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Lab D101

2D and 3D in Disney and Pixar

*A comparison of Disney's Brother Bear and Disney Pixar's
Finding Nemo*

Brother Bear is about a young Inuit man who is taught an important lesson about respect and the importance of brotherhood when he is transformed into a bear and is forced to face his problems. *Finding Nemo* is about a little clown fish that gets separated from his father while being disobedient and gets captured by a diver, causing his father to swim across the ocean to find him again.

As in most fully animated films, research was very important in making the 2003 film *Finding Nemo*, where the animators took frequent dives underwater to experience first-hand the difference between water types such as deep sea versus the view of a coral reef. Another major part of the research was experimenting with the textures of what a real fish skin's reaction to light is when in motion or exposed to it, as well as lighting the environment with caustics to make it look realistic and believable, yet still make the audience feel like they were in a fantasy world underwater.

The readability of the motion was loose and flowing to imitate being underwater, similar to *Brother Bear*, one of the last traditionally made 2D films released by Walt Disney Pictures. Aesthetically, the major difference between the films is that *Finding Nemo* is animated in 3D while *Brother Bear* is in traditional 2D, yet both the film's narratives rely heavily on creating a mood and feeling to get the audience emotionally involved. The transformation of the characters in both films happens gradually, but an effective difference in *Brother Bear* was when Kenai, the main character, transforms into a bear. The film's aspect ratio goes from a standard widescreen aspect ratio (1.75:1) with more realistic colors to an anamorphic 2.35:1 aspect ratio with brighter and livelier colours, so that the audience can experience the metamorphosis with greater appreciation.

Artists in both films were very involved in creating the productions. In *Finding Nemo* an artist would sketch storyboard panels using pastels to show the lighting environment, which the animators would reference along with clay models made of the characters. In *Brother Bear*, the artists hand painted all the backgrounds in the story, so if it was a dangerous scene, there would be many red colors used.

Brother Bear seemed to use animation principles such as arc motion and exaggeration more in the movements of the hunters and the bears, while *Finding Nemo* was focused on the facial animation as well as motion holds, for example, when Merlin, Nemo's father, has flashbacks of Nemo being taken.

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