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## WATERCOLOR OF THE BROOKLYN HOUSE WHERE EMERSON VISITED WHITMAN

### 1. [Walt Whitman]; Robert Andrew Parker.

#### Watercolor depicting Walt Whitman's Brooklyn home.

West Cornwall, Connecticut: no date.

\$850.

Original artwork by American painter Robert Andrew Parker, depicting the wooden frame house at 99 Ryerson Street in Brooklyn, a few blocks from the Navy Yard, where Walt Whitman lived from May 1855 to May 1856.

Whitman finished the first draft of *Leaves of Grass* in a second-floor bedroom, and printed the book in Brooklyn Heights in the summer of 1855; that December, Ralph Waldo Emerson visited the Ryerson house to congratulate Whitman on his literary debut. The Ryerson house is the only one of Whitman's New York City residences to survive into the twenty-first century; it remains, surprisingly, unlandmarked. A third story was added at some point, and the whole structure clad in vinyl siding; the Brooklyn-Queens Expressway now rumbles overhead at the end of the block. Parker's watercolor depicts the house as it would have appeared in Whitman's day.





Painter Robert Andrew Parker's work is held by the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum, and the Morgan Library. He has illustrated over forty children's books, and received a Caldecott Honor for *Pop Corn and Ma Goodness* (1970). Although a note on the verso identifies this illustration as a *New Yorker* commission, it does not appear to have been published in the magazine. A striking image.

*Single sheet, measuring 12.5 x 10 inches. Ink and watercolor illustration, signed vertically along the lower left edge. Light smudge to top lefthand corner, ink note "New Yorker" to verso.*

## THREE GRAPHIC DESIGN OFFPRINTS BY INFOGRAPHICS PIONEER LADISLAV SUTNAR

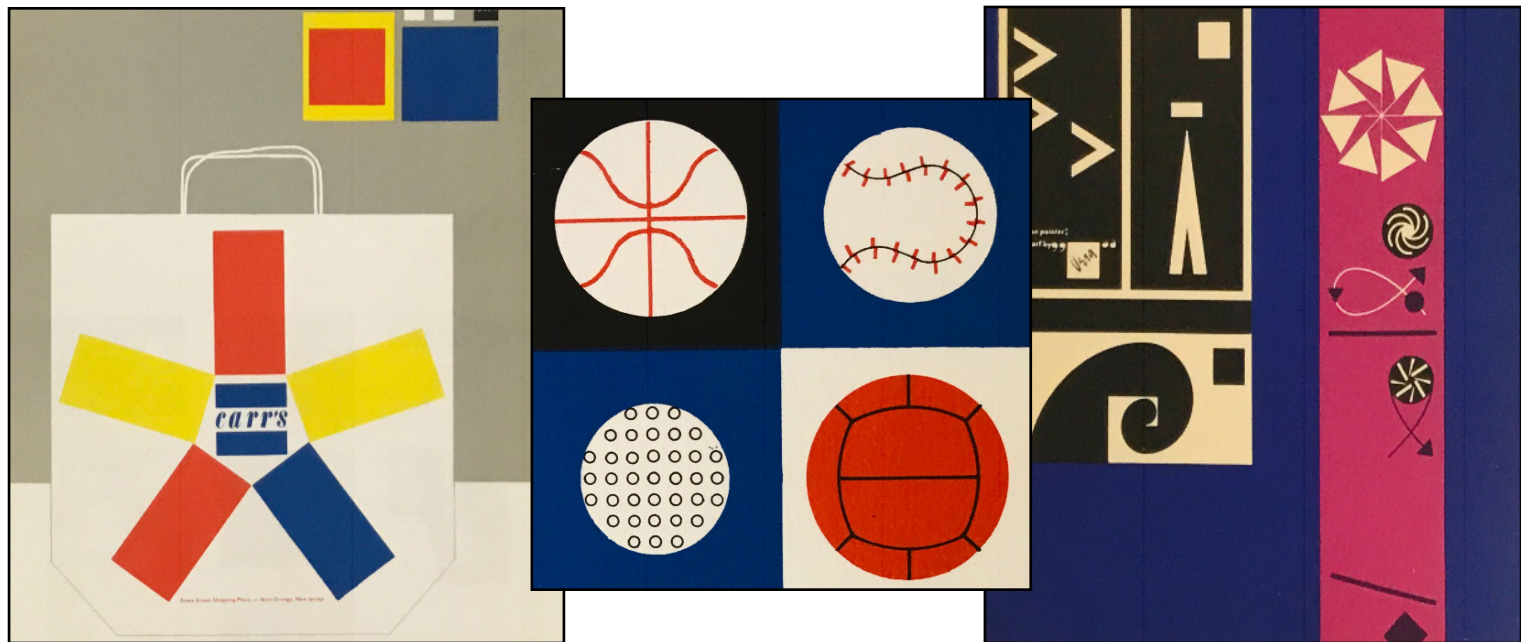
2. Ladislav Sutnar. “Creating a Store Personality;”  
with: “The Quest for Symbols;”  
with: “An Interval of Design Freedom.”  
[New York: Hastings House, 1961].

\$450.

First edition of these striking offprints by infographics pioneer Ladislav Sutnar, originally printed for inclusion as signatures in *Ladislav Sutnar: Visual Design in Action* (1961). In “Creating a Store Personality,” Sutnar outlines the 1956-1957 branding plan he produced for the self-service department store Carr’s. Included are recommendations on packaging, typefaces, signage, display features, and color palette. In “The Quest for Symbols,” he shares a 1958-1959 advertising campaign for Vera scarves based on universally recognized punctuation marks and other “visual epigrams.”







In “An Interval of Design Freedom,” Sutnar showcases designs created in 1960 for a number of American stage productions, including Leonard Spiegelgass’s *A Majority of One*, Archibald MacLeish’s *J.B.*, and adaptations of John Dos Passos’s *U.S.A.* and Budd Schulberg’s *The Disenchanted*.



*Three side-stapled  
volumes,  
measuring  
12.25 x 8.5  
inches:  
[8], [8], [8].*

*Color printed  
wrappers,  
color illustrations  
on every page.*

## PRINTMAKER'S TRIBUTE TO EDWARD BAWDEN AND ERIC RAVILIOUS

### 3. Alice Pattullo; [Edward Bawden]; [Eric Ravilious]. **Brick House.**

London: Design for Today, [2015].

\$100.

Limited edition of this printed paper replica of English artist Edward Bawden's Brick House in Great Bardfield, number 17 of 100 copies signed by illustrator Alice Pattullo. For several years in the 1930s, Bawden shared Brick House with his longtime friend from the Royal College of Art and the Curwen Press, artist Eric Ravilious: "At weekends artist friends would visit, and they too settled in Great Bardfield, establishing a thriving artists' colony in this corner of North East Essex." This playful model includes paper dolls of Bawden, Ravilious, and their cat, and detailed interiors featuring Bawden's original wallpaper designs and personal collections of art, books, and decorative objects. Both the trade and signed limited editions of *Brick House* are out of print. A fine copy, inspired by the midcentury printmaking of the Great Bardfield Artists.

*Folding house printed on card stock, measuring 10 x 8.25 inches folded, 10 x 16.5 inches open. Color lithographed recto and verso, sheet of cut-out dolls and props laid in. Signed and numbered by Alice Pattullo.*









## ORIENTAL COLOR GAME, 1875

### 4. [GAMES]. Oriental Color Game.

New York: McLoughlin Brothers, 1875.

\$500.

First edition of this Victorian game of chance, complete with original instruction booklet and double-arrowed spinner. Playing cards are divided into six color groups -- red, yellow, blue, green, black, and brown -- each featuring an ornamental border. Players lay down and take up colors according to the spinning of two metal arrows, one black and one white: the one who collects the most cards wins the game.

The design elements on the cards draw from a number of Middle Eastern and Asian decorative traditions, reflecting the enthusiasm for Orientalist pastiche ignited by Owen Jones's 1856 *Grammar of Ornament*. A near-fine example.

*Complete deck of 54 color lithographed playing cards, double-arrowed metal spinner on a wooden base covered in color lithographed paper, instruction booklet. Housed in original green paper-covered wood-framed box with color lithographed pastedown label to lid. Lightest occasional smudge to cards, metal arrows rubbed, light wear to box.*



The image shows a vintage board game box for "Oriental Color Game". The box is rectangular with a dark green border and a red central field. The title "ORIENTAL COLOR GAME" is prominently displayed in the center. "ORIENTAL" is in blue, "COLOR" is in yellow, and "GAME" is in green. The text is framed by ornate, symmetrical scrollwork in green and yellow. In the top-left corner, there is a crescent moon and a star. In the top-right corner, there is a small illustration of a figure on a horse. In the bottom-left and bottom-right corners, there are small floral designs, including roses. At the bottom, a banner contains the publisher's name and location.

ORIENTAL  
COLOR  
GAME

McHOUGHLIN BROS. NEW-YORK

## A HAND-COLORED MONKEY ORCHESTRA

### 5. [DESIGN]. Engraved broadsheet of musical monkeys.

No place (likely France or Germany): early nineteenth century.

\$750.

Hand-colored *singerie* print featuring twenty-one monkeys, most playing musical instruments: woodwinds, strings, percussion and brass. The genre of *singerie* (from the French *singes*, monkeys) refers to the playful depiction of monkeys dressed in human clothes and engaged in human activities, such as hunting, gaming, or painting. *Singerie* reached its height in eighteenth-century Europe, exemplified by Christopher Huet's decorations for the Château de Chantilly and the Hôtel de Rohan, and the twenty-one piece *affenkapelle*, or "ape orchestra," produced by the Meissen porcelain house for the King of Saxony.

While this broadsheet also depicts a twenty-one piece orchestra, the freer, more streamlined treatment of the monkey musicians – casually dressed and without powdered wigs – suggests a later date. A vivid and delightful hand-colored print.

*Engraved hand-colored pictorial broadsheet, measuring 13 x 17 inches. Monogram "CG" printed at lower lefthand corner; "No. 66" at upper right. Center crease, a few short closed tears to margins, light abrasions to righthand corners.*







## A MOVEABLE CARNIVAL

### 6. [GAMES].

#### **Fun Fair Toy Model Story Book.**

London: Amex Company, circa 1950.

\$35.

Ephemeral “toy model story book,” giving children the opportunity to punch out and assemble a colorful “fun fair” ride. In the text, two English children on a day trip to the seaside help locate their missing aunt by boarding a carnival ride and scanning the crowds at the fairground from above.

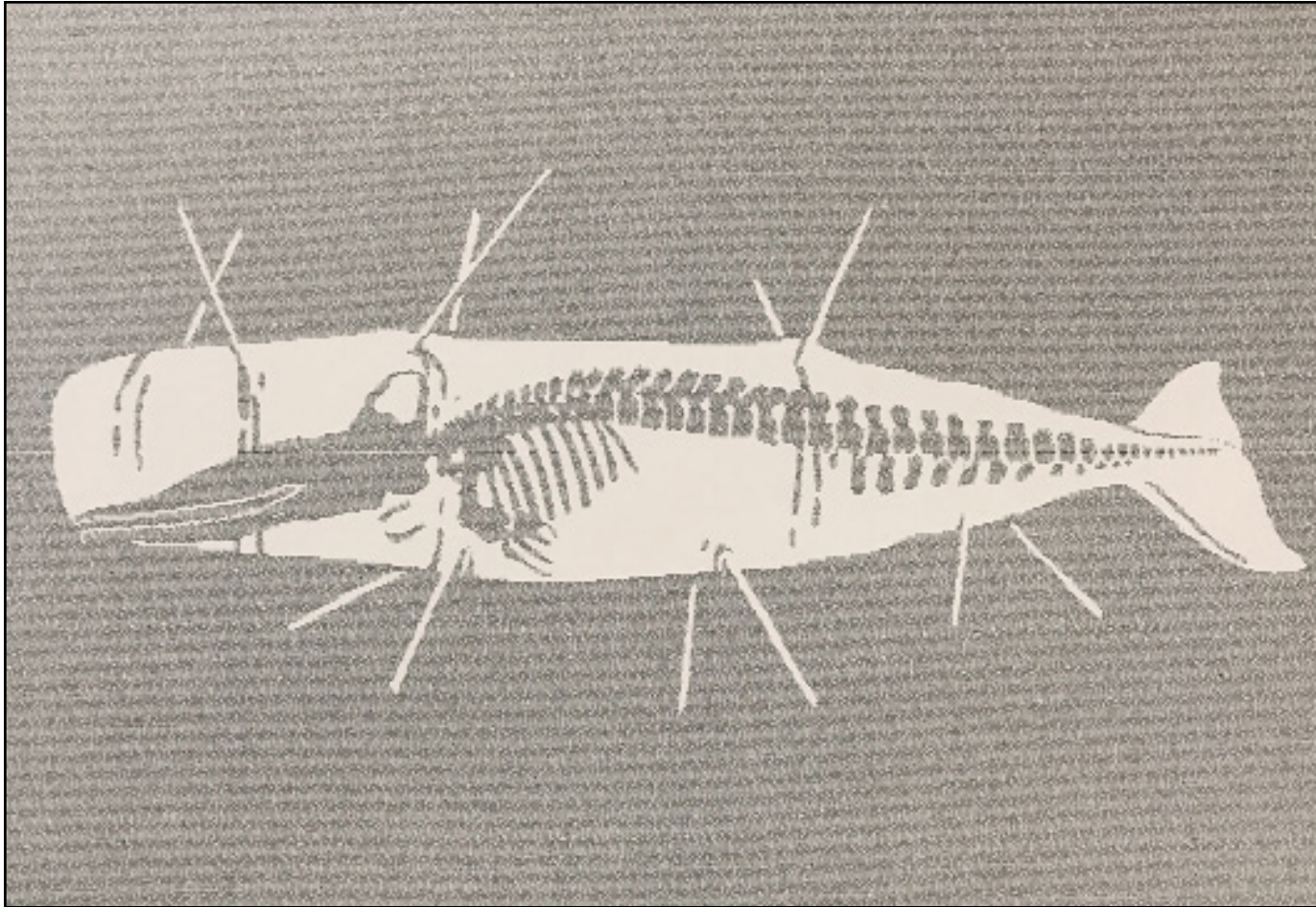
The accompanying cardboard model, never used, can be assembled to produce a three-dimensional revolving airplane ride. A fine copy.











While *Moby-Dick* has long been represented in the Litographs inventory, this particular design was produced exclusively for the November 2014 Moby-Dick Marathon in New York City. A fine copy.

*Screenprinted poster, measuring 24 x 36 inches, printed in black ink on archival, vinyl-infused white paper.*



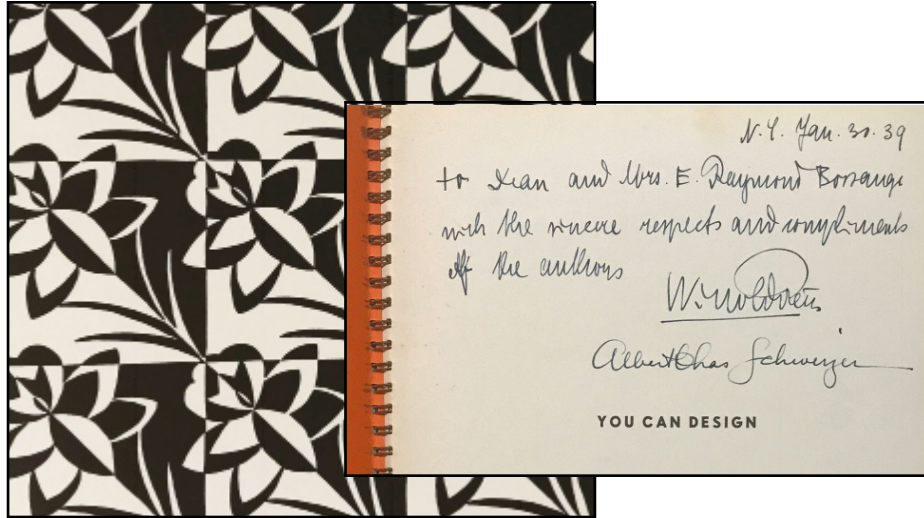
**YOU CAN DESIGN, 1939,  
DEDICATION COPY**

**8. Winold Reiss; Albert Charles Schweizer; [E. Raymond Bossange]. *You Can Design*.**  
New York: Whittlesey House, (1939).

\$950.

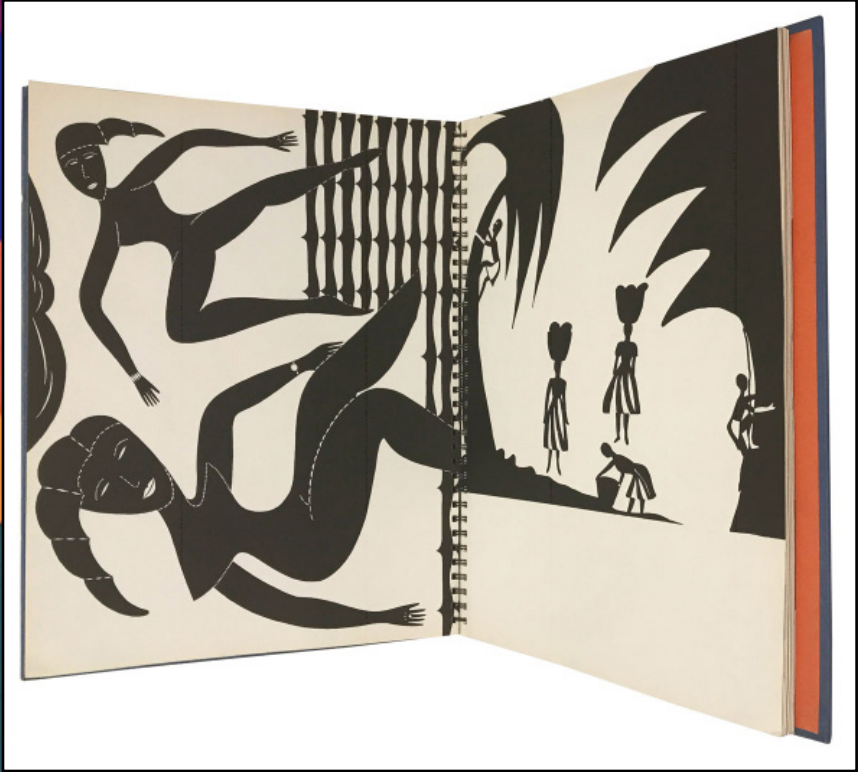
First edition, dedication copy, of this striking guide to graphic design by artist Winold Reiss and architect Albert Schweizer. They aim to reach the amateur artist: “You can design. Whether you realize it or not, the power of creating forms and patterns lies within you, and you should give yourself the pleasure that comes from this kind of self-expression.” Starting with simple black and white abstractions, Reiss and Schweizer propose an increasingly complex series of creative exercises – borders, patterns, forms inspired by nature, half-tone and color designs – as well as ideas for their practical application.





The exercises are accompanied by artwork produced by the authors' students at New York University. Reiss and Schweizer have warmly inscribed this copy to E. Raymond Bossange, Dean of the NYU School of Architecture and Allied Arts, who is thanked in the printed dedication for "his interest and kindness in permitting the use of the students' drawings which illustrate the work." A near-fine dedication copy of a compelling book.

*Spiral-bound volume, measuring 12 x 9 inches: [126]. Original blue cloth boards lettered in darker blue, orange endpapers. Monochrome and color illustrations throughout text. Ink presentation inscription on the half title: "N.Y. Jan. 30. 39 / to Dean and Mrs. E. Raymond Bossange / with the sincere respects and compliments / of the authors / Winold Reiss / Albert Chas Schweizer." Light shelfwear to boards, no dust jacket.*



## “HAMBURG,” WHIMSICAL MIDCENTURY WALLPAPER DESIGN

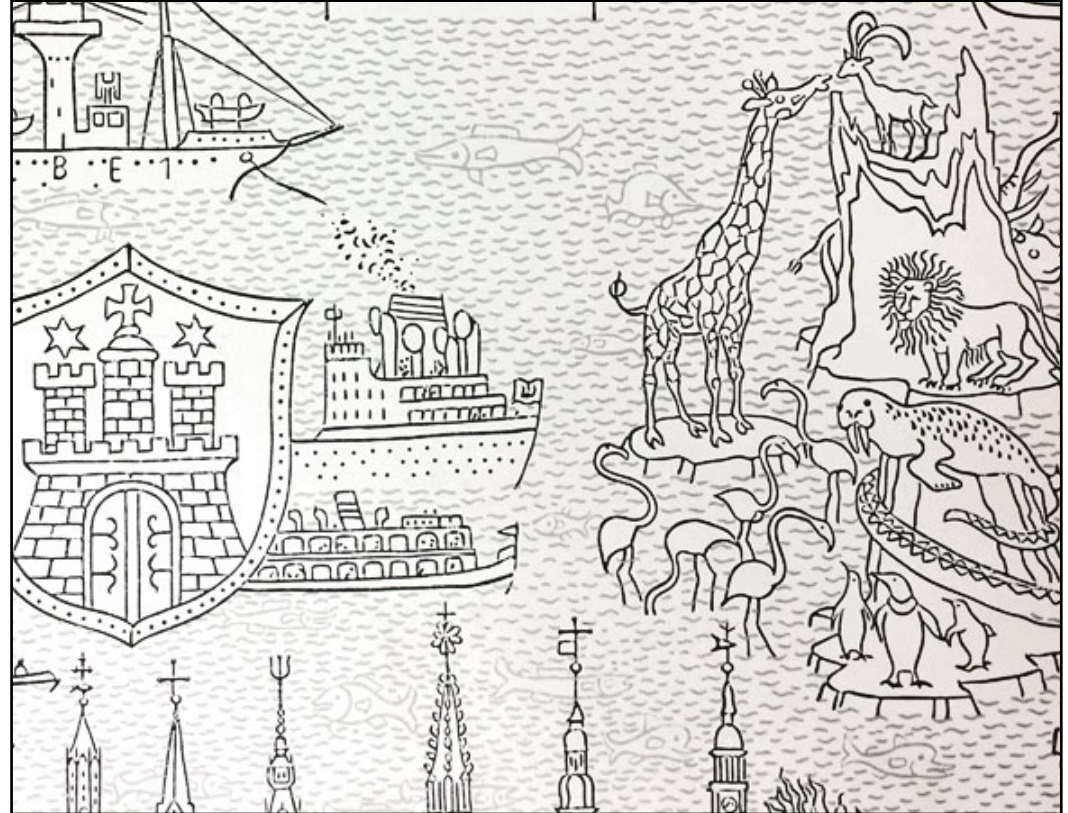
### 9. [DESIGN]; Alfred Mahlau. “Hamburg” (wallpaper sample).

Bransche: Gebr. Rasch & Co.,  
circa 1952.

\$250.

Scarce sample of midcentury wallpaper designed by Alfred Mahlau, professor at the College of Fine Arts in Hamburg, best remembered for his stained-glass windows in the Lübeck Marienkirche.

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.

Mahlau's whimsical "Hamburg" wallpaper, featuring that port city's coat of arms, harbor, and zoo, dates from early in this period. A fine example of midcentury popular design.

*Pictorial wallpaper sample, printed in black and grey, measuring 18 x 15.5 inches. Stamped on verso: "RASCH WATERFAST / HAMBURG 1 / R2087 / \$3.25 PER SINGLE ROLL." Two short closed tears to top edge.*

## THE PANORAMIC SHORES OF GITCHE GUMEE

**10. Willy Pogány (illustrator);  
Henry Wadsworth Longfellow; Edith Elias.  
Hiawatha.**

London: George G. Harrap & Company, [1914].

\$200.

First edition of this title in the *Willy Pogány Children* series of folding panoramas, inspired by American poet Henry Wadsworth Longfellow's 1855 epic, *The Song of Hiawatha*. Lines from Longfellow run underneath Pogány's illustrations, which follow the Ojibwe child Hiawatha from his early kinship with the wild animals, through his struggles with Nahma, King of Fishes, and his own estranged father, Mudjekeewis, up to his courtship of Laughing Water (Minnehaha). The prose text by Edith Elias, printed on the verso of the panorama, carries Hiawatha's story farther, through the death of Minnehaha and the coming of "the Pale-Face Chief."

Pogány's dynamic frames, with their striking use of negative space, show the influence not only of Golden Age illustrators like Walter Crane, but also the new generation of cartoonists like Winsor McCay, creator of *Little Nemo*. A near-fine copy.





*Color-printed pictorial panorama in sixteen panels, folded concertina-style, measuring 5.75 x 80 inches unfolded, text printed on verso. Original color-printed pictorial paper boards, measuring 6 x 5.25 inches, identically printed. Light shelfwear and spotting to boards.*



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