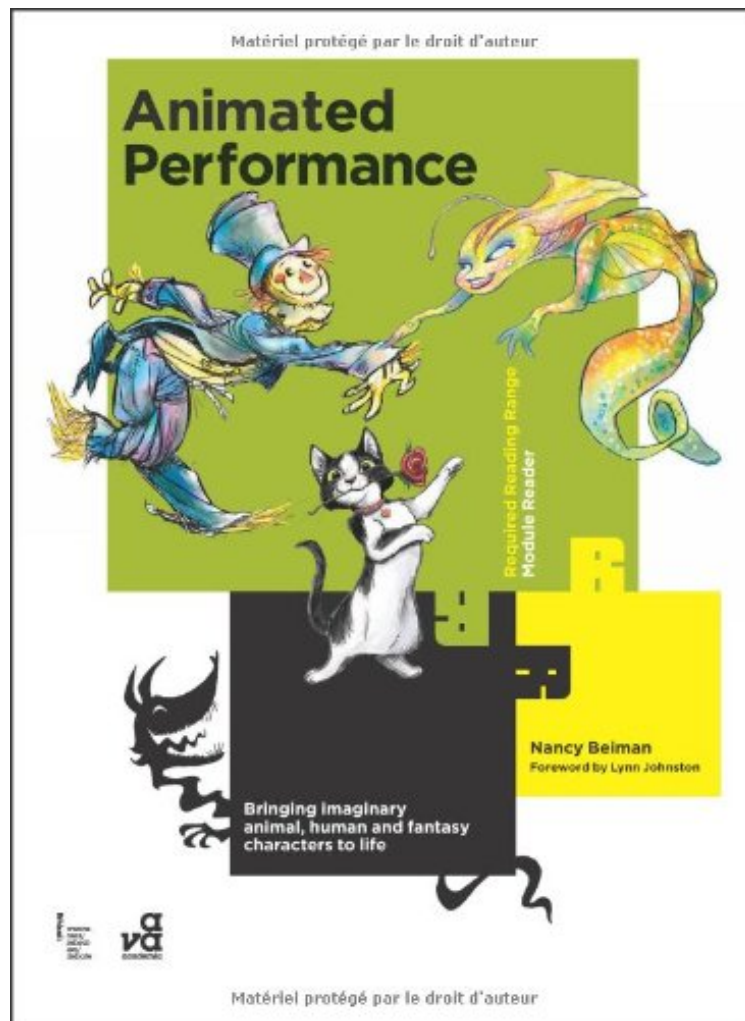


(Mobile ebook) Animated Performance: Bringing Imaginary Animal, Human and Fantasy Characters to Life (Required Reading Range)

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

Nancy Beiman

*audiobook / *ebooks / Download PDF / ePub / DOC*



#779568 in Books Fairchild Books 2010-09-15 2010-09-15 Original language: English PDF # 1 11.81 x 1.00 x 8.72l, 2.77 #File Name: 2940373817232 pages | File size: 15.Mb

Nancy Beiman : Animated Performance: Bringing Imaginary Animal, Human and Fantasy Characters to Life (Required Reading Range) before purchasing it in order to gage whether or not it would be worth my time, and all praised Animated Performance: Bringing Imaginary Animal, Human and Fantasy Characters to Life (Required Reading Range):

7 of 7 people found the following review helpful. A masterful fusion of character design and acting for animatorsBy Brett McCoyThere are plenty of books written on character design, and there also plenty of books written on animation. What Nancy Beiman has done with her new book, "Animated Performance" is bridge these two aspects of

animation production. This book shows that animation is more than just the technical aspects of timing, stretch squash, walk cycles, etc (which have been covered in great detail by Tony White, Richard Williams, Preston Blair, and many others). Further, the book shows that character design doesn't just stop with the turnaround and the model sheet -- the true design of the character is shown in how it performs on the screen, otherwise it's just flat and mechanical. The hefty volume is packed with detail and terrific, color artwork and delves deep into the art of bringing animated characters to life. What I like best about this book is that she spends a great deal of time focusing on non-human characters. Many other animation books focus on things like four-legged walks and similar topics for animals, but Nancy goes way beyond this and provides great instruction on making animals *perform*. And that's the real theme of the book -- performance! Not just acting, not just animating, but performing. There are also lots of exercises so you can apply what you have learned. The best way to self-study is to draw draw and draw, and that's what these exercises get you doing, starting with a daily sketchbook and learning how to observe. The book is a large format and opens flat, so you can have out it on your lap or desk while drawing (the best way to study this book!) This book applies to all animation styles, not just hand-drawn Disney-style animation -- the principles apply to 2D 3D digital animation, stop-motion and cut-out animation, too. If you have the Richard Williams book, you need this one at your desk, too. Williams will teach you how to make your characters walk and run and stay on a bear, Beiman's book will teach you how to make your characters breathe and laugh or cry and make you care about them. Your animated characters will become memorable characters not with just what they say but what they *do*.

0 of 0 people found the following review helpful. Awesome for a start
By Terri Rowley
This is a good pickup for the introduction of the animation performance that is a part of the AVA books set. There are brief projects to try throughout the series, and more hints on approaching the career in obtaining a masterful grasp of the craft. The whole series is more about opening one's mind to a new way of thinking that is relevant to the field of animation. The series does provide a plentiful amount of gems that are not in any other books on the subject, and it also covers some reiterations, yet at times they are more reinterpretations. The picture qualities in all of these provide excellent sources to extrapolate inspiration and references. This book in particular provides new ways to think about the performance and acting, or rather to pry away the self-imposed restrictiveness we have in order to approach the topic with an open mind and a few pointers to start from. It always gives great ideas to obtain hands on experience through the practice of such a subject. I would recommend joining a local area animation society or finding a close school teacher professing the subject to look over the work, and if not then try a close friend or family because it would be beneficial to obtain alternative feedback for your work without one supervising it for you. Our eyes are able to pick out peculiarities, but we might be closely regarded to the work of have worked with it for such a period that it hinders the self criticism needed to succeed in the beginning. If not just drop it for a few days and come back to check it out after the eyes and brain have had a break from it.

2 of 2 people found the following review helpful. by Sam Cornell, animation director, DGA, AMPAS
By sam cornell
The wonderful professor Nancy Beiman has written and illustrated "Animated Performance", THE VERY BEST BOOK I've seen on the art of animation. Animation is about acting and in these pages are profound examples of the how and why great cartoon characters come to life and communicate with us. Filled with Ms. Beiman's delightful drawings, inspiring text, and practical exercises, "Animated Performance" will lift the aspiring artist to the levels needed to perform professionally. Included throughout are interviews with some of the great animators of all time. This is truly a beautiful book but, hey, get it off your coffee table and put it on your drawing board where it counts! I'd think the only thing better than owning "Animated Performance" would be a seat in Nancy Beiman's classroom at Sheridan Tech, Ontario. Thanks! Sam Cornell

In *Animated Performance* you will discover the many ways in which a character's movements will vary according to the emotional or narrative context of their situation. The many tips, examples and exercises will help you harness the flexibility of animation to portray an almost unlimited variety of characters and ensure that no two performances are ever alike. In addition, more than 200 illustrations show 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.

Animated Performance demonstrates once again that Nancy Beiman is not only a tremendously talented artist, but also an immensely gifted teacher. The Disney artists of the Golden Age would have loved this book. The New Generation will be thankful to have it.