

Disney
100
THE EXHIBITION



IN A CLASS BY HIMSELF: WALT DISNEY, VISIONARY



BY LEONARD MALTIN

Walt Disney once famously likened his job to that of a bee, buzzing around his sprawling studio and “pollinating” the many ideas he saw and heard. That fanciful version of a job description is one reason there was no one to take Walt’s place when he died. Who else on the premises had the same all-encompassing outlook and eye for detail? Who else but the boss would take responsibility for a daring decision? He was one of a kind and could not be replaced.

It is no exaggeration to describe Walt Disney as a visionary, but where did that forward-thinking mindset come from? His education was limited, so far as book-learning was concerned. Nothing in his early life would foretell his enormous success as an animation producer, moviemaker, studio chief, entrepreneur, television host, showman, and futurist. In each field of endeavor, he led while others attempted to follow. He may not have seen eye to eye with Robert F. Kennedy when it came to politics, but he lived his life in step with Kennedy’s famous quote: “Some men see things as they are and ask, ‘Why?’ I dream things that never were and ask, ‘Why not?’”

He was a graduate of the bootstrap school, learning the value and reward of hard work when he was just a boy. In later years he surrounded himself with people who could carry out his dreams and schemes, but he made his best decision early on, teaming up with his older brother Roy Oliver Disney. Roy couldn’t always see as far ahead as his sibling, and this was the cause of many a disagreement. *Why*

add color to cartoon shorts when it meant spending more money with no guarantee of a commensurate return? Why marry highbrow music to animation when it was only going to appeal to a fraction of the moviegoing audience? Walt could visualize these and other innovations as clear as day, but in the short term they caused his brother an unending series of headaches. In later years, Roy Edward Disney, Roy O.’s son, and Walt’s nephew, vividly recalled his father’s frustrations pouring out at the family dinner table.

Yet it was the elder Roy whose extraordinary determination saw Walt’s final dream projects through to completion: California Institute of the Arts and Walt Disney World Resort near Orlando, Florida.

Late in life, during the recorded narration for a project presentation in Orlando, Walt spoke the following words: “We keep moving forward—opening up new doors and doing new things—because we’re curious . . . We’re always exploring and experimenting . . . We have never lost our faith in family entertainment—stories that make people laugh, stories about warm and human things . . . We’re not out to make a fast dollar with gimmicks. We’re interested in doing things that are fun—in bringing pleasure and especially laughter to people. And probably most important of all, when we consider a new project, we really study it—not just the surface idea, but everything about it. And when we go into that new project, we believe in it all the way. We have confidence in our ability to do it right. And we work hard to do the best possible job.”

Film historian Leonard Maltin is one of the most recognized and respected film critics of our time. In 1973 he wrote the first of several editions of *The Disney Films*, the first filmography to annotate Disney’s shorts and features. He initiated, hosted, and co-produced the 37 titles in the popular *Walt Disney Treasures* DVD series. He teaches film studies at the USC School of Cinematic Arts and has written numerous books on classic Hollywood. In 2006 he was named by the Librarian of Congress to join the Board of Directors of the National Film Preservation Foundation. A member of the Academy of Motion Picture Arts and Sciences, he also serves on the advisory board of The Walt Disney Family Museum.

Sleeping Beauty, released in January 1959, has been described as Walt Disney's "moving tapestry." Six years in production, it was his most lavish and expensive animated feature to date. Disney often uses prop storybooks to begin films based on fairy tales or classic books. The prop storybook for *Sleeping Beauty* is the most elaborate prop book created for a Disney film.



1
Visual development art of Aurora
Artist: Marc Davis
Colored pencil, gouache, and graphite on paper



2
Story sketch, Prince Phillip fighting Maleficent in dragon form
Disney Studio Artist
Colored pencil, graphite, and pastel on paper

Disney often uses prop storybooks to begin films based on fairy tales or classic books. The use of prop storybooks began with *Snow White and the Seven Dwarfs* (1937) and continued with *Cinderella* (1950). For some films, versions would be created in different languages. The prop storybook for *Sleeping Beauty*, with many interior illustrated pages beginning a new chapter of the story, was the most elaborate prop book created for a Disney animated film.



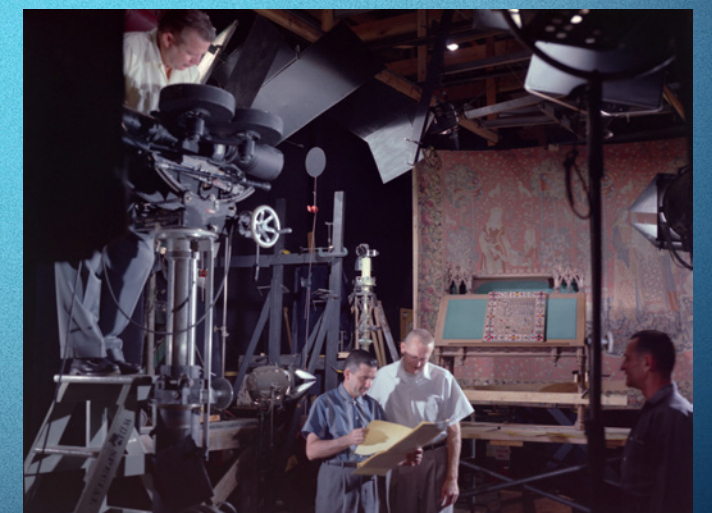
3
Dutch language prop storybook for *Snow White and the Seven Dwarfs* (1937)



4
Prop storybook for *Cinderella* (1950)

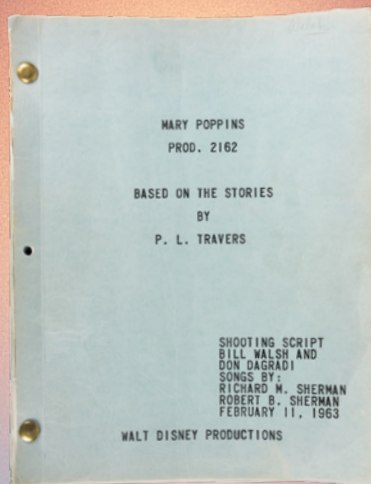
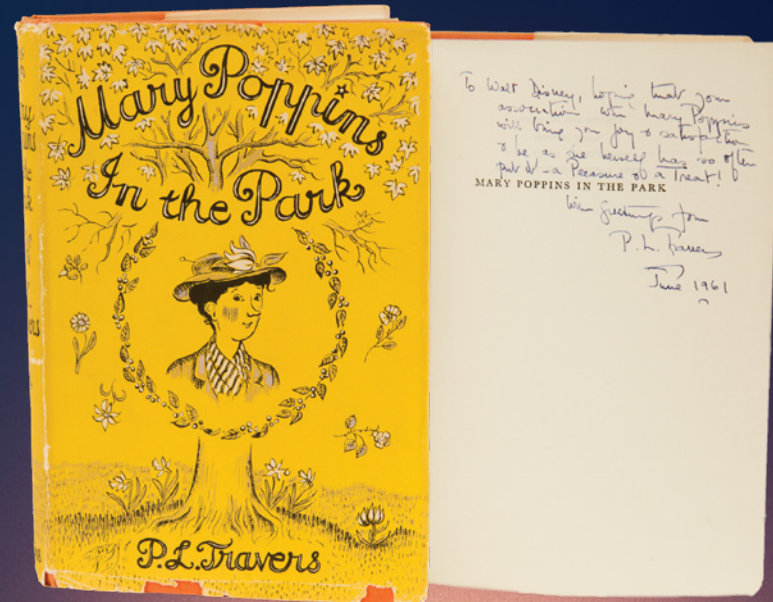


5-6
Photographing the prop storybook for *Sleeping Beauty* (1959)



FOLLOWING PAGES:
Interior art pages from the *Sleeping Beauty* prop storybook
Disney Studio Artists

The final page appears as the storybook closes, with good fairies Flora and Merryweather changing Aurora's dress color from pink to blue and back again.



1 *Mary Poppins In the Park* book, inscribed to Walt Disney by author P. L. Travers in June 1961

2 Producer Bill Walsh's copy of the *Mary Poppins* screenplay

3 *Mary Poppins* premiere invitation, August 27, 1964

4 *Mary Poppins* premiere ticket, August 27, 1964



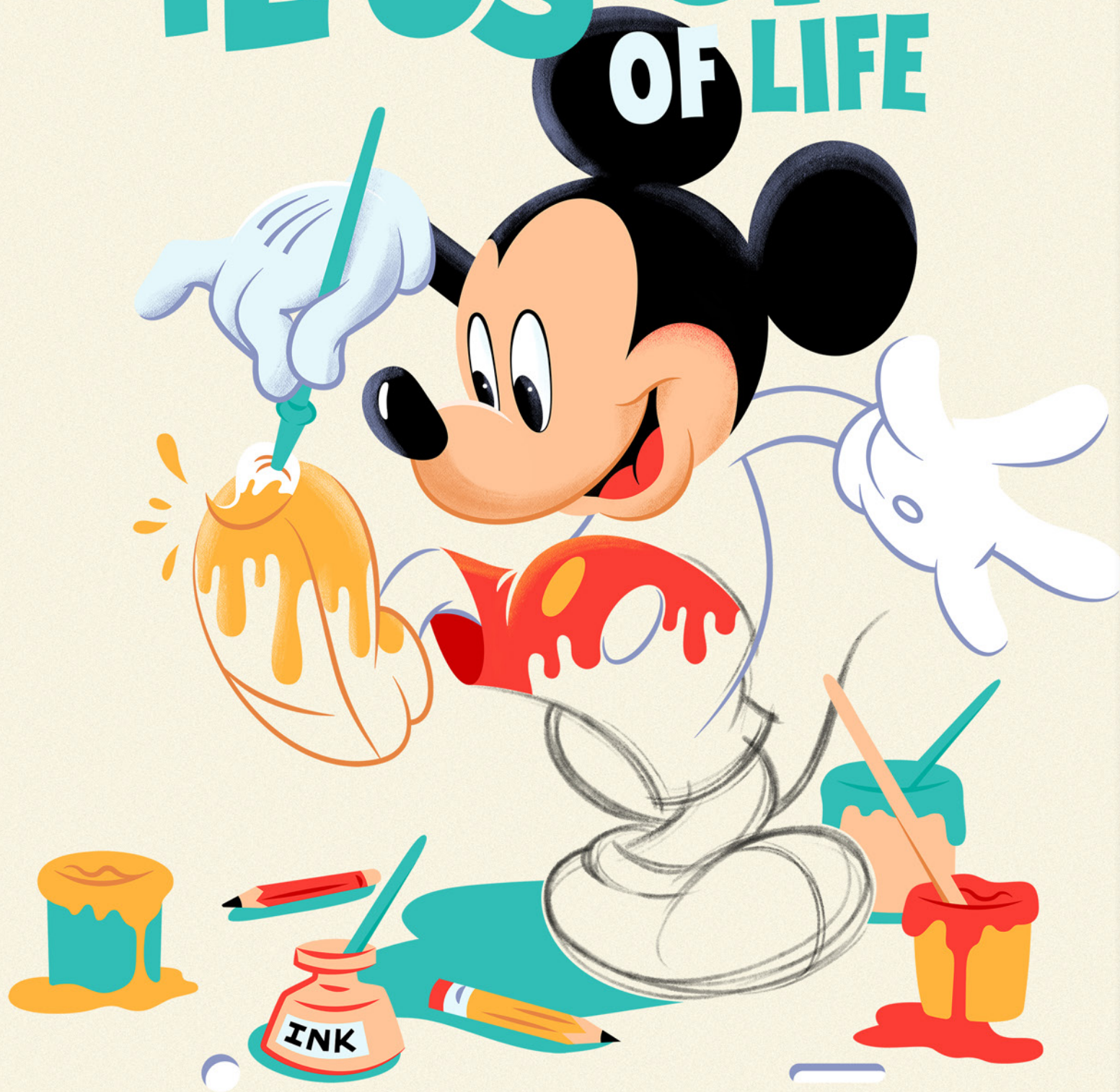
As with *Mary Poppins*, Walt began pursuing the film rights to A. A. Milne's Winnie the Pooh stories in 1938, succeeding in 1961. The first featurette, *Winnie the Pooh and the Honey Tree*, was released in 1966. More featurettes and full-length films have followed, as well as a live-action feature about an adult Christopher Robin rekindling his childhood spirit of wonder.



5 Winnie the Pooh live-action reference stand-in, Christopher Robin (2018)

6 Animation cels and background *Winnie the Pooh and the Honey Tree* (1966) Disney Studio Artists Xerox line and paint on cel gouache, graphite, ink, and watercolors on board

The ILLUSION OF LIFE



“UNTIL A CHARACTER
BECOMES A PERSONALITY,
IT CANNOT BE BELIEVED.”

— WALT DISNEY —

While a story is an adventure, the characters who inhabit it are who we care about. We relate to them: we laugh and cry with them. They become as real to us as the people in our lives. But how do drawings with pencils and pixels come to life?

“When people laugh at Mickey Mouse it’s because he’s so human; and that is the secret of his personality,” Walt said. “The trick of creating a cartoon character with a real personality requires something more than proper movement. In order to really come to life, the character’s actions must appear to come from his own thoughts and feelings. In other words, a cartoon character must seem to have a cartoon brain. For only the thinking character can become a personality.”

Once the artists know how characters think, they can portray the characters’ attitudes through actions and emotions. Pluto doesn’t need dialogue: confusion, determination, fear, and joy are conveyed through pantomime. A simple change

in expression can show a character’s thinking. Understanding characters’ why helps establish their story arc. Jennifer Lee, Chief Creative Officer of Walt Disney Animation Studios and screenwriter/director of the *Frozen* films, notes “... you have to understand why every character does what they do, whether they’re bad guys or good guys. You have to understand their philosophy, even if you don’t believe in it.” *Frozen* story artist Chris Williams elaborates: “... we can make [Elsa] cold and distant, but our hearts will still go out to her. We’ll know she’s living in a prison she can’t share with anybody. There are some pretty deep themes that come with not being able to admit who you are for fear of how people will react.”

From Snow White to Simba, from Pinocchio to Pooh, from Remy to Raya, we see ourselves in their stories. We journey with them, experience their sorrows, delight in their joy, and celebrate their triumphs.

TOP:
Ink & Paint artist Shirley Soderstrom
adds a finishing touch to a Mlle.
Upanova maquette (*Fantasia*, 1940)

BOTTOM, LEFT TO RIGHT:
Ink & Paint artist with Jiminy Cricket
maquettes (*Pinocchio*, 1940) /
Inker Marie Henderson (standing)
reviews Jiminy Cricket maquettes
painted by Ruthie Katerndahl (seated)

MAQUETTES IN THE LIMELIGHT



THE ANIMATOR'S MODEL SHOP

Walt Disney constantly looked to improve the work of his animation studio in creating fully-developed characters. In late 1937, he established the Character Model Department to oversee the design, creation, and refining of his film characters. The department was led by Joe Grant, a story artist known for his sophisticated taste and ability to convey personality. Joe greatly appreciated the work of master caricaturist such as Honoré Daumier, Heinrich Kley, and Gustav Doré, and shared this interest with his staff to root their work in historical art traditions as they explored new ground in developing what would become beloved classic Disney characters.

Some of the earliest animator's models were produced for *Pinocchio* (1940). They were first sculpted in Plasticine and then cast in plaster with an underlying steel wire armature. The Ink & Paint Department then finished the models were then finished by applying a proprietary blend of opaque watercolors. Typically, there was a small run of each character and pose. These meticulously designed and beautifully crafted models became vitally important reference tools for the studio's animators.

The Character Model Department operated from 1937 to 1941. Disney revived the use of animator's models, now called maquettes, in the late 1970s. The early work in developing character model sheets, models, and other materials became a foundation of animation techniques and concepts still in use today.



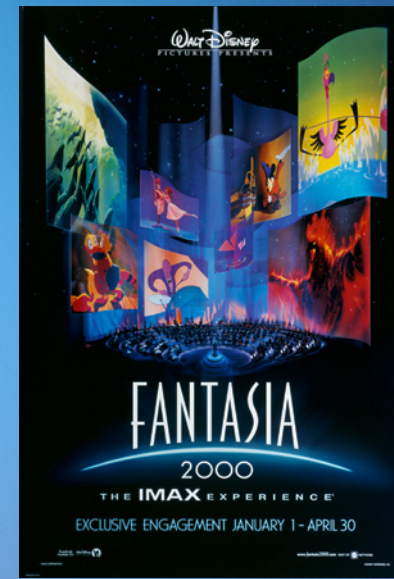
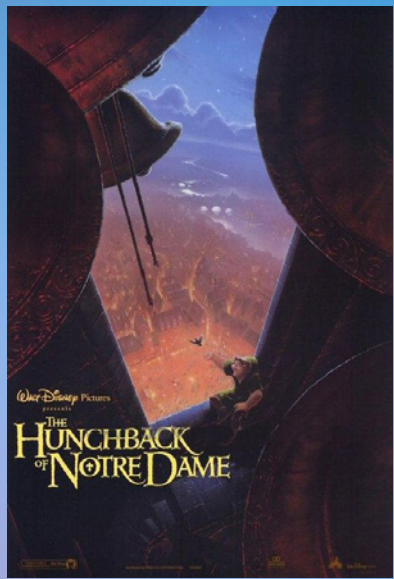
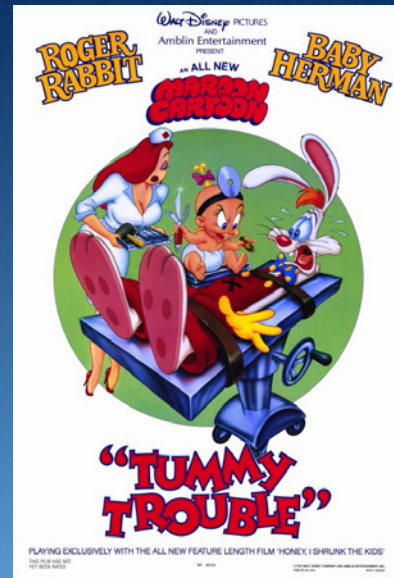
1
Jiminy Cricket maquette
Pinocchio (1940)
Disney Studio Artist
Plaster and paint

2
Captain Hook maquette
Peter Pan (1953)
Disney Studio Artist
Plaster and paint

3
Timothy Mouse maquette
Dumbo (1941)
Disney Studio Artist
Plaster and paint

4
Pluto and worm maquette
Disney Studio Artist
Plaster and paint

5
Elliott maquette
Pete's Dragon (1977)
Disney Studio Artist
Resin and paint



DISNEY'S BELIEVABLE CHARACTERS

BY DON HAHN

There is nothing physically *moving* in a movie. It's just a series of still images shown in rapid succession to trick your eye into believing that it's moving and alive.

It's an illusion that has fascinated audiences since the days of the Lumière brothers and has become the ideal modern art form for telling stories.

Movies, and especially animated movies, transport us to incredible places to meet characters that we could never meet in real life. It's a paradox because we can feel the emotions, fears, passions, and hopes of those characters even though they are total fabrications made of pencils, paint, and pixels.

Disney stories are populated with characters that affect us deeply as we spend time with them and start to relate to their lives on an emotional level. They are characters often drawn from familiar archetypes that live in our collective unconscious—the mother (Perdita), the child (Young Simba), the hero (Mirabel), the companion (Olaf), the outlaw (Cruella De Vil), the wise old sage (Rafiki)—all character types that we've lived with since birth and can relate to quickly, in a personal way.

When we watch those characters journey through a story, we are, in a very real way, looking at ourselves. The character is our surrogate, allowing us to be there in the midst of the plot. We can walk in their shoes, learn as they learn, and experience life through their eyes in a way that is safe, authentic, and deeply felt down to your nerve endings.

Disney Animation excels at allegory where non-human characters—mice, teapots, or snowmen—take us by the hand and show us what it is to be human. It's role play for the soul. There's real magic in watching characters come to life and tell their stories. They become cherished friends that can live inside of us forever, enlightening us on our journey and affirming that our lives have meaning.

Fifteen years after joining The Walt Disney Studios, Don Hahn produced the classic *Beauty and the Beast* (1991), the first animated film to receive a Best Picture Oscar nomination. His next film, *The Lion King* (1994), became the top-grossing traditionally animated film of all time and a long-running blockbuster Broadway musical. He previously served as associate producer on the landmark motion picture *Who Framed Roger Rabbit* (1988). His other animation producing credits include *The Hunchback of Notre Dame* (1996), *The Emperor's New Groove* (2000), and *Atlantis: The Lost Empire* (2001). He is a noted raconteur and in 2020 served as host for the 50th anniversary documentary *Adventure Thru the Walt Disney Archives*. He was named a Disney Legend in 2022.

For more than 80 years Marvel's greatest characters have been saving the world while dealing with everyday concerns and personal issues, endearing them to audiences around the globe. Most wear costumes and emblems, or carry props that symbolize their strengths and beliefs.



1

1 Iron Man helmet, *Avengers: Infinity War* (2018)



3

3 Thor helmet, *Thor: Ragnarok* (2017)



4

4 Ant-Man helmet, *Ant-Man* (2015)



5

5 Captain America helmet, *Captain America: Civil War* (2016)



2

2 This shield, in the colors of the American flag, instantly identified Captain America's original mission to protect the United States during World War II. He continues today as an Avenger and sentinel of liberty. Used in *Avengers: Endgame* (2019).



6

6 Star-Lord helmet, *Guardians of the Galaxy* (2014)

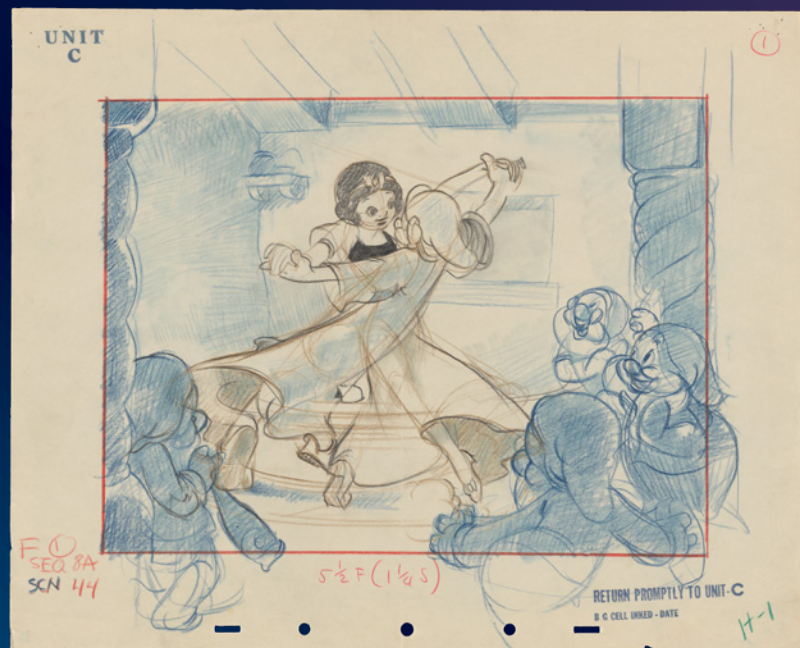


8

Songs in Disney films can convey characters' attitudes and moods.

1 Story sketch of the Dwarfs embodying the beat of the music—you can almost hear them singing “Heigh-Ho” as they march home from work. *Snow White and the Seven Dwarfs* (1937) Disney Studio Artist Colored pencil and ink on paper

2 This layout drawing of Snow White dancing with Dopey presents the camera's point of view. Disney Studio Artist Colored pencil on paper



2

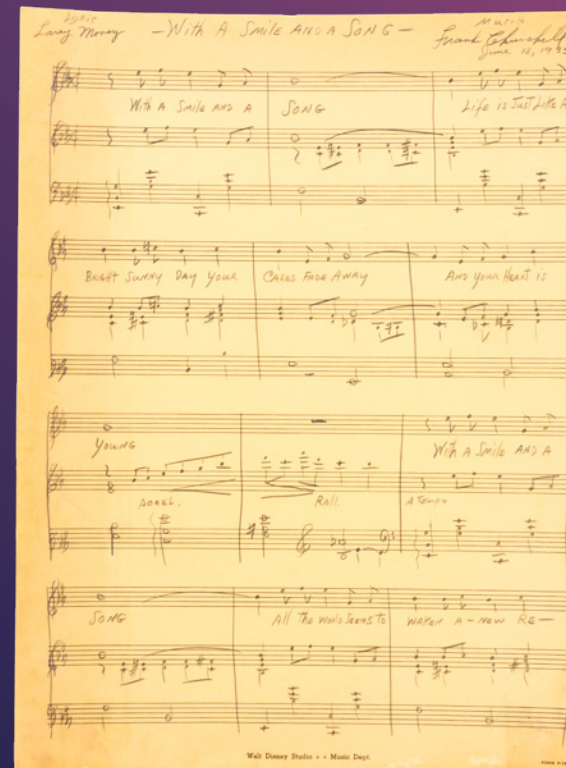
3 *Songs From Walt Disney's Snow White and the Seven Dwarfs* record album, published by Victor Records, 1938. The recording is the first motion picture soundtrack to be released commercially.

4 “With a Smile and a Song” lead sheet, composed by Frank Churchill, with lyrics by Larry Morey, dated June 18, 1935

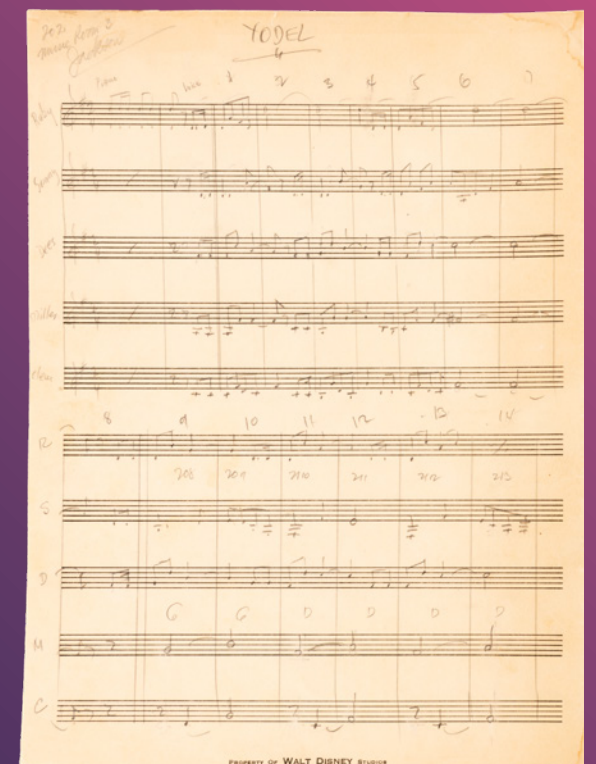
5 More music was written for *Snow White and the Seven Dwarfs* than was used in the final film. This unpublished “Yodel” sheet music was composed by Frank Churchill.



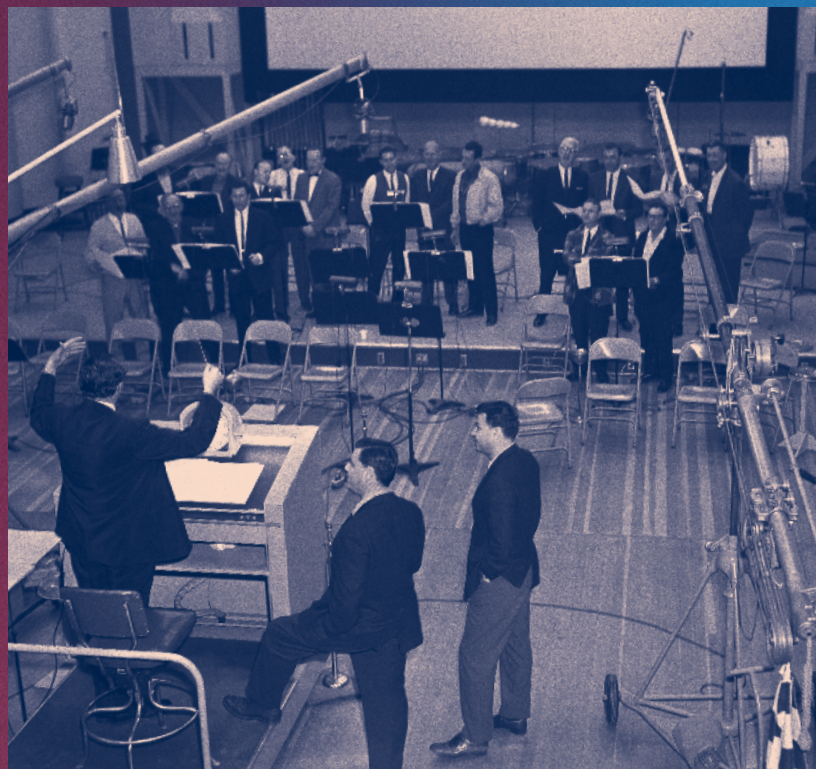
3



4



5



CLOCKWISE:
Robert Sherman, Richard Sherman and Walt Disney sing "There's a Great Big Beautiful Tomorrow" written for the Carousel of Progress attraction at the 1964-65

New York World's Fair; hard at work in their office, 1965; Richard and Robert Sherman, 1961; on the orchestra sound stage, 1963; Robert points to the music sheet as Richard plays the piano, 1965

WRITING SONGS FOR WALT DISNEY

BY RICHARD M. SHERMAN

My brother, Bob, and I always felt when Walt Disney opened his doors to us, he provided us with the key to his world of boundless imagination. Walt gave the Sherman Brothers the golden opportunity of a lifetime to create a musical voice for his enchanting creations.

When people ask us what comes first, music or lyrics, the answer is: the idea. Working for Walt Disney, ideas and inspirations were always in ample supply. Our father, Al Sherman, a prolific popular songwriter, gave these words of wisdom to us as fledgling composer-lyricists, about creating memorable music: "Boys, it's the three S's: keep it simple, singable, and sincere."

When working for a genius storyteller like Walt Disney, we heeded our father's all-encompassing advice. The result is an enduring legacy showcasing the symbiosis between story and song.

Generations of moviegoers and theme park guests have been introduced to the world of Disney through the songs of Richard M. Sherman and his brother, Robert B. Sherman. Probably best known for their Oscar-winning work on *Mary Poppins* and for the Disney Parks' classic song, "It's a Small World," the Sherman brothers wrote over 200 songs for Disney. "Feed the Birds" from *Mary Poppins* became one of Walt Disney's all-time favorite songs. Even today, the Shermans remain the quintessential lyrical voice of Walt Disney. Richard and Robert Sherman were named Disney Legends in 1990 and received the National Medal of Arts in 2008.

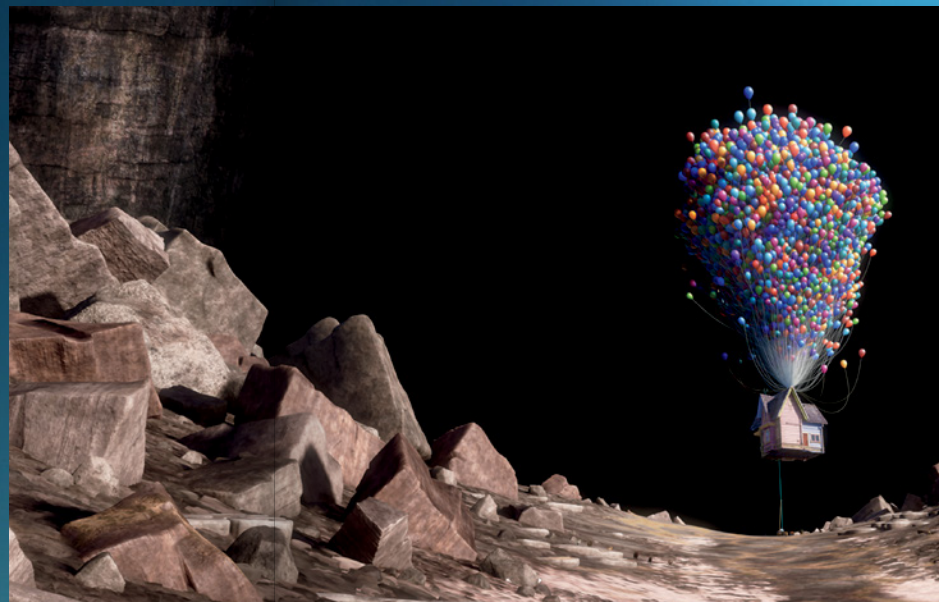
While Pixar is best known as an animation studio, it grew out of Lucasfilm's Computer Division and later became a computer graphics hardware and software company, also known for animated short films. The graphics team designed the Pixar Image Computer, a hardware system to store high resolution images and perform digital compositing. Pixar and Disney collaborated on a digital ink and paint system called CAPS (Computer Animation Production System), receiving a Scientific and Engineering Academy Award in 1992.



1



2



3



4



5

1
Toy Story (1995)

2
A Bug's Life (1998)

3
UP (2009)

4
Soul (2020)

5
Pixar Image Computer (P-II),
monitor and chassis,
ca. 1988

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