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9 Route 183 | PO Box 308 | Stockbridge, MA 01262

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WELCOME

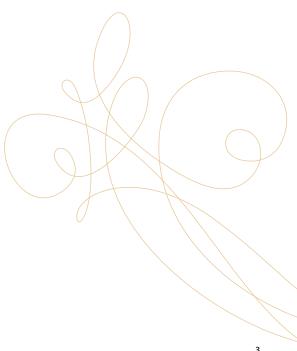
Welcome to the Museum and our new special exhibition, Snow White and the Seven Dwarfs: The Creation of a Classic. This Educator and Family Guide, which, like the exhibition itself, was produced by The Walt Disney Family Museum, provides detailed information for educators and parents to engage young visitors in focused exploration. You'll find background information and descriptions of animation techniques that will help you facilitate discussion and inquiry during your visit, along with guided activities designed to encourage art-making and creative expression in the classroom or at home.

This guide's structure follows the production of the 1937 film Snow White and the Seven Dwarfs as it is presented in the exhibition. The process of creating an animated film is broken down into the key components of story, concept art, layouts and background, and animation.

This guide is available for download at nrm.org/snowwhite.



Reproduction cel set-up, Disney Studio Artists, Snow White and the Seven Dwarfs (1937)



EXHIBITION OVERVIEW

While most people are familiar with *Snow White and the Seven Dwarfs*, few are aware of the talent, labor, and innovation behind the creation of the 1937 classic. The Walt Disney Studios achieved a level of artistry never before seen in animation. Innovators at the Walt Disney Studios created and developed new animation processes and technologies that impacted the course of the industry. Many of these innovations are still in practice today.

The Special Exhibition Snow White and the Seven Dwarfs: The Creation of a Classic tells the unique story of how this landmark film was produced. The process of creating an animated feature involves a sequence of time-intensive steps performed by a number of specialized departments. The exhibition explores this sequence through examples of artwork, including storyboards, character sketches, and cel set-ups.

Like other exhibits produced by The Walt Disney Family Museum, Snow White and the Seven Dwarfs: The Creation of a Classic aims to connect visitors with the remarkable life and legacy of Walt Disney. An important part of Walt's cultural and artistic contribution was the production of animated features, beginning with this groundbreaking feature-length animated film. The innovative lessons of yesterday's artists can be applied to the challenges of today. This exhibition is designed to help visitors discover the hard work and creativity behind the making of this classic; to inspire the imagination and encourage the discovery of their own creative spirit.

By special arrangement between The Walt Disney Family Museum and Norman Rockwell Museum, the exhibition comes to Stockbridge, Massachusetts for an exclusive encore appearance.



Walt Disney operating a Pathè camera, ca. 1923

ABOUT WALT DISNEY

EARLY LIFE

Walter Elias Disney was born in Chicago on December 5, 1901 to Flora and Elias Disney. Walt had three older brothers and one younger sister. Elias worked as a contractor building houses in Chicago. Due to growing crime in the area, the family moved to a farm in Marceline, Missouri in 1906 where Walt enjoyed an idyllic childhood. The formative experiences of these years instilled in him a love for trains and small-town American culture.

When the farm proved unproductive, the family moved to Kansas City, where Elias bought distributorships for two local newspapers. Walt and his older brother Roy took up delivery routes. City life introduced Walt to vaudeville and early motion pictures. Walt drew constantly, even earning free haircuts for cartoons that the local barber would post in his shop.

When the United States entered World War I, Walt felt the desire to enlist, like his older brothers Raymond and Roy, who served in the Army and Navy, respectively. However, he was too young to meet the age requirement. In 1917, Walt enlisted as a volunteer for the American Ambulance Corps with the Red Cross. He arrived in France just after World War I ended. His experiences overseas with the Corps imbued him with a sense of independence and self-confidence.

SNOW WHITE EDUCATOR AND FAMILY GUIDE

INTRODUCTION TO ANIMATION

In 1920, Walt was introduced to stop-motion animation while working for the Kansas City Film Ad Company. He was inspired by the magic of animation and began studying and experimenting on his own. Walt started his own animation studio, Laugho-gram, in 1922. His first cartoon series featured classic fairy tales retold with a 1920s spin. Unfortunately, Laugh-o-gram's distribution company went bankrupt and failed to make scheduled payments. As a result, Laugh-o-gram closed shop, and Walt turned his sights toward Hollywood.

HOLLYWOOD AND MICKEY MOUSE

Upon arriving in Hollywood in 1923, Walt developed a series called the Alice Comedies featuring the adventures of a young actress in an entirely animated world. Then in 1927, Walt created Oswald the Lucky Rabbit to star in an all-animated series.

After disputes over the content and production of the cartoons, Oswald's distributor, Charles Mintz, hired away Walt's animation staff and drastically changed the terms of Walt's contract.

Refusing to sign the new contract, Walt lost all rights to his character.

Mickey Mouse was born after the fateful meeting with Mintz in 1928. The first Mickey cartoon to be seen in wide release was "Steamboat Willie," which featured a new and exciting innovation, synchronized sound. Walt himself provided Mickey's voice, and music and sound effects accompanied the animated action.

Audiences were impressed by the novelty and loved the character of Mickey Mouse. For the first time, Walt had produced a major hit.

SILLY SYMPHONIES

Following the success of Mickey Mouse, Walt's Silly Symphonies series became a testing ground for advancements in the art of animation. Between 1929 and 1939, the Walt Disney Studios experimented with color, depth, personality animation, music, and story development, resulting in the most popular and acclaimed cartoons of the day. The series earned several Academy Awards® and produced such classics as "Flowers and Trees," "Ferdinand the Bull," and "Three Little Pigs."

FEATURES

The production of the Silly Symphonies provided Walt and his studio with the necessary tools for producing animated features. The first, the 1937 classic *Snow White and the Seven Dwarfs*, was a huge success with critics and audiences alike. Walt earned a special Academy Award® for its production and was finally able to build a state-of-the-art studio in Burbank.

More features were produced, and in 1950, Walt realized his longtime dream of producing fully live-action films. The first was the adventure film *Treasure Island*, followed by dramas, fantasies, comedies, musicals, and westerns.

DISNEYLAND AND BEYOND

In the early 1950s, Walt was inspired to take storytelling to the next level by allowing families to experience worlds of fantasy firsthand. He wanted to create a clean and safe place where families could have an enjoyable time together. His new project, Disneyland, was his most ambitious to date. The park opened to huge crowds in July of 1955.

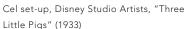
During the 1950s and 1960s, Walt further diversified production through a number of exciting projects. The studio began producing television programming and a series of nature documentaries called True Life Adventures. As production on films and television expanded, Walt also headed the Pageantry Committee for the 1960 Winter Olympics and produced four attractions for the 1964 New York World's Fair. In the early 1960s, Walt began buying land and creating concepts for his Florida project, EPCOT, or the Experimental Prototype Community of Tomorrow. Walt envisioned EPCOT as a pedestrian-friendly livework community for midcentury families. Though the project was never completed due to Walt's untimely passing, Walt Disney World opened in 1971 under the direction of Walt's brother Roy. Then in 1982, EPCOT Center opened as a theme park celebrating human achievement and paying homage to Walt's original concept.

LEGACY

Walt Disney died of lung cancer in 1966. Friends, colleagues, admirers, and industry leaders mourned his passing with a flood of articles, letters, telegrams, drawings, and other tributes. His legacy lives on through the work of The Walt Disney Company, the efforts of The Walt Disney Family Foundation, and exhibitions at The Walt Disney Family Museum.



Concept Art, Disney Studio Artist, "Flowers and Trees" (1932)





Persephone Character Model Sheet, Disney Studio Artist, "The Goddess of Spring" (1934)



Concept Art, Gustaf Tenggren, "The Old Mill" (1937)

WALT DISNEY STUDIOS: INNOVATORS IN ANIMATION

Between 1929 and 1939, the Walt Disney Studios produced a series of cartoons called the Silly Symphonies. This project allowed Disney artists to explore and experiment with the art of animation and to take their craft to a level previously unseen in the industry.

The artists experimented with music, the illusion of depth, color, story development, human animation, and personality animation. These innovations laid the foundation for the studio's first feature-length animated film *Snow White and the Seven Dwarfs* in 1937.

COLOR

FLOWERS AND TREES (1932)

"Flowers and Trees" was the first commercially released animated film to feature the three-strip Technicolor process, providing a range of beautiful, compelling colors onscreen. The film won the first Academy Award® for Best Short Subject (Cartoon).

PERSONALITY ANIMATION

THREE LITTLE PIGS (1933)

"Three Little Pigs" challenged character artists and animators to create distinct personalities for three very similar-looking characters. The artists established personality in the way the characters moved and reacted, rather than solely on their physical appearance.

HUMAN ANIMATION

THE GODDESS OF SPRING (1934)

"The Goddess of Spring" presented an opportunity for animators to give life to a human character. Though the character of Persephone was ultimately deemed too "rubbery" to be realistic, this film was a key stepping-stone in creating the character of Snow White.

DEPTH

THE OLD MILL (1937)

To make animated films more interesting and realistic, the studio pioneered the vertical multiplane camera, which separated the foreground from the middle ground and background, creating the effect of distance between the visual planes. This illusion of depth intrigued audiences and drew them further into the story by providing the sense of three-dimensional space.



Book illustration, Gustaf Tenggren, Snow White and the Seven Dwarfs (1937)



Reproduction cel setup, Disney Studio Artists, Snow White and the Seven Dwarfs (1937)

THE MAKING OF SNOW WHITE AND THE SEVEN DWARFS

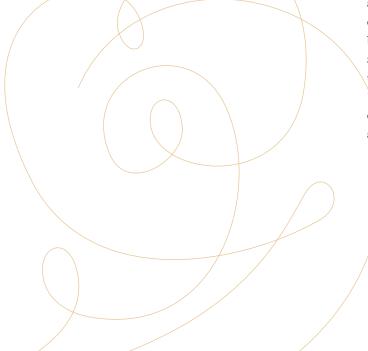
In 1916, Walt saw the silent film *Snow White* starring Marguerite Clark. For years he remembered the strength of the fairy tale's storyline, with its clear heroes, villains, and comic relief. When Walt began to consider producing an animated feature, he knew that the success of the film would hinge on the quality of the story. In 1934, the Walt Disney Studios began production on its first animated feature, an adaptation of the story that had stuck with Walt for nearly twenty years, *Snow White and the Seven Dwarfs*.

Animators at the Walt Disney Studios first learned of the project at a meeting during which Walt performed the entire story of *Snow White and the Seven Dwarfs* exactly as he envisioned it in a feature film. He described the simmering potions of the Evil Queen, articulated the personality of each of the Seven Dwarfs, and finally acted out the final kiss that awakens the sleeping Snow White. At the end of his performance, Walt announced *Snow White and the Seven Dwarfs* would be the studio's first feature.

The Walt Disney Studios was located on Hyperion Avenue in the Silver Lake district of Los Angeles. At the time, the studio was bursting at the seams with artists and technicians working feverishly on the film. The spirit of collaboration, creativity, and enthusiasm at the studio was legendary; studio employees recognized the significance of the project in its potential to impact the film industry, and often worked long hours to achieve the desired level of quality. With so many of the studio's resources being poured into the production of *Snow White and the Seven Dwarfs*, the financial risk was such that the fate of the studio hinged on the success of the film.

Before the film was completed, skeptical journalists took to calling the film "Disney's Folly." Walt was not one to pay heed to naysayers, predicting they would be pleasantly surprised once the film was released.

Snow White and the Seven Dwarfs premiered on December 21, 1937, at the Carthay Circle Theater in Los Angeles. When the film ended, the audience stood and cheered. "Disney's Folly" had become Disney's smash hit. In its first release, the film earned \$8,000,000, which easily covered the \$1,500,000 cost of production and ensured the future of the studio. The success of Snow White and the Seven Dwarfs allowed Walt to continue expanding, experimenting, and furthering the art and craft of animation and storytelling.



THE MAKING OF AN ANIMATED FILM:

GUIDED DISCUSSIONS AND ACTIVITIES

STORY STRUCTURE

Walt Disney believed that story was the most crucial component of an animated film. The Story Department was central to the Walt Disney Studios during the creation of *Snow White and the Seven Dwarfs*. Walt himself was a great storyteller and knew the important elements of a good story. He devoted much of his time to developing stories and understood how to make stories engaging for audiences.

Every great story must have five key elements that provide structure. These elements are:

- * Setting Where and when the story takes place
- * Characters Personalities depicted in the story
- * Conflict A problem or struggle that must be faced and resolved by the end of the story
- * Purpose or Task Desires that motivate the characters to act the way they do
- * Resolution The solution to the conflict

8

Example: Snow White and the Seven Dwarfs

- * Setting A cottage in the forest, a castle
- * Characters Snow White, the Seven Dwarfs, the Evil Queen, the Prince, the Huntsman, the Magic Mirror
- * Conflict The Evil Queen wants to be the fairest of them all, but Snow White is the fairest
- * Purpose or Task The Evil Queen uses a poisoned apple to put Snow White in a deep sleep so the queen can once again be the fairest of them all
- * Resolution The Dwarfs chase the Evil Queen up a high cliff where she falls to her death. The Prince awakens Snow White with a kiss, and they live happily ever after

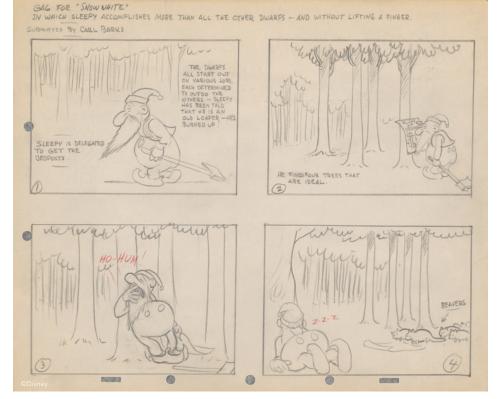
A STORY STRUCTURE

Use this activity sheet and the key storytelling elements to develop the basic structure of an original story.

Once upon a time
A (identify a character)
Wanted (identify a purpose or task)
But (identify a conflict)
In the end (identify the resolution of the conflict)
The end.
ine enu.

Here is an example based on the fairy tale Little Red Riding Hood:

Once upon a time, a young girl named Little Red Riding Hood (the character) traveled through the woods (setting). She wanted to visit her grandmother (purpose or task). While Red Riding Hood was picking flowers in the woods, a hungry wolf arrived at her grandmother's house and swallowed the old woman whole. He waited there for Little Red Riding Hood, dressed as the grandmother and prepared to eat Little Red Riding Hood too. When Little Red Riding Hood arrived, her "grandmother" looked a lot different; but before she could realize it was a trap, the wolf swallowed her as well (conflict). In the end, a woodsman came to the rescue, freeing Little Red Riding Hood and her grandmother from the wolf's belly with his trusty axe. Little Red Riding Hood filled the wolf's belly with stones, causing his death (resolution).



Story sketch, Carl Barks, Snow White and the Seven Dwarfs (1937)

STORYBOARDS

In the 1930s, the Walt Disney Studios developed storyboards for the production of animated films. A storyboard is a series of sketches that maps out a story and allows filmmakers to visualize the sequence of the plot. Story sketches are created to depict the key storytelling moments of a film. Storyboards help filmmakers to determine the coherence of a story, and they identify whether there are any significant gaps or inconsistencies in the plot.

Storyboards are still used today for the production of animated and live-action films, websites, and video games.



A STORYBOARD

The prompt for the conflict of a story is provided below. Fill in short descriptions
for how the story might begin and end. Then use these descriptions to create a
simple storyboard.

- * Beginning (set-up):
- * Middle (conflict): The two friends found themselves lost in a dark forest.
- * End (resolution):

After creating the storyboard, "pitch" the story to a class or group. A "pitch" is one simple sentence that summarizes a story and is meant to foster deeper interest.

Beginning (set-up):
Middle (conflict):
End (resolution):





Concept Art, Gustaf Tenggren, Snow White and the Seven Dwarfs (1937)



CONCEPT ART

Concept art determines the look and the feel of a location in a film. It establishes the color palette and shape preferences that generate the mood of the film's settings. Mood is the emotion or feeling communicated by the story. Some stories have a creepy mood, and others may be comforting.

Imagine you are watching an animated film. You see lots of golden yellows and rich warm hues as well as round puffy shapes with soft edges. How does this scene make you feel? What sort of action might take place here? Imagine a character who lives here. How do you think the filmmaker wants you to feel about this character? These are the types of questions that concept artists consider when establishing the atmosphere of a film.

Now imagine a different animated film. In this one you see metallic blues, cold grays, and stagnant greens. There are jagged shapes and harsh angles. There is a darkened sky and a rocky shore. How does this scene make you feel? What sort of action might take place here? Imagine a character who lives here. How do you think the filmmaker wants you to feel about this character?

Genre

Location

Artist

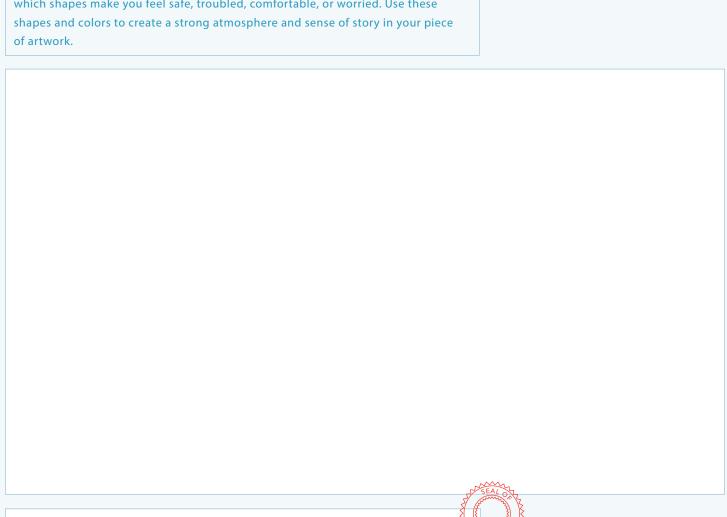
A KEY LOCATION

Imagine a story of your own invention, or use one of the ideas you developed in the Story Structure section of this guide.

Think about the genre the story falls under: Is it a comedy? A drama? An adventure?

Now think about one key location in the story, a place where important action takes place. Paint or draw a picture of this place using colors and shapes that evoke the appropriate mood.

Imagine which colors make you happy, sad, scared, or anxious. Think about which shapes make you feel safe, troubled, comfortable, or worried. Use these





MOODS USING ART MEDIA



Background Painting, Disney Studio Artist, Snow White and the Seven Dwarfs (1937)

What emotions do you feel when you look at the images on this page? Each work of art was created using a different type of art material, or "medium." How do the different media affect the emotions these scenes evoke?

Choose one of the following settings and make your own illustration. Use watercolor, colored pencil, oil paint, pastels, or whichever medium you think best depicts the setting and mood you want to convey.

- 1 A dark mansion on a foggy hill
- 2 A misty meadow
- 3 A waterfall over a high mountain peak
- 4 The Happiest Place on Earth
- 5 A medieval castle
- 6 A bustling downtown street
- 7 A city of the future



Watercolor, Background Painting, Tyrus Wong, Bambi (1942)



Background Painting, Disney Studio Artist, "Playful Pan" (1930)



Pastel, Concept Art, Curtiss D. Perkins, "The Nutcraker Suite" Fantasia (1940)

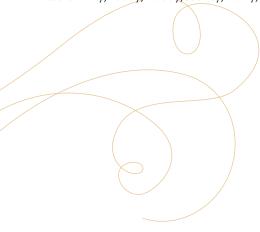


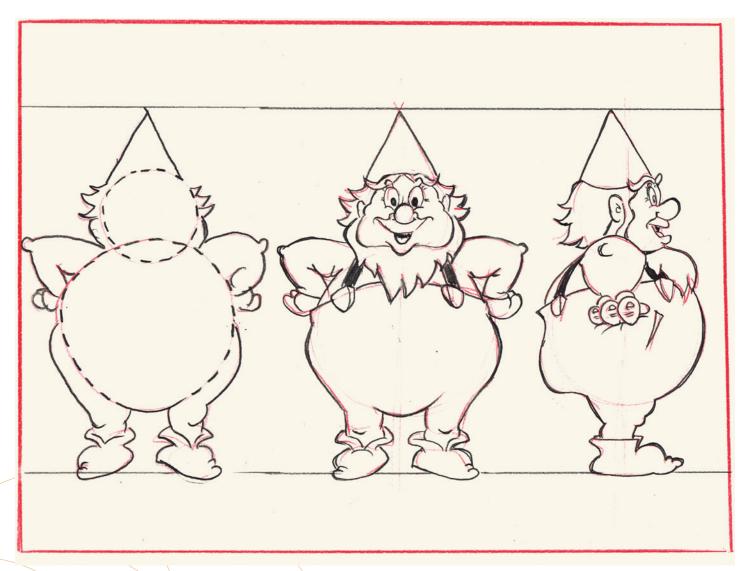
Concept art, Ferdinand Horvath, Snow White and the Seven Dwarfs (1937)

CHARACTER

During the production of the Silly Symphonies series, artists at the Walt Disney Studios developed "personality animation," the technique of establishing personality through how a character moves and reacts. This practice became especially important during the production of *Snow White and the Seven Dwarfs*; though the dwarfs shared similar physical features and attire, each one was given a unique style of movement and set of facial expressions.

While developing the characters for the Seven Dwarfs, Disney artists brainstormed many names for dwarfs that were not used in the final film. Some of the unused names were Dirty, Tubby, Flabby, Jaunty, Baldy, Lazy, Dizzy, and Cranky.





Sample model sheet, Resident Animator, The Walt Disney Family Museum



YOUR DWARF

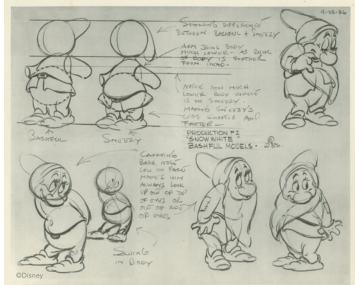
Imagine you are planning an animated adaptation of the original Grimm fairy tale *Snow White and the Seven Dwarfs*. Use this worksheet to develop your own version of one of the dwarfs. Use the box to sketch your character. You may find it helpful to answer the questions before trying to draw the details of your character.

Name of your character
Is your character male or female?
What are your character's hobbies?
How does your character walk?
What does your character dream about?
What frightens your character?
What does your character like to eat?
Does your character go to school or have a job?
Who are your character's friends and family?
Where does your character live?
What makes your character special?

	SEAL OF THE PROPERTY OF THE PR
Character name Artist	TO POUR A



Sleepy character model sheet, Disney Studio Artist, *Snow White and the Seven Dwarfs* (1937)



Bashful character model sheet, Disney Studio Artist, *Snow White and the Seven Dwarfs* (1937)

MODEL SHEETS

Character model sheets show the physical and expressive characteristics of an animated character. They are used as a reference by the animators to ensure consistency of the physical features of a character. This is especially important when multiple animators are charged with bringing the same character to life.

Character model sheets often show a character in a range of poses, with different expressions, and from varying angles. Sometimes a character model sheet will include multiple characters to show their heights and girths relative to one another.

After designing the figure of a dwarf, use the following worksheet to determine some of the specific physical attributes of your character.



A CHARACTER MODEL SHEET

Sketch your character's attributes in the boxes below, based on the given prompts.		
Hands	Feet	
iands		
Nhole body standing, front view	Whole body standing, side view	
Face (choose an expression such as sad, angry,	Whole body in action (choose an action such as	
ired excited etc.)	iumping walking stretching etc.)	



Animator Ken Walker

ANIMATION

Animators give characters life by depicting them in a sequence of poses. When the drawings are photographed and viewed in rapid succession, the sequence provides the illusion of lifelike movement. Animators must not only be skilled artists and visual thinkers, but must also be consistent and painstakingly precise, with the ability to exaggerate realistic movement to fit the unique, often fantastical worlds inhabited by their animated characters.

For example, a cartoon character's expression of sadness would share similar features to a human's expression of the same emotion: the eyebrows would droop, the mouth would turn down in a frown, and the forehead would crease. However, a cartoon character's face might also be exaggerated beyond what is possible within the range of human expressions: the droop of the frown might extend below the jaw line, and the sorrowful eyes might well up with an impossible flood of tears.

FLIPBOOKS



Animation drawings, Eric Larson, Snow White and the Seven Dwarfs (1937)

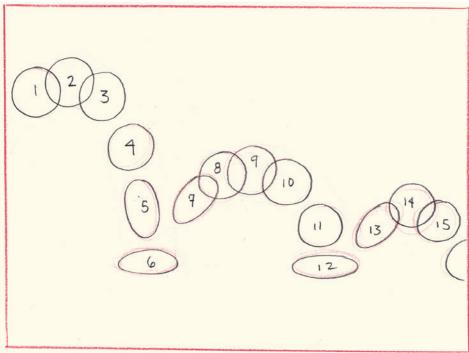
A flipbook is a simple hand-drawn booklet that illustrates the basic process of hand-drawn animation. The illusion of movement is created using a series of individual drawings, each with a subtle change from the previous drawing. When the pages are flipped quickly, the viewer's eye disregards the momentary gap in between each drawing, and instead interprets the small changes from drawing to drawing as actual movement. This phenomenon is known as the "persistence of vision."

Animation runs at a rate of approximately 24 frames per second, meaning around 24 drawings must be created and filmed to produce just one second of animation. Though the process is detailed and time-consuming, anyone can learn to animate in just a few simple steps.

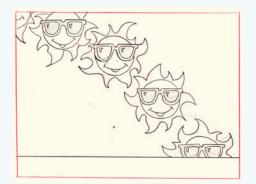
A FLIPBOOK

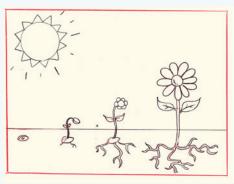
You will need:

- * A memo pad or stack of index cards (in your "booklet")
- * A pencil
- 1 Flip to the last (bottom) page of your booklet. This will be the first drawing in your animated sequence. Draw a simple object or character on this page. Examples of simple moving objects might include a bouncing ball, a setting sun, or a blooming flower.

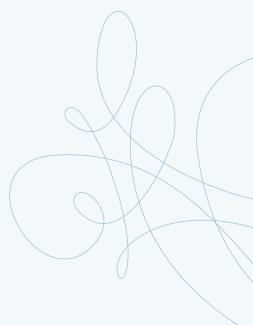








Sample animation sequences, Resident Animator, The Walt Disney Family Museum



- 2 The second drawing in the sequence belongs on the page directly in front of (on top of) the first. Draw the same object or character, but show a subtle change by slightly shifting the position of that object or character.
- 3 Continue creating drawings in your booklet, showing small changes from one to the next in the sequence. Note that smaller changes result in slower movement, and conversely larger changes result in faster movement. Try to create a total of at least twelve drawings.

























Clean-up animation, Bill Tytla, Snow White and the Seven Dwarfs (1937)

4 Flip the book from back to front by holding the top of the booklet with one hand while using the thumb of the other to turn the pages. When the pages are flipped quickly, the object or character will appear to be moving.



Live-action reference, Marjorie Belcher and Perce Pearce, Snow White and the Seven Dwarfs (1937)

REFERENCE DRAWING

Beginning with the production of *Snow White and the Seven Dwarfs*, the Walt Disney Studios often used what are known as "live-action references," or live actors who modeled actions for animators to observe and use as a reference for realistic movement. The actress who performed the live-action reference work for the character of Snow White was named Marjorie Belcher. Her movements were filmed and used as a reference for animators charged with bringing Snow White to life.



A REFERENCE DRAWING



Live-action reference, Marjorie Belcher pulls bucket from well, Snow White and the Seven Dwarfs (1937)



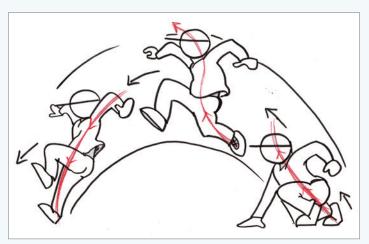
Ruff animation drawing, Jack Campbell, Snow White and the Seven Dwarfs (1937)

Working in pairs, use the power of observation to sketch realistically simple actions. One partner will be the actor, and the other will be the animator.

ACTOR Choose a simple action, such as throwing a ball. Break the movement down into three key poses, or "storytelling moments." For example, if you are throwing a ball, three key poses would be the wind-up, the moment when your arm is overhead gathering speed, and the moment you release the ball and follow through.

ANIMATOR Sketch the "line of action" of each of the three poses. The line of action is a very simple sketch of a character that illustrates the primary shapes of a body based on the inherent action and energy possessed by that character. Your sketch might include just simple shapes and arrows depicting which way the action is directed (see example).

Once you have completed the first action, switch roles and choose a new action.



Sample line of action, Resident Animator, The Walt Disney Family Museum



Reproduction cel set-up, Disney Studio Artists, Snow White and the Seven Dwarfs (1937)

INK AND PAINT

During the production of *Snow White and the Seven Dwarfs*, an entire department of artists was tasked with inking and painting. After an animator completed an animation drawing, it would be sent to the Ink and Paint Department, where it would be traced in ink onto a piece of clear celluloid, or a "cel." A painter would then apply the appropriate hues on the backside of the cel.

The work was incredibly meticulous and required a very steady hand and good eyesight. Inkers and painters also needed to work quickly—partly because there were so many cels to produce, but also because if the paint dried during application, it would cause streaks.

The paint was created in hundreds of shades and was often fabricated specially for particular characters. Many colors of paint were named after people who worked at the studio, and it was a great honor to have a hue named after you!

A CEL WITH INK AND PAINT

You will need:

- * A character to trace—use this image of Snow White, a coloring sheet, or an original character that you sketched yourself
- * A clear transparency
- * A paperclip

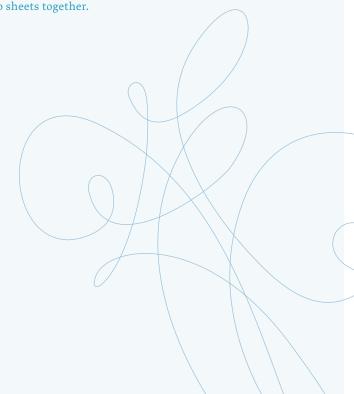
- * A fine-tipped permanent pen or marker
- * A sheet of black construction paper
- India ink or acrylic paint, assorted hues
- * A fine-tipped brush

1 Place the transparency over your character. Use a paperclip to hold the two sheets together.





- **2** Carefully trace the outline of the character with the fine-tipped permanent pen.
- **3** Wait a minute or two for the ink to dry. Then flip the transparency over and place it on a sheet of black construction paper. Clip the two sheets together. This will help you see the paint as you apply it.
- **4** Apply paint in the appropriate hues using a very fine-tipped brush. Apply only small amounts of paint at a time to avoid bleeding and streaking.
- **5** Allow the paint to dry for at least one hour. Once it has fully dried, flip your transparency back over to reveal your completed character.



KEYTERMS

ANIMATE to bring to life.

ANIMATOR a specialized artist who brings characters to life by creating a sequence of drawings meant to be photographed and viewed in rapid succession.

ATMOSPHERE the prevailing tone or mood in a film or piece of artwork.

CEL short for "celluloid"; a transparent sheet on which characters and objects are drawn, inked, and painted for use in traditional hand-drawn animation.

CEL SET-UP the placement of one or more animation cels over a designated background.

CHARACTER someone, often a person or an animal, portrayed in a story or film; a character's personality distinguishes him or her from other characters and often has bearing on the plot.

CHARACTER MODEL SHEET a tool used for the production of an animated film that shows the physical and expressive features of a character. This tool is especially crucial for maintaining consistency in cases in which multiple animators share responsibility for drawing the same character.

COLOR PALETTE the chosen set of hues for a work of art, often selected specifically to create a particular tone.

CONCEPT ART artwork intended to establish the visual look and feel of a film. Concept art often establishes the color palette and shape design of a film.

FLIPBOOK a booklet or a pad of paper consisting of a sequence of images that provide the illusion of continuous movement when the edges of the pages are flipped quickly.

FRAME one of many still images that comprise a sequence of motion picture film.

INK AND PAINT DEPARTMENT the department at the Walt Disney Studios which specialized in transferring animation drawings onto clear cels. The drawing would first be traced in ink. The cel would then be flipped over, and paint would be applied to the backside of the cel.

KEY FRAME an important single image in an animated sequence. Key frames are often the "storytelling moments" or most exaggerated poses in a sequence of movement. For example, if the sequence shows a character throwing a ball, the key frames would be the wind-up, the moment of release, and the follow-through. All the connecting frames would be the "in-between frames."

LIVE ACTION a film featuring live actors and locations; not animated.

LIVE-ACTION REFERENCE a live actor who models actions for animators to observe and use as a reference for realistic movement.

MULTIPLANE CAMERA multi meaning "many" and plane meaning "level"; the multiplane camera was developed at the Disney Studio to create the illusion of depth in an animated film. The most common version at the studio utilized a vertically oriented camera pointed through a series of clear layers on which backgrounds were painted or attached and on which the cels were positioned. It was first used for the film "The Old Mill" (1937) from the Silly Symphonies series.

PERSISTENCE OF VISION the physical phenomenon in which the retina retains an image for a split second after the image was actually seen.

STORYBOARD a series of chronological sketches pinned onto a board and used for mapping out the story of a film. These visual tools help filmmakers organize ideas, identify problems, and visualize how to depict the key moments of a story.



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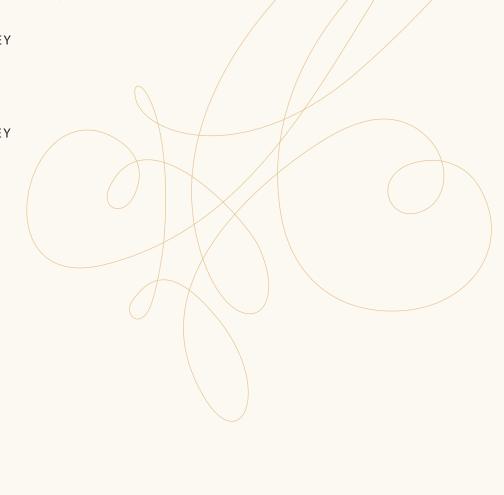
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