

## The Study of Concept Art in “Snow White and the Seven Dwarfs”

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**Abstract:** Concept art is a form illustration used to convey an idea to use in animation, video games, comic book or other media. Walt Disney really takes seriously the concept of art in producing animation and tries to enhance the creativity of concept art from time to time generated animation looks perfect. The purpose of this research is to highlight the study of concept art in “Snow White and the Seven Dwarfs” by Walt Disney. This classic film is has produced snow white films by more than 200 workers for including conceptual drawing. Therefore, this animated film looks so interesting and the characters in the film seem alive. This study will focus on several concept arts such as the narrative, layout and background painting, detailed story sketches and animation drawing.

**Key words:** Concept art, layout, narrative, animation, drawing, Walt Disney

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### INTRODUCTION

**History of animation:** Animation is normally defined as the creation of an illusion of movement by assembling a sequence of still images. Before going on to describe the techniques of animation, it is important to emphasize that the quality of the sequence is more important than the quality of the image. It is possible to make bad film with beautiful drawings or models the art of animate film is in action. All film is essential an optical illusion, a trick of the eye and known as persistence of vision. The human eye retains an image which can be substituted by another, slightly different image then movement appears to occur. What people are really seeing when they look at a cinema screen is not a moving picture but a series of still pictures shown in such rapid succession (at 24 frames every second) that people’s eyes are deceived. According to the Oxford Dictionary, animation can be defined as the film seems to live through photography, illustration to give the impression of movement (The Little Oxford Dictionary).

Animation began to grow in the 18th century in America. At that time the stop motion is the first animation that has been created by Stuart Blackton (Fig. 1). Stop motion animation, also called 3D dimensional animation or puppet animation, uses 3 dimensional elements, both sets and characters. The name stop come from the action being interrupted frame after frame with the animator making changes on the puppets in between frames. When creating movement with puppets, animator should figure out how to make smooth joint movements



Fig. 1: J. Stuart Blackton: the father of animation

to mimic the way human beings move. Stop motion animation is manipulating images, so that, an inanimate object can move on its own and depends on the calculation frame (Chap. 1).

Perhaps the very first animation film to have been released in the United States was as early as the year 1900 when a film by the name of The enchanted drawing by James Stuart Blackton was released (Library of Congress), it depicted Blackton drawing a face on a blackboard as well as cigars and a bottle of wine which he then proceeds



Fig. 2: J. Stuart Blackton: humorous phases of funny faces

to remove from the blackboard to which the face reacted either positively or negatively. He achieved this simply by not recording when he made changes to the face and/or having someone give him an bottle of wine then erasing his drawings. He achieved this via stop-motion which is the process of moving an object in increments while filming a frame per increment.

Then in 1906, Blackton released another film *Humorous Phases of Funny Faces* (Fig. 2) utilizing the same technique which again portrays faces and the gradual changes they make and it here where it starts to resemble traditional animation. However, it wasn't until a man by the name of Winsor McCay released, *Gertie the Dinosaur* in 1914 and by doing so pioneered the American animation industry (Anonymous, 2013). While one could look at Blackton as the father of animation in the United States, it is ultimately Winsor McCay that pioneered the animation industry and the reason for this would lie in the animation methods and story-telling. While J. Stuart Blackton utilized the technique of stop-motion in order to animate his work, Winsor McCay used much more modern techniques, the likes of which would not be seen again until the 1930's by no other than Walt Disney himself. In particular, McCay pioneered two techniques that now are referred to keyframing and inbetween (Ashe, 2011) Willis O'Brien tried to make a movie about dinosaurs made of clay with the title *The lost world* and followed with his classic work entitled *King Kong* in 1933. Since, then stop motion animation is increasingly known as claymation.

In early 1914, John R. Bray, owner John Bray's studio that produces serial by Colonel Heeza, improves the techniques of animation including how to make a practical background, color techniques. In late 1914, Earl Hurd introduces the use of transparent plastic to describe objects moving this plastic is placed on the background. Thus, the background does not need to be drawn

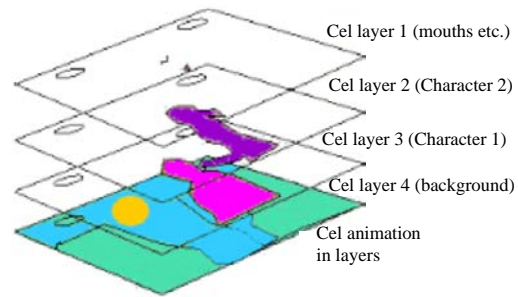


Fig. 3: Cel animation technique

repeatedly for each movement. Transparent plastic is then called cels (celluloid) (Fig. 3). At the end of the year, Raoul Barre develops methods slash to animation. This method separates the background image with animated objects on each paper. If there are objects that are not used, the paper containing the drawing objects will be removed.

In 1915, while the cel technique sped up production, the results of many of these commercially produced cartoons were not as fluid or graceful as the initial works of McCay. To face the challenge of producing life like animation and meet a commercial schedule, Max Fleischer introduce *The Rotoscope* technique (Fig. 4) which originally consisted of the adaptation of a used Moy projector and an easel with an 8"×10" opening that allowed for frame-by-frame reference and tracing of live action photography. While the process of "Roto-tracing" was slow, the results were most convincing.

The Rotoscope proved to be an important tool, not just an aid in animation production but in motion picture production. It also, provided a registered reference for compositing cartoon animation with live action photography and was used for making match line references for matte photography and process scenes used in live action films (Fleischer, 2017). Walt Disney took animation to Hollywood in 1923 to the point of live-action film. After making the "Alice Comedies and Oswald the Lucky Rabbit", the name of the famous Walt Disney animated film voiced by the first, namely *Steamboat Willie* "which introduced Mickey Mouse. In that period the animation continues to grow rapidly and preferably all circles. The next milestone is the animation length animated "Snow White and the Seven Dwarfs" with a duration of 83 min.

**Walt Disney:** This chapter will give more explanations about Walt Disney and his impact on animation (in the form of development of new animation techniques) and how his successes with lovable characters and fairytale stories have influenced American animation. However,

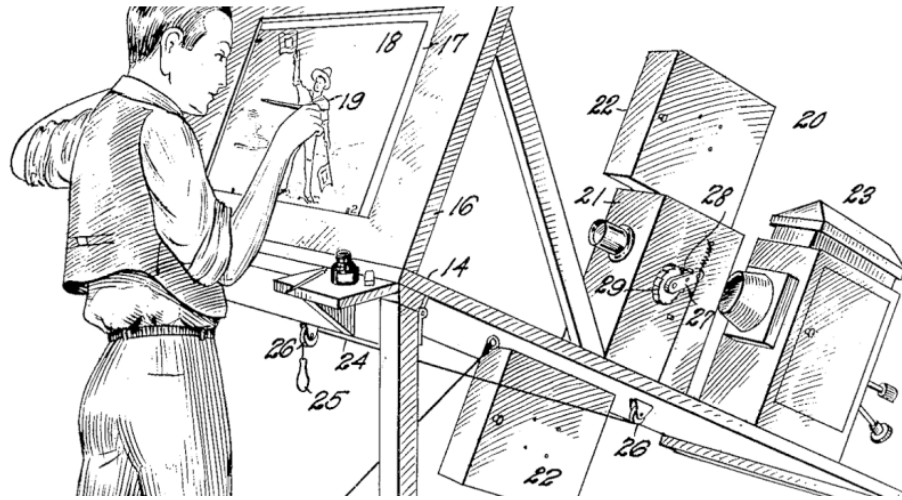


Fig. 4: Max Fleischer rotoscope technique

through this success Walt Disney rewrote the meaning of fairy tales to better suit his agenda for family-friendly products, establishing himself as a modern pioneer of fairy tales. The following section will explore how Walt Disney and his techniques rose to fame.

At the beginning, Disney too had a distinctive style that was mostly a mixture of line and surface based animations. The figure of Mickey Mouse, for instance, especially, in its early stages, consisted of large black areas and lines connecting them. Most of his movements were basically the movements of the lines. The freedom in the way the lines were used in general in Disney films was reflected in the narratives of the films too. Writing in 1941, Eisenstein celebrates the early Disney animation by saying that “Walt Disney’s work the most omni appealing I’ve ever met” (Eisenstein, 2013). However, over time, this active operative line in Disney films increasingly lost its own identity and became an apparatus in the service of photorealistic depiction, until later when it totally disappeared and was replaced by computation with the advent of CGI.

At the time Disney started producing animations, its style based on animating line-based caricature like images was neither the dominant nor widely accepted mode of animation making; It was merely one among many. However as it turned out, it was best suited for being adapted to a Taylorist mass production process. After all, uncreative talent for such drawing and painting was amply available. Furthermore, innovations, some of which were pioneered by Disney specifically to this end such as cel-animation technique which dispenses of the need to redraw immobile background in every frame and later the multiplane camera which makes it possible to have a more layered animation surface in which each layer can move

independently creating a more illusionistic sense of depth, helped this process too. According to Article Walt Disney Biography, Walt Disney was born on December 5, 1901 in Hermosa, Illinois but moved around before settling as a teenager in Marceline, Missouri. The time he spent in Marceline would later become an influence as the image of “traditional American town” in his animation works. During WWI with Walt Disney at 16 years old was when he decided to try and join the military. He was denied access but instead managed to go over to Europe via the Red Cross as an ambulance driver. He would help create propaganda via editorials and promotional material as well as create posters for the Red Cross (Editors, 2015). It was after the war when Walt Disney made his first venture into the animation industry in Kansas City. It was a short endeavor during which Walt Disney was in charge of the accounting but due to the lack of knowledge in handling money resulted in bankrupt. The Walt Disney Studios was founded in 1923 by the two brothers Walt and Roy Disney with the purpose of producing animation. This marked the start of the true American animation. Their first productions consisted of a series called The Alice Comedies which was based on live-action actors interacting with animated characters (Gabler, 2015).

In 1927, Walt Disney created a character called Oswald the Lucky Rabbit. Charles B. Mintz asked for a new animated series to be distributed by Universal Pictures. Oswald character drawn by Ub Iwerks became, so, popular that Disney Studio, so, widespread. But Oswald only lasted until the 26th episode. February 1928, Charles B. Mintz intend to lower the pay, Disney refused and lost the contract. Charles B. Mintz took over the Disney studio and all major Disney animator, except Iwerks choose to go.

Disney also lost Oswald the Lucky Rabbit because Universal Studio has an Oswald trademark (Suddath, 2008). After Walt loss of Oswald that Walt hard to come up with a new character and that character was Mickey Mouse. According to Doyle (1930), Walt and Iwerks created Mickey Mouse, inspired from a rat. Iwerks Mickey paint animation made easier. At first, Mickey named Mortimer. But Walt Disney's wife, Lillian, change into Mickey Mouse. Walt Disney and Iwerks first introduced the Mickey Mouse cartoon character to the world in a May 1928 silent short titled Plane Crazy. The first two Mickey shorts drew no attention but then came Steamboat Willie, the first animation to feature synchronized music and sound effects, hit the screen. The film premiered in New York on Nov. 18, 1928 and was an instant hit (Doyle, 1930).

Mickey Mouse in the film Steamboat Willie is the first animated sound cartoon became a cultural sensation so much, so that, between 1928 and 1932 a million kids joined the first "Mickey Mouse Club". In 1932, Disney received a special Academy Award for the creation of Mickey Mouse, whose series was moved into color by 1935. Along the way, a cast of supporting animated characters were introduced in the Mickey films (Minnie Mouse, Horace Horsecollar, Clarabelle Cow, Donald Duck, Goofy, Pluto and others) (Nix, 2015). According to Robbins (1935), the expansion of Disney Studio was astounding. By 1935, the company had grown from two brothers and a few people operating from a garage into a 500+employees company who were leading innovators in animation and were the first ones worldwide to employ music and sounds and color in their works (Robbins, 1935). While the quality of the animations Disney studios produced was unquestionable, it was not solely that reason which allowed for such a success. It was rather the undying desire and almost recklessness of Walt Disney himself to explore and experiment with new ideas and technologies that bring Disney Studios into greatness. At the beginning, Disney too had a distinctive style that was mostly a mixture of line and surface based animation. For instance, character of Mickey Mouse its early stages, consisted of large black areas and lines connecting them. Most of his movements were basically the movements of the lines. The freedom in the way the line was used in general in Disney films and also was reflected in the narratives of the films. According to Eisenstein (2013) "Walt Disney's work is the most interesting and unique. I've ever met, drawings produced by Walt Disney brought into life. Can be said is practically a direct manifestation of the method of animism" (Eisenstein, 2013).

Every animation has its own idiosyncrasy that makes special or unique. Frank Thomas and Ollie Johnston, two of Disney animators created new things that may help other fellow animators with their animation. The techniques or rules that they produce are called '12 Principles of Animation'. Frank Thomas and Ollie Johnston also produce the book, 'The Illusion of Life: Disney Animation', it is written that after the animators struggled to continue the search of a better methods of drawings to each other they finally found a various way that seemed to produce a predictable result. They expect for not getting success every time but these special techniques of drawing a character in motion can assure us some security.

It also, written that as each of these processes acquired a name, it was inspected and perfected and talked about. When new artists joined the staff in the company they were taught these practices as if they were rules of the trade (Thomas and Johnston, 1981). This way, Disney became the founder of the movement which resulted in the uniformity and uniqueness of diversity in animation aesthetics.

**Snow White and the Seven Dwarfs:** The starting point for that can roughly be dated to the time Disney creates Snow White and the Seven Dwarfs in 1939 and the first full-length animated feature (83 min in length) in color and with sound, one of Disney's greatest films and a pioneering classic tale in film history. In producing this animated film, Walt Disney has more than 200 works of art. Drawing that becomes the main in producing snow white is the concept art, so that, the film and the characters in Snow White looks like life. According to Anonymous (2012a, b) as seen in Snow White and the Seven Dwarfs in 1937 which was not only the first full feature-film of traditional animated work in history but was a league ahead of its contemporaries not solely in the length of it but also the techniques being used. During the production of Snow White and the Seven Dwarfs, Disney would hire actual actors to act out the sequences, record it and then the animators would draw it up, a practice called rotoscoping. Another element was the invention of "multiplane" camera which as mentioned before allows the animators to create a soft focus to the film (Anonymous, 2012a, b).

Snow White's historical credentials are well known: as the Disney studio's first feature-length film, it marked a significant turning point for Walt Disney himself for the Disney studio for the art of animation and to some extent for American films in general. Like most celebrated "firsts" it wasn't really the first animated feature. But it's fair to

say that no earlier feature had showcased the full range of animation technique in the way that “Snow White” did, nor so combined it with rich color an infectious musical score and an absorbing, carefully developed story. Instead of creating an art-house curio, bidding for attention on its novelty value alone, Walt boldly jumped into the center of the arena, crafting an animated feature that could compete with the major studios’ live-action features on their own terms.

The sheer audacity of this concept in 1937 is impressive enough but Walt didn’t stop with the concept. So fully did “Snow White” realize its goals that it scored a spectacular worldwide success at the box office, forcing the rest of the film industry to pay attention and forever changing the course of the Disney studio. Snow White and the Seven Dwarfs, tells the story of a beautiful young maiden who is a slave to her wicked stepmother, the Queen. The jealous Queen fears that Snow White’s beauty will someday surpass her own. One morning while Snow White is cleaning, she meets a handsome Prince and they fall in love. Meanwhile, the evil Queen finds out that the day has come that Snow White’s beauty has surpassed hers. She wants Snow White to be killed which forces Snow White to flee. She takes refuge with the seven dwarfs, during which she waits for her Prince to come. The protagonist Snow White is a ‘beautiful’, ‘innocent’ maiden. The magic mirror describes Snow White as “the fairest one of all”. He tells the evil Queen: Famed is thy beauty, majesty. Behold a lovely maid I see. Rags cannot hide her gentle grace. Alas, she is fairer than thee. [...] lips red as the rose, Hair black as ebony. Skin white as snow (<http://www.filmsite.org/snow.html>. Accessed 26-03-20117. This is a website with the script of Snow White and The Seven Dwafts).

Her voice is ‘soft’ and ‘harmonious’. This is illustrated in her constant singing about her wish that one day her Prince will come. Also, her body type meets the standard of the Western feminine beauty ideal: she has the perfect wasp waist her hands are soft and petit as are her feet. The dress she wears accentuates her tiny figure. The top of her gown is blue which stresses Snow White’s innocence and virtue since it echoes the blue robes of the Virgin Mary. I will elaborate on this later in the research. Furthermore, Snow White moves in a graceful manner: when she walks it is almost as if she is floating on clouds while softly swaying her arms back and forth.

Her appearance thus seems to be ‘perfect’ as is her behavior. First, her innocence and naive nature are exemplified in her name of course Snow White but also in the fact that she trusts and believes everyone. Even though she knows that the evil Queen wants to kill her and the seven dwarfs warn her, she trusts the old peddler

woman (the Queen in disguise) and allows her to enter the cottage. When the peddler woman or witch tells her she must take a bite from the apple, since, it is a wishing apple that will make all her dreams come true, she immediately believes her and does as she is told, she does not think for herself. Virginia Woolf, in her text professions for women, describes (and criticizes) how this is one of the characteristics of a ‘perfect’ lady: “she was so constituted that she never had a mind or a wish of her own but preferred to sympathize always with the minds and wishes of others”.

Furthermore, Snow White and the Seven Dwarfs, reinforces the domestic division of labor. This refers to the arrangement between men and women regarding the responsibility and tasks concerning the maintenance of a home. The domestic division of labor is often referred to as the gendered or sexual division of labor which entails that men are responsible for the financial provisions of the family household while women do the housework such as cleaning, cooking and caring.

It is understandable, given the context and time period, that Snow White is put in the role of character: she is represented as a ‘perfect little housewife’ who cares for everyone while loving every minute of it. When she first sees the cottage of the seven dwarfs which is presented to her by the woodland animals, she is appalled by the state it is in. She cannot believe it is so, filthy and wonders why these “little children” (still unaware that seven dwarfs live in the cottage) have not been reprimanded by their mother: “Why you’d think their mother would, ...,” Then she reconsiders and exclaims: “Maybe they have no mother!” whereupon she blissfully takes on the female task of cleaning the house with the help of the forest animals. She does not mind doing all this; she is very happy and pleased to take on these tasks. While dancing and singing she makes cleaning, cooking and home making an enjoyable activity. By presenting the housework as an activity where one sings and dances, the stereotypical image of keeping house is reinforced thus, indicating that it is not ‘real’ work.

Moreover, the woodland animals helping Snow White find the cottage in which she can take refuge and their assistance in cleaning the house is an interesting concept. As explained, men and women are in a binary opposition where phenomenon such as the self and culture are assigned to man whereas concepts such as nature and the other are assigned to woman. By portraying Snow White as in need of assistance from the woodland animals and considering her friendship with them, the stereotypical image of women being closer to nature and women as the historical other is reinforced and upheld. This is not only portrayed in Snow White and the

Seven Dwarfs, it is a recurring theme in Cinderella where the mice and birds help her with the chores and in Sleeping Beauty where Aurora befriends the woodland animals with whom she spends her time and shares her secrets.

Furthermore, the song she constantly sings "I'm wishing, for the man I love, to find me today" illustrates her mission to meet her Prince. John Stuart Mill already explained in 1859 how marriage was expected to be women's main focus in life but in my opinion this notion is still applicable in modern day society (As found on [http://oll.libertyfund.org/?option=com\\_staticxt&staticfile=show.php%3Ftitle=347&chapter=5983&layout=html&Itemid=27](http://oll.libertyfund.org/?option=com_staticxt&staticfile=show.php%3Ftitle=347&chapter=5983&layout=html&Itemid=27) which is a website where you can read John Stuart Mill's book: *On Liberty and the Subjection of Women*. Accessed 20-03-2017). Diane Richardson supports this notion and explains how heterosexuality acts to socialize women into the social institutions that entail marriage and family.

To meet the Prince she loves is Snow White's dream and greatest desire in life, marriage is the destination appointed to her. Throughout the film it becomes apparent that Snow White only has one thing on her mind: being found by her Prince and marrying him. A scene which illustrates this desire is when the evil Queen or witch gives Snow White the poisonous apple and tells her it is a wishing apple that will make all her dreams come true. Snow White takes the apple and pronounces her deepest desire: "I wish, I wish, ... and that he will carry me away to his castle where we will live happily ever after" (<http://www.filmsite.org/snow.html>. Accessed 12-04-2017). This is a website with the script of Snow White and the Seven Dwarfs. She has no agency in doing this though; She waits until the man she loves to find her. It seems as if the message that is being sent out is: the only thing for a 'good girl' to do is to take care of others, clean and find a husband. This is a recurring theme in Walt Disney animated features. Snow White thus exemplifies the mainstream Western dominant feminine ideal in that she is a submissive character who is subjected to others. She equates being happy to being married which will give her the 'happy ending' she always dreams of. Therefore, Snow White and the Seven Dwarfs, does not only present an image of normative femininity; It also, reinforces normative heterosexuality where marriage is of importance as a discursive and normalizing institution. As I stated above, marriage was (and I think it still is) a destination appointed to women by society. According Carole Pateman takes this a step further in the *Sexual Contract* where she explains that marriage is a contract which is thought to produce a higher moral in society. Moreover, it is presented as the best (and only) option for women.

Accordingly, heterosexuality is the norm: "the marriage contract cannot be entered into by any two (or more) sane adults but is restricted to two parties, one of whom must be a man and the other a woman". Carol Smart further explains how heterosexual identity "entails an effortless superiority". Since, it entails this effortless superiority, it is assumed to be the norm of a certain kind of life style while being morally and materially endorsed in the discourses of public life.

In the Walt Disney animated features, marriage are recurring themes. Not only do they occur in Snow White and the Seven Dwarfs, the Disney oeuvre presents countless tales (<http://www.filmsite.org/snow.html>. Accessed 12-04-2017). This is a website with the script of Snow White and the Seven Dwarfs where the Prince and Princess live 'happily ever after' upholding the ideal of marriage as destination for women.

Snow White is not the only female character in Snow White and the Seven Dwarfs: the evil Queen portrays a different type of femininity. The evil Queen has been 'the fairest one of all' for a long time, until Snow White's beauty surpassed hers. Her beauty however is very different from Snow White's. Snow White's beauty seems to be 'natural', like her 'naturally' harmonious nature. The Queen, however has a vengeful and jealous nature which seemingly influences her appearance. The evil Queen has fair skin with rosy cheeks but the cheeks are made rosy with blush. Her lips are red as rubies but this is done with lipstick. Her eyes are big and green but they do not give her an innocent look on the contrary, she wears lots of violet and grey eye shadow which gives her a hardened look. Her fingernails are long as if she is going to scratch you. Her clothes and the green eyes show that the colors green and violet are colors which are used to create a dark, wicked atmosphere in Disney movies. Also her voice is shrill and dark. Her character is vicious and vengeful; The murderous actions taken by the evil Queen give the impression that women are jealous and fickle and that they will go to great lengths to maintain and acquire beauty and power.

At the same time the evil Queen portrays the wicked witch as well. The witch has a stereotypical appearance: she is small and hunchbacked. She has very sharp features: a pointy chin, a big long crooked nose with a wart on top and she only has one tooth. Her hands are bony and her fingernails are long, crooked and yellow. The witch is accompanied by a raven which connotes to death, misery and loss (Ravens are seen as sinister omens while symbolizing death, misery and loss. A few websites where there is information on this topic:- <http://www.cummingsstudyguides.net/Guides2/Raven.html>/<http://www.whats-your-sign.com/raven->

symbolism.html/http://encyclopedia.jrank.org/articles/pages/3289/Birds-Symbolism-of.htmlAccessed21-03-2017). It is not surprising that the evil Queen transforms into an old, ugly witch. In the Disney universe, inner beauty seems to result in a 'beautiful' physique. Since, the evil Queen is portrayed as ugly and distorted on the inside, the viewer can only wait for the transformation to be complete thus, turning the Queen into a disfigured old witch.

Snow White and the Seven Dwarfs thus present two types of femininity: the good and the bad. It places femininity in a binary classificatory system one might say. Richard Dyer argues that people use types to make sense of the world: "We understand the world by referring individual objects, people or events in our heads to the general classificatory schemes into which according to our culture- they fit". According to Dyer, one is always making sense of things in terms of wider categories. You can 'know' something about a person by analyzing what kind of roles the person takes on (child/parent) by focusing on one's personality type or by defining them to the membership of a specific group such as gender, ethnicity and/or class. The image one gets from a person is thus constructed through the information we receive from positioning him/her in these typifications. Dyer states that "a type is any simple, vivid, memorable, easily grasped and widely recognized characterization in which a few traits are foregrounded and change or 'development' is kept to a minimum".

A type can easily become a stereotype: "stereotypes get hold of the few 'simple, vivid, memorable, easily grasped and widely recognized' characteristics about a person, reduce everything about the person to those traits, exaggerate and simplify them and fix them without change or development to eternity". Secondly, stereotyping divides the normal from the abnormal, it splits, so to say. What does not fit in is excluded. According to Dyer "a system of social and stereo-types refers to what is as it were within and beyond the pale of normalcy". Thus, stereotypes fix boundaries; They define what is normal and what is deviant.

While analyzing the (stereo) types of femininity which are represented in Snow White and the Seven Dwarfs one might say that different kinds of femininity have been positioned as stereotypical binary oppositions. By presenting different types of femininity as binary oppositions, difference is being over simplified: "swallowing up all distinctions in their rather rigid two part structure". It has become clear that Snow White represents the normal; She is the 'kind' and 'good' maiden her kindness seems to result in her 'beauty' as if her 'gorgeous' inside shows on the outside. She is

submissive and passive while always taking care of others. Snow White fits Woolf's description of what was thought to be the 'perfect' lady:

She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; If there was a draught she sat in it in short she was so constituted that she never had a mind or a wish of her own but preferred to sympathize always with the minds and wishes of others. Above all I need not say it she was pure. Her purity was supposed to be her chief beauty her blushes her great grace.

The fact that Snow White marries the Prince and lives happily ever after (or so, we are told) only further stretches the idea that Snow White fits into the normal. The Queen however does not match the image of a passive, submissive and gentle lady. She does not wait for others to take the lead; She makes her own wishes come true. She goes against the image of a passive woman. In doing so, the evil Queen does not fit into the norms as described by society, she is excluded as 'other'. It seems as if Walt Disney is trying to say: "Conform to the norm or strike out". Snow White lives happily ever after while the Queen dies of 'falling' (being chased) off a cliff.

Last when you look at Snow White from the point of the gaze, it is very clear that Snow White is constantly being framed and looked at. In the article visual pleasure and narrative cinema, Mulvey explains how women are constantly being silenced. Throughout Snow White and the Seven Dwarfs it is apparent that Snow White is a passive by stander, she does nothing and lets others take the lead. Mulvey describes this as: "silent image of woman still tied to her place as bearer of meaning, not maker of meaning". Around Snow White there are a lot of things taking place but Snow White takes no part in this. She serves as a pretty picture while others take the lead. In this interplay of looking and being looked at, the viewer always takes upon the position of the male, gazing at the female. The issue of the gaze is very noticeable in Snow White and the Seven Dwarfs but there is one scene in particular which illustrates it very well. This is the last scene where the viewer sees Snow White laying in the glass coffin. The camera as well as the viewer, zooms out a bit and the viewer sees that they are gazing upon Snow White as if they were one of the seven dwarfs looking at Snow White. After this, the camera zooms out a bit more, the viewer sees Snow White in the middle of the frame with the seven dwarfs and the forest animals all kneeling beside her while a ray of light illuminates Snow White. The viewer knows that this is the image that the Prince

sees, since, the camera and the viewer, shifts to him while he serenades her and walks/floats down to see Snow White. The image shifts to Snow White again and the viewer takes upon the gaze of the Prince while walking towards Snow White to give her “love’s first kiss”. In this constant game of being looked-at-ness, Snow White is literally being framed as a pretty picture. She holds the look of the man and signifies male desire.

In sum, considering the various aspects I have analyzed, it can be stated that Snow White undoubtedly constructs and represents a normative, stereotypical and patriarchal Western ideal of femininity. In conclusion, “Snow White and the Seven Dwarfs” has clearly demonstrated the power of the Disney studio in producing animated films. Art techniques used by his impact on the audience as well as developments in the world of animation. The uniqueness of concept art featured in the film Snow White makes the characters in the story to life. In addition, the increased interactions between citizens of different cultures as well as the increasing globalization of media products such as animation, the opportunity to further evolve animation from a stylistic and story thematic point of view in order to reach even more people has never been greater. Animation has shown that it is willing to build worlds that might make viewers uncomfortable, willing to take on complex themes, willing to deconstruct even the most basic tropes on television and most importantly, willing to cater to the adult audience with more than just humor. They’ll show us a journey that everyone’s already seen and use it as a window into the complex nature of humans, our society and our failings.

**Literature review:** This chapter will review more detailed about the concept art and how Walt Disney applying the concept art in character, background story until Snow White and the Seven Dwarfs has influenced America animation. This review will focus on several concept arts such as the layout background painting, detailed story sketches and animation drawing that use by Walt Disney.

**The concept art in Snow White and the Seven Dwarfs:** Concept art determines the look and the feel of a location in a film. It establishes the color palette and shape preference generate the mood of the film’s settings. Mood is the emotion or feeling communicated by the story. Some stories have a creepy mood and others may be comforting. According to Maurice Noble, drawing concept art in Snow White, before making Snow White and the Seven Dwarfs, Disney artists created hundreds of concept drawings to establish the film’s visual style, including its locations, the look of the characters and the film’s colors and visual moods (Kaufman, 2012).

An important turning point in story development was the idea of the wishing well which in turn led to Snow White’s song “I’m Wishing”. These inspired invention made the sequence far more charming and less dialogue heavy but they were late development, introduced into the picture in the spring of 1937, after months of story conferences had already taken place. According to Kaufman (2012) of all technical challengers in producing Snow White, none was more daunting than creating human characters that acted and moved in a convincing way. Snow White, the Prince and the Queen were never intended to be strictly realistic characters but they did have to represent a fantasy element that was recognizably grounded in reality and they had to be strong enough characters to carry a feature length story and no animation studio had yet produced “human” characters who could do that. The Disney studio met this challenge by filming live action reference footage of actors cast in these roles. The model for most of Snow White’s scenes was a young girl, Marjorie Belcher, daughter of a local dance instructor, would become familiar to later audiences as part of the dance team Marge and Gower Champion. Under the direction of animators and sequence directors, she played Snow White’s scenes (Fig. 5) on the studio sound stage while a cameraman filmed her actions. Frames from this footage were then enlarged and traced onto animation paper by use of roscope (Anonymous, 2012a, b).

The Disney studio used the roscope in a different way: the tracings did not appear in the film but served as guides. After studying them, the animators could consult the tracings for technical details, the turn of an ankle, the lift of an arm, the movement of a skirt. As production proceeded, the studio abandoned the roscope in favor of a less labor-intensive device, the Photostat machine, which was used to enlarge and copy the frames of live-action footage. The artists worked with individual Photostats as they had with the roscope tracings. This procedure was in place by the time the garden sequence was produced.

Initially, a variety of character designs were suggested for the Queen, ranging from comical and cartoony which would have been a much easier task for the animators. From the beginning, Walt leaned towards the latter concept which made more credible. Ferdin and Horvath’s sketches suggest an austere classical approach. Ultimately, Joe Grant’s character design was adopted. Figure 6 show the comparison reveals how closely the finished film adhered to the concept art and layout sketches. Sitting in regal splendor, the Queen gives the Huntsman his awful.



Fig. 5: Show Early Snow White drawing use graphite and colored pencil on paper



Fig. 6: Study for the Queen in profile use graphite on paper

## MATERIALS AND METHODS

**Layout and background painting:** According to Disney Studio Artist in Snow White and the Seven Dwarfs book, “Layouts” and “backgrounds” are the equivalent of theatrical staging, establishing the relationship of the characters to the background environment. In this film, background artists often used a muted color palette, so that, attention would be focused on the characters. When the cel was placed on the background, the cel setup was the final result of what would be seen on-screen. The layout artist is like a scenic designer for live-action film, creating a “set” in which the action can be staged for the camera. The setting can be attractive and atmospheric in itself, but must never distract the eye from the main action of the scene. Once the layout is approved, it serves two purposes: the animators use it as a guide in staging the scene and the background artist uses it as a foundation for a background painting in color. Some details of the layout can be changed in the background but the essential of the staging area remain consistent so that the character can register to them (Hand, 2017). These

sequences introduce the dwarf’s home which will become one of the major locales of the story. The layout and background artist took special care with the design of the cottage, giving it a warm, cozy atmosphere that would enhance the plot. Of the hundreds of artists who worked on Snow White and the Seven Dwarfs there were a few who One of them was animator Hamilton “Ham” Luske who was given the primary responsibility for developing and animating the character of Snow White herself.

According Disney Studio Artist, the closing scene of the sequence presented another technical challenge: Snow White was to be seen at a great distance from the camera and must be animated to a very small scale. Because a figure so, tiny could not be animated without a distracting jitter, Grim Natwick animated her in a conveniently large scale. His drawings were then photographically reduced on washoff relief cels, specially, made cels with a photographic emulsion, which were then painted and used like ordinary cels.

The background painting style represents an extremely unusual scene in Snow White (Fig. 7-10). As a rule, each individual scene in an animated film called for a



Fig. 7: Show Cleanup layout drawing (left), cel setup (right)



Fig. 8: The cleanup layout drawing use graphite and colored pencil on paper (left) and background painting use graphite and watercolor on paper (right)



Fig. 9: Queen's Staircase Visualization in Snow White

single background painting. The Queen's descent to her dungeon laboratory was a different matter: all three of the painting pictured was part of a single unbroken scene visual wizardry that's easy to miss when watching the film.



Fig. 10: Queen's Dungeon Watercolor use watercolor on paper

The seams between the paintings are masked by foreground elements placed near the camera lens. The Queen enters through the arch at the top of the step (Fig. 7) and starts down the spiral staircase her robes swirling behind her. After passing behind the pillar, she emerges through the second arch at the bottom of the steps (Fig. 9) then starts to cross the dungeon. Between



Fig. 11: Story base on sketches with colored pencil on paper

the top and bottom of the steps, foreground beams and chains with rats stirring nervously at the Queen's entrance, block our view. As the Queen crosses the dungeon, she passes from one painting to the next behind a second pillar. When she reaches the far end of the dungeon, she enters the laboratory. The laboratory door, at the far left end of the pan is painted on a separate cel. Only when the Queen opens it do we see the lighted interior beyond (Krause and Witkowski, 2009).

In traditional versions of the Snow White tale there had been no direct confrontation between the dwarfs and the stepmother. The Grimm's Queen after committing her misdeeds has escaped undetected and had lived to attend Snow White's wedding at the end of the story where she was unmasked and given a grisly punishment: forced to dance to her death in red-hot iron shoes. The Disney film, having built up an exciting momentum of suspense at this point, cannot simply let the Witch go. Instead, the dwarfs pursue her up the mountain where lightning strikes her perch and she falls, screaming to her death. Her demise is no less awful than in the Grimm's version and far more visually striking as these vivid painting suggest.

**Detailed story sketches:** When Walt explained his ideas for Snow White and the Seven Dwarfs to his key artists, he acted out the entire story for them. The artists began by creating sketches of key scenes called "story sketches" which were pinned in sequence to large boards. The red line suggests the camera's view. This technique, called "storyboarding," is still used today. This process allowed Walt to visually preview the story and make adjustments long before the first frame of film was shot (Archive, 2013).

Once the look of the characters was determined, an official "model sheet" was created for use by the animators. Its purpose was to ensure that the look of the

characters, props and locations remained consistent throughout the film (Fig. 11). To maintain the look of the characters throughout the production on Snow White and the Seven Dwarfs (Fig. 12), the Disney animators relied on a variety of model sheets as their guidelines. Walt Disney also drew every movement of the characters by hand onto sheets of animation paper, changing each one slightly. Each second of animation required approximately 24 drawings.

The dwarfs prepare for their homeward journey, we return to Snow White who has finished cleaning the lower floor of the house and decides to investigate upstairs. The animals and birds, still cautious, follow warily behind her.

They find the dwarfs' bedroom. Snow White, exhausted from her day's adventure, falls asleep across several beds. In his sequence, the parallel threads of the story those of Snow White and of the dwarfs draw closer together. The sequence also serves to continue our gradual introduction to the dwarfs as Snow White finds their names carved on the beds and comments on them the first time the audience has heard the dwarfs' names. Note the importance of lighting and shadow effects in these story sketches. This concept was carried out in the finished sequence in which the mood is enhanced by atmospheric shadows. A special photographic effect was applied to the animated flame of Snow White's candle: first the scene was photographed in the usual ways then in a second exposure, a tiny light was double-exposed over the flickering candle flame (Fig. 13).

**Animation drawing:** The sequence in which Snow White escapes the Queen's clutches is a pivotal part of the story, one that brings her to a new home and new friends but not before she endures an episode of stark terror. If the film's preceding sequences had taken the art of



Fig. 12: Snow White and Dwarf model sheet



Fig. 13: Story sketches (Snow White walks up to the top of stairs)

animation into new and unfamiliar territory, the sequences of Huntsman's attempted murder of Snow White and her terrified flight into the woods multiplied the challenges faced by the animators. The attempted murder of Snow White at the Queen's command had been part of the story as told by the Brother Grimm but the Grimm's had tossed it off in a few lines, not dwelling on the details.

For the intrinsically dramatic medium of motion pictures, Walt and his artists and writers determined to bring out the full measure of drama in the Grimm slender outline. Earlier stage adaptations, according to Winthrop Ames, describe that most of them were intended for audiences of children and soft-pedaled the inherent terror of the situation. As a result, Snow White's flight into the

forest is pictured in a strongly expressionist style. Expressionist cinema the combination of the fantastic exaggerations of expressionist painting with the more realistic properties of film was familiar style to moviegoers of the 1920's and 30's.

A animation of a living character or characters as distinct from effect animation which deals with objects and natural phenomena. The setting having been established, the animator makes the series of sequential drawings that bring the character's to life. The animator generally establishes the character's movement in a series of rough (ruff) drawings; once the action is approved; either the animator or his assistant uses the "ruffs" as a basic to produce cleanup drawings like this one: finished



Fig. 14: The animation drawing use graphite on paper

drawings that maintain the character's appearance. Animators drew every movement of the characters by hand onto sheets of animation paper, changing each one slightly. Each second of animation required approximately 24 drawings.

According to Jack Campbell, the images on these pages illustrate the use of live-action reference as an aid to the animators. Figure 10 show the Marjorie Belcher is filmed on a studio sound stage, playing on of Snow White's scenes while standing at a prop well. Her actions are synchronized to the song "I'm Wishing". This image was one of dozens of Photostats from this scene, blown up frames of 16 mm film, so that, the artist could study minute stages of the girl's movement. On this figure, the Photostats are translated into three drawing that demonstrate steps in the animation process, animator Jack Campbell, after studying the live action, produced on of series of character animation drawings (Fig. 14) of Snow White playing the scene. In Fig. 12, the rope, pulley and bucket were drawn separately by effects animator Sanford "sandy" Strother. Figure 13, both element were combined in a single animation drawing. These "ruff" pencil drawings were cleaned up and then traced in ink on cels. Painted in color, the cels were combined with the background painting and photographed to produce the finished scene.

The production of Snow White and the Seven Dwarfs was an enormous challenge for the Disney studio in almost every way. But no aspect of it was more challenging than the sequence that depicted the dwarfs mourning Snow White. Audiences had been conditioned for decades to laugh at animated cartoons, to expect little from them beyond slapstick humor. During the 1930's, Walt's Silly Symphonies had expanded those boundaries

and earlier passages in Snow White had offered element of beauty, drama and romance along with the comedy.

Would viewers be so sympathetic to the characters by this point in the film that they would accept expressions of deep emotion from the dwarfs or would such a scene in an animated film be merely laughable? The key to success, Walt and his artists decided was in understatement. Early plans for the sequence had called for Doc to lead the other dwarfs in prayer while some of them sobbed loudly and uncontrollably. Step by step these obvious actions were trimmed away, leaving a softly underplayed scene of mourning, the dwarfs practically motionless with grief. The task of animating this sequence, conveying highly charged emotion through slow, minimal movement was a daunting challenge. The assignment was given to Frank Thomas, one of the younger artists who had started on Snow White as an assistant to Fred Moore. In the course of production, Thomas had been promoted to the position of animator and had contributed his own share of memorable dwarf scene. According to Frank S. Nugent, the New York Time as Snow White approached completion in the waning months of 1937; it was announced as a special attraction, to be shown in the theaters at Christmastime. The press which for the previous three years had periodically pondered what manner of wonderful new surprise Walt Disney might have up his sleeve, began to issue breathless announcements of the upcoming release. As the holiday drew near, a promotional campaign, featuring an enormous array of licensed toys, storybooks and other related products, rolled into action.

Along with the publicity there was the marketing. An immense array of Snow White related merchandise appeared in stores, aimed at both children and adults. For the children there was a wide assortment of toys and dolls. For adults, the success of Snow White in theaters was supplemented by its impact on the popular music market. All the film's songs were published in sheet music form, most of them with verses not heard in the film. Several of them became hits in their own right, played on radio and records and performed by popular musicians. RCA Victor issued an elaborate album of the film's soundtrack recordings, lavishly illustrated with Disney art.

For Walt Disney, the success of Snow White marked a turning point. His short cartoons had already enjoyed worldwide popularity but this feature-length film brought a new level of recognition. Fine-art galleries displayed original cels from Snow White and collectors began to acquire Disney art sold in special editions by San

Francisco's Courvoisier Galleries. The film industries around the world bestowed honors on Walt. In February 1939, he received the ultimate accolade from the Academy of Motion Picture Arts and Sciences: a special and historically unique Academy Award for the making of *Snow White and the Seven Dwarfs*, featuring one full size Oscar statue and seven small ones. More important to Walt than the attention were the opportunities that *Snow White's* success brought him. Now he was free to pursue even more ambitious creative projects. In conclusion as mentioned the above, the objective of this study was to further understand the art of Disney style in produce animation short film (*Snow White and the Seven Dwarfs*), specifically, the concept art. To do this, the first step was to explore the subject through relevant literature and analyzing the study the concept art used by Disney studios in producing classic animated film and the uniqueness of concept art used by the Disney studio in produced animation films that give effect to audience. A lot was learned from the investigation that was conducted during the first part of the study and I am glad that I decided to focus much of the time on this part instead of rushing to the actual production. Reading literature by artists in the industry who explained their procedures of concept art and style Disney Studio in created the unique short film about the animation definitely equipped me with new ideas and views on how to approach the task prior to the actual production.

**The animation pipeline:** This chapter presents a description of the texts chosen for analysis and addresses the methodological framework and the method of analysis. The methodology section considers the feminist post structures a list framework of the study, focusing on language and subjectivity as its central tenets. The analytical section details the approaches taken to data analysis: thematic analysis. The final section of the methodology addresses reflexivity, providing an account of my own stance towards and experiences in the research topic. According to Michael Michalko, Walt Disney was a high school dropout who suffered several business disasters and bankruptcy. He overcame his personal and financial challenges by using his imagination to create an entertainment empire that has touched the hearts, minds and emotions of all of us. His summarized his creativity in one word: *Imagineering*. The term "*Imagineering*" combines the words imagination and engineering. *Imagineering* enabled him to transform the dreams, fantasies and wishes of his imagination into concrete reality. Disney's thinking strategy involved exploring something using three different perceptual positions. An insight into these positions comes from the comment made by one of his animators that:

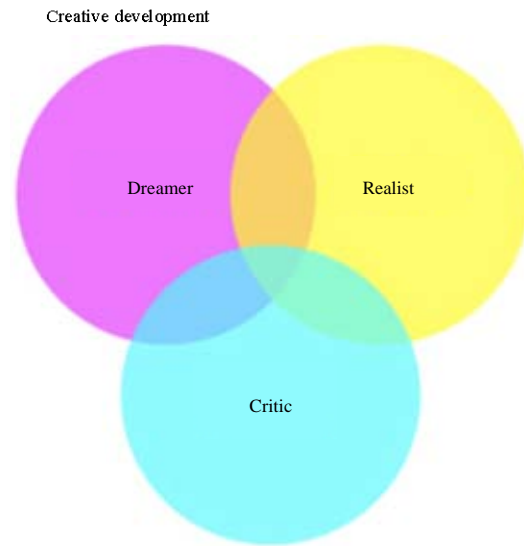


Fig. 15: Disney's thinking technique synthesized three different strategies

"..., there were actually three different Walt: the dreamer, the realist and the spoiler (critic). You never knew which one was coming into your meeting"

Disney's thinking technique synthesized three different strategies: the dreamer, realist and the critic. A dreamer without a realist is often not able to translate fantasies into tangible reality. A dreamer and critic become engaged in constant conflict. A dreamer and realist can create things but find that a critic helps to evaluate and refine the final products.

First research will gather and analyze information about how Walt Disney and his techniques (Fig. 15) rose to fame and how his successes with lovable characters and fairytale stories (*Snow White and the Seven Dwarfs*) have influenced American animation. The material is organized and analyzed in regards to its relevance for the development of project parameters and procedures toward solutions.

**Storyboards method:** According to Miller (1956), the story of Walt Disney, A storyboard is a technique for illustrating an interaction between a person and a product (or multiple people and multiple products) in narrative format, which includes a series of drawings, sketches or pictures and sometimes words that tell a story. Designers can create storyboards to specify how a user interface changes in reaction to user's actions and to show things that are external to the system. Good storyboards allow design teams to get a feel for the flow of user's



Fig. 16: Early characters drawing in Snow White

experiences. They are generally not very detailed and use the minimum amount of detail required to get key points about the big picture across (Miller, 2012). The main benefit of storyboarding is that it illustrates what the interface would do or how it will behave in response to user input as opposed to a detailed user interface design that shows what the interface would look like.

Additional benefits of storyboarding are understand how technology reshapes human activity and influencing the understanding of the reaction to a system. Walt Disney is known to many as a man who could turn rocks into diamonds, being arguably the best story man the studio had to offer. But few know just how shrewd an editor he was, even with his most beloved project. In fact, it was only 6 or 7 months before the release of the film in 1937 that Walt had decided on the names of the Seven Dwarfs. But there were nearly a dozen scenes and concepts cut from the final film because Walt viewed them as irrelevant to the final story. Some of the ideas he used were used in later films. For example, before they began to seriously struggle with the animation of the human characters (Snow White, the Queen or the Prince) there were many other scenes that had been written for these characters. The Prince was supposed to arrive to woo Snow White midway through the picture and the Queen would have her guards kidnap him and chain him up in the

dungeons while the Queen tried to win his heart. The Prince would perform a Doug Fairbanks routine and try to fight his way to save Snow White. Well, this concept was used for Sleeping Beauty 20 years later.

The storyboarding practices at Disney and more specifically the storyboarding of Snow White and the Seven Dwarfs in 1937, represent a key moment in the history of the form. Disney's commitment to the story-boarding of this film redefines the production process within animation but equally the practices employed at Disney can also be said to have made an impact on live-action pre-production via the work of William Cameron Menzies on *Gone with the Wind* which we discuss in the next chapter. Snow White and the Seven Dwarfs (Fig. 16) was released while producer David O. Selznick was making important decisions about the planning of his spectacular adaptation of Margaret Mitchell's 1936 novel and Selznick reportedly became interested in the idea of story boarding this project when his vice president at Selznick International Pictures (SIP), Merian Cooper, told him about Disney's storyboards for Snow White.

**The evolution of Disney style animation:** The art of brainstorming has being the core strategy in Disney visual styles for animation (Fig. 17). The ink and paint

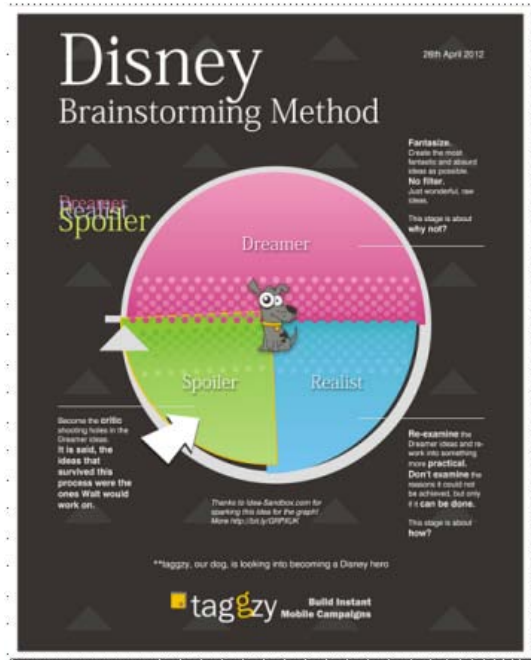


Fig. 17: Disney Brainstorming methods

style have been the standard for animation from the first Disney animations until a few years ago when the film industry focused on digital 3D animation productions. Ink and paint is a very basic technique used in making animation productions. The resources invested into the productions are visible in the final outcome. The most traditional form of ink and paint features hand drawing and painting each frame and a camera to capture them.

This is also, called cel animation. The frames are drawn by hand on tracing paper to make the frames match up. After the frame is drawn it is transferred onto a cel, a transparent sheet of celluloid. The outlines of the drawing are inked on or copied with a photo copier. When the outline is ready, the cel is colored with paint. When the cel is done it is stacked on top of the sheet containing the background. When the scene is ready a special animation camera will capture the frame onto one frame of film. This type of work may require a lot of manpower and time, especially, if a full length feature is going to be produced. This also requires a streamlined production process. The beginning of the animation production starts in a storyboard. The storyboard and idealization summary (Fig. 18) for an animation production is not much different than an ordinary live action production. Storyboard drawings are usually done in both productions but in animation, the storyboard does represent the final result in a more accurate way. The storyboard is laid out as a

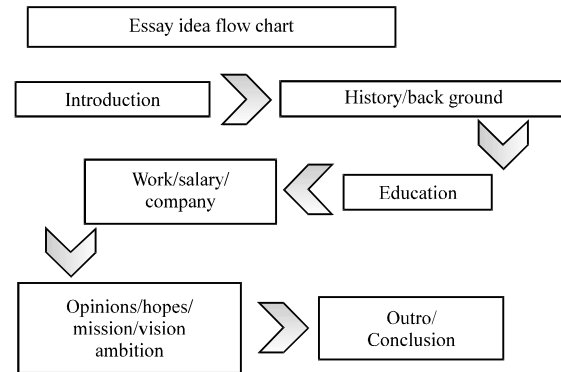


Fig. 18: Disney idealization method

cartoon strip, portraying some of the frames in the story based on the script. The script also contains the dialogue which is recorded before the animation itself has begun. The voice recording is done in advance, so that, the animation can be adapted to speech movement.

To get a better idea of what needs to be done in the animation, the soundtrack can be put with the frames from the storyboard to form an animatic. This allows the animators to plan out the layout of the animation, including camera angles, camera movement, shading and coloring. Producing the frames in a larger production requires a lot of planning. The job allocation grows according to the size of the production. There is a need for a lead animator to make most of the decisions in cooperation with the director (s). The lead animator work as a link between the character animators, background animators and special effects animators.

The character animation may require a keen attention to details as the sound is synched with the animations. For dialogue to look natural, all the speech movement for the character has to be lip synced to the recorded dialogue. This is a time consuming part of any animation project. Backgrounds and special effects are done separately and are later combined in the final stack of cels.

Invented by the Disney Department in 1933, the multiplane camera (Fig. 19) was invented to produce full length animated features that had a better visual quality. The huge camera rig had an animation camera at the top pointing down. Multiple planes are set up on a downward axis from the camera. The planes could be mounted with glass planes with painted backgrounds on them. In American civilization, many consider the creation of the animated industry to be the creation of the animation studio 'The Walt Disney Company', commonly referred to as Disney, started by Walt Disney. Here was a studio that put animation in the forefront, made it an art form and just as viable a medium as any live-action film. Disney's

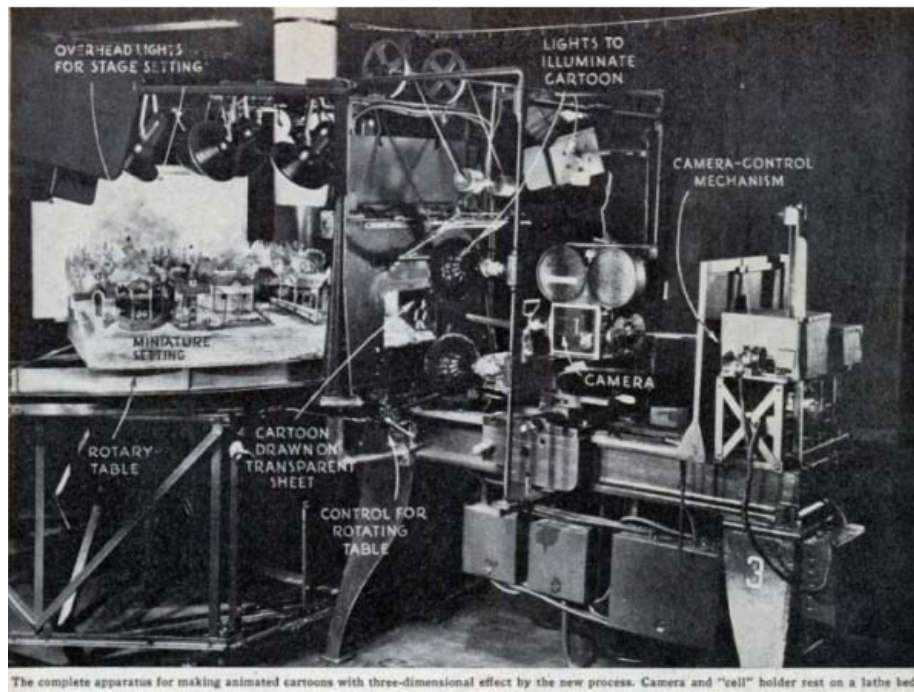


Fig. 19: Multiplane camera use by Disney Studio

aesthetics, ideologies and technology has become known as the 'Disney style' that many artists and studios across the globe strive to emulate. While Disney is an important and necessary, part of American animation, it neglected many other American pioneers at the time. It took ownership of animation and stapled it as a purely 'American phenomenon'. Many critique the process, design and meaning of the Disney output both as a tribute and as a challenge to themselves.

American storytelling in animation, especially Disney, has had a clear aspect in their storytelling. Good and bad side. The good side represented by a main character that wishes to achieve a specific goal. The evil side is usually the obstacle in achieving that goal. Many Disney films are based upon older fairy tales. These stories date back hundreds of years but are still based upon the religions that still is prominent in Europe and later America. The norms, morals and traditions in the culture are partly based on those religions and affect the artists that are inspired by them. Morals are highly present in Disney films with the line between good and evil always present.

## RESULTS AND DISCUSSION

### Design and data collection

**Data collection:** Collecting data is one stage in any area of study. At this stage I plan on source thesis, reference, and the study of literature to get more information in the

study. All materials collected from journals, textbooks and research papers collected from the internet such as Wikipedia, Digital Tutors, Google internet and videos related about Disney Studio. I've been doing research on related thesis, including watching film Snow White and the Seven Dwarf to learn the techniques and methods used by Walt Disney until this animated short film get award.

**Literature studies:** Data collect from books or other research sources. Whether library research or visual studies. It is thus to be the cornerstone of the theory of comparative data and research in the research process or study design style animation by Disney Studios.

**Observation:** The researcher observed by watching the film Snow White and the Seven Dwarfs for visual sources and story, the style used by Walt Disney to show the uniqueness of the Snow White animated film.

**Data analysis methods:** After doing the data collection methods, the researchers then do data analysis methods to produce conclusions and understanding of the study in more detail.

**Pro-post method:** Referring to Fig. 20, there are a few stages to consider as a production method in making research about the evolution of Disney style animation

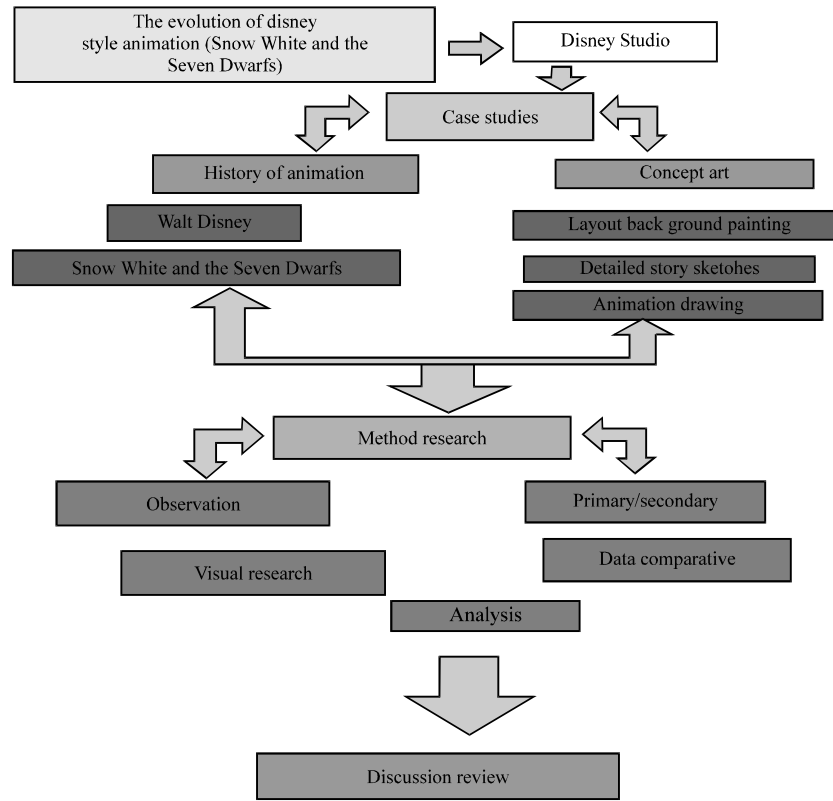


Fig. 20: Pro-post method research

especially in Snow White and the Seven Dwarfs the creation of a classic animated short film. This research will focus the concept art arts such as the layout background painting, detailed story sketches and animation drawing that use by Walt Disney. Disney's thinking techniques (Fig. 19), synthesized three different strategies from Disney Studio Brainstorming model. This model also was developing based on this method. These models also have a relation with the method. This method show how Walt Disney get idea to produce animated film can give feel to audience until Disney Studio become famous. This research we will know Walt Disney not only animator created the animation without reason or the pursuit of popularity, Walt Disney pursued his dreams of drawing cartoons with a passion for animation and later he would invent the iconic character that everyone identifies with as "Mickey Mouse." The mission of The Walt Disney Company is to be one of the world's leading producers and providers of entertainment and information.

Using our portfolio of brands to differentiate our content, services and consumer products, we seek to develop the most creative, innovative and profitable entertainment experiences and related products in the world. The reason why Disney was so successful in all of his operations is because he carried his vision and

mission over into other areas of Disney. Walt Disney was innovative and creative. His flair for art and creativity was his greatest trait. Disney World is known as "The imagine capitol of the world". His innovative trait allowed him to keep up with technology and often he was the innovator of such technologies. He set up his own art school for his employees when the art schools were not offering Disney what he wanted and needed to carry out his mission, since, the art schools were not always up to date with the latest technologies. This thesis will introduced a number of methods and tools to fuel innovation and creativity inside organizations through creative thinking and brainstorming such as Lego Serious Play, De Bono Six Thinking Hats and Reversed brainstorming (Fig. 19). Disney's Creative Strategy is another tool for creative thinking and was inspired by Walt Disney. He was talented in discovering creative ideas and converting them into reality. Based on a close associate, he used to say:

"There were actually three different Walt's: the dreamer, the realist, and the spoiler. You never knew which one was coming to the meeting"

Walt Disney's strategy was highlighted and modeled later in 1994 by NLP expert Robert Dilts. He defined the technique as Disney's method for turning his dream into reality. In this method, the group of people uses a specific thinking flow which builds parallel thinking that can be used to generate, evaluate, critique ideas and solve problems. Although the method was not fully developed by Walt Disney, it bridges the gap between imagination and reality. The creative process unlocks the mind's capabilities to dream and form unexpected ideas and solutions for existing problems. However, these solutions may not be applicable in reality and may not be able to be applied as strategic plan. Therefore, one of the advantages of Disney's creative strategy method are balancing between both dream and reality in order to build a viable layout.

As a result of the three main stages above in Disney's Creative Strategy, the team reaches a solid creative idea with an action plan to apply it. The first stage focused on the creative aspect and sharing creative ideas and solutions. The second stage focused on reality and how to turn the idea into an action plan and finally, the third stage aims to identify the weakness in the idea and overcome it in the final plan. While other creative thinking methods such as Six Thinking Hats do not restrict with a specific sequence for the steps, Disney's creative strategy needs following the steps as stated above. The method research that used by researchers is data collection is one stage in any area of study. At this stage, researchers plan on source thesis, reference and the study of literature to get more information in the study. All materials collected from journals, textbooks and research papers collected from the internet such as Wikipedia, Digital Tutors, Google internet and videos related about Disney Studio. I've been doing research on related thesis, including watching film Snow White and the Seven Dwarf to learn the techniques and methods used by Walt Disney until this animated short film get award. After collecting data, the researcher makes literature studies through library research or visual studies. Through library research, researchers can compare the ratings with more detailed information about the study (Snow White and the Seven Dwarfs) and to identify techniques used by Disney Studios to produce any animated film that became a landmark success of the Disney studio. From there researchers can assess any increase made by Walt Disney from time to time.

The next step, researchers used the method of observation, researchers watch animated film Snow White and the Seven Dwarfs to see every movement, concept, style, colour used by Walt Disney film that was awarded as well as a very encouraging response. From this,

researchers can get more information to show and prove about unique ideas and storylines produced by Walt Disney. Walt Disney style has giving effect in an animated films, especially film Snow White has sparked a new trend of thought, imagination Walt Disney lasting impact on the audience, especially children. Finally, researchers use data analysis method to produce conclusions and understanding of the study in more detail. Data analysis method can help researchers to make inferences about the study conducted by researchers in more detail, so that, the thesis can be understood by the reader.

## CONCLUSION

This study was conducted with the goal of unearthing the reasons of uniformity and diminishing diversity in animation aesthetics and relating them to digital convergence. The first step in doing this is displaying the sources and elements of aesthetic diversity. This was done with a novel approach by introducing the concept of 'animation' as the basic building block of animation film which is responsible of creating meaning in it. This approach becomes instrumental in explaining the sources of diversity in animation aesthetics by referring to certain elements of animation, namely, the elements of the screen image which are line and form and the elements that are related to movement which are motion and time. This, of course, cannot be an exhaustive list but it serves the purpose here by proposing that the aesthetic diversity in animation is due to the employment of these elements independently on their own without making them subservient to an overriding visual logic. To demonstrate how each of these elements become operative independently in creating meaning in animation, films that predominantly or almost exclusively, employ them were used as case examples.

From here, the aesthetic uniformity and the impoverishment of diversity in animation is explained as a process whereby photorealism and video realism became the dominant visual logic of animation film and all these elements mentioned above were constricted to creating realism. Thus, line and form lost their independence and became mere tools of creating photorealist images and by the same token, motion and time lost their independence and became the tools of creating video realism. This can be interpreted as different kind of animation, each of which is capable of creating meaning on its own being rendered meaningless, so that, they can be put into use to achieve intended realism. Lines and forms melt into the photorealistic image, thus become invisible and lose their active agency and the

image based animation disappears along with them. Similarly, movement mimics the real life and becomes invisible as such and along with it disappear the motion and time based animations which are utilized now to make the flow exactly as it is in a live action film.

As analyzed, however, the capacity of animations to create meaning comes from their being both independent and different from live action. Thus, animations based on both image and movement loses their power and agency. This thesis focused on the representation of The Evolution of Disney style animation in Snow White and the Seven Dwarfs such is concept arts such as the layout background painting, detailed story sketches and animation drawing that use by Walt Disney. The study also monitored to find out more about the success of the Disney studio's past and present. How hardship, challenges faced by Walt Disney in the pursuit of the dream of setting up his own studio. Style used by the Walt Disney animated film produced animation until it is accepted by society. "Snow White and the Seven Dwarfs" has clearly demonstrated the power of the Disney studio in producing animated films. Art techniques used by his impact on the audience as well as developments in the world of animation. The uniqueness of concept art featured in the film Snow White makes the characters in the story to life. In addition, the increased interactions between citizens of different cultures as well as the increasing globalization of media products such as animation, the opportunity to further evolve animation from a stylistic and story thematic point of view in order to reach even more people has never been greater.

Walt Disney really takes seriously the concept of art in producing animation and tries to enhance the creativity of concept art from time to time generated animation looks perfect. This classic film is has produced snow white films by more than 200 workers for including conceptual drawing. Therefore, this animated film looks so interesting and the characters in the film seem alive. Snow White and the Seven Dwarfs in 1937 which was not only the first full feature-film of traditional animated work in history but was a league ahead of its contemporaries not solely in the length of it but also, the techniques being used. During the production of Snow White and the Seven Dwarfs, Disney would hire actual actors to act out the sequences, record it and then the animators would draw it up, a practice called rotoscoping. Thus, the retellings question the patriarchal ideology in the traditional tale and demonstrate how fairy tale like simplification of gender roles has no place in contemporary society which demands multiple perspectives. The characters are stepping out of the traditional roles 55 they have been assigned and try on new ones that are more suitable for

surviving in the contemporary context. This research several qualitative method including data collection, literature studies, observation and data analysis.

The success of Snow White marked a turning point. His short cartoons had already enjoyed worldwide popularity but this feature length film brought a new level of recognition. Fine art galleries displayed original cels from Snow White and collectors began to acquire Disney art sold in special editions by San Francisco's Courvoisier Galleries. The film industries around the world bestowed honors on Walt. In February 1939, he received the ultimate accolade from the Academy of Motion Picture Arts and Sciences: a special and historically unique Academy Award for the making of Snow White and the Seven Dwarfs, featuring one full size Oscar statue and seven small ones and most important to Walt Disney than the attention were the opportunities that Snow White's success brought him.

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