



**An Exhibition  
of  
Bindings**

Mildred Hawn Exhibition Gallery

Jake and Nancy Hamon Arts Library  
Meadows School of the Arts

Southern Methodist University

September 16 – December 14, 2001



**1** *Blank book with clamshell box*; 5-1/8" x 6-1/2"; covering of brown leather with decoration of maroon, terra cotta, teal, and white leather onlays, and small gilded accents; doublures of brown Roma paper; endbands of leather collage; foredge painting with all edges gilded; gauffering at head and tail edges. Clamshell of brown cloth and brown leather; lining of light brown suede leather.



**3** *"Aunt Puss and Others"* by Emma Wilson Emery, The Encino Press, Austin, 1969; 6-3/8" x 9"; covering of green goat with decoration of debossed branch and leaves and gold-tooled dots; endbands of leather collage; head gold gilded with gauffering. Clamshell of cloth and green goat lined with black suede leather.



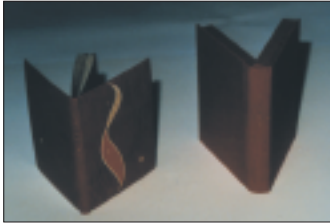
**2** *"Growing Up In Texas, A Collection — Recollections of Childhood,"* The Encino Press, Austin, 1992; 6-1/4" x 9-1/8"; covering of orange goatskin with onlays of vellum longhorn and white-calf star on front and star on back; endbands sewn in; head gauffered on gold; edge-to-edge doublures in white calf with inlays of rust suede matching the rust suede fly leaves; gold tooled title on spine. Clamshell of leather and cloth with suede lining.



**4** *"Marbling—A History and Bibliography"* by Phoebe Jane Enston, Dawson's Book Shop, Los Angeles, 1983; 8-1/4" x 11-1/8"; laced-in vellum binding with covering of vellum and paper Gelasco-marbled by binder; endbands of leather collage; head, tail, and foredge Gelasco marbled by binder to match covering paper; hand-lettered title on spine by Catherine Burkhard, calligrapher. Slipcase of tan veneer paper with vellum tips at head and tail.



**5** *“Sonnets”* by DeLouize Labé Lionnoize, Zurich: Ausgabe der Johannespresse, 1950; 3-7/8" x 5-1/16"; covering of terra cotta red goatskin with red, bisque and white onlays with gold tooling on front and gold tooling on back; endbands of leather collage; endsheets of rust Roma paper; top edge gold gilded with gauffering; hand-tooled title on spine. Clamshell of red cloth and leather with gold hand-tooled title on spine; lining of suede leather.



**6** *Photo album*; 12-1/8" x 9-11/16"; covering of butterscotch Japanese cloths, plain and brocade; French-folded pages of tan paper with photo cut-outs.

**7** *Memo book with pencil holder*; 5-1/8" x 8-5/8"; cover of rust cloth with insets of paper marbled by binder; inside lined with paper marbled by binder and rust cloth-covered pocket.

**8** *Blank book with slipcase*; 5-1/2" x 6-3/4"; covering of white paper, Gelasco-marbled by binder; gold tooling on front and back; endsheets of grey paper; graphite edges; slipcase of tan-grey veneer paper.

**9** *Blank book with slipcase*; 5" x 6-3/4"; covering of grey leather on spine and grey paper Gelasco-marbled by binder; gold tooling on front and back; top edge gold and platinum gilded and gauffered; slipcase of beige veneer paper with grey leather tips.



**10** *Mini-address book*; 3" x 4"; cover of brown Japanese cloth with insets of paper marbled by binder; lining of same marbled paper with cloth pocket.

**11** *Pop-up box for “The Perfect Blind”* by Decherd Turner, The Somesuch Press, Dallas, 1989; 2-3/4" x 3-1/2"; covering of maroon cloth and veneer paper, lined with oriental decorative paper. Slipcase of veneer paper.

**12** *Blank book with slipcase*; 5-3/8" x 6-3/4"; covering of white paper Gelasco-marbled by binder; leather endbands; endsheets of grey paper; graphite top edge with gauffering; slipcase of tan-grey veneer paper with black leather tips.

**13** *“Dates to be remembered”*; 5-1/2" x 8-1/4"; cover in light brown leather; front decorated with red, green, tan onlays, gold dots, and blind-embossed dots; spine decorated with blind embossed letters and shapes; lining of paper marbled by binder.

**14** *Blank book with slipcase*; 5" x 6-3/4"; laced-in vellum binding; covering of ivory paper Gelasco-marbled by binder with vellum spine and vellum “toes”; endbands of leather collage; endsheets of ivory paper; head gold gilded and gauffered; slipcase of ivory veneer paper with cloth edges.

**15** *Blank book*; 5" x 6-3/4"; laced-in vellum binding; covering of ivory paper Gelasco-marbled by binder with vellum spine and vellum “toes”; endbands of leather collage; endsheets of tan paper; head gold gilded and gauffered.



**16** *“Frankenstein: The Modern Prometheus”* by Mary Shelley, University of California Press, 1984; 8-3/4" x 12"; covering of black and red leather with decoration of two shades of red leather onlays and gold tooling; endbands of black and red silk; black suede leather doublures with red leather shaved edges on cover leaf along with gold tooling; edges gilded in gold and platinum—alternating signatures; hand-tooled title in gold. Clamshell, 9-1/2" x 12-5/8", with black leather spine and red cloth-covered boards; lining of red suede leather.

**17** *Scrapbook*; 10-1/2" x 12-1/8"; covering of tan leather and paper marbled by binder; cover leaves of gold suede leather and fly leaves of same marbled paper as on covers; text pages of tan offset paper.

**18** *Blank book in clamshell box*; 3-1/2" x 5"; book is a limp vellum binding with ivory paper endsheets and endbands of leather; clamshell covering of natural cloth with lining of red suede leather.

**19** *Pop-up box for “Helen Corbitt”* by Elizabeth Ann Johnson, The Somesuch Press, Dallas, 1992; 3-1/8" x 3-5/8"; pop-up box covering of green-gold cloth; slipcase covering of gold leather.

**20** *“Bookbinding and the Conservation of Books—A Dictionary of Decorative Technology”* by Matt T. Roberts and Don Etherington, Library of Congress, 1982; 9-1/2" x 11-1/2"; covering of black leather; endsheets of sand-grey paper marbled by binder; false spine bands; sewn-in endbands; gold stamped title.

**21** *Inset box for “The Emperor’s New Clothes”* by Hans Christian Andersen, The Somesuch Press, Dallas, 1994; 3-3/4" x 4-1/8"; covering of tan Japanese cloth with woven overlay on front by binder from strips of cloth and paper; lining of oriental decorative paper.

**22** *Inset box for “No Calamity Equals a Bad Neighbor”* by Frank Applegate, The Somesuch Press, Dallas, 1993; 3-1/8" x 3-5/8"; covering of rust Japanese cloth with gold slubs; copper tooling; copper leather accents at head and tail; lined with beige oriental decorative paper.

**23** *Blank book*; 3-1/16" x 3-5/8"; covering in ecru paper, Gelasco-marbled by binder; gold tooling; graphite head with gold tooling; slipcase unfinished.

**24** *Blank book in pop-up box*; 3-1/8" x 4-1/2"; book covered in aniline-finished black leather; leather onlays, gold tooling, and debossing of branch; endbands of gold leather; rose paper endsheets; top edge gold and platinum gilded; pop-up box, 3-3/4" x 5", covered in linen, lined with red-suede leather; slipcase covered in gold leather.



**25** *Pop-up box for “Constellations”* by Larry Sessions, Running Press, Philadelphia, 1993; 3-1/2" x 3-3/4"; covering of lavender cloth and lined with oriental decorative paper; slipcase covered in gold oriental paper.

**26** *Guest book in ribboned portfolio*; 7-1/4" x 5-3/8"; portfolio of brocade gold-brown cloth lined with brown paper; calligraphy by Catherine Burkhard for die for gold-stamped title; inserted text block of sewn guest pages; brown grosgrain ribbon for tie.

**27** *“Beginning to Pray”* by Archbishop Anthony Bloom, Paulist Press, New York, 1970; 7-1/4" x 4-1/2"; covering of natural Canapetta cloth; gold stamped titling.

**28** *“Book of Common Prayer,”* The Seabury Press, Greenwich, 1952; 3-7/8" x 5-7/8"; restoration with covering of black leather; gold stamped titling.

**29** *“Pueblo Art”* by Francis H. Harlow, The Somesuch Press, 1983; 2-1/4" x 2-3/4"; covering in brown leather; endbands of leather collage; hand-tooled title in gold; inset on front of Pueblo pot as portrayed on page 11—sculpture by binder, hand painted by Barbara Rountree.

**30** *Three long-stitch books* - two incomplete and one completed with covering in vellum; each 6-3/4" x 9-15/16".

**31** *“Vasilli Kadinsky as Russian Rider”* by Natalie Lee: Volume I: 9" x 11-1/4"; covering of ochre leather with black onlays and inset of cover of exhibition catalog for first exhibition of the “Blave Reiter”; endsheets of ecru paper with border; sewn-in endbands. Volume II: 9" x 11-3/8"; photographs, chronology, bibliography. *On loan from Natalie Lee, Dallas, Texas.*



**32** *Paper/book stand, adjustable*; 9" x 12"; covering in blue paper marbled by binder and blue cloth; felt backing.

**33** *“The Call of the San Saba—A History of San Saba, Texas”* by Alma Ward Hamrick, San Felipe Press, Austin, 1960; 6" x 9"; covering in blue morocco goatskin (for Texas state flower) with embossings of several pecan leaves (for Texas state tree) on front and back; endsheets of blue Roma paper; top edge stained blue with gold and silver stars (for “Lone Star State”). Clamshell covering (7" x 9-1/2"); of blue cloth with blue leather spine. *On loan from Karen Crisalli, Myrtle Beach, South Carolina.*

**34** *Address book*; 5-5/8" x 8"; cover of rust cloth with insets of paper marbled by binder; lined with paper marbled by binder and decorated pocket of same cloth and paper.



**35** *“Hieronymus Bosch”* by Charles deTolnay, Reynal and Company in association with William Morrow & Company, Inc., New York, 1966; 10-1/2" x 12" covering in black leather with white leather onlays; cover leaves of white leather and fly leaves of black suede leather with protective interleaving; sewn-in endbands. Clamshell of black leather, black silk, with white leather letters. *On loan from BeeBee Davis, Dallas, Texas.*



**36** *Photo Album, designed and created by binder;* 11-3/4" x 12"; 3-ring binder with covering of purple goatskin and lining of purple moiré; emblem of the Episcopal Diocese of Dallas on front of red, white, silver leather onlays with gold tooling; commissioned by the Diocese Entertainment Committee for Bishop Stanton's consecration in 1993. *On loan from The Right Rev. James Stanton.*

**37** *(On wall) Design for binding for "The Book of Common Prayer;"* submitted in the 1997 Helen Warren DeGolyer Triennial Exhibition and Award for American Bookbinding. Full leather binding of dark red goatskin with onlays of gold and lighter red goatskin and inlays of mother of pearl. Center setting of red glass stone on front panel. Gold-tooled title and date on spine. Received recognition of "Special Mention for Design". *On loan from Duane Harbin, Bridwell Library.*

**38** *Photo album for golden wedding anniversary;* 14-1/4" x 12-3/4"; covering of golden beige silk cloth with decoration on front of gold leather and a patterned silk inset; inside cover leaves of the same patterned silk; made for binder's brother and sister-in-law's 50th wedding anniversary. *On loan from Pam Leonard, niece, New Buffalo, Michigan.*

## Dorothy Jean Krall Westapher 1923 – 1999

**I**nternationally known and respected Dallas Bookbinder Dorothy Westapher created hundreds of beautiful and unique new books, performed exquisite book restoration and shared her vast knowledge of bookbinding during her 30 years as a binder.



Dorothy's interest in bookbinding was sparked by a chance visit to the bindery of Andrew (Andy) and Gerard Dickinson of Dallas.

She studied bookbinding with Andy for two years. Andy introduced Dorothy to Mariana Roach, his bookbinding teacher, and Dorothy began six years of study and friendship with Mariana. Dorothy was fortunate to later continue her studies with several fine binders which included an intensive six-week workshop with distinguished bookbinder Hugo Peller in Switzerland.

Upon Mariana's death in 1976, Dorothy inherited 92 bookbinding students and thus began her teaching career that lasted until a few months before her death in 1999.

As a teacher Dorothy carried on the high standards and rules set forth by her teachers, and advocated quality binding techniques and active class participation.

In 1981 Dorothy was instrumental in guiding student volunteers to raise funds and help construct a new bookbinding studio in the Craft Guild of Dallas' new Snider Plaza Shopping Center facilities. The Guild moved again just two years later, and Dorothy once more guided student volunteers to make the new space in a vacated school fully functional.

Dorothy retired from the Craft Guild in 1988, yet continued teaching on a smaller scale in her home studio.

Dorothy Jean Krall was born and raised in Benton Harbor, Michigan, in 1923. She married Rev. C.V. Westapher in 1947. Mrs. Westapher is survived by her husband, three sons and three grandchildren.

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and to Print F/X for printing "An Exhibition of Bindings."*

