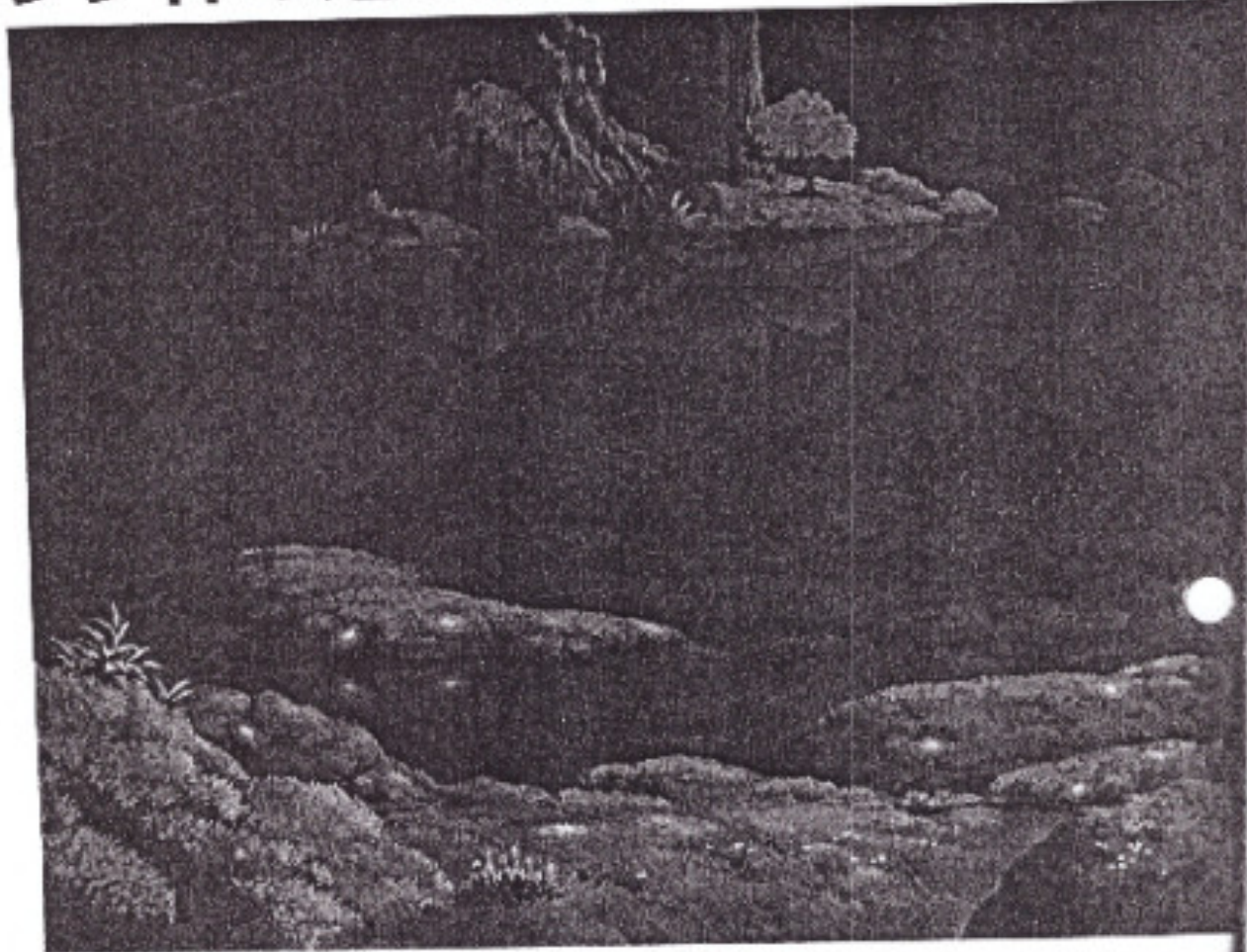
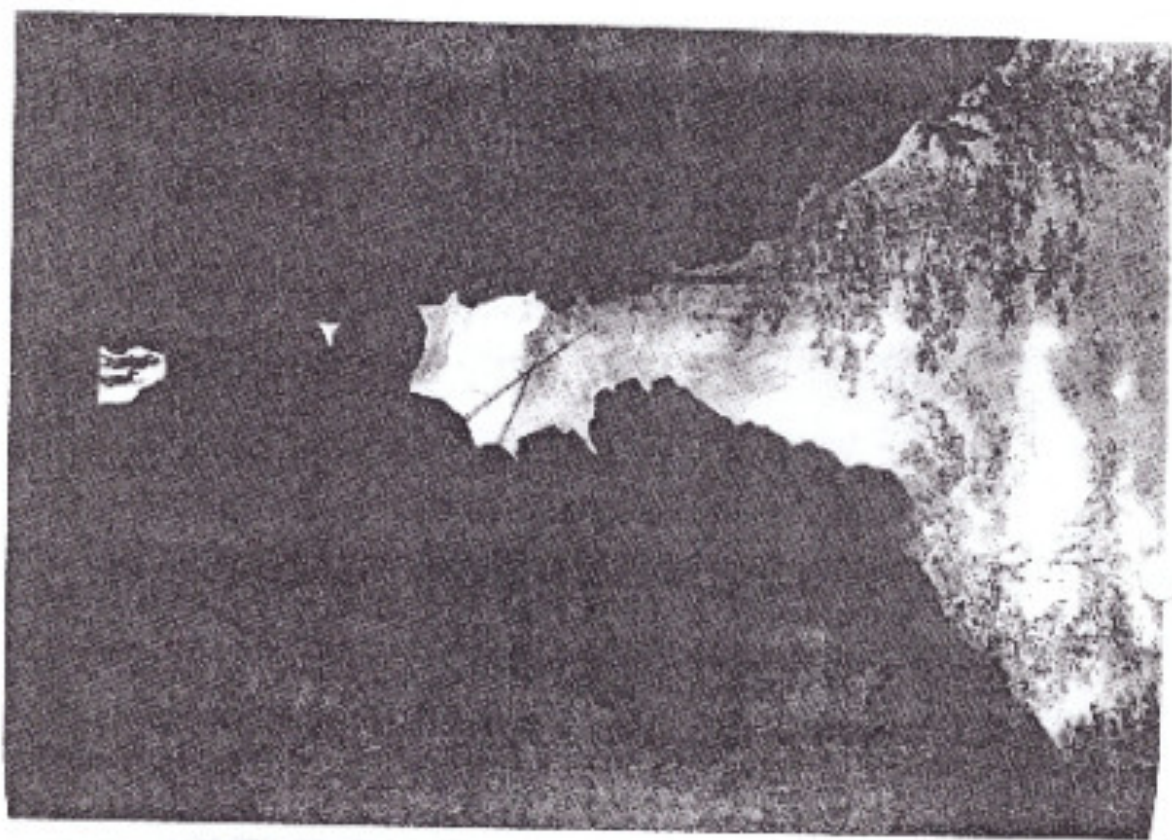


シシ神の池のほとり

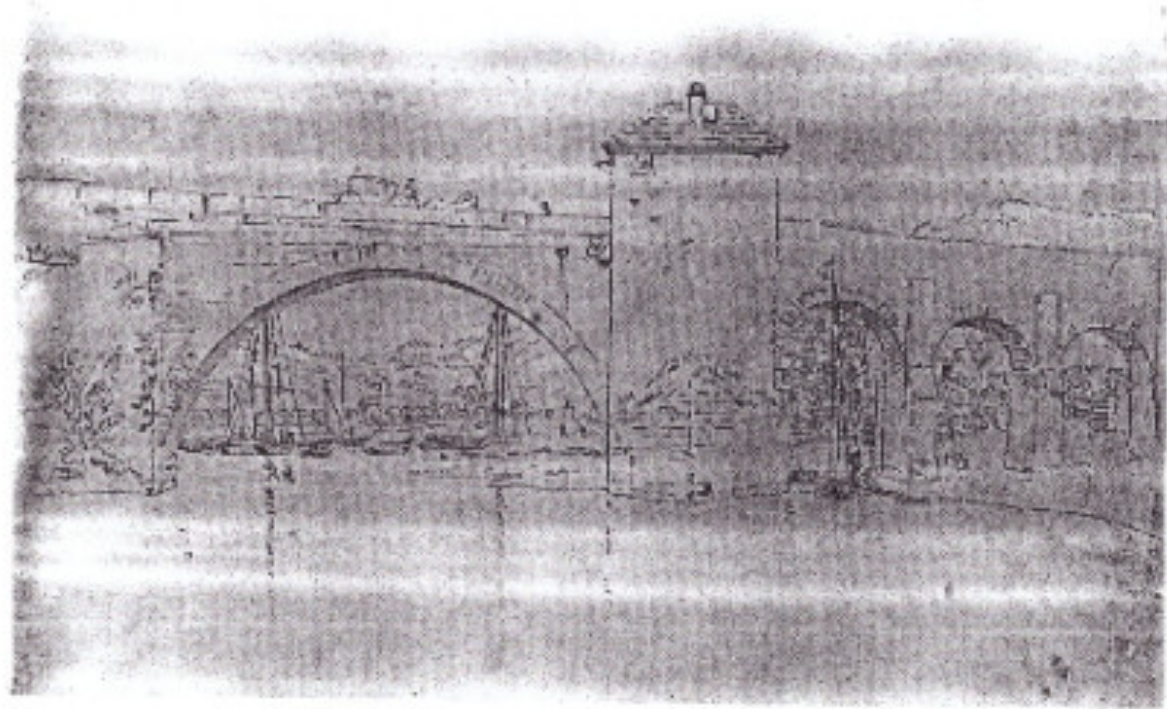






Der Ulmenwälder Grund, um 1850
Ulmer. Photograph über Bleistift, 726 x 500. Bonn, Museum für
wapp. Inv. Nr. C 21736

1001

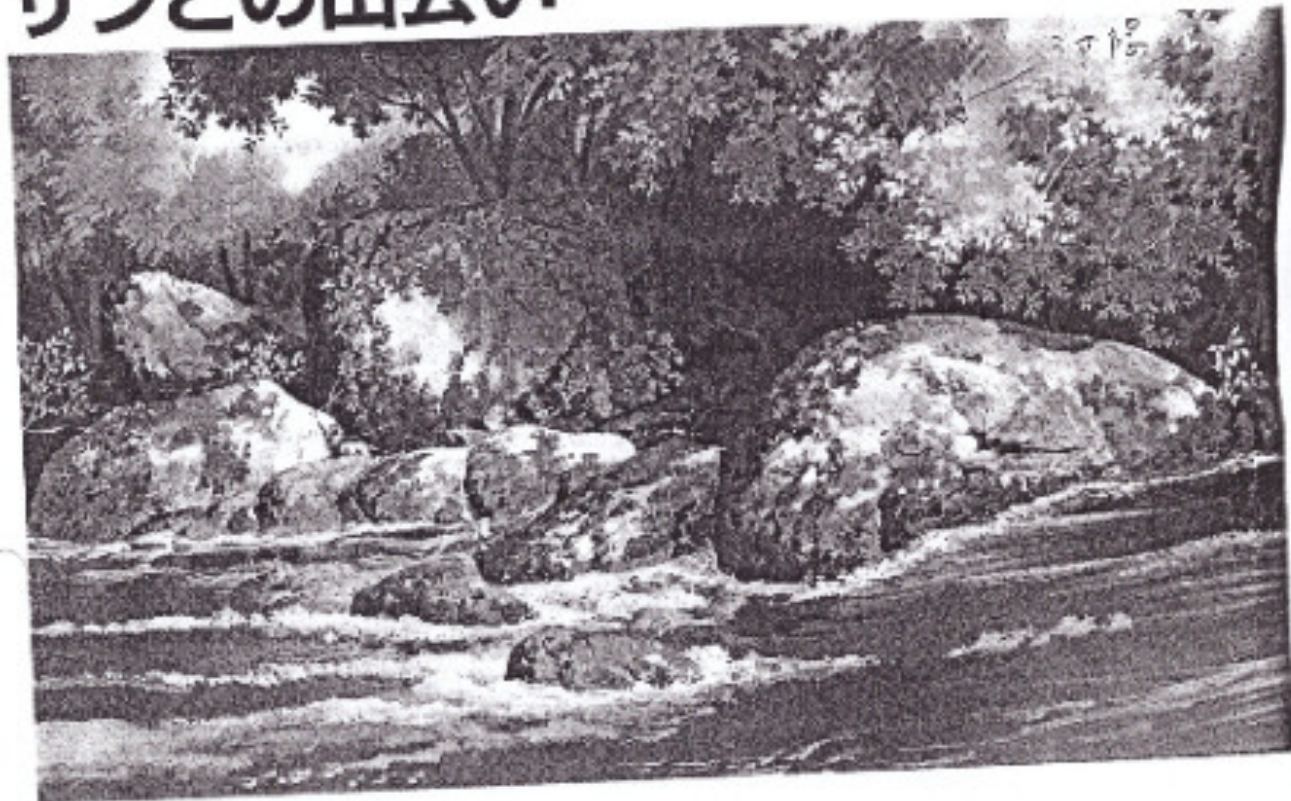


Fluß mit Brücke, um 1851
Ulmer. Feder über Bleistift, 218 x 262. Mannheim, Kunsthalle. Inv. Nr. 431

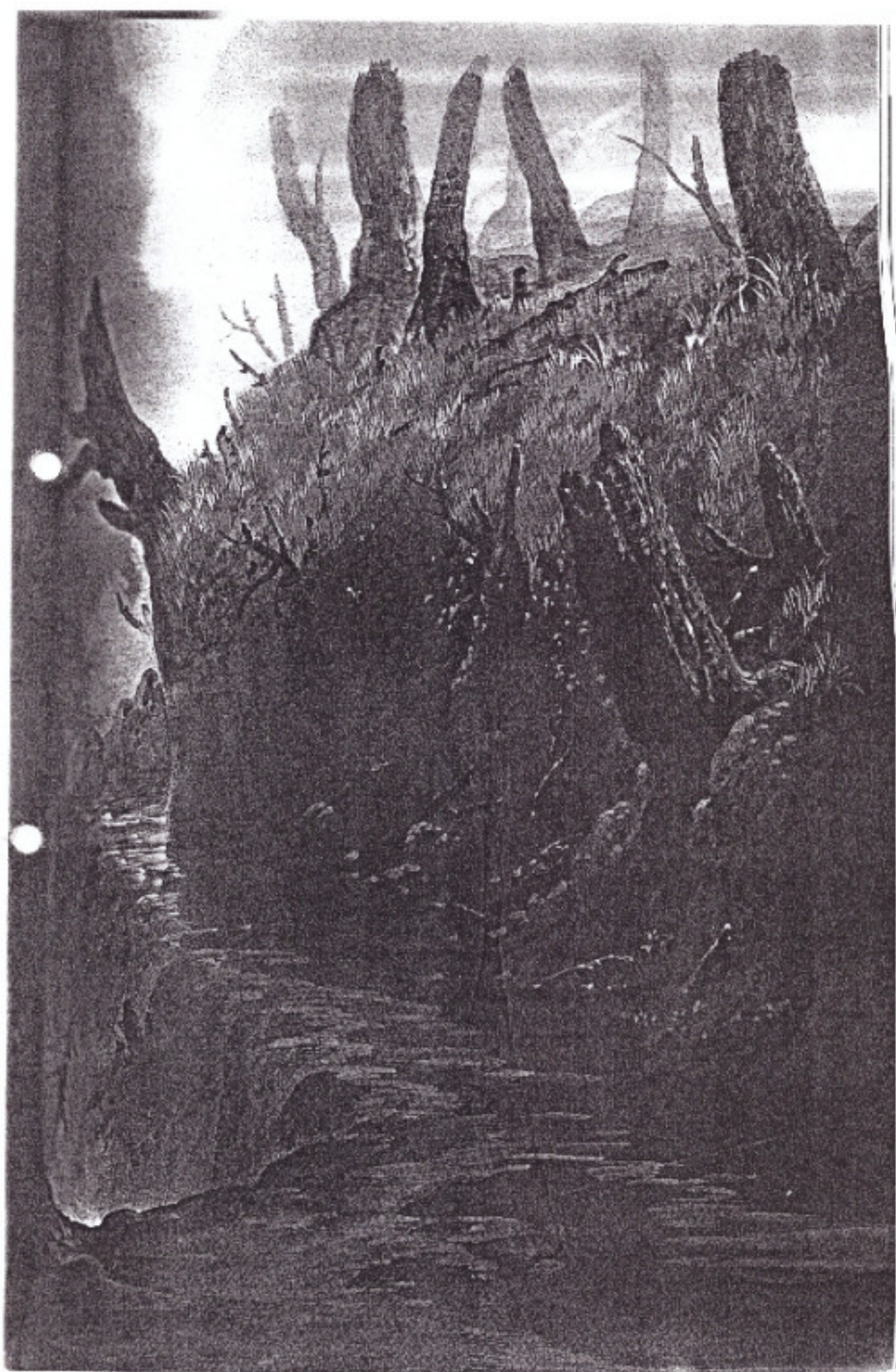
1002

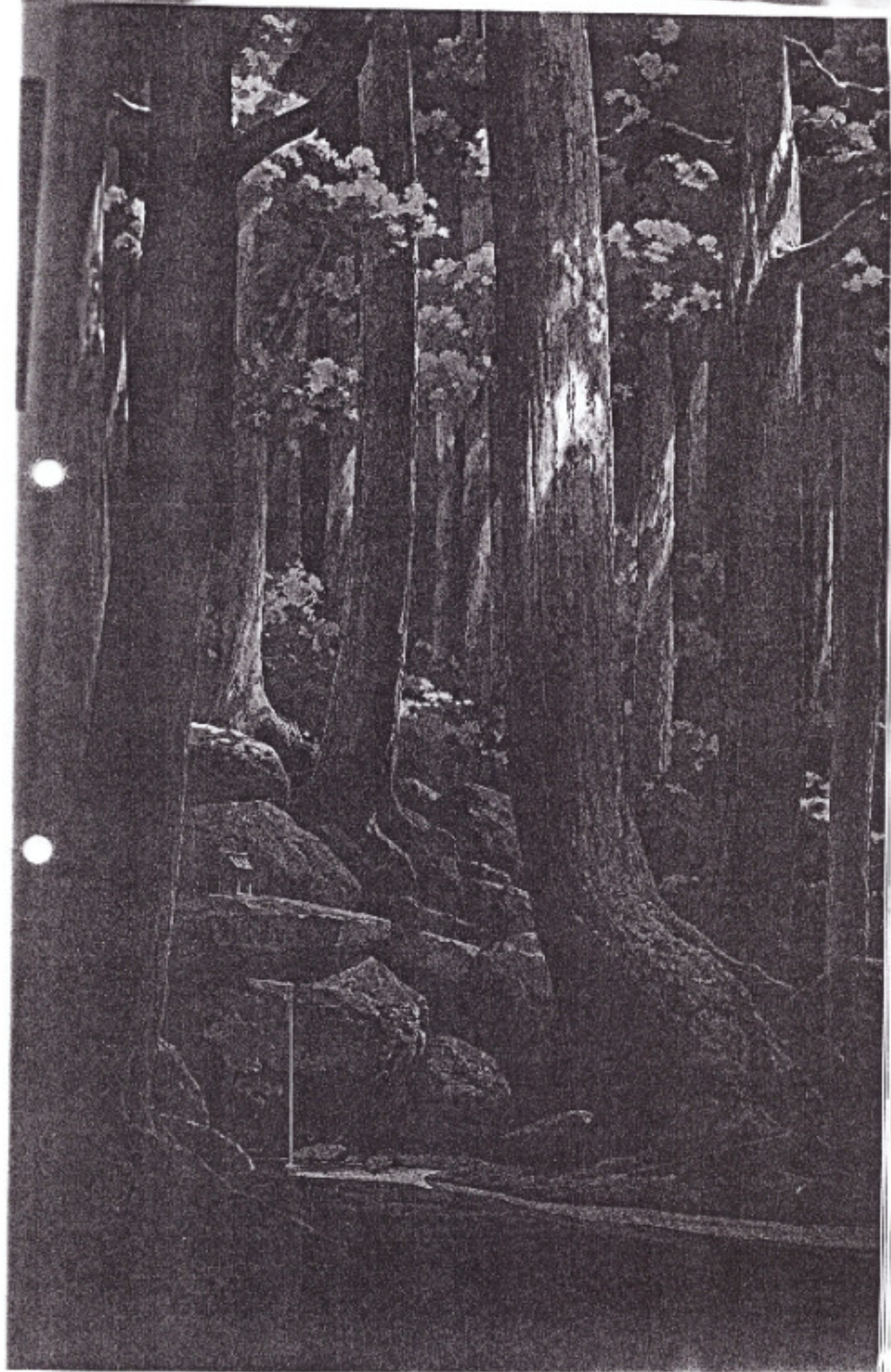


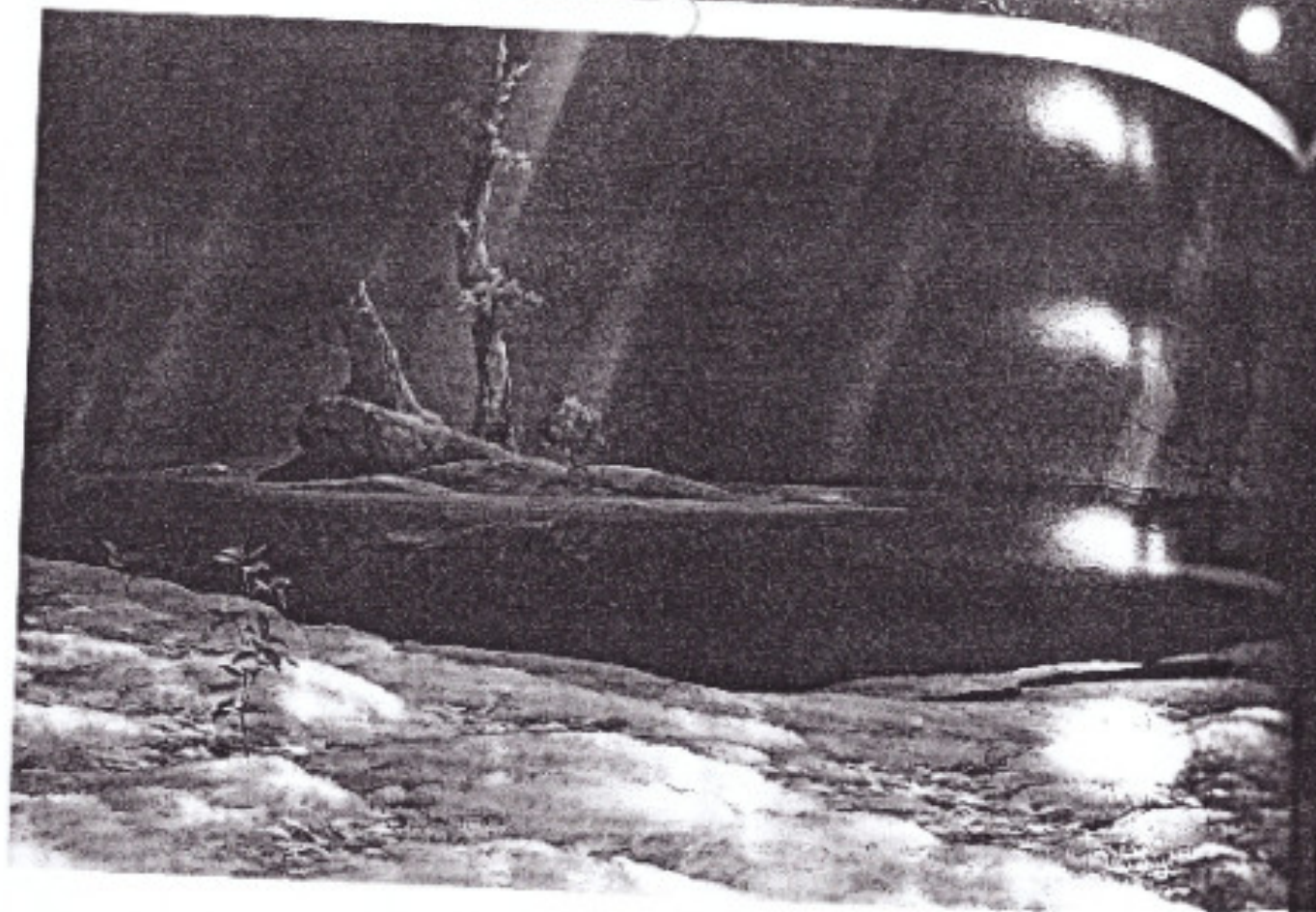
サンとの出会い



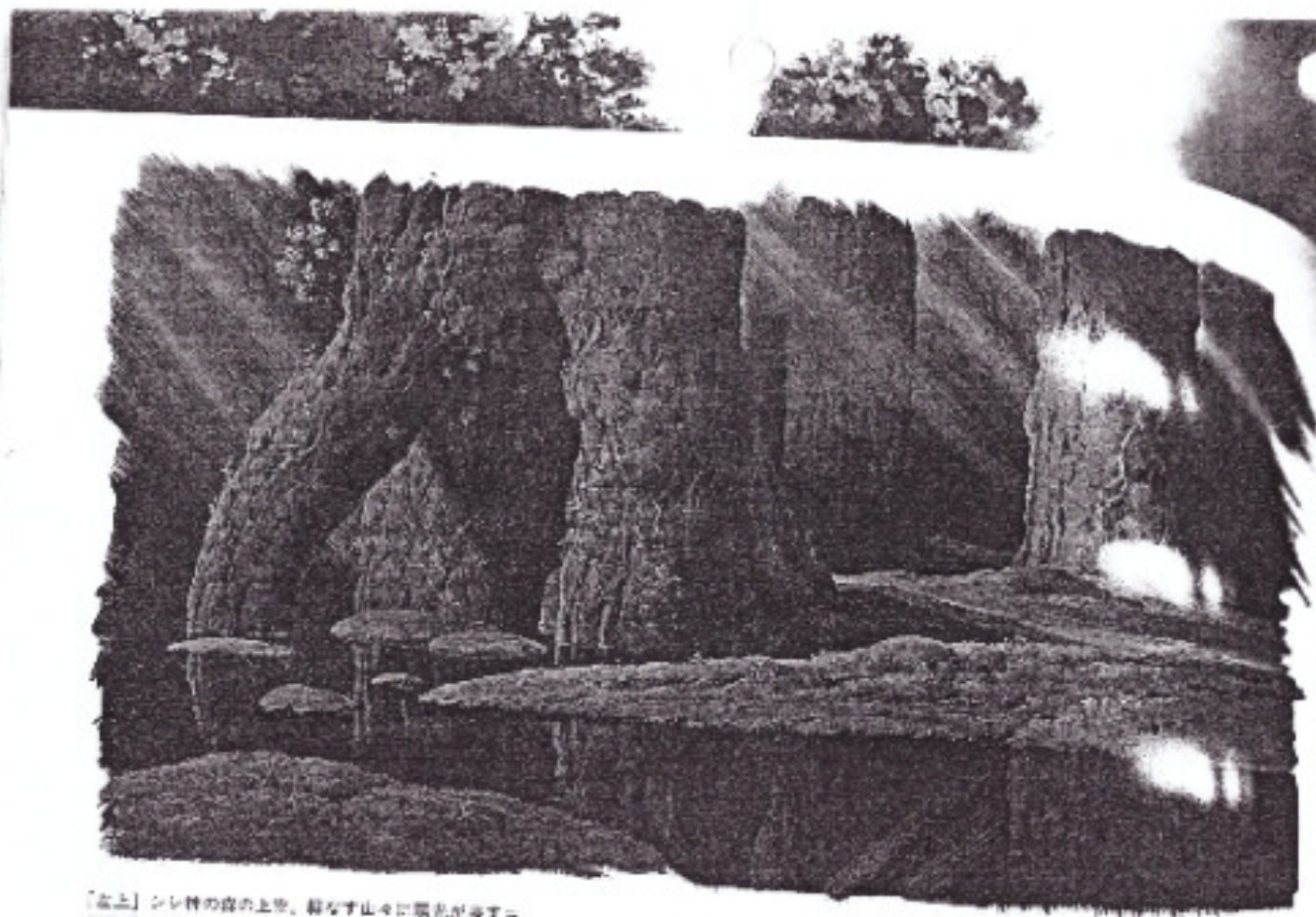
【1】 滝流の中に、アレクは山火神に隠された人や
争の痕を見出す。美術ボード「下」 雲の影で越こ
って海流、最も大いなる石や流木。美術ボード



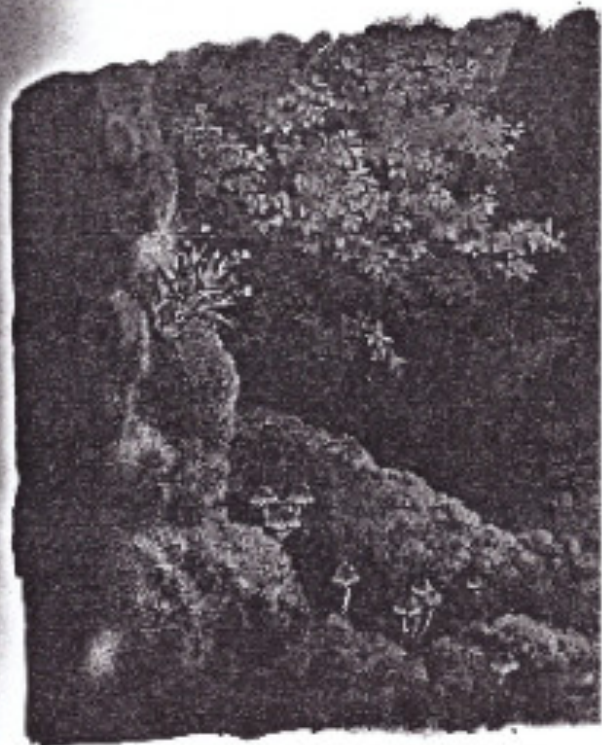




【上】シン神の住の空の穴。大木が幹を伸ばし、青空から光が差し込んでいる。青空【下】は正しが差し込む。シン神の住の穴



【左上】シシトリの森の上層、静かな山々に陽光が透す＝
 写真【左下】大きな巨木が深く覆った森の内部＝高橋ボ
 ード【右上】厚苔林と苔むした木＝高橋ボード【右下】巨
 木の根元には、苔が群をなした花が咲く＝高橋ボード







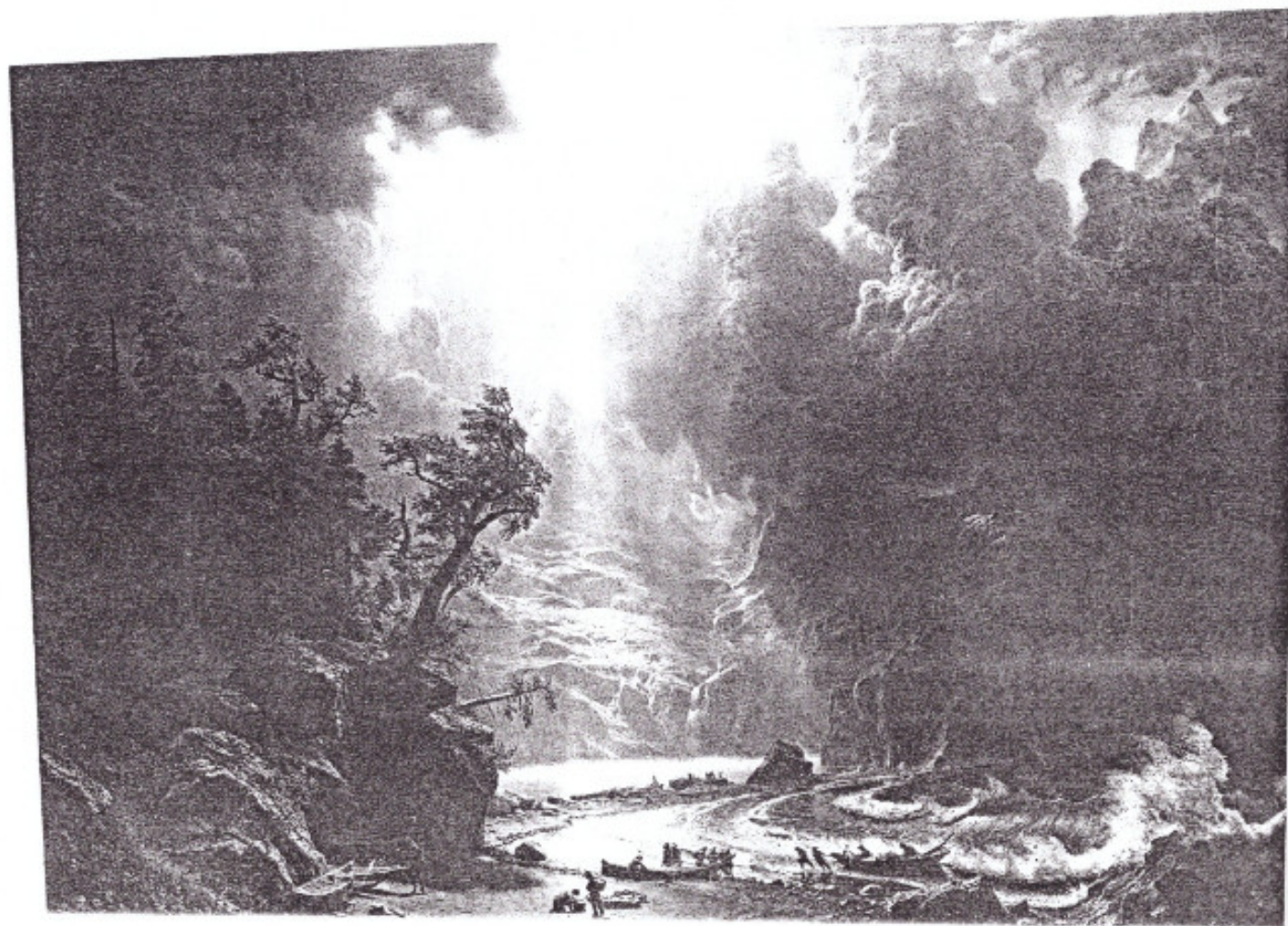
Der Wasserfall von Terni, 1772
Bez. u. dat.: à Terni, J. Ph: Haskert, j. 1772. Aquatint und
Foder, 4/0 x 380. Frankfurt am Main, Freies Deutsches Hoch-
sch. Inv. Nr. XI a - gr - 13848



Felsengrotte
Urher. Sepia, 528 x 405. Kiel, Stiftung Pommerja.
Inv. Nr. 17551/11



In watercolor
stencil.





Findal, 1832

Bez. u. dat.: *Findal 1832 Gurlitt*. Bleistift, Feder und Tusche,
411 x 431. Hamburg, Kunsthalle. Inv. Nr. 49033



Reifjaal, 1832

Bez. u. dat.: *Reifjaal d. 15 Aug. 32 Gurlitt*. Feder und Tusche,
410 x 340. Hamburg, Kunsthalle. Inv. Nr. 1916/21

plete black-and-white rendering
the background. At this point the
st added the washes of different
or. Some production backgrounds
received dark linear accents
in with graphite or gray-
ck watercolor. Cobwebs (as in
dwarfs' cottage) were the last
ches on the production
ground, applied with a thin
h of permanent and/or
nese white (fig. 11).

For some scenes the production
ground may have included
lays because the character
on occurred behind certain
ments, such as the left pillar in
foreground of Snow White's
hing well. The overlays were
cuted on separate pieces of
ercolor paper with the same
erials and techniques employed
he production backgrounds.
ce completed, the overlay was
fully trimmed from the
ercolor paper and attached to a
tr sheet of celluloid the same
tensions as the production
ground.¹⁷ A background artist
ked in this manner on up to five
kgrounds at one time,¹⁸ which
ad the visual continuity of color
n background to background.
When the artist finished a group
ackgrounds, he showed them to a

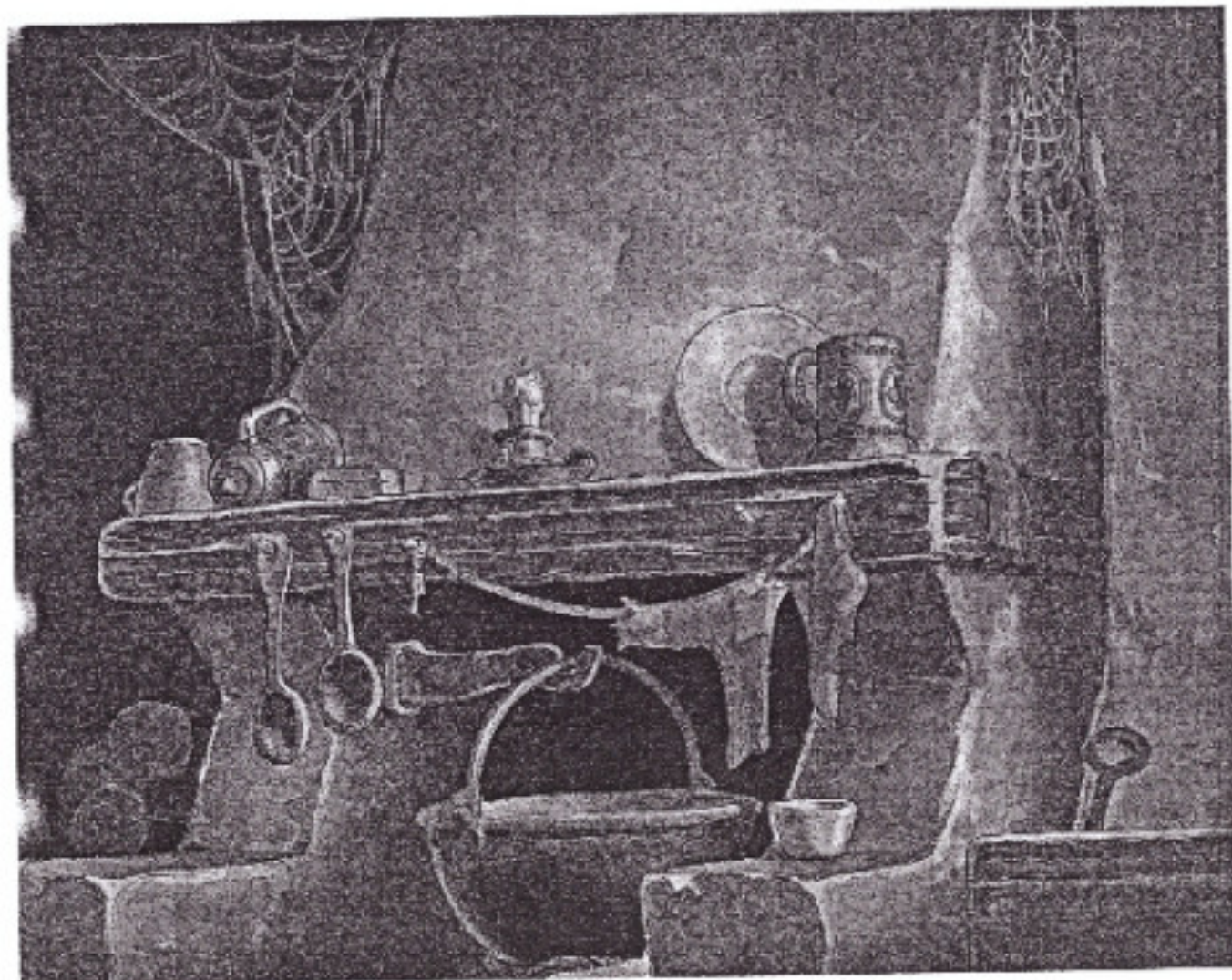
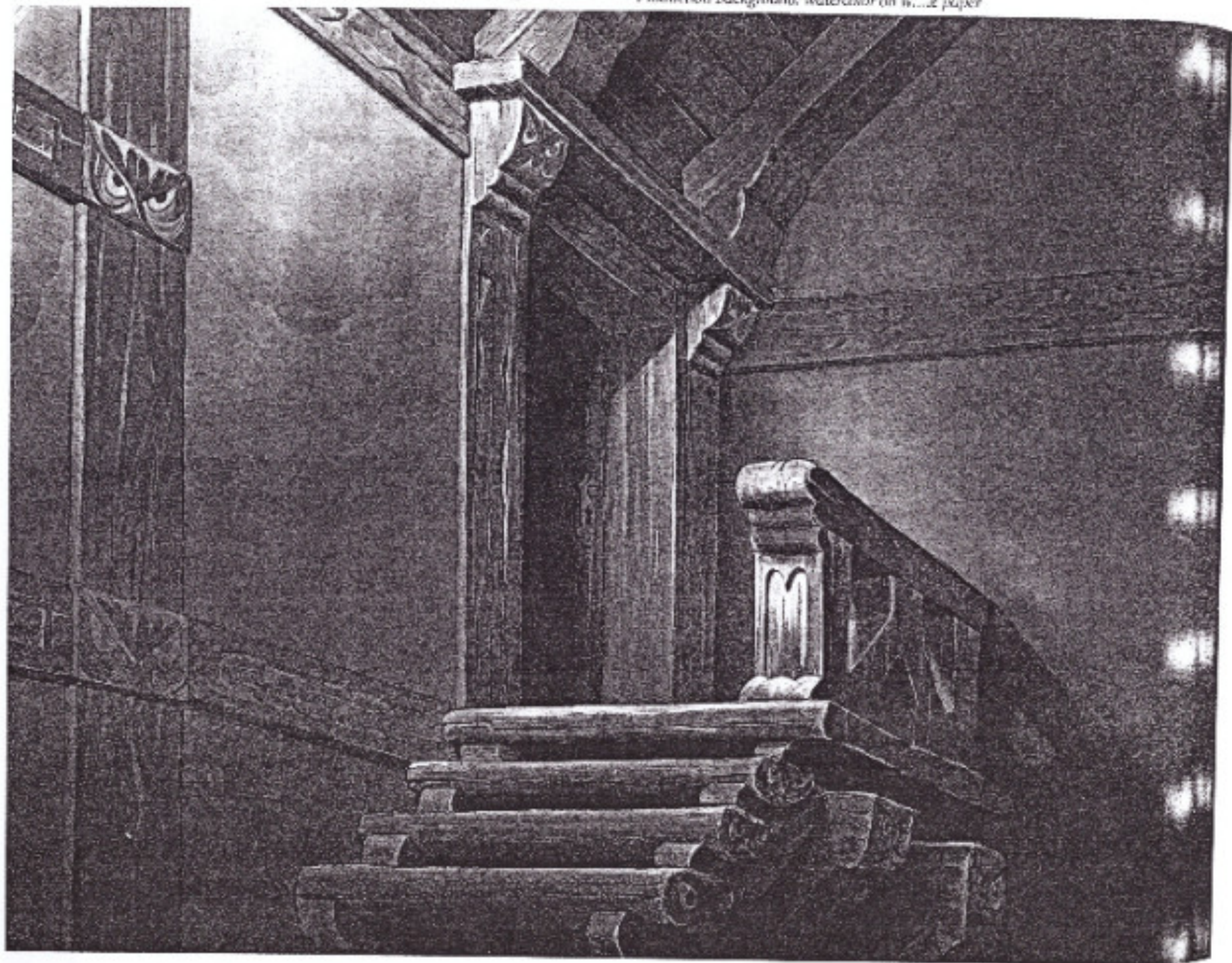
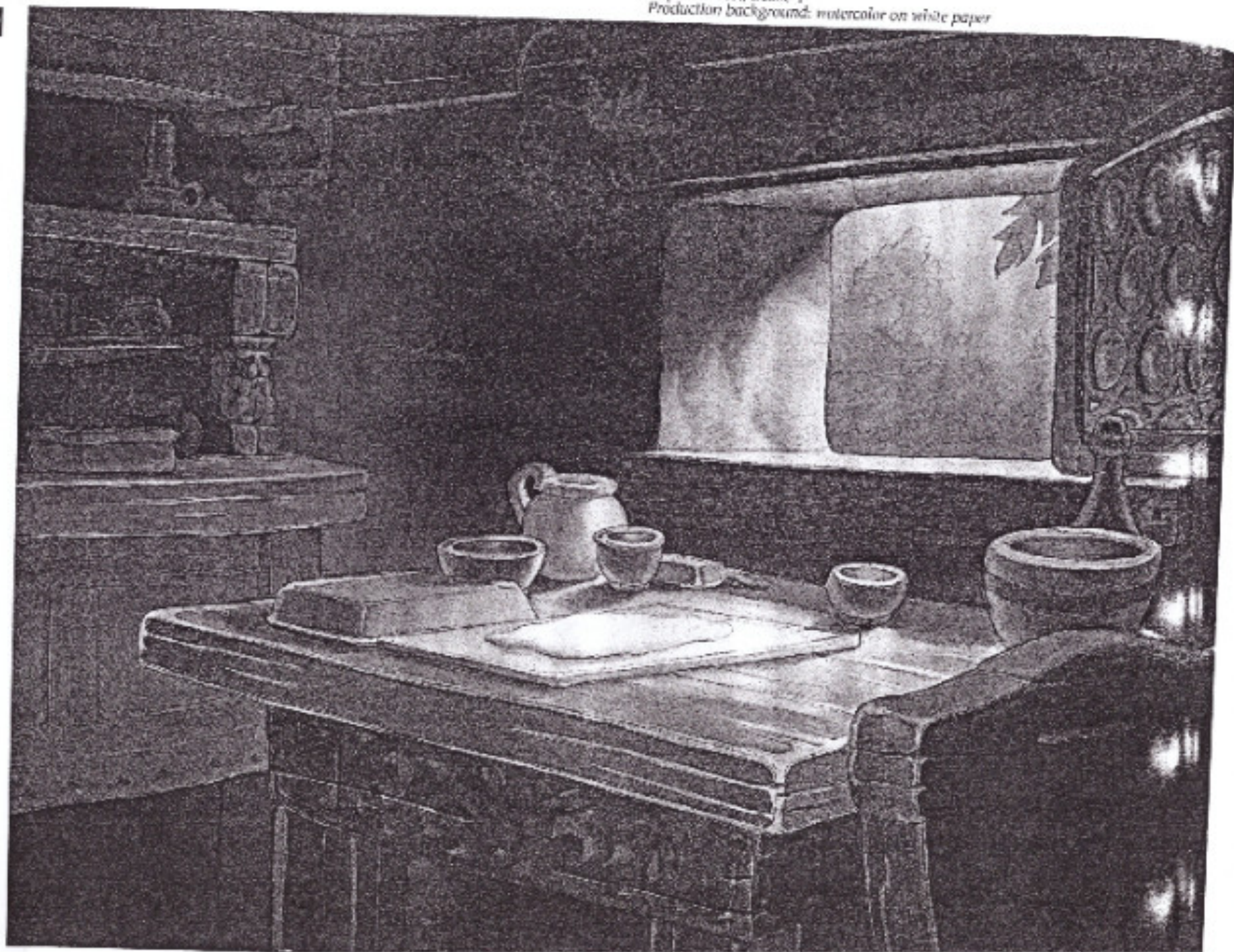


Figure 11
Detail of production background with painted cobwebs

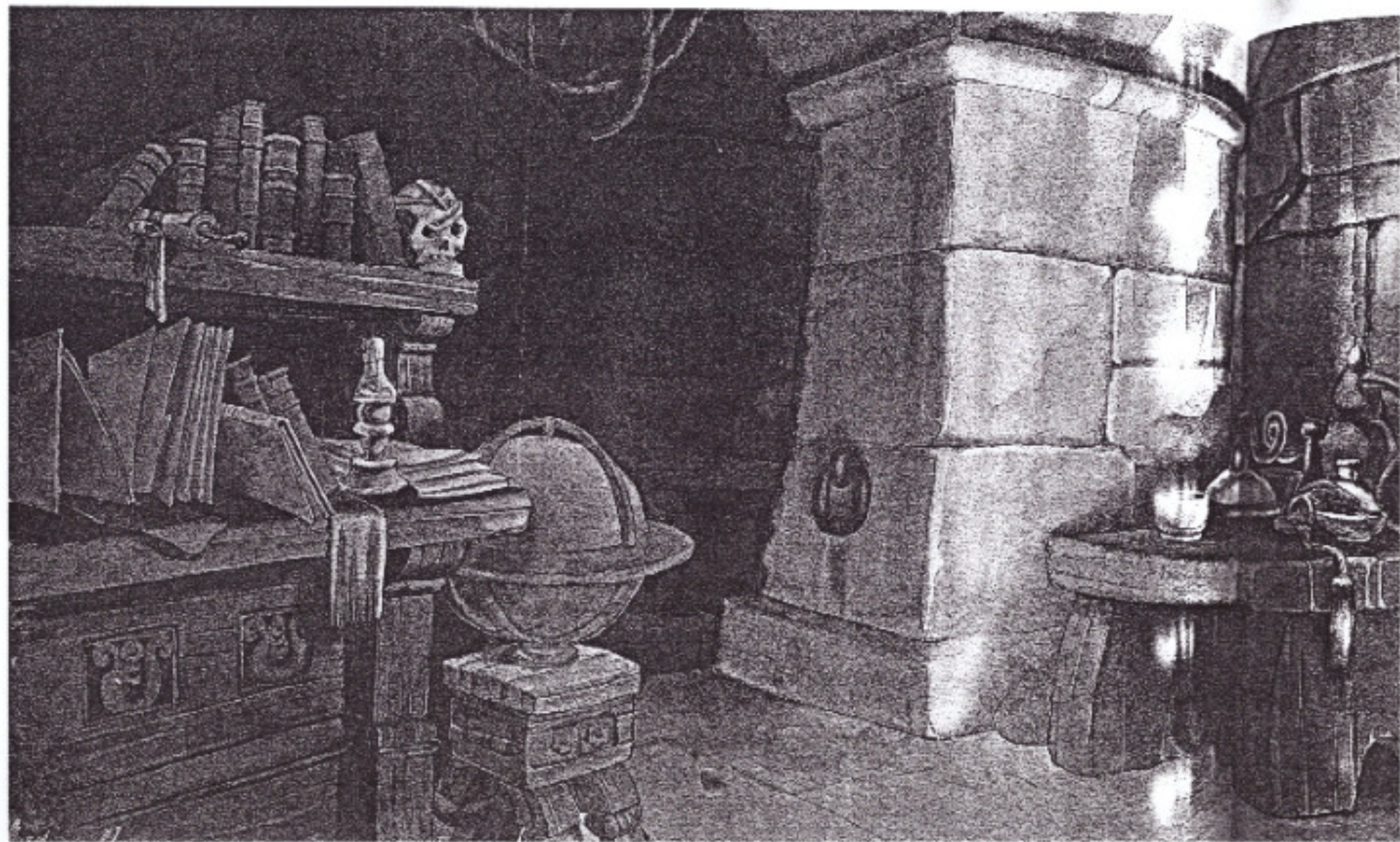
background and the readability
the character was again checked
against it. If the color relation
and mood within a scene was
and worked as well with those
scenes on either side of it the
completed rendering received
approval, signified by an inked
authorization stamp usually
placed on the back of the
background. During the production
of Snow White, the handwritten
initials of Sam Armstrong,
background supervisor,
accompanied this inked
stamp (fig. 12).

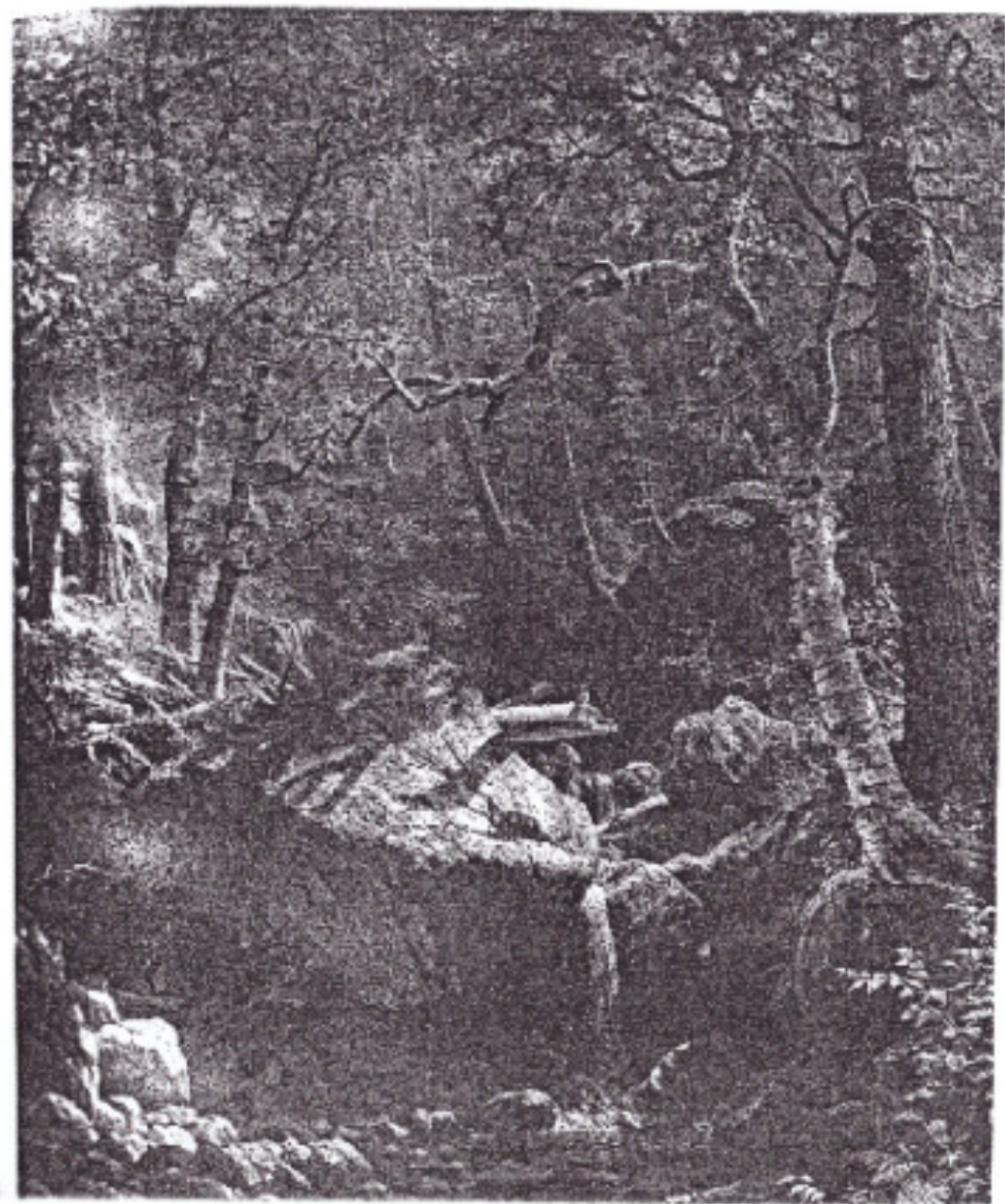
At this point, the peg-hole
registration system was cut at
bottom of the background. A
notations for the cameraman
as pan moves, supplied by the
animator on the final layout
scene were transferred to the
margin on the front of the
background in graphite (fig.
Additional information regarding
sequence, scene, number of
levels, overlays, and special
were also noted by hand with
graphite in an inked stamp
on the back of the background.
Accompanying these notations
the initials or signature of Jesse
Armwood, head checker (refer
12). If all the elements of a
worked correctly against the





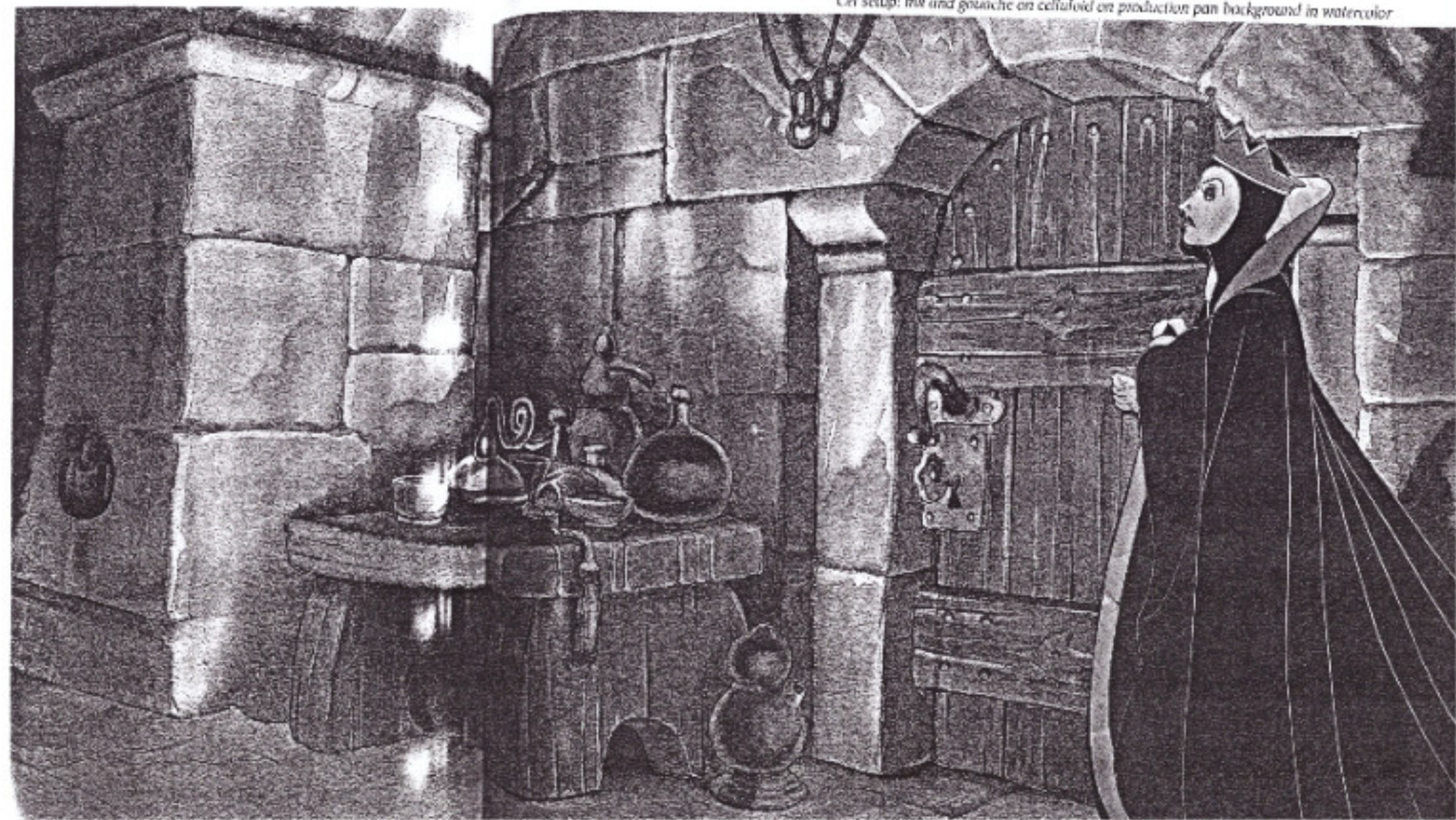
"I'll go myself to the dwarfs' cottage in a disguise so complete no one will ever suspect."

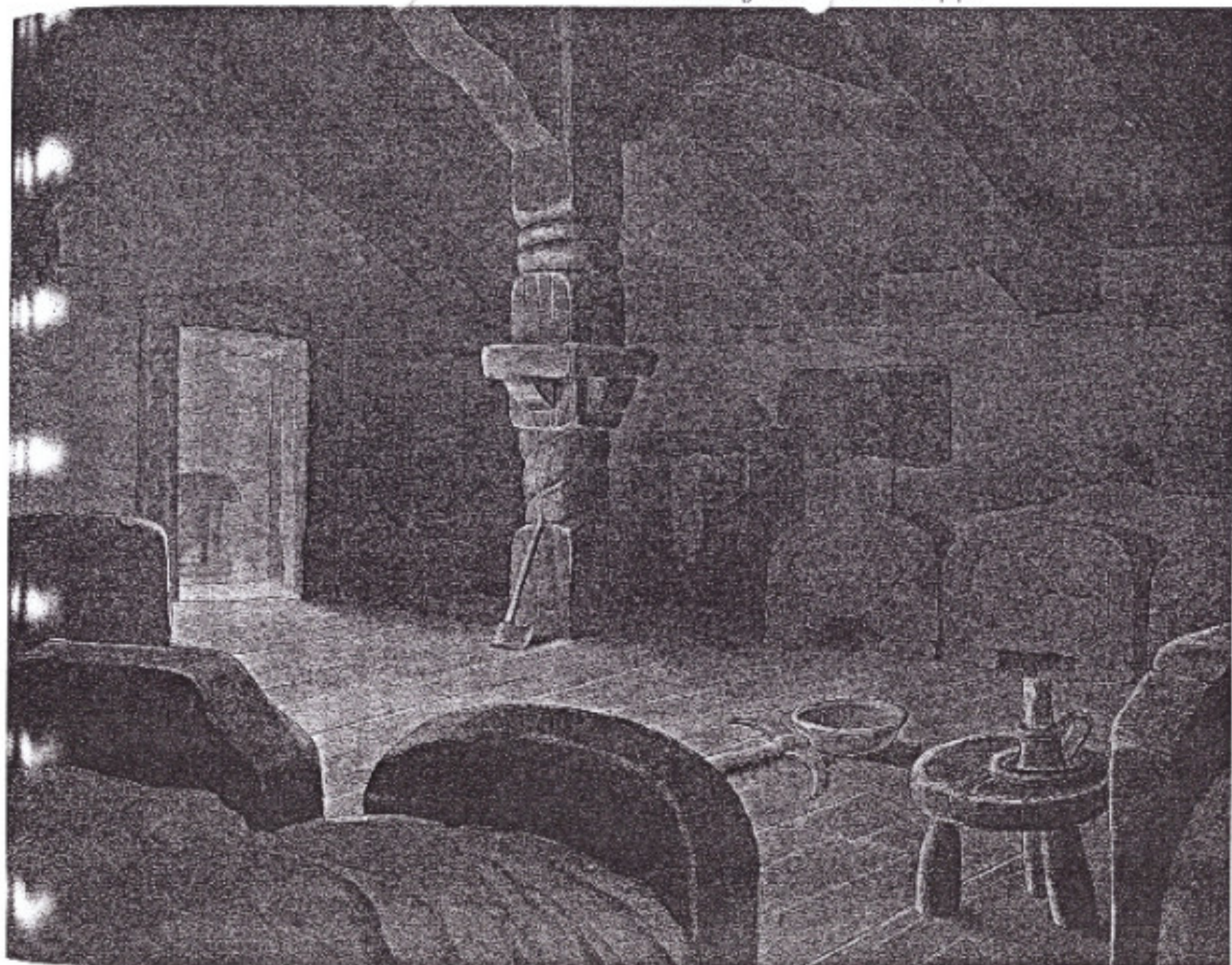




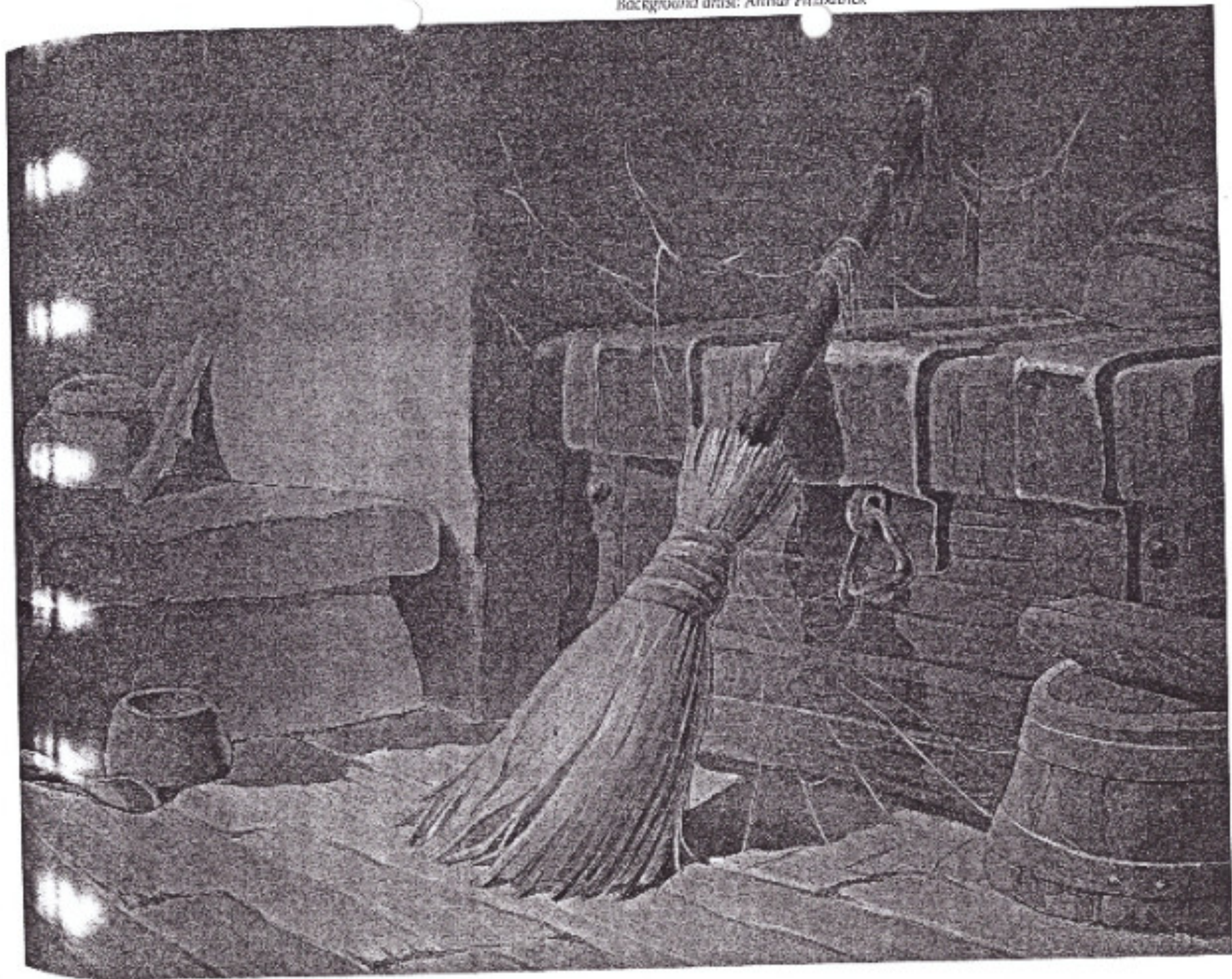
Sequence 7A, Scene 9

Cel setup: mlk and gauche on celluloid on production pan background in watercolor





Preliminary background: watercolor on white paper
Background artist: Arthur Fitzpatrick

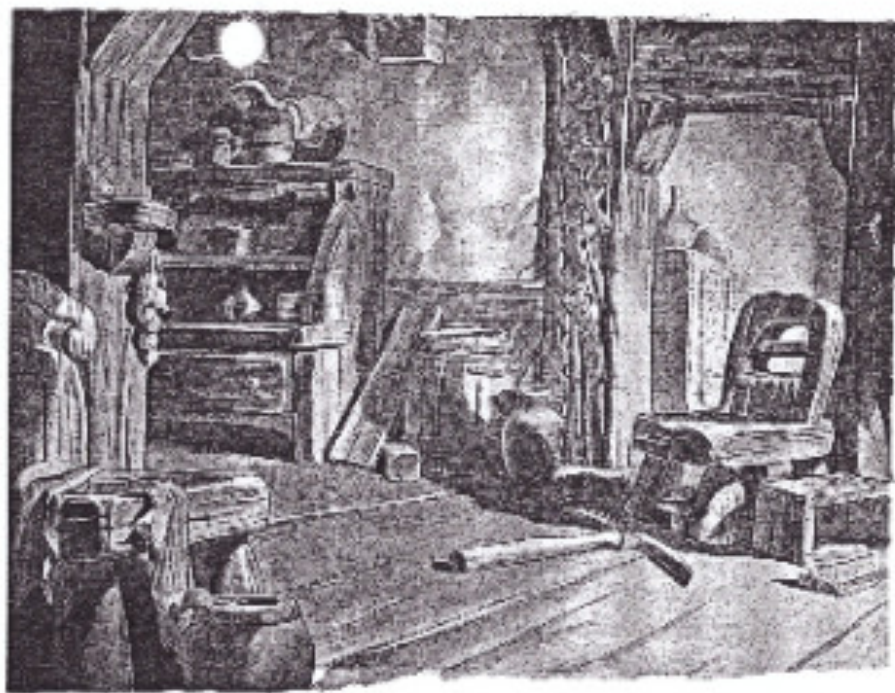
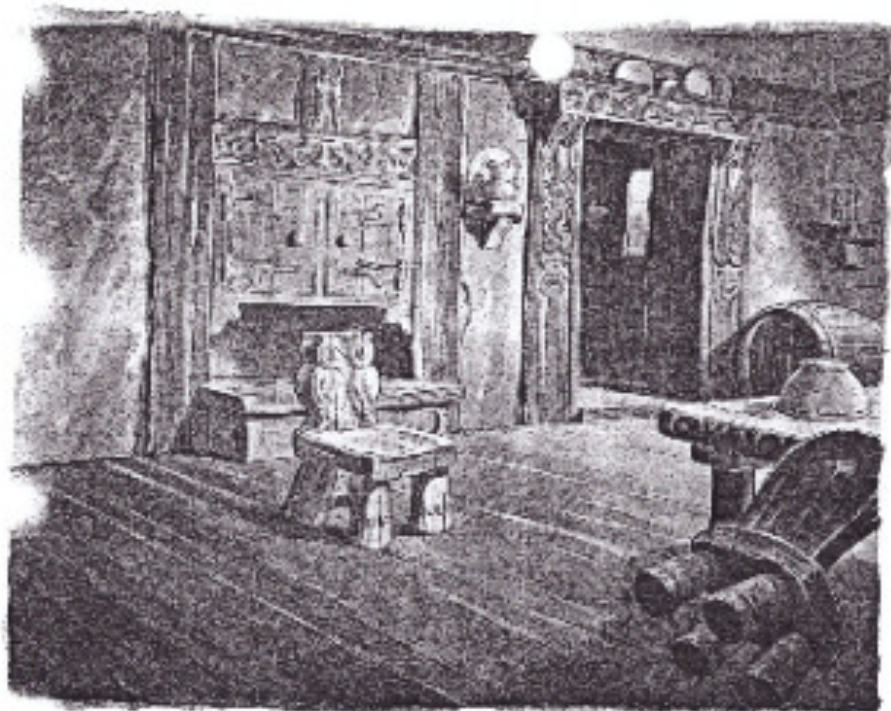


Sequence 3C, Scene 13
cut tracing: graphite
on off-white paper

... "Yeah, I know, before." And sure that you you won't y about it. Just listening, and all ay, somewhere : will go on and it's what you And he was

Moore on year, after ad to animate with Mickey's replaced ant on

he feature, / like Topsy; e leased all L.⁵¹ The t was was built re to house Paint Lab, the Ink and or these work on the or two away. 5 Snow White emained the ndividuals e next to tative f the studio meeting at Disney gave lion. Anderson,



Preliminary backgrounds of the dwarfs' cottage by Maurice Noble

