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 collaboration is the bindings by the great 20th century French books—Apollinaire's *L'Estaminet* with Derain's colored woodcuts, Rouault, Matisse's *Jazz*. The exhibition should display a balance of talent and style. I can think of a number of possibilities: the real delight in a project like this is that one couldn't imagine, which is why it is so refreshing; it may be simplicity itself, but that insight concealed from us until today. Look for them; they will be bindings by first-rate craftsmen. Let us settle back to ear fishing with sixteen Guild members from all parts of the country, and the exhibition should display a balance of talent and style.
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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 actu-
ally 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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D. R. Wakefield

William Anthony

APPRENTICESHIP: In Ireland and London for ten years.

PAST POSITIONS: Cuneo Press Fine Binding Studio in Chicago,

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 tool-
ing 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.,

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

DESCRIPTION: Handmade tan, grey and green paste paper, up-
ner and lower edges trimmed with terracotta Niger. Spine title in

"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


**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.


"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 Chaikin

**EDUCATION:** Private instruction from David Samuels and Baer and Barbara Hiller in various aspects of the binding trade.

**PRESENT POSITION:** Director of the Bookbinding Program at the Rochester Institute of Technology, since 1979.

**DESCRIPTION:** Removable protective spine, decorative paper, removable protective spine, grey, brown, gold, green and linen headbands repeating design.

"Since I first started binding I've been interested in letting the structure show through. I've gotten interested in the infinite possibilities of lightweight books and non-adhesive bindings. One of these has been on letting the structure show through. I am attracted to the feeling of 'transparency' which stimulates. Lately I've been interested in letting the structure show through for purposes (such as removable spines) or (such as removable corners)."

The interesting structural design is the wrapping of threads, while the decorative wrapping of the spine was interested in making the corner 'insects' showing through on and off the covers."

5 Jerilyn Glenn Davy

**EDUCATION:** B.A., Belmore, 1964, and in the family printing trade since 1965.

**PRESENT POSITION:** Assistant Director of the Bindery, Chicago Public Library, since 1965.
ge spread, the unusual way that rectos only, the three different dates that form such a long horizon decided to work with in a bind-
narrow band of leather running frated paper worked in between the paper used for the fold-outs, so used for the flyleaf."

Washington Library Bindery, 

and marbled by Don Guyot, . silk headbands. Top edge papers. Drop-back box.

typography, illustrations, color or's intent. The book did not binding. Green and buff are the n i echo on the paper covers. The fish scales or the reflective that I want to make with this book. The binder enters the book. The binder acts to syn-
standable relationship, preserv-
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 lightweight 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.

"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


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.


"The author's expression
The artist's sensitivity
The touch of the paper
The typography,
Oasis goatskin onlaid with both covers with palladium. Light and deep rose silk headbands. Solander case.

To complement the text of the revision and reprinting of H. C. Decoration on the binding is contemporary and is placed in the same relative scheme of text being echoed by a tackle spine. The same endpaper and doublures—shades of green, blue, grey and beige. Gilding from Henri Gattier.

L’Art de la Reliure, Montréal, specializing in fine binding.

Hepskin, onlaid with various shades of green, blue, grey and beige. Orange, beige and purple endpapers and doublures.
Then comes the bookbinder with harmony to obtain an entity.

As a bookbinder, the work must be permanent and durable.

As a designer, the three dimensions are primary considerations.

To each binding corresponds a context to explore, a pretext to create.

The book will become an object.

The protection wrapper becomes a friend.

The Art of Trout Fishing: a book 
and simplicity by its writing.

Louise Genest-Cc


APPRENTICESHIP: With others for two years.

PRESENT POSITION: Professional.

DESCRIPTION: Full dark Nigerian sirocco kid and goat leather, cover laced on with vellum headbands. Green and rose Simard. Drop-back box.

"My first concern was to bind the book as possible with the beautiful hand binding. Inspired by limp vellum binding, strips are the only means of attachment and the latter has been made somewhat more..."
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."

Louise Genest-Côté


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

PRESENT POSITION: Proprietor of own bindery in Montréal.


"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.

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.


"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."

Ursula Hofer


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


Jamie Kamph


"With Guild permission, I ‘redesigned Rapid Streams to unite the separation into a graceful, even amusing fishing.

I felt the slimmer overall shape, the large illustrations to open out, the green leather, fish-net blind-tooling thread (headbands and fishing line), the box was designed to reinforce this, the book."

William Minter

APPRENTICESHIP: With Guild for seven years.


"Many different ideas came to mind. My style tends toward traditional b
theme of the cover's design is. The theme seemed appropriate to set off marble papers were specially de-

with Barbara Hiller in San

ider (forwarding) and Roger

of own bindery in Palo Alto,

Levant goatskin inlaid with

gold. Top edge gilt. Green

es. Drop-back box.

with fly fishing and the making of

pretation of the movement made


restorer for Carolyn Horton,

the Skymeadow Bindery,

affian goatskin onlaid with

own leather. Blind tooled title

Top edge washed with blue-

endpapers. Three-panelled

10 Jamie Kamph


"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."

II William Minter

APPRENTICESHIP: With William Anthony in Chicago for seven years.

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


"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.


"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


DESCRIPTION: Full green title gold stamped on label. Barcham Green's Charter Oak paper doublures marbled by the binder.

"Reading the book, The Art of Trout Fishing, nature brought memories of green water, sky and sun. The elegance of the Yale Press collection of Yale University and the bubbly, busy marbled papers, marbled by the binder, this feeling best."

14 Gray Parrot

EDUCATION: Legatoria Art History.

APPRENTICESHIP: With A. Jay Fries, New Haven, Conn.

PRESENT POSITION: Professor, Middlebury College, Middlebury, Vt., since 1973.

DESCRIPTION: Full light green emerald Oasis and tooled with brown and gold silk headbands. Top edge gilt. Little Greenleaf papers, marbled by the binder.

"This binding was designed to relate within The Art of Trout Fishing, themselves to an idea that had in mind an intaglio plate to produce a low press and a photo-etched die, I worked from the book on light green leather."

PRESENT POSITIONS: Bequests Department, since 1973, restoration; instructor of binding Workshop, New Haven, Conn., conservation for librarians book at Yale University.

DESCRIPTION: Full green title gold stamped on label. Barcham Green's Charter Oak paper doublures marbled by the binder.
used cords, this gave me a starting point. Playing around the book between a stream. A molded, blind stamped page did not seem too promising. Blind lines from the other side of Massachusetts, Amherst.

The River Mill Bindery, Boston.

Mort Bindery, Boston.

Editor of the Pride's Crossing Press since 1981.

This binding was vellum for its abil- to "read" the design.

Gray Parrot

EDUCATION: Legatoria Artistica, Ascona, Switzerland, 1972.


DESCRIPTION: Full light blue Oasis goatskin, inlaid with light green 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."

Julie Beinecke Stackpole


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."

Griselda Warr


PRESENT POSITIONS: As Book Morgan Library, New York Center for Book Arts, New York.

DESCRIPTION: Dark green and design. Silk headbands. I feel that a binding should reflect covers. This book is printed on illustrations folding out from the into consideration for the structure. The author of this book is also the to support his ideas so that it whole and not a separate entity.

The Guild of Book Workers would like to acknowledge the contribution of Béa Bourbeau, David Godine, Ron Curtis Rag paper by The Oliphant Press, the Guild of Book Workers, Inc., 10022.
that paralleled the typography in

**People**

College, Clinton, N.Y. Private
Shaftsbury, Vt., 1972-1974;
England, 1975. Centro del Bel
Camberwell School of Arts

of The Bindery, Nantucket,
the binding and restoration.

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and dark green Levant on
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hair like trout flies. Grey on
order and held within a fold of
own paper doublures marbled

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use the book feels old-fashioned,
er-leather style, with Oasis spine
g edge rather than feathered edge
ent to suggest the 'rapid streams,'

**Prior Position:** Book Restorer at the Public Record Office,

**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

"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 bind-
ing to support his ideas so that it would be considered part of the book as a
whole and not a separate entity."

The Guild of Book Workers would like to thank the following people for
their help in the planning and production of this exhibition: David
Bourbeau, David Godine, Ron Gordon, Peter Kraus and William Walker.
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Book Workers
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