History of Animation Part- 01

Unit:- 01

(A) EARLY WAYS OF SHOWING MOTION

Archeological artifacts prove that we've been attempting to depict things in motion as long as we've been able to portray ideas in a form of drawing, painting etc. Some notable examples from ancient times, as well as an example from the European Renaissance includes

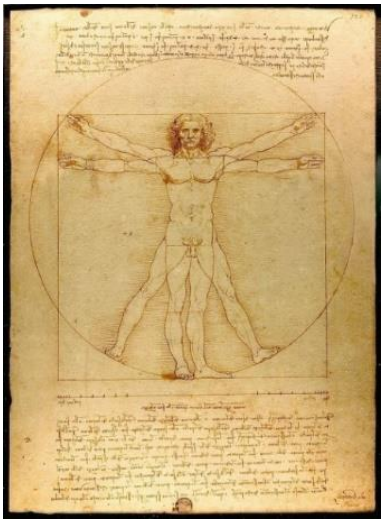
"Shahr-E Sukhteh" 3,000 B.C.





"Shahr-E Sukhteh" is a bronze-age pottery bowl depicting leaping got. It was found in Iran and was included in world heritage list.

"VITRUVIAN MAN" 1500 A.D.



“Vitruvian Man” is one of the very famous Leonardo's drawings depicting a human proportion. This drawing is based on the correlations of ideal human proportions with geometry described by the ancient Roman architect Vitruvius in Book III of his treatise De Architectura .

His drawings are traditionally named in honor of the architect, thus the name “Vitruvian Man” came along. This drawing shows multiple angles of a human figure depicting movement.

(B) ANIMATION BEFORE FILM

It all begins in the 17th century when people were exploring the new innovations and techniques for visual art. Those innovations pushed the experimentation with machines that would make images appear to move.

MAGIC LANTERN 1609

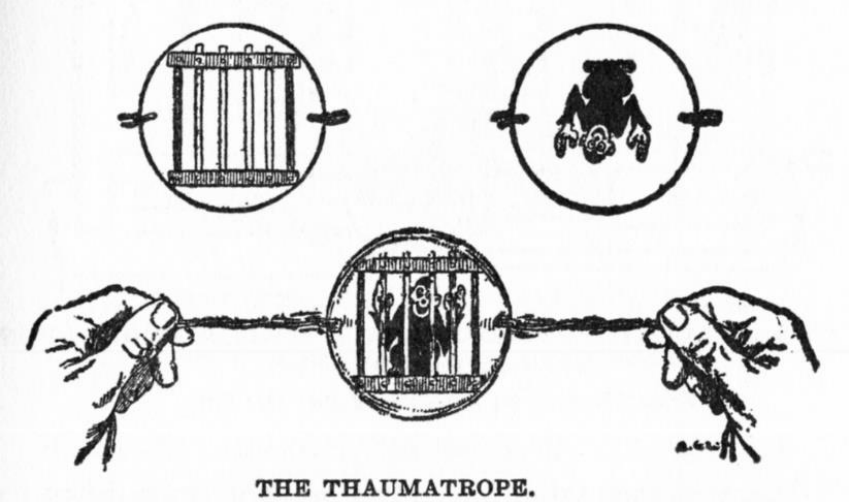


In the year 1609 B.C. people developed a machine called “Magic Lantern” also known as “laterna magics” is an early type of image projector employing painted pictures or photographs on sheets of glass, a lens and a bright light source. It was commonly used for educational and entertainment purposes. Since some sheets contain moving parts, it is considered the first example of projected animation.

The magic lantern used a concave mirror in back of a light source to direct as much of the light as possible through a small rectangular sheet of glass a "lantern slide" on which was the image to be projected, and onward into a lens at the front of the apparatus. The lens was adjusted to optimally focus the plane of the slide at the distance of the projection screen, which could be simply a white wall, and it therefore formed an enlarged image of the slide on the screen. Some lanterns, including those of Christiaan Huygens and Jan van Musschenbroek, used 3 lenses.

The magic lantern can be seen as a further development of the Camera Obscura, a box or room with a small hole on one side through which light from an external scene is projected upside down on an opposite surface. Giambattista della Porta improved the camera obscura by replacing the hole with an old man's lenticular (biconvex) lens in his book Magia Naturalis (1558–1589), the popularity of which helped spread knowledge of it.

THAUMATROPE 1824



THE THAUMATROPE.

Above: How the designs of the two sides are placed with respect to each other.
Below: The combined image when the thaumatrope is twirled.

A thaumatrope is an optical toy that was popular in the 19th century. A disk with a picture on each side is attached to two pieces of string. When the strings are twirled quickly between the fingers the two pictures appear to blend into one due to the persistence of vision. Thaumatropes can provide an illusion of motion when two stages of a figure in motion are depicted, but no examples are known to have been produced before the introduction of the first widespread animation device the phenakisticope.

Examples of common thaumatrope pictures include a bare tree on one side of the disk, and its leaves on the other, or a bird on one side and a cage on the other. They often also included riddles or short poems, with one line on each side.

Thaumatropes are often seen as important antecedents of motion pictures and in particular of animation. This is partly due to many film historians' belief that the associated theory of persistence of vision explains the physiological basis for movies,

In 2012, it was reported that a prehistoric thaumatrope had been discovered in the Chauvet Caves in France, but it is very uncertain if this little disc was actually perceived as a thaumatrope when it was made. The invention of the thaumatrope is usually credited to John Ayrton Paris. Paris was said to have used one to demonstrate persistence of vision to the Royal College of Physicians in London in 1824. Charles Babbage recalled in 1864 that the thaumatrope was invented by the geologist William Henry Fitton after he had told Fitton how the astronomer John Herschel had made him see two sides of a shilling at once by spinning it.

PHENAKITOSCOPE 1831





The phenakisticope was the first widespread animation device that created a fluent illusion of motion. It was invented almost simultaneously in 1832 by the Belgian physicist Joseph Plateau and the Austrian professor of practical geometry Simon Stampfer. The phénakisticope is regarded as one of the first forms of moving media entertainment that paved the way for the future motion picture and film industry. It can be compared to a GIF animation as it has a short duration and plays as a loop until the viewer stops it.

The phénakisticope used a spinning cardboard disc attached vertically to a handle. Arrayed around the disc's center was a series of pictures showing phases of the animation, and cut through it was a series of equally spaced radial slits. The user would spin the disc and look through the moving slits at the disc's reflection in a mirror. The scanning of the slits across the reflected images kept them from simply blurring together, so that the user would see a rapid succession of images that appeared to be a single moving picture.

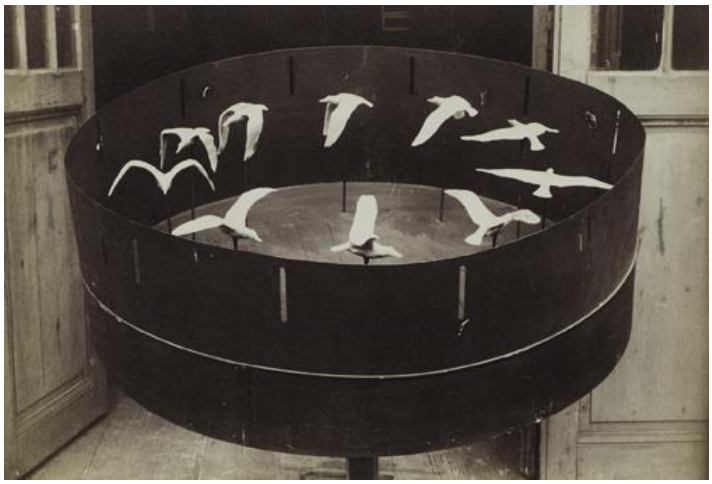
When there is the same number of images as slots, the images will animate in a fixed position, but will not drift across the disc. Fewer images than slots, and the images will drift in the opposite direction to that of the spinning disc. More images than slots, and the images will drift in the same direction as the spinning disc

Unlike the zoetrope and other successors, the phénakisticope could only practically be used by one person at a time

The pictures of the phénakisticope became distorted when spun fast enough to produce the illusion of movement; they appeared a bit slimmer and were slightly curved. Sometimes animators drew an opposite distortion in their pictures to compensate this. However, most animations were not intended to give a realistic representation and the distortion isn't very obvious in cartoonish pictures.

ZOETROPE 1834





The zoetrope was a hollow drum that housed images on long interchangeable strips that spin and made the images appear to move

The zoetrope consists of a cylinder with slits cut vertically in the sides. On the inner surface of the cylinder is a band with images from a set of sequenced pictures. As the cylinder spins, the user looks through the slits at the pictures across. The scanning of the slits keeps the pictures from simply blurring together, and the user sees a rapid succession of images, producing the illusion of motion. From the late 19th century, devices working on similar principles have been developed, named analogously as linear zoetropes and 3D zoetropes,

Linear zoetropes

A linear zoetrope consists of an opaque linear screen with thin vertical slits in it. Behind each slit is an image, often illuminated. A motion picture is seen by moving past the display.

Linear zoetropes have several differences compared to cylindrical zoetropes due to their different geometries. Linear zoetropes can have arbitrarily long animations and can cause images to appear wider than their actual sizes.

3D zoetropes,

3D zoetropes apply the same principle to three-dimensional models. This variation was suggested by several inventors including Étienne-Jules Marey, who in 1887 used a large zoetrope to animate a series of plaster models based on his chronophotographs of birds in flight

The zoetrope works on the same principle as its predecessor, the phenakistoscope, but is more convenient and allows the animation to be viewed by several people at the same time. Instead of being radially arrayed on a disc, the sequence of pictures depicting phases of motion is on a paper strip. For viewing, this is placed against the inner surface of the lower part of an open-topped metal drum, the upper part of which is provided with a vertical viewing slit across from each picture. The drum, on a spindle base, is spun. The faster the drum is spun, the smoother the animation appears.

FLIP-BOOK 1868



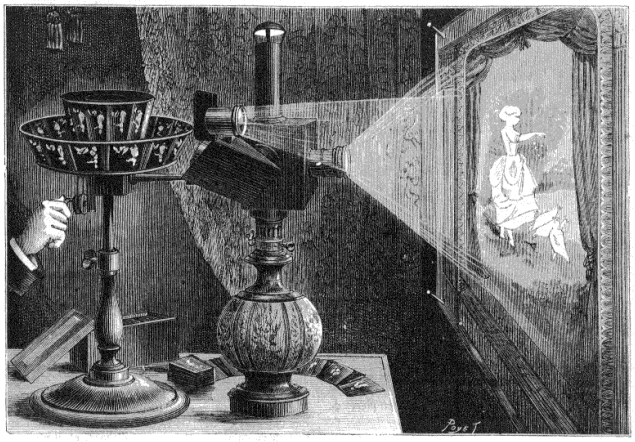
The first flip book appeared in September, 1868, when it was patented by John Barnes Linnett under the name kineograph ("moving picture"). They were the first form of animation to employ a linear sequence of images rather than circular like zoetrope or phenakisticope. Due to its simple design, It reached a wide audience and is credited with inspiring early animators more than the machines developed in this era.

A flip book or flick book is a book with a series of pictures that vary gradually from one page to the next, so that when the pages are turned rapidly, the pictures appear to animate by simulating motion or some other change. Flip books are often illustrated books for children, but may also be geared towards adults and employ a series of photographs rather than drawings. Flip books are not always separate books, but may appear as an added feature in ordinary books or magazines, often in the page corners

Flip books are essentially a primitive form of animation. Like motion pictures, they rely on persistence of vision to create the illusion that continuous motion is being seen rather than a series of discontinuous images being exchanged in succession; this is also known as the phi phenomenon. Rather than "reading" left to right, a viewer simply stares at the same location of the pictures in the flip book as the pages turn. The book must also be flipped with enough speed for the illusion to work, so the standard way to "read" a flip book is to hold the book with one hand and flip through its pages with the thumb of the other hand

MOVIEOLA / PRAXINOSCOPE 1877





Nouveau praxinoscope à projection de M. Reynaud.

The praxinoscope was an animation device, the successor to the zoetrope. It was invented in France in 1877 by Charles-Émile Reynaud. Like the zoetrope, it used a strip of pictures placed around the inner surface of a spinning cylinder. The praxinoscope improved on the zoetrope by replacing its narrow viewing slits with an inner circle of mirrors, placed so that the reflections of the pictures appeared more or less stationary in position as the wheel turned. Someone looking in the mirrors would therefore see a rapid succession of images producing the illusion of motion, with a brighter and less distorted picture than the zoetrope offered.

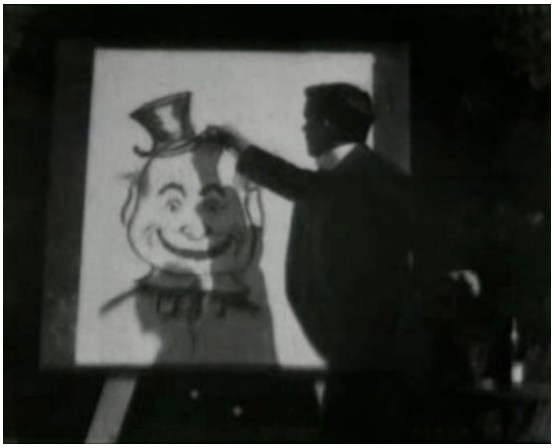
In 1889 Reynaud developed the Théâtre Optique, an improved version capable of projecting images on a screen from a longer roll of pictures. This allowed him to show hand-drawn animated cartoons to larger audiences, but it was soon eclipsed in popularity by the photographic film projector of the Lumière brothers.

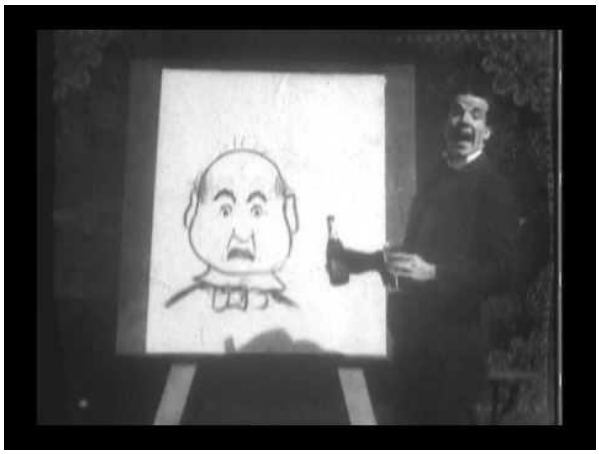
Unit:- 02

THE SILENT ERA (1900 – 1930)

The early 20th century marks the beginning of theatrical showings of cartoons, especially in the United States and France. Many animators form studios, with Bray Studios in New York proving the most successful of this era. Bray helped launch the careers of the cartoonists that created Mighty Mouse, Betty Boop, and Woody Woodpecker.

(A) THE ENCHANTED DRAWINGS 1900





The Enchanted Drawing is a 1900 silent film directed by J. Stuart Blackton. It is best known for containing the first animated sequences recorded on standard picture film, which has led Blackton to be considered the father of American animation.

The film shows a man drawing a cartoon face on an easel. He draws a hat on the head and then a bottle of wine, a glass and a cigar. He then takes objects off the canvas and they go back into the image. It is a combination of a silent film and stop motion animation.

(B) HUMOROUS PHASES OF FUNNY FACES 1906

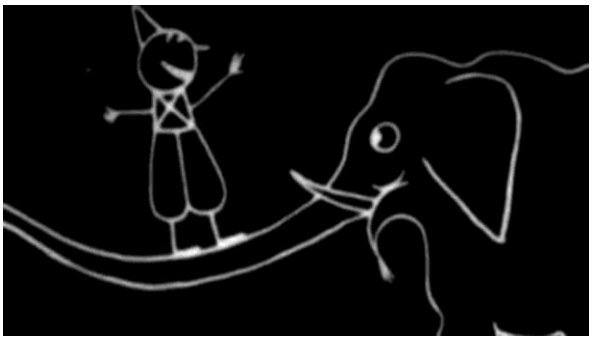


Humorous Phases of Funny Faces is a 1906 short silent animated cartoon directed by James Stuart Blackton and generally regarded by film historians as the first animated film recorded on standard picture film. This film marks the first entirely animated film produced by using stop-motion photography to create action.

In the cartoon, animated hand-drawn scenes appear on a chalkboard, such as a clown playing with a hat and a dog jumping through a hoop. In the beginning, though, the cartoonist's hands are included, too, as he draws the first several lines on the chalkboard in standard live action. From there, the stop-motion technique is used to show what appears to be drawings completing and then moving by themselves with no artist on screen.

Stop-motion as well as cutout animation are used, just as Edwin Porter moved his letters in How Jones Lost His Roll, and The Whole Dam Family and the Dam Dog. However, there is a very short section of the film where things are made to appear to move by altering the drawings themselves from frame to frame.
The film moves at 20 frames per second.

(C) FANTASMAGORIE 1908





Fantasmagorie is a 1908 French animated film by Émile Cohl. It is one of the earliest examples of traditional (hand-drawn) animation, and considered by film historians to be the first animated cartoon.

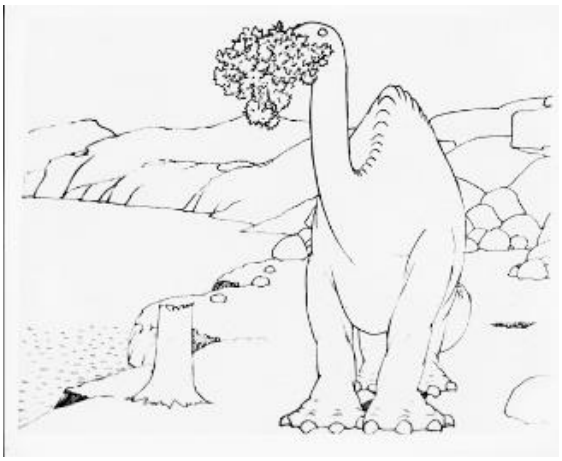
The film largely consists of a stick man moving about and encountering all manner of morphing objects, such as a wine bottle that transforms into a flower. There were also sections of live action where the animator's hands would enter the scene. The main character is drawn by the artist's hand on camera, and the main characters are a clown and a gentleman.

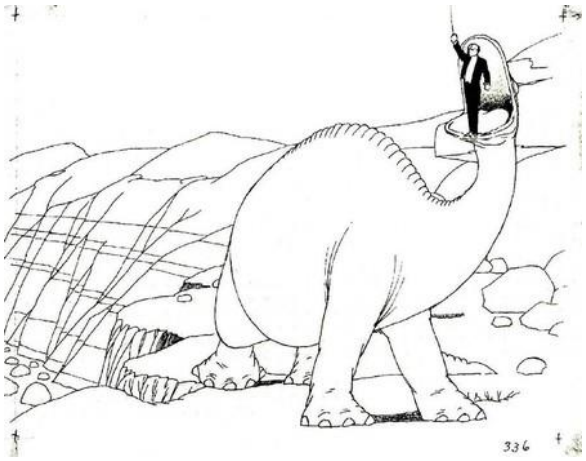
The film, in all of its wild transformations, is a direct tribute to the by-then forgotten Incoherent movement. The title is a reference to the "fantasmograph", a mid-Nineteenth Century variant of the magic lanternthat projected ghostly images that floated across the walls.

Cohl worked on "Fantasmagorie" from February to either May or June 1908. Despite the short running time, the piece was packed with material devised in a "stream of consciousness" style. The film was released on August 17, 1908.

The film was created by drawing each frame on paper and then shooting each frame onto negative film, which gave the picture a blackboard look. It was made up of 700 drawings, each of which was exposed twice (animated "on twos"), leading to a running time of almost two minutes. It borrowed from J. Stuart Blackton, the "chalk-line effect"; filming black lines on white paper, then reversing the negative to make it look like white chalk on a black chalkboard. Blackton and Cohl also borrowed some techniques from Georges Méliès, such as the stop trick.

(D) GERTIE THE DINOSAUR 1914



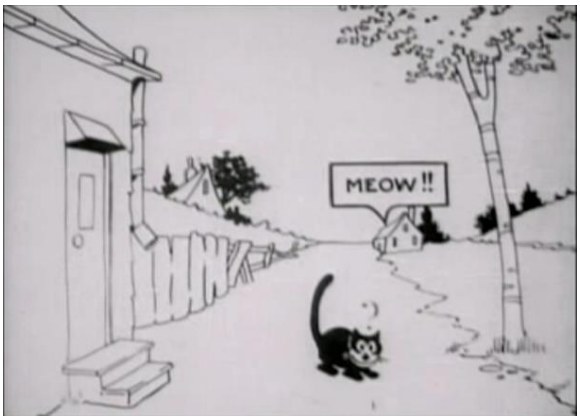


Gertie the Dinosaur is a 1914 animated short film by American cartoonist and animator Winsor McCay. It is the earliest animated film to feature a dinosaur. McCay first used the film before live audiences as an interactive part of his vaudeville act; the frisky, childlike Gertie did tricks at the command of her master. McCay's employer William Randolph Hearst later curtailed McCay's vaudeville activities, so McCay added a live-action introductory sequence to the film for its theatrical release. McCay abandoned a sequel, Gertie on Tour, after producing about a minute of footage.

Although Gertie is popularly thought to be the earliest animated film, McCay had earlier made Little Nemo (1911) and How a Mosquito Operates (1912). The American J. Stuart Blackton and the French Émile Cohl had experimented with animation even earlier; Gertie being a character with an appealing personality distinguished McCay's film from these earlier "trick films". Gertie was the first film to use animation techniques such as keyframes, registration marks, tracing paper, the Mutoscope action viewer, and animation loops.

Gertie the Dinosaur is the earliest animated film to feature a dinosaur. Its star Gertie does tricks much like a trained elephant. She is animated in a naturalistic style unprecedented for the time; she breathes rhythmically, she shifts her weight as she moves, and her abdominal muscles undulate as she draws water. McCay imbued her with a personality—while friendly, she could be capricious, ignoring or rebelling against her master's commands.

(E) FELIX THE CAT 1919





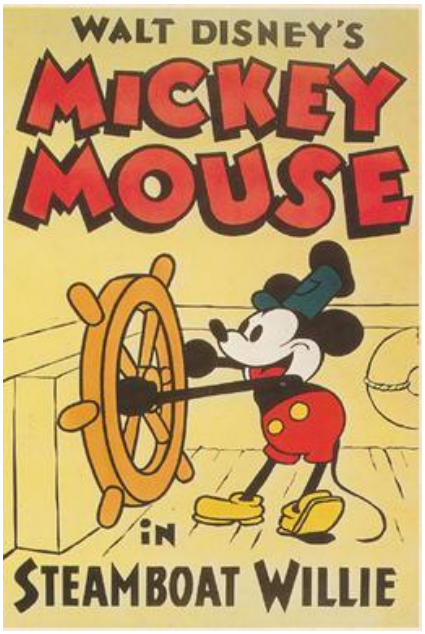
Musical Mews and Feline Follies introduced Felix the Cat—often considered the first animated movie star.

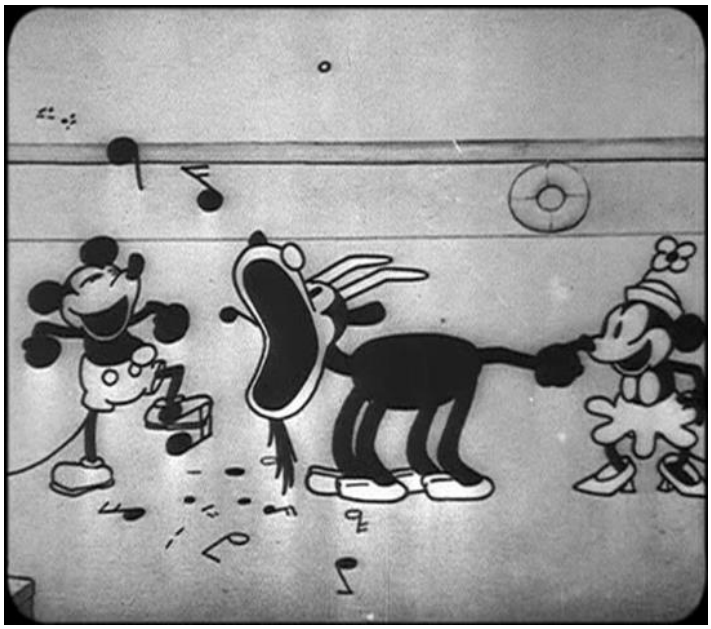
Felix the Cat is a funny-animal cartoon character created in the silent film era. The anthropomorphic black cat with his black body, white eyes, and giant grin, coupled with the surrealism of the situations in which his cartoons place him, combine to make Felix one of the most recognized cartoon characters in film history. Felix was the first character from animation to attain a level of popularity sufficient to draw movie audiences.

Felix's origins remain disputed. Australian cartoonist/film entrepreneur Pat Sullivan, owner of the Felix character, claimed during his lifetime to be its creator. American animator Otto Messmer, Sullivan's lead animator, has also been credited as such. What is certain is that Felix emerged from Sullivan's studio, and cartoons featuring the character enjoyed success and popularity in the popular culture. Aside from the animated shorts, Felix starred in a comic strip (drawn by Sullivan, Messmer and later Joe Oriolo) beginning in 1923, and his image soon adorned merchandise such as ceramics, toys and postcards. Several manufacturers made stuffed Felix toys. Jazz bands such as Paul Whiteman's played songs about him.

Paramount Pictures distributed the earliest films from 1919 to 1921. Margaret J. Winkler distributed the shorts from 1922 to 1925, the year when Educational Pictures took over the distribution of the shorts. Sullivan promised them one new Felix short every two weeks. The combination of solid animation, skillful promotion, and widespread distribution brought Felix's popularity to new heights.

(F) STEAMBOAT WILLIE 1928





Steamboat Willie is a 1928 American animated short film directed by Walt Disney and Ub Iwerks. It was produced in black-and-white by Walt Disney Studios and was released by Celebrity Productions. The cartoon is considered the debut of Mickey Mouse and his girlfriend Minnie, although both the characters appeared several months earlier in a test screening of Plane Crazy. Steamboat Willie was the third of Mickey's films to be produced, but was the first to be distributed because Walt Disney, having seen The Jazz Singer, had committed himself to producing the first fully synchronized sound cartoon.

Steamboat Willie is especially notable for being the first Disney cartoon with synchronized sound, including character sounds and a musical score. Disney understood from early on that synchronized sound was the future of film. It was the first cartoon to feature a fully post-produced soundtrack which distinguished it from earlier sound cartoons.

While the film has received some criticism, it has also received wide critical acclaim, not only for introducing one of the world's most popular cartoon characters, but for its technical innovation. In 1994 members of the animation field voted Steamboat Willie 13th in the book The 50 Greatest Cartoons, which listed the greatest cartoons of all time. In 1998 the film was selected for preservation in the United States' National Film Registry for being deemed "culturally, historically, or aesthetically significant."

Unit:- 03

The Golden Age of American Animation (1930-1960)

The golden age of American animation was a period in the history of U.S. animation that began with the advent of sound cartoons in 1928 and continued until the late 1960s when theatrical animated shorts began losing to the new medium of television animation.

Many popular characters emerged from this period, including Mickey Mouse, Bugs Bunny, Donald Duck, Daffy Duck, Goofy, Popeye, Tom and Jerry, Porky Pig, Betty Boop, Woody Woodpecker, Droopy, and the first animated adaptation of Superman. Feature length animation also began during this period, most notably with Walt Disney's first films: Snow White and the Seven Dwarfs, Pinocchio, Fantasia, Dumbo and Bambi.

WALT DISNEY





Disney was born on December 5, 1901, in Hermosa Illinois. He and his brother Roy co-founded Walt Disney Productions, which became one of the best-known motion-picture production companies in the world. Disney was an innovative animator and created the cartoon character Mickey Mouse. He won 22 Academy Awards during his lifetime, and was the founder of theme parks Disneyland and Walt Disney World. As an animator and entrepreneur, Disney was particularly noted as a filmmaker and a popular showman, as well as an innovator in animation and theme park design. He and his staff created numerous fictional characters including Mickey Mouse, Donald Duck, and Goofy. Disney himself was the original voice for Mickey. In addition to his Academy Awards, Disney won

seven Emmy Awards. Today, there are Disney theme parks around the world, including Tokyo, Paris, and Hong Kong.

Mickey Mouse legacy
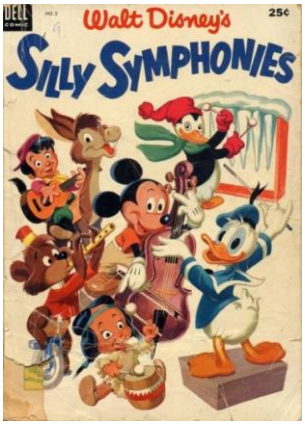
Mickey Mouse is a funny animal cartoon character and the official mascot of The Walt Disney Company. He was created by Walt Disney and Ub Iwerks at theWalt Disney Studios in 1928. An anthropomorphic mouse who typically wears red shorts, large yellow shoes, and white gloves, Mickey has become one of the world's most recognizable characters.

Mickey Mouse was created as a replacement for Oswald the Lucky Rabbit. Mickey first was seen in a single test screening (Plane Crazy). Mickey officially debuted in the short film Steamboat Willie (1928), one of the first sound cartoons. He went on to appear in over 130 films, including The Band Concert (1935), Brave Little Tailor (1938), and Fantasia (1940). Mickey appeared primarily in short films, but also occasionally in feature-length films.

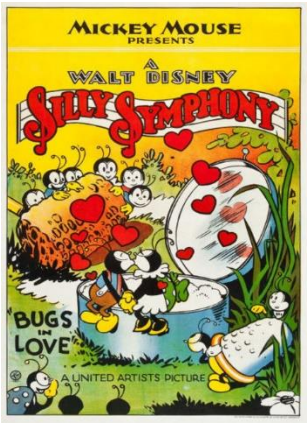
Beginning in 1930, Mickey has also been featured extensively as a comic strip character. His self-titled newspaper strip, ran for 45 years. Mickey has also appeared in comic books and in television series such as The Mickey Mouse Club (1955–1996) and others. He also appears in other media such as video games as well as merchandising, and is a meet able character at the Disney parks.

Ten of Mickey's cartoons were nominated for the Academy Award for Best Animated Short Film, one of which, Lend a Paw, won the award in 1942. In 1978, Mickey became the first cartoon character to have a star on the Hollywoods “Walk of Fame”.

Silly Symphony





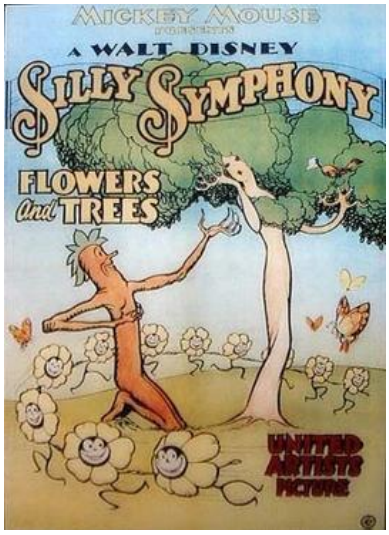


Silly Symphony is a series of 75 animated short films produced by Walt Disney Productions from 1929 to 1939. As their name implies, the Silly Symphonies were originally intended as whimsical accompaniments to pieces of music. As such, the films usually had independent continuity and did not feature continuing characters, unlike the Mickey Mouse shorts produced by Disney at the same time. (Exceptions to this include Three Little Pigs, The Tortoise and the Hare, and Three Orphan Kittens, which all had sequels.) The series is notable for its innovation with Technicolor and the multiplane motion picture camera, as well as its introduction of the character Donald Duck making his first appearance in the Silly Symphony cartoon The Wise Little Hen in 1934.

Silly Symphonies won the Academy Award for Best Animated Short Film seven times.

The series also spawned a Disney media franchise that included the newspaper comic strip Silly Symphony, the Dell comic book series Silly Symphonies, as well as several children's books, many of which were based on Silly Symphony cartoons.

FLOWERS AND TREES



Flowers and Trees is a 1932 Silly Symphonies cartoon produced by Walt Disney, directed by Burt Gillett, and released to theatres by United Artists on July 18, 1932. It was the first commercially released film to be produced in the full-color three-strip Technicolor process after several years of two-color Technicolor films. Flowers and Trees was already in production as a black-and-white cartoon before Disney saw Herbert Kalmus' three-strip Technicolor tests. Deciding that Flowers

and Trees would make a perfect test for the process, he had the black-and-white footage scrapped and the short redone in color. The color Flowers and Trees was a commercial and critical success, winning the first Academy Award for Animated Short Subjects.

As a result of the success of Flowers and Trees, all future Silly Symphonies cartoons were produced in three-strip Technicolor. The added novelty of color helped to boost the series' previously disappointing returns. Disney's other cartoon series, the Mickey Mouse shorts, were deemed successful enough not to need the extra boost of color, remaining in black-and-white until The Band Concert (1935).

Disney's exclusive contract with Technicolor, in effect until the end of 1935, forced other animators such as Ub Iwerks and Max Fleischer to use Technicolor's inferior two-color process or a competing two-color system such as Cinecolor.

Snow White and Seven Dwarfs



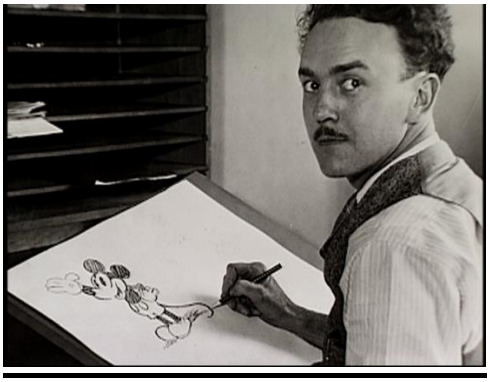
Before Snow White and the Seven Dwarfs, the Disney studio had been primarily involved in the production of animated short subjects in the Mickey Mouse and Silly Symphonies series. Disney hoped to expand his studio's prestige and revenues by moving into features, and estimated that Snow White and the Seven Dwarfs could be produced for a budget of US$250,000; this was ten times the budget of an average Silly Symphony.

Development on Snow White and the Seven Dwarfs began in early 1934, and in June 1934, Walt Disney announced the production of his first feature, to be

released under Walt Disney Productions, to The New York Times. One evening that same year, Disney acted out the entire story of Snow White and the Seven Dwarfs to his staff, announcing that the film would be produced as a feature-length film.

Snow White and the Seven Dwarfs is a 1937 American animated musical fantasy film produced by Walt Disney Productions and released by RKO Radio Pictures. Based on the German fairy tale by the Brothers Grimm, it is the first full-length cel animated feature film and the earliest in the Walt Disney Animated Classics series. At the 11th Academy Awards, Walt Disney was awarded an honorary Oscar, and the film was nominated for Best Musical Score the year before. In 1989, the United States Library of Congress deemed the film "culturally, historically, or aesthetically significant" and selected it for preservation in the National Film Registry and is ranked in the American Film Institute's list of the 100 greatest American films, who also named the film as the greatest American animated film of all time in 2008. Disney's take on the fairytale has had a huge cultural impact, resulting in popular theme park attractions, a video game, and a Broadway musical.

"Ub Iwerks Studios"



After Walt Disney and longtime collaborator Ub Iwerks had a falling out in 1930, Pat Powers backed Iwerks in creating his own studio, Celebrity Productions. Some say that Powers instigated falling out, trying to use iWerks as a bargaining chip against Walt Disney in a distribution deal. In either case, Powers was the money behind Iwerks new studio.

With a distribution deal with MGM, Flip the Frog was full of promise- The first Flip cartoon- Fiddlesticks- was notable for being the first sound cartoon to be produced in two-color Technicolor. The series ran to nearly forty entries before running out of steam in 1933, and was succeeded by Willie Whopper.

It was while running his own studio that Iwerks famously developed his multiplane camera. While his was not the first used in animation, it was the most usable, and the first in Hollywood. It is said that the Iwerks camera rig was built from parts of an old Chevrolet automobile. The Disney Studios was working on one concurrently, but it would not be used until The Old Mill (1937).

By 1936, MGM's interest in the studios two series waned. Iwerks proposed a new series, Comi Color Cartoons, but MGM was looking for more kid-friendly animation. P.A. Powers was forced to self-distribute the series. These were classic tales told in animated shorts. While well produced, none of the series caught on, the financiers back out and Ub Iwerks was forced to fold his studio in 1936.

Iwerks made his way to Leon Schlesinger Productions at Warner Bros. Studios, where he directed two Looney Tunesshorts. He then jumped over to the A Color Rhapsody at Columbia Pictures, where he directed sixteen shorts between 1937 and 1940. By 1940, he returned to The Walt Disney Studios, where he spent the rest of his career.

FLEISCHER STUDIOS





One of Disney's main competitors was Max Fleischer, the head of Fleischer Studios, which produced cartoons for Paramount Pictures. Fleischer Studios was a family-owned business, operated by Max Fleischer and his younger brother Dave Fleischer, who supervised the production of the cartoons. The Fleischers scored successful hits with the Betty Boop cartoons and the Popeye the Sailor series. Popeye's popularity during the 1930s rivaled Mickey Mouse at times, and Popeye fan clubs sprang up across the country in imitation of Mickey's fan clubs; in 1935, polls showed that Popeye was even more popular than Mickey Mouse. However,

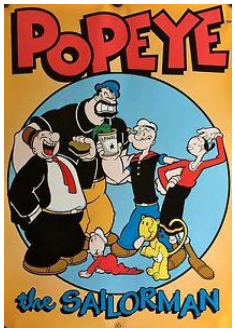
during the early 1930s, stricter censorship rules enforced by the new Production Code in 1934 required animation producers to remove risqué humor. The Fleischers in particular had to tone down the content of their Betty Boop cartoons, which waned in popularity afterwards. The Fleischers also had produced a number of Color Classics cartoons during the 1930s which attempted to emulate Walt Disney's use of color, but the series was not a success.

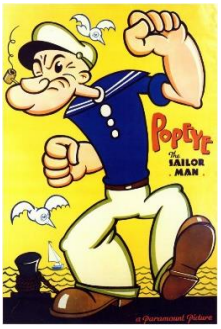
In 1934 Max Fleischer became interested in producing an animated feature film shortly after Disney's announcement of Snow White, however Paramount vetoed the idea. In 1936, Fleischer Studios produced the first of three two-reel Popeye Technicolor features Popeye the Sailor Meets Sindbad the Sailor in 1936, Popeye the Sailor Meets Ali Baba's Forty Thieves in 1937, and Aladdin and His Wonderful Lamp in 1939.

In 1938 after Disney's success with Snow White and the Seven Dwarfs, Paramount gave the Fleischers permission to produce a feature film and Fleischer studio relocated itself from New York to Miami, Florida in order to avoid organized unions, which became a threat to the studio after a five-month strike occurred among Fleischer Studio workers in late 1937. Here the Fleischers produced Gulliver's Travels which was released in 1939. It was a small success and encouraged the Fleischers to produce more.

In May 1941 the Fleischers gave Paramount full ownership of the studio as collateral to pay off their debts left from the loans they obtained from the studio to make unsuccessful cartoons like Stone Age, Gabby, and Color Classics. However, they still maintained their positions as heads of their studio's production. Under Paramount rule, the Fleischers brought Popeye into the Navy and contributed to the war effort, and would gain more success by beginning a series of spectacular Superman cartoons (the first of which was nominated for an Oscar) that have become legendary in themselves

POPEYE THE SAILOR MAN





Popeye the Sailor Man is a cartoon fictional character created by Elzie Crisler Segar. The character first appeared in the daily King Features comic strip, Thimble Theatre, on January 17, 1929, and Popeye became the strip's title in later years; Popeye has also appeared in theatrical and television animated cartoons.

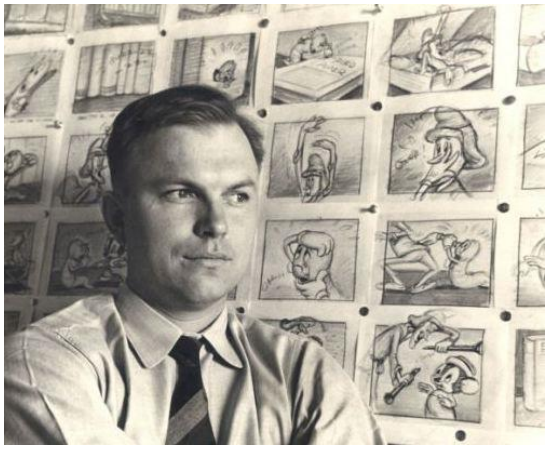
Segar's Thimble Theatre strip was in its 10th year when Popeye made his debut, but the one-eyed (left) sailor quickly became the main focus of the strip, and Thimble Theatre became one of King Features' most popular properties during the 1930s. After Segar's death in 1938, Thimble Theatre was continued by several writers and artists, most notably Segar's assistant Bud Sagendorf. The strip continues to appear in first-run installments in its Sunday edition, written and drawn by Hy Eisman. The daily strips are reprints of old Sagendorf stories.

WARNER BROS

In 1929 former Disney animators Hugh Harman and Rudolf Ising made a cartoon entitled Bosko, the Talk-Ink Kid, and tried to sell it to a distributor in 1930. Warner Bros. who had previously tried an unsuccessful attempt to set up a cartoon studio in New York in order to compete with Disney, agreed to distribute the series. Under producer Leon Schlesinger's guide Harman and Ising created Looney Tunes (the title being variation on Disney's Silly Symphonies) starring their character Bosko. A second Harman-Ising series, Merrie Melodies, followed in 1931. Both series showed the strong influence of the early Disney films.

CHUCK JONES





Charles Martin "Chuck" Jones was an American animator, cartoon artist, screenwriter, producer and director of animated films, most memorably of Looney Tunes and Merrie Melodies shorts for the Warner Bros. Cartoons studio. He directed many classic animated cartoon shorts starring Bugs Bunny, Daffy Duck, the Road Runner and Wile E. Coyote, Pepé Le Pew, Porky Pig and a slew of other Warner characters.

After his career at Warner Bros. ended in 1962, Jones started Sib Tower 12 Productions, and began producing cartoons for Metro-Goldwyn-Mayer, including a new series of Tom and Jerry shorts and the television adaptation of Dr. Seuss' How the Grinch Stole Christmas!. He later started his own studio, Chuck Jones Enterprises, which created several one-shot specials, and periodically worked on Looney Tunes related works.

Jones was nominated for an Academy Award eight times and won three times, receiving awards for the cartoons For Scent-imental Reasons, So Much for So Little, and The Dot and the Line. He received an Honorary Academy Award in 1996 for his work in the animation industry. Film historian Leonard Maltin has praised Jones' work at Warner Bros., MGM and Chuck Jones Enterprises. He also said that the "feud" that there may have been between Jones and colleague Bob Clampett was mainly because they were so different from each other. In Jerry Beck's The 50 Greatest Cartoons, ten of the entries were directed by Jones, with four out of the five top cartoons being Jones shorts.

LOONEY TOONS





This series, Warner Bros. first animated series and predecessor to the companion Merrie Melodies episodes, ran in many movie theaters from 1930 to 1969. From the early episodes that featured Bosko, Honey and Buddy, Looney Tunes went on to featured popular characters such as Bugs Bunny, Daffy Duck,

Marvin the Martian, Wile E. Coyote and Road Runner, The Tasmanian Devil and countless other popular characters.

This series was originally produced by Harman-Ising Pictures, with Leon Schlesinger producing the cartoons from 1933 to 1943. Warner Bros. incorporated the cartoon studio in 1944, and produced their cartoons in-house until 1963. After that, both series were outsourced to DePatie-Freleng Enterprises through 1967, with essentially the same crew from the Warner Bros. days. Warner Bros.- now called "Warner Bros.-Seven Arts"- re-assumed production for the series' final two years.

In September of 1943, beginning with A Feud There Was, Warner Bros. began re-releasing select color cartoons in their Blue Ribbon program. Typically the Blue Ribbon reissues received new opening sequences with Blue Ribbon title cards and standardized music. Cartoon production credits were also removed. Between ten and fifteen cartoons were released in any given year, with cartoons coming from as far back as 1935. The reissues continued until the close of the studio in the 1960's.

All Blue Ribbon cartoons were released as "Merrie Melodie" cartoons regardless of the original series. The first "Looney Tunes" short to be included in the Blue Ribbon series was The Hep Cat, which was added in 1949. The only current prints of many of these cartoons are the Blue Ribbon releases, although restoration of these cartoons with original elements and titles is always ongoing.

MERRIE MELODIES





This series was Warner Bros. second theatrical animated series, and ran in many movie theaters from 1931 to 1969. Originally conceived as a new cartoon series that would feature music from the soundtracks of current Warner Bros. films, producer Leon Schlesinger funded the series by convinced the studio heads that

Merrie Melodies would be the perfect promotional tool for Warner Bros. theatrical musical films. The series had no recurring characters (unlike the Looney Tunes), but was extremely popular with audiences, and even earned an Academy Award nomination.

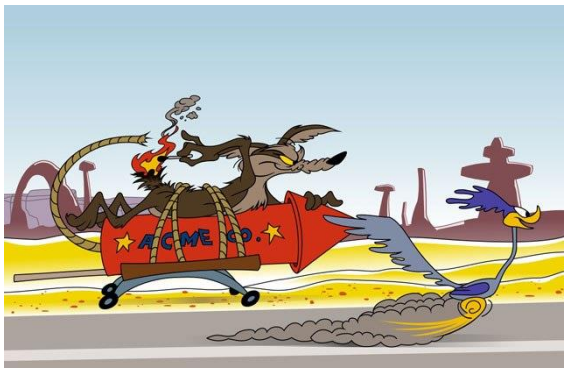
Hugh Harman and Rudolf Ising left the studio in 1933, taking their characters with them to MGM. Leon Schlesinger took over producing the cartoons from 1933 to 1944. Schlesinger took the series over to color (Cinecolor) in 1934; Looney Tunes would take a further 8 years to move over to color. By this time, the Merrie Melodies were much less music oriented, and the two sister theatrical series became almost indistinguishable.

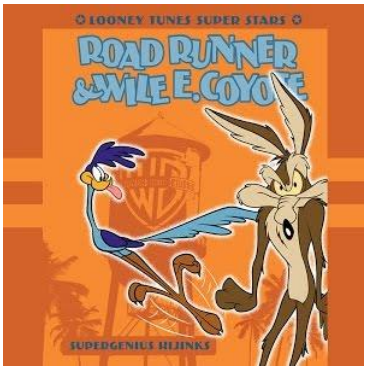
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Wile E. Coyote and the Road runner 1949





Wile E. Coyote (also known simply as "The Coyote") and The Road Runner are a duo of characters from the Looney Tunes and Merrie Melodies series of cartoons. In the cartoons, Coyote repeatedly attempts to catch and subsequently eat the Road Runner, a fast-running ground bird, but is never successful. Coyote, instead of his species' animal instincts, uses absurdly complex contraptions (sometimes in the manner of Rube Goldberg) and elaborate plans to pursue his prey, which always comically backfire with Wile normally getting injured by the slapstick humor.

The characters were created by animation director Chuck Jones in 1948 for Warner Bros., while the template for their adventures was the work of writer Michael Maltese. The characters star in a long-running series of theatrical cartoon shorts (the first 16 of which were written by Maltese) and occasional made-for-television cartoons. It was originally meant to parody chase cartoons like Tom and Jerry, but became popular in its own right.

The Coyote appears separately as an occasional antagonist of Bugs Bunny in five shorts from 1952 to 1963: Operation: Rabbit, To Hare Is Human, Rabbit's Feat, Compressed Hare, and Hare-Breadth Hurry. While he is generally silent in the Coyote-Road Runner shorts, he speaks with a refined accent in these solo outings (except for Hare-Breadth Hurry), beginning with 1952's Operation: Rabbit, introducing himself as "Wile E. Coyote — super genius", voiced with an upper-class accent by Mel Blanc. The Road Runner vocalizes only with a signature sound, "Beep, Beep", recorded by Paul Julian, and an occasional "popping-cork" tongue noise.

To date, 48 cartoons have been made featuring these characters (including the three CGI shorts), the majority by Chuck Jones.

BUGS BUNNY





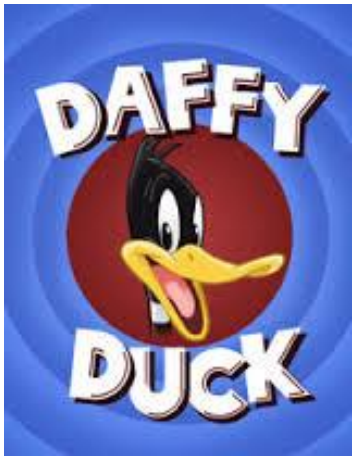
Bugs Bunny is an animated cartoon character, created in 1940 by Leon Schlesinger Productions (later Warner Bros. Cartoons) and voiced originally by Mel Blanc, the "Man of a Thousand Voices". Bugs is best known for his starring roles in the Looney Tunes and Merrie Melodies series of animated short films, produced by Warner Bros. during the golden age of American animation. His popularity during this era led to his becoming an American cultural icon, as well as a corporate mascot of Warner Bros. Entertainment.

Bugs is an anthropomorphic gray hare or rabbit who is famous for his flippant, insouciant personality; a pronounced New York accent; his portrayal as a trickster; and his catch phrase "Eh... What's up, doc?" usually spoken while chewing a carrot. Though a similar rabbit character began appearing in the Warner Bros. cartoon shorts during the late 1930s, the definitive character of Bugs Bunny is widely credited to have made his debut in director Tex Avery's Oscar-nominated film A Wild Hare (1940).

Since his debut, Bugs has appeared in various short films, feature films, compilations, TV series, music records, comic books, video games, award shows, amusement park rides and commercials. He has also appeared in more films than any other cartoon character, is the ninth most-portrayed film personality in the world, and has his own star on the Hollywood Walk of Fame.

DAFFY DUCK



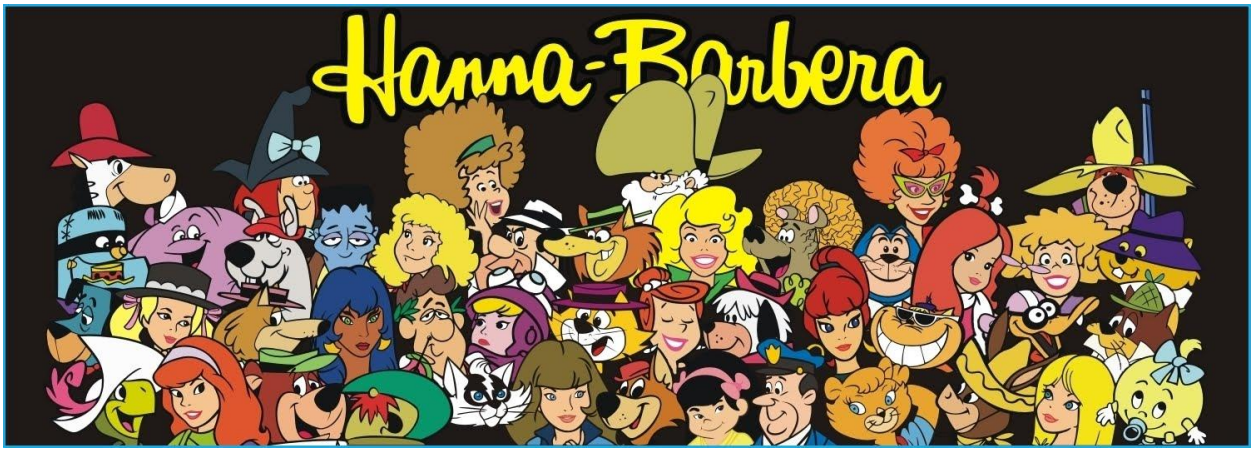


Daffy Duck is an animated cartoon character produced by Warner Bros. Styled as an anthropomorphic black duck, the character has appeared in cartoon series such as Looney Tunes and Merrie Melodies, where he usually has been depicted as the best friend and occasional arch-rival of Bugs Bunny. Daffy was one of the first of

the new "screwball" characters that emerged in the late 1930s to replace traditional every mancharacters who were more popular earlier in the decade, such as Mickey Mouse and Popeye. Daffy starred in 130 shorts in the golden age, making him the third-most frequent character in the Looney Tunes/Merrie Melodies cartoons, behind Bugs Bunny's 180 appearances and Porky Pig's 162 appearances.

Daffy was number 14 on TV Guide's list of top 50 best cartoon characters and was featured on one of the issue's four covers as Duck Dodgers with Porky Pig and the Powerpuff Girls

HANNA – BARBERA





Hanna-Barbera Productions, Inc. (simply known as Hanna-Barbera and also referred to as H-B Enterprises, H-B Production Company and Hanna-Barbera

Cartoons) was an American animation studio that dominated American television animation for three decades in the mid-to-late 20th century. It was founded in 1957 by former Metro-Goldwyn-Mayer animation directors William Hanna and Joseph Barbera (creators of Tom and Jerry) and live-action director George Sidney in partnership with Screen Gems, the television arm of Columbia Pictures. Sold to Taft Broadcasting in late 1966, it spent two decades as its subsidiary.

Hanna-Barbera was known not only for its characters, but building upon and popularizing the concepts and uses of limited animation. Over 30 years, successful hit cartoons were produced, including The Flintstones, Yogi Bear, The Jetsons, Wacky Races, Scooby-Doo and The Smurfs. For their achievements, Hanna and Barbera together won seven Academy Awards, eight Emmy Awards, a Golden Globe Award and a star on the Hollywood Walk of Fame.

Hanna-Barbera's fortunes declined in the mid-1980s when the profitability of Saturday morning cartoons was eclipsed by weekday afternoon syndication. In late 1991, the studio was purchased from Taft (by then named Great American Broadcasting) by Turner Broadcasting System (Ted Turner's company), who used much of its back catalog to program its new TV channel, Cartoon Network. After Turner purchased the company, Hanna and Barbera continued to serve as creative consultants and mentors.

Turner merged with Time Warner in 1996 and the studio became a subsidiary of Warner Bros. Animation, into which Hanna-Barbera was absorbed after Hanna died in 2001. Cartoon Network Studios continued the projects for the channel's output. Barbera went on to work for Warner Bros. Animation until his death in 2006.

As of 2016, the studio exists as an in-name-only unit used to market properties and productions associated with the Hanna-Barbera library, specifically its "classic" works. In 2005, the Academy of Television Arts & Sciences honored Hanna and Barbera with a bronze wall sculpture of themselves and their characters.

TOM & JERRY



Tom and Jerry is an American animated series of short films created in 1940, by William Hanna and Joseph Barbera. It centers on a rivalry between its two title characters, Tom and Jerry, and many recurring characters, based around slapstick comedy.

In its original run, Hanna and Barbera produced 114 Tom and Jerry shorts for Metro-Goldwyn-Mayer from 1940 to 1958. During this time, they won seven Academy Awards for Animated Short Film, tying for first place with Walt Disney's Silly Symphonies with the most awards in the category. After the MGM cartoon studio closed in 1958, MGM revived the series with Gene Deitch directing an additional 13 Tom and Jerry shorts for Rembrandt Films from 1961 to 1962. Tom and Jerry then became the highest-grossing animated short film series of that time, overtaking Looney Tunes. Chuck Jones then produced another 34 shorts with Sib-Tower 12 Productions between 1963 and 1967. Three more shorts were produced, The Mansion Cat in 2001, The Karate Guard in 2005, and "A Fundraising Adventure" in 2014, making a total of 164 shorts. Various shorts have been released for home media since the 1990s.

Numerous Tom and Jerry shorts have been subject to controversy, mainly over racial stereotypes which involves the portrayal of the recurring black character Mammy Two Shoes and characters appearing in blackface. Other controversial themes include cannibalism and the glamorization of smoking.

Unit:- 04

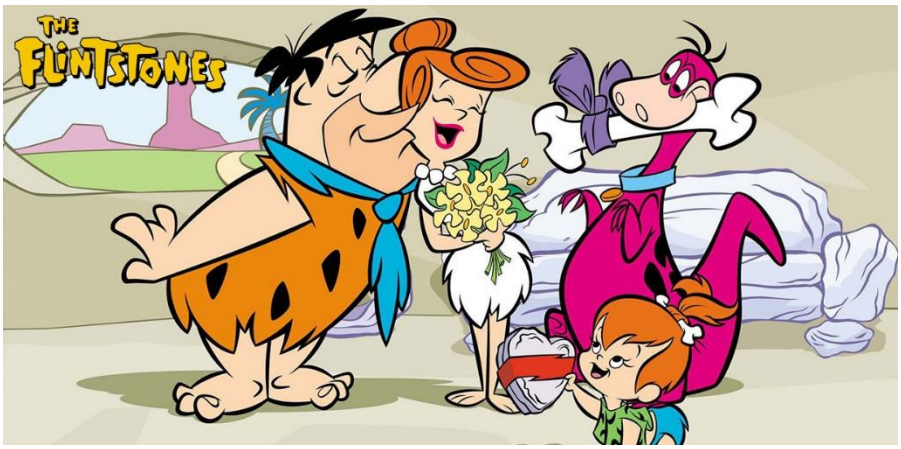
Dark Age of Animation (The Television Era (1960-1980s))

The fact that television continued its rise as the entertainment medium of choice for American families. Studios created many cartoons for TV, using a “limited animation” style, which was invented primarily for cutting the corners and to meet the tight time line of the production and the low budget.

Television animation developed from the success of animated movies in the first half of the 20th century. The state of animation changed dramatically in the four decades starting with the post-World War II proliferation of television. While studios gave up on the big-budget theatrical short cartoons that thrived in the 1930s, 1940s and 1950s, new television animation studios would thrive based on the economy and volume of their output. By the end of the 1980s, most of the Golden Age animators had retired or died, and their younger successors were ready to change the industry and the way that animation was perceived.

Cartoons were never intended just for children. Cartoons in the Golden Age, such as Red Hot Riding Hood, contained topical and often suggestive humor, though they were seen primarily as "children's entertainment" by movie exhibitors. This point of view prevailed when the new medium of television began showing cartoons in the late 1940s. One of the first images to be broadcast over television was that of Felix the Cat

FLINTSTONES 1960

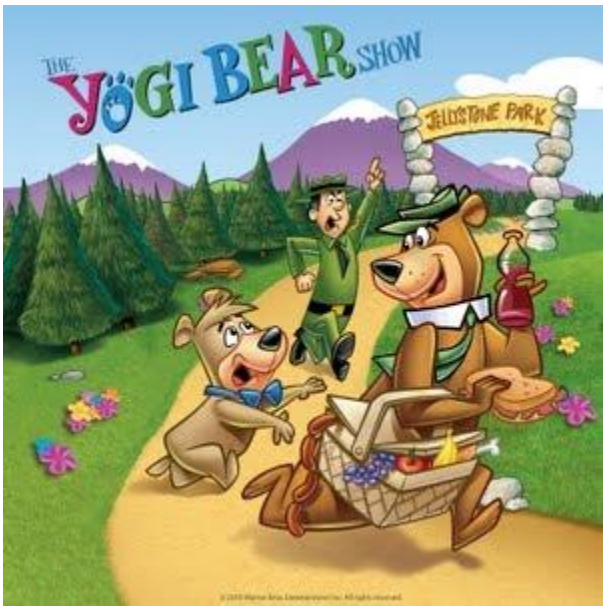


The Flintstones is the first animated primetime American television series. It was broadcast from September 30, 1960, to April 1, 1966 on ABC. The show, produced by Hanna-Barbera, fancifully depicts the lives of a working-class Stone Age man, his next-door neighbor/best friend, and their families.

The show's continuing popularity rested heavily on its association of modern everyday concerns in the Stone Age setting. The Flintstones was the most financially successful network animated franchise for three decades, until The Simpsons debuted decades later. In 2013, TV Guide ranked The Flintstones the second Greatest TV Cartoon of All Time (after The Simpsons).

As a running gag, often the "prehistoric" analog to a modern machine uses an animal. For example, when a character takes photographs with an instant camera, inside the camera box, a bird carves the picture on a stone tablet with its beak. The animal powering such technology would frequently break the fourth wall, look directly into the camera at the audience and offer a mild complaint about his job. Other commonly seen gadgets in the series include a baby woolly mammoth used as a vacuum cleaner; an adult woolly mammoth acting as a shower by spraying water with its trunk; elevators raised and lowered by ropes around brontosauruses' necks

YOGI BEAR 1961





Yogi Bear is a cartoon character who has appeared in numerous comic books, animated television shows and films. He made his debut in 1958 as a supporting character in The Huckleberry Hound Show.

Yogi Bear was the first breakout character created by Hanna-Barbera and was eventually more popular than Huckleberry Hound. In January 1961, he was given

his own show, The Yogi Bear Show, sponsored by Kellogg's, which included the segments Snaggle puss and Yakky Doodle. Hokey Wolf replaced his segment on The Huckleberry Hound Show. A musical animated feature film, Hey There, It's Yogi Bear!, was produced in 1964.

Yogi was one of several Hanna-Barbera characters to have a collar. This allowed animators to keep his body static, redrawing only his head in each frame when he spoke — a method that reduced the number of drawings needed for a seven-minute cartoon from around 14,000 to around 2,000.

Like many Hanna-Barbera characters, Yogi's personality and mannerisms were based on a popular celebrity of the time. Art Carney's Ed Norton character on The Honeymooners was said to be Yogi's inspiration.

The Pink Panther 1969



The Pink Panther Show is a showcase of cartoon shorts produced by David H. DePatie and Friz Freleng between 1969 and 1979, starring the animated Pink Panther character from the opening credits of the live-action films. The series was produced by Mirisch Films and DePatie-Freleng Enterprises, and was broadcast on two American television networks: from September 6, 1969 to September 2, 1978, on NBC; and from September 9, 1978 to September 1, 1980, on ABC

When The Pink Panther Show first aired in 1969, it consisted of one cartoon featuring The Inspector, sandwiched by two Pink Panther entries. The 30-minute show was then connected via bumper sequences featuring both the panther and Inspector together, with announcer Marvin Miller acting as an off-camera narrator talking to the panther. Bumper sequences consisted of newly animated segments as well as recycled footage from existing cartoons We Give Pink Stamps, Reel Pink, Pink Outs and Super Pink, fitted with new incidental music and voice-over work from Miller.

Scooby –doo 1969



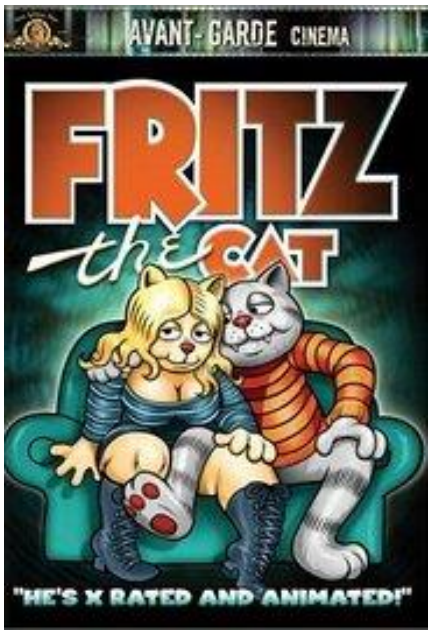


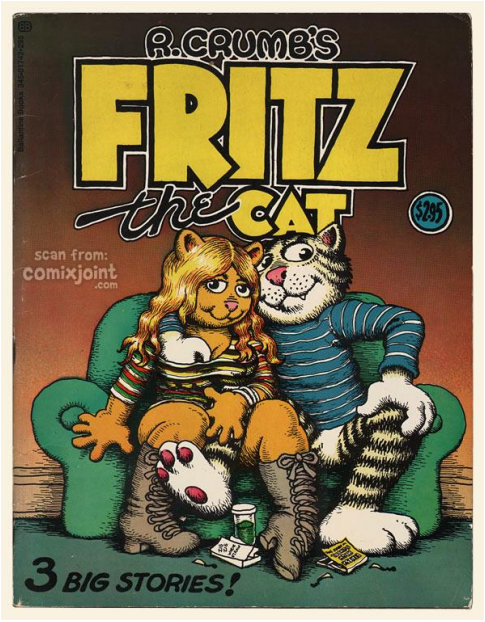
Scooby-Doo is an American animated cartoon franchise, comprising several animated television series produced from 1969 to the present day. The original series, Scooby-Doo, Where Are You!, was created for Hanna-Barbera Productions by writers Joe Ruby and Ken Spears in 1969. This Saturday-morning cartoon series featured four teenagers-Fred Jones, Daphne Blake, Velma Dinkley, and Norville "Shaggy" Rogers-and their talking brown Great Dane named Scooby-Doo, who solve mysteries involving supposedly supernatural creatures through a series of antics and missteps.

Following the success of the original series, Hanna-Barbera and its successor Warner Bros. Animation have produced numerous follow-up and spin-off animated series and several related works, including television specials and made-for-TV movies, a line of direct-to-video films, and two Warner Bros. produced theatrical feature films. Some versions of Scooby-Doo feature different variations on the show's supernatural theme, and include characters such as Scooby's cousin Scooby-Dum and nephew Scrappy-Doo in addition to or instead of some of the original characters.

Scooby-Doo was originally broadcast on CBS from 1969 to 1976, when it moved to ABC. ABC aired the show until canceling it in 1986.

FRITZ THE CAT 1972





Fritz the Cat is a 1972 American adult animated comedy film written and directed by Ralph Bakshi. It was Bakshi's feature film debut and is loosely based on the Fritz the Cat comic strips by Robert Crumb. It was the first animated feature film to receive an X rating in the United States.

The film stars Fritz (voiced by Skip Hinnant), an anthropomorphic cat in mid-1960s New York City who explores the ideals of hedonism and sociopolitical consciousness. The film is a satire focusing on American college life of the era, race relations, the free love movement, and left- and right-wing politics.

The film had a troubled production history and controversial release. Crumb had disagreements with the filmmakers over the film's political content. Fritz the Cat was controversial for its rating and content, which many viewers at the time found to be offensive. It was produced on a budget of $850,000 and grossed over $90 million worldwide. Its success led to a slew of other X-rated animated films and a sequel, The Nine Lives of Fritz the Cat (1974), made without Crumb's or Bakshi's involvement.

Unit:- 05

The Animation Renaissance (Modern American Era) (1980-Till Now)

The CGI (computer generated imagery) revolutionized animation. A principal difference of CGI animation compared to traditional animation is that drawing is replaced by 3D modeling, almost like a virtual version of stop-motion. A form of animation that combines the two and uses 2D computer drawing can be considered computer aided animation.

Modern animation of the United States from the mid-1980s onward is sometimes referred to as the "American animation renaissance". During this period, many large American entertainment companies reformed and reinvigorated their animation departments following a general decline during the 1970s and 1980s. The United States has had a profound effect on animation worldwide.

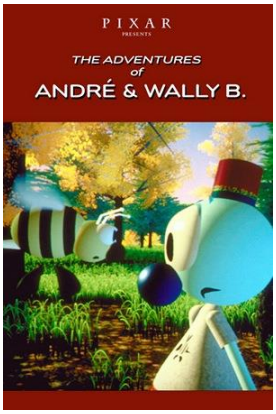
The Disney Renaissance

The Disney Renaissance is the era from 1989 to 1999 during which Walt Disney Feature Animation (renamed Walt Disney Animation Studios in 2006) experienced a creative resurgence in producing successful animated films based on well-known stories, which restored public and critical interest in The Walt Disney Company as a whole.

During this decade, the studio produced and released 11 animated films:

The Little Mermaid (1989), The Rescuers Down Under (1990), Beauty and the Beast (1991), Aladdin (1992), The Lion King (1994), Pocahontas (1995),The Hunchback of Notre Dame (1996), Hercules (1997), Mulan (1998), Tarzan (1999) and Fantasia 2000 (1999).

THE ADVENTURES OF ANDRE & WALLY B 1984





The Adventures of André and Wally B. is an animated short made in 1984 by The Graphics Group, then a division of Lucas film which was later renamed Pixar before being spun off as a separate company on February 3, 1986. The animation in the film was by John Lasseter, who was then working on his first computer animated project with Lucas film and as a result of the success of this project and others would become an important executive at Pixar. The animation was groundbreaking by the standards of the time and helped spark the film industry's interest in computer animation. The film was released on July 25, 1984, at SIGGRAPH in Minneapolis.

The animation on this short was truly ground breaking at the time, featuring the first use of motion blur in CG animation and complex 3D backgrounds, where the lighting styles and colors were inspired by Maxfield Parrish, made using particle systems. Lasseter pushed the envelope by asking for manipulatable shapes capable of the squash and stretch style, as earlier CG models had generally been restricted to rigid geometric shapes. It was rendered on a Cray X-MP/48 supercomputer and ten VAX-11/750 superminicomputers from Project Athena.

John Lasseter

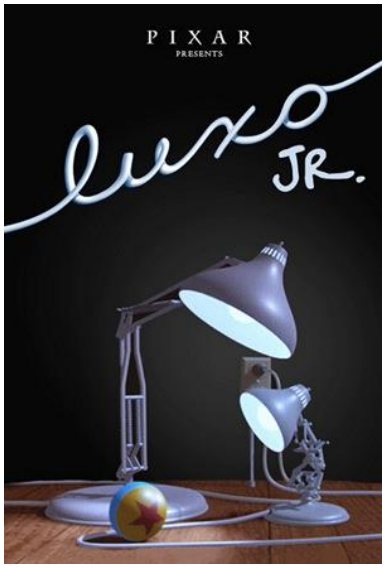




John Alan Lasseter (born January 12, 1957) is an American animator and film director, who is the chief creative officer of Pixar Animation Studios, Walt Disney Animation Studios, and Disney Toon Studios. He is also the Principal Creative Advisor for Walt Disney Imagineering.

Lasseter began his career as an animator with The Walt Disney Company. After being fired from Disney for promoting computer animation, he joined Lucasfilm, where he worked on the then-groundbreaking use of CGI animation. The Graphics Group of the Computer Division of Lucasfilm was sold to Steve Jobs and became Pixar in 1986. Lasseter oversees all of Pixar's films and associated projects as executive producer. In addition, he directed Toy Story (1995), A Bug's Life (1998), Toy Story 2 (1999), Cars (2006), and Cars 2 (2011)

LUXO Jr.1986



Luxo Jr. is a 1986 American computer-animated short film produced by Pixar and directed by John Lasseter. The two-minute short film revolves around one larger and one smaller desk lamp. The larger lamp, named Luxo Sr., looks on while the smaller, "younger" Luxo Jr. plays exuberantly with a ball that it accidentally deflates. Luxo Jr. was Pixar's first animation after Ed Catmull and John Lasseter left Industrial Light and Magic's computer division. It is the source of the hopping desk lamp included in Pixar's corporate logo.

Lasseter's aim was to finish the short film for the 1986 SIGGRAPH, an annual computer graphics conference attended by thousands of industry professionals. The film would come from his experiments with modeling hisLuxo lamp. Lasseter worked to improve the story within the allotted two minutes. In animation, the film demonstrates the use of shadow maps within the rendering software. Lasseter applied classic animation principles defined by Disney's Nine Old Men to convey the lamps' emotions. Catmull and Lasseter worked around the clock, and Lasseter even took a sleeping bag into work and slept under his desk, ready to work early the next morning. In total it took about four and a half months to do.

The commitment paid off, and it was finished in time to be shown at SIGGRAPH. Before Luxo Jr. finished playing at SIGGRAPH, the crowd had already risen in applause. Luxo Jr. is regarded as a breakthrough in the animation medium as a whole, changing traditionalists' interpretation of computer animation. The short was the first work of animation to use procedural animation, the software written by Eben Ostby. It received an Academy Award nomination for Best Animated Short Film, becoming the first CGI film nominated for an Academy Award.

PIXAR STUDIOS.



Pixar Animation Studios is an American computer animation film studio based in Emeryville, California. Pixar is a subsidiary of The Walt Disney Company. Luxo Jr., a character from the 1986 short film of the same name, is the studio's mascot.

Pixar began in 1979 as the Graphics Group, part of the Lucas film computer division, before its spin-out as a corporation in 1986, with funding by Apple Inc. co-founder Steve Jobs, who became the majority shareholder. Disney purchased Pixar in 2006 at a valuation of $7.4 billion, a transaction that resulted in Jobs becoming Disney's largest single shareholder at the time.

Pixar is best known for CGI-animated feature films created with Render Man, Pixar's own implementation of the industry-standard Render Man image-rendering application programming interface used to generate high-quality images.

Pixar has produced 17 feature films, beginning with Toy Story (1995), which was the first-ever computer-animated feature film, and its most recent being Finding Dory (2016). All 17 films have debuted with Cinema Score ratings of at least "A-," indicating positive receptions with audiences. The studio has also produced several short films. As of September 2016, its feature films have made $10.7 billion worldwide, with an average worldwide gross of $630 million per film. Finding Dory, along with its predecessor Finding Nemo (2003), and two other films Toy Story 3 (2010) and Inside Out (2015), are among the 50 highest-grossing films of all time, with Toy Story 3 being the third all-time highest animated film with a gross of $1.063 billion, behind Walt Disney Animation Studios' Frozen (2013) and Illumination Entertainment's Minions (2015), which grossed $1.276 billion and $1.159 billion respectively in their initial releases as of 2016. Fourteen of Pixar's films are also among the 50 highest-grossing animated films of all time.

The studio has earned sixteen Academy Awards, seven Golden Globe Awards, and eleven Grammy Awards, among many other awards and acknowledgments. Most of Pixar's films have been nominated for the Academy Award for Best Animated Feature, since its inauguration in 2001, with eight winning; this includes Finding Nemo, Toy Story 3, and Inside Out, along with The Incredibles (2004), Ratatouille (2007), WALL-E (2008), Up(2009), and Brave (2012)

Duck tales 1987





DuckTales is an American animated television series produced by Walt Disney Television Animation. It premiered on September 18, 1987 and ended on November 28, 1990 with a total of four seasons and 100 episodes. An animated theatrical spin-off film based on the series, DuckTales the Movie: Treasure of the Lost Lamp, was released widely in the United States on August 3, 1990. The voice cast from the series reprised their roles for the film.

DuckTales is based on Uncle Scrooge and other Duck universe comic books, created by Carl Barks. The show follows the adventures of Scrooge McDuck and his three grandnephews, Huey, Dewey, and Louie. Important secondary characters, that often take part in the adventures, include Donald Duck, Scrooge's pilot Launchpad McQuack and butler Duckworth, the inventor Gyro Gearloose, and the nanny Mrs. Beakley and her granddaughter Webby. The most notable antagonists in the series are the Beagle Boys, the witch Magica De Spell, and the industrialist Flintheart Glomgold. In a typical story, the villains are after McDuck's fortune or his Number One Dime; another common theme is a race after some sort of treasure. Although some stories are original or based on Barks' comic book series, others are pastiches on classical stories or legends, including characters based on either fictional or historical persons. The series is known for its many references to popular culture, including Shakespeare, Jack the Ripper, Greek mythology, James Bond, Indiana Jones, and Sherlock Holmes.

One of the characters created for DuckTales, Launchpad McQuack, later became a major character in the series Darkwing Duck.

The Simpsons 1989





The Simpsons is an American adult animated sitcom created by Matt Groening for the Fox Broadcasting Company. It is the longest-running American sitcom, the longest-running American animated program, and in 2009 it surpassed Gunsmoke as the longest-running American scripted primetime television series.

The family was conceived by Groening shortly before a solicitation for a series of animated shorts with producer James L. Brooks. Groening created a dysfunctional family and named the characters after members of his own family, substituting Bart for his own name. The shorts became a part of The Tracey Ullman Show on April 19, 1987. After a three-season run, the sketch was developed into a half-hour prime time show and became an early hit for Fox, becoming the network's first series to land in the Top 30 ratings in a season (1989–90).

The Simpsons has received widespread critical acclaim, especially for its "Golden Age", covering approximately its first ten seasons. Time magazine named it the 20th century's best television series,[8] and The A.V. Club named it "television's crowning achievement regardless of format". On January 14, 2000, the Simpson family was awarded a star on the Hollywood Walk of Fame. It has won dozens of awards since it debuted as a series, including 31 Primetime Emmy Awards, 30 Annie Awards, and a Peabody Award. Homer's exclamatory catchphrase "D'oh!" has been adopted into the English language, while The Simpsons has influenced many adult-oriented animated sitcoms. Despite this, the show has also been criticized for what many perceive as a decline in quality over the years.

TaleSpin 1990





TaleSpin is a half-hour animated adventure series based in the fictional city of Cape Suzette, that first aired in 1990 as a preview on The Disney Channel and later that year as part of The Disney Afternoon, with characters adapted from Disney's 1967 animated feature The Jungle Book, which was theatrically rereleased in the summer before this show premiered in the fall. The name of the show is a play on tailspin, the rapid descent of an aircraft in a steep spiral. The two words in the show's name, tale and spin, are a way to describe telling a story. The show is one of the nine Disney Afternoon shows to use established Disney characters as the main characters, with the others being Darkwing Duck, DuckTales, Chip 'n Dale Rescue Rangers, Goof Troop, Bonkers, Quack Pack, Aladdin and Timon & Pumbaa.

TaleSpin is set in the fictional city of Cape Suzette (a pun on the dish Crêpe Suzette), in a fictional country called Usland. The city lies in a harbor protected by giant cliffs through which only a small opening exists. The opening in the cliffs is guarded by anti-aircraft artillery, preventing flying rabble-rousers or air pirates from entering the city. The characters in the world of Tale Spin are anthropomorphic animals. The time frame of the series is never specifically addressed, but appears to be in the mid-to-late 1930s.

Toy Story 1995 (First Computer Animated Feature)





Toy Story is a 1995 American computer-animated buddy comedy adventure film produced by Pixar Animation Studios and released by Walt Disney Pictures. The directorial debut of John Lasseter, Toy Story was the first feature-length computer-animated film and the first theatrical film produced by Pixar. Taking place in a world where anthropomorphic toys pretend to be lifeless whenever humans are present, the film's plot focuses on the relationship between Woody, a pull string cowboy doll , and Buzz Lightyear, an astronaut action figure. As they evolve from rivals competing for the affections of Andy, their owner, to friends who work together to be reunited with Andy as his family prepares to move to a new home. The screenplay was written by Joss Whedon, Andrew Stanton, Joel Cohen, and Alec Sokolow, based on a story by Lasseter, Pete Docter, Stanton and Joe Ranft.

Pixar, which produced short animated films to promote their computers, was approached by Disney to produce a computer-animated feature after the success of their short film, Tin Toy (1988), which is told from a small toy's perspective. Lasseter, Stanton, and Docter wrote early story treatments which were thrown out by Disney, who pushed for a more edgy film. After disastrous story reels, production was halted and the script was re-written, better reflecting the tone and theme Pixar desired: that "toys deeply want children to play with them, and that this desire drives their hopes, fears, and actions." The studio, then consisting of a relatively small number of employees, produced the film under minor financial constraints.

Released in theaters on November 22, 1995, Toy Story was the highest-grossing film on its opening weekend and earned over $373 million worldwide. The film was widely acclaimed by critics, who praised the animation's technical innovation,

the wit and thematic sophistication of the screenplay, and the performances of Hanks and Allen. It is now considered by many critics to be one of the best animated films ever made. The film received three Academy Award nominations, including Best Original Screenplay, Best Original Score, and Best Original Song for "You've Got a Friend in Me", as well as winning a Special Achievement Academy Award.

Big Hero Six 2014



Big Hero 6 is a 2014 American 3D computer-animated superhero-comedy film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. It is the 54th Disney animated feature film. The film is based on the Marvel Comics superhero team of the same name. Directed by Don Hall and Chris Williams, the film tells the story of a young robotics prodigy named Hiro Hamada who forms a superhero team to combat a masked villain. The film features the voices of Scott Adsit, Ryan Potter, Daniel Henney, T. J. Miller, Jamie Chung, Damon Wayans, Jr., Génesis Rodríguez, Alan Tudyk, James Cromwell, and Maya Rudolph.

Big Hero 6 is the first Disney animated film to feature Marvel Comics characters, whose parent company was acquired by The Walt Disney Company in 2009. Walt Disney Animation Studios created new software technology to produce the film's animated visuals.

Big Hero 6 premiered at the 27th Tokyo International Film Festival on October 23, 2014, and at the Abu Dhabi Film Festival on October 31; it was theatrically released in the Disney Digital 3-D and RealD 3D formats in the United States on November 7, 2014. The film was met with both critical and commercial success,

grossing over $657 million worldwide and becoming the highest-grossing animated film of 2014. It won the Academy Award for Best Animated Feature and the Kids' Choice Award for Favorite Animated Movie. It also received nominations for the Annie Award for Best Animated Feature, the Golden Globe Award for Best Animated Feature Film, and the BAFTA Award for Best Animated Film. Big Hero 6 was released on DVD and Blu-ray Disc on February 24, 2015.

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