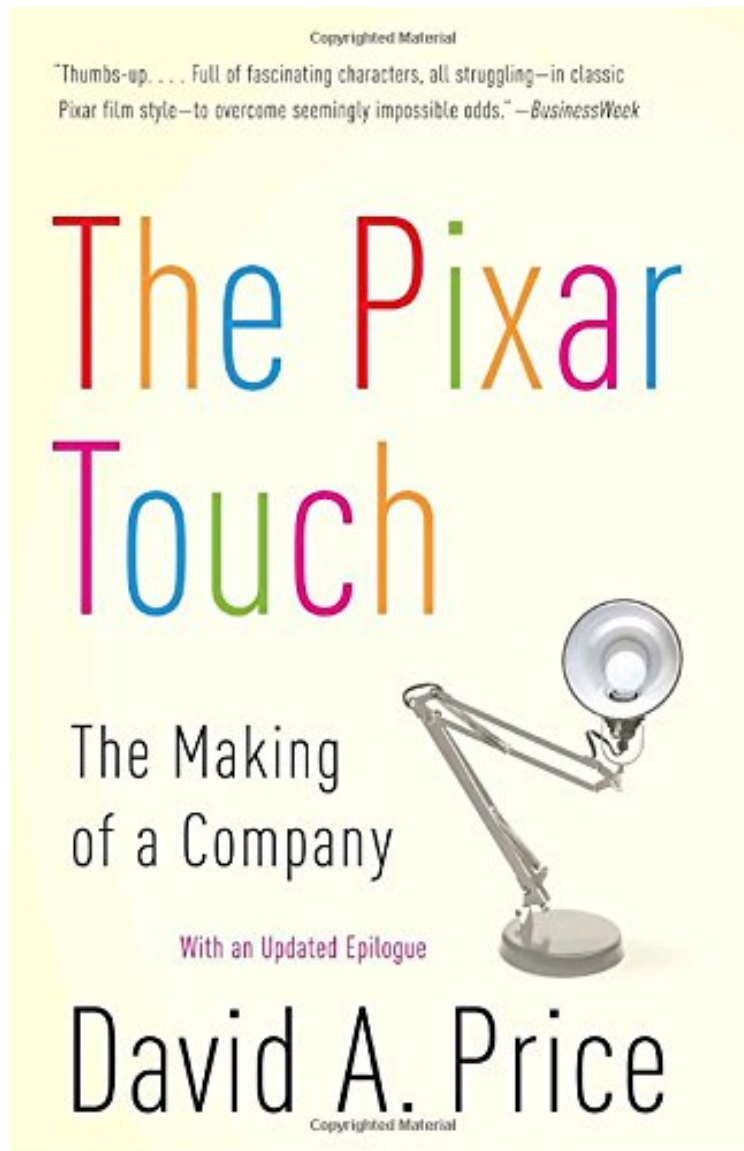


The Pixar Touch: The Making of a Company

David A. Price

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David A. Price : The Pixar Touch: The Making of a Company before purchasing it in order to gage whether or not it would be worth my time, and all praised The Pixar Touch: The Making of a Company:

2 of 2 people found the following review helpful. Love this bookBy Adrian and Amber ViverosI highly recommend this book for anyone that is interested in hearing about a true Cinderella story. Pixar was able to come back from rejections from Disney and eventually became a huge part of Disney films. It brings to our attention what it takes to make someone's dream come to life and how hard you have to work to get to where you want to be. Although Catmull

was turned down for computer graphics he was offered a position to help with the Disney parks, but he in turn rejected Disney because he had his own goals that he wanted to reach. The book also talks about how Toy Story almost never came to life because it did not fall under what Disney believed and was part of the reason that they had planned to not finance the film. With a few adjustments to the films story, Disney did eventually finance the film and it turned out to be one of the best decisions either company could have ever make. The film not only brought in money for the two companies, but it also set up a partnership that has been very successful and will continue to be successful. 1 of 1 people found the following review helpful. Lots of information. By W. Frazier This book should be a must-read for any business student. It is a great summary of how the company Pixar struggled to life and then found great success. The book covers ground-breaking innovations in animation and software development. It's also a candid view of start-ups. The audio book has a wonderful narrator, but there is so much information that reading the hard copy is a better option. 0 of 0 people found the following review helpful. Offers a much greater depth about Pixar not covered in Steve Jobs biographies By Customer A great look at the history of Pixar, stretching back from decades before its founding up through 2008. I was interested in reading more about Pixar after reading Steve Jobs by Walter Isaacson and Becoming Steve Jobs. The information covered in this differs a little bit from the accounts given in the Steve Jobs biographies about dealings at Pixar, so I was glad to be able to read another perspective. This was just a great book.

A Wall Street Journal Best Book of the Year The Pixar Touch is a lively chronicle of Pixar Animation Studios' history and evolution, and the fraternity of geeks who shaped it. With the help of animating genius John Lasseter and visionary businessman Steve Jobs, Pixar has become the gold standard of animated filmmaking, beginning with a short special effects shot made at Lucasfilm in 1982 all the way up through the landmark films Toy Story, Finding Nemo, Wall-E, and others. David A. Price goes behind the scenes of the corporate feuds between Lasseter and his former champion, Jeffrey Katzenberg, as well as between Jobs and Michael Eisner. And finally he explores Pixar's complex relationship with the Walt Disney Company as it transformed itself into the \$7.4 billion jewel in the Disney crown. With an Updated Epilogue

.com Product Description The roller-coaster rags-to-riches story behind the phenomenal success of Pixar Animation Studios: the first in-depth look at the company that forever changed the film industry and the "fraternity of geeks" who shaped it. The Pixar Touch is a story of technical innovation that revolutionized animation, transforming hand-drawn cel animation to computer-generated 3-D graphics. Its a triumphant business story of a company that began with a dream, remained true to the ideals of its founders antibureaucratic and artist driven and ended up a multibillion-dollar success. We meet Pixars technical genius and founding CEO, Ed Catmull, who dreamed of becoming an animator, inspired by Disneys Peter Pan and Pinocchio, realized he would never be good enough, and instead enrolled in the then new field of computer science at the University of Utah. It was Catmull who founded the computer graphics lab at the New York Institute of Technology and who wound up at Lucasfilm during the first Star Wars trilogy, running the computer graphics department, and found a patron in Steve Jobs, just ousted from Apple Computer, who bought Pixar for five million dollars. Catmull went on to win four Academy Awards for his technical feats and helped to create some of the key computer-generated imagery software that animators rely on today. Price also writes about John Lasseter, who catapulted himself from unemployed animator to one of the most powerful figures in American filmmaking; animation was the only thing he ever wanted to do (he was inspired by Disneys The Sword in the Stone), and Prices book shows how Lasseter transformed computer animation from a novelty into an art form. The author writes as well about Steve Jobs, as volatile a figure as a Shakespearean monarch . . . Based on interviews with dozens of insiders, The Pixar Touch examines the early wildcat years when computer animation was thought of as the lunatic fringe of the medium. We see the studio at work today; how its writers, directors, and animators make their astonishing, and astonishingly popular, films. The book also delves into Pixars corporate feuds: between Lasseter and his former champion, Jeffrey Katzenberg (A Bugs Life vs. Antz), and between Jobs and Michael Eisner. And finally it explores Pixars complex relationship with the Walt Disney Company as it transformed itself from a Disney satellite into the \$7.4 billion jewel in the Disney crown. Little-Known Facts from The Pixar Touch: The Making of a Company by David Price Pixar, not Apple, made Steve Jobs a billionaire. Jobs bought Pixar in 1986 from Lucasfilm for \$5 million. In 1995, the week after the release of Toy Story, Pixar went public and Jobss stock was worth \$1.1 billion. Ed Catmull, Pixars co-founder, dreamed as a youth of becoming an animator, but decided in high school that he couldnt draw well enough. Instead, he became an early visionary of computer animation as a graduate student in the 1970s. "Computer animation was sort of on the lunatic fringe at that time," remembered Fred Parke, a fellow Ph.D. student in Catmulls class at the University of Utah. When John Lasseter joined Pixar which was then the computer graphics department of George Lucass Lucasfilm he had just been fired from his dream job as an animator at Disney. He became the first person to apply classic Disney character animation principles to computer animation. Before it became an animation studio, Pixar went through years of struggle and multi-million-dollar losses. It started as a computer company and John Lasseters short films, such as Luxo Jr. and Tin Toy, were promotional films to help sell the companys computers. Pixar was almost bought by Microsoft? Yep: Jobs remained worried about the companys

finances even after Pixar made a deal with the Walt Disney Co. in 1991 to produce Toy Story, Pixars first feature film. The Pixar Touch details the effort to sell Pixar to Bill Gattuso's company while Toy Story was in production. When writing Toy Story, to find inspiration for the relationship between Buzz and Woody, Lasseter and his story department screened classic "buddy" movies, including 48 Hrs., The Defiant Ones, Midnight Run, and Thelma Louise. John Lasseter has instilled an intense commitment to research in the studio's creative staff. To prepare for the scene in Finding Nemo in which the fish characters Marlin and Dory become trapped in a whale, two members of the art department climbed inside a dead gray whale that had been stranded north of Marin, California. To learn how to make a realistic French kitchen, the producer and first director of Ratatouille worked as apprentices at an elite French restaurant in the Napa Valley. Pixar deliberately avoided making the humans in The Incredibles look too realistic. They knew that as animated human characters became too close to lifelike, audiences would actually perceive them as repulsive. The phenomenon, known as the "uncanny valley," had been predicted by a Japanese robotics researcher as early as 1970. Thus, the details of human skin, such as pores and hair follicles, were left out of The Incredibles characters in favor of a more cartoonlike appearance. The signature of most Pixar feature films is characters who appeal to children (toys, fish, monsters), but who have adult-like personalities and are dealing with adult-like problems. Prior to the acquisition of Pixar by Disney in 2006, Lasseter loathed the idea of Disney making sequels to Pixar films without Pixar's involvement as Disney's contract with Pixar allowed it to do. "These were the people that put out Cinderella II," Lasseter remarked. Pixar is more than an animation studio. Pixar's innovations in computer graphics technology pervade movies today. Special-effects houses like Industrial Light & Magic (Pirates of the Caribbean: Dead Man's Chest, The Chronicles of Narnia: The Lion, The Witch and The Wardrobe, Harry Potter and the Order of the Phoenix) use Pixar's software to create out-of-this-world places and characters. (Photo Simon Bruty) From Booklist Pixar animation studios, the company behind such blockbuster movies as Toy Story, A Bug's Life, Monsters Inc., and Finding Nemo, started in the late 1970s as a project in a garage on Long Island by a soft-spoken former missionary named Ed Catmull. The computer-graphics researcher possessed the tenacity to follow through on the painstaking process of making 3-D computer characters come to life on the screen; he accidentally fell into the role of business leader when his creations took the world by storm. Price, author of Love and Hate in Jamestown (2003), writes for the Wall Street Journal, the Washington Post, and USA Today, among others. He charts the course of Pixar from obsession to its relationship with LucasFilm, the purchase by Apple Computers Steve Jobs, and finally the Disney buyout. It's an eye-opening account that pulls back the curtain to reveal the process of evolution, the labor of love, and all the business dealings behind the magic of 3-D animation. --David Siegfried Thumbs-up. . . . Full of fascinating characters, all struggling-in classic Pixar film style-to overcome seemingly impossible odds. BusinessWeek You don't have to belong to the computer-animation generation to enjoy The Pixar Touch. . . . An entertaining look at digital derring-do. The Dallas Morning News Price, a tough, unsentimental reporter, ferrets out lots of backstage drama from fresh sources, weaving a commendably unvarnished history. Entertainment Weekly Unprecedented detail about the notoriously press-shy company's workings, a story that abounds with lessons for business people and creative artists alike. The Wall Street Journal Inspiring.... Price is a smart reporter and a solid writer. He deftly makes computer arcana palatable, even interesting. The New York Times Book Its quite a story, and David Price has finally got it right, its details and the players. This is the definitive history of Pixar. Alvy Ray Smith, co-founder of Pixar [A] brisk history of an entertainment juggernaut that is also the history of computer animation a heck of a yarn, full of vivid characters, reversals of fortune and stubborn determination: Pixar should make a movie out of it. Kirkus (starred) A tale of our times, and David Price tells it with page-turning drama, total veracity, and wonderful wit. Mark Cotta Vaz, author, of The Art of Finding Nemo, The Art of The Incredibles and Living Dangerously: The Adventures of Merian C. Cooper, Creator of King Kong