SCHULSON AUTOGRAFHS

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Twenty Letters, Photographs, and Artworks in the Arts

George Grosz
THE COTTAGE - HILAIK FARM - HUNTINGTON - LONG ISLAND N.Y.
March 1, 1936

Lieber Wolf:

Viel dein wolle dir nur sagen, dein bist einer der wenigen Menschen, die mir nicht Langweilen. Alle reden doch nur intellektuelle, abgelebte von ihren TV-Communizeitern. Wie es auch sagst, der jüngstes Kind boy (Hände von die Knie) der alten boy. DANK

noch in EVA'S NAME Für Dein Schönheit (lieber selbem) Albert

Sag OKAY - give me a POPE

my compliments (los in the above) am cool zum Lebensalter.

NOT To long, Time is running out

As EVA紛

George
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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.

(1902-88) American painter.
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.

Ginsberg photographed at a party, ca 1970 by Green with notes and ALS on verso. $375 ▶ View item #4812 online

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 there the following year.

(1893-1959) German-American expressionist artist.
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.
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 Mechanique, 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 form 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.


$2,200

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 Lumière 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.
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 co-signed by another. Melies writes that he 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. [sileterenerima.com] Paul is credited with producing several shorts in 1914 and acting in an uncredited short in 1902.
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.

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

Giuseppe Verdi (1813-1901). Italian composer known for his operas; Photographer, Reutlinger, Paris.
Richard Wagner (1813-83) German composer and conductor; Photographer not indicated.
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.
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 3/4 × 6 1/4 inches attached to 7 × 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.

### 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](#)

REMINGTON, FREDERIC

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.


$975  
View item #4814 online

Comics, Cartoons, Animation
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 Lillle LuLu to the movie screen in animated shorts. The LuLu animated movie cartoon ended in the 1960s but continued on television.
CAPP, AL [LI’L ABNER]

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.

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 × 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.
GRAMATKY, HARDIE  
[Bernard August Gramatky]

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 × 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.

“Little Toot.” Original Drawing Signed, on a 3 × 5 inch card, undated.  
$500  
▶ View item #4786 online

$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 my 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 (1912-2008) American animator closely associated with the classic Disney animation films.
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.
JUSTICE, BILL

Two Original Sketches Signed.

$500

▶ View item #4831 online

Chip 'n' Dale Sketch Signed, on a 3 × 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]
KIMBALL, WARD

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 × 12 inch stiff sketch sheet. The artist has inscribed and signed, “Ward Kimball.”
Martin's pen and ink sketch takes up most of the 8 x 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 x 7½. Martin’s recognizable style is most closely associated with “Mad” which published his art work from 1956 to 1988.

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 × 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.
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.

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

$850

▶ View item #4833 online
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