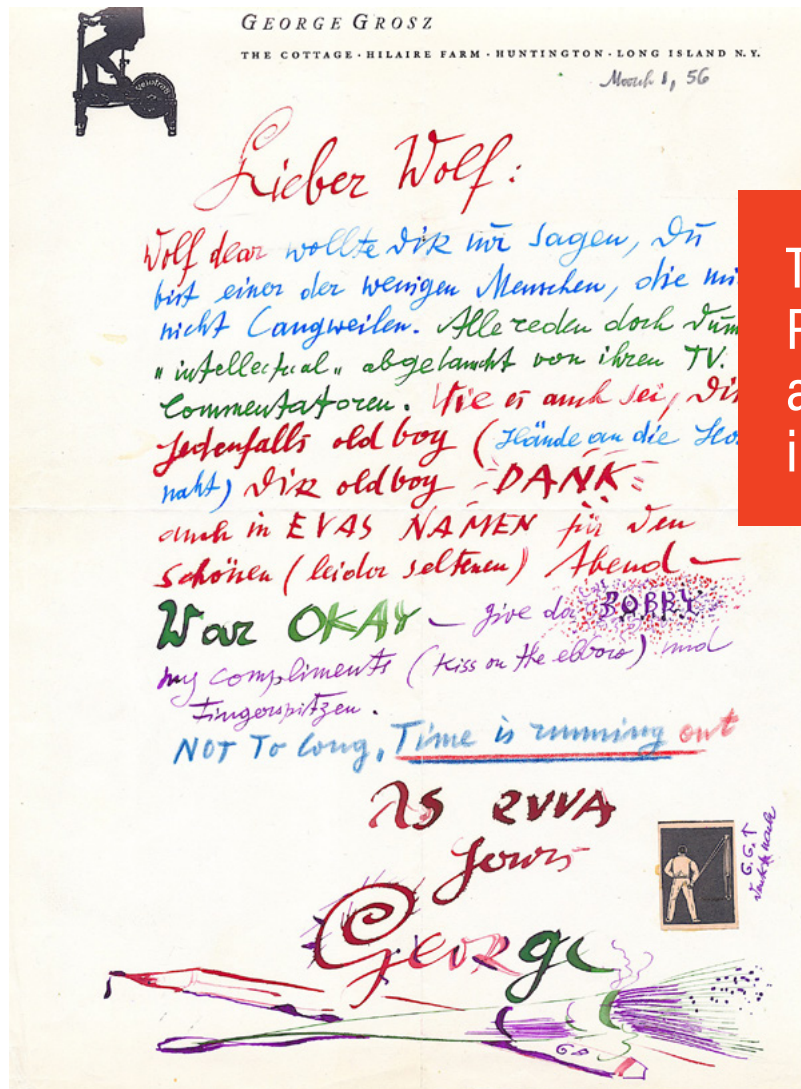


# SCHULSON

## AUTOGRAPHS



Twenty Letters,  
Photographs,  
and Artworks  
in the Arts

Catalog 189 May 2022

## Schulson Autographs

Claudia Strauss Schulson

PO Box 54, Millburn, NJ 07041

(973) 379-3800

[info@schulsonautographs.com](mailto:info@schulsonautographs.com)

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All material is guaranteed genuine, and this guarantee to refund the full purchase price is offered without time limit. Any item which is unsatisfactory for any other reason must be returned within three (3) business days after receipt. Exceptions must be made when placing an order.

### Terms

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- New customers who have not established credit with us should supply satisfactory trade references.
- Orders are now shipped via FedEx due to the Covid-19 pandemic. Shipping is free for orders over \$3000.
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## ABBREVIATIONS

### A.L.S.

Autograph Letter Signed  
[written and signed by the person described].

### L.S. [T.L.S.]

Letter Signed  
[signed by the person described, but the text or body written by another or typewritten]

### D.S.

Document Signed

### A.Q.S.

Autograph Quotation Signed

### A.N.S.

Autograph Note Signed

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## MEASUREMENTS

Vertical measurement given first.

### 4to

Quarto [approximately 11x8B/c inches]

### 8vo

Octavo [approximately 8x5 inches]

### n.d.

No date

### n.p.

No place

### n.y.

No year

**Art, Music, Film,  
Literature**

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# BISHOP, ISABEL

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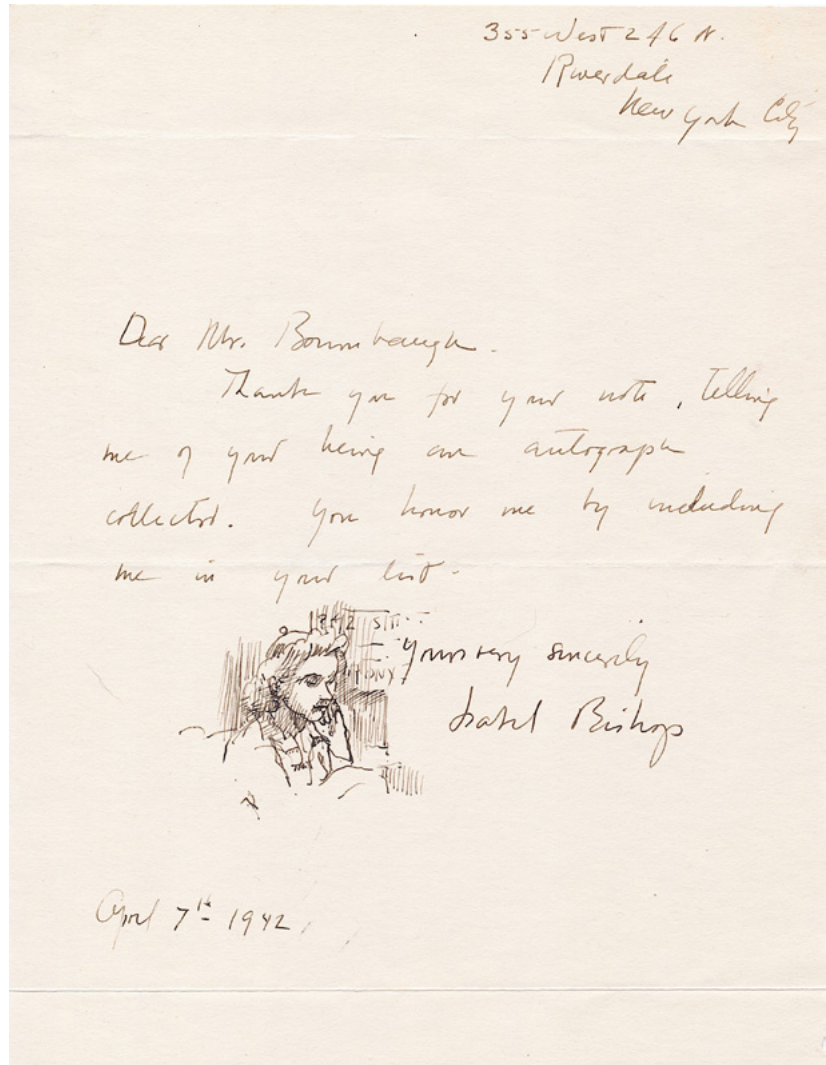
**Original Sketch within  
an Autograph Letter  
Signed, 8vo, New York  
City, April 7, 1942.**

**\$875**

► [View item #4842 online](#)

She generously responds to an autograph request by including a sketch of a young woman on a subway train. Bishop writes, "Thank you for your note, telling me of your being an autograph collector. You honor me by including me in your list..." To the left of her closing and signature, with pen and ink she draws a pensive, or perhaps napping, young woman on a subway, eyes closed, face resting on her hand. She sketched a question mark above her hair and noted the address for Times Square on the car's back wall, "42 St." She signs in full, "Isabel Bishop."

Bishop studied in New York at the Arts Students League and made New York her home. Her painting and illustration focused on the city's people and landscape particularly after she moved to Union Square in 1926. Before arriving in New York City, Bishop painted nudes in a realistic style.



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# [GINSBERG, ALLEN] GREEN, MARK

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**Ginsberg photographed at a party, ca 1970 by Green with notes and ALS on verso.**

**\$375** ► [View item #4812 online](#)

The candid photograph is captioned on the lower margin, "Ginsberg & the Angels of Light at Black Writers Workshop, San Francisco." An arrow on the lower left margin points up to highlight Ginsberg seated on the floor next a woman wearing a hat. To the right under the image the photographer signed with date, "Mark Green 1970." Green was involved in the Beat Movement as a photographer and promoter active in the San Francisco area.

On verso, Green further explains the image, "A black friend invited me to a reading of Ginsberg at Black

Writers Workshop. Turned out to be him in Drag (with a beard then) with a campy group - The Angels of Light Circa 1970."

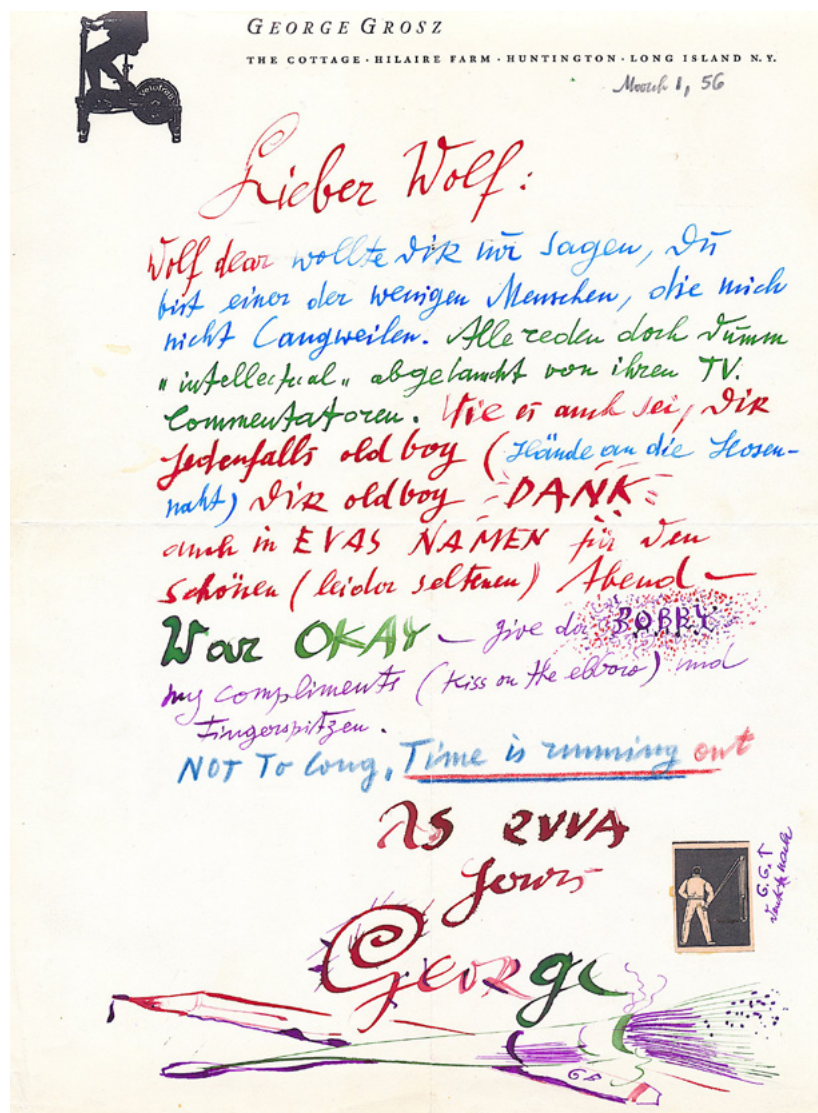
Also on verso, Green wrote on a note to "Richard" in 1976 suggesting he was sending his photograph of Ginsberg to his correspondent. Condition: Two pinholes at top margin, ink has smudge somewhat on lower margin, upper and lower left corners bent, bend visible in upper right image near border. The image seems not to have been well protected.

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Green (1932). San Francisco based Beat photographer, journalist, and poet. Ginsberg (1926-97) American poet generally regarded as the spokesman for the Beat Generation of the 1950s; best known for his poems, "Howl" (1956) and "Kaddish and other poems, 1958-1960" (1961).



# GROSZ, GEORGE



**Autograph Letter Signed with Illustrations, on his printed personalized stationery, in German and English, folio (11 3/4 x 8 1/4 inches) Huntington (NY), March 1, 1956.**

**\$4,700** ► [View item #4840 online](#)

Grosz turns a letter to his friend into a colorful artwork ending with a sketch of a watercolor pencil crossed with a paintbrush. Mixing German and English and red, blue, green, and purple, he tells his friend, "you are one of the few people who do not bore me. Everybody just talks stupidly 'intellectual' picked up from their TV commentations...you in any case old boy (hands on the trouser seam) [standing at attention] you old boy, THANKS, also in Eva's name for the lovely (sadly ever scarcer) evening. War OKAY...Not too long Time is running out..." He signs, "George." Below his signature, he draws the brush with purple bristles crossing the watercolor pencil facing the opposite direction. He refers to his wife, Eva. The crossed brush and pencil may be a reference to crossed swords suggesting that writing and drawing implements are the deadlier weapons.

Near his signature, above and to the right, Grosz added a small collage element, initialed in purple with an arrow following "G.G." The initialed element references his Dada works of the 1920s.

After serving in the German army in W.W.I, Grosz became known for his satirical caricatures depicting corruption in postwar Germany. He publicly denounced Hitler and the Nazi regime and moved to the United States in 1932, becoming a citizen in 1938. He was active in the Dada movement in post war Germany and contributed to the development of photomontage. Grosz returned to Berlin in 1958 and died the following year.

# HINES, EARL "FATHA". MANNE, SHELLY

Typed and Printed Document arranging a performance, Signed by both jazz musicians, 4to, New York, NY, Sept. 13, 1973.

\$325

► [View item #168 online](#)

The "Sutton Artist Corporation" contract is an agreement for Earl "Fatha" Hines to perform at Shelly Manne's jazz club in Los Angeles, "Shelly's Manne-Hole." "Earl 'Fatha' Hines to perform" January 15-27, 1974, Monday Off. Three shows nightly between hours of 9pm and 2am." For \$2500... Flat guaranteed per week." Signed, "Shelly Manne" and "Earl Hines. By the time Hines was scheduled to perform, Shelly's Manne-Hole had closed.

Shelly Manne opened Shelly's Manne Hole Jazz Club from 1960-73. Manne's goal of sustaining jazz at a time when it was losing popularity ended in late 1973. After his stand alone club had formally closed, he arranged to use a restaurant after hours as a club for jazz performance in its final year, 1973. Due to finances, however, he couldn't sustain this arrangement and the club closed again before Hines was contracted to play in January 1974. Stan Getz was the last act to play at Shelly's Manne-Hole Jazz Club in 1973.

RIDERS(S) ATTACHED HERETO IS (ARE) HEREBY MADE PART OF THIS CONTRACT

**CONTRACT BLANK**  
AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
(HEREIN CALLED "FEDERATION")

**SUTTON ARTISTS CORPORATION**  
505 PARK AVENUE, NEW YORK, NEW YORK 10022

Agreement No. 5181 (212) 832-8302 Local Number \_\_\_\_\_

THIS CONTRACT for the personal services of musicians on the engagement described below, made this 13th day of September 19 73, between the undersigned Purchaser of Music (herein called "Employer") and three(3)+1 musicians.\* (including leader)

The musicians are engaged severally on the terms and conditions on the face hereof. The leader represents that the musicians already designated have agreed to be bound by said terms and conditions. Each musician yet to be chosen, upon acceptance, shall be bound by said terms and conditions. Each musician may enforce this agreement. The musicians severally agree to render services under the undersigned leader.

1. Name and Address of Place of Engagement Shelly's Manne-Hole, 6420 Wilshire Blvd., Los Angeles, Calif.  
Print Name of Band or Group EARL "FATHA" HINES

2. Date(s), starting and finishing time of engagement Tuesday thru Sunday evenings, January 15-27, 1974  
Monday off. Three shows nightly between hours of 9 pm and 2 am.

3. Type of Engagement (specify whether dance, stage show, banquet, etc.) show

4. WAGE AGREED UPON \$2,500.00 (Two Thousand Five Hundred Dollars) flat guaranteed per week.  
(Terms and Amount)

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the Employer on or before the date of engagement.

5. Employer will make payments as follows: \$2,500.00 payable at end of each week and given to leader.  
(Specify when payments are to be made)

Upon request by the Federation or the local in whose jurisdiction the musicians shall perform hereunder, Employer either shall make advance payment hereunder or shall post an appropriate bond.

If the engagement is subject to contribution to the A.F.M. & E.P.W. Pension Welfare Fund, the leader will collect same from the Employer and pay it to the Fund; and the Employer and leader agree to be bound by the Trust Indenture dated October 2, 1959, as amended, relating to services rendered hereunder in the U. S. and by the Agreement and Declaration of Trust dated April 9, 1962, as amended, relating to services rendered hereunder in Canada.

6. The Employer shall at all times have complete supervision, direction and control over the services of musicians on this engagement and expressly reserves the right to control the manner, means and details of the performance of services by the musicians including the leader as well as the ends to be accomplished. If any musicians have not been chosen upon the signing of this contract, the leader shall, as agent for the Employer and under his instructions, hire such persons and any replacements as are required.

7. In accordance with the Constitution, By-laws, Rules and Regulations of the Federation, the parties will submit every claim, dispute, controversy or difference involving the musical services arising out of or connected with this contract and the engagement covered thereby for determination by the International Executive Board of the Federation or a similar board of an appropriate local thereof and such determination shall be conclusive, final and binding upon the parties.

**Additional Terms and Conditions**

The leader shall, as agent of the Employer, enforce disciplinary measures for just cause, and carry out instructions as to selections and manner of performance. The agreement of the musicians to perform is subject to proven detention by sickness, accidents, riots, strikes, epidemics, acts of God, or any other legitimate conditions on the opposite side of this contract, or in place thereof the amount received from the Employer to the musicians, including himself as in-breeder and take and turn over to the Employer receipts therefor from each musician, including himself. The amount paid to the leader includes the cost of all employees covered by this agreement must be members in good standing of the Federation. However, if the employment provided for hereunder is subject to the Labor-Management Relations Act, 1947, all employees who are members of the Federation when their employment commences hereunder shall be continued in such employment only so long as they continue such membership in good standing. All other employees covered by this agreement, on or before the thirtieth day following the commencement of their employment, or the effective date of this agreement, whichever is later, shall become and continue to be members in good standing of the Federation. The provisions of this paragraph shall not become effective unless and until permitted by applicable law.

To the extent permitted by applicable law, nothing in this contract shall ever be construed so as to interfere with any duty owing by any musician performing hereunder to the Federation pursuant to its Constitution, By-laws, Rules, Regulations and Orders.

(Continued on reverse side)

|  |   |
|--|---|
| <p><b>MANNE-KIND, INC.</b><br/>By: <u>Shelly Manne</u><br/>Print Name of Employer<br/><u>Shelly Manne</u><br/>Signature of Employer<br/><u>18024 Parthenia Street</u><br/>Print Street Address<br/><u>Northridge, California 91324</u><br/>City State Zip Code<br/><u>(213) 877-5266</u><br/>Telephone</p> | <p><b>EARL HINES</b><br/>Print Leader's Name<br/><u>Earl Hines</u><br/>Signature of Leader<br/><u>815 North Ocean Road</u><br/>Print Street Address<br/><u>Calabasas</u><br/>City State Zip Code<br/><u>91301</u><br/>Sutton Artists Corporation<br/>Booking Agent<br/>005181<br/>Agreement No.</p> |
|--|---|

\*This contract does not conclusively determine the person liable to report and pay employment taxes and similar employer levies under rulings of the U. S. Internal Revenue Service and of some state agencies.

FORM 8-28 REV. 7-70 44

Hines, (1905-1983) American jazz pianist. Considered one of the seminal figures in jazz history.

Manne (1924-84) American Jazz Drummer, band leader, composer and jazz club owner.



# LEGER, FERNAND

**Autograph Letter Signed with a Doodle, 2pp on one fold sheet, 8vo, April, 25, 1952.**

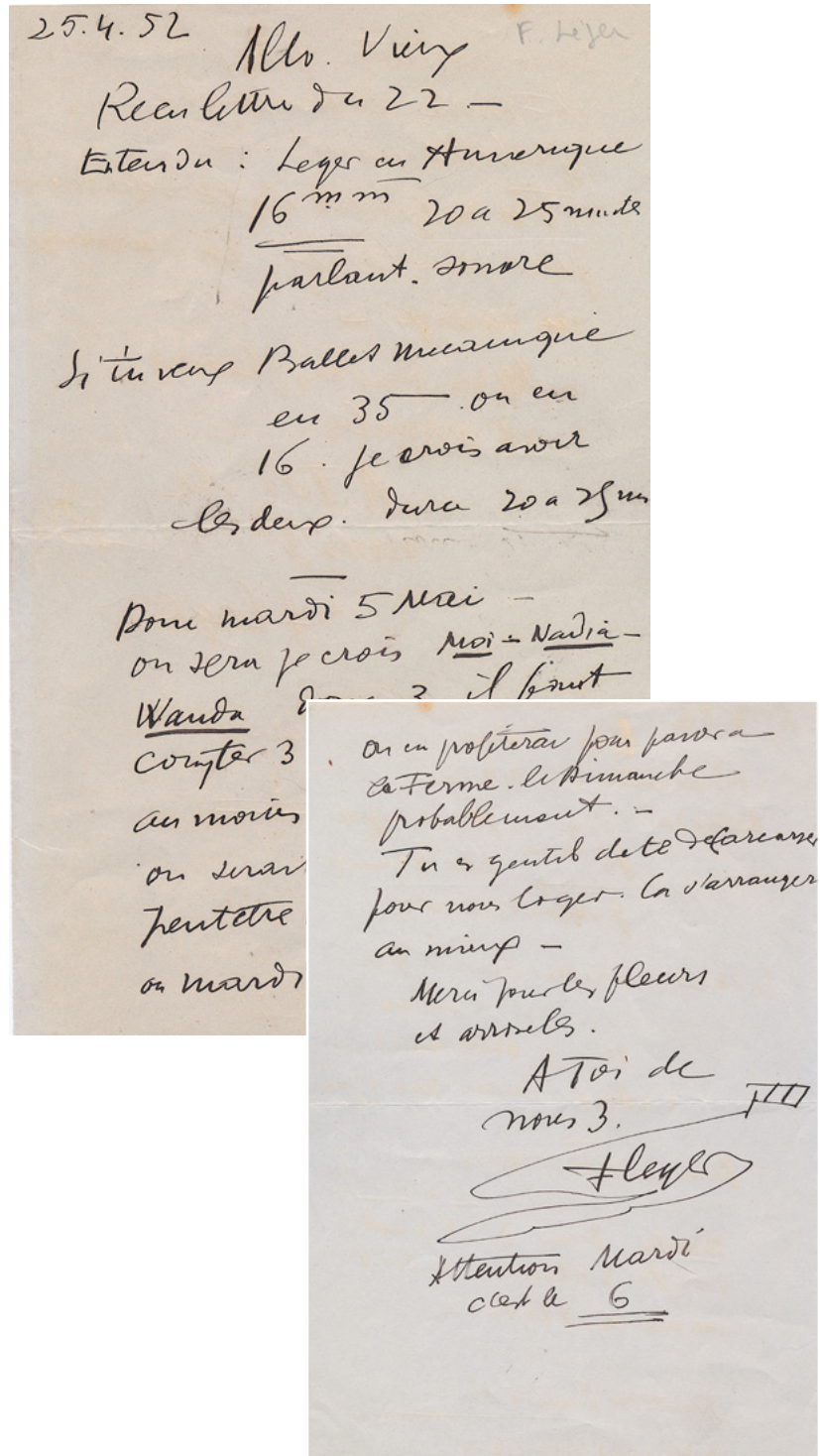
**\$4,900**

► [View item #4843 online](#)

Leger pens a late letter referencing his Surrealist film, "Ballet Mecanique." "Received letter dated 22nd. Heard: Leger en Amerique, 16 mm 20 to 25 minutes, talky, noisy. If you want Ballet Mecanique, in 35 or in 16. I believe I have both, length 20 to 25 min. So Tuesday, May 5 - I think we will be Me - Nadia - Wanda, so 3. We should plan on 3 rooms or at least 3 beds...We'll... come by the farm probably Sunday..." He ends, "A Tois de mois 3" and signs, "F. Leger," drawing a line around his signature starting from the "r" and ending in what could be the French Flag outlined.

Leger refers to his film, "Ballet Mecanique," produced 1923 - 24. He wrote and co-directed this Surrealist movie with help from Man Ray and co-director, American filmmaker, Dudley Murphy (1897-1968). The American composer George Antheil (1900-59) composed the score.

In addition to other works in 1952, a pair of Léger murals was installed in the General Assembly Hall of the United Nations headquarters in New York City.

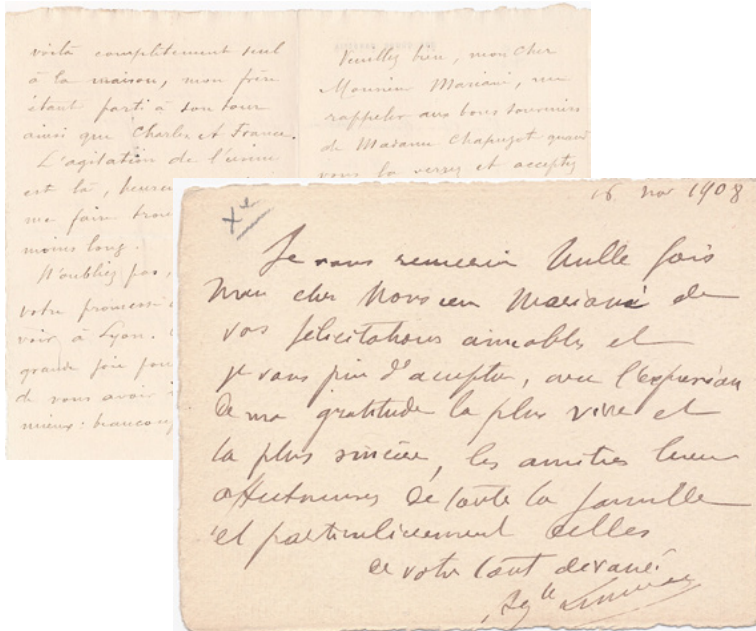




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# LUMIÈRE, LOUIS & AUGUSTE

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**The First Film Makers.  
Two Autograph Letters  
Signed to the same  
correspondent both in  
French. Louis Lumiere,  
4pp on one folded 8vo  
sheet of printed address  
stationery, "Cours  
Gambetta," Aug. 7, 1906.  
Auguste Lumiere,  
v12 mo card stock, n.p.,  
Nov. 18, 1908.**

**\$2,200**

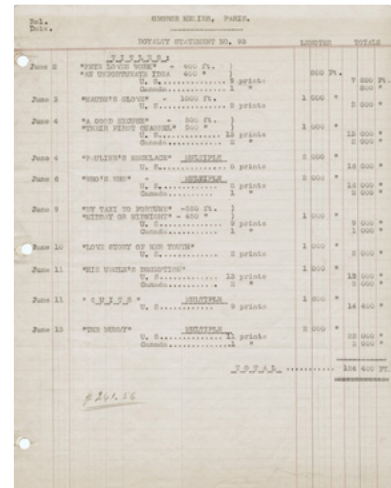
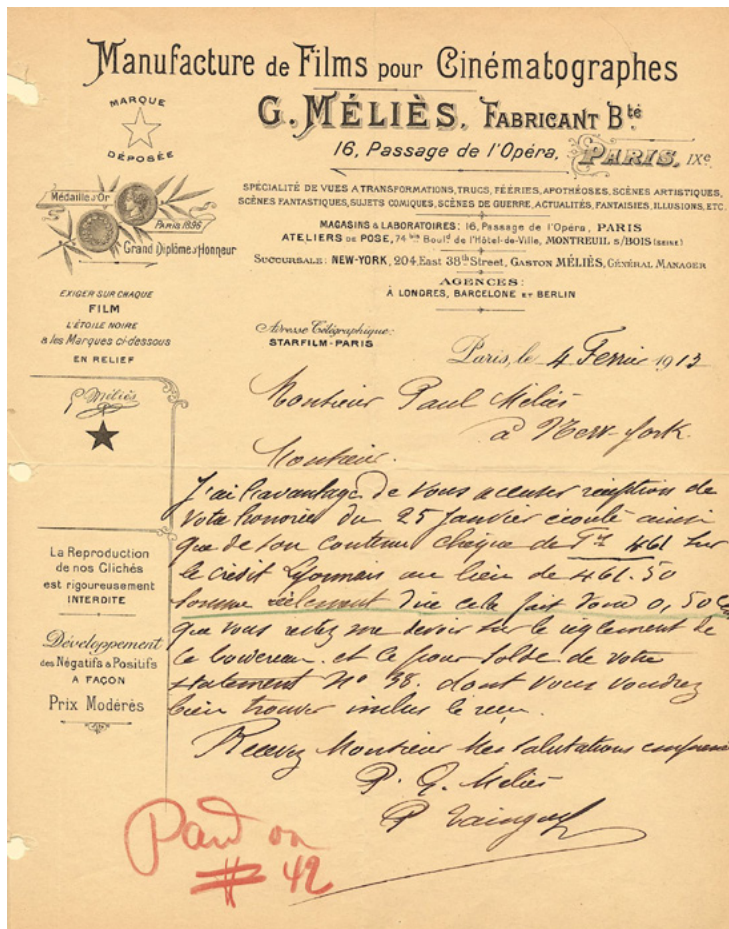
► [View item #4828 online](#)

The Lumiere brothers are credited with making the first movie, shown in December 1895, and titled, "La Sortie des ouvriers de l'usine Lumière" or "Workers Leaving the Lumière Factory." As manufacturers of photographic equipment, and interested in animating images, they developed a camera that could both animate and project images. Their camera, called the Cinématographe, gave us the name for moving pictures as well as the theaters that show them, the cinema. They apparently incorrectly judged cinema to have little future value and focused their efforts on developing a color process for photographs. In the year between these letters, 1907, the brothers launched Autochrome Lumière, their color photographic process.

The recipient of the Lumiere brothers' letters was Angelo Mariani (1838-1914), a French chemist. Between 1863 and 1868, Mariani marketed a coca wine and a medicine called Vin Tonique Mariani. His advertisements claimed his products would restore health, strength, energy and vitality. The popular concoctions were awarded a Vatican gold medal and endorsed by notables of the time including Emile Zola and President Ulysses S. Grant.

Louis Lumiere writes a friendly personal four page letter to Mariani on printed address stationery in the summer of 1906. "I do hope you had a good trip back and that you do not suffer too much the Parisian heat. My little family stayed at Evian, the journey... is one of the most favorable for Suzanne's health, and here I am alone at home as my brother is also gone...The bustle of the factory is there, fortunately, to make me find the time shorter..." Signed, "L. Lumiere." Two years later in 1908, Auguste Lumiere thanks Mariani, "a thousand times... for your kind congratulations..." He signs, "A. Lumiere." The pair of letters is in fine condition.

**[MELIES, GEORGES] MELIES, PAUL**



has received the check from Credit Lyonnais, it was off by fifty centimes and asks that the difference be rectified in the next payment. Condition: Three punch holes on each page with weakening to left margins on some sheets while other have reinforcements around the punch holes, typically aged pages. Docketing in the form of notes in other hands on various pages. The outstanding "G. Melies" letterhead makes a fine cover for the company royalty documents.

Gaston Melies and later his son, Paul, operated the American film company Melies Star-Film between approximately 1902–1917. Gaston controlled the company followed in its final two years by his son, Paul. The Vitagraph Company acquired a half interest in 1911 enabling Vitagraph to distribute Melies new American made films. [silentera.com] Paul is credited with producing several shorts in 1914 and acting in an uncredited short in 1902.

**Autograph Letter Signed on "On "Manufacture  
du Films pour Cinematographes G. Melies...."  
stationery , Paris, Feb. 4, 1912, with 13 individual  
pages of Typed "Royalty Statement" Documents,  
4to, Paris and New York, 1912.**

**\$375** ► [View item #4714 online](#)

George Melies' nephew Paul pens and signs the cover letter to the 13 typed Royalty Statement documents for Paris and New York. The

decorative "G. Melies" stationery serves as the cover page and is signed, "P. G. Melies" and cosigned by another. Melies writes that he

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# MUSIC PHOTOGRAPH ALBUM

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**Collection of Eight Carte-de-Visite  
Albumen Photographs of 19th Century  
European Composers presented in a  
Folded Leather Carte-de-Visite Album.**

**\$2,500** ► [View item #4830 online](#)

The brown textured leather album holds 8 CDV photographs. The closure is a flap with a top pull that tucks into a pocket. The folding album is lined with a deep turquoise silk like cloth in fair condition with tears along two folds. Each CDV window is edged in gold tone. The photograph album is in overall good condition and appropriately shows its age.

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Giuseppe Verdi (1813-1901). Italian composer known for his operas; Photographer, Reutlinger, Paris.

Richard Wagner (1813-83) German composer and conductor; Photographer not indicated.

Joseph Joachim (1831-1907) Hungarian born violinist, composer and conductor; Photographer, Eliot & Fry, London.

Charles Gounod (1818-93) French composer; Photographer, Nadar, Paris.

Gioachino Rossini (1792-1868) Italian composer known for his operas; Photographer, Carjat & Cie. / Legé & Bergeron, Paris. Legé & Bergeron took over Carjat's studio in 1865)

Cosima Wagner (1837-1930) Hungarian born director of Bayreuth Festivals after her husband, Richard Wagner, died; Photographer, Eliot & Fry, London.

Johann Strauss II (1825-99) Austrian composer known for his waltzes; Photographer Gurney & Son, New York.

Felicien David (1810-76) French composer; Photographer, Mulnier, Paris.



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# REMINGTON, FREDERIC

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**Photograph, albumen print, of Remington holding a painter's palette and brushes on the landing of an unfinished building.**

**\$1,900**

► [View item #4711 online](#)

The photograph is docketed on verso, "Fred Remington on stage at Leary's Studio." Under this, the former owner of this photograph, photography collector and dealer Howard Daitz, wrote Remington's birth and death dates and basic biographical information. In a third hand, the artist's name is written in pencil in the upper right corner.

The photograph measures  $8\frac{3}{4} \times 6\frac{1}{4}$  inches attached to  $7 \times 9$  inch board and both show some overall sunning, fading and aging. The two lower corners are bent at their tips. There is a crack in the albumen print at midpoint of left margin of about two inches appears to have been secured by affixing the print to the hard board. Our research suggests this is a unique image of Remington.

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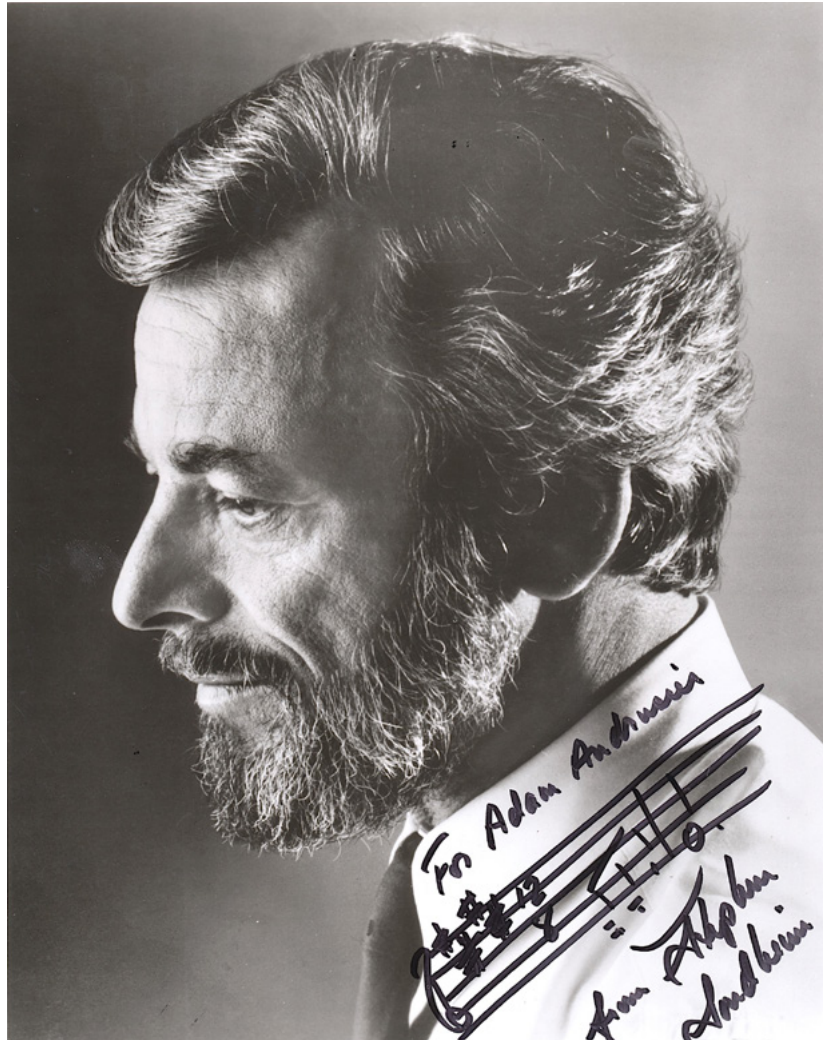
# SONDHEIM, STEPHEN

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Autograph Musical  
Quotation from  
"A Little Night Music"  
on Black and White  
Photograph Signed.

\$975

► [View item #4814 online](#)



Sondheim has penned two bars of music consisting of the first four notes of his well loved song, "Send in the Clowns," from "A Little Night Music," debuted in 1973. He inscribed the music notation and signed in full under the notes, "For... from Stephen Sondheim." Now, the image is a poignant tribute to the greatly influential and prolific Broadway icon.

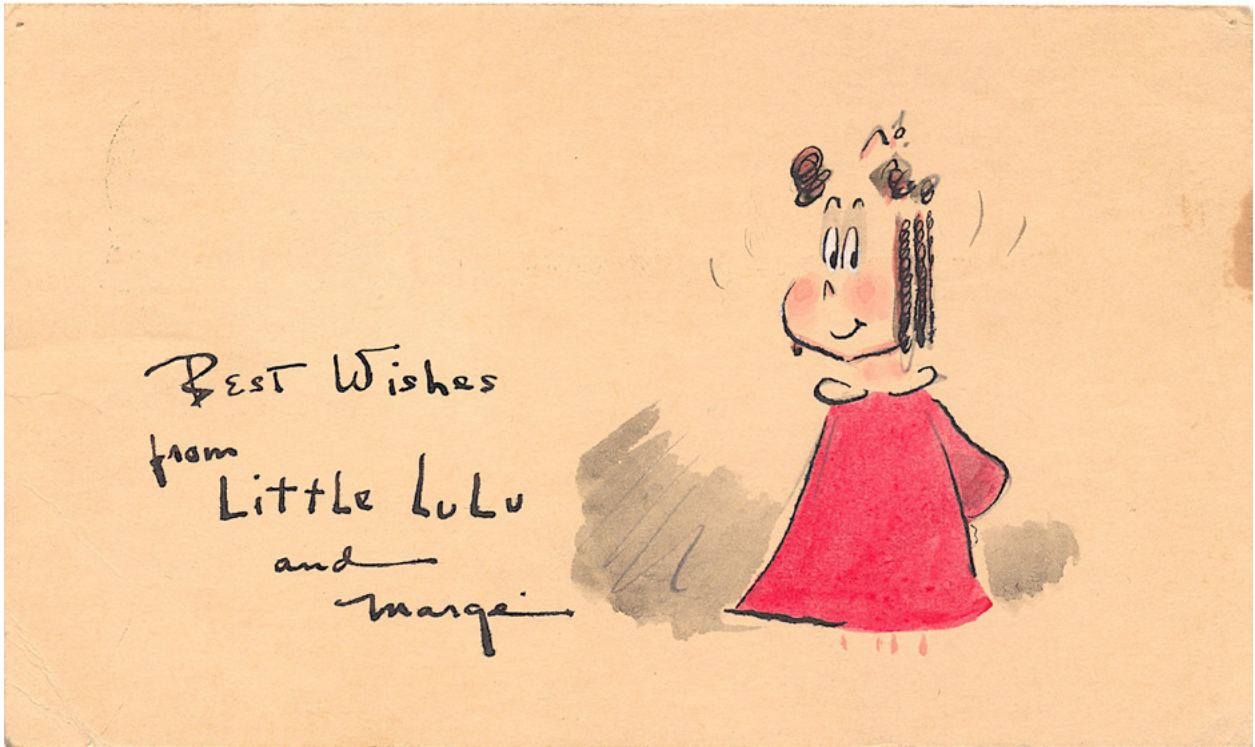
# **Comics, Cartoons, Animation**



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# BUELL, MARJORIE HENDERSON. "LITTLE LULU"

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**Little LuLu Original  
Drawing, on a postcard,  
postmarked Upper Darby,  
Oct. 11, 1938.**

**\$975**

► [View item #4835 online](#)

Buell drew a brightly colored sketch of Little Lulu to the right of the greeting, "Best Wishes from Little LuLu and Marge." The sketch measures about 2 × 2 inches on a 5½ × 3 inch government postcard.

Buell, who used the pen name Marge, created the popular comic strip series for "The Saturday Evening Post." Little LuLu made her first appearance in the Post in 1935 and continued to be drawn by Buell until 1947. Based on the success of the comic strip and aimed at a

young audience, in 1944 Paramount brought Little LuLu to the movie screen in animated shorts. The LuLu animated movie cartoon ended in the 1960s but continued on television.

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# CAPP, AL [ LI'L ABNER]

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**Li'l Abner, Daisy Mae and Mammy Yokum. Three Original Sketches Signed, 4to, undated.**

**\$1,450**

► [View item #4827 online](#)

Three iconic Dogpatch characters Capp originated are drawn by their creator in artist's pencil. Each drawing is accomplished on a 4to (8.5 x 11 inch) sheet of the cartoonist's personalized stationery, dedicated and signed with black marker. Li'l Abner is drawn twice,

once in almost full length measuring 8 inches and to the right, Capp sketched his face in profile and the rest of one leg. Li'l Abner's voluptuous girlfriend and eventual wife, Daisy Mae, is drawn three-quarter length, measuring 9.5 inches, similarly dedicated and signed as is Capp's third sketch of Li'l Abner's mother, Mammy Yokum, measuring almost 9 inches in high heeled boots with second facial sketch and arm to the right. Overall condition is very good. Our trio of cartoon sketches was likely created at the same time and form an appealing representation of the long-lived Li'l Abner comic strip.

Through the innocence and simplicity of Li'l Abner with his Yokum family and friends, Capp created a mechanism for social and political parody. He also spoofed his own comic strip art form when he gave Li'l Abner his super hero, Fearless Fosdick, modeled on Dick Tracy. The Li'l Abner comic strip debuted in 1934 in eight US newspapers after Capp sold what would become a very popular and long lasting comic to United Features Syndicate. Eventually Li'l Abner was published in 900 papers and lasted for 43 years.

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# GOULD, CHESTER

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## B.O. Plenty. Pen and Ink Sketch Signed.

\$425

► [View item #4832 online](#)

Gould has drawn a profile sketch of his quirky character, B. O. Plenty, one of the recurring characters in the Dick Tracy comic strip. Gould rendered the character in blue ink on a white 4 x 6 inch card. He inscribed above the hat and signed at the shirt collar of his not so savory character, "Chester Gould." Gravel Girty was Plenty's wife.





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# GRAMATKY, HARDIE

## [Bernard August Gramatky]

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**"Little Toot." Original Drawing Signed, on a 3 x 5 inch card, undated.**

**\$500**

► [View item #4786 online](#)

Little Toot, the New York Harbor tugboat with a little boy's mischievous personality, is probably the best known work of artist Hardie Gramatky. He worked at Disney Studios as an animator, was a highly respected water colorist, wrote and illustrated many books for children in addition to his most famous tugboat. On a 3 x 5 inch card, the artist sketched his playful tugboat broadly smiling, eyes purposefully fixed straight ahead as he moves on the water. Accomplished in blue ink, Gramatky dedicated the drawing and signed, "To... best wishes 'Little Toot' and Hardie Gramatky."

"Little Toot" was first published in 1939 by G. P. Putnam's Sons, and in honor of Gramatky's 100th birthday, Penguin Putnam reissued the tugboat story in a version closer to the original brightly colored publication. It also became an animated segment in Disney's 1948 film, *Melody Time*.

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# JOHNSTON, OLLIE

## [Oliver Martin Johnston Jr.]

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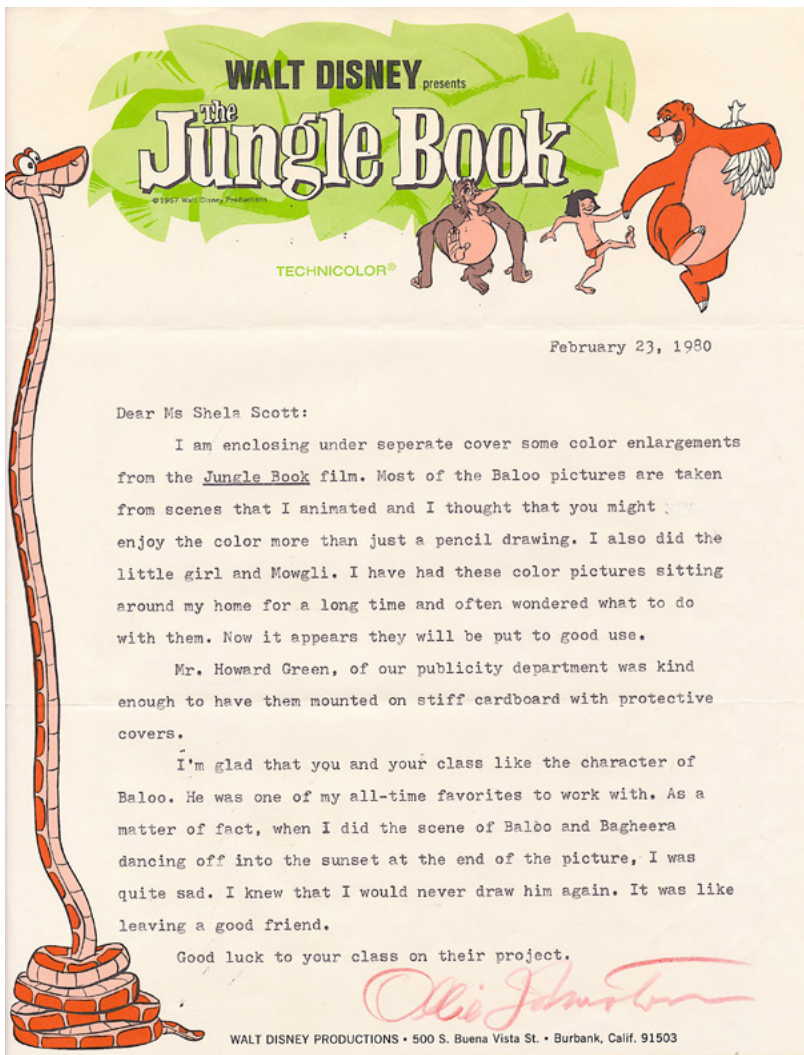
Archive of 5 letters, 2 Autograph Letters Signed and 3 Typed Letters Signed, all relating to Disney's film, "The Jungle Book," or Disney Studios 1981 book on animation, "Disney Animation: The Illusion of Life."

\$2,100 ► [View item #4821 online](#)

Letters of Johnston are rare. He wrote three of the letters to fans referring to his work on Disney's, "The Jungle Book," based on Rudyard Kipling's stories of the same name. The letters range in dates between 1980-1983. The outstanding letter in this small group is a Typed Letter Signed on "Walt Disney presents The Jungle Book" stationery, 4to, Burbank CA,, Feb. 23, 1980. The printed color illustrations on the stationery show the main characters of the film. Johnston writes to Ms. Scott, "I am enclosing under separate cover some enlargements from the "Jungle Book" film. Most of the Baloo pictures are taken from scenes that I animated...I also did the little girl and Mowgli...I am glad that your class likes the character of Baloo. He was one of m all-time favorites to work with...when I did the scene of Baloo and Bagheera dancing off into the sunset at the end of the picture, I was quite sad. I know that I would never draw them again..." He signs in red pencil, "Ollie Johnston"

Johnston writes a follow up TLS on his personalized printed "Mickey Mouse" stationery, 8vo, April 20, 1980. "Early in February I received a letter from you requesting some art work on Baloo the bear...Now, I'm wondering if you received this material..." Signed in bold, "Ollie Johnston"

The third TLS is written to another fan on similar personalized printed Mickey Mouse stationery, 8vo, Dec. 16, 1983, thanking Jimmy

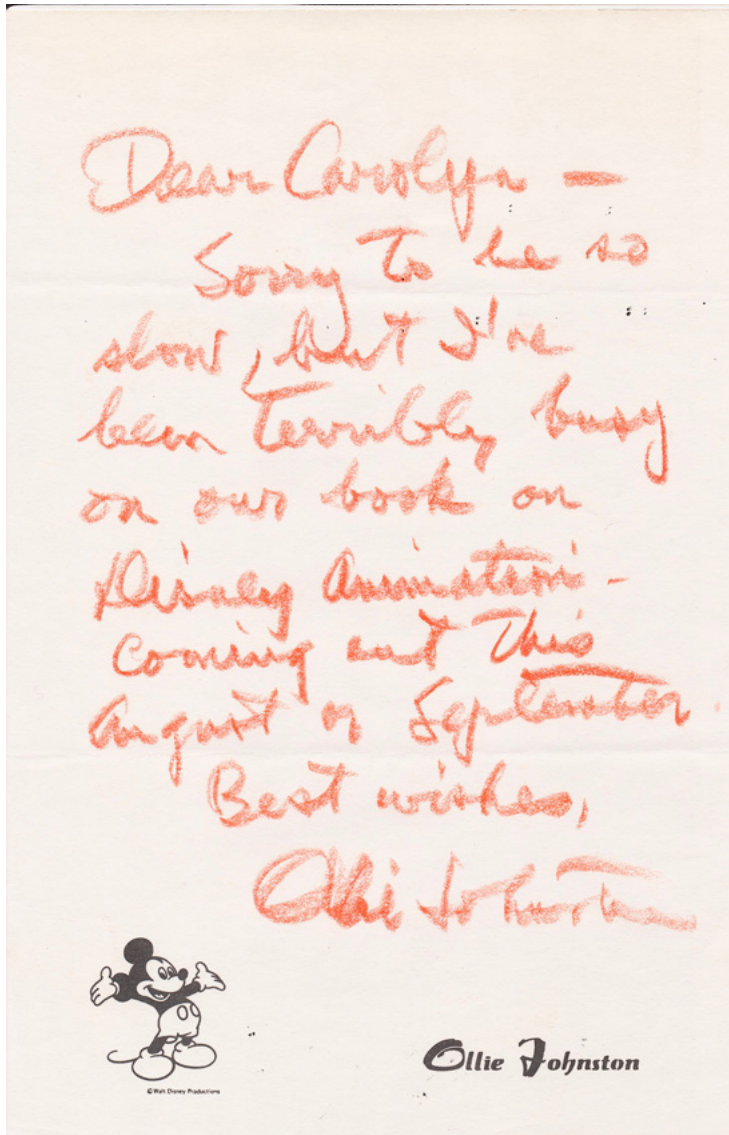


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# JOHNSTON, OLLIE

## [Oliver Martin Johnston Jr.], continued

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for buying "our book..." He continues inquiring about a place he could, buy anthracite coal. "Your dad sent me an ad or an address or a phone number...the long distance operator had no listing for the place...so I'm still without coal for

my engine..." He makes one holograph correction in pencil and signs, "Ollie Johnston." He likely refers to the book on Disney animation he co-wrote with fellow Disney animator Frank Thomas, "Disney Animation: The Illusion of Life, (Abbeville Press: 1981)

The two Autograph Letters Signed are undated, brief, one in red color pencil, the other in plain graphite. Writing in red pencil, Johnston begins the longer ALS with an apology for being "so abrupt, but I've been terribly busy on our book on Disney animation coming out this August or September..." He signs in full, "Ollie Johnston." In the fifth ALS, written on a 3 x 5 inch index card in pencil he thanks his correspondent "for buying our book..." He likely refers to the book on Disney animation. Signed in fill, "Ollie Johnston."

The group of letters came with an unattributed sketch of Mickey Mouse's face drawn on brown "Priority Mail" stamped wrapping paper. Johnston worked for Disney studios from 1934 to 1978 and was one of the most significant of the Disney animators. Referred to as one of the Nine Old Men, Johnston worked on the classic Disney animation films including "Snow White and the Seven Dwarfs", "Bambi" and "Fantasia." Additional images on request.



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# JUSTICE, BILL

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## Two Original Sketches Signed.

**\$500**

► [View item #4831 online](#)

**Chip 'n' Dale Sketch Signed, on a 3 x 5 inch card.**

Justice sketched two of his popular and favorite characters, the chipmunks Chip and Dale. He inscribed and signed the drawing rendered in black marker, "Best wishes to Bill, Bill Justice." Undated.

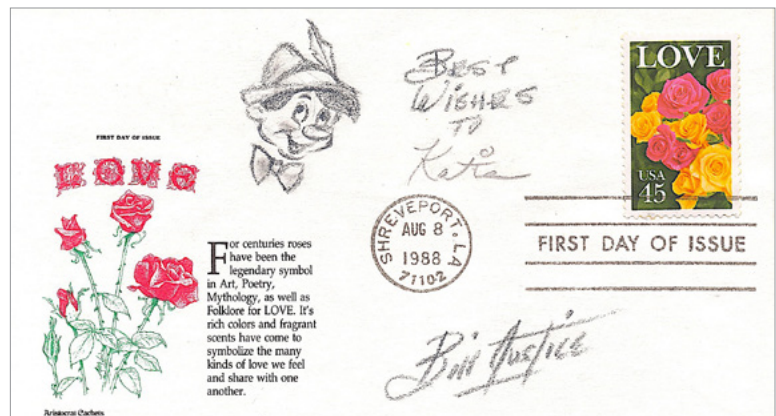
(A note to Baby Boomers: Justice directed the animated Mickey Mouse March opening for "The Mickey Mouse Club. [can be purchased separately for \$295.00]



**Pinocchio's smiling face grace's the LOVE Stamp First Day Cover. Pencil sketch, inscribed and signed, postmarked Aug. 8, 1988.**

Justice sketched Pinocchio near the red "LOVE" above four red roses identified as Aristocral Cachets and above the printed explanation of the rose's association with love. Between Pinocchio's face and the very popular and colorful rose adorned Love stamp, Justice wrote, "Best Wishes to Kati," and signed, "Bill Justice," below the postmark.

Perhaps best known as the animator of the chipmunk duo, Chip and Dale, Justice was a contributing animator for "Pinocchio," Disney's 1940 animation film. Justice's long career for Disney Studios involved many aspects of animation film making and also included engineering projects related to Disney theme parks. [can be purchased separately for \$295.00]



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# KIMBALL, WARD

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**Mickey Mouse, Original Drawing Signed.**

**\$875**

► [View item #4841 online](#)

Kimball was one of the Academy Award winning chief animators on Disney's classic films, one of the group of animators known as the Nine Old Men. He brought Mickey Mouse to life along with other classic Disney characters. With ink and watercolor pencil, Kimball has drawn a smiling full length Mickey Mouse dressed as The Sorcerer's Apprentice, bucket in hand. Mickey Mouse as the Sorcerer's Apprentice became the iconic symbol of the Disney film *Fantasia* released in 1940. Mickey measures approximately 5 inches from tip of hat to top of toe and about the same across. The drawing is accomplished on a 9 x 12 inch stiff sketch sheet. The artist has inscribed and signed, "Ward Kimball."

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# MARTIN, DON

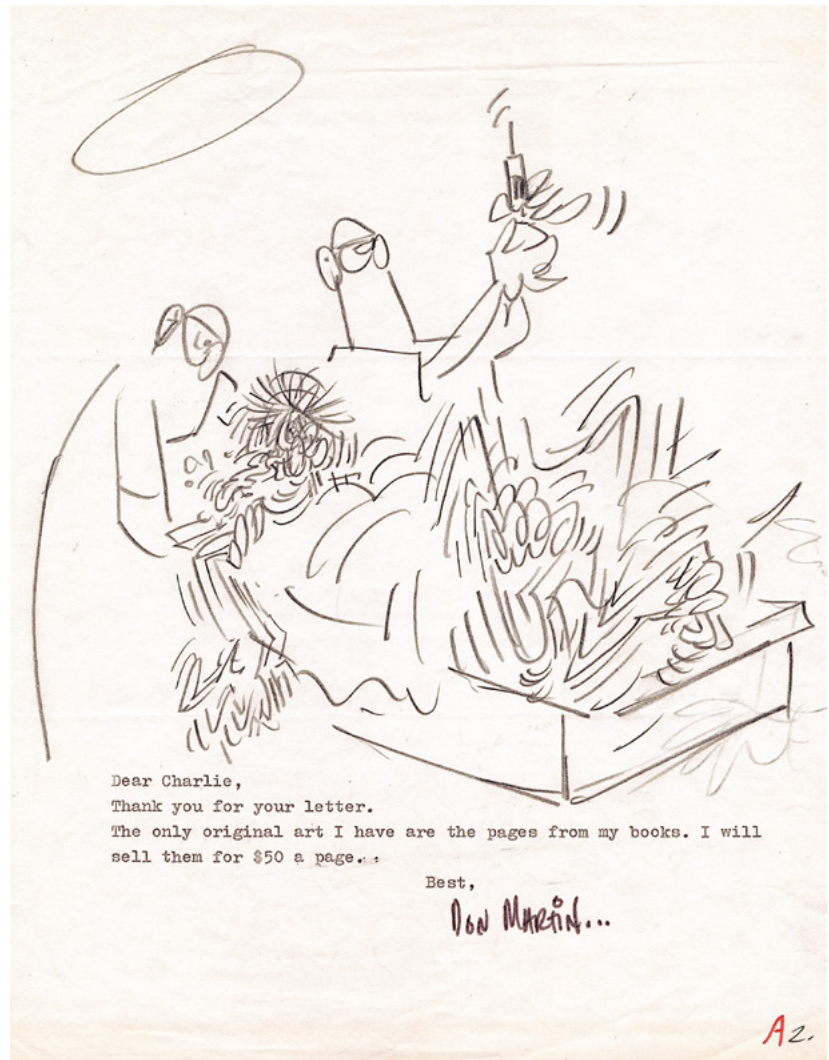
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Original Drawing in a  
Typed Letter Signed,  
4 to, n.p., n.d.

\$625

► [View item #4836 online](#)

Martin's pen and ink sketch takes up most of the 8 × 10 inch page of the three line typed letter. Answering a request for original art, he draws a comical sketch to explain, "The only original art I have are the pages for my books..." which he offered to sell "for \$50 a page." He signs, "Don Martin." The drawing is rendered in black artist's pencil and measures about 7½ × 7½. Martin's recognizable style is most closely associated with "Mad" which published his art work from 1956 to 1988.

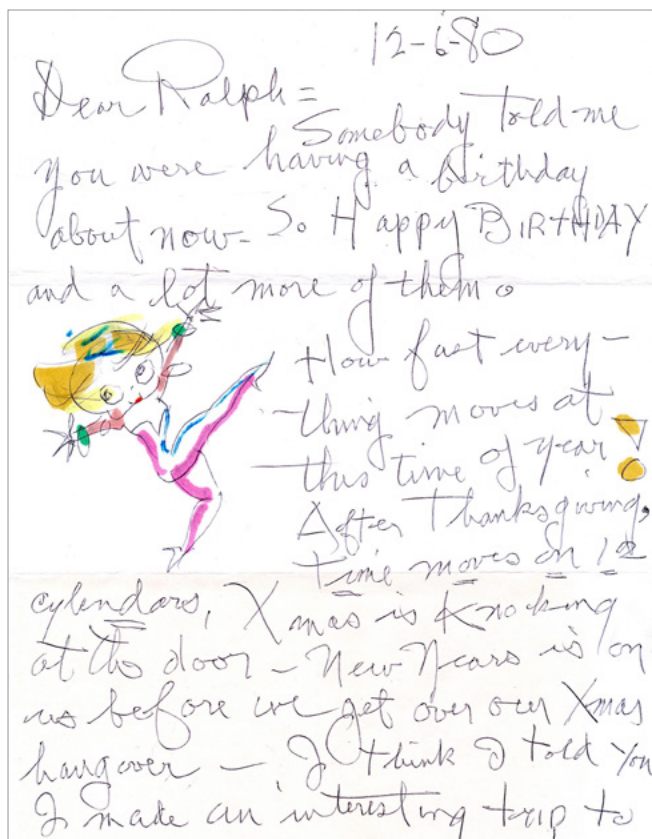




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# NATWICK, MYRON "GRIM"

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**Betty Boop Illustration in Autograph Letter Signed, 4 to, 3 pp on 2 separate sheets, Dec. 6, 1980.**

**\$750**

► [View item #4834 online](#)

Betty Boop started out as the girl friend dog character to her canine boyfriend Bimbo in cartoon series, "Talkartoons" produced by Max and Dave Fleischer for Paramount. Natwick transformed Betty into a girlish vamp whose figure was modeled after actress Mae West and voice on the singer Helen Kane (who sued Fleischer and lost). Betty Boop was a hugely successful cartoon during its tenure on the screen during the 1930's. She was

retired in 1939. A revival of interest took shape in the 1970's and continues. Natwick's drawing of his most famous cartoon reflects the renewed interest.

Natwick drew Betty Boop kicking up her heels to celebrate a birthday and the end of the year holidays. The sketch catches the readers' eye about midway along the first page left margin of this three page letter. In a large hand, Natwick first sends birthday wishes and continues noting the passage of time as the holiday season begins starting with Thanksgiving. "How fast everything moves at this time of year." He draws an open exclamation mark filled in with yellow water color on the right margin and opposite his drawing. Betty Boop's hair is shaded with the same color. "After Thanksgiving, time moves on 12 cylinders..." He continues with news of mutual friends and signs, "Grim." The drawing measures approximately 3½ inches tall from foot to hand and similarly across from hair to outstretched foot on an 8½ x 11 inch page. Overall fine condition with some show through water color on verso and sunning on lower portion of the first page. The second and third pages must have been laid on top of the first page since those sheets show water color from the cartoon. A charming chatty letter with a sketch of his enduring cartoon character. In addition to creating Betty Boop, when Natwick moved to Disney Studios, he became a lead animator on films including, *Snow White and the Seven Dwarfs* and worked on Mickey Mouse for the film, *Fantasia*.

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# THELWELL, NORMAN

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**Original Water Color  
and Ink Drawing, 4to,  
Signed.**

**\$850**

► [View item #4833 online](#)

Recognized as one of England's most accomplished 20th century cartoonists, Thelwell is known for his drawings of ponies, horses and young riders in humorous situations. At the center of this amusing full page sketch, Thelwell illustrated a pony with eyes closed bearing a young rider yawning. The size of the sleepy central figures within the water color and ink composition suggests they might be in a dream,

perhaps the pony's. In the background looms a dark circular cloud hinting at danger.

Thelwell signed with his characteristic signature within the foreground of the sketch, "Thelwell." Pencil docketing on the lower right indicates the artist's birth year, 1923. The composition on artist's board measures 8¼ x 11 inches. Charming and emblematic of the artist's work.



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