

Lab Listings® Spring 2019

Animation Art Auction

May 20-21

Since 1987, we have presented Lab Listings as a unique telephone bid sale. Unlike live auction events, which allow only a minute or two per lot, Lab Listings gives you the opportunity to participate from the privacy and comfort of your own home or office and the leisure to consider and plan your purchases without pressure.

It's as simple as 1, 2, 3

ADVANCE BIDDING

You may submit advance bids by mail or fax using the form included in this catalog. Advance bids must be received by 5:00 P.M., Friday, May 17, 2019. No phone bids will be accepted during this period. Top bids must be specified and will be used to bid up to but not beyond the amount necessary to secure the item. Bids of like amount will be entered in order of date received. Advance bidding is offered as a convenience and we are not responsible for the failure of bids to arrive or errors in their execution.

OPEN BIDDING

On Monday, May 20, 2019, bidding is open on all lots. Bids are accepted by telephone only. Bids will not be accepted by fax. You may call any time from 10:00 A.M. to 6:00 P.M. to place a bid or ask about current bids, and you may call and bid or inquire as often as you like. No bids will be accepted after 6:00 P.M. In order to be eligible to continue bidding in the Closed Bidding session on Tuesday, you must place initial bids on this day or have already placed advance bids. Bidding closes strictly at 6:00 P.M.

CLOSED BIDDING

Bidding for all lots closes on Tuesday, May 21, 2019, and only those who have previously bid, during either Advance or Open Bidding, may participate. Bidders may continue to bid only on lots on which they have already placed bids. Bids continue to be accepted by telephone only. Bidding opens at 10:00 A.M. but has no specified closing time. **NOTE: Bidding does NOT close at 6:00 P.M. on this last day, but continues until top bids have been reached and all lots are closed.**

Bidding Guidelines

When you call to bid, the auctioneer will tell you current high bids on the lots in which you are interested and what your next bids must be. For amounts under \$5000, bids increase in increments of ten percent, rounded to the next \$10. For amounts over \$5000, bids increase in increments of \$500, rounded to the next \$100. The auctioneer may change increments to bring a lot to a timely close or for any other reason and will advise you of any change when you ask about a lot.

Place your first call early in the day. There is plenty of time through the day for the auction to close at an early hour, but it won't if bidders wait until afternoon to place their first call. We will have a good idea of the amount of interest on the various lots and can tell you when to call back, but we will not be aware of your interest if we have not heard from you.

You must communicate with us and take responsibility for your bidding. Let us know if you are dropping out of the bidding. A lot can close if no new bid has been placed for a reasonable amount of time or if we have not heard from you by the time expected. We can't call you to let you know your bid has been topped, so be sure to follow through and communicate with us.

Bids and bidder information are held in confidence. If you wish to have someone bid for you, you must advise us in advance.

Successful bidders will be invoiced following the auction. Shipping, sales tax, and any requested services have to be computed. Please wait to receive an invoice or call for verification of the correct amount before remitting.

The prices realized will be posted on our WebCenter® following the auction. If you would like to receive the prices by mail, we will be glad to send them to you upon receipt of a stamped, self-addressed envelope.

Although we make every attempt to show and describe each lot as accurately as possible, we urge you to call prior to the sale and ask any questions you might have. While artwork is shown full on our WebCenter®, catalog images may be cropped to show the main image as large as possible. Dimensions are given in the descriptions and should be referred to. Drawings, in particular, are difficult to reproduce accurately, and the paper may appear green or red. Unless described differently, all drawings are within normal color limits.

It is important to read all guidelines and the Rules and Conditions of Sale carefully, well in advance of the auction, so you can join in with confidence. If you have questions, please call or email. We will be glad to go over all procedures with you. We want you to be happy with your participation in Lab Listings.

Lab Listings®

Glossary and Guide to Descriptions

CEL: A clear plastic sheet on which an image has been inked or copied and then painted. Finished cels are placed over a background and photographed in sequence to create the illusion of motion.

BACKGROUND: A piece of artwork, usually a painting, over which the cels are placed to be photographed, and which serves as the setting for the action.

SET-UP: The combination of a cel or cels with a background. May also include additional elements from the scene, such as overlays or special effects.

OVERLAY: A portion of a scene, generally a foreground element, laid over the action to create the illusion of depth.

KEY OR MATCHING: Cels, backgrounds, and other elements, such as overlays or effects, that appeared together in the final, released version of a film.

MASTER BACKGROUND: A background used in the final, released version of a film.

STUDIO OR ART PROPS BACKGROUND: A background painting created by studio artists for publicity or display purposes. Disney, for most of their history, has maintained an Art Props Department to prepare special materials.

GICLÉE BACKGROUND: (zhee-clay') A high quality custom ink jet print.

DISNEYLAND SET-UP: In the 1950s, 1960s, and early 1970s, animation art was sold at Disneyland, primarily in a small Tomorrowland exhibit called The Art Corner. The art was pre-*pared* at the studio using production cels, trimmed in size, and backed by color cards or printed backgrounds. These **Litho or lithograph Backgrounds** were reproductions of production backgrounds from Disney films and did not necessarily match the cels with which they were sold. The set-ups were sold in mats with distinctive gold **Art Corner labels** on the rear.

COURVOISIER SET-UP: Courvoisier Galleries of San Francisco represented Disney animation art from 1937 through 1946, selling and distributing production Disney cels and other art in specially prepared set-ups, which included custom backgrounds, certificates, and hand-lettered mats. Since 1994 Courvoisier Galleries has been a division of S/R Labs.

BRIDGE ANIMATION: Animation produced to bridge or tie together shorter segments into a longer film.

ORIGINAL ART PROGRAM: A department at the Disney studio established in 1972 to prepare and distribute animation and animation-related art, later called Disney Art Editions.

DRAWING: Several kinds of drawings are done during the production of an animated film. The most common is the

Animation Drawing of the character in sequence to create the illusion of movement. Others include **Story Sketches**, to establish direction and narrative flow; **Concept Sketches** to work out design, atmosphere, or other elements; layouts, which establish background and staging; and many kinds of studies, such as character, action, and costume.

COLOR MODEL: A preliminary cel created for the purpose of working out color styling.

MODEL SHEET: A sheet of drawings of a character or characters, showing construction, relative size, or how they appear in various poses, used as reference by the animator.

DYE TRANSFER: A high-quality reproduction of a key scene from any of several Disney movies, prepared for many years for presentation to special studio guests.

PRODUCTION: Artwork actually used in the final, released version of a film; not a reproduction or art produced for such purposes as publicity or display.

PRE-PRODUCTION: Artwork created in the developmental stages of a film.

TRIMMED: An image from which the excess cel material has been trimmed to the character line, usually affixed to a background, often seen in Courvoisier and Art Props set-ups.

12-FIELD: Standard cel size of approximately 12-1/2" wide by 10-1/2" high. Refers to the field or area seen by the camera.

16-FIELD: Standard cel size of approximately 15-1/2" wide by 12-1/2" high, primarily used by Disney.

PAN: Short for "panoramic," it refers to a cel or set-up that is wider than standard, used for moving camera shots.

LAMINATED: A cel that has been encapsulated or sandwiched in thermoset plastic. Courvoisier laminated many cels, as did the Disney Original Art Program.

DRAWING NOTATIONS: The animation drawing is the basis for the work that follows in the ink and paint and camera departments. Drawings often have instructions of various kinds noted on the art. A **Timer's Chart** is an animator's scale indicating the rate of movement for the sequence. **Call-outs** indicate the colors to be used on the cel.

CATALOG DESCRIPTIONS: Anomalies in the condition of artwork are described as accurately as possible at the time of inclusion in the catalog or are visible in the catalog illustration. Changes due to normal aging are not described.

MEASUREMENTS: All measurements are given width preceding height. Character measurements are vertical, from the highest to the lowest points on the image, including props.