, titled and tooled in blind.
   Protective case.

    Full leather: dark grey spine, yellow Oasis Niger sides; titled and tooled in gold. Slipcase.

23. Fuhrmann, Otto W.
    Full leather: tan pigskin; titled and tooled in blind. Slipcase.

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

    Full leather: red Levant; titled and tooled in gold.

    New York, 1935.
    Full leather: red Levant; titled in gold; tooled in gold and blind.

    Full leather: red Levant; titled and tooled in gold; multi-colored onlays in crushed Oasis.

    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.

    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.

Full leather: red Levant; titled and tooled in gold.

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

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
Full leather: yellow Oasis Niger; titled and tooled in gold with gouges.

36. Stevens, Wallace. Plate XXI
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
Full leather: orange Oasis Niger; title in gold on yellow Oasis onlay. Slipcase.
39. Yeats, W. B.  
*Essays.* Churchtown, Dundrum, 1939.  
Full leather: black and grey Oasis Niger; titled and tooled in gold.

Work from 1956-1968:

*(Eggestein Bible in Latin)*  
Restoration: new pigskin spine dyed to match original blind tooled covers (which were preserved.)

41. Cameron, K. N. (ed.)  
Full leather: orange Oasis Niger; titled and tooled in gold. Slipcase.

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.  
Half leather: black Oasis Niger spine, decorated paper sides; titled and tooled in gold.

46. Matisse, Henri.  
*Poésies* by Stephan Mallarmé. Lausanne, 1932.  
Half leather: blue Oasis Niger spine, red cloth sides; titled and tooled in gold.

Plate XXV

Plate XXV
47. Miro, Joan. Plate XXV
   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
   Full leather: blue Levant; titled and tooled in gold; medallion inset on front cover.

Edition Bindings:

50. Cary, Melbert. Plate XXVI
   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.
   Case binding: black Oasis Niger spine, decorated paper sides; titled and tooled in gold and red. Slipcase.

   Case binding: red cloth; titled in palladium.

   Case binding: red calf spine, clear lucite sides; titled and embossed (on front cover) in gold.

55. Vorse, Mary H. Plate XXVII
   Case binding: full natural linen; label and onlay black Oasis Niger; titled and tooled in gold. Slipcase.
LIST OF LENDERS

The Guild is grateful to the following individuals and institutions whose generosity in lending their Gerlach holdings made possible this Memorial Exhibition.

Dr. and Mrs. Henry T. Burns, Ardsley-on-Hudson, N.Y. No. 26.
Columbia University, New York, N.Y. No. 24.
Mr. George A. Duberg, Williamstown, Mass. Nos. 21 and 22.
The First Congregational Church, Old Greenwich, Conn. No. 27.
The First Presbyterian Church, Englewood, N.J. No. 17.
Fordham University, New York, N.Y. No. 18.
General Theological Seminary, New York, N.Y. Nos. 13, 14, 15, 16 and 40.
The Grolier Club, New York, N.Y. No. 42.
The Parish of Saint Joan of Arc, Jackson Heights, N.Y. No. 25.
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