

DRAWN TO FILM: ANIMATION ART
INCLUDING THE COLLECTION OF TED AND DAWN HOPKINS
Monday June 13, 2016
New York

TCM
TURNER CLASSIC MOVIES



Bonhams

NEW YORK



TCM PRESENTS ... **DRAWN TO FILM: ANIMATION ART** INCLUDING THE COLLECTION OF TED AND DAWN HOPKINS

Monday June 13, 2016 at 12pm

New York

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Ted Hopkins
Sunday June 12, 2pm

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ILLUSTRATIONS

Front cover: Lot 223
Inside front cover: Lot 203
Inside back cover: Lot 156
Back cover: Lot 1

ANIMATION ART: COLLECTOR'S TERMINOLOGY



DRAWINGS

The foundation of the classic animated film is the drawing, often pencil on paper, that develops and defines the story and characters.

Storyboard: a series of small drawings, generally 4 x 6 in or so, that, when in chronological order, define the storyline of a film. Used as a guide for animators, they can be in pencil or watercolor, and are generally rougher than later animation drawings.

Concept drawings or paintings: drawings, watercolors or paintings created in the film's developmental stage to create a mood or idea for the film or a particular scene.

Model sheet: a pencil drawing (or a Photostat of the original) distributed to the animators to help standardize the facial expressions, poses and appearance of an animated character.

Layout drawing: a production drawing depicting a master background or camera movements.

Rough drawing: a sketch, usually pencil on paper, drawn quickly to be used as a reference, but not used in the final production of the film.

Clean-up drawing: a single-line drawing, usually pencil on paper, created after rough drawings have been tested and approved in preparation for the images transfer to a cel.

Color key drawing: Production drawing annotated with the paint colors to be used.



CELLULOIDS

A celluloid, or cel, is a transparent sheet of cellulose acetate or cellulose nitrate on which the animated figure is traced, inked and painted before being filmed.

Color model cel: a cel created as a color reference for inkers and painters.

Production cel: a cel created for the production of a film. Production cels generally have pegholes at the bottom of the cel and are also numbered. Some production cels in today's market, however, have been cut down for framing purposes.

Full production cel: a complete cel as it was during the film's production, untrimmed.

Trimmed cel: a production cel that has been trimmed to the outline of a character and then applied to a new cel or a background after the production, for display purposes.

Multi-cel: two or more cels put together to complete a single frame.

Xerox cel: a time-saving process introduced in the late 1950s which transferred inked lines onto a cel using a Xerox machine.

Publicity cel: a promotional cel inked and painted from the original drawing, used for illustration or giveaway purposes.



BACKGROUNDS

The background in animation is the artwork, usually watercolor or tempera on paper but often printed as well, that depicts the scene in which the character moves.

Production background: artwork, generally watercolor or tempera, that is the farthest to the rear in the camera set up and depicts the scene in which the characters move. Many times production backgrounds are annotated in pencil with production number, scene and sequence numbers.

Hand-prepared background: custom-made background created for presentation purposes, not used in production.

Courvoisier background: backgrounds created and released by Courvoisier Galleries in San Francisco from 1937 to 1946. Courvoisier Galleries entered into a deal with Walt Disney Studios to take finished cels from completed movies, frame them with new backgrounds, and sell them as fine art. Courvoisier backgrounds can be airbrushed, wood veneer, or patterned paper. Cels sold through Courvoisier Galleries were usually trimmed.

Studio or presentation background: a background created by the studio for promotional or publicity purposes, not used in the production of the film, but in many cases a duplicate of a production background.



SET-UPS

A set-up is a combination of a background and a cel or cels.

Key set-up: the combination of a cel and a background as it appeared in the final version of the film.

Title card: a cel and background combination used for the titles or credits of a film.

LIMITED EDITIONS

A certain portion of cels in the marketplace are post-production collectibles, produced as numbered multiples using different techniques than the original animation cels such as serigraph printing or giclee printing.

Limited edition cel: a non-production hand-painted cel made to be sold to collectors, not used in production. These often depict a film's most famous scenes.

Giclee print: a fine art digital print made on an ink jet printer.

Serigraph print: a print made using a stencil process in which ink is pushed through a silk screen to produce an image; a silkscreen.

ANIMATION ART: AN INTRODUCTION

For many of us, animated films were the first to capture our hearts. While the target audience for most of these films is children, like all great art they work on several levels, allowing us to return to them over and over again: as children, as young adults, as parents and as grandparents. And it is why they still move us, no matter what age we are.

It's a real pleasure for Bonhams and Turner Classic Movies to be able to put together this collection of animation art for auction. Stop for a moment and think of the labor that goes into to each and every one of these films: every second of film requires a minimum of 12 drawings to convey a sense of movement. For a feature film, at least 60,000 distinct cels have to be designed, drawn and inked—and must be done in a way that is absolutely consistent in size, color and content to the others in order to convey a realistic sense of motion.

Even though thousands of cels were created for each film, it is a wonder that any survive. A clever art gallery owner led the way in the 1930s, offering cels from Snow White and other classic Disney films. Other cels went home with animators or were given away. But by and large the bulk of what was produced was destroyed, either discarded or wiped clean to be used again. And now, of course, computer animation has replaced the traditional techniques and no more original production cels are being created.

In the pages that follow, we offer close to 400 examples of classic animation art hailing from nearly all of the Golden Age Hollywood animation studios, and covering every stage of filmmaking, from pre-production through production and distribution. It's a fascinating glimpse at a lost art, and we hope you find it as magical as we do.

**PROPERTY OF
VARIOUS OWNERS**

Lots 1 – 93





1

1

A BLACK AND WHITE CELLULOID OF MINNIE AND MICKEY MOUSE FROM *MICKEY'S STEAM ROLLER*

Walt Disney Studios, 1934. Gouache on celluloid, applied to a watercolor production background from *Blue Rhythm* (1931), matted and framed. While Mickey Mouse is pursuing Minnie Mouse for a kiss, the two nephews hijack the steam roller. This was the third screen appearance of Mickey's nephews.

Within mat: 8 x 10 1/2 in

US\$15,000 - 20,000



2



3

2

A CELLULOID OF THE QUEEN ANT FROM THE SILLY SYMPHONY *GRASSHOPPER AND THE ANTS*

Walt Disney Studios, 1934. Gouache on celluloid, applied to a non-matching watercolor production background, matted and framed. Depicting the queen ant being carried by her worker ants. This short was animated by Art Babbitt, Dick Huemer, and Albert Hurter, and was adapted from Aesop's fable "The Ant and the Grasshopper."
Within mat: 8 1/4 x 10 3/4 in

US\$3,000 - 4,000

3

A CELLULOID FROM THE SILLY SYMPHONY *MUSIC LAND*

Walt Disney Studios, 1935. Gouache on celluloid, applied to a watercolor production background, matted and framed. Depicts the princess's mother (a cello) of the Land of Symphony marrying the prince's father (a baritone saxophone) from the Isle of Jazz. This is one of the earliest Silly Symphony shorts.
Within mat: 8 1/2 x 11 1/2 in

US\$2,500 - 3,500



4

4

**A CELLULOID OF THE SEVEN DWARFS FROM SNOW WHITE
AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a hand-prepared watercolor background, matted and framed. The dwarfs come back from working in the mines and find Snow White asleep in their bed. After a series of misunderstandings, they happily welcome her into their home.

Within mat: 7 1/2 x 12 in

US\$5,000 - 7,000



5



5



6



7

5
TWO CELLULOIDS OF GRUMPY AND SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, matted and framed.

Each: 6 1/2 x 4 1/2 in

US\$1,000 - 1,500

6
A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a patterned background, matted and framed. Dopey, with his oversized eyes and droopy mouth, was the most lovable of all the dwarfs.

Within mat: 6 x 5 in

US\$1,200 - 1,500

7
A CELLULOID OF BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a polka-dot patterned background, stamped at bottom "Bashful," matted and framed.

Within mat: 6 1/2 x 4 1/2 in

US\$900 - 1,200



8



8

8

TWO CELLULOIDS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Both gouache on celluloid, matted and framed together with clipped signatures of Frank Thomas and Ollie Johnston. The first cel depicts seven dwarfs and is applied to a Courvoisier Galleries airbrushed background and the second cel depicts the Prince carrying Snow White soon after he kisses her awake and is applied to a hand-prepared background.

Overall: 24 3/4 x 36 in; within mat: 8 1/4 x 10 1/2 in and 10 3/4 x 8 3/4 in (respectively)

US\$8,000 - 12,000



9



10

9

A CELLULOID OF FIVE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on a multi-cel set-up, applied to a Courvoisier Galleries wood veneer background, matted and framed. Depicting Bashful, Happy, Doc, Sneezy and Sleepy standing around a basin of water, from the scene in which Snow White asks the dwarfs to wash themselves thoroughly before supper.

Within mat: 8 1/2 x 11 1/2 in

US\$3,000 - 4,000

10

A CELLULOID OF THE SEVEN DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. Accompanied by a COA from Supercels. Great large images of Dopey, Sleepy, Grumpy, Happy, Sneezy, Doc, and Bashful.

Within mat: 10 1/2 x 13 1/2 in

US\$5,000 - 7,000



11

11

**A CELLULOID OF SNOW WHITE FROM
SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Snow White in the forest with her animal friends.

Within mat: 7 1/2 x 9 1/2 in

US\$3,000 - 4,000



12

12

**A CELLULOID OF SNOW WHITE FROM
SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on multi-cel set-up, applied to a Courvoisier airbrushed background, together with clipped signatures of animators Frank Thomas, Ollie Johnston, Shamus Culhane and a studio signature of Walt Disney, matted and framed. Depicting Snow White dancing and singing to her animal friends of the forest.

Within mat: 8 1/2 x 11 in

US\$4,000 - 6,000



13

13

**A CELLULOID OF SNOW WHITE AND
THE PRINCE FROM SNOW WHITE AND
THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed background, matted and framed. The Prince is riding by the castle when he hears Snow White singing the song "I'm Wishing" and joins her by the well.

Within mat: 5 1/2 x 6 1/2 in

US\$4,000 - 6,000



14

14

A CELLULOID OF THE EVIL QUEEN FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to an airbrushed background, matted and framed. The Queen has a regal beauty with her black eyes, thin arched eyebrows, and red lips. She was animated by Art Babbitt.

Within mat: 12 3/4 x 10 in

US\$12,000 - 15,000



15



16

15

A CELLULOID OF SNOW WHITE AND THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. Depicting the witch giving the poison apple to Snow White. The evil witch was voiced by Lucille La Verne, an established theatrical star.

Within mat: 7 1/4 x 9 1/4 in

US\$5,500 - 6,500

16

A CELLULOID OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, matted and framed. Depicting the witch with her bulbous eyes, elongated nose with a prominent wart, and practically toothless grin.

Within mat: 6 x 7 1/2 in

US\$3,500 - 4,500

17
**A CELLULOID OF THE WITCH FROM
 SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed background, matted and framed. The dwarfs find out that Snow White has eaten the poison apple and they attempt to destroy the witch, but do not get there in time.
Within mat: 9 x 9 1/2 in

US\$4,000 - 6,000

18
**A CELLULOID OF THE RAVEN FROM
 SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier Galleries background, matted and framed. The raven was synonymous with the evil of the queen but even he was terrified when she transformed herself into the old hag.
Within mat: 11 1/2 x 9 1/2 in

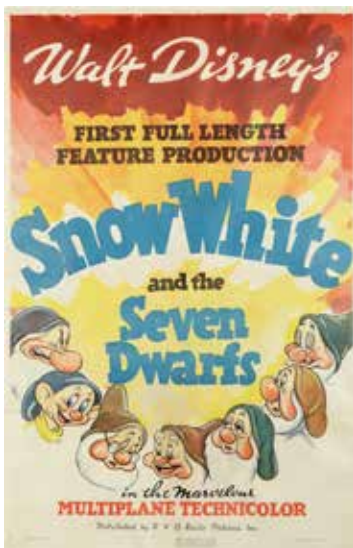
US\$1,500 - 2,000



17



18



19



20



21



22

19

SNOW WHITE AND THE SEVEN DWARFS

RKO, 1937. One sheet poster, style A, matted and framed.
41 x 27 in

US\$1,200 - 1,600

20

A CELLULOID OF DONALD DUCK PLAYING GOLF

Walt Disney Studios, circa 1938. Gouache on celluloid, applied to an airbrushed background.
9 x 12 in

US\$800 - 1,200

21

A CELLULOID OF CAB CALLOWAY FROM THE SILLY SYMPHONY MOTHER GOOSE GOES HOLLYWOOD

Walt Disney Studios, 1938. Gouache on celluloid, applied to an airbrushed background, matted and framed. This film is a parody of several Mother Goose rhymes, using caricatures of popular entertainers from the 1930s.
Within mat: 8 1/2 x 6 1/2 in

US\$500 - 700

22

A CELLULOID OF THE MATADOR FROM FERDINAND THE BULL

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a watercolor layout background, mat signed by Don Towsley (a Disney animator), matted and framed. Ferdinand sits in the ring sniffing a flower while the matador (a caricature of Walt Disney) begs him to fight.
Within mat: 7 1/2 x 9 1/2 in

US\$1,500 - 2,000



23



24

23

A CELLULOID OF DONALD DUCK FROM *DONALD'S PENGUIN*

Walt Disney Studios, 1939. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, with a Courvoisier Galleries label on the reverse, matted and framed.

Within mat: 5 1/2 x 7 1/2 in

US\$700 - 900

24

A CELLULOID OF MICKEY MOUSE AND PLUTO FROM *THE SOCIETY DOG SHOW*

Walt Disney Studios, 1939. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, matted and framed. Mickey Mouse enters Pluto in a high society dog show, where Pluto has his eyes on the dog next door. When it's Pluto's turn to be judged, the judge makes fun of him and he goes after the judge, getting himself and Mickey kicked out of the show. In the end, a fire breaks out and Pluto rescues the dog he was romancing, proving himself a hero.

Within mat: 7 1/4 x 8 3/4 in

US\$4,000 - 6,000



25

25

**A CELLULOID OF PINOCCHIO FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on celluloid, matted and framed. Depicting a full figured Pinocchio walking.

Within mat: 8 1/2 X 6 1/2 in

US\$1,500 - 2,000



26

26

**A CELLULOID OF PINOCCHIO FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on celluloid, applied to an airbrushed background, matted and framed. Gideon and Foulfellow persuade Pinocchio to join the puppeteer Stromboli as an independently walking puppet would certainly attract attention. Pinocchio dances with Dutch, Russian and French puppets.

Within mat: 8 x 8 in

US\$1,500 - 2,000



27

27

**A CELLULOID OF PINOCCHIO FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, matted and framed. Depicting Pinocchio throwing himself off a cliff to search for Geppetto and Cleo in the sea.

Within mat: 10 1/2 x 13 in

US\$1,500 - 2,000



28

28
**A CELLULOID OF FISH FROM
 PINOCCHIO**

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, with a Courvoisier Galleries label on reverse, matted and framed. Depicting a group of tropical fish from the scene in which Pinocchio, in search of Geppetto and Cleo, dives off a cliff to the bottom of the sea.

Within mat: 10 x 16 in

US\$800 - 1,200

29
**A CELLULOID OF JIMINY CRICKET
 FROM PINOCCHIO**

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, with a Courvoisier Galleries label on the reverse, matted and framed. Depicting Jiminy Cricket in front of the "8" ball.

Within mat: 6 x 6 in

US\$1,500 - 2,000

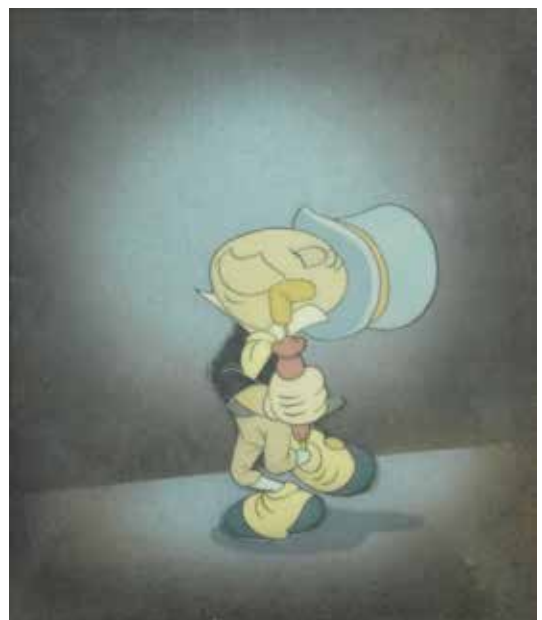
30
**A CELLULOID OF JIMINY CRICKET
 FROM PINOCCHIO**

Walt Disney Studios, 1940. Gouache on celluloid, applied to a Courvoisier airbrushed background, with a Courvoisier Galleries label on the reverse, matted and framed. *Within mat: 6 x 5 1/4 in*

US\$1,000 - 1,500



29



30



31



32

31

A CELLULOID OF MICKEY MOUSE FROM *FANTASIA*

Walt Disney Studios, 1940. Gouache on celluloid, applied to an airbrushed background, matted and framed. Depicting Mickey Mouse as the Sorcerer's Apprentice.

Within mat: 8 1/2 x 9 1/2 in

US\$4,000 - 6,000

32

A CELLULOID OF MICKEY MOUSE FROM *FANTASIA*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a Courvoisier Galleries airbrushed background, stamped at lower right "WDP," matted and framed. Depicting Mickey Mouse as the Sorcerer's Apprentice. In this section of the film, Mickey borrows the magic hat while his master is away. He orders the brooms to take over the tedious task of hauling buckets of water from the well to fill a great big tub.

Within mat: 7 x 8 1/2 in

US\$4,000 - 6,000



33



34



35

33

A CELLOID OF MICKEY MOUSE FROM FANTASIA

Walt Disney Studios, 1940. Gouache on trimmed celloid, applied to a Courvoisier Galleries airbrushed background, matted and framed. This cel is from the "Sorcerer's Apprentice" section of the film, in which Mickey Mouse falls asleep and dreams of how his magical powers will allow him to command the forces of the Universe.
Within mat: 7 x 8 in

US\$6,000 - 8,000

34 [□]

FANTASIA

RKO, 1940. Jumbo window card, matted and framed.
22 x 28 in

US\$400 - 600

35

A PAINTING OF MICKEY MOUSE AS THE SORCERER'S APPRENTICE

Gouache on paper, matted and framed. Depicting Mickey Mouse as the Sorcerer's Apprentice, conducting the stars.
Within mat: 7 x 17 3/4 in

US\$700 - 900



36



37

36

A CELLULOID OF MICKEY MOUSE FROM A GENTLEMAN'S GENTLEMAN

Walt Disney Studios, 1941. Gouache on celluloid, key set-up with its matching watercolor production background, annotated "2256-4.1," stamped in the back "OK" with initials and "Nov 19 1940 Alcorn," matted and framed. Depicting Mickey Mouse in bed.
Within mat: 9 x 10 1/2 in

US\$2,000 - 3,000

37

A CELLULOID OF DUMBO FROM DUMBO

Walt Disney Studios, 1941. Gouache on trimmed celluloid, applied to a watercolor production background with a Courvoisier Galleries label on the reverse, matted and framed. Depicting Dumbo sitting in the center of the circus ring after he has fallen from the rafters of the tent.
Within mat: 7 3/4 x 10 1/2 in

US\$3,000 - 4,000

38

**A CELLULOID OF TIMOTHY Q. MOUSE
FROM *DUMBO***

Walt Disney Studios, 1941. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, with a Courvoisier Galleries label on the reverse, matted and framed.

Within mat: 6 x 6 1/4 in

US\$1,000 - 1,500



38

39

**A CELLULOID OF THE CROWS FROM
*DUMBO***

Walt Disney Studios, 1941. Gouache on celluloid, stamped lower right "WDP," matted and framed. Depicting Straw Hat and Preacher Crow. The crows are initially skeptical of Dumbo's ability to fly, but they soon become converts.

Within mat: 7 3/4 x 8 3/4 in

US\$500 - 700



39

40

**A CELLULOID OF MICKEY MOUSE,
DONALD DUCK AND PLUTO CREATED
FOR THE WARTIME EFFORT**

Walt Disney Studios, 1940s. Gouache on trimmed celluloid, matted and framed. Special cels were created by the Walt Disney Studios and given to select war bond purchasers during World War II.

Within mat: 3 1/2 x 7 in

US\$1,000 - 1,500



40



41

41

A CELLULOID OF PLUTO AND MICKEY MOUSE FROM *MICKEY AND THE SEAL*

Walt Disney Studios, 1948. Gouache on trimmed celluloid, applied to a watercolor production background, annotated in pencil, "Start Sc. 17.1 Final Sc. 17," matted and framed. Mickey Mouse and Pluto go to the zoo to see the seals and one of the baby seals ends up in their picnic basket, causing havoc when they get home.

Within mat: 8 x 10 1/2 in

US\$1,000 - 1,500



42

42

A CELLULOID OF DONALD DUCK FROM *HONEY HARVESTER*

Walt Disney Studios, 1949. Gouache on celluloid, key set-up with its matching watercolor production background, matted and framed. Donald Duck discovers that the bee has stored his honey in the old car. He steals the honey which angers the bee to the point that Donald Duck gives up and returns the honey.

Within mat: 8 1/2 x 11 1/2 in

US\$2,000 - 3,000



43

43

A CELLULOID FROM *THE ADVENTURES OF ICHABOD AND MR. TOAD*

Walt Disney Studios, 1949. Gouache on celluloid, applied to a non-matching watercolor production background of a home decorated for Halloween, matted and framed. The cel depicts Ichabod hungrily admiring a pie, and comes from the "Legend of Sleepy Hollow" section of the film. The background is from a different scene than the cel.

Exhibition history: Exhibited at the Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA and the Marsh Gallery, University of Richmond, Richmond, VA.

Overall: 21 x 18 in.; within mat: 15 x 12 in.

US\$1,800 - 2,200



44



45

44

A MARY BLAIR CONCEPT PAINTING FROM CINDERELLA

Walt Disney Studios, 1950. Gouache on illustration board, matted and framed. Depicting Cinderella bringing tea to her stepmother and sisters. Mary Blair was one of the color stylists for this film.
Within mat: 4 1/2 x 6 1/4 in

US\$3,000 - 4,000

45

A MARY BLAIR WATERCOLOR OF THE CATERPILLAR FROM ALICE IN WONDERLAND

Walt Disney Studios, 1951. Watercolor on paper, matted and framed. Depicting the caterpillar smoking his hookah pipe, from the scene in which the caterpillar tells Alice about the size-changing properties of the toadstool where he sits. Mary Blair was a Disney artist who provided concept ideas for *Song of the South* (1946), *Cinderella* (1950), *Alice in Wonderland* (1951), and *Peter Pan* (1953). She was inducted into the prestigious group of Disney Legends in 1991, and was the subject of a 2014 exhibition at the Walt Disney Family Museum in San Francisco entitled *Mary Blair: Magic, Color, Flair*.
Overall: 13 x 12 in; within mat: 7 3/4 x 6 3/4 in

US\$10,000 - 15,000



46

46

**A CELLULOID OF FLOWERS FROM
ALICE IN WONDERLAND**

Walt Disney Studios, 1951. Gouache on celluloid, matted and framed. Alice finds herself in a garden full of talking flowers, who decide that she is a weed and throw her out.
Within mat: 8 1/2 X 11 1/4 in

US\$1,000 - 1,500



47

47

**A CELLULOID OF THE CHESHIRE CAT
FROM ALICE IN WONDERLAND**

Walt Disney Studios, 1951. Gouache on celluloid, matted and framed. The Cheshire Cat was voiced by Sterling Holloway and animated by Ward Kimball.
Within mat: 8 x 8 1/2 in

US\$1,000 - 1,500



48

48

**A CELLULOID OF ALICE, THE MAD
HATTER, AND THE MARCH HARE FROM
ALICE IN WONDERLAND**

Walt Disney Studios, 1951. Gouache on trimmed celluloid, applied to its watercolor production background, annotated in pencil, "2069 / Sc. - 118 / Seq.- 08.0 / OK," matted and framed. The Mad Hatter is having a tea party with the March Hare and Alice. Ward Kimball did most of the animation for this sequence.
Within mat: 10 3/4 x 14 1/2 in

US\$3,500 - 4,500

49 □

**A CELLULOID OF THE MAD HATTER
FROM ALICE IN WONDERLAND**

Walt Disney Studios, 1951. Gouache on
celluloid, applied to a printed reproduction
background, matted and framed. The Mad
Hatter was animated by Ward Kimball and
voiced by Ed Wynn, who gave the character
a dopey voice and a pronounced lisp.
Within mat: 8 1/2 x 11 1/2 in

US\$500 - 700

50

**A CELLULOID OF ALICE AND THE
QUEEN AND KING OF HEARTS FROM
ALICE IN WONDERLAND**

Walt Disney Studios, 1951. Gouache on
trimmed celluloid, applied to a watercolor
production background, matted and framed.
Depicting the abrasive Queen of Hearts
playing croquet with Alice as the diminutive
King of Hearts looks on.
Within mat: 10 3/4 x 13 in

US\$4,000 - 6,000

51 □

**A CELLULOID OF THE WHITE RABBIT
FROM ALICE IN WONDERLAND**

Walt Disney Studios, 1951. Gouache on
celluloid, applied to a printed reproduction
background, matted and framed. Depicting
the White Rabbit, who is perpetually
concerned about being late.
Within mat: 6 3/4 x 9 in

US\$500 - 700



49



50



51



52

52

**A CELLULOID OF GOOFY FROM
FATHERS ARE PEOPLE**

Walt Disney Studios, 1951. Gouache on celluloid, key set-up with its matching watercolor production background, matted and framed. Goofy experiences the ups and downs of fatherhood.

Within mat: 8 x 10 1/2 in

US\$1,000 - 1,500



53

53

**A CELLULOID OF PETER PAN FROM
PETER PAN**

Walt Disney Studios, 1953. Gouache on celluloid, applied to a watercolor production background, annotated in pencil and pen, "Sc 34 / Sc. 10 / Sc. 26 12 / 2074-10-10-26-12-3," matted and framed. Depicting Peter Pan flying over the teepees.

Within mat: 11 x 18 in

US\$4,000 - 6,000



54

54

**A CELLULOID OF MICHAEL FROM
PETER PAN**

Walt Disney Studios, 1953. Gouache on celluloid, matted and framed. The Lost Boys take Michael and John out on an Indian hunt, where they are captured by the Indians, whose Chief accuses them of abducting his daughter Tiger Lily.

Within mat: 7 X 10 3/4 in

US\$500 - 700



55



56



57



58

55

A CELLULOID OF LADY AND TRAMP FROM LADY AND THE TRAMP

Walt Disney Studios, 1955. Gouache on trimmed celluloid, applied to a watercolor production background, annotated in pen, "2079-7-35.2," matted and framed. Depicting Lady and Tramp on a back street. The animator Hamilton Luske used his own cocker spaniel as a model for Lady.

Within mat: 10 1/4 x 21 in

US\$4,000 - 6,000

56

A CELLULOID OF LADY AND TRAMP FROM LADY AND THE TRAMP

Walt Disney Studios, 1955. Gouache on celluloid, matted and framed. Tramp takes Lady to Tony's Italian Restaurant and Tony treats them to a plate of spaghetti. Tony and his cook Joe entertain the two dogs with their rendition of "Bella Notte."

Within mat: 8 x 15 in

US\$2,000 - 3,000

57 [□]

A CHUCK JONES WATERCOLOR OF BUGS BUNNY

Watercolor on paper, inscribed and signed in pencil at lower right, "Drawn just for Logan / and Terry — With Best / Wishes — Bugs Bunny / + Chuck Jones — 1952," matted and framed.

10 1/2 x 7 3/4 in

US\$2,000 - 3,000

58 [□]

THREE CHUCK JONES COLORED PENCIL DRAWINGS OF DAFFY DUCK, ROAD RUNNER, AND THE FLYING KITTEN

Colored pencil on paper, 1950s-60s, each framed. The Road Runner drawing is inscribed, "For Terry / from his Friends / The Road-Runner / + Chuck Jones / 1961" and the flying cat with the inscription "To Betty / with love / the flying kitten / + the flying Chuck." The flying kitten character is from the short Go Fly a Kit (1957).

Daffy Duck and kitten, within mat: 12 1/2 x 9 1/2 in; Road Runner, within mat: 7 x 9 1/4 in

US\$1,000 - 1,500



59



59

59

TWO EYVIND EARLE CONCEPT PAINTINGS FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on illustration board, each signed at lower right by Eyvind Earle, matted and framed together. Each accompanied by a COA from the Walt Disney Company. The first painting depicts Princess Aurora looking over the castle wall as the sun sets. The second painting depicts the enchanted forest.

Within mat: 7 x 15 in and 6 x 12 in

US\$6,000 - 8,000



60

60

A CELLULOID FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on celluloid, applied to a watercolor production pan background, annotated in pencil, "2082 Seq. 06.0-1 #2082 Seq 6 Sc. 1 BG MS," matted and framed. Depicting Briar Rose in the forest with her three fairy guardians.
Within mat: 9 3/4 x 25 in

US\$10,000 - 15,000



61



62



63



64



65



66

61
A COLLECTION OF 11 ANIMATION DRAWINGS OF THE PRINCE AND THE FAIRIES FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Pencil on paper. Comprising two drawings of Merryweather and nine drawings of the Prince after he has been thrown off his horse into the water.
12 1/2 x 15 1/2 in

US\$1,000 - 1,500

62
A COLLECTION OF 13 ANIMATION DRAWINGS OF BRIAR ROSE AND THE OWL FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Pencil on paper. The drawings depict the scene in which Briar Rose takes a walk in the forest and the owl pretends to be the Prince.
12 1/2 x 15 1/2 in

US\$1,500 - 2,000

63
A COLLECTION OF 12 ANIMATION DRAWINGS OF BRIAR ROSE AND THE OWL FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Pencil on paper. A majority of the drawings depict the scene in which the owl pretends to be the Prince.
12 1/2 x 15 1/2 in

US\$1,500 - 2,000

64
A COLLECTION OF 13 ANIMATION DRAWINGS OF BRIAR ROSE AND OWL FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Pencil on paper. The drawings depict the scene in which Briar Rose takes a walk in the forest and the owl pretends to be the Prince.
12 1/2 x 15 1/2 in

US\$1,500 - 2,000

65
A COLLECTION OF SEVEN ANIMATION DRAWINGS OF THE QUEEN AND THE DRAGON FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Pencil on paper. Comprising five drawings of the Queen with the raven perched on her shoulder, a full-length drawing of the Queen and a close-up drawing of the dragon's face.
12 1/2 x 16 1/2 in

US\$2,000 - 2,500

66
A COLLECTION OF SIX ANIMATION DRAWINGS OF THE QUEEN AND THE DRAGON FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Pencil on paper. Comprising two drawings of the dragon and four drawings of the Queen as she is transforming into the dragon.
4 drawings: 12 1/2 x 16 1/2 in; 2 drawings: 12 1/2 x 22 in

US\$1,500 - 2,000

67 □

A CELLULOID OF HECKLE AND JECKLE

Filmation, 1946-1981. Gouache on celluloid, applied to a watercolor production background, matted and framed.

Within mat: 8 x 11 1/2 in

US\$400 - 600

68

A CELLULOID OF SYLVESTER AND TWEETY BIRD

Warner Bros., year unknown. Gouache on celluloid, applied to a watercolor production background, matted and framed. Depicting Sylvester chasing after Tweety Bird, carrying handcuffs.

Within mat: 9 x 11 1/4 in

US\$2,000 - 3,000

69

A CELLULOID OF BUGS BUNNY

Warner Bros., 1970s. Gouache on celluloid, applied to a printed reproduction background, matted and framed. Depicting Bugs Bunny lying over the Warner Bros. "WB" insignia.

Within mat: 9 1/2 x 11 1/2 in

US\$800 - 1,200



67



68



69



70

70

A CELLULOID OF MICKEY MOUSE

Walt Disney Studios, circa 1960. Gouache on celluloid, applied to a watercolor production background, matted and framed. Depicting Mickey Mouse as a cowboy with his lasso in hand.

Within mat: 8 3/4 x 11 1/4 in

US\$1,500 - 2,000



71

71

TWO CELLULIDS FROM THE JUNGLE BOOK

Walt Disney Studios, 1967. Gouache on celluloid, both on facsimile backgrounds, each matted. The first depicts Mowgli being embraced by his easygoing pal Baloo, animated by Ollie Johnston. The second depicts Shere Khan, the character that everyone in the jungle fears.

Each within mat: 9 3/4 x 13 in

US\$1,000 - 1,500



72

72

A CELLULOID OF CRUELLA DE VIL FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to a reproduction line drawing background, matted and framed. Depicting Cruella De Vil, one of the most evil characters created by Marc Davis. Her fabulous appearance is accentuated by her high cheek bones and her thin body is engulfed by a voluminous fur coat.

Within mat: 11 x 14 1/2 in

US\$1,500 - 2,000



73



74



75



76

The following nine lots are from the Estate of Henry Saperstein, a film producer and distributor who purchased the animation studio UPA from its co-founder Stephen Bosustow in 1960. In 1964, Saperstein commissioned Dan Morgan and Jacques Rupp to create the title sequence for his new series, *The Famous Adventures of Mr. Magoo*, inserting the title character into a variety of historical scenes and famous works of art. Saperstein was so impressed by their work that he asked Morgan to create additional paintings in this style to be displayed at the office and given as corporate gifts.

73

A PAINTING OF MR. MAGOO AS HENRY VIII BY HANS HOLBEIN THE YOUNGER

Oil on a photograph, likely 1960s, matted and framed. A similar image appears in the opening titles of *The Famous Adventures of Mr. Magoo* (1964-65).

Within mat: 7 1/2 x 6 3/4 in

US\$600 - 800

74

A PAINTING OF MR. MAGOO AS ST. GEORGE AND THE DRAGON BY RAPHAEL

Oil on a photograph, likely 1960s, matted and framed.

Within mat: 8 x 7 1/4 in

US\$600 - 800

75

A PAINTING OF MR. MAGOO AS GAINSBOROUGH'S BLUE BOY

Oil on board, likely 1960s, matted and framed.

Within mat: 10 1/4 x 8 in

US\$800 - 1,200

76

A PAINTING OF MR. MAGOO POSED AS A SELF-PORTRAIT BY VAN GOGH

Oil on board, likely 1960s, matted and framed. Van Gogh did many self-portraits, but this image is based on the painting in the collection of the National Gallery of Art in Washington D.C.

Within mat: 10 1/2 x 8 in

US\$800 - 1,200



77

77

A PAINTING OF MR. MAGOO AS THE MONA LISA

Oil on a photograph, likely 1960s, matted and framed. A similar image appears in the opening titles of *The Famous Adventures of Mr. Magoo* (1964-65).

Within mat: 9 x 11 3/4 in

US\$600 - 800



78

78

A PAINTING OF MR. MAGOO AS WHISTLER'S MOTHER

Oil on board, likely 1960s, matted and framed. A replica of James McNeill Whistler's famous painting entitled *Arrangement in Grey and Black No. 1*, with the artist's mother replaced by Mr. Magoo.

Within mat: 7 1/2 x 9 3/4 in

US\$800 - 1,200



79

79

A PAINTING OF MR. MAGOO IN AT THE MOULIN ROUGE BY HENRI DE TOULOUSE-LAUTREC

Oil on board, likely 1960s, matted and framed.

Within mat: 7 1/2 x 9 1/2 in

US\$800 - 1,200

80

A PAINTING OF MR. MAGOO IN PABLO PICASSO'S *GIRL BEFORE A MIRROR*

Oil on board, likely 1960s, matted and framed.

Within mat: 10 x 8 1/2 in

US\$800 - 1,200



80

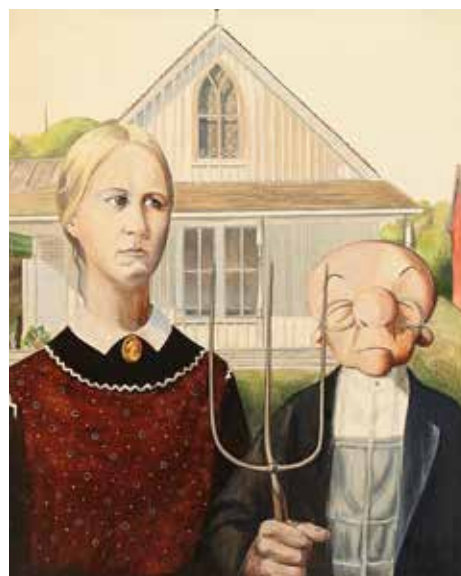
81

A PAINTING OF MR. MAGOO IN GRANT WOOD'S *AMERICAN GOTHIC*

Watercolor and pencil on board, likely 1960s, matted and framed.

Within mat: 10 1/4 x 8 1/2 in

US\$800 - 1,200



81

82

A CELLULOID FROM THE BEATLES' *YELLOW SUBMARINE*

United Artists/King Features, 1968. Gouache on celluloid. The three celluloids depict the Yellow Submarine, the Blue Meanie's hand and Captain Fred; one cel annotated "attack 2 Sc 4" and "Alt 2 Scene 31 21-F."

16 x 12 1/2 in.

US\$800 - 1,200



82



83

83

A CARL BARKS PAINTING ENTITLED "GOLDEN HELMET"

Oil on masonite, signed at lower right ("Carl Barks / © Walt Disney Productions"), matted and framed. Depicting Donald Duck with his nephews holding up a golden helmet. This painting is referred to by Barks collectors as "CB OIL 5" and is marked on the reverse "#3-72." The image is based on the cover to the comic book *The Golden Helmet* (July-August 1952) and is also featured in the book *The Fine Art of Walt Disney's Donald Duck* by Carl Barks.

Carl Barks (1901-2000) was an American illustrator, painter and writer who was known for his Donald Duck comics and also as the creator of the character Scrooge McDuck. He joined the animation department at Disney in 1935 and worked on over 30 Donald Duck shorts, helping create the characters of Donald's nephews, Huey,

Dewey, and Louie. Barks worked on Disney comic books from 1942 to 1966, before retiring to focus on his oil paintings. He remained anonymous until late in his life, and was known to fans only as "The Duck Man." When his identity was discovered, comic book fans commissioned him to paint memorable scenes from their favorite Donald Duck comic books, such as this one. It is estimated that Barks created 122 oil paintings, which are now highly sought after at auction.

Overall: 24 1/2 x 28 1/2 in.; within mat: 15 1/2 x 19 in.

US\$35,000 - 45,000



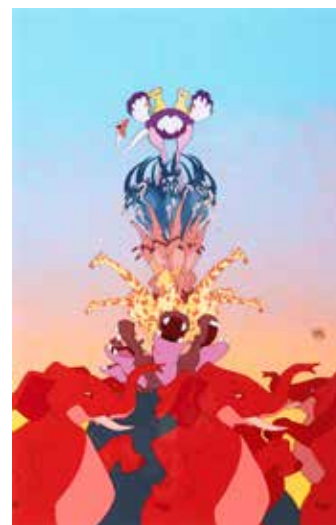
84



85



86



87

84

A PAINTING OF DAFFY DUCK AND ELMER FUDD MADE FOR A CHILDREN'S PUZZLE

Gouache on paper, matted and framed. Depicting Daffy Duck outsmarting Elmer Fudd by posing as a sculpture. This design was manufactured as a children's puzzle by Whitman Publishing in 1975.

Within mat: 18 1/2 x 14 in

US\$600 - 800

85

A CELLULOID OF BATMAN FROM BATMAN

Filmation, circa 1977. Gouache on celluloid, applied to a reproduction background, stamped "Filmation" at lower right, matted and framed.

Within mat: 7 1/2 x 9 in

US\$250 - 350

86

A CELLULOID OF ARIEL AND ERIC FROM THE LITTLE MERMAID

Walt Disney Studios, 1989. Gouache on multi-cel set-up, applied to its original watercolor production background, matted and framed. Accompanied by a COA from The Walt Disney Company. Depicting Ariel and Eric in a row boat with fish musicians surrounding them, singing "Kiss the Girl."

Provenance: Sotheby's, The Art of The Little Mermaid, December 15, 1990.

Within mat: 10 x 16 1/2 in

US\$3,000 - 4,000

87

A CELLULOID FROM THE LION KING

Walt Disney Studios, 1994. Post-production gouache on celluloid, applied to a watercolor production background, matted and framed. Thinking that he has killed his father, Simba runs away to the jungle and lives a carefree life with his friends.

Provenance: Sotheby's, The Art of The Lion King, February 11, 1995, lot 55.

Within mat: 27 1/2 x 17 1/2 in

US\$3,000 - 4,000



88



89

88

A LIMITED EDITION CELLULOID OF *THE SIMPSONS*

Gouache on celluloid, edition no. AP 7/10, 1994, signed by Matt Groening with a sketch of Bart, matted. This cel was created for *The Simpsons*' 100th episode and is titled "Cast and Couch," depicting 32 of the show's characters struggling to fit on the Simpsons' couch. There were only 100 cels created for this edition.

Within mat: 19 x 22 1/2 in

US\$400 - 600

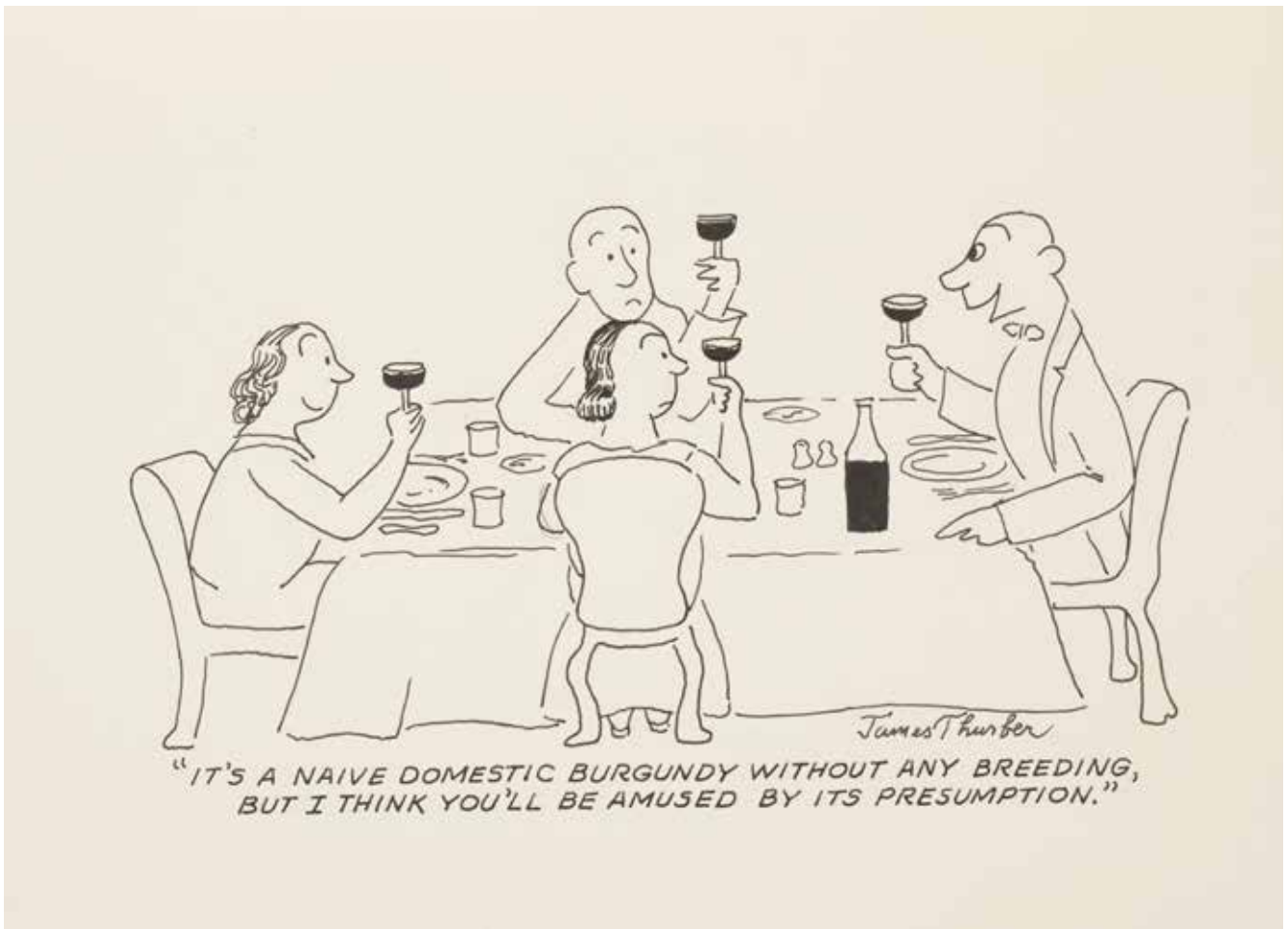
89

A CHUCK JONES WATERCOLOR OF PORKY PIG AND CHARLIE DOG

Watercolor on paper, 2001, signed at lower right by Chuck Jones. Accompanied by a Linda Jones Enterprises COA.

7 1/2 x 11 in

US\$3,000 - 4,000



90



91

90

A JAMES THURBER CARTOON FOR THE NEW YORKER

Pen and ink on illustration board. Published in the March 27, 1937 issue of the magazine. Depicting four people having a formal dinner with the caption, "It's a naïve domestic Burgundy without any breeding, but I think you'll be amused by its presumption." Thurber's cartoon parodies the articles on wine written by Frank Schoonmaker for *The New Yorker* in the 1930s. The caption is one of the writer's best known witticisms and a poster version of this cartoon has been published by Conde Nast.

11 x 15 in

US\$1,000 - 1,500

91^a

A WALT KELLY POGO 4-PANEL DAILY

Hall Syndicate, pen and ink and pencil on paper, 10-21-1952, inscribed lower right *Copr. 1952 Walt Kelly*, matted and framed, accompanied by a letter from Kelly. In 1952, the consignor wrote Walt Kelly a fan letter informing him she and her husband (who at the time was serving in the Korean War) were enthusiastic followers of Pogo. Kelly her back and sent her this daily strip.

Within mat: 4 1/2 x 16 in

US\$600 - 800



92



93

92

A CHARLES SCHULZ PEANUTS DAILY

Pen and ink and correction fluid on paper, dated 7-11 (published July 11, 1964), and signed "Schulz." In this strip, Linus excitedly finds what he thinks is a dinosaur bone, only to have his hopes dashed when Lucy tells him it's a chicken bone.
6 3/4 x 28 3/4 in

US\$10,000 - 15,000

93

A CHARLES SCHULZ PEANUTS DAILY

Pen and ink on illustration board, dated 1/17/1986, and signed "Schulz." Charlie Brown challenges Snoopy to guess his name and gives him hints which are of no use to Snoopy.
7 x 24 in

US\$8,000 - 10,000

**PROPERTY FROM THE
COLLECTION OF TED AND
DAWN HOPKINS**

Lots 94 – 389



Like many collectors, we started with a limited edition piece of animation art that we saw in a gallery window. We had no knowledge of what it was or what it represented. It was just a framed picture that appealed to us. After that we bought a couple more, and soon after we became more selective, concentrating on original production pieces or sold-out limited editions. Our collection had now begun in earnest.

In the 1980s, there were many animation art auctions and galleries that specialized in that art. We were intrigued with the history behind the pieces we were collecting. As we showed our friends our growing group of acquisitions, we found that they appreciated each one more when we gave some background and some history about the studios, animators or how the characters came to be. We also started a separate collection library of hard cover reference books. We continued to concentrate on historically significant pieces from the Golden Age of animation.

We have ended up with well over 300 framed pieces that covered the walls of our home and more than 30 bound volumes that portray over 200 additional images, storyboards, unique historical documents and memorabilia. We became so dedicated to each of our pieces that we have copies of most every film for items in our collection.

Our first purchase was a single limited edition of Pepe Le Pew over 30 years ago. The collection now represents much of the history of the American animation industry. Since we are in our late 70s and have thoroughly enjoyed all that we have learned in over 30 years of collecting, we have decided to release our collection to the open market. Our hope is that others might like what we have done and perhaps start their own collection with one or two pieces, following a learning quest of the stories, people and studios that have come and gone from the early 1900s to the 1980s.

Ted and Dawn Hopkins



WALT DISNEY STUDIOS

94

THREE ANIMATION DRAWINGS FROM *STEAMBOAT WILLIE*

Walt Disney Studios, 1928. Pencil on paper, matted and framed together. These 12-field drawings depict the steamboat, Mickey Mouse playing the teeth of the hippo, and Pete, the captain of the river steamboat.
Overall: 56 x 24 in; drawings only: 9 1/2 x 12 in

US\$3,000 - 5,000



94

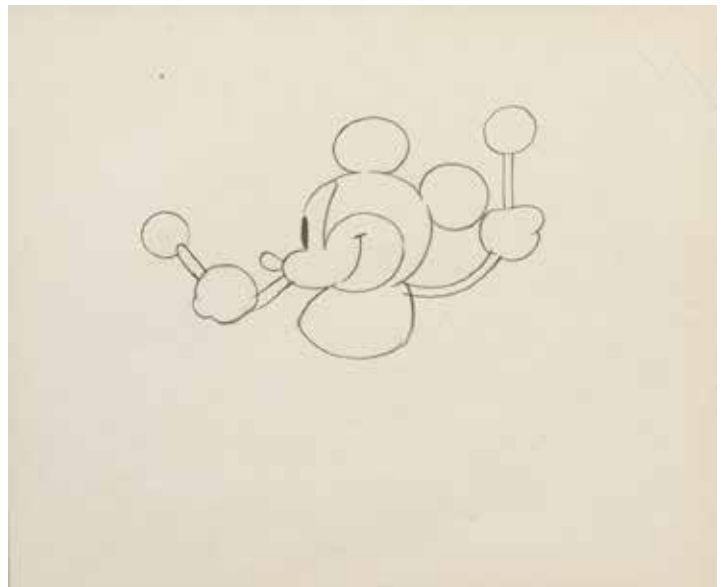
95

A WALT DISNEY SIGNATURE, AN ANIMATION DRAWING, AND A LIMITED EDITION CEL FROM *STEAMBOAT WILLIE*

Walt Disney Studios, 1928. Pencil on paper drawing, ink on paper signature, matted and framed. The 12 field animation drawing features Mickey Mouse playing the teeth of the hippo, matted and framed. Together with a 2007 cel made by the Walt Disney Studios from these drawings. *Steamboat Willie* is considered the debut of Mickey Mouse and girlfriend Minnie, even though a test screening of *Plane Crazy* had occurred months earlier. Having seen *The Jazz Singer* (1927), Disney was committed to having this cartoon be the first with synchronized sound, including character sounds and the musical score. It was the third Mickey Mouse film to be produced.

Overall: 23 3/4 x 19 3/4 in and 23 3/4 x 14 in

US\$2,000 - 3,000



95

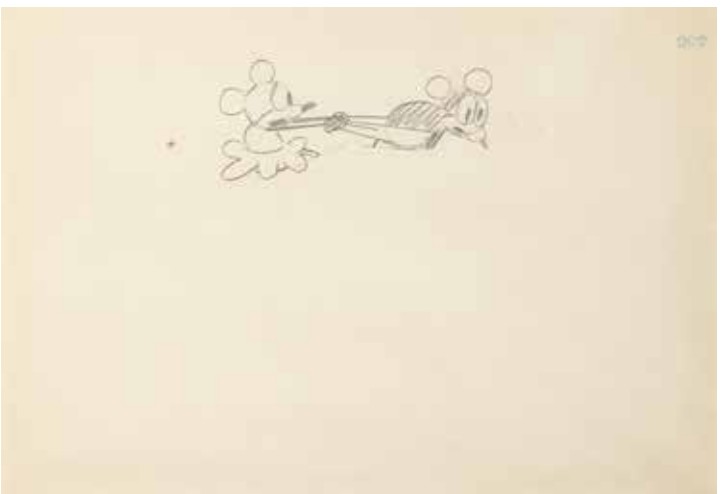
96

TWO ANIMATION DRAWINGS AND A LIMITED EDITION CEL FROM *PLANE CRAZY*

Walt Disney Studios, 1928/1929. Pencil on paper, the Mickey and Minnie drawing stamped at upper right "207," the two drawings matted and framed together. The 2-peg 12-field drawings depict the plane and a frightened Minnie Mouse trying to hold back a determined Mickey Mouse. Together with a 2007 cel made from these drawings, with Walt Disney Animation Studios stamp lower left, with a COA from The Walt Disney Company. *Plane Crazy* was first released as a silent film and given a test screening to a theater audience on May 15, 1928. The short was co-directed by Walt Disney and Ub Iwerks, who was the sole animator and took just six weeks to complete it. *Plane Crazy* was released as a sound cartoon on March 17, 1929, the fourth Mickey Mouse film after *Steamboat Willie* (1928).

Overall: 19 1/2 x 26 1/2 in and 22 1/2 x 18 in; drawings within mat: 8 x 11 1/2 in

US\$3,000 - 4,000



96



97

97 [□]

**TWO ANIMATION DRAWINGS FROM
PARADE OF THE AWARD NOMINEES**

Walt Disney Studios, 1932. Pencil on paper, matted and framed together. Depicting Fredric March, who won the Academy Award® for Best Actor in his role both as Dr. Jekyll and Mr. Hyde. Walt Disney created a two-minute animated short film entitled *Parade of Award Nominees*, for the award banquet held on November 19, 1932.
Overall: 33 3/4 x 19 3/4 in; within mat: 8 x 11 in

US\$300 - 400



98

98

**A CELLULOID FROM THE SILLY
SYMPHONY FLOWERS AND TREES**

Walt Disney Studios, 1932. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting the evil hollow stump taking away the female tree. This was the first commercially released film to be produced in 3-strip Technicolor, after Disney entered into an exclusive one year contract for the process. It won an Academy Award® for Best Animated Short.
Within mat: 9 x 11 1/2 in

US\$1,500 - 2,000



99

99 [□]

**AN ANIMATION DRAWING FROM
MICKEY'S PAL PLUTO**

Walt Disney Studios, 1933. Pencil on paper, matted and framed. Depicting Pluto as the devil. Pluto rescues kittens from a river and feels rejected when Mickey blames him for the damage the kittens do. Pluto's angel and devil sides face off, and his devil side gets him thrown outside. However, Pluto's angel side wins the battle when he rescues one of the kittens and is recognized as a hero.
Overall: 20 x 17 1/2 in; within mat: 8 3/4 x 11 1/2 in

US\$150 - 200

100

AN ANIMATION DRAWING FROM *THE MAIL PILOT*

Walt Disney Studios, 1933. Colored pencil on paper, matted and framed. Depicting Mickey Mouse ready for takeoff. Mickey plays a mail pilot who has been entrusted with a chest of money to deliver, and battles rain and snow as well as his nemesis Pete.

Overall: 21 x 8 1/4 in; drawing only: 9 1/2 x 12 in

US\$1,000 - 1,500

101

A COLOR MODEL DRAWING FROM *THE MAIL PILOT*

Walt Disney Studios, 1933. Colored pencil on paper, matted and framed. The 12-field 2-peg animation drawing depicts Mickey Mouse ready to complete his mission.

Overall: 22 x 18 1/2 in

US\$1,500 - 2,000

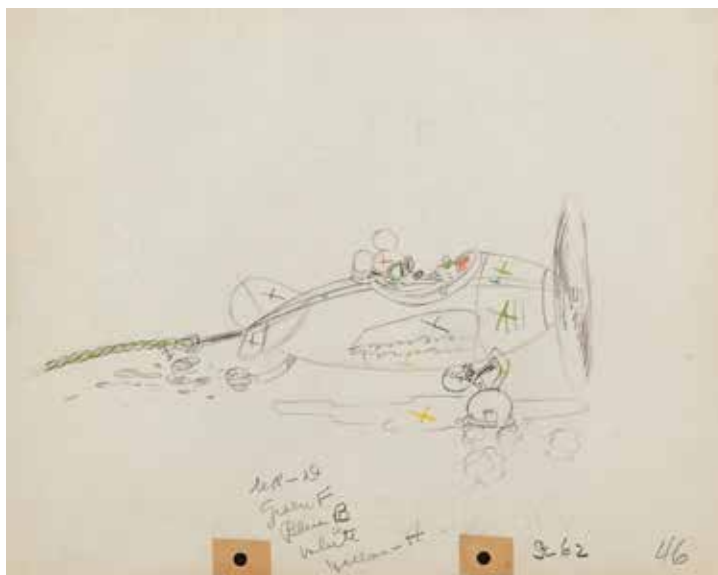
102

AN ANIMATION CONCEPT DRAWING FROM *THE MAIL PILOT*

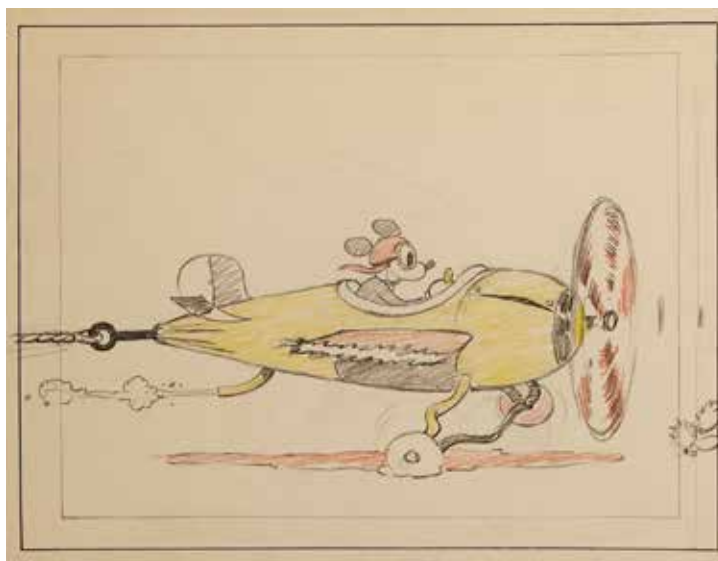
Walt Disney Studios, 1933. Pencil on paper, matted and framed. A large image of Mickey Mouse in the pilot seat with Minnie Mouse in the background, after Mickey has successfully delivered Minnie's money.

Overall: 21 x 8 1/4 in; within mat: 7 1/2 x 10 1/2 in

US\$800 - 1,200



100



101



102



103

103

TEN ANIMATION DRAWINGS FROM MICKEY'S GALA PREMIERE

Walt Disney Studios, 1933. Pencil and colored pencil on paper, bound in a red leather album with the film title embossed in gold on the cover. The drawings depict such stars as Mae West, Marlene Dietrich, Mickey Mouse, Eddie Cantor, Minnie Mouse, Jimmy Durante, Clark Gable, Harold Lloyd; three drawings of Mickey Mouse being congratulated by the stars, and a drawing of the audience of stars including Gloria Swanson, William Powell, Chester Morris and others.

Drawings only: 9 1/2 x 12 in

US\$2,800 - 3,500

104

A CELLULOID FROM THE SILLY SYMPHONY THE GODDESS OF SPRING

Walt Disney Studios, 1934. Gouache on celluloid, applied to a hand-prepared background, matted and framed. *The Goddess of Spring*, part of the Silly Symphony series, tells the story of the goddess Persephone who is taken by Hades, ruler of the Underworld, to be his queen.

Overall: 18 1/2 x 16 1/2 in; within mat: 8 1/2 x 10 1/2 in

US\$600 - 800

105 [□]

A CELLULOID FROM THE COOKIE CARNIVAL

Walt Disney Studios, 1935. Gouache on celluloid, applied to a hand-prepared background, matted and framed. This Silly Symphony is an homage to the Atlantic City boardwalk parades and beauty pageants of the 1920s and 1930s. In the film, the judges from Cookie town declare Miss Bonbon as the Cookie Queen. She then has to choose a husband from candidates including the angel food cakes depicted in this cel.

Overall: 19 x 16 1/4 in

US\$500 - 800



104



105

106

A CELLULOID FROM *THE BAND CONCERT*

Walt Disney Studios, 1935. Gouache on celluloid, applied to a hand-prepared background, matted and framed. This was the first Mickey Mouse film produced in color and remains one of the most highly acclaimed of the Disney shorts. Mickey Mouse conducts an orchestra in the park as Donald Duck hops on stage uninvited and disrupts the band by playing his flute.
Overall: 25 1/4 x 22 1/4 in; within mat: 10 1/2 x 13 1/2 in

US\$2,500 - 3,500



106

107 [□]

A CELLULOID FROM *WHO KILLED COCK ROBIN?*

Walt Disney Studios, 1935. Gouache on celluloid, applied to a facsimile background, matted and framed. This 1935 Silly Symphony was based on an English nursery rhyme. While Cock Robin, a caricature of Bing Crosby, serenades the Mae West-esque Jenny Wren, he is shot by an arrow. Cupid himself turns out to be the archer, and Cock Robin falls for Jenny Wren and lands on his head.
Overall: 22 1/4 x 18 3/4 in; within mat: 10 x 13 1/2 in

US\$500 - 700



107

108 [□]

A LAYOUT DRAWING FOR A PAN BACKGROUND FROM THE *SILLY SYMPHONY BROKEN TOYS*

Walt Disney Studios, 1935. Pencil on paper, annotated with film directions, matted and framed. Together with a copy of an animation instruction sheet indicating the production number, scene, animator, synopsis, and other details. In this cartoon, old discarded broken toys make plans to bring happiness to others at Christmas. This drawing depicts Stepin Fetchit pulling himself out of a hat.
Overall: 43 x 18 in

US\$400 - 500



108



109



109

109

A COLLECTION OF 71 ANIMATION DRAWINGS FROM SILLY SYMPHONY CARTOONS DATING FROM 1929-1939

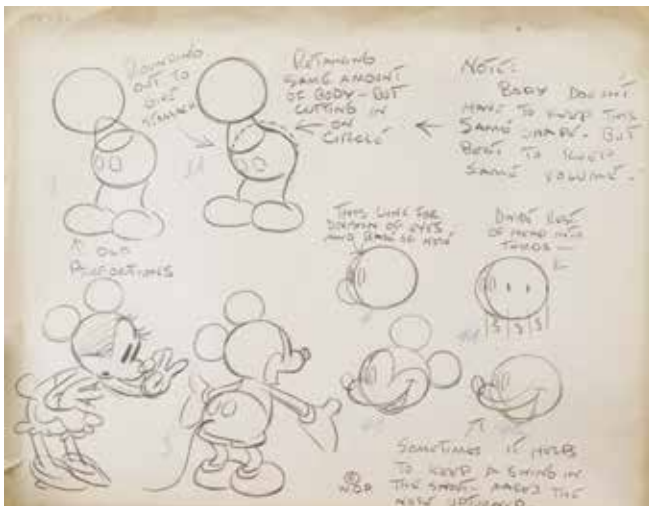
Walt Disney Studios, 1929-1939. Pencil and colored pencil drawings on paper, most on 10 x 12 inch two-, three- or five-peg animator's paper (a few smaller examples present, most of which are cut down from larger sheets), housed in sleeves, sleeves bound into two blue calf gilt albums titled "Silly Symphonies Disney Studio Volume One 1929-1935" and "Silly Symphonies Disney Studio Volume Two 1936-1939" to upper covers, with slipcases.

A fine selection of drawings, both characters and backgrounds, covering 34 of the 75 Silly Symphony short films produced by Walt Disney from 1929-1939. Unlike the Mickey Mouse series, early Silly Symphony shorts often featured little or no narrative, instead providing intriguing animation to accompany classical music (as the name implies). The Silly Symphony films were a training ground for Disney and his animators, in which they developed experimental techniques that they would later explore in full-length animated films. Some of the ground-breaking experiments from the Silly Symphony years include executing the animation in synchronization with the musical score; the three strip technicolor process; and the introduction of the multiplane camera, to name a few.

The lot includes the following drawings: VOLUME I: a frog from *Springtime* (1929); a dwarf riding a grasshopper from *The Merry Dwarfs* (1929); a policeman from *El Terrible Toreador* (1929); a pair of fish from *Frolicking Fish* (1930); Mother Goose emerging from her book from *Mother Goose Melodies* (1931); two from *Flowers and Trees* (1932), including an angry tree stump and a male tree serenading a female tree; a witch and two children on broom stick and a background drawing from *Babes in the Woods* (1932); King Neptune from *King Neptune* (1932); dancing flowers from *Lullaby Land* (1933); the Pied Piper from *The Pied Piper* (1933); King Cole dancing from *Old King Cole* (1933); the mouse from *The Flying Mouse* (1934); two drawings, one of the Goddess and one of the Devil Pluto, from *The Goddess of Spring* (1934); Donald Duck, the Pig and the Hen from *The Wise Little Hen* (1934); three drawings from *The Big Bad Wolf* (1934), including the pigs, the Wolf and

Grandma; a background drawing from *The China Shop* (1934); Ambrose and Dirty Bill from *The Robber Kitten* (1935); the dwarf from *The Golden Touch* (1935), the only short cartoon personally directed by Walt Disney; two drawings from *Broken Toys* (1935), of Jack Tar and Stepin; and two drawings from *The Cookie Carnival* (1935). VOLUME II: two drawings from *The Three Little Wolves* (1936), including a young wolf pouring salt and two pigs playing the fife, the latter signed by Frank Thomas; two drawings from *Toby Tortoise Returns* (1936), one of Toby and the other of the Hare; a drawing from *The Three Blind Mouseketeers* (1936) featuring the three blind mice; a drawing from *The Country Cousin* (1936) featuring the titular star with parasol; 7 drawings from *Woodland Café* (1937) featuring grasshoppers dancing and wrestling, the last example a smaller storyboard fully colored and signed ("Penner"); a storyboard drawing from *The Old Mill* (1937) featuring ducklings following a cow; two drawings from *Little Hiawatha* (1937), one of Hiawatha and one of a small rabbit; two drawings from *Merbabies* (1938), one of the merbabies and one background drawing of a merbaby in a waterspout; 6 drawings from *Moth and the Flame* (1938), including drawings of the female moth, the seductive flame (who looks like Clark Gable) that threatens her, and her male defender; a drawing of babies in a boat from *Wynken, Blynken and Nod* (1938); a drawing of a foal from *Farmyard Symphony* (1938); 17 drawings from *Mother Goose Goes Hollywood* (1938), including Katharine Hepburn as Little Bo Peep, Harpo, Chico and Groucho Marx, Fred Astaire, Greta Garbo, Laurel and Hardy, Shirley Temple, Cab Calloway, Eddie Cantor, and others; and a drawing of the pigs in *The Practical Pig* (1939) signed in block print by Frank Follmer.

US\$20,000 - 25,000



110

110

A COLLECTION OF EARLY DISNEY STUDIO LECTURES ON ANIMATION

Walt Disney Studios, 1935-1936. A collection of 13 mimeographed manuscripts totaling 83 pp of text and 30 pp of Photostats, plus 3 pp of charts/test sheets, folio and 4to, Los Angeles, December 28, 1935 to March 9, 1936, comprising several lectures by Don Graham and others discussing animation theory and practice, one Photostat with penciled ownership signature ("Reeves") to upper left corner, possibly that of Harry Reeves (1906-1971), most mimeographed leaves with moderate toning and some thumbsailing/creasing at corners, now bound together in full red calf album lettered and ruled in gilt.

Walt Disney decided early on that it was easier to hire young animators and train them to his method than to try to work with experienced artists who had picked up bad habits at other studios. In the early 1930s the Disney Studios created an internal training and internship program for the new animators to foster the studio's distinctive style. As the script for *Snow White* neared completion, however, Walt insisted that the entire art department, not just the new hires, attend weekly mandatory classes. Taught by Don Graham, who had been a professor at the Chouinard Institute, the classes covered character analysis and development (for Mickey, Donald and Goofy, or "The Goof" as he is known here), story development, the director's relationship to the animator, and even how to draw drapery (a notoriously tricky subject). At least a portion of this collection of manuscripts comes from the collection of early Disney animator Harry Reeves, a recruit from the Fleisher studios who spent the rest of his career (1931-1955) with Disney. Highlights in this lot include Ted Sears' essays on Mickey, Pluto and Goofy and a long, uncredited lecture on "How to Catch, Build and Maintain the Interest of the Spectator in the Picture." A complete list of the contents is available upon request.

12 1/2 x 10 1/4 in

US\$1,000 - 1,500



111

111

A DRAWING OF BROWNIES

Walt Disney Studios, 1930s. Colored pencil on paper, inscribed lower right "Brownies," matted and framed.

Overall: 19 1/4 x 16 in; within mat: 8 1/4 x 11 1/2 in

US\$800 - 1,200



112

112

A DRAWING OF LEPRECHAUNS

Walt Disney Studios, 1930s. Colored pencil on paper, inscribed lower right "Leprechauns," matted and framed.

Overall: 19 1/4 x 16 in; within mat: 8 1/4 x 11 1/2 in

US\$800 - 1,200

113

A CONCEPT DRAWING FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Pencil on paper, 1934-6, matted and framed. This drawing represents one of the many humorous ideas for the dwarfs. Walt Disney worried for well over a year that audiences would not recognize individual dwarfs. After they were finally named, animators worked tirelessly to provide each dwarf with distinctive faces, personalities, behavior, and dress.

Overall: 20 x 18 in; within mat: 8 x 11 in

US\$700 - 900

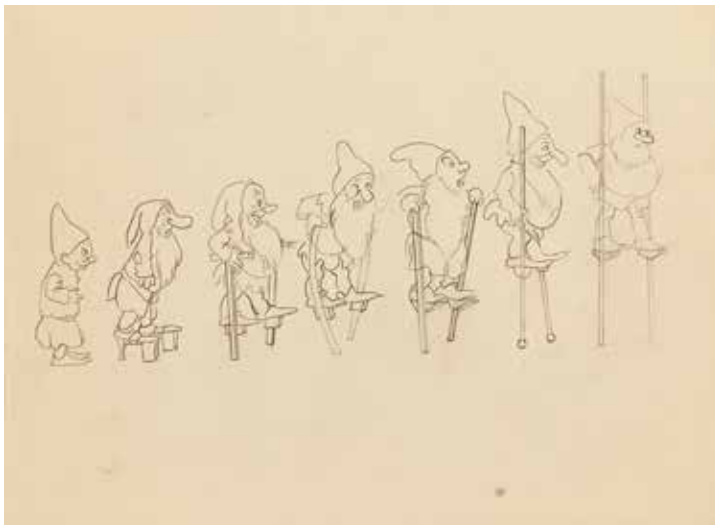
114

A GROUP OF EIGHT CONCEPT DRAWINGS OF THE DWARFS AND SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Colored pencil on paper, mounted on a large notebook page, matted and framed together. These 1935 concept drawings of the seven dwarfs and Snow White were created for Walt Disney himself. The development of the Grimm fairy tale Snow White and the Seven Dwarfs began in early 1934 with story meetings to discuss the possibilities for the seven dwarfs. Disney felt each dwarf should have individual personalities that would be reflected in their names. Some of the potential names included Jumpy, Wheezy, Tubby, and Sniffy, and these particular drawings include the discarded dwarfs Deafy and Baldy.

Overall: 23 1/2 x 25 1/2 in; notebook paper size: 14 x 12 in

US\$3,500 - 4,500



113



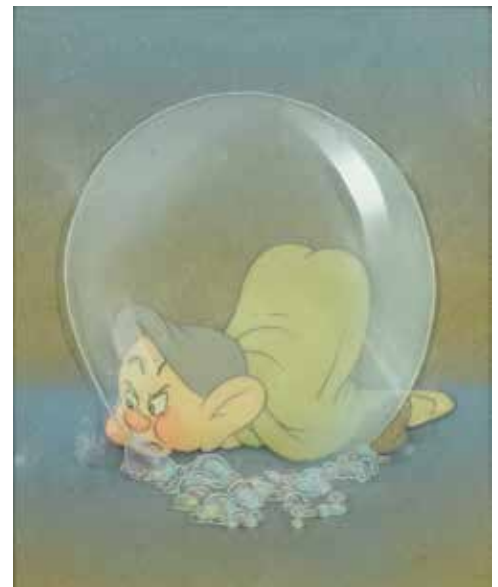
114

115

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on multi-cel set-up, applied to an airbrushed Courvoisier Galleries background, matted and framed. Depicting the lovable Dopey within a bubble. Dopey was by far the audience's favorite character and the studio was besieged with requests to create a spinoff series of Dopey cartoons like those starring Mickey and Pluto.
Overall: 17 x 17 1/2 in; within mat: 5 3/4 x 4 3/4 in

US\$2,000 - 2,500



115

116

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed.
Overall: 17 1/2 x 17 1/2 in; within mat: 7 1/4 x 7 1/2 in

US\$2,000 - 3,000



116

117

A CELLULOID OF SIX DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed.
Overall: 19 3/4 x 16 1/2 in

US\$5,000 - 7,000



117



118



119

118

A CELLULOID OF THE SEVEN DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. This celluloid depicts the dwarfs from the "Hi-Ho" scene.
Overall: 22 1/4 x 20 in; within mat: 5 3/4 x 8 1/4 in

US\$5,000 - 7,000

119

A CELLULOID FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. Depicting the seven dwarfs at the top of the stairs in the cottage.
Overall: 22 x 23 in; within mat: 5 1/4 x 7 1/4 in

US\$5,000 - 7,000



120



121

120

A CELLOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celloid, applied to a hand-prepared background, matted and framed. Depicting Snow White looking out the balcony window.

Overall: 24 x 21 3/4 in; image size: 8 1/4 x 2 3/4 in

US\$3,000 - 5,000

121

A CELLOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celloid, applied to an airbrushed Courvoisier Galleries background, matted and framed. Depicting Snow White singing to the animals who surround her.

With three years in development, Disney really wanted Snow White's character to be one of innocence, charm and youth, not a caricature but a real person with grace and charm.

Overall: 23 x 22 in; within mat: 7 1/4 x 7 in

US\$5,000 - 7,000



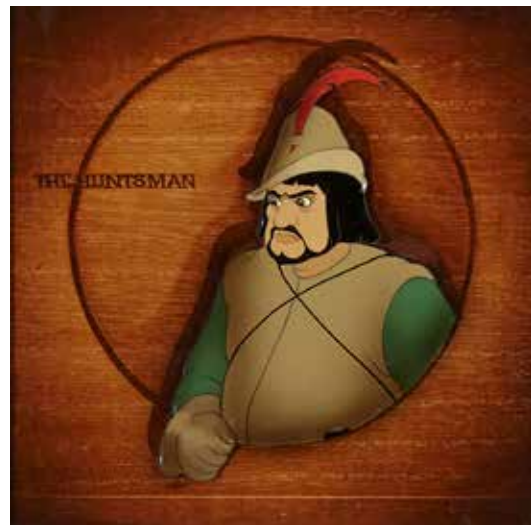
122



123



124



125

122 [□]

A GRIM NATWICK CONCEPT DRAWING OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Colored pencil on paper, matted and framed. This 1934 drawing was modeled after the Goddess of Spring, but the rendering of Snow White was rejected by Disney as being too mature. Disney wanted a plain prettiness rather than beauty, an innocent adolescent who would be accepted by all the animals of the forest, but was mature enough to attract the attentions of the Prince.

Overall: 18 3/4 x 19 3/4 in; within mat: 8 1/2 x 11 in

US\$350 - 450

123 [□]

TWO GRIM NATWICK CONCEPT DRAWINGS OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Colored pencil on paper, drawings on both sides of one piece of paper, 1934, signed by Natwick and dated '80, matted and framed. Due to Grim Natwick's success in designing and animating Betty Boop for Fleischer Studios, he was hired by Disney to animate female characters exclusively.

Overall: 19 1/4 x 17 in; within mat: 8 1/2 x 11 in

US\$400 - 600

124 [□]

A STORYBOARD DRAWING OF THE PRINCE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Pencil on paper, matted and framed. Depicting the Prince reaching out to the birds.

Overall: 17 x 15 in; within mat: 7 x 9 1/2 in

US\$300 - 500

125

A CELLULOID OF THE HUNTSMAN FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. Walt Disney licensed the Courvoisier Galleries to mat and frame selected production cels for the studio and the public. The gallery's earliest framed artwork can be recognized by an original production cel framed on a wood veneer background.

Overall: 20 x 20 in; within mat: 5 1/2 x 5 1/2 in

US\$700 - 900



126



127



128



129

126

THREE ANIMATION DRAWINGS OF THE EVIL QUEEN FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Pencil on paper, two of the drawings signed by Ollie Johnston and Frank Thomas, Disney animators who worked on the film, drawings mounted and framed together. The three consecutive production drawings are from the same sequence showing the queen walking towards the camera with her robes flowing behind. The billowing cape creates the illusion of speed.
Overall: 45 x 22 3/4 in

US\$800 - 1,200

127

AN ANIMATION DRAWING OF THE WICKED QUEEN FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Pencil on paper, matted and framed. In the character development process, the Queen was originally going to be a comical fat and batty character, but Disney felt she should be icily beautiful and regal.
Overall: 22 x 19 in; within mat: 10 x 13 in

US\$1,000 - 1,500

128

AN ANIMATION DRAWING WITH MATCHING LIMITED EDITION CELLULOID OF THE EVIL QUEEN FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Pencil on paper and gouache on celluloid with Disney stamp lower right, matted and framed. The Queen is a powerful and menacing character, described by Walt as "a mixture of Lady Macbeth and the Big Bad Wolf."
Overall: 21 x 19 1/4 in; within mat: 8 1/2 x 11 in

US\$1,500 - 2,000

129

AN ANIMATION DRAWING OF THE OLD HAG FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Colored pencil on paper, annotated with color codes, matted and framed. This drawing by Norm Ferguson, the primary animator for the witch, depicts her delivering the poison apple to Snow White. The most challenging sequence to animate in the whole film was the transformation of the queen to the witch. Walt insisted that the artists show how the characters felt, which required new animation special effects using including motion, color, bubbles, and changing backgrounds.
Overall: 21 x 19 1/4 in; within mat: 7 3/4 x 8 1/4 in

US\$600 - 800



130



131



132

130

A CELLULOID OF THE OLD HAG FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a hand-prepared background by Toby Bluth, matted and framed. Depicting the evil witch with her pointed chin, huge bulbous eyes, a warty elongated nose and a toothless smile.
Overall: 24 1/4 x 22 1/4 in; image size: 5 x 6 in

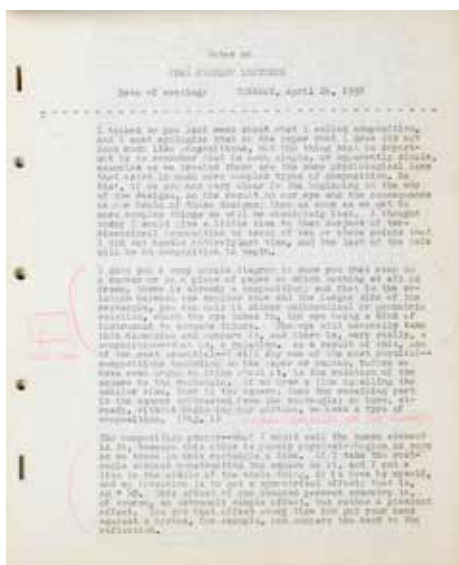
US\$5,500 - 6,500

131

A WALT DISNEY SIGNED SNOW WHITE AND THE SEVEN DWARFS BOOK

New York: Grosset & Dunlap, 1937. Inscribed and signed in blue ink on the front free endpaper, "To Eddie- / Best wishes / Walt Disney," housed in a custom slipcase. Judging by the style of the signature, the Disney inscription likely dates from the 1950s or later.
12 1/2 x 9 1/2 in

US\$2,000 - 3,000



133



134



135



136

132 [□]

A LIMITED EDITION CELLULOID OF THE PRINCE AND SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Gouache on celluloid, edition no. AP 4/4, year unknown, applied to a facsimile background, signed by Marge Champion, matted and framed. Depicting the Prince carrying Snow White away. Champion was the dance model for the character Snow White.

Overall: 23 x 21 1/2 in

US\$500 - 700

133 [□]

A SERIES OF LECTURES BY JEAN CHARLOT TITLED PICTURES AND PICTURE MAKING

Mimeographed manuscript, approx 100 pp of text with photofacsimile pages of illustrations bound in, 4to, n.p., dated internally April 26, 1938, bound in brads at the top edge, in custom red cloth slipcase. These lectures were given by Jean Charlot, a French-American artist, in 1938. The 8 lectures included in these pages discuss artists from the Renaissance to the present day. Most interestingly, Charlot includes several examples from the works of Disney to explain the use of perspective and movement.

11 x 8 1/2 in

US\$500 - 750

134 [□]

A STORYBOARD DRAWING OF FERDINAND AND HIS MOTHER FROM FERDINAND THE BULL

Walt Disney Studios, 1938. Pencil on paper, inscribed upper left "27," matted and framed.

Overall: 18 x 16 in; within mat: 5 3/4 x 7 3/4 in

US\$300 - 400

135 [□]

A MODEL SHEET OF FERDINAND FROM FERDINAND THE BULL

Walt Disney Studios, 1938. Pencil on paper, matted and framed. Depicting a young Ferdinand smelling a flower.

Overall: 24 1/2 x 21 1/2 in; drawing only: 12 1/2 x 15 in

US\$300 - 400

136 [□]

A STORYBOARD DRAWING OF FERDINAND FROM FERDINAND THE BULL

Walt Disney Studios, 1938. Pencil on paper, matted and framed. Depicting Ferdinand under a tree among the flowers.

Overall: 18 x 16 in; within mat: 6 1/4 x 8 3/4 in

US\$400 - 600



137



138



139



140

137

A CELLULOID OF A YOUNG FERDINAND FROM *FERDINAND THE BULL*

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. Depicting a contented young Ferdinand in a pasture.

Overall: 24 1/2 x 20 in; within mat: 10 x 14 1/2 in

US\$500 - 700

138

A CELLULOID FROM *FERDINAND THE BULL*

Walt Disney Studios, 1938. Gouache on celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. Depicting the Matador, a caricature of Walt Disney, and the Picador, a caricature of Ward Kimball. Ward Kimball was one of the "Nine Old Men," a core group of supervising Disney animators.

Overall: 15 3/4 x 14 in; within 7 1/2 x 9 1/2 in

US\$600 - 800

139[□]

A CELLULOID FROM *FERDINAND THE BULL*

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, matted and framed. Depicting three toreadors, who are caricatures of Disney animators Don Lusk, Jack Campbell and Art Babbitt. It was fairly common for animators to create caricatures of each other, some of which made it to the studio's films.

Overall: 15 3/4 x 13 3/4 in; within mat: 7 1/2 x 9 1/2 in

US\$300 - 400

140[□]

A CELLULOID FROM *FERDINAND THE BULL*

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to an airbrushed background, matted and framed. Depicting two picadors, who were caricatures of Disney employees. The film was adapted from *The Story of Ferdinand* (1936), a children's book written by American author Munro Leaf.

Overall: 23 x 20 1/2 in

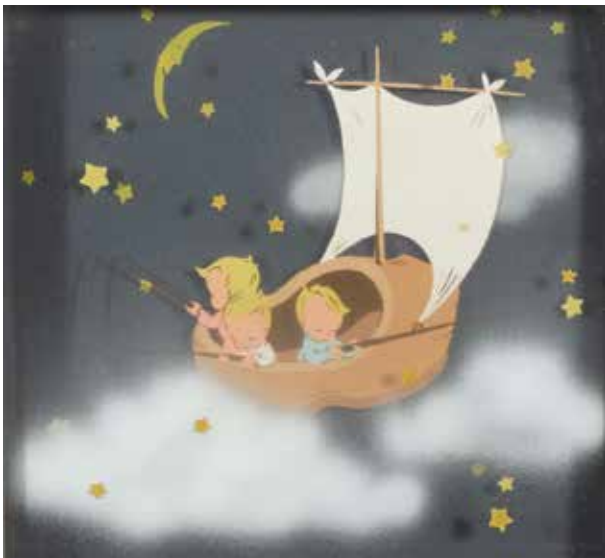
US\$500 - 800



141



142



143



144

141

A CELLULOID FROM *FERDINAND THE BULL*

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a Disney Studios hand-painted presentation background, matted and framed. Depicting the transportation of Ferdinand to the bullring. This short, sometimes considered a Silly Symphony cartoon, won an Academy Award® for Best Short Subject (Cartoons).

Overall: 26 1/2 x 22 1/4 in; within mat: 10 1/4 x 14 1/2 in

US\$2,000 - 3,000

142

A CELLULOID OF GOOFY FROM *THE FOX HUNT*

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. Depicting Goofy jumping a fence without his horse.

Overall: 21 x 18 in; within mat: 8 1/2 x 11 in

US\$800 - 1,200

143

A MULTIPLANE PAINTING FROM *WYNKEN, BLYNKEN AND NOD*

Walt Disney Studios, 1938. Painting on multiple layers of glass, with a Courvoisier Galleries label on reverse, framed. Courvoisier Galleries created these multiplane paintings to demonstrate the three-dimensional effect of the new multiplane camera that was used at the Disney Studios.

Overall: 8 1/4 x 8 1/4 in

US\$400 - 600

144

A CELLULOID FROM *DONALD'S PENGUIN*

Walt Disney Studios, 1939. Gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, with a Courvoisier Galleries label on the reverse, matted and framed. Donald Duck receives a strange gift of a baby penguin, Tootsie, who turns out to be more trouble than she is worth.

Overall: 18 1/2 x 16 3/4 in; within mat: 6 1/2 x 7 1/2 in

US\$800 - 1,200



145



146



147



148

145

TWO STORYBOARD DRAWINGS FROM *FANTASIA*

Walt Disney Studios, 1940. Pencil on paper, matted and framed. Depicting Yen Sid (Disney spelled backwards) and Mickey Mouse holding his magical conical hat, from the "The Sorcerer's Apprentice" sequence.

Overall: 23 3/4 x 12 1/4 in; within mat: 4 3/4 x 6 1/2 in

US\$1,500 - 2,000

146

A CELLOID OF MICKEY MOUSE FROM *FANTASIA*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to an airbrushed Courvoisier Galleries background, stamped lower left "WDP," matted and framed. Depicting Mickey Mouse as the Sorcerer's apprentice directing the brooms to take over his chore of bringing in water from the well to the workshop in "The Sorcerer's Apprentice" sequence. In this film, the studio modified Mickey Mouse's appearance by making him shorter, fatter, and cuter.

Overall: 22 x 21 in; within mat: 6 1/2 x 8 in

US\$4,000 - 6,000

147

A CELLOID OF A CENTAURETTE FROM *FANTASIA*

Walt Disney Studios, 1940. Gouache on laminated celluloid, applied to hand-prepared background, matted and framed. Depicting a centauressa from the "Pastoral Symphony" sequence. *Fantasia* was born after a chance meeting between Leopold Stokowski, the famous conductor, and Walt Disney. Stokowski was interested in working on a project with Disney and Disney responded by saying he was working on a version of Paul Dukas' "The Sorcerer's Apprentice."

Overall: 20 x 19 1/4 in; image size: 5 1/2 x 5 1/2 in

US\$800 - 1,200

148

A CELLOID OF BABY UNICORNS FROM *FANTASIA*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. The opening scene of the "Pastoral Symphony" features a gathering of baby unicorns and pegasuses.

Overall: 20 1/4 x 18 1/2 in; within mat: 7 1/2 x 10 in

US\$1,000 - 1,500



149



150



151



152

149

A CELLULOID OF CENTAURS AND CUPIDS FROM *FANTASIA*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a hand-prepared background by Serge Michaels, matted and framed. Beethoven's Sixth Symphony served as the soundtrack to the "Pastoral Symphony" sequence, in which the Centaurs pursue and court the centaurettes with the encouragement of the Cupids. *Overall: 20 1/2 x 18 1/4 in; within mat: 10 1/2 x 14 1/2 in*

US\$800 - 1,200

150

A COLLECTION OF 57 ANIMATION DRAWINGS OF CHERNABOG FROM *FANTASIA*

Walt Disney Studios, 1940. Pencil on paper, somewhat consecutive drawings numbered 1-121, bound in two black leather albums embossed on the cover, with the title, year and sequence title. The collection of drawings depict the demon figure of Chernabog brilliantly animated by Bill Tytla for the "Night on Bald Mountain" section of the film. *10 x 12 in*

US\$3,000 - 4,000

151[□]

A COLOR MODEL CELLULOID OF CHERNABOG FROM *FANTASIA*

Walt Disney Studios, 1980s. Gouache on celluloid, applied to a facsimile background, matted and framed. *Overall: 19 1/2 x 20 1/2 in; within mat: 11 1/2 x 9 1/2 in*

US\$400 - 600

152

AN ORIGINAL PAINTING FOR THE 40TH ANNIVERSARY CELEBRATION OF *FANTASIA*

Walt Disney Studios, 1980. Gouache on board, matted and framed. Depicting Mickey Mouse looking up sheepishly at Yen Sid, the sorcerer, who has taken back his magical hat from Mickey. *Overall: 26 1/2 x 29 1/2 in*

US\$1,500 - 2,000



153

153

AN ANIMATION DRAWING OF THE BLUE FAIRY FROM *PINOCCHIO*

Walt Disney Studios, 1940. Pencil on paper, matted and framed. Although the Blue Fairy was a major character in the film, she has few appearances on screen, and thus it is not easy to find drawings or cels of her.

Overall: 16 1/2 x 16 1/4 in; within mat: 8 1/2 x 10 in

US\$500 - 700



154

154

A CELLULOID OF BLUE FAIRY FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. The beautiful Blue Fairy's voice was supplied by movie actress Evelyn Venable and the live action model was Marge Belcher (Champion), the daughter of the studio's choreographer. She was also the model for the part of Snow White.

Overall: 19 x 21 in

US\$3,200 - 4,500



155

155

A COLOR MODEL CELLULOID OF *PINOCCHIO* FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a hand-prepared background, signed by Ollie Johnston and Frank Thomas, matted and framed. The color model cel is an original painting created to guide other animators and color artists in their work. Ollie Johnston and Frank Thomas were two of the "Nine Old Men," a group of core animators who created Disney's most famous Golden Age films.

Overall: 25 x 20 1/2 in; image size: 7 1/2 x 4 1/2 in

US\$800 - 1,200

156

A CELLULOID OF PINOCCHIO AND JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a watercolor production background, matted and framed. Depicts Jiminy Cricket giving Pinocchio some advice.
Overall: 19 3/4 x 20 1/2 in; within mat: 6 1/2 x 7 1/2 in

US\$3,000 - 4,000



156

157

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a Courvoisier Galleries airbrushed background, matted and framed. Overall: 17 3/4 x 16 in; within mat: 6 1/2 x 8 in

US\$1,500 - 2,000



157

158

A CELLULOID OF GEPPETTO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Geppetto, Pinocchio's maker/father. The multiplane camera was invented at Disney to provide unique depth and zooming motions to animated scenes. With *Pinocchio*, Walt's demand for quality and the latest in technology caused the highest production cost ever for a film at that time. For example, the few seconds of film when the camera moves across the rooftops down into the village to Jiminy Cricket cost \$25,000 in 1939.
Overall: 22 1/4 x 19 1/4 in; within mat: 10 x 13 in

US\$1,000 - 1,500



158



159

159

A CELLULOID OF DONALD DUCK

Walt Disney Studios, 1940s. Gouache on celluloid, applied to a hand-prepared background, matted and framed.

Overall: 20 1/4 x 18 in; image size: 4 x 2 in

US\$600 - 800



160

160

A CELLULOID OF DONALD DUCK FROM TRUANT OFFICER DUCK

Walt Disney Studios, 1941. Gouache on trimmed celluloid, applied to its matching watercolor production background, annotated "Stop 76.5 Start 76.5," and stamped on back, "March 25, 1941 / Alcorn / OK prod. 2263 / 64 / 76.5," matted and framed. Donald Duck works as a truant officer who makes sure that Huey, Dewey and Louie go to school. The film was nominated for Academy Award® for Best Animated Short Film, but lost to another Disney cartoon, *Lend a Paw*.

Overall: 29 1/4 x 18 3/4 in; within mat: 8 x 18 1/2 in

US\$3,500 - 4,500



161

161

A CELLULOID OF MICKEY MOUSE FROM NIFTY NINETIES

Walt Disney Studios, 1941. Gouache on trimmed celluloid, applied to its non-matching watercolor production background, mat stamped "original WDP," matted and framed. Depicting Mickey Mouse, who meets Minnie Mouse in a park and they watch a vaudeville act together.

Overall: 18 x 19 1/4 in; image size: 4 3/4 x 4 in

US\$1,200 - 1,600



162



163



164



165

162

A CONCEPT WATERCOLOR OF THE CONDUCTOR FROM DUMBO

Walt Disney Studios, 1941. Watercolor on paper, matted and framed. During the production of *Dumbo*, there was a workers' strike at the studio and a number of the strikers are caricatured in the feature as clowns.

Overall: 20 1/4 x 18 1/4 in

US\$500 - 700

163

A COLOR STORYBOARD DRAWING OF CASEY JR. FROM DUMBO

Walt Disney Studios, 1941. Watercolor and colored pencil on paper, matted and framed. Casey, the steam engine, puffs his way up the hill saying, "I think I can, I think I can."

Overall: 17 1/2 x 15 1/2 in; within mat: 5 1/2 x 7 in

US\$500 - 700

164

A WATERCOLOR STORYBOARD OF CASEY JR. FROM DUMBO

Walt Disney Studios, 1941. Watercolor on paper, matted and framed. Depicting Casey Jr. crossing the bridge before a rising sun.

Overall: 16 1/2 x 18 in; within mat: 4 1/4 x 5 3/4 in

US\$500 - 700

165

A WATERCOLOR CONCEPT PAINTING OF TIMOTHY Q. MOUSE FROM DUMBO

Walt Disney Studios, 1941. Pencil and watercolor on paper, signed by Ward Kimball (one of the Directing Animators on the film), matted and framed. Timothy Q. Mouse is a feisty character who befriends Dumbo and leads him to success.

Overall: 20 1/4 x 18 1/4 in

US\$600 - 800



166



167



168



169

166

A CELLULOID OF DUMBO AND TIMOTHY Q. MOUSE FROM DUMBO

Walt Disney Studios, 1941. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed. Depicting a sad Dumbo taking advice from his only friend who has complete faith in him, Timothy Q. Mouse.

Overall: 18 3/4 x 18 3/4 in; within mat: 7 1/2 x 7 1/2 in

US\$2,500 - 3,500

167

A TYRUS WONG CONCEPT WATERCOLOR OF LEAVES FROM BAMBI

Walt Disney Studios, 1942. Watercolor on paper, 1939, matted and framed. Tyrus Wong helped Disney match animation to the song "Little April Shower" in the Spring section of the film. The raindrops dominated the sequence and were synchronized to the rhythms of the music. The rain falling into the lens from the thunderstorm, using the multiplane camera, was another artistic/technical "first" for Disney.

Overall: 18 3/4 x 16 3/4 in; within mat: 4 1/2 x 6 in

US\$800 - 1,200

168

A TYRUS WONG PASTEL CONCEPT DRAWING FROM BAMBI

Walt Disney Studios, 1942. Pastel on paper, matted and framed. Depicting Bambi and his mother in the forest. Tyrus Wong is a Chinese-American artist who so impressed Disney that he was charged with designing the backgrounds for the entire film. The film made liberal use of the multiplane camera, giving unique depth to the scenes moving into the deep forest, the spring rains and the final fire.

Overall: 13 x 14 in; within mat: 3 1/2 x 5 in

US\$500 - 700

169

A WATERCOLOR CONCEPT PAINTING OF RABBITS FROM BAMBI

Walt Disney Studios, 1942. Watercolor on paper, 1940, matted and framed. Depicting rabbits seeking shelter from the rain.

Overall: 13 3/4 x 12 1/2 in; within mat: 3 3/4 x 5 1/2 in

US\$700 - 900



170



171



172



173

170

TWO TYRUS WONG CONCEPT PASTELS FROM *BAMBI*

Walt Disney Studios, 1942. Pastel on paper, 1940, matted and framed together. One drawing depicts a deer at a watering hole and the other shows tree branches.

Overall: 20 1/4 x 13 in; within mat: 2 3/4 x 3 3/4 in each

US\$1,000 - 1,500

171

A WATERCOLOR CONCEPT PAINTING OF MUSHROOMS FROM *BAMBI*

Walt Disney Studios, 1942. Watercolor on paper, 1940, matted and framed.

Overall: 17 x 15 1/2 in; within mat: 7 x 9 in

US\$700 - 900

172

A MODEL CELLULOID OF MISS BUNNY FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Miss Bunny was Thumper's love interest.

Overall: 22 1/4 x 19 in; within mat: 8 1/2 x 11 3/4 in

US\$700 - 900

173

A CELLULOID OF FRIEND OWL FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Friend Owl, who introduces courtship to Bambi, Thumper and Flower.

Overall: 22 x 19 1/4 in; within mat: 8 1/4 x 11 1/4 in

US\$500 - 700



174



175



176



177

174

A CELLOID OF FLOWER FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on trimmed celluloid, applied to an airbrushed background, stamped lower left "WDP," matted and framed. Disney used no fewer than three actors for Flower, one of whom was Sterling Holloway, whose voice was also used in *Dumbo* (1941), *The Jungle Book* (1967) and several "Winnie the Pooh" movies.

Overall: 12 3/4 x 12 in; within mat: 6 1/2 x 7 1/2 in

US\$800 - 1,200

175

A CELLOID OF BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on trimmed celluloid, applied to a painted Courvoisier Galleries wood veneer background, matted and framed.

Overall: 17 1/2 x 17 1/4 in; within mat: 6 3/4 x 7 1/4 in

US\$1,500 - 2,000

176

A CELLOID OF BAMBI AND THUMPER FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on trimmed celluloid, applied to an airbrushed background, with a Courvoisier Galleries label on reverse, matted and framed. Depicting Bambi talking to Thumper.

Overall: 18 x 16 1/4 in; within mat: 7 1/2 x 9 1/4 in

US\$2,500 - 3,500

177

A CELLOID OF THE GREAT PRINCE OF THE FOREST FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on celluloid, applied to a hand-prepared background, matted and framed. The Great Prince of the Forest is not only Bambi's father, but the leader of the herd. Walt said of the character, "I would like the old sage to say what he has to say in a direct way and in such a voice that Bambi is unable to answer him." This production cel was used in a sequence depicting Man's menacing presence in the forest and was cut from the final film print.

Overall: 18 x 17 3/4 in; within mat: 7 1/2 x 7 1/2 in

US\$1,000 - 1,500

178

A CELLULOID OF GOOFY FROM *THE ART OF SKIING*

Walt Disney Studios, 1941. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed. The "How to" series featured a narrator drolly describing the skills required to perform the titular action while Goofy provided the humor by failing to accomplish the tasks described. Overall: 19 3/4 x 19 1/2 in; within mat: 8 1/2 x 8 1/2 in

US\$800 - 1,200

179^a

A COLOR KEY PRODUCTION DRAWING OF GOOFY FROM *THE ART OF SELF DEFENSE*

Walt Disney Studios, 1941. Colored pencil on paper, annotated with instructions for the color, matted and framed. The drawing depicts Goofy in his boxing attire, from one of the 13 entries in the popular "How To" series. Overall: 21 x 18 1/2 in; within mat: 8 1/2 x 11 in

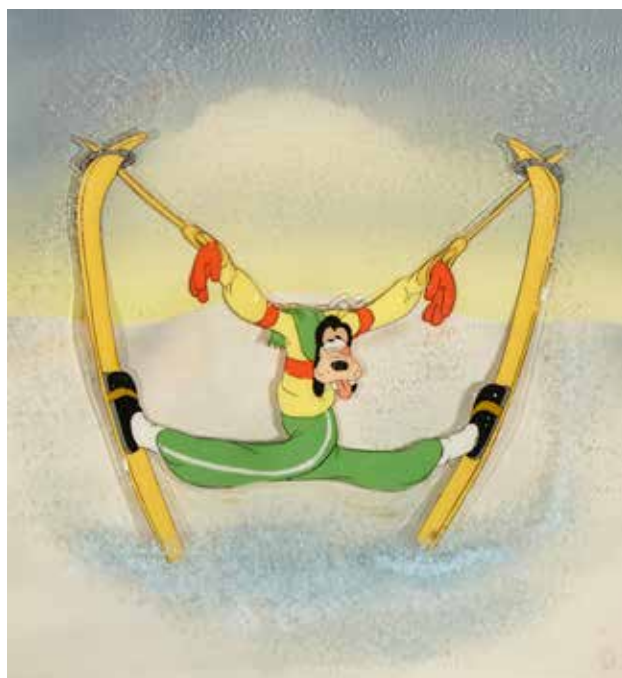
US\$300 - 500

180^a

FIVE STORYBOARD DRAWINGS WITH THEIR MATCHING TEXT FROM *THE ART OF SELF DEFENSE*

Walt Disney Studios, 1941. Pencil on paper, all matted and framed together. Depicting five panels of storyboard drawings with their matching text. *The Art of Self Defense* was the first cartoon in the Goofy "How to" series. Overall: 19 1/4 x 33 1/4 in; each drawing: 4 x 5 1/4 in

US\$500 - 700



178



179



180 (detail)



181



182



183



184

181

A CELLULOID OF GOOFY FROM *HOW TO SWIM*

Walt Disney Studios, 1942. Gouache on trimmed celluloid, applied to a Courvoisier Galleries background, matted and framed. Depicting Goofy learning the art of swimming.

Overall: 18 3/4 x 17 in; within mat: 8 x 9 1/4 in

US\$800 - 1,200

182

A CELLULOID OF GOOFY FROM *HOW TO PLAY BASEBALL*

Walt Disney Studios, 1942. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Goofy humorously demonstrating the American national pastime.

Overall: 18 3/4 x 17 in; image size: 6 1/2 x 3 in

US\$800 - 1,200

183

A CELLULOID OF GOOFY AND PERCY FROM *HOW TO RIDE A HORSE*

Walt Disney Studios, 1950. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, matted and framed. Goofy was created by Art Babbitt and initially voiced by Pinto Colvig. Art Babbitt described the character as "a composite of an everlasting optimist, gullible Good Samaritan, half-wit, shiftless, good-natured hick." He appeared in 47 shorts from 1939-1965.

Overall: 23 3/4 x 21 in; within mat: 11 x 14 in

US\$800 - 1,200

184

A DRAWING OF MICKEY MOUSE FOR *COLLIER'S WEEKLY*

Conte crayon and pencil drawing, lower right inscribed "WDP," matted and framed. This illustration was published alongside the article "Mickey Mouse, and How He Grew" by Irving Wallace in the April 9, 1949 issue of *Collier's*, celebrating Mickey's 21st birthday.

Overall: 23 1/2 x 24 1/4 in; within mat: 12 x 11 in

US\$600 - 800



185



186



187



188

185

A CELLOID OF PLUTO FROM *PLUTO JUNIOR*

Walt Disney Studios, 1942. Gouache on celluloid, key set-up with its matching watercolor production background, matted and framed. Depicting Pluto sleeping with a ball in his mouth.

Overall: 22 1/4 x 19 1/2 in; within mat: 8 x 10 1/2 in

US\$2,000 - 3,000

186

A CELLOID OF MICKEY MOUSE FROM *PLUTO AND THE ARMADILLO*

Walt Disney Studios, 1943. Gouache on trimmed celluloid, applied to its watercolor production background, matted and framed. In this South American-themed short, Mickey mistakes an armadillo for Pluto's ball.

Overall: 23 x 22 in; within mat: 7 x 8 in

US\$3,000 - 5,000

187

A CELLOID OF DONALD DUCK FROM *SALUDOS AMIGOS*

Walt Disney Studios, 1942. Gouache on trimmed celluloid, applied to a preliminary production watercolor background, matted and framed. Depicting Donald Duck dressed in Peruvian attire. Walt was approached by the State Department about going on a goodwill trip to South America, and gladly accepted as the studio was having financial problems. The government offered to provide a financial guarantee for the trip and Disney was to make four or five shorts with a South American theme.

Overall: 19 x 18 in; within mat: 7 x 8 in

US\$600 - 800

188

A CELLOID OF JOSÉ CARIOCA FROM *THE THREE CABALLEROS*

Walt Disney Studios, 1944. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, matted and framed. Depicting José Carioca, who introduces Donald Duck to the beauty of South American life.

Overall: 16 1/4 x 16 in; within mat: 7 1/4 x 7 3/4 in

US\$400 - 600



189



189

189

A T. HEE AND BILL COTTRELL SCRIPT FOR SOONER OR LATER

Mimeographed manuscript, 51 pp, 4to, with foreword, three pages of newspaper clippings, 5 pastel and crayon drawings, and 4 pen and ink drawings bound in, n.p., April 7, 1944, bound in maroon calf, upper cover lettered in gilt. This is a script idea that T. Hee and Bill Cottrell presented to Walt Disney. It was to be a satire on what Hollywood studios do to classic stories when they adapt them for film, with Mickey Mouse playing the lead role.

11 1/2 x 10 in

US\$2,000 - 3,000

190

A CELLULOID OF SASHA FROM MAKE MINE MUSIC

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a watercolor production background, matted and framed. This adaptation of "Peter and the Wolf" is Disney's rendition of Prokofiev's composition for voice and orchestra, with each character represented musically by a different instrument. Sterling Holloway narrated the film, and this little bird, Sasha, was portrayed by the piccolo.

Overall: 18 x 16 1/2 in; within mat: 7 1/4 x 9 1/4 in

US\$900 - 1,200

191

A STORYBOARD DRAWING OF BR'ER BEAR AND BR'ER RABBIT FROM SONG OF THE SOUTH

Walt Disney Studios, 1946. Pastel on paper, inscribed at lower left, "16," matted and framed. This live-action/animated musical film won the 1947 Academy Award® for Best Song for the song "Zip-a-Dee-Do-Dah."

Overall: 15 x 13 in; drawing only: 5 x 7 in

US\$500 - 700



190



191

192

**A CELLULOID OF BR'ER FOX AND
BR'ER RABBIT FROM SONG OF THE
SOUTH**

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a facsimile background, matted and framed. Depicting Br'er Fox preparing Br'er Rabbit for dinner in the cave. James Baskett voiced Uncle Remus as well as Br'er Rabbit and Br'er Fox. He won an honorary Academy Award® for his performance in the film, the first Oscar® awarded to a male African-American actor.
Overall: 27 x 22 1/2 in; within mat: 14 1/2 x 10 1/2 in

US\$2,000 - 4,000

193

**A CELLULOID OF BR'ER RABBIT FROM
SONG OF THE SOUTH**

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. Due to the controversial nature of the film, the live action portion of was shot in Phoenix, Arizona, where an entire plantation and cotton fields were built.
Overall: 24 x 22 in; image size: 4 1/2 x 3 1/2 in

US\$2,000 - 4,000

194

**A CELLULOID OF BR'ER RABBIT FROM
SONG OF THE SOUTH**

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed.
Overall: 19 x 18 in; within mat: 9 1/2 x 11 1/2 in

US\$2,000 - 4,000



192



193



194



195

195

A CELLULOID OF BR'ER BEAR AND BR'ER RABBIT FROM SONG OF THE SOUTH

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a watercolor production background, annotated in pencil, "2029 - Sq 02.0 Sc - 5A BG," matted and framed. Depicting Br'er Rabbit tangling from a rope trap set by Br'er Fox, when Br'er Bear happens to stroll along and release him.
Overall: 25 1/2 x 21 1/2 in; within mat: 10 1/4 x 14 1/4 in

US\$4,000 - 6,000



196

196

A CELLULOID OF BR'ER FOX, BR'ER RABBIT AND BR'ER BEAR FROM SONG OF THE SOUTH

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. Depicting the three characters in the "Tar Baby" scene.
Overall: 26 x 23 1/2 in; within mat: 10 x 12 1/4 in

US\$3,000 - 5,000



197

197

A CELLULOID OF BR'ER BEAR AND BR'ER FOX FROM SONG OF THE SOUTH

Walt Disney Studios, 1946. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed.
Overall: 20 1/2 x 18 in; within mat: 7 1/4 x 9 3/4 in

US\$2,000 - 4,000

198

**A CELLULOID OF JOHNNY APPLESEED
AND A NOTE TO DENNIS DAY FROM
MELODY TIME**

Walt Disney Studios, 1948. Gouache on trimmed celluloid, with a note inscribed "To Dennis / A close look reveals a slight resemblance / Disney" (written and signed by a studio staff member, not Disney himself), matted and framed together. Dennis Day voiced Johnny Appleseed in one of the film shorts in *Melody Time*.
Overall: 18 3/4 x 23 3/4 in; within mat: 7 3/4 x 8 in

US\$400 - 600

199 [□]

**A COLOR KEY PRODUCTION DRAWING
OF PECOS BILL FROM MELODY TIME**

Walt Disney Studios, 1948. Pencil on paper, annotated with color instructions, matted and framed. Pecos Bill was raised by coyotes and then became a legendary cowboy in one of the most beloved tales of the West.
Overall: 23 3/4 x 20 in; within mat: 11 x 14 1/2 in good condition

US\$300 - 500

200

**A CELLULOID OF PECOS BILL FROM
MELODY TIME**

Walt Disney Studios, 1948. Gouache on trimmed celluloid, applied to a watercolor production background, matted and framed. The story of Pecos Bill features Roy Rogers and the Sons of the Pioneers.
Overall: 18 3/4 x 20 1/2 in; within mat: 10 3/4 x 9 1/4 in

US\$3,000 - 5,000



198



199



200



201



202

201

A CELLULOID OF SLUE-FOOT SUE FROM MELODY TIME

Walt Disney Studios, 1948. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. When Pecos Bill saw Slue-Foot Sue riding down the river on a giant fish, it was love at first sight.

Overall 23 1/4 x 20 1/4 in; image size: 5 1/2 x 4 1/2 in

US\$800 - 1,200

202

A CELLULOID OF SLUE-FOOT SUE FROM MELODY TIME

Walt Disney Studios, 1948. Gouache on celluloid, applied to watercolor production background, matted and framed. As a wedding gift, Pecos Bill lets Slue-Foot Sue ride his horse, Widowmaker. The horse bucked her so high that she landed on the moon. Having lost his love, Pecos Bill goes back to join the coyotes. Whenever the moon is full, he howls at it.

Overall: 17 3/4 x 16 1/2 in; within mat: 9 1/4 x 10 1/2 in

US\$2,500 - 3,500



203



204

203

A CELLOID OF CINDERELLA FROM *CINDERELLA*

Walt Disney Studios, 1950. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. Marc Davis, one of the "Nine Old Men," was largely responsible for animating *Cinderella*.

Overall: 26 x 25 1/4 in; image size: 8 x 6 in

US\$3,000 - 5,000

204

A CELLOID OF CINDERELLA AND THE PRINCE FROM *CINDERELLA*

Walt Disney Studios, 1950. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Cinderella and the Prince on their wedding day.

Overall: 25 3/4 x 22 3/4 in; within mat: 11 x 14 in

US\$1,800 - 2,200



205



206



207



208

205

A CELLOID OF THE COACH FROM CINDERELLA

Walt Disney Studios, 1950. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed.

Overall: 19 x 17 in; within mat: 9 3/4 x 10 1/2 in

US\$3,000 - 5,000

206 [□]

A CELLOID OF THE MESSENGER FROM CINDERELLA

Walt Disney Studios, 1950. Gouache on trimmed celluloid, on a hand-prepared background, matted and framed. Depicting the Messenger bringing the glass slipper on a cushion. Cinderella was Disney's greatest critical and commercial hit since *Snow White and the Seven Dwarfs* (1937).

Overall: 21 1/2 x 18 in; within mat: 7 3/4 x 10 3/4 in

US\$300 - 400

207 [□]

A CELLOID OF SUZY FROM CINDERELLA

Walt Disney Studios, 1950. Gouache on trimmed celluloid, applied to a reproduction background, matted and framed. Depicting Suzy the mouse who creates a magnificent gown for Cinderella using the scraps discarded by the wicked stepsisters.

Overall: 18 1/2 x 15 1/2 in; image size: 4 x 2 1/2 in

US\$300 - 400

208

A LIMITED EDITION CEL FROM CINDERELLA

Gouache on celluloid, applied to a hand-prepared background, edition no. 109/275, year unknown, Walt Disney Productions stamp at lower right, matted and framed.

Overall 23 1/2 x 20 in; within mat: 11 x 14 in

US\$500 - 700



209



210



211



212

209^a

A CELLULOID OF PLUTO, BUTCH AND DINAH FROM *PLUTO'S HEART THROB*

Walt Disney Studios, 1950. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Pluto once again falls in love with Dinah the dachshund, but has to compete with Butch for her affections.

Overall: 37 x 21 1/2 in; within mat: 11/12 x 27 in

US\$400 - 600

210

A CELLULOID OF PLUTO AND MILTON FROM *COLD TURKEY*

Walt Disney Studios, 1951. Gouache on celluloid, applied to facsimile background, matted and framed. In this short, Pluto and Milton feud over a turkey they plan to roast and by the time they end their dispute, the turkey is overcooked. Milton the cat appeared in only three shorts.

Overall: 20 1/2 x 17 1/4 in; within mat: 7 1/2 x 10 3/4 in

US\$500 - 700

211

TWO CELLULOIDS OF DONALD DUCK AND WITCH HAZEL FROM *TRICK OR TREAT*

Walt Disney Studios, 1952. Gouache on celluloid, each applied to a hand-prepared background, matted and framed together. Witch Hazel only appears in one Disney film, helping the nephews retaliate against Donald Duck's pranks.

Overall: 32 x 18 in

US\$1,000 - 1,500

212

A COLORED PENCIL DRAWING OF MICKEY MOUSE

Colored pencil on paper, signed by Carl Barks, matted and framed. This piece illustrates the earliest style of animation, known as the "rubber hose" style, which made the character's arms and legs appear to have no joints.

Overall: 17 x 16 in; within mat: 5 1/2 x 6 1/2 in

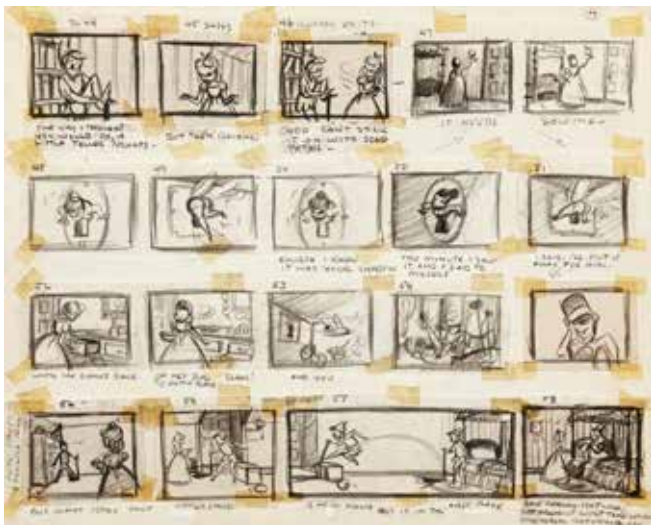
US\$600 - 800



213



214



215



216

213[□]

A CELLOID OF MICKEY MOUSE AND PLUTO FROM *THE SIMPLE THINGS*

Walt Disney Studios, 1953. Gouache on celloid, applied to a hand-prepared background, matted and framed.

Overall: 22 x 20 in; within mat: 7 1/2 x 9 3/4 in

US\$400 - 600

214[□]

A CELLOID OF DONALD DUCK FROM *WORKING FOR PEANUTS*

Walt Disney Studios, 1953. Gouache on trimmed celloid, applied to facsimile background, matted and framed. *Working for Peanuts* was one of the first two animated shorts done in 3D, a novelty in 1953. It was recently remastered for digital 3D and released on DVD. Prior to that, it had been shown largely in 2D, with 3D screenings occasionally taking place at Disney theme parks. The popular chipmunks Chip and Dale appear in this short, antagonizing Donald over a peanut he tries to feed to the elephants.

Overall: 21 x 20 in; within mat: 8 x 10 1/4 in

US\$400 - 600

215

A GROUP OF STORYBOARDS AND CONCEPT DRAWINGS WITH ARTISTIC NOTES FROM *PETER PAN*

Walt Disney Studios, 1953. Pencil on paper and watercolor/pastels on paper, 24 drawings total taped to two illustration boards, matted and framed. The storyboards depict sequences #44 to #58. The concept drawings depict the lagoon, Tinker Bell, clock tower, and moon within the clouds.

Overall: 27 x 24 in each

US\$1,000 - 1,500

216[□]

AN ANIMATION DRAWING OF TINKER BELL FROM *PETER PAN*

Walt Disney Studios, 1953. Pencil on paper, matted and framed. In the British stage play of *Peter Pan*, Tinker Bell was portrayed by a darting spot of light. Disney thought she should be rendered as a visible fairy complete with a lovely figure.

Overall: 20 x 19 1/2 in; within mat: 9 3/4 x 9 3/4 in

US\$300 - 400



217



218

217

A CELLULOID OF TINKER BELL FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on celluloid, applied to a hand-prepared background, matted and framed.
Overall: 26 x 22 in; image size: 6 x 3 in

US\$2,500 - 3,500

218

A CELLULOID OF CAPTAIN HOOK, PETER PAN AND TINKER BELL FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on trimmed celluloids, applied to a hand-prepared background, matted and framed.
Overall: 27 1/2 x 25 in; within mat: 11 1/3 x 14 3/4 in

US\$2,000 - 3,000



219



220



221



222

219^a

A MARGARET KERRY SIGNED PHOTOGRAPH AND A SIGNED LIMITED EDITION CELLULOID

Photograph and gouache on celluloid, matted and framed. The photograph inscribed and signed in ink, "To Ed & Dawn / Faith Trust and Pixie Dust / 'Tinker Bell' / Margaret Kelly." Together with a note to the Ted and Dawn Hopkins, dated 2005, explaining her role in the film. Kelly was the original reference model for the Disney character Tinker Bell and acted out on film all of the character's scenes. Photograph: 8 x 10 in; cel within mat: 10 1/2 x 12 in

US\$500 - 700

220

A CELLULOID OF LADY AND THE TRAMP FROM LADY AND THE TRAMP

Walt Disney Studios, 1955. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Overall: 23 x 21 in; within mat: 8 1/4 x 10 1/4 in

US\$1,000 - 1,500

221

A CELLULOID OF TRAMP FROM LADY AND THE TRAMP

Walt Disney Studios, 1955. Gouache on trimmed celluloid, applied to a facsimile background, matted and framed. Tramp, the wily stray mutt, goes on many romantic adventures with Lady, the refined dog who lives next door. Overall: 23 x 20 in; image size: 4 x 4 1/2 in

US\$1,000 - 1,500

222

A CELLULOID OF LADY, TRAMP, TRUSTY AND JOCK FROM LADY AND THE TRAMP

Walt Disney Studios, 1955. Gouache on celluloid, matted and framed. Lady and the Tramp was the first animated feature filmed in the Cinemascope widescreen film process. This widescreen format allowed for wider backgrounds and less crowding of characters in the same frame.

Overall: 21 x 14 in; within mat: 7 x 14 in

US\$1,000 - 1,500

223

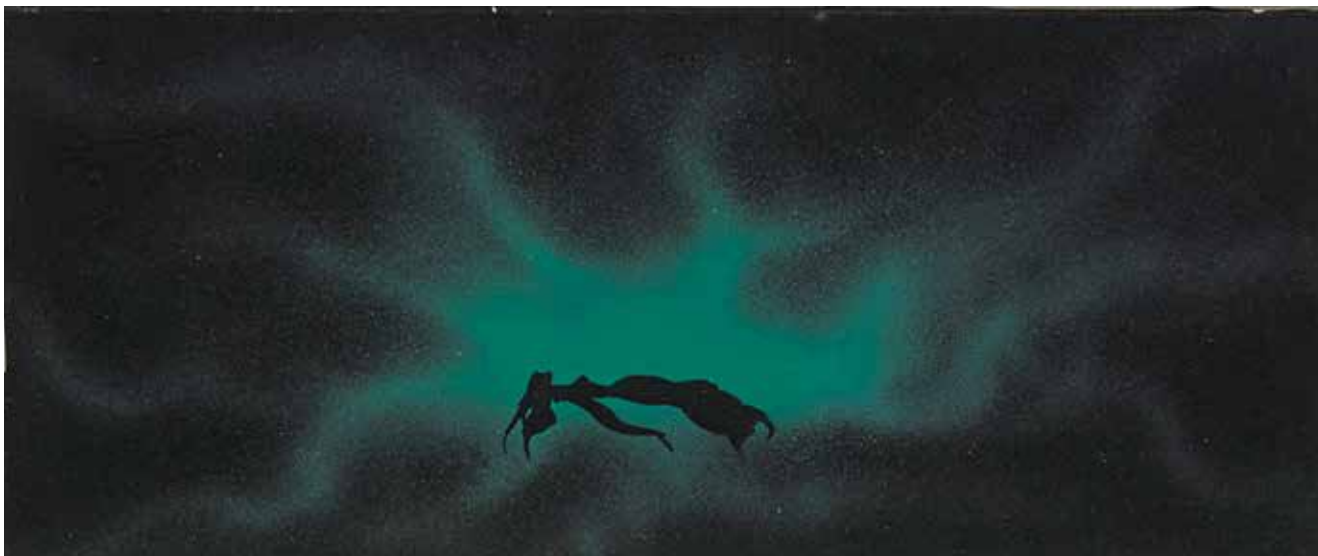
A LARGE EYVIND EARLE CONCEPT PAINTING FOR SLEEPING BEAUTY

Walt Disney Studios, 1959. Watercolor on illustration board, signed at lower right, "Eyvind Earle," matted and framed. Depicting members of the castle looking at the baby daughter of the King and Queen. At a production cost of \$6 million, *Sleeping Beauty* was the most expensive animated feature film ever made to that time. During the story and character development, Walt insisted on many sketches and concept drawings. His favorite concept artist was Eyvind Earle, who had joined the studio as a background artist on *Peter Pan*. Earle's eye for color and concepts art earned him the assignment coordinating the look and color of the final film.

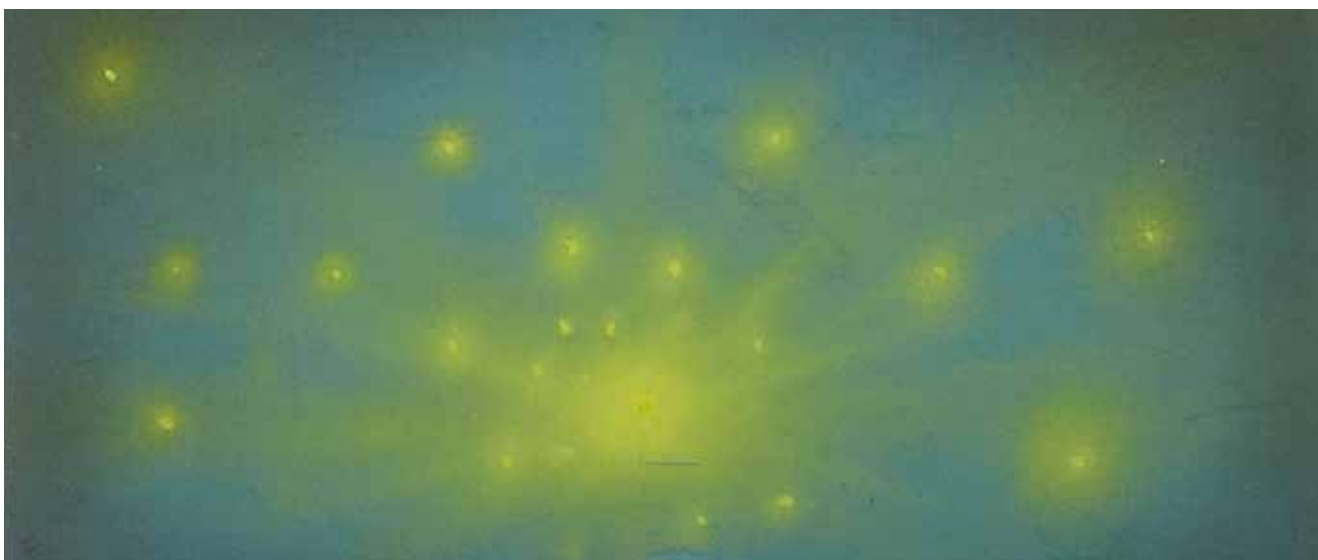
Overall: 26 x 40 1/2 in; within mat: 26 x 11 in

US\$10,000 - 15,000





224



224

224

AN EYVIND EARLE CONCEPT PAINTING FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Watercolor on illustration board, two images on one board, signed by Eyvind Earle, matted and framed. The first watercolor depicts Aurora in a deep sleep and floating from the finger prick, and the second depicts bright stars when she awakens from the slumber. Walt worked on developing the production details for *Sleeping Beauty* over 10 years. Concept paintings like these were produced by Eyvind Earle for Walt's approval during the developmental stage for all the important sequences of the film.
Overall: 17 x 16 1/2 in; size of each image: 6 x 7 in

US\$2,000 - 3,000

225

**AN ANIMATION DRAWING OF
MALEFICENT FROM *SLEEPING BEAUTY***

Walt Disney Studios, 1959. Pencil on paper, matted and fanned. A wonderful image of Maleficent with her long flowing robe, horned headdress and scepter in hand.

Overall: 30 1/2 x 22 in; within mat: 11 x 19 in

US\$600 - 800

226

**A CELLULOID OF MALEFICENT FROM
*SLEEPING BEAUTY***

Walt Disney Studios, 1959. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Maleficent at the dungeon door. The character was created by animator Marc Davis, who also developed Cruella De Vil.

Overall: 23 x 21 1/2 in; within mat: 9 1/4 x 11 1/2 in

US\$1,500 - 2,000

227

**A CELLULOID OF MALEFICENT FROM
*SLEEPING BEAUTY***

Walt Disney Studios, 1959. Gouache on trimmed celluloid, applied to a facsimile background, matted and framed. Depicting Maleficent with her elongated pointed face, highly arched eye eyebrows and long swirling cloak.

Overall: 27 1/2 x 23 in; image size: 19 1/4 x 15 1/2 in

US\$2,000 - 3,000



225



226



227



228

228

AN EYVIND EARLE CONCEPT PAINTING OF THE DRAGON FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Watercolor on illustration board, signed lower right "Eyvind Earle," matted and framed. This is a concept watercolor created for Walt's approval of the background color and appearance. *Sleeping Beauty* was the last of the classic fairy tales created by Disney himself. After the film was released, Eyvind Earle left Disney Studios to become and became an accomplished landscape artist with his own gallery in the Big Sur area of Northern California.

Overall: 44 1/4 x 26 3/4 in; within mat: 12 x 32 in

US\$8,000 - 12,000



229



230



231



232

229

A CELLULOID OF PRINCE PHILLIP AND THE DRAGON FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a hand-prepared background, signed by Marc Davis (one of the directing animators on the film), matted and framed. Depicting Prince Phillip fighting the Dragon, Maleficent.

Overall: 26 x 21 in; within mat: 10 1/2 x 15 1/2 in

US\$1,500 - 2,000

230

A CELLULOID OF BRIAR ROSE FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Briar Rose taking a walk in the forest, where she tells her animal friends about meeting a handsome stranger in her dreams.

Overall: 37 x 24 in; image size: 5 1/2 x 4 in

US\$1,000 - 1,500

231

A CELLULOID OF BRIAR ROSE FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Briar Rose in the forest, wearing her long blue hooded cape.

Overall: 26 1/4 x 25 in; image size: 5 x 3 in

US\$1,000 - 1,500

232

A CELLULOID OF PRINCE PHILLIP AND SAMSON FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a facsimile background, signed by Frank Thomas and Ollie Johnston, matted and framed. Depicting Prince Phillip with sword in hand riding his loyal companion Samson, the horse.

Overall: 21 x 18 1/2 in; within mat: 9 3/4 x 12 1/2 in

US\$500 - 800



233

233

A CELLULOID OF KING HUBERT AND KING STEFAN FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a facsimile background, matted and framed.

Overall: 19 1/4 x 20 in; within mat: 7 x 9 in

US\$500 - 700



234

234

A CELLULOID OF THE THREE FAIRIES FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a watercolor production background, signed by Frank Thomas and Ollie Johnston, matted and framed.

Overall: 25 x 19 1/2 in; within mat: 10 x 10 in

US\$3,500 - 4,500

235 [□]

A CELLULOID OF THE THREE FAIRIES FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting the three fairies Flora, Fauna, and Merryweather, who are Aurora's guardians while she lives in the forest, and a source of comic relief in the film.

Overall: 37 x 24 in; within mat: 8 x 13 in

US\$400 - 600



235

236

A CELLULOID OF PRINCESS AURORA FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a facsimile background, matted and framed.

Overall: 25 x 21 1/4 in; image size: 7 1/4 x 4 1/2 in

US\$1,000 - 1,500



237

A CELLULOID OF PRINCE PHILLIP AND PRINCESS AURORA FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting the final scene in the film, of Prince Phillip and Princess Aurora dancing in the ballroom. In this scene, the fairies resume their argument over the color of Aurora's wedding gown and as the couple is waltzing, the dress changes color from pink to blue and back again.

Overall: 29 1/2 x 22 1/2 in; image size: 6 x 6 in

US\$2,000 - 2,500

236



238

A CELLULOID OF PRINCE PHILLIP AND PRINCESS AURORA FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a Disney studio pan presentation background, matted and framed. Depicting Prince Phillip and Princess Aurora dancing, with Aurora wearing a pink gown.

Overall: 42 x 22 1/2 in; image size: 6 1/2 x 7 1/2 in

US\$3,000 - 4,000

237



238



239



240



241



242

239

A WATERCOLOR CONCEPT PAINTING FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Watercolor, pen and ink on paper, matted and framed. Depicting Mowgli with an elephant tree. *The Jungle Book* was the last film that Walt Disney worked on before his death in 1966. After buying the film rights, Walt gave Kipling's book to his story man, Larry Clemmons, and said, "Here is the original by Rudyard Kipling. The first thing I want you to do is not to read it." Overall: 23 x 20 1/4 in; within mat: 11 x 14 1/2 in

US\$900 - 1,200

240

A CELLULOID OF SHERE KHAN FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Everyone in the jungle feared Shere Kahn, who was voiced by George Sanders, the film actor with a distinctive baritone voice. Overall: 22 1/4 x 19 1/2 in; image size: 4 x 5 in

US\$600 - 800

241 [□]

A CELLULOID OF KING LOUIE FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, applied to a facsimile background, signed by Frank Thomas and Ollie Johnston, matted and framed. Louis Prima, as the voice of the orangutan King Louie, stole the show with the song "I Want to Be Like You." Overall: 25 x 22 in; image size: 5 x 8 in

US\$300 - 400

242

A CELLULOID OF MOWGLI AND KING LOUIE FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, applied to a facsimile background, matted and framed. Overall: 16 1/2 x 16 1/2 in; within mat: 9 x 11 1/4 in

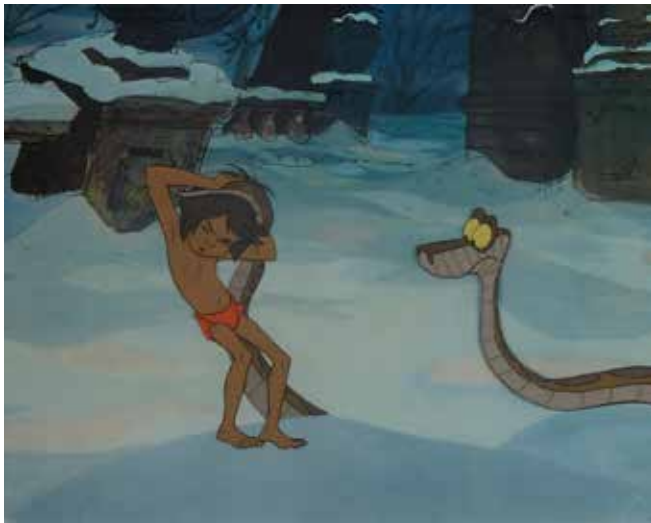
US\$500 - 600



243



244



245



246

243

A CELLULOID OF MOWGLI AND KING LOUIE FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, applied to a facsimile background, embossed with the Walt Disney seal, matted and framed. King Louie's main ambition was to become human and he thought that the only way that could be achieved was mastering mankind's "red flower," fire. He thought that Mowgli, being human, would know the secret of that. Together with a celluloid from *Mowgli's Brothers* (1976), signed at lower right by Chuck Jones. Overall: 16 1/2 x 16 1/2 in. Within mat: 9 x 10 1/2 in

US\$600 - 750

244

A CELLULOID OF KAA FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, matted and framed. The character of the sinister, hypnotic python was voiced by Sterling Holloway who also voiced Flower in *Bambi* and the stork in *Dumbo*. Overall: 13 1/4 x 12 in; within mat: 6 1/4 x 8 1/4 in

US\$300 - 400

245

A CELLULOID OF MOWGLI AND KAA FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Mowgli trying to remove Kaa's tail from his head. Overall: 16 1/2 x 16 1/2 in; within mat: 8 1/2 x 11 in

US\$400 - 600

246

A CELLULOID OF MOWGLI AND THE FOUR VULTURES FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Mowgli with the four vultures Buzzie, Dizzy, Ziggy, and Flaps, who are a bit reminiscent of the Beatles. They become genuine friends to Mowgli. Overall: 16 1/2 x 16 1/2 in; within mat: 9 1/4 x 11 1/4 in

US\$400 - 600



247



248



249



250

247 [□]

A CELLULOID OF ROBIN HOOD AND MAID MARIAN FROM *ROBIN HOOD*

Walt Disney Studios, 1973. Gouache on celluloid, applied to a facsimile background, Great American COA, matted and framed. Depicting Maid Marian and Robin Hood being driven away in a "Just Married" carriage.

Overall: 20 1/4 x 16 1/2 in; within mat: 7 1/2 x 11 1/2 in

US\$400 - 600

248 [□]

A CELLULOID OF DONALD DUCK FROM *CAREERS*

Walt Disney Studios, 1981. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Donald Duck napping.

Overall: 21 1/2 x 19 in; within mat: 9 1/2 x 12 in

US\$300 - 400

249 [□]

A CELLULOID OF ROGER AND JESSICA RABBIT FROM *WHO FRAMED ROGER RABBIT?*

Walt Disney Studios, 1988. Gouache on celluloid, applied to a black and white photograph from the film, matted and framed. Accompanied by a Walt Disney Company COA. Depicting Roger Rabbit with his gun drawn on Psycho, Wheezy, and Smart Ass, Judge Doom's weasel henchmen.

Overall: 22 1/2 x 19 in; within mat: 10 1/4 x 16 in

US\$400 - 600

250 [□]

A CELLULOID OF ARIEL FROM *THE LITTLE MERMAID*

Walt Disney Studios, 1989. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Ariel perched on a rock within an old shipwreck, a place she would go looking for human artifacts for her collection.

Overall: 25 x 18 1/2 in; within mat: 8 1/4 x 14 3/4 in

US\$400 - 600



251



252



253



254

251

A COLOR MODEL CELLULOID FROM *BEAUTY AND THE BEAST*

Walt Disney Studios, 1991. Two cel set-up, gouache on celluloid, applied to a hand-prepared background, matted and framed. The Prince sheds his beastly form and reverts to a handsome young man, with whom Belle has already fallen in love.

Overall: 19 1/4 x 17 in

US\$500 - 700

252

A CELLULOID OF SNOW WHITE FROM THE ACADEMY AWARDS®

Walt Disney Studios, 1993. Gouache on celluloid, applied to a facsimile background, Walt Disney Company seal lower right, matted and framed. This cel was made for the March 29, 1993 Academy Awards® ceremony, when Snow White presented the award for Best Animated Short.

Overall: 19 x 15 in; within mat: 7 1/2 x 11 1/2 in

US\$300 - 400

253

A T. HEE SELF PORTRAIT

Pen and ink on paper, inscribed and signed, "Hi Bill, / I'd give my last buck to have you well! / T. Hee," matted and framed. Depicting a caricature of the animator T. Hee, who was known for his celebrity caricatures.

Overall: 16 x 19 3/4 in; within mat: 11 1/2 x 7 1/2 in

US\$200 - 300

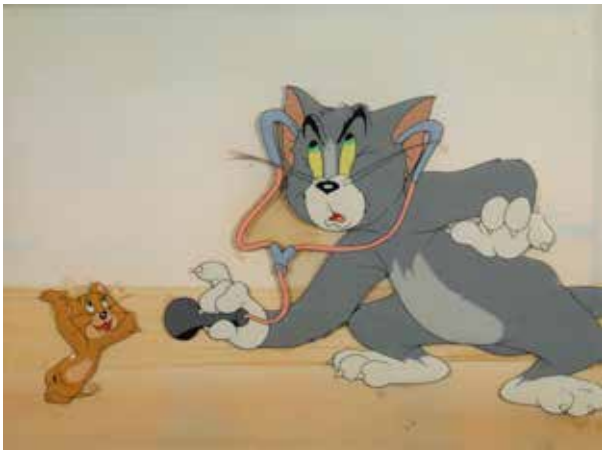
254

A TOBY BLUTH WATERCOLOR PRODUCTION BACKGROUND AND A MODEL CEL OF OWL FROM *THE TIGER MOVIE*

Walt Disney Studios, 2000. Watercolor on paper, gouache on celluloid, background signed at lower right "Toby," matted and framed together. Depicting the interior of Tiger's house which has been decorated for a birthday party. Toby Bluth was an American illustrator who worked on many Disney films as animator, background artist, and production designer.

Overall: 27 x 28 in

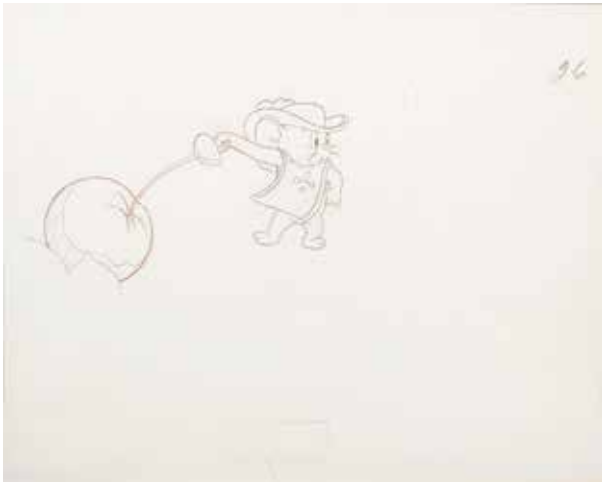
US\$500 - 700



255



256



257



258

METRO-GOLDWYN-MAYER

255

A CELLULOID OF TOM AND JERRY

Metro-Goldwyn-Mayer, 1940s. Gouache on trimmed celluloid, applied to a watercolor production background, matted and framed. Overall: 22 1/4 x 19 1/4 in; within mat: 8 1/4 x 11 1/2 in

US\$2,000 - 3,000

256

A CELLULOID OF JERRY FROM THE TWO MOUSEKETEERS

Metro-Goldwyn-Mayer, 1952. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Bill Hanna and Joe Barbera created the characters of Tom and Jerry in 1940. They were nominated for 14 Academy Awards® and won seven, more than any other animated characters for short films. Overall: 23 1/2 x 18 in; within mat: 9 x 16 in

US\$450 - 700

257

THREE ANIMATION DRAWINGS FROM THE TWO MOUSEKETEERS

Metro-Goldwyn-Mayer, 1952. Pencil on paper, all matted and framed together. *The Two Mouseketeers* was the 65th Tom and Jerry short and won the Academy Award® for Best Short Subject: Cartoons. Overall: 31 1/2 x 20 1/2 in

US\$300 - 500

258

A CELLULOID OF NIBBLES FROM THE TWO MOUSEKETEERS

Metro-Goldwyn-Mayer, 1952. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Nibbles, the orphaned mouse, had his cartoon debut in *The Milky Waif* (1946). Overall: 22 x 17 1/4 in; within mat: 9 1/4 x 14 in

US\$450 - 700



259



260



261



262

259[□]

A CELLULOID OF TOM FROM *THE TWO MOUSEKETEERS*

Metro-Goldwyn-Mayer, 1952. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Hanna-Barbera went on to create their own studio for television, producing series like *The Flintstones* (1960-66), *The Yogi Bear Show* (1961-62) and *The Jetsons* (1962-63).

Overall: 25 x 19 in; within mat: 9 1/2 x 15 in

US\$450 - 700

260

AN MGM CHRISTMAS GREETING CARD FEATURING TOM AND JERRY

Pen and ink and watercolor on paper with 76 signatures, 1951, signed by animation legends including Bill Hanna, Joe Barbera, Tex Avery, Michael Lah, Roy Patterson, Ed Barge, Irven Spence, and Ken Muse, matted and framed. The painting was done as a Christmas present for studio boss Fred Quimby.

Overall: 31 x 40 in

US\$1,500 - 2,000

261

A CELLULOID OF TOM AND JERRY FROM *MUSCLE BEACH TOM*

Metro-Goldwyn-Mayer, 1956. Gouache on celluloid, applied to a watercolor production background, matted and framed.

Overall: 21 3/4 x 19 in; within mat: 9 x 12 in

US\$1,000 - 1,500

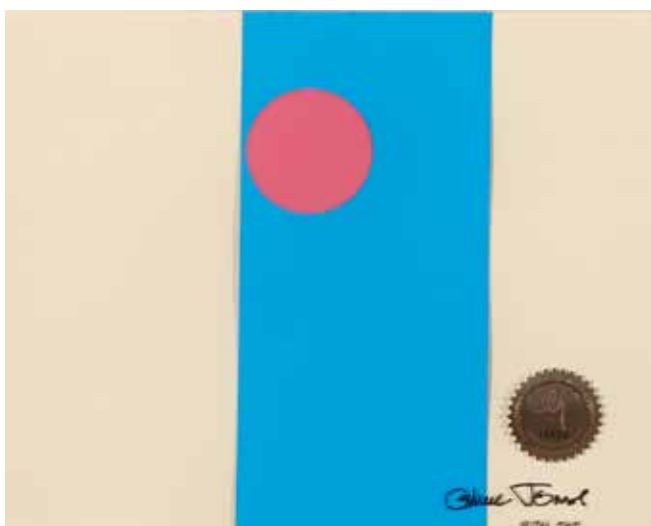
262[□]

A LIMITED EDITION CELLULOID TITLED "MOUSE IN MANHATTAN"

Gouache on celluloid, edition no. 93/100, 2002, signed at lower right by Bill Hanna and Joe Barbera, matted and framed. Accompanied by a Clampett Studio Collections COA. This limited edition is based on the 1945 short film of the same name.

Overall: 22 x 18 1/2 in

US\$300 - 400



263



264



265



266

263[□]

TWO CELLULOIDS FROM *THE DOT AND THE LINE*

Metro-Goldwyn-Mayer, 1965. Gouache on celluloid, both signed by Chuck Jones, with Linda Jones Enterprises gold seals, matted and framed. Both accompanied by a Linda Jones Enterprises COA. After Warner Bros., Chuck Jones, a master animator, joined MGM. He created a 10-minute short, *The Dot and the Line*, from a book published two years before. The film depicts a straight line falling in love with a dot, and the straight line has to learn complex shapes in order to win her over. It won the 1965 Academy Award® and was the only non-Tom and Jerry MGM Oscar®-winner since 1958.
Overall: 19 x 27 1/4 in

US\$300 - 400

264

A PRODUCTION DRAWING OF THE GRINCH WITH ITS MATCHING LIMITED EDITION CELLULOID FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, edition no. 1/1, signed at lower right by Chuck Jones and pencil on paper, matted and framed together. Both with a Linda Jones Enterprises gold seal and accompanied by a Linda Jones Enterprises COA. Depicting the Grinch hanging onto his hat.
Overall: 33 x 17 1/2 in

US\$500 - 600

265

A CELLULOID OF MAX FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed lower right and on the reverse by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting the Grinch's dog Max, who had a much larger role in the film than he did in the book.
Overall: 17 1/2 X 19 1/2 in; within mat: 9 1/4 x 11 in

US\$500 - 700

266

A CELLULOID OF CINDY LOU WHO FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed at lower right by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. The adorable Cindy Lou Who was the most popular character in Whoville. Chuck said, "I drew Cindy Lou to appear like a great-grandchild to the Grinch, but with everything right where he is wrong."
Overall: 20 x 17 1/2 in; within mat: 9 1/2 x 11 1/2 in

US\$500 - 700



267



268



269



270

267

A CELLULOID OF TEACUP WHO FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed at lower right by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting a character from Whoville balancing teacups.

Overall: 17 x 20 in; within mat: 8 3/4 x 11 in

US\$500 - 700

268

A CELLULOID OF MAX FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed at lower right by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting Max sliding down in the snow. Max's purpose in the film was to be an observer and a victim plus bond with the audience and cue emotions. His appearance was modeled after a Fox Terrier from Chuck Jones' youth. Chuck Jones described him as "very honest, very decent and very put upon."

Overall: 17 x 20 in; image size: 6 x 1 1/2 in

US\$500 - 700

269

A CELLULOID AND ITS MATCHING ANIMATION DRAWING OF MAX FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid and pencil on paper, both signed by Chuck Jones with Linda Jones Enterprises seal, matted and framed together. Each accompanied by a Linda Jones Enterprises COA. Max is a complex character who conveys all his emotions without sound, using only his eyes and facial expressions.

Overall: 22 x 18 in; within mat: 9 x 11 1/2 in

US\$800 - 1,200

270

A CELLULOID OF MAX HUGGING THE GRINCH FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed at lower left by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. The narrator and voice to the Grinch was Boris Karloff, in one of his final roles.

Overall: 21 x 18 1/2 in; within mat: 9 x 11 in

US\$1,200 - 1,600



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272



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A CELLULOID AND ITS MATCHING ANIMATION DRAWING OF THE GRINCH FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid and pencil on paper, both signed by Chuck Jones, both with Linda Jones Enterprises gold seal, matted and framed together. Accompanied by a Linda Jones Enterprises COA. Depicting the Grinch opening a door. Overall: 35 x 18 1/4 in; within mat: 9 x 11 1/2 in

US\$2,000 - 3,000

272

A CELLULOID OF THE GRINCH AND MAX FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, multi-cel set-up, applied to a facsimile background, signed at lower right by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting the Grinch sewing his Santa Claus costume with the assistance of Max. Overall: 20 1/2 x 18 in

US\$1,000 - 1,500

273

A CELLULOID OF THE GRINCH FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed at lower left by Chuck Jones, inscribed and signed on reverse, "To Ted and Dawn / Chuck Jones 12/3/92," with Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting the Grinch stealing the star from the top of a Who family's Christmas tree. Overall: 19 x 21 in; image size: 5 x 6 in

Overall: 19 x 21 in; image size: 5 x 6 in

US\$1,500 - 2,000

274

TWO CELLULOIDS FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, both signed by Chuck Jones at lower right, with a Linda Jones Enterprises gold seal, matted and framed together. Accompanied by a Linda Jones Enterprises COA. The first cel depicting the Grinch racing uphill and the second depicts the Grinch's dog, Max. Overall: 35 1/2 x 19 in; within mat: 9 1/2 x 12 in

Overall: 35 1/2 x 19 in; within mat: 9 1/2 x 12 in

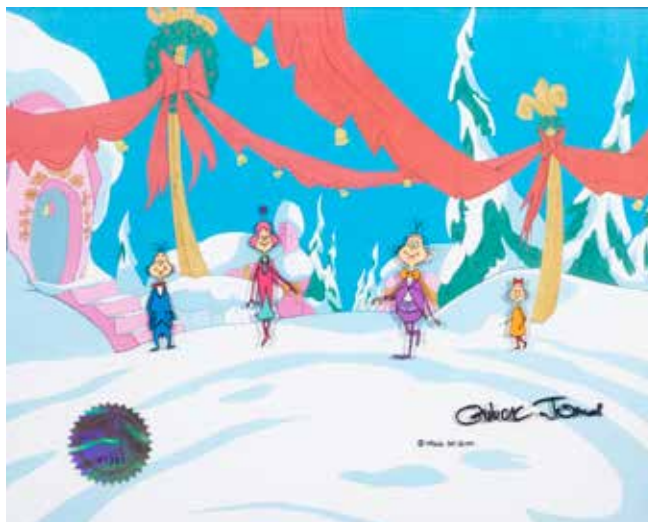
US\$1,200 - 1,600



275



276



277



278

275

A CELLULOID AND ITS MATCHING ANIMATION DRAWING OF THE GRINCH FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid and pencil on paper, each signed by Chuck Jones, both with Linda Jones Enterprises gold seals, matted and framed together. Each accompanied by a Linda Jones Enterprises COA. Depicting the Grinch holding a cane.

Overall: 17 1/2 x 33 in; each within mat: 8 3/4 x 11 in

US\$1,500 - 2,000

276

A CELLULOID OF THE GRINCH FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, signed at lower left by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting the Grinch with the iconic sneer so characteristic of his personality.

Overall: 17 1/2 x 18 in; within mat: 10 x 9 1/2 in

US\$1,200 - 1,600

277

A CELLULOID OF THE WHO PEOPLE FROM *THE GRINCH WHO STOLE CHRISTMAS*

Metro-Goldwyn-Mayer, 1966. Gouache on celluloid, applied to a facsimile background, signed at lower right by Chuck Jones, with Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA. Maurice Noble created over 250 backgrounds for this 24-minute film.

Overall: 24 3/4 x 21 3/4 in; within mat: 9 1/2 x 12 in

US\$800 - 1,200

278

A DR. SEUSS WATERCOLOR OF THE GRINCH

1960s. Watercolor on paper, inscribed and signed, "Best Wishes Dr. Seuss," matted and framed. Seuss met Chuck Jones during World War II, when both men worked in the Hollywood Animation Unit under Lt. Col. Frank Capra. Many years later, Dr. Seuss agreed to license his popular book to Chuck Jones.

Overall: 20 3/4 x 23 3/4 in; within mat: 12 x 9 1/2 in

US\$1,000 - 1,500



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280



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A CHUCK JONES WATERCOLOR OF THE GRINCH FOR THE 30TH ANNIVERSARY OF *THE GRINCH WHO STOLE CHRISTMAS*

Linda Jones Enterprises, 1996. Watercolor on paper, signed by Chuck Jones at lower right, matted and framed. Accompanied by a Linda Jones Enterprises COA.

Overall: 21 1/2 x 25 in; image size: 14 x 10 1/2 in

US\$1,000 - 1,500

280

A CHUCK JONES WATERCOLOR OF THE GRINCH

Linda Jones Enterprises, 2001. Watercolor on paper, signed by Chuck Jones at lower right, matted and framed. Accompanied by a Linda Jones Enterprises COA. This piece was completed just months before Chuck Jones died in February 2002, and is likely one of the last watercolors he ever painted.

Overall: 22 x 18 in

US\$3,000 - 5,000

281

TWO LIMITED EDITION CELLULOIDS FROM *THE GRINCH WHO STOLE CHRISTMAS*

Linda Jones Enterprises, 1993 and 1999. Gouache on celluloid, each with Linda Jones Enterprises gold seal, each matted and framed. Accompanied by Linda Jones Enterprises COAs. The first cel is titled "Becoming a Reindeer," edition no. 334/500, and the second is titled "The Great Train Robbery," edition no. 141/150.

Overall: 24 3/4 x 22 in and 20 1/4 x 18 in

US\$650 - 950

282

A LIMITED EDITION CELLULOID FROM *THE GRINCH WHO STOLE CHRISTMAS*

Linda Jones Enterprises, 1993. Gouache on celluloid, edition no. 251/500, signed at lower right by Chuck Jones, titled "Christmas Feast," matted and framed.

Overall: 26 1/4 x 32 1/2 in

US\$800 - 1,300



283



284



285



286



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283

TWO LIMITED EDITION CELLULOIDS FROM *THE GRINCH WHO STOLE CHRISTMAS*

Gouache on celluloid, each matted and framed. Each accompanied by a Linda Jones Enterprises COA. The first cel is edition no. 128/500, dated 1994, and depicts the iconic moment in the film when Cindy Lou Who asks, "Santa Claus Why?"; the second is edition no. FP22/40, titled "Strength of Ten +2," depicts scene in which the Grinch's heart grew ten times larger, and is signed by Phil Roman, an animator for Chuck Jones Studio.
Overall: 33 x 18 in And 25 1/4 x 22 in

US\$700 - 1,000

284^o

A LIMITED EDITION MODEL SHEET OF *THE GRINCH WHO STOLE CHRISTMAS*

Gouache on celluloid, edition no. 51/200, year unknown, with a Linda Jones Enterprises gold seal, matted and framed. Chuck Jones and Dr. Seuss disagreed on the appearance of the Grinch for about six months before the project began, with Seuss thinking that the Jones' Grinch looked more like the animator himself than Seuss's creation. Dr. Seuss was finally convinced that Chuck Jones' Grinch was more expressive and would fit the broad range of facial expressions to be used in the film.
Overall: 25 1/2 in x 23 in

US\$300 - 400

285

A LIMITED EDITION CELLULOID OF *THE GRINCH AND MAX FROM THE GRINCH WHO STOLE CHRISTMAS*

Linda Jones Enterprises, 1999. Gouache on celluloid, edition no. 141/150, titled "Just Like St. Nick," matted and framed. Accompanied by a Linda Jones Enterprises COA. Depicting the Grinch putting the finishing touches on his Santa Claus costume with the assistance of Max.
Overall: 20 3/4 x 18 in

US\$500 - 700

286

A LIMITED EDITION SERIGRAPH FROM *THE GRINCH WHO STOLE CHRISTMAS*

Serigraph on paper, entitled "Boo Hoo," 2007, matted and framed.
Overall: 20 x 17 1/2 in

US\$550 - 850

287

A LIMITED EDITION CELLULOID FROM *THE GRINCH WHO STOLE CHRISTMAS*

Gouache on celluloid, edition no. 140/200, signed by Chuck Jones, dated 1996, Linda Jones Enterprises gold stamp, titled "Welcome Christmas," matted and framed. Accompanied by a Linda Jones Enterprises COA. The top piece is a reproduction of an animation drawing from one frame in the film, the bottom piece is a Maurice Noble limited edition layout background drawing, and the limited edition cel in the middle is a composite of the two.
Overall: 27 x 56 in

US\$1,000 - 1,500



288

WARNER BROS.

288

A CELLULOID OF EGGHEAD FROM *LITTLE RED WALKING HOOD*

Warner Bros., 1937. Gouache on celluloid, applied to its original watercolor production background, matted and framed. Tex Avery created the character of Egghead, who is thought to be the prototype of Elmer Fudd. In this short, the character is silent through most of the film, but walked through a number of scenes carrying a violin case. At the end, the bad Wolf asks who he is and Egghead says to the audience, "I am the hero of the movie," and hits the wolf over the head with a mallet.

Overall: 19 1/2 x 16 in; within mat: 6 1/2 x 10 in

US\$2,500 - 5,000

289

A CELLULOID OF THE WEAVERS AND THE MCCOYS FROM *A FEUD THERE WAS*

Warner Bros., 1938. Gouache on celluloid, applied to its watercolor production background, annotated in pencil, "MM9 / Sc43 / Feud 7," matted and framed.

Overall: 22 x 19 in; within mat: 8 1/4 x 11 in

US\$2,500 - 3,500

290

A CELLULOID FROM *A FEUD THERE WAS*

Warner Bros., 1938. Gouache on celluloid, applied to a non-matching watercolor production background, matted and framed. This cartoon short was part of Warner's Bros. Merrie Melodies series directed by Tex Avery.

Overall: 23 x 19 1/2 in; within mat: 8 x 11 in

US\$2,000 - 3,000



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A CELLULOID OF PORKY PIG FROM PORKY IN EGYPT

Warner Bros., 1938. Gouache on laminated celluloid, inscribed at lower left, "This is an original painting / I used in: -'Looney Tunes' / and 'Merrie Melodies,' / © Leon Schlesinger," matted and framed. Porky Pig, who was a big star for Warner Bros., was created by Friz Freleng in 1935. In 1936, he was used by Tex Avery in black and white for Looney Tunes. Porky Pig appeared in 153 cartoons in the Golden Age of American animation.

Overall: 17 x 14 in; within mat: 11 1/2 x 8 1/2 in

US\$500 - 700

292 □

A CELLULOID FROM OLD GLORY

Warner Bros., 1939. Gouache on laminated celluloid, inscribed at lower left, "This is an original painting I used in Looney Toons and Merrie Melodies, Leon Schlesinger / Virgil Ross," matted and framed. This film short by Chuck Jones was an animated summary of American history, and was released prior to the Fourth of July in 1939.

Overall: 17 3/4 x 14 3/4 in; within mat: 7 3/4 x 10 3/4 in

US\$400 - 600

293

A CELLULOID OF ELMER FUDD FROM ELMER'S CANDID CAMERA

Warner Bros., 1940. Gouache on celluloid, inscribed and signed at lower left, "This is an original painting / I used in: -'Looney Tunes' / and 'Merrie Melodies,' / © Leon Schlesinger," matted and framed. This Chuck Jones-directed short was the first big screen appearance of Elmer Fudd, who had evolved from Tex Avery's Egghead character. This short was animated by Bob McKimson and Ken Harris.

Overall: 18 1/2 x 17 in; within mat: 8 1/4 x 10 in

US\$2,000 - 3,000

294 □

A CELLULOID OF SNIFFLES FROM THE EGG COLLECTOR

Warner Bros., 1940. Gouache on celluloid, applied to hand-prepared background, matted and framed. Warner Bros.' cute and lovable mouse was created by Chuck Jones and designed by Charles Thorson, a Disney veteran who had earlier created the country mouse in *The Country Cousin* (1936). Sniffles appeared in 12 shorts over seven years.

Overall: 22 x 19 in; within mat: 8 1/4 x 11 1/4 in

US\$200 - 300



295



296



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295 [□]

A VIRGIL ROSS COLOR KEY DRAWING OF BUGS BUNNY FROM RHAPSODY RABBIT

Warner Bros., 1946. Colored pencil on paper, stamped at top "Whites / BK / SPL / Red and Pink," signed and dated at lower right "Virgil Ross - 87," matted and framed. Ross was one of the animators on this short. Bugs Bunny, a concert pianist, tries to play Liszt's Hungarian Rhapsody No. 2, only to be outperformed by a mouse on a miniature piano.

Overall: 22 3/4 x 19 in; drawing only: 9 1/2 x 12 in

US\$300 - 400

296 [□]

A VIRGIL ROSS DRAWING OF BUGS BUNNY FROM A HARE GROWS IN MANHATTAN

Warner Bros., 1947. Pencil on paper, signed lower right by Virgil Ross, who was an animator on the film, matted and framed. Depicts Bugs Bunny, the Hollywood star, who tells the story of his humble beginnings in the tenement buildings of New York City. This film was created at the height of Bugs Bunny's popularity following World War II.

Overall: 18 3/4 x 16 1/2 in; within mat: 7 1/2 x 10 in

US\$350 - 450

297

TWO CELLULOIDS OF BUGS BUNNY AND ANGUS MACRORY FROM MY BUNNY LIES OVER THE SEA

Warner Bros., 1948. Gouache on trimmed celluloid, each applied to a hand-prepared background, matted and framed together. The character Angus MacRory only appeared in this one Warner Bros. film, making this a rare production cel.

Overall: 34 x 18 1/2 in; within mat: 8 3/4 x 10 3/4 in

US\$2,000 - 3,000



298



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298

TWO CELLULOIDS OF FOGHORN LEGHORN

The first, gouache on celluloid from *Lovelorn Leghorn* (Warner Bros., 1951), applied to hand-prepared background, the second, a color model cel, applied to a facsimile background, each matted and framed. Foghorn's character was created by Bob McKimson and inspired by an early radio character, Senator Claghorn, a loud-mouthed Southern senator played by Kenny Delmar.

Overall: 19 x 17 1/2 in and 20 1/2 x 18 in

US\$700 - 1,000

299

A CELLULOID OF BUGS BUNNY FROM 14 CARROT RABBIT

Warner Bros., 1952. Gouache on celluloid, applied to its matching watercolor production background, background signed "Irv Wyner," matted and framed. This film takes place in Klondike, Yukon and stars Bugs Bunny and Yosemite Sam.

Overall: 34 x 20 in; within mat: 8 1/2 x 22 in

US\$1,800 - 2,200

300 [□]

A CONCEPT BACKGROUND FROM 14 CARROT RABBIT

Warner Bros., 1952. Gouache on illustration board, signed lower left "Irv Wyner," matted and framed. Depicting a mountain scene with trees in the foreground. Irv Wyner was a background artist who was associated with the Looney Tunes animated shorts in Friz Freleng's group. He worked there for five years and then worked for Disney on Disneyland.

Overall: 17 1/2 x 15 in; within mat: 5 x 7 1/2 in

US\$500 - 700

301

A CELLULOID OF BUGS BUNNY

Warner Bros., year unknown. Gouache on trimmed celluloid, applied to a hand-prepared background, signed by Chuck Jones, Mel Blanc, and Friz Freleng, matted and framed.

Overall: 26 x 19 in; within mat: 9 1/4 x 16 1/4 in

US\$600 - 800



302



303



304



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302

A CELLULOID OF BUGS BUNNY FROM *BULLY FOR BUGS*

Warner Bros., 1953. Gouache on celluloid, applied to a facsimile background, matted and framed. Depicting Bugs Bunny in a bullring. Overall: 21 x 17 1/2 in; within mat: 8 1/2 x 12 in

US\$800 - 1,200

303

A CELLULOID OF TWEETY BIRD FROM *TOM, TOM, TOMCAT*

Warner Bros., 1953. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Tweety Bird was created in 1942 by Bob Clampett and appeared in 35 Warner Bros. shorts. Overall: 21 x 17 in; image size: 2 1/2 x 2 in

US\$300 - 400

304

A CELLULOID OF DAFFY DUCK AND ELMER FUDD FROM *RABBIT SEASONING*

Warner Bros., 1952. Gouache on celluloid, applied to a hand-prepared background, matted and framed. This short is the second of the "Hunting Trilogy." Daffy Duck hangs signs everywhere announcing rabbit season but it is actually duck season. Elmer Fudd is the only hunter dumb enough to fall for this trick. Overall: 18 1/4 x 16 in; within mat: 8 1/4 x 10 1/2 in

US\$500 - 700

305

A CELLULOID OF YOSEMITE SAM FROM *CAPTAIN HAREBLOWER*

Warner Bros., 1954. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Together with a celluloid of Yosemite Sam from the 1980s, gouache on celluloid. Bugs Bunny will not give in to the threats of Pirate (Yosemite) Sam. Friz Freleng recalled "I was looking for a character strong enough to work against Bugs, and I thought of using the smallest guy I could think of and the biggest voice I could get." Overall: 22 x 16 in and 19 1/2 x 16 in

US\$600 - 900



306



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306

A CELLULOID OF BUGS BUNNY AND ELMER FUDD FROM RABBIT ROMEO

Warner Bros., 1957. Gouache on trimmed celluloid, applied to a hand-prepared background, matted and framed. Depicting Bugs Bunny caught by Elmer Fudd.

Overall: 24 1/5 x 19 1/5 in; within mat: 9 x 14 in

US\$500 - 700

307

A CELLULOID OF PEPE LE PEW FROM CAT'S PAW

Warner Bros., 1959. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Chuck Jones created Pepe Le Pew in 1945, and he was used in 17 Warner Bros. animated films. The inspiration for Pepe's personality came from Charles Boyer's character in the 1938 film, *Algiers*. The most famous line from that film, "Come with me to the Cashbah" spoken in Boyer's French accent, defined the character of Pepe Le Pew, who considered himself the world's greatest lover.

Overall: 20 x 17 1/2 in; within mat: 8 3/4 x 11 1/2 in

US\$1,000 - 1,500

308[□]

A VIRGIL ROSS MODEL SHEET FOR THE TASMANIAN DEVIL

Warner Bros., year unknown. Colored pencil on paper, signed lower right "Virgil Ross," matted and framed. Eddie Selzer, the animation coordinator for Jack Warner, lamented that the animators had used every kind of animal except a Tasmanian Devil. Robert McKimson overheard the remark and immediately started to produce *Devil May Hare* in 1954.

Overall: 24 x 22 1/2 in; within mat: 12 1/2 x 16 in

US\$250 - 350

309[□]

A CELLULOID OF BUGS BUNNY FROM KNIGHTY KNIGHT BUGS

Warner Bros., 1958. Gouache on celluloid, applied to a facsimile background, matted and framed. Bugs Bunny, the court jester for King Arthur, must recover the singing sword from Yosemite Sam (the Black Knight) and his fire breathing dragon. This was the only Bugs Bunny cartoon to win an Academy Award®.

Overall: 19 1/4 x 16 1/4 in; image size: 6 x 2 in

US\$400 - 600



310



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310

A CELLULOID OF BUGS BUNNY

Warner Bros., year unknown. Gouache on celluloid, inscribed and signed, "Eh-What's up Doc? 'Bugs Bunny' Mel Blanc," matted and framed. Mel Blanc was the voice of Bugs Bunny.

Overall: 21 x 18 1/4 in; within mat: 9 x 12 in

US\$1,000 - 1,500

311

A CELLULOID OF YOSEMITE SAM AND BUGS BUNNY FROM WILD WOOLLY HARE

Warner Bros., 1959. Gouache on celluloid, applied to a watercolor production pan background, annotated in pencil, "Start Sc 15- stop Sc 11," matted and framed. Bugs Bunny saves a western town from Yosemite Sam.

Overall: 29 1/4 x 15 3/4 in; within mat: 9 x 22 1/2 in

US\$900 - 1,200

312

A CELLULOID OF WARNER BROS. CARTOON CHARACTERS FROM THE BUGS BUNNY SHOW

Warner Bros., 1960. Gouache on celluloid, applied to a reproduction background, matted and framed. This cel by artist Richard A.

Thomas depicts Tweety Bird, Speedy Gonzales, Hippiety Hopper, Yosemite Sam, Sylvester, Elmer Fudd, Pepe Le Pew, Wile E. Coyote, and Foghorn Leghorn.

Overall: 31 x 18 1/2 in; within mat: 9 1/2 x 22 in

US\$1,000 - 1,500

313

TWO CELLULOIDS OF THE TASMANIAN DEVIL

Warner Bros., 1950s/1980s. Gouache on celluloid, each applied to a facsimile background, matted and framed. The celluloid of Tasmanian Devil by the post office box is a color model cel. This character, created by Bob McKimson, appeared in only five Warner Bros. cartoons from 1954 to 1964.

Overall: 20 1/2 x 18 1/2 in; within mat: 9 1/2 x 11 1/2 in each

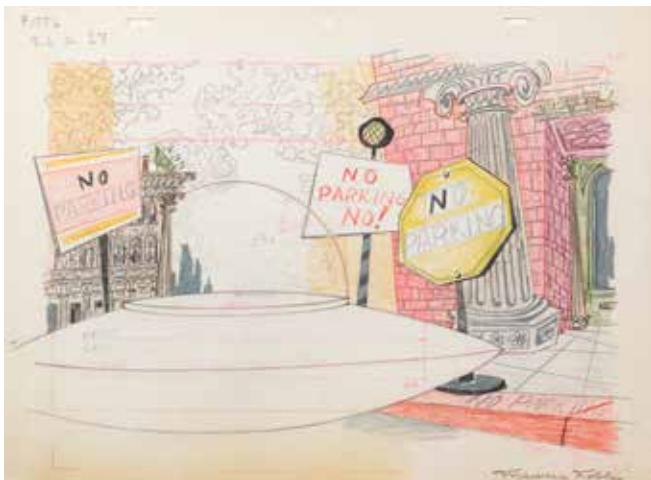
US\$600 - 900



314



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314 □

A CELLULOID OF DAFFY DUCK

Warner Bros., 1960s. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Daffy Duck in a bullring.

Overall: 20 1/2 x 18 1/2 in; within mat: 9 x 11 in

US\$400 - 600

315 □

A CELLULOID OF RALPH WOLF FROM A SHEEP IN THE DEEP

Warner Bros., 1962. Gouache on celluloid, applied to facsimile background, matted and framed. This short features Sam Sheepdog and Ralph Wolf, and is one of only 6 cartoons in which they appeared together.

Overall: 20 1/4 x 18 in; image size: 8 1/2 x 3 in

US\$400 - 600

316 □

A MAURICE NOBLE COLOR LAYOUT DRAWING FROM MARTIAN OUT OF GEORGIA

Warner Bros., 1962. Colored pencil on paper, signed at lower right by Maurice Noble, inscribed at upper left, "#1556 / 13.6 SC. 27," matted and framed. Depicting a spaceship parked in "No Parking" zone. A bored and sad Martian travels to earth to find happiness and lands his spaceship in Georgia. He realizes he does not belong and returns home.

Overall: 22 x 18 1/2 in; drawing only: 10 x 14 in

US\$300 - 400

317

A CELLULOID OF THE ROAD RUNNER AND WILE E. COYOTE

Warner Bros., 1960s. Gouache on celluloid, applied to a watercolor production background signed by Irv Wyner (a Looney Tunes background artist), matted and framed with a clipped signature of Bob McKimson. Chuck Jones created the Road Runner and Wile E. Coyote in 1949 and they starred in 40 animated films over 17 years. The inspiration for Wile was a short story by Mark Twain where dogs chased each other for two days until "one just took off and only left a cloud of dust." There is no dialogue in this animation series, which made the films easy to export.

Overall: 22 x 21 in; within mat: 8 x 11 in

US\$2,000 - 2,500



318



319



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318 [□]

A CELLULOID OF WILE E. COYOTE

Warner Bros., 1980. Gouache on celluloid, applied to a facsimile background, signed at lower right by Chuck Jones, dated 1980, Linda Jones Enterprises seal lower right, matted and framed. Chuck Jones had been fascinated by Mark Twain's description of a coyote as "a long, slim, sick and sorry looking skeleton ... despairing eye for forsakenness and miser," and this was an inspiration for the character of Wile E. Coyote.

Overall: 20 x 18 1/2 in

US\$400 - 600

319 [□]

A LIMITED EDITION CELLULOID WITH ITS MATCHING ANIMATION DRAWING OF THE WILE E. COYOTE

Pencil on paper, 1955, and gouache on celluloid, 1992, each signed at lower right by Chuck Jones, each with Linda Jones Enterprises seal, matted and framed together. Accompanied by Linda Jones Enterprises COAs.

Overall: 19 3/4 x 17 1/2 in; within mat: 9 1/2 x 11 1/2 in

US\$400 - 600

320 [□]

A CELLULOID OF SYLVESTER

Warner Bros., year unknown. Gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Sylvester standing on the head of an angry bulldog. In 1945, Friz Freleng created the character that appeared in 103 cartoons. Sylvester's distinctive lisp voiced by Mel Blanc is even more pronounced than Daffy Duck's or Elmer Fudd's.

Overall: 21 1/2 x 19 1/2 in; within mat: 9 1/2 x 11 in

US\$300 - 400

321

TWO CELLULOIDS OF DAFFY DUCK

Warner Bros., 1979/1983. Gouache on celluloid, each matted and framed. The first celluloid, signed at lower right and on the reverse by Chuck Jones, from *The Bugs Bunny/Road Runner Movie* (1979), depicting Daffy Duck wearing a beret on his beak; the second celluloid is signed at lower right by Friz Freleng, depicting Daffy Duck with Speedy Gonzales.

Overall: 19 1/2 x 16 3/4 in

US\$300 - 450

322

A CELLULOID OF 22 CARTOON CHARACTERS FROM THE OPENING OF WARNER BROS.' SATURDAY MORNING CARTOON SERIES

Warner Bros., 1980s. Gouache on celluloid, applied to a hand-prepared background, matted and framed. This was produced for the opening of Warner Bros.' Saturday morning programming block, in which the studio's 22 most popular characters danced across the screen. The television series was made up of film clips and shorts from the Warner Bros. animation archive.

Overall: 62 x 19 in

US\$1,000 - 1,500



323



324



325



326



327

323 □

THREE CELLULOIDS OF PORKY PIG, BUGS BUNNY AND YOSEMITE SAM

Warner Bros., 1980-1982. Gouache on celluloid, each matted and framed. The first cel of Porky Pig from *Duck Dodgers and the Return of the 24 1/2th Century* (1980), signed at lower right by Chuck Jones; the second cel of Bugs Bunny from *The Looney, Looney, Looney Bugs Bunny Movie* (1981), signed at lower left by Friz Freleng; the third cel of Yosemite Sam from *Daffy Duck's Fantastic Island* (1982), signed at lower left by Friz Freleng.

Each overall: 17 x 19 in

US\$400 - 550

324 □

TWO LIMITED EDITION CELLULOIDS OF ELMER FUDD AND SYLVESTER, AND TWEETY BIRD

Gouache on celluloid, each matted and framed. The first limited edition celluloid of Elmer Fudd and Daffy Duck, edition no. 631/750, 1986, titled "Duck Hunting," signed by Friz Freleng; the second limited edition celluloid of Tweety Bird, edition no. 437/500, 1989, titled "Birdy and the Beast."

Overall: 20 x 18 1/4 in

US\$400 - 600

325 □

A CELLULOID OF TWEETY BIRD

Warner Bros., 1982. Gouache on celluloid, inscribed and signed, "soo I tawt I taw a Puddy tat / 'Tweety' / Mel Blanc" (the voice of Tweety Bird), matted and framed. This cel is attributed to *An Ounce of Prevention* (1982) a Warner Bros. public service announcement short.

Overall: 19 1/2 x 17 in; within mat: 9 x 11 1/2 in

US\$300 - 400

326 □

TWO CELLULOIDS OF DAFFY DUCK AND SYLVESTER

Warner Bros., 1983/1982. Gouache on celluloid, matted and framed. The cel of Daffy Duck is from *Daffy Duck's Fantastic Island* (1983), and is signed by Friz Freleng; the cel of Sylvester the Cat is attributed to *An Ounce of Prevention* (1982) and is signed at lower right by Mel Blanc (the voice to Sylvester) and applied to a hand-prepared background.

Overall: 19 1/2 x 17 in

US\$350 - 500

327

A VIRGIL ROSS PENCIL DRAWING OF BUGS BUNNY

Colored pencil on paper, signed at lower right by Virgil Ross, matted and framed. Depicting Bugs Bunny with a stick of dynamite. Virgil Ross was a cartoonist and animator, best known for animating Bugs Bunny as well as Daffy Duck, Yosemite Sam, Tweety Bird, Road Runner and Wile E. Coyote. In 1984, he received the Motion Picture Screen Cartoonists Golden Award.

Overall: 32 x 39 1/2 in; within mat: 9 1/2 x 23 1/4 in

US\$800 - 1,200



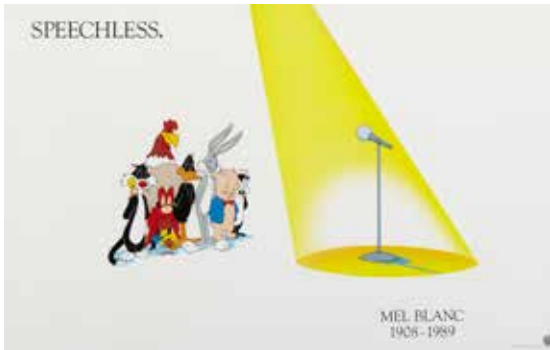
328



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328

A CELLULOID OF BUGS BUNNY FROM THE LOONEY TUNES 50TH ANNIVERSARY TV SPECIAL

Warner Bros., 1985. Gouache on celluloid, signed at lower right by Chuck Jones, with a Linda Jones Enterprises gold seal, matted and framed. Accompanied by a Linda Jones Enterprises COA.
Overall: 22 x 19 3/4 in

US\$500 - 700

329

FIVE LIMITED EDITION CELLULOIDS FROM PORKY IN WACKYLAND

Gouache on celluloid, edition no. 238/500, 1991, each matted and framed. Each accompanied by a Bob Clampett COA. This limited edition series was produced from the 1938 Warner Bros. black and white cartoon *Porky in Wackyland*, where Porky is in search of a Do-Do Bird. The series includes the limited edition cels titled "Welcome to Wackyland," "Sling Shot," "Information About the Do-Do," "The Last of the Do-Dos," and "Woo Woo."
Overall: 20 3/4 x 18 1/2 in

US\$1,000 - 1,500

330

TWO LIMITED EDITION CELLULOIDS OF WARNER. BROS. CHARACTERS

Gouache on celluloid, each matted and framed. The first celluloid, edition no. 182/1200, 1990, titled "Chorus Line," signed at lower right by Friz Freleng, depicting Tweety Bird, Yosemite Sam, Sylvester, Daffy Duck, Bugs Bunny, Porky Pig, Elmer Fudd, and Speedy Gonzales; the second celluloid, edition no. 355/500, year unknown, titled "Any Bonds Today," Bob Clampett stamp lower right, depicting Bugs Bunny, Elmer Fudd and Porky Pig.
Overall: 33 x 22 3/4 in and 20 x 18 in

US\$350 - 600

331

A WARNER BROS. MEL BLANC TRIBUTE LITHOGRAPH

Lithograph on paper, 1989, titled "Speechless," matted and framed. This print was created the year Blanc died and depicts all of the characters he voiced.
Overall: 30 1/2 x 21 in

US\$150 - 300

332

TWO LIMITED EDITION CELLULOIDS OF DAFFY DUCK AND ROAD RUNNER

Warner Bros., 1989. Gouache on celluloid, each matted and framed. The first cel of Daffy Duck, edition no. 367/500, titled "Daffy's Impossible Dream," signed at lower right by Chuck Jones, Linda Jones Enterprises stamp, accompanied by a Linda Jones Enterprises COA; the second cel of the Road Runner, edition no. 59/500, titled "Road Runner Classic."
Overall: 19 1/4 x 17 1/4 in and 17 x 19 in

US\$500 - 700

333

TWO LIMITED EDITION CELLULOIDS OF BUGS BUNNY AND PEPE LE PEW

Gouache on celluloid, each matted and framed. The first limited edition celluloid of Bugs Bunny, edition no. 736/750, titled "What's Up Doc?" 1989, signed by Friz Freleng. The second limited edition celluloid of Pepe Le Pew, edition no. 59/500, titled "Pepe in Tulips," 1989.
Overall: 21 1/2 x 24 1/2 in and 19 1/2 x 17 in

US\$400 - 600



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A LIMITED EDITION CELLULOID TITLED "BASEBALL BUGS"

Gouache on celluloid, applied to a facsimile background, edition no. 552/1200, 1990, signed at lower left by Friz Freleng, also signed by Baseball Hall of Famers Stan Musial, Frank Robinson, Tom Seaver, and Willie Mays, matted and framed.

Overall: 24 1/2 x 21 1/2 in

US\$350 - 600

335 □

A LIMITED EDITION PRINT TITLED "SLUGGERS"

Gouache on celluloid, edition no. 1392/2500, 1992, matted and framed. Accompanied by a Cooperstown Collection COA. A Looney Tunes tribute to the eleven living players who hit 500 or career home runs prior to 1992.

Overall: 36 x 22 in; within mat: 18 x 32 in

US\$400 - 600

336 □

A LIMITED EDITION PRINT TITLED "3000 HIT CLUB"

Gouache on celluloid, edition no. 564/1000, 1995, matted and framed. This is a Looney Tunes tribute signed by all Major League Baseball players with 3000 hits prior to 1995.

Overall: 19 3/4 x 17 1/2 in

US\$300 - 400

337 □

SIX LIMITED EDITION CELLULOIDS AND PRINTS

Gouache on celluloid with background prints recreated from the original film, housed in a 3-ring album embossed "WB." These cels are tributes to directors Tex Avery, Friz Freleng, Chuck Jones, Robert McKimson, and Bob Clampett.

Celluloids only: 11 x 13 in

US\$500 - 700

338

TWO LIMITED EDITION CELLULOIDS OF BUGS BUNNY

Gouache on celluloid, each matted and framed. The first limited edition, edition no. 202/750, 1991, titled "Rhapsody Rabbit," signed at lower left by Friz Freleng, inspired by the 1946 film short of the same name. The second limited edition, edition no. 450/500, 1996, titled "Process of Animation," depicts the animation process.

Overall: 24 1/2 x 12 1/2 in and 38 1/2 x 17 1/2 in

US\$750 - 1,100

339

THREE CELLULOIDS OF MICHIGAN J. FROG, DAFFY DUCK, AND WILE E. COYOTE

Gouache on celluloid, applied to facsimile backgrounds, 1994-5, each signed by Chuck Jones with Linda Jones Enterprises gold seal, matted and framed together. The cels depict the stars and films that made Chuck Jones famous.

Within mats: 8 3/4 x 9 3/4 in

US\$600 - 800



340



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340

A CHUCK JONES WATERCOLOR OF DAFFY DUCK AND BUGS BUNNY

Watercolor on paper, signed at lower right by Chuck Jones, matted and framed. Accompanied by a Linda Jones Enterprises COA which dates the painting to 2001. Depicting Daffy Duck posting a notice to a tree while Bugs Bunny looks on. This Chuck Jones watercolor was done less than a year before he died.

Overall: 25 1/2 x 22 in; painting only: 11 x 15 in

US\$3,000 - 4,000

341

A VIRGIL ROSS LAYOUT DRAWING FOR A LIMITED EDITION CEL ALONG WITH THE LIMITED EDITION CEL

Colored pencil on paper and gouache on celluloid, edition no. 153/750, 1995, each matted and framed. Virgil Ross created this very large layout drawing in blue pencil before the limited edition cel was traced. As Ross died in 1996 at the age of 88, this was likely one of his last projects. It uses the major Warner Bros. characters to illustrate the animation process.

Overall 40 x 30 1/2 in and 45 x 39 in

US\$1,200 - 1,500



342



343



344



345



346



347

342

THREE LIMITED EDITION CELLULOIDS

All gouache on celluloid, each matted and framed. The first two limited editions, both edition no. 210/500, 1995, both titled "Wabbit Touble," and the third limited edition cel, edition no. 425/500, 1991, titled "Corney Concerto."

Overall: 19 1/2 x 29 1/2 in and 41 x 24 in

US\$600 - 1,000

343

A LIMITED EDITION CELLULOID TITLED "MASTERS OF ANIMATION"

Gouache on celluloid, edition no. 257/500, 1996, matted and framed. Accompanied by a Warner Bros. COA. These seven creative geniuses developed all Warner Bros.' animation characters, voices and music during the Golden Age.

Overall: 41 x 31 1/4 in; within mat: 20 1/2 x 30 in

US\$500 - 700

344

TWO LIMITED EDITION CELLULOIDS OF WARNER BROS. CHARACTERS

Gouache on celluloid, matted and framed. Each accompanied by a Linda Jones Enterprises COA and Clampett Studio COA. The first limited edition cel, edition no. 51/750, titled "Going Down," 1996, signed at lower right by Chuck Jones, Linda Jones Enterprises seal; the second limited edition cel, edition no. AP 41/250, titled "Termite Terrace," 1997. The second cel was produced by Bob Clampett and depicts the process of animation production using the major Warner Bros. animation stars. On the back lot of Warner Bros. Studios, the Animation Department was housed in a run-down WWII era building that the animators jokingly referred to as Termite Terrace. After Bob Clampett's death in 1986, his widow Ruth, released this artist's proof from his estate.

Within mat: 9 x 34 in and 13 1/2 x 35 1/2 in

US\$700 - 900

345

A SERIES OF TEN LIMITED EDITION CHUCK JONES PRINTS

Giclee on paper, edition no. 36/75, 1998, each signed Chuck Jones, titled "The Classics Chuck Jones," printed on textured paper, all bound in a black leather book with the title embossed in gold on the front cover. This series of prints depicts Chuck Jones characters including Michigan J. Frog, Elmer Fudd, Bugs Bunny, Marvin the Martian, Daffy Duck, and Pepe Le Pew.

Prints only: 10 1/2 x 13 in

US\$1,000 - 1,500

346

A LIMITED EDITION LITHOGRAPH CREATED FOR WARNER BROS.' 75TH ANNIVERSARY

Lithograph on paper, limited edition executive proof edition no. 3/10, 1998, signed by Bob Daly and Terry Semel (then-CEOs of the studio), matted and framed.

Overall: 34 3/4 x 35 in

US\$800 - 1,000

347

A SET OF 6 LIMITED EDITION CHUCK JONES TRIBUTE CELLULOIDS TITLED STARS OF TERMITE TERRACE II

Warner Bros., 2001. Gouache on celluloid, edition no. 19/100, each with a Linda Jones Enterprises gold seal, bound in a blue leather album embossed in gold with the series title. Each accompanied by a COA from Linda Jones Enterprises. Comprising images of Porky Pig, Yosemite Sam, Sylvester Cat, Foghorn Leghorn, Tasmanian Devil, and Tweety Bird.

10 1/2 x 12 1/2 in

US\$800 - 1,200



348



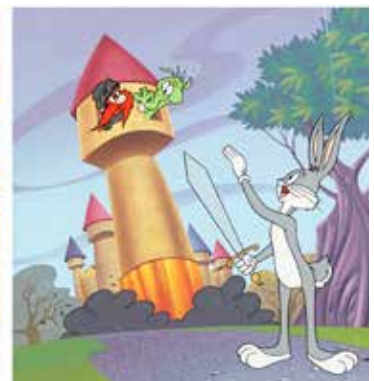
349



350



351



348

**A GROUP OF FOUR LIMITED EDITION CELLULOIDS TITLED
LE PORTFOLIO DE MUSKETEERS BY CHUCK "ALEXANDER
DUMAS" JONES**

Gouache on celluloid, edition no. 25/100, each with Linda Jones Enterprises gold seal, bound in a red leather album with title embossed in gold. The cels depict Bugs Bunny, Pepe Le Pew, Daffy Duck, and Porky Pig dressed as musketeers.

Celluloids only: 10 1/2 x 12 1/2 in

US\$800 - 1,200

349

TWO LIMITED EDITION CELLULOIDS

Both gouache on celluloid, both matted and framed. Each accompanied by a Linda Jones Enterprises COA. The first limited edition cel, edition no. FP22/44, 2000, titled "Ducktasia." Five years before his death, Chuck Jones created his last gag for 40 of his closest friends. Over the years, all the animators at Warner Bros. would make jokes about Disney Studios. He completed the 40 numbered copies and had his wife hold them until his death. She distributed it as his last joke. This is a satire of Disney's most famous icon, Mickey Mouse as the Sorcerer's Apprentice. The second limited edition cel, edition no. 122/250, 1999, titled "Misguided Muscle." Overall: 21 1/2 x 19 1/4 in

US\$500 - 700

350

TWO LIMITED EDITION CELS

Both gouache on celluloid, one with Linda Jones Enterprises COA and the other with a Clampett Studio Collections COA, both matted and framed. The first depicts Pepe Le Pew, edition no. AP 14/40, 2000, titled "Order-Able Kitty," signed by Chuck Jones; and the second, edition no. 55/60, 2002, titled "Law and Disorder."

Overall: 19 3/4 x 17 1/2 in and 36 x 26 1/2 in

US\$750 - 950

351

**TWO LIMITED EDITION CELLULOIDS OF BUGS BUNNY AND
YOSEMITE SAM FROM KNIGHTY KNIGHT BUGS**

Gouache on celluloid, artist's proof limited edition 16/20, 2004, each matted and framed. This was the second release from Clampett Studio's Academy Award® winning series.

Overall: 31 x 23 in; within mat: 10 1/4 x 10 1/4 in

US\$300 - 400

352

A LIMITED EDITION PRINT AND CELLULOID

Giclee on paper and gouache on celluloid, both matted and framed. Each accompanied by a Clampett Studios Collections COA. The limited edition print, edition no. AP 10/42, 2004, titled "Origins of Tweety." The limited edition celluloid, edition no. AP 2/5, 2007, titled "Hey Wolfie," based on the 1943 film *Red Hot Riding Hood*.
Overall: 33 x 22 1/2 in

US\$650 - 850

353

A JOHN ALVIN LIMITED EDITION PRINT TITLED "A REEL GOOD STORY"

Giclee on paper, edition no. AP 12/20, 2007, matted and framed. Accompanied by a Linda Jones Enterprises COA.
Overall: 24 x 33 3/4 in

US\$400 - 600

354

A LIMITED EDITION CELLULOID TITLED "TIMELESS"

Gouache on celluloid, applied to an original custom painted background, 2008, matted and framed. Accompanied by a Clampett Studio Collections COA. "Timeless" celebrates the 100th birthday of legendary voice artist Mel Blanc. Animation director Darrell Van Citters created this original cel for a limited edition series and the custom background was drawn by Dennis Durrell.
Overall: 33 x 26 1/2 in; within mat: 19 x 25 in

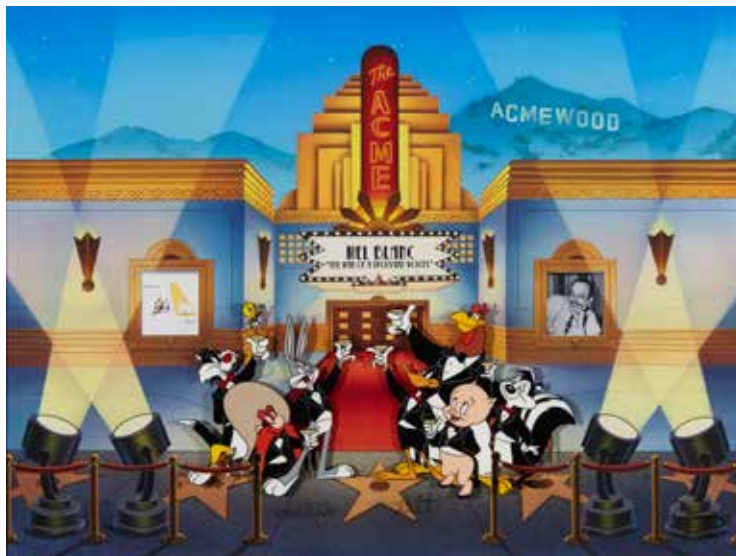
US\$1,500 - 2,000



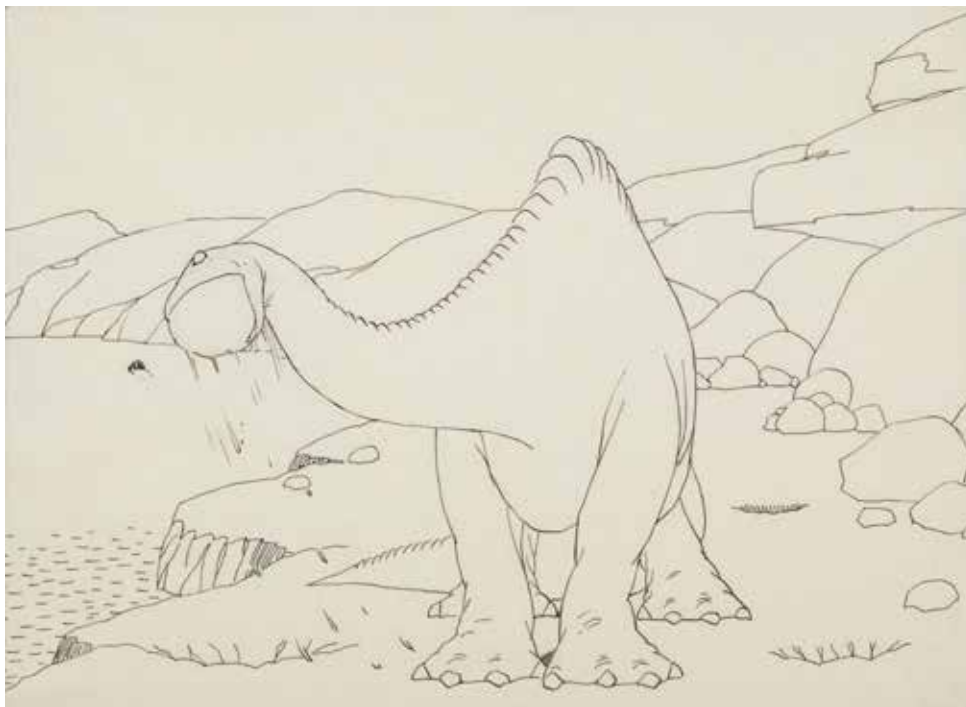
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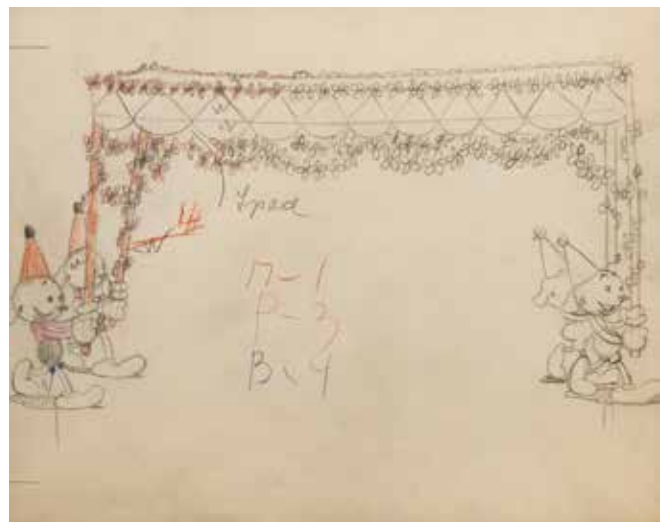
354



355



356



356

THE INDEPENDENTS

355

A WINSOR MCCAY DRAWING FROM *GERTIE THE DINOSAUR*

McCay/Vitagraph, 1914. Ink on rice paper, matted and framed. This short film was animated by American cartoonist Winsor McCay, and was the earliest animated film to feature a dinosaur. McCay created a vaudeville show in which he interacted on stage with Gertie's projected image, with the childlike Gertie doing tricks at the command of her master. Employed by William Randolph Hearst, McCay had to curtail his vaudeville career because it interfered with his work illustrating editorials.

Overall: 20 x 17 3/4 in; within mat: 5 1/2 x 8 in

US\$4,000 - 6,000

356

TWO MAX FLEISCHER DRAWINGS OF KOKO THE CLOWN

Fleischer Studios, 1920s. Pencil on paper, matted and framed. The first drawing depicts Koko the Clown and the second, a flowered canopy. With the success of *Gertie the Dinosaur* (1914), many other newspaper cartoonists made films of their comic strip characters. The first invention to shorten the hand labor process was Max Fleischer's "Rotoscope," a light table and mirror that allowed live action film to be projected frame by frame onto a table top. Tracing the frames was much quicker than producing a drawing on a blank page. To test this new invention, Fleischer photographed his brother Dave in a clown costume, thus creating Koko the Clown, their first star.

Overall: 22 3/4 x 17 3/4 in

US\$800 - 1,200



357



358



359



360

357

A CELLULOID OF BLUTO, POPEYE, AND OLIVE OYL

Fleischer Studios, 1930s. Gouache on celluloid, applied to its watercolor production background, matted and framed. King Features introduced Popeye to newspapers in 1929 and later signed an agreement with Fleischer Studios for a series of animated cartoons. The first cartoon was released in 1933. Three Technicolor Popeye featurettes were produced in 1936, 1937, and 1939 and were often billed alongside or even above the main feature.

Overall: 19 3/4 x 17 3/4 in; within mat: 8 1/2 x 10 1/2 in

US\$800 - 1,200

358

A CELLULOID OF HOPPITY AND HIS FELLOW BUGS FROM MR. BUGS GOES TO TOWN

Fleischer Studios/Paramount, 1941. Gouache on trimmed celluloid, applied to its matching watercolor production background, matted and framed. In the process of making this film, production costs soared due to the high artistic quality required to compete with Disney features. The Fleischers were forced to sell their studio to Paramount, who finished and released the film.

Overall: 26 x 22 1/4 in; within mat: 10 x 13 1/2 in

US\$3,000 - 4,000

359

A DRAWING OF THE TITLE CARD FOR THE BILLY GOAT'S WHISKERS

Terrytoons Studio, 1937. Pen and ink and watercolor on illustration board, matted and framed. Paul Terry produced more than 1300 cartoons from 1916-1955, and opened his own studio on the outskirts of New York City before he entered the army in World War I. After the war, he continued to make animated films, starting with the Farmer Al Falfa series in the beginning of the silent film era. In 1942, he created Mighty Mouse by the Terrytoon Studios for Twentieth Century-Fox.

Overall: 22 3/4 x 20 in; within mat: 9 1/2 x 13 1/4 in

US\$500 - 700

360

A CELLULOID OF HECKLE AND JECKLE

Terrytoons Studio, 1940s. Gouache on celluloid, applied to a watercolor production background, matted and framed. Heckle and Jeckle were created by Paul Terry in 1946. The characters are identical magpies, one with a Brooklyn accent and the other with a British accent. Together they performed the same function as Bugs Bunny did for Warner Bros. — wherever they appeared, trouble was near.

Overall: 20 3/4 x 17 3/4 in; within mat: 8 1/2 x 11 1/2 in

US\$700 - 900



361



362



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A SCRIPT AND STORYBOARD DRAWINGS FROM *DEPUTY DAWG IN THE HONEY TREE*

Terrytoons Studio, 1961. Mimeographed manuscript, March 29, 1961, 22 pp. annotated in pencil, together with 109 consecutive storyboard drawings, pencil on paper, all bound in a red leather album. In this film, Deputy Dawg enlists Muskie and Vince to help him catch the bear attacking his prized honey tree.

Script: 11 1/2 x 9 in

US\$2,000 - 3,000

362

AN ALBUM DETAILING LEON SCHLESINGER'S ANIMATION PROCESS, TITLED "HOW TO MAKE A CARTOON"

c.1937. 16 pp featuring photography, drawings, film snippets, charts, and other original Schlesinger memorabilia, organized on 16 folio-size leaves to demonstrate the progressive steps in the production of an animation cartoon, originally compiled in another album by Schlesinger for presentation to investors, but now all items presented (along with original descriptive label cards) in modern folio album bound in black calf lettered in gilt.

Leon Schlesinger founded Pacific Title & Art Studio in 1919 to produce title cards for silent films. After the advent of sound film, Schlesinger's company, stocked with talented artists, pivoted to producing animation. He hired Hugh Harmon and Rudy Ising, and later secured the talents of Friz Freleng, Tex Avery, Chuck Jones and Frank Tashen. From 1930 to 1944, Schlesinger's studio team produced Merrie Melodies and Looney Tunes cartoons, before he sold the unit to Warner Bros. near the end of World War II. This album, compiled by Great American Ink, provides a wonderful overview of the Schlesinger team's process, augmented by photographs of the producer and his team at work, from original storyboards and character model sheets, to layout drawings of backgrounds, to the more detailed character pencil drawings and cel paintings, to samples of the director's exposure sheets and rough film tests, to sample scores and soundtrack snippets, to the final executed cell and background presented just as it would have been when shot by the camera.

Contents include: P 1: An 8 x 10 inch silver gelatin print of Leon Schlesinger, producer of Merrie Melodies and Looney Tunes, sitting at his desk; p 2: an 8 x 10 inch vintage silver gelatin print of a Schlesinger storyboard, with a second 8 x 10 inch vintage silver gelatin print of Schlesinger in conference with his story team; p 3: 8 original pencil storyboards, each 4 x 5 inches, from "Picador Porky / Looney Tune No. 6"; p 4: a photostat of a model sheet of Porky Pig together with a pencil layout drawing for a background; P 5: three animation drawings of Porky Pig and an 8 x 10 inch vintage photograph of an animator at work; P 6 an 8 x 10 inch silver gelatin print of ink and paint ladies tracing together with a black and white celluloid of Porky Pig; P7 a finished exposure sheet with the numbers of the drawings recorded by the animator and 30 frames of a rough film test of animation; P8: an original exposure sheet titled "Porky's Mother Calls to Him," a record of every frame of film for the entire sequence; P9: a photostat of 1 page of the score and sound effects of Merrie Melodie #12 "Sweet Sue"; P10: a cel with just black outlines together with an 8 x 10 inch silver gelatin print photograph of a woman painting a cel; P11: two finished cels with the color filled in, one facing forward and the other reversed to show the painting technique; P12: an example of variable area sound track, density sound track, silent motion picture before sound track in superimposed, a composite print of sound and action, together with 6 separate figure drawings traced on one sheet of celluloid to show figural movement; P13: a vintage photograph of the camera room together with a multi-cel set-up with production background of rats; P14: a vintage photograph of the background department together with a stationary watercolor background; P15: a preliminary drawing for horizontal panorama background and the finished version; P16: a large vertical panorama background.

24 1/2 x 20 in

US\$7,000 - 9,000

363^a

**A WATERCOLOR CONCEPT DRAWING AND A LAYOUT
DRAWING FOR A TITLE CARD FOR A TALE OF TWO KITTIES**

Leon Schlesinger Studios, 1942. Watercolor on paper and pencil on paper, matted and framed together. This Merrie Melodies cartoon was Tweety Bird's debut and the first appearance of Babbit and Catstello, modeled on the popular comedy duo Abbott and Costello. Overall: 20 x 22 in

US\$500 - 700

364

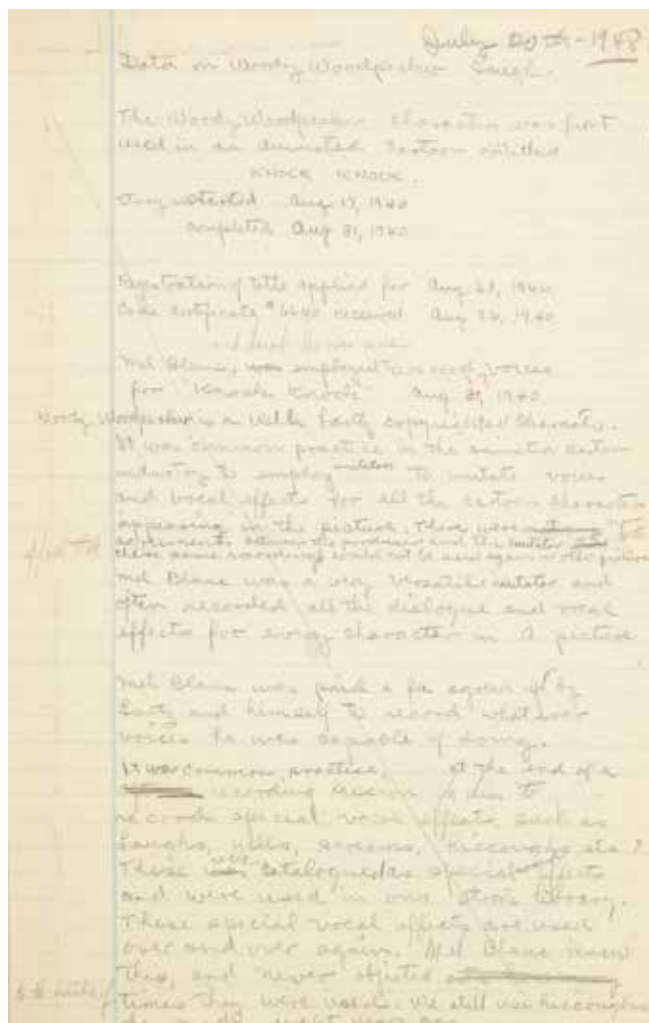
**THREE WALTER LANTZ MANUSCRIPTS, INCLUDING
PRELIMINARY NOTES ON MEL BLANC'S LAWSUIT OVER THE
VOICE OF WOODY WOODPECKER**

Autograph Manuscript Signed ("Walter Lantz"), 9 pp, legal folio, n.p., July 20, 1948, titled "Data on Woody Woodpecker Laugh," and detailing how Lantz originated the character and the laugh, and also the nature of his agreement with Blanc to voice the character. WITH: Autograph Manuscript Signed twice ("Walter Lantz"), 3 pp, legal folio, n.p., c.1985, titled "Walk of Fame Honors Walter Lantz..." and summarizing Lantz's career for his Walk of Fame ceremony. AND WITH: Autograph Manuscript Signed twice, 6 pp, legal folio, n.p., December 1965, titled "Walter Lantz Biography," detailing his career to that date. All leaves tipped at all edges to mount, bound in custom red calf gilt album, housed in slipcase. Lantz's greatest creation, Woody Woodpecker, was inspired by an insistent bird who attacked the roof of his honeymoon cottage in 1940. After his breakout debut in an Andy Panda cartoon in 1941, Woody was given his own series. Voiceover legend Mel Blanc voiced Woody in the first three films, but was soon after put under an exclusive contract at Warner Bros. Lantz turned to Ben Hardaway to voice the next few films, though the studio continued to use Blanc's distinctive "ha-ha-ha-haaa-ha" laugh in the films. In 1948 the Lantz Studio created "The Woody Woodpecker Song," recorded by bandleader Kay Kayser, which was an international hit and was nominated for an Academy Award®. Blanc sued Lantz, claiming that his voice had been used in the song and in later films without his permission. Though Lantz won the case, he settled out of court when Blanc appealed, and soon after chose a new voice for Woody: that of his wife, Grace Lantz. The first manuscript in this lot was likely produced at Lantz's lawyer's request, as it details when the character was created and copyrighted, and also why Blanc was retained and how the two came up with the distinctive Woody Woodpecker laugh "by recording it at a slow tempo and speeding up the sound track." He also explains how he decided to give the two young composers of "The Woody Woodpecker Song" a break by giving them his permission to use the name. He writes, somewhat bitterly, of his former employee: "Blanc recorded the Woody Woodpecker song for Capitol records, after it was popularized by Kay Kayser's recording for Columbia. / True to form, he always tries to cash in on the success of someone else's efforts, just as he waited eight years to claim the Woody Woodpecker laugh." A remarkable document from Lantz's career, accompanied by not one by two autobiographies in his hand.

US\$2,500 - 3,500



363



364



365



366



367



368

365

A GROUP OF APPROXIMATELY 116 STORYBOARD PANEL DRAWINGS FROM *WOODPECKER IN THE ROUGH*

Walter Lantz Productions, 1952. Pencil and colored pencil on paper, bound in a blue leather album with the title embossed in gold on the front. Woody Woodpecker gets to the golf course early to beat the weekend crowds. He is ready to play, only to have his game interrupted by a big burly man who makes a bet with him.

Album size: 12 x 15 in

US\$2,000 - 4,000

366

A CELLULOID OF BULL DOZER FROM *WOODPECKER IN THE ROUGH*

Walter Lantz Productions, 1952. Gouache on celluloid, applied to its matching watercolor production background, matted and framed. Woody Woodpecker is ready to play golf, only to have his game interrupted by a big burly man who makes a bet with him.

Overall: 22 1/2 x 19 1/2 in; within mat: 8 1/4 x 12 in

US\$400 - 600

367

A CELLULOID OF WOODY WOODPECKER FROM *BELLE BOYS*

Walter Lantz Productions, 1953. Gouache on celluloid, applied to a non-matching watercolor production background, matted and framed. Ga Ga Gazoo, an attractive movie star, is staying at the hotel where Woody and Buzz work as bellboys. They aggressively compete for the actress' affections, with Woody ultimately winning.

Overall: 20 x 18 in; within mat: 8 1/4 x 10 1/4 in

US\$400 - 800

368

A CELLULOID OF WOODY WOODPECKER AND WALRUS

Walter Lantz Productions, 1960s. Gouache on celluloid, applied to a watercolor production background, signed lower left "Walter Lantz," matted and framed. After four years of the manic, uncontrollable Woody, the character was given a complete make-over with a rounder body, flowing top knot, simpler colors, and a brighter smile. Woody's distinctive laugh was created by Mel Blanc, who did the first three films.

Overall: 28 3/4 x 17 1/2 in; within mat: 8 x 11 in

US\$500 - 700

369

AN ORIGINAL WATERCOLOR BIRTHDAY CARD MADE FOR WALTER LANTZ ON HIS 67TH BIRTHDAY

Watercolor on paper, signed by the employees of Lantz's studio, matted and framed. This card was presented to Lantz in 1966 and depicts Woody Woodpecker pecking on Walter Lantz's head 68 times (67 plus one to grown on).

Overall: 19 1/2 x 24 in

US\$700 - 900

370

THE ORIGINAL MUSICAL SCORE FOR THE CARTOON CHILLY WILLY THE PENGUIN

Walter Lantz Productions, 1956. Pencil on staff paper, 2 pp, signed at lower right on the second page by Walter Lantz, bound in a blue embossed leather book. The song was written by Irving Bibb, Jay Carroll, and Clarence Wheeler.

14 x 12 in

US\$400 - 650

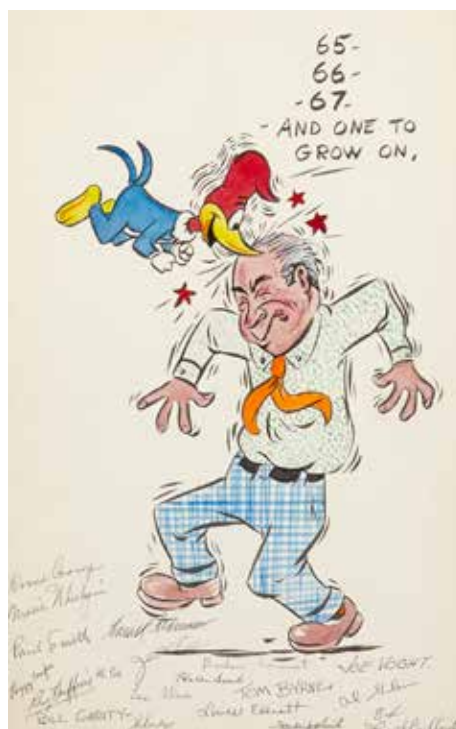
371

A GROUP OF 157 CONSECUTIVE STORYBOARDS OF CHILLY WILLY FROM FRACTURED FRIENDSHIP

Walter Lantz Productions, 1965. Black marker and colored pencil on paper, bound in a blue leather album. The Colonel and Smedley head to the country house only to find that a penguin now resides there.

4 1/2 x 5 1/4 in

US\$2,500 - 3,500



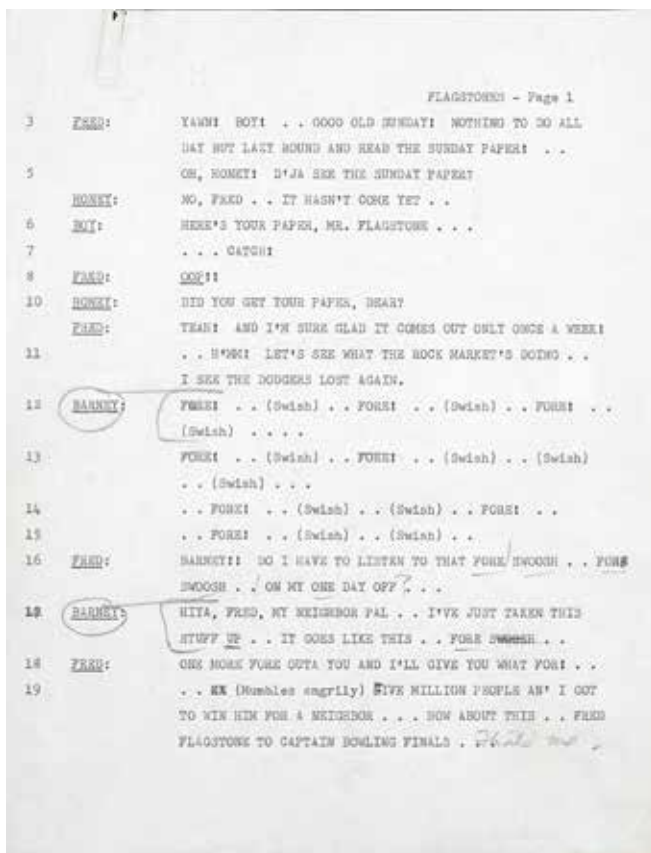
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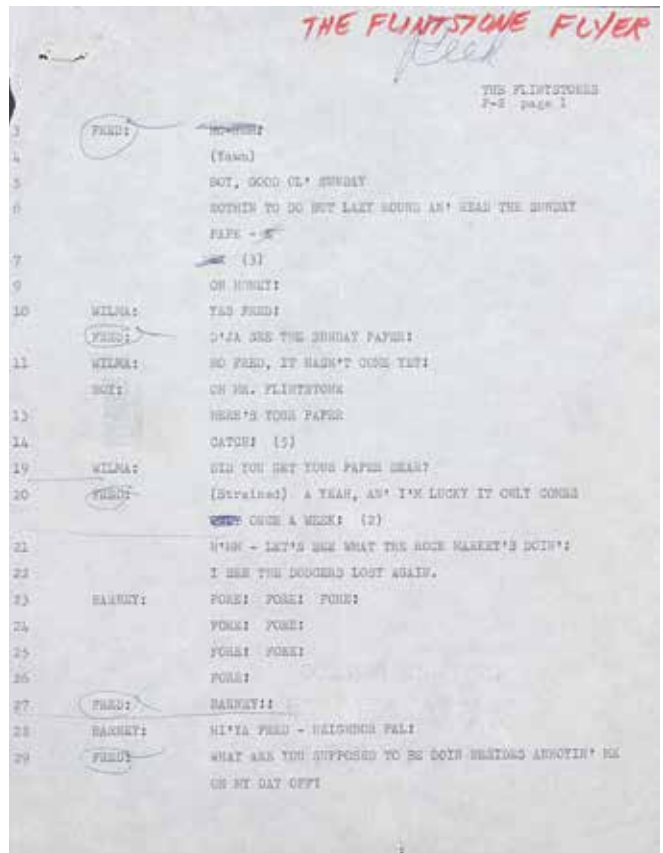
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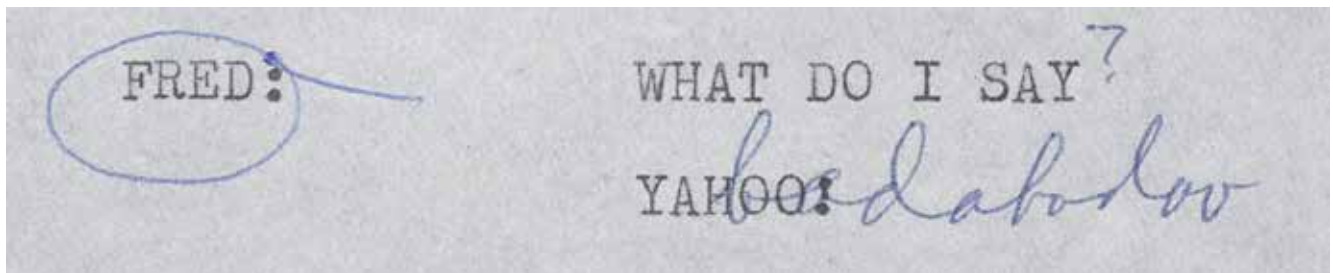
371



372



372



372 (detail)

372
**A MEL BLANC ANNOTATED SCRIPT OF "THE FLAGSTONES"
 AND AN ALAN REED ANNOTATED SCRIPT OF THE
 FLINTSTONES SEASON 1, EPISODE 1**

Hanna-Barbera Studios, 1960. Typed Manuscript, 15 pp, 4to, n.p., [1959], being the actor's dialogue script of "The Flagstones," the original title of *The Flintstones*, annotated throughout by Blanc, including underscoring and line changes. WITH: Typed Manuscript, 17 pp, being the actor's dialogue copy of *The Flintstones* Season 1, Episode 1, "The Flintstone Flyer," Alan Reed's copy with "Reed" to upper margin of p 1 and also p 7, underscored by Reed throughout with additional dialogue notes. AND WITH: an original pencil drawing of Fred and Barney in the whirligig. All items housed in sleeves in custom black calf album lettered in gilt.

Hanna-Barbera's comedy *The Flintstones* was the first prime-time animated show, and was an instant success from the moment it aired. A spin on Jackie Gleason's popular show, *The Honeymooners*, *The Flintstones* featured a working class protagonist set in the Stone Age. Alan Reed voiced the main character, Fred Flintstone, and animation veteran Mel Blanc voiced Fred's next door neighbor and best friend, Barney Rubble. This remarkable lot features Blanc's

working copy of a preliminary version of the first episode to air, "The Flintstone Flyer," untitled in this version but still retaining the series' original title of "The Flagstones." Reed's copy of a later draft, titled "The Flintstones" and with "The Flintstone Flyer" in red ink to upper margin, includes a singularly important edit: the substitution of "Yabba Dabba Doo" for "Yahoo" (on pp 4 and 13).

12 x 14 in

US\$1,500 - 2,000

373

A MODEL SHEET OF BETTY RUBBLE FROM *THE FLINTSTONES*

Hanna-Barbera, 1960. Pencil on paper, signed by Ed Benedict (the animator who helped design Fred Flintstone), matted and framed. Depicting Betty Rubble and Dino. *The Flintstones*, a primetime animated sitcom, ran from 1960 to 1966.

Overall: 18 1/4 x 15 1/4 in; within frame: 13 x 16 in



373

US\$300 - 400

374

A GROUP OF 56 PAGES OF STORYBOARD DRAWINGS FOR THE "IN THE DOUGH" EPISODE FROM *THE FLINTSTONES*

Hanna-Barbera Studios, 1960. Pencil on paper, nine panels per page with dialogue. Wilma and Betty are finalists in a television bake-off but on the eve of the event, they contract measles. Fred and Barney decide to disguise themselves and take their wives' places.

10 1/2 x 12 1/2 in



374

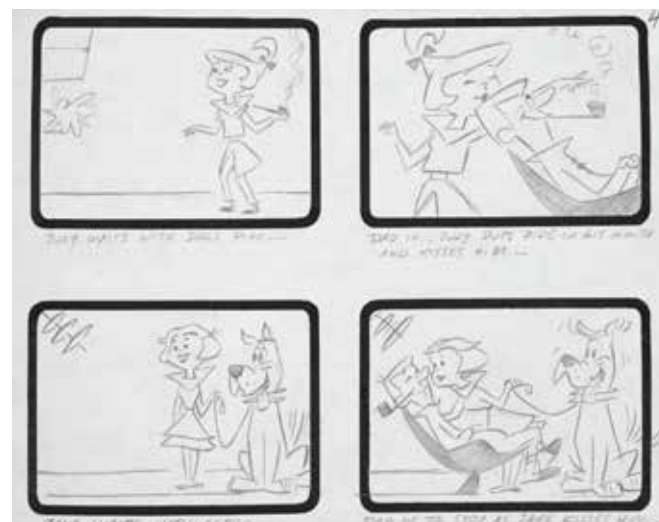
US\$2,000 - 3,000

375

SIX ORIGINAL STORYBOARD PANELS FROM THE CLOSING SCENE OF AN EPISODE OF *THE JETSONS*

Hanna-Barbera, 1962. Pencil on paper, four scenes per panel, bound in a black leather album, with the cover embossed in gold, "The Jetsons / Closing Sequence Storyboards / 1962." Jane coerces George to take Astro the dog for a walk but Astro runs away from George to chase a cat.

8 1/2 x 11 in



375 (detail)

US\$1,200 - 1,600



376

376

A CELLULOID OF GEORGE JETSON FROM THE JETSONS

Hanna-Barbera, 1962. Gouache on celluloid, applied to a facsimile background, matted and framed. This cel is from the show's closing sequence. Together with a Hanna-Barbera animation drawing of Fred Flintstone from "The Swimming Pool" (1960).

Overall: 21 x 18 and 22 1/2 x 19 3/4 in

US\$200 - 300

377

AN ALEX TOTH MODEL SHEET OF WONDER WOMAN

Hanna-Barbera Productions, 1973. Marker on paper, signed by Alex Toth at upper left, matted and framed. The Wonder Woman character appeared in an animated short, a TV series, a movie, a comic book and a radio series.

Overall: 20 x 17 in; within mat: 9 x 12 in

US\$350 - 450



377

378

AN EARLY CHUCK JONES CARICATURE OF GRIM NATWICK

Celebrity Studios, 1931. Pencil on paper, inscribed at lower right "To / Grim (Reaper) Natwick / With apologies and best wishes - From his very small boy - 'Chuck Jones' / 1931," matted and framed. Chuck Jones attended the Chouinard Art Institute in Los Angeles and to earn money, he drew caricatures of people on the street. This piece is a caricature of Jones' boss at Celebrity Pictures, Grim Natwick.

Overall: 21 x 18 1/2 in; drawing only: 9 1/2 x 12 in

US\$700 - 900



378

379 □

A JACK BRADBURY CELLULOID OF BEANY, CECIL AND CAPTAIN HORATIO HUFFENPUFF FROM MATTY'S FUNNIES WITH BEANY AND CECIL

Bob Clampett, 1962. Gouache on celluloid, applied on a facsimile background, Bob Clampett seal at lower right, matted and framed. This cel is from the episode "Beany and Cecil Meet the Invisible Man." The characters Beany and Cecil were created as hand puppets for a TV series running from 1949 to 1954. They were also successful comic book characters from 1951 to 1954, drawn by Jack Bradbury.

Overall: 18 3/4 x 15 1/2 in; within mat: 8 x 11 in

US\$300 - 400

380

A SERIES OF 46 PAGES OF CONSECUTIVE STORYBOARD DRAWINGS FOR THE PINK PANTHER IN G.I. PINK

Depatie-Freleng Enterprises, 1967. Pencil on paper, each page signed by Friz Freleng, bound in a red leather album embossed with the title and year on the cover. In this film with a story by John Dunn, The Pink Panther gets drafted and goes off to the training camp where everything goes wrong.

8 1/4 x 10 1/2 in

US\$1,500 - 2,000

381 □

TWO CELLULOIDS AND AN ANIMATION DRAWING OF THE PINK PANTHER

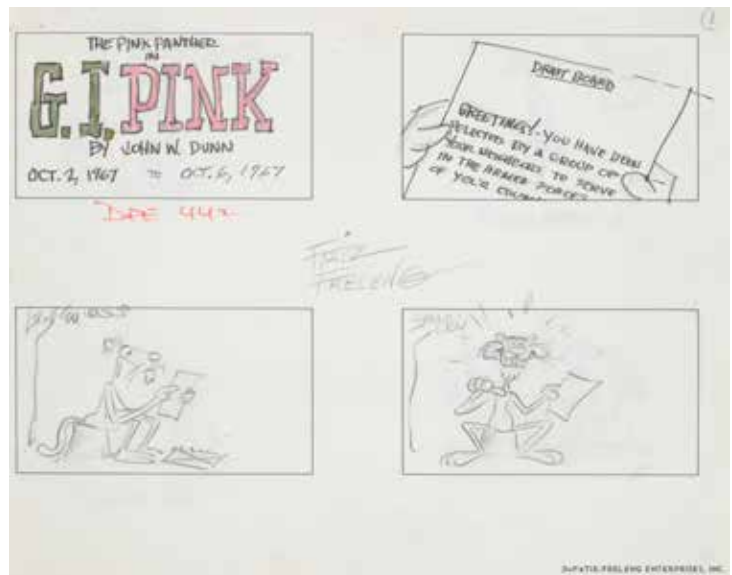
DFE Productions, year unknown/1994. Gouache on celluloid, the second celluloid applied to a facsimile background, each matted and framed. The first depicts the Pink Panther and is signed at lower right by Friz Freleng; and the second is from "Strike Flea, You're Out" (1994), depicts the Pink Panther playing baseball and is signed by Stan Musial, the Hall of Fame baseball player.

Overall: 19 1/2 x 16 3/4 in and 22 x 19 in

US\$300 - 400



379



380



381



382

382

A CELLULOID OF CHARLIE BROWN, SNOOPY AND SHERMY FROM IT WAS A SHORT SUMMER, CHARLIE BROWN

Bill Melendez Productions, 1968. Gouache on celluloid, applied to its matching watercolor production background, matted and framed.

Overall: 19 3/4 x 17 3/4 in; within mat: 8 x 10 in

US\$2,000 - 3,000



383

383

A CELLULOID OF SNOOPY

Bill Melendez Studios, 1980s. Gouache on celluloid, applied to its matching watercolor production background, matted and framed. Depicting Snoopy washing a picture window.

Overall: 19 3/4 x 17 in; within mat: 9 x 11 1/2 in

US\$2,000 - 3,000



384

384

A CELLULOID OF SNOOPY WITH ITS MATCHING ANIMATION DRAWING FROM THE CHARLIE BROWN AND SNOOPY SHOW

Bill Melendez Studios, 1980s. Gouache on celluloid applied to facsimile background, and pencil on paper, matted and framed. Depicting Snoopy as the WWI flying Ace on his Sopwith Camel (doghouse).

Overall: 20 1/4 x 18 in; within mat: 8 1/4 x 11 in

US\$1,500 - 2,200



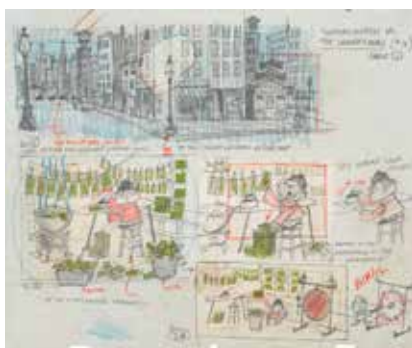
385



386



387



388



389

385 □

A CELLULOID OF A MAN AND WOMAN FROM *THE ROCKY AND BULLWINKLE SHOW*

Jay Ward Productions, 1959-64. Gouache on celluloid, applied to its matching watercolor production background, matted and framed. This cel comes from the "Fractured Fairy Tales" feature, based on classic stories such as Cinderella, Rapunzel and The Frog Prince, and narrated by the famous character actor Edward Everett Horton and.

Overall: 21 x 18 in; within mat: 9 x 12 in

US\$200 - 300

386 □

A WATERCOLOR OF NELL, HORSE, DUDLEY DO-RIGHT, AND SNIDELY WHIPLASH FROM *THE DUDLEY DO-RIGHT SHOW*

Jay Ward Studios, 1960s. Watercolor on paper, signed by the artist Gerard Baldwin, matted and framed. This was an animated TV series aired on Sunday mornings on ABC from 1969-1970. Dudley Do-Right got his own series after success in The Rocky and Bullwinkle Show. Together with a celluloid of Bullwinkle and Rocky from *The Rocky and Bullwinkle Show* (1959), signed by Jay Ward, gouache on celluloid applied to a watercolor production background. This cultural and topical satire TV series ran from 1959 to 1964. It was the first animation series for TV produced by storyboards from the US and hand animation from another country.

Overall: 17 1/2 x 18 in; within mat: 10 x 13 in

US\$500 - 1,000

387

A PRODUCTION CELLULOID OF ROCKY, BULLWINKLE, BORIS BADENOV, AND NATASHA FATALE FROM *THE ROCKY AND BULLWINKLE SHOW*

Jay Ward Studios, 1959-64. Gouache on celluloid, signed by Jay Ward, and the character voice artists June Foray and Bill Scott, matted and framed.

Overall: 21 x 19 in; within mat: 9 1/2 x 12 in

US\$800 - 1,200

388

A COMPLETE SET OF 22 PAGES OF STORYBOARD DRAWINGS FOR AN EPISODE OF *SUPER CHICKEN*

Jay Ward Productions, 1967. Pencil and colored pencil on paper, from the episode "The Laundry Man," bound in a blue leather album with the title embossed in gold on the cover. Together with a celluloid of Super Chicken with its watercolor production background, 1960s, signed by Jay Ward at lower right. Super Chicken's secret identity was the wealthy Henry Cabot Henhouse III (a play on words for Henry Cabot Lodge Jr.) and Fred acted as his butler. When danger was approaching Super Chicken drank his "super sauce" and wore his "super suit."

Drawings only: 10 1/2 x 13 in; cel within mat: 9 x 11 3/4 in

US\$3,000 - 4,000

389

A SIGNED LIMITED EDITION PHOTOGRAPH OF ANIMATORS

Binky's World of Animation, edition no. 36/200, 1996, signed in marker by Ed Benedict, Myron Waldman, Bill Hertz, Bill Peet, Ward Kimball, Bob Allen, Lou Zukor, Morey Zukor, Marc Davis, Bill Melendez, Ollie Johnston, Virgil Ross, Shamus Culhane, Maurice Noble, Ron Davis, Ken O'Connor, Paul Julian, Dick Bickenbach, Eyvind Earle, and Frank Thomas, matted and framed. This group picture represents the most famous Golden Age animators alive in 1996.

Overall: 25 1/4 x 21 in; within mat: 15 1/2 x 20 in

US\$600 - 800

END OF SALE

ENTERTAINMENT MEMORABILIA

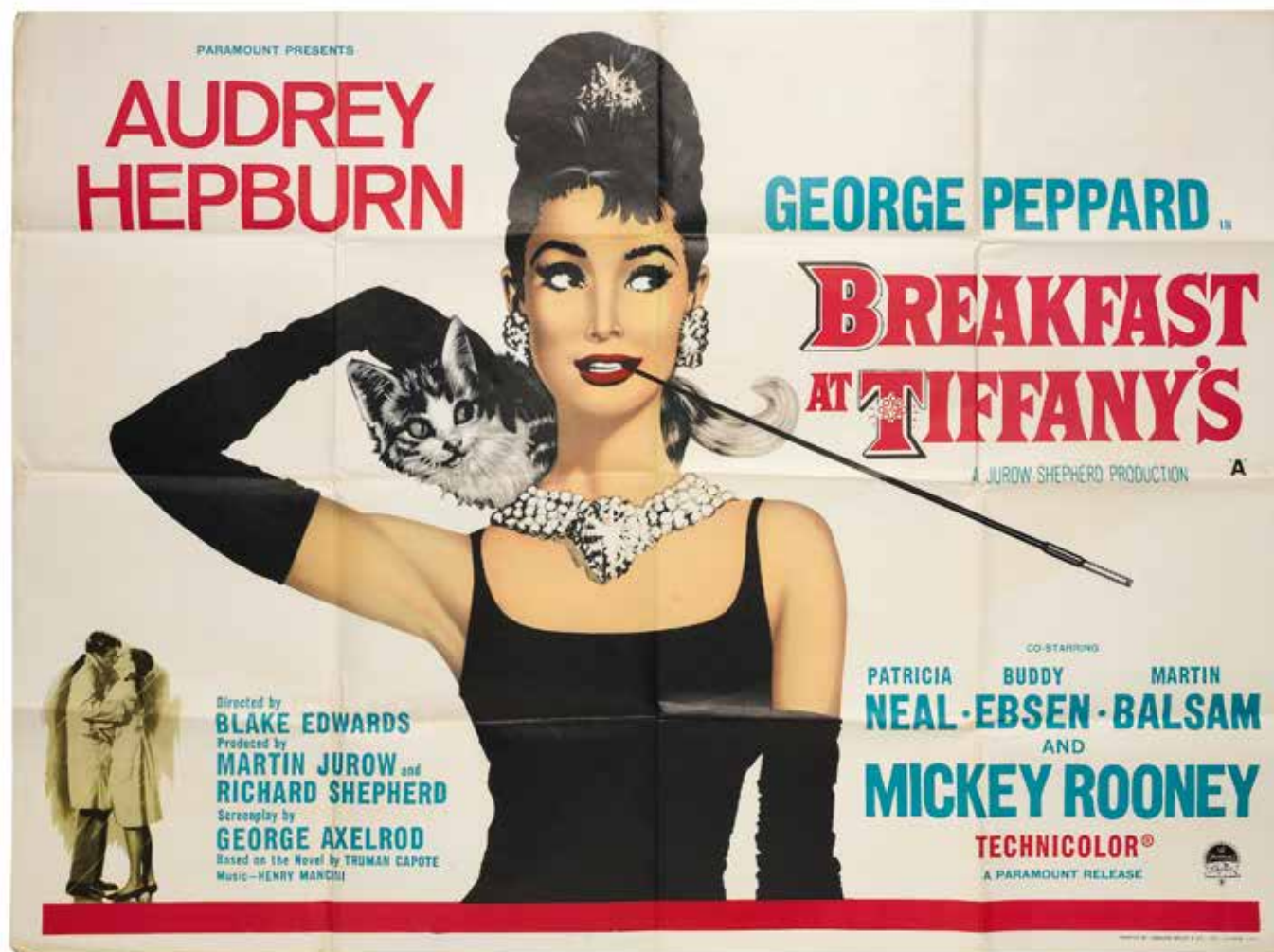
Wednesday 29 June 2016
Knightsbridge, London

BREAKFAST AT TIFFANY'S

Paramount, 1961,
a British quad poster,
30 x 40 inches (69 x 104cm)
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\$6,000 - 8,600

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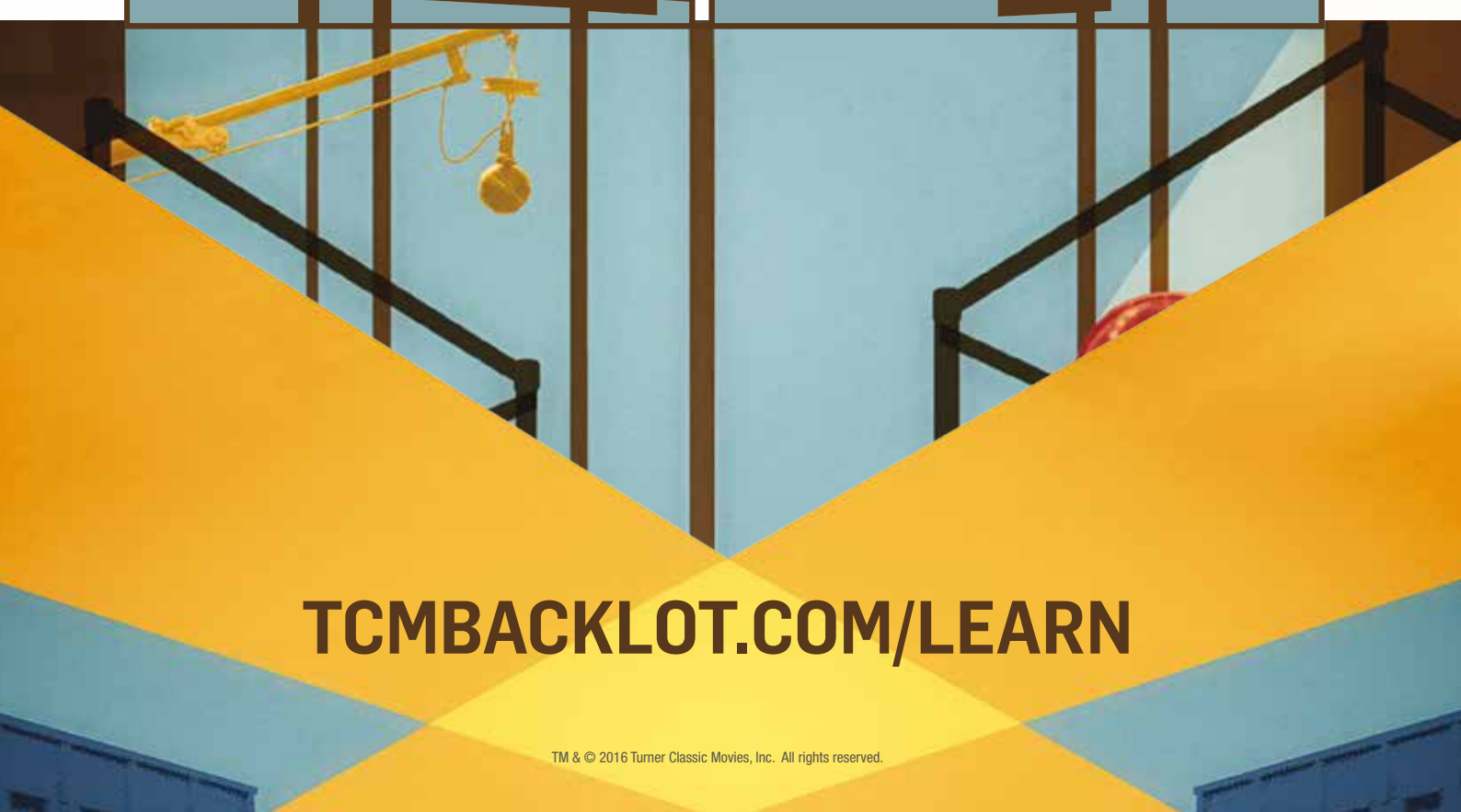
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CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

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AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us**.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer’s discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer’s Premium

A buyer’s premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Monday June 20th without penalty.

After Monday June 20th collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us**.

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and available 24 hours a day, 7 days a
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- Auction and Preview Information
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- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

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New York, New York 10022
Tel +1 (212) 644 9001
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Automated Auction Results
Tel +1 (415) 503 3410

Bonhams

Sale title: TCM Presents ... Drawn to Film: Animation Art	Sale date: Monday June 13, 2016
Sale no. 23420	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
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Shipping Address (if different than above):	
Address: _____	Country: _____
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Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

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BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:



EB 1793

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