December Miscellany 2023

featuring original art by American women cartoonists, nos. 10-16

info@honeyandwaxbooks.com
917-974-2420
full descriptions available at
www.honeyandwaxbooks.com
or click on any image
1. [DESIGN]; “W.B.”
Original poster calendar art for the year 1968 (or 2024).

$250.

Original hand-drawn poster designs for the twelve months of 1968. Many of these skillfully executed designs reflect the psychedelic aesthetics of the Summer of Love, featuring abstract and Op-Art elements, and stylized (if sometimes nearly impenetrable) typography. Several designs incorporate ancient Egyptian and Roman motifs; others nod to Art Nouveau.

Quite likely the work of an art student (“W.B.”), the calendar is complete, and will be equally accurate for the year 2024 — and 2052 as well, if you’re looking ahead. A surprising survival.
Twelve individual calendar designs, one for each month of 1968, each measuring 19 x 14 inches. Designs executed in black ink on artist’s board, with occasional neat corrections. Tape marks to versos and edges, not affecting images; a few corners lightly bumped.
THE REAL LATIN QUARTER

2. Frank Berkeley Smith; 
F. Hopkinson Smith (introduction and frontispiece). 
The Real Latin Quarter. 

$125.

First edition of this conversational American guide to the bohemian neighborhoods of fin-de-siècle Paris, illustrated with sketches and photographs on almost every page. “The French do not bring their misery with them to the table. . . . Not to speak of their inmost feelings does not, on the other hand, prevent them at times from being most confidential.” A very nearly fine copy of a fascinating book.

Single volume, measuring 7.75 x 5 inches: 205, [3], Original buff pictorial cloth stamped in red, green, black and white. Title page printed in red and black, pictorial half-title, color frontispiece depicting the Luxembourg Gardens, black-and-white illustrations and two color plates throughout text. Trivial flaking to white pigment on upper board. No dust jacket.
GREEN-WOOD CEMETERY 1882

3. [MAPS].
Green-Wood Cemetery 1882.
Brooklyn: Green-Wood Cemetery, 1882.

$500.

Nineteenth-century walking guide to Green-Wood Cemetery in Brooklyn, founded in 1838, one of the first planned green spaces in New York City. The gilt-stamped upper board depicts the landmark brownstone Gothic Revival gate at the main entrance to the cemetery.

“Objects of Special Interest” include the Firemen’s Monument, the Civil War Soldiers’ Monument, and the Brooklyn Theatre Fire Monument, as well as the tombs of prominent New Yorkers, among them governor DeWitt Clinton, publisher Horace Greeley, and Broadway impresario William “Billy” Niblo, who hosted parties at his Green-Wood mausoleum before he died. Although the lithographer is not credited, this is a variant of the Snyder & Black Green-Wood map, in continual use since the 1850s. A near-fine example, in splendid mauve cloth boards.
Lithographed map, measuring 23.75 x 15.75 inches unfolded, housed in original mauve pictorial cloth boards, stamped and lettered in gilt, measuring 6.75 x 4.75 inches. Three-panel folding list of cemetery sites tipped to front pastedown.

Ink ownership signature of “Beulah Wright / Rome / N.Y.” Light occasional spotting, short tear to map at fold.
First edition of this oral history of “the traditional colored midwife as she is known in rural Georgia,” based on interviews with folklorist Marie Campbell. Throughout the nineteenth century and into the twentieth, most Georgia births were attended at home by Black midwives who learned to “catch babies” on the job. In 1925, the Georgia Board of Health moved to professionalize the practice of midwifery, requiring licenses and training for midwives working in the state. This book captures the transition from the Old Law to the New: “I used to think all these newfangled ideas about having to scrub my hands with a brush and wear all these things was foolishness, but I like it now. It makes my practice cleaner and safer. And then I do like to dress up suitable to any occasion.” The second half of the book collects the memories of the midwives in their own words, “story-sketches from the sociable conversation of the granny-midwives,” reminiscences which often extend well beyond scenes of childbirth.
The wood engravings throughout the text are the work of English-born artist Clare Leighton, known for her striking images of rural life.

A near-fine copy of a compelling book, much nicer than usually seen.

Single volume, measuring 8 x 5.5 inches: x, 245, [1]. Original grey pictorial cloth stamped in brown, spine lettered in gilt, yellow pictorial endpapers with repeating pattern of baby in bassinet. Original color pictorial dust jacket, wood engravings throughout text. One tiny hole to spine panel, not affecting text.
LAVISHLY PRINTED FAVOR
FOR THE 1909 VIENNESE STATE BALL

5. Remigius Geyling (designer); [Napoleon Bonaparte]; [Archduke Charles Habsburg]; [Joseph Haydn].
[Vienna]: Wilhelm Melzer, 1909.

$950.

First edition of this lavishly printed volume, a favor produced for the ladies attending the 1909 Viennese state ball. Designed in modern Secessionist style, the volume commemorates the centenary of the Battle of Aspern-Essling, when the Viennese army under the Archduke Charles successfully drove Napoleon's forces back across the Danube. The vibrant historical plates are the work of Wiener Werkstätte artist Remigius Geyling (1878-1974). Several of the images feature the composer Josef Haydn, who died in Vienna just days after the battle: Haydn's score for the Austrian national anthem is included, as well as a poem by Viennese historian Hermann Hango. A fine copy of a remarkable fine-press production.
Oblong album, measuring 5.5 x 6.5 inches. Full ivory kidskin, decorated with the arms of Vienna in gilt, black and red; patterned endpapers with Viennese cross motif printed in red, tan, and gilt; all edges gilt. Decorative title, one page of text, and 12 tissue-guarded color lithographic plates printed on card, bound on linen stubs. Original card box with hinged lid, printed in black and gilt, with ivory silk grosgrain ties. Light soiling to box, with one corner dampstained.
UNE HEURE DE RÉCRÉATION

6. Une Heure de Récréation.
Le Quart: Une Aventure de Zambeccari / Le Pauvre Médor;
La Demie: Le Fils d’un Criminel / La Jacinthe d’Élisa;
Les Trois Quarts: Ce Bon Monsieur Harley / Dinden Le Fortuné;
L’Heure: Le Capitaine Flawberg / Almer, Le Derviche
(four volumes).
[Paris]: Imprimerie de Maulde et Renou, [1844].

$2000.

First and only edition of this miniature quartet of illustrated storybooks. Each diminutive volume contains two instructive and entertaining tales, from the Italian aeronaut Zambeccari’s real-life account of a dangerous hot air balloon expedition to inspirational works of short fiction. As the title suggests, these four storybooks were intended, as a set, to occupy an hour of leisure. Text in French.

OCLC locates four institutional holdings, all in Europe; the surviving sets reflect a range of binding styles. Not in Bondy, Spielmann, or Welsh. A near-fine example, complete with fragile publisher’s slipcase.
Four miniature volumes, measuring 3.25 x 2 inches: 24. Original glazed pink, green, cream and blue cartonnage paper boards, each featuring a central engraved pastedown within embossed arabesque borders; variously colored pastedowns. Two tinted lithographs in each volume, with touches of hand-coloring. Lightest rubbing to boards; scattered foxing; short closed tear to page 13 of third volume. With publisher’s arabesque-patterned blue paper slipcase. Housed in custom clamshell box.
Hand-colored portrait of the famously eccentric bookseller Dr. John De Verdion (1744-1802), born Theodora Grahn in Leipzig, who lived as a man for over thirty years, working as an antiquarian book dealer and language tutor in London. The British Library holds one of De Verdion’s trade cards, which promises that “Mr. De Verdion . . . teaches German, French, and English, in the most expeditious manner, and upon the most reasonable terms.”

In this portrait by Nicolaus Heideloff, De Verdion is depicted carrying both cane and umbrella, pockets bursting with dictionaries: French, Italian, German, Dutch, “&c.”
The chapter on De Verdion in R.S. Kirby’s *Wonderful and Scientific Museum; or, Magazine of Remarkable Characters* (1804) notes: “She was particularly well known in the Book trade, generally having her pockets full of books, which she used to procure for gentlemen at coffee-houses. . . . As her will was signed John de Verdion, the same was at first engraved on the coffin-plate, but afterwards altered to Miss de Verdion.”

A scarce and ephemeral tribute to a remarkable English bookseller, published during De Verdion’s lifetime.

*Engraved, hand-colored portrait, measuring 10.75 x 7.75 inches, on sheet measuring 13 x 9 inches, matted and framed to 18 x 13.5 inches. A few shallow chips to edges of sheet (not visible), one closed marginal tear extending into frame, print margins browned from old mat (now replaced with acid-free). Light wear to frame.*
8. Costume Parade under the Auspices of the Pemberton Improvement Association (panoramic photo).
Boston: Fairfield Studio, September 5, 1926.

$500.

Striking portrait of dozens of costumed children posed on the porch of Boston’s Hotel Pemberton, with their families in the background. Located on a peninsula at the southern edge of Boston Harbor, the beach community of Pemberton was a popular summer retreat for Boston Irish families: this costume parade marked the end of the season. The Globe reported: “The second day of the three-day grand farewell celebration under the auspices of the Pemberton Improvement Association to the children of the popular summer colony took place this afternoon. A costume parade with a doll and baby carriage division featuring more than forty children of the district was held on the Hotel Pemberton veranda” (September 6, 1926).
Featured costumes include clowns, fairies, pilgrims, farmers, a cowboy with lasso, the Queen of Hearts, a kilted Scotsman, a Red Cross nurse, “Mr. Pluto,” “Firecracker Fred,” and several ambiguous ethnic types.

A terrific photograph, with strong contrast.

*Panoramic silver gelatin photograph, measuring 8 x 32 inches, titled in the image. Housed in a later black frame.*
RISORGIMENTO-ERA
ITALIAN LITERARY ANNUALS
FEATURING PORTRAITS OF YOUNG WOMEN

9. [BINDINGS].
Strenna Italiana per l’Anno 1860.
With: Le Belle Strenna per l’Anno 1869.
Milan: Presso Virginio Bontà, 1868.

$700.

Two nineteenth-century Italian gift annuals, in hand-heightened cartonnage bindings featuring portraits of idealized young women. These illustrated collections of sentimental prose and poetry were popular New Year’s gifts, easy to read and designed for display. Published in Milan at the height of the Risorgimento era, these highly decorative literary anthologies represent the sort of book in which the ambitious, romantic Angelica Sedàra, the heroine of Lampedusa’s The Leopard, would be likely to seek her reflection. Text in Italian. Near-fine examples.
Two cartonnage volumes: *Strenna Italiana* (1859) measuring 9.5 x 6.5 inches: [8], 182, [2]. Original ivory paper-covered boards with hand-colored pictorial lithographic inlay, boards and spine elaborately stamped in gilt with hand-colored decorations, pale pink endpapers, all edges gilt. Pictorial title page, engraved frontispiece and five full-page tissue-guarded engraved plates, all pages with ornamental borders. Two bookplates to front endpapers. Light shelfwear, small tidemark to bottom gutter of first few signatures, tissue guards foxed.

*Le Belle Strenne* (1868) measuring 8.5 x 6 inches: 206, [2]. Original ivory paper-covered boards with hand-colored pictorial lithographic inlay, boards and spine elaborately stamped in gilt and blue, pale green endpapers, all edges gilt. Title page printed in colors and gilt; engraved frontispiece and two full-page tissue-guarded engraved plates; ornamental headpieces, tailpieces, and initials. Light dampstain to lower board, a few stray marks to endpapers, tissue guards foxed.
“All, All Are Gone, The Old Familiar Faces.”
No place, 1910.

$675.

Original silhouette illustration published in *Life* on March 17, 1910. Gillespie’s characteristic wit and sense of style are on display in this parade of society ladies in comically large-brimmed hats. The caption alludes to Charles Lamb’s poem “The Old Familiar Faces,” poking gentle fun at the fashionable women obscured by flowers, folds, veils, and feathers. Brooklyn-born Jessie Gillespie Willing was the daughter of Thomas Willing, art editor of the *Associated Sunday Magazine* syndicate, credited with “discovering” illustrators like J. C. Coll and Grace Drayton of Campbell’s Kids fame. Fearing accusations of nepotism, he suggested Jessie drop her surname when her art began receiving attention from publishers. Gillespie was a prolific illustrator, working for *Life*, *Vogue*, and *Ladies’ Home Journal*, among others, but is best remembered for her silhouettes, especially her instantly recognizable images for the Girl Scouts of America. A charming illustration by the premiere silhouettist of her day.
Pen and ink with gouache highlights on paper, mounted to illustration board, measuring 4.25 x 20.5 inches. Initialed “J.G.” in lower right image. Publisher’s pencil notes above and below image; artist’s full name (Jessie Gillespie Willing) and address to verso, with partial typed publication label including caption and date. Tape repair to verso of lower righthand corner, not affecting image.
11. Margaret Trafford.
“We have to pollinate the amaryllis —
they won't do it themselves.”
No place: late 1920s.

$450.

Gag cartoon by early twentieth-century illustrator and cartoonist Margaret Trafford, likely for Life magazine.

Little has been written about Trafford, but her biography offers an inspiring portrait of artistic drive in a young woman of her time. She was born in 1899 to a conservative New Jersey Quaker family. Her first break came in 1928 when she won a cover art contest for House Beautiful magazine. With her prize money, Trafford moved to New York City and enrolled at The Art Students League, supporting herself as a commercial artist. A summer trip across France with a hometown friend confirmed Trafford’s desire for creative freedom. She returned to New York and defied her family’s expectations by marrying a Jewish classmate, artist Jack Markow. While teaching art in the public schools, cartooning and illustrating, Trafford created tapestries and painted set designs for stage productions in Manhattan, New Jersey, and Provincetown. Her death at fifty from tuberculosis cut her career short, and few of her works have come to market.
Trafford’s images often reflected a dry wit, likely inspired by the conservative types from her past. The stunned look on the prim guest’s face when the topic of sex is implied, even botanically speaking, is even more amusing juxtaposed with the host’s ease of dress and speech. An uncommon original work by a talented artist worthy of greater appreciation.

Pen and ink with lithograph pencil and white gouache on paper, measuring 8.25 x 9.5 inches, on sheet measuring 10.5 x 11.75 inches, signed in full at lower left. Glued to original window mat with typed caption taped to lower border; second, new mat laid over first. Some staining from adhesive residue on margins and verso.
12. Dorothy McKay.

“Just grab one, madam, and cut out the twittering.”
No place: 1937.

$500.

Original illustration by prolific American cartoonist Dorothy McKay, published in Collier’s on September 25, 1937. Best known for her work for Esquire, who featured her in their first regularly published issue, McKay was a regular contributor to the popular magazines of the day. She worked her life experiences into her craft, parodying the characters she encountered in her advertising agency secretarial jobs and in her social circles in the Bay Area and Manhattan. In this garden party scene, captioned by humor writer Walter Schmidt, a woman gleefully surveys a tray of fancy desserts supported by a butler whose impatience increases with each passing second. The illustration is marked “rough;” the printer’s notes indicate the shades of green to be applied in the final published appearance. A classic, full-board cartoon illustration by McKay.

Brush and ink with graphite on illustration board, image measuring 12.5 x 11 inches, on sheet measuring 20.75 x 14.75 inches. Ink-signed in full, lower right image; caption and note penciled by McKay in lower margin, along with printer’s notations. Verso bears “rough” mark stamp and manuscript publication date. Light overall toning, a few mounting pinholes and minor chips at lower corners. Matted to 21 x 16 inches.
13. Dorothy McKay.
“He’s still on his lunch hour — but I’ll take the nickel.”
No place: 1945.

$2150.

Original cartoon by *Esquire’s* first female cartoonist, Dorothy McKay, published in the April 1945 issue. McKay enjoyed her longest professional relationship with *Esquire*, whose founders embraced her edgy sense of humor, often deemed too brash or risqué for publication in magazines like *The New Yorker* and *Collier’s*. Bowing to the sexist standards of the time, McKay was asked to sign her work simply “D. McKay” for her the first decade of her tenure with *Esquire* so that her illustrator husband Donald would be credited. By the time this full-page color cartoon appeared, on page 59 of the April 1945 issue, McKay had definitively asserted her authorship; while she signs “McKay” here, other *Esquire* cartoons bore her full name. This street scene slyly satirizes the language of labor and class division, among McKay’s favorite subjects. A classic example of *Esquire* humor by one of the most celebrated funny ladies in American cartoon history.

*Watercolor, ink, and wash on illustration board, image measuring 15 x 10.5 inches on sheet measuring 20 x 14 inches. Signed “McKay” in lower left image; captioned by McKay in pencil, lower margin and verso. Esquire acquisition date stamp on verso. Light toning, a few marginal stains from prior framing.*
“Listen, the shape the world is in today
you’re better off if things DO look fuzzy.”
No place: 1941.

$700.

Original cartoon by Barbara Shermund, published in Collier’s on July 14, 1941, characteristically featuring an outspoken woman’s take on the world, then at war. Rendered in her bold and dynamic line work, Shermund’s composition immediately connects the reader to the woman at the mirror and the tired saleswoman behind her, hoping to make a sale. Her cartoons were often set in the femininized spaces of the department store or beauty salon, where she poked fun at the laborious routines expected of women. Often brazen, though sometimes comically clueless, Shermund’s women were not afraid to voice their often unconventional views on dating, marriage, and men, views rarely before seen in print. An excellent example.

Pen and ink, wash en grisaille, on paper, image measuring 12.5 x 10 inches, on sheet measuring 15 x 14 inches, signed “Shermund” in lower center image. Verso bearing Collier’s stamp with manuscript publisher’s notes and submission date of June 14, 1941. Partially trimmed along lower margin, light age toning.
Original cartoon concept by Kay Kato, intended for a magazine cover, depicting a bustling department store Easter display. Kato was a prolific cartoonist, illustrator, and lecturer whose reputation was cemented by her popular wartime cartoons in the *New York Times, Liberty Magazine, and Saturday Evening Post*. Her success on the lecture circuit led to television appearances on *The Jimmy Dean Show* and Jack Paar’s *Tonight Show*, where she demonstrated her talent as a lightning-quick, charismatic caricaturist. According to Kato’s daughter, artist Jeanne Benas, this unusually large-scale drawing was among a group of holiday-themed illustrations Kato drew on speculation for her regular publishers.
Kato’s favorite expression — “life is just a series of cartoons if you have the sense of humor to see it that way” — informs her depiction of the chaos and energy of a department store at Easter. Surrounded by children throwing tantrums or climbing on displays, their parents on the brink of exhaustion, a patient bunny awaits the obligatory photo op.

An impressively large illustration by one of the most widely celebrated female cartoonists of her day.

*Graphite on paper, image measuring 23 x 20.5 inches on sheet measuring 27 x 22 inches, wrapped over backing board and adhered on verso. Signed lower center. Minor wear to outer margins along wrapped edges.*
Kato began her tenure as the Star-Ledger’s “sketching reporter” in 1964, when she was already an established artist, known for her popular WWII cartoons and her successful series of postwar lectures and television appearances, including a memorable appearance as a caricaturist on the Tonight Show. For thirty-one years, Kato never missed a week of the “On Location” feature, which served as a local celebrity page of sorts. She captured social groups and events with lighthearted humor, including the Women’s Social Club of Glen Ridge and the Allaire State Park Junior Fishing Contest. Featured locations around the state included the Montclair Art Museum, Branch Brook Park, and the Lackawanna Railroad Terminal.
Titled “Sunday Women,” this group of cartoons reflects Kato’s lifelong support of women active in their communities. The wide-ranging occupations and activities depicted include the College Women’s Club of Montclair book sale, a pancake breakfast, a group of women soldering (entitled “Torch”), a bottle recycling initiative, and a series celebrating women in medicine (drawing blood, performing heart screenings, assisting in dental examinations). A terrific group of drawings, appealing to collectors of women cartoonists and New Jerseyana alike.

*Group of eleven original cartoons, each measuring 8.5 x 11 inches. Pen and ink with graphite and Zipatone on paper, a few sheets with correction fluid, most signed “Kay Kato” in ink at lower right. Versos stamped “Sunday Women-505,” with penciled print reduction measurement and descriptive note.*
All books are offered subject to prior sale.

Books can be ordered through the Honey & Wax website, or reserved by phone or e-mail.

We accept all major credit cards, and offer rush shipping upon request.

Every Honey & Wax book is guaranteed as described, and may be returned for any reason within ten days.

Visit honeyandwaxbooks.com to see new acquisitions.

You can follow Honey & Wax here:
Facebook: facebook.com/honeyandwax
Twitter: @honeyandwaxbks
Instagram: honeyandwaxbks