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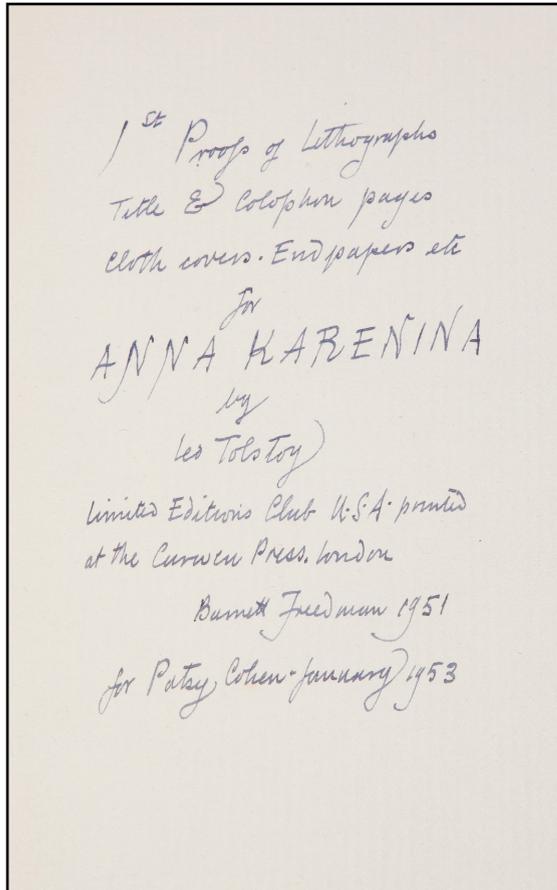
**ANNA KARENINA,
ILLUSTRATED BY BARNETT FREEDMAN,
WITH A BOUND PRESENTATION SUITE
OF HIS LITHOGRAPHIC PROOFS
TO ART DIRECTOR PATSY COHEN**



**1. Leo Tolstoy;
Barnett Freedman (illustrator);
Constance Garnett (translator).
Anna Karenina.
With: presentation suite of lithographic proofs.**
Cambridge: The Limited Editions Club, 1951.

\$2000.

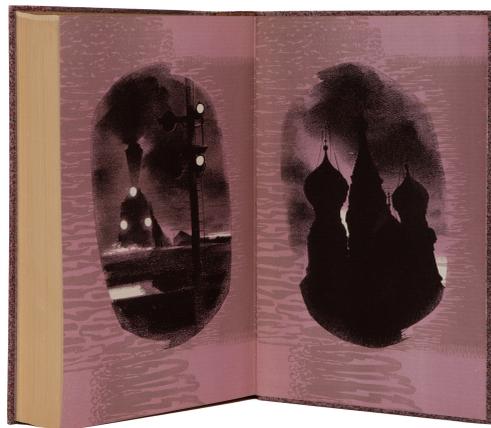
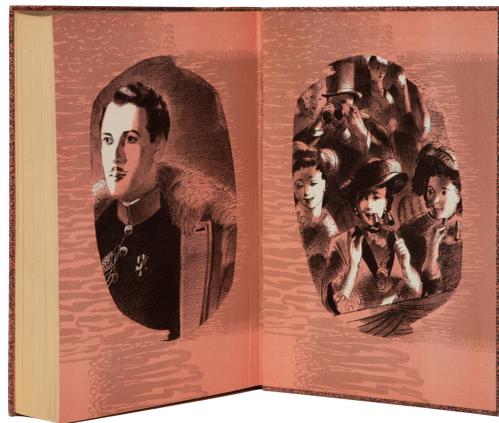
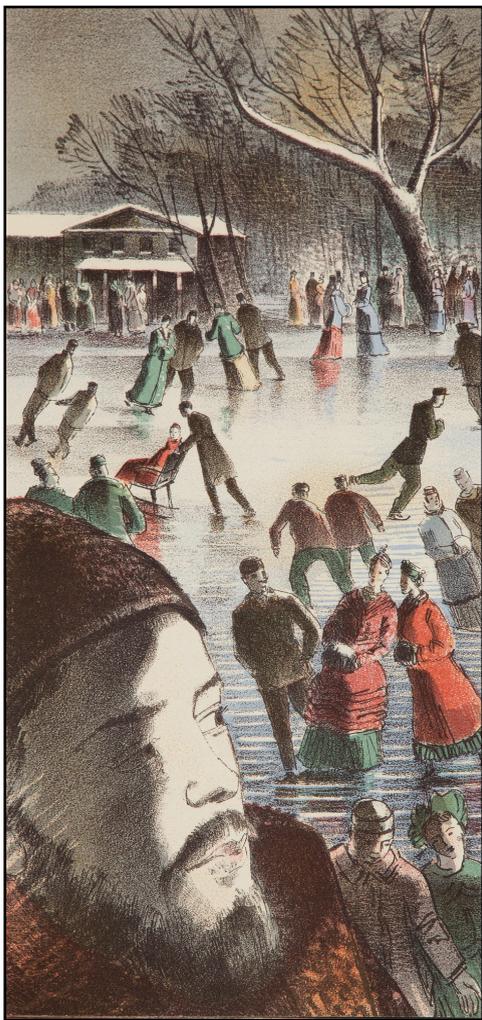
Modern fine press edition of Leo Tolstoy's *Anna Karenina*, first published in parts between 1873 and 1877 in *The Russian Messenger*. Surveying the swiftly modernizing Russian scene, juxtaposing the destructive affair of Anna and Vronsky with the redemptive marriage of Kitty and Levin, Tolstoy produced one of the greatest psychological novels: "He descended, for a long while avoiding looking at her as at the sun, yet seeing her, as one does the sun, without looking."

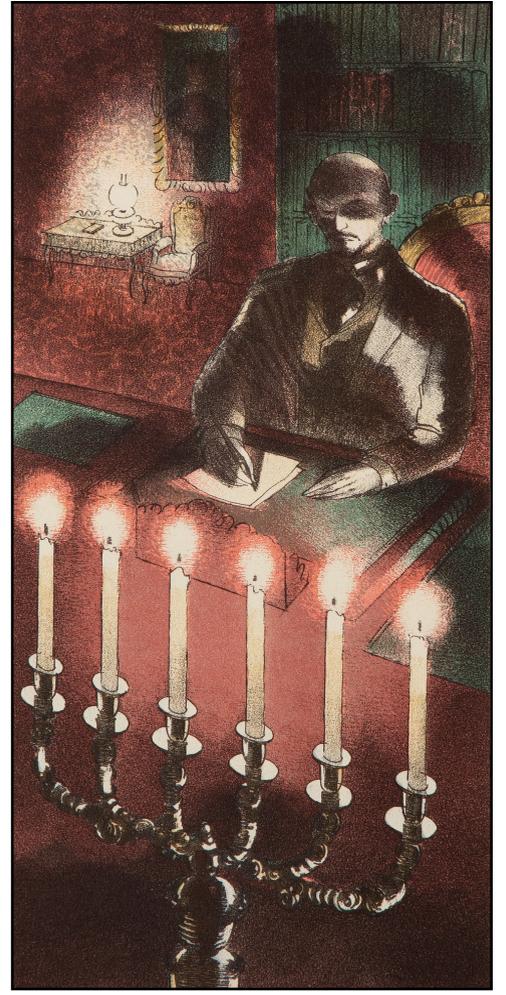
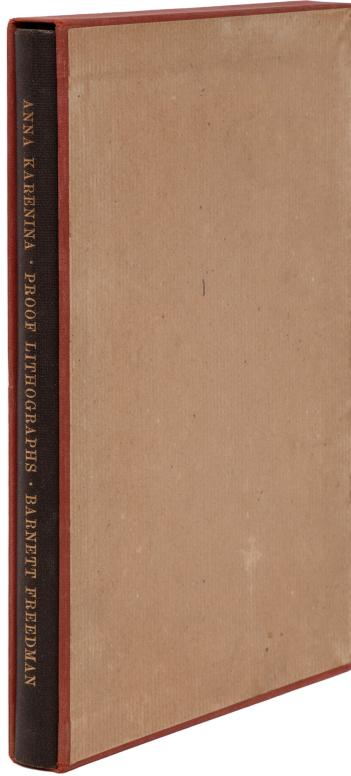


The son of Russian immigrants, illustrator Barnett Freedman was one of the key English book designers of the twentieth century: he individually prepared hundreds of lithographic stones to produce this limited edition of *Anna Karenina*. This is copy 1334 of 1500 copies published, signed by Freedman.

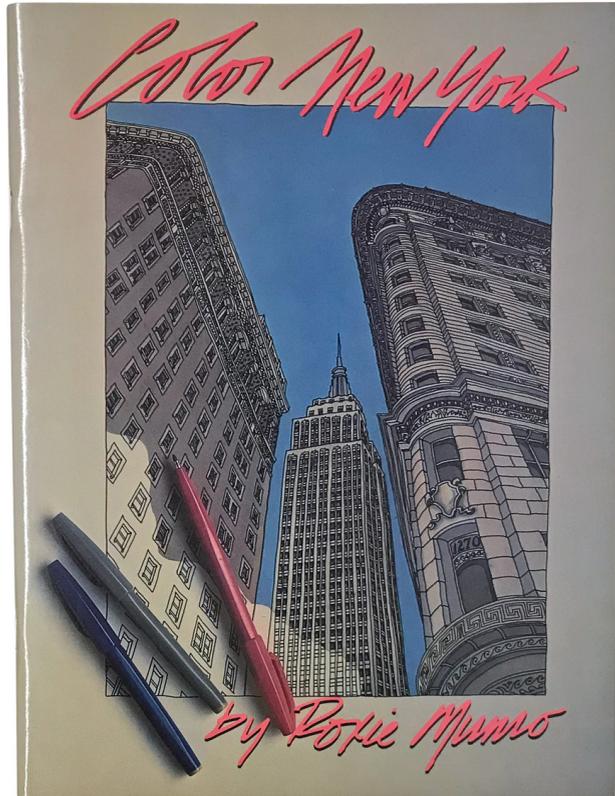
The novel is accompanied by an additional bound suite of Freedman's lithographic proofs, monogrammed with a "P" and inscribed to Patsy Cohen, midcentury art director at William Collins. Eight years after Freedman presented these proofs to Cohen, Collins would publish Freedman's illustrated editions of *Jane Eyre* and *Wuthering Heights*. LEC 213. A near-fine example of a celebrated book, and a terrific publishing association copy, with the first proofs of Freedman's illustrations.

Two volumes, measuring 8.75 x 6 inches: xii, 1-504; [4], 505-935. Original color pictorial cloth, spines lettered in gilt, top edges gilt, color pictorial endpapers. Title pages and colophon printed in black and green; occasional vignettes printed in green; dozens of color lithographs by Barnett Freedman, pulled at the Curwen Press, throughout text. Spines lightly sunned, lightest wear to spine ends. Housed in publisher's shelfworn red card slipcase with pastedown label. With: bound presentation suite of Freedman's lithographic proofs, measuring 8.75 x 6 inches: 50 leaves. Ivory cloth boards monogrammed with the letter "P," black cloth spine lettered in gilt, top edge gilt. Ink inscription to first blank: "1st Proofs of Lithographs / Title & Colophon pages / Cloth covers, Endpapers etc / for / ANNA KARENINA / by / Leo Tolstoy / Limited Editions Club U.S.A. - printed / at the Curwen Press, London / Barnett Freedman 1951 / for Patsy Cohen - January 1953." Section headings in Freedman's hand throughout volume. Housed in original slipcase.





COLOR NEW YORK BY ROXIE MUNRO

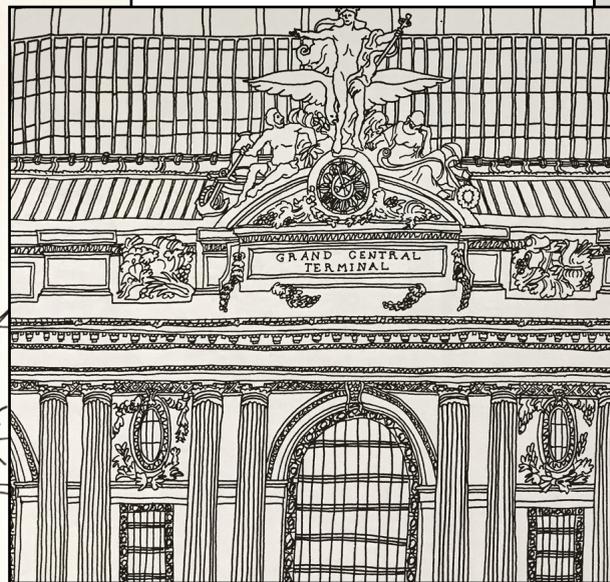
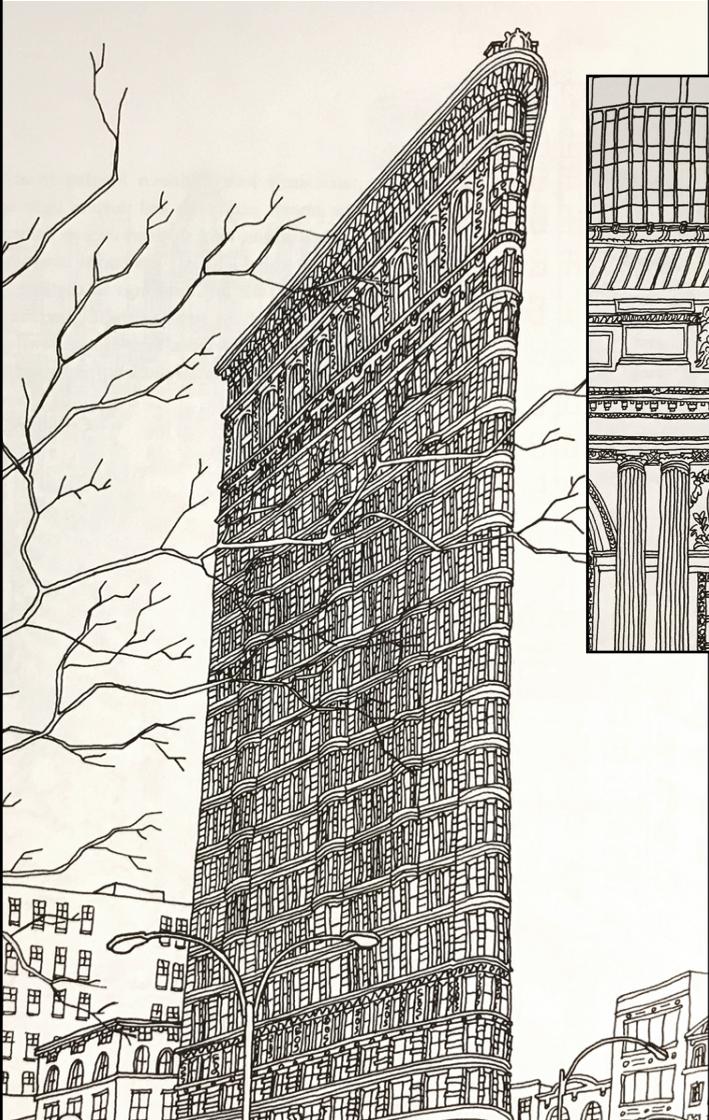


2. Roxie Munro (illustrator); Gene Kelly; Lillian Gish; Yoko Ono; John Lennon; Diana Vreeland; Isaac Asimov; Rex Reed; Fran Lebowitz; John V. Lindsay; et al. Color New York.

New York: Timbre Books, (1985).

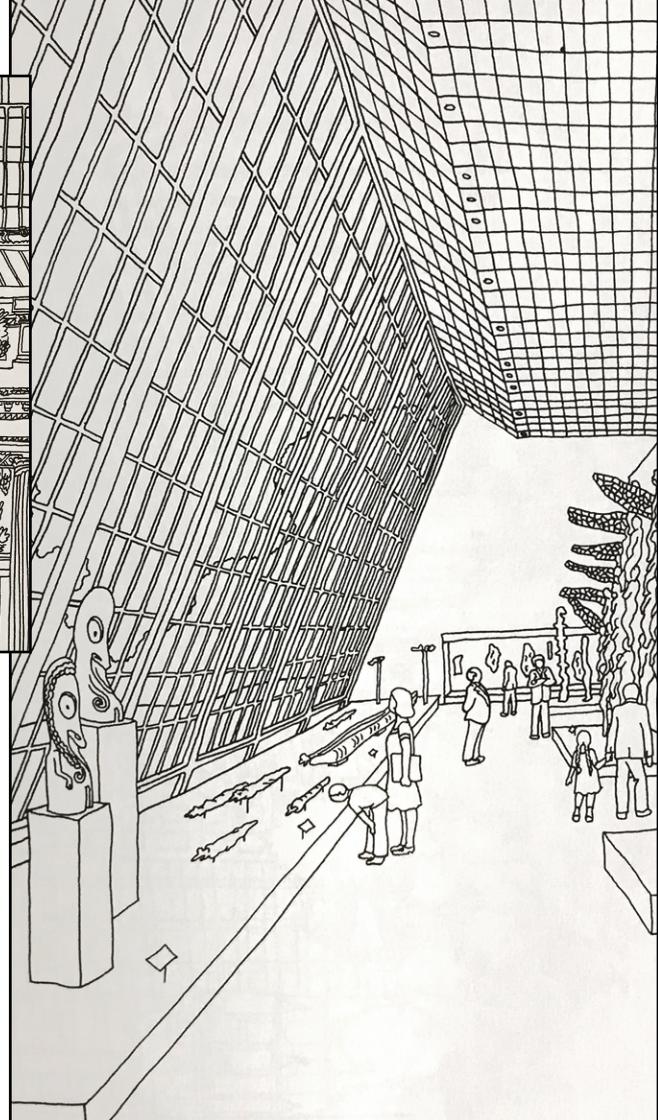
\$100.

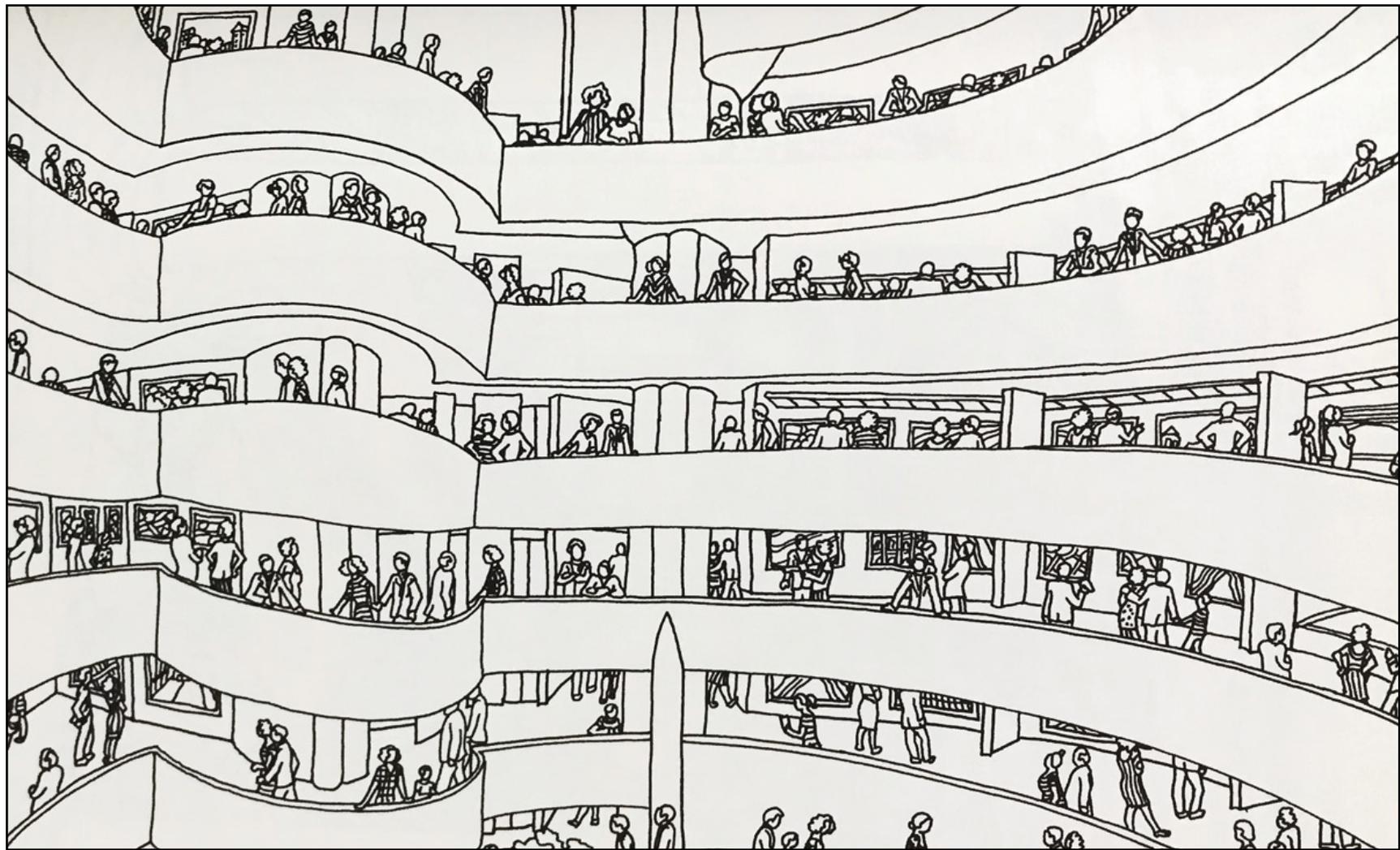
First edition of this architectural coloring book by *New Yorker* illustrator Roxie Munro, whose line drawings of New York City buildings are paired with passages about the city from famous New Yorkers. Featured landmarks include St. Patrick's Cathedral (1878), the Brooklyn Bridge (1883), the Dakota (1884), Carnegie Hall (1891), the Flatiron (1902), Grand Central Terminal (1913), the Chrysler Building (1930), the Empire State Building (1931), the Guggenheim Museum (1959), the Metropolitan Opera House (1966), the World Trade Center (1974), and Philip Johnson's AT&T Building (now Sony Tower, 1983). Songwriter Sammy Cahn, one of the New Yorkers whose words accompany Munro's drawings, sums up the spirit of the project: "If they ever finish New York, it's finished!" A near-fine example of a remarkable book, never colored.



Side-stapled volume, measuring 11 x 8.5 inches: [10], 65, [5].

Original glossy color pictorial wrappers. Black-and-white line drawings throughout text. Wrappers lightly sunned.





IN THE FAIRY RING BY FLORENCE HARRISON

3. Florence Harrison.

In The Fairy Ring.

London: Blackie & Son, [1908].

\$2000.

First edition of Florence Harrison's *In The Fairy Ring*, a collection of original fairy poetry accompanied by vibrant full-color plates, with additional line drawings on every page. A boy falls into the hands of trolls, pixies take over the household chores, a fairy replaces mortal children with changelings, and a girl interviews the Man in the Moon: "no one thinks, for the gold I fling, / To send me a brave balloon; / Though the lovers gaze and the poets praise / My ways in many a rune, / They never try, till the day they die, / To bring the Man from the Moon."

A sought-after illustrator in the Pre-Raphaelite vein, Harrison is celebrated for her contributions to books by Alfred Tennyson, Christina Rossetti, and William Morris, as well as her original work. A near-fine example of a Golden Age classic.





Quarto, measuring 10.5 x 8.5 inches: 63, [1]. Original ivory cloth decorated in gilt, pictorial endpapers, all edges gilt. Twenty-four color plates, illustrations throughout text. Light scattered foxing (heavier to first and last pages), rear endpapers toned, corners lightly bumped.

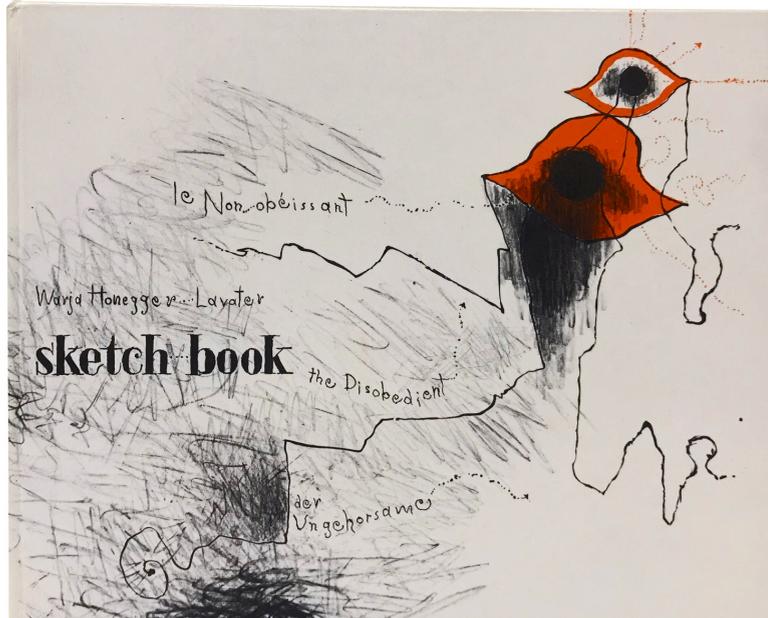
**WARJA LAVATER'S SKETCH...BOOK,
INSCRIBED IN THE YEAR OF PUBLICATION
TO CURT AND ERNA BURGAUER**

**4. Warja Honegger-Lavater;
[Curt and Erna Burgauer].
Sketch...Book. Le Non-Obéissant:
The Disobedient: Der Ungehorsame.**
Basel: Basilius Presse, 1968.

\$1250.

Inscribed first edition of Swiss artist Warja Lavater's dynamic panorama charting the development of painting in the West, from the prehistoric cave art of Pech Merle to Jackson Pollock.

Originally a designer of corporate logos and trademarks, Lavater had a genius for the symbol, producing inventive artist's books constructed of minimalist graphic codes and keys. The visual narrative of *Sketch...Book* is a historical one, focused on the disruptive figure of the painter, the "Disobedient," who is represented by two eyes stacked on top of each other: "With his exterior eye he sees, with his interior eye he thinks."





As the centuries and millennia rush by, populated by the flowing black dots who represent the Disobedient's contemporaries, we see glimpses of the painter's radical power of sight: Sumerian glyphs, the golden ratio, medieval illuminations, Renaissance perspective, modern abstraction, captured in flashes and fragments. "This story is history, because the visions of the painter become reality."

Lavater has warmly inscribed this copy:
“den Ungehorsamen...Curt und Erna
Burgauer / herzlich / Warja
Honegger-Lavater / April 1968.”

Based in Zurich, the Burgauers were prominent art collectors; their foundation, Stiftung Erna und Curt Burgauer, remains an important source of support for emerging Swiss artists.

Text in French, English, and German.
A fine inscribed copy of a representational tour-de-force.

Single volume, measuring 8 x 9 inches: [88, double leaves]. Original glossy color pictorial boards, text block printed in black and orange. Inscribed by Warja Lavater in the year of publication. Slight bowing to boards.



TWO MIDCENTURY WALLPAPER DESIGNS BY CAPRI-BASED ARTIST LAETITIA CERIO

5-6. Laetitia Cerio. “Amsterdam” and “Spain” (wallpaper samples).

Bramsche: Gebr. Rasch & Co., circa 1950.

\$150 each.

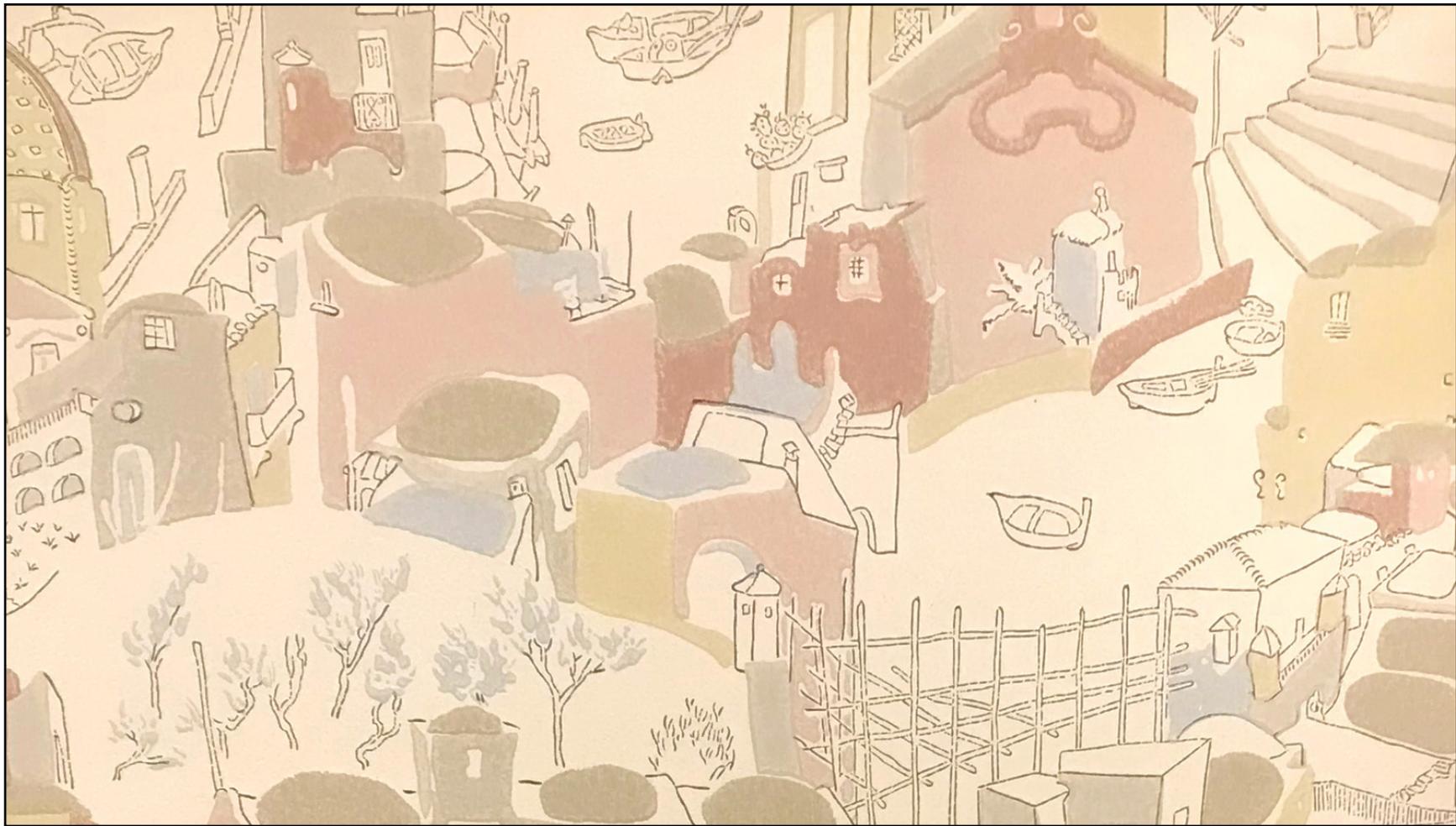
Two scarce samples of midcentury wallpaper designed by Laetitia (Letizia) Cerio, Capri-based artist renowned for her spare, whimsical line drawings.

Founded in the late nineteenth century, German wallpaper firm Rasch won an international reputation through its collaborations with modernist designers from the Bauhaus and Vienna Secession. In the 1950s and 1960s, owner Emil Rasch commissioned wallpaper designs from artists across Europe, including Salvador Dalí and Bruno Munari, for the International Artists Collection. Cerio’s “Amsterdam” and “Spain” papers date from this period. Fine examples of midcentury popular design.





5. "Amsterdam:" pictorial wallpaper sample, printed in gold and ivory, measuring 15.5 x 18.5 inches. Stamped on verso: "RASCH WATERFAST / Amsterdam WT 10 / R 2076 / \$3.95 PER SINGLE ROLL."



6. "Spain:" pictorial wallpaper sample printed in muted colors on an ivory ground, measuring 18 x 15.5 inches. Stamped on verso: "Rasch Waterfast, Spain 1, R 1212, \$4.50 single roll."



**HISTOIRE SAINTE, 1938,
ILLUSTRATED BY A.E. MARTY IN ART DECO STYLE**

**7. Paul de Pitray; André Édouard Marty (illustrator).
Histoire Sainte. Album Muni de l'Imprimatur de
L'Archevêché de Paris.**

Paris: Hachette, 1938.

\$275.

First edition of these abridged Bible stories for French children, covering both Old and New Testaments, with stylized color illustrations by André Édouard Marty (1882-1974). A prominent figure in modern French graphic, costume, and set design, Marty served on the jury for the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, the Paris fair that inspired the term "Art Deco." He worked closely with the *Gazette du Bon Ton*, *Vogue*, *Harper's Bazaar*, the Ballets Russes, and a number of fine press publishers over his long career. Text in French. OCLC locates two holdings of this first edition, at the Bibliothèque Nationale de France and Ocean State Libraries. A near-fine copy.

Single volume, measuring 12.75 x 9.75: 31, [1]. Original color pictorial boards, blue star-patterned endpapers, original color pictorial dust jacket. Ink note regarding imprimatur to front pastedown, dated January 12, 1938. Light general toning, light edgewear to jacket.



**THE HISTORY OF THE/MY WOR(L)D,
SIGNED BY JOHANNA DRUCKER**

8. Johanna Drucker.

The History of The/My Wor(l)d.

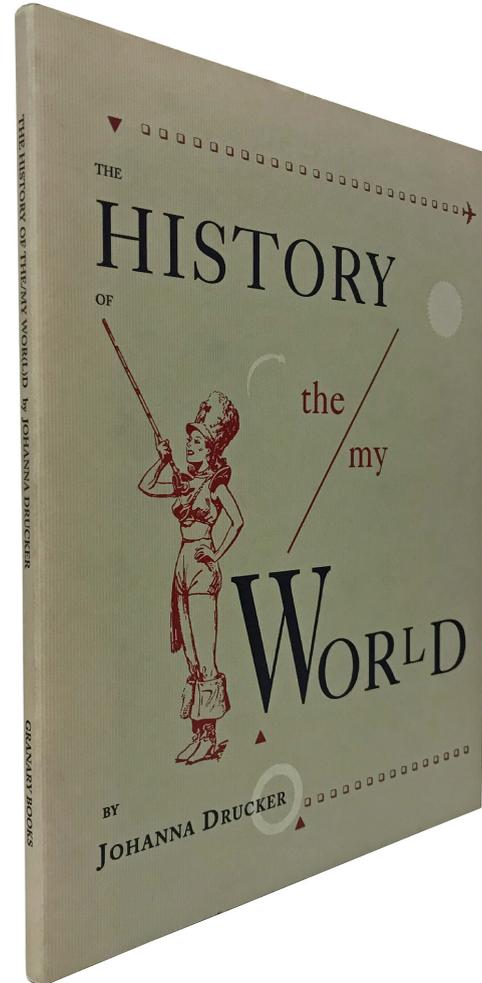
New York: Druckwork & Granary Books, 1995.

\$250.

Signed first trade edition of Johanna Drucker's influential artist's book, one of 2000 copies, preceded by the artist's limited edition printed at Harvard's Bow and Arrow Press.

A fragmentary history of the word and the world, the text is a free-wheeling pastiche of literary allusions and historical references, punctuated with found images. Competing narrative threads cross over the course of the book, from the grandly sweeping to the deceptively small: "This must be the Renaissance: we looked at the stars and I saw my face."

This trade edition of *The History of The/My Wor(l)d* was issued by Steve Clay's Granary Books, dedicated to "new works exploring the intersection of word, image, and page." A near-fine copy of a striking book, uncommon signed and with original prospectus.





34. One of the earliest and most advanced pieces of armor that have been made of metal.

tasks. A huge library burned much of antiquity in its path, which was reinvented

Domestic acts shifted to a violent expression, straining to hear from an upstairs landing the

by Italian ecstasy and then put into order by the Teutonic violence of classification. Whole continents rose



children pressed to the walls with ears bared,



bellies filled with harsh notes of judgment,



34. Charles founds fell into responsible hands, work was a legitimate excuse for not going out, and he paid his investments handsomely into his pockets where they did not get so easily



conflict mitigated by the secret notebooks.



36. The alien combined them with meaning from across the desk, how she could they deal with the contract under such circumstances.



Tiny writing attempting to escape detection, detailed narratives of orphan melodramas,

tragic plights,

37. After making contact with the business they began requiring uniforms in all foreign and hard-headed services.



up out of the seas and offered their exotic bodies for speculative investigation.

The NEW WORLD kept its shining promise to provide a regular source of income

Single volume, measuring 11.25 x 8.5 inches: [48]. Original drab paper boards, black cloth spine, original unclipped pictorial dust jacket "printed letterpress by the author." Printed in red and black ink, in various typefaces, illustrated with drawings and photographs throughout text. Signed by Johanna Drucker in pencil at colophon.

Publisher's prospectus laid in. Jacket spine and edges faintly sunned.





9-10. [DESIGN].

Two sheets, each containing six Épinal prints.

France: no publisher, no date (early twentieth century).

\$350 each.

Two striking hand-colored sheets, each containing six vibrant “images d’Épinal.”

Inexpensive broadsides like these were hugely popular in France in the nineteenth century: naïve woodcuts, brightly colored, featuring images of Catholic saints, Napoleonic battles, and storybook characters.

By the turn of the twentieth century, lithography had emerged as the primary printing process for Épinal prints, and the range of subjects had greatly expanded, but there was still a market for images printed in the old style, a vernacular graphic tradition that influenced modernists from Henri Rousseau to Alfred Jarry.



Group of six separate images, printed from blocks on a single sheet of Ingres d'Arches paper, likely a publisher's proof.

The military and religious subjects include uniformed soldiers on horseback, the Madonna and child, and Saint Hubert's encounter with Christ in the form of a stag.

A fine example.

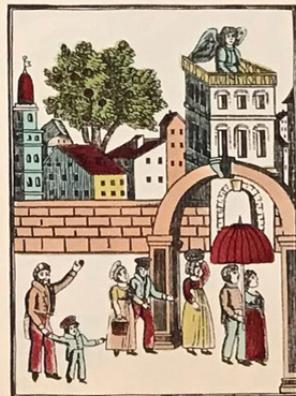
9. Single sheet of six woodblock prints, printed recto only and colored en pochoir, measuring 14.75 x 19 inches.

Group of six separate images, printed from blocks on a single sheet of Ingres d'Arches paper, likely a publisher's proof.

The domestic and religious subjects include a young woman reaching for a flower, the devotional image of Christ in the winepress, and an angel watching over the city gates.

A fine example.

10. Single sheet of six woodblock prints, printed recto only and colored en pochoir, measuring 14.75 x 19 inches.



WONDERFULLY DETAILED ALBUM OF ORIGINAL ENGINEERING DRAWINGS

11. H.A. Brown.

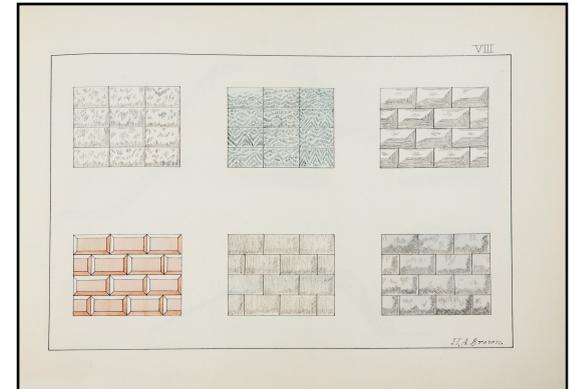
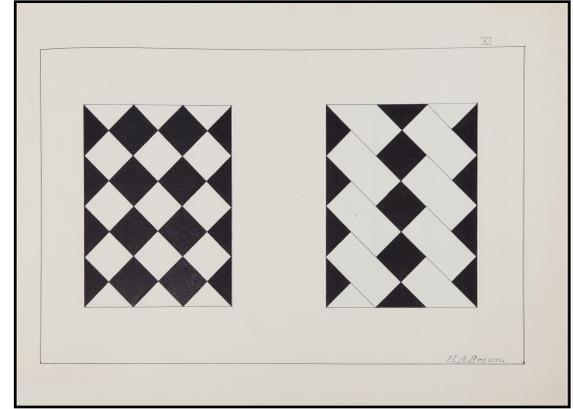
Album of original engineering drawings.

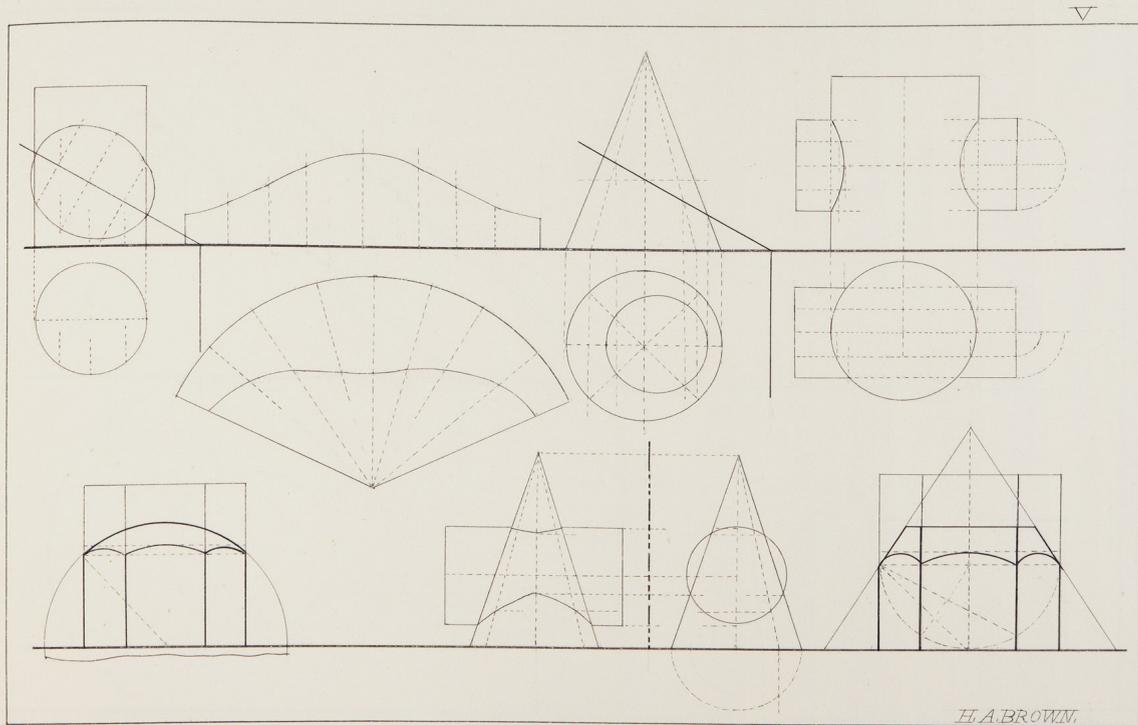
United States, early twentieth century.

\$550.

Wonderfully detailed suite of forty technical drawings by H.A. Brown, apparently the coursework of an engineering student, divided into three sections with title pages: Plane Problems (plates I-V), Elements of Drawing (plates I-XII and I-XXI) and Projections (plates I-II). Each drawing is precise and hyperreal, the work of an obvious perfectionist, neatly signed. Some are geometric line drawings, while others are effectively abstract paintings, compositions of weighted shapes and fields of color. Brown's detailed treatment of stone walls and woodgrain is particularly notable.

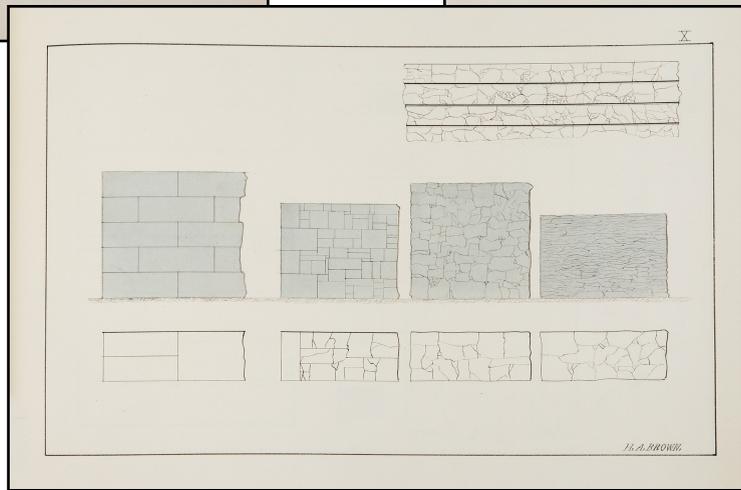
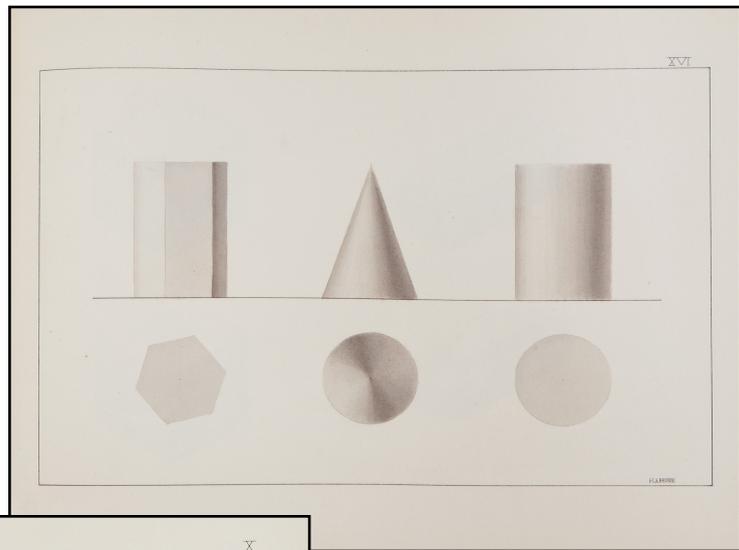
The identity of "H.A. Brown" is not positively known; there was, however, a widely published American physicist by that name, who began his career as a professor of electrical engineering at the University of Illinois in the 1920s. Throughout his career, he used only the initials "H.A.," as is the case with the creator of this album. The opening title page features a caricature of a man balanced on a rope, a whimsical touch that looks, in its style, to date from the early twentieth century. A compelling survival.





*Oblong album,
measuring 8.5 x 12
inches: 43 manuscript
leaves.*

*Original brown
pebbled cloth boards, titled
"Plates" in gilt on front
board. Drawings executed
rectos only, in ink and
watercolor, on Whatman
Turkey Mill paper. Some
dust-soiling to edges of
early leaves, upper board
starting, stitching
renewed.*



**SIGNED LIMITED EDITION OF UNDINE, 1909,
ILLUSTRATED BY ARTHUR RACKHAM**

**12. Arthur Rackham (illustrator);
Friedrich De La Motte Fouqué;
W.L. Courtney (translator).
Undine.**

London: William Heinemann, 1909.

\$2000.

Signed limited first edition, number 425 of 1000 copies, of Arthur Rackham's illustrated version of this German tale, first published in 1811.

Celebrated for his depictions of fairy creatures, Rackham is ideally suited for this tale of a water spirit seeking a soul: "below sparkle, stately and solemn, many noble ruins, washed by the loving waters which win from them delicate moss-flowers and entwining clusters of sea-grass. Those who dwell there are very fair." Rackham's wave designs, in particular, lend a Japanese woodblock-inspired Art Nouveau element to the work, as in the image of Undine sinking into the Danube. A near-fine example of the best of the Golden Age of Illustration.





Quarto, measuring 11.5 x 9 inches: viii, 136. Original full vellum, front board lettered and decorated in gilt with vignette by Rackham, spine elaborately ornamented in gilt, top edge gilt, other edges uncut, stiff brown endpapers.

Half-title, with limitation signed by Rackham on verso. Title page printed in green and black. Frontispiece and fourteen full-page color plates tipped onto heavy brown paper with printed tissue guards; black-and-white headpieces and tailpieces by Rackham throughout text. Lacking silk ties. Light bowing and soiling to boards, with a few faint abrasions, some toning to pages adjacent to brown paper leaves.

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