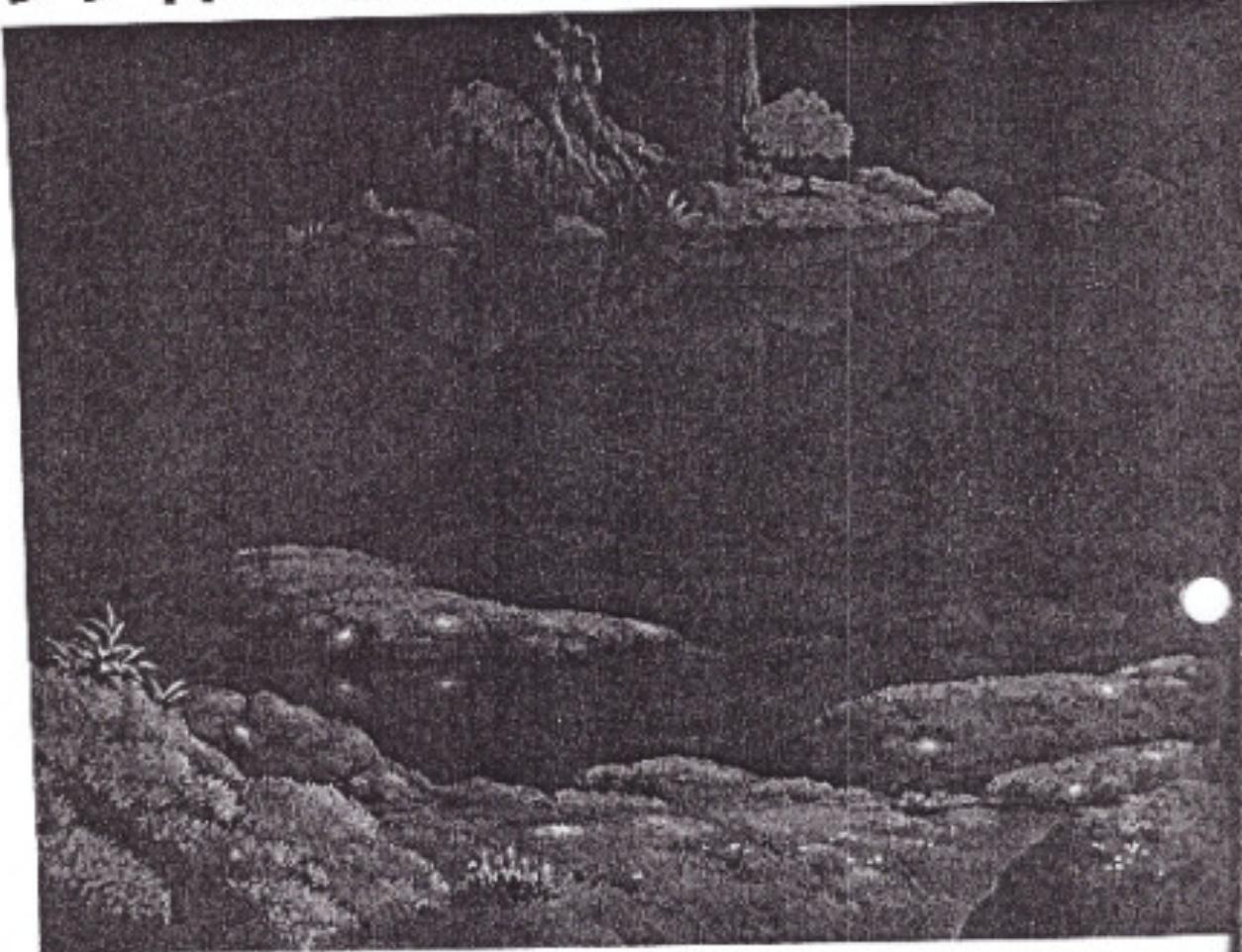
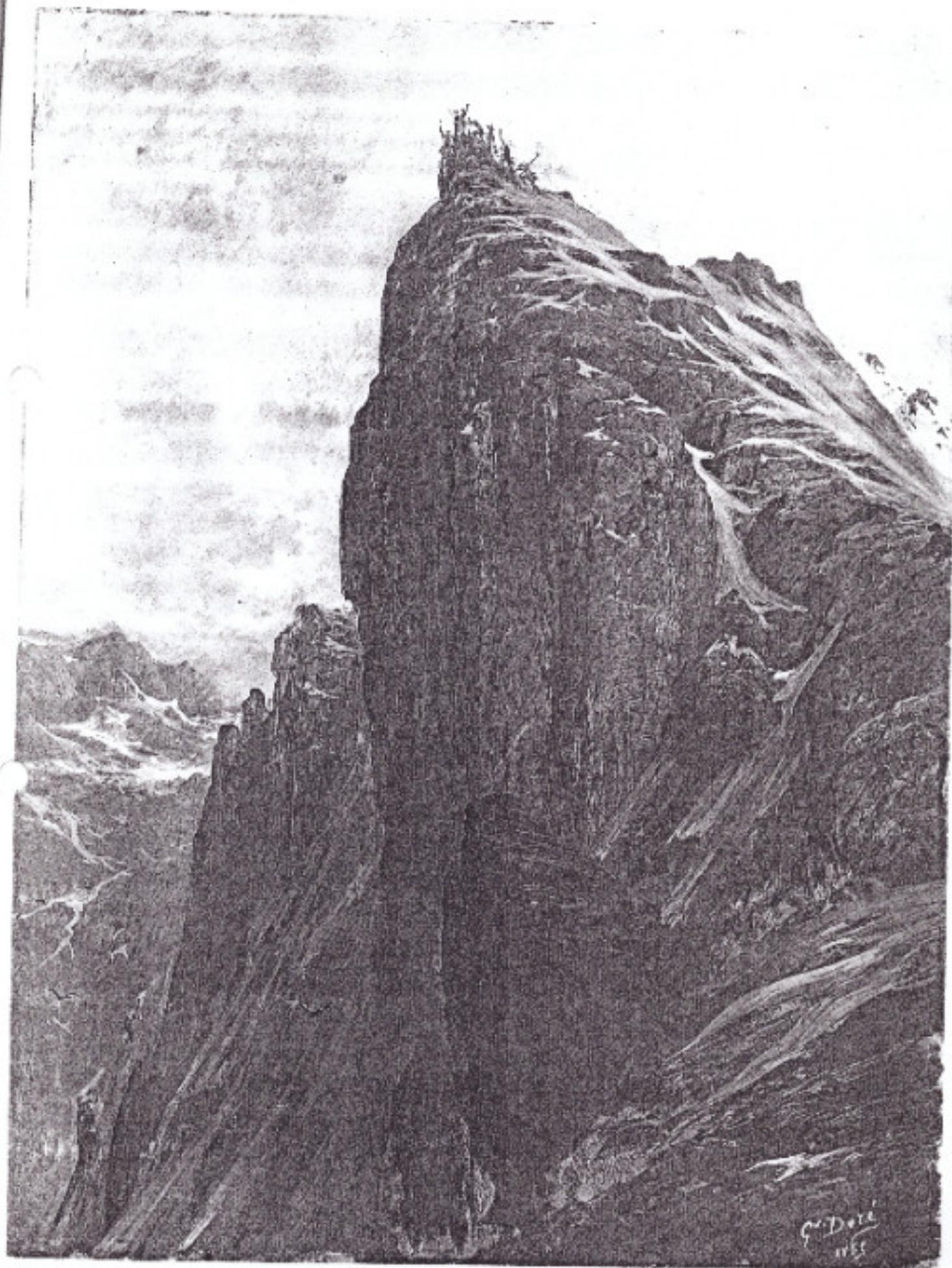


シシ神の池のほとり

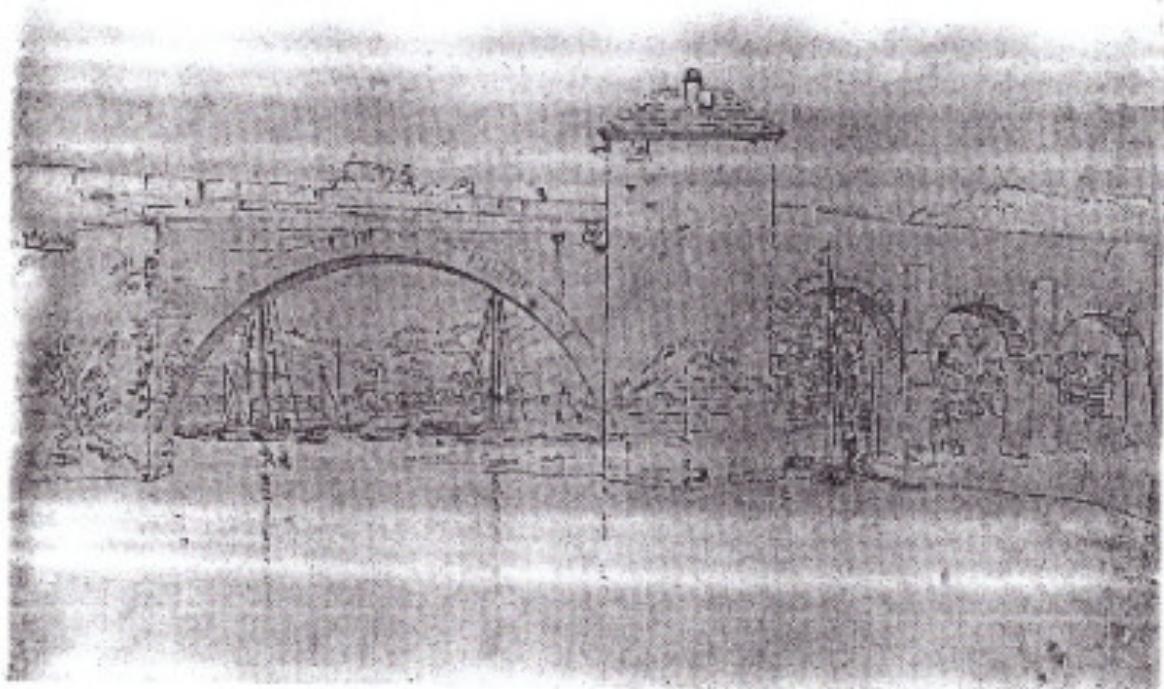
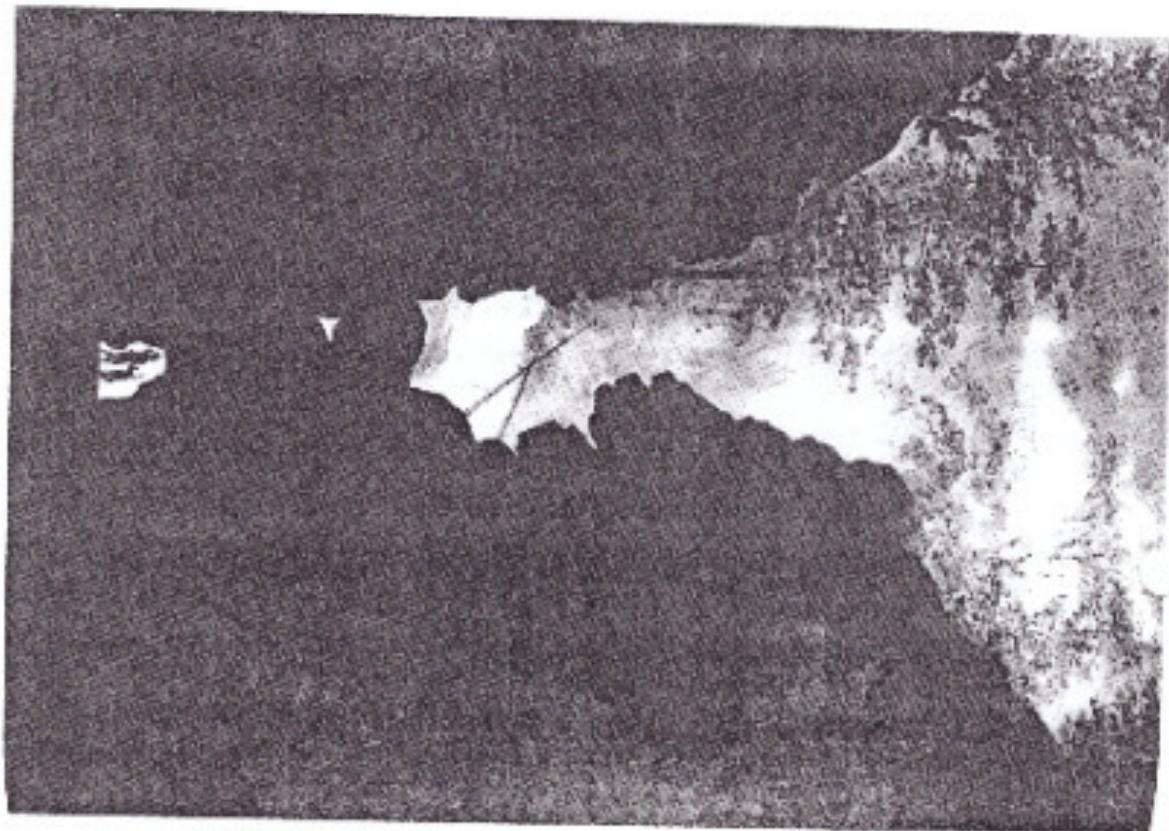




Der Unterwalder Grund, um 1820

Uhler, Feder über Bleistift, 706 x 500, Essen, Museum Folkwang, Inv. Nr. C 2156

101

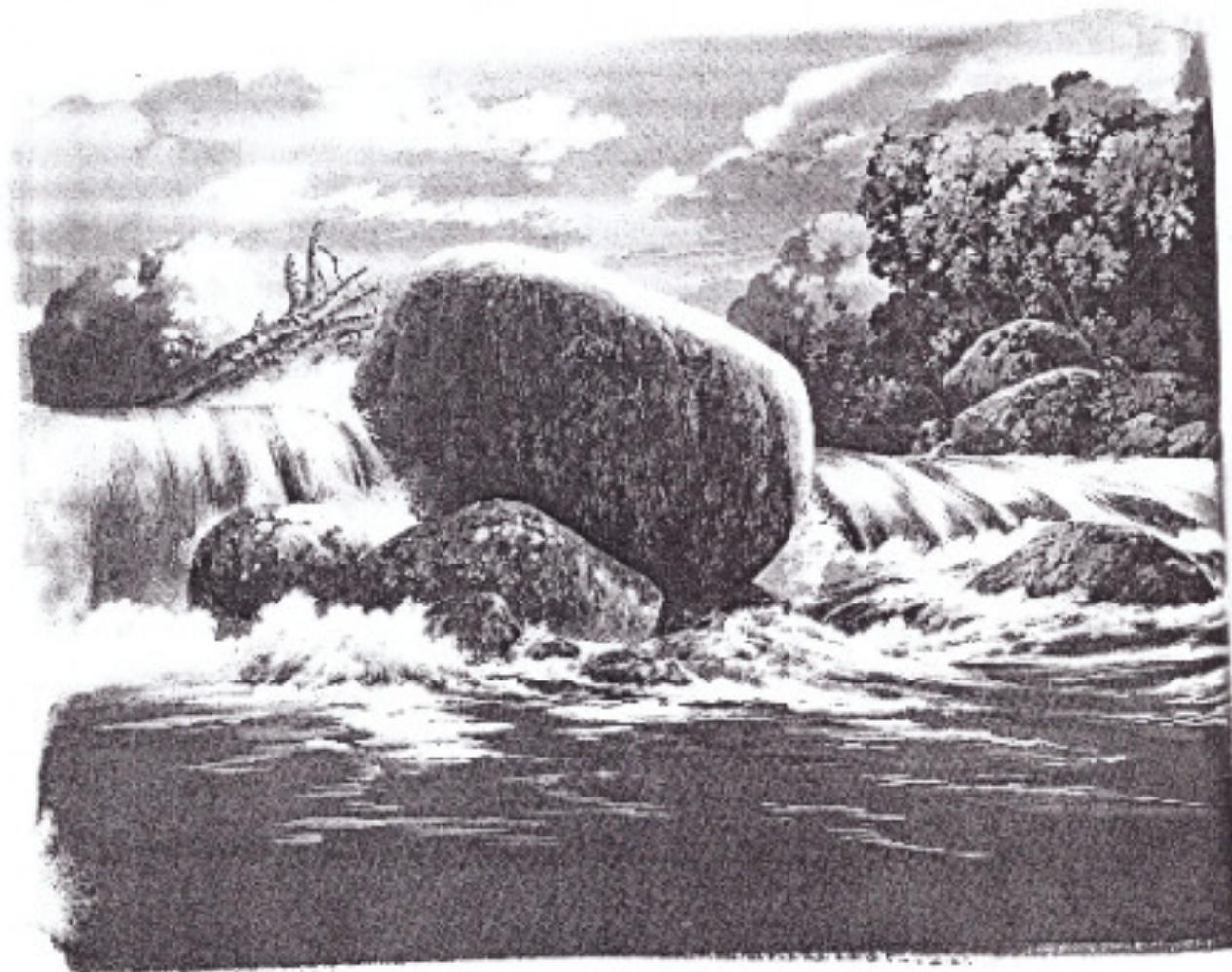
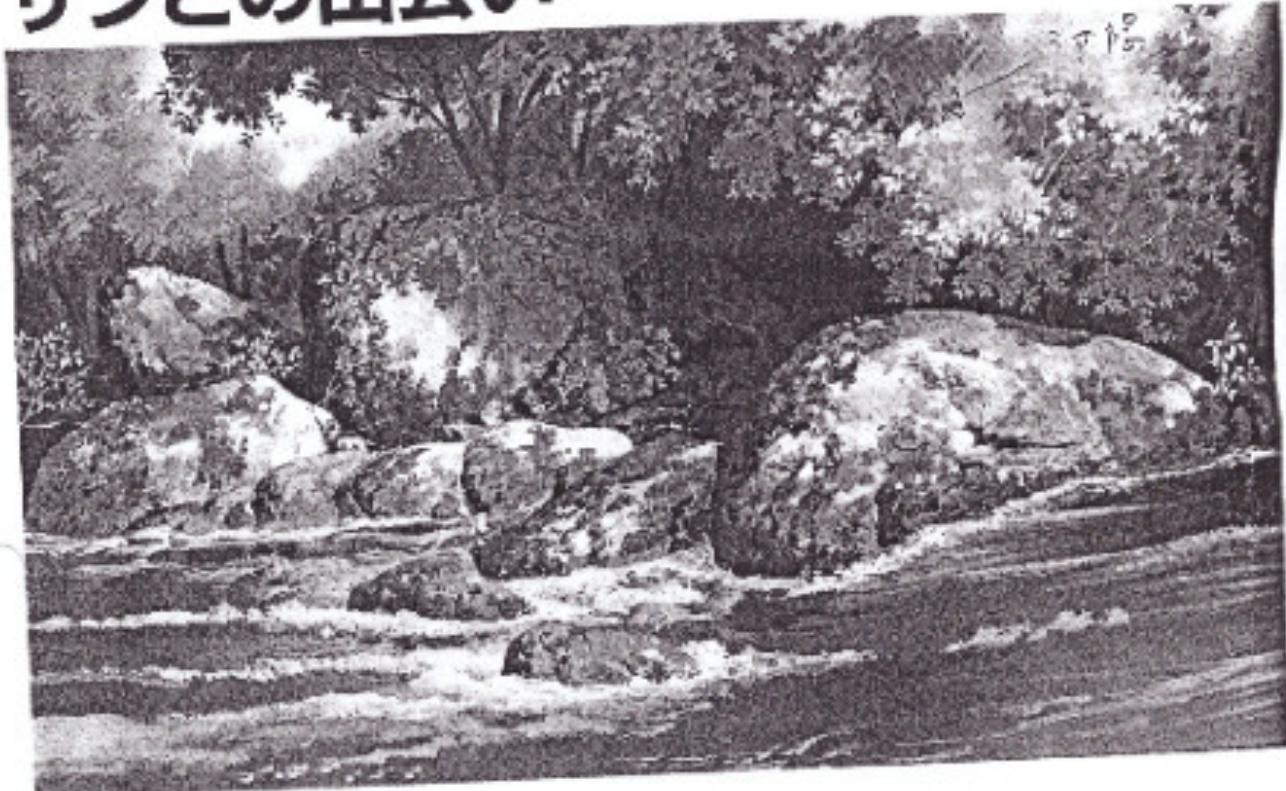


Fluß mit Brücke, um 1801
Uhler, Feder über Bleistift, 218 x 262, Mannheim, Kunsthalle, Inv. Nr. 431

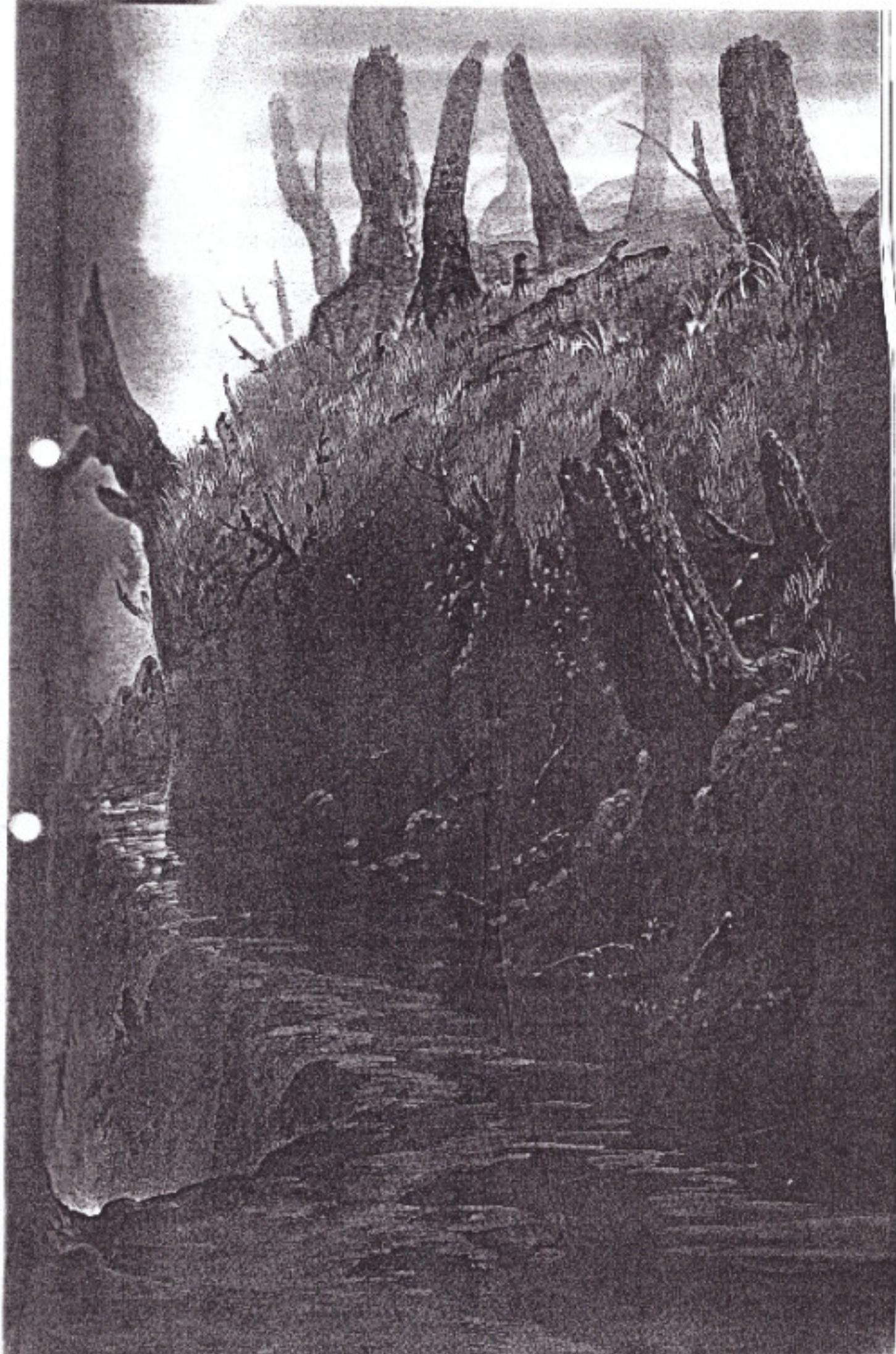
101

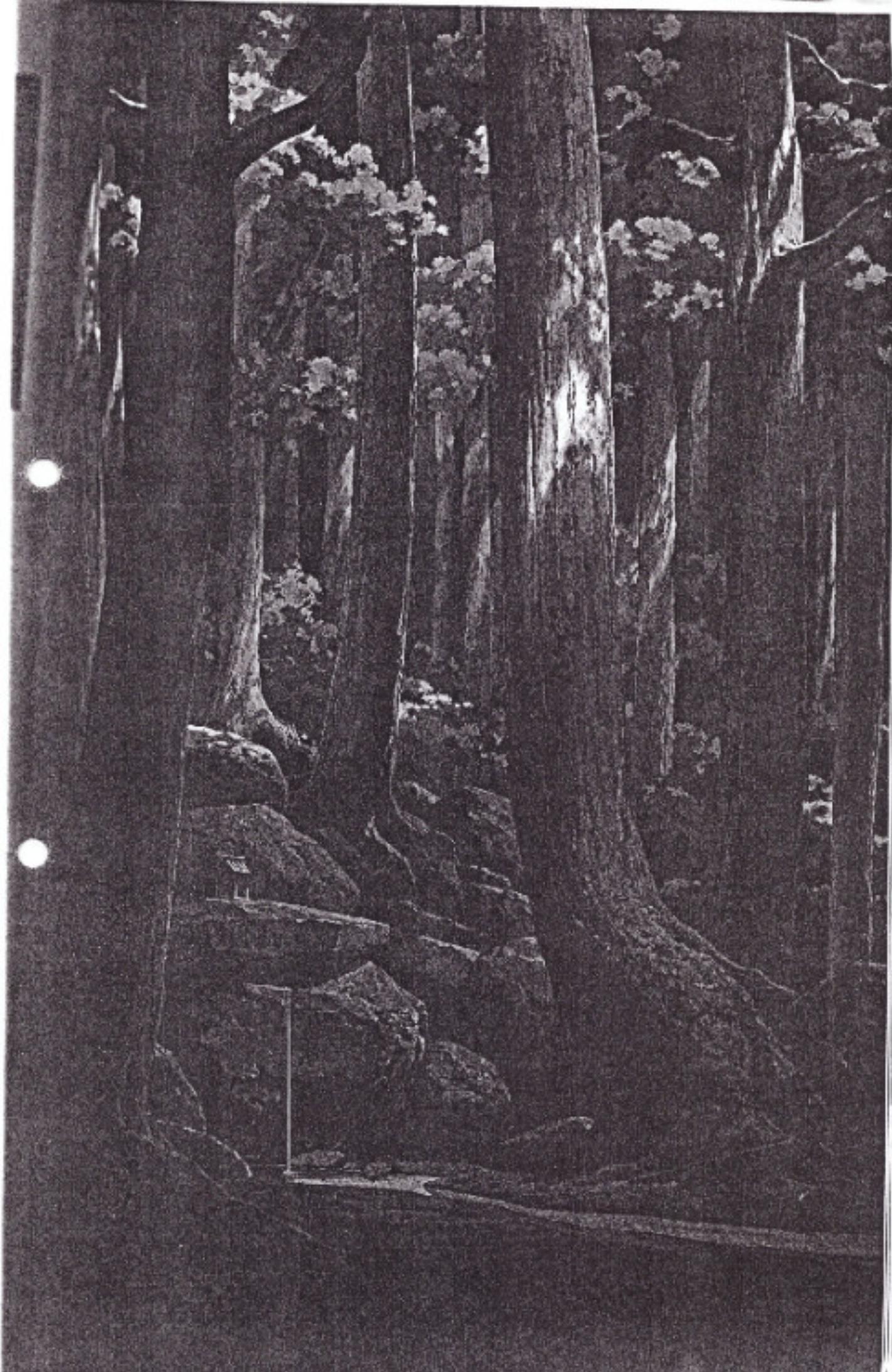


サンとの出会い



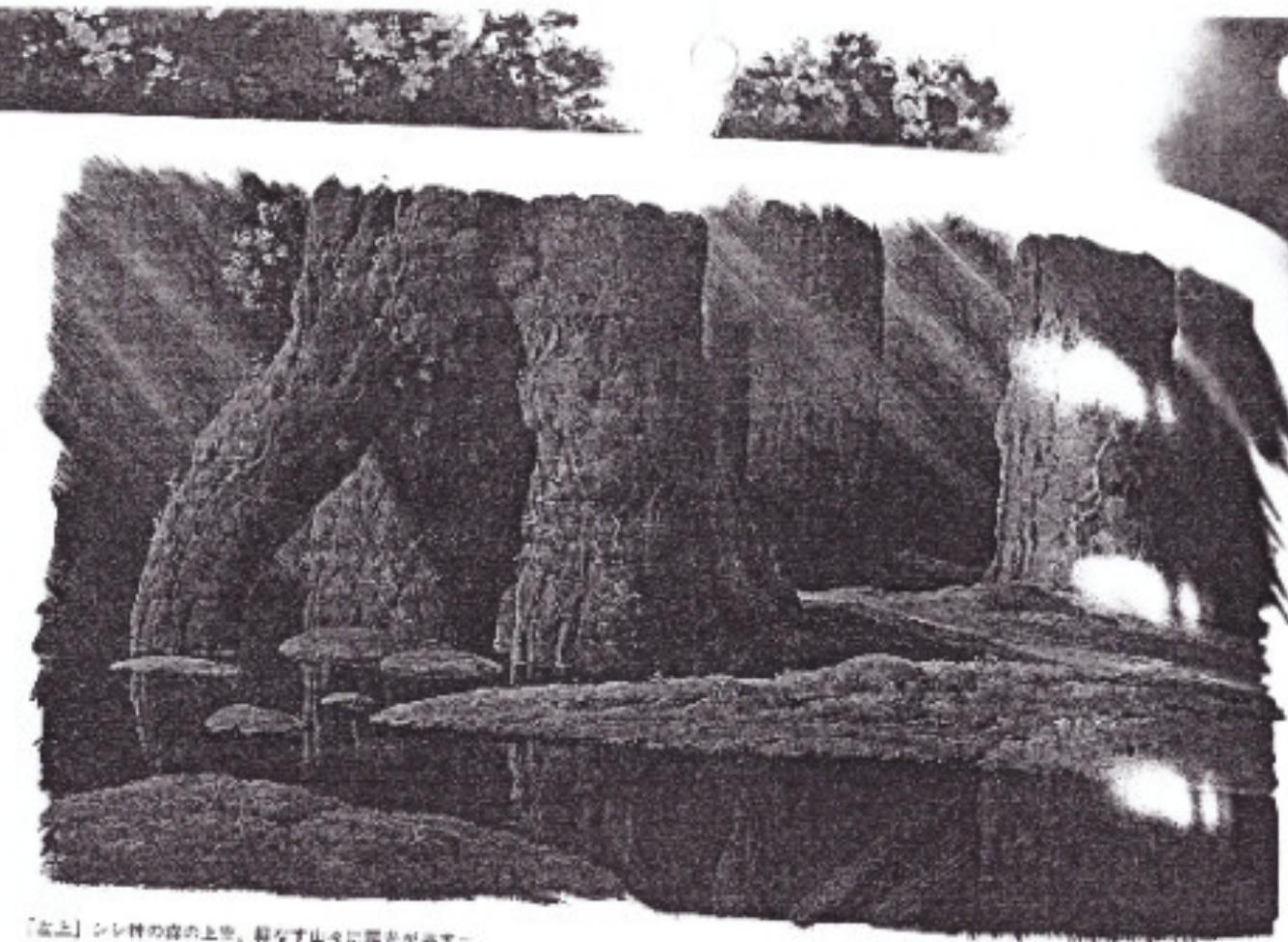
【上】深窓の中に、アシタカは山火神に隠された人や
手の荒りを見せる=美術ボード『下』豪雨の影響で起こ
った凶波、底を尖ったの石や木=美術ボード





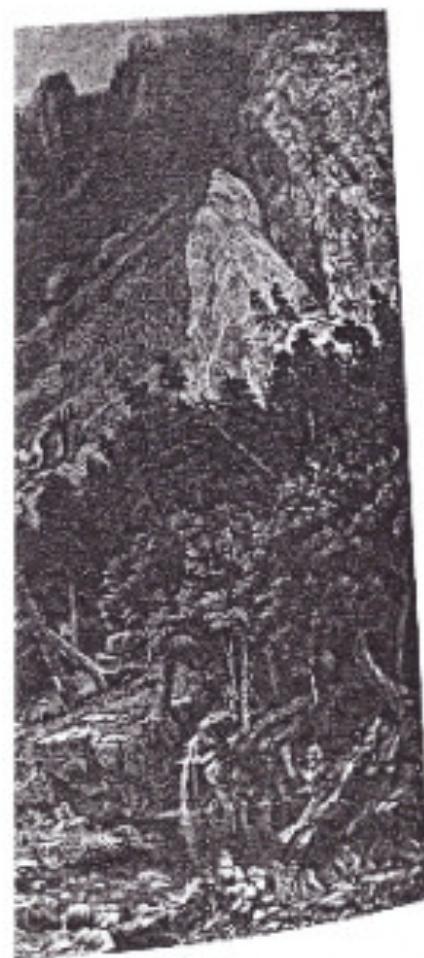


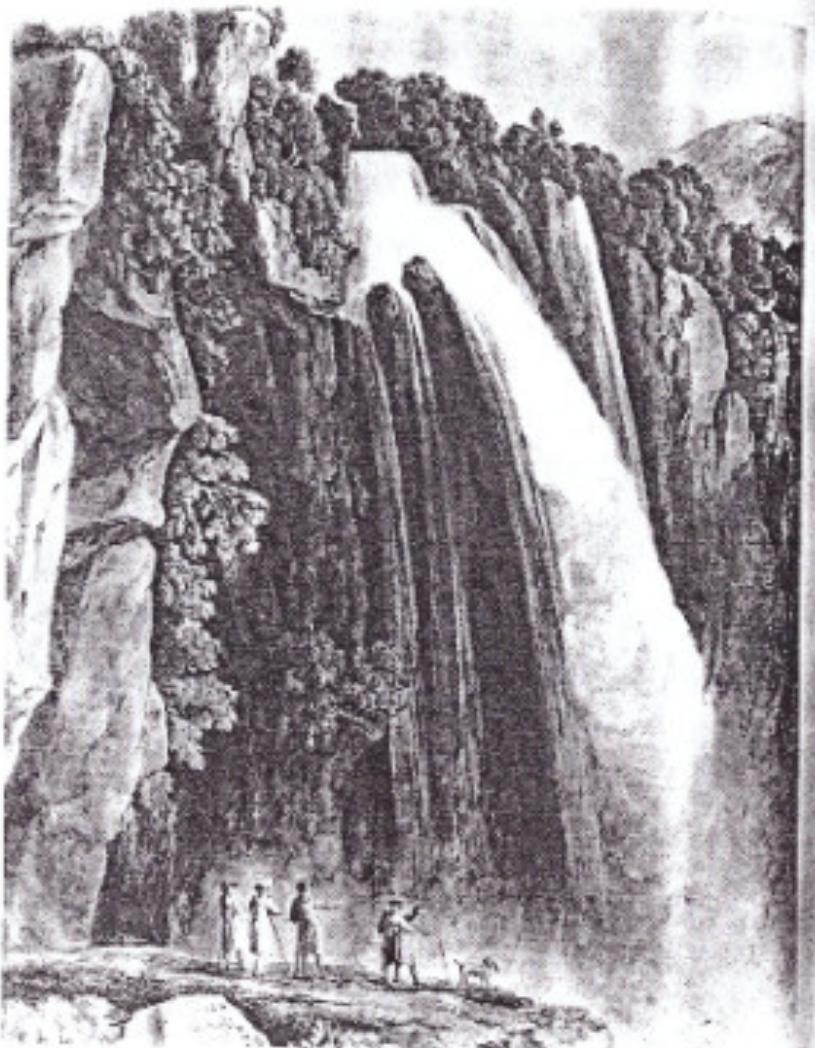
【上】シン神の波の穴の元。大木が根を伸ばし、青空から光が差し込んでいる＝青葉【下】ヒミシカ島に潜り込むシン神の波＝青葉



「左上」シレ社の森の上空。静かす山々に陽光が差すニ
育樹「左下」大吉の巨木が浮く様づく森の内部—高浜ボ
ード【右上】原生林と若むて木—高浜ボード【右下】巨
木の根元には、昔が解れをなし花が咲く—美河ボード







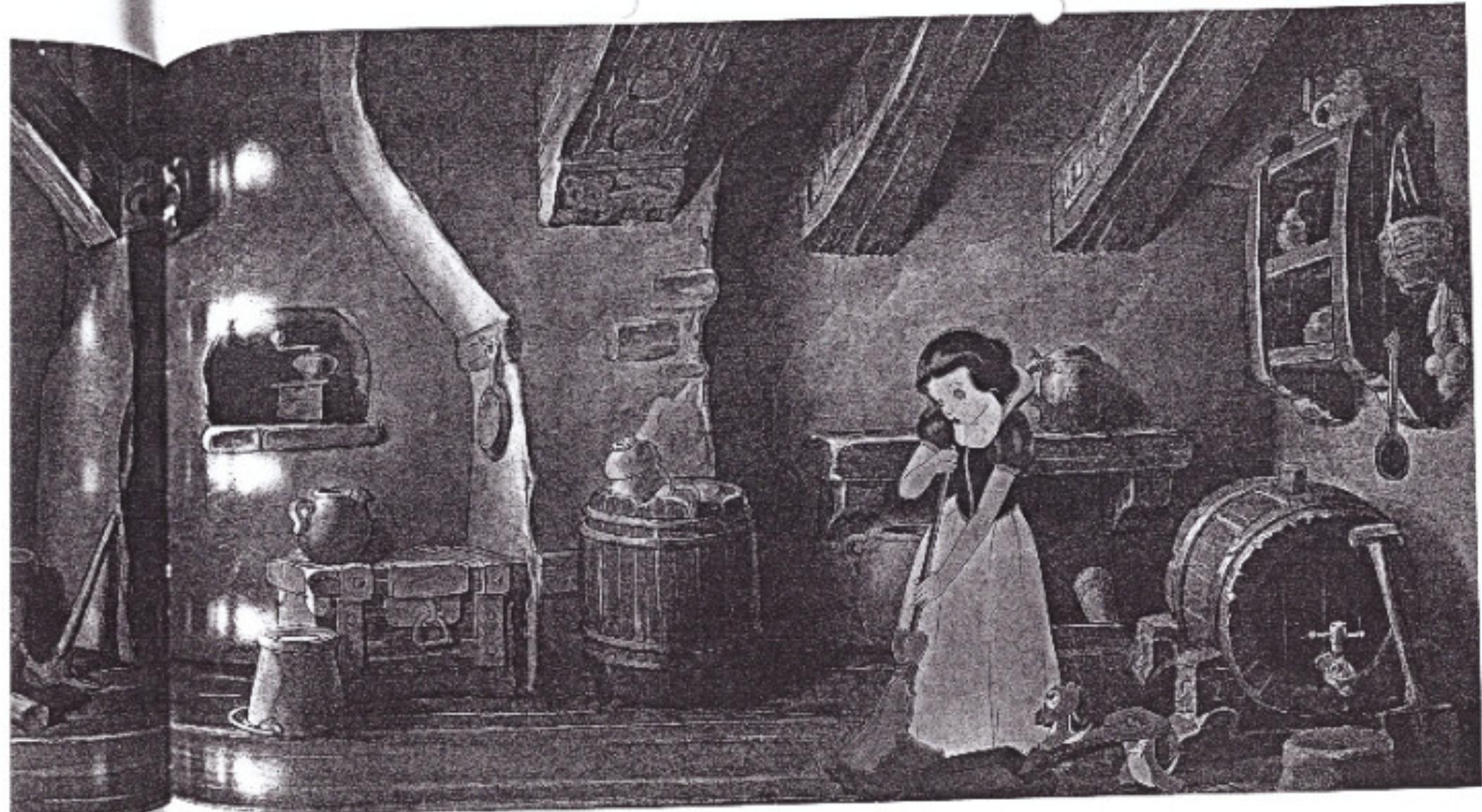
Der Wasserfall von Tersi, 1772

Ber. u. dat.: *à Tersi, J. Pb: Haskert, j. 1772.* Aquarell und
Feder, 470 x 380. Frankfurt am Main, Freies Deutsches Hoch-
schul-Inv. Nr. XI a - gr - 13848

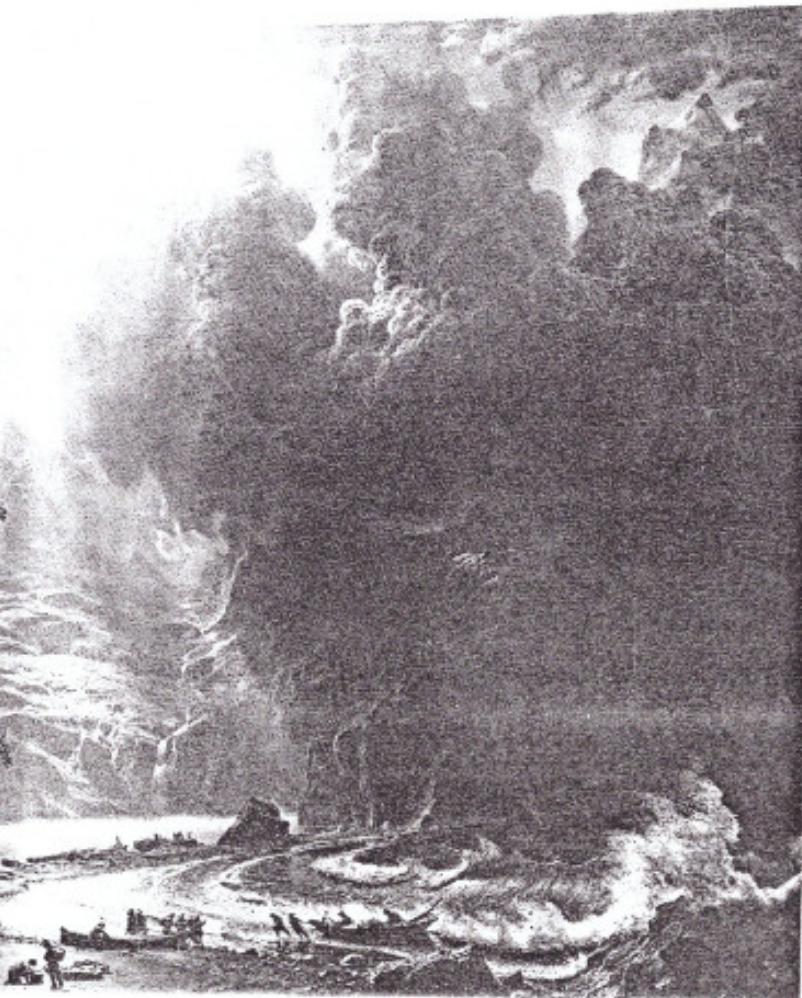


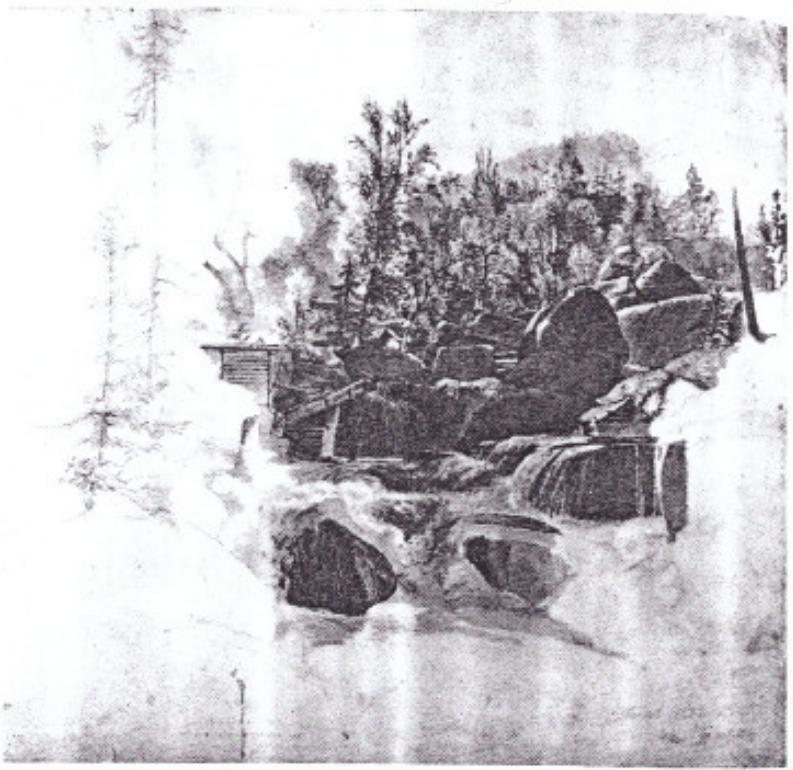
Felsenhöhle

Unher, Sepia, 528 x 405. Kiel, Stiftung Preußen.
Inv. Nr. 17551/11



in watercolor
sted,





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 to background. At this point the artist added the washes of different colors. Some production backgrounds received dark linear accents drawn in with graphite or gray ink watercolor. Cobwebs (as in dwarfs' cottage) were the last touches on the production background, applied with a thin brush of permanent and/or nitrile white (fig. 11).

For some scenes the production background may have included overlays because the character action occurred behind certain elements, such as the left pillar in the foreground of Snow White's dining hall. The overlays were cut out on separate pieces of color paper with the same materials and techniques employed by the production backgrounds. Once completed, the overlay was carefully trimmed from the color paper and attached to a clear sheet of celluloid the same dimensions as the production background.¹⁷ A background artist worked in this manner on up to five backgrounds at one time,¹⁸ which aided the visual continuity of color in background to background. When the artist finished a group of backgrounds, he pinned them to a

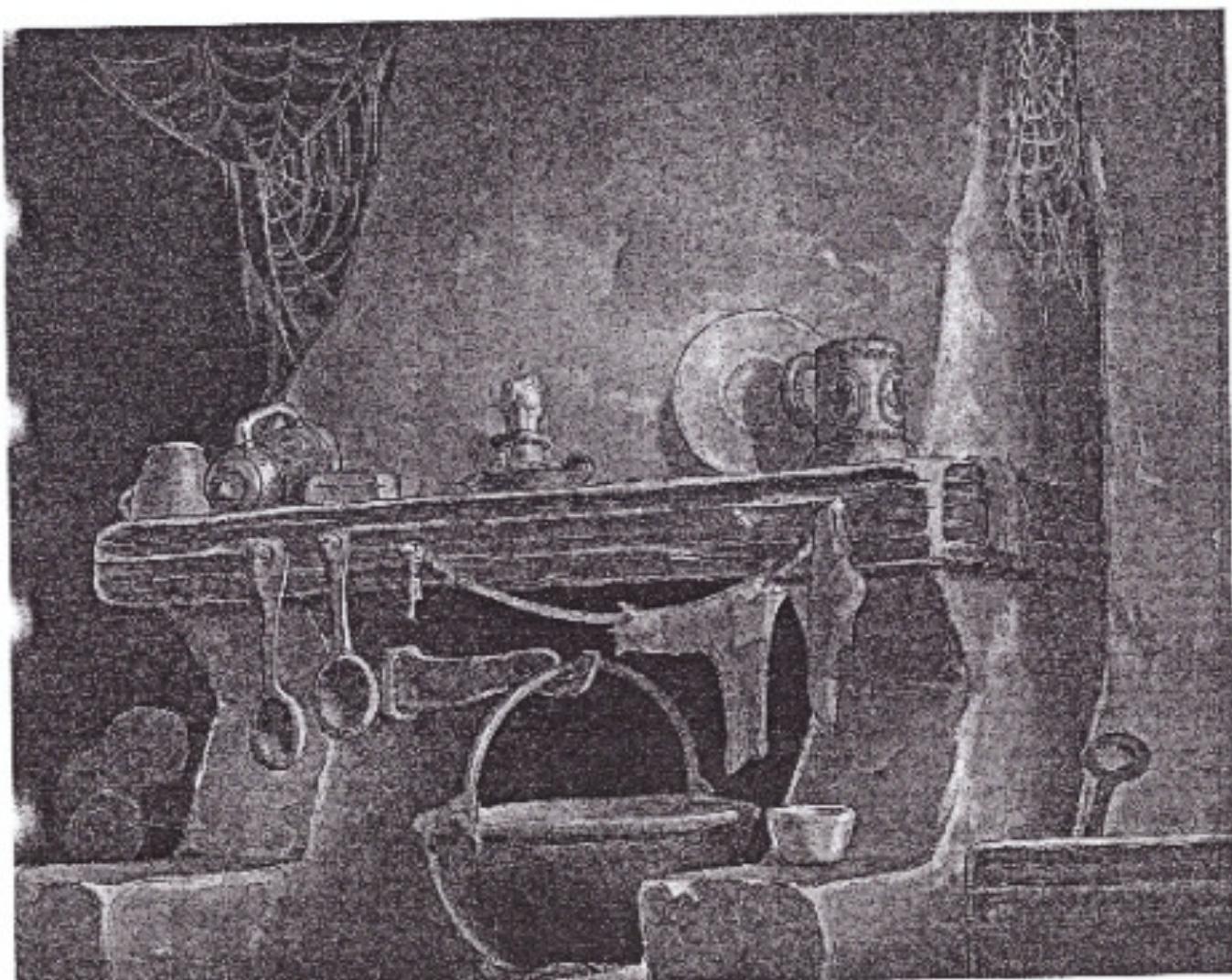
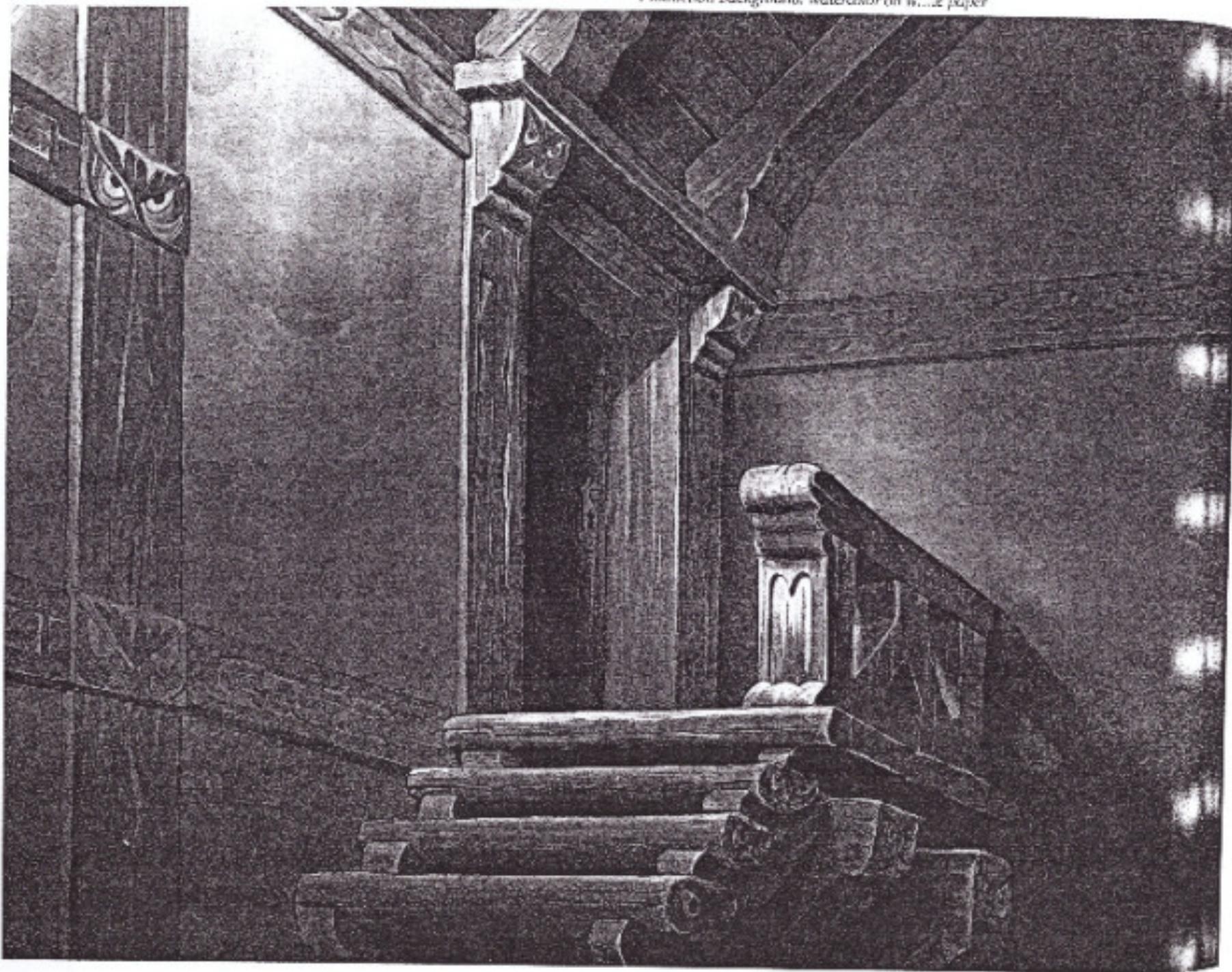


Figure 11
Sheet of production background with painted cobwebs

background and the readability of the character was again checked against it. If the color relation and mood within a scene worked 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).

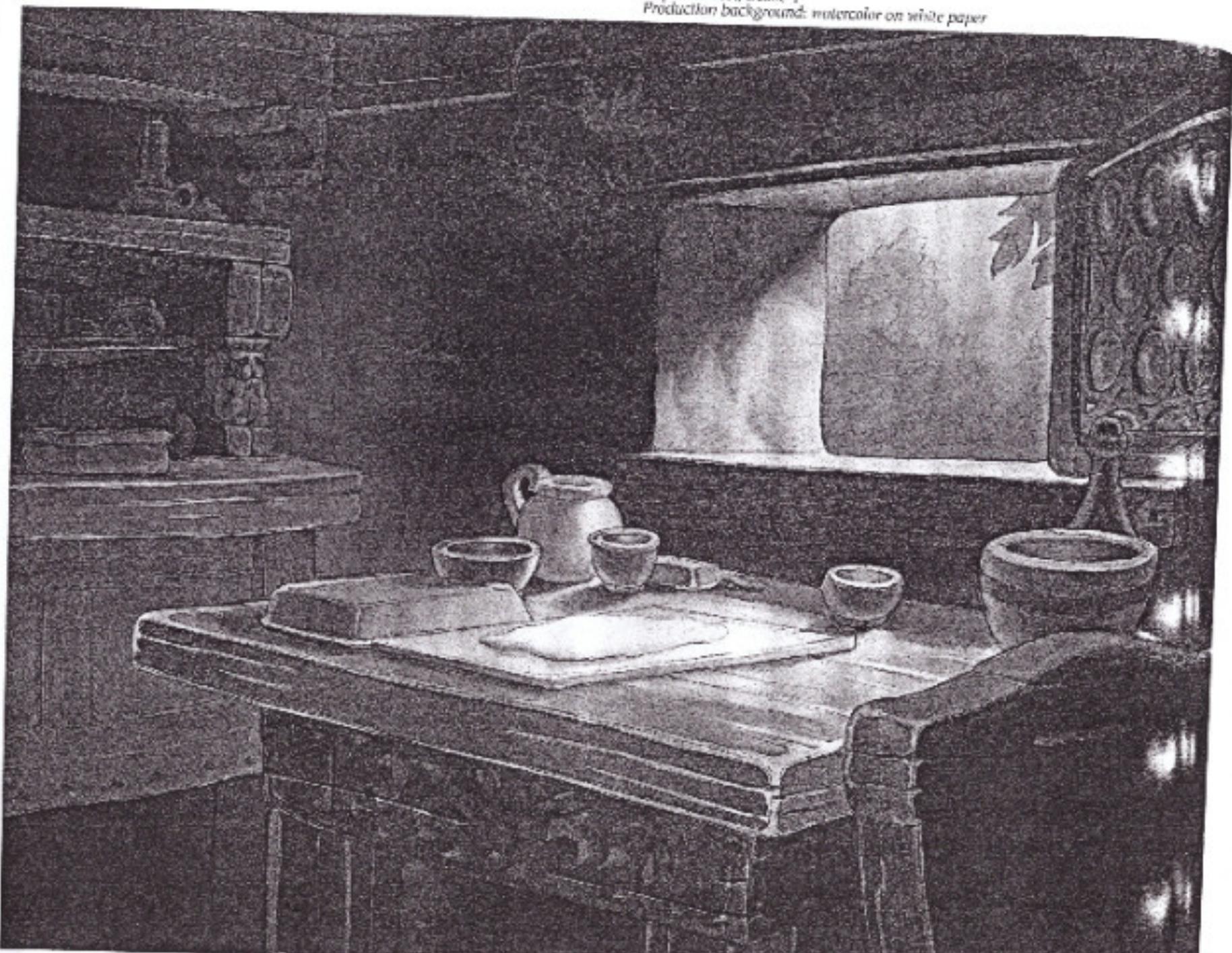
At this point, the peg-hole registration system was cut at the bottom of the background. Any notations for the cameraman as pan moves, supplied by the animator on the final layout of the scene were transferred to the margin on the front of the production background in graphite (fig. 13). Additional information regarding sequence, scene, number of levels, overlays, and special effects were also noted by hand with graphite in an inked, stamped area on the back of the background. Accompanying these notations were the initials or signature of Jim Arwood, head checker (refer to fig. 12). If all the elements of a scene worked correctly against the

Sequence 8C, Scenes 18 and 20
Production background; watercolor on Bristol paper

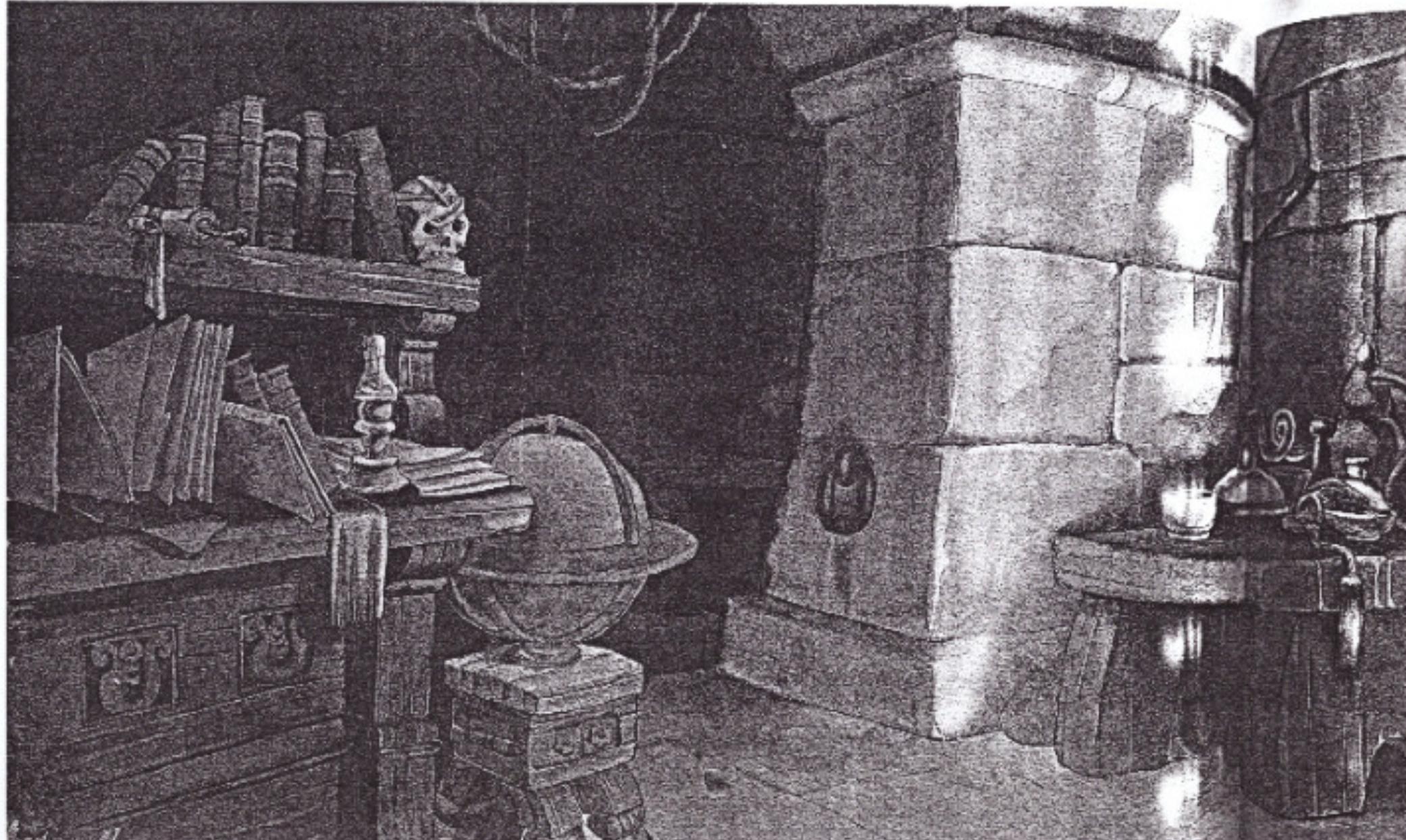


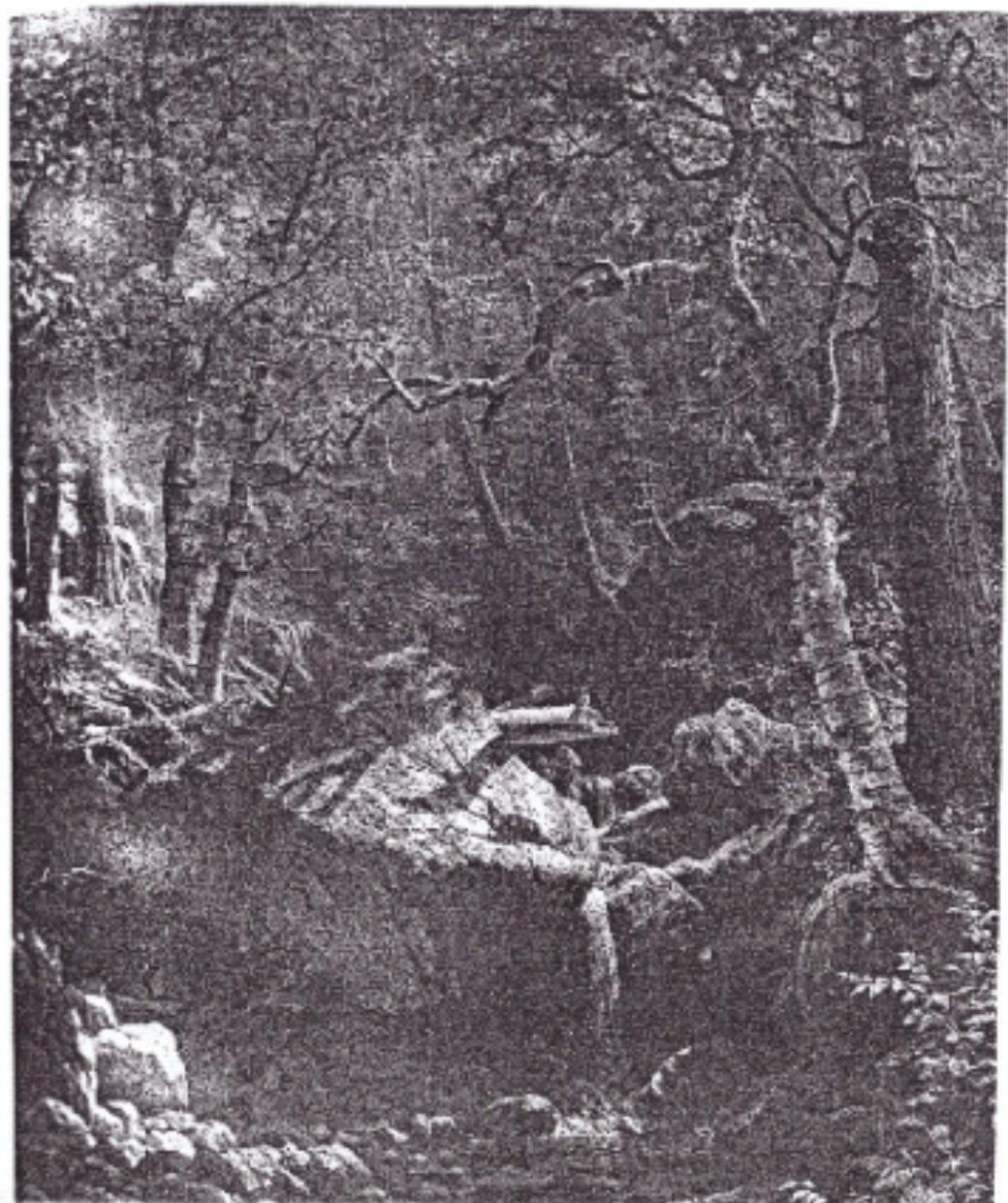
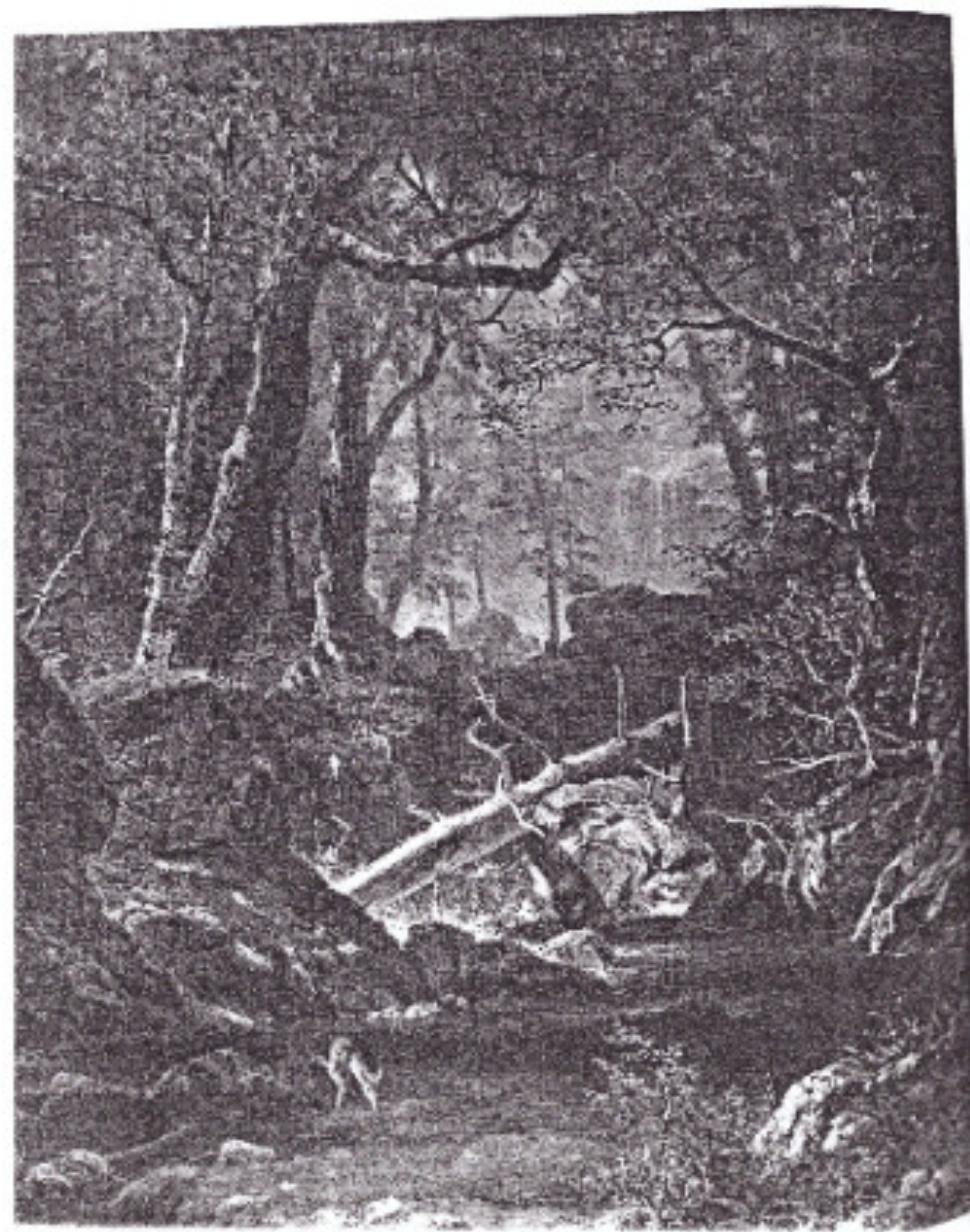
Sequence 8C, Scene 18
Animation drawing strengthened with off-white wove paper
Animator: Grimm A

Sequence 1.1A, Scene 4
Production background: watercolor on white paper



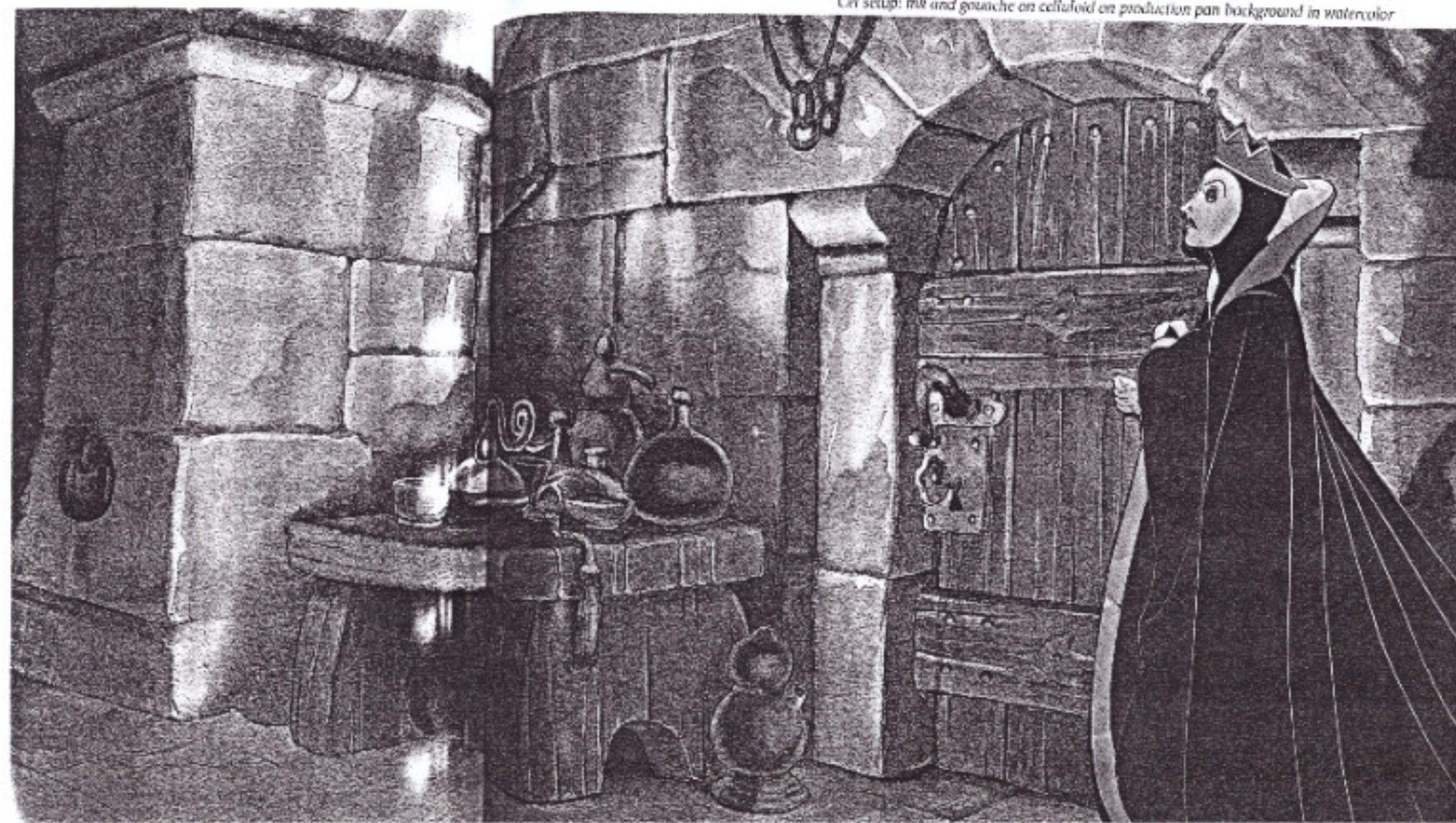
*"I'll go myself to the dwarfs' cottage in a
disguise so complete no one will ever suspect."*



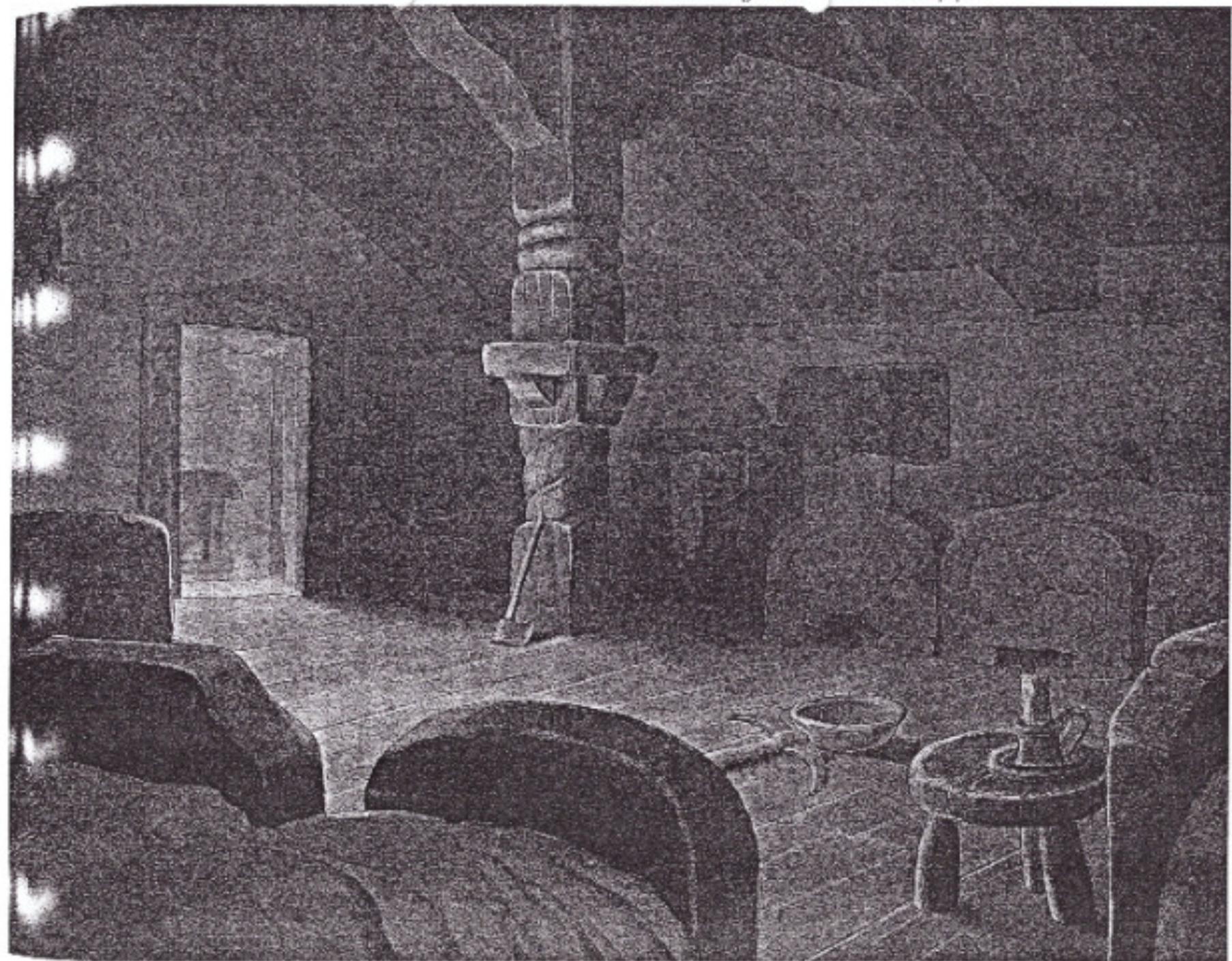


Sequence 7A, Scene 9

Cel setup: ink and gouache on celluloid on production pan background in watercolor

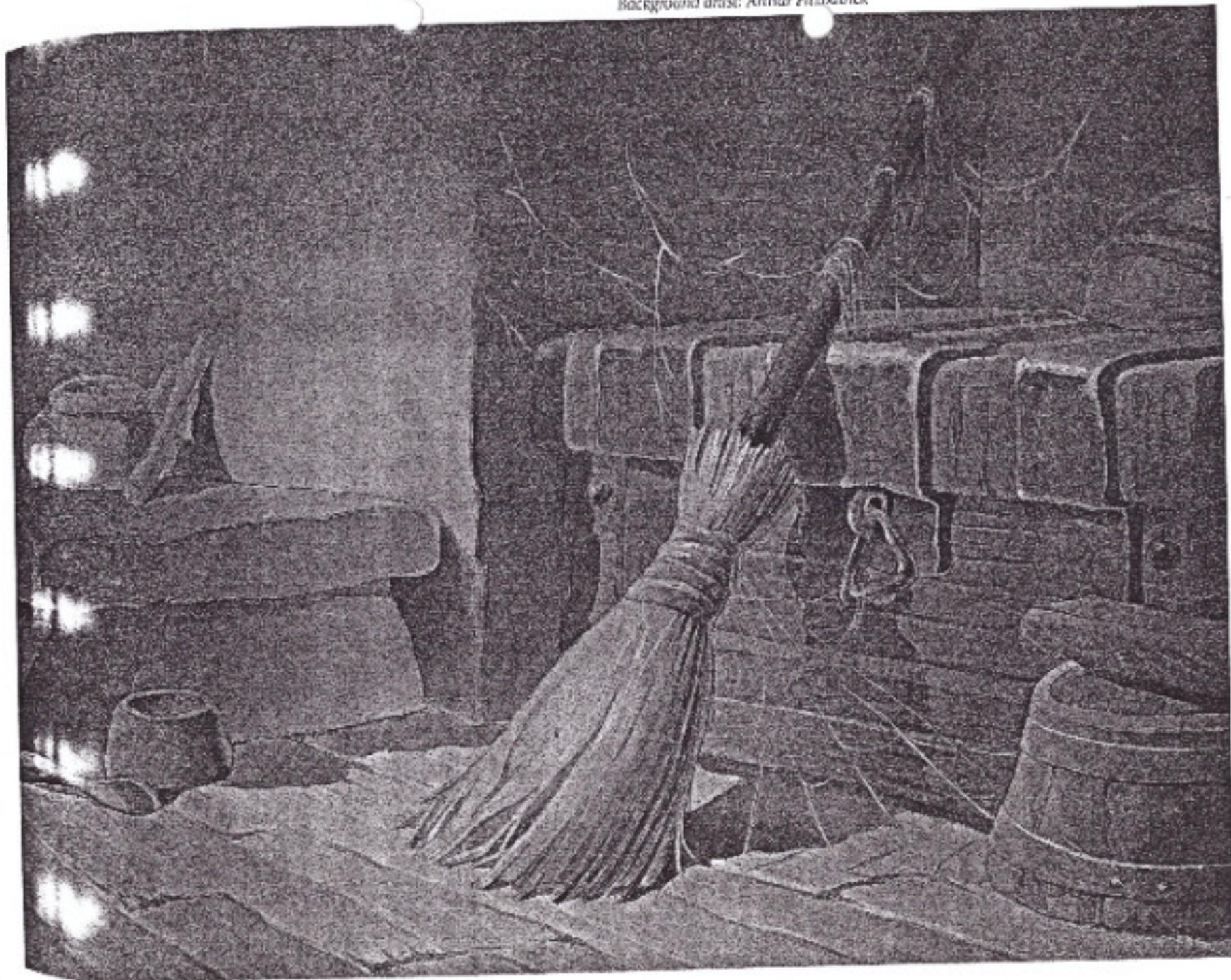


Sequence 5A, Scene A.1
Production background: *Color on white paper*



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

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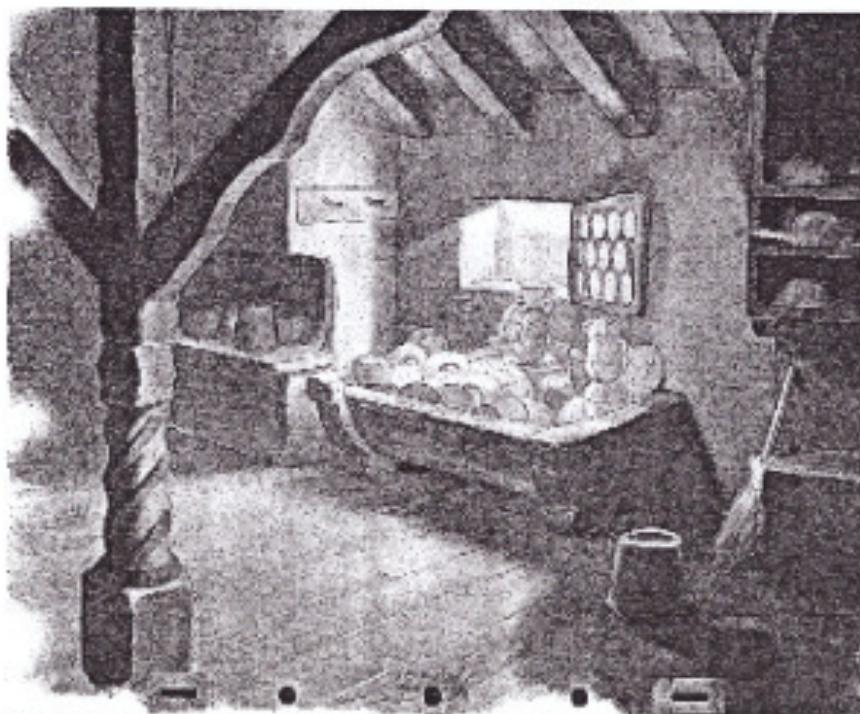


Influence 3C, Scene 13
out tracing: graphite
on off-white paper

,"Yeah, I know,
more." 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

Moose on
year, after
ed to animate
with Mickey's
replaced
ant on

he feature,
like Topsy;
e leased all
LST The
t was
was built
e to house
Paint Lab,
the Ink and
or these
work on the
or two away.
-5 Snow White
mined the
individuals
o next to
tarative
f the studio
meeting at
Disney gave
tion.
Anderson,



Preliminary backgrounds of the dwarfs' cottage by Maurice Noble

