



IMAGES FROM THE WALT DISNEY FAMILY MUSEUM

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For high resolution versions of the images below or for additional images and information, please contact:

Marsha Robertson, The Walt Disney Family Museum
415.345.6822 or mrobertson@wdfmuseum.org

Andrea Wang, The Walt Disney Family Museum
415.345.6816 or awang@wdfmuseum.org

WALT DISNEY

Walt and Lillian Disney on board *The Rex*, 1935
Courtesy Walt Disney Family Foundation / © Disney



Walt Disney, early 1930s
Courtesy of The Walt Disney Company / © Disney



Walt Disney riding the Lilly Belle
Courtesy Walt Disney Family Foundation / © Disney

In 1948, Walt Disney attended a railroad convention and then designed his own 1/8th scale steam locomotive with the help of the studio machine shop. Walt named his engine the Lilly Belle. Completed in 1950, the half-mile railroad track ran around his backyard and was an inspiration for Disneyland. The Lilly Belle and part of the track will be installed in the Museum.



Walt Disney, daughter Diane Disney Miller, and grandson Christopher Miller in an Autopia car at Disneyland, c. 1957

Courtesy Walt Disney Family Foundation / © Disney



Multiplane camera, a Walt Disney innovation, c.1950

Courtesy Walt Disney Family Foundation / © Disney

Disney's Multiplane camera revolutionized animation. It allowed a camera to shoot down through several layers of cels and scenery to create the illusion of depth in what had previously been a two-dimensional medium. Disney pressed his studio to perfect the new technology for use in *Snow White and the Seven Dwarfs*, the first full-length animated feature film: he was concerned that an audience would find traditional animation too flat and uninteresting to keep an audience engaged for an entire feature-length film.



Walt Disney and Igor Stravinsky, c.1943

Courtesy Walt Disney Family Foundation / © Disney

Disney's *Fantasia* grew out of a desire to bring classical music to a broad audience. In addition to working with Leopold Stokowski, who conducted the Philadelphia Orchestra for the movie's soundtrack, Disney consulted with Igor Stravinsky, composer of *The Rite of Spring*, on storyboards for the animation related to Stravinsky's masterpiece.



Walt and Lillian Disney Receive the Key to the City from San Francisco Mayor George Christopher and his wife.
December 10, 1958

*Courtesy of The Bancroft Library
University of California, Berkeley*

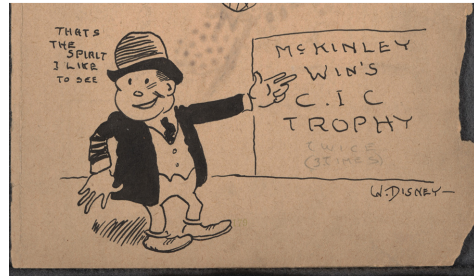


MUSEUM COLLECTIONS

Page from Walt Disney's high school magazine, *The McKinley Voice* (detail), 1917

Courtesy Walt Disney Family Foundation

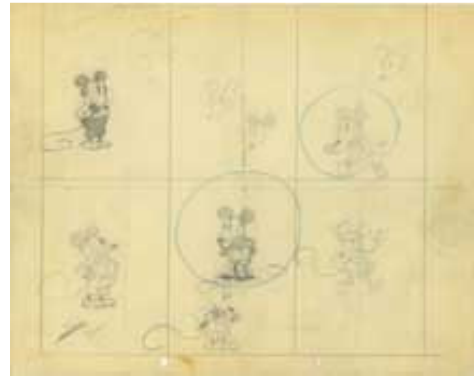
Walt Disney fell in love with drawing when he was young, and he was among the illustrators of his high school newspaper.



The earliest known drawings of Mickey Mouse, 1928

Courtesy Walt Disney Family Foundation / © Disney

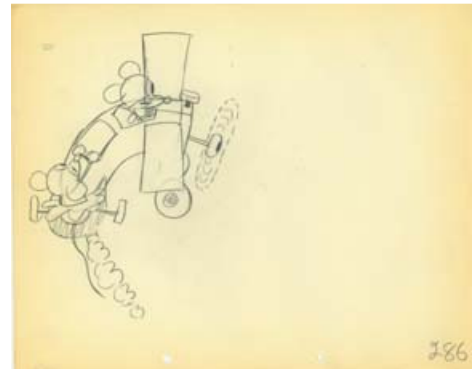
In 1928, after losing the rights to a character he had helped develop, Walt Disney had to come up with a new creation. His wife, Lillian, recalled, "He was talking about different things, kittens and cats, this and that and the other. He kept talking about a mouse." Walt later said, "And then the name came. I had Mortimer first and my wife shook her head and then I tried Mickey and she shook her head the other way and that was it." In The Walt Disney Family Museum, Walt's life story will be told in part through audio clips of Walt and Lillian Disney and his friends and colleagues speaking in their own words.



Concept art for *Plane Crazy*, 1928

Courtesy Walt Disney Family Foundation / © Disney

Plane Crazy was the first Mickey Mouse cartoon, though it was only released in 1929 after sound had been added. Mickey's first public appearance came in *Steamboat Willie*, the first animation with synchronized sound but the third Mickey animation.



Mickey Mouse doll, c. 1930

Charlotte Clark, designer

Courtesy Walt Disney Family Foundation / © Disney

The enormous popularity of Mickey Mouse led to Disney's venturing into highly imaginative merchandising. The Museum exhibits over 100 examples of 1930s-1940s merchandising in a surprising and whimsical array of forms.



Mickey and Minnie Handcar, c. 1934
Lionel Corporation, manufacturer
Courtesy Walt Disney Family Foundation / © Disney

Sales of this windup Mickey and Minnie handcar, with right sections of O-gauge track, rescued the Lionel Corporation from receivership in 1934-35. The car sold for \$1.



Concept Art for *Snow White and the Seven Dwarfs*, c. 1936
Albert Hurter
Courtesy Walt Disney Family Foundation / © Disney

The Disney studio spent years developing *Snow White and the Seven Dwarfs* and wound up discarding scenes it took weeks to create. Among the scenes that remained was Snow White's terrifying escape from her wicked step mother through a forbidding forest.



Concept art for *The Old Mill*, 1937
Courtesy Walt Disney Family Foundation / © Disney

After creating Mickey Mouse, Walt Disney developed an unrelated series of short films – named “Silly Symphonies” – that let him experiment with character development, naturalistic movement, music, and, in 1937, depth. Walt had his studio develop a motion picture camera that could shoot art simultaneously on several planes. Walt’s multiplane camera evolved into a two-story tower and led to remarkable effects seen in *Snow White and the Seven Dwarfs* and suggested in this concept art from *The Old Mill* (1937), which won the 1937 Academy Award® for Animated Short Film.



Schultheis Notebook, 1939

Herman Schultheis

Courtesy Walt Disney Family Foundation / © Disney

Schultheis was a member of the Walt Disney Company's camera effects department. He kept a notebook that recorded the company's special-effects work in the movies *Fantasia* and *Pinocchio* that illustrates the remarkable lengths the company went to in creating its dazzling, unprecedented special effects, as well as photographs showing landscapes used to inspire backgrounds in Disney movies.



Walt Disney with Shirley Temple, 1939

Courtesy Walt Disney Family Foundation

© Academy of Motion Picture Arts and Sciences

Disney's 1938 *Snow White and the Seven Dwarfs* received a special Academy Award ® in 1939. The Award itself – one full-sized Oscar ® and seven miniatures – is the only unique award in the Academy's history. Shirley Temple presented the award to Disney.



Pinocchio Character Model, c. 1940

Courtesy Walt Disney Family Foundation / © Disney

In the late 30s, Disney developed a Character Model Department that produced three-dimensional models of major characters, which let animators look at and study the characters from any angle. Pinocchio is seen here in the pose he takes as he's about to sing, "I've Got No Strings."



Story Sketch from *Dumbo*, 1941

Courtesy Walt Disney Family Foundation / © Disney

Among Walt Disney's innovations was the storyboard, a series of drawings, often annotated and pinned onto a large board, that help directors map out scenes in their movies. Although first used in animated films, storyboards were later used in live action movies, including *Gone with the Wind*. In this storyboard drawing, Dumbo is consoled by his mother, who was imprisoned after charging people who had taunted her large-eared son.



Concept Art for *Peter Pan*

Mary Blair, C. 1953

Courtesy Walt Disney Family Foundation / © Disney

Before Walt Disney's films went into production, studio artists produced "concept art," which roughed out the characters and scenes in animated films. Here, Peter Pan leads the Darling children during their night flight across the skies of London and around Big Ben.



Mickey Globe Crying, 1966

Carl Hubenthal

Courtesy Walt Disney Family Foundation / © Disney

Carl Hubenthal's newspaper cartoon, which originally appeared in the Los Angeles *Herald Examiner*, was one of hundreds that appeared around the world after Disney died in 1966.



Mickey Mouse Tricycle, 1934

Manufacturer: Colson

Courtesy Walt Disney Family Foundation / © Disney

This tricycle was in production for one only year.



Disneyland Model, 2008-2009

Kerner Optical

Photo by Cesar Rubio Photography, Courtesy Walt Disney Family Foundation

The museum commissioned a 12-foot diameter model of the Disneyland of Walt's imagination, with attractions that Disney himself developed at various times. The finely detailed model is filled with wonderful details, including the carousel's single white horse – which people used to fight over until all the horses were painted white in the 1960s.



MUSEUM LEADERSHIP

The Walt Disney Family Museum co-founders **Walter E.D. Miller**, grandson of Walt Disney, and **Diane Disney Miller**, daughter of Walt Disney, at the Walt Disney Family Foundation offices in San Francisco, CA. The painting behind them, by Emil Flohri (1869 – 1938), a scene painter for The Walt Disney Company, hung in the home of Walt and Lillian Disney.

Photo by Drew Altizer for The Walt Disney Family Museum.



Richard Benefield, Founding Executive Director of The Walt Disney Family Museum, at the Walt Disney Family Foundation offices in San Francisco, CA.

Photo by Drew Altizer for The Walt Disney Family Museum.

