

Spring 4-1-1984

Lumières, Spring 1984

Louisiana State University and Agricultural & Mechanical College

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LUMIÈRES

A Gift of Small Treasures



we all cherish memories of our favorite picturebooks, but few of us select one well-loved children's author and set about to collect that author's books. May E. Olson col-

lected works by Kate Greenaway during her lifetime, and a gift of her collection of small treasures has been made to the LSU Library.

Librarian May E. Olson was known nationally and internationally as co-editor of the four volume bilingual *Bibliography and History of the German Language Press of the Americas*, the established standard reference in this area. Miss Olson served 40 years at the Louisiana State University Middleton Library, first in charge of the Binding Department and later the Chemistry Library. A graduate of the University of Nebraska, Western Reserve University, and LSU, Miss Olson moved to Corvallis, Ore., when she retired and lived there until her death in 1982.

The May E. Olson collection contains 35 small books by Kate Greenaway, artist and beloved English children's author of the last century. The small books, some first editions, are in pristine condition and complement the few already in the Middleton Library collection.

Kate Greenaway and the Christmas card were born the same year, 1846. Encouraged by her father, an engraver himself, Greenaway's early designs for Valentine and Christmas cards were an important part of her artistic development.

K. G., as Kate Greenaway was called by her

contemporaries, illustrated her books with old cottages, fields of flowers, and farm houses, all with delicate, spring-like backgrounds. Her children were dressed in simple loose clothing unlike their contemporaries, but more like that of farm children seen in her childhood. Children's clothes of her day were transformed as fashion began to follow Greenaway's drawings of children dressed in quaint, high-waisted frocks, muslin caps, wide bonnets, little aprons, and short trousers.

In 1877 Kate Greenaway submitted drawings to Edmund Evans, England's leading wood engraver. Evans was interested in creating high-quality books for children and was able to attract the great talents of Walter Crane and Randolph Caldecott. They realized he was genuinely concerned with producing children's books of real beauty. With Edmund Evans' innovative woodcuts came the greatest advances in color printing of the century. Under his guidance books were designed as a total unit and illustrated in pure flat color with the reproduction process in mind. Thus, toward the end of the 19th century picture books became artistic, and children's books became an important part of the history and development of printing and illustration.

Kate Greenaway's association with Evans resulted in *Under the Window*, her first book of verse and illustrations, which sold the then astronomical number of 20,000 copies. This book was a milestone in children's literature, all fresh, all

different from any picture book seen before—the design of the cover, the title page, the unique table of contents. Although, it is difficult to estimate Edmund Evans' influence on her work, certainly Greenaway was his special protégé.

Although Kate Greenaway's verse has been labeled undistinguished, her poems were about games and manners, things children knew and were occupied with in their every day life. Some verses were mildly moralizing, but mostly humorous. Her graceful, serene, happy scenes of children and ladies in flower gardens and old cottages have a lyric effect, achieving a special quality all their own. John Ruskin, her mentor, described Greenaway's illustration as having "... unaffected beauty, sweetness and naiveté, delicacy

of sentiment, subtlety of humour, and exquisiteness of technique." However, Ruskin often advised Kate to go to the seashore and draw feet and ankles and to stop putting bonnets on children's heads so she wouldn't have to draw landscapes!

Kate Greenaway's name became a household word as her books were translated into many languages. Today, in England the Greenaway Medal is given annually to the best illustrator of a children's picture book. K. G. created her children's books with freshness and spontaneity of text and illustration; her books are ageless—true classics of children's literature. The LSU Library is fortunate to have the May E. Olson Collection of these small treasures.

Mary Jane Kahao



MEMORIALS

In memory of:

Mrs. Fairfax Foster Bailey
by The Modern Reviewers Book Club
Mrs. Agnes T. Bielkiewicz
by Mr. and Mrs. John J. Capdevielle
Mr. Dan E. Bivins, Jr.
by Chancellor Emeritus Cecil G. Taylor
Mrs. Marguerite D. Broussard
by John Hazard Wildman
Miss Ione Burden
by Miss Barbara J. Meades
Mrs. Powell A. Casey
by Dr. and Mrs. Pierre E. Conner, Jr., Mr. and Mrs. Carl Meriwether
Mrs. Mary Ann Miller Conner
by Dr. and Mrs. Pierre E. Conner, Jr., Mrs. E. A. Miller,
Mrs. D. B. Owen
Mr. Lester Couvillion
by Mr. and Mrs. John J. Capdevielle
Mrs. Merle Richardson Doré
by Mrs. Thomas B. Pugh, II
Dr. W. R. Eidson
by Dr. and Mrs. Thomas A. Kirby
Mr. Darl Vesly Falk
by The Graduate Association of Sociology Students
Mrs. W. H. Farrell
by Mrs. Florrinell F. Morton
Mrs. Lillie Carolyn Didriksen Grimes
by the Department of Sociology and Rural Sociology

Mr. Mack H. Hornbeak
by Mr. and Mrs. Charles P. Manship, Jr., Dr. and Mrs.
Paul W. Murrill, Mrs. Thomas B. Pugh, II
Mrs. Margaret Koch
by Dr. and Mrs. Pierre E. Conner, Jr.
Mrs. Dudley J. LeRay
by The Friends Book Bazaar Committee
Mrs. Gladys Means Loyd
by Mr. and Mrs. Claude Kirkpatrick, Mr. and Mrs. Martin C. Schroeder, Jr.
Mrs. G. F. Matthes
by Mr. and Mrs. Martin C. Schroeder, Jr.
Mrs. Irby C. Nichols
by The Philistoria
Mrs. Charles D. Nunn
by Mrs. Thomas B. Pugh, II
Dr. Walter C. Richardson
by Dr. and Mrs. Lewis P. Simpson, Chancellor Emeritus
Cecil G. Taylor
Dr. Agrippa Robert
by Mrs. Thomas B. Pugh, II
Mrs. Edna Segrest
by Mr. and Mrs. John Kaiser
Mr. George Washington Smith
by The Staff of the Junior Division
Mr. and Mrs. Willie Sword
by The Friends Book Bazaar Committee
Mr. J. W. C. Wright, Jr.
by Mr. and Mrs. R. Gordon Kean, Jr.

A Message From the President

Thank you for the opportunity to serve you and our organization as your president. I feel greatly the responsibility and honor this job entails. I also thank you for the talented officers elected to serve with me. I feel sure their help will enable me to fulfill my hope of finding some way to be of service to the Friends.

As president may I urge you to continue your fine support of our worthy organization by your continued membership and by the encouragement of your friends to join our group. Enlarged memberships are valuable not only monetarily but as an opportunity for encouraging a more vital organization.

The Book Bazaar Committee has a new home being

located at present in the Panhellenic House. They are busy at work pricing for the Fall Bazaar to be held on October 5 and 6. Various factors have led to the decision to hold the bazaar for two days instead of the usual three. Therefore, we need as members to give them all the support we can by donation of books and our appearance at the sale to help them make this as successful a venture as their dedication demands.

As our organization continues its growth and commitment to the library, we are finding new challenges which must be met. Each of us can be of help by supporting the Friends and its work.

Anne West

"Let George Do It"

During his entire tenure as library director (1973-1983), there was a sign on George Guidry's desk—"Let George do it." As a long-term library staff member once said, this slogan was "not there just because his name is George." For well over 30 years, the library called upon George Guidry to do many things, and he did those tasks well, while keeping things lively besides. Certainly another era in the history of the LSU Library ended with the retirement of George Guidry in December 1983.

George Guidry's career began with the LSU Library in 1946; he was a student assistant in the Circulation Department. In 1949, he was transferred to the Microfilm Department (later to become Photoduplications), where he served as head until 1962. He moved into the library administration in that year as assistant director in charge of special areas of the library. He later became associate director and was placed in charge of both public and special areas in 1964.

Under George Guidry's administration as director, the LSU library grew from 1.2 million to 1.7 million volumes and to a ranking of 43rd among the 101 member libraries in the

Association of Research Libraries. He successfully increased library funding to its current level of \$5.5 million and moved the library toward automation of library services and other progressive measures to keep abreast of the needs of the academic community.

It was during Mr. Guidry's tenure as director that the Friends organization was revitalized through the efforts of interested members of the organization, particularly Chancellor Emeritus Cecil G. Taylor and Dean Emeritus Max Goodrich. As a means of expressing appreciation for Mr. Guidry's strong support and encouragement to the Friends of the LSU Library through the years, he was named a life member during the annual banquet held in February.

Best wishes are extended to Mr. Guidry for a rewarding retirement. It is hoped that the happy association between the Friends and George Guidry shall continue for many, many years to come.

Caroline Wire
Assistant to the Director

Library Staff Honors Guidry

The LSU Library staff honored George Guidry, Jr. with an afternoon reception in the library staff lounge in observance of his retirement. Approximately 500 friends, relatives, and library colleagues gathered to wish George well in his retirement. The library lounge and upstairs hallway resembled a garden room with many plants and flowers. Several large tables offered delectable morsels, some sweet, some exotic, for the guests to sample. A champagne fountain bubbled a happy libation for the occasion. Assistant Vice-Chancellor Huel Perkins represented the University administration in detailing the accomplishments of George in his tenure as director and in conveying good wishes to him upon his retirement.

Chancellor Emeritus Cecil G. Taylor informed the crowd that an endowment of \$1,000 had been set up in the name of George Guidry, Jr. with the LSU Foundation, the interest from which will be used for purchases for the McIlhenny Collection. The endowment was made up of contributions from friends, LSU library staff, and the Friends of the LSU Library organization. Michele Fagan, president of the LSU Library Staff Association presented George with a gift from the library staff—a Robert Rucker painting. She also read a poem written especially for his retirement by Margaret Dodson, a former library staff member. The party was enjoyed by all, especially George.



Above: Michele Fagan presents a gift from the Library staff to George Guidry.



Judi Singleton, assistant director of the Eighteenth Century Short Title Catalog project at LSU with Alex Wilson, the banquet speaker.



Friends board member Sallie Farrell wishes George Guidry well in his retirement.



New Friends officers President Anne West, and Vice-President Marion Spann.

Annual Banquet

The LSU Faculty Club was again the setting for the Friends' annual banquet. In the cocktail hour before the dinner, Friends' members were able to view six prints from the recently purchased *Banks' Florilegium*, a joint effort of the Middleton Library, the Friends organization, and a private donor.

After Mrs. Doris Smith returned thanks for the meal and the success of the Friends' activities, President Charles Prosser called upon Lance Dickson, LSU law librarian and acting director of the Middleton Library to report to the Friends. Mr. Dickson said that the two new floors for the Middleton Library would be completed this spring and would be occupied over the summer. He wittingly referred to Hill Memorial as looking as if it had been caught between the opposing sides in a Middle East civil war because the renovation is now underway, the first stage of which consisted of tearing out the stacks and windows. But he said Hill will be a very elegant building when the renovation is completed. Mr. Dickson mentioned two large acquisitions which the Friends had recently helped the library to purchase, the Berger art history collection and the *Banks' Florilegium* and thanked the Friends for making these acquisitions possible. He further thanked the Friends for their hard work to raise funds for the support of the library.

President Prosser next called upon Miss Sallie Farrell who read a resolution which recognized George Guidry, Jr. for his efforts on behalf of the library during his term as director, and his support of the Friends organization. The resolution also conferred life membership in the Friends organization upon him. Mr. Guidry thanked the Friends for their interest in the library and said he intended to continue to be associated with the Friends.

The last item of business for the evening was the report of the nominating committee given by Mrs. Eileen Kean. The slate of officers proposed by the committee was: president—Mrs. Anne West; vice-president—Mrs. Marion Spann; secretary—Anna Perrault; and treasurer—Caroline Wire. The slate was accepted by acclamation.

The special guest for the evening was Alex Wilson, director general of the British Library Reference Division. Everyone enjoyed talking with Mr. Wilson with his delightful Scottish accent and wit. In his after-dinner remarks he entertained the group with a history of the British Library, told mostly through anecdotes or vignettes about various eccentric, famous, and some infamous users of the library collections.

Dr. Prosser thanked all of the Friends for their hard work over the past year especially the book bazaar crew. The evening closed with a feeling that it had been another successful year for the organization.

Library Acquires Major Botanical Work

The term "plant illustration" refers to drawings of plants ranging from the purely scientific to the purely aesthetic. Most plant illustrations, however, lie somewhere between the two extremes, and it is these illustrations that create simultaneously botanical records and works of art. The purposes for which plants are illustrated have varied over the centuries: The earliest drawings of plants were made to assist in the quest and collection of medicinal herbs. It was not until the 17th century that plants were drawn for their beauty alone, and only a century later as a tool for scientific description.

Colonizing efforts of the powerful nations of 18th century Europe fostered an intimate relationship between exploration and natural history illustration; scientific expeditions of this period frequently included artists as well as scientists. The stimulus created by discoveries of countless new species of flora and fauna from every corner of the globe, plus the avid interest and support of wealthy patrons, made the years between 1780 and 1840 the brightest of the "Golden Age" of natural history illustration. Of all the voyages of discovery made in the 18th century, one of the most significant and memorable was Captain James Cook's first voyage to the South Seas in 1768.

The Troy H. Middleton Library has recently acquired what may be one of the major botanical publications of this century. Thanks to the generosity and support of the Friends of the Library and a private donor, the E. A. McIlhenny Natural History Collection is now in possession of the first 12 of 34 parts of *Banks' Florilegium*, a collection of 738 botanical prints made from 200-year-old copper plate engravings depicting plants discovered during the aforementioned Captain Cook voyage in the "Endeavor" between 1768-71.

The major goals of the expedition were to chart the transit of Venus and to establish the long-rumored existence of the large continent in the South Pacific—Australia. A so-called "secondary" mission was to collect and record plant specimens from the exotic new lands encountered. For this purpose three men were employed to accompany the voyage. In charge was Joseph Banks, a wealthy young amateur botanist who had just been elected to the Royal Society. Daniel Carl Solander, a former student of Linnaeus and Sydney Parkinson, botanical artist, completed the trio.



During the three-year voyage, these men collected over 30,000 plant specimens. Nearly all the species were entirely new to science, as were some of the genera and families. Sadly, Sydney Parkinson died before the end of the voyage, but he left 955 drawings, 675 sketches, and 280 completed botanical paintings.

Once home in England, Banks—who purchased Parkinson's drawings—and Solander embarked on a project to have engravings made from Parkinson's work. Thirteen years and over 700 engravings later Solander died; his death plus other commitments made by Banks and economic changes brought about by current world events marked the end of the project. The plates were eventually housed in the British Museum (Natural History) where they remained nearly unused for 200 years. In 1980 the British Museum (Natural History) in association with Alecto Historical Editions began a project to publish prints from the entire collection of 738 engravings. Such a comprehensive publication serves the combined interests of science, history, and art. In view of this, the publishers chose the 17th century printing technique known as "à la poupée" as the most satisfying both scientifically and aesthetically. These hand-colored prints are now being published in a limited edition of 100; the completion date is set for 1988 and the cost nearly \$100,000.

Middleton Library is one of only 13 owners to date of *Banks' Florilegium* in the United States. Parts 3-12, just received from London, in addition to the first two parts, may be seen in the McIlhenny Collection, second floor, Middleton Library.

Although funding for the *Banks' Florilegium* has been guaranteed by the Friends and our private benefactor, it must be realized that such a sum could tax even the most generous purse. In order to alleviate their financial burden we would gratefully accept any offers of assistance toward the purchase of this landmark natural history work. Anyone wishing to contribute may contact one of the following people: Mr. Lance Dickson, acting director, Middleton Library; an officer of the Friends; or Kathryn Morgan, curator, McIlhenny Collection.



FINANCIAL STATEMENT

JANUARY – DECEMBER 1983

Balance in LSU Foundation Account
December 31, 1982 \$110,131.19

Income:

Memberships, Memorials	\$ 15,176.75
Interest	11,411.00
Book Bazaar	30,000.00
Total	\$ 56,587.75

Expenditures:

January	.....	-0-
February	U.S. Postmaster for Annual Bulk Mail Fee	40.00
	Registration fee for Community Board Institute ..	15.00
March	.....	-0-
April	.....	-0-
May	Annual Banquet expenses	185.99
	Adjustment by the Foundation for payroll deductions deposited in error	236.00
June	U.S. Postmaster for mailing deposit account	100.00
	Transfer to Book Account (175-30-6305) for authorized book purchases ..	6,000.00
July	.....	-0-
August	.....	-0-
September	Miss Lulu Olson in partial payment for the Greenaway Book Collection	200.00
	Friends Insurance Premium	366.00
October	.....	-0-
November	U.S. Postmaster for deposit mailing account	100.00
December	Printing, Inc. for Christmas keepsake	862.77
	Total	\$ 8,105.76

Balance in LSU Foundation Account
December 31, 1983 **\$158,613.18**

Library Endowment Fund—December 31, 1983 \$125,490.00

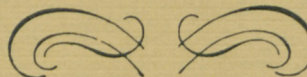
Ellinor H. Behre Fund—December 31, 1983 \$ 1,777.27

Fred B. Kniffen Fund—December 31, 1983 \$ 2,324.90

H. C. Sanders Fund—December 31, 1983 \$ 2,492.38

Officers

Mrs. John M. West, III, President
Mrs. Delroy O. Spann, Vice-President
Anna Perrault, Secretary
Caroline Wire, Treasurer



Classes of Membership

- | | |
|--|--------------------|
| <input type="checkbox"/> A. Student Member (annually) | \$2.00 |
| <input type="checkbox"/> B. Regular Member (annually) | \$10.00 |
| <input type="checkbox"/> C. Contributing Member (annually) | \$25.00 |
| <input type="checkbox"/> D. Individual or Corporate Patron Member (annually) | \$100.00 |
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| <input type="checkbox"/> F. Life Member | \$1,000.00 or more |
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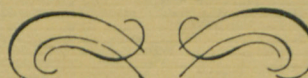
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