



TURNER CLASSIC MOVIES

Presents

AN IMPORTANT ANIMATION ART COLLECTION

THE PROPERTY OF A GENTLEMAN

MONDAY JUNE 5, 2017



Bonhams

NEW YORK

TURNER CLASSIC MOVIES AND BONHAMS: THE DEFINITIVE PARTNERSHIP FOR CLASSIC MOVIE MEMORABILIA



TCM PRESENTS... AN IMPORTANT ANIMATION ART COLLECTION, THE PROPERTY OF A GENTLEMAN

Monday June 5, 2017 at 1pm
New York

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SALE NUMBER: 24381

Lots 1 - 292

CATALOG: \$35

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Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids.

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Please see pages 103 to 105 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 169
Inside front cover: Lot 112
Session page 1: Lot 33
Session page 2: Lot 237
Session page 3: Lot 271
Inside back cover: Lot 201
Back cover: Lot 53

ANIMATION ART GLOSSARY

DRAWINGS



189

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.

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



113

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



145

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



204

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.



Welcome to another wonderful TCM and Bonhams auction. We are so excited that you could join us for this special auction focused on Disney animation, because we consider ourselves to be young at heart, just like you, and no studio truly captures that feeling like Walt Disney. From animation cels to concept art, early shorts to feature-length films, every item in this auction seems to evoke a memory of childhood—from seeing *Snow White and the Seven Dwarfs* for the first time to laughing along to the adventures of Mickey Mouse, Donald Duck and Goofy. This is truly a unique auction, one that is a tribute to the history of the beloved studio as well as to the enthusiasm of its fans. What you will see and be able to bid on comprises a single person's collection accumulated over 25 years. Disney animation was his passion and focus, and within these pages you'll be able to view 292 lots from his collection, including animation drawings, storyboards, posters, concept art and cels. And, his collection is focused not on any particular era in the studio's history but rather comprises a wide range of titles and items from over 60+ years of Disney animation, making it a fascinating history lesson on the studio's changing styles and focus from its early 1930s shorts through to comic strips to the studio's revival in the 1980s ending with *Fantasia 2000* (1999).

Walt Disney arrived in Hollywood in the early 1920s, working first on his "Alice Comedies,"—a series of shorts focused on a live action little girl named Alice as she makes her way through an animated world—and then on an all-animated series starring Oswald the Lucky Rabbit. After discovering that his distributor, Universal, owned the rights to Oswald, Disney focused on full ownership of his work and finding a new, original character that he could truly call his own. It was during this time that he created and, along with his chief animator Ub Iwerks, designed a new character who would quickly become an icon: Mickey Mouse. An immediate hit with audiences, Mickey would go on to star in a number of shorts, along with his love interest Minnie Mouse. It is here during this prolific period that our auction begins, featuring a variety of animation drawings and cels from 26 shorts produced from 1931-1942. These items showcase the work and care that went into creating these films, including the section's main image: a gouache on trimmed celluloid of Mickey Mouse in *The Brave Little Tailor* (1938). Other films represented in this section include: Donald Duck's first appearance in *Orphan's Benefit* (1934); Mickey rescuing Minnie from Pete (who was also his nemesis in a number of shorts, including *Steamboat Willie*, 1928) in *The Klondike Kid* (1932); and Mickey going up against a mad scientist in *The Mad Doctor* (1933).

In 1934, Disney and his animators began work on the first feature-length animated film, *Snow White and the Seven Dwarfs*, which would be completed and released in 1937. The film was a massive hit and ushered in a new era for the studio, leading to a number of classic feature films that continue to entertain and inspire generations of moviegoers. Throughout these pages, you'll see a number of items from *Snow White*, including the image of the Evil Queen featured on our back cover, taken from celluloid animated by Art Babbitt. As work began on *Snow White*, Disney was also busy bringing in a number of artists and animators who brought their distinctive styles to each project they worked on (a number of whom are represented throughout the catalogue). Gustaf Tenggren, a Swedish-American artist/illustrator, came to the studio in the late 1930s, working there from 1936 to 1939. Though his time with the studio was short, he was responsible for the distinct look of *Pinocchio* (1940), creating several preliminary drawings and concept paintings, an example of which you can see on our cover. If you do not know the name Mary Blair, chances are you would recognize her distinctive bright and colorful style, which made Disneyland's "It's a Small World" ride so iconic and brought to life such films as *Alice in Wonderland* (1951) and *Peter Pan* (1953). She is represented here with a number of items, including watercolor concept art that she created for *Cinderella* (1950). Eyvind Earle came to Disney in the 1950s and painted the settings for a number of Disney films during this period, including *Sleeping Beauty* (1959). You can see several examples of his work throughout the catalogue, including a few concept paintings from *Lady and the Tramp* (1955). The catalogue does not stop there, but continues into the 1980s revival of the studio, which led to the release of such films as *The Little Mermaid* (1989) and *Aladdin* (1992), finishing up with *Fantasia 2000* (1999).

Of course, Disney animation did not just live on the screen, but could be found across a variety of mediums from television to theme parks, and everything in between. This expansion is represented in this collection with a section devoted to Disney comic strip art (dailies and Sunday pages) that date from 1938-1974 featuring Donald Duck and Mickey Mouse. If you have not seen this particular work from the studio, we invite you to peruse through the adventures of these two classic characters. It truly brings to life how versatile the studio was, and how easily they could translate their work across media to reach and delight audiences. In particular, be sure and look at the earliest strip in the collection, which happens to be the earliest Donald Duck strip known to exist from the seventh week of the run (from March 23, 1938).

Whether you are a collector of animation work, a fan of Disney or simply a kid at heart, there truly is something for everyone to be found in the pages of this catalogue. The most difficult part will likely be deciding which of these wonderful items you want to bid on, and while we cannot guarantee that wishing upon a star will work while you are bidding on these treasures, there's no harm in giving it a try.

--Your Friends at TCM

ANIMATED SHORT FILMS
OF WALT DISNEY STUDIOS





1

1^o

AN ANIMATION DRAWING FROM *THE KLONDIKE KID*

Walt Disney Studios, 1932. Graphite on paper, matted and framed.

Mickey Mouse battles Peg Leg Pete for Minnie's affections in a Klondike bar. Mickey prepares Minnie a bowl of soup.

Overall: 15 x 18 x 2 in; Within mat: 9.5 x 12 in

\$300 - 400



2

2^o

TWO ANIMATION DRAWINGS FROM *THE PET STORE*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.

The Pet Store is Disney's parody of *King Kong* (1933). The first drawing in this lot features Mickey and Minnie arm-in-arm; the second drawing depicts Beppo the Ape. The pet store owner, Tony Dinero, employs Mickey to watch the shop while he is at lunch. Beppo the Gorilla escapes from his cage, and Mickey comes to Minnie's rescue.

Overall: 19 x 15.5 x 2 in; Within mat: 9.5 x 12 in

\$300 - 400



3

3^o

AN ANIMATION DRAWING OF MICKEY MOUSE FROM *THE MAD DOCTOR*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.

Pluto is kidnapped by a mad scientist who wants to experiment on Pluto by putting the head of chicken onto Pluto's body.

Overall: 19 x 16 x 2 in; Within mat: 9.25 x 12 in

\$350 - 450

4°

AN ANIMATION DRAWING FROM *BUILDING A BUILDING*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.
Mickey Mouse is a steam shovel operator, and Peg Leg Pete is his foreman. As Minnie Mouse sells box lunches, Pete makes advances toward her. Mickey chivalrously comes to her rescue.
Overall: 17 x 20.5 x 2 in; Within mat: 8.5 x 11.5 in

\$250 - 350



4

5°

AN ANIMATION DRAWING FROM *MICKEY'S MELLERDRAMMER*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.

Mickey and his friends put on their own rendition of *Uncle Tom's Cabin*, with Minnie playing the white girl, Eva, and Mickey Mouse playing the young slave girl, Topsy.
Overall: 19 x 16 x 2 in; Within mat: 9.75 x 23 in

\$250 - 350



5

6°

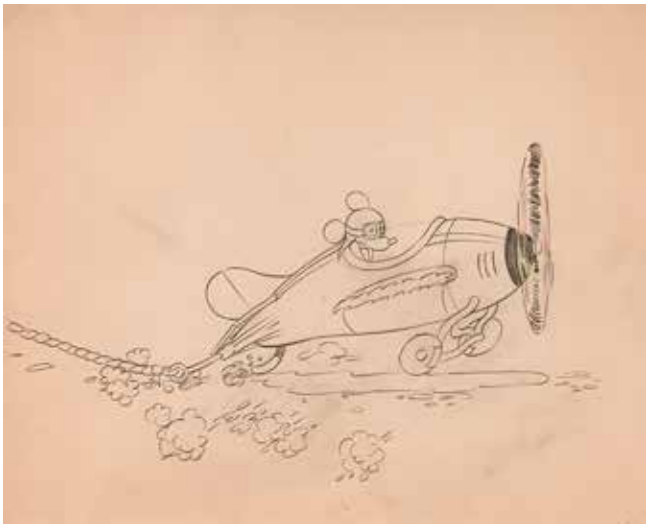
AN ANIMATION DRAWING FROM *MICKEY'S MELLERDRAMMER*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.
Overall: 18 x 15 x 2 in; Within mat: 9.5 x 12 in

\$300 - 400



6



7

7

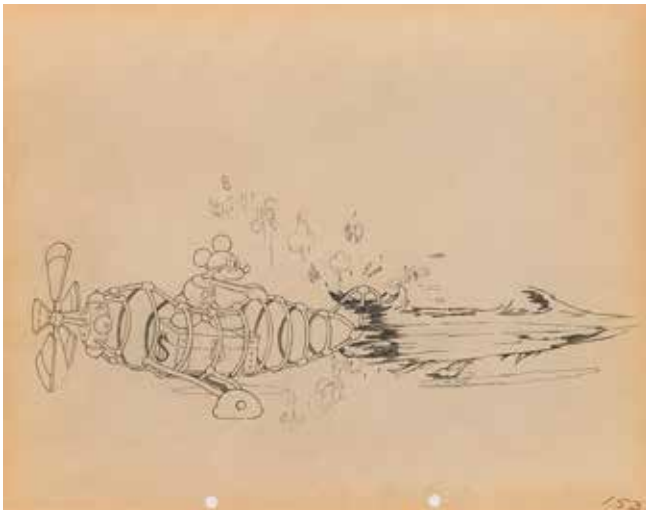
AN ANIMATION DRAWING FROM *THE MAIL PILOT*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.

In this short, Mickey Mouse is a mail pilot who is given the responsibility of delivering a chest of money. He survives rain and snow but has to battle Pete, whose plane is armed with a machine gun and harpoon cannon.

Overall: 17 x 19.5 x 2 in; Within mat: 9.5 x 11.5 in

\$600 - 800



8

8^o

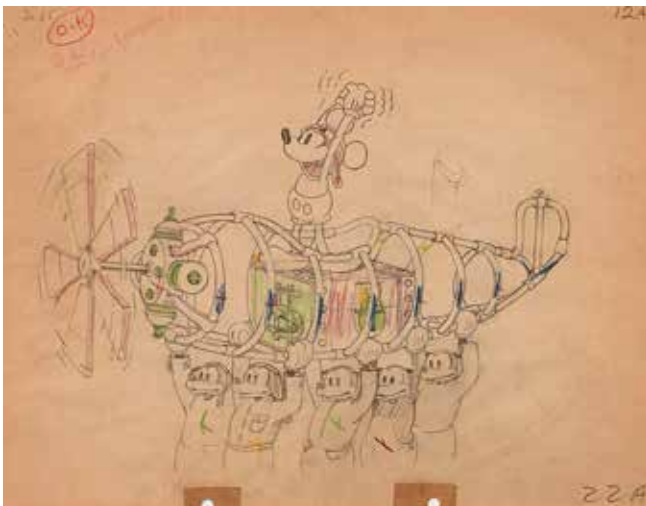
AN ANIMATION DRAWING FROM *THE MAIL PILOT*

Walt Disney Studios, 1933. Graphite and ink on paper, matted and framed.

In this frame, the aircraft fabric pops off the frame of Mickey's plane.

Overall: 13 x 16.5 x 2 in; Within mat: 10 x 12 in

\$500 - 700



9

9

AN ANIMATION DRAWING FROM *THE MAIL PILOT*

Walt Disney Studios, 1933. Graphite and colored pencil on paper, matted and framed.

After his long arduous journey, the brave Mickey Mouse is hoisted up on what remains of his plane.

Overall: 15.5 x 19 x 2 in; Within mat: 9.5 x 12 in

\$1,000 - 1,500

10°

TWO ANIMATION DRAWINGS FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite and red pencil on paper, matted and framed together.

Mickey Mouse is on his way to Minnie Mouse's house to give her chocolates and flowers.

Overall: 17 x 28 x 2 in; Within mat: 7 x 7 in

\$400 - 600



10

11°

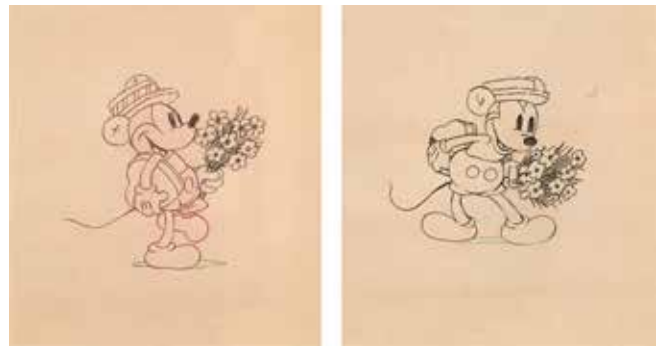
TWO ANIMATION DRAWINGS FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite, red and green pencil on paper, matted and framed.

Mickey Mouse is on his way to visit Minnie Mouse with a box of chocolates and a bouquet of flowers.

Overall: 17 x 28 x 2 in; Within mat: 7 x 7 in

\$200 - 300



11

12°

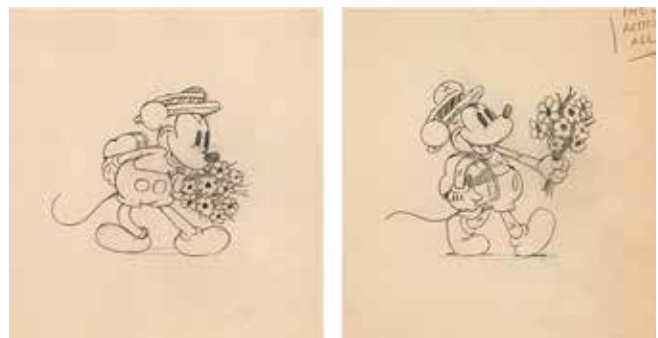
TWO ANIMATION DRAWINGS FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite and red pencil on paper, matted and framed together.

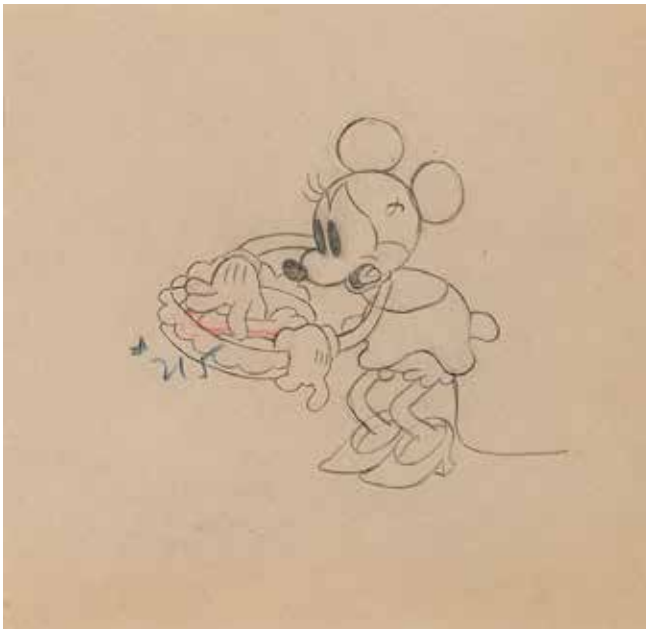
Mickey Mouse is sniffing the bouquet of flowers and holding a box of chocolates that are meant for Minnie Mouse.

Overall: 18 x 29 x 2 in; Within mat: 7 x 7 in

\$400 - 600



12



13



14



15

13°

AN ANIMATION DRAWING FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite and red pencil on paper, matted and framed.

Overall: 19 x 18 x 2 in; Within mat: 7 x 7.5 in

\$200 - 300

14°

AN ANIMATION DRAWING FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite and red pencil on paper, matted and framed.

Minnie Mouse opens the lovely box of chocolates from Mickey, only to discover that it is a dog bone.

Overall: 19 x 19 x 2 in; Within mat: 7 x 7 in

\$200 - 300

15°

TWO ANIMATION DRAWINGS FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite on paper, matted and framed together.

Mickey Mouse brings a box of chocolates to Minnie when they inadvertently get switched by Pluto with a bone that was meant for Fifi.

Overall: 16 x 23 in

\$400 - 600

16°

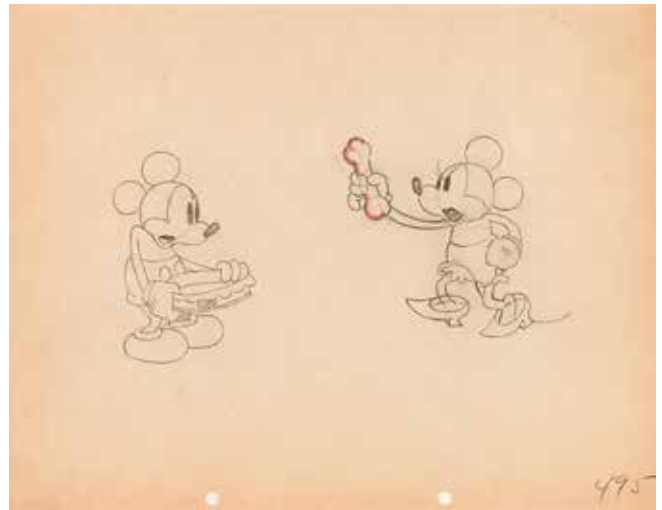
AN ANIMATION DRAWING FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite and red pencil on paper, matted and framed.

Minnie Mouse shows Mickey Mouse the dog bone that she found in her box of chocolates.

Overall: 15 x 19 x 2 in; Within mat: 9 x 12.5 in

\$200 - 300



16

17°

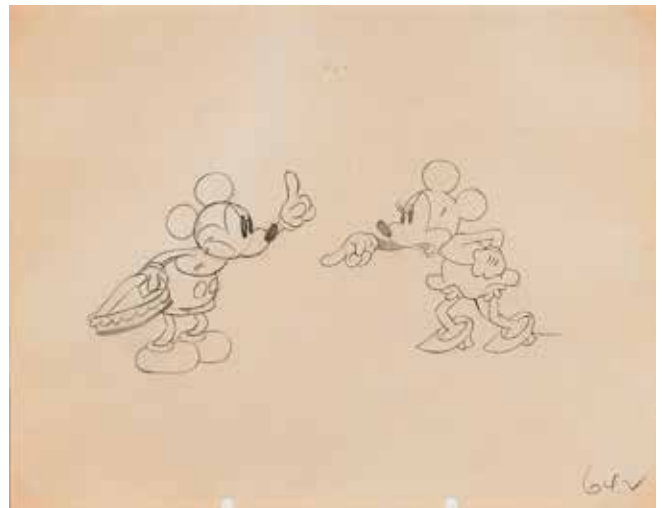
AN ANIMATION DRAWING FROM *PUPPY LOVE*

Walt Disney Studios, 1933. Graphite on paper, matted and framed.

Minnie and Mickey Mouse end up in an argument after she finds a bone in the box of chocolates. The truth comes out in the end, and Minnie and Mickey are in love once again.

Overall: 16 x 18 x 2 in; Within mat: 9.5 x 12 in

\$200 - 300



17

18°

AN ANIMATION DRAWING FROM *MICKEY PLAYS PAPA*

Walt Disney Studios, 1934. Graphite on paper, matted and framed.

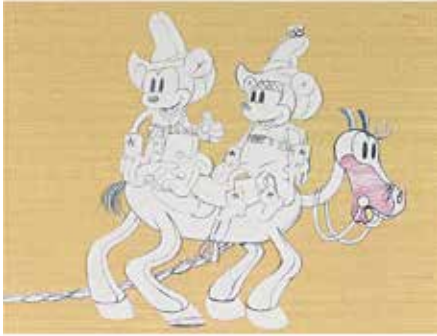
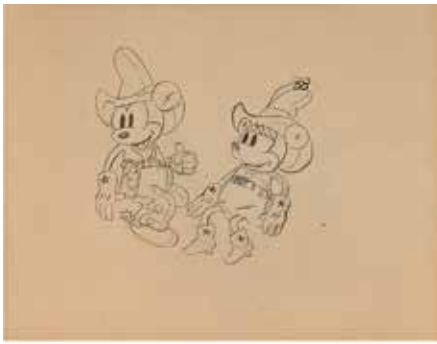
A baby ends up on Mickey's doorstep, and he and Pluto have to take care of it.

Overall: 19 x 16 x 2 in; Within mat: 9.5 x 12 in

\$150 - 250



18



19

19°

TWO ANIMATION DRAWINGS AND A COMPOSITE OF THE TWO DRAWINGS FROM TWO-GUN MICKEY

Walt Disney Studios, 1934. Graphite and colored pencil on paper, matted and framed.

Minnie Mouse gets in over her head when she goes to the bank and withdraws a large amount of money. Bandit Pete and his gang pursue her. Mickey Mouse comes to her rescue. The first drawing depicts Minnie and Mickey Mouse wearing cowboy outfits; the second depicts the horse; and the third is a composite of the two drawings together. Overall: 34 x 17.5 x 2 in; Within mat: 6.25 x 8.5 in

\$500 - 700

20

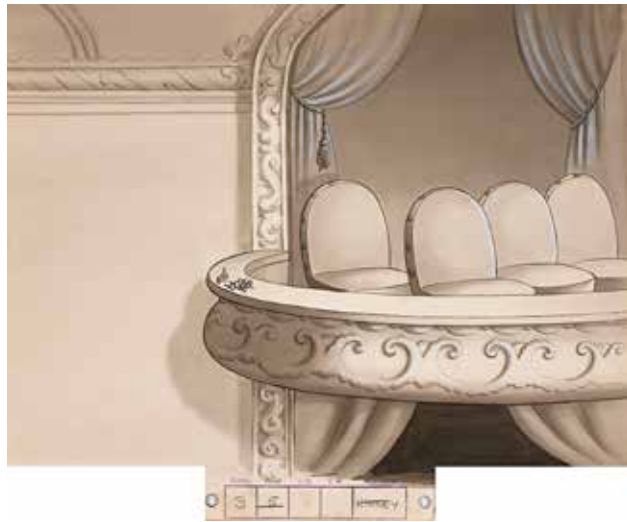
A WATERCOLOR BACKGROUND FROM ORPHAN'S BENEFIT

Walt Disney Studios, 1934. Watercolor on paper, annotated lower right, "BM / 25," stamped, "Scene / Field5 / Animation - Kinney," inscribed, "kids in box-getting in seats etc.," matted and framed.

Mickey Mouse is the master of ceremonies for a performance ensemble that includes piano playing, an adagio dance, an operatic piece and numerous attempts by Donald Duck to recite "Little Boy Blue."

Overall: 20.5 x 23 x 2 in; Within mat: 9 x 12.5 in

\$3,000 - 4,000



20



21

21°

A CONCEPT DRAWING FROM THE TWELVE DANCING PRINCESSES

Walt Disney Studios, late 1930s. Watercolor on paper, signed ("Sam Armstrong"), title typed at the bottom, matted and framed.

This Grimm's fairy tale is about twelve princesses who all sleep in twelve beds in a room, which is locked securely each night. Each morning, their dancing shoes are worn through as though they have been dancing all night. The king is perplexed by this. He will offer his kingdom and each daughter if a man can find out their nightly secret within three days and three nights. If the man fails to find out in this time limit, he will be put to death. This was most likely a story that Disney was considering, but the project never went into production.

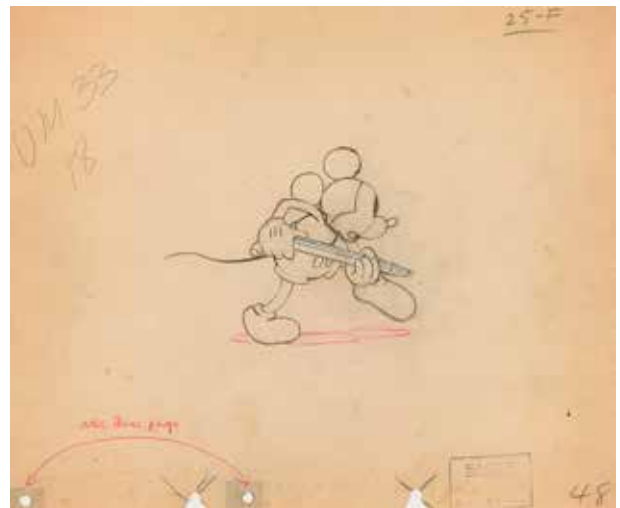
Sam Armstrong was a layout artist at the Disney Studios who was known for working on such classics as *Snow White and the Seven Dwarfs* (1937), *Fantasia* (1940), and *Dumbo* (1941).

Overall: 24 x 21 x 2 in; Within mat: 12 x 16 in

\$500 - 700



22



23



24



25

22°

AN ANIMATION DRAWING FROM *MICKEY'S SERVICE STATION*

Walt Disney Studios, 1935. Graphite on paper, matted and framed.

Goofy, Donald Duck, and Mickey Mouse work at a service station fixing a car. Pete comes in and demands that they fix the squeak in his tire -- or else. In this frame, the three of them tiptoe away while Pete is distracted.

Overall: 19 x 16 x 2 in; Within mat: 9.5 x 11.5 in

\$200 - 300

23°

AN ANIMATION DRAWING FROM *MICKEY'S GARDEN*

Walt Disney Studios, 1935. Graphite on paper, matted and framed.

Mickey's garden has been invaded by insects, and Mickey Mouse battles them with insecticides. When he accidentally gets hit with his own bug spray, he hallucinates visions of giant bugs.

Overall: 19 x 16 x 2 in; Within mat: 9.75 x 11.5 in

\$200 - 300

24°

AN ANIMATION DRAWING FROM *MICKEY'S RIVAL*

Walt Disney Studios, 1936. Graphite on paper, matted and framed.

Minnie Mouse becomes very flirtatious when she runs into Mortimer Mouse, Mickey Mouse's main competitor for her affections.

Overall: 19 x 16 x 2 in; Within mat: 9.5 x 11.5 in

\$200 - 300

25°

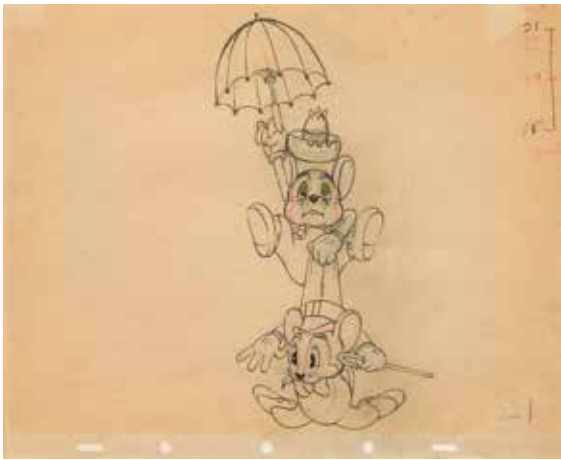
AN ANIMATION DRAWING OF MINNIE MOUSE FROM *MICKEY'S RIVAL*

Walt Disney Studios, 1936. Graphite on paper, matted and framed.

Minnie and Mickey Mouse are having a picnic when they run into Mortimer Mouse, who is also trying to win Minnie's heart.

Overall: 17 x 20.5 x 2 in; Within mat: 8.5 x 11.5 in

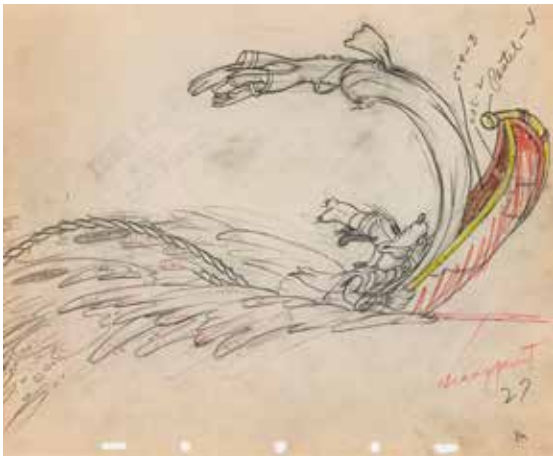
\$200 - 300



26



27



28



29

26°

AN ANIMATION DRAWING FROM *THE COUNTRY COUSIN*

Walt Disney Studios, 1936. Graphite, red and green pencil on paper, matted and framed.

The film's story was based on one of Aesop's Fables, "The Town Mouse and the Country Mouse." Morty Citymouse invites his cousin Abner Countrymouse for a visit and shows him the city life.

This film won the 1936 Academy Award® for Best Animated Short Film.

Overall: 19 x 16 x 2 in; Within mat: 9.5 x 11.5 in

\$200 - 300

27°

AN ANIMATION DRAWING FROM *MICKEY'S ELEPHANT*

Walt Disney Studios, 1936. Graphite on paper, matted and framed.

Mickey Mouse receives a baby elephant as a gift from the Rajah of Gahboon.

Overall: 18.5 x 16 x 2 in; Within mat: 10 x 12 in

\$250 - 350

28°

AN ANIMATION DRAWING FROM *MOOSE HUNTERS*

Walt Disney Studios, 1937. Graphite and colored pencil on paper, matted and framed.

While hunting for moose, Donald lures one moose by disguising himself as a bush, and Goofy lures the other by disguising himself as a female moose.

Overall: 19 x 16 x 2 in; Within mat: 10 x 12 in

\$300 - 400

29°

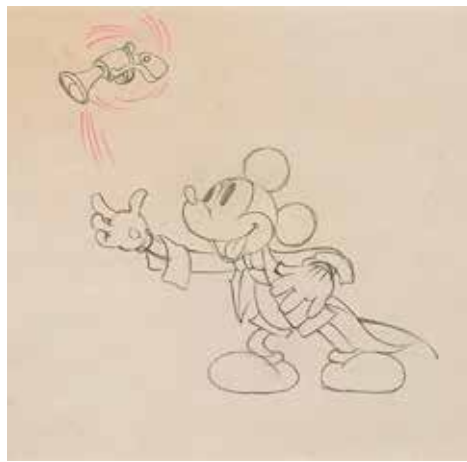
AN ANIMATION DRAWING FROM *MICKEY'S AMATEURS*

Walt Disney Studios, 1937. Graphite and red pencil on paper, matted and framed.

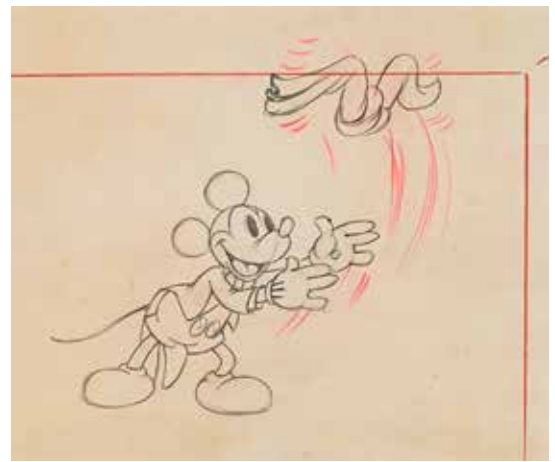
Mickey Mouse hosts an amateur talent radio show in front of a live audience during which he terminates poor performances by banging a gong.

Overall: 15.5 x 18.5 x 2 in; Within mat: 10 x 12 in

\$250 - 350



30



31



32



33

30°
**AN ANIMATION DRAWING OF MICKEY MOUSE FROM
MAGICIAN MICKEY**

Walt Disney Studios, 1937. Graphite and ink on paper, matted and framed.

Mickey Mouse performs magic tricks for an enthusiastic audience.
Overall: 17 x 18 x 2 in; Within mat: 7 x 7 in

\$200 - 300

31°
**AN ANIMATION DRAWING OF MICKEY MOUSE FROM
MAGICIAN MICKEY**

Walt Disney Studios, 1937. Graphite and red pencil on paper, matted and framed.

To the delight of the audience, Mickey Mouse performs the magic trick of transforming a piece of clothing into a flying crow.
Overall: 17 x 20 x 2 in; Within mat: 7 x 8.5 in

\$200 - 300

32°
**AN ANIMATION DRAWING FROM MOTHER GOOSE GOES
HOLLYWOOD**

Walt Disney Studios, 1938. Graphite and red pencil on paper, matted and framed.

This cartoon short represents a parody of several Mother Goose nursery rhymes using caricatures of Hollywood film stars of the 1930s. Here Stan Laurel plays Simple Simon, who uses a fish on his hook as opposed to a worm.

Overall: 15 x 18 x 2 in; Within mat: 10 x 12 in

\$200 - 300

33
**A CELLULOID OF MICKEY MOUSE FROM THE BRAVE LITTLE
TAILOR**

Walt Disney Studios, 1938. Gouache on celluloid, multi-cel set-up, applied to Courvoisier wood veneer background, Walt Disney label on reverse, matted and framed.

The king is seeking a brave warrior to kill a giant who threatens the kingdom. Mickey boasts of killing "seven flies in one blow," a claim that the citizens mistake for killing giants. The king is so impressed with Mickey's supposed feats that he appoints him "Royal High Killer of the Giant." Mickey successfully captures the giant and returns home as a hero.

Overall: 18 x 19 x 2 in; Within mat: 7.5 x 6.5 in

\$4,000 - 6,000



34

34

A CELLULOID OF MICKEY MOUSE FROM *THE BRAVE LITTLE TAILOR*

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Mickey is appointed "Royal High Killer of the Giant" after the king finds out about his heroic feats.

Overall: 21 x 23 x 2 in; Within mat: 9 x 11 in

\$3,000 - 4,000



35

35

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

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

Mickey Mouse and Pluto hunt for quail.

Overall: 20 x 18 x 2 in; Within mat: 8.5 x 11.5 in

\$4,000 - 6,000



36

36

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

Walt Disney Studios, 1939. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Mickey Mouse and Pluto enter the hotel where the dog show is held: "Gosh, Pluto, we're in society," says Mickey.

Overall: 19 x 21 x 2 in; Within mat: 7 x 9 in

\$4,000 - 6,000

37°

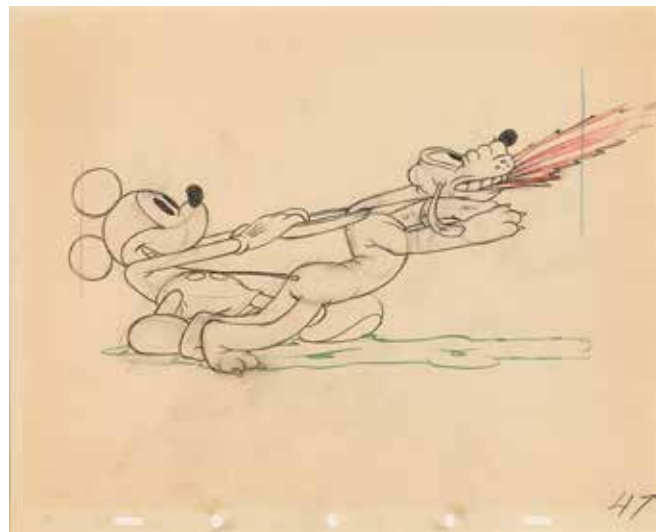
AN ANIMATION DRAWING FROM SOCIETY DOG SHOW

Walt Disney Studios, 1939. Graphite and red pencil on paper, matted and framed.

Mickey Mouse holds back Pluto, who has just attacked the Judge after he calls him a mutt.

Overall: 18 x 15 x 2 in; Within mat: 9.5 x 11.5 in

\$300 - 400



37

38

A CELLULOID OF MICKEY MOUSE FROM TUGBOAT MICKEY

Walt Disney Studios, 1940. Gouache on celluloid, applied to a watercolor production background, annotated and stamped on the reverse, "Prod. 2236 / Sc 78 / same as 79.1 / OK," with several signatures, "Feb 20 1940 for inking," matted and framed.

Mickey Mouse is the captain of a tugboat, along with his crew, Donald and Goofy. Mickey receives a distress signal of a sinking ship. Due to technical difficulties with the steam engine, there is a massive explosion. As Mickey and crew float in the water surrounded by floating debris, they discover that the distress call they heard was actually a radio drama.

Overall: 19.5 x 22.5 x 2 in; Within mat: 8 x 10.5 in

\$2,000 - 3,000



38

39°

AN ANIMATION DRAWING OF MICKEY MOUSE FROM TUGBOAT MICKEY

Walt Disney Studios, 1940. Graphite, red and green pencil on paper, matted and framed.

Mickey Mouse swings toward an intoxicated pelican.

Overall: 15 x 18 x 2 in; Within mat: 10 x 12 in

\$200 - 300



39



40



41



42

40

A CELLULOID OF BONGO FROM *FUN AND FANCY FREE*

Walt Disney Studios, 1947. Gouache on trimmed celluloid, applied to a watercolor production pan background, annotated, "Prod 2048 / Seq 6 / SC 34 and 36," with camera start and stop notations, matted and framed.

Bongo, a little performing bear, tires of his life in the circus. Unable to resist the call of the wild, he escapes the circus train and heads for freedom.

Overall: 34 x 21 x 2 in; Within mat: 8.5 x 22 in

\$2,000 - 3,000

41 °

AN ANIMATION DRAWING OF PLUTO AND MICKEY MOUSE

Walt Disney Studios, 1940s. Graphite on paper, matted and framed.

Pluto cringes while Mickey Mouse raises his arm in anger. From an unknown production. Overall: 19 x 18 x 2 in; Within mat: 7.5 x 8.5 in

\$200 - 300

42

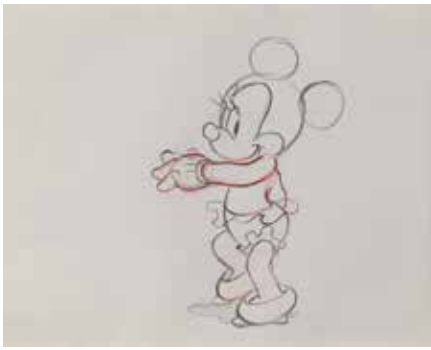
A WATERCOLOR BACKGROUND FROM *MR. DUCK STEPS OUT*

Walt Disney Studios, 1940. Background watercolor on paper, annotated "OK Tommy a. 3/13/40," stamped "OK" with signatures and stamped, "production 2229"; the cel is from an unknown production, gouache on celluloid, matted and framed.

In the short *Mr. Duck Steps Out*, Donald Duck visits Daisy Duck and finds he is in competition with his nephews for her affections.

Overall: 18 x 21 x 2 in; Within mat: 8 x 11 in

\$1,000 - 1,500



43



44



45



46

43°
THREE ANIMATION DRAWINGS OF MINNIE MOUSE

Walt Disney Studios, 1940s. Graphite and red pencil on paper, all matted and framed together.

Overall: 44 x 18.5 x 2 in; Within mat: 8 x 10.5 in

\$400 - 600

44°
THREE ANIMATION DRAWINGS OF GOOFY

Walt Disney Studios, 1940s.

Overall: 43 x 19 x 2 in; Within mat: 8 x 10.5 in

\$300 - 400

45
A CELLULOID OF DONALD DUCK FROM DONALD GETS DRAFTED

Walt Disney Studios, 1942. Gouache on celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed.

Donald Duck is drafted into the U.S. Army during World War II.

Overall: 18.5 x 21 x 2 in; Within mat: 7.25 x 9.5 in

\$600 - 800

46°
A CELLULOID OF WINNIE THE POOH

Walt Disney Studios, 1970s. Gouache on celluloid, six-cel set-up, applied to a laser reproduction background, matted and framed.

Winnie the Pooh, Piglet, Owl, Rabbit, and Roo clean out Rabbit's garden.

Overall: 21 x 25 x 2 in; Within mat: 10 x 14 in

\$300 - 400



ANIMATED FEATURE FILMS
OF WALT DISNEY STUDIOS





47

47°

AN ADRIANA CASELOTTI SIGNED PUBLICITY PHOTOGRAPH AS SNOW WHITE

Inscribed, "Love to Eli with love / Voice of Snow White / Adriana Caselotti," matted and framed.

Overall: 17 x 15 x 2 in; Within mat: 8 x 10.25 in

\$100 - 150



48

48

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to an airbrushed background, Indianapolis Museum of Art label on reverse, matted and framed.

Depicts Snow White cleaning as the white doves keep her company.

Overall: 18 x 20 x 2 in; Within mat: 8 x 6 in

\$4,000 - 6,000



49

49

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to Courvoisier wood veneer background, Walt Disney Enterprises label on reverse, matted and framed.

Snow White pulls the bucket from the well as the doves fly around her.

Overall: 21 x 23 x 2 in; Within mat: 8.5 x 10.5 in

\$4,000 - 6,000

50

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Snow White looks into the well as she sings the song, "I'm Wishing."
Overall: 18 x 18 x 2 in; Within mat: 7 x 7 in

\$4,000 - 6,000



50

51

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Snow White looks up from the well as she sings "I'm Wishing."
Overall: 17 x 14 x 2 in; Within mat: 8.5 x 6.5 in

\$4,000 - 6,000



51

52

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to its matching watercolor production background, inscribed on the reverse, "2A 31 OK 119 / 33 No. 9," matted and framed.

The Prince professes his love for the beautiful Snow White in the song, "One Song." Here, he welcomes the dove, which delivers Snow White's kiss, ensuring him that his love is returned. The dove, while not matching to the background, appeared moments earlier. Scenes of the Prince were animated by Grim Natwick and Milt Kahl.
Overall: 22 x 24 x 2 in; Within mat: 9 x 11 in

\$3,000 - 4,000



52



53

53

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier watercolor paper background, matted and framed.

This wonderful image of the regal Queen was animated by Art Babbitt.

It has been said that Walt Disney described the Queen as "a mixture of Lady Macbeth and the Big Bad Wolf." Her Magic Mirror asks the question, "Who is the fairest of them all?" and arouses the Queen's jealousy when she is told that there is a maiden fairer than she, with "lips red as the rose, hair black as ebony, and skin white as snow."

Overall: 26 x 21 x 2 in; Within mat: 13 x 10 in

\$10,000 - 15,000

54°

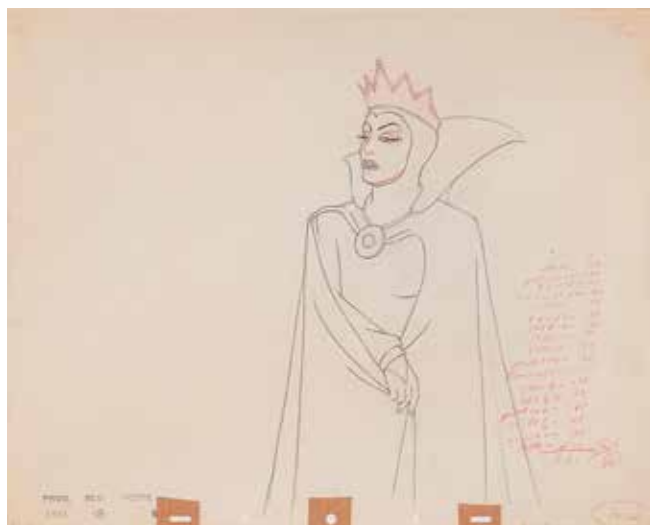
AN ANIMATION DRAWING OF THE QUEEN FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and red pencil on paper, stamped lower left, "PROD. 2001 / SEQ. 1B / SCENE 8," matted and framed.

The drawing depicts the beautiful Queen with her arched eyebrows and almond-shaped eyes.

Overall: 17 x 21 x 2 in; Within mat: 12.5 x 16 in

\$500 - 700



54

55°

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

Walt Disney Studios, 1937. Albert Hurter, graphite on paper, matted and framed.

A goblin tree warns Snow White to go back after she flees into the forest.

Albert Hurter was one of the first inspirational artists to work at the Disney Studios and was deeply involved in the early stages of this production. He also worked on *Pinocchio* (1940).

Overall: 12.75 x 15.75 x 2 in; Within mat: 4 x 7.5 in

\$500 - 700



55

56

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier polka-dotted paper background, matted and framed.

After a terrifying night in the forest, Snow White is greeted by the animals of the forest.

Overall: 19.5 x 21 x 2; Within mat: 8.75 x 10 in

\$4,000 - 6,000



56

57

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Snow White, in profile, sings to her forest friends.

Overall: 21.5 x 20.5 x 2 in; Within mat: 9.25 x 9.5 in

\$3,000 - 4,000



57



58



59



60



61

58

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Snow White sings to her forest friends.
Overall: 19.75 x 19.5 x 2 in; Within mat: 7.5 x 7.25 in

\$4,000 - 6,000

59^o

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

Walt Disney Studios, 1937. Graphite on paper, stamped, "PROD 2001 SEQ. 3 SCENE 14," matted and framed.
Overall: 16 x 19 x 2 in; Within mat: 9 x 11 in

\$500 - 700

60

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, Phoenix Art Museum label, matted and framed.

Snow White and her animal friends look through the dwarfs' cottage window.
Overall: 14 x 15.5 x 2 in; Within mat: 7.75 x 9 in

\$4,000 - 6,000

61

A CELLULOID OF SQUIRRELS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Depicts three squirrels with a beer stein and a cobweb looming in the background.
Overall: 17 x 19 x 2 in; Within mat: 6.75 x 8.5 in

\$600 - 800



62



63



64



65

62

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

Walt Disney Studios, 1937. Gouache on a trimmed celluloid, applied to a Courvoisier wood veneer background, Walt Disney Enterprises label on reverse, matted and framed.

The industrious turtle carries a load of dirty dishes as a baby bunny looks on.

Overall: 21.5 x 20.5 x 2 in; Within mat: 8 x 8 in

\$600 - 800

63

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, Robertson & Bruce Ltd. label on reverse, matted and framed.

Snow White sweeps the dwarfs' cottage floor.

Overall: 16 x 15 x 2 in; Within mat: 7.75 x 6 in

\$3,500 - 4,500

64°

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

Walt Disney Studios, 1937. Graphite and red pencil on paper, stamped lower left, "2001 / 3D / 18.9," matted and framed.

Snow White sweeps the cottage floor.

Overall: 15.5 x 18.5 x 2 in; Within mat: 9.5 x 11.5 in

\$400 - 600

65

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Depicting the raccoons and chipmunks having a playful moment in the soup pot as they assist Snow White in the cleaning of the cottage.

Overall: 17.5 x 18.5 x 2 in; Within mat: 7.25 x 8.25 in

\$600 - 800



66



67

66

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up with an overlay, applied to its matching watercolor production pan background of the cottage, annotated on the bottom, "3D / Stop SC 13," and on the reverse, "3D 13 / No. 38 300," matted and framed.

Snow White cleans the dwarfs' cottage with assistance from her animal friends: a deer, chipmunks, squirrels, and birds.

Due to the scarcity of backgrounds that are available today, it is very unusual to find a cel with its matching background. This is a pivotal point in the film when Snow White is introduced to the dwarfs.

When Walt Disney decided to produce a film version of the Grimm's fairy tale, *Snow White and the Seven Dwarfs*, he couldn't have foreseen the massive production costs (budgeted at \$250,000 with a final cost of \$1.5 million) or the time it would take to produce (three years). The film went on to win an honorary Academy Award® in 1937, an unheard of honor at the time. Starting in 1934 and over time, Disney hired 750 artists, and two million drawings were made for the movie. The final version was comprised of over 250,000 separate pictures, roughly 100,000 of which were painted cels and 700 backgrounds. This was Disney's and

America's first animated feature film, a historical moment in motion picture history that changed the medium of animation. It received a standing ovation when it premiered at the Carthay Circle Theater on December 21, 1937. It went on to become a major box office success with international receipts of \$8 million, the highest grossing film in American history until the release of *Gone with the Wind* in 1939.

Overall: 26 x 21 x 2 in; Within mat: 8.75 x 16 in

\$25,000 - 30,000

67

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed and watercolor background, Walt Disney label on the reverse, matted and framed.

Each animal performs a task in assisting Snow White as she cleans the dwarfs' cottage. The young buck, with the assistance of a chipmunk, takes the dwarfs' clothes down to the pond so that they can be washed.

Overall: 18 x 17 x 2 in; Within mat: 7.5 x 7 in

\$600 - 800



68



69



70



71

68°

A CELLULOID OF A CHIPMUNK, SQUIRREL AND TURTLE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Overall: 18 x 19.5 x 2 in; Within mat: 6 x 7 in

\$500 - 700

69°

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, Walt Disney label on the back, matted and framed.

The young raccoon stands on the back of a turtle as he looks at his reflection in the water.

Overall: 19 x 18 x 2 in; Within mat: 7 x 9 in

\$500 - 700

70°

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

Walt Disney Studios, 1937. Graphite on paper, matted and framed.

Snow White sweeps with her broom as she sings to the blue bird.

Overall: 16.5 x 19 x 2 in; Within mat: 9 x 11 in

\$500 - 700

71°

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

Walt Disney Studios, 1937. Graphite on paper, annotated with instruction for the Ink and Paint Department.

Snow White holds a broom as she cleans the dwarfs' entranceway to the cottage.

Overall: 16 x 18 x 2 in; Within mat: 9 x 11 in

\$500 - 700



72



73



74



75

72°

AN EARLY STORYBOARD DRAWING FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, matted and framed.

A dwarf looks over his shoulder at a squirrel.

This scene was deleted from the final version of the film.
Overall: 13.5 x 15 x 2 in; Within mat: 6.5 x 8 in

\$500 - 700

73°

AN EARLY STORYBOARD DRAWING OF A DWARF FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and orange pencil on paper, matted and framed.

A dwarf taps a squirrel over the head.

This scene was deleted from the final version of the film.
Overall: 15.5 x 18.5 x 2 in; Within mat: 6.5 x 8 in

\$500 - 700

74°

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

Walt Disney Studios, 1937. Graphite on paper, matted and framed.

Sneezy carves a pole for Snow White's bed.

This scene was deleted from the final version of the film.
Overall: 13 x 14.5 x 2 in; Within mat: 5 x 6.5 in

\$600 - 800

75°

AN EARLY STORYBOARD DRAWING OF THREE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and orange pencil on paper, matted and framed.

Depicts a dwarf sleeping under a tree as two others look on.

This scene was deleted from the final version of the film.
Overall: 13.5 x 14.5 x 2 in; Within mat: 7 x 8.75 in

\$500 - 700



76

76

SIX SEQUENTIAL STORYBOARD DRAWINGS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, all matted and framed together.

The storyboard drawings depict Grumpy holding up the end panel when Dopey thinks it is a door and knocks on it. When no one answers, he goes through and picks up a try square and goes back out, slamming the door in Grumpy's face.

This scene was deleted from the final version of the film.
Overall: 75 x 79 x 2 in; Each drawing within mat: 5 x 7 in

\$1,500 - 2,000

77°

AN EARLY PRELIMINARY DRAWING OF THE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, matted and framed.

A humorous scene of four dwarfs washing themselves after Snow White informs them that they need to clean themselves up before dinner.

Overall: 16 x 19 x 2 in; Within mat: 8 x 11 in

\$500 - 700

78

A CELLULOID AND A PRELIMINARY DRAWING FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier wood veneer background; graphite on paper, both matted and framed together.

The celluloid depicts all six dwarfs listening to Doc as he speaks; the preliminary drawing is of a log cabin nestled in the forest.

Overall: 25 x 21 x 2 in; Drawing: 8.5 x 11 in, Celluloid: 6 x 7.5 in, both within mat

\$4,000 - 6,000



77



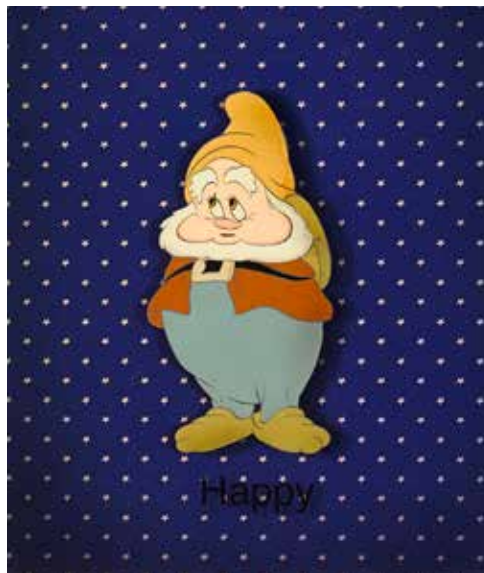
78



78



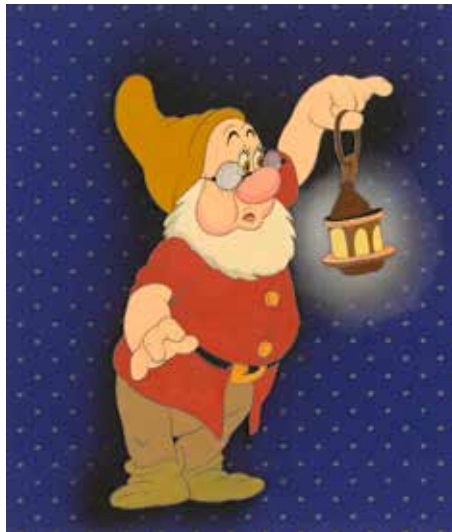
79



80



81



82

79

A CELLULOID OF DOC FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier star-patterned paper background, stamped "WDP" on mat, matted and framed.

Overall: 19.5 x 17.5 x 2 in; Within mat: 8.75 x 7 in

\$800 - 1,200

80

A CELLULOID OF HAPPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier star-patterned paper background, stamped "WDP" on mat, matted and framed.

Happy is bubbly, bright, and the most friendly of all the dwarfs. He is also a bit plump and loves his soup and gooseberry pie.

Overall: 20 x 18.5 x 2 in; Within mat: 8.75 x 7 in

\$800 - 1,200

81

A CELLULOID OF BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier star-patterned paper background, Courvoisier Galleries label on reverse, matted and framed.

Overall: 15.5 x 14 x 2 in; Within mat: 4.25 x 6.25 in

\$800 - 1,200

82

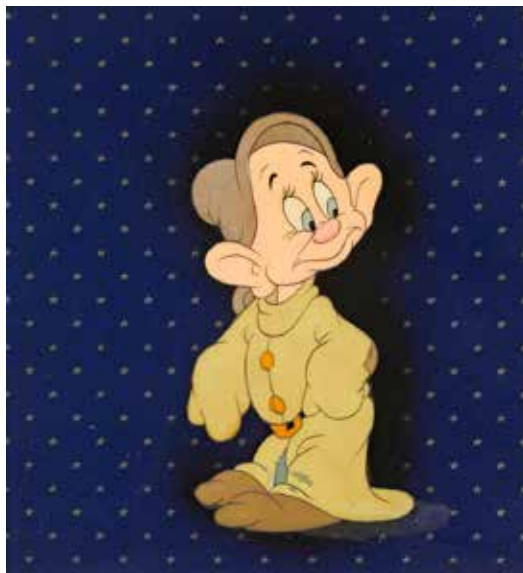
A CELLULOID OF DOC FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid applied to a Courvoisier star-patterned paper background, matted and framed.

Doc is the pompous leader of the dwarfs, often bumbling, stammering, and mixing up his words and losing his train of thought in mid-sentence until the other dwarfs set him straight.

Overall: 20 x 19 x 2 in; Within mat: 8 x 7 in

\$1,000 - 1,500



83



84



85



86

83

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier star-patterned paper background, matted and framed.

Naïve Dopey is often the butt of the other dwarfs' jokes.

Overall: 18 x 19 x 2 in; Within mat: 8 x 7 in

\$1,500 - 2,000

84

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier star-patterned paper background, matted and framed.

Grumpy thinks women are poison but actually has a heart of gold.

Overall: 18 x 18 x 2 in; Within mat: 6.5 x 6 in

\$800 - 1,200

85

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed.

The three dwarfs look up at the rabbits in the window.

Overall: 20.5 x 19.5 x 2 in; Within mat: 6.25 x 6.25 in

\$1,500 - 2,000

86

A CELLULOID OF SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier wood veneer background, matted and framed.

Sleepy is at the reins of the mine cart loaded with sparkling gems.

Overall: 18 x 20 x 2 in; Within mat: 6.75 x 9.75 in

\$800 - 1,200



87



88



89



90

87
A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Dopey sweeps diamonds into the dustpan.
Overall: 14.5 x 15.25 x 2 in; Within mat: 7 x 6 in

\$1,500 - 2,000

88
A CELLULOID OF DEER FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier star-patterned paper background, matted and framed.

A doe sleeping with her fawn.
Overall: 18 x 21 x 2 in; Within mat: 6.5 x 9.25 in

\$600 - 800

89
A CELLULOID OF THREE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to an airbrushed Courvoisier background, matted and framed.

Dopey and Grumpy hold their picks and Doc his lantern as they come back from working in the mines.
Overall: 21 x 19 x 2 in; Within mat: 8 x 10 in

\$3,000 - 4,000

90
A CELLULOID OF BASHFUL AND SNEEZY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed background with a painted overlay, Walt Disney label on reverse, matted and framed.

Bashful has a bit of fun with Sneezy and says, "Look! Goldenrod."
Overall: 18 x 18 x 2 in; Within mat: 7.5 x 7 in

\$2,000 - 3,000



91



92



93



94

91

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed star-patterned paper background, matted and framed.

When the dwarfs come home from the mine to a clean cottage, they realize that someone has been there.

Overall: 20.5 x 20 x 2 in; Within mat: 8.5 x 8.5 in

\$1,500 - 2,000

92

A CELLULOID OF DOC FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed cel, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Despite his stammer, Doc is the most rational and organized of all the dwarfs. He has a fatherly nature about him and is the one dwarf who is most accommodating and comforting to Snow White, welcoming her wholeheartedly into their home.

Overall: 17 x 16 x 2 in; Within mat: 6.5 x 7.25 in

\$800 - 1,200

93

A CELLULOID OF BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Bashful is modest and painfully shy, as his name suggests.

Overall: 19 x 19 x 2 in; Within mat: 7.75 x 7.5 in

\$800 - 1,200

94

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Overall: 20 x 20 x 2 in; Within mat: 7.75 x 7.75 in

\$1,200 - 1,600



95



96



97



98

95

A CELLULOID OF SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, J.J. Gillespie Co. label on the reverse, matted and framed.

As his name implies, Sleepy is always droopy-eyed, weary, and struggling to keep awake no matter what exciting event is taking place around him.

Overall: 20 x 19 x 2 in; Within mat: 8.5 x 7.5 in

\$800 - 1,200

96°

AN ANIMATION DRAWING OF BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, matted and framed.

Overall: 17 x 18 x 2 in; Within mat: 7 x 8 in

\$400 - 600

97°

AN ANIMATION DRAWING OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, matted and framed.

Overall: 17 x 20.25 x 2 in; Within mat: 9 x 12 in

\$400 - 600

98

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Depicts Snow White sitting up in bed, moments after she has been awakened by the dwarfs.

Overall: 18 x 18 x 2 in; Within mat: 7.25 x 7 in

\$4,000 - 6,000



99



100



101



102

99

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

Walt Disney Studios, 1937. Gouache on a trimmed multi-cel set-up, applied to a Courvoisier Galleries textured paper background, matted and framed.

Moments after Snow White awakens from her sleep, she talks to a group of seven frightened dwarfs and befriends them with her charm and warmth.

Overall: 18 x 18 x 2 in; Within mat: 7 x 7 in

\$4,000 - 6,000

100

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier wood veneer background, matted and framed.

Doc is upset with the three other dwarfs as they stand at the foot of their beds.

Overall: 20 x 20 x 2 in; Within mat: 7.5 x 9.25 in

\$3,000 - 4,000

101

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed background, Walt Disney Enterprises label on the reverse, matted and framed.

Depicts Happy and Grumpy.

Overall: 20 x 20 x 2 in; Within mat: 8 in diameter

\$1,500 - 2,000

102

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a preliminary watercolor production background, matted and framed.

Happy and Dopey at the foot of Snow White's bed.

Overall: 22 x 25 x 2 in; Within mat: 9 x 11 in

\$3,000 - 4,000



103

103

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a master watercolor background, stamped on the back, "Sequence 5A / Scenes 42 and 44," Couvoisier Galleries label on the reverse, matted and framed.

"I'm not afraid of the dark woods at night...and the goblins!" This cel, with its master background of Snow White leaving the dwarfs' bedroom, is from one of Snow White's "lost scenes." Disney's video documentary, *Snow White: The Making of a Masterpiece*, states, "The Bedroom Fight is one of the few examples of a section that was completely animated for the final film, but was removed. Apparently the dwarfs' argument over letting Snow White stay with them went on too long." The documentary then presents this very cel and background as "one of the few surviving color examples of that scene."

Overall: 21.5 x 24 x 2 in; Within mat: 10 x 12.5 in

\$15,000 - 20,000

104

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, Couvoisier Galleries label on the reverse, matted and framed.

Six of the dwarfs look up shyly as Snow White lectures them about clean hands before dinner.

Overall: 20 x 25 x 2 in; Within mat: 8.75 x 12.25 in

\$3,000 - 4,000



104

105

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Depicts Doc, Sleepy and Sneezy all looking up.

Overall: 17 x 18 x 2 in; Within mat: 8 x 10 in

\$2,500 - 3,500



105

106

A GROUP OF THREE CELLULOIDS FROM SNOW WHITE AND THE SEVEN DWARFS, FRAMED TOGETHER

Walt Disney Studios, 1937. Gouache on celluloid, applied to Courvoisier wood veneer backgrounds, all matted and framed together.

Depicts Dopey, Bashful and Sneezy.

Overall: 23 x 16.5 x 2 in; Within mat: Each 7.5 x 4 in

\$3,000 - 4,000



106



107

107

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier polka-dotted paper background, matted and framed.

Snow White gently encourages the reluctant dwarfs, especially Grumpy, to wash their hands before dinner.

Overall: 20 x 19 x 2 in; Within mat: 7.5 x 9.5 in

\$5,000 - 7,000



108

108

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed.

After Snow White tells the dwarfs that they must wash their hands before they can have dinner, Grumpy marches outside, sits on a barrel near the washtub, puts a piece of straw in his mouth, and defiantly folds his arms: "Heh! Wimmen! I'm a warnin' 'ya - 'ya give 'em an inch and they'll walk all over 'ya."

Overall: 20 x 17 x 2 in; Within mat: 8.25 x 5.25 in

\$800 - 1,200



109

109

A COLOR MODEL CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a watercolor production background of the cottage yard, matted and framed.

Grumpy refuses to wash his hands before dinner.

Overall: 22 x 20 x 2 in; Within mat: 9 x 8 in

\$2,000 - 3,000



110



111



112



113

110

A CELLULOID OF HAPPY, DOC, AND SNEEZY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier wood veneer background, matted and framed.

At the request of Snow White, Happy, Doc and Sneezy wash their hands before they sit down for dinner.

Overall: 20 x 22 x 2 in; Within mat: 8 x 10.5 in

\$2,000 - 3,000

111°

AN ANIMATION DRAWING OF GRUMPY AND DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and red pencil on paper, matted and framed.

The drawing depicts the dwarfs teasing Grumpy as they beautify him for Snow White. Grumpy is humiliated.

Overall: 17.5 x 20 x 2 in; Within mat: 10 x 12.5 in

\$400 - 600

112

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a watercolor production background, matted and framed.

The dwarfs drag Grumpy to the wash basin and decide to have a bit of fun with him, which gets him madder by the minute.

Overall: 20 x 22 x 2 in; Within mat: 9 x 11.5 in

\$4,000 - 6,000

113

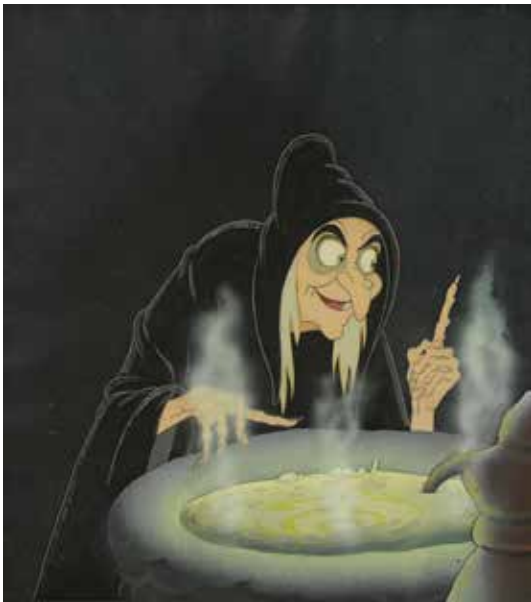
A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

While the other dwarfs cope with getting washed for dinner, Dopey struggles with the soap.

Overall: 17 x 16 x 2 in; Within mat: 6.5 x 5.5 in

\$1,500 - 2,000



114

114

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

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, painted cauldron and cask in foreground, and an overlay for the steam, Walt Disney Enterprises label on the reverse, matted and framed.

The regal Queen transforms into an ugly old hag with bulbous eyes, a long pointed nose with a wart, a single-tooth smile, and a raspy voice. As she makes her brew, she says, "And now... a special sort of death for one so fair. What shall it be? A poisoned apple! Sleeping death."

Overall: 20.5 x 19.5 x 2 in; Within mat: 10 x 9 in

\$4,500 - 6,500



115

115

A CELLULOID OF DOC FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Doc enjoys a solo moment as he plays his swan-like mandolin.

Overall: 20.5 x 19.5 x 2 in; Within mat: 8.75 x 8 in

\$800 - 1,200



116

116

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Grumpy plays the piano.

Overall: 19.5 x 18.5 x 2 in; Within mat: 8 x 7 in

\$800 - 1,200

117

A CELLULOID OF BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier star-patterned paper background, matted and framed.

Bashful plays the accordion.

Overall: 20 x 18.5 x 2 in; Within mat: 7.5 x 6.5 in

\$800 - 1,200



117

118

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed.

During an evening of dance and music, Dopey plays the drum.

Overall: 19 x 20 x 2 in; Within mat: 7.75 x 8.5 in

\$1,000 - 1,500



118

119

A CELLULOID OF HAPPY, SNEEZY, AND BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Overall: 17.5 x 18.5 x 2 in; Within mat: 5.5 x 6.25 in

\$1,000 - 1,500



119



120

120

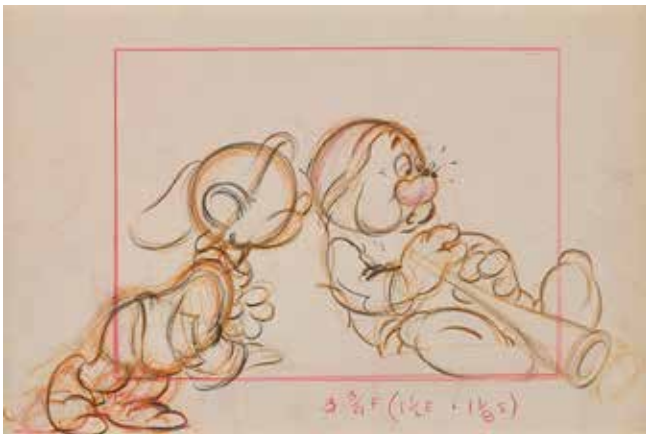
A CELLULOID OF SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier star-patterned paper background, Walt Disney Enterprises label on reverse, matted and framed.

Sleepy holds his fish horn. Sleepy was animated by Les Clark, who was one of Disney's "Nine Old Men."

Overall: 19 x 22 x 2 in; Within mat: 7 x 11 in

\$1,000 - 1,500



121

121°

A ROUGH LAYOUT DRAWING OF DOPEY AND SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and colored pencil on paper, inscribed lower left, "F1 / Seq 8A / Sc 25," and "Return Promptly to Unit-C B G cell inked," date stamped in the lower right, matted and framed.

Dopey looks at a fly that has landed on Sleepy's nose.

Overall: 15 x 19 x 2 in; Within mat: 7.5 x 11 in

\$400 - 600



122

122

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Snow White and the dwarfs enjoy an evening of dancing.

Overall: 29 x 27 x 2 in; Within mat: 10 x 13.5 in

\$6,000 - 8,000

123

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Dopey on Sneezy's shoulders as all of the dwarfs enjoy an evening of music and dancing with Snow White.

Overall: 20.5 x 19 x 2 in; Within mat: 9.75 x 7 in

\$2,000 - 3,000



123

124

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed.

In order to enjoy a dance with Snow White, Dopey climbs on Sneezy's shoulders.

Overall: 22 x 18.5 x 2 in; Within mat: 9.75 x 7 in

\$1,500 - 2,000



124

125

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier airbrushed star-patterned paper background, matted and framed.

After an evening of music and dancing, the exhausted dwarfs give up their beds for Snow White.

Overall: 22 x 18 x 2 in; Within mat: 7 x 10.5 in

\$1,500 - 2,000



125



126

126

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to an airbrushed Courvoisier background, Courvoisier Galleries label on the reverse, matted and framed.

Dopey won the hearts of the audience with his sweet, sincere personality, floppy ears, oversized clothing, and his tolerance of the teasing he receives from the other dwarfs.

Overall: 19.75 x 19.75 x 2 in; Within mat: 7.5 x 7.5 in

\$1,500 - 2,000



127

127

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed.

Grumpy primps in front of the mirror before saying goodbye to Snow White as he heads off to work.

Overall: 19.5 x 17.5 x 2 in; Within mat: 8.5 x 6.75 in

\$800 - 1,200



128

128

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to its matching watercolor production background, the background with "OK S.A" stamped twice, "F.A. / 10A / 27" inscribed on the back, matted and framed.

Grumpy runs into the forest after Snow White kisses him.

Overall: 20.5 x 23 x 2 in; Within mat: 9.5 x 11.5 in

\$3,000 - 4,000

129

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, Walt Disney Enterprises label on the reverse behind the frame, matted and framed.

Ravenous scavengers watch eagerly as the witch travels through the forest on her way to the dwarfs' cottage.

Overall: 17 x 17 x 2 in; Within mat: 5.75 x 5.5 in

\$1,000 - 1,500



129

130

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier patterned paper background, matted and framed.

Snow White is trimming the pie that she has made for Grumpy as the birds look on.

Overall: 21 x 20 x 2 in; Within mat: 8.5 x 8 in

\$3,500 - 4,500



130

131

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier airbrushed patterned paper background, matted and framed.

Snow White proudly shows the pie, which she made for Grumpy, to her forest friends.

Overall: 19 x 19 x 2 in; Within mat: 7.5 x 7.75 in

\$4,000 - 6,000



131



132



133



134



135

132°
AN ANIMATION DRAWING OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite, red and green pencil on paper, stamped lower left, "PROD. 2001 / SEQ. 13A / SCENE 15," matted and framed.

Overall: 15.5 x 18.5 x 2 in; Within mat: 9.5 x 11.5 in

\$500 - 700

133°
AN ANIMATION DRAWING OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and green pencil on paper, stamped lower left, "PROD. 2001 / SEQ. 13A / SCENE 9," matted and framed.

The witch, with her hypnotizing eyes, seduces Snow White into biting the poisoned apple.

Overall: 15.5 x 18.5 x 2 in; Within mat: 10 x 12 in

\$500 - 700

134°
AN ANIMATION DRAWING OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, annotated upper right, "1227J," matted and framed.

A wonderful image of the old hag.

Overall: 15 x 18 x 2 in; Within mat: 8.5 x 11 in

\$500 - 700

135°
AN ANIMATION DRAWING OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, stamped, "PROD 2001 / SEQ. 13A / SCENE 23," matted and framed.

The old hag rubs the poisoned apple on her sleeve to give it a shine before presenting it to Snow White.

Overall: 17.5 x 19 x 2 in; Within mat: 12 x 14 in

\$500 - 700



137

136°

AN ANIMATION DRAWING OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite, red and green pencil on paper, stamped lower left, "PROD. 2001 / SEQ. 13A / SCENE 9," matted and framed.

The witch was animated by Norm Ferguson and voiced by Lucille La Verne.

Overall: 15.5 x 18.5 x 2 in; Within mat: 10 x 12 in

\$500 - 700

137

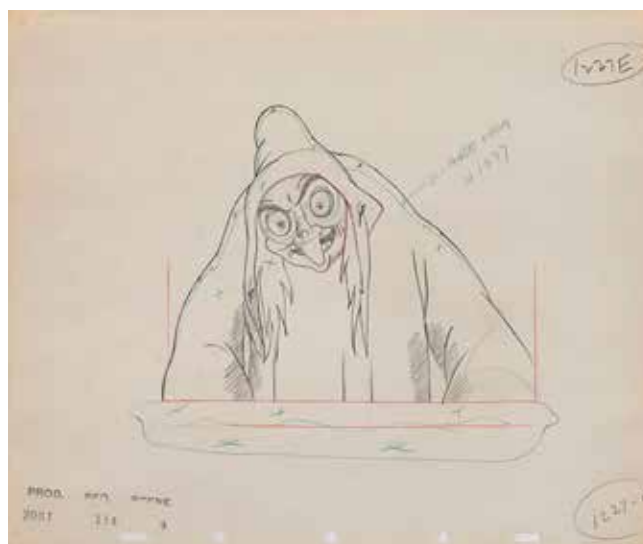
A CELLULOID OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to its matching watercolor production background, background created by Sam Armstrong, matted and framed.

The old hag makes her visit to the dwarfs' cottage to give Snow White the poisoned apple.

Overall: 20.5 x 23 x 2 in; Within mat: 9 x 11.5 in

\$15,000 - 20,000



136



138



139



140

138
A CELLULOID OF SNEEZY, HAPPY, GRUMPY, AND BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier painted wood veneer background, matted and framed.

The dwarfs work in the mine just prior to the moment when the animals arrive to say that Snow White is in danger.

Overall: 19 x 25 x 2 in; Within mat: 6.75 x 12.5 in

\$4,000 - 6,000

139
A CELLULOID OF DOPEY AND SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Dopey helps Sleepy push the cart.

Overall: 16 x 19 x 2 in; Within mat: 5 x 8.25 in

\$1,000 - 1,500

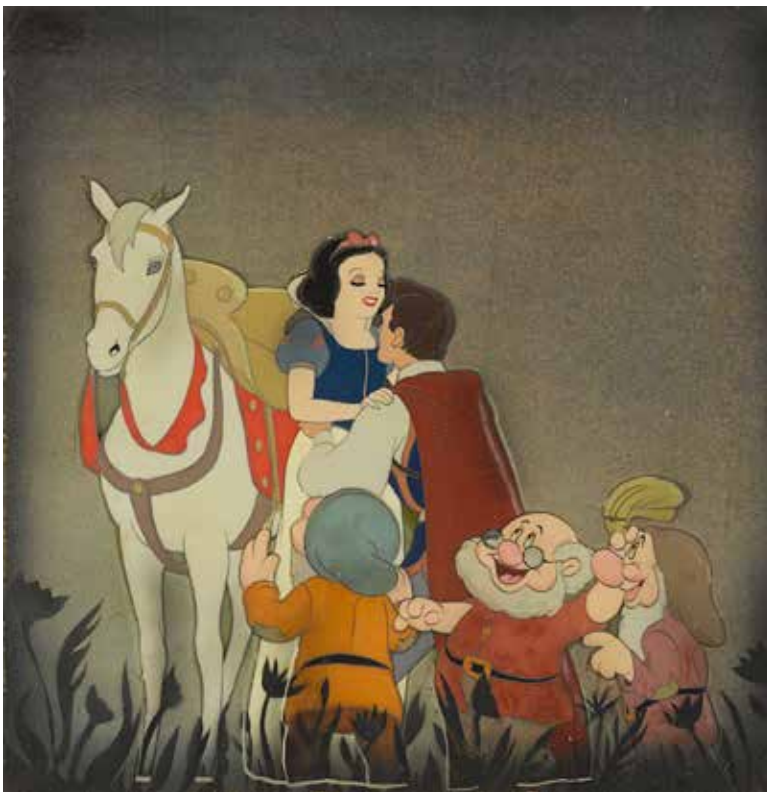
140°
AN ANIMATION DRAWING OF SNEEZY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite, red and green pencil on paper, stamped lower left, "2001 / 14B / 13," matted and framed.

The animals run to the mine to warn the dwarfs of Snow White's danger.

Overall: 15.5 x 18.5 x 2 in; Within mat: 10.5 x 8.5 in

\$400 - 600



141

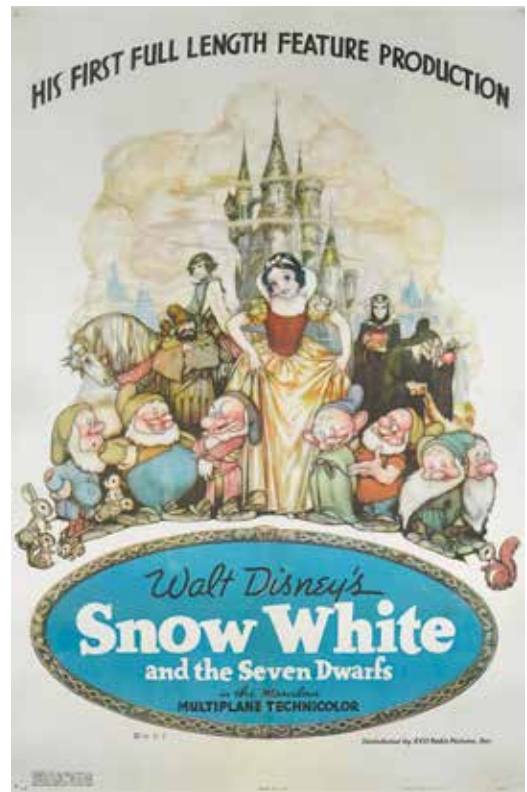
**141
A CELLULOID FROM SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, The Leicester Galleries label on the reverse, matted and framed.

The spell is broken as Snow White is kissed by her true love, the Prince. As she rides off with the Prince, the dwarfs say their goodbyes.

Overall: 22 x 21 x 2; Within mat: 11 x 11 in

\$5,000 - 7,000



142

**142
A ONE SHEET POSTER FROM SNOW WHITE AND THE SEVEN DWARFS**

RKO, 1937. Style B, matted and framed.

The artwork for this poster was done by Gustaf Tenggren.

27 x 41 in

\$7,000 - 9,000

**143
AN INSERT POSTER FROM SNOW WHITE AND THE SEVEN DWARFS**

RKO, 1937. Matted and framed.

14 x 36 in

\$3,000 - 4,000



143



144

144

**A GUSTAF TENGGREN ORIGINAL CONCEPT WATERCOLOR
FROM PINOCCHIO**

Walt Disney Studios, 1940. Watercolor on paper, signed ("Tenggren")
lower right, matted and framed.

A lovely, peaceful winter scene of light snow falling on this image of
Geppetto's storefront.

Overall: 26 x 21 x 2 in; Within mat: 10.5 x 14.5 in

\$25,000 - 35,000



145

145

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO* WITH WATERCOLOR PRODUCTION BACKGROUND

Walt Disney Studios, 1940. Gouache on celluloid, applied to its matching watercolor production background, matted and framed.

Jiminy Cricket looks in the window of Geppetto's workshop of toys. The background was done by Claude Coats, an animator who created backgrounds for other Disney classic films such as *Snow White and the Seven Dwarfs* (1937), *The Old Mill* (1937), *Ferdinand the Bull* (1938), and over 20 other Disney animated films.
Overall: 21 x 24 x 2 in; Within mat: 11.75 x 14 in

\$20,000 - 25,000



146



147



148



149

146

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Jiminy Cricket warms himself in front of the hot coals.

Overall: 16.5 x 17.5 x 2 in; Within mat: 5.5 x 6 in

\$1,500 - 2,000

147

A CELLULOID OF FIGARO AND PINOCCHIO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed and watercolor background, Courvoisier Galleries label on the reverse, matted and framed.

Pinocchio, still a puppet on strings, strokes happy Figaro's tail.

Overall: 20 x 19 x 2 in; Within mat: 6.5 x 8 in

\$3,500 - 4,500

148

A CELLULOID OF GEPPETTO AND FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed.

Geppetto and Figaro sleep peacefully side by side.

Overall: 19 x 19 x 2 in; Within mat: 8 in diameter

\$1,000 - 1,500

149

AN ANIMATION DRAWING OF THE BLUE FAIRY FROM *PINOCCHIO*

Walt Disney Studios, 1940. Graphite on paper, annotated lower right, "27," matted and framed.

The Blue Fairy is Pinocchio's guardian angel throughout the film. She was modeled after Marjorie Babbitt (better known as dancer Marge Champion), who had earlier enacted the part of Snow White; the voice was supplied by Evelyn Venable, a movie actress from Cincinnati.

Overall: 15.5 x 18.5 x 2 in; Within mat: 9.5 x 12 in

\$800 - 1,200



150



151

150

**A CELLOID OF THE BLUE FAIRY AND PINOCCHIO FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on celluloid, applied to a watercolor production background of the interior of Stromboli's wagon that was not used in the final version of the film, matted and framed.

The Blue Fairy suddenly appears in Geppetto's workshop, taps Pinocchio with her wand, and grants him life. He can only become a real boy when he learns the difference between right and wrong.

Overall: 22 x 20 x 2 in; Within mat: 8 x 10.75 in

\$10,000 - 15,000

151

**A CELLOID OF PINOCCHIO AND JIMINY CRICKET FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a watercolor production background, not used in the final version of the film, with Courvoisier Galleries label which states that this is with its production background, matted and framed.

Pinocchio, who is now a partial boy, has a heart-to-heart talk with Jiminy Cricket about the meaning of right and wrong.

Overall: 21.5 x 24 x 2 in; Within mat: 9.5 x 11.5 in

\$5,000 - 7,000



152



153



154



155

152

AN ANIMATION DRAWING OF PINOCCHIO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Graphite on paper, stamped lower right, "PROD 2003 / SEQ 1.6 / SCENE 15," matted and framed.

Jiminy Cricket teaches Pinocchio how to whistle.
Overall: 15.5 x 18.5 x 2 in; Within mat: 10 x 12 in

\$600 - 800

153

A CELLULOID OF GEPETTO AND FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Figaro peeks out from Geppetto's nightcap as they discover that Pinocchio has become a partial boy.
Overall: 21 x 21 x 2 in; Within mat: 10 in diameter

\$2,000 - 3,000

154

A CELLULOID OF FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, drybrush and airbrush on top of the cel give his fur its soft, fuzzy appearance, Courvoisier Galleries label on the reverse, the cel framed with a secretarial Walt Disney signature, matted and framed.

Cuddled under Geppetto's quilt, Figaro is ready for sleep, but Pinocchio's curiosity keeps him awake and Figaro becomes tired and cranky.

This particular cel set-up was a special gift from Walt Disney to Miss Daisy A. Beck, who taught seventh grade at Benton Grammar School in Kansas City, Missouri. She was his favorite teacher, and upon her passing in 1955, he wrote a tribute to her for the California Teachers Association Journal.

Overall: 23 x 20 x 2 in; Within mat: 6.75 in diameter

\$600 - 800

155

A CELLULOID OF FIGARO AND CLEO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to its matching watercolor production background, matted and framed.

In the beginning of the film, as Geppetto celebrates finding Pinocchio is alive, Figaro glances at Cleo in her fishbowl.

Overall: 20 x 23 x 2 in; Within mat: 9 x 12 in

\$4,000 - 6,000

156

A CELLULOID OF PINOCCHIO, FIGARO, AND CLEO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed.

Pinocchio and Figaro look at Cleo in her fish bowl.

Overall: 25 x 26 x 2 in; Within mat: 10 x 12 in

\$4,000 - 6,000



156

157

A STORYBOARD DRAWING OF FIGARO AND CLEO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Graphite on paper, storyboard trimmed to edge, matted and framed.

Figaro and Cleo are taken by surprise.

Overall: 15 x 17 x 2 in; Within mat: 6 x 8 in

\$600 - 800



157

158

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed wood veneer background, matted and framed.

After an evening of celebration with Geppetto and Pinocchio, Jiminy Cricket gets ready for bed.

Overall: 19.5 x 21 x 2 in; Within mat: 6.5 x 9 in

\$1,500 - 2,000



158



159

159

A CELLULOID OF GEPPETTO, PINOCCHIO AND FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a preliminary watercolor background, matted and framed.

Geppetto gets Pinocchio ready for school. The cel was used in the final version, but the background was not. There is a slight change to the door framing.

Overall: 20.5 x 20 x 2 in; Within mat: 9 x 8.5 in

\$10,000 - 15,000

160

A CELLULOID OF CLEO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Cleo swims amongst the bubbles.

Overall: 19 x 19 x 2 in; Within mat: 7 in diameter

\$800 - 1,200



160



161

161

A CELLULOID OF GEPPETTO, FIGARO, AND PINOCCHIO FROM *PINOCCHIO* WITH WATERCOLOR PRODUCTION BACKGROUND

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to its matching watercolor production background, annotated, "F3 / 2 / 39 Oct 01 1939 Thor OK for / 10-18-39," and someone's initials, matted and framed.

Geppetto gets Pinocchio ready for school. The cel of Geppetto is key to this background and the cel of Pinocchio comes in a minute later when he is walking down the street and turns back to say goodbye to Geppetto.

Overall: 26 x 22 x 2 in; Within mat: 10.5 x 14 in

\$20,000 - 25,000

162

A CELLULOID OF J. WORTHINGTON FOULFELLOW AND GIDEON FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed.

Dishonest "Honest John" Foulfellow and Gideon spy on Pinocchio on his way to school. They begin to plot the future of the live puppet boy without strings. "A thing like that ought to be worth a fortune to someone ... If we play our cards right, we'll be on easy street, or my name isn't Honest John."

Overall: 16 x 17.5 x 2 in; Within mat: 7 x 8.5 in

\$2,000 - 3,000



162



163



164



165

163

A GROUP OF THREE CELLULOIDS AND TWO DRAWINGS FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, graphite on paper, all matted and framed together.

Comprising a layout drawing of Geppetto's workshop with many toys hanging from the rafters, with the initials "MA" in lower right; a trimmed celluloid of J. Worthington Foulfellow with cigar in his raised hand, some paint loss on blue sleeve to right; a trimmed celluloid of Jiminy Cricket perched on Pinocchio's shoe, applied to a wood veneer background, some cracking of paint on forehead and on shoe; a storyboard drawing of Pinocchio winking and sitting near a paint can, a faint water mark lower right margin; a trimmed celluloid of a seated Figaro, small paint loss on paws and chest.

Overall: 31 x 26 in

\$7,000 - 9,000

164

A CELLULOID OF FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, signed "Figaro" lower right on mat, matted and framed.

Figaro plays with a butterfly.

Overall: 12 x 11 x 2 in; Within mat: 3.5 x 4 in

\$600 - 800

165°

A ROUGH DRAWING OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Graphite and blue pencil on paper, matted and framed.

Overall: 18 x 22.5 x 2 in; Within mat: 12.5 x 15.25 in

\$300 - 400



166



167



168

166

A CELLULOID OF STROMBOLI AND PINOCCHIO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, multi-cel set-up, applied to a watercolor production background, matted and framed.

The cel depicts Stromboli and Pinocchio after the performance. The background is from a later scene when Stromboli takes Pinocchio back to his workshop and threatens him if he tries to escape.

Overall: 26 x 23 x 2 in; Within mat: 11.25 x 15 in

\$9,000 - 12,000

167°

AN ANIMATION DRAWING OF PINOCCHIO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Graphite on paper, stamped lower right, "PROD 2003 / SEQ 4.2 / SCENE 42," matted and framed.

Pinocchio dances on the stage with the Russian puppets.
Overall: 15.75 x 18.5 x 2 in; Within mat: 10 x 12 in

\$500 - 700

168

A CELLULOID OF FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a watercolor production background from the 1943 short, *Figaro and Cleo*, with the Walt Disney Productions stamps and production number "2292 / Sc. 20," matted and framed.

Geppetto worries when Pinocchio does not come home for dinner. Figaro cannot eat until Pinocchio returns.

Overall: 23 x 20 x 2 in; Within mat: 8.25 x 11 in

\$1,000 - 1,500



169

169

**A GUSTAF TENGGREN ORIGINAL CONCEPT PAINTING FROM
PINOCCHIO**

Walt Disney Studios, 1940. Black ink and watercolor on heavyweight paper, inscribed "Pinocchio" to upper left corner in watercolor in an unknown hand, matted and framed.

Pinocchio is trapped in a birdcage with the shadows of other marionettes hanging by their strings.

Gustaf Tenggren [1896-1970] was one of several European artists hired by the Disney Studios during the 1930s to have a stylistic impact on the early Disney films. Although Tenggren was not at the Disney Studios long, he produced several preliminary drawings for Pinocchio.

Exhibited: Once Upon a Time, Walt Disney, Grand Palais, Paris, September 16, 2006 - January 15, 2007

Montreal Museum of Fine Arts, Montreal, March 8 - June 24, 2007
Kunsthalle der Hypo-Kulturstiftung, Munich, September 19, 2008 - January 25, 2009

Helsinki City Art Museum, Helsinki, February 25 - May 31, 2009

Literature: Canemaker, John. *Before the Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists*, Hyperion, New York, 1996, p. 48

Robin, Allan. *Walt Disney and Europe*, pp. 127-128

Girveau, Bruno. *Once Upon a Time: Walt Disney: The Sources of Inspiration for the Disney Studios*, Prestel Verlag, London, 2006

Lambert, Pierre. *L'âge d'or de Walt Disney, Démon et Merveilles*, Paris, 2006, p. 98

Overall: 22 x 19 x 2 in; *Within mat:* 10.75 x 14 in

\$30,000 - 40,000



170



171



172



173

170°

AN ANIMATION DRAWING OF JIMINY CRICKET FROM PINOCCHIO

Walt Disney Studios, 1940. Graphite on paper, stamped lower right, "PROD 2003 / SEQ 4.8 / SCENE 15.1," matted and framed.

Jiminy Cricket wears his finest.

Overall: 17 x 19 x 2 in; Within mat: 9 x 11 in

\$500 - 700

171

A CELLOID OF THE STUPID LITTLE BOYS FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to its matching watercolor production 12-field background with studio-added shadow effect; the cel of the donkey in the forefront comes a few frames later than the others, stamped on the back, "OK," with initials, "PROD F3 / SEQ. 8-4 / SC. 21," matted and framed.

The Stupid Little Boys from Pleasure Island, who turn into donkeys, are held by the Coachman, who crates them up to be sent to the market.

Overall: 22 x 19 x 2 in; Within mat: 7.5 x 10 in

\$2,000 - 3,000

172

A CELLOID OF JIMINY CRICKET FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid with an overlay of the bubbles on top, applied to a Courvoisier airbrushed background, matted and framed.

Jiminy Cricket and Pinocchio look underwater for Monstro the whale. At this moment, Jiminy gets sucked in the maw of a scallop which then spews him out in a mass of bubbles.

Overall: 18 x 19 x 2 in; Within mat: 8 x 7 in

\$2,000 - 3,000

173

A CELLOID OF JIMINY CRICKET FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, with a secretarial Walt Disney signature, matted and framed.

In search of Monstro the whale, Jiminy Cricket is confronted by two curious fish.

Overall: 19 x 21 x 2 in; Within mat: 7.5 x 10 in

\$2,000 - 2,500



174

174

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, matted and framed.

Jiminy Cricket is knocked over by the angry mother fish.

Overall: 19 x 21 x 2 in; Within mat: 8 x 10.5 in

\$2,000 - 3,000



175

175

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a watercolor production background, annotated on the reverse, "MB77 / Seq 10 / Jiminy Riding Sea Horse," matted and framed.

Jiminy Cricket rides a seahorse as he and Pinocchio desperately search for Geppetto and Monstro the whale.

Overall: 21 x 24 x 2 in; Within mat: 9 x 12 in

\$5,000 - 7,000



176

176

A CELLULOID OF GEPPETTO AND FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed.

Geppetto and Figaro wait inside Monstro's belly.

Overall: 18 x 19 x 2 in; Within mat: 6.5 x 7 in

\$2,000 - 3,000



179



177

**177
A CELLULOID OF FIGARO FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on a partial celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed.

Figaro uses his tail to fish.

Overall: 17 x 17 x 2 in; Within mat: 6 x 7 in

\$600 - 800



178

**178
A CELLULOID OF FIGARO FROM
PINOCCHIO**

Walt Disney Studios, 1940. Gouache on celluloid, applied to its matching watercolor production background, a Courvoisier Galleries label on the reverse, matted and framed.

Figaro is thrilled when fish come in abundance after the whale swallows a school of fish.

Overall: 22 x 19 x 2 in; Within mat: 8.25 x 11 in

\$4,000 - 6,000

**179
A CELLULOID OF GEPPETTO AND
FIGARO FROM PINOCCHIO**

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to its matching watercolor production background, Courvoisier Galleries label that states that this is its matching background, matted and framed.

On the bed in Monstro's belly, Figaro walks on the quilt as Geppetto covers Pinocchio.

Overall: 23 x 25 x 2 in; Within mat: 11.5 x 10.5 in

\$10,000 - 15,000



180

180

A CELLULOID OF FIGARO AND CLEO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, cel overlay of Cleo's fishbowl, Courvoisier Galleries label on the reverse, matted and framed.

Figaro and Cleo aren't sure what to make of Pinocchio's just-revealed donkey ears.

Overall: 18 x 16 x 2 in; Within mat: 6 x 6.75 in

\$1,500 - 2,000



181

181

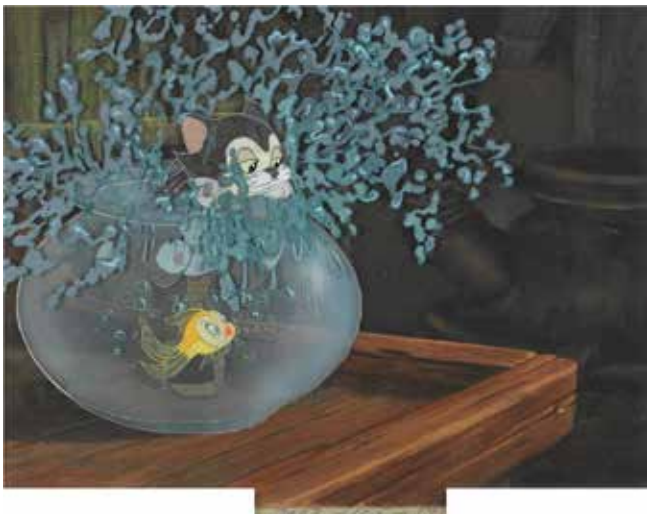
A CELLULOID OF PINOCCHIO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a watercolor production background, annotated and stamped on the reverse, "PROD F3 / SEQ 10.5 / SC19 / AUG 2 1939 / OCT 10 1939 / OK," with several initials, matted and framed.

Pinocchio brays after Geppetto discovers that he has ears like a donkey.

Overall: 22 x 19.5 x 2 in; Within mat: 8 x 10.5 in

\$3,500 - 4,500



182

182

A CELLULOID OF FIGARO AND CLEO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on celluloid, applied to its matching watercolor production background, annotated, "2003-10.5-19 / PROD F3 / SEQ. 10.5 / SC 22 / OK," with initials, "SEP 14 1939"; the fishbowl is a non-production cel, matted and framed.

The two-cel set-up depicts Figaro, who is frightened by the braying of Pinocchio, climbing into Cleo's bowl.

Overall: 20 x 24 x 2 in; Within mat: 8.5 x 11 in

\$3,500 - 4,500



183

183
AN INSERT POSTER FROM *PINOCCHIO*
 RKO, 1940. Matted and framed.
 14 x 36 in

\$3,000 - 4,000



184



184
TWO ANIMATION DRAWINGS FROM *FANTASIA*
 Walt Disney Studios, 1940. Graphite and colored pencil on paper, the first drawing of Mickey Mouse with the bucket and the second a special effects drawing of the rising water, both matted and framed together.

Mickey Mouse as the sorcerer's apprentice finds that his plan has worked all too well and the water starts to overflow and overwhelm him. The Disney "special effects" animators of the 1930s were responsible for bringing convincing movement to natural forces such as clouds, snowflakes, earthquakes, lava flow and water. In this set of matching drawings, animator Ugo D'Orsi has delicately drawn every droplet, wave, ripple and splash of water into which Mickey is about to plunge. Certain drops have been color-keyed in red to indicate highlights that will be added later in paint on celluloid.
Overall: 39 x 19 x 2 in; Within mat: 10.5 x 14 in

\$1,000 - 1,500

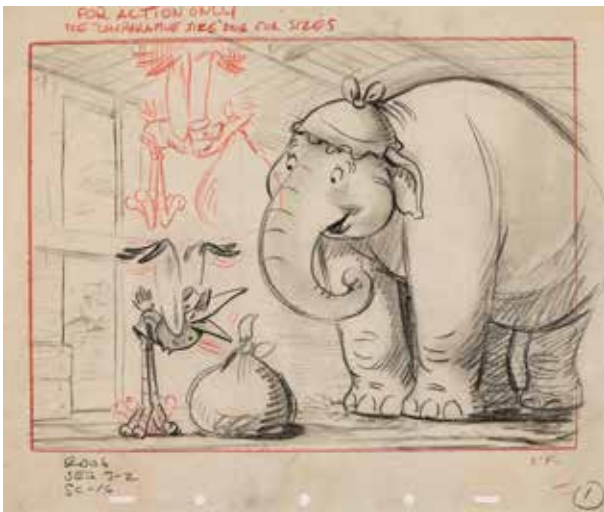


185

185
A CELLULOID OF MICKEY MOUSE FROM *FANTASIA*
 Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, stamped "WDP" lower right, matted and framed.

Mickey Mouse as the sorcerer's apprentice figures out a solution to his laborious task by having the magic brooms do the work for him.
Overall: 20 x 21.5 x 2 in; Within mat: 7.5 x 9 in

\$5,000 - 7,000



186



187



188



189

186

A STORYBOARD DRAWING OF MRS. JUMBO FROM *DUMBO*

Walt Disney Studios, 1941. Graphite and orange pencil on paper, annotated lower right, "2006 / SEQ 3-2 / SC - 16," matted and framed.

To the delight of Mrs. Jumbo, the stork arrives with the anticipated sweet little bundle.

Overall: 18.5 x 21 x 2 in; Within mat: 10 x 12 in

\$700 - 900

187

A CELLOID OF DUMBO AND TIMOTHY MOUSE FROM *DUMBO*

Walt Disney Studios, 1941. Gouache on celluloid, applied to a Courvoisier airbrushed background, stamped "WDP" lower right, matted and framed.

Timothy Mouse tries to comfort Dumbo: "You know, your ma ain't crazy. She's just brokenhearted."

Overall: 19 x 23 x 2 in; Within mat: 9 x 11.75 in

\$2,000 - 3,000

188

AN ANIMATION DRAWING OF DUMBO FROM *DUMBO*

Walt Disney Studios, 1941. Graphite on paper, matted and framed.

Dumbo desperately learns to fly, but all ends in disaster with the collapse of the tent.

Overall: 18 x 22.5 x 2 in; Within mat: 8 x 11.5 in

\$600 - 800

189^o

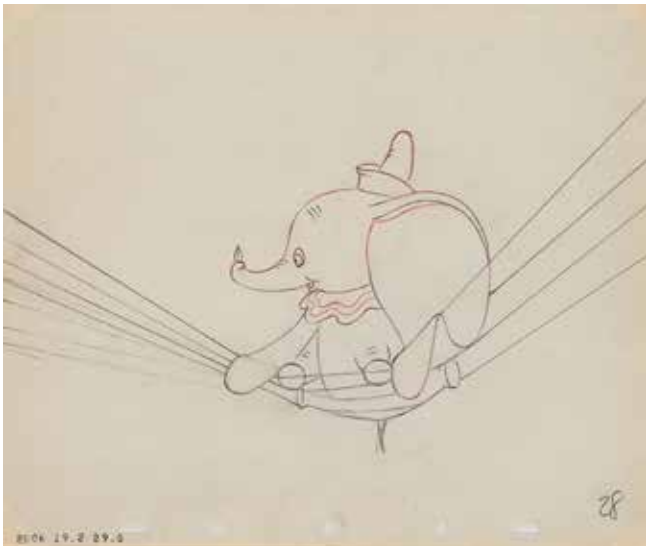
A STORYBOARD OF TIMOTHY MOUSE FROM *DUMBO*

Walt Disney Studios, 1941. Graphite on paper, matted with typed action instructions for this scene, matted and framed.

Timothy Mouse accidentally becomes drunk when he drinks water mixed with alcohol by the clowns.

Overall: 18.5 x 17 x 2 in; Within mat: 5.5 x 7 in

\$300 - 400



190

190

AN ANIMATION DRAWING OF DUMBO FROM *DUMBO*

Walt Disney Studios, 1941. Graphite on paper, stamped lower left, "2006 / 19.2 / 29.0," matted and framed.

Dumbo holds onto his magic feather to build his confidence as he learns to fly.

Overall: 15.75 x 18.75 x 2 in; Within mat: 10 x 12 in

\$600 - 800

191

A LARGE PRELIMINARY BACKGROUND WATERCOLOR OF A FOREST SCENE FROM *BAMBI*

Walt Disney Studios, 1942. Graphite on paper and watercolor on board, matted and framed.

Exhibited: Once Upon a Time, Walt Disney, Grand Palais, September 16, 2006-January 15, 2007

Montreal Museum of Fine Arts, Montreal, March 8-June 2007

Kunsthalle der Hypo-Kulturstiftung, Munich, September 19,

2008-January 25, 2009

Helsinki City Art Museum, Helsinki, February 25-May 31, 2009

Literature: Lambert, Pierre, *L'âge D'or de Walt Disney, Demons and Merveilles*, Paris, 2006, p. 150.

Overall: 34 x 32 x 2 in; Within mat: 25.5 x 23 in

\$10,000 - 15,000

192

A STORYBOARD OF BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. graphite on paper, stamped lower left, "2-Bambi / SEQ 21 / SC 21 / Artist Davis / Date Nov 3 1939," matted and stamped.

Bambi follows Thumper and the other bunnies through the forest as he learns to walk. The bunnies hop over the fallen tree with ease, but Bambi is hesitant.

Overall: 20 x 23 x 2 in; Within mat: 9.75 x 12 in

\$800 - 1,200



191



192



193



194



195



196

193

A CELLULOID OF BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on celluloid, multi-cel set-up, applied to a watercolor production background, stamped on the back, "F-2 Bambi / Seq. 2.1 / Sc artist Arensma." Bambi and the rabbits are on one cel and the grass is on another full cel, matted and framed.

Bambi follows Thumper and the other bunnies through the forest as he learns to walk. He comes upon an obstacle, but successfully overcomes it to the delight of the bunnies.

Overall: 22 x 26 x 2 in; Within mat: 10.5 x 14 in

\$6,000 - 8,000

194

A CELLULOID OF THUMPER AND BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on celluloid, applied to a Courvoisier airbrushed and crayon background, stamped lower left "WDP," Courvoisier Galleries label on the reverse, matted and framed.

Thumper talks to Bambi.

Overall: 19 x 20 x 2 in; Within mat: 7.5 x 8.5 in

\$2,000 - 3,000

195

A CELLULOID OF THUMPER FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on laminated celluloid, applied to a Courvoisier airbrushed and crayon background, stamped lower left, "WDP," Courvoisier Galleries label on the reverse, matted and framed. *Overall: 15 x 14 x 2 in; Within mat: 6.5 x 5.5 in*

\$800 - 1,200

196

A CELLULOID OF BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on celluloid, multi-cel set-up, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on reverse, matted and framed.

The young Bambi enjoys seeing a butterfly.

Overall: 18 x 19 x 2 in; Within mat: 7 x 7.75 in

\$1,500 - 2,000



198



197

197°

A CONCEPT DRAWING OF BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Graphite on paper, stamped lower left, "Dec 18 1939," matted and framed.

Bambi's first encounter with a butterfly.

Overall: 14.5 x 17 x 2 in; Within mat: 6.5 x 7.5 in

\$500 - 700



199

198

A CELLULOID OF THUMPER AND BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Gouache on laminated celluloid, applied to a Courvoisier airbrushed background, stamped lower right "WDP," matted and framed.

The pair of cels of Thumper and Bambi are from different scenes, but they work well representing their adventures on ice. The cel of Thumper is from the scene when Thumper rolls with laughter at Bambi's encounter with a certain skunk: "No, no, no, that's not a flower." The cel of Bambi is from the beginning of the film as he tries to talk for the first time and falls back against his mother.

Overall: 15.5 x 19 x 2 in; Within mat: 6.75 x 10.5 in

\$1,500 - 2,000

199°

A CONCEPT DRAWING OF BAMBI FROM *BAMBI*

Walt Disney Studios, 1942. Graphite on paper, matted and framed.

Overall: 14 x 17 x 2 in; Within mat: 7.25 x 8.25 in

\$500 - 700



200

200

**A MARY BLAIR CONCEPT ARTWORK
FROM CINDERELLA**

Walt Disney Studios, 1950. Gouache on paper, matted and framed.

Cinderella's jealous stepsisters have torn her ball gown, made especially for her by the mice. Upset, Cinderella runs outside and sobs. The fairy godmother hears her cries.

Mary Blair [1911-1978] started her career at the Walt Disney Company in 1940 and worked briefly on concept art for *Dumbo*, an early version of *Lady and the Tramp* (1955), and a second version of *Fantasia* called *Baby Ballet*, which did not come out until the 1990s. She left the studio in 1941 to travel on a research tour to South America with Disney and his wife and other selected artists. Disney was so impressed with her watercolors that he assigned her the role of art supervisor for the animated films *Saludos Amigos* (1942) and *The Three Caballeros* (1944). She was later credited for her color styling on *Cinderella*, *Alice in Wonderland* (1951), and *Peter Pan* (1953). Her other notable and most recognizable project was the work she did on "It's A Small World."

Overall: 12 x 14 x 2 in; Within mat: 6 x 7 in

\$4,000 - 6,000



201

201

**A MARY BLAIR CONCEPT ARTWORK
FROM CINDERELLA**

Walt Disney Studios, 1950. Gouache on board, matted and framed.

Overall: 11 x 13 x 2 in; Within mat: 6 x 6 in

\$4,000 - 6,000

202

**A KEN ANDERSON CONCEPT DRAWING
FROM CINDERELLA**

Walt Disney Studios, 1950. Graphite and ink on paper, backed on board, matted and framed.

The great hall in Cinderella's stepmother's home.

Ken Anderson [1909-1993], a well-respected Disney artist, worked for Walt Disney for over 40 years as an inbetweeners, layout man, story man, art director, character creator, inspirational artist, and imagineer; one would consider him a jack-of-all-trades. He also worked on the development of Disneyland. He received the Disney Legends award in 1991 for Animation and Imagineering.

Overall: 22 x 17.5 x 2 in; Within mat: 11.5 x 15 in

\$2,500 - 3,000



202

203

**A CELLULOID OF CINDERELLA FROM
CINDERELLA**

Walt Disney Studios, 1950. Gouache on trimmed celluloid, applied to its matching watercolor production background, matted and framed.

Cinderella tries on the glass slipper.

Overall: 23 x 20 x 2 in; Within mat: 10.5 x 13.5 in

\$8,000 - 12,000



203



204



205

204

A CELLULOID OF ALICE FROM ALICE IN WONDERLAND

Walt Disney Studios, 1951. Gouache on celluloid, applied to a watercolor production background from the Garden of Talking Flowers sequence in the film, matted and framed.

Alice talks to a Bread-and-Butterfly, an image that continues into the mat. In this scene, the flowers decide she is a weed and drive her out.
Overall: 20 x 22 x 2 in; Within mat: 8.25 x 10.25 in

\$4,000 - 6,000

205

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

Walt Disney Studios, 1951. Gouache on trimmed celluloid, applied to a watercolor production background, but not used in the final version of the film (the flowers above the entranceway are slightly different than what appears in the film), matted and framed.

Alice trails the White Rabbit.
Overall: 23 x 20 x 2 in; Within mat: 8 x 10.5 in

\$7,000 - 9,000

206

A CELLULOID OF PETER PAN FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on a partial celluloid, applied to a watercolor production background, matted and framed.

Peter and Tinker Bell creep into Wendy's room to find Peter's shadow. When found, Peter Pan rubs soap on his foot to stick his shadow on. Overall: 23 x 21 x 2 in; Within mat: 11 x 9.5 in

\$4,000 - 6,000



206

207°

A CELLULOID OF WENDY FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on celluloid, matted and framed. Overall: 22.5 x 26 x 2 in; Within mat: 11 x 13.5 in

\$400 - 600



207

208

A CELLULOID OF GEORGE DARLING FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on celluloid, applied to a print background, matted and framed.

George Darling angrily questions the map on his shirt. Overall: 25 x 21 x 2 in; Within mat: 9 x 12 in

\$600 - 800



208



209

209

A CELLULOID OF TINKER BELL FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on celluloid, applied to a printed background, matted and framed.

Tinker Bell is jealous of the friendship between Peter Pan and Wendy.

The character of Tinker Bell was modeled by the actress Margaret Kerry.

Overall: 26 x 22 x 2 in; Within mat: 10 x 13.5 in

\$1,500 - 2,000



210

210

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

Walt Disney Studios, 1953. Gouache on celluloid, multi-cel set-up, applied to a Walt Disney publication background, matted and framed.

An angry Captain Hook raises his fist at Peter Pan as Tinker Bell flits around between the two.

Overall: 22 x 23 x 2 in; Within mat: 10.25 x 10 in

\$2,000 - 2,500



211

211

A CELLULOID OF CAPTAIN HOOK, SMEE, AND PETER PAN FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on trimmed celluloid, applied to a watercolor production background, annotated, "2074 / Seq 04.0 / Sc 53.1 / SC 54.1 / OK," with initials; the cel of Smee is key to the background, matted and framed.

Peter Pan challenges Captain Hook to a duel as Smee looks on.

Overall: 27 x 24 x 2 in; Within mat: 11 x 15 in

\$7,000 - 9,000



212

212

AN ANIMATION LAYOUT DRAWING FROM *PETER PAN*

Walt Disney Studios, 1953. Graphite on paper, backed on card, annotated lower right, "2074 / 04.0 / Sc 66," matted and framed.

An aerial view of Neverland and Captain Hook's ship.

Overall: 22 x 17 x 2 in; Within mat: 12.5 x 16 in

\$15,000 - 20,000



213

213

AN EYVIND EARLE CONCEPT PAINTING FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on paper, signed ("Eyvind Earle") lower right, matted and framed.

An image of the park on a lovely, serene evening with a distant full moon.

Eyvind Earle [1916-2000] was hired in 1951 by Walt Disney Studios. Within 2 years, he became the color stylist and inspirational background artist for such feature films as *Sleeping Beauty* (1959), *Peter Pan*, and *Lady and the Tramp*. After working 15 years on animated art, he returned to painting full time in 1966 and worked to the end of his life.
Overall: 15 x 30 x 2 in; Within mat: 9 x 22.5 in

\$5,000 - 7,000



214

214

AN EYVIND EARLE CONCEPT PAINTING FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on paper, signed ("Eyvind Earle") lower right, matted and framed.

Lady looks down from the bridge as Tramp jumps into the water.

Overall: 12.5 x 17.5 x 2 in; Within mat: 5.75 x 10.5 in

\$3,000 - 4,000



215

215

AN EYVIND EARLE CONCEPT PAINTING FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on paper, signed ("Eyvind Earle") lower right, matted and framed.

Tramp visits Tony at the restaurant.

Overall: 12 x 19.5 x 2 in; Within mat: 6.25 x 12 in

\$4,000 - 6,000



216



217

216

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

Walt Disney Studios, 1955. Gouache on
celluloid, applied to a watercolor production
background, matted and framed.

On this gorgeous fall day, Tramp enters
into Lady's neighborhood for the first time,
wondering what "the leash and collar set does
for excitement." Tramp says, "I'll bet they've
got a lid on every trash can. Uh oh -- and a
fence around every tree."

Overall: 37 x 24 x 2 in; Within mat: 11.5 x
24.5 in

\$7,000 - 9,000

217

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

Walt Disney Studios, 1955. Gouache on
celluloid, applied to its matching watercolor
production background, annotated on the
back, "2079 / 33.2 / 12," matted and framed.

Lady hears the baby crying for the first time
and heads up the stairs to see for herself.
Overall: 32 x 22 x 2 in; Within mat: 9.5 x 20 in

\$4,000 - 6,000



218



219



220



221

218

A CELLOID OF LADY FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a Disneyland printed background, matted and framed.

The character of Lady was modeled after a cocker spaniel named Lady which belonged to the animator Hamilton Luske. Barbara Luddy voiced the character.

Overall: 20.5 x 22 x 2 in; Within mat: 7.25 x 9 in

\$700 - 900

219

A CELLOID OF TRAMP FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a printed background, matted and framed.

Tramp is a cynical realist from the other side of the tracks who often comes to Lady's rescue.

Overall: 21.5 x 20 x 2 in; Within mat: 9.5 x 8 in

\$700 - 900

220

A CELLOID OF TRAMP AND LADY FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, Walt Disney Production label on reverse, matted and framed.

Overall: 16 x 18 x 2 in; Within mat: 7 x 9.25 in

\$800 - 1,200

221

A CELLOID OF POUND DOGS FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a reproduction background, matted and framed.

The four jailhouse dogs, Bull, Toughy, Pedro, and Boris, collectively sing in a mournful chorus. The atmosphere of the dog pound and the individual character personalities are all splendidly captured in this cel set-up.

Overall: 25 x 21.5 x 2 in; Within mat: 11 x 16 in

\$600 - 800



222



223



224

222

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

Walt Disney Studios, 1955. Gouache on trimmed celluloid, applied to its matching watercolor production pan background, matted and framed.

Tramp rescues Lady from some vicious street dogs who have been chasing her. Tramp looks at her muzzle and decides that to remove it, he needs to take her to the zoo to find an animal with sharp teeth.
Overall: 39 x 22 x 2 in; Within mat: 9.5 x 27.25 in

\$6,000 - 8,000

223

A CELLULOID OF LADY FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a reproduction background, matted and framed.

Lady wears a muzzle as she sits with a surprised expression.
Overall: 18.5 x 20 x 2 in; Within mat: 7 x 9.5 in

\$600 - 800

224

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

Walt Disney Studios, 1955. Gouache on celluloid, applied to a printed background, matted and framed.

Overall: 31 x 24.5 x 2 in; Within mat: 11 x 18 in

\$800 - 1,200



225



226



227



228

225

A CELLULOID OF TONY AND JOE FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a printed background, matted and framed.

From the famous "Bella Notte" scene: Tony and Joe discuss what the proper treatment should be for Tramp and his girl.

Overall: 28 x 21 x 2 in; Within mat: 9.25 x 16.5 in

\$800 - 1,200

226°

A CELLULOID OF JOCK AND SCAMP FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on trimmed celluloid, applied to a reproduction background, matted and framed.

Dressed for the holiday season in his plaid sweater, Jock is unaware of Scamp's attempt to turn his winter wear into a ball of yarn.

Overall: 25 x 20 x 2 in; Within mat: 9.75 x 14 in

\$400 - 600

227

TWO CELLULIDS OF TRAMP AND LADY FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, both matted and framed together.

Lady with ball in mouth and Tramp glancing upwards.

Overall: 24 x 19 x 2 in; Within mat: 10 x 8 in

\$800 - 1,200

228

A CELLULOID OF TRUSTY AND PUPPIES FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, multi-cel set-up, applied to a reproduction background, matted and framed.

Christmas has come to the Darling household. Trusty joins in the celebration as he retells stories of his many exploits to the puppies of Lady and Tramp.

Overall: 26 x 20.5 x 2 in; Within mat: 11 x 16.5 in

\$600 - 800



229



230



231



232

229

A CELLULOID OF BRIAR ROSE AND FLORA FROM *SLEEPING BEAUTY*

Walt Disney studios, 1959. Gouache on celluloid, applied to a printed background, Walt Disney Productions gold label on reverse, matted and framed.

Flora convinces Briar Rose to take a walk so that the fairies can plan their surprise birthday party for her.

Overall: 20.5 x 23 x 2 in; Within mat: 8.5 x 11 in

\$800 - 1,200

230

A CELLULOID OF BRIAR ROSE FROM *SLEEPING BEAUTY*

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

Out on her walk to gather berries, Briar Rose sings to her animal and bird friends.

Overall: 24 x 21 x 2 in; Within mat: 10 x 13 in

\$1,000 - 1,500

231

A CELLULOID OF BRIAR ROSE AND OWL FROM *SLEEPING BEAUTY*

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

Briar Rose tells her animal and bird friends about meeting a stranger in her dreams. Owl and the animals come across Prince Phillip's clothes and decide to dress Owl as a dancing partner for Briar Rose.

Overall: 20 x 27 x 2 in; Within mat: 8 x 14.5 in

\$1,500 - 2,000

232°

AN ANIMATION DRAWING OF BRIAR ROSE FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Graphite on paper, matted and framed.

Briar Rose sings "Once Upon a Dream" to her animal friends.

Overall: 15 x 18 x 2 in; Within mat: 11.5 x 14.5 in

\$400 - 600



233



234



235



235

233
A CELLOID OF BRIAR ROSE FROM SLEEPING BEAUTY

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

At the suggestion of the fairies, Briar Rose takes a walk in the forest to pick berries.

Overall: 18.5 x 21 x 2 in; Within mat: 8 x 10 in

\$1,000 - 1,500

234
A CELLOID OF BRIAR ROSE FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on celluloid, applied to a printed background, Walt Disney Productions gold label on the reverse, matted and framed.

Briar Rose dances with Owl, who is dressed in the Prince's clothes. This cel matches the drawings in the following lot.

Overall: 15 x 18 x 2 in; Within mat: 8.5 x 11.5 in

\$1,000 - 1,500

235°
THREE ANIMATION DRAWINGS OF BRIAR ROSE AND OWL FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Graphite on paper, signed ("Marc Davis"), the animator for Briar Rose, matted and framed.

The first drawing depicts Briar Rose in the dance scene in the forest. The second and third drawings are of the owl dressed in the Prince's clothes.

Overall: 38 x 17 x 2 in; Within mat, each: 12.75 x 15 in

\$500 - 700



236



237

236

A CELLULOID OF THE FAIRIES FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on trimmed celluloid, applied to an Eyvind Earle watercolor production pan background of the royal throne room, matted and framed.

The three fairies, Merryweather, Flora, and Fauna, fly through the royal throne room.

Overall: 38 x 25 x 2 in; Within mat: 12 x 27 in

\$20,000 - 30,000

237

A CELLULOID OF THE FAIRIES FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on trimmed celluloid, applied to a watercolor production background, annotated, "2082 / 07.0 / 28 / #2082 / Seq. 7 / Sc 28," matted and framed.

Depicts Fauna, Merryweather, and Flora.

Overall: 38 x 24 x 2 in; Within mat: 11.5 x 25.5 in

\$6,500 - 7,500



238



239

238
A CELLULOID OF BRIAR ROSE AND PRINCE PHILLIP FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, three-cel set-up, applied to a watercolor production pan background, matted and framed.

Briar Rose first meets Prince Phillip in the forest as she sings "Once Upon a Dream" to her animal friends.

Overall: 41 x 23 x 2 in; Within mat: 11 x 28 in

\$15,000 - 20,000



240

239
A CELLULOID OF PRINCE PHILLIP FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a printed background, Walt Disney Productions gold label on the reverse, matted and framed.

Prince Phillip rides in the woods with his mighty steed, Samson.

Overall: 19 x 21.5 x 2 in; Within mat: 8.25 x 10 in

\$600 - 800

240°
AN ANIMATION DRAWING OF MALEFICENT FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Graphite on paper, matted and framed.

A full image of Maleficent, animated by Marc Davis.

Overall: 15 x 18 x 2 in; Within mat: 11 x 14 in

\$500 - 700



241



243

241°
AN ANIMATION DRAWING OF MALEFICENT FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Graphite on paper, matted and framed.

Maleficent discusses her evil plan with the Raven.
Overall: 17.5 x 20 x 2 in; Within mat: 12.5 x 16 in

\$500 - 700

242°
A CELLULOID OF KING STEFAN AND KING HUBERT FROM SLEEPING BEAUTY

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

Hubert informs Stefan that he has built the young couple a castle as a present. Their discussion ends with Stefan calling Hubert an unreasonable, pompous windbag, at which point, Hubert threatens him with a fish.
Overall: 22 x 26 x 2 in; Within mat: 10.25 x 14 in

\$400 - 600



242



244

243°
AN ANIMATION DRAWING OF MALEFICENT FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Graphite on paper, matted and framed.

Depicts Maleficent with her horned headdress, swirling cape, contemptuous face, and arched eyebrows.
Overall: 17.5 x 22 x 2 in; Within mat: 12.5 x 16 in

\$500 - 700

244°
AN ANIMATION DRAWING OF THE DRAGON FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Graphite and green pencil on paper, matted and framed.

As the Prince hacks his way through the barrier of thorns, Maleficent transforms herself into a massive dragon: "Now you shall deal with me, oh Prince, and all the powers of hell."
Overall: 17.5 x 23 x 2 in; Within mat: 13 x 15.5 in

\$300 - 400



245



246



245

A CELLULOID OF MALEFICENT FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on trimmed celluloid, applied to a watercolor production pan background of the dungeon door, annotated, "SC 52 / 2082 / 18.0 / 52," matted and framed.

Depicts a large image of Maleficent as she ties up Prince Phillip. This is one of the largest images of her in the film.

Overall: 41 x 23 x 2 in; Within mat: 11 x 28 in

\$7,000 - 9,000

246

TWO CELLULOIDS FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to colored paper, both matted and framed together.

Depicts Prince Phillip with sword and shield in hand; the other celluloid depicts Briar Rose holding her berry basket.

Overall: 20.5 x 30.5 x 2 in; Within mat: 7.5 x 8 in

\$1,000 - 1,500



247



248



249



250

247

A CELLOID FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to a printed background, matted and framed.

Roger, a hardworking songwriter, meets the lovely, competent Anita in the park while walking their dogs, Pongo and Perdita. Disney's film version was adapted from Dodie Smith's delightful dog story by Bill Peet.

Overall: 23.5 x 21 x 2 in; Within mat: 10.5 x 13 in

\$700 - 900

248

A CELLOID OF PONGO FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to a Disneyland printed background, matted and framed.

Pongo on guard.

Overall: 19 x 21 x 2 in; Within mat: 9.75 x 11.5 in

\$700 - 900

249

A CELLOID OF PONGO AND PERDITA FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to a Disneyland printed background, matted and framed.

Pongo and Perdita have a romantic moment.

Overall: 19.5 x 21 x 2 in; Within mat: 9.5 x 7.5 in

\$700 - 900

250

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

Walt Disney Studios, 1961. Gouache on celluloid, applied to a Disneyland printed background, Walt Disney Production gold label on reverse, matted and framed.

Cruella de Vil is a parody of an immoral socialite with her pronounced cheekbones, pointed facial features, and painfully thin body hidden by her voluminous fur coat.

Overall: 19 x 22 x 2 in; Within mat: 8.5 x 11 in

\$1,000 - 1,500



251

251

A CELLULOID OF THE PUPS FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, multi-cel set-up, applied to a watercolor production background, matted and framed.

The puppies settle in for a night's sleep, except for a restless one.

Overall: 22 x 27 x 2 in; Within mat: 10.5 x 12 in

\$2,000 - 3,000



252

252°

A CELLULOID OF A PUPPY FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to yellow paper, matted and framed.

Overall: 18.5 x 18.5 x 2 in; Within mat: 10.25 x 10.5 in

\$500 - 700



253

253

A CELLULOID OF PONGO WITH PUPS FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to a Disneyland printed background, Walt Disney Production gold label on reverse, matted and framed.

Freckles playfully pulls Pongo's ear as Rolly makes for a better vantage point in which to view the action.

Overall: 18 x 20 x 2 in; Within mat: 8.5 x 11 in

\$1,000 - 1,500



254



255



256

254

A CELLOID OF MOWGLI FROM THE JUNGLE BOOK

Walt Disney Studios, 1967. Gouache on celloid, applied to its matching watercolor production background, matted and framed.

The determined Mowgli is convinced that he can survive on his own in the jungle and is willing to stake his life to prove his point. This lovely character was largely animated by Ollie Johnston.

Overall: 20 x 24 x 2 in; Within mat: 9.75 x 13 in

\$3,000 - 4,000

255°

A CELLOID OF MOWGLI FROM THE JUNGLE BOOK

Walt Disney Studios, 1967. Gouache on celloid, applied to a Disneyland printed background, matted and framed.

Mowgli and Baby Elephant take part in a march led by Colonel Hathi, the baby elephant's father. Mowgli's befriending of Baby Elephant motivates Colonel Hathi and his brigade to help search for the man cub, Mowgli, to save him from the fearsome Shere Khan.

Overall: 18.5 x 22 x 2 in; Within mat: 8.5 x 12 in

\$500 - 700

256°

A CELLOID AND LIMITED EDITION CELLOID FROM THE ARISTOCATS

Walt Disney Studios, 1970. The first piece is gouache on celloid, applied to a printed background; the second piece is a limited edition celloid, edition #20/500, both matted and framed.

The production celloid depicts Marie, the little lady kitten with her pink bow daintily tied in her topknot; the limited celloid depicts Duchess and O'Malley with their family, Berlioz, Toulouse, and Marie.

Overall: 16.5 x 18 x 2 in; Within mat: 9.5 x 11.5 in

\$200 - 300



257



258



259

257
A CELLULOID OF FLOUNDER FROM *THE LITTLE MERMAID*

Walt Disney Studios, 1989. Gouache on celluloid, applied to its matching watercolor production background, certificate of authenticity, matted and framed.

Flounder and Ariel explore an old wreck in search of human artifacts.

Provenance: Sotheby's The Art of Disney's *The Little Mermaid*, June 1990, lot 19.
Overall: 37 x 21 x 2 in; *Within mat:* 9 x 25 in

\$1,000 - 1,500

258°
A CELLULOID OF KING TRITON FROM *THE LITTLE MERMAID*

Walt Disney Studios, 1989. Gouache on celluloid, two-cel set-up, applied to a photographic background, Walt Disney Company certificate of authenticity, matted and framed.

King Triton has a conversation with Sebastian regarding the whereabouts of his daughter, Ariel.

Overall: 21.5 x 26 x 2 in; *Within mat:* 8.75 x 13.75 in

\$400 - 600

259°
A CELLULOID OF ARIEL AND FLOUNDER FROM *THE LITTLE MERMAID*

Walt Disney Studios, 1989. Gouache on celluloid, applied to a photographic reproduction background, Walt Disney Company certificate of authenticity, matted and framed.

Ariel and Flounder explore an old shipwreck for human artifacts for her collection.

Overall: 19.5 x 24 x 2 in; *Within mat:* 10 X 15 in

\$400 - 600

260

A CELLULOID OF POCAHONTAS AND JOHN SMITH FROM POCAHONTAS

The Walt Disney Company, 1995. Gouache on post-production celluloid, applied to a watercolor production background, matted and framed.

Depicts Pocahontas and John Smith.

Provenance: Sotheby's The Art of Disney's *Pocahontas*, February, 1996, lot 159.

Overall: 44 x 23 x 2 in; *Within mat:* 32 x 11 in

\$1,000 - 1,500

261

A CELLULOID OF JASMINE FROM ALADDIN

The Walt Disney Company, 1992. Gouache on celluloid, applied to a watercolor production background, Walt Disney Company certificate of authenticity, matted and framed.

Jasmine places the scarf over her head (which was knocked off in her collision with the fire-eater).

Provenance: Sotheby's the Art of Disney's *Aladdin*, October, 1993, lot 72.

Overall: 36 x 23 x 2 in; *Within mat:* 10 x 22 in

\$1,000 - 1,500

262

A CELLULOID OF THE GENIE FROM ALADDIN

The Walt Disney Company, 1992. Gouache on celluloid, applied to its matching watercolor production background, Walt Disney Company certificate of authenticity, matted and framed.

Aladdin reminds the Genie that getting out of the cave was the Genie's idea, not one of Aladdin's precious wishes. The Genie, as the sheep, walks away with a warning: "Well, I feel sheepish. Alright you ba-a-a-d boy. But, no more freebies."

Provenance: Sotheby's The Art of Disney's *Aladdin*, October 1993, lot 138.

Overall: 20.75 x 24 x 2 in; *Within mat:* 11.5 x 16.5 in

\$700 - 900



260



261



262



263

263°

A CELLULOID OF HERCULES FROM HERCULES

The Walt Disney Company, 1997. Gouache on post-production celluloid, applied to a watercolor production background, matted and framed.

Hercules demonstrates his strength with his Pegasus.

Provenance: Sotheby's The Art of *Hercules*, June, 1998, lot 44.

Overall: 25.5 x 30 x 2 in; *Within mat:* 12 x 17 in

\$500 - 700



264



265



266



267

264

A CELLULOID OF DONALD DUCK FROM FANTASIA 2000

The Walt Disney Company, 1999. Gouache on post-production celluloid, three-cel set-up, one of which is an underlay, applied to a watercolor production background, Walt Disney Enterprises certificate of authenticity, matted and framed.

Noah's plans show that it is supposed to rain. Donald Duck looks up at the sunny sky in disbelief.

Provenance: Sotheby's The Art of Disney's *Tarzan* and *Fantasia 2000*, June 2000, lot 205.

Overall: 22.5 x 18 x 2 in; *Within mat:* 6 x 10 in

\$800 - 1,200

265

A CELLULOID OF DAISY DUCK FROM FANTASIA 2000

The Walt Disney Company, 1999. Gouache on post-production celluloid, two-cel set-up, applied to a watercolor production background, Walt Disney Enterprises certificate of authenticity, matted and framed.

Elephants march up the gangplank and are about to step on some mice floating on a leaf. Daisy rescues the mice just in the nick of time.

Provenance: Sotheby's The Art of Disney's *Tarzan* and *Fantasia 2000*, June 2000, lot 211.

Overall: 25 x 20 x 2 in; *Within mat:* 10 x 15.5 in

\$800 - 1,200

266

A CELLULOID OF DONALD DUCK FROM FANTASIA 2000

The Walt Disney Company, 1999. Gouache on post-production celluloid, four-cel set-up, one of which is an underlay and one of which is an overlay/underlay, applied to a watercolor production background, Walt Disney Enterprises certificate of authenticity, matted and framed.

The ark lands with a thud as the floodwaters quickly recede. Donald tumbles down the stairs and just manages to grab the alligator's tail before he falls out of the door. He bounces in mid-air, barely touching the ground, where lobsters and crabs try to pinch him.

Provenance: Sotheby's The Art of Disney's *Tarzan* and *Fantasia 2000*, June 2000, lot 216.

Overall: 25 x 20 x 2 in; *Within mat:* 11 x 15 in

\$800 - 1,200

267

A CELLULOID OF BABY WHALE FROM FANTASIA 2000

The Walt Disney Company, 1999. Gouache on post-production celluloid, six-cel set-up, two of which are underlays, applied to a watercolor production background, matted and framed.

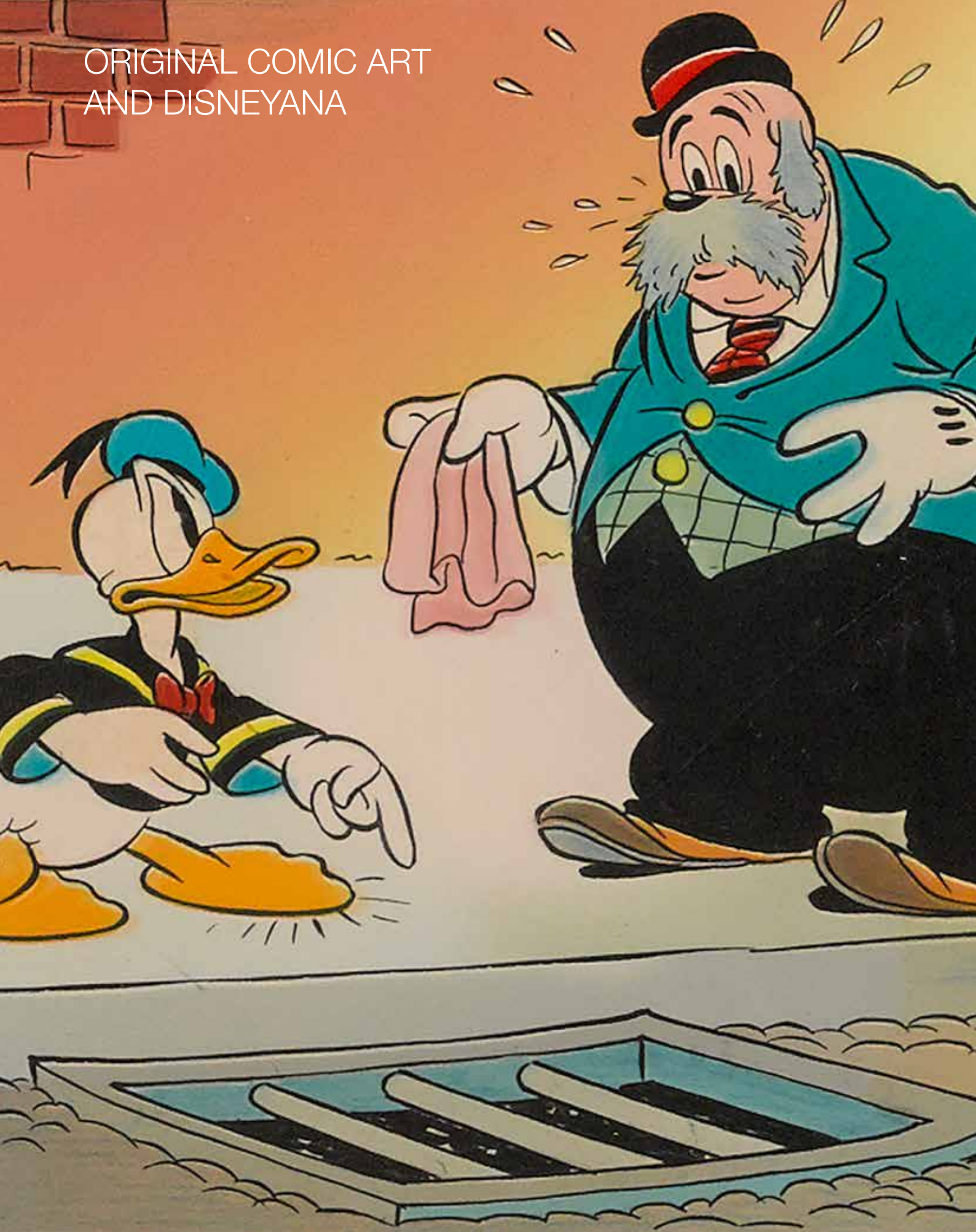
The whales fly in and out of the cloud formations in the sky as land is seen through breaks in the clouds.

Provenance: Sotheby's The Art of Disney's *Tarzan* and *Fantasia 2000*, June 2000, lot 169.

Overall: 24 x 19 x 2 in; *Within mat:* 10.5 x 16 in

\$1,500 - 2,000

ORIGINAL COMIC ART
AND DISNEYANA





268



269



270

268

A WALT DISNEY SIGNED CHECK

Dated Feb. 1, 1961. Matted and framed with image of Disney.

The Bank of America check is made out to "Walt Disney Special Acct." and signed ("Walter E. Disney").

Overall: 35 x 27 x 2 in; Within mat: 3.75 x 8.5 in

\$800 - 1,200

269

A WALT DISNEY SIGNATURE ON PAPER

Pen and ink on a small piece of tan-colored paper removed from an autograph book, with a small black-and-white image of Walt Disney glued to the lower right corner. His name is written on the lower margin in another hand, matted and framed.

Overall: 16.5 x 16 x 2 in; Within mat: 5.5 x 5 in

\$800 - 1,200

270

A WALT DISNEY SIGNED PHOTOGRAPH

Black-and-white photograph signed in black felt-tip marker, ("Walt Disney"). The photograph is dated on the back 4-29-65, matted and framed.

The photograph depicts Walt Disney wearing a cowboy hat and hugging a colt.

Overall: 18.5 x 16 x 2 in; Within mat: 9.5 x 7.5 in

\$1,000 - 1,500

271

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 3-23-1938.
Pen and ink on illustration board, enhanced by the addition of three color film overlays giving it a full color appearance, matted and framed.

This is the earliest Donald Duck strip known to exist from the seventh week of the run. Donald Duck thinks that he is going to get away with keeping a coin that has dropped from a passerby's pocket.

Al Taliaferro [1905-1969] was best known for his Donald Duck comic strips, which he drew from 1938 until his death in 1969. Many of the stories for the strip were written by Bob Karp.

Provenance: This strip originally was from the estate of Bruce Hamilton, who bought it directly from the estate of Taliaferro in an early 1980s auction.

Overall: 12 x 32 x 2 in; Within mat: 6 x 26 in

\$3,000 - 4,000

272

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 10-2-1939.
Pen and ink on illustration board, secretarial signature upper right, "Best Wishes to Chef Cook from Walt Disney," matted and framed.

Donald Duck uses a food decoy to protect his nephews from the insects eating their picnic lunch.

Overall: 12 x 28.5 x 2 in; Within mat: 5.5 x 22 in

\$2,000 - 3,000

273°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 10-14-1943.
Pen and ink on illustration board, matted and framed.

Donald Duck has a clever idea about cleaning the chimney, but it backfires.

Overall: 14.5 x 29 x 2 in; Within mat: 7 x 21.5 in

\$300 - 400

274

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 1-8-1954.
Pen and ink on illustration board, matted and framed.

Huey, Dewey, and Louie are up to mischief, as usual.

Overall: 12.5 x 26.5 x 2 in; Within mat: 6.25 x 20.25 in

\$700 - 900



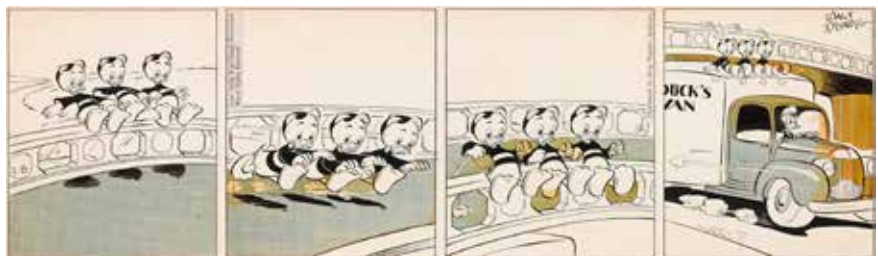
271



272



273



274



275

275°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 6-24-1955.
Pen and ink on illustration board, matted and framed.

Donald Duck loses a boxing match, much to the chagrin of his nephews.

Overall: 13 x 27 x 2 in; Within mat: 6.25 x 20.25 in

\$400 - 600



276

276°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 8-15-1957.
Pen and ink on illustration board, matted and framed.

Donald Duck's solution to raking leaves.

Overall: 14 x 28 x 2 in; Within mat: 6.5 x 20 in

\$400 - 600



277

277°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 10-28-1957.
Pen and ink on illustration board, matted and framed.

Donald Duck teaches his nephew good boxing tips.

Overall: 13.5 x 27.5 x 2 in; Within mat: 6.5 x 20 in

\$400 - 600



278

278°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 10-29-1957.
Pen and ink on illustration board, matted and framed.

Donald thinks he has the leaf-raking job finished, only to discover that it has moved inside.

Overall: 13.5 x 27.5 x 2 in; Within mat: 6.5 x 20 in

\$400 - 600

279

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 2-25-1958.
Pen and ink on illustration board, matted and framed.

You can sell pottery, but with a little rain you can sell water, too.

Overall: 13.5 x 27.5 x 2 in; Within mat: 6.25 x 20.25 in

\$800 - 1,200



279

280°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 2-26-1958.
Pen and ink on illustration board, matted and framed.

Donald's idea for a successful alarm system.

Overall: 13.5 x 28 x 2 in; Within mat: 6 x 20 in

\$400 - 600



280

281°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 3-5-1958.
Pen and ink on illustration board, matted and framed.

For Donald, checking the weather is essential when mailing a letter.

Overall: 13.5 x 27 x 2 in; Within mat: 6 x 20 in

\$400 - 600



281

282°

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 5-7-1958.
Pen and ink on illustration board, matted and framed.

Donald and Daisy Duck have a broken car horn -- at least that is what Daisy thinks.

Overall: 12.5 x 25.5 x 2 in; Within mat: 5.5 x 18.5 in

\$300 - 400



282



283

283

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 5-24-1958. Pen and ink on illustration board, matted and framed.

Donald Duck assists people at the Lost and Found when a gentleman comes to report a lost Dalmatian. The obvious question that Donald asks the stunned man is, "How many spots?"

Overall: 14 x 27 x 2 in; Within mat: 5.75 x 18.5 in

\$800 - 1,200



284

284

AN ORIGINAL FLOYD GOTTFREDSON MICKEY MOUSE AND HIS FRIENDS DAILY COMIC STRIP

King Features Syndicate, dated 11-17-1958. Pen and ink on illustration board, matted and framed.

Mickey Mouse gathers eggs when he discovers an unusually shaped one.

Floyd Gottfredson [1905-1986] began working on the four-month-old Mickey Mouse daily comic strip in 1939 and continued to produce them for the next 45 years. The strips were part of a continuing story, with Gottfredson plotting out the continuities until Bill Walsh took over in 1943. In the 1950s, they were told to drop the storylines and do only daily gags, which Gottfredson continued illustrating until he retired in 1975.

Overall: 12.25 x 25 x 2 in; Within mat: 6.5 x 9.25 in

\$700 - 900



285

285

AN ORIGINAL FLOYD GOTTFREDSON MICKEY MOUSE AND HIS FRIENDS DAILY COMIC STRIP

King Features Syndicate, dated 1-6-1959. Pen and ink on illustration board, matted and framed.

Much to Mickey's surprise, he finds his cat in the bird cage, with the bird flying about.

Overall: 12 x 25 x 2 in; Within mat: 6.25 x 18.5 in

\$600 - 800



286

286°

AN ORIGINAL FLOYD GOTTFREDSON MICKEY MOUSE AND HIS FRIENDS DAILY COMIC STRIP

King Features Syndicate, dated 8-18-1972. Pen and ink on illustration board, inscribed on the right, "Very Best Wishes to Dear Friend and Good Girl Friday / May Weigle / Affectionately / Floyd Gottfredson," matted and framed.

Minnie Mouse's bird has stopped whistling, and Goofy's solution is to give it a whistle.

Overall: 11.5 x 26 x 2 in; Within mat: 5.5 x 20 in

\$400 - 600

287

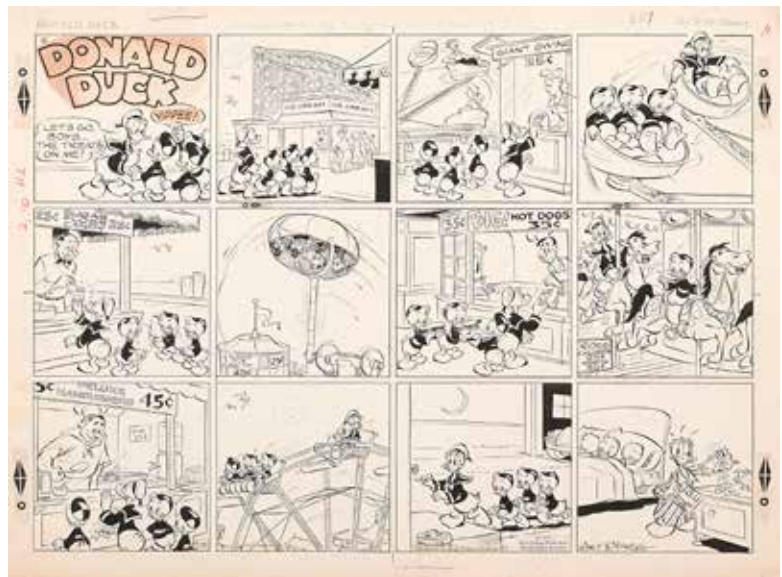
AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 9-16-1956.
Pen and ink on illustration board, back is stamped by the newspaper, matted and framed.

While treating his nephews to the amusement park, Donald Duck runs out of money and has to borrow from the nephews.

Overall: 24 x 30 x 2 in; Within mat: 16 x 22 in

\$1,500 - 2,000



287

288

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 3-11-1962.
Pen and ink on illustration board, matted and framed.

Uncle Ludwig tries to replace Uncle Scrooge, chairman of the board, with a robot, which is not received well by Uncle Scrooge.

Overall: 33 x 26 x 2 in; Within mat: 5.5 x 23 in

\$1,000 - 1,500



288

289

AN ORIGINAL AL TALIAFERRO DONALD DUCK DAILY COMIC STRIP

King Features Syndicate, dated 5-30-1965.
Pen and ink on illustration board, matted and framed.

Donald Duck's nephew gets an "A" on his test, a proud moment that ends in disbelief.

Overall: 34.5 x 26.5 x 2 in; Within mat: 15 x 22 in

\$700 - 900



289



\$700 - 900



\$300 - 400



END OF SALE

**ENTERTAINMENT
MEMORABILIA**

Wednesday 28 June 2017
Knightsbridge, London

**THE BEATLES: AN ANIMATION
CEL OF THE GROUP FROM
'YELLOW SUBMARINE'**

1968
£2,500-3,000
\$3,200-3,800

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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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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 thereof, (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.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

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 Ⓟ 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 ▲ 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 Ⓢ 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

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 12, 2017 without penalty. After Monday June 12, 2017 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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The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- 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.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

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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) ☐

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: An Important Animation Art Collection	Sale date: Monday June 5, 2017
Sale no. 24381	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"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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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.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

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.	
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