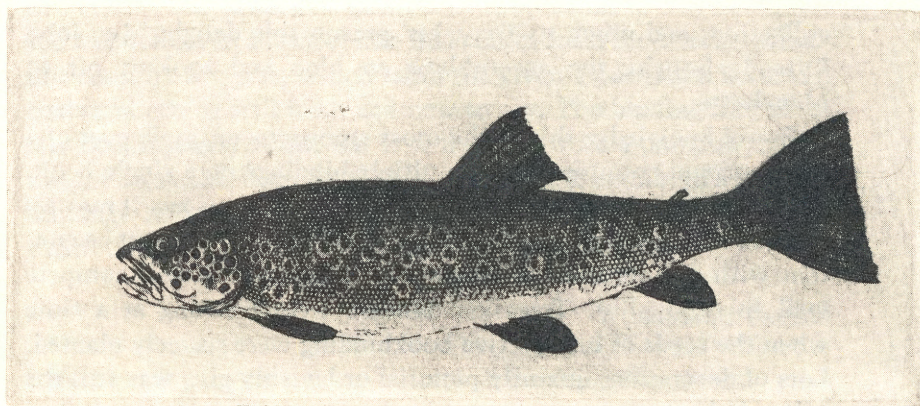


Sixteen Fine Bindings  
on  
*The Art of Trout Fishing  
on the Rapid Streams*



June 1st–June 30th, 1983

Thomas J. Watson Library  
Metropolitan Museum of Art  
New York City

## Introduction

It must have been a happy day at the Kelmscott Press when, in 1894, James Tregaskis of the Caxton Head book shop ordered seventy-five copies of *King Florus and the Fair Jehane*, a Morris translation of a 13th century French romance. It is one of the small books of the press, an octavo of ninety-six pages, but the enterprising Tregaskis had large plans for it. He had decided to hold an International Bookbinding Exhibition at the Caxton Head, commissioning seventy-five binders from around the world to clothe King Florus and his fair Jehane in the best garments they could. The exhibition was a notable success; Queen Victoria viewed the collection, and much to Tregaskis' presumable delight Mrs. John Rylands bought the assemblage *en bloc* and took it off to Manchester.

To my knowledge this is the most ambitious example ever of a single person commissioning multiple bindings on a single book. Given the current prices of books and bindings, I suspect it may remain the champion for some time to come. But if we must be content with a more modest program in numbers, we will compete well in originality. Tregaskis' binders were working at a time when the seeds of interpretive bookbinding were scarcely planted. Lots of decoration, quaintly pictorial or lavishly gilt, was still the ruling fashion. Today we look at books with fresher eyes, and I dare say there is no ruling fashion, except that we ask each craftsman to make his own "imaginative penetration" into the text he or she is binding. No two minds will draw the same inspiration from a text; different hands will bring different techniques to bear upon a theme. Nowhere is this better displayed than in a series of bindings on the same book.

In recent time there are several examples that I know of. J. R. Abbey would occasionally commission several binders to do a book, such as Sydney Cockerell, Bernard Middleton, and Philip Smith on the New English version of the New Testament. Hope Weil commissioned eighteen bindings on *Spaces*, and the exhibition of these bindings at the Grolier Club inspired me to commission fourteen bindings on a book I published.



But the grandest such collection, could it be assembled, would be bindings by the great 20th century French binding designers—Legrain, Cretté, Creuzevault, Bonet, et al.—on the inevitable French books—Apollinaire's *Calligrammes*, the *Pantagruel* with Derain's colored woodcuts, the Suares *Passion* illustrated by Rouault, Matisse's *Jazz*. The bindings exist (though not, of course, commissioned by the same person), but they are scattered to the four winds.

So let us settle back to earth, and be pleased to do a bit of trout fishing with sixteen Guild of Book Workers binders. They are from all parts of the country, trained in all parts of the world, and the exhibition should display a great variety in materials, technique and style. I can think of a number of approaches to this book, but the real delight in a project like this comes from the binding which one *couldn't* imagine, which takes the given aspects of a book and finds something still fresh and new to say. The binding may actually be simplicity itself, but it will derive from a point of artistic insight concealed from us until revealed by the binder. In a group of bindings by first-rate craftsmen, there should be one or two of them. Look for them; they will be well worth finding.

W. THOMAS TAYLOR

## Foreword

For me, the world is divided into anglers and non-anglers; the former will understand my obsession—whatever their particular quarry, the latter cannot. Anglers angle for a variety of reasons: a love of open spaces, the fun of handling complicated tackle, the magic of simply catching fish, or maybe just the positive ions—who knows? *The Art of Trout Fishing on the Rapid Streams* is, as with my first book, essentially an expression of enjoyment in an activity, which though apparently trivial is fundamentally compelling. H. C. Cutcliffe was also an enthusiast, his rambling style is almost unreadable, and in revising his original work I trust the essence of his enthusiasm is captured.

In the creation of his paintings and sculpture, primitive man directed the intensity of his desire into the images of his quarry; similarly, my etchings are supplication to the deities of the water, a prayer for success in the chase.

As for the technical problems and their resolution, only those who have tried will understand the difficulties of combining wood blocks and etchings; when it works well, the quality achieved is very similar to that of the early, hand coloured engraving, though with greater intensity of black. I enjoy the extra dimension colour brings to an etching, although it tends to weaken the power of an image and consequently confuses my intentions.

D. R. WAKEFIELD

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H. C. CUTCLIFFE. *The Art of Trout Fishing on the Rapid Streams*. Revised and illustrated by D. R. Wakefield. Tiverton, Devon: The Chevington Press, 1982. Printed in Perpetua type on handmade Barcham Green. 10½ x 7½ x ¾ inches. Limited to fifty copies, signed and numbered by the illustrator.



## I William Anthony

APPRENTICESHIP: In Ireland and London for ten years.

PAST POSITIONS: Cuneo Press Fine Binding Studio in Chicago, 1964-1973. Partner of Elizabeth Kner in Chicago, 1973-1982.

PRESENT POSITION: Proprietor of Anthony & Associates, Binders, Inc., Chicago, since 1982.

DESCRIPTION: Dark green Oasis goatskin tooled in gold and blind with Oasis onlays of various colors. Gold headbands. Green endpapers handmade by Walter Hamady. Drop-back box.

"I feel that the spirit of this book would be best represented by suggesting a rapid running stream to which the author asks us to give credit for a great number of fish.

This I have done by covering the book in a very dark green oasis and tooling gold and blind lines of various lengths horizontally across both covers and spine. Under these lines I have onlayed colors that give life to the stream."

## 2 David P. Bourbeau

APPRENTICESHIP: With Arno Werner, in Pittsfield, Mass., 1973-1974.

PRESENT POSITION: Proprietor of the Thistle Bindery, Easthampton, Mass. since 1975, specializing in binding small editions of fine press books.

DESCRIPTION: Handmade tan, grey and green paste paper, upper and lower edges trimmed with terracotta Niger. Spine title in gold. Barcham Green endpapers and flyleaves. Drop-back box.

"Once deciding to approach the book as if I were binding the entire edition, the ideas came quickly. I can't reconstruct the exact sequence of thoughts that led to the final design, but I can point out the major influences. The title suggests images of fish, water, poles, fishlines, flies and all the colors associated with them. Then there are abundant visual clues throughout

the book: the colored etchings, the title page spread, the unusual way that the text is hung on the upper right of the rectos only, the three different papers used and the tipped-on, fold-out plates that form such a long horizontal when opened out. It is the last that I decided to work with in a binding style of which I am particularly fond: a narrow band of leather running across both boards at head and tail and decorated paper worked in between — the colors taken from the etchings and the paper used for the fold-outs, Barcham Green's Charter Oak, which is also used for the flyleaf."

### 3 Lage Carlson

EDUCATION: B.F.A., University of Washington, Seattle, 1973.

APPRENTICESHIP: University of Washington Library Bindery, 1966-1969 and 1972-1973.

PRIOR POSITIONS: Book Conservator at the University of Washington Law Library, 1973; free lance bookbinder, restorer and paper conservator to the following institutions: University of California at Berkeley, San Francisco Public Library, Arion Press, 1975-1980.

PRESENT POSITION: Manager and Artist-in-Residence, Creative Arts Workshop, New Haven, Conn., since 1982.

DESCRIPTION: Decorative paper, hand marbled by Don Guyot, with leather trim. Brown and green silk headbands. Top edge waxed. Silver Japanese tea-chest endpapers. Drop-back box.

"I began by reading the text, examining typography, illustrations, color scheme, structural features and the author's intent. The book did not merit a full leather treatment but a paper binding. Green and buff are the predominant colors of the text block which I echo on the paper covers. The laminated tea-chest papers simulate shiny fish scales or the reflective nature of water. The most obvious point that I want to make with this binding is the collaborative nature of the book. The bookbinder enters often late into the production sequence of the book. The binder acts to synthesize the preceding artists into an understandable relationship, preserving clarity, bringing meaning and intensity to the user or viewer."



## 4 Betty Lou Chaika

EDUCATION: Private instruction by Thomas Patterson, George Baer and Barbara Hiller in various locations.

PRESENT POSITION: Instructor, privately, and at Mills College and the California College of Arts and Crafts, specializing in fine binding, protective boxes and marbled papers.

DESCRIPTION: Removable non-adhesive limp vellum, with removable protective spine, the whole embroidered with black, grey, brown, gold, green and blue silks. Sewn on concertina. Silk and linen headbands repeating embroidery colors. Drop-back box.

"Since I first started binding I've been fascinated by binding structure and letting the structure show through as a design element. More recently I've gotten interested in the infinite structural variations possible for light-weight books and non-adhesive conservation structures. My emphasis in these has been on letting the structural details be the design. As a teacher I am attracted to the feeling of accessibility and curiosity that such 'transparency' stimulates. Lately I've been interested in bindings that can be completely taken apart for conservation purposes, for protective purposes (such as removable spines), and for esthetic/educational fun (such as removable corners).

The interesting structural design connection between fly tying and binding is the wrapping of threads, which occurs in binding in end bands and in the decorative wrapping of the sewing threads on some vellum bindings. I was interested in making the connection between these and wrapped 'insects' showing through on and holding together the layers of the vellum covers."

## 5 Jerilyn Glenn Davis

EDUCATION: B.A., Belmont Abbey College, Belmont, N.C., 1964, and in the family printing business.

PRESENT POSITION: Assistant to Laura S. Young in New York City since 1965.

DESCRIPTION: Full Prussian green Oasis goatskin onlaid with various colors of Oasis and tooled on both covers with palladium. Spine title stamped in palladium. Light and deep rose silk headbands. Grey-green Kizuki endpapers. Solander case.

"The design of this binding is intended to complement the text of the printing design of D. R. Wakefield's revision and reprinting of H. C. Cutcliffe's work, first published in 1863. Decoration on the binding is confined to the area of the printed text inside and is placed in the same relative position on the cover, the rectangular block of text being echoed by a tackle box for fishing flies. The titling on the spine is done in Perpetua, the same type as the text printing. The colors chosen for the binding, headbands and endpapers are those associated with water — shades of green, blue, grey and silver."

## 6 Odette Drapeau Milot

EDUCATION: Private instruction in finishing from Henri Mercher and Roger Arnoult and in edge gilding from Roger Gattier in Paris, 1978-1979.

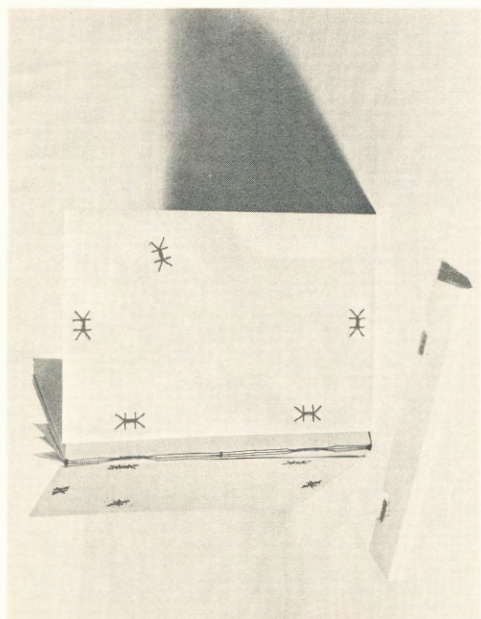
PAST POSITION: Associate with L'Art de la Reliure, Montréal, 1975-1978.

PRESENT POSITION: Proprietor of Reliure d'Art La Tranchefile du Vieux Montréal since 1979, specializing in fine binding; instructor of fine binding.

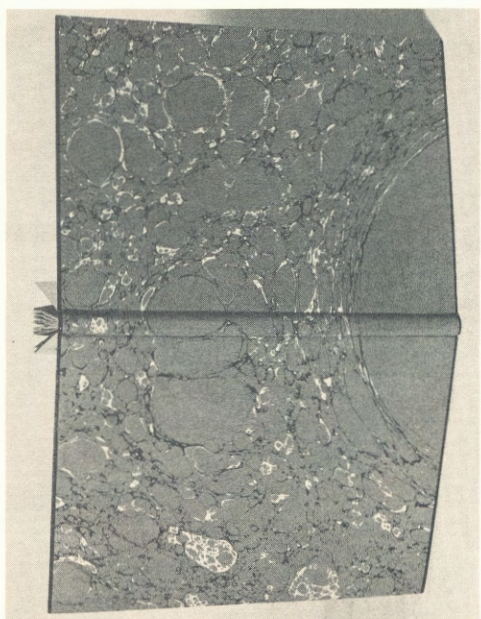
DESCRIPTION: Full white sheepskin, onlaid with various leathers of blue, orange and grey. Spine title in gold. Orange, beige and white silk headbands. Leather endpapers and doublures, onlaid as covers. Sculptural box.

"The author's expression  
The artist's sensitivity  
The touch of the paper  
The typography,





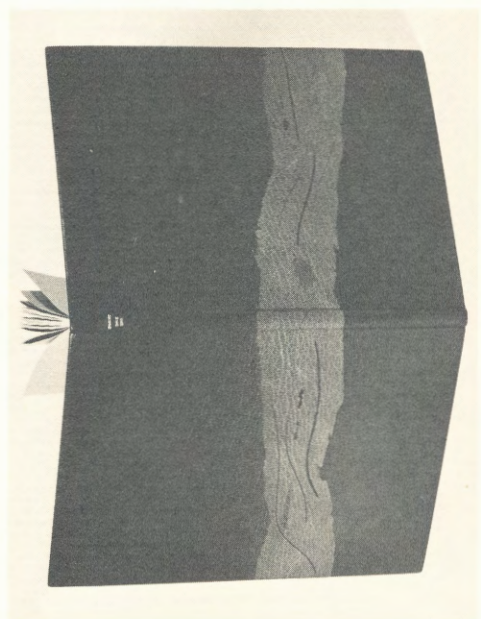
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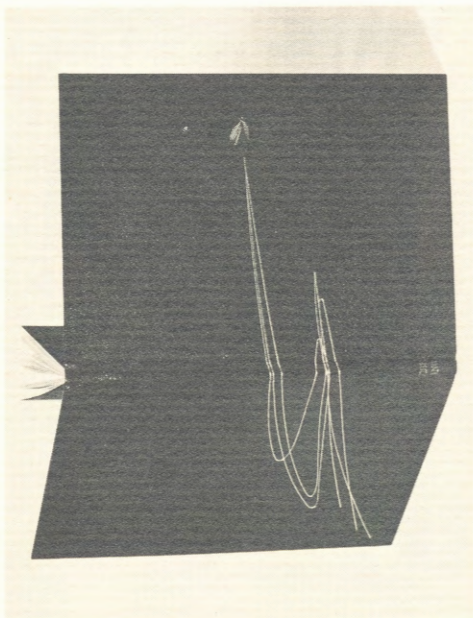


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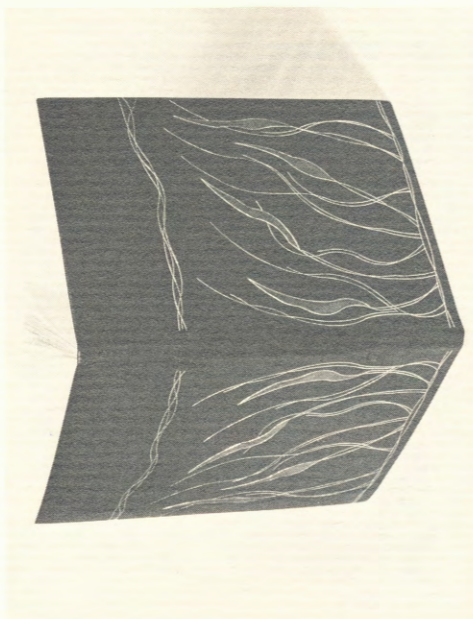


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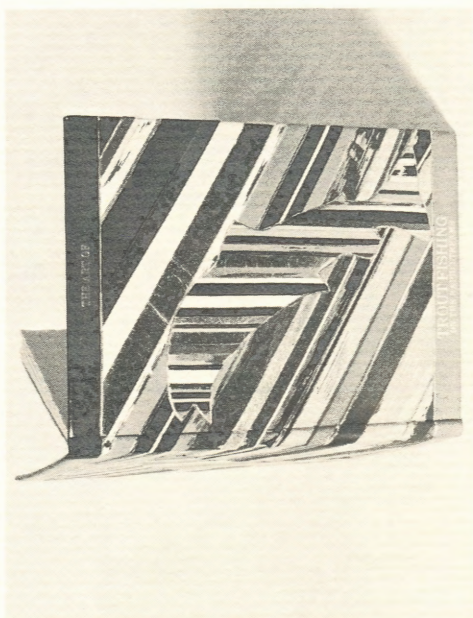
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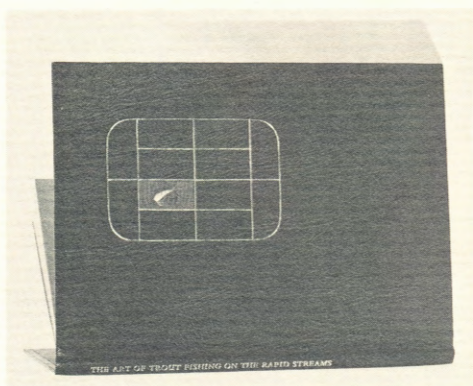
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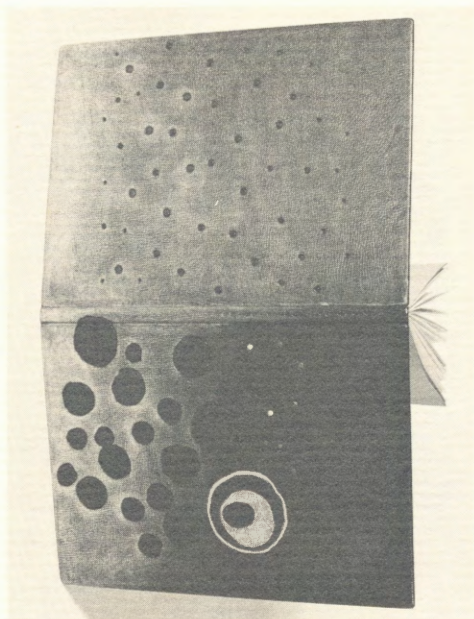


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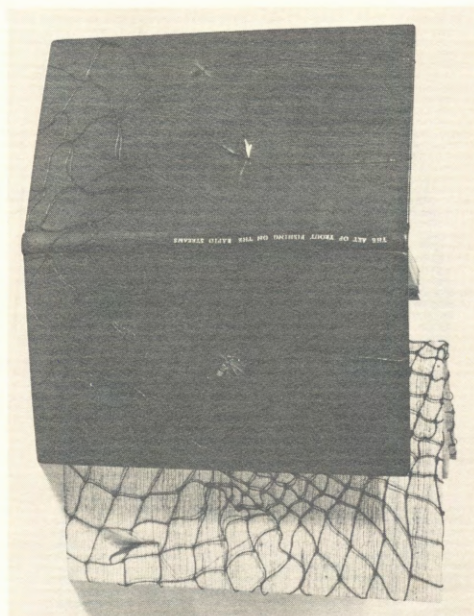




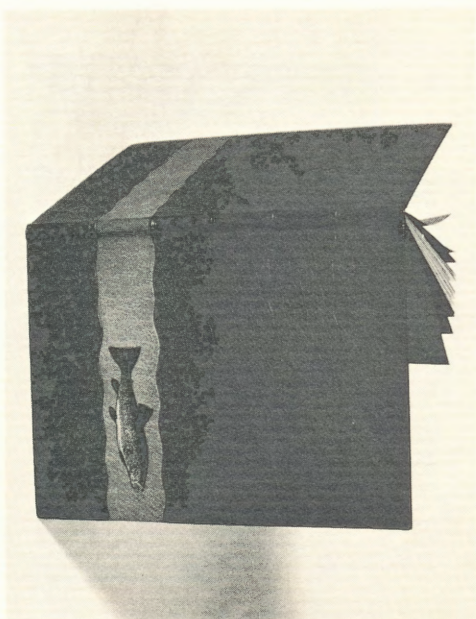
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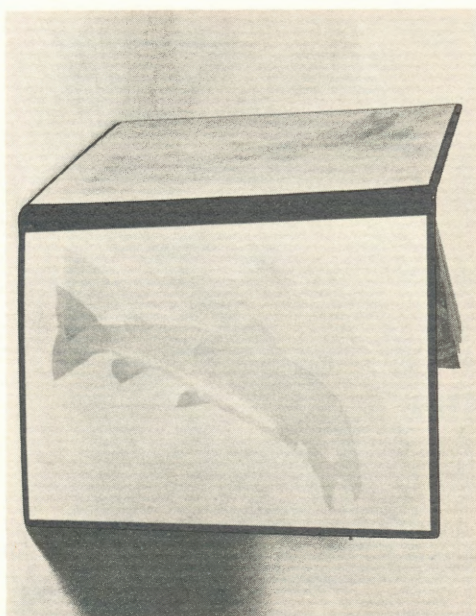
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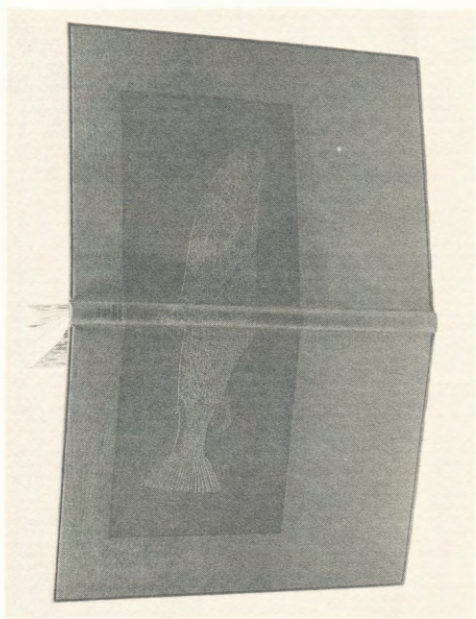


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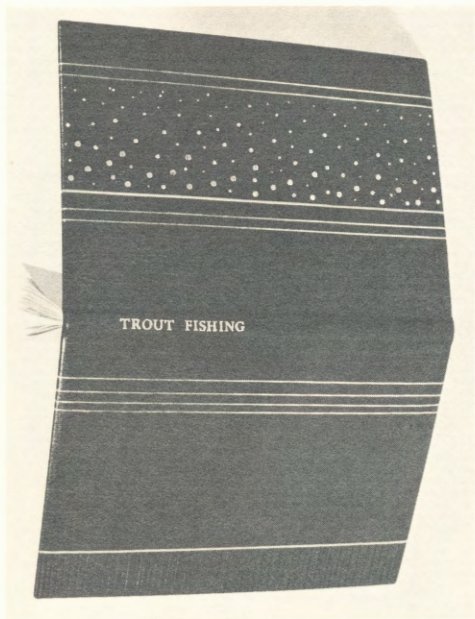


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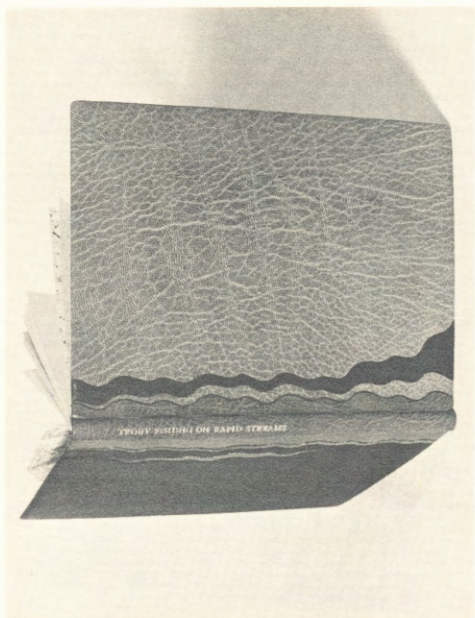
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Then comes the bookbinder who must faithfully bring the whole, in harmony to obtain an entity.

As a bookbinder, the work must respond to certain criterias, basically: permanence and durability.

As a designer, the three dimensional and sculptural aspects constitute the primary considerations.

To each binding corresponds a challenge and to each challenge a pretext to explore, a pretext to create.

The book will become an object to be placed outside the library.

The protection wrapper becoming a sculpture that protects a precious book, a precious friend.

The Art of Trout Fishing: a book which reflects beauty by its engravings and simplicity by its writing."

## 7 Louise Genest-Côté

EDUCATION: École de l'Union Centrale des Arts Décoratifs in Paris. Private instruction with Monique L. Prince in Montréal and Deborah Evetts in New York City.

APPRENTICESHIP: With Carolyn Horton in New York City for two years.

PRESENT POSITION: Proprietor of own bindery in Montréal.

DESCRIPTION: Full dark blue water buffalo inlaid with green Nigerian sirocco kid and gold tooled. Sewn on a concertina and cover laced on with vellum strips. Pale blue and blue-green silk headbands. Green and rose endpapers hand marbled by Michèle Simard. Drop-back box.

"My first concern was to bind this thin book while interfering as little as possible with the beautiful handmade paper. My approach was loosely inspired by limp vellum binding. Sewn with a concertina, the vellum strips are the only means of attachment of the text block to the cover. The latter has been made somewhat rigid in order to insure proper protection to

the marvelous deckle of the paper. The theme of the cover's design is water. A few leather onlays and gold tooling seemed appropriate to set off against the dark blue of the cover. The marble papers were specially designed by Michèle Simard."

## 8 Donald Glaister

EDUCATION: Private instruction with Barbara Hiller in San Francisco, and with Pierre Aufschneider (forwarding) and Roger Arnoult (finishing) in Paris.

PRESENT POSITION: Proprietor of own bindery in Palo Alto, Calif.

DESCRIPTION: Full dark green Levant goatskin inlaid with multi-color silk threads and tooled in gold. Top edge gilt. Green and gold silk headbands. Silk doublures. Drop-back box.

"Much of this little book concerns itself with fly fishing and the making of flies. The design of the binding is an interpretation of the movement made by the fly line during casting."

## 9 Ursula Hofer

APPRENTICESHIP: In Switzerland, 1967-1970.

PAST POSITION: Bookbinder and restorer for Carolyn Horton, New York City, 1970-1981.

PRESENT POSITION: Partner in the Skymeadow Bindery, Suffern, N.Y., since 1981.

DESCRIPTION: Dark blue-green Saffian goatskin onlaid with dots and circles of red, yellow and brown leather. Blind tooled title and design. Blue and beige headbands. Top edge washed with blue-green watercolor. Light blue Canson endpapers. Three-panelled wrapper in slipcase.



## 10 Jamie Kamph

EDUCATION: B.A., Mt. Holyoke College. Private instruction with Hope Weil in New York.

PRESENT POSITION: Proprietor of the Stonehouse Bindery, Lambertville, N.J., since 1974.

DESCRIPTION: Full green Nigerian sirocco kid. Blind tooled with cross-hatched *passe-par-tout* in fishnet design. Onlaid with hand-tied trout flies and silver-twist thread. Title gold tooled on spine. Silk and metallic thread headbands of green, silver and gold. Tan Papel de Amate endpapers. Drop-back box.

"With Guild permission, I 'redesigned' *The Art of Trout Fishing on the Rapid Streams* to unite the separate elements of type, paper, and illustration into a graceful, even amusing, impression of the ambiance of trout fishing.

I felt the slimmer overall shape would help the book to flow. I rearranged the large illustrations to open out of the book, as if swimming away. I used green leather, fish-net blind-tooling, textured endpapers, and metallic thread (headbands and fishing line) to suggest 'the rapid streams.' The box was designed to reinforce this artistic impression as well as to protect the book."

## 11 William Minter

APPRENTICESHIP: With William Anthony in Chicago for seven years.

PRESENT POSITION: Proprietor of own bindery in Chicago since 1978.

DESCRIPTION: Full blue-green Chieftan goatskin, blind tooled and blind stamped. Onlaid with light blue and burnt orange Oasis goatskin. Raised cords. Blue and orange silk headbands. Burnt orange Fabriano endpapers.

"Many different ideas came to mind when I first saw the book. Since my style tends toward traditional binding, I decided to utilize one of the

illustrations. By sewing the book on raised cords, this gave me a starting point. A light blue leather onlay continuing around the book between a pair of bands would be suggestive of a stream. A molded, blind stamped repeat of an illustration and other suggestive blind lines from the other bands completes the design."

## 12 Joseph Newman

EDUCATION: M.F.A., University of Massachusetts, Amherst.

APPRENTICESHIP: Harcourt Bindery, Boston.

PAST POSITION: Manager, Harcourt Bindery, Boston.

PRESENT POSITION: Proprietor of the Pride's Crossing Bindery, Beverly Farms, Mass., since 1981.

DESCRIPTION: Black Oasis goatskin with recessed vellum onlays stamped on reverse. Spine titled in gold. Brown and rust silk headbands. Charter Oak endpapers. Black and cream Barcham Green doublures. Drop-back box.

"My immediate choice of material for this binding was vellum for its ability to translate the smooth, translucent skin of the trout. In order to emphasize these qualities, I decided on a reverse stamping of an image of a trout taken from the book. This technique also gave the fish an underwater appearance. The faded image was created as a shadow to suggest the elusiveness of the trout, and to add depth to the design."

## 13 Gisela Noack

EDUCATION: Oberrealschule, Kronach, West Germany, 1958. Chemieschule Ehlhard, Munich, West Germany, 1960. Private instruction with Jane Greenfield, New Haven, Conn., 1971.

PAST POSITIONS: Chemotechniker, Max Planck Institut fuer Eiweiss und Leder, Munich, West Germany, 1960-1962. Assistant, Greenfield Bindery, New Haven, Conn., 1973-1974.



PRESENT POSITIONS: Bookbinder, Yale University Conservation Department, since 1974, specializing in conservation and restoration; instructor of bookbinding at the Creative Arts Workshop, New Haven, Conn., and instructor in workshops in conservation for librarians both at the Creative Arts Workshop and at Yale University.

DESCRIPTION: Full green Oasis goatskin stamped in gold. Spine title gold stamped on label. Green and pale gold silk headbands. Barcham Green's Charter Oak endpapers. Green, blue and red paper doublures marbled by the binder. Drop-back box.

"Reading the book, *The Art of Trout Fishing*, and my own experience of nature brought memories of green and blue and gold, of leaves, grasses, water, sky and sun. The elegance of the binding stamps from the Riverside Press collection of Yale University, combined with the forest green leather and the bubbly, busy marbled paper of the doublures, seemed to capture this feeling best."

## 14 Gray Parrot

EDUCATION: Legatoria Artistica, Ascona, Switzerland, 1972.

APPRENTICESHIP: With Arno Werner, Pittsfield, Mass., 1971.

PRESENT POSITION: Proprietor of own bindery in Easthampton, Mass., since 1973, specializing in edition binding.

DESCRIPTION: Full light blue Oasis goatskin, inlaid with light emerald Oasis and tooled with blind and gold lines. Light blue silk headbands. Top edge gilt. Light blue, light green and grey endpapers, marbled by the binder. Drop-back box.

"This binding was designed to reflect the shapes, textures and typography within *The Art of Trout Fishing*. Mr. Wakefield's etchings seemed to lend themselves to an idea that had intrigued me for some time: that of using an intaglio plate to produce a low-relief image in leather. Using an etching press and a photo-etched die, I was able to recreate one of the large trout from the book on light green leather. The result was then inlaid into the

light blue covering leather in a position that paralleled the typography in the book."

## 15 Julie Beinecke Stackpole

EDUCATION: B.A., Kirkland College, Clinton, N.Y. Private instruction with Kathryn Gerlach, in Shaftsbury, Vt., 1972-1974; and Roger Powell in Hampshire, England, 1975. Centro del Bel Libro in Ascona, Switzerland, 1974. Camberwell School of Arts and Crafts in London, 1974-1975.

PRESENT POSITION: Proprietor of The Bindery, Nantucket, Mass., since 1975, specializing in fine binding and restoration.

DESCRIPTION: Tan Oasis goatskin spine scarf-joined with grey-aqua Levant goatskin on the front board and dark green Levant on the back. Onlaid with same Levants as above, blind tooled on edges. Spine title in palladium and gold. Rust, grey-blue and dark green silk headbands tied with mink hair like trout flies. Grey on cream endpapers marbled by the binder and held within a fold of Japanese lace tissue. Blue-grey and brown paper doublures marbled by the binder. Drop-back box.

"After the usual consideration of text and visual, I hunted through my leathers, papers, etc., and found two Levant goatskins that went well with a swirly marble paper chosen for the doublures. To add aspects of motion, the flyleaves are a marble loosely sandwiched between lace tissues. Since I avoid using Levant and spines and because the book feels old-fashioned, the covering is a take-off on the old quarter-leather style, with Oasis spine but using Levant for the sides. The tooled edge rather than feathered edge onlays are also more formal. All are meant to suggest the 'rapid streams,' home of the lurking trout."

## 16 Griselda Warr

EDUCATION: Camberwell School of Arts and Crafts, London, 1976-1978.



PRIOR POSITION: Book Restorer at the Public Record Office, London, 1978-1979.

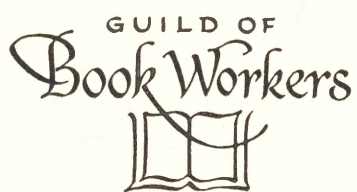
PRESENT POSITIONS: Assistant in the Bindery of the Pierpont Morgan Library, New York City, since 1979; instructor at the Center for Book Arts, New York City, since 1980.

DESCRIPTION: Dark green Oasis goatskin with gold tooled title and design. Silk headbands. Brown Ingres endpapers.

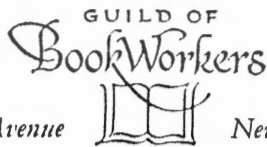
"I feel that a binding should reflect the design and typography of the book it covers. This book is printed on different colored papers with some of the illustrations folding out from the foredge and these aspects had to be taken into consideration for the structure as well as the design of the binding. The author of this book is also the artist and printer and I wanted the binding to support his ideas so that it would be considered part of the book as a whole and not a separate entity."

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663 Fifth Avenue

New York, N. Y. 10022

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PRICE LIST

1 Anthony	Not for sale
2 Bourbeau	Price on request
3 Carlson	\$600
4 Chaika	\$825
5 Davis	Sold
6 Drapeau-Milot	\$1800
7 Genest-Cote	\$1500
8 Glaister	\$2300
9 Hofer	\$2000
10 Kamph	\$1500
11 Minter	Price on request
12 Newman	\$1200
13 Noack	\$1000
14 Parrot	\$1500
15 Stackpole	Price on request
16 Warr	Price on request

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