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Christopher Finch

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Christopher Finch : The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms and Beyond before purchasing it in order to gage whether or not it would be worth my time, and all praised The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms and Beyond:

1 of 1 people found the following review helpful. THE ART OF WALT DISNEY 1975 EDITION HARDCOVERBy Vicki DuprawTHIS IS THE FIRST EDITION 160 PAGES I LOVE THIS FIRST ONE WHICH HAS A FOLD OUT IN THE FRONT WITH DISNEY CHARACTERS THERE ARE SEVERAL NEWER EDITIONS EACH WITH A LOT MORE PAGES AND A LOT MORE INFORMATION THE NEWEST HAS OVER 500 PAGES GREAT BOOKS FOR DISNEY FANS THIS ONE I THINK IS MY FAVORITE BUT I DO OWN THE 1999 ONE AND

PLAN ON GETTING THE NEWEST BUT A LITTLE EXPENSIVE AT THIS TIME OVER 50 DOLLARS
2 of 2 people found the following review helpful. The Disney Dictionary!
By Fabiana Harvey
I got this book for my daughter. This is her review: As a lover of anything and everything Disney, I was absolutely in love with this book as soon as I laid my eyes on it. It not only includes hundreds of pages of information, but also features many beautiful pictures from movies, concept art, and more. I could spend hours reading this book, and would highly recommend it to anyone who really loves Walt Disney's work.
0 of 0 people found the following review helpful. Five Stars
By Robert C Etienne
Excellent

First published in 1973, *The Art of Walt Disney* is one of the most successful and influential illustrated art books on American popular culture ever published. This book was the first to reveal the wealth of concept art, animation drawings, and archival material created in the course of animating films. In this newly revised edition, author Christopher Finch has thoroughly reworked every chapter to incorporate the vast achievements of The Walt Disney Company in filmmaking, theater, and theme parks, from Walt's day to the present, including all-new exciting chapters on Pixar Animation Studio and Walt Disney Animation along with extensive interviews with their chief creative officer, John Lasseter, and president, Ed Catmull. Offering hundreds of new images and unparalleled access to leading filmmakers and artists at The Walt Disney Company, *The Art of Walt Disney* will once again capture the imaginations of animation fans young and old. Praise for *The Art of Walt Disney*: Every student of art should own and study this book. *Georgia Times-Union*

From *Publishers Weekly*
Originally published in 1973, Finch's classic book on the artistic innovations of Walt Disney has been revised and expanded several times, and with each edition his definition of "art" becomes more suspect. The book's original material, much of which Finch wisely retains, patiently records the art, inventions and shrewd enterprises of the studio's legendary early years, while offering a fascinating tutorial on the birth of animation. Seventy lavishly illustrated pages are devoted to the Mickey and Donald years, another 50 to the movies *Snow White* and *Pinocchio*. Walt Disney stars in these early chapters as an artistic Icarus whose prodigal budgets and "quest for perfection" pushed his production teams to unprecedented heights. An unapologetic apologist, Finch is always there to defend Disney (whom he considers "the ultimate auteur") against critics who have called him a "backward-looking" artist and even "an advocate of political authoritarianism." Such biases aside, the book manages to tell a rousing tale of Disney's creative life right up to his 1965 deathbed hallucination of the yet-unrealized Epcot Center. This new edition, however, also takes on Disney's posthumous life, when his ambitions outlive his quirky personality and are carried out by foot soldiers called "imagineers." The sundry innovations of Tim Burton, Pixar and two Broadway spinoffs may loosely qualify as the "Art of Disney," but so, too, according to Finch, do the corporation's war chest of "toontowns," movie rides and international theme parks. Boldly blurring the line between art and money, Finch's sprawling hagiography of the Magic Kingdom touches down for a perfect Hollywood ending: "Perhaps the greatest achievement of Michael Eisner," it concludes, "has been to build a company in which no creative endeavor need be aborted for lack of available funding." Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.
From *Library Journal*
The *Art of Walt Disney* was first published in 1973. This major revision (some 50 percent of the text is new, with 200 new illustrations) carries the Disney story up to such current feature films as *Pocahontas* and even stories in production like *The Hunchback of Notre Dame*. Finch (*The Art of the Lion King*, Hyperion, 1994) also continues his exploration of Disney's nonanimated enterprises: the live-action films, television productions, and Disney theme parks in the United States, Japan, and France. As one would expect, excellent full-color illustrations abound, although the type size has been reduced in comparison with the first edition, presumably for reasons of economy. Solomon (*The History of Animation*, LJ 12/95) takes a vertical approach to the Disney phenomenon, concentrating on the fascinating world of Disney-animated features that were never released for a variety of reasons. In doing so he draws on the resources of the studio's Animation Research Library, where he was able to take advantage of countless detailed drawings and notes preserved even for productions that never came to fruition? a common practice at Disney. In this volume the Disney connoisseur will learn about Disney projects like *Chanticleer* and *Reynard*, as well as a curious collaborative venture undertaken by Disney and Salvador Dali. Disney propaganda, training, and entertainment films made during World War II are detailed in one of the most fascinating chapters. Few Disney fans would associate the animation giant with such films as *Four Methods of Flush Riveting* or *Prostitution and the War*. As contributions to the history of animation, both volumes are essential for academic and American studies collections. Public libraries with limited budgets may opt for Finch's more broadly appealing book. Janice Zlendich, California State Univ. Lib., Fullerton
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From *Booklist*
When it first appeared in 1973, Finch's massive tome immediately became the standard work on the history of the Disney studio. While revised as recently as 1995, so much has happened in animation since then that this further revision, brimming with full-color illustrations, is definitely in order. Most of the text covering the lengthy history of the studio, from Walt Disney's early silents to the introduction of Mickey Mouse to *Snow White*, the first U.S. feature-length cartoon, to the 1990s Disney animation renaissance, remains intact. Finch also details the company's moves into live-action films,

television, and theme parks. New chapters cover such recent releases as *Mulan* and *Lilo and Stitch*, Broadway adaptations of Disney cartoon features, and, most significant, Pixar's digital-animation releases, such as *Toy Story* and *Monsters, Inc.*, whose phenomenal popularity prompted Disney to phase out its traditional-animation unit. Although authorized, Finch's book accords each film balanced critical assessment. The initial edition is a library mainstay, but the renewed popularity of animation mandates replacing shelf-worn copies of it with this update. Gordon Flagg

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