







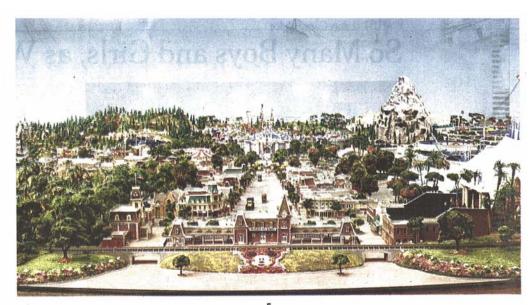
THE SCHULTHEIS NOTEBOOK In the late 1930s Herman Schultheis, a member of Disney's camera effects department, began chronicling the company's special-effects wizardry in meticulous detail. He filled a notebook with drawings, photographs and film stills, documenting the machines and methods the effects team used to make magic, like the volcano in the 1940 film Fantasia (created by dispersing black ink in water) and the remarkably lifelike Tyrolean village of Pinocchio (also 1940), pictured on this page. It was filmed using an oversized version of the multiplane camera, a device the studio invented in 1937.







The background of each scene was composed of several glass panels painted with elements of scenery and layered like scrims on a stage set; the camera dollied forward and back among them, creating the illusion of depth. Schultheis disappeared in 1954 while trekking through Central America, and the notebook was forgotten until his wife's death in the early 1990s, after which it was discovered behind the couple's bedroom wall. It will be displayed in Gallery 5, which is devoted to Disney's increasing focus on animated features in the years after the success of his first, "Snow White," in 1937.



DISNEYLAND This 12-foot-diameter model in Gallery 9 - a space dominated by a spiraling ramp and dedicated to Disney's work in the 1950s and '60s is meant to represent what Mr. Benefield called "the Disneyland of Walt's imagination." It was created over the last two years by Kerner Optical, a model-building shop in San Rafael, Calif., that was once part of George Lu-

cas's special effects company Industrial Light & Magic; the same team worked on the "Star Wars" and "Pirates of the Caribbean" series. Although their start-ing point was a 1966 map of Disneyland, they made buildings more cartoonlike, pumped up colors and used dramatic shifts of scale to highlight certain details. "The idea was to accentuate the points of interest and leave out

elements that would not be fun to look at," like garbage cans and rooftop ducts, said Mark Walas, a project supervisor. The model contains extant attractions like Main Street and Sleeping Beauty's Castle, but also imaginative additions like the original Space Port, a massive futuristic attraction that Disney had hoped to build within Tomorrowland.



LE ZOO MÉCHANIQUE Disney's fascination with animatronics is said to have begun on a 1949 family trip to Paris. One afternoon his wife and daughters returned from an outing to find him sitting on the floor of his hotel room, playing with three wind-up stuffed animals he had found in a toy store. The three will be shown in Gallery 7, which deals with the postwar years.



THE DEATH OF DISNEY Disney succumbed to lung cancer on Dec. 15, 1966, and Gallery 10, back on the ground floor, regis-ters the world's reaction, with a television playing a broadcast by Eric Sevareid of CBS News and 36 commemorative editorial cartoons. (This one was drawn by Karl Hubenthal of The Los Angeles Herald Exam-