

[Pooh's Garden Party](#) by [Harrison Ellenshaw](#)

Hand Embellished Giclee on Canvas - Main Subject: Children



**Item Number**  
8290675448

**Retail Value**  
\$2,500

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**Dimensions (As Shown)**  
30W x 24H x 0.75D Inches  
76.2W x 60.96H x 1.9D cm

**Medium**  
Hand Embellished Giclee on  
Canvas

**Edition**  
- Edition Size is Unknown  
- Hand-Signed 

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### About Harrison Ellenshaw

Many sons growing up in the shadow of a famous father feel that they want to carve their own paths in life. That was me, says Harrison Ellenshaw, son of Disney Legend and master painter, Peter Ellenshaw, who won an Oscar for his visual effects work on "Mary Poppins" and was nominated a total of five times for the Academy Award. I had grown up fascinated by my father's paintings," Harrison says. He would sometimes give me canvas and paints. I have photographs of me painting when I was a small boy. My father's life was painting, even during meals he would bring the canvases he was working on into the kitchen and sit and eat and look, criticizing his own work. My mother was not always pleased that this was how the family spent mealtime, but she understood his passion. But I found both this passion and his incredible talent intimidating. I was convinced I could never live up to any of it.

Harrison graduated from Whittier College with a BA in psychology. By then, in the early 70s, the country was in the throes of a recession and Harrison found it difficult to find a job. I remember driving with my father one day, he recalls, and he said, 'Well, you know, just for the time being, if you're interested, the matte department at Disney is looking for apprentices.' So I went and talked to Alan Maley (head of the matte department at Disney), and he agreed that we'd give it six months.

Alan became my mentor, Harrison says, and it was due to his enthusiasm and encouragement that I really got bitten by the film bug. It had been very unique growing up having a father who knew and worked for Walt Disney -- he was a living legend, an icon. But in a sense I took being in a 'show business family' for granted. It was Alan who showed me what was so special about film -- about matte paintings; how your work on shots could be an integral part of telling a story."

After about four years, Alan Maley retired. "He told me I could take over as department head," Harrison remembers. It usually takes twelve years as a journeyman to become a department head. The studio was a little hesitant and I was scared to death. Maley offered to return to give Harrison a hand if necessary, so he took the job.

Then, Harrison got a phenomenal break. Fate smiled on me, as it had for my father, he says humbly. I got a chance to do some work on Star Wars." At this point, the Ellenshaw tale really becomes the tale of two separate Ellenshaws, as this is where Harrison begins to really strike out on his own, away from his father's legacy. His work on Star Wars was so well received that he was asked to return to work on The Empire Strikes Back. By this time, having clearly carved a niche for himself, Harrison had no problem working with his father on Disney's The Black Hole in 1979. Harrison then went solo again to add his unforgettable touch to Tron, one of the most unique and visually stunning films ever made, now an undeniable cult classic.

After work on Captain Eo, Superman IV, Ghost and other films, a memorable year for Harrison was 1989, when he worked on Dick Tracy. The matte paintings were visually the star of that film, he recalls, And by then I was doing some fine art painting on my own. But it was around that time when I was working on this incredibly colorful film that an exhibition of Fauve artists came to the Los Angeles County Museum of Art. Fauve, which in French means wild beasts, was a name given to a group of up and coming rebel French artists in the 1900s, who included among their ranks Henri Matisse and Andre Derain. The Fauve painters took a traditional art form and began using forms and colors which were not found in nature, painting familiar objects with startlingly wrong colors, in an attempt to liberate color.

Up until this point I had been painting trees with black, gray and brown trunks and green leaves, he points out. And then I came across the Fauves and their intense use of color. They had done something I really enjoyed and appreciated. So I began to paint far more colorfully than I had in the past.

"Today, I enjoy painting as much as ever and I enjoy doing things that are really colorful. The great thing is that now with the giclee process of making prints, you can match the colors perfectly.

## **Hand Embellished Giclee on Canvas**

Giclee [zhee-clay] is a French term meaning a 'squirt or spray of ink'. This process utilizes sophisticated printing techniques whereby an industrial 8-Color to 12-Color inkjet printer sprays a staggering four million droplets of ink per second onto archival fine art paper or canvas. Requiring highly sophisticated printers and special pigment inks for an extremely wide color gamut, this blend of fine art and state-of-the-art technology produces exceptional fine art prints. Giclee prints are usually coated with a high quality gloss or varnish to minimize abrasion and increase resistance to image fading. Additionally, protective coatings protect expensive prints against moisture.

Giclee prints render deep, saturated colors and retain minute detail, subtle tints and blends. The quality of the giclee print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums, art galleries, and photographic galleries.

The giclee printing process provides better color accuracy than other means of reproduction. The prints may be hand embellished by the artist using paint, ink and gold foil stamping for a mixed media effect. Giclee prints are sometimes mistakenly referred to as Iris prints, which are 4-Color ink-jet prints from a printer pioneered in the late 1970s by Iris Graphics.

Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched as much as \$20,000.

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