

Hand Bookbinders of California
40th Annual Members' Exhibition

Will be hosted by following libraries:

Stanford University
Peterson Gallery & Munger Rotunda
Green Library Bing Wing
July 19th - September 5th, 2012

Mills College
F. W. Olin Library, Special Collections
October 17th - December 12th, 2012

Letter from the President

Formed in March 1972, the Hand Bookbinders of California was from its inception devoted to promoting and supporting the craft of hand bookbinding, with membership open to binders of all skill levels. The founding group included some of the Bay Area's most influential collectors, among them Duncan Olmstead and Gale Herrick, and many binders and teachers of binding. Today, 40 years later, we boast over 150 members, including binders, calligraphers, printers and collectors.

Each year since inception, we encourage our members to enter their work in the annual, non-juried exhibition in order to gain experience and to demonstrate this high quality of work produced in our craft.

We are proud of the excellent quality of work and the variety of entries from our membership. For this 40th anniversary exhibit, we recognize the strong French influence on the work of Bay Area teachers of binding, many of whom studied in France, including bindings by Paul Bonet and Pierre Lucien Mart. Also on display are works by a few of our early members and teachers, including Belle McMurtry Young, Peter Fahey, Florence Walters, Betty Lou Chaika, Joanne Sonnichsen, Barbara Fallon Hiller, and Anne Kahle.

On behalf of the Board of Directors, I extend thanks to Signa Houghteling, for her countless hours spent organizing the exhibition. Additional thanks to: Vanessa Hardy and Margaret Johnson for preparation work; Rhiannon Alpers for endless energy and creative flair to produce the catalog; Juliayn Coleman, John Spicer, Richard Brain and Mel Flyer for help with photography and co-ordination. Finally, the exhibition would not be possible without the help of Elizabeth Fischbach, Stanford University Green Library Exhibits Designer and Preparer, as well as Janice Braun, Associate Library Director and Special Collections Librarian, Milhaud Archivist, and Director of the Center for the Book at Mills College.

I encourage you to join Hand Bookbinders of California—we celebrate the book: making books, their collection, care and restoration.

Coleen Curry
President, Hand Bookbinders of California

Introduction by Tom Conroy

In America during the past century, artistic bookbinding of the highest standard of quality has always been the product of passion. Most of our best binders have been amateurs, for in this as in many crafts meticulous care and talent will make up for the extra deftness a professional gains from daily work. It has been well said that a professional isn't someone who can do the work, but is someone who can work fast enough to earn a living. Some of our best fine binders have earned their livings in other specialties: library binding, or conservation or restoration (two different fields, and don't call a conservator a restorer!), or jack-of-all-books "trade" binding, or edition binding, or binding instruction, or some combination of the above. Daily work at the bench trains the muscles and gives skill and speed. Fine binding, however, is so time-consuming (much of that time spent in hidden structure and preparation) that it cannot pay for itself.

America has never had a large community of bookbinding collectors willing to pay several thousand dollars per volume for new work, as you can find in France or England or Germany. A binder who earns a living as a restorer, say, may (with the speed gained in daily practice) charge a bare living wage for the occasional fine binding, but is unlikely to find enough customers to do fine work full time; so for him or, more often, her, fine binding is almost as much a hobby as it is for the pure amateur. Hobby? Not hobby. A pursuit of passion.

Originally published by The Book Club of California in its 1994 Keepsake, Hand Bookbinding in California, edited by Florian J. Shasky and Joanne Sonnichsen. Updated by Tom Conroy and printed here by permission of BCC.

History of the Founding by Harold Wollenberg

The founding of the Hand Bookbinders of California took place in the spring of 1971[sic]. My wife Leah and I had taken a trip to Europe, and as was her custom we visited hand bookbinders in each city and country as we traveled. She found that nearly everywhere throughout Europe there were local groups of binders that met regularly to exchange ideas and to socialize. Surprisingly, these clubs were found in some relatively small communities. For instance, in Basel, Switzerland the local pharmacist, who was also an enthusiastic binder, took her to a meeting of about twenty members for an evening of discussion and socializing. The group met monthly at the local pub.

Leah came back to San Francisco imbued with the desire to start such a group here. She discussed the idea with Gale Herrick, who at that time was studying with Peter Fahey, and he agreed to undertake the task.

On March 17, 1972 Herrick called a meeting at his home to undertake the founding of the organization. The founding group consisted of Norman Carlson, Sheila Casey, Maggie Connoly, Gale Herrick, Barbara Hiller, Peter Fahey, George Fox, Ann Kahle, Robert Lucas, Maurice Nicole, Duncan Olmsted, Stella Patri, and Leah Wollenberg. A lengthy discussion ensued covering all details of the aims and purposes of the group, its mode of operation and its name. For its purposes the founders set forth the following aims:

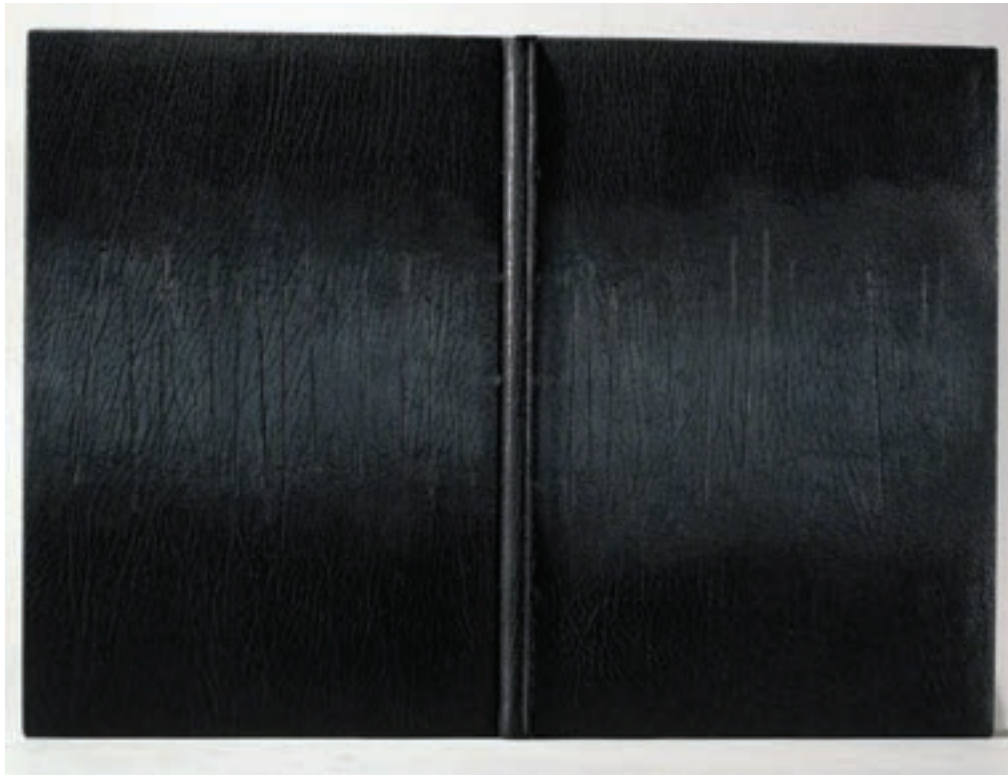
1. To promote the public appreciation of the art of fine binding;
2. To create a venue for the exchange of ideas and techniques among members;
3. To promote exhibits of members' work;
4. To produce programs of interest to members.

A few weeks later a general meeting was called and invitations were sent to all known bookbinders in the area. The meeting was held at The Book Club of California. There, Gale Herrick was elected president and Sheila Casey secretary-treasurer. On June 8, 1972 the first regular meeting took place at The Book Club, with Duncan Olmsted as speaker on the subject of collecting bindings. By October of 1972, the secretary reported that membership stood at 49.

It is interesting to note that a similar organization existed prior to 1972. In 1902 a group called the Bookbinders' Guild of California was active. Included among its founders were such prominent names as Phoebe Apperson Hearst, Paul Elder and Irving Lundberg. The group apparently disbanded sometime around 1930.

The Hand Bookbinders of California is, at present, a vital organization with a membership of more than 200, made up of binders, collectors, and interested people of the book community from throughout the world. At least one workshop is conducted each year. The earliest, in 1972, was a full-day class given by the English designer-bookbinder Phillip Smith. Those who have presided over the workshops and who have spoken at meetings constitute a Who's Who of worldwide fine binding. Exhibits presented by the group have ranged from the great international exhibition at the San Francisco Museum of Modern Art in 1978, to PRINTER:: POET :: BINDER :: BOOK held at Mills College in 1987, and the annual shows of members' work.

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CATHY ADELMAN

De Regard à la Vision | 13.75" x 9.75"

French style goatskin binding, laced-in boards. Handsewn endbands, edge-to-edge paper doublures. Sanded and blind tooled, symbolizing confinement.



RHIANNON ALPERS

Insects of Surinam | 13.75" x 9.75"

Treated walnut wood covers, rawhide straps, round back.

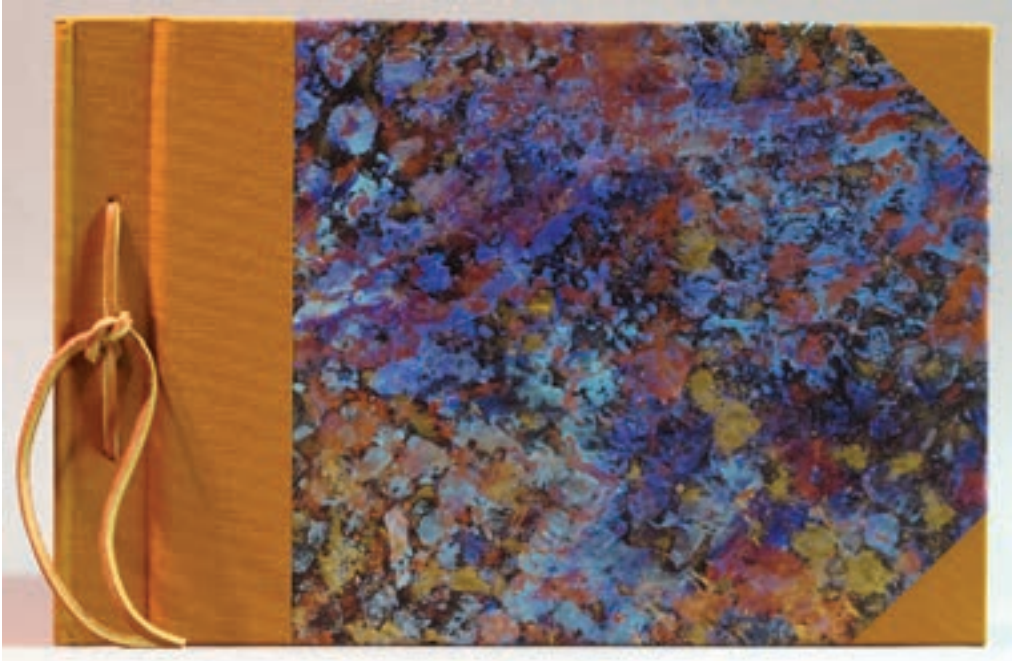
Handsewn silk endbands, handmade batik bookcloth,
antique tacks, silkscreened title.



PATTY BRUCE

The Coast of California | 11.5" x 12.25"

Sculptural binding with goat, sheep, cow stomach and other leathers. Titles raised leather and gold foil. Leather endbands. Jan Sobota split board structure.



INGRID BUTLER

Twenty-five Years of Marbled & Decorated Paper

8" x 12"

Collection of binder's marbled and decorated papers.

Quarter cloth and marbled paper binding.



CAROLEE CAMPBELL

The Sirens | 10.5" x 5.25"

Poems handset in Eve & Paramount, and photographs printed on gampi torinko. Hand decoration in text by binder. Text sewn through asahi cloth spine, boards covered in handmade hanji Korean paper. Design, letterpress and photographs by binder.



C & C PRESS

In the Face of It | 8.5" x 5.75"

Handmade paper, handset type and letterpress by binders.
Woodcuts and poems by author. Flat-top loop Coptic binding,
title on text folds at spine.



TOM CONROY

Destiny Bay | 8" x 5.75"

Full leather tightback binding in scarlet Harmatan goatskin. Blind and gold tooling, black leather onlays reminiscent of 18th-century Irish bindings, reflecting text. Handsewn silk endbands. Extensive restoration of text.



GABRIELLE COOKSEY

Monster Book | 10" x 4.5"

Watercolor and India ink all-over drawings on large sheets of Arches paper, cut into text size and bound in Coptic style. Stories about monsters, reflecting drawings.



COLEEN CURRY

The Eyes of the Eternal Brother | 5.5" x 7.5"

Traditional French style full buffalo leather binding with boards laced" Matching leather doublures. Handsewn silk endbands, graphite top edge. Exotic skin inlays/onlays on various levels.



BECKY ROSE EISENSTEIN
Versal Vegetables | 9.5" x 6.75"

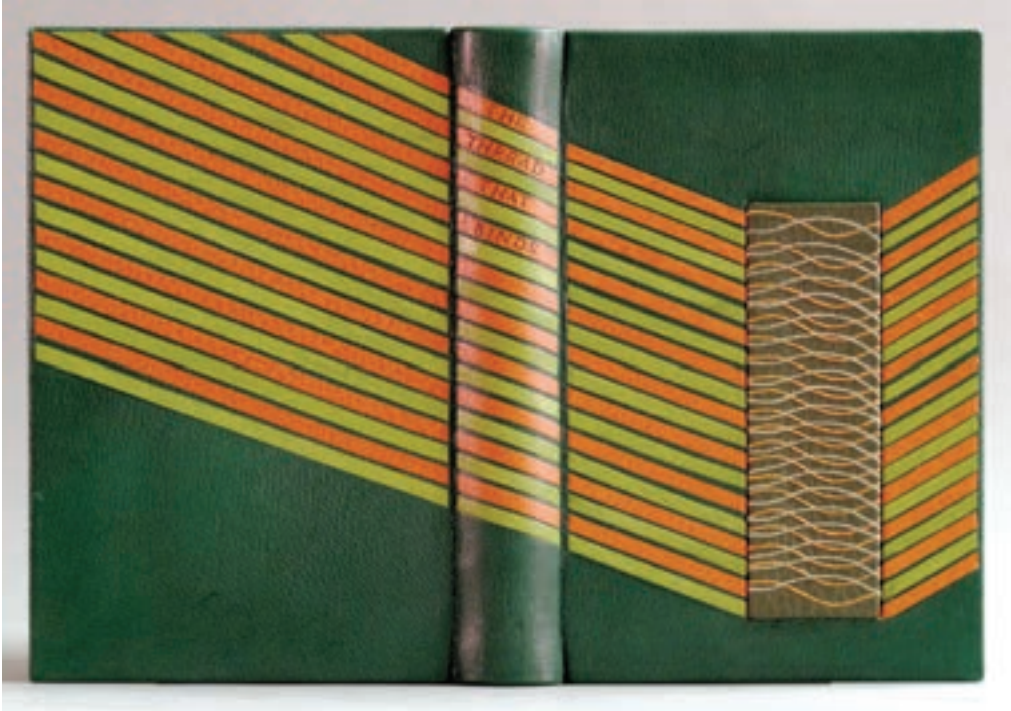
Accordion book structure of hand calligraphy depicting unusual structures and designs of an alphabet of vegetables. Sable brushes and water color on Fabriano Roma paper.



SARAH ELSON

Waves of Color | 10" x 4.5"

Non-adhesive exposed spine binding of painted book about enjoying, and exploring the science and perception of color. Graphics include sine waves and varying values and intensities of hues.



DON ETHERINGTON

The Thread that Binds: Interviews with Private Practice Bookbinders

9.13" x 6.25"

English style full goatskin leather binding with leather onlays of different colors and sewing linen embedded in "spine" in design of book on cover. Handsewn endbands.



CARI FERRARO

A Beautiful Round Mother | 12.5" x 12.5"

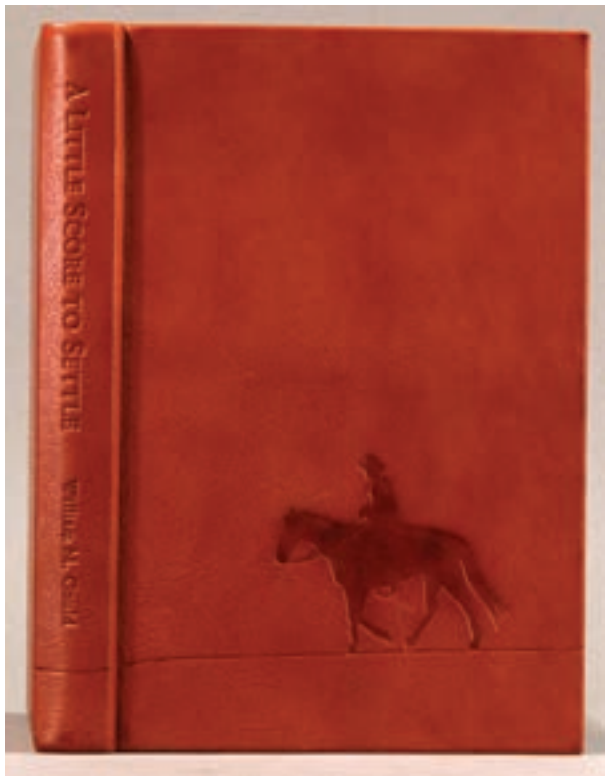
Unique manuscript of earth poems in broad-pen calligraphy in gouache. Landscape lettering in acrylic iridescent inks, painted pages. Codex form with exposed stitch binding, folds into half-circle shape when closed.



FOOLSCAP PRESS

Dialogue of the Dogs | 9.25" x 11.38"

Bound in embossed rayon on paper. Designed, printed and bound by binders. Three-dimensional hand-cut and laser-cut illustrations in front and back covers with four additional illustrations in text.



SUSAN GOULD

A Little Score to Settle | 9.37" x 6.25"

Italian calfskin case binding of binder's husband's book. Signatures stitched in sopraggillo incrociato manner, headbands of same leather. Front cover impressed with plate of horse and rider, title blind tooled on spine. Hand marbled endpapers.



KAREN HANMER

Pictorial Webster's: A Visual Dictionary of Curiosities

6.25" x 5.25"

French style full goatskin binding with false raised bands painted in acrylic paints. Design based on Cambridge panel, laser-printed goatskin onlays of book illustrations. Some illustrations made into pop-ups constructed by binder and sewn into signatures.



C.L. INGALLS

In Quest of Moody Food | 7.88" x 5.88"

French style full "deep sea" goatskin binding with raised, sanded shapes exploring space, blind tooling. Handsewn silk endbands, paste-paper endpapers, leather joints.



MARIE KELZER

Beginnings Endings | 6.25" x 9.25"

Concertina binding with cover-pleat spine. Window cover, digital printing.
Book reflects title, represented by painted paper of overlapping ocean
waves overlaid with poetic verse. Papers decorated by binder.



NYSA WONG KLINE

The Man Who Made Wine | 7.5" x 8.5"

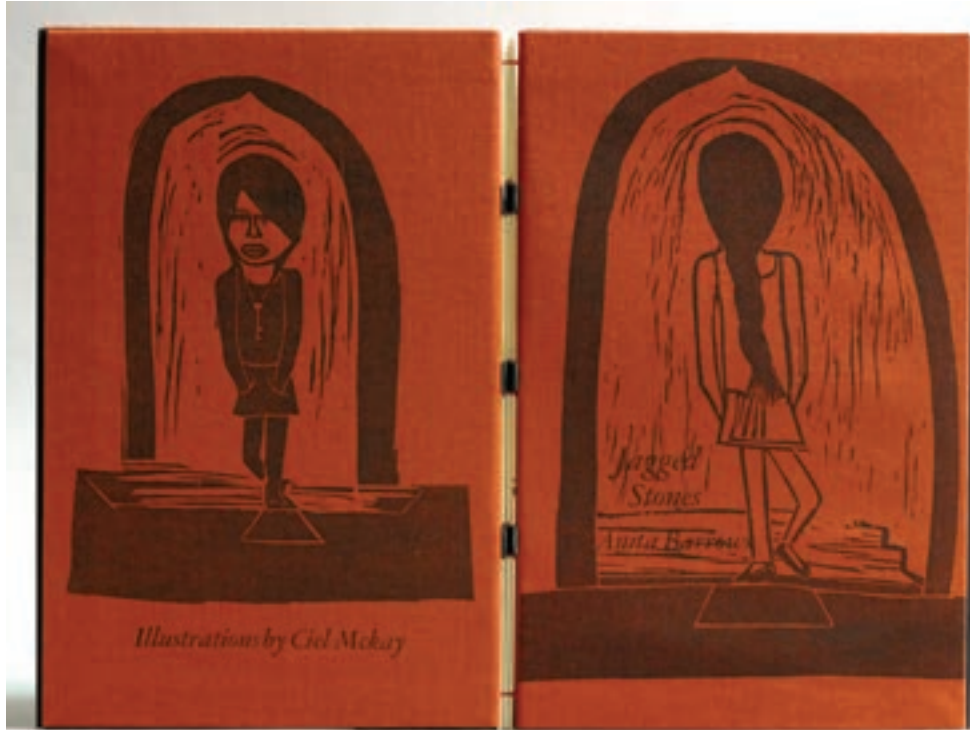
Full leather binding, blind tooled illustration of winemaker on cover, handsewn endbands. Claude Delpierre marbled and ultrasuede endpapers.



CATHERINE AMAR KORNEL

Around the Horn to California in 1849 | 11" x 7.5"

Full leather binding with cutouts of lacunose technique
sanded leathers and onlays, blind tooling. Handsewn silk
endbands, endpapers original collage by binder.



MARY RISALA LAIRD

Jagged Stones | 6.5" x 10"

Binding of red Japanese cloth drummed over board,
sewn with red thread on bands of decorative black leather.
Letterpress by binder. Poems, lengthy introduction, colophon
and linoleum cuts dedicated to people of Lebanon, Palestine
and Iraq for keeping alive their vital spirit.



MONIQUE LALLIER

La Petite Poule d'Eau | 8.13" x 5.75"

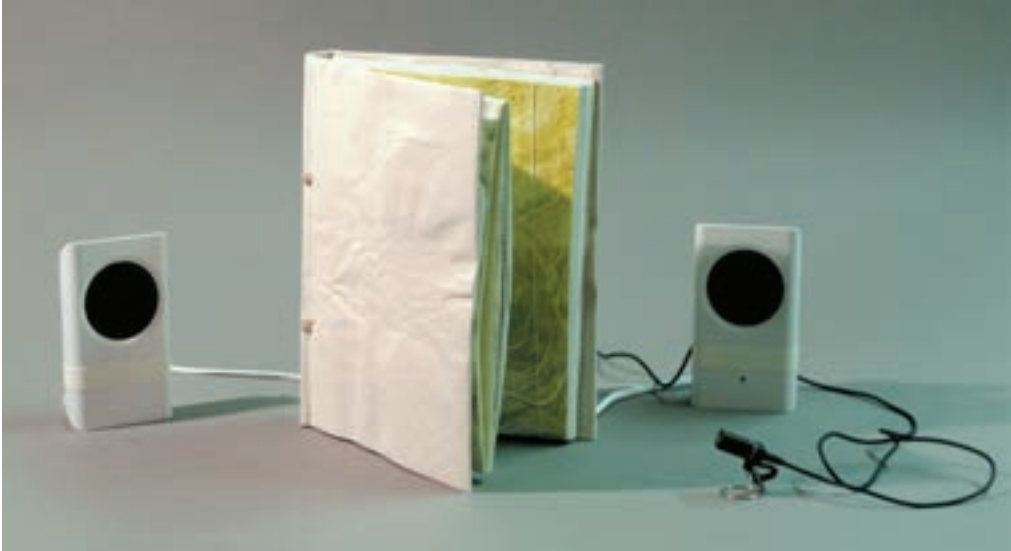
Full goat leather binding with onlays of sanded and polished leather, blind tooled lines. Title on spine onlay. Handsewn endbands, top edge colored. Endpapers by Claude Delpierre.



BRIAN LIESKE

Buttonhole Sketchbook | 8.25" x 6"

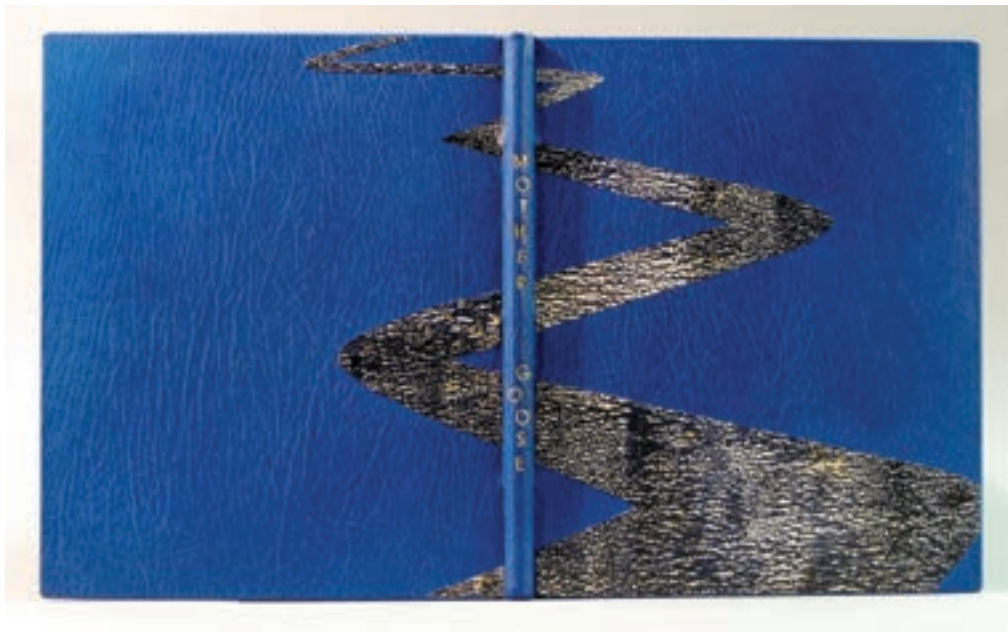
Buttonhole stitched structure of 135 kg. Deleter manga paper, burgundy bookcloth with blue chiyagami paper cover. Signatures have red chiyagami paper pasted to the exposed spine.



NOTARA LUM

Sound Book 1 | 8" x 6"

Hundred-leaf book of blank papers of many materials and textures, microphone and speakers. Book has no words or images, fills up with viewer's thoughts and stories as pages are turned in meditation or contemplation. Can be amplified; recordings of process can be made.



MARY MATTLAGE

Mother Goose | 10.88" x 9.25"

Full blue oasis goatskin binding with gold top, embroidered silk endbands. Decorated paper onlays on front and back covers and gold-tooled title inspired by "Crooked man . . . crooked mile."



JEAN McCORMICK

Old Possum's Book of Practical Cats | 8.25" x 5.88"

Full Harmatan goatskin refined case binding
with leather onlays of cats illustrated in text.
Graphite edge decoration, black leather endbands.



HISAKO NAKAZAWA

Yume (Dream) | 7.5" x 5"

Irregular pages bound so that when open, book assumes circular form. Hand painted text in sumi ink adapted from ancient Chinese calligraphy. Last of Endless Series project begun in 2005 by binder/calligrapher.



SABINA NIES
Mliss | 13" x 10"

French style full orange goatskin leather binding, sanded and dyed areas, leather onlays and blind tooling. Handsewn endbands, hot foil printed title. French marbled endpapers.



ELAINE NISHIZU

Wayne Thiebaud | 10.63" x 10.13"

Stub binding with goatskin spine and board edges; black, grey and translucent vellum on cover. Color laser images on Japanese paper over handmade Tosa hanga paper. Kochi Kozo endpapers by Taniai family.



PATRICIA OWEN

The Euchiridion of Epictetus | 9" x 6.5"

Stained goatskin split board box binding over sculpted boards with relief onlays, pebble decorations. Handsewn endbands and ultrasuede endpapers.



ROBERT ROSENZWEIG

The Complete Sonnets of William Shakespeare | 11.63" x 8.63"

Full embossed brown leather tightback binding with decorative onlays of various leathers and cloth. Gold and palladium tooled design on cover symbolizes syntactical structure of the sonnet. Gold-tooled spine. Endpapers are original etchings by binder's wife of granddaughter and her uncles. Book is gift to binder's granddaughter.



SARAH SONGER

Mrs. Bridge | 10.75" x 8.5"

Vintage cotton fabric case binding, padded and tufted to resemble a small fussy cushion on Mrs. Bridge's sofa.

Embroidered silk title and endbands.



LILY STEVENSON

Journal | 7.5" x 5.63"

Black Stonehenge paper binding with Roman title cutout of connected letters backed with Japanese gold paper. White Stonehenge signatures sewn Coptic style.



ELAINE WISMER
Le Journal | 8.75" x 12"

French half leather binding with oasis spine and edges. Cockerell hand marbled paper covers. Handsewn endbands, Rives text mounted in montage sur onglet method.

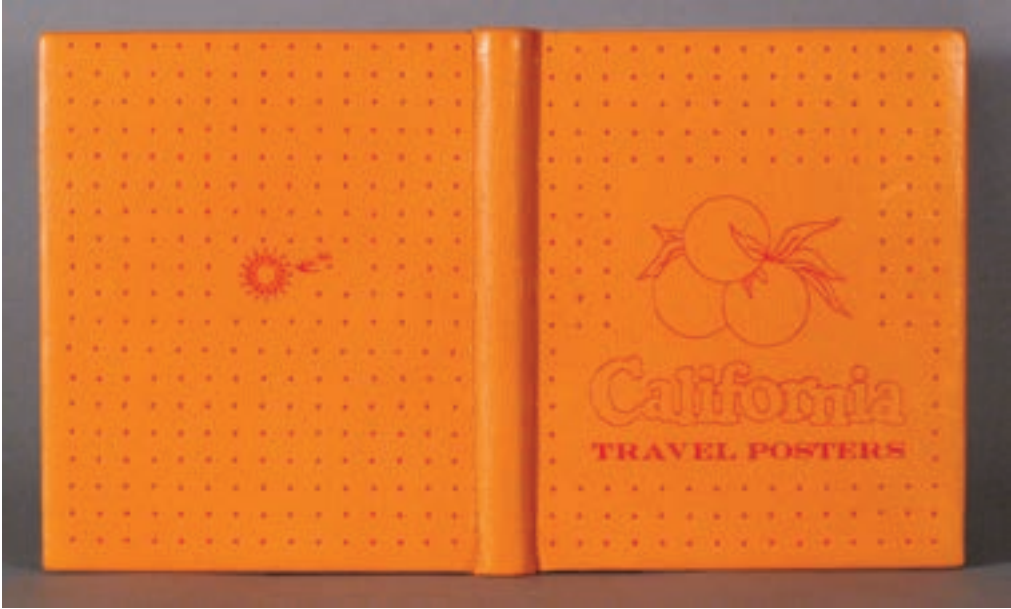


PAMELA WOOD

The Thread that Binds: Interviews with Private Practice Bookbinders

9.13" x 6.25"

Full leather binding over laced-in boards, decorative embroidery outside and inside and painted top in keeping with book's theme and title, handsewn endbands. Suede doublures



CONSTANCE WOZNY

California Travel Posters | 10" x 8"

French style full orange chagrin leather binding on cords laced into boards. Matching leather doublures. Cover stamped with California oranges and designs using red foil. Handsewn endbands, edges colored in red/yellow/orange acrylic.

Hand Bookbinding in the Bay Area by Tom Conroy

Many San Francisco binders today might name their teachers' teachers back to the turn of the century. Six teaching generations have (with variations) learned in the Bay Area, continued in France, and returned here to teach. This gives local fine binding a French cast unique in America. Only from San Francisco have binders sent their leather to France for paring, much as San Franciscans of the Gold Rush sent their laundry to China.

Octavia Holden (d. 1952) studied five years with Domont and Gruel in Paris. Coming from the idealism and interlocking craft guilds of the Arts and Crafts Movement, she was a founder of the Bookbinders' Guild of California in 1902, participated in other groups, and was the leading local binding teacher before World War I. With age she may have dwindled in influence and aspirations. She taught until around 1940.

Belle McMurtry Young (1875-1959) was Miss Holden's pupil before the 1906 Fire, but greatly surpassed her. By 1910 she had studied with Domont, Noulhac, and Cuzin, returning to Paris for more study in 1921. Mrs. Young's forwarding was meticulous, but sometimes functioned poorly; she was an excellent finisher. Her designs emphasized dignified symmetrical gold tooling and subtle color; some late work became freer and more modern. She taught mostly in the 1920s and 1930s. There was strangely little contact between Mrs. Young's students and Miss Holden's.

Herbert and Peter Fahey were trained in Europe; after 1934 Mrs. Fahey studied with Mrs. Young, preserving the apostolic succession. From the 1940s to the 1960s Mrs. Fahey, who preferred German and English techniques, had little local competition. After her death in 1974 her student, Barbara Hiller (1927-1988), who was already established, took her position. Both worked and taught to the highest standards; but although they could explain how things must be done, neither could explain why. Half a dozen more recent teachers are their diadochi, most notably Betty Lou Beck Chaika, Donald Glaister, Constance Hunter, Eleanore Ramsey, and Joanne Sonnichsen.

Isolated English-trained binders have taught in the Bay Area since 1905, when Rosa G. Taussig returned from Douglas Cockerell. Miss Taussig's only identified binding is typical Arts and Crafts work. She was active until her death in 1926.

Hazel Dreis studied with De Coverly in London and made a brief splash around 1930. Her talent for publicity and her design sense could not hide her poor workmanship, and she exaggerated her own credentials. Belle McMurtry Young, whose weaknesses were opposites of Dreis's, despised her. After a bitter quarrel with Edwin Grabhorn, Mrs. Dreis drifted out of the region.

Anne and Theodore Kahle began teaching in Berkeley in 1969. Mrs. Kahle learned design binding with Arthur Johnson and others; Mr. Kahle's expertise was restoration. Capricornus (their studio name) has consistently taken more students than other local teachers. However, the Kahles' strict, prolonged training and emphasis on function discourage many beginners, and their best students have left the Bay Area as professionals.

Training as a binder often lasts for years, and local teachers have mostly had under a dozen students at once. Even the best local binders have seldom earned their whole livings through binding. Consequently, the small local binding community has clustered around its teachers, and knowing the local teachers goes far toward knowing San Francisco tradition of fine binding.

The Teaching Tradition in Bay Area Hand Bookbinding

Compiled by Tom Conroy—updated for the Hand Bookbinders of California 40th Annual Exhibit

“(Professor Domont) and (Leon Gruel), 5 years.”

(Paul Kersten)

1865-1943; fl. 18??-19??
Of Berlin.

Octavia Holden

18??-1952; fl. 18??-1946
A founding director of the Bookbinder's Guild of California in 1902, and a member of the Guild of Bookworkers from 1906 until at least 1946.

(Franz Weisse)

1878-1952; fl. 189?-195?
Of Hamburg.

Belle (McMurtry) Young

1875-1959; fl. 190?-19??
A member of the Guild of Bookworkers from 1907 until at least 1947.
Later teachers included Jules Domont, Henri Noulhac, Adolphe Cuzin, and Emile Maylander, all of Paris.

(Ignatz Wiemeler)

1895-1952; fl. 1912-1952
Of Leipzig.

George Baer

1903-1994; fl. 1919-1987
First learned in Wiesbaden; studied with Kersten 1927-1929. Returned to America from Switzerland in 1949.

Herbert Fahey

1894-1959; fl. 1932-1959
Finisher and printer.
m. 1923 **Edna Peter Fahey**
1897-1974; fl. 1932-1974
Forwarder and teacher.
Later teachers included Douglas Cockerell and Thomas Harrison of London and M. Morin-Pons of Paris.

Stella Patri

1896-2001; fl. 1938-198?
Studied briefly with Miss Holden in 1938; started again with Peter Fahey in 1957-58.

Robert Lucas

1918- ; fl. 1928-1987
Self-taught until he began lessons with Peter Fahey in 1971.

Barbara Fallon Hiller

1927-1988; fl. 1962-1988
Later teachers included Jules Fache, Constant Dreneau, and Louis Gallier, all of Paris.

Robert Bruckman

1896-1989; fl. 19??-1983

Betty Lou (Beck) Chaika

1948- ; fl. 1968-
First Studied with Thomas Patterson in Pittsburgh.

Don Glaister

1945- ; fl. 1972-
Later teachers included Roger Arnould and Pierre Aufschneider of Paris.

Eleanore Ramsey

1943- ; fl. 1968-
Considers Barbara Hiller much the dominant influence on her binding; shared a studio with Hiller for many years.

Dr. Harry Green

19??-198?; fl. 193?-198?
Probably began with Gerhard Gerlach in New York.

Constance Hunter

1949- ; fl. 1974-

Joanne Sonnichsen

1933-2003; fl. 1976-2003

Paula Gourley

1948- ; fl. 1976-
Began with Terry Harlow; later teachers included Roger Arnould, Paule Ameline, and others

Key

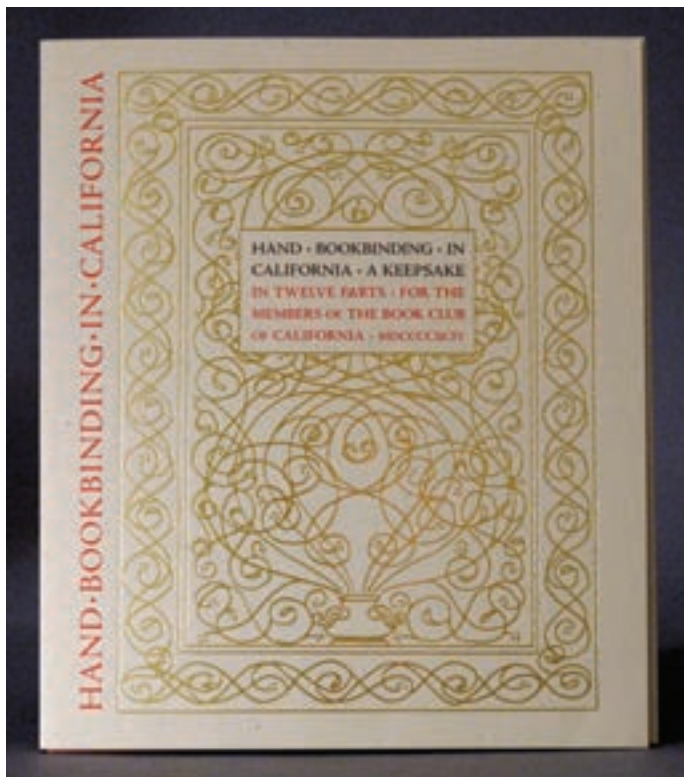
Solid lines: primary training or influence, in general, first in time.

Broken lines: later training, employment, partnership, etc.

First set of dates indicates lifespan; fl.: “flourished”, dates from beginning of study or apprenticeship to complete retirement.

(Parenthesis around names): binders who continued to live in Europe.

Parenthesis (within) names: Maiden name of binder known by both maiden and married names.



Hand Bookbinding in California : A Keepsake | 10" x 9"

In 1994, under the presidency of Joanne Sonnechsen, and with co-editor Florian J. Shasky, The Book Club of California published a keepsake, including 12 articles about bookbinders, HBC and other related subjects. Two are included in this catalog:

Part IX, The Hand Bookbinders of California by Harold Wollenberg and Part VI, Keeping a Tradition Alive: Bay Area Bookbinding Teachers by Tom Conroy.

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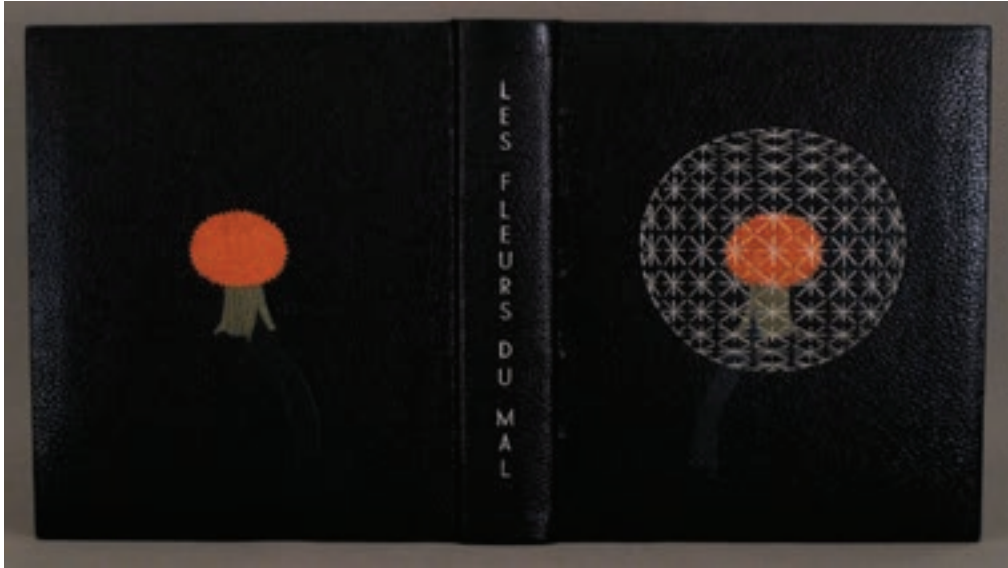


ROBERT BRUCKMAN (1896 – 1986)

The Art of the Book | 11.88" x 8.5"

Full leather binding with blind tooled decorative elements hand painted in various colors. Spine is faded. Endpapers also hand tinted; one page is incomplete, showing how it was done.

Mr. Bruckman was a student of Herbert and Peter Fahey and an early member of HBC, now deceased. He taught bookbinding in an Adult Education Program in San Francisco in the 1950s. Loaned from the collection of Sandra Good.



BARBARA FALLON HILLER (1927 – 1988)

Les Fleurs du Mal | 13" x 11"

Full black cape morocco with stylized flower on the front and rear covers created with onlays of morocco leathers and palladium tooling. Titled with palladium.

Barbara Hiller studied binding with the Faheys, then specialized in French binding after she studied in France (see The Teaching Tradition in Bay Area Hand Book-binding chart by Tom Conroy). Eleanore Ramsey and Don Glaister were among her pupils. Loaned from the collection of Eleanore Ramsey.



ANNE C. KAHLE

A Book of Old Ballads | 11" x 8.38"

French groove. Full turquoise chieftain goatskin, yellow, blue and turquoise chieftain and oasis onlays. Gold and blind tooling. Handsewn headbands, solid gold top, rough-edge gilt fore-edge.

Anne Kahle continues to be an active teacher of bookbinding in Berkeley, California. Bound in 1960, loaned from the collection of the binder.



ELEANORE RAMSEY

Ukiyo – E (The Floating World) | 15" x 10.75"

Full leather over laser-cut laminated boards with multicolored leather onlays to reflect clouds in the title and book's plates. Antique silk scroll backing fabric endsheets which can be viewed through the cover cutouts.

Eleanore Ramsey was a student of Dr. Harry Green and Barbara Fallon Hiller. She teaches hand bookbinding in the French tradition in the Bay Area as she has since 1968. Loaned from the collection of Margaret De Mouthé, a former student of Ms. Ramsey.



BELLE McMURTRY YOUNG (1875 – 1959)

The Fairy Tales of the Brothers Grimm | 12" x 9.5"

Full gray morocco raised cord binding with leather onlays and gold tooling. This binding may predate Mrs. Young's French studies since it is reminiscent of the Art and Crafts bindings favored by her early teacher, Olivia Holden. *Mills College Special Collections*



BELLE McMURTRY YOUNG (1875 – 1959)
The Song of Songs | 7.88" x 5.25"

Full red morocco binding with multicolored onlays
and gold tooling. *Mills College Special Collections*



BELLE McMURTRY YOUNG (1875 – 1959)

The King's Orphan | 13.13" x 9.5"

Full deep blue Nigerian morocco goatskin French style binding with plum calf and goatskin onlays, gold tooling. Handsewn silk endbands.

Mrs. Young signed her bindings "McMurtry," even after her marriage in her '50s. She studied with Octavia Holden in San Francisco and extensively with the great binders in Paris, bringing back to the Bay Area a strong French binding tradition. Surpassing her teacher Holden in skills, she taught many binders in the Bay Area, including Leah Wollenberg and Peter Fahey. *Mills College Special Collections*



FLORENCE WALTER (1884 – 1972)
Maps of San Francisco Bay | 12.5" x 9.25"

Full gray morocco with colored leather onlays, gold tooling and decorative marbled endpapers.

Florence Walter studied in France with distinguished binders. Her French tools and presses and other binding equipment are still in use at Mills College to which her children gave them after her death. *Mills College Special Collections*



BETTY LOU CHAIKA (b. 1946)
A Child's Garden of Verses | 10" x 6.75"

Full blue oasis leather with five raised bands, scarlet and green oasis and green oasis and yellow calf onlays; blind tooled. Handsewn red, blue and yellow headbands, multicolored sprinkled edges.

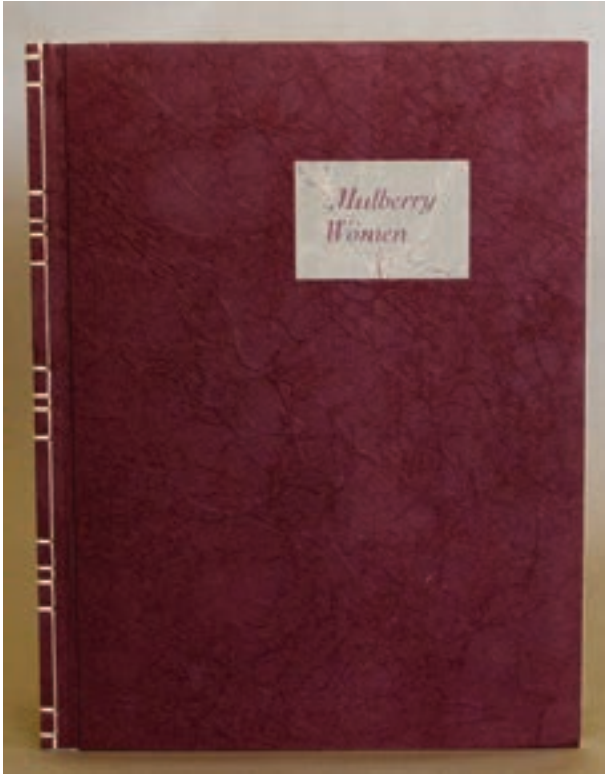
Mrs. Chaika taught bookbinding at Mills after Florence Walter's death. Highly skilled in traditional bookbinding, she later experimented successfully with many innovative forms, especially exposed sewing and other open structures. She inspired many students such as Julie Chen who presently teaches book arts at Mills. *Mills College Special Collections*



FLORENCE WALTER (1884–1972)

A Souvenir of a Delightful Evening Spent with Mr. & Mrs. Richard Cobden-Sanderson
12.25" x 9.88"

Full red goatskin binding with gold tooling panel framing on front and back covers in the style of English binder Cobden-Sanderson. *Stanford Special Collections*



BETTY LOU CHAIKA (b. 1946) & JANICE MAE SCHOPFER (living in Los Angeles)
Mulberry Women

Maroon paper binding in the "Oriental" style. Paper label title. Mrs. Chaika experimented with exposed sewing and other structural elements in her later bindings. Janice Schopfer was a noted conservator at The Achenbach Foundation at the Palace of the Legion of Honor Museum in San Francisco.

Mrs. Chaika taught bookbinding at Mills College and inspired many pupils including Julie Chen who makes editions of original and unique form and content. *Stanford Special Collections*



BELLE McMURTRY YOUNG (1875–1959)
Bible, O.T. Pentateuch | 15.5" x 10.88"

Full tan goatskin leather binding with gold-tooled borders
and elaborate leaf garland designs.

Mrs. Young signed her bindings "McMurtry," even after her marriage in her '50s. She studied with Octavia Holden in San Francisco and extensively with the great binders in Paris, bringing back to the Bay Area a strong French binding tradition. Surpassing her teacher Holden in skills, she taught many binders in the Bay Area, including Leah Wollenberg and Peter Fahey.



PAUL BONET (French, 1889–1971)
Le Serpent | 8.63" x 5.75"

Full black goatskin binding in the French style with elaborate red and white leather onlays in the shape of a serpent, the latter with openwork showing cover leather beneath. Decorative gold and blind tooling, sometime colored to define overlapping shapes. Gold tooled title on spine.

Paul Bonet's elaborate, gold tooled, detailed binding designs influenced generations of French and French-trained binders. In the French tradition, he drew the designs and others did the binding, finishing and tooling. Florence Walter studied with Charles Collet, Bonet's principle finisher. Bonet's binding is included in this exhibition as an example of the major French binding influence on Bay Area bookbinders and their teachers who trained in France. *Stanford Special Collections*



PIERRE LUCIEN MARTIN (French, 1913–1985)

Le Bestiaire de Paul Eluard | 15.25" x 12.5"

Full black goatskin binding in the French style with exuberant colored leather overlapping onlays outlined in gold and blind tooling of a stylized thorn bush.

Martin's binding is included in this exhibition as another fine example of French binding, which tradition has strongly influenced Bay Area bookbinders.

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JOANNE SONNICHSEN (1933–2003)

Fahey: Finishing in Hand Bookbinding | 9.75" x 6.25"

Full black goatskin binding in the French style with maroon onlay and subtle gold and blind tooling honoring the two Faheys, distinguished binders and binding teachers in the Bay Area.

Mrs. Sonnichsen lived on the Bay Area Peninsula, was active in the Stanford Art Museum before she began bookbinding. She spent much time in France, taught bookbinding in the Bay Area and was creatively involved in the book community until her death in 2003. *Stanford Special Collections*



DONALD GLAISTER (1945–)
The First Hundred Years of Painting, 1775–1875 | 12.38" x 9.75"

Full brown and deep blue goatskin binding in the French style with lively linear gold tooling and gold title on spine. This binding is an early one of Don's, showing hints of his technical virtuosity but not the elaborate, experimental and innovative designs which characterize his later work. *Stanford Special Collections*

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