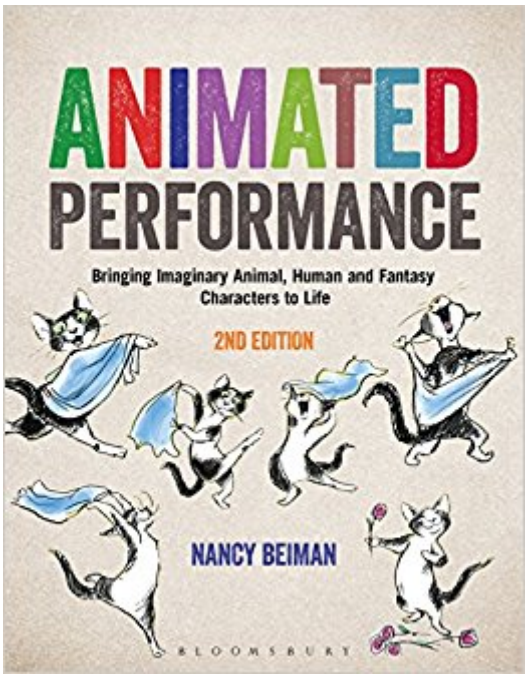
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Animated Performance: Bringing Imaginary Animal, Human And Fantasy Characters To Life (Required Reading Range)



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Synopsis

Animated Performance shows how a character can seemingly ’come to life’ when their movements reflect the emotional or narrative context of their situation: when they start to ’perform’.The many tips, examples and exercises from a veteran of the animation industry will help readers harness the flexibility of animation to portray a limitless variety of characters and ensure that no two performances are ever alike. More than 300 color illustrations demonstrate how animal and fantasy characters can live and move without losing their non-human qualities and interviews with Disney animators Art Babbitt, Frank Thomas, Ollie Johnston and Ellen Woodbury make this a unique insight into bringing a whole world of characters to life.New to the second edition: A new chapter with introductory exercises to introduce beginner animators to the the world of animated acting; dozens of new assignments and examples focusing on designing and animating fantasy and animal characters.

Book Information

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Customer Reviews

This book, 2nd edition, is worth every dollar. Pass up purchasing several cheaper books and save

your money up to buy this one. You will love it and keep it for a lifetime. Every animation student, or lover of the art of animation, should have this book on their bookshelf besides these two books, also my favorites: "Cartoon Animation" by Preston Blair and "The Illusion of Life" by Disney animators Frank Thomas and Ollie Johnston. I really wish this book was available thirty years ago when I was trying to improve my cartooning skills.Firstly, Nancy is a wonderful cartoonist; I particularly love her pig drawings. The book is great for students as it is not only information packed, but has 38 drawing exercises to help you apply the information she's explaining. Even if you can't draw, it has beautiful cartoon animation drawings that will train the animation lover's eyes to better understand what they're seeing on the screen.One thing I really love is her expansion on the flour sack concept which was introduced in "The Illusion of Life". The student is introduced in Chapter One to the very basic concepts of character movement and then slowly expands on this base to more complex concepts. This is not only helpful for animators but also for cartoon artists like myself who want to create dynamic drawings that don't appear stiff on the page.This book is so jam-packed with information that it's difficult to encapsulate it in a brief review. She begins with the familiar bouncing ball and the flour sack then demonstrates how these basic concepts can be translated to more complex character drawings with volume. Pendulum action, action arcs, lines of action, primary and secondary actions, simultaneous actions, consistency, timing, context, and opposing action are explained in just the first 70 pages. The book even demonstrates the difference between how famous Disney animators Frank Thomas and Eric Larson approached their drawings, something I hadn't known.I really cannot praise this book highly enough. I have many drawing books on my shelf and I JUST LOVE IT!!!

This book is definitely one of the best about performance in an animated film. As a director of animated features and television series it has sort of been my 'bible' to which I referred regularly. I used it extensively when I was an assistant director on the Dutch animated feature "Pim & Pom, het Grote Avontuur" (Pim & Pom, the Big Adventure) and also when I was consultant on the "Miffy's Adventures, Big & Small" tv-series. It's a must for any animation student and gives real insight into making your cartoon characters perform better and more clear.Highly recommended!

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