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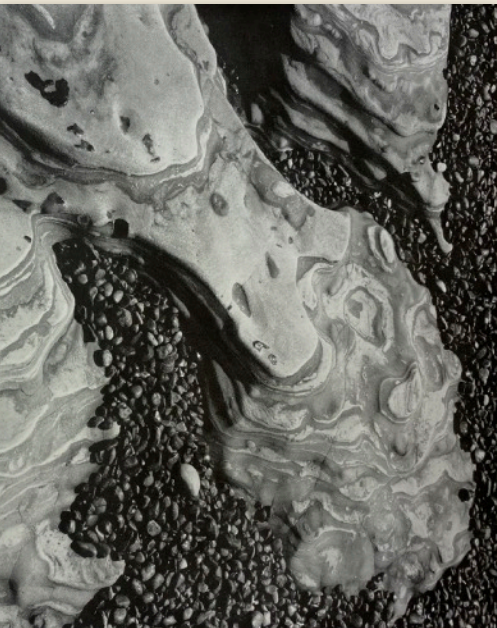


CATALYST SEPTEMBER 2024
MODERN PHOTOGRAPHY AND ILLUSTRATION:
THE WESTONS, WALLACE WOOD, AND MORE

cat • a • list Ca n.

- 1 : *A selection of new arrivals to spark your collecting imagination.*
- 2 : *An arrangement of recent acquisitions that have recently caught our own attention and imagination. Sometimes themed. Often multifarious. Always intentional.*

MOTION IN REPOSE: THE ART OF THE WESTONS



In 1932, one hundred years into the science of capturing and fixing photographic images, Edward Weston (1886-1958) published his first book of photographs, revealing a new basis for artistic expression and the art of seeing. William Carlos Williams' poetic dictum "no ideas but in things" and the emerging aesthetics of "straight photography" practiced by Strand, Stieglitz and Sheeler, took Modernism to the core notion of being in the split-second of taking a picture. Weston's "Daybooks," begun in 1923, is a remarkable testament to this endless quest for truth and clarity at a time when photography as a commercial enterprise was poised to take on popular culture.

The challenge to publishers and the cost of exactitude in reproducing these photographs must have been daunting: the paper, the engraving, the printing process, the format of the book, were all indivisible in the process of publication. Brett Weston (1911-1993), Edward's son and collaborator, was a master printer and found that the gelatin silver process, when used on glossy paper, made the image pop off the page, perfection itself, true art in black and white. This group of books by both Westons shows the trajectory of their accomplishments and the strength of their vision, together and alone, true to Nature and the landscape.

01

WESTON, EDWARD
THE ART OF EDWARD WESTON

*New York: E. Weyhe, 1932. Limited edition.
 Limited to 550 numbered copies, of which this is
 441. 39 photographs, plus frontis portrait by Brett
 Weston. 13.75" x 10.5".*

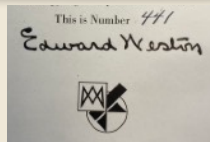
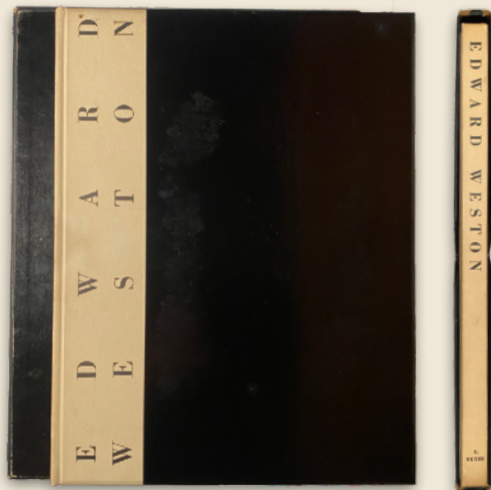
*Signed by Weston on the colophon in rare early
 full signature.*

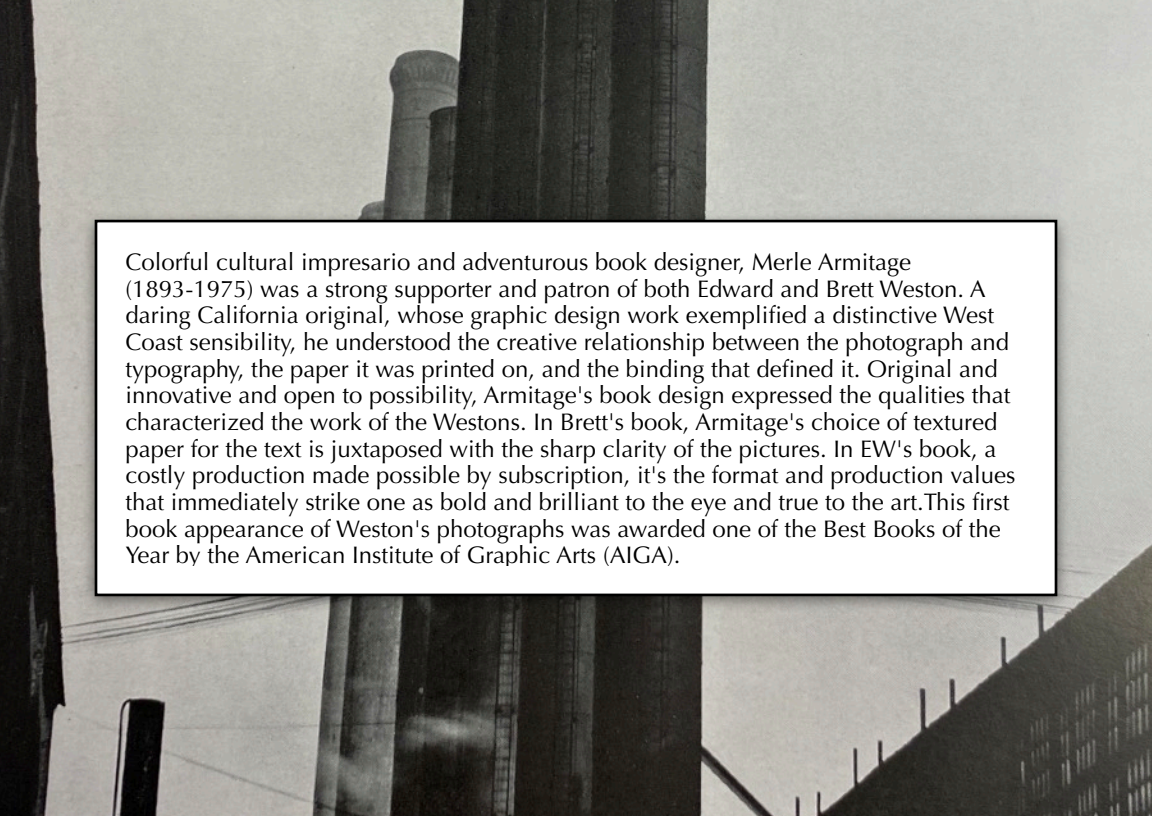
*Short pieces by Lincoln Steffens, Charles Sheeler,
 Arthur Miller, Jean Charlot, and Merle Armitage.
 With A Statement by Edward Weston.*

*Boards rubbed in spots, scant foxing front and
 rear endpapers, marginal loss from facing page
 contact, perhaps from moisture trapped between
 pages, resulting in surface pulled to facing page,
 affecting frontis portrait, a spot on "Kelp," and
 also on "Nautilus" images. In fine, matching
 glossy black slipcase, with wear along opening.*

Item #223605

\$2000



A black and white photograph of an industrial scene. In the foreground, there are several tall, dark, cylindrical smokestacks or chimneys. To the right, a large, multi-story building with a grid-like facade is visible. The sky is a uniform, light gray. The overall tone is industrial and somewhat somber.

Colorful cultural impresario and adventurous book designer, Merle Armitage (1893-1975) was a strong supporter and patron of both Edward and Brett Weston. A daring California original, whose graphic design work exemplified a distinctive West Coast sensibility, he understood the creative relationship between the photograph and typography, the paper it was printed on, and the binding that defined it. Original and innovative and open to possibility, Armitage's book design expressed the qualities that characterized the work of the Westons. In Brett's book, Armitage's choice of textured paper for the text is juxtaposed with the sharp clarity of the pictures. In EW's book, a costly production made possible by subscription, it's the format and production values that immediately strike one as bold and brilliant to the eye and true to the art. This first book appearance of Weston's photographs was awarded one of the Best Books of the Year by the American Institute of Graphic Arts (AIGA).



New York: E. Weyhe, 1923. Edition limited to 550 numbered copies, this copy unnumbered out of series. 39 photographs, plus frontis portrait by Brett Weston. Rebound in variegated yellow-brown burlap, plain smooth leather backed boards, marbled endpapers, 5 raised bands. Full text block printed on Artisan enamel paper. Book designed by Merle Armitage. 13.75 x 10.5".

Signed by Weston in rare early full signature on the colophon.

With short pieces by Lincoln Steffens, Charles Sheeler, Arthur Miller, Jean Charlot, and Merle Armitage. With A Statement by Edward Weston.

Corners worn, some pages marginally toned, endpapers offset by leather turn-ins front pastedown.

Item #223638

\$650

03

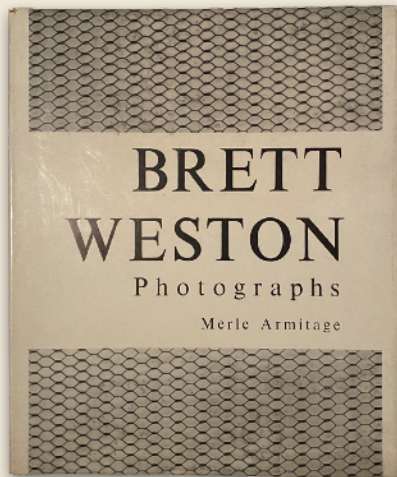
WESTON, BRETT; ARMITAGE, MERLE.
BRETT WESTON: PHOTOGRAPHS

New York: E. Weyhe, 1956. First edition, first printing. Black cloth. Errata slip tipped in. 13" x 11". Text printed on Della Robbia and engravings printed on Kromekote paper.

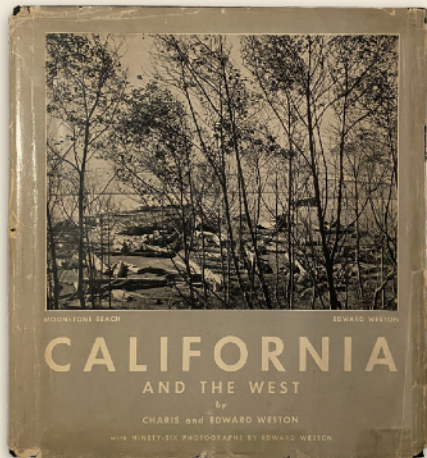
Book design and text by Merle Armitage. Reprinted here is his review "Artists & Machines," the first review of Brett Weston's first exhibition, published May, 1930.

Surface stain front flyleaf, spot stain on fore edge, fine in near fine, lightly soiled dust jacket, toned verso, shallow chips at top folds and neat tape-repaired closed tear to lower front panel, in mylar cover.

Item #172914



\$750



New York: Duell, Sloan and Pearce, 1940. First edition, first printing. Black starched cloth, in dust jacket. 96 photographs with accompanying text by Charis Weston. 11.5" x 10.5".

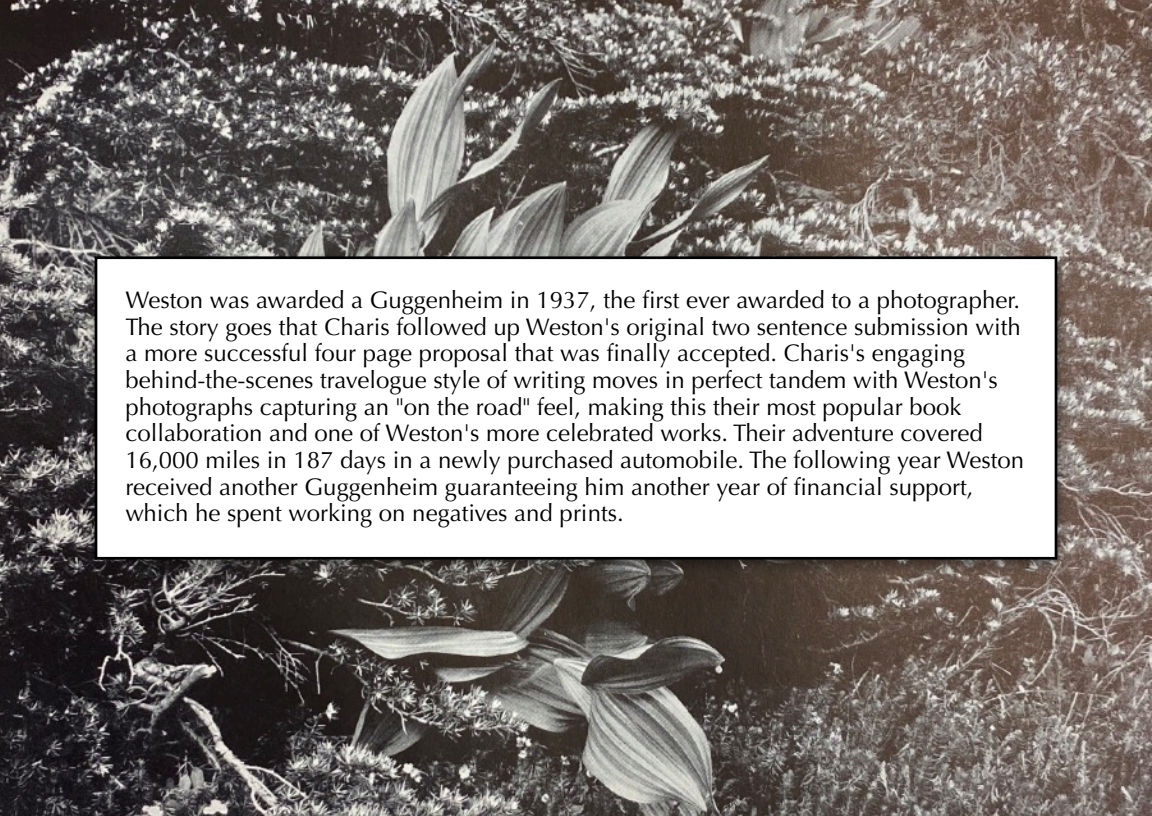
Inscribed and dated the year of publication by Charis, and also signed by Edward, added on the end of the inscription.

A very good copy with some surface soiling and rubbing to boards, toning to text block, and faint wear to extremities. The dust jacket is very good only, with tape-repaired seams and tears, and front flap detached with some loss and chips overall.

Item #225071



\$1000



Weston was awarded a Guggenheim in 1937, the first ever awarded to a photographer. The story goes that Charis followed up Weston's original two sentence submission with a more successful four page proposal that was finally accepted. Charis's engaging behind-the-scenes travelogue style of writing moves in perfect tandem with Weston's photographs capturing an "on the road" feel, making this their most popular book collaboration and one of Weston's more celebrated works. Their adventure covered 16,000 miles in 187 days in a newly purchased automobile. The following year Weston received another Guggenheim guaranteeing him another year of financial support, which he spent working on negatives and prints.

05

WESTON, EDWARD

**MY CAMERA ON POINT LOBOS: 30 PHOTOGRAPHS AND EXCERPTS FROM
E.W.'S DAYBOOKS**

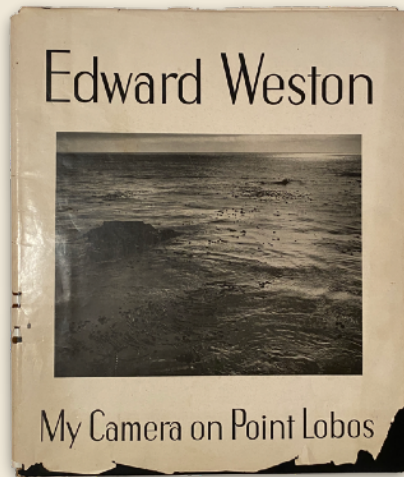
*Boston: Virginia Adams/Yosemite National Park/
Houghton Mifflin Company, 1950. First edition,
first printing. Spiral bound glossy heavy cardstock
boards. 14.5" x 12.25".*

*Signed by both Westons, Brett and Cole, on the
Dedication page. Additionally signed with a brief
inscription by Dody Thompson at the end of her
Introduction.*

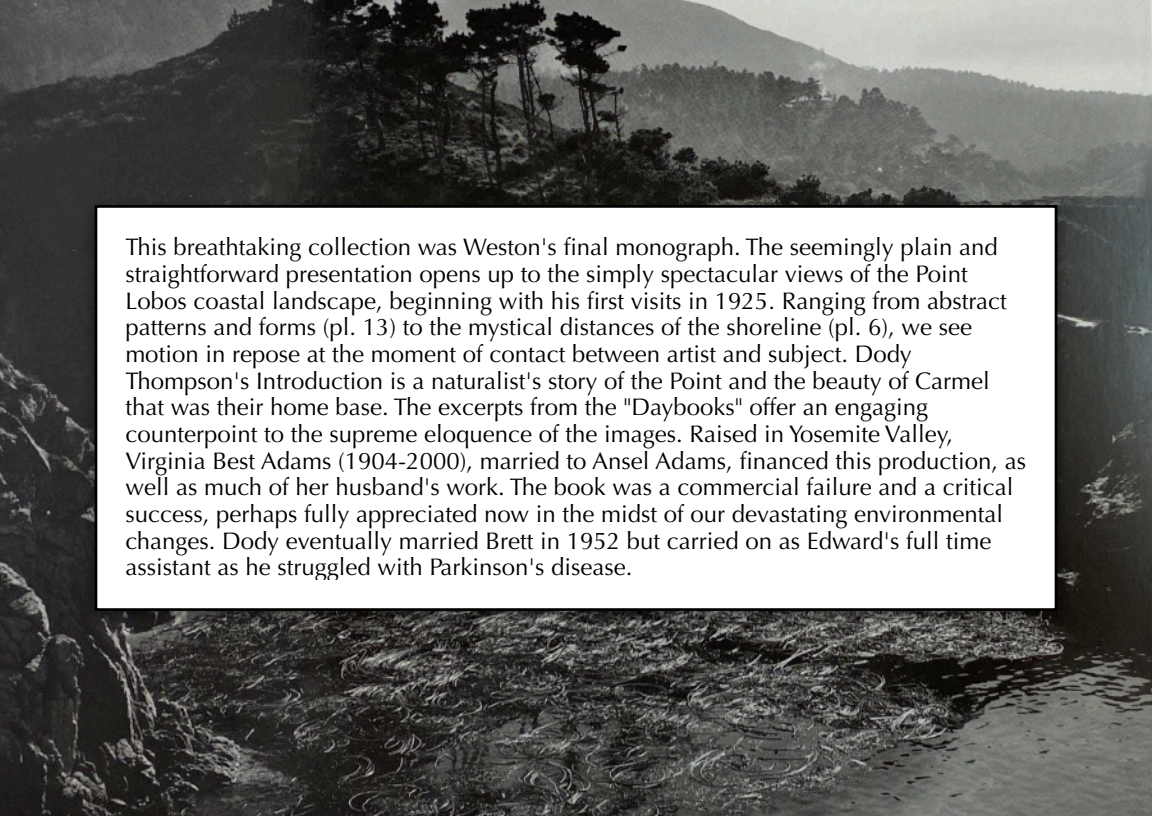
*Extremities rubbed with some light wear to
corners, light foxing to front and rear endpapers,
fine in very good dust jacket with deep marginal
chipping but no loss to front and back panel type
or images, rear flap tape-repaired, in custom
mylar cover.*

Item #223598

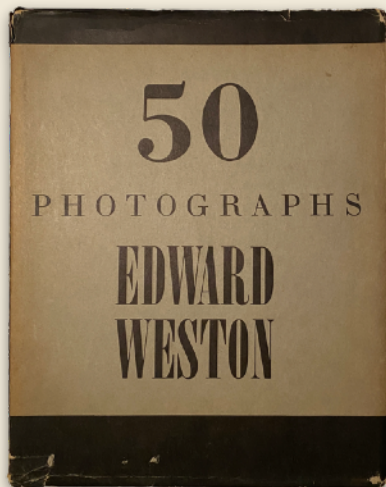
\$1500



A close-up of a handwritten signature in black ink. The signature is written in a cursive style and consists of two lines: 'Cole Weston' on the top line and 'Brett Weston' on the bottom line. The ink is dark and the handwriting is clear.



This breathtaking collection was Weston's final monograph. The seemingly plain and straightforward presentation opens up to the simply spectacular views of the Point Lobos coastal landscape, beginning with his first visits in 1925. Ranging from abstract patterns and forms (pl. 13) to the mystical distances of the shoreline (pl. 6), we see motion in repose at the moment of contact between artist and subject. Dody Thompson's Introduction is a naturalist's story of the Point and the beauty of Carmel that was their home base. The excerpts from the "Daybooks" offer an engaging counterpoint to the supreme eloquence of the images. Raised in Yosemite Valley, Virginia Best Adams (1904-2000), married to Ansel Adams, financed this production, as well as much of her husband's work. The book was a commercial failure and a critical success, perhaps fully appreciated now in the midst of our devastating environmental changes. Dody eventually married Brett in 1952 but carried on as Edward's full time assistant as he struggled with Parkinson's disease.

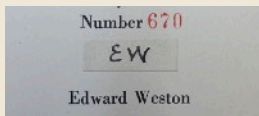


New York: Duell, Sloan & Pearce, 1947. Limited Edition of 1500 numbered/signed copies, of which this is 670. Black cloth spine over black paper-covered boards, in dust jacket. 12" x 9.75".

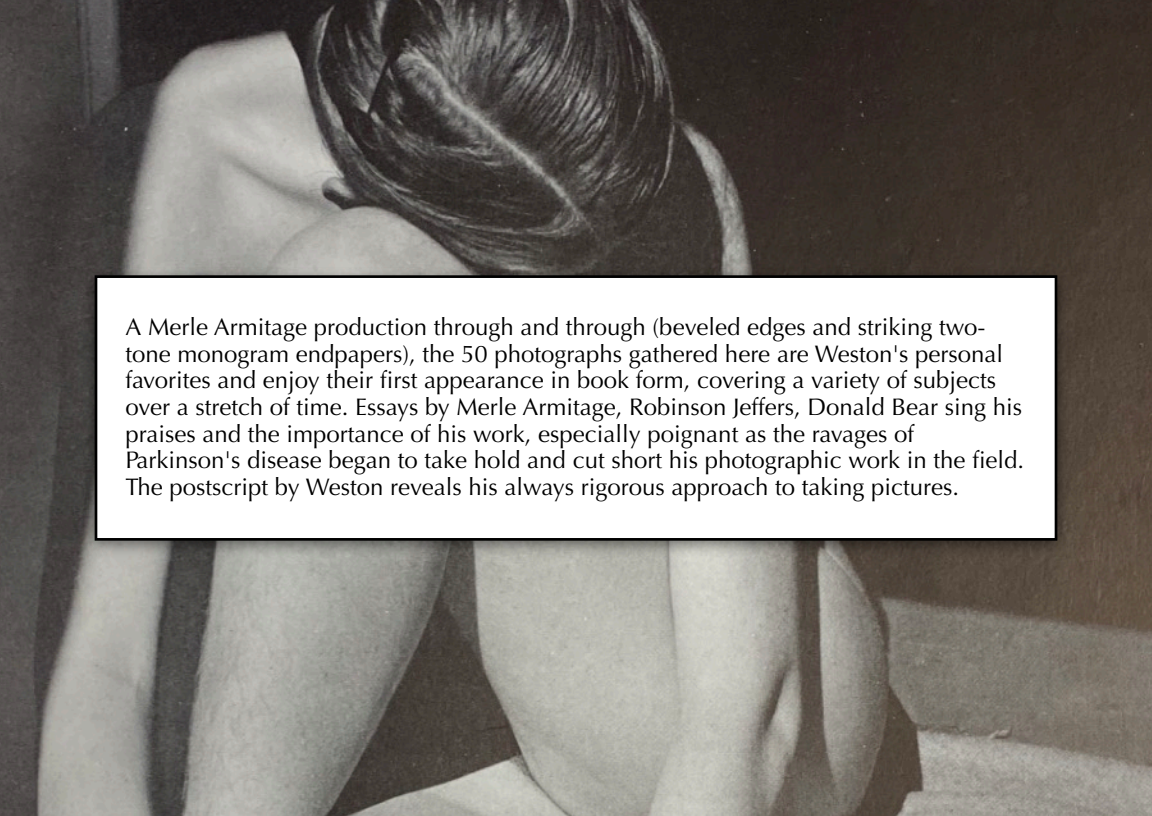
Initialed by Weston on pastedown slip on the colophon page.

Bottom edge of boards worn, less so to extremities, closed tear bottom corner front free endpaper, front hinge tender but sound, a very good copy in lightly toned very good dust jacket with chipping spine ends and folds, and tape-repaired patch along inside bottom edge.

Item #223945



\$650



A Merle Armitage production through and through (beveled edges and striking two-tone monogram endpapers), the 50 photographs gathered here are Weston's personal favorites and enjoy their first appearance in book form, covering a variety of subjects over a stretch of time. Essays by Merle Armitage, Robinson Jeffers, Donald Bear sing his praises and the importance of his work, especially poignant as the ravages of Parkinson's disease began to take hold and cut short his photographic work in the field. The postscript by Weston reveals his always rigorous approach to taking pictures.

07

WESTON, EDWARD
EDWARD WESTON: FIFTY YEARS

The definitive volume of Weston's photographic work with an 84-page illustrated biography by Ben Maddow.

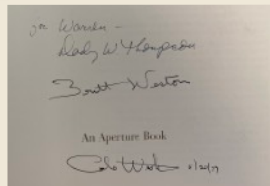
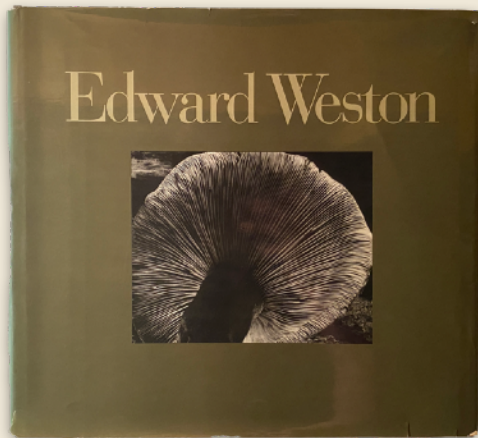
Millerton, NY: Aperture, 1973. First edition, first printing. Hardcover, in dust jacket. Illustrated biography by Ben Maddow.

Briefly inscribed by Dody W. Thompson on title page and also signed by brothers Brett and Cole Weston.

Bookplate of Warren Pearce (to whom this book is inscribed) on front pastedown, spine ends nudged a tad, near fine in very good, spine-sunned, rubbed and lightly chipped dust jacket with several closed tears and some peel back of lamination front cover, in mylar cover.

Item #223329

\$500



An Aperture Monograph with biographical Profile by R.H. Craven.

Millerton, NY: Aperture, 1980. First edition, limited to 400 signed/numbered copies, of which this is 25. Produced with hand-selected sheets, specially bound, slipcased, numbered and signed by Brett Weston on the front colophon. Signed by him again on the half-title. Beige linen boards.

Accompanied by the original silver print "Reeds, Oregon, 1975" (13.75" x 12") with vellum protective overlay, mounted on 15" x 18" mat board and housed, as issued, in the publisher's portfolio (16" x 19") bound in gray paper stamped in gilt in an edition of 400 signed and dated by Brett Weston on lower front corner. [see below]

Fine in fine slipcase with fine print and portfolio.

Item #223331

\$5000



Brett Weston
Reeds, Oregon, 1975

"An original silver print is an a limited edition. It should be signed by the artist, numbered and dated."



Brett Weston 1975

09

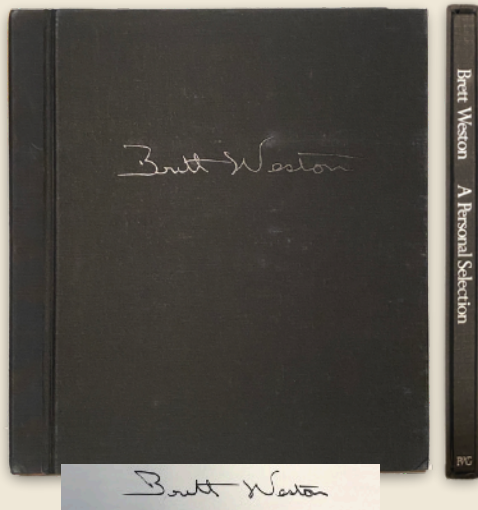
WESTON, BRETT
A PERSONAL SELECTION

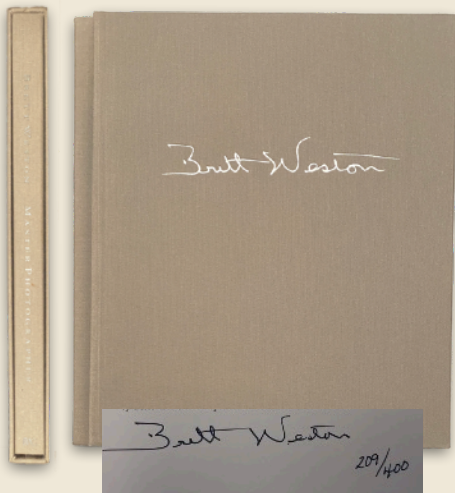
Carmel, CA: Photography West Graphics, 1986. From an original printing of 5000 copies, this limited edition is #179/300, signed by Brett Weston on the colophon page. Lacking the five artist proofs and original photograph. Black cloth, titled in silver, in matching publisher's slipcase. 14.75" x 12.25".

Book design by George Beltran. Lengthy Introduction by Dody W. Thompson.

Boards lightly scuffed, small bump lower front corner, near fine in very good slipcase with corresponding bump lower front corner and wear along opening.

Item #223333

**\$500**



Carmel, CA: Photography West Graphics, 1989. Of the original printing of 5000 copies, this limited edition is #209/400, signed by Brett Weston on the colophon. Lacks the issued accompanying silver print. Grey cloth, silver titling, in publisher's matching cloth slipcase. 14.25" x 12.25".

Book design and editing by Carol Williams Christopher. Photographs organized by decades, each section introduced with an essay by Van Deren Coke, Beaumont Newhall, Dody W. Thompson, David Stroud, Mark Johnstone, and Brett Weston. Laid in is a notecard invitation to the Photography West Gallery book signing and birthday celebration, December 16, 1990 in Carmel, California.

Spine sunned a shade, still fine in fine slipcase with light sunning extremities and offsetting top edge rear panel.

Item #223332

\$600

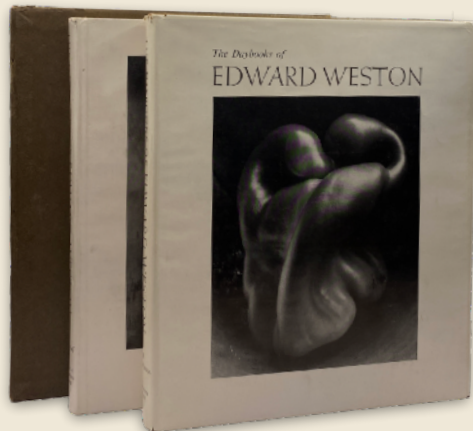
WESTON, EDWARD & NANCY NEWHALL (ED.)
THE DAYBOOKS OF EDWARD WESTON (TWO VOLUMES)

*Rochester, NY: The George Eastman House/
Horizon Press, 1961. Brown cloth; drab green
cloth. Dust jackets. Housed in publisher's cloth
slipcase. Photograph inserts both volumes. Square
quartos. 10.5" x 9".*

Book design by Nathan Lyons.

*Volume I fine in fine dust jacket. Volume II spine a
tad darkened, near fine in near fine dust jacket.*

Item #225682



\$100



Kalispell, MT: Wild Horse Island Press, 2003. First edition, limited to 3500 casebound copies. Sea foam cloth over black cloth spine. Oblong.

Fine in fine dust jacket, in mylar cover.

Item #225681

Following the flow of Edward and Brett Weston's dune photographs is a gracefully hypnotic exercise in contemplation. The subject captures the intersection of vision and style of both father and son. Brett exclaims in a letter to Edward that these were his finest photographs to date (1930s), taken at Oceano, California. Witness the elemental sensuality of Brett's highly charged contrasting rhythms of light and sand, and Edward's direct connection to the naked human form swept within a patch of sandy stillness. Thoughtfully edited by Kurt Markus with a keen eye and a loving hand, the production values are exquisite and uncompromising, seeking the finest quality of reproduction with the technical assistance and expertise of his friends in the field. With an introductory essay by John Woods and excerpts from letters and the reminiscences of Charis Weston and others, this is a book worthy of its subjects, brought together finally by Fred Woodward's seductive book design.

\$150

13

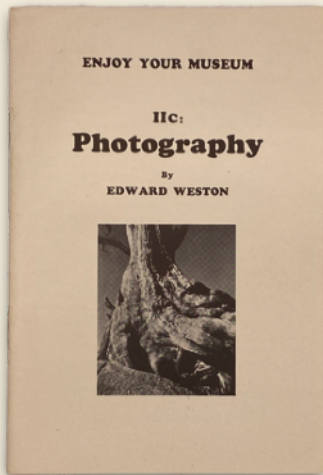
WESTON, EDWARD
IIC: PHOTOGRAPHY

*Pasadena, CA: Esto Publishing Company, 1934.
First edition, first printing. Stapled wraps. 12pp.
6" x 4"*

*A pamphlet in the "Enjoy Your Museum" series,
edited by Carl Thurston.*

Fine.

Item #223624



\$150



THE ART OF MODERN MYTHMAKING: COMICS, ANIMATION, AND FANTASY ART



From the precision and clarity of photography in the Modern movement, we turn to a different kind of imaginative art—less “straight” and a little more crooked.

Much of the world of twentieth century comic illustration and animation refuses to condescend to mere childlike enjoyment and so, in many ways, is not for the faint of heart. It was weird. It was counter-cultural. It was adult. Not only did it confront the cultural and artistic norms of the day, it redefined how a generation told stories of heroes and adventure. The artists exhibited here continued the evolution of the superhero and transformed how the world saw and read some of its most important adventures like *Conan the Barbarian* and *Lord of the Rings*. They were, and remain to be, some of the most imaginative artists of the last hundred years.

The continuing impact of these artists in shaping the way our culture tells stories is indisputable—from the surrealism of Winsor McCay at the turn of the century to the fantastical and futuristic art of Wally Wood, Ralph Bakshi, and Frank Frazetta, to the worlds of DC Comics and MAD, which seem to permeate it all.

**MERKL, ULRICH AND WINSOR MCCAY "SILAS"
THE COMPLETE DREAM OF THE RAREBIT FIEND (1904-1913)**

Ulrich Merkl/Beduinenzelt, 2007. Illustrated by Winsor McCay "Silas". First edition, first printing. Illustrated glazed beveled boards, gilt title.

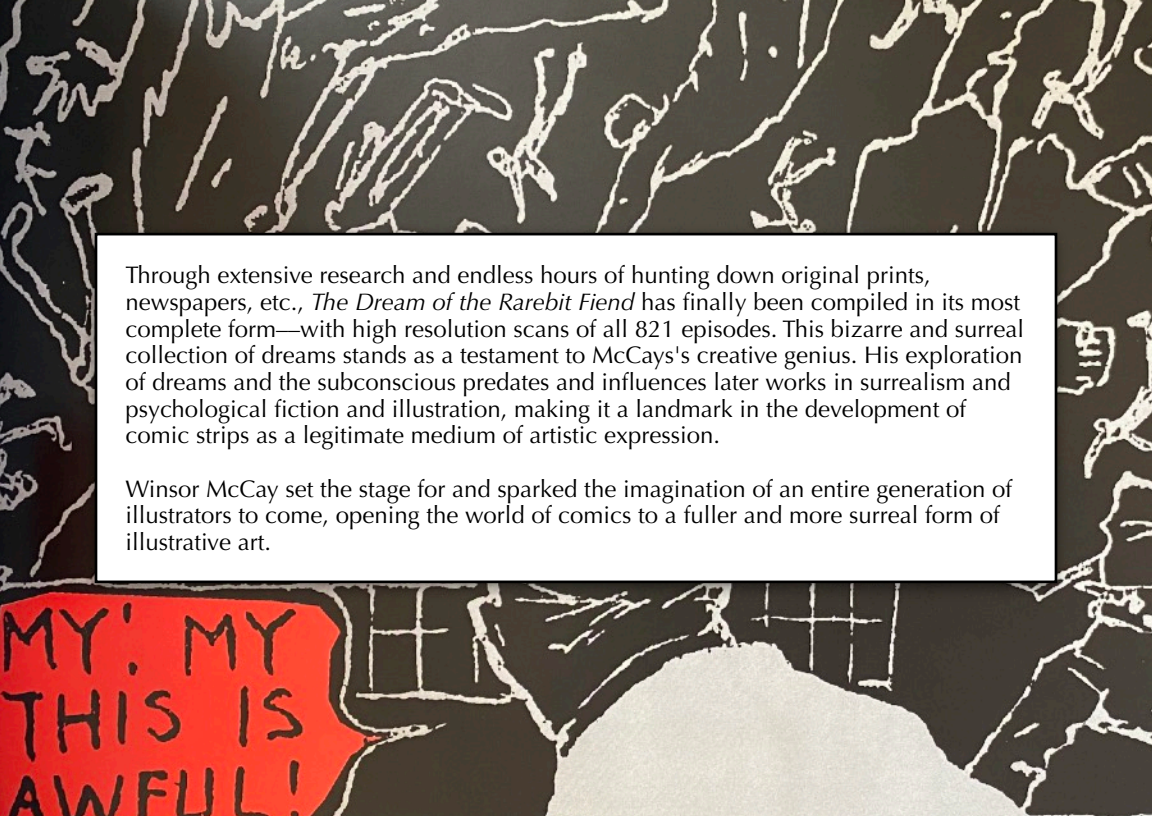
With contributions by Alfredo Castelli & Jeremy Taylor. DVD included, containing high resolution scans of all the existing episodes (including those not reprinted in this book). 12.25" x 17". 464pp.

Lightly rubbed, still near fine, save for bump to spine foot with subsequent 1/2" closed tear and 1" surface crack.

Item #223588



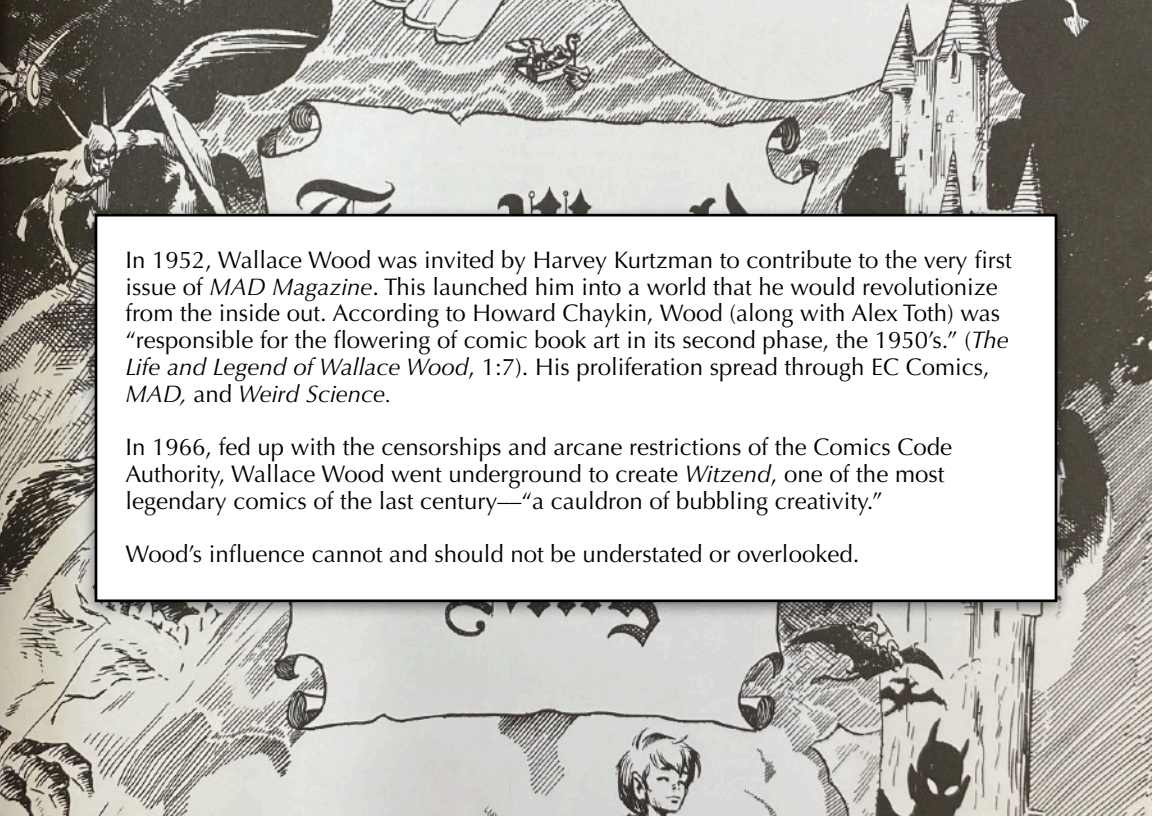
\$500



Through extensive research and endless hours of hunting down original prints, newspapers, etc., *The Dream of the Rarebit Fiend* has finally been compiled in its most complete form—with high resolution scans of all 821 episodes. This bizarre and surreal collection of dreams stands as a testament to McCays's creative genius. His exploration of dreams and the subconscious predates and influences later works in surrealism and psychological fiction and illustration, making it a landmark in the development of comic strips as a legitimate medium of artistic expression.

Winsor McCay set the stage for and sparked the imagination of an entire generation of illustrators to come, opening the world of comics to a fuller and more surreal form of illustrative art.

MY! MY
THIS IS
AWFUL!



In 1952, Wallace Wood was invited by Harvey Kurtzman to contribute to the very first issue of *MAD Magazine*. This launched him into a world that he would revolutionize from the inside out. According to Howard Chaykin, Wood (along with Alex Toth) was “responsible for the flowering of comic book art in its second phase, the 1950’s.” (*The Life and Legend of Wallace Wood*, 1:7). His proliferation spread through EC Comics, *MAD*, and *Weird Science*.

In 1966, fed up with the censorships and arcane restrictions of the Comics Code Authority, Wallace Wood went underground to create *Witzend*, one of the most legendary comics of the last century—“a cauldron of bubbling creativity.”

Wood’s influence cannot and should not be understated or overlooked.

15

**WOOD, WALLACE
WITZEND (TWO VOLUMES)**

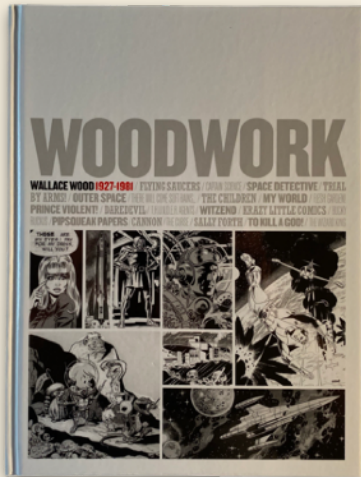
As one of the first truly underground comics, *Witzend* assembled some of the most influential artists of the period into one place. Frank Frazetta, Harvey Kurtzman, Art Spiegelman, Bernie Wrightson, and dozens of others found a home for their most imaginative expressions. Here, in this deluxe set, is the complete run of all 13 issues, with special introduction by Bill Pearson, and an oral history by Patrick Rosenkranz.

Seattle: Fantagraphics, 2014. First edition, first printing. Illustrated paper boards. Housed in publisher's slipcase, with wraparound band. 295pp.; 296pp. 12.25" x 9".

Both volumes fine in fine publisher's slipcase.

Item #223594

**\$450**



In 2010, De Palma, Spain hosted the largest exhibition ever devoted to Wallace Wood. This is the American edition of the museum catalogue that accompanied that exhibition. This catalogue spans his entire career, with emphasis on his original, rare, and unpublished works.

San Diego: IDW, 2012. First American edition, first printing. Illustrated glazed boards. 341pp. 12.75" x 9.75".

With additional essays by Bill Pearson, Roger Hill, and Jerry Weist. Text in English and Spanish.

Tiny mild bumps to lower edge, else fine.

Item #223597

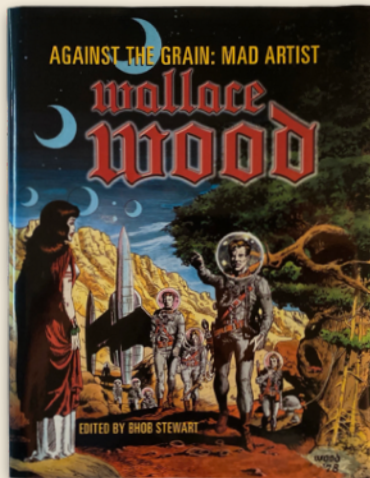
\$250

With over two dozen contributors, including Wood himself, *Against the Grain* is an in-depth look at the life and work of Wallace Wood. Limited to only 1000 copies, this edition contains 16 full-color pages not included in the softcover trade edition.

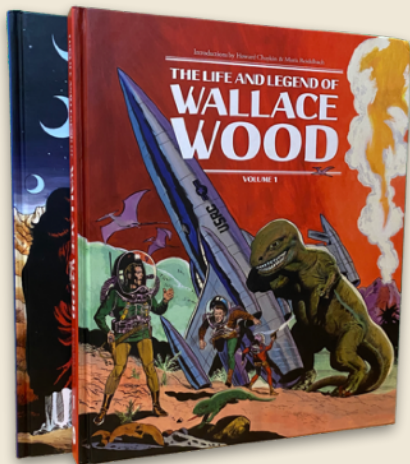
Raleigh, NC: Twomorrows, 2003. Limited hardcover edition, first printing. Limited to 1000 copies. Patterned paper boards, titled in metallic red, in dust jacket. 326pp. 11.25" x 8.75".

Fine in fine dust jacket, in mylar cover.

Item #223617



\$125



Here is possibly the most comprehensive and in-depth look into the artwork, influence, and life of one of the most important illustrators of the twentieth century.

Seattle: Fantagraphics, 2018. First editions, first printings. Illustrated glazed boards. Profusely illustrated in color and black-and-white. 12.25" x 10.25".

Introductions by Howard Chaykin, Maria Reidelbach, and Ed Piskor

Very light bump to upper corners v. 1, else both volumes fine.

Item #223657

\$450

This is the first and only book chronicling the career of Ralph Bakshi in all its fullness—animation, film, TV, and more. Bakshi took his animation into the mainstream in a way that very few, if any, others have done. Through his dark and explicit animation, Bakshi showed that animation could be attuned to more mature audiences. “If Walt Disney’s life and work evoke feelings of chaste princesses in gleaming white castles, then Ralph Bakshi’s should conjure up ladies of ill repute camped out in dim back alleys.”

New York: Universe, 2008. First edition first printing. Illustrated glazed boards, in dust jacket. 264pp. 11" x 9.75".

Fine in fine dust jacket, in mylar cover.

Item #223611

\$150





Widely regarded as one of the greatest fantasy artists of all time, Frazetta redefined the representation of heroes in popular culture. This retrospective offers a unique look into Frazetta's artistic process, evolution, and techniques.

New York: Alexander Gallery, 1994. First edition, first printing. Dark blue cloth, in dust jacket. 200pp. 11.25" x 9".

Small inked date "Feb 94" to lower ffeep, very light rubbing extremities, still fine in very good, lightly edge worn and rubbed dust jacket, in mylar cover.

Item #223642

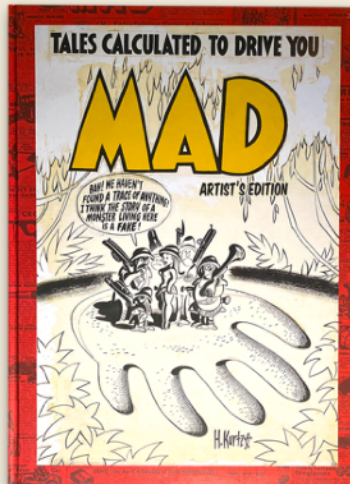
\$250

At its inception in 1952, MAD created a world of political and cultural satire. And for over 50 years it has taught America the power of humor to shape its own cultural landscape. Since then, its impact has multiplied to create similar satirical media like Saturday Night Live, The Today Show, and The Colbert Report.

San Diego: IDW, 2012. First edition, first printing. Illustrated, glazed boards. Elephant folio, 22.25" x 15.5". Unpaginated.

Light rubbing extremities, else fine.

Item #223625



\$250



DC Comics is the birthplace of some of the world's most iconic end enduring superheroes, among them Superman, Batman, and Wonder Woman. These are no mere comics. What DC has created has had an enduring and exponentially increasing influence into the 21st century.

Taschen/DC Comics, 2010. First edition, first printing. Blue cloth stamped in blind, in dust jacket. Housed in publisher's illustrated cardboard carrying box. Publisher's pamphlet/poster prospectus laid in. 719pp. 18.25" x 12.75".

Fine in fine dust jacket, in very near fine publisher's carrying case.

Item #223587

\$500

For inquiries:
books@hermitagebooks.com
303 388 6811

Details and additional photos of the volumes featured in this catalyst can be found online at hermitagebooks.com.

All books offered are subject to prior sale. Standard terms of the trade apply.

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Cataloguing: Joanne Weiss & Sam Butler
Photography: Sam Butler
Design: Sam Butler

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THE HERMITAGE

DENVER, COLORADO



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