

# MONOGRAPH BOOKWERKS

## Recent Arrivals, Fall 2020

Inquire: [jb@monographbookwerks.com](mailto:jb@monographbookwerks.com)

### 1. HOW TO WRAP FIVE EGGS: JAPANESE DESIGN IN TRADITIONAL PACKAGING

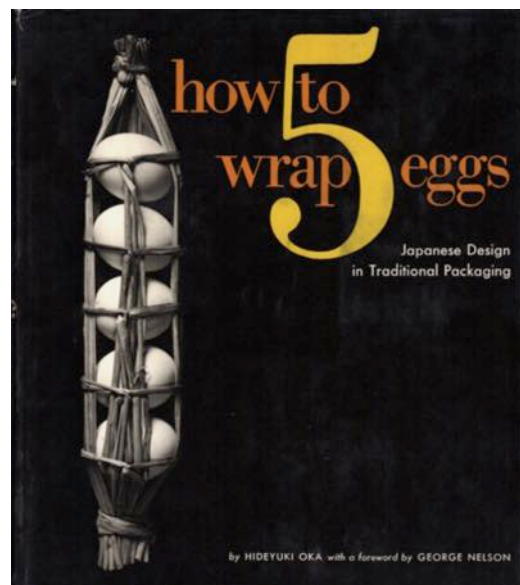
Hideyuki, Oka and Nelson, George

New York: Harper & Row, 1967; Hardcover with Dust jacket, 10" x 11.5", 204 pages

Sold

The First U.S. Edition of this classic book on the beautiful art of traditional Japanese packaging documenting the baskets, boxes, wrappers, and containers that were used in ordinary, day-to-day life and constructed by hand out of bamboo, rice straw, hemp twine, paper, and leaves. With an introduction by the design icon George Nelson. Over 200 photographs in lovely black and white photogravure printing, with a handful of color images; printed in Japan.

Condition: Very Good + to Near Fine, in a VG- dust jacket; Interior clean and bright, light toning to pages as is common with this edition; light edgewear to jacket at corners; two .25" closed tears to jacket at top of spine; 1.75" closed tear to at top of jacket on back cover.



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### 2. HERBARIUM BOTANICAL SPECIMEN ALBUM FROM MINNESOTA WITH 24 SPECIMENS (1906)

[Sommerville, William]

Pipestone and Jackson, Minnesota: Self-Published, 1906; 3-Ring Portfolio bound with string, cloth over board, 10.5" x 14", 50 pages

Sold

A very nicely preserved herbarium with 24 botanical specimens collected in Pipestone and Jackson, Minnesota in the spring (April and May) of 1906. Compiled in *The Kenilworth Herbarium and Plant Analysis* portfolio, made to be "adapted to any botany," and published in 1899 by Atkinson & Mentzer of Chicago. The albums provided blank lines for the class, order, genus, species, common name, locality and date to be filled in by the budding naturalist, as well as pages for a more in-depth plant analysis. This collection includes all specimen information completed except for one specimen, and is written in a neat script in light ink.

Four pages are completed exploring the longer "plant analysis" for the common blue violet ("Leaves: whorled, simple, heart shaped, acute, finely serrate, hairy, green, palmately netted, deciduous"), the wild strawberry ("Remarks: the pistils ripen into akenes which are embedded in a large edible receptacle") plus the mayflower

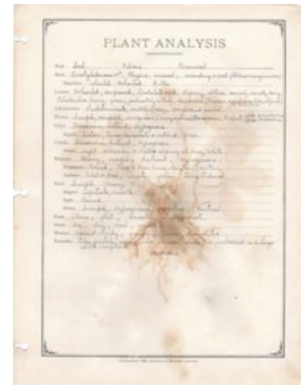


and buttercups. The ghosting of the specimens on the opposing pages sometime has a lovely effect, such as the impression and ghost of the wild strawberry plant upon it's analysis page (as seen in one of the photos to the right).

Specimens include: wild strawberry, buttercups, mayflower, pansy, pistilate willow, dwarf trillium, lily-of-the-valley, Indian tobacco, hair bell, tulip, vetch, bleeding heart and the dogtooth, birdfoot, yellow, white and wood violets, among others.

Likely compiled by a student as there are ten red "X"s (perhaps an instructor's corrections) next to species names, etc. on eight pages. With the name "Wm. Sommerville" written in pencil and ink, in script on both the inside front and back covers.

Condition: Very Good, with most specimens largely intact and very-well preserved; some areas pinched by the mounting bands and a few instances of the tips or parts of specimens loose, missing or broken by the mounting bands, or time; ghosting and impressions of specimens on opposing pages; toning to pages; red "X"s as noted above; many interior rings of the 3-hole binding system have been broken by the string binding, and some pages are loose.



### 3. A COLLECTION OF 18 LA GAZETTE DU BON TON POCHOIR PRINTS

Poiret, Paul; Rodier, Eugene; Bonfils, Robert et. al  
Paris/London: Les Éditions Lucien Vogel/The Field Press, Ltd.,  
1920-1922; Pochoir Prints, Hand-stenciled on Fine Paper, 7.5" x  
9.5" (+ 2 larger size), 18 prints total  
**\$725**

A wonderful collection of 18 pochoir-printed plates from the Paris fashion magazine, La Gazette du Bon Ton, dated from 1920-1922. Published by Les Éditions Lucien Vogel of Paris and The Field Press Ltd. of London. The magazine was published from 1912-1925 (with a hiatus during WWI) and featured exquisitely printed illustrations of the latest fashions using the pochoir printing process, in which stencils were created for the various spot colors and the plates hand-stenciled in vibrant inks - a precursor to silkscreen printing and achieving a similar effect.

Fashion designers and houses included in this collection of prints are Paul Poiret, Eugene Rodier, and Bianchini, among others, with illustrations by Robert Bonfils, Georges Lepape, George Barbier, Fernand Siméon, Bernard Boutet de Monvel, Mario Simon and others. Includes two folded plates measuring 15.25" x 9.75" from the editorial portion of the magazine, and printed on both sides (one with silver metallic printing).

Condition: Very Good overall; age toning to paper, more pronounced along edges.



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#### 4. AN ARCHIVE OF 66 ORIGINAL WATERCOLOR DRAWINGS AND ARTWORKS OF FISH, MARINE AND BIRD WILDLIFE

Kenyon, Karl Walton

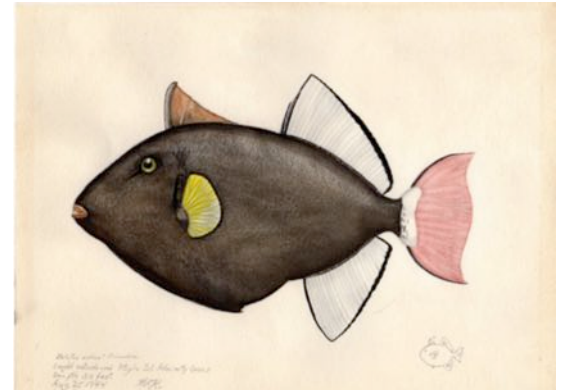
Asia Pacific Islands: Self-Published, Circa 1941-1946; Original artworks: watercolor, ink and graphite on paper; sizes vary from approx. 5.5" x 7" to 12" x 19", with many works in the 10" x 13" range, 66 artworks plus 2 sketchbooks and hundreds of photographs

**\$5,250**

An exquisite collection of 64 original watercolor drawings and artworks by Karl Walton Kenyon of fish, marine and bird wildlife, created in the Asia Pacific during wartime deployment, circa 1941-1966. Many are drawn to scale from life examples caught by hand. A large number of examples are signed with notes related to their locality, scale, species (if known), and often including the date and other related remarks i.e. "Espiritu Santo, tidepool, 5x life size, painted from life, June 5 1944 (signed)" or "(signed) May 24, 1944 near Guadalcanal, flew aboard ship" (for a flying fish drawing). Also includes a handful of works created in the 1960s, plus two sketchbook journals with dozens of sketches (1940s), and three notebooks containing hundreds of family photographs, from the artist's childhood through his time in the war.

Karl Walton Kenyon (1918-2007) was born on in La Jolla, California in 1918. He attended Pomona College and received his master's degree from Cornell in 1941. He served as a naval aviator on an escort aircraft carrier in the Pacific during WWII, and was shot down in the Philippines and rescued at sea. He was discharged with Honors as a Lt. Commander. Kenyon joined the U.S. Fish and Wildlife Service in Seattle around 1949 and worked there into the 1970s, becoming a noted expert on the sea otter, authoring several books and articles. He was also one of the first conservationists to document the ingestion of plastic by seabirds, and in 1993 received the inaugural Lifetime Achievement Award from the Pacific Seabird Group. His work in conservation continued well after his retirement, focusing on the protection of sea mammals. He died on March 27, 2007.

Kenyon was a friend and colleague of other, sometimes prominent, wildlife artists and they apparently shared or perhaps traded works. Some artworks of Kenyon's were in the collection of the biologist and wildlife artist Robert Mengel that were donated to the Library at the Academy of Natural Sciences. One work in this archive is by George Bennett (born in California), who for the later years of his life lived in both Tonga and Fiji, and created artworks that were featured on the stamps of both countries. Some of Kenyon's papers related to his field work for the U.S. Fish and





Wildlife Service are housed with the Smithsonian Institution Archives.

Works sizes vary from approx. 5.5" x 7" to 12" x 19", with many works in the 10" x 13" range. Twelve works are fish prints, some with watercolor embellishments. All works have now been placed in individual protective sleeves and some held with photo corners and stiff backing, all stored in an archival box. Additional shipping and insurance requirements may apply.

An amazing collection of a large body of work by this underappreciated, and largely unknown, wildlife artist known more for his professional conservationist work.

Condition: In remarkably Near Fine condition, some age toning to paper and some bands of toning around edges from previous matting; some works have mounting tape still affixed to verso; age toning to paper and some occasional areas of foxing, otherwise very nice.



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### 5. THREE ALBUMEN PHOTOGRAPHIC PRINTS (EGYPT CIRCA 1880): *ASCENT OF THE PYRAMIDS*, *HOTEL DU NIL*\* AND A VEILED TURKISH WOMAN

[Sébah, Pascal]

Cairo, Egypt: Self-Published, Circa 1880; Albumen Photographic Prints, 9" x 12" mounted on board

**\$150 and \$175\* each**

A set of three original albumen photographic prints attributed to Pascal Sébah, circa 1880: *Ascent of the Pyramids*, *Hotel du Nil* and a veiled Turkish woman (untitled). Two of the photographs have titles written in pencil in the lower left: "*Ascent of the Pyramids*" and "*Hotel du Nil*" but are unsigned by the photographer. The attribution comes from the existence of a photograph of the same veiled Turkish woman whom appears in one of these photographs - wearing the same dress, jewelry, and veil, and which is signed "P. Sébah" in the photograph.

Pascal Sébah (1823-1886) was one of the important professional photographers of his time in the Ottoman Empire, and served the demand for souvenirs to the increasing tourist trade that developed in Egypt in the second half of the 19th century. Sébah established a studio in Constantinople (now Istanbul) in 1857, opening a branch in Cairo in 1873. His son, Jean Pascal Sébah (1872-1947) took over the studio sometime after his father's death in 1886. The father signed his prints P. Sébah and the son J. Pascal Sébah. The Cairo studio operated until 1898.

The ascent of the pyramids and a veiled woman were popular images for tourists. The Hotel du Nil was located in Cairo and closed around 1906. The photograph depicts a lush hotel courtyard



of palms with two sarcophagus statues in the foreground to the left and right, and a taxidermy alligator hanging in the breezeway. Although Sébah's photographs were produced for the tourist trade, they were of high quality, composition, and skill, and are represented in museum collections such as The Brooklyn Museum, among others.

A rare set of three images by the noted photographer.

Condition: Very Good, some light scuffing to surfaces and toning to boards, more prominent around edges; a few light spots to the surface of prints and boards; some areas of light foxing to prints and boards; 1/4" and 1/8" scratches to the print (or negative) of the veiled woman print; mounted on board from the period, with the sepia tones common to albumen prints.



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## 6. AN OVERSIZE HAND-COLORED PHOTOGRAPHIC PRINT OF MOUNT RAINIER, WA (1923)

Kinsey, Darius

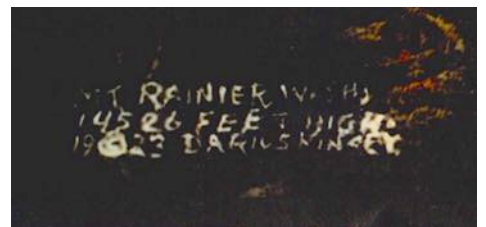
Seattle, WA: Timber Views Company, 1923; Original hand-colored photographic print, 13.75" x 10.5"

Sold

An oversize, beautifully hand-colored photographic print of Washington State's Mount Rainier by prominent Northwest photographer Darius Kinsey.



Darius Kinsey (1869–1945) was a photographer active in Washington State from 1890 to 1940. Best known for his large-format images of loggers and the area's timber industry, he also photographed landscapes and did studio photographic work. With a handwritten copyright block burned into the photo print in the lower left stating, "Mt. Rainier Wash 14,526 feet high 19©23 Darius Kinsey". Located in the Cascade Range of the Pacific Northwest, about 60 miles southeast of Seattle, Mount Rainier is considered to be one of the most dangerous active volcanoes in the United States. With a Timber Views Co. copyright notice stamp on the back of the print.



Condition: Good+, with a 1.0" closed tear at center-top; a .50" closed tear at left side; a 3" long diagonal crease along the bottom left dog-eared corner; some light edgewear with some tiny chips and light corner wear.

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## 7. Yosemite, California, and Oregon Travel Photo Album, mid-1920s to 1930s with 56 photos

[Photographer(s) Unknown]

California: Self-Published, circa 1920s-1930s; Vintage Photo Album bound with string, 11.25" x 7", 56 photos

Sold



A wonderful travel photo album featuring original photographic prints of Yosemite circa 1920s-1930s, including Half Dome, El Capitan, Yosemite Falls, Crater Lake and Crown Point (Oregon), Sonoma Pass (CA), plus various campsites, lakes, mountains and waterfalls. Five photos are pasted down, the remaining 51 photos are in photo corners and can be removed from the album. Only a handful of photos include people, most are landscapes. Most if not all appear to be original snapshots (not the tourist souvenirs that could be purchased in gift shops at the time), with 7 photos mounted to cardstock. Most photos are 3" x 4" in size, a few larger and smaller, all are black and white, and some sepia toned (or aged to sepia).

Written on the cover in white marker is "California 1926-28", which may only be partly accurate, or was written before the album was completed with photos dating from later years. The attire of the women in one photo (included above) appears to be 1930s or perhaps even later. The last two pages of the album include 7 family photos with children and elders with some handwritten notes on the bottom border, including "Claremont, NH 1936".

Condition: Very Good, most photos are VG+ or better condition with a handful having bumped or creased corners; two pages near the end of the album appear to have areas or lifting where 4-8 pasted down photos have been removed; some edgewear and dogears to the album cover and pages.



## 8. A COLLECTION OF 41 BOSTON AND MAINE RAILROAD PHOTOGRAPHS

[Photographer Unknown]

Troy and Lansingburg, NY: Self-Published, 1966-1967; 41 Black and White Photographic Prints, 3.5" x 5"

**\$145**

A collection of 41 Boston and Main Railroad photos taken in 1966 and 1967, with detailed location notes written on the backs of the photos, and stamped with the date and year taken. Photographer unknown. Generally taken in the areas of Troy and Lansingburg, New York on the Troy Branch of the railroad.

The passenger train traveling from Boston to Troy, NY was named The Minuteman. The dates of operation for the B&M Railroad were 1836-1983. An example of the detail of the notes on the back of one photo reads: "Boston and Main Rail Road, Troy Brach, East Bound, Note old sign foundation on lower right. For east bound trains (stamped Apr 4 1967)". Some notes also detail the tracks to left and right in the photos for the Delaware and Hudson Railroad i.e. "D&H track on left North bound" and "B&M track on right East bound". Notes also include info on marker numbers, locations of former stations, abandoned highway crossings, etc.





Condition: Near Fine, slight curve to the photos; now housed in individual sleeves.

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### 9. ALL POWER TO THE PEOPLE: HUEY NEWTON BUTTON

[Newton, Huey]

[Oakland/Berkeley]: [Black Panther Party], Circa 1969; Pinback button, 1.75" in diameter

**\$125**

An original, circa 1969 pinback button featuring activist, revolutionary and co-founder of the Black Panther Party, Huey Newton holding a rifle with the demand: "ALL POWER TO THE PEOPLE". Likely made and distributed by the Black Panther Party. This button was recently included in an exhibit at the Oakland Museum of California, and the consignor's original loan tag is included.



Condition: Very Good, light scratching to surface; rusting/oxidation wear to back of pin due to age.

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### 10. ERNESTO (CHE) GUEVARA LA RAZA SILKSCREEN POSTER

San Francisco: La Raza Graphic Center, Circa 1978; Silkscreen on heavy paper stock, 17" x 23"

**Sold**

An Ernesto (Che) Guevara silkscreened poster, designed and printed at La Raza Graphic Center in SF's Mission District. With a quote from Guevara: "...At the risk of seeming ridiculous let me say that a true revolutionary is guided by feelings of love" (in both English and Spanish). Item #1227.

Condition: Very Good/Near Fine, some light scuffs to surface.

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### 11. WAR PROTEST EXHIBIT: ARTWORKS FOR PEACE POSTER (1970)

San Francisco: New Mobilization Committee West, 1970; Silkscreen on heavier paper stock, 18" x 24"

**Sold**

A silkscreened poster for an anti-war art exhibit organized by the New Mobilization Committee (West) to end the war in Vietnam. Held at the First Unitarian Church in San Francisco from June 20-July 10, 1970.

Condition: Very Good, a few minor surface scratches, spots, dents and nicks.



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## 12. ORIGINAL KEITH HARING SUBWAY DRAWING FRAGMENT (SERPENT)

Haring, Keith

New York: Self-Published, Circa 1985, Original Drawing, chalk on paper, 8" x 10"

**\$7,500**

In the early to mid-1980s Keith Haring began making drawings with chalk on the black paper in the subway system that the New York City Metropolitan Transit Authority used to paste over expired advertisements and billboards. The blank, black panels would remain for a few days to several weeks before a new advertisement was pasted on top. Haring saw them as a blank canvas and began drawing on them, saying "it became a rewarding experience to draw and see the drawings being appreciated. The number of people passing these drawings in a week was phenomenal" and "the subway is still my favorite place to draw". Haring often included serpents or snakes in his drawings and artworks, sometimes chasing the figures in the works, and perhaps referencing the menacing elements of culture and society.

A rare, original Keith Haring drawing created on the streets of NYC. Acquired from the original owner, a Haring superfan, who attended many of the exhibitions, and compiled a large collection of exhibition posters, Pop Shop material, books and other Haring ephemera, and who removed this drawing from the subway themselves.

Framed in hand-milled, white maple with UV plexi. Drawing size is 8"x 10" and framed size is 11.75" x 13.75". Additional insurance and shipping requirements apply.

Condition: Very Good, some light creases and tears to paper at edges; some rubbing/smudging to chalk.

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## 13. AIRLESS BLACK, ROBERT MOTHERWELL SIGNED LITHOGRAPH: NO. 78 OF 93

Motherwell, Robert

Bedford Village, NY: Tyler Graphics Ltd., 1983; Lithograph on handmade paper, No. 73 of 98 signed copies, 25.75" x 15" (33.75" x 23" framed size)

**\$3,250**

An original signed and numbered Robert Motherwell lithograph in an edition of 98 with 14 artist's proofs from his "El Negro" suite of prints produced in 1983. This number 73 of 98, and signed by Motherwell in pencil in the lower right. Printed by Roger Campbell and Lee Funderburg at the renowned Tyler Graphics workshop,

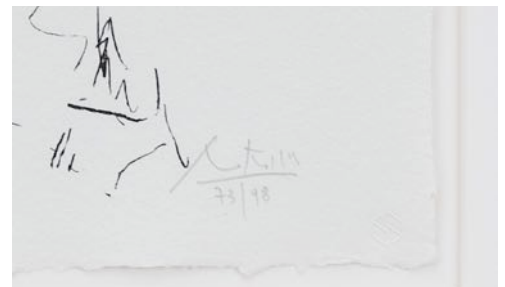




who produced prints and editions by some of the great contemporary artists of the 20th Century. With preparatory work for the continuous-tone lithography by Kenneth Tyler himself.

Robert Motherwell (1915-1991) was one of the great painters of abstract expressionism. He had his first solo exhibit in 1944 at Peggy Guggenheim's Art of This Century gallery, and later held a professorship at the legendary Black Mountain College. Throughout his career he continued to produce prints and editions. His work is in the collections of major museums around the world including MoMA NY, The Metropolitan Museum of Art, and The Whitney Museum of American Art, among many others. From 1958 to 1971 he was married to the great abstract painter Helen Frankenthaler (see our signed print by Frankenthaler also in this fair). He died in Provincetown, Massachusetts in 1991. This print edition is in the collections of The Walker Art Center (Minneapolis) and the Portland Art Museum, and is listed as work number 311 in the catalogue raisonné of Motherwell's Dedalus Foundation. Lithographed in two colors, yellow-ochre and black on handmade paper.

Condition: Fine, professionally framed. Additional shipping and insurance rates may apply (and can be shipped unframed).



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**14. ROUND ROBIN, HELEN FRANKENTHALER SIGNED ETCHING:  
ARTIST'S PROOF NO. 11 OF 14**

Frankenthaler, Helen

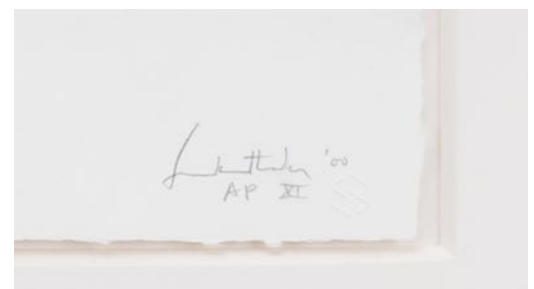
Mount Kisco, NY: Tyler Graphics Ltd., 2000;

Etching/Aquatint/Mezzotint on handmade paper, A.P. No. 11 of 14,  
26" x 15.25" paper size (32.5" x 21.5" framed size)

**Sold**

An original signed and numbered etching by Helen Frankenthaler. This No. 11 of 14 artist's proofs, from the print edition of only 30 copies. Printed at the renowned Tyler Graphics workshop, who produced prints and editions by some of the great contemporary artists of the 20th Century.

Helen Frankenthaler (1928-2011) was undoubtedly one of the giants of post-war abstract painting, and continues to be a huge influence in contemporary art today. She was included in the famous 1964 Post-Painterly Abstraction show curated by Clement Greenberg, and developed a style of staining her canvases that evoked watercolor. She had a strong relationship with printmaking her entire career. From 1958 to 1971 she was married to the great abstract expressionist painter Robert Motherwell (see our signed print by Motherwell also in this fair). She received the National Medal of Arts in 2001, and her works are included in the collections of the world's major museums and institutions. Frankenthaler died in Darien, Connecticut in 2011.



The edition is in the collections of The Metropolitan Museum of Art (New York), The Tate Modern (London) and The Walker Art Center (Minneapolis).

Condition: Fine, professionally framed. Additional shipping and insurance rates may apply (and can be shipped unframed).

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**15. HELEN FRANKENTHALER 1968 EXHIBITION POSTER; HAND-ADDRESSED BY FRANKENTHALER TO MOMA CURATOR DOROTHY MILLER**

Frankenthaler, Helen

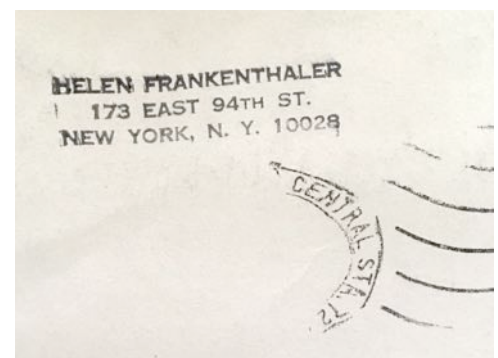
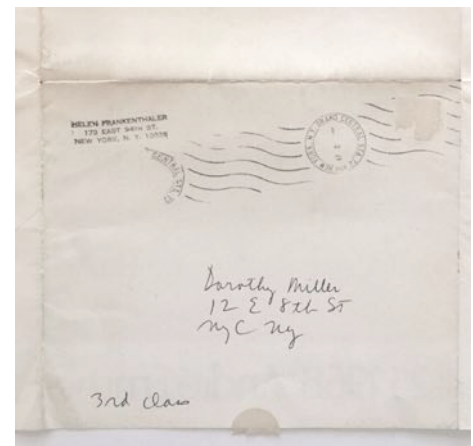
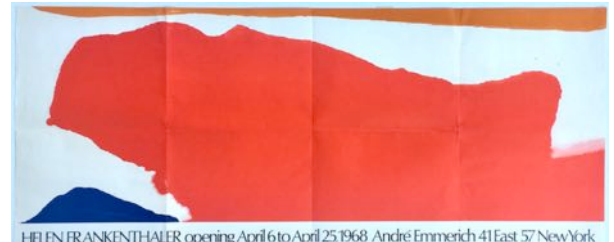
New York: André Emmerich Gallery, 1968; Offset Lithograph, folded as issued, 34.25" x 14.25", first printing

**\$750**

The exhibition poster for Helen Frankenthaler's April 6-25, 1968 exhibit at the André Emmerich Gallery in New York. Hand addressed by Frankenthaler to the one of the most influential curators of modern American Art, Dorothy Miller of the Museum of Modern Art, New York. Miller was MoMA's first professionally trained curator and from 1942 to 1963 organized the important series of Americans exhibitions, introducing a total of 90 American artists to the public, many of whom went on to become the great artists of the 20th Century. Miller also curated the influential international touring exhibit, The New American Painting, which traveled to eight countries and changed Europe's perception of American art, introducing abstract expressionism to an international audience.

Also with Helen Frankenthaler's address rubber stamped in ink on verso showing her address of 173 East 94th St. in New York. With a postage meter stamp of "N.Y. Grand Central Sta." and dated 1968. In the following year, Frankenthaler would have a major museum exhibit at The Whitney Museum of American Art. With a copyright of 1968 in lower right corner along with the phrase "Poster Originals Limited #73". A second edition of this print was produced in 1974 (and noted as a second edition).

Condition: Very Good+, folded as issued and mailed; some light edgewear and some additional soft creasing extending from folds; round mailing tabs/stickers still attached; a tiny pinpoint-sized hole at the center point of the far right fold; the postage stamp has been removed; the print is crisp and bright with no fading.



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**16. SALON DES RÉALITÉS NOUVELLES EXHIBITION POSTER; SIGNED BY LEO BREUER (1954)**

Breuer, Leo

Paris: Musée des Beaux-Arts de la Ville de Paris, 1954; Offset Lithograph, 20.25" x 15"

**\$275**

The poster for the Salon des Réalités Nouvelles exhibition in 1954 at the Musée des Beaux-Arts de la Ville de Paris, and signed by Leo Breuer. The German born Breuer (1893-1975) was a member of the Salon des Réalités, having arrived in Paris after World War II. He was known for his constructivist and abstract paintings. The Salon des Réalités Nouvelles, still in existence today, is an association of artists focused on abstract that also presents an annual exhibit. Their first was held in 1939 and organized by Robert and Sonia Delaunay, among others. Poster text in French.

Condition: Very Good, light edgewear and some surface dimples and soft creases likely due to previous rolling.



## 17. L'ART HOLLANDAIS DEPUIS VAN GOGH EXHIBITION POSTER (1958)

Mondrian, Piet

Paris: Musée National D'art Moderne, 1958; Offset Lithograph, 18" x 25.5"

**\$250**

A handsomely lithographed exhibition poster for the 1958 exhibition in Paris, "Dutch Art Since Van Gogh," at the Musée National D'art Moderne, and featuring an image of artwork by Piet Mondrian. The museum is still in existence and houses the second largest collection of modern and contemporary in the world (after MoMA New York), and is now located within the Centre Pompidou. Finely printed by Les Presses Artistiques, Paris. Poster text in French.

Condition: Very Good to Near Fine; light toning to paper slightly more pronounced along bottom edge.



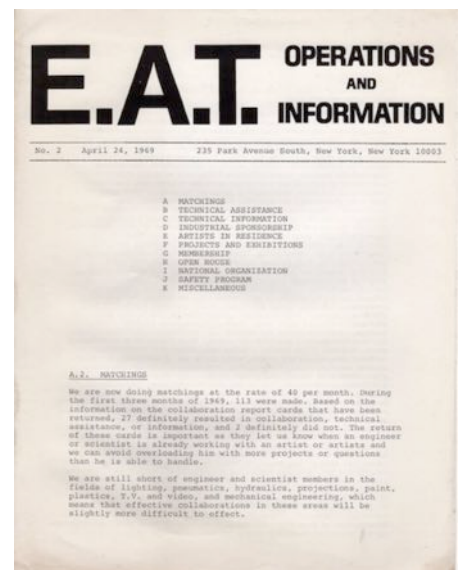
## 18. E.A.T. (EXPERIMENTS IN ART & TECHNOLOGY) ARCHIVE OF 46 ITEMS

Klüver, Billy; Waldhauer, Fred; Whitman, Robert; Rauschenberg, Robert and Martin, Julie New York/Bay Area/Seattle/Portland: Experiments in Art & Technology (E.A.T.), 1966-2002; Various Formats: Catalogs, Newsletters, Posters/Flyers, Postcards, Letters, Press Releases, etc.

**\$4,800**

An archive of 46 items relating to Experiments in Art and Technology (E.A.T.), the New-York based group of artists who in the late-1960s sought to develop collaborations between artists and engineers to explore new technologies and approaches to creating art and performance.

The collection includes the poster and catalog for the famous "9 Evenings: Theatre and Engineering" event (1966), the catalog and related ephemera for "Some More Beginnings" at the Brooklyn Museum in collaboration with MoMA (1968), E.A.T. original Artist /





Scientist / Engineer Membership forms (ca. 1968), E.A.T. New York newsletters and announcements (1968-1970), regional chapter newsletters (1969-1970), press releases, business reply envelopes and other ephemera, LACMA Art & Technology material (1970-1971), the E.A.T. 2002 reunion program and invitation, plus many other documents and ephemera.

The group largely grew out of the 1966 performance "9 Evenings: Theatre and Engineering" that was held at the 69<sup>th</sup> Regiment Armory in New York City. The event featured a combination of dance, avant-garde theatre and new technologies, with performances by John Cage, Öyvind Fahlström, Deborah Hay, Yvonne Rainer and Robert Rauschenberg, among others.

E.A.T. was formed by the engineers Billy Klüver and Fred Waldhauer, and the artists Robert Rauschenberg and Robert Whitman. Julie Martin joined as director in 1967. Their collaborations in the beginning included engineers from Bell Laboratories, and expanded to include other companies and engineer collaborators.

Numerous regional chapters of E.A.T. were established around the U.S., and this collection includes newsletters and ephemera from the Los Angeles, Bay Area, Portland and Seattle chapters, in addition to the New York chapter.

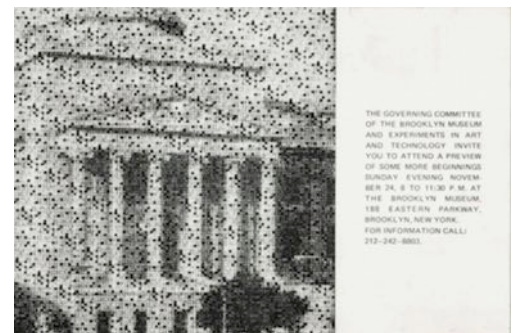
The idea caught on: in 1968, the Los Angeles County Museum of Art (LACMA) started Art & Technology, a program that paired artists with engineers in Southern California companies such as Lockheed Martin, the RAND Corporation and Walt Disney. This collection includes the LACMA press release announcing that program, as well as other LACMA technology-related ephemera.

But things didn't always go well with the artist-engineer collaborations – some artists objected to the military-defense industry ties that most technology corporations maintained, and other artists simply didn't enjoy working within the corporate-engineer environment.

In 1970, the Pepsi Pavilion at the now-famed Expo '70 in Osaka, Japan included E.A.T. artists who collaborated with engineers to design and program a Buckminster Fuller-style immersive geodesic dome, which included a water vapor cloud sculpture by Fujiko Nakaya.

E.A.T. has been said to bridge the gap between the avant-theatre happenings of the early 1960s to the media-art and video revolution of the latter 1970s. An important and extensive archive of primary material related to this groundbreaking movement in contemporary art.

Condition: Overall Very Good, normal edgewear, sunning and age toning to paper; some items folded.



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## 19. RAY JOHNSON: FOUR PAGES OF MAIL ART

Johnson, Ray

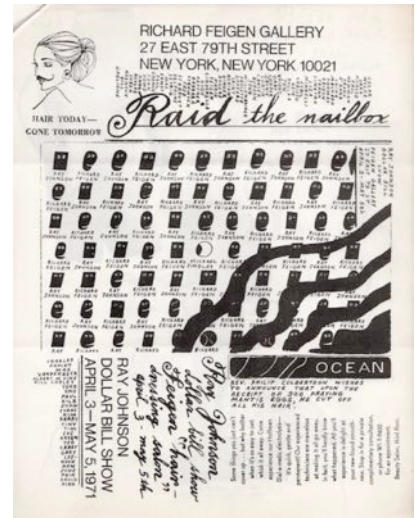
Locust Valley, NY: Self-Published, Circa 1971; Xerox Artwork, 4 pages: stapled in top left corner

Sold

Four pages of xeroxed Ray Johnson (1927-1995) correspondence art, stapled and tri-folded, as received by the recipient. Johnson was known primarily as a collagist and mail correspondence artist, but also had a successful art career with galleries in New York and Chicago. Johnson left NYC in 1968 for Locust Valley, Long Island after becoming so dismayed by his friend Andy Warhol getting shot. He life, and mysterious death, was profiled in the 2002 documentary "How to Draw a Bunny".

Condition: Very Good, toning to paper, lower right corner crease to first page, and additional soft crease vertically along left side.

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## 20. A FRANK LLOYD WRIGHT LIBRARY: AN ARCHIVE OF 35 BOOKS, PLUS EPHEMERA, ON THE AMERICAN ARCHITECT

Lloyd Wright, Frank

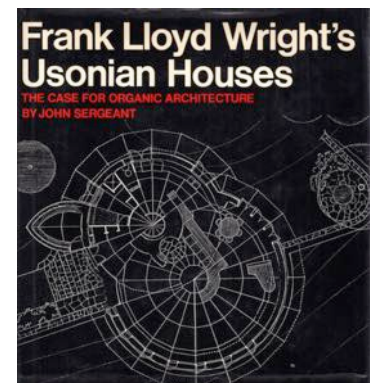
Various Publishers: 1941-1994; 15 Hardcover with Dust Jacket, 12 Paperback, 7 Dedicated Magazine Issues, 1 Spiral Bound Master Plan plus Ephemera

\$1,250

A collection of 35 monographs and publications on Frank Lloyd Wright (1867-1959), spanning the long career of this iconic American architect and designer. Including rare and out-of-print early books and publications, plus contemporary retrospective exhibition monographs, single-issue dedicated magazine publications, and ephemera. An instant FLW Library!

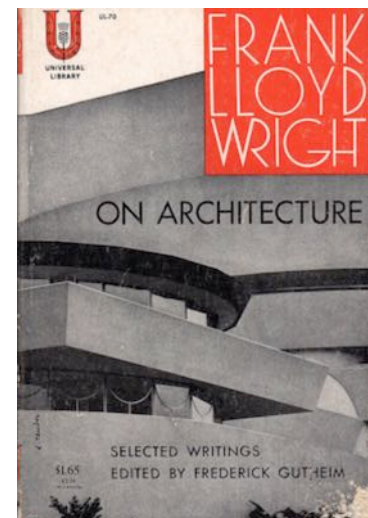
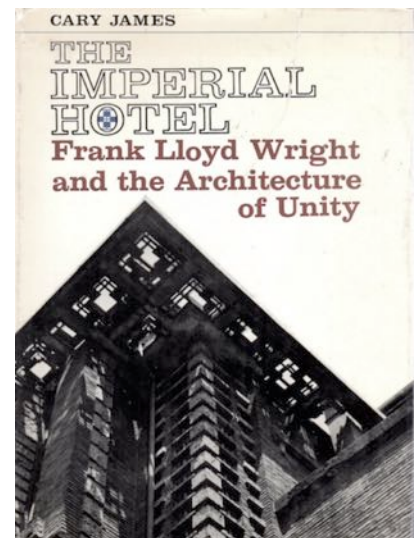
The collection includes:

- Frank Lloyd Wright: On Architecture (Grosset & Dunlap, 1941 paperback)
- Frank Lloyd Wright: The Natural House (Horizon Press, 1954 hardcover)
- Monona Basin Project: Schematic Master Plan for the City of Madison, WI (FLW Foundations, 1967 spiral bound)
- The Imperial Hotel: Frank Lloyd Wright and the Architecture of Unity (Charles E. Tuttle Co., 1968 hardcover)
- Frank Lloyd Wright's Usonian Houses (Whitney Library of Design, 1976 hardcover)
- A Testament by Frank Lloyd Wright (Bramhall House, 1957 hardcover)
- The Drawings of Frank Lloyd Wright (Horizon Press, 1962 hardcover)





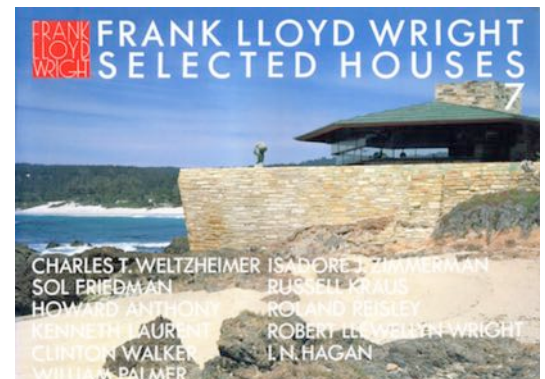
- La Casa Sulla Cascata: Frank Lloyd Wright's Fallingwater (Kompass, 1962 hardcover)
- Frank Lloyd Wright: Johnson & Son, Admin. Building (Global Architecture 1, 1970 paperback)
- Frank Lloyd Wright: Kaufmann House, "Fallingwater" (Global Architecture 2, 1970 paperback)
- Frank Lloyd Wright: Selected Houses 7 (Global Architecture, 1991 paperback)
- Frank Lloyd Wright: Preliminary Studies, 1917-1932 (Global Architecture 10, 1986 paperback)
- Frank Lloyd Wright: Taliesen East and Taliesen West (Global Architecture 15, 1972 paperback)
- Frank Lloyd Wright: Houses in Oak Park and River Forest, Illinois (Global Architecture 25, 1973 paperback)
- Frank Lloyd Wright: Pfeiffer Chapel, Beth Sholom Synagogue, Elkins Park (Global Architecture 40, 1976 paperback)
- Houses by Frank Lloyd Wright 2 (Global Interior 10, 1976 paperback)
- Frank Lloyd Wright (Taschen, 1991 paperback)
- Frank Lloyd Wright and the Johnson Wax Buildings (Rizzoli, 1986 paperback)
- Frank Lloyd Wright: Designs for an American Landscape, 1922-1932 (Abrams, 1996 hardcover)
- Frank Lloyd Wright: Architect (MoMA, 1994 hardcover)
- The Decorative Designs of Frank Lloyd Wright (Dutton, 1979 hardcover)
- Frank Lloyd Wright: Three Quarters of a Century of Drawings (Horizon Press, 1981 paperback)
- Frank Lloyd Wright's Fallingwater: The House and Its History (Dover, 1978 paperback)
- The Architecture of Frank Lloyd Wright: A Complete Catalog, Second Edition (MIT Press, 1979 hardcover)
- Frank Lloyd Wright: Letters to Apprentices (The Press at Cal State Univ., 1982 paperback)
- Frank Lloyd Wright: The Kaufmann Office (Victoria & Albert Museum, 1993 hardcover)
- Frank Lloyd Wright: Letters to Architects (The Press at Cal State Univ., 1984 paperback)
- Frank Lloyd Wright To 1910: The First Golden Age (Van Nostrand Reinhold, 1979 paperback)
- The Solomon Guggenheim Museum (Guggenheim Museum, 1994 hardcover)
- A Frank Lloyd Wright Country House (Abbeville, 1986 hardcover)
- Frank Lloyd Wright: Architectural Monographs No. 18 (Academy Editions, 1992 hardcover)
- Frank Lloyd Wright: The Early Work of the Great Architect (Gramercy, 1994 hardcover)
- Architectural Record May 1958: New Work by Frank Lloyd Wright (1958 magazine)
- Northwest Architect Magazine: Frank Lloyd Wright, 1869-1969 (MN Society of Architects, 1969 staplebound)





- Arizona Highways: Frank Lloyd Wright "Arizona and Taliesin" (Arizona Highways, 1956 staplebound)
- Ephemera includes a flyer from the FLW Foundation for the Taliesin Fellowship, first day of issue 1966 FLW USPS stamps and envelope, a FLW flyer/plan for the Arizona State Capitol, Taliesin Festival of Music and Dance 1961 program, plus a few other items of misc. ephemera

Condition: Generally Very Good to VG-; some age wear, dust jacket tears, light book must smell and rubbing/soiling to a few titles; some sun fading to covers and/or spines; a few titles with bookplates or previous owner gift inscriptions.




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