

[Betty on Parade](#) by [Richard Fleischer](#) (On Sale!)

Animation Sericel - Main Subject: Animation & Cartoon

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BETTY BOOP



**Item Number**

2385616398

**Retail Value**

\$150

**ArtRev.com Price**

\$85

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**Dimensions (As Shown)**

9W x 11H Inches

22.86W x 27.94H cm

**Medium**

Animation Sericel

**Edition**

- Limited Edition of 1950

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**About Richard Fleischer**

Fleischer was born in Brooklyn, the son of Essie (née Goldstein) and animator/producer Max Fleischer. He started in motion pictures as director of animated shorts produced by his father including entries in the Betty Boop, Popeye and Superman series.

His live-action film career began in 1942 at the RKO studio, directing shorts, documentaries, and compilations of forgotten silent features, which he called Flicker Flashbacks. He won an Academy Award as producer of the 1947 documentary *Design for Death*, co-written by Theodor Geisel (later known as Dr. Seuss), which examined the cultural forces that led to Japan's imperial expansion through World War II.

Fleischer directed his first feature in 1946. His early films were taut film noir thrillers such as *Bodyguard* (1948), *The Clay Pigeon* (1949), *Follow Me Quietly* (1949), *Armored Car Robbery* (1950), and *The Narrow Margin* (1952).

In 1954, he was chosen by Walt Disney (his father's former rival as a cartoon producer) to direct *20,000 Leagues Under the Sea*. He became known for big features, often employing special effects, such as *Barabbas* (1961), *Fantastic Voyage* (1966), *Doctor Dolittle* (1967), and *Tora! Tora! Tora!* (1970).

He directed many action adventures such as *Violent Saturday* (1955), *Bandido* (1956), *The Vikings* (1958), and *Mr. Majestyk* (1974). He also directed a trilogy of films centering on famous serial killers and focusing on the theme of capital punishment: *Compulsion* (1959), *The Boston Strangler* (1968) and *10 Rillington Place* (1971). He helmed *Soylent Green* (1973), a cautionary tale of overpopulation and pollution. Some of his entertainments are regarded as controversial and provocative, such as *Che!* (1969), a biopic of Che Guevara, and the interracial melodrama of the Deep South in *Mandingo* (1975).

Fleischer was chairman of Fleischer Studios, which today handles the licensing of Betty Boop and Koko the Clown. In June 2005, he released his memoirs of his father's career in *Out of the Inkwell: Max Fleischer and the Animation Revolution*.

He died in his sleep at age 89, after having been in failing health for the better part of a year.

Fleischer's 1993 autobiography, *Just Tell Me When to Cry*, described his many difficulties with actors, writers and producers.

### **Animation Sericel**

A cel, short for celluloid, is a transparent sheet on which objects are drawn or painted for traditional, hand-drawn animation. Actual celluloid [consisting of cellulose nitrate and camphor] was used during the first half of the 20th century, but since it was flammable and dimensionally unstable it was largely replaced by cellulose acetate. With the advent of computer assisted animation production, the use of cels has been practically abandoned in major productions. Disney stopped using cels in 1990 when Computer Animation Production System [CAPS] replaced this element in their animation process.

Generally, the characters are drawn on cels and laid over a static background drawing. This reduces the number of times an image has to be redrawn and enables studios to split up the production process to different specialised teams. Using this assembly line way to animate has made it possible to produce films much more cost-effectively. The invention of the technique is generally attributed to Earl Hurd, who patented the process in 1914. The outline of the images are drawn on the back of the cel. The colors are also painted on the back to eliminate brushstrokes. Traditionally, the outlines were hand-inked but now they are almost exclusively xerographed on. Another important breakthrough in cel animation was the development of the Animation Photo Transfer [APT] process, first seen in *The Black Cauldron*, released in 1985.

Production cels were sometimes sold after the animation process was completed. More popular shows and movies demanded higher prices for the cels, with some selling for thousands of dollars.

Some cels are not used for actual production work, but may be a [special] or [limited edition] version of the artwork, sometimes even printed [lithographed] instead of hand-painted. These normally do not fetch as high a price as original [under-the-camera] cels, which are true collector's items. Some unique cels have fetched record prices at art auctions. For example, a large [Panorama] cel depicting numerous characters from the finale of *Who Framed Roger Rabbit* sold for \$50,600 at Sotheby's in 1989, including its original background.

Disney Stores sold production cels from *The Little Mermaid* [their last film to use cels] at prices from \$2,500 to \$3,500, without the original backgrounds. Lithographed [sericels] from the same film were \$250, with edition sizes of 2,500 5,000 pieces.

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