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WHIMSICAL NINETEENTH-CENTURY SEWING CARDS

1. [DESIGN]. *Farbige Ausnähbilder* (Colored Sewing Pictures).

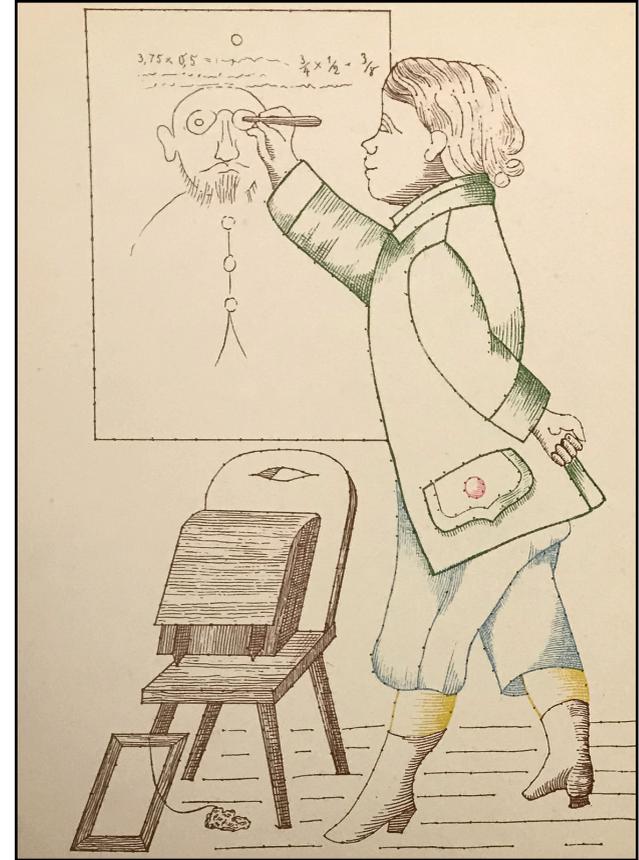
Germany: circa 1890.

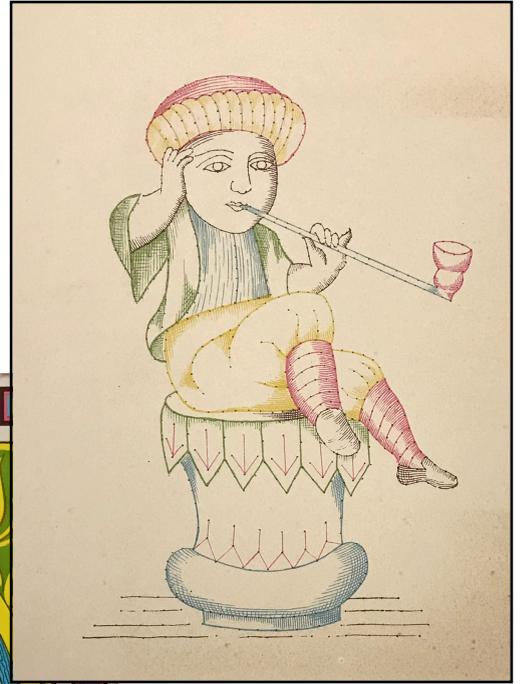
\$1000.

A graphically striking group of large-format nineteenth-century German sewing cards, designed as an entertainment and fine motor exercise for children. Marked with spaced dots for a needle to enter, the images include well-dressed children playing with a puppet, a ball, a parasol, and a shovel. A boy draws a caricature beneath his math problem; a girl prepares her dog for a walk; a younger child assembles all the props for a round of dress-up. There are also three separate images of children wielding pipes, one boy in a top hat actively smoking.

Housed in its original color-printed envelope, this set is presumed incomplete: most images appear in one copy, two images in two copies, and one image in three. Not in OCLC. An unusual survival, cards unused and nearly fine.

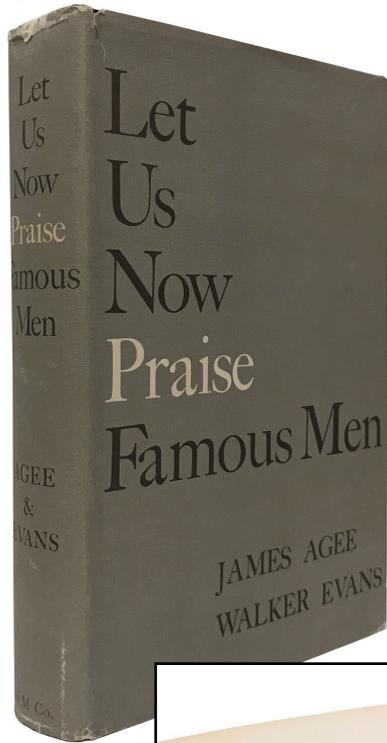
Group of fifteen color-printed sewing cards, measuring 8 x 6 inches. Two cards with light marginal browning. Housed in original envelope with color pictorial pastedown label.





Farbige Ausnahmbilder

LET US NOW PRAISE FAMOUS MEN
BY JAMES AGEE AND WALKER EVANS,
FROM THE LIBRARY OF HUNTER S. THOMPSON



Hunter S. Thompson

**2. James Agee; Walker Evans; [Hunter S. Thompson].
Let Us Now Praise Famous Men.**

Boston: Houghton Mifflin Company, (1960).

\$2500.

First expanded edition, following the 1941 first edition, of a landmark work of American journalism, from the library of Hunter S. Thompson.

In 1936, at the height of the Depression, *Fortune* magazine assigned photographer Walker Evans and writer James Agee a feature on white tenant farmers in the South. Their month in Alabama inspired a sprawling, uncategorizable book of almost five hundred pages, opening with Evans's austere documentary photographs of three tenant families and their surroundings. His rigorously composed images provide a counterpoint to Agee's passionate, ambivalent account of the families themselves, and his own struggle as an outsider trying to do their hard lives justice. "it is not only their bodies but their postures that I know, and their weight on the bed or on the floor, so that I lie down inside each one as if exhausted in a bed, and I become not my own shape and weight and self, but that of each of them, the whole of it, sunken in sleep like stones."

Let Us Now Praise Famous Men was not a success upon publication in 1941. World War II was already underway overseas, and public interest had turned away from rural poverty in the United States. Agee's experimental, immersive approach baffled readers who expected a straightforward treatment of Southern labor issues.

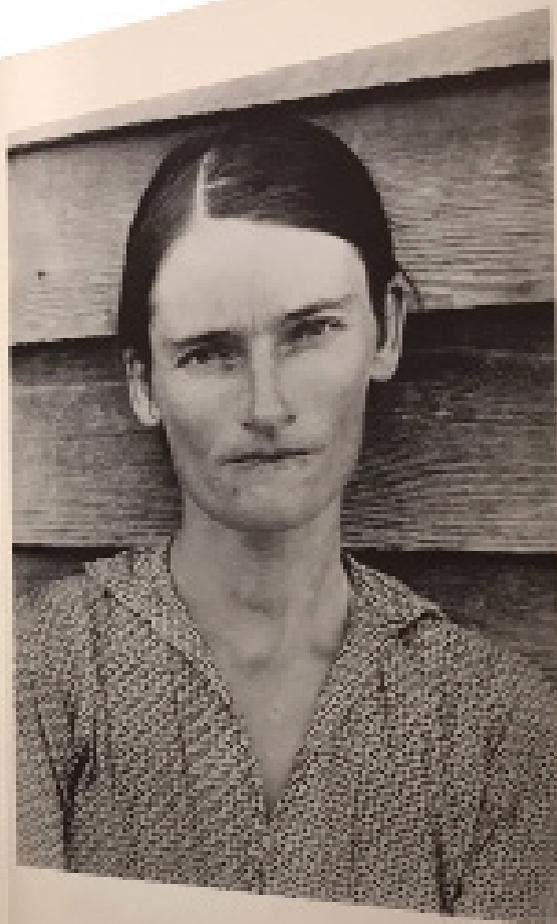
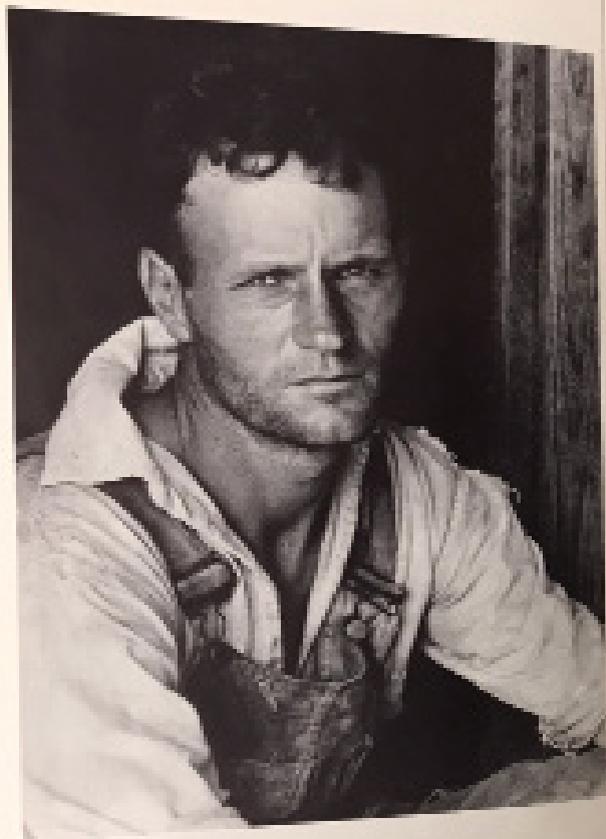
This expanded edition, which contains all the photographs Evans had originally hoped to include, found a much more receptive audience in the 1960s. In particular, Agee's decision to place his flawed subjectivity at the center of the narrative resonated with a new generation of journalists, including the owner of this copy, Hunter S. Thompson.

The roots of Thompson's gonzo journalism, which found full expression over the following years in *Hell's Angels* (1966) and *Fear and Loathing in Las Vegas* (1972), run straight through Agee's sleepless nights on the pallet of a sharecropper's cabin.

A near-fine copy, with a compelling literary association.

Single volume, measuring 8.25 x 5.5 inches: xxii, 471, [1]. Original full black cloth lettered in silver, original unclipped typographic dust jacket. 64 pages of black-and-white photographs by Walker Evans before text. Ownership signature of Hunter S. Thompson to front free endpaper. Spine lettering rubbed; light edgewear to jacket, expertly reinforced on verso; occasional stray smudge.





THE GENTLEMEN'S VALENTINE WRITER

3. [EPHEMERA]. *The Gentlemen's Valentine Writer.*

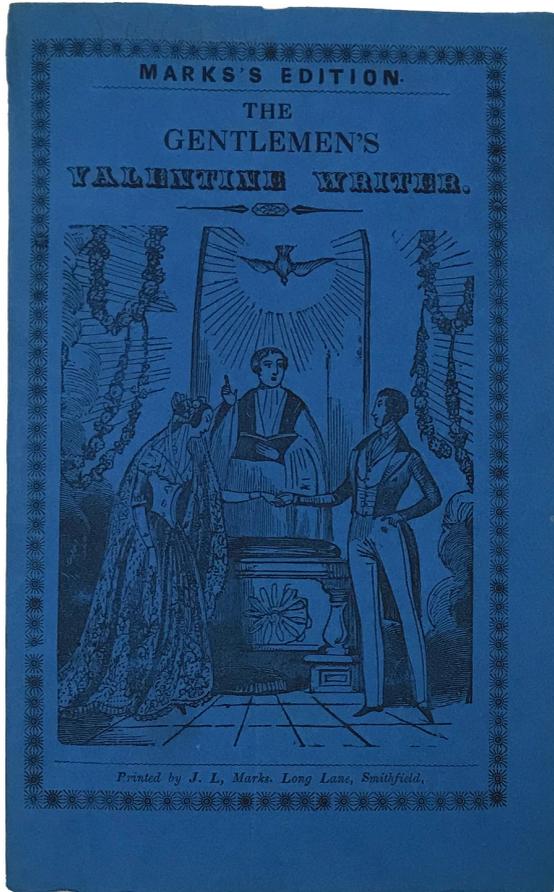
Long Lane, Smithfield: J.L. Marks, circa 1840.

\$750.

Ephemeral Victorian guide to valentine writing. The cover illustration, reprinted and hand-colored on the title page, depicts a happy couple at the altar, presumably the work of the sentimental verses included in this collection: "How sweet is love by truth directed, / Love by mutual hearts respected, / Confiding, constant, true!" Also included are considerably sharper exchanges, written from the perspective of both gentlemen and ladies, skewering their prospective Valentines: "As much as critics hate a pun, / Or wretched debtors hate a dun: / In short, a flatterer I hate, / As much as dandies love to prate."

Not in OCLC, though several of Marks's other popular valentine writers appear. An interesting survival, offering a glimpse into conventional Victorian expressions of courtship and combat.

Octavo pamphlet, measuring 7 x 4.25 inches: [8]. Original deep blue pictorial wrappers printed in black, hand-colored pictorial title page. Pencil note "Valentines" to head of front wrapper; small inked number to corner of rear wrapper. Half-inch split to wrappers at top of spine.



**COMPLETE RUN OF HOUND & HORN, 1927-1934,
WITH THE BOOKPLATE OF CARL VAN VECHTEN**

**4. Kirstein, Lincoln (founder); Fry, Varian (founder);
Blackmur, R.P. (editor); Winters, Yvor (editor); Tate, Allen
(editor); Van Vechten, Carl (bookplate).**

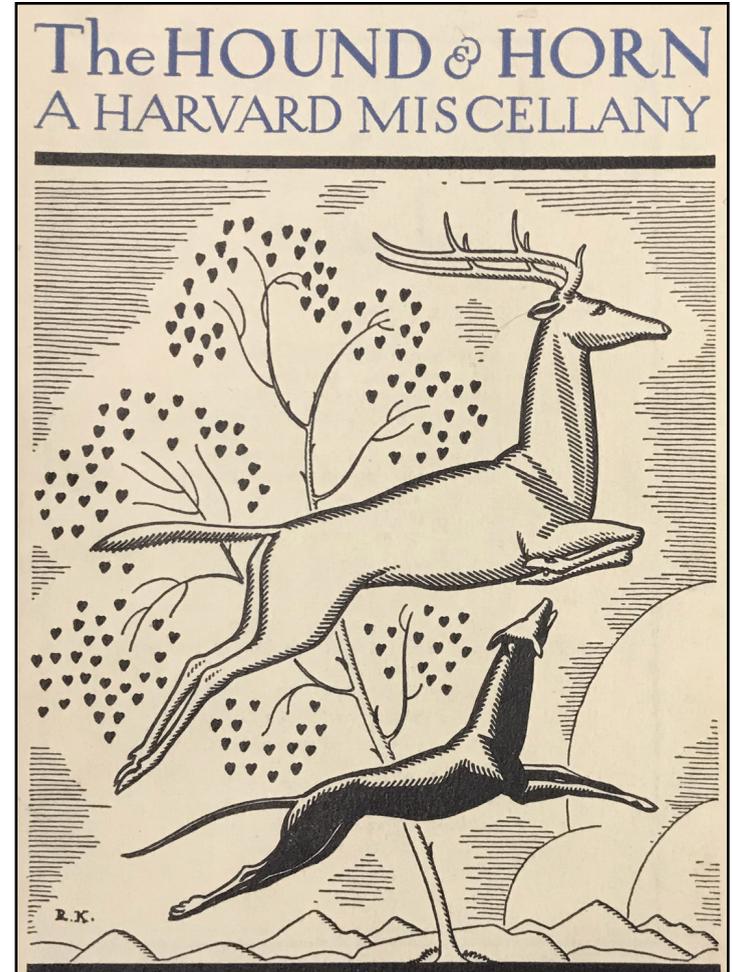
The Hound & Horn, I-VII.

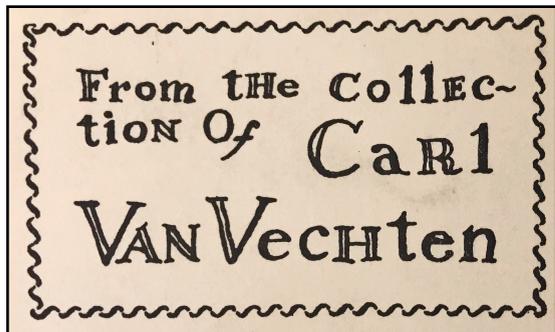
Portland, Maine: The Hound & Horn, 1927-1934.

\$2800.

Complete run of pioneering little magazine *Hound & Horn*, founded in 1927 by Harvard students Lincoln Kirstein and Varian Fry after the *Harvard Advocate* rejected their work. *Hound & Horn* was originally intended as a “Harvard miscellany,” but soon expanded beyond that scope, publishing an astonishing range of modernist writers and artists over the next seven years. The early numbers feature Rockwell Kent’s distinctive cover design of a stag chased by a hound. That reference, like the title, is to Ezra Pound’s “The White Stag”: “Tis the white stag, Fame, we’re a hunting, / Bid the world’s hounds come to horn.”

Hound & Horn featured new poetry by Pound, Wallace Stevens, William Carlos Williams, Gertrude Stein, Marianne Moore, e.e. cummings, James Agee, and Louis Zukofsky. Walker Evans contributed his early photographs of New York City, as well as his influential critical essay, “The Reappearance of Photography.”





John Dos Passos published excerpts from *1919*, along with fiction by Katherine Anne Porter, Erskine Caldwell, James Weldon Johnson, and a very young John Cheever (writing as “Jon.”) Criticism included T.S. Eliot’s “Second Thoughts About Humanism,” James Joyce’s “From a Banned Writer to a Banned Singer” (a correspondence with his favorite tenor, John Sullivan), and Allen Tate’s review of *The Bridge* and subsequent obituary for Hart Crane. The final volumes include founder Lincoln Kirstein’s notes on George Balanchine, whose School of the American Ballet would become Kirstein’s next major project.

Complete print runs of *Hound & Horn*, including the first “Harvard Miscellany” numbers, are uncommon. The volumes here are all in very good to near-fine condition: the July-September 1932 number bears the ownership signature of historical novelist Olive B. White, and the October-December 1933 number features the bookplate of writer and photographer Carl Van Vechten. An excellent set of a modernist landmark.



Complete run of 28 numbers, each measuring 9 x 6 inches, in original printed wrappers, some with tipped-in and laid-in publisher's slips. Signature of Olive B. White to V:4; bookplate of Carl Van Vechten to VII:1. Light shelfwear to some volumes, occasional stray marks to wrappers, several spines toned.

JEU DE POÈTES, FEATURING 20 FRENCH POETS

5. [GAMES]; Corneille; La Fontaine; Molière; Racine;
Victor Hugo; Alfred de Musset; et al.

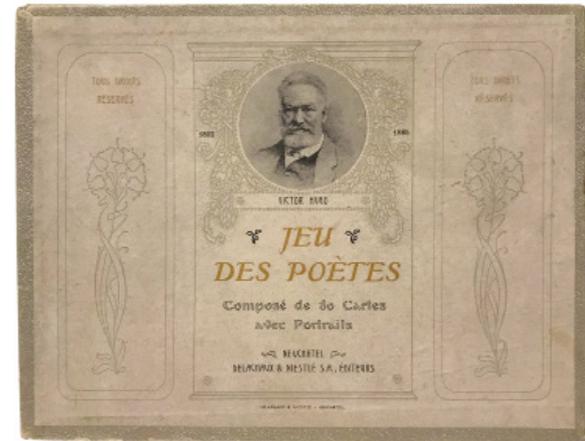
Jeu des Poètes. Composé de 80 Cartes avec Portraits.

Neuchâtel: Delachaux & Niestlé, circa 1910.

\$500.

Complete set of this literary “jeu des familles,” in which players attempt to reunite “families” of notable French poets. The twenty poets featured are Corneille, La Fontaine, Molière, Racine, Béranger, Lamartine, Vigny, Victor Hugo, Juste Olivier, Alfred de Musset, Leconte de Lisle, Madame de Pressensé, Marc Monnier, Eugène Rambert, André Theuriet, Armand Sully-Prudhomme, François Coppée, Henry Warnery, Alice de Chambrier, and Philippe Godet, the only poet still living at the time of this game’s publication. A bright near-fine example, housed in the original publisher’s box.

Complete set of eighty playing cards, each measuring 4.5 x 2.75 inches. Each card printed in gold, red, and black, featuring a portrait of a French poet, birth and death dates, and a quoted verse; versos uniformly patterned. Housed with original instruction card in publisher’s stiff card box, pale grey silk ribbon pulls, pastedown pictorial label featuring Victor Hugo. Light rubbing to box.



1810



1857

ALFRED DE MUSSET

La chanson de Fortunio

A Ninon
La nuit d'août
Tristesse

*Et dans un jour que je fais être
Quel jour alors,*

*Je ne serais pour un empire
Pour le monde,*

.....

*Je fais ce que sa jeunesse
Peut m'insinuer,*

*Et je parle, c'est lui seul qui dit
Sur les dames.*

1861



1882

ALICE DE CHARVILLAT

Les ignorés

Captif
Amitié
Qui es-tu ?

*Les êtres les plus grands, ce sont les mots connus,
Ce sont ceux qui dans l'ombre accomplissent leur tâche,
Que, sans aucunement s'en rendre compte, sans malice,
Ils réalisent dans la nuit dont ils étaient témoins.*

*Mais n'en connaît le nombre, l'espérance pléiade
Peut-être à chaque instant, à chaque détachement,
Et que l'un des poètes les plus obscurs,
Comme un jeton de prix égaré dans la foule !*

**EXHIBITION CATALOG INSCRIBED BY HALE WOODRUFF,
WITH AN ORIGINAL SIGNED WOODCUT FROM THE 1930s**

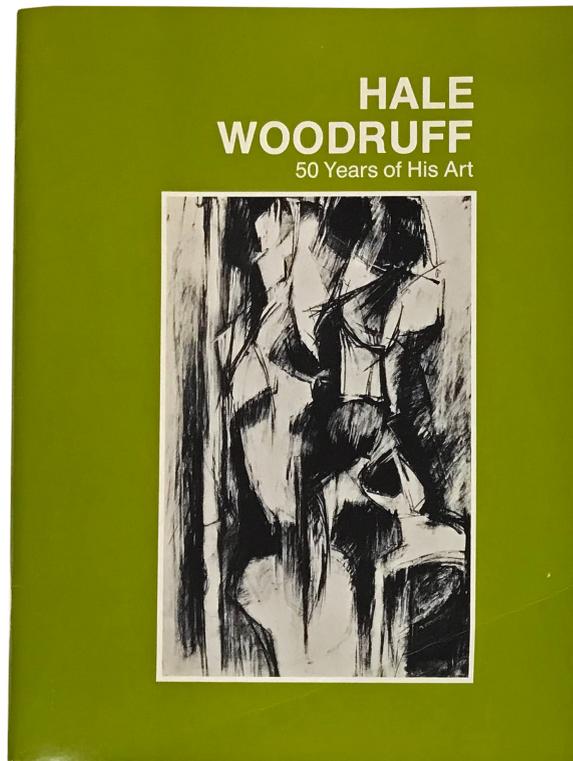
**6. Woodruff, Hale; Bearden, Romare (introduction); Murray, Albert (interviewer); et al.
Hale Woodruff: 50 Years of His Art; with “Head of a Youth” (signed woodcut); with: related ephemera.**

New York: The Studio Museum in Harlem, 1979.

\$2200.

First edition of the exhibition catalog for the 1979 Hale Woodruff retrospective at The Studio Museum in Harlem, inscribed by Woodruff on the closing day of the show, accompanied by an original signed woodcut from the 1930s, with related ephemera.

American artist Hale Woodruff (1900-1980) rose to prominence during the New Negro movement of the 1920s, working in Paris, where he knew Henry Ossawa Tanner, Claude McKay, Augusta Savage, and Alain Locke. In the 1930s, he studied with Diego Rivera in Mexico, and produced the murals which remain his best-known work: *The Amistad Mutiny* (Talladega College), *The Settlement and Development of California* (Golden State Mutual Insurance Company), and *Art of the Negro* (Atlanta University, now Clark Atlanta). He taught art at Atlanta University, Spelman College, and Morehouse College, and launched the Atlanta University Art Annuals, a juried series of exhibitions of Black artists that ran for thirty years. In 1963, together with Romare Bearden and others, Woodruff founded The Spiral Group in New York City, a forerunner of the Black Arts Movement.



The Studio Museum in Harlem
2033 Fifth Avenue
New York, N.Y. 10035

Hale Woodruff
June 24 79



HEAD OF A YOUTH Hale Woodruff

This 1979 retrospective at The Studio Museum in Harlem surveyed fifty years of Woodruff's art, from his early paintings in Paris, inspired by Cezanne, to the mid-career realist murals and his eventual turn to abstraction. The exhibition catalog includes biographical and critical essays, and Albert Murray's interview with Woodruff: "to get at a thing, you've got to get away from it, and then come to it in your own terms."

Laid into the catalog is an original Woodruff woodcut from the 1930s, "Head of a Youth," signed in pencil. Clearly inspired by the African sculpture Woodruff collected as a young man in Paris, "Head of a Youth" was included in two shows at Boston's Museum of the National Center of Afro-American Artists. Programs for those shows, one dated 1979 and the other undated, are included as well. A near-fine collection of material by and about a prolific and influential Black artist.

Side-stapled exhibition catalog from The Studio Museum in Harlem, measuring 11 x 8.5 inches: 96. Original green pictorial wrappers. Illustrated with sixteen color plates and numerous black-and-white reproductions throughout text. Inscribed on title: "Hale Woodruff / June 24 79." Faint crease to front wrapper.

With: original woodcut by Woodruff, titled "Head of a Youth," measuring 9.5 x 6 inches, signed in pencil. With: two exhibition programs from The Museum of the National Center of Afro-American Artists, both listing "Head of a Youth:" "Afro-American Prints of the Thirties: Hale Woodruff & Wilmer Jennings" and "Hale Woodruff - Wilmer Jennings - Allan Crite."

COMPLETE SET OF NOAH'S DOMINOES,

7. [GAMES]. Noah's Dominoes.

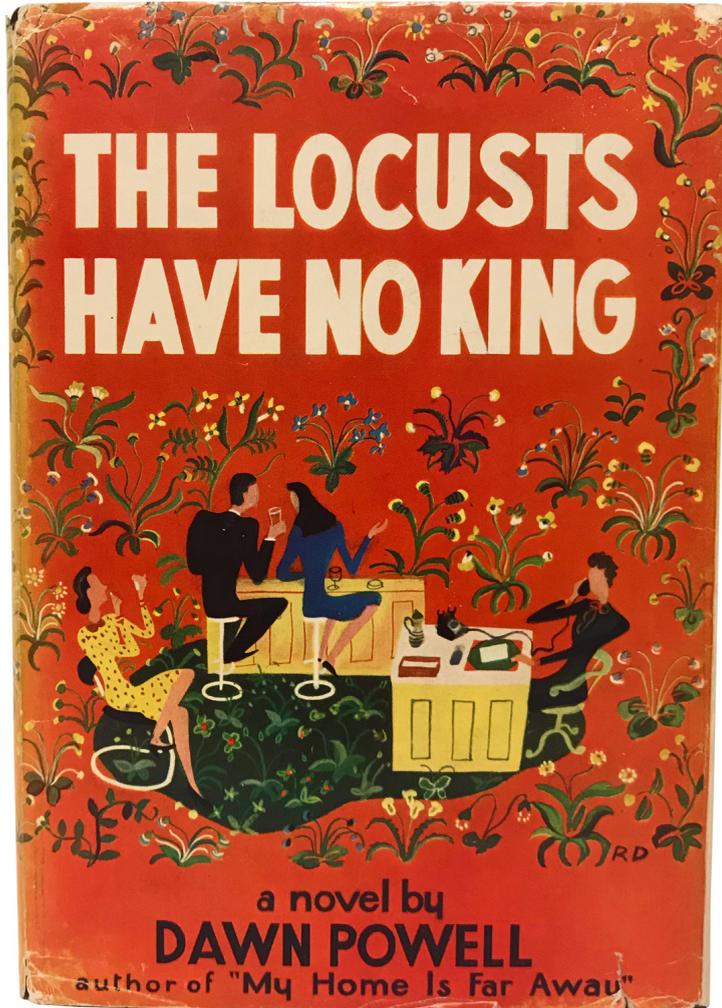
Montrose, Pennsylvania: Crandall's of Montrose, circa 1875.

\$1000.

Complete set of oversized chromolithographed wooden dominoes designed by American inventor and toy-maker Charles Martin Crandall. Each domino features the head of one animal and the tail of another; the animal halves can be matched, as an educational exercise, or mismatched to create imaginary creatures. Both domestic and wild animals are featured, from the familiar cat, pig, and horse to the exotic rhinoceros, ostrich, and tiger. Crandall was based in Montrose, Pennsylvania, from 1866 to 1886, when his toy factory burned down; it was rebuilt in Elkland, Pennsylvania, the following year. A bright beautiful set, in the original Crandall's of Montrose wooden box.

Twenty-eight wooden dominoes, each measuring 4 x 2 inches, cut one quarter-inch thick. Chromolithographed images of animal heads and tails mounted to rectos; versos printed with domino patterns in black ink directly on wooden surface. Lightest edgewear. Housed in manufacturer's wooden box, measuring 15 x 4.5 x 1.75 inches, with chromolithographed pictorial label mounded to sliding lid.





**THE LOCUSTS HAVE NO KING, 1948,
INSCRIBED BY DAWN POWELL
TO ANN HONEYCUTT**

**8. Dawn Powell; [Ann Honeycutt].
The Locusts Have No King.**

New York: Charles Scribner's Sons, 1948.

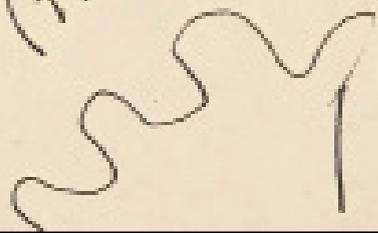
\$2000.

First edition of Dawn Powell's satirical tale of literary rivalry, gold-digging, and lost love in Greenwich Village, edited by Maxwell Perkins: "Sometimes it is necessary to consult the bartender for accurate data on Last Night."

This copy is inscribed, fake-drunkenly (or maybe really drunkenly) to Ann Honeycutt: "To Ann Whatsername from Dan Pol (Her Hand)," followed by a doodle of Powell's hand.

To Ann Whatsname
from Dan Powell

(Her Hand)

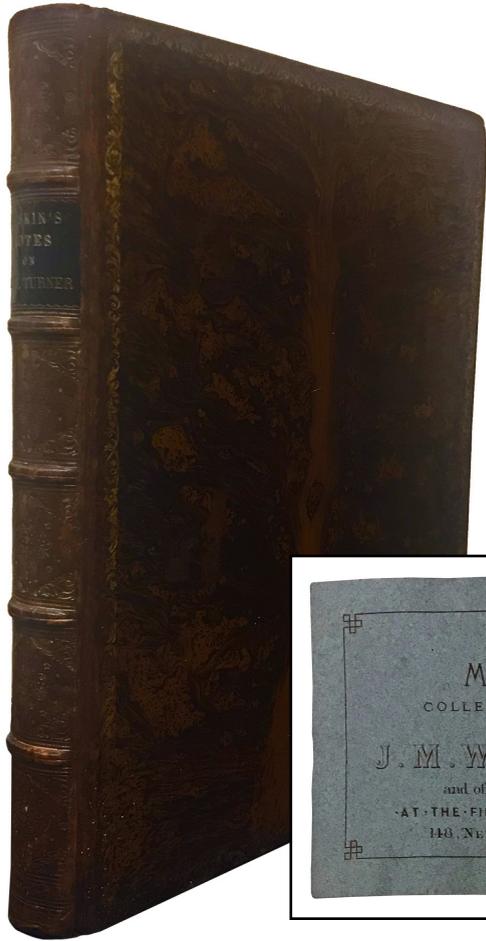


Ann Honeycutt was a New York writer and radio producer, the unrequited lifetime love of James Thurber. In 1939, she and Powell collaborated on a short-lived radio program, "Music and Manners," for New York's WOR, and the two women maintained a complicated friendship and rivalry for decades.

A very good association copy of one of Powell's most piercing satires, inscribed to a longtime frenemy.

Single volume, measuring 8 x 5.5 inches: x, 286. Original green cloth boards stamped in white and black, original unclipped color pictorial dust jacket. Inscribed by Dawn Powell to Ann Honeycutt on the front free endpaper. Head of spine toned, light edgewear to jacket with shallow chipping to spine ends, spine panel sunned.

CATALOGUE OF JOHN RUSKIN'S COLLECTION
OF J.M.W. TURNER'S DRAWINGS, 1878,
WITH AN ORIGINAL TICKET TO THE EXHIBITION



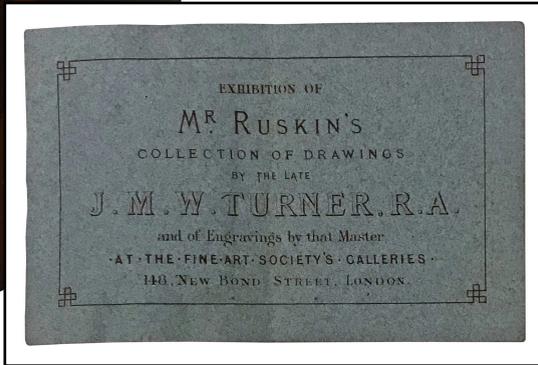
9. John Ruskin; [Joseph Mallard William Turner].

Notes by Mr. Ruskin on his Collection of Drawings by the Late J.M.W. Turner; with: original season ticket to the 1878 exhibition of Ruskin's Turner collection at the Fine Art Society.

London: Printed at the Chiswick Press, for the Fine Art Society, 1878.

\$1250.

Illustrated edition, “the most complete of any,” of John Ruskin’s annotated catalogue of his collection of drawings and watercolors by J.M.W. Turner, published to commemorate the 1878 London exhibition of the pictures at the Fine Art Society.



Ruskin’s lifelong advocacy of Turner is one of the most powerful examples of critical tastemaking in English art history. Ruskin’s father was an early patron of Turner, and the young critic grew up surrounded by his pictures, sometimes watching as Turner worked. As a teenager, Ruskin wrote an impetuous defense of Turner in response to a harsh review; although unpublished, that essay was the origin of Ruskin’s five-volume work, *Modern Painters* (1843-1860), which placed Turner’s atmospheric, almost abstract style at the forefront of modern art. The 1878 exhibition of Ruskin’s Turner collection was a major event, reviewed on both sides of the Atlantic.

In this catalogue, Ruskin comments directly on most of the exhibited pictures, thirty-five of which are reproduced in photogravure. Ruskin emphasizes Turner's turn toward the elegiac in later life: "he shows clearly the sense of a terrific wrongness and sadness, mingled in the beautiful order of the earth." Revisiting these drawings in preparation for the exhibition, and shaken by the personal memories they evoked, Ruskin suffered a breakdown while writing the catalogue; the early editions were issued incomplete. This illustrated edition, published late in 1878, contains Ruskin's finished epilogue and the second part of the catalogue, covering Ruskin's own drawings and engravings after Turner.

The catalogue is accompanied by an original entrance ticket to the exhibition, featuring a mounted photograph of Turner's "The Fighting Téméraire," and admitting "Mr. Ward" for the run of the show. The painter William Ward (1829-1908) was a prolific copyist of Turner's watercolors, whose efforts Ruskin encouraged, and whose reproductions Ruskin personally annotated to distinguish them from the originals: it is a pleasure to think that this might be William Ward's ticket, but we cannot say for sure. This copy does not contain the blindstamp of the Fine Art Society, but collates complete, with all plates. Wise 231. A near-fine copy of a landmark catalogue, splendidly bound by Stocker, accompanied by an original ticket.

Quarto, measuring 11 x 8.75 inches: [4], 188, [2].

Contemporary tree calf, gilt-ruled boards, raised bands, spine compartments decorated in gilt, morocco spine label, marbled endpapers, top edge gilt. Thirty-five photogravure plates, two-page map of "Turner's Haunts." Occasional scuff to binding, expert repair to joints. With: ticket, measuring 5.5 x 3.5 inches unfolded, printed in brown ink on blue paper and completed in ink, with small mounted sepia photograph. Ticket creased and a bit spotted.



THE LAUGHABLE GAME OF WHAT D'YE BUY, VICTORIAN TRADESMEN'S VERSION OF MAD LIBS

10. [GAMES.] The Laughable Game of What D'Ye Buy, by Professor Punch.

London, J. Passmore, 18 Fleet Lane, Farringdon Street, circa 1855.

\$4800.

Complete and attractive set of this comic card game, a Victorian tradesmen's version of Mad Libs. One player takes the role of the "Conductor," while the others each assume the identity of a shopkeeper, holding the six cards describing that shop's wares. The twelve trades represented are: Greengrocer, Milliner, Ironmonger, Doctor, Butcher, Music Seller, Fishmonger, Poulterer, Tailor, Publican, Toyman, and Pastry Cook.

The Conductor reads the rambling story printed in the booklet, pausing after each sentence to challenge one shopkeeper at random to supply a missing item, no matter how ludicrous in context. Our hero might go for his morning shave to discover "a mealy Potato" from the Greengrocer in lieu of his soap, or learn that his breakfast is "an Emetic" from the Doctor. His wife might dress herself in "a lump of Dough" recommended by the Pastry Cook, and turn down her bedclothes to find the Fishmonger's "Cod's Head and Shoulders."





As the instructions note: “the sport is kept alive by the readiness each must exercise to avoid a forfeit,” as the players strive to “sell” their wares in unexpected and ingenious ways.

An earlier version of this game was published by E. Wallis: J. Passmore bought out Wallis’s games stock in 1847, and remained in operation until 1869. This particular game was owned by Robina Marquis (1814-1873), mother of a large family of tradesmen in Liverpool. Her husband John owned a general provisions brokerage business, and her two eldest sons became mercantile clerks and brokers. OCLC locates two holdings, Indiana and Yale. A complete, near-fine example of a diverting game, located at the intersection of commerce and the absurd.

Card game: twelve hand-colored engraved cards, measuring 2.4 x 2 inches, depicting shopkeepers; seventy-two letterpress stock cards (six per shop), measuring 1.6 x 1.9 inches; instruction booklet, measuring 5.1 x 4 inches, entitled “Explanation to The Laughable Game of What D’Ye Buy? For Large and Small Parties, by Professor Punch,” in original green wrappers. Housed in publisher’s wooden box with sliding lid, measuring 6.25 x 5 x 1.4 inches, hand-colored and varnished pictorial label mounted to lid. Ownership signature in pencil to inside lid: “Mrs. Marquis, Birchfield House, Edge Lane.” Minor chipping to varnished label; instruction booklet lightly foxed, short split to wrappers at base of spine.

LOUISA MAY ALCOTT: A SOUVENIR, 1888

11. Lurabel Harlow; [Louisa May Alcott].

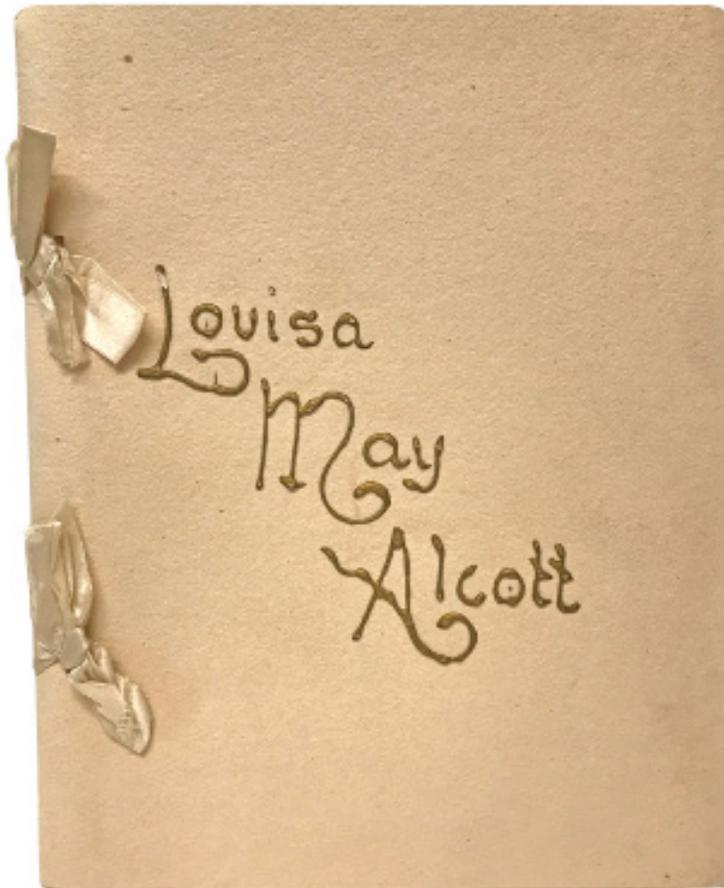
Louisa May Alcott: A Souvenir.

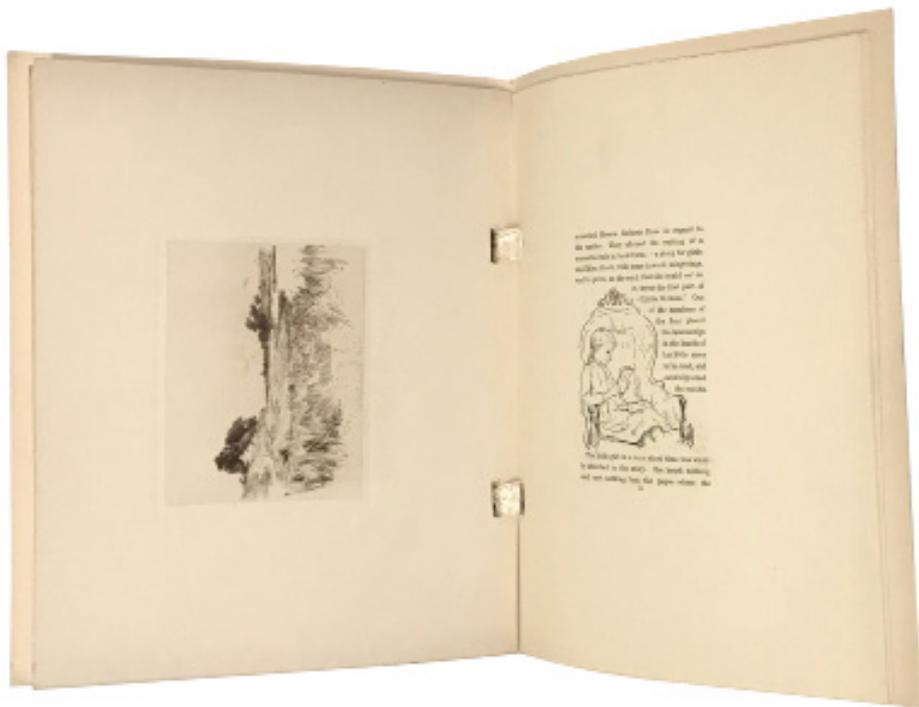
Boston: Samuel E. Cassino, 1888.

\$950.

First edition of this illustrated fine press “souvenir” of American novelist Louisa May Alcott, published shortly after her death in March 1888.

Harlow recounts Alcott’s unconventional Transcendentalist upbringing, her work as a nurse during the Civil War, and her meteoric rise to fame and financial security with the success of *Little Women*, drawing parallels between Alcott’s real life and the lives of her beloved characters. Alcott’s death at the age of 55 was a loss keenly felt by Americans of all ages: “We can almost feel her vital presence as we read her books, and she speaks most forcibly to us all. Who can fill her place? Her writings mark an era in literature that has many faithful followers; but who can write another *‘Little Women.’*”



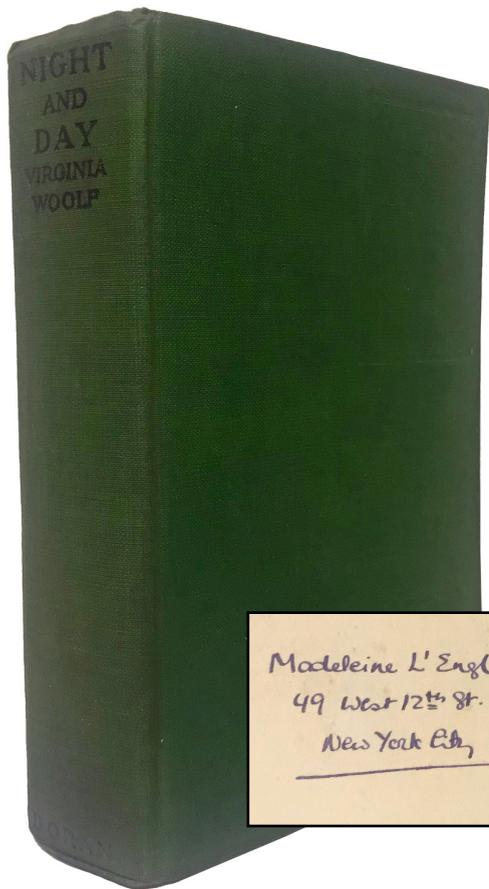


Little is known of Massachusetts writer Lurabel Harlow, who was in her twenties when she wrote and illustrated this tribute, but it appears likely that she had met Alcott in person. Daniel Shealy, in *Alcott in Her Own Time*, notes that “Harlow presents what many writers of recollections about Alcott often omit – a physical description and the manner of her speech.” Harlow also reports on Alcott’s funeral and burial, noting the tributes sent by “the children of the ‘Society of Little Women.’”

Six holdings in OCLC: LoC, Columbia, NYHS, Penn, UNC, and BYU. A compelling artifact, testifying both to the impact of Alcott’s work and to the appeal of her personal story.

Large quarto, measuring 10.75 x 8.25 inches: [2], 28.

Original heavy cream wrappers hand-lettered in gold paint, bound with later cream ribbon. Three engraved plates, including portrait frontispiece; twelve additional illustrations throughout text. Two tiny chips to painted title, repair to inner edge of frontispiece leaf.



**FIRST AMERICAN EDITION
OF VIRGINIA WOOLF'S NIGHT AND DAY, 1920,
ANNOTATED BY MADELEINE L'ENGLE**

**12. Virginia Woolf; [Madeleine L'Engle].
Night and Day.**

New York: George H. Doran Company, (1920).

\$950.

First American edition of Virginia Woolf's second novel, a rueful social comedy set in Edwardian London: "If the best of one's feelings mean nothing to the person most concerned in those feelings, what reality is left us?"

This copy contains the distinctive circular label of The Sunwise Turn, the pioneering woman-owned bookstore and hub of transatlantic modernism, in operation from 1916 to 1927 in New York City. This was the copy of Madeleine L'Engle, who has written her name and Manhattan address in purple ink on the pastedown. L'Engle has also penciled a note at the end of the book – "Are people who are *thought* about more actually alive than those who are not? And what about the people who do the thinking?" -- followed by the single word: "mutable." An excellent association copy, linking two important twentieth-century novelists.



Single volume, measuring 7.5 x 5 inches: 508.

Original full green cloth, spine lettered in black, upper board titled in blind. Bookseller label of *The Sunwise Turn* to rear pastedown. Ownership signature and address of Madeleine L'Engle to front pastedown, pencil note to rear free endpaper. Shallow tidemark to edge of text block, spine slightly darkened, no dust jacket.

Are people who are thought about more
actually alive than those who are not?
And what about the people who do
the thinking?

mutable

honey&wax

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