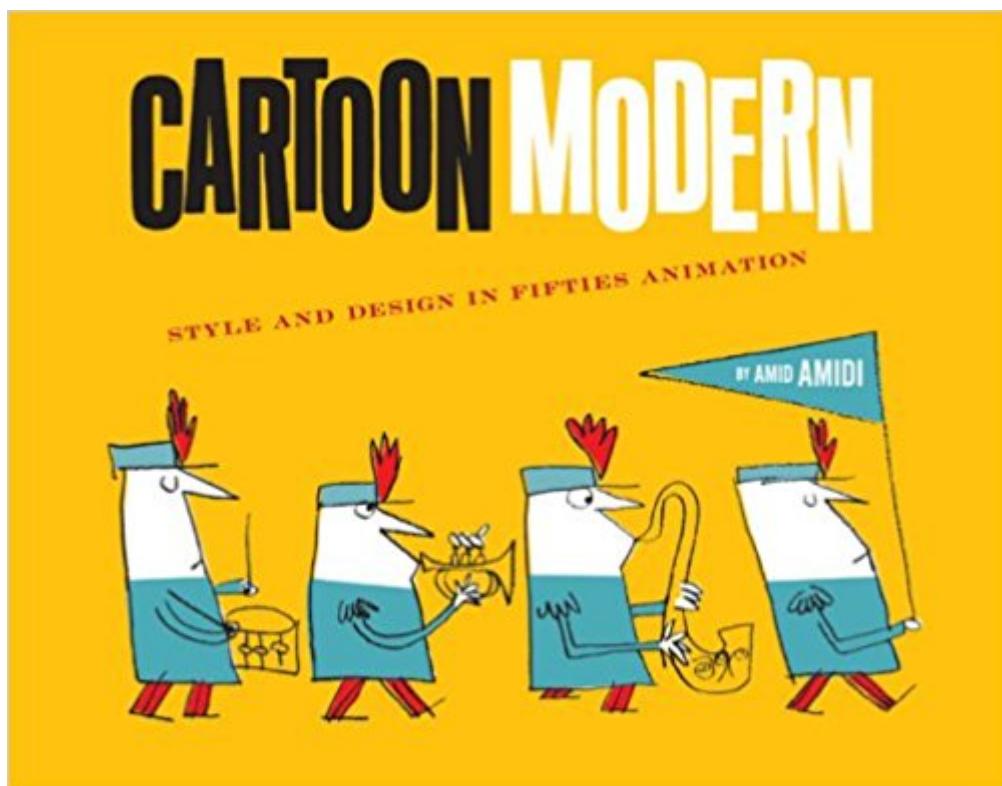The book was found

Cartoon Modern: Style And Design In 1950s Animation

Synopsis

Between the classic films of Walt Disney in the 1940s and the televised cartoon revolution of the 1960s was a critical period in the history of animation. Amid Amidi, of the influential Animation Blast magazine and CartoonBrew blog, charts the evolution of the modern style in animation, which largely discarded the "lifelike" aesthetic for a more graphic and often abstract approach. Abundantly found in commercials, industrial and educational films, fair and expo infotainment, and more, this quickly popular cartoon modernism shared much with the painting and graphic design movements of the era. Showcasing hundreds of rare and forgotten sketches, model boards, cels, and film stills, Cartoon Modern is a thoroughly researched, eye-popping, and delightful account of a vital decade of animation design.

Book Information

Hardcover: 200 pages

Publisher: Chronicle Books (August 17, 2006)

Language: English

ISBN-10: 0811847314

ASIN: B0032FO5Q0

Product Dimensions: 8.8 x 0.9 x 11.4 inches

Shipping Weight: 2.8 pounds

Average Customer Review: 4.5 out of 5 stars   33 customer reviews

Best Sellers Rank: #6,341,522 in Books (See Top 100 in Books)   #90 in Books > Humor & Entertainment > Movies > Amateur Production   #699 in Books > Arts & Photography > Drawing > Cartooning > Anime & Cartoons   #1216 in Books > Arts & Photography > Graphic Design > Animation

Customer Reviews

Amid Amidi is the publisher and editor of the magazine Animation Blast and cofounder of the popular animation blog CartoonBrew.com. In addition to writing, Amidi works in the animation industry. The author of The Art of Robots (0-8118-4549-4), he lives in Los Angeles.

Amid Amidi is a genius totally devoted to the animation and art of the 50s and 60s. This book is so far heads and shoulders above any other art or art history book I have, and I have lots of them. It details the entire history of the period, highlights important artists, including 4 that are "forgotten geniuses" and discusses history of the studios that influenced so many of today's artists and

animators. I see all these reviews and few mention the specific names of the artists that Amid highlighted. They include John Hubley and my mother, Sterling Sturtevant.

Cartoon Modern by Amid Amidi is a book who's time has come. As an artistand a baby boomer, this book brings back warm memories of my youth sittingin front of the T.V.(back then Cartoons only happened on Saturday.)So these images have a fond connection to a developing mind at an agethat soaks it all in, from English ONE to Gerald McBong Bong. Just a note,I do have 3 of the original Gerald McBong Bong and find genius in theillustrations, so timely, to have all these illustrations and works of artis like having bell bottoms popular again! I have been trying to findother Gerald McBong Bong tapes at flea markets, yard sales, etc. So how curiousto see Gerald McBong Bong in the stores again. I bought two different D.V.D.smy fingers and opened it up and all the wonderful illustrations were turnedinto a over intense experience of the story, packed with friends and parents, noises,more friends,all packedinto a 1/2hour show. This tells me two things, our children need more attentiongrabbing, multi-tasking everything, which means when we were children , T.V.had been out for just a few years and there were no computers, hi-def,cell phones, I Pods, e mail, in fact I don't think the first computer game "Ping,pong was , but years away. This book is wonderful in it's simple ,but great art and illustration, when life was not so erratic. I also wantto let the cartoon fans know that this book is packed with tons of color. I always want a read a review that lets me know there is color ,I am a colorist, in my art, and I do think we may see some of these cartoonimages in bits and pieces in our art today. It's a good thing.

Excellent book. The summary on the product page does an excellent job of describing the contents of the book and I can attest to its beauty. I pull this out every now and then to appreciate animation's earlier years.

An impeccably produced oblong with the lush and precise production typical of Chronicle Books, this is a visual delight for anyone. It is more a source book, an anthology of animation styles, than a serious study of animation-art history. It focuses almost entirely on the 1950s, which is understandable. In our collective pop memory, the minimalist, rather expressionistic look of advertising animation is as bound up with that decade as tailfins on cars. Often this style is called the "UPA look," after the signature style of John Hubley's animation studio. Typical examples are "Gerald McBoing-Boing" and the "I Want My Maypo" commercial. This form of animation used techical shortcuts--scant background, few in-betweens--but tried to make a virtue of these

limitations. Excellence in design and inventiveness in storytelling made up for lack of detail.Parenthetically one should note that this pared-down look also dominated commercial illustration, notably the early Andy Warhol and Tomi Ungerer. Of course, it was probably still-illustration that influenced animation rather than the other way around. When the commercial-art fashions changed, around 1960, the UPA style of the 50s began to look old-hat.When it first took hold, animators and producers regarded this style as modern and contemporary, and insisted on painting everything with a UPA flavor. Terrytoons, best known for endless cat-and-mouse antics, experimented with minimalism and came up with the spindliest doodle of all, the "Tom Terrific" segment from "Captain Kangaroo."The style subverted even the conventional product of the Disney animators, as can be seen in old Mickey Mouse Club animated segments (go to YouTube and find Jiminy Cricket's "Encylopedia" song) and in "101 Dalmatians." Here let me make an intriguing segue: the visual style of "Dalmatians" was also influenced by the loose, sketchy line drawings of Ronald Searle. Searle's line came to dominate the 60s and 70s, in both animation and editorial cartooning. The old UPA look, with its spindly lines and 50s minimalism, got swallowed up into that. Probably this was because the dense, inky Searle look was adaptable both to illustration and to animation, while the UPA look was not. You could not draw political cartoons in the style of Mr. Magoo. Illustrators who maintained a 1950 style into the 60s were few and far between. Virgil "ViP" Partch was avant-garde in the 40s and 50s, but his "Big George!" strip of the 1960s never got out of the second-string comic-strip league. When Dave Berg of Mad magazine began his "Lighter Side of..." series in the late 50s, he used a commercial-art style that was a perfect synthesis of Partch and Hubley. Within a few years Berg shed the 50s look for a self-taught naturalistic style.It should be noted that most limited-animation projects never looked much like either Hubley or Searle. Seamus Culhane, a traditional cel animator from the 1930s, created his own pared-down style. Looking at his old commercials from the early 50s ("I Like Ike," "Ajax the Foaming Cleanser"), you are not aware of any modernistic minimalism. Similarly, Jay Ward, and Hanna and Barbera used the technical shortcuts of the process without drawing attention to them.Most of the animators covered in this book, and arranged in loose alphabetical order, are forgotten today. The book is fun to dip into and browse through, letting your eyes run over the endless ad stills for cat food and soda pop, drawn many years ago by tiny one- and two-man studios, all working very hard to look like everyone else.

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Housewife: Marriage and Homemaking in the 1950s Trade Secrets: Rowland B. Wilsonâ ™s Notes on Design for Cartooning and Animation (Animation Masters Title) Cartoon Faces: How to Draw Heads, Features & Expressions (Cartoon Academy) The Cartoon Guide to Algebra (Cartoon Guide Series) Cartoon History of the United States (Cartoon Guide Series) The Cartoon Guide to Calculus (Cartoon Guide Series) The Cartoon Guide to Physics (Cartoon Guide Series) Cartoon Animation (Collector's Series) DISNEY'S ART OF ANIMATION Disney's Art of Animation #1: From Mickey Mouse, To Beauty and the Beast The Complete Animation Course: The Principles, Practice and Techniques of Successful Animation Stop Motion: Craft Skills for Model Animation (Focal Press Visual Effects and Animation) Producing Independent 2D Character Animation: Making & Selling A Short Film (Focal Press Visual Effects and Animation) Animated Life: A Lifetime of tips, tricks, techniques and stories from an animation Legend (Animation Masters) Animation in the Home Digital Studio: Creation to Distribution (Focal Press Visual Effects and Animation) Animation (Walt Disney Animation Studios: The Archive Series) The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3- D Animation Elemental Magic, Volume II: The Technique of Special Effects Animation (Animation Masters Title) Rebel Style: Cinematic Heros of the 1950s (Memoire)