

THE BOOK BLOCK

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We are appraisers and antiquarian booksellers specializing in a broad range of rare and fine books including Illustrated Books, Literature, The Dance of Death, Private Press, Fine Printing & Binding, Americana, Calligraphy & Typography, Voyages & Travels, and Autographs & Manuscripts. The Book Block began business roughly 50 years ago in Greenwich, Connecticut and now is located in Palm Beach County, Florida. This is the fourth catalogue conceived, designed, and executed by 18 year old Ms. Skye Schneider, whose first catalogue was issued at 15.

ARTS & CRAFTS

The origins of the Arts & Crafts movement can be traced to many factors; some artistic and some societal. While a full description of those factors is well beyond the scope of this catalogue, one fundamental driver was a reaction to industrialism, which was responsible for the substitution of machine made products for handicrafts. Yet, industrialism enabled vastly increased literacy and the widespread production of inexpensive books. A veneration for hand crafted work turned the attention of handicraft proponents such as John Ruskin and A.W.N. Pugin to the the medieval period as the most desirable model. Underlying the Arts & Crafts movement was a deep belief in a socialist model that highlighted the importance of meaningful and rewarding work for all and a commitment to cooperation among members of society. William Morris created a community modeled along such principles but in actuality, its economic performance was largely based upon a very much capitalistic system in which profitable items were produced on demand for the elites who could afford them. While the Arts & Crafts movement was largely spawned in Great Britian, where it was advanced through the efforts of influential figures like Morris and Walter Crane, it took root in the US as well. In America, figures such as Gustave Stickley emerged and his magazine, The Craftsman, publicized Arts & Crafts. Its first

issue featured William Morris; its second highlighted Ruskin. In his creation of the Roycroft community, the American, Elbert Hubbard, emulated the Morris model. Like Morris, whose Kelmscott Press produced the finest books of the Arts & Crafts period, Hubbard created the Roycroft Press for book production. Workmanship was the hallmark of the Arts & Crafts book and resulted in the use of handmade materials like paper, heavy black ink, decoration and illustration produced by relief methods and not intaglio, oftentimes double spread title pages operating as an integrated whole, and limited, signed editions. The Arts & Crafts movement flourished for roughly 40 years and is generally considered to have ended with the publication of the final issue of The Craftsman in 1916.

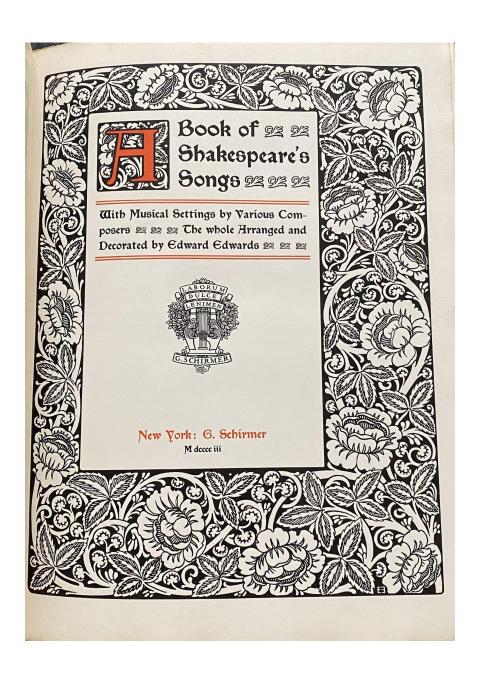
SHAKESPEARE'S SONGS IN ARTS & CRAFTS CLOTHES

1. A BOOK OF SHAKESPEARE'S SONGS WITH MUSICAL SETTINGS BY VARIOUS COMPOSERS THE WHOLE ARRANGED AND DECORATED BY EDWARD EDWARDS. New York: G. Schirmer, 1903.

\$1,000.

4to. (12 ¾ x 9 ½ inches), ¾ blue paper over vellum with gilt decoration and lettering to spine; tips modestly worn; slight soiling to covers; untrimmed. Endpapers decorated in Arts & Crafts style with medallion on each together with the name of the publisher, Schirmer, and the Latin expression Labrorum Dulce Lenimen (work sweetly soothing.) (100) pp., profusely decorated with large wood-engravings; elaborate, wide floral page-borders throughout. # 105 of 200 copies printed on Italian handmade paper. Printed by the De Vinne Press.

G. Schirmer has been publishing classical music for over 150 years. This volume contains the sheet music for 10 songs by six songwriters including Schubert and Haydn. Distinguishing this book, however, is not the sheet music but the extensive use of Arts & Crafts decoration that brings to mind the style of William Morris. The sheet music for each song is preceded by a two page spread. The recto of the spread contains full page floral decoration surrounding a large panel containing lyrics in heavy black lettering and the title in red. The facing page of the spread also contains extensive floral decoration with a panel containing a black and white illustration relating to the song. Each sheet music page contains floral wood engraved borders. The title page is part of the eleventh two page spread with a tissue guard between them. Rare with no copies currently available in the marketplace; last recorded auction sale was in 1981. Near fine!



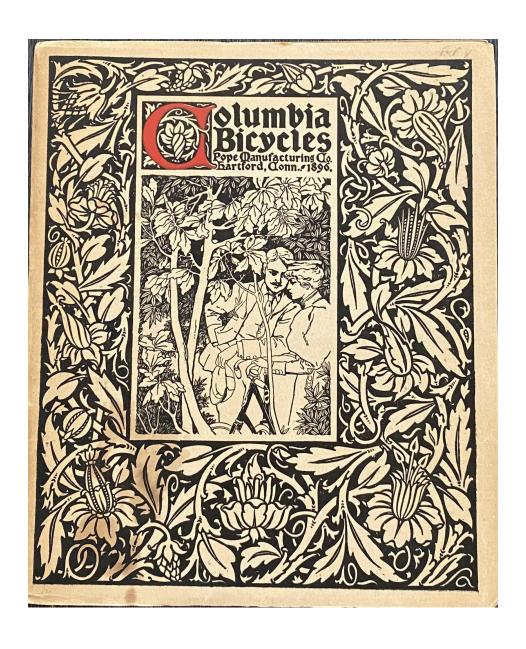
RARE CATALOGUE WITH DESIGNS BY WILL BRADLEY

2. COLUMBIA BICYCLES POPE MANUFACTURING CO. HARTFORD, CONN. 1896. New York: Press of Bartlett and Company, 1896.

\$1,000.

8vo. 50 pp. Paper covers with full page design in the style of Arts & Crafts to front cover and smaller centered Arts & Crafts style design to back. A bit of darkening to one corner of front cover.

2 advertising catalogues in one; front about Columbia bicycles and back about Hartford bicycles together with their prices. The Arts & Crafts influence on Will Bradley is apparent in the designs for this catalogue. In addition to heavy black ink against white backgrounds, the title page and page facing it are an integrated whole, and red ink is used as an accent. Borders are filled with floral designs much employed in the Arts & Crafts manner. The catalogue contains many photographs of Bradley drawings. Will Bradley was one of America's greatest graphic artists, though mostly associated with Art Nouveau, oftentimes exhibiting Aubrey Beardsley tendencies. Bradley, however, evolved as an artist to reflect changing societal fashion. Although the first major Arts & Crafts exhibition in America was held in April 1897 at Boston's Copley Hall, Bradley was interested in it long before. He was a founding member of the Boston Society of Arts and Crafts. In 1896, Bradley wrote and published a eulogy for William Morris. An extremely rare catalogue featuring both Arts & Crafts and Will Bradley, America's greatest graphic artist.



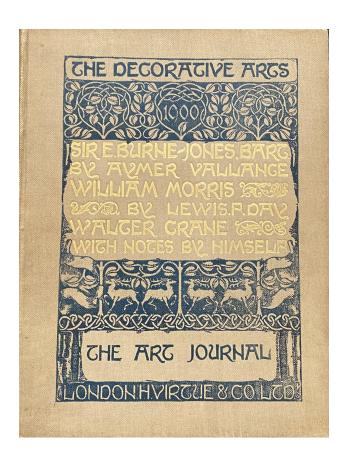
MASTERS OF DECORATIVE ARTS

3. THE ART ANNUALS GREAT MASTERS OF DECORATIVE ARTS SIR EDWARD BURNE-JONES BY AYMER VALLANCE WILLIAM MORRIS BY LEWIS F. DAY WALTER CRANE WITH NOTES BY HIMSELF. London: The Art Journal Office, 1900.

\$350.

4to. (13 x 10 inches) beige buckram with Arts & Crafts decoration to front cover. Gilt and heavy black lettering to front cover; black lettering to spine. Floral decorated endpapers. A.e.g.

A 32 page section is devoted to each of the three "masters:" Burne-Jones, Morris and Crane. In addition, each section is preceded by a tissue guarded frontis. Each section is profusely illustrated, many in color. Near fine copy of a book rarely encountered in even good condition.

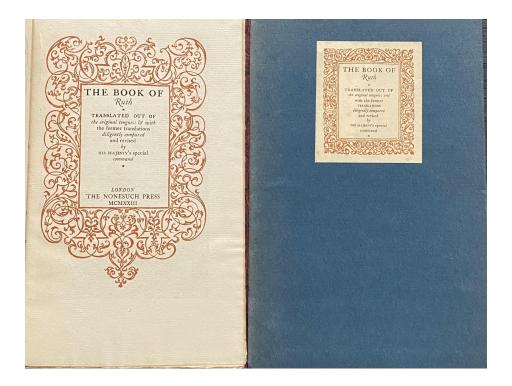


ONE OF THE HANDSOMEST BOOKS OF THE PRESS

4. THE BOOK OF RUTH. Translated out of the Original Tongues: and with Former Translations diligently compared and revised by HIS MAJESTY'S special command. London: Nonesuch Press, 1923.

\$395.

8vo., publisher's batik paper covered flexible boards; in a paper-covered slipcase with the publisher's label echoing the title-page text. Case a little worn and a bit soiled having performed its job.One of just 250 copies printed in modified Caslon type on handmade laid paper; the text is set within a series of borders, "enlarged from copies of those designed by Bernard Salomon for Jean de Tournes." The books of the aforementioned mid-sixteenth century Lyonese printer are notable for their typography, for the woodcuts of Le Petit Bernard, and for their imaginative arabesque borders printed here by Francis Meynell in brick-red, which contrasts dramatically with the color of the type and the color of the paper. A handsome and MUCH SOUGHT-AFTER early Nonesuch Press title. Dreyfus 3.



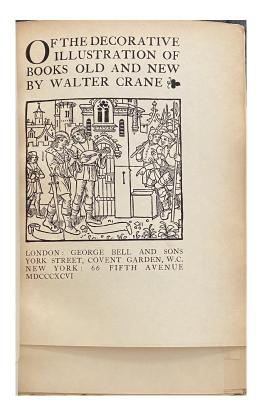
Number 111 of 130

5. Crane, Walter. **DECORATIVE ILLUSTRATION OF BOOKS OLD AND NEW.** London and New York: G. Bell & Sons, 1896.

\$500.

Sm 4to (9 ½ x 6 ¼ inches,) pp. xii, 336 irregular sized and untrimmed pages, silk bookmark, title page tissue guard, brown morocco with gilt title and author to 5 raised band spine, modest wear to joints and edges, profusely illustrated, signed G.P. Putnam's Sons on gilt ruled front doublure and The Knickerbocker Press on the rear gilt ruled doublure, marbled endpapers, number 111 of 130 on tall Japanese Vellum. Printed at the Chiswick Press. Bookplate on front pastedown of Robert and Gladys Koch, he preeminent turn-of-the-20th-century art historian and she prominent antiques dealer. Near fine.

Walter Crane was among the 1888 founders of the Arts and Crafts Exhibition Society. An ardent supporter of socialist solutions, Crane spoke widely on the subject and was a well respected author. In this book, Crane addressed illustrations that also were book ornaments and disregarded work that was purely graphic and unrelated to the balance of the book.



CHILDREN'S BOOK BY WALTER CRANE

6. Crane, Walter. THE FIRST OF MAY, A FAIRY MASQUE; PRESENTED IN A SERIES OF 52 DESIGNS BY WALTER CRANE. Boston: James R Osgood, 1881.

\$275.

4to. (11 x 8 inches); rebacked in green cloth with ¼" fraying at head and tail, decorated and lettered in red on both covers, front hinge starting. First American Edition. One of 200 "India proofs." Printed on recto only, each page of the play contains a panel within which the text and decorative drawings appear with decorated borders surrounding the panel accompanied by contiguous illustrations, all in the Arts & Crafts style. Total of 57 pages including the dedication page, half-title, titlepage, and frontis. Very good.



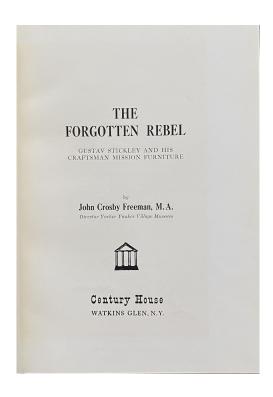
WORK OF AN ARTS & CRAFTS GIANT

7. Freeman, John Crosby. **THE FORGOTTEN REBEL: GUSTAV STICKLEY AND HIS CRAFTSMAN MISSION FURNITURE.** Watkins Glen NY: Century House, 1966.

\$175.

Small 4to. (10 $\frac{3}{4}$ " x $\frac{7}{4}$ inches). Patterned brown pebbled leather with black lettering to spine. (5), 6-112 pp. #70 of "a limited edition signed by the author." In a good citron paper slipcase.

This book filled in missing biographical details about Gustave Stickley, the designer of Arts & Crafts furniture and the editor of the influential magazine, The Craftsman. Differences between Stickley's work and that of his contemporaries, Louis Comfort Tiffany, Will Bradley, and Elbert Hubbard are described. As an interesting aside, Stickley and Hubbard reportedly detested each other. Freeman believed Stickley's work was, in essence, masculine and distinguishes it from the increasingly feminine taste around World War I. Profusely illustrated, it includes extracts from Stickley's writings and a useful bibliography of articles that appeared in The Craftsman. Fine.

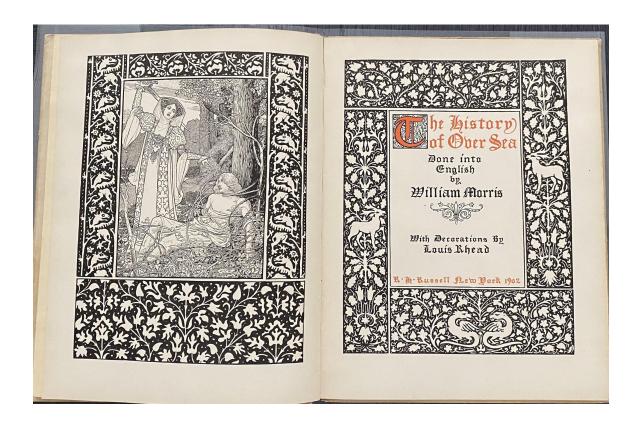


CLASSIC ARTS & CRAFTS DECORATION

8. Morris, William. THE HISTORY OF OVER SEA. DONE INTO ENGLISH BY WILLIAM MORRIS. WITH DECORATIONS BY LOUIS RHEAD. New York: R.H. Russell, 1902.

\$75.

Sm. 4to. (10 ½ x 8 ¼ inches), Green and red overall pattern to both covers; modest wear to tips and spine. William Morris set the tone for Arts & Crafts decoration and illustration. As commonly found in Arts & Crafts books, this volume contains (3) double page spreads featuring floral borders around panels containing text and an illustration on the verso facing page. Very good.

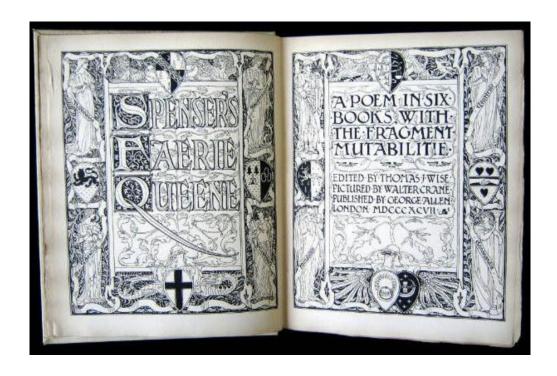


WALTER CRANE'S BOOK MASTERPIECE

9. Spenser, Edmund. THE FAERIE QUEENE. London: George Allen, 1894-1897.

\$2,400.

4to. in 6 volumes edited by Thomas Wise. White cloth with pictorial gilt Arts & Crafts decoration on covers. Gilt and red lettering on spine and red Arts & Crafts decoration on back cover. Limited to 1000 copies on hand made paper; t.e.g. Original wrappers bound in. Usual foxing to end papers. Bookplate on front pastedown of volume 1 of Robert and Gladys Koch, he preeminent turn-of-the-20th-century art historian and she prominent antiques dealer. Walter Crane was one of the most influential artists working during the Arts & Crafts period. Engaged in a variety of artistic endeavors, Crane was an important and prolific book illustrator who also produced significant scholarship on this craft. He achieved worldwide recognition for his artistic brilliance that can be traced to Blake and the Pre-Raphaelites like Rossetti. In Crane's Faerie Queene, one can see not only these influences but those of the Arts and Crafts movement of William Morris as sweeping the modern world. The Faerie Queene is Crane's Arts & Crafts book masterpiece.



COMMUNICATING THE ARTS & CRAFTS IDEALS

10. Stickley, Gustave, Editor. **THE CRAFTSMAN. VOLUME 1: OCTOBER 1901**- **MARCH 1902.** Eastwood, NY: The Craftsman Publishing Company, 1901-02.

\$400.

Sm 4to (10 x 6 $\frac{1}{2}$ inches). Three quarter calf over green cloth with modest overall wear; structurally sound. Interior fine.

Contains all issues of Volume One, numbered 1-6 and dated January of 1901 through March of 1902. Essentially everything one would want to know about the Arts & Crafts movement can be found in Volume 1. Number One includes a lengthy article about William Morris, the leading promotor of the style, and his work. Number Two contains an article on John Ruskin, one of the spiritual fathers of the movement. Other articles focus upon the fundamental principles of Arts & Crafts, e.g., "Style and Its Requisites", "The Gilds of the Middle Ages", "Revival of English Handicrafts", "Robert Owen and Factory Reform", "The Economic Foundation of Art", and "The Gothic Revival." An extraordinary source of information about Arts & Crafts in unusually good condition. Images available upon request.

EXPLORING ARTS & CRAFTS

11. Stickley, Gustave, Editor. **THE CRAFTSMAN. VOLUME III: OCTOBER 1902 - MARCH 1903.** Syracuse: The United Crafts, 1902-03.

\$75.

Sm 4to (10 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches). Three quarter calf over green cloth. Heavy wear to leather tips; spine split and flaking. Structurally sound though in need of repair.

All issues of Volume Three, numbered 1-6 and dated October of 1902 through March of 1903. In addition to the usual art, architectural drawings and the like, this volume includes a number of extremely interesting articles exploring the Arts & Crafts movement and broader artistic endevours including "The Essence of Simplicity", "Rene Lalique: his ranking among contemporary artists", "The New Industrialism", "L'Art Nouveau, Its Origin and Development", "A Visit to

Mr. Stickley's House", and "Influence of the Jews on Manual Training." Images available upon request.

VOLUME IV OF THE CRAFTSMAN

12. Stickley, Gustave, Editor. **THE CRAFTSMAN.** Syracuse: The Craftsman Publishing Company, 1903.

\$75.

Small 4to. (10 ½ x 7 ¾ inches); ¾ morocco over green cloth; gilt lettering to spine. Overall wear to covers with split to top joint; structurally sound. Untrimmed. April through September of 1903 containing the usual Arts & Crafts material promoted by The Craftsman including poetry, architectural drawings, photographs, farming, gardening, and the like. Interesting articles include "William Morris As I Remember Him," "Workshops and Residence of Rene Lalique," "Craftsmanship versus Intrinsic Value" and "Art Nouveau: An Argument and Defence." Images available upon request.

VOLUME V OF THE CRAFTSMAN

13. Stickley, Gustave, Editor. **THE CRAFTSMAN.** Syracuse: The Craftsman Publishing Company, 1903 - 04.

\$75.

Small 4to. (10 $\frac{1}{2}$ x 7 $\frac{3}{4}$ inches); $\frac{3}{4}$ morocco over green cloth; gilt lettering to spine. Overall wear to covers with loss to top joint; textblock sound despite almost disbound.

Includes issues from September of 1903 through March of 1904. Making this volume particularly desirable are a number of noteworthy articles including one by Harvey Ellis, the important architect who worked for a time at Stickley's United Crafts architecture department, and "Auguste Rodin." Included also is a landmark article by S. Bing called "L'Art Nouveau", which became the adopted

name of that important stylistic movement that flourished primarily between 1890 and 1910. Images available upon request.

VOLUME XXIII OF THE CRAFTSMAN

14. Stickley, Gustave, Editor. **THE CRAFTSMAN.** Eastwood, NY: The Craftsman Publishing Company, 1912-13.

\$75.

Small 4to. ($10 \frac{1}{2} \times 8$ inches); $\frac{3}{4}$ gilt ruled black calf over black cloth; gilt rules and lettering to spine. Structurally sound; heavy wear to covers. Two loose conjugate leaves bearing photographs on all 8 pages. Numbers 1 through 6 of Volume XXIII containing the usual Arts & Crafts material promoted by The Craftsman including poetry, architectural drawings, photographs, farming, gardening, and the like. Images available upon request.

ASSORTED VOLUMES OF THE CRAFTSMAN

15. Stickley, Gustave, Editor. **THE CRAFTSMAN.** Eastwood, NY: The Craftsman Publishing Company, 1913-14.

\$100.

Sm 4to (11 $\frac{1}{4}$ x 8 $\frac{1}{2}$ inches). Untrimmed; t.e.g. Earth tone box patterned buckram with red morocco gilt ruled and lettered spine label. Modest overall wear; spine slightly age toned. Silk ribbon intact. Very good.

Despite spine label bearing "Volume XXV," this volume begins with Number 6 of Volume XXIII dated March 1913, followed by Number 1 of Volume XXIV dated April 1913, Number 4 of Volume XXIV dated July 1913, Number 1 of Volume XXV dated October 1913 and Number 6 of Volume XXV dated March 1914. Contains the usual photographs, poetry, drawings and architectural plans for Arts & Crafts buildings. Among the many interesting articles are "The Negro's Contribution to American Music," "Building a Home for One Hundred Dollars," and "The American Skyscraper: The Giant in Architecture: Its Purpose, Beauty and Development." Images available upon request.

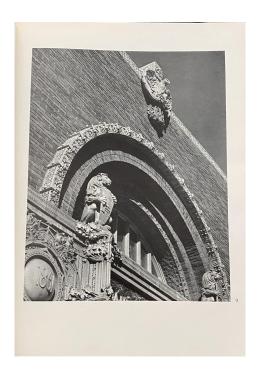
FORM FOLLOWS FUNCTION

16. Szarkowski, John. THE IDEA OF LOUIS SULLIVAN. Minneapolis: University of Minnesota Press, 1956.

\$175.

4to. (12 ½ x 9 ½ inches.) With an intact though worn dust wrapper. Laid in is a March 1, 1964 New York Times article that includes a photograph of Sullivan about renovations of the Chicago Auditorium, which he designed. The author profiles Louis Henry Sullivan and his work through narrative and many accompanying photographs.

Sullivan was an architect, designer and writer who believed a building's exterior should describe its function, i.e., encapsulated in his now famous statement that "Form Follows Function." He rejected an architectural approach that employed ornamentation simply be beautify a building. In doing so, Sullivan was employing principles of the Arts & Crafts movement. He focused on business buildings, leaving residential work to others in his office, most notably Frank Lloyd Wright. Sullivan has been described as the father of modern architecture as well as of the Prairie School, which is most closely associated with Wright. Fine.



SPECIALLY BOUND DELUXE EDITION

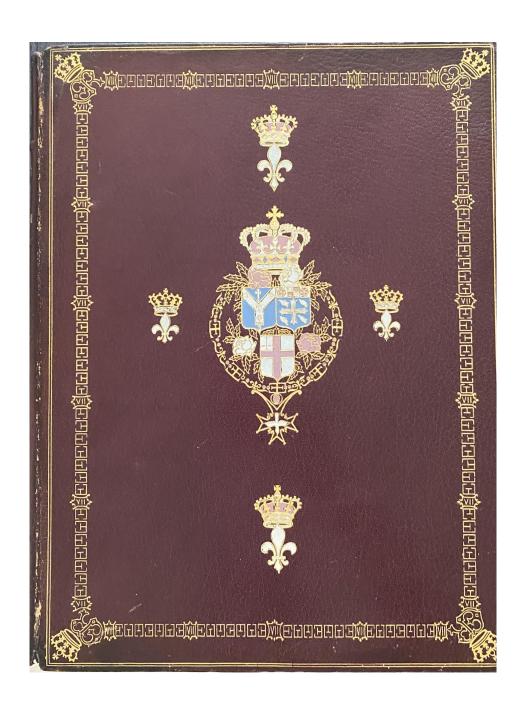
17. THE [ESSEX HOUSE] **PRAYER BOOK OF KING EDWARD VII.** New York: M. Walter Dunne under arrangement with The Essex House, 1903.

\$1,500.

Folio (14" x 10 3/4"), full dark purple crushed morocco with a double gilt fillet outer border surrounding a border composed of the linked letter "E" interspersed with the Roman numeral "VII" within a frame; in the corners are the monarch's initials below a crown. The central design consists of gilt-stamped crowns and shields and other heraldic symbols, decorated with pink, blue and white paint, ever so slightly worn here and there. Spine with five raised bands, a bit worn at the top; title and date stamped in gilt. Inner purple suede doublures facing purple silk endleaves, with some offsetting; t.e.g., other edges untrimmed. There is an added Illuminated leaf identifying this as the Trinity Edition, which has been especially bound; it bears the publisher's embossed seal at the bottom right.

Published in the United States and Canada under joint arrangement with the Essex House Press, this Special American edition was printed in black and red ON JAPAN VELLUM at the Primpton Press in Norwood, Massachusetts [copies of the regular American edition are on English handmade paper] using the 150 cuts and borders by C. R. Ashbee, engraved by W. Hooper and Clemence Housman. The work was partly printed in Endeavour type and partly in Prayer Book type especially designed for this book. Ashbee was an early and fervent promoter of Arts & Crafts. In 1888, he established the Guild and School of Handicraft in London. He set up the Essex House Press after Morris's Kelmscott Press closed in 1897, employing many of the Kelmscott craftsmen and printers. Ashbee created the Endevour and Prayer Book type faces, both of which borrowed heavily from Morris' Golden Type. In England paper copies of the book were bound in oak boards; the nine vellum copies were bound in pigskin.

Printed on the accession of Edward VII, the Prayer Book is considered to be the MAGNUM OPUS of the Essex House Press [see: The Private Presses by Colin Franklin. p. 74]. John Russell Taylor [The Art Nouveau Book in Britain. p. 141] writes, "The effect of the Psalter and the fine folio Prayer Book of Edward VII, printed in black and red, can be firm and magnificent..." Russell goes on to describe the poetical work of the Press in small format as "rather oppressive." Very special on this paper and in this binding! See: Ransom p. 267. Tomkinson 37.

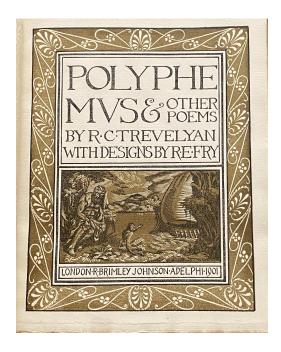


CHIAROSCURO WOODCUTS BY ROGER FRY

18. Trevelyan R[obert] C[alverley]. **POLYPHEMUS & OTHER POEMS. With Designs by R. E. Fry.** London: R. Brimley Johnson, 1901.

\$575.

4to., three-quarter crushed green morocco over cloth sides; spine with five raised bands and gilt decoration by Riviere. The joints and hinges have been renewed using morocco that closely matches the sunned spine and corners. First edition of Trevelyan's second book, it consists of sixteen poems, sonnets and translations, classical in origin, each of which is illustrated by a classical chiaroscuro woodcut printed in black and olive green, much in the manner of the work of the 16th century artist, Goltzius, and his contemporaries. The brilliantly conceived title-page, also printed in black and olive green, makes use of a highly decorative border and a large chiaroscuro print by Fry, the noted English painter and art critic. Fry was a member of the famous Bloomsbury Group which included English intellectuals from a variety of fields such as the writers Virginia Woolf, E. M. Forster, and Lytton Strachey, and the economist John Maynard Keynes. In 1906, Fry became the curator of paintings at the Metropolitan Museum of Art in New York City. Trevelyan was the brother of the English historian, George Macaulay Trevelyan, and published much of his own poetry and translations from the Greek during his long and distinguished career at Cambridge. Uncommon and VERY HANDSOME! See: Colebeck Collection. Vol. II, p. 880.



BOOK DECORATION AT THE TURN-OF-THE-CENTURY

19. Uzanne, Octave. L'ART DANS LA DÉCORATION EXTÉRIEURE DES LIVRES EN FRANCE ET À L'ETRANGER. LES COUVERTURES ILLUSTRÉES, LES CARTONNAGES D'EDITEURS, LA RELIURE D'ART.

Paris: Societe Française d'Editions d'Art, 1898.

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\$750.

Sm. 4to (11 $\frac{1}{4}$ x 8 $\frac{1}{4}$ inches), vi, 272 pp. Bound in blue linen with gilt ruled and lettered morocco spine label. Number 750 of 1000 "papier velin" copies, original Louis Rhead wrappers bound-in. Important work on fin-de-siecle book decoration and binding. The author discusses and provides specimens of fine and trade bindings and elements of exterior book decoration. 128 plates in black and white and in color. Many examples highlight the influence of both Arts & Crafts and Art Nouveau around the turn-of-the-20th-century. Fine.

