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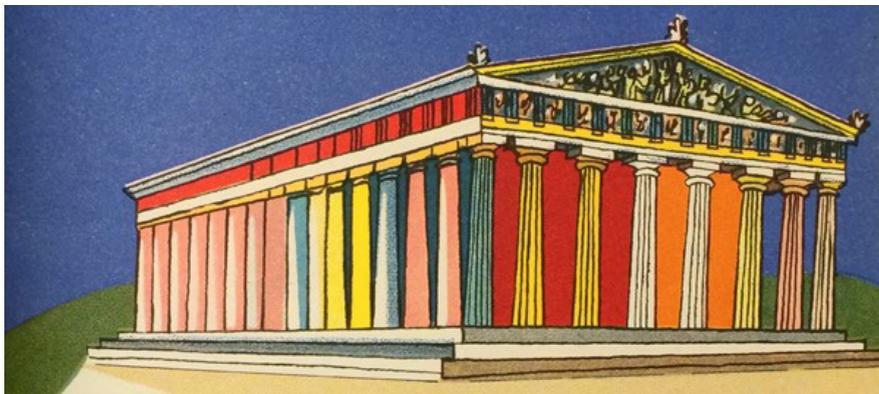
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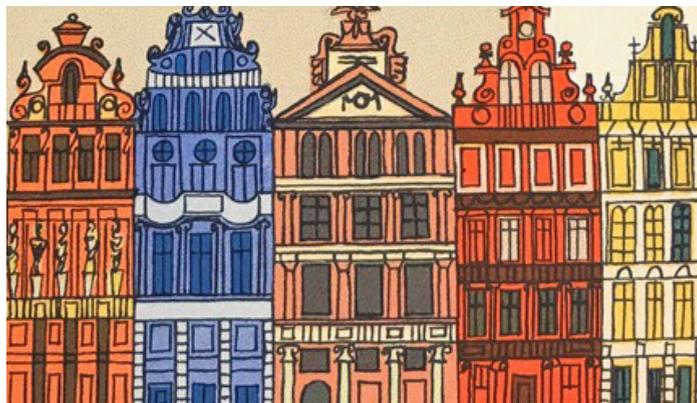


**1. Oliver Hill; Hans Tisdall (illustrator).
Balbus: A Picture Book of Building.**
London: Pleiades Books, 1944.

\$95

First edition of English architect Oliver Hill's lively architectural history of the world, which opens with the most basic form of shelter: a snail's shell. Each innovation in building, from the ziggurat to the cathedral to the skyscraper, is accompanied by a full-page color lithograph by designer Hans Tisdall. They would collaborate on a second engineering history for children, *Wheels*, two years later.

Slim quarto, original grey cloth over color pictorial boards, grey endpapers. Illustrated with color lithographs throughout. "Printed in Great Britain" stamped to title page. Lightest shelfwear, very faint foxing to opening pages. Near fine.

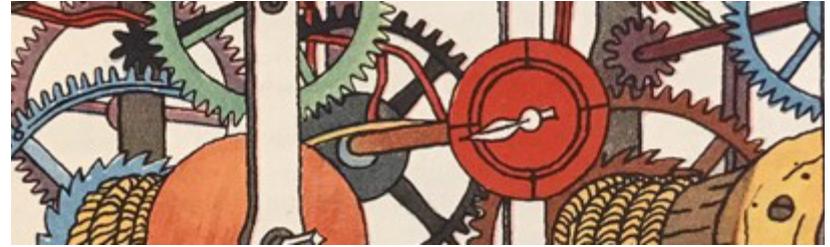


"The snail carries his house on his back and that solves his problem."





“An interesting thing about the wheel is that man invented it himself without copying nature.”



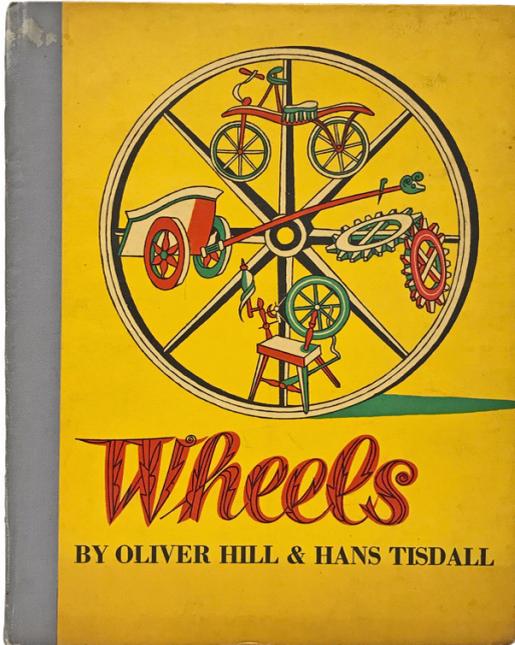
2. Oliver Hill; Hans Tisdall (illustrator).
Wheels.

London: Pleiades Books, 1946.

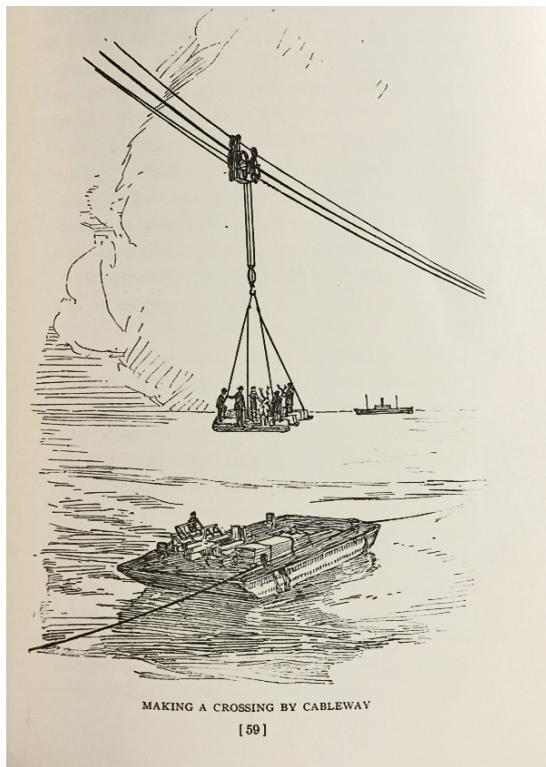
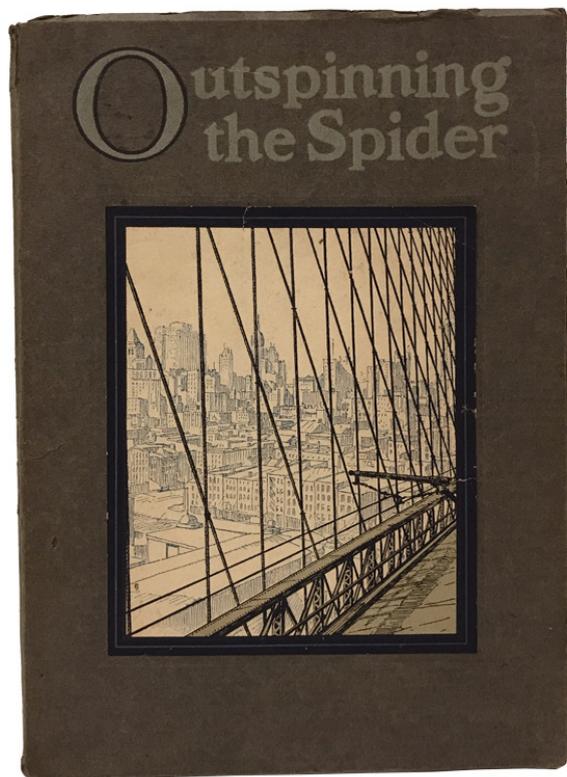
\$75

First edition of English architect Oliver Hill's picture book devoted to the history of the wheel. Each historical innovation in engineering, from discs and rollers to intricate clockwork gears to paddle-wheels and propellers, is accompanied by a full-page color lithograph by designer Hans Tisdall, who had previously illustrated Hill's 1944 architectural history for children, *Balbus*.

Quarto, original grey cloth over color pictorial boards, grey wheel-patterned endpapers. Illustrated with color lithographs throughout. "Printed in Great Britain" stamped to title page. Bookseller ticket to rear pastedown. Lightest shelfwear, abrasion to head of spine, occasional stray mark to boards. Near fine.



Building the Brooklyn Bridge: “Anybody, perhaps, can build a wire bridge now; perhaps, too, somebody some day can build one with more of simple grace and slender beauty, but it is certain nobody ever has.”



**3. John Kimberly Mumford.
Outspinning the Spider: The Story
of Wire and Wire Rope.**

New York: Robert L. Stillson Co.,
(1921).

\$125

First edition of this illustrated popular history of “the age of wire,” focusing primarily on the legacy of civil engineer John Roebling, whose innovations in wire rope construction made the Brooklyn Bridge possible.

Single volume measuring 8.25 × 6 inches, 137 pp. Grey paper wrappers lettered in black and silver, pastedown illustration of the Brooklyn Bridge to upper wrapper, ivory endpapers. Black and white illustrations throughout text. Light dampstain to endpapers and upper corner of last few pages. Near fine.

FOR THE LIBERTY OF UNLICENSED PRINTING

Τούλευθρον δ' ἐκεῖνο. τίς θέλει πόλει
Χρηστὸν τι βούλευμ' εἰς μέσον φέρειν ἔχων;
Καὶ ταῦθ' ὁ χρήζων λαμπρὸς ἔσθ', ὁ μὴ θέλων
Σιγᾶ. τί τούτων ἔστ' ἰσαίτερον πόλει;

This is true liberty when free-born men
Having to advise the public may speak free,
Which he who can, and will, deserves high praise,
Who neither can nor will, may hold his peace;
What can be juster in a state than this?

Euripides, *The Suppliants*

“Truth and understanding are not such wares as to be monopolized and traded in by tickets and statutes and standards. We must not think to make a staple commodity of all the knowledge in the land, to mark and license it like our broadcloth and our woolpacks.”

4. John Milton.

Areopagitica.

Cambridge: The Rampant Lions Press, 1973.

\$250

Modern fine press edition of John Milton's 1644 essay on the freedom of the press, one of 400 copies bound in buckram, with an introductory essay by Isabel Rivers. *Areopagitica* is Milton's forceful protest against Parliament's re-establishment of press censorship during the English Civil War. The most celebrated line of *Areopagitica* is chiseled over the entrance of the New York Public Library's Main Reading Room: "A good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life."

Folio, original black buckram, leather spine label, plum endpapers, top edge gilt, other edges uncut. Printed on handmade paper by Sebastian and Will Carter, and bound by John P. Gray and Son. Half-title and title page printed in red and black, red initials throughout text, text printed in two columns. Small modern bookplate to upper corner of front pastedown. Lightest spotting to front board. Near fine.

Presentation Copy To His Editor

5. Edward Gorey; [William Targ].

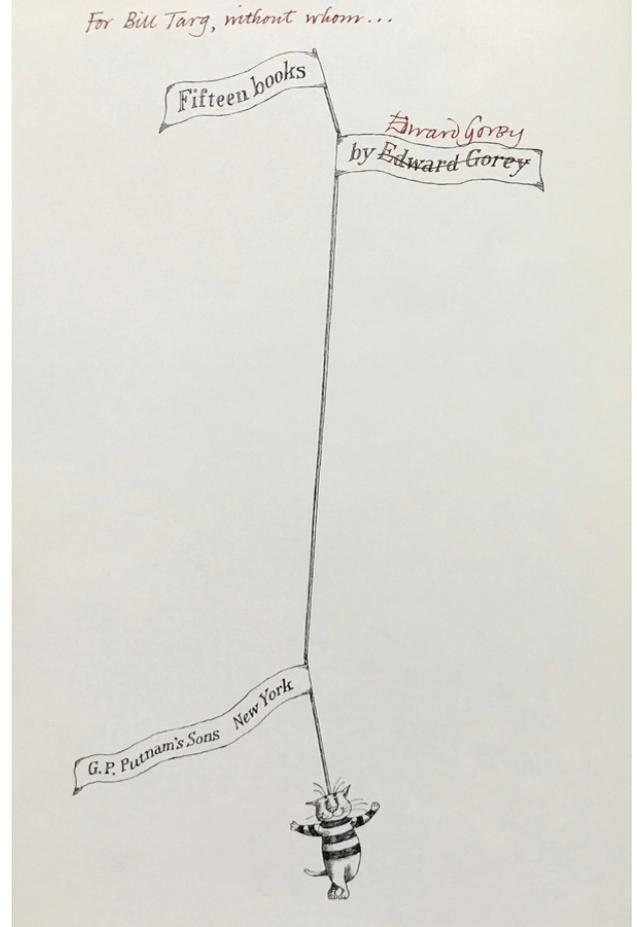
Amphigorey: Fifteen Books by Edward Gorey.

New York: G.P. Putnam's Sons, (1972).

\$850

First edition of the first anthology of Edward Gorey's works, inscribed by Gorey to his longtime editor William Targ ("For Bill Targ, without whom . . ."), with Targ's signed and dated bookplate on the front pastedown. *Amphigorey* brings together fifteen unsettling Gorey titles published between 1953 and 1965, including *The Unstrung Harp*, *The Doubtful Guest*, *The Curious Sofa*, *The Willowdale Handcar*, and *The Gashlycrumb Tinies*. Targ housed this inscribed copy of the trade edition in one of the slipcases Putnam issued for the signed limited edition.

Quarto, original color pictorial cloth boards, black endpapers, unclipped color pictorial dust jacket. Color illustrations in The Bug Book and The Wuggly Ump; all other titles illustrated in black and white. Pictorial bookplate of William Targ, signed and dated 10/3/72, with note: "Inscribed by Gorey." Ink presentation inscription from Gorey to Targ facing title page. Lightest edgewear and tiny chip to top righthand corner of jacket. Housed in lightly worn publisher's slipcase with pictorial pastedown label, with pencil note: "W. TARG / Personal." Near fine.



“New Letterforms To Fit Modern Commodities”

6. Fujiwara, Taichi; Nabei, Katsuyuki (introduction).

[E o Haishita Zuan Moji: Pictorial design letters in Japanese].

Tokyo: Daitokaku, 1926.

\$2000

First edition of this influential introduction to the creative hand-drawn letterforms popular in Jazz Age Japanese advertising. Modernized Japan, eager to compete both militarily and culturally with the West before the Second World War, struggled to advance consumer capitalism through the traditional Japanese writing system: unlike Western letterforms, Japanese characters were difficult to adapt into modernist type designs. Yet radical designers felt “beautiful typography is the most effective way of promoting the worth of a commodity” (via Gennifer Weisenfeld, “Japanese Typographic Design and the Art of Letterforms”).

Graphic designer Taichi Fujiwara worked in advertising in Osaka, and coined the term “design letters” (*zuan moji*) to describe the newly expressive letterforms used in his field. While promoting a revolutionary new aesthetic, his book follows the structure of traditional Japanese pattern-books, offering sources to be used by artists, designers, and advertisers. Many of the typographic spreads reflect or incorporate actual images of their subjects, from songbirds to record players. OCLC finds no copies in American institutions. An innovative modern pattern-book, positioning the typographer as the mediator between art and commerce.

Single volume, 10.25 x 7.25 inches, publisher's full dark grey cloth, front board and spine lettered in gilt, light blue abstract design stamped in blue on front board and spine, pictorial endpapers depicting Egyptian hieroglyphs in green, publisher's brown paper stapled slipcase lettered in black. Title page printed in purple and black, ten pages printed in multiple colors, others printed in single colors or in black, ten pages of roman lettering examples at rear. Wear to slipcase, obscuring the first kanji of the title on the front board, book spine gently toned, embrowning to endpapers, some spotting to text, offsetting of images throughout text. Very good.



“The Hand-Crafted Art of Ordinary People”

7. Keisuke Serizawa.

Calendar 1972.

Tokyo: (Takum Craft Shop), 1972.

\$550

Stunning calendar featuring hand-dyed textiles by Keisuke Serizawa (1895-1984), a leader of the modern Japanese *mingei*, or folk arts, movement. Celebrating common objects like pottery, woodwork, and clothing as the “hand-crafted art of ordinary people,” the artists of the *mingei* school used traditional craft techniques to produce inexpensive and accessible everyday goods. In many ways, the works of the *mingei* movement represent the successful execution of William Morris’s Arts and Crafts ideals, which were never quite realized in his own expensive productions. Serizawa specialized in the art of resist-dyeing textiles, reviving the centuries-old style of stencil dyeing called *katazome*, for which he was named a Living National Treasure by the Japanese government. This calendar, part of a series of *katazome* calendar folios begun in 1946, was produced as a gift for Mercedes-Benz of Japan. The calendar’s patterns feature the Daruma, a popular stylized icon of the monk who founded Zen Buddhism; tengu, a mountain demon of folklore; and other traditional Japanese icons. A fine example of the Japanese folk arts movement by one of its leading voices.



Portfolio, 15 x 11.5 inches, original stiff mulberry paper wrappers, two pastedown stencil-dyed mulberry paper labels to front wrapper, pastedown table of contents to rear wrapper, 12 loose broadside sheets (one for each month), each stencil-dyed in multiple colors on untrimmed mulberry paper. Fine.



Traditional Chinese Paper Arts Produced by Mission Students

8. China Days. Temple Hill Cut-Outs.

Yantai, China: Women's Bible School, Presbyterian Mission, circa 1930.

\$2400

Handmade scrapbook created by Chinese students at the Ai Dao Bible School, a Presbyterian mission affiliated with the Chefoo School at Temple Hill in Shandong Province, China. Students produced the distinctive “cut-outs of Temple Hill,” based on “figures of animals, plants, insects, dragons, etc., cut by the women of Shantung for unknown generations,” creating souvenir paper goods to benefit the mission. Most of the surviving Temple Hill books are short collections of Chinese myths and folklore; this volume, entitled *China Days*, is one of the much scarcer Temple Hill folios, with a broader focus. It features ten chapters illustrated with dozens of individual hand-cut designs: Landscapes, Travel and Transportation, Customs and Habits, Occupations, Curios and Curiosities, Chow and How! (including printed recipes), Chinese Expressions, Chinese Children, Myths and Legends, and My Chinese Friends.

Oblong folio, 14 x 10.5 inches, contemporary flexible boards covered in gold silk brocade with red stitching. Letterpress description mounted to front pastedown. 42 pages, 24 of which are decorated with tissue-guarded hand-cut black and red paper designs (many inlaid with colored silk), and one letterpress page of traditional Chinese recipes, interleaved with blanks. Pastedown endpapers cracked, occasional light offsetting from cut paper designs. Near fine.





9. Serge Wischnevsky.

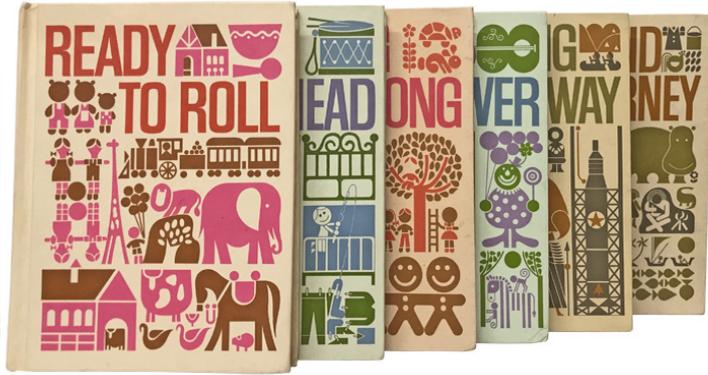
Jeux de Formes du Père Castor.

(Paris): Flammarion Editeur, 1934.

\$900

First edition of this early *livre-jeu*, one of a pioneering series of modernist activity books issued by Flammarion in the 1930s. Created largely by a group of Soviet emigrés, including Nathalie Parain, Feodor Rojankovsky, and Alexandra Exter, the Albums de Père Castor introduced a strong Russian Constructivist aesthetic into French children's publishing. Wischnevsky's text encourages children to create compositions with cut-paper shapes, starting with simple objects (a key, a pitcher, a bunch of grapes) and working up to busy action scenes with multiple figures. In the end, children are encouraged to design their own collages, the ultimate game: "Et ce sera le vrai jeu." A scarce book, with the publisher's original cut paper shapes still intact.

Large quarto, measuring 9.25 by 10.75, staple-bound, original stiff color pictorial wrappers. Twenty-four pages printed in green, with two red and blue sheets of card punched with die-cut shapes (all intact). Small price label to corner of lower wrapper. Light shelfwear to wrappers, occasional touch of foxing. Near fine.

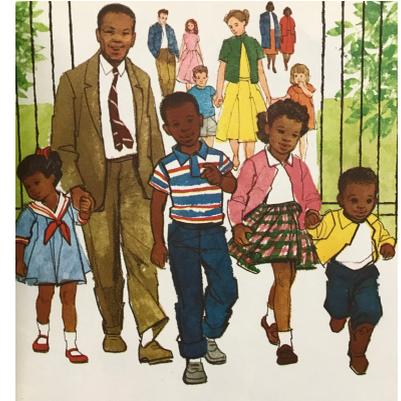


10. Helen Robinson (editor); A. Sterl Artley (editor); Robert Louis Stevenson; Gwendolyn Brooks; John Ciardi.

Open Highways: A Diagnostic and Developmental Reading Program (first six volumes).

(Glenview, Illinois): Scott, Foresman & Company, (1967-1968).

\$225

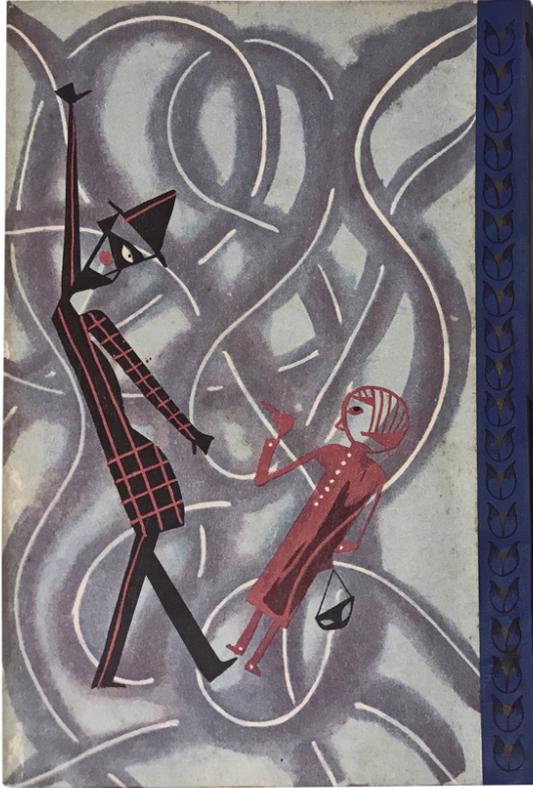


Six volumes from the *Open Highways Reading Program*, a whimsically bound collection of progressive American grade-school readers from the late 1960s. The series includes material from a wide variety of cultures, past and present, and is particularly notable for its respectful representation of modern African-American families. The multicultural focus of *Open Highways* and the books' occasionally psychedelic graphics anticipate the PBS debut of *Sesame Street* the following year. The editors include A. Sterl Artley, one of the authors of the Dick and Jane books, and Helen M. Robinson, a noted reading educator.

The books contain a mix of poems, short stories, and fairy tales, with games, riddles, and crafts inspired by the assigned reading: Robert Louis Stevenson's poem "The Shadow" is followed by three pages on "Ways to Make Shadows," "Things to Make with Shadows," and "Things to Do with Shadows." Scarce in this condition.

Six octavo volumes, measuring 8.5 x 6.5 inches, original pale pictorial cloth with lettering and graphics in contrasting colors. Illustrated title pages, photographic or full-color illustrations on almost every page, glossaries at rear. School library stamps on front endpapers of two volumes, library stamp on page 72 of Rolling Along. Light stray soiling to boards, light bumping to corners and spine extremities, occasional smudge in text. Near fine.

Sherlock Holmes in Japanese, 1928: Expurgated for Children



11. Arthur Conan Doyle; Maurice Leblanc; Johnston McCulley; Kan Kikuchi (translator).

[Shonen Tanteitan, “Juvenile Detective”; Sherlock Holmes in Japanese]. (Tokyo): (Kōbunsha), (1928) [Showa 3].

\$850

Illustrated edition of three popular mysteries, one each from America, England, and France, including what is likely the earliest Japanese translation of Arthur Conan Doyle’s *Sign of Four*, published for the use of schoolchildren.

Sherlock Holmes had been a wildly popular character in Japan since the first translation of *The Return of Sherlock Holmes* in 1926, followed by this edition of *Sign of Four* and another translation of the same novel by Ken Nobuhara the same year.

While only one story in this volume is by Doyle, two feature Holmes. The first story is “The Hollow Needle,” Maurice Leblanc’s tale of Arsène Lupin, a gentleman burglar who serves as a nemesis to Sherlock Holmes (changed to “Holmlock Shears” after Doyle’s objection). Holmes and Lupin each get the better of the other by turns, yet the central storyline follows a boy of seventeen, a detective in the making.

The second story, “Subway Sam,” features a New York City pickpocket, a modern Robin Hood figure created by Johnston McCulley, a prolific mystery writer for the pulps and creator of Zorro. (continued)



Single volume, 8.75 x 5.75 inches, original half blue cloth over color pictorial wrappers, blue cloth ornamented and lettered in black and gilt, purple pictorial endpapers. Illustrated title page printed in magenta, two full-page color plates, and 25 full-page black-and-white illustrations. Some foxing to rear wrapper and endpapers, mild rubbing. Very good.

The final story is Doyle's *Sign of Four*, in which Mary Morstan asks Holmes's help in solving a mystery of murders, pearls, and the Agra treasure. This translation begins at the very end of Doyle's chapter one – leaving out the opening discussion of Holmes's cocaine use and Watson's alcoholic brother. The translator of this edition, Kan Kikuchi, was a writer who went on to found two of the most influential literary prizes in Japan, the Akutagawa and the Naoki Prizes. OCLC locates only two copies, one in the University of Minnesota's Sherlock Holmes collection and the other at the National Diet of Japan.

An early appearance of one of modern Japan's most beloved literary characters from the West.

Robinson Crusoe For Japanese Schoolchildren

12. Daniel Defoe; Kan Kikuchi (translator). [Robinson hyōryūki; Robinson Crusoe in Japanese].

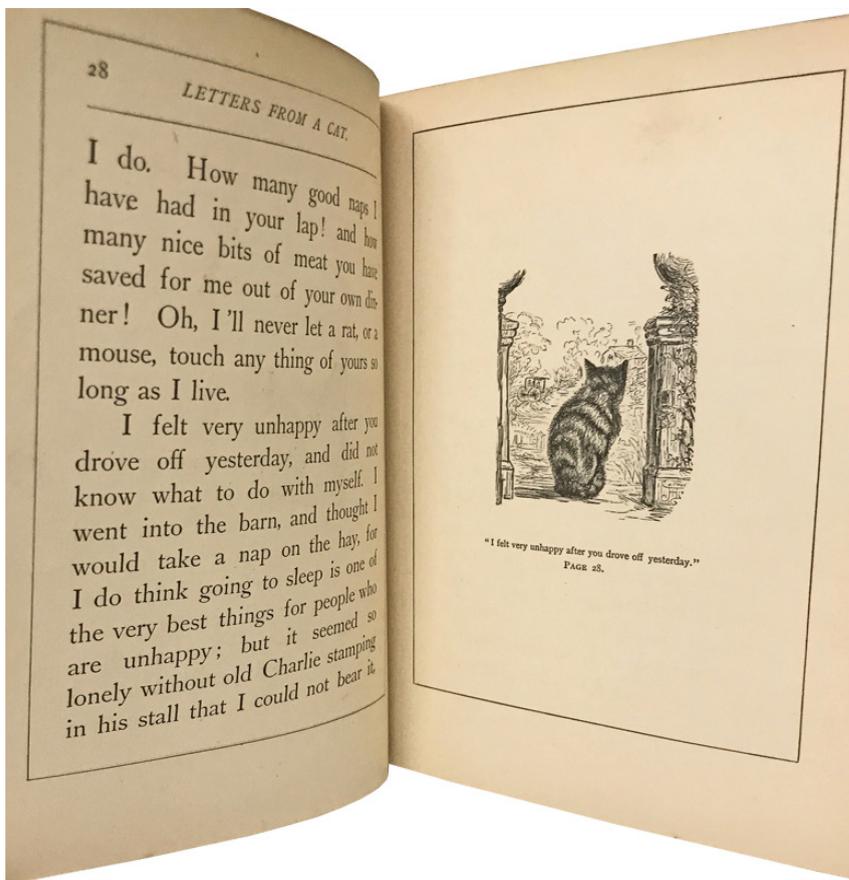
(Tokyo): (Kōbunsha), (1927) [Showa 2].

\$500

Illustrated Japanese edition of *Robinson Crusoe* produced for schoolchildren. Defoe's 1719 novel had been popular in Japan since its first appearance there in 1848, translated from a Dutch edition and originally marketed as a true memoir.



Single volume, 8.75 x 5.75 inches, original half blue cloth over color pictorial wrappers, blue and white pictorial endpapers. Illustrated title page printed in red, two full-page color plates, and 25 black-and-white illustrations. Some toning to rear wrapper and light foxing to wrappers and endpapers, mild rubbing. Very good.



13. H.H. [Helen Hunt Jackson]; Addie Ledyard
(illustrator).

**Letters from a Cat. Published by Her Mistress for
the Benefit of All Cats and the Amusement of Little
Children.**

Boston: Roberts Brothers, 1880.

\$600

Early edition of this children's book by Helen Hunt Jackson, best remembered for her popular 1884 novel *Ramona*. In 1836, Jackson's mother mailed her five-year-old daughter, then traveling, a series of letters in the voice of the family cat: "until I grew to be a big girl, I never doubted but that Pussy printed them all alone by herself, after dark." Decades later, Jackson revisited the letters recording Pussy's adventures back home: frightened by an unusually thorough house cleaning, befriended by a "splendid black cat" named Caesar, and injured by a fall into the "soft, slimy, sticky" soap barrel, which burns off her fur. Widely reprinted, *Letters from a Cat* first appeared in 1879.

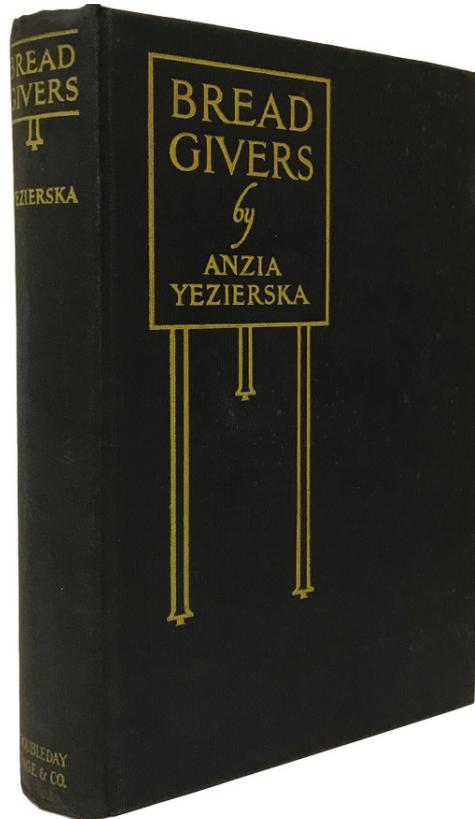
Small quarto, 7.5 x 6 inches. original green pictorial cloth stamped in gilt and black, grey endpapers. Decorative headpieces throughout, seventeen black and white illustrations. Presentation inscription to flyleaf. Corners and spine ends lightly bumped, occasional smudge to text. Near fine.

14. Anzia Yezierska.

Bread Givers.

Garden City: Doubleday, Page & Company, 1925.

**“Should I let him crush me as he crushed them?
No. This is America, where children are people.”**



\$1500

Signed first trade edition of one of the great American immigrant novels, the story of the clash between a poor Talmudic scholar and his headstrong youngest daughter in New York's Jewish ghetto.

Bread Givers is in large part based on Yezierska's own struggle for independence: she was born in a Polish *shtetl*, and settled with her large family on the Lower East Side as a child. At seventeen, she left home to work her way through school, and began to publish the stories that launched her writing career as “the Cinderella of the sweatshop.”

A high spot of both Jewish and feminist fiction, scarce signed by Yezierska.

Octavo, original black ribbed cloth stamped in gold. Title page printed in red and black. Signed by Anzia Yezierska on front free endpaper. No dust jacket. Intermittent foxing to text block, foxing to edges. Very good.

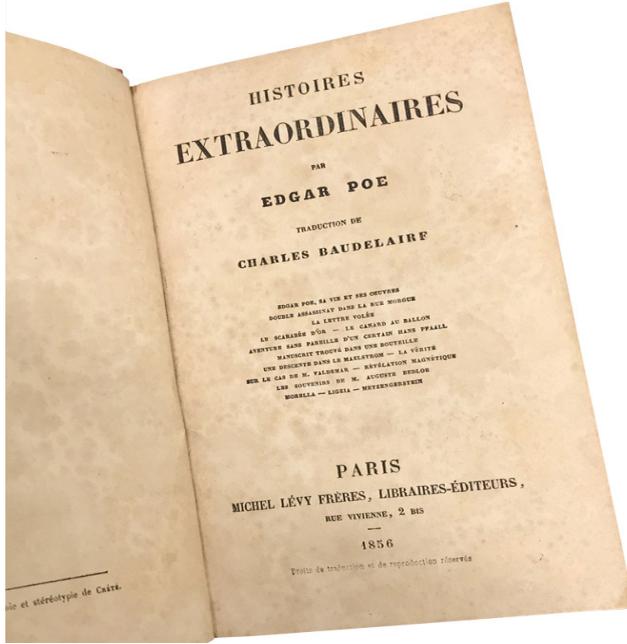
The Book That Turned Verne From A Stockbroker Into A Novelist:
Baudelaire's Highly Influential Translation of Poe

15. Edgar Allan Poe; Charles Baudelaire (translator).
Histoires Extraordinaires.

Paris: Michel Lévy Frères, Libraires-Éditeurs, 1856.

\$2500

First edition of the first of Baudelaire's highly influential French translations of Edgar Allan Poe in book form. After Poe's death, the American audience for his works rapidly dwindled. Baudelaire spent nearly two decades translating Poe, believing that Poe's works would become wrongfully forgotten if he did not: "I want Edgar Poe, who is not any great thing in America, to become a great man for France." Poe's legacy was indeed carried on by his French admirers, including Stéphane Mallarmé and Paul Valéry, who first discovered his work through Baudelaire. Among the most notable readers of this particular translation was Jules Verne, a stockbroker inspired to write his own ballooning adventure – despite knowing nothing about the subject – after reading Poe's "Le canard au ballon" and "Aventure sans pareille d'un certain Hans Pfaall" in this very edition (Lottman, *Jules Verne: An Exploratory Biography*, 84). In 1863, Verne would publish *Five Weeks in a Balloon*, the book that launched his career as a novelist. The first of five anthologies of Poe's works to be translated by Baudelaire, *Histoires Extraordinaires* contains "The Gold Bug," "The Murders in the Rue Morgue," and "Manuscript Found in a Bottle," among others. It was published just one year before Baudelaire's own masterpiece, *Les Fleurs du Mal*. Text in French. A major influence on science fiction, Symbolism, and Surrealism.



Single volume, 6.75 x 4.25 inches, contemporary half pebbled red cloth over marbled paper boards, spine lettered and ruled in gilt, all edges sprinkled red. Preliminary dedication in verse by Poe to his aunt and mother-in-law, Maria Clemm, followed by Baudelaire's biography of Poe; table of contents at rear. Light edgewear to contemporary boards, faint spotting to spine, a bit of scattered foxing. Near fine.

16. Hannah More.

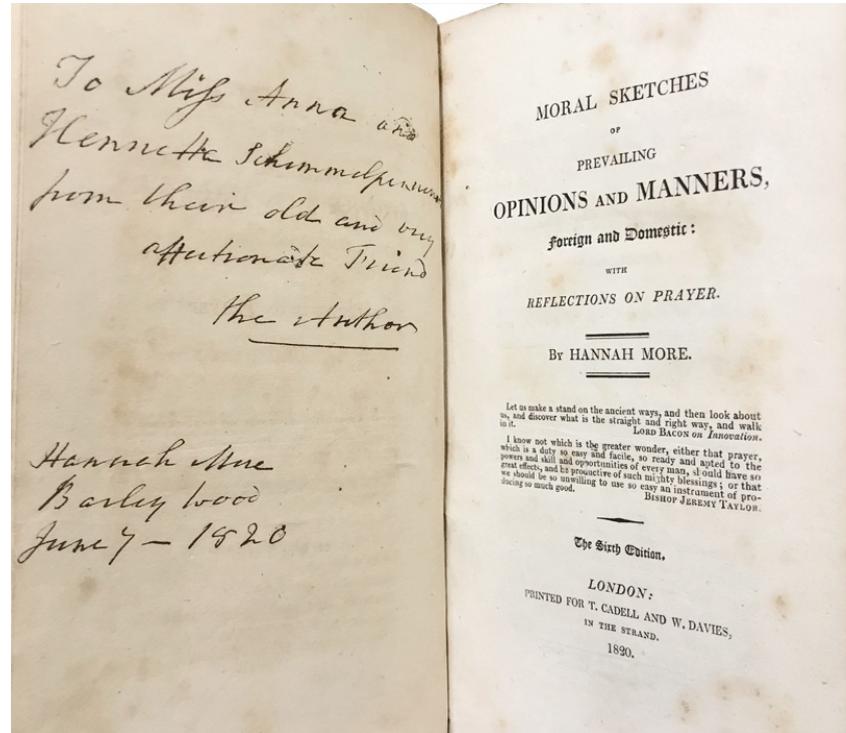
Moral Sketches of Prevailing Opinions and Manners, Foreign and Domestic: with, Reflections on Prayer.

London: T. Cadell and W. Davies, 1820.

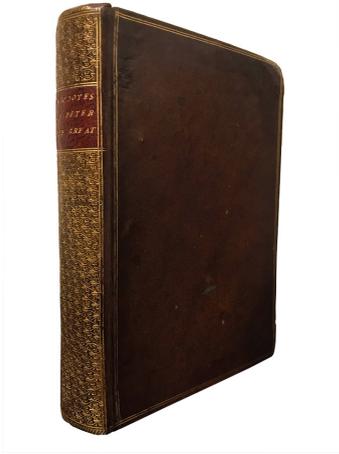
\$1000

Early presentation copy of Hannah More's patriotic attack on creeping French decadence, "the substitution of talent for virtue," first published one year earlier. *Moral Sketches* champions traditional English values against the foreign cultural influences that, to More's dismay, had not been thoroughly vanquished in the Napoleonic Wars.

More has warmly inscribed this copy: "To Miss Anna and Henrietta Schimmelpenninck / from their old and very affectionate friend / the Author. / Hannah More / Barley Wood / June 7 -- 1820." The recipients of this copy are almost certainly members of the prominent Schimmelpenninck shipping family in Bristol, More's hometown: an Anna Schimmelpenninck (1765-1849) and Jane Henrietta Schimmelpenninck (1779-1837) were both buried in St. Augustine the Less churchyard there, along with the husband of More's close friend, the abolitionist Mary Anne Schimmelpenninck (1778-1856).



Octavo, contemporary full tan crushed morocco, boards bordered in gilt and blind, spine ruled and decorated in gilt and blind, marbled endpapers, marbled edges, silk ribbon marker. Presentation inscription from More facing title page, dated in the year of publication. Joints expertly repaired, occasional scattered foxing. Near fine.



“But for the pains I have taken, the facts here contained would have been buried in oblivion; and I conceive I have done an action both useful and agreeable to my contemporaries and posterity, by preserving a thousand traits that mark the character of the Russian hero.”

17. [Peter the Great]; (Jakob von) Staehlin.

Original Anecdotes of Peter the Great, Collected from the Conversation of Several Persons of Distinction at Petersburg and Moscow.

London: Printed for J. Murray, 1788.

\$1250

First edition in English of this lively oral history of Peter I of Russia (1672-1725), first published in German in 1785. Peter the Great overhauled the Russian military, introduced compulsory education for children of the nobility, and replaced the ranking of officials by birth with a merit-based system. Many of his policies, which elevated Western values over traditional Russian ones, proved deeply antagonistic to the political and religious establishment of his day.

The English, however, tended toward “Petrolatry,” viewing Peter the Great as a modern and enlightened philosopher king (Cross, *Peter the Great Through British Eyes*).

In this volume, the author collects eyewitness accounts gathered during his decades among the Russian nobility and royal family. One account tells of how, eager to support Russian industry, Peter spent a month learning to work the iron forges near Moscow; another tells of his leniency to an unsuccessful assassin; and another recounts his “indefatigable ardour . . . in investigating every thing” (in this case, a pair of mummified bodies said to be miraculously preserved). The stories form a composite portrait of the man, revealing unexpected sides of his character.

Octavo, full contemporary speckled calf skillfully rebacked, boards double-ruled in gilt, spine elaborately stamped in gilt, red morocco spine label lettered in gilt. Light spotting to title page with ghost of an effaced inscription, faint dampstain to lower corner of signature D. Near fine.



**18. Seneca; Sir Edward Sherburne (translator).
The Tragedies...**

London: Printed for S. Smith and B. Walford, 1702.

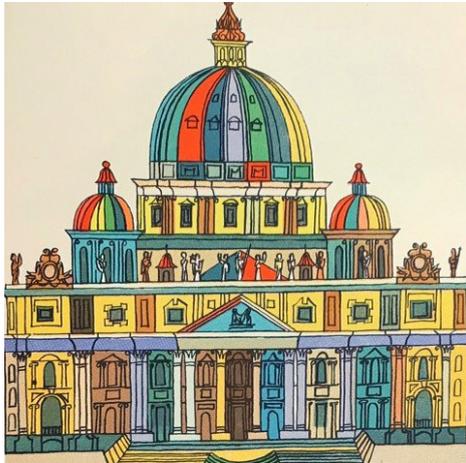
\$1500

First edition, second issue with five additional engraved plates, of Sherburne's English translations of Seneca's major tragedies. Seneca, the Stoic philosopher who advised the Emperor Nero, was one of the most accomplished writers of Latin's Silver Age. This collection includes his *Medea*, in which the tragic heroine speaks more than half the lines; *Phaedra and Hippolytus*, in which a struggle with lust highlights the virtues of Stoicism; and *Troades*, in which the women of Troy face death with bravery.

Edward Sherburne was a Cavalier poet, a Roman Catholic, and a Loyalist during the English Civil War. His estate, including his tremendous library, was seized in retribution for his allegiance to the king. Sherburne's interest in Seneca, who committed suicide by order of his emperor, perhaps reflects his own political sacrifices. This collection includes not only the four plays, but also a biography of Seneca and a bibliographic essay, a record of Sherburne's lifelong study of the philosopher.

Octavo, modern full period-style specked calf. Engraved frontispiece portrait of Seneca and five full-page engravings. Title leaf cancel (indicating second issue). Small ink number to upper corner of front free endpaper and to top right corner of final plate. A few small stains to text block edges. Fine.





honey&wax

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