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Layout for a scene from "Snow White," showing how the camera will be used

You Don't Have to be an Animator ... to Work for Walt Disney

By THE DISNEY GANG

MANY good artists and idea men in any number of fields have often been known to scratch their heads and mutter: "I'd like to work in Walt Disney's studio, but I couldn't draw Mickey Mouse or those dwarfs if I had to."

While this goes on all over the country, Walt and his men sit in their rapidly growing Hollywood studio and tear their hair as they say: "The men we're looking for don't necessarily HAVE to know how to draw Mickey or our other characters. That age is past.

"We have room for plenty of men who are not even so hot when it comes to drawing, but whose brains click off a wealth of good ideas. And we have plenty of vacant space waiting for men with experience in almost any field of art. There are men on newspapers and magazines, in advertising; there are mural painters and sculptors and caricaturists who could be of great value to us."

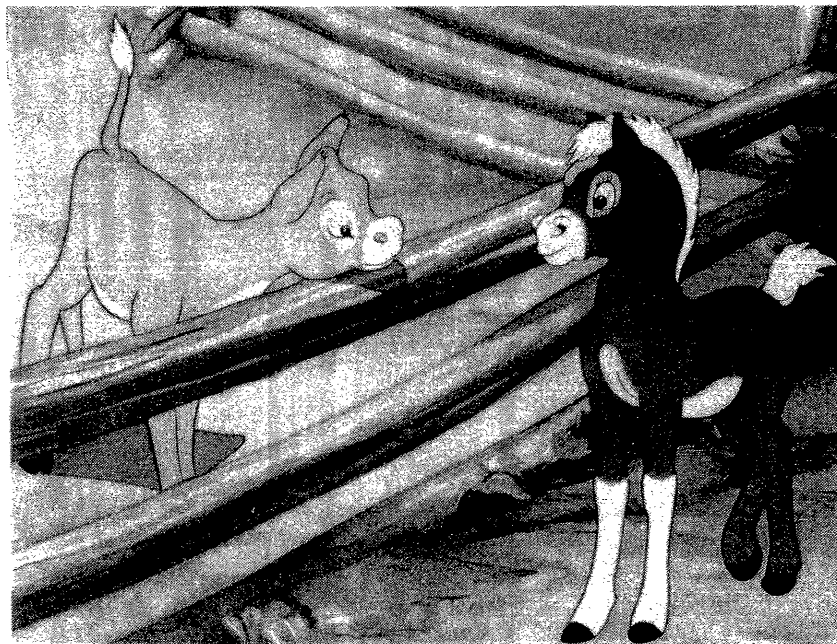
THE COMING of "Snow White and the Seven Dwarfs" opened up almost limitless vistas in the field of the animated picture. With three more full-length productions now underway, and the usual amount of work being done on short subjects, a trip through the Disney plant reveals story men who are able to draw only well enough to transfer their thoughts roughly—but graphically—to paper, dreaming up a host of excellent ideas for forthcoming productions.

A fairly recently-established character model department includes among its personnel men who have had experience in puppetry, modeling and sculpture—men who are good caricaturists. They are continually at work making models of new characters from which the animators work. Many times their work doesn't stop at characters. They

also design "props" for a picture in order to help the animator in his drawing.

At present, for instance, one of the men is designing a trick beach chair which is scheduled to harass Donald Duck in a future picture!

Men with talent for set designing and staging are at work in the layout



Pictures such as Walt Disney's "Farmyard Symphony" furnish ample opportunities to artists who have an affinity for all sorts of animals.



Set Designing and layout work is only one of many interesting phases of production. An artist laying out part of a scene.

departments creating atmosphere and locale sketches, camera effects, and designing backgrounds.

Gone, too, are the days when the backgrounds were executed only in water color. Today, tempera, charcoal, and oils are among the various mediums used.

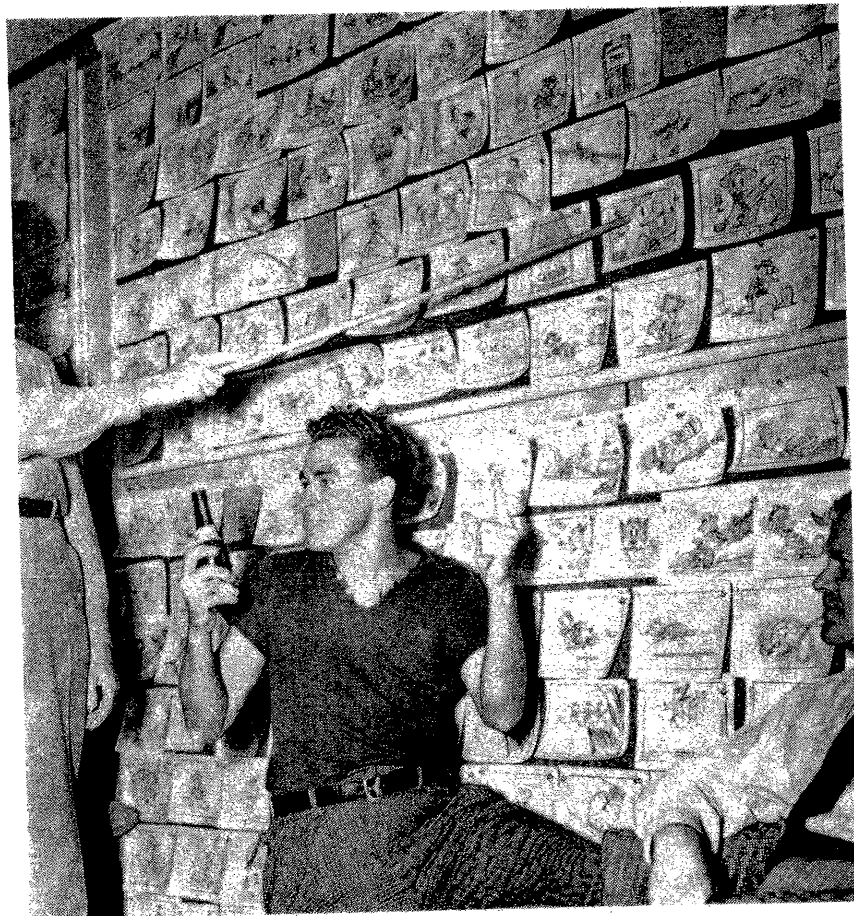
Men who have specialized in color can have a part in the ever-increasing beauty of the Disney Technicolor productions.

Naturally, Disney is still vitally interested in potential animators, and must discover a certain number every year if he is to carry on his work. However, the actual animation of characters is now but one phase of an art which is steadily acquiring more facets.

Disney has appointed certain key men in his studio to look over samples of work and letters of application received from prospective employees. Anything submitted is carefully considered.

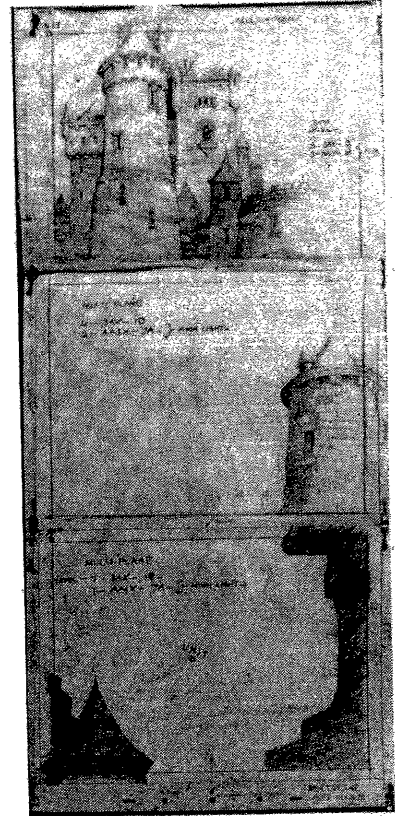
Naturally, along with any samples, they like to receive a letter in which the man has outlined his past experience and his interests.

As is to be expected, some of the efforts received are pretty hopeless, and must be returned with a polite note of regret. Some people waste both their time and the studio's by asking for a job without so much as submitting a pencil line. However, if a prospective applicant is somewhat hazy about the workings of the studio, a letter or post card will bring him a set of particulars outlining the work and the fields wherein his talents might fit.



The story has been laid out in the pictured series of action sketches. The meeting is for purpose of tightening story—building up certain sequences, creating more gags, interpolating another idea here and there. Members of the story department are primarily idea men rather than finished artists.

If a man's submitted samples or ideas show promise, he is generally asked to submit still more. If this additional work also shows that he might be of



Scene details marked for camera shots and angles for effects; just one of the layout jobs.

value to the studio, he is practically assured of a job with Walt Disney if he wants it.

As to salaries, each case is different. A man who has been making a nice salary in his former field may start at a salary comparable to his old stipend. Or perhaps he may be started, in some cases, at less money but with practically full assurance of making more in a short time.

Naturally, if a man has potentialities but must be trained, he must expect to start at a low salary.

In other words, a man is paid in every case exactly what he is worth to the studio.

As he becomes more valuable, his salary increases, and an examination of some of the top studio salaries shows that a man's only limitation is himself.

Yes, Mickey Mouse may still be top box office the world over, but he and his pals have been so successful that they made it possible for men to be valuable within the studio and yet be unable to reproduce the cheery countenances of any of them.

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