

Animation critique

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Animation Critique on Fred Moore Animation is a field of art and technology which is considered as arguably the most creative innovation of the twenty first century. Animation includes visual art, sitcoms and web cartoons. Walt Disney and various other animators are important contributors towards the field of animation (Wells, 1). It is considered that after Walt Disney and Ub Iwerks, Fred Moore was the paramount influence on the character of Mickey Mouse. Moore started working for Disney Pictures when he was a mere teenager and was known for playing around with Mickey's looks. He gave Mickey a pear-shaped body and put pupils in his eyes (Zibart, 23).

Fred Moore was different from the other animators because of his style of drawing. He was ranked in a different league because he gave charm, emotion and appeal to his characters. By doing this his characters looked more substantial while performing their actions. Fred had the 14 points of animation which he kept in check while working. He concluded that the character should have appeal, interesting depiction, entertaining, presence of creator in character, advancement of character, two-dimensional clarity, three-dimensional solidity and four-dimensional drawing (Duggan, 99). Moore was famous for portraying womanhood with great flair. His drawing of Snow White did not impress Walt hence he was given the responsibility to create the dwarfs. Moore designed the look and personalities of the seven dwarfs and also animated the famous scene of Snow White kissing Grumpy dwarf (Lenburg, 342).

Animation history is full of world class animators. Another famous individual known in field is Pete Burness, who is well known for creating the character of Mr. Magoo (Lenburg, 39). The most famous character in the world of

animation is Walt Disney. He was a legend who gave us Mickey Mouse, Donald Duck, Snow White and Bambi. He was known for his innovative thinking and perfection. His animated characters have and will always be alive among us (Krasniewicz, xvii).

Works Cited

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