Animation Literature Review

Taking out certain elements and adding others (essentially, books on animation created outside the US), and reorganizing the material into different sections. I hope it is of use to libraries wishing to expand their collections, as well as researchers seeking references to aid them in their work. This list is limited to English-language texts and certainly is not exhaustive, though I have attempted to include as many of the key animation studies texts as possible. More popular books are included in some instances, when they seem particularly useful for an aspect of research.

This review is divided into several parts: general animation histories and references; general aesthetics and theory; general silent-era books; the Disney studio and its classical animation (2D); other commercial studios and animators (2D); three-dimensional animation; computer-generated animation; experimental and independent animation; made-for-television animation; related periodicals; and instructional and finding aids. A list of works cited in this review appears at the end.

General Animation Histories and References

A landmark in the development of animation studies was the publication of Giannalberto Bendazzi’s book, Cartoons: One Hundred Years of Cinema Animation, by John Libbey in 1994 (it previously had been published in Italian and French language versions). The most comprehensive study of its kind to date, Cartoons provides an encyclopedic history of animation produced worldwide, both at major studios and on a smaller scale. Bendazzi did much of his research at international animation festivals, probably the only place where one could find some of the marginal works he discusses, such as Mongolian animation; to give an idea of the extent of his coverage, the influential Disney studio takes up only 10 of the book’s 444 pages of text. Bendazzi covers the period between 1888 and 1990 in five sections, with additional sections devoted to new technologies (ten pages), a bibliography (including national publications and resources related to characters, filmmakers, education, aesthetics and other topics), and indexes to names and titles. As the book’s title suggests, filmed animation is of central concern in this book; made-for-television animation and other forms are not given much attention.

A wider view of formats is covered in Charles Solomon’s History of Animation: Enchanted Drawings, first published in 1989 and reprinted by Wings Books in 1994. Beginning with a look at the silent era, Solomon’s book then proceeds to cover Disney, 1928-1941; the studio cartoon, 1929-1941; wartime animation, 1941-1945; various studios of the period 1946-1960; the “silver age” of Disney, 1945-1960; UPA and the graphic revolution, 1943-1959; television animation; and changes within the industry, 1960-1994. The scope of coverage is broad, encompassing independent work and advertising, along with the ‘standards’ of animation histories. Particularly noteworthy is Solomon’s discussion of made-for-television animation. Though it is not exhaustive, it is far more detailed than most other accounts, which are few.

Earlier books that take a relatively wide view of animation history include Thomas W. Hoffer’s Animation: A Reference Guide, published by Greenwood Press in 1981. In the book, the author describes the work as “an encyclopedic survey and guide to the animation literature in cel, stop-action, drawing-on-film, experimental, and computer graphic modes ...” In addition to an historical overview, the book contains seven appendices about major research centers, a chronology, sources for collectors, and annotated listings from the trade press. Hoffer’s book was ahead of its time in providing reference materials for the field of animation studies.

 Bruno Edera’s Full Length Animated Feature Films, published by Hastings House in 1977, and John Halas’s Masters of Animation, published by Salem House in 1987, are also relatively broad in scope. Edera’s book includes an overview of animation techniques, some general information related to production costs across the world, and discussion of feature films made in various regions. Chapters include pioneers 1916-1945; America (Disney); Middle East, Asia and Australia; Eastern Europe; and Western Europe. A catalog published in the book contains many films, including some future productions, listing English and original titles, year of release, country of origin, running time, technique, basic production credits and a synopsis. Halas's book covers general historical information, as well as brief overviews of national contexts and the ‘modern age’ of animation (including computers, television and advertising). The majority of the book is devoted to a number of ‘masters’ of animation from across the world, including Walt Disney, Chuck Jones, John and Faith Hubley, Norman McLaren, Frederic Back, Ishu Patel, Kihachiro Kawamoto, Renzo Kinoshita, and Osamu Tezuka. Masters of Animation was created in conjunction with a television series produced by the BBC in England. Roger Noake's Animation: A Guide to Animated Film Techniques, published by Macdonald Orbis in 1988, is a book on the production process, but it covers a wide range of techniques and features illustrations of both experimental and commercial films from a number of countries.

In the late 1980s, the American Film Institute published two more anthologies that offer a variety of historical essays in animation studies. The first, The Art of the Animated Image: An Anthology, edited by Charles Solomon and published in 1987, contains essays on J. Stuart Blackton; Winsor McCay and personality animation; the Disney multiplane camera; the Walter Lantz Studio (a personal account by Leo Salkin); Norman McLaren; fine art animation; women animators; television and child audiences; and computer animation. The second anthology, Storytelling in Animation: The Art of the Animated Image, edited by John Canemaker and published in 1988, includes essays on non-objective and non-linear animation; animation writers; a personal statement on independent animation by Shamus Culhane; Caroline Leaf and her film The Street, computer animation; studio approaches to story; Disney storytelling; the visual nature of animation; and four Disney films: Pigs is Pigs, Who Framed Roger Rabbit, Snow White and the Seven Dwarfs, and Peter Pan.

More recently, a number of other animation-related references have appeared. Among them is John Lent’s 1994 Animation, Caricature, and Gag and Political Cartoons in the United States and Canada-An International Bibliography, which is part of the Greenwood Press
The ways in which animation can be used for education is explored in Drawing Insight: Communicating Development through Animation, edited by Joyce Greene and Deborah Reber, a book published by Southbound in 1996. Growing out of special UNICEF projects involving animated programming, this anthology is composed of essays written by industry leaders, development specialists, and animators on the subject of how animation can contribute positive messages in the areas of health and social change. Essay topics include: approaches to creating early childhood development materials, merchandising program management, the Adolescent Girl Communication Initiative of Eastern and Southern Africa, the Street Kids International project, the training of animators in developing countries, the work of the Children's Television Workshop (producers of the "Sesame Street" series), and African animation.

**General Aesthetics and Theory**

A general overview of aesthetic issues can be found in Maureen Furniss's book, Art In Motion: Animation Aesthetics, published by John Libbey in 1998. This book, which is designed to be an introductory college course book, is broken into two parts. The first part contains information on animation studies, in general; the foundations of studio practices; 2D alternatives to cel animation; elements of mise-en-scène, sound and structural design; the classical-era Disney studio; full and limited animation; 3D animation; and new technologies. The second part of the book contains studies in animation aesthetics focusing on institutional regulators, animation audiences, issues of representation, and form in abstract animation.

More advanced readings on animation aesthetics can be found in a book edited by Jayne Pilling and published by John Libbey in 1996: A Reader in Animation Studies. It contains twenty-one essays divided into five sections: "New Technologies" (three essays), "Text and Context: Analyses of Individual Films" (eight essays), "Contemporary Cartoons and Cultural Studies" (two essays), "Theoretical Approaches" (four essays), and "(Rewriting) History" (four essays). Six essays deal with the Disney studio in some respect, while the rest cover a wide range of animated productions from around the world; topics related to American animation include the Bros. Quay (Americans whose studio is located in England), Susan Pitt, Joanna Priestley, The Fleischer Studio and clay animation, Jules Engel, and the "Ren & Stimpy" series.

Two books deal more directly with theoretical elements of animation. Paul Welles's Understanding Animation includes discussions of the evolution of animation, narrative strategies; the construction of comic events (including a "typology" of 25 gag sequences); the representation of race and gender; and the nature of animation audiences. He includes numerous case studies employing animation produced in the United States and elsewhere. Welles's book was published by Routledge in 1998.

Alan Cholodenko's The Illusion of Life: Essays on Animation, published by Power Publications in 1991, contains essays presented at the Illusion of Life conference held in Sydney, Australia, in 1988. Aside from a transcribed speech by Chuck Jones which begins the volume, essays in the book rely heavily on poststructuralist and postmodernist critiques of French film theory employing semiology, Althusserian Marxism and Lacanian psychoanalysis. Subjects covered include the animation of sound, violence in animation, the notion of the uncanny, and the concept of animation as monstrosity, the bringing to life of dead matter.

Also of general interest to animation scholars is a book of essays written by Russian theorist and filmmaker, Sergei Eisenstein. Eisenstein on Disney, edited by Jay Leyda and published by Methuen in 1988, contains essays in which he discusses his concepts of metamorphosis and explains his theories of 'attraction' in animated work. In addition, a range of illustrations are reproduced in the book, including a number by Eisenstein himself.

**General Silent Era Books**

The original publication of Donald Crafton's Before Mickey: The Animated Film 1898-1928, by Massachusetts Institute of Technology in 1982, signaled a change in the nature of American animation scholarship (the book was reprinted by MIT in 1984 and 1987). By focusing on not only the silent era but also animation in Europe, this book went beyond the core of 'golden age' Hollywood studios and even the few prominent experimental animators that had constituted the focus of most previous animation scholarship. Delving into the theory of animation in terms of self-figuration (the tendency for animation artists to render an element of themselves in their work), Crafton's book became part of the foundation of the emerging area of animation studies. Significant topics dealt with in this volume include: the genre of 'haunted hotel' trickfilms; the relationship between vaudeville and early animation practice; the pioneering
Two books by John Canemaker provide in-depth studies of other silent-era legends. Winsor McCay: His Life and Art, published by Abbeville in 1987, includes well-researched historical information, as well as numerous illustrations and a bibliography. The same description can be used to characterize Canemaker's 1996 book, Felix: The Tale of the World's Most Famous Cat, published by Da Capo. Its selected filmography contains only titles and years. Both books are based in part on Canemaker's interviews and personal contact with family members, production personnel and collectors who have allowed him to reproduce photos and memorabilia in the books. In 1977, Canemaker published a more general history of animation, The animated Raggedy Ann and Andy: An Intimate Look at the Art of Animation, its History, Techniques, and Artists, through Bobbs-Merrill.

Denis Gifford's American Animated Films: The Silent Era, 1897-1929, published by McFarland in 1990, provides details on the films themselves. It references productions chronologically by 140 series titles, beginning with Blackton Cartoons (1897), Vitagraph Cartoons (1900 - 1909), and Winsor McCay Cartoons (1911 - 1918) and running through the two Mickey Mouse cartoons of 1928 originally recorded as silent films, Plane Crazy and The Gallopin' Goucho. Included with each entry, when applicable, is alternate and British titles, production company name, production credits, distributor, length of film, changes in titles or distributors, and other significant information. Gifford also published a guide to British Animated Films 1895-1985 through McFarland in 1987.

The Disney Studio and its Classical Animation

A useful place to begin to understand the Disney studio is Russell Merritt and J.B. Kaufman's Walt In Wonderland: The Silent Films of Walt Disney, published first in combined English and Italian by Le Giornate del Cinema Muto and La Cineteca del Friuli in 1993 (a later edition in English only was published by Johns Hopkins University Press). This carefully researched study was groundbreaking in its discussion of the Disney studio's output prior to its "Mickey Mouse" films beginning in 1928; early histories of Disney tend to begin with Mickey Mouse, as if Disney never suffered the trials of his early years in business. The extensively-illustrated book covers Walt Disney's early years in Kansas City, his early series, the development of the successful "Alice Comedy" and "Oswald" series in the 1920s, and events leading up to the arrival of "Mickey Mouse." A filmography provides credits, synopses, print sources, and other information.

Bob Thomas's Walt Disney: An American Original is a studio-authorized biography of the company's founder, a true icon of American culture. Thomas's reporting is fairly even-handed; he contends that he was given full access to archives and not censored by the studio in any way. His account of Disney's life briefly extends beyond 1966, the year of his death, to document some of the final accomplishments of his brother Roy, who died in 1971. Thomas's book was first published in 1976 but reprinted by Hyperion in 1994. It was written in part to counteract negative depictions of Disney's life in analyses such as Richard Schickel's The Disney Version: The Life, Times, Art and Commerce of Walt Disney, originally published 1968 and reprinted by Ivan R. Dee in 1997. Still, negative appraisals continue to be published-for example, Peter and Rochele Schweizer's reactionary Disney - The Mouse Betrayed: Greed, Corruption, and Children at Risk, published by Regnery in 1998 (reviewed following this article).

Kathy Merlock Jackson's Walt Disney: A Bio-Bibliography, published by Greenwood Press in 1993, is an valuable reference listing sources for Disney information in all media, a variety of interviews, articles and speeches given by Disney, and filmographies, award lists, production credits, and other material pertaining to both Disney and his company. The book contains information on the impact of Disney on American culture, including extensive material on the theme parks.

A lot of reference information about the Disney studio has been produced under the company's own publishing label, Hyperion. As might be expected, these books tend to present a positive spin on all details, treading lightly over or ignoring controversial areas; nonetheless, Hyperion books provide varied and useful resources for many applications. Hyperion books include the 608-page Disney A to Z: The Updated Official Encyclopedia, written by Disney archivist Dave Smith and published in 1998. It contains more than 6,500 entries covering noteworthy company employees and visitors, Disney films and television shows, theme parks, and various other Disney ventures. Designed to be an aid for answering common questions asked of the archivists, the book offers short passages containing factual information and bits of trivia as well as air dates and limited production credits.

Leonard Maltin's The Disney Films, was published by Hyperion in a third edition in 1995. It focuses primarily on the live-action and animated features produced under Walt Disney's supervision, from Snow White (1937) to The Luckiest Millionaire (1967). Production credits and a review are provided for each of these films, which are illustrated with one or more photos. Other features are discussed in essays constituting two additional chapters, one focusing on the years 1967 to 1984 and the other continuing from that year until 1994 (the division resting on the 1984 formation of Touchstone Pictures and the changing Disney image as executives were brought in from the studio's short and feature length productions. It is divided into three parts, covering shorts, television series, and features, and includes Disney stars as well as generic characters (such as Satan or Neptune, for example). Some descriptions are brief while others, such as Donald Duck (who receives eight pages), are quite lengthy; discussion of voice artists and a filmography are included in some cases.

A deeper look into the Disney company occurs in several anthologies. Eric Smoodin's Disney Discourse: Producing the Magic Kingdom, published by Routledge in 1994, combines some reprints of non-critical articles from the 1940s with recent critical essays. The latter include work on Disney's business history; its relationship with Technicolor; the development of EPCOT Center; Tokyo Disneyland; Latin
American themes in films; and merchandising to children. From Mouse to Mermaid: The Politics of Film, Gender and Culture, edited by Elizabeth Bell and others, examines live-action and animated films produced by the Disney studio from a number of theoretical positions, including feminist, Marxist, poststructuralist and cultural studies. It was published by Indiana University Press in 1995. Animation-related chapters cover such topics as adaptation in Snow White and Pinocchio; the development of female characters types; depictions of nature in Bambi; masculinity in Beauty and the Beast; and voice body in The Little Mermaid; and EPCOT Center. A fascinating Marxist reading of a Disney character, though in the context of print cartoons, occurs in How to Read Donald Duck: Imperialist Ideology in the Disney Comic, written by Ariel Dorfman and Armand Mattelhart and published by International General in 1975.

Multiple facets of the Disney company are investigated in Inside the Mouse: Work and Play at Disney World, a 1995 book by The Project on Disney members Karen Klugman, Jane Kuenz, Shelton Waldrep and Susan Willis. It is published by Duke University Press. This book contains ten essays written over a period of three years, combining personal responses to experiences in the park with more objective scholarly criticism. Essays ranging from employment policies to postmodern architecture result in a work that is not specifically related to animation and yet sheds light on the larger system of operation of one of the world's most influential animation studios. A study of this type also appears in Christopher Anderson's, Hollywood TV: The Studio System in the Fifties, published by the University of Texas Press in 1994. His chapter on "Disneyland" documents the efforts of the Disney studio in combining the company's theme park with a popular television program, a crucial element in the immense success of the company in the post-WWII era.

Several books have documented the art of Disney animation. These include Robert D. Feild's The Art of Walt Disney, published in 1944 by Macmillan and Christopher Finch's The Art of Walt Disney: From Mickey Mouse to The Magic Kingdom, published by Harry N. Abrams, in 1973 and reprinted in 1983. For another take on Disney's art, The Art of Mickey Mouse, a 1995 book edited by Craig Yoe and Janet Morra-Yoe and published by Hyperion, illustrates the many ways in which Disney's most famous character has been incorporated into the work of artists around the world. After a critical introduction by John Updike and a short forward by the editors, over one hundred full color artworks are published without commentary (artist name, title, year, media, and size are included).

While a number of fine artists have been influenced by Disney art, the studio's aesthetics have had an even greater impact on the look of animation across the world. One of the most notable books to document the studio's style is Disney Animation: The Illusion of Life, by veteran Disney animators Frank Thomas and Ollie Johnson. Published by Abbeville in 1983, the book is part instructional text and part a history of the evolution of Disney's style.

To understand the complexity of the production process, one must be familiar with the many individuals who contribute to it. John Canemaker's Before the Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists, published by Hyperion in 1996, sheds light on the complexity of the design process, focusing on the early 1930s through Disney's death in 1966. This extensively illustrated book constitutes original research on an important and largely overlooked area of the creative process, one of the few realms of the Disney studio open to women as well as men. Canemaker documents the work of Bianca Majolie, Sylvia Moberly-Holland, and Mary Blair, as well as several male artists, including Albert Hurter and Ken Anderson. A final chapter of the book overviews recent inspirational artists who have influence Disney animation such as The Lion King, Pocahontas, and Hercules.

Walt Disney's direction of the studio's features, from Snow White to The Jungle Book is the subject of Robin Allan's book, Walt Disney and Europe: European Influences on the Animated Feature Films of Walt Disney, published in 1999. It is based on primary sources, including archival research and interviews with individuals who worked closely with Disney, and also is well illustrated, many images coming from private archives and never before published.

Other Commercial Studios and Animators

A new contribution to American studio animation history is Michael Barrier's Hollywood Cartoons: American Animation in Its Golden Age, published by Oxford University Press in 1999. This book, which focuses on short works produced between 1928 and 1966, is based on more than 200 interviews conducted by Barrier and animator Milton Gray beginning in 1969. A substantial portion of the text focuses on the Disney studio; Barrier notes that most of his primary research took place at the Disney archives due to the accessibility of their research materials, though he viewed thousands of films from all the major Hollywood studios in preparing to write the book. Warner Bros. also receives a significant amount of attention, with MGM and UPA each receiving a chapter (other studios are discussed in more generally-focused chapters). Most of this book's 600-plus pages is text; there are few illustrations.

Two 'popular' reference books were revised by their author, Jeff Lenburg, during the early 1990s: The Encyclopedia of Animated Cartoons and The Great Cartoon Directors. The Encyclopedia, originally published by Facts on File, contains "A Nutshell History of the American Animated Cartoon" as of the book's publication date, which is 1991 (reprinting is scheduled for 1999). This overview is followed by a synopsis, production credits, air dates and, when applicable, episode titles for silent cartoon series, theatrical sound cartoon series, full-length animated features, animated television specials, and television cartoon series. A list of awards and honors is also included, along with a bibliography. The Great Cartoon Directors, published by Da Capo in 1993, includes profiles and a filmography for nine of Hollywood's most famous animation directors-Friz Freleng, Ub Iwerks, Chuck Jones, William Hanna, Joseph Barbera, Bob Clampett, Tex Avery, Walter Lantz, and Dave Fleischer. The filmographies containing titles and release dates for each production.

For many years, the standard text of animation history courses was Leonard Maltin's Of Mice And Magic: A History of American Animated Cartoons, a well-illustrated, somewhat popular account of animation history. After an overview of the silent era, its content is organized by chapters on various studios: Disney, Fleischer, Terrytoons, Walter Lantz, Ub Iwerks, Van Beuren, Columbia, Warner Bros., MGM, Paramount/Famous, and UPA. Made-for-television animation is discussed briefly but, on the whole, discounted in its importance to the field. Maltin's approach is reflective of attitudes toward television work in the 1980s, prior to the second 'golden age' of animation following the success of "The Simpsons" and the growth of made-for-television animation during the 1990s.
An earlier collection of essays on animation history was provided by Danny and Gerald Peary, editors of The American Animated Cartoon: A Critical Anthology, which was published by Dutton in 1980. This book contains essays (organized into chapters) dealing with a wide variety of historical issues, including six on early animation history; six on Disney; seven on Warner Bros.; five on other studios, including UPA; and seven on characters. The section on Disney includes his testimony before the House Committee on Un-American Activities while a final chapter of the book contains writing on a variety of subjects, including interviews with Ralph Bakshi and Bill Hanna. Each chapter in the book is followed by a bibliography.

Leslie Cararga's The Fleischer Story provides a fairly anecdotal account of the studio that provided competition with Disney during the 1920s and 1930s, when it produced the "Ko-Ko the Clown," "Betty Boop," and "Popeye" cartoon series, the feature Gulliver's Travels, and other animated productions. Cararga's book, first published in 1976 and re-published by Da Capo in 1988, overflows with illustrations, including photos, film stills and production materials. A filmography listing titles and release dates is included as well. Fred M. Grandinetti's Popeye: An Illustrated History of E.C. Segar's Character in Print, Radio, Television and Film Appearances, 1929-1993 focuses on one of the Fleischer studio's most popular stars. A wide variety of illustrations provide examples for each of the four chapters suggested by the book's title. A survey of characters associated with "Popeye" in its many forms, as well as an episode guide to animated productions (including title, year of release and a brief synopsis) and various lists of trivia. Selected scripts from animated cartoons appear in the book's appendix. Grandinetti's book was published by McFarland in 1994.

A number of other directors and studios have been the focus of various publications written in a relatively popular format. For example, Joe Adamson has documented the histories of two legends of animation in Tex Avery: King of Cartoons, published by Popular Library in 1975 (reprinted by Da Capo in 1985), and The Walter Lantz Story, with Woody Woodpecker and Friends, published by G.B. Putnam's in 1985. John Cawley has written on The Animated Films of Don Bluth in a 1991 book by Image Publishing.


Live-action and animation director Frank Tashlin is the subject of Tashlin, an anthology edited by Roger Garcia with the assistance of Bernard Eiesischitz and published in 1994 by Éditions du Festival international du film de Locarno in collaboration with the British Film Institute. A fair number of photos, film stills, production materials, and drawings illustrate the eleven critical essays, commentary (by Robert Benayoun, Peter Bogdanovich, and Joe Dante), reprinted writing by Tashlin, and notes on films that fill the book. It is capped by a chronology, filmography (including uncredited and unrealized work) and bibliography, making it an indispensable resource for anyone writing on Tashlin.

Peter Hames edited another valuable anthology, Dark Alchemy: The Films of Jan Svankmajer, published by Praeger in 1995. The aesthetics of this Czech surrealist, who also works in both live-action and animation, are explored in an introduction, four analytical essays and an interview with the artist, who describes his training and the influences of other artists, surrealism and politics on his work. A thorough bibliography and filmography, as well as several illustrations, provide useful additions to the book.

A number of relatively dated histories of animation still prove useful to the researcher. For example, Roger Manvell's Art & Animation: The Story of Halas & Batchelor Animation Studio, 1940 - 1980, though published in 1980 (by Hastings House) offers valuable information about one of England's top studios. The influential animator from the National Film Board of Canada, Norman McLaren, also has been the subject of a number of books published more than twenty years ago. The drawings of Norman McLaren, published by Tundra Books in 1975, contains interviews conducted with Michael White. Other useful books include Maynard Collins's Norman McLaren, published by the Canadian Film Institute published in 1976 and Valliere T. Richard's Norman McLaren, Manipulator of Movement: The National Film Board Years, 1947-1967, published by the University of Delaware Press in 1982. In 1991, Donald McWilliams compiled and edited one of the most recent publications related to the artist: a small book of writings called Norman McLaren on the Creative Process, which accompanies a videotape set, all of which was published by the National Film Board of Canada. It contains technical notes, which McLaren wrote for all his films, as well as personal observations about various aspects of creativity.


Eric Smoodin's Animating Culture: Hollywood Cartoons from the Sound Era provides a contextual analysis of animation produced by Disney and other studios. It was published by Rutgers University Press in 1993. In this book, Smoodin employs various primary documents, such as copyright materials, film bills, and even Federal Bureau of Investigation records to fill in gaps in our understanding of animation history. One chapter examines the press's response to racism and eroticism in Disney's South American themed live-action/animation features. Other chapters address the links between culture, commerce and government policy; the relationship between cartoons and features on a film bill; the workings of the government's "Private Snafu" series; and the effects of censorship on animation (a limited discussion, focusing primarily on one magazine article published in 1939).

The subject of censorship in animation is examined much more thoroughly in Karl Cohen's Forbidden Animation: Censored Cartoons and Blacklisted Animators in America. Covering both theatrical and made-for-television animation, Cohen investigates the subjects of racist imagery, blacklisting and so-called 'uncensored' adult-oriented animation—and how studios have responded to censorship pressures placed upon them by various institutions. His findings, which were published by McFarland in 1997, primarily are based on anecdotal information, interviews with historians, and textual analysis; primary documentation in this area can be difficult to come by.

Like Smoodin and Cohen, Michael S. Shull and David E. Wilt are interested in the relationship between the animation industry and other American institutions. In Doing Their Bit: Wartime American Animated Short Films, 1939-1945, published by McFarland in 1987, these researchers have focused their attention on the WWII era. Their book provides a content analysis of wartime cartoons released by major American studios, reflecting the way in which war themes were handled in this form of popular culture. Richard Shale's Donald Duck Joins Up, published by UMI Research Press in 1982, provides an account of Disney's production of WWII propaganda.

McFarland's 1998 publication, Film Cartoons: A Guide to 20th-Century American Animated Features and Shorts, written by Douglas L. McCall, is divided into three sections. The first covers 180 animated feature films, mostly American but also some films produced outside the country. It includes general information, production/voice credits and, in some cases, awards. Part two deals with 58 feature-length live-action/animation combination films; it lists the titles and year of release for each film, plus a description of the animation contained in it. Part three covers 1500 animated shorts with brief notes, which include title, year of release, director, studio, various production credits, and in some cases synopses, notes and awards. These shorts are mainly productions of major Hollywood studios. A variety of animation studios are covered in an appendix; they are both large and small and mostly American, though a few studios from Canada and England are included. Entries in this book are uneven in their content, with some being relatively full and others including little.

Strangely enough, despite the great worldwide popularity of Japanese animation, relatively few books have been published that could be considered relatively useful to animation scholars. The recent The Anime Companion: What's Japanese in Japanese Animation?, by Gilles Poitras, is aimed at a fan reader, but takes its subject quite seriously. It provides brief entries covering some 500 subjects related to Japanese culture, from the mundane (such as toilet design and use) to the divine (various facets of Buddhist practice, for example), as well as general information about Japanese animation. It was published by Stone Bridge Press in 1999. In 1996, Stonebridge also published Frederik L Schodt's Dreamland Japan: Writings on Modern Manga, which contains references to animation among its details on the history and aesthetics of Japanese print comics. A publication of the same year, Antonia Levi's Samurai from Outer Space: Understanding Japanese Animation, published by Open Court, also offers insight into aspects of Japanese animation.

Some of the best publications focusing on animation created outside the United States have been produced by animation festivals to accompany retrospective screenings. Examples include Zagreb '82: Retrospective Programme of Zagreb School of Animation, published by the Zagreb World Festival of Animation in 1982, and Captured in Drifting Sand, published by the Annecy International Festival of Animated Film in 1995. Most of these 'retrospective' books do not find their way into mainstream distribution and must be ordered directly from the festival itself. Along with Nenad Pata's A Life of Animated Fantasy, published by Zagreb Film in 1984, Zagreb '82 provide interviews and filmographies to help explain the history of Zagreb Film, an innovative leader in the world animation industry beginning in the late 1950s. Zagreb Film subsequently has published other guides to its productions, listing films along with production credits, synopses and illustration; these materials can be ordered directly from the company (PO Box 915, 10000 Zagreb).

Drifting in Sand covers the creative lives and filmmaking of two Swiss artists, Gisèle and Nag Ansorge, who worked largely in the practice of sand animation. A complete filmography as well as many images provide the reader not only with a sense of these artists' history, but also the potential of sand animation.

Festival-produced books often are quite small in scale, being devoted to filmographies and other exhibition-related items. Such is the case with David Curtis's 1983 booklet, Robert Breer, which was published by Cambridge Animation Festival in 1983. Other small books focusing on animation production include Mari Kuttna's Hungarian Animation: A Survey of the Work of the Pannonia Studio, Budapest, published by Hungarofilm, circa 1970, and Jan Pos's Kratky Film: The Art of Czechoslovak Animation, published by Rutgers in 1991, in conjunction with an exhibition at Jane Voorhees Zimmerli Art Museum.

Three-Dimensional Animation

Throughout the golden era of the 1930s and 1940s, the dominant form of American animation was two-dimensional; specifically, cel animation. During the second 'golden age' of the 1990s, animation has blossomed in many forms. Clay Animation, a book by Michael Frierson, published by Twayne in 1994, documents the long history of this three-dimensional animation technique. It overviews the process of clay animation, as well as the invention of plasticine (the material used to create 'clay' animation) and early clay films, including the work of Willie Hopkins and Helena Smith Dayton. Chapter highlights include clay animation during the 1920s and 1990s, as well as the work of Leonard Tregillus, Art Clokey (and the "Gumby" series), Will Vinton (and Claymation), Bruce Bickford (known for his work with musician Frank Zappa), and David Daniels (and his stratacut technique).
Some of the best-known three-dimensional animation is found in horror films featuring models of monsters. Paul M. Jensen's The Men Who Made the Monsters, published by Twayne in 1996, includes chapters on animators Willis O'Brien (probably best known for his work on the 1925 film The Lost World and the 1933 film King Kong) and Ray Harryhausen (known for his work on the 1963 film Jason and the Argonauts and numerous other productions), as well as live-action directors James Whale, Terence Fisher and Freddie Francis. Most of Jensen's information seems to be culled from secondary sources, making this book useful for general information on the subjects, but of less interest to advanced researchers. Ending the book is a selected bibliography, including writing by the subjects themselves, and a filmography, including title, production company, year of release, production credits and running time.

Frank Thompson's The Film, The Art, The Vision: Tim Burton's Nightmare Before Christmas, published by Hyperion in 1993, documents the production process of the influential puppet animation directed by Henry Selick. It reveals how the characters were created and moved before the camera, providing insight into the aesthetics of the film. Although it is certainly a 'picture book,' many of its illustrations offer very useful images of set and character construction. Images of replacement heads and eyes, shot breakdown sheets, and set devices are very helpful for understanding the aesthetics of the film. A related approach is used in a 1996 publication by Hyperion, written by Lucy Dahl, James and the Giant Peach: The Book and Movie Scrapbook. Taking a much smaller, more personal approach, this books contains several images of production materials and set photos that reveal insight about the film adaptation (also directed by Henry Selick), as told by the daughter of the book's author. However, it is primarily a novelty book.

Peter Lord and Brian Sibley's Creating 3D Animation: The Aardman Book of Filmmaking, published by Harry Abrams in 1998, contains an overview of animation history plus a general introduction to the process of making three-dimensional animation. The authors are animators at Aardman, which is located in Bristol, England; included in their book is information on the making of the studio's "Wallace and Gromit" series. Puppet Animation the Cinema: History and Technique is the focus of a 1975 book by L. Bruce Holman, published by A.S. Barnes. Sections on history and technique are followed by filmographies listing representative films from across the world and the work of seven puppet animators: George Pal, Bretilasv Pojar, Ladoslas Starevitch, Jiri Trnka, Hermina Tyurová, Zenon Wasilewski, and Karel Zeman. From the same publisher, in 1980, came S.S. Wilson's Puppets and People: Dimensional Animation Combined with Live Action in the Cinema.

The Edwin Mellen Press also has published a number of titles related to puppetry, in general. For example, James Fisher's The Puppetry Yearbook (1997), which examines the artistry of puppet stage past and present; Henryk Jurkowski's A History of European Puppetry, which is published in two volumes (1996, 1998) and includes history, theory and aesthetics; and Grace Greenleaf Ransome's Puppets and Shadows: A Selective Bibliography to 1930 (1997), which is a reprint of a 1931 sourcebook focusing on Europe and Asia.

Computer-Generated Animation

Most books written on the subject focus on techniques, providing instructions on how to use various software packages. A general discussion of technique is provided by Michael O'Rourke's Principles of Three-Dimensional Computer Animation: Modeling, Rendering & Animating with 3D Computer Graphics, revised in 1998 and published by Norton, which is suitable for college students wanting to learn how to create 3D images with a computer. The Special Interest Group on Computer Graphics (SIGGRAPH) of the Association for Computing Machinery has published a number of guides that will be of use to researchers as well as students. Its Computer Graphics Career Handbook (edited by Ed Ferguson and others), while published in 1991 and therefore outdated, contains 'career profiles' by several professionals who describe their work in the field, a list of universities offering degrees and the technology employed at each, and a list of 'company statistics' that suggests the hardware and software being employed at a number of firms employing computer animation.

A number of books describing recent projects can be helpful for assessing developments in the field. Among them is Rita Street's Computer Animation: A Whole New World, published by Rockport in 1998. Street focuses on work by such companies as ILM (the feature Spawn), Pixar (short films), New Wave International (a ride film), Mainframe Entertainment (the "ReBoot" television series), Colossal Pictures (a commercial), Pacific Data Images (the short Sleepy Guy), Lamb & Company (motion capture) and Medialab (real-time animation in "Donkey Kong"). She also examines the use of CGI in student and personal projects. An historical overview of the field is contained in an introduction by Ed Catmull, who led the development of Pixar within George Lucas's company, Industrial Light & Magic. That company's groundbreaking special effects in Terminator 2: Judgment Day (1991) and other films is the subject of another book, Industrial Light & Magic, written by Mark Cotta Vaz and Patricia Rose Duignan and published by Ballantine in 1996.

A popular Pixar project is detailed in Jeff Kurtti's coffee-table book, A Bug's Life: The Art and Making of an Epic of Miniature Proportion, published by Hyperion in 1998, is certainly promotion and intended for a wide range of readers. However, its sketches, stills and text reveal important considerations in the making of the film and the current state of CGI. For example, one chapter discusses the use of widescreen space while another the design of bugs to overcome the 'ick factor' most people experience when confronted by insects.

Pioneering computer animator John Whitney's book, Digital Harmonies: On the Complimentarity of Music and Visual Art, explains the influence of such figures as Pythagorus (with his theories of harmony) and Arnold Schoenberg (with his twelve-tone compositions) on Whitney's creative process and output as an abstract filmmaker. It was published by McGraw-Hill in 1980. Whitney's detailed description of the design components of Arabesque (1975) and other films are potentially of great value, but will be too technical for all but the most musically and technologically literate readers. Of course, much of the book's technical information is outdated; still, it provides an interesting look at some groundbreaking work in computer animation and a relatively rare examination of the use of music in animation.

General Experimental and Independent Animation

The aesthetics and theory of experimental animation are the focus of William C. Wees's Light Moving in Time: Studies in the Aesthetics of Avant-garde Film, published in 1992 by the University of California Press. Individuals such as Jordan Belson and James Whitney,
who employ frame-by-frame animation and real-time techniques, are discussed alongside live-action filmmakers Paul Sharits, Michael Snow, Kenneth Anger and Stan Brakhage. Wees explores the relationship between actual vision and the cinematic form in these artists’ works. He discusses operational and metaphorical similarities between the eye/brain and film/camera modes of seeing; although not overly technical, this material will appeal to readers who have an interest in physiological and mechanical processes.

For many years, one of the only sources for information on ‘fine art’ animated works was Robert Russett and Cecile Starr’s Experimental Animation: Origins of a New Art, a revised book published by Da Capo in 1988 (originally published by Litton Educational Publishing in 1976). After an introduction to some new faces and technologies affecting independent animation, a series of short essays and interviews cover twenty-eight individuals considered to be groundbreaking contemporary imagists or pioneers in one of the following categories: abstract and ‘pictorial’ animation in Europe, abstract animation in America, experimental animated sound, or new technologies. A separate chapter overviews the work of Norman McLaren and the National Film Board of Canada. Other artists covered include Lotte Reiniger, Len Lye, Oskar Fischinger, Mary Ellen Bute, Harry Smith, Larry Jordan, Norman McLaren, John and James Whitney, Stan VanDerBeek, Peter Folds and Ed Emshwiller. Its chapters sometimes are composed of interviews. Overall, the book is well-illustrated—a necessity, due to the relative difficulty of seeing some of these artists works, particularly at the time the book was published (the growth of home entertainment formats has made some of them more accessible).

More focused in scope is The German Avant-garde Film of the 1920s, written by Walter Schobert and published by the Göethe Institute in 1989. It includes short overviews, reprinted commentary, and statements related to such animators as Viking Eggeling, Oskar Fischinger, Lotte Reiniger, Hans Richter, and Walter Ruttmann, as well as a number of live-action filmmakers. The variety of independent animation produced during the 1970s can be seen in Frames: A Selection of Drawings and Statements by Independent American Animators, which was self-published by animator George Griffin in 1976. This hard-to-find book contains illustrations and writing submitted by seventy artists, including Jane Aaron, Robert Breer, John Canemaker, Larry Cuba, Jules Engel, Candy Kugel, Caroline Leaf, Frank Mouris, Eliot Noyes, Pat O’Neill, Sara Petty, Maureen Selwood, Stan VanDerBeek and James Whitney. The book also contains a list of names and addresses for the contributors.

Other sources for information on avant-garde animators include P. Adams Sitney’s Visionary Film: The American Avant-garde 1943-1978, originally published by Oxford University Press in 1974 and since reprinted, and David James’s Allegories of Cinema: American Film in the Sixties, published by Princeton University Press in 1989. Both these books deal with animation in a relatively marginal way. Other articles on experimental animation can be found in a variety of publications produced by Anthology Film Archives in New York; for example, its recent anthology, First Light, edited by Robert Haller and published in 1998, includes writing on Jordan Belson, Oskar Fischinger, Marie Menken, Hans Richter, James Whitney and others. Malcolm Le Grice’s book, Abstract Film and Beyond, published by Massachusetts Institute of Technology in 1977, provides a history of abstract film and a discussion of its interrelation with other arts.

One of the most infamous experimental animators of the American avant-garde is Harry Smith. Although he was reclusive and secretive in life, friends of his were able to piece together a book overviewing his life and work posthumously. American Magus: Harry Smith, A Modern Alchemist, edited by Paola Igliori and published by Inanout Press in 1996, contains essays, interviews (mostly conducted between 1993 and 1995), reprints of primary documents, photographs and a research guide that provides an appropriately diverse overview of this enigmatic musicologist, anthropologist, painter, filmmaker, occultist and intellectual. For other perspectives, one can consult Noel Carroll’s essay, “Mind, Medium and Metaphor in Harry Smith’s Heaven and Earth Magic,” which was published in Film Quarterly in its Winter 1977 issue, as well as various essays in the June 1992 issue of Film Culture, which contains a 1972 interview with Mary Hill, an essay by Rani Singh, and some of Smith’s poems. The publisher of Film Culture, Anthology Film Archives, has a fairly good selection of publications on other experimental animators as well. For example, its 1997 publication, Intersecting Images: The Cinema of Ed Emshwiller, edited by Robert Haller, contains a guide to film and video literature on this innovative artist, along with interviews and critical essays.

Figures in Motion: Len Lye, Selected Writings provides an overview of the accomplishments of the experimental New Zealand animator, who also is known for his work as a sculptor, writer and live-action filmmaker. In this book, published by Auckland University Press in 1984, editors Wystan Curnow and Roger Horrocks have provided a useful introduction as well as a filmography, exhibition list and bibliography, along with reprints of Lye’s statements about his work. Lye’s essays cover a diverse range of subjects, including his philosophy on color, sound, and motion, as well as his approach to direct-on-film animation, which he sees as being linked to biological issues.

A general discussion of American independent animation can be found in The Current State of American Independent Animation and a Prediction for its Future., an MA thesis written by Maureen Furniss at San Diego State University in 1987. This research was based on questionnaires given to a number of artists and historians. Included are filmographies and resumes from a number of the individuals who participated in the study.

Made-for-Television Animation

Hal Erickson’s Television Cartoon Shows: An Illustrated Encyclopedia 1949 through 1993, published by McFarland in 1995, is among the best resources available for made-for-television animation, at least in respect to American exhibition. A 42-page history of television introduces the volume, which contains the titles, networks, airdates, production credits, synopses, and related information (often quite useful) for every animated production aired on American broadcast and cable networks during the forty-four year period. The book concludes with an 8-page chapter on voice artists, covering significant considerations related to the profession as well as a number of individuals who are well-known in the field.

While popular television series generally become the subjects of trivia books or other popular literature, only occasionally does one find a publication such as The World of Hanna-Barbera Cartoons, which was published by the Museum of Radio and Television in 1995, for
A number of periodicals have devoted themselves to the general topic of animation history, theory, aesthetics and business practices. Among them are AnimaTo!, Animation Magazine, and Funnyworld. Animation World Magazine, an electronic publication, is published online at http://www.awn.com; each of its monthly issues focuses on a different topic. More in-depth, researched articles on animation are presented in Animation Journal, published twice a year, which is the only peer-reviewed journal devoted to animation, and Animatrix, a publication of the UCLA graduate animation workshop that comes out more or less once a year. In Spring 1994, Animation Journal published a special issue on women in animation; otherwise, its content, like that of Animatrix, is varied in each issue. A Canadian publication, fps, although focused on the whole of animation, is now highlighting short, independent works.

Worth noting, too, is Film Culture, which includes animators among the avant-garde filmmakers that constitute its focus. For example, its 1974 issue (nos. 58-59-60) contains a large article on "The Films of Oskar Fischinger" written by William Moritz, who single-handedly took on the task of excavating the extensive and largely dilapidated work of this master of abstract animation, assuring his rightful place in history. A number of Film Culture essays have been collected in Sitney's Film Culture Reader, published by Praeger in 1970; it includes writing by Hans Richter, Parker Tyler, Stan Brakhage, P. Adams Sitney, Gene Youngblood and many others.

Throughout history, periodicals devoted to film or media, in general, have at times published special issues related to animation. The first issue of Hollywood Quarterly, which was dated 1945-1946, while not a special issue, contains essays related to animation; for example, music and the animated cartoon, by Chuck Jones; UPAA's film The Brotherhood of Man, by Ring Lardner Jr., Maurice Rapf, John Hubley, and Phil Eastman; and puppets, George Pal and his film on John Henry, by Sondra Gorney. The Spring 1969 issue of Cinema Journal contains two animation-related articles: "The Roadrunner and other Cartoons," an amended interview with Chuck Jones by Robert Benayoun (which first appeared in the August 1963 issue of Positif), and Howard Rieder's "Memories of Mr. Magoo," based on his 1961 MA thesis, The Development of the Satire of Mr. Magoo, which was written at the University of Southern California.

A December 1988 issue of Griffithiana contains three essays, "The Fantasia that Never Was," by John Canemaker; "Interview with Fritz Freling," by Reg Hartt; and "Mythic Mouse," chronicling the development of the Mickey Mouse character, by Karen and Russell Merritt. The Velvet Light Trap put out a special issue on animation in Fall 1989 (no. 24). It contains interviews with Fleischer animator Myron Waldman and independent animators Paul Glabicki and Robert Breer, as well as essays on the Fleischer's "Popeye" series; Disney's Peter Pan; structure in American studio cartoons; theory and animation; and MTV and postmodernism.

The Winter 1992 (Volume 3, Number 4) issue of Screen contains two animation-related essays, Mark Langer's The Disney-Fleischer Dilemma: Product Differentiation and Technological Change" and David Forgacs "Disney Animation and the Business of Childhood." Paul Welles edited a special issue of Art and Design (May 1997, volume 53) which included essays on dance animation, documentary aesthetics, the adaptation of Alice in Wonderland, and the Disney Studio (an interview including animators Zach Schwartz and Bob Godfrey). A special issue of Film History from 1993 (volume 5, number 2), edited by Mark Langer, contains essays on the subjects of the "Ren & Stimpy" series; early clay animation films; Disney's move into feature filmmaking; phenakistoscopes; the investigation of communism in the animation industry; caricature and parody in Warner Bros. cartoons; and Disney's Cinderella.
Researchers wishing to locate specific animated films can consult David Kilmer’s The Animated Film Collector’s Guide: Worldwide Sources for Cartoons on Videotape and Laserdisc, published by John Libbey in 1997. This reference contains a list of useful books; listings of films by title, author, character, and studio; information on compilations of short films; names of distributors and resources; a worldwide list of chapters of ASIFA (the international animation society); an ‘honour roll’ of award winning films; and a review of a series of animation released by Pioneer on laserdisc. Although this book is international in its scope, it does not include information on ‘anime,’ or popular Japanese animation, which the author feels is handled sufficiently in other reference guides. Kilmer indicates that some of the titles he includes can be found on film as well as video and laserdisc.

The Whole Toon Catalog is a useful resource for individuals wishing to purchase a broad range of animated titles on video and laserdisc, as well as audio and books. A Chicago-based distributor of home entertainment, Facets Multimedia, publishes this general animation catalog in addition to a special catalog devoted to only Japanese animation. It can be ordered free of charge by calling the company’s toll-free phone number, 1-800-331-6179.

Collectors of animation art will find two books by Jeff Lotman of interest: Animation Art: The Early Years, 1911-1953, published in 1995, and Animation Art: The Later Years, 1954-1993, published in 1996, both by Schiffer. Containing thousands of examples of art, these books provide information on fair market prices for various types of animation art.

Individuals interested in college animation programs can consult Ernest Pintoff’s The Complete Guide to Animation and Computer Graphics Schools, published by Watson-Guptill Publications in 1995. It contains lists of schools by state, as well as one- to two-page essays by a number of individuals working in the field. Educational information also can be found in The ASIFA List of Animation Schools (published by Gunnar Strøm, Volda College, Box 500, Volda N-6101 Norway; E-mail ASIFA@hivolda.no) and Where to Get Multimedia Training in Europe (published by MEDIA/INA, 4, avenue de l’Europe, Bry-sur-Marne Cedex 94366, France; E-mail: colorossi@ina.fr; www.ina.fr). Though somewhat out of date, information on schools, as well as animation equipment suppliers, distributors of animated films, animation literature and other topics can be found in the American Film Institute’s Factfile #9: Animation, compiled by Lucinda Travis and Jack Hannah in 1986.

Two useful instructional guides related to the production of animation are Kit Laybourne’s The Animation Book, published by Crown in 1979, and Richard Taylor’s The Encyclopedia of Animation Techniques, published by Running Press in 1996. The reprint of Edwin G. Lutz’s book, Animated Cartoons: How They Are Made, Their Origin and Development (originally published in 1920 by Charles Scribners Sons), by Applewood in 1998, is generally of interest to researchers working on Disney, since this is the book that the young Walt used to learn the basic principles of the animation process. The book overviews processes used during the 1910s and provides practical information on principles of movement.

Lists of animators and related companies can be found in such national guides as the 'Directory' published by ASIFA-Canada (contact them at case postale 5226, St. Laurent, Québec) or the "Annuario" published by ASIFA-Italy (contact them at via Cosmo 6, Torino 10131 Italy). Anamù is a directory published group of independent animators in Ireland (contact Anamù at 4-5 Eustace St., Temple Bar, Dublin 2).

WORKS CITED

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A recent literature review, literature review animation, concluded that print and audiovisual D animation characters to sign the words and it also gives the. It includes coverage of television periodical literature. INTRODUCTION Computer facial animation is primarily an literature review animation of computer. Literature review of computer animations for medical. The computer animation industry has been booming and prospering in recent thirty. Aug 1, 2013. Stylized versus realistic computer animated films. ANIMATION LITERATURE REVIEW by Maureen Furniss Spring 1999. Recently, I was asked to compile a literature review pertaining to American animation. It will be published in The Handbook of American Popular Culture, which is being edited by M. Thomas Inge and Dennis Hall. Inspired by this research, I decided to modify the review, taking out certain elements and adding others (essentially, books on animation created outside the US), and reorganizing the material into different sections.
A literature review compiles and evaluates the research available on a certain topic or issue that you are researching and writing about. Because lit review formats vary greatly, be sure to read your professor’s instructions first and defer to them. A typical writing process for a literature review follows these steps: Define Topic. What are you looking to explore? A literature review is simply a summary of what existing scholarship knows about a particular topic. It is always based on secondary sources that is, what other people have already written on the subject; it is not concerned about discovering new knowledge or information. As such, it is a prelude to further research, a digest of scholarly opinion. A literature review should focus only on the relevant academic literature: popular or non-academic sources.