

Catalogue 87:
Seven 20th and 21st Century
Designer Bindings



HistoryofScience.com

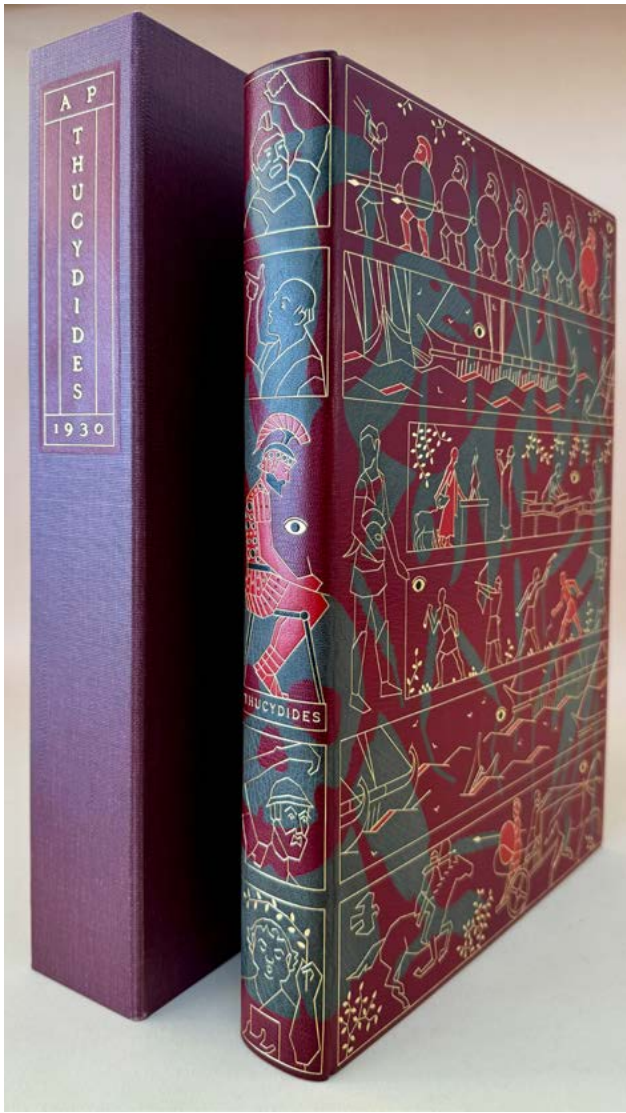
Jeremy Norman & Co., Inc.

P.O. Box 867

Novato, CA 94948

Cell/Text: (415) 225-3954

Email: orders@jnorman.com



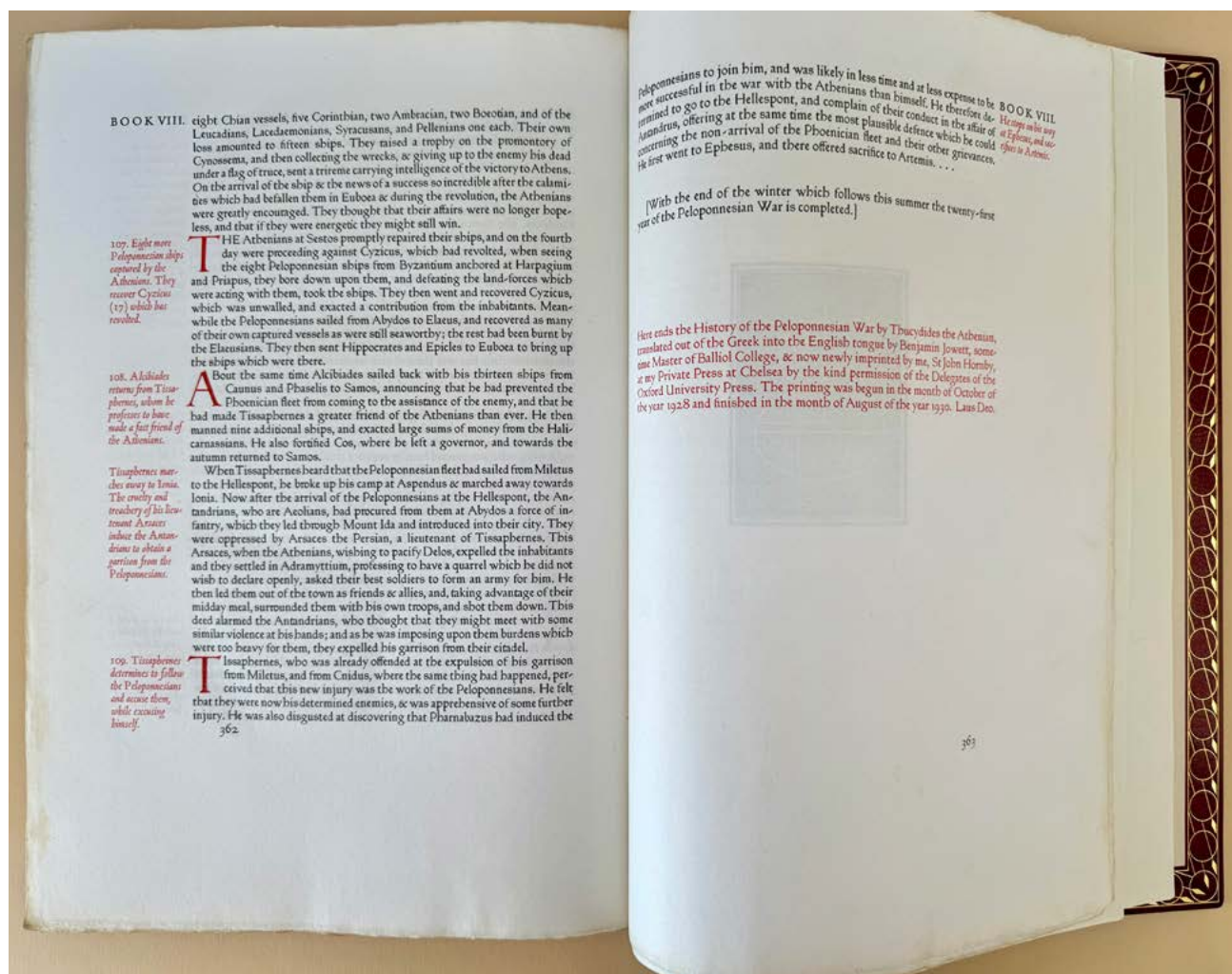
A Masterpiece in All Respects

1. [Wilcox, Michael.] Thucydides (ca. 460 – ca. 400 BCE). The history of the Peloponnesian War. [2], 363pp. Chelsea: Ashendene Press, 1930. One of 260 unnumbered copies printed on Batchelder Ashendene “knight in armor” paper. 401 x 272 mm. Custom bound by Michael Wilcox in full dark red morocco gilt, gray and bright red onlays, gilt-tooled edges and turn-ins; custom-made cloth drop back box. Very fine. \$50,000

A masterpiece by Michael Wilcox, one of the greatest North American designer binders. Wilcox’s output as a designer binder was exceptionally small. In his entire career he probably only created around one hundred designer bindings, most of which are now in institutions around the world.

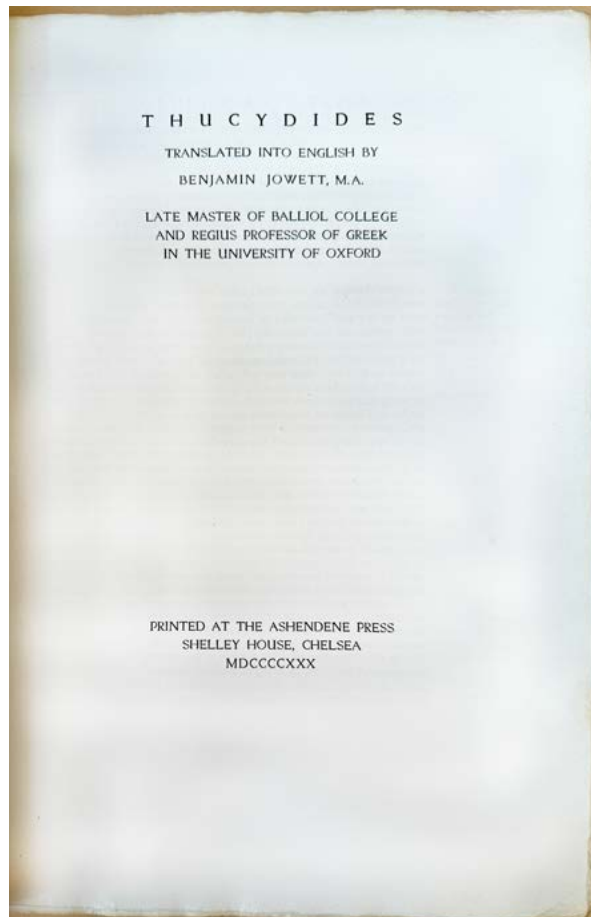
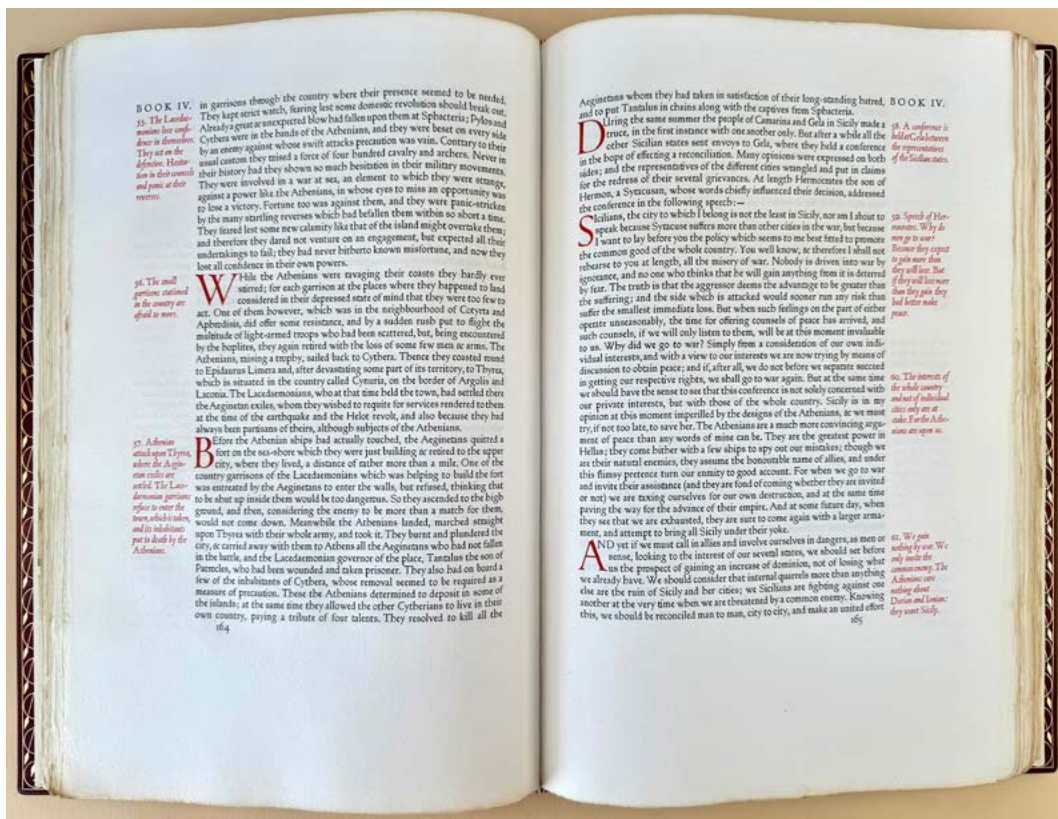
For this binding Wilcox personally created a number of special tools including a spear that he used in the frieze-like panels and on the edges of the boards, a shield and spear that he used on the doublures, and an eye used in the tableaus. Wilcox described the artistic conception behind the “Thucydides” binding as follows:

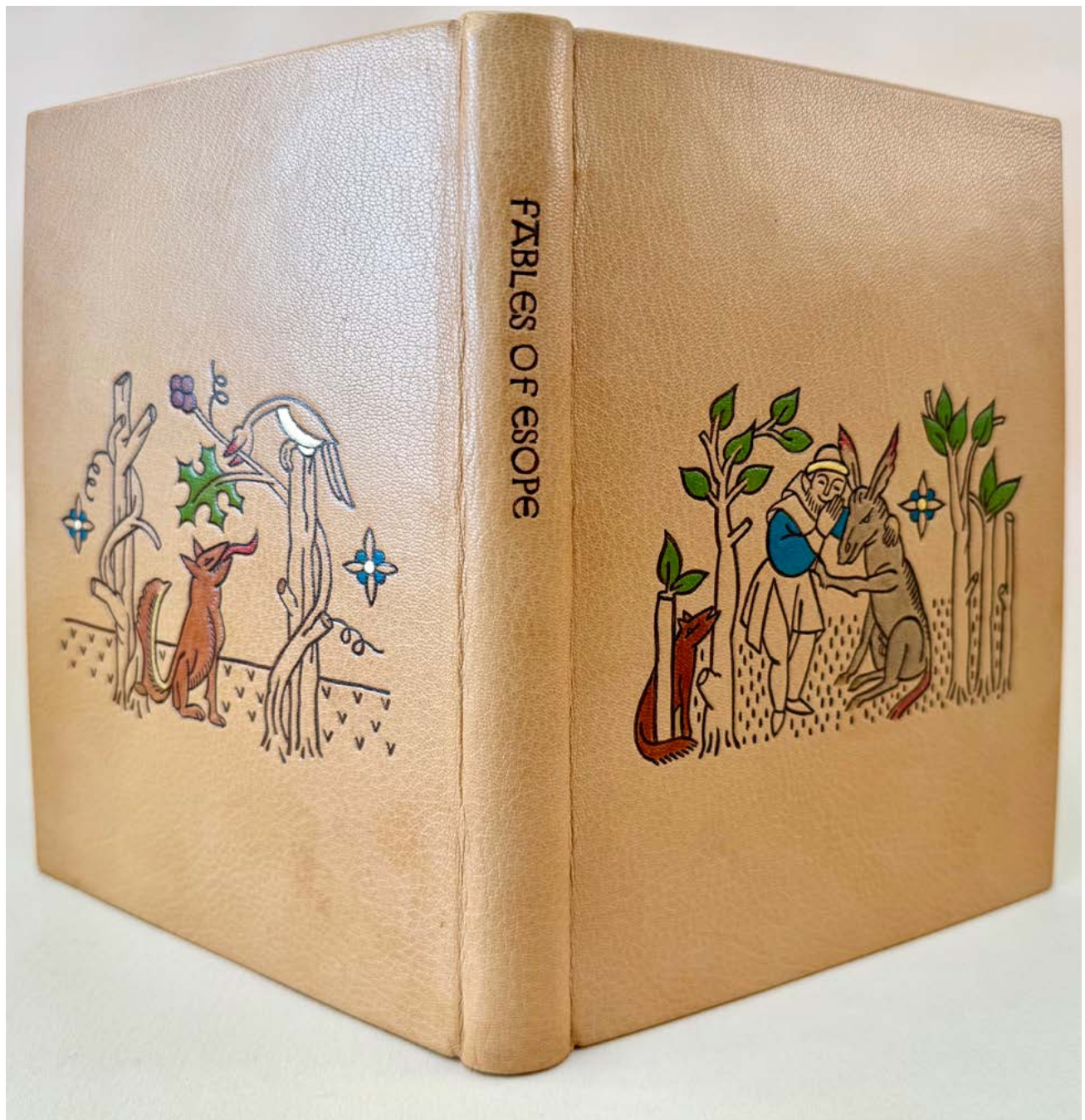
Because Thucydides’ book is, quite rightly, described as a moralist’s work which does not contain the usual Greek obsession with gods and romantic heroes, I have tried, in my design, to avoid anything suggesting the outright glorification of war. Forming a somber background, the three-headed vulture, a monster with



human-skull belly and wings that fan the burning crops of wheat, is intended to be an ashen symbol of the ravages of war—the kind of greedy and immoral war which is folly and leads to the mass slaughtering of innocent people and the wanton destruction of the land. I have placed Thucydides in the center of things, calmly recording all that is reported to him by eyewitnesses. The frieze-like pictures within frames do not refer to specific events but are abbreviations for showing a variety of activities that recurred generally throughout the war. Thucydides invented the speeches of his orators. My orators, on the spine, are caricatures representing common types: the hawk, the dogged agitator, the quixotic campaigner, and the dove (letter to Jeremy Norman, 21 March 2001).

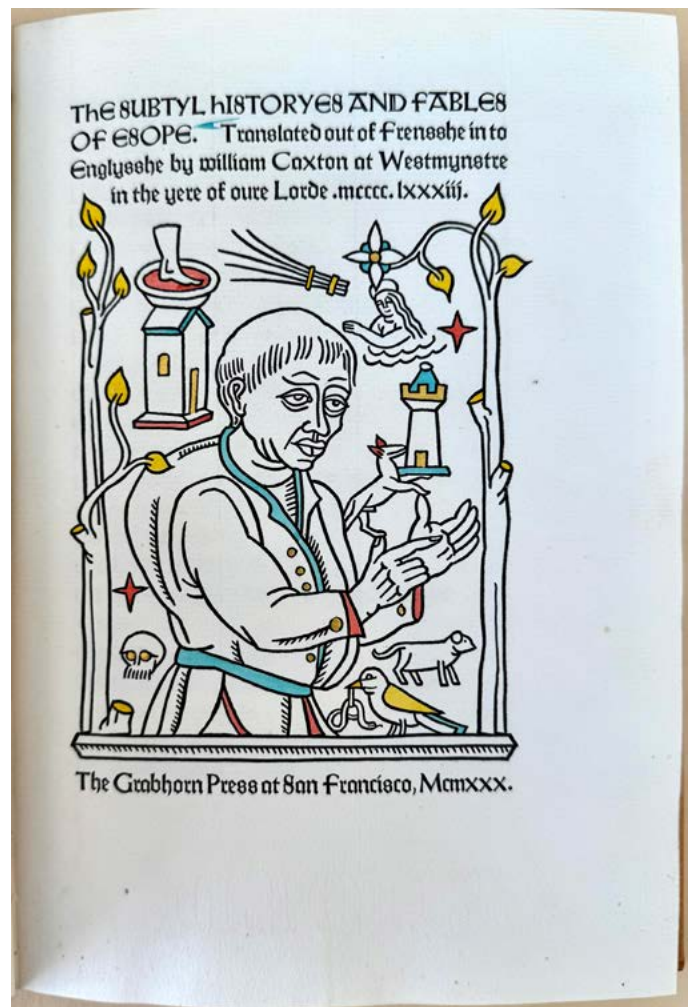
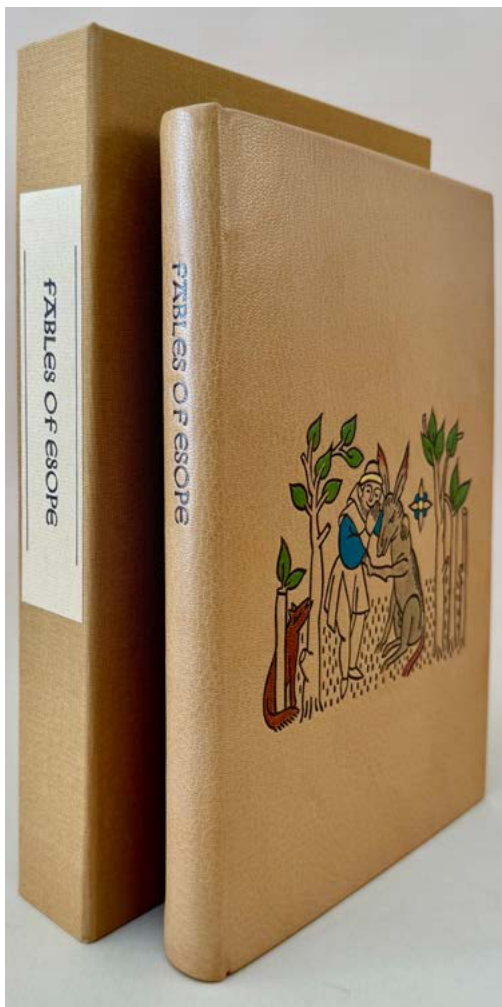
The Ashendene *Thucydides* was the last large folio work issued by that press. Ashendene Bibliography 37. 44456

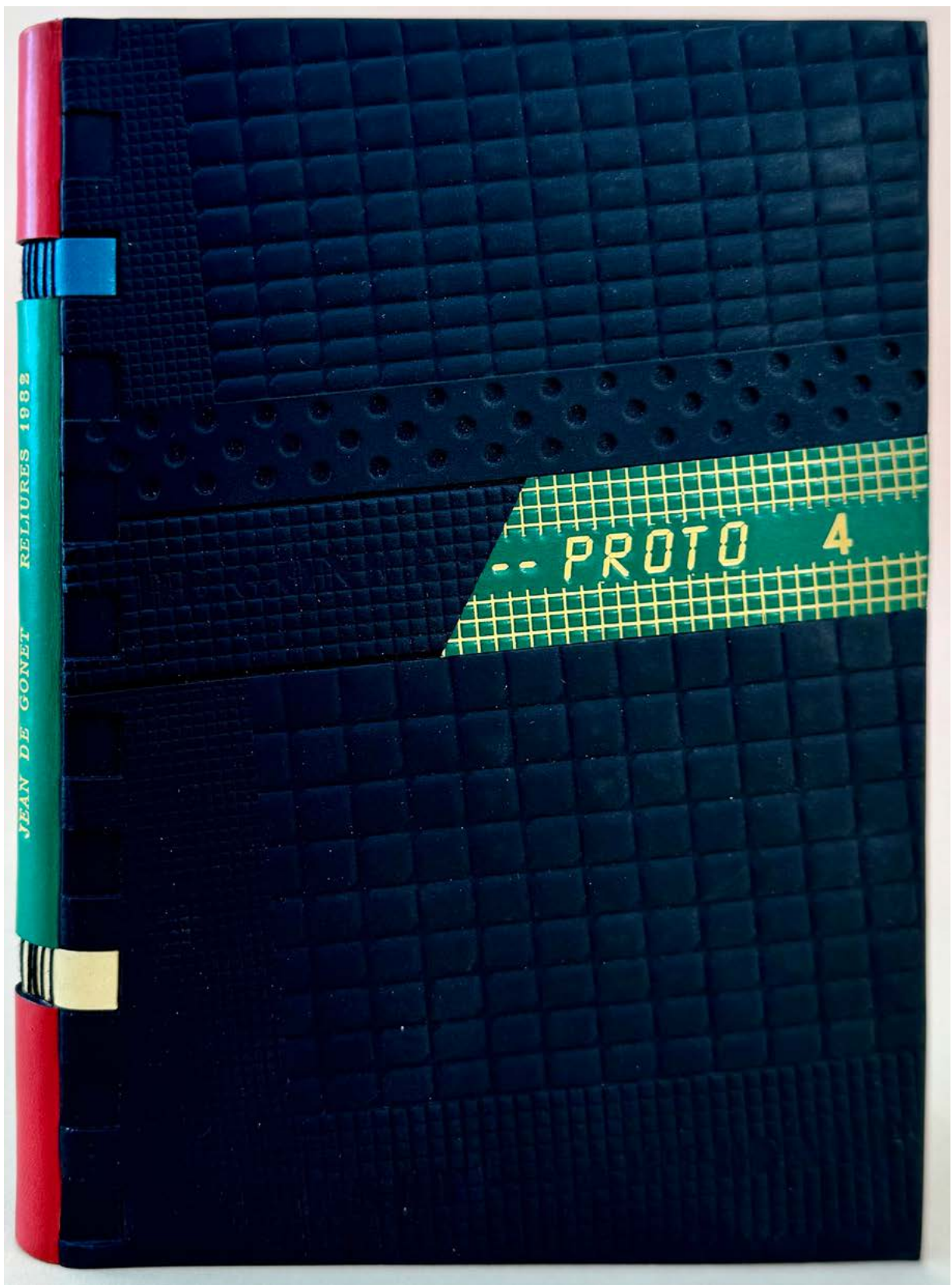




2. [Pullman, Jana.] **Aesop.** The subtyl historyes and fables of Esope. Translated out of Frensshe into Englysshe by William Caxton . . . No. 145 of 200 copies. [8], 167pp. Woodcut initials and illustrations by Valenti Angelo (1897-1982), hand-illuminated by the artist. San Francisco: Grabhorn Press, 1930. 230 x 160 mm. Custom binding by Jana Pullman of the Western Slope Bindery, consisting of tan crushed morocco decorated with paint and colored onlays reproducing two of the book's illustrations; boxed. Very fine. \$2000

An attractive example of Ms. Pullman's work. 40828



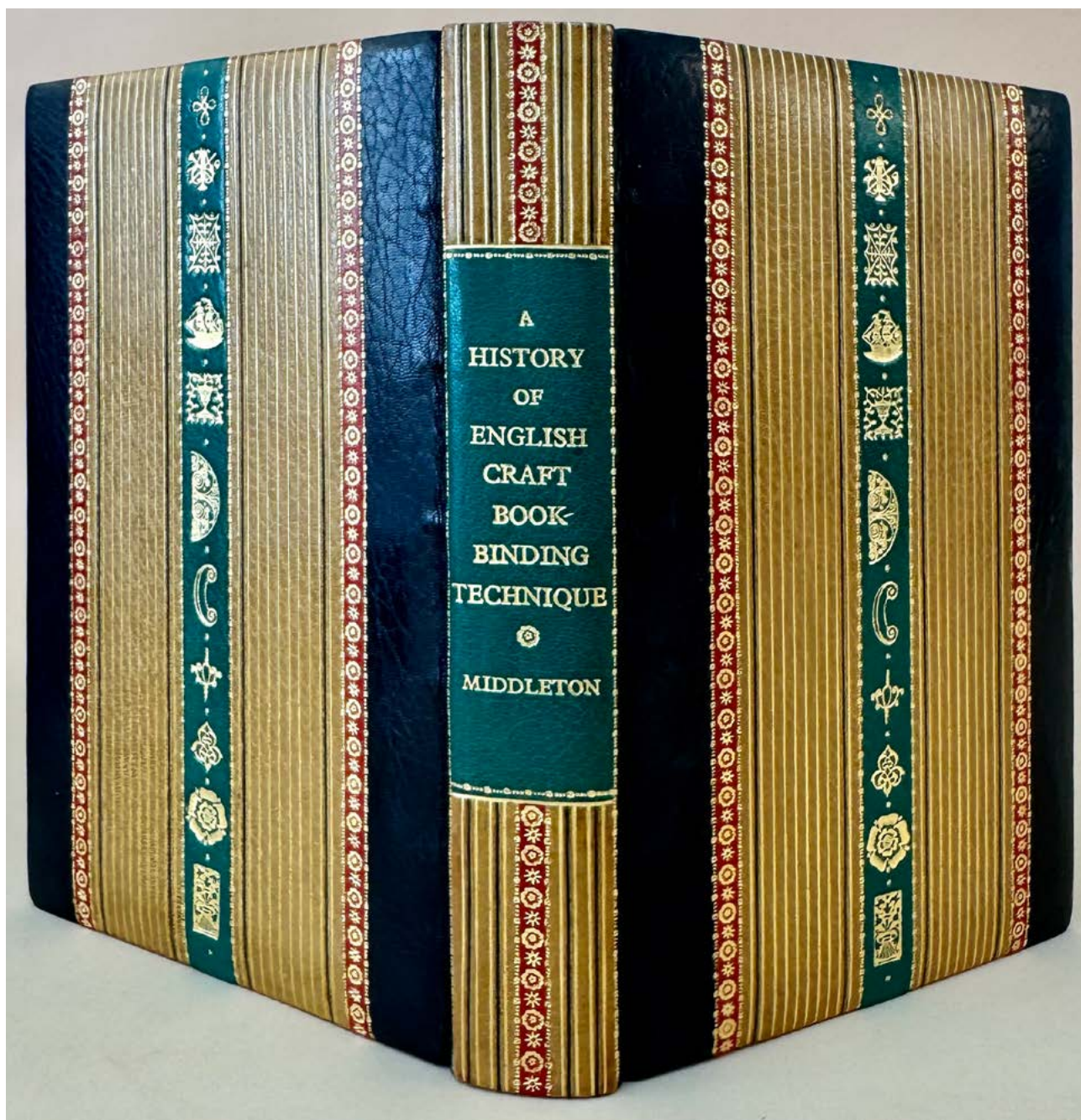


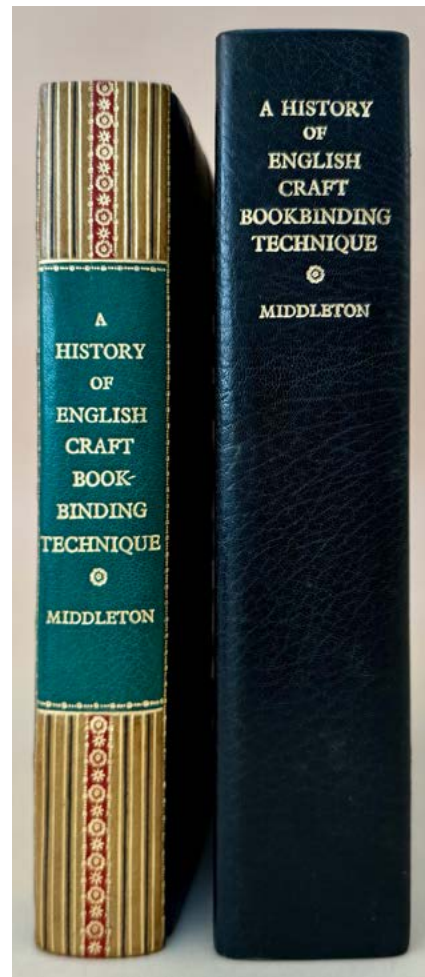
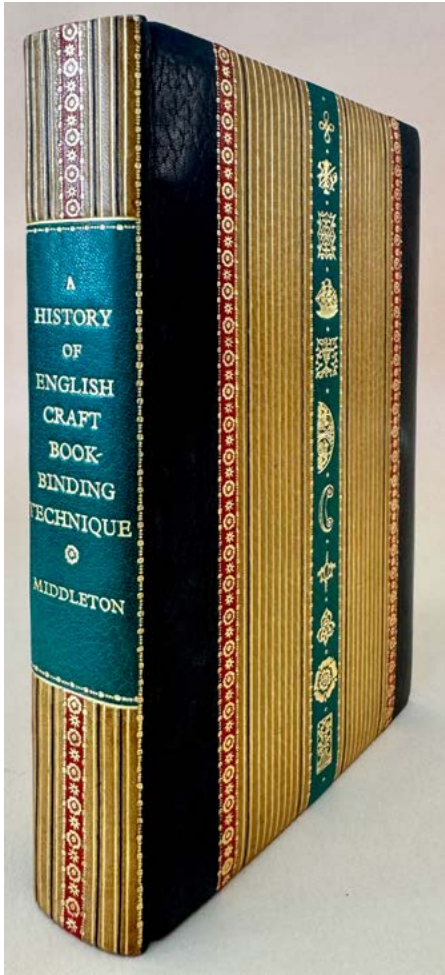


One of Four Prototypes

3. De Gonet, Jean (1950-). *Reliures*. N.p.: Chez Claude Guérin, 1982. 45, [3]pp. Text illustrations. 221 x 155 mm. Original prototype “Revorim” binding of rubber-like plastic combined with colored morocco strips, “Proto 4” and “Objet 2000” tooled on the front and back covers respectively, green sueded endpapers; original printed wrappers bound in. \$950

First Edition, one of four prototypes bound by de Gonet in his newly invented “Revorim” compound. In 1986 Jean de Gonet, one of the best known modern French bookbinders, produced what he called an experimental Revorim (RIM, Reaction Injection Molding) binding on a copy of the catalogue of his first personal exhibition held in Paris at Librairie Claude Guérin from 6 to 30 October 1982. “Revorim” is a rubber-like plastic similar to material used in the automobile industry, capable of being molded at low pressure. De Gonet invented this type of binding material in 1985 at the request of Dominique Bozo, then director of the Centre Beaubourg, and Daniel Abadie, conservateur de la Bibliothèque du Musée d’Art moderne, for the Concours Objet 2000 competition. This competition enabled de Gonet to finance a mold incorporating the brand “De Gonet, Artefacts,” of which the first four proofs were bound as “Proto 1, 2, 3, and 4.” We are offering “Proto 4” here. De Gonet received the first prize in this competition for these bindings. 46447

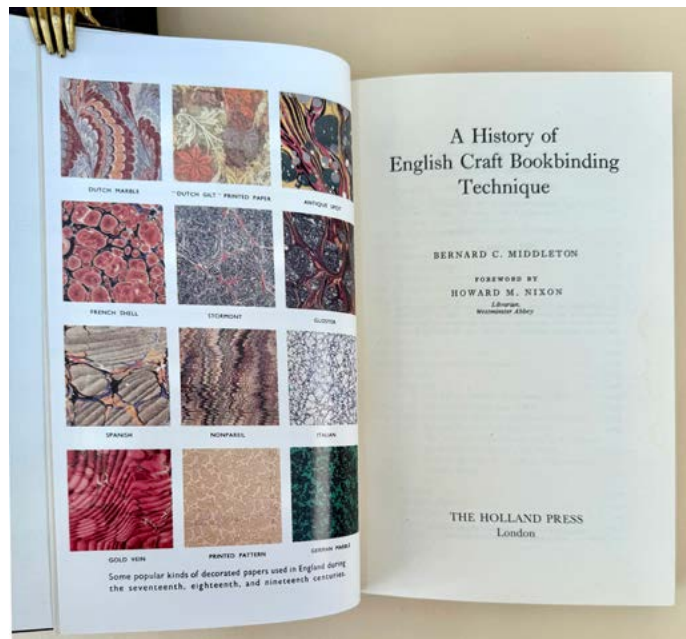




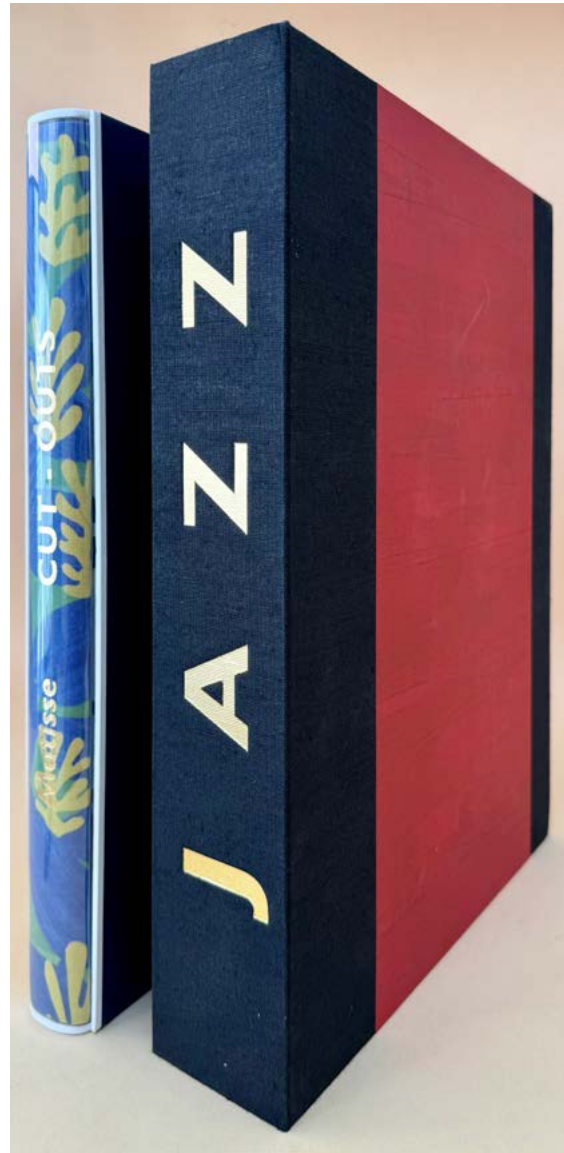
A Designer Binding by the Author

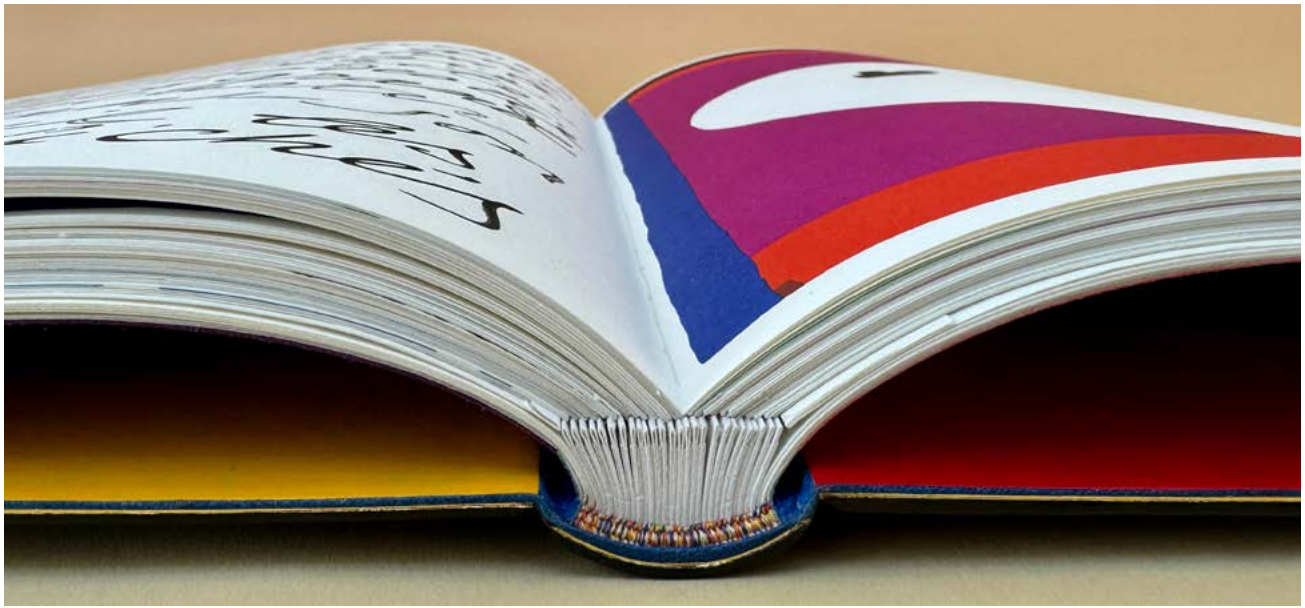
4. Middleton, Bernard (1924-2019). A history of English craft bookbinding technique. xvi, 326pp. Frontispiece and 11 plates on 6 plate leaves. London: Holland Press, 1988. 225 x 144 mm. Custom bound by Middleton in full black morocco with tan, green and red onlays tooled in gilt, black suede pastedowns, all edges gilt; quarter morocco drop-back box (slightly worn). Middleton's stamp on rear free endpaper. Fine. \$3250

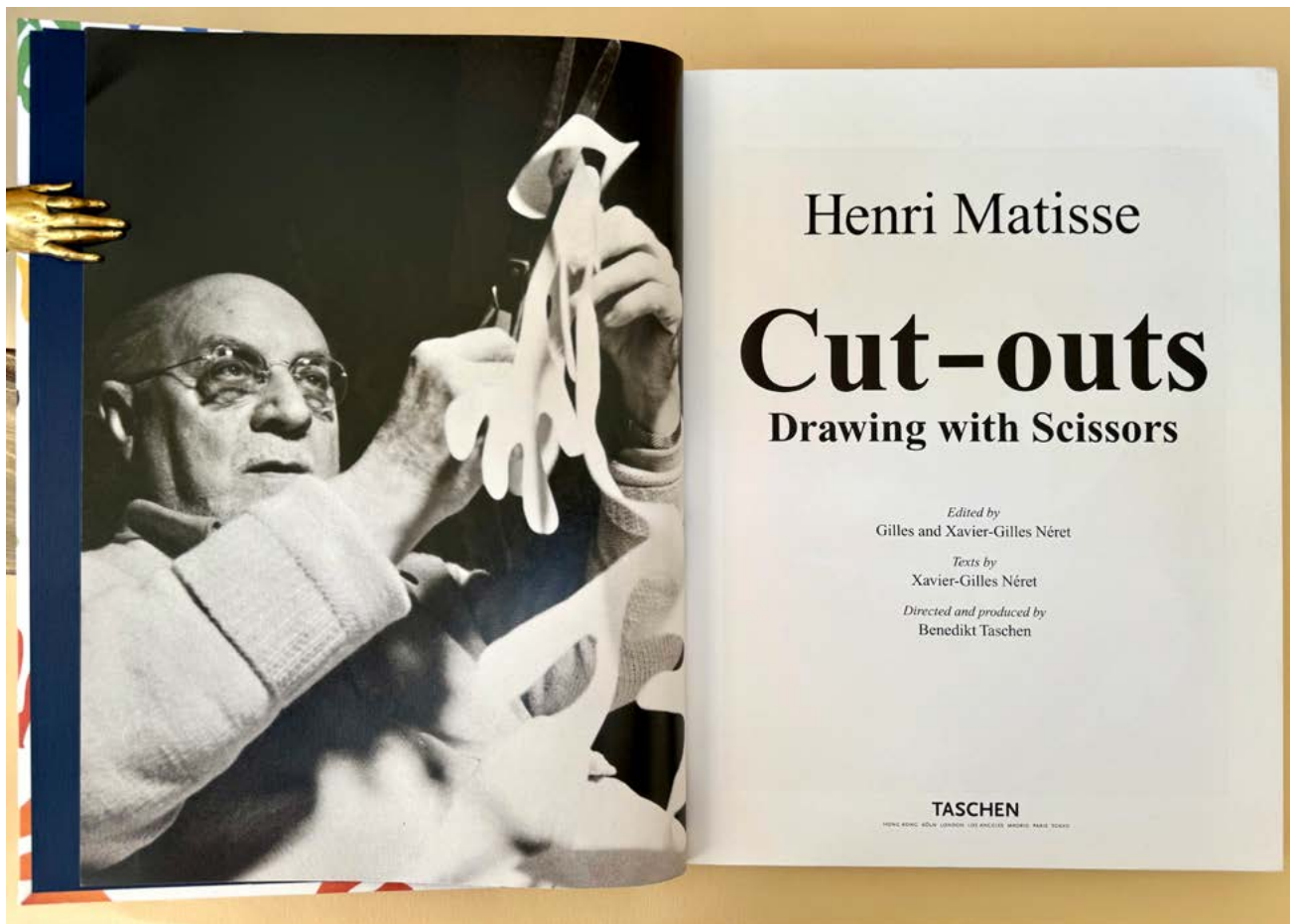
Third edition, custom-bound by the author, one of the leading hand bookbinders in England during his long life. He was also a pioneer in the creation of so-called antique style replica bindings, and the leading historian of English bookbinding from the standpoint of bookbinding technique. 42111











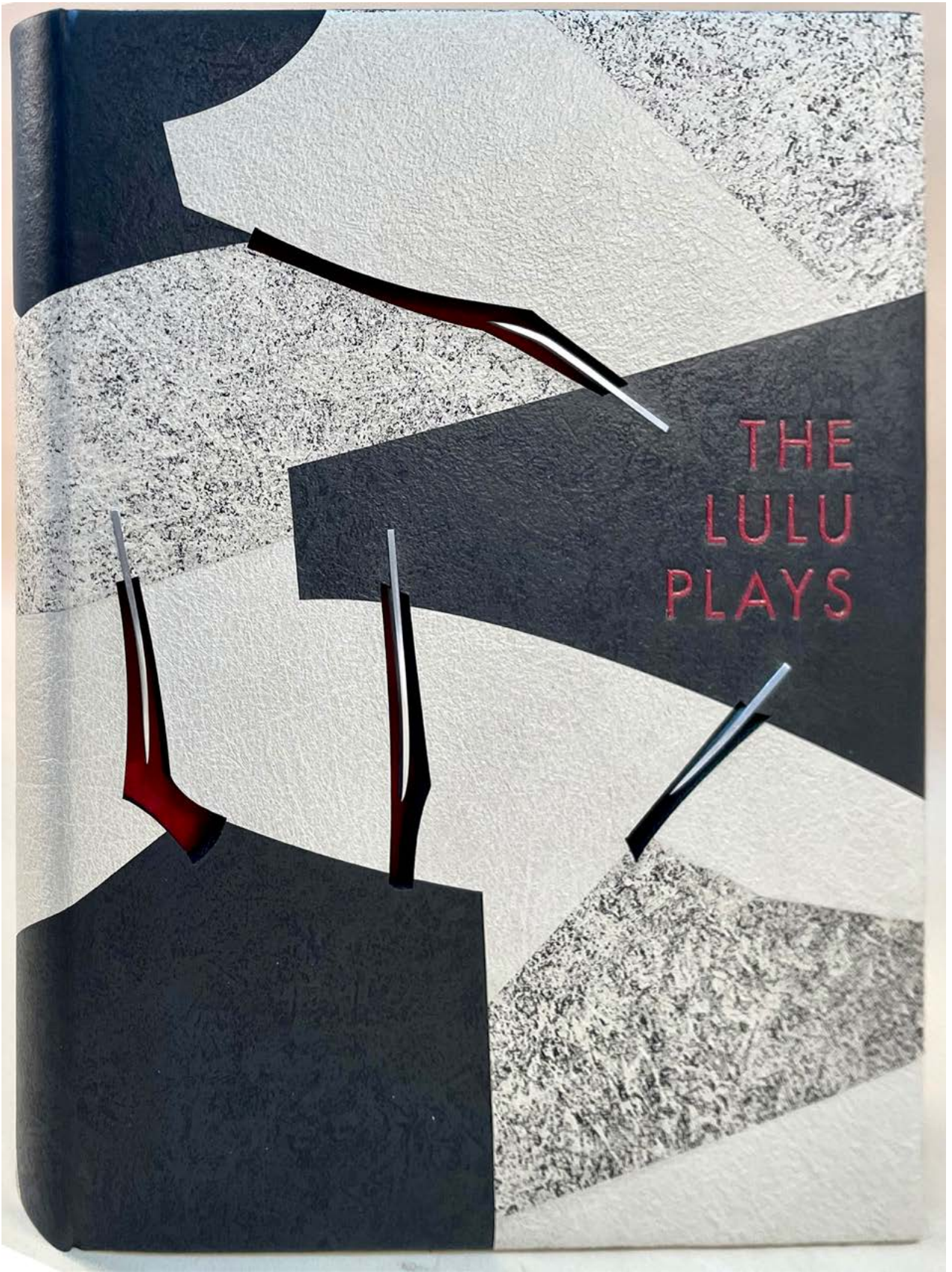
5. [**Castiglioni, Luigi**, *binder.*] **Matisse, Henri** (1869-1954). (1) *Jazz*. 146, [8]pp., including 20 plates. Cologne: Taschen, 2009. 373 x 298 mm. Custom binding by Castiglioni of gilt-brushed black, red, gold, white, beige and purple morocco onlays, some in relief, suede and morocco endpapers; in custom drop-back box. With:

Matisse. *Cut-outs: Drawing with scissors*. Edited by Gilles and Xavier-Gilles Nèret; text by Xavier-Gilles Nèret. 333, [1]pp. Text illustrations. Cologne: Taschen, 2009. 375 x 284 mm. Custom binding by Castiglioni of white and blue cloth silk-screened with motifs after Matisse's cut-outs, gilt-lettered spine; custom slipcase.

Together 2 items. Very fine.

\$10,000

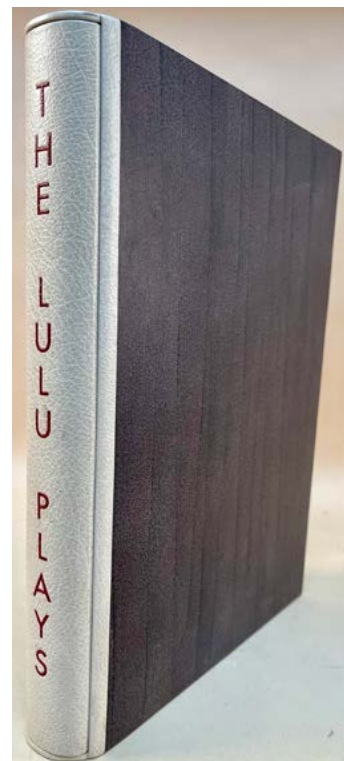
Superb two-volume set consisting of a high-quality facsimile edition of Matisse's illustrated art book *Jazz*, originally published in a limited edition by Éditions Tériade in 1947, plus the accompanying study of the gouache-colored paper cut-out works that Matisse produced from the 1930s until his death. 49651



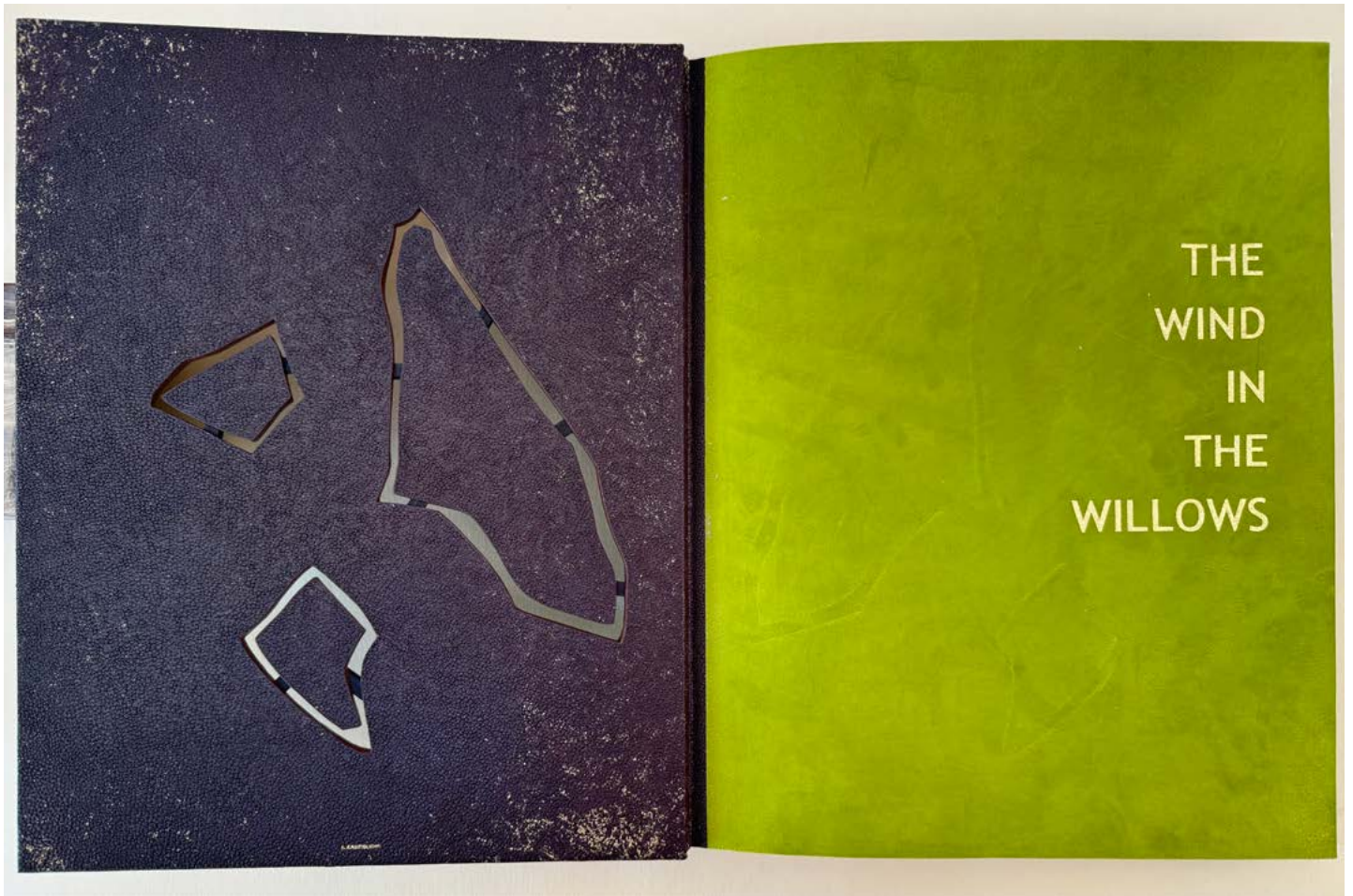


6. [Castiglioni, Luigi.] Wedekind, Frank (1864-1918). The Lulu plays . . . with sixty-seven drawings by **William Kentridge**. 169, [3]pp. San Francisco: Arion Press, 2015. 341 x 260 mm. No. 353 of 400 copies signed by the artist. Custom binding by Luigi Castiglioni consisting of undyed and dyed pigskin, red suede endpapers, four cutouts in the front cover embellished with metal ornaments, half pigskin chemise with title in red leather onlay, custom slipcase; binder's name tooled in gilt on the inside front cover. Prospectus included. Very fine. \$12,500

Printed on Hanemühle Biblio paper in Perpetua and Gill Sans types. William Kentridge is an internationally known South African artist, printmaker and filmmaker working in the satiric tradition of Daumier, Goya and Hogarth. Kentridge's drawings illustrating the Arion Press edition of the Lulu plays were used in the New York Metropolitan Opera's 2015 production of *Lulu*. 46501

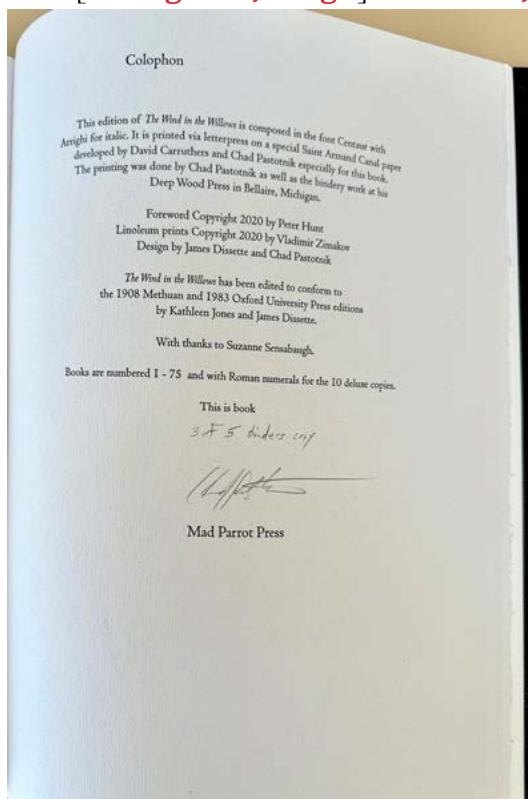








7. [Castiglioni, Luigi.] **Grahame, Kenneth** (1859-1932). The wind in the willows. x, 132, [4]



pp. 13 full-color and 9 smaller 2-color linocut illustrations by **Vladimir Zimakov**. N.p.: Mad Parrot Press, 2021. No. 26 of 75 numbered copies and 10 deluxe copies, signed by Chad Pastotnik of Mad Parrot Press. 354 x 278 mm. Custom binding by Luigi Castiglioni consisting of undyed and dyed pigskin enhanced in gilt, cutouts in the covers embellished with metal ornaments suggesting tree branches, green suede endpapers; custom slipcase. Very fine. \$9500

Printed in 14-point Centaur type with Arrighi, on St. Armand Canal cotton rag paper designed especially for this edition. 46516

KENNETH GRAHAME

The Wind in the Willows

Linoleum Cuts by Vladimir Zimakov

Introduction by Peter Hunt



Mad Parrot Press
2021