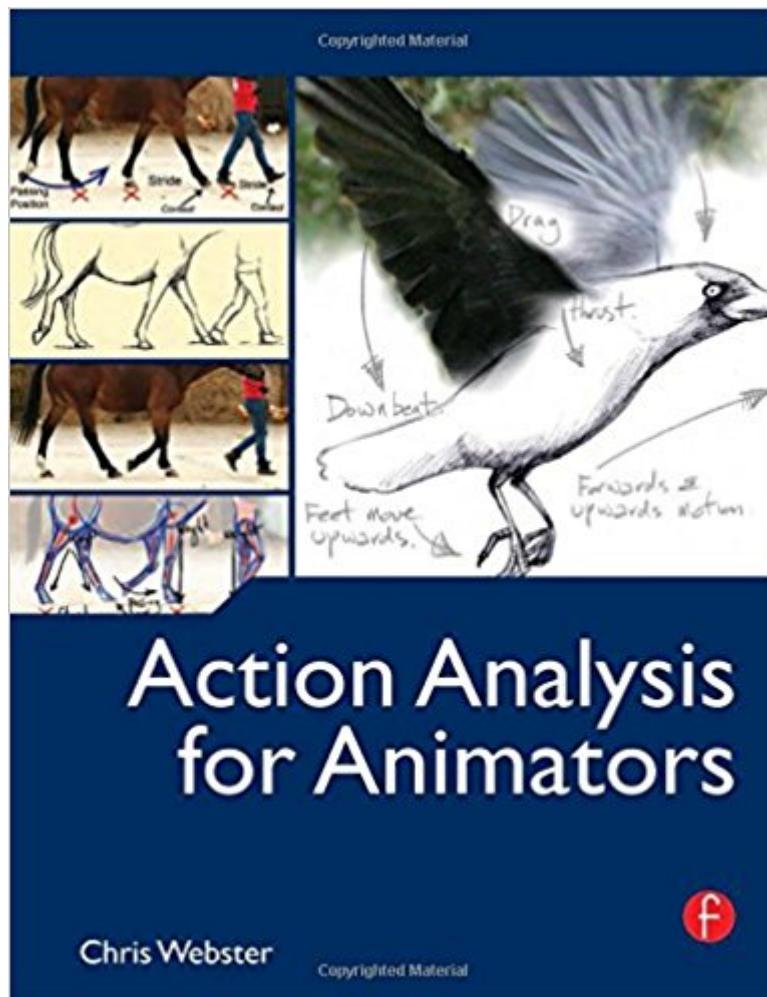


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# Action Analysis For Animators



## **Synopsis**

Action Analysis is one of the fundamental principles of animation that underpins all types of animation: 2d, 3d, computer animation, stop motion, etc. This is a fundamental skill that all animators need to create polished, believable animation. An example of Action Analysis would be Shrek's swagger in the film, Shrek. The animators clearly understood (through action analysis) the type of walk achieved by a large and heavy individual (the real) and then applied their observations to the animated character of an ogre (the fantastic). It is action analysis that enabled the animation team to visually translate a real life situation into an ogre's walk, achieving such fantastic results. Key animation skills are demonstrated with in-depth illustrations, photographs and live action footage filmed with high speed cameras. Detailed Case Studies and practical assignments ground action analysis methodology with real life examples. Action Analysis for Animators is a essential guide for students, amateurs and professionals.

## **Book Information**

Paperback: 424 pages

Publisher: Focal Press; 1 edition (June 7, 2012)

Language: English

ISBN-10: 0240812182

ISBN-13: 978-0240812182

Product Dimensions: 7.3 x 0.9 x 9.6 inches

Shipping Weight: 3 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars 20 customer reviews

Best Sellers Rank: #538,825 in Books (See Top 100 in Books) #119 in Books > Arts & Photography > Drawing > Cartooning > Anime & Cartoons #215 in Books > Arts & Photography > Other Media > Digital #220 in Books > Computers & Technology > Digital Audio, Video & Photography > Video Production

## **Customer Reviews**

Chris Webster is an animator who has worked for twenty years in the industry and has extensive experience as an educator teaching across a broad range of levels from schools, higher education and professional training programmes and within the studio environment. He is currently Head of Animation at the Bristol School of Animation and the University of the West of England.

Great book!

I highly recommend this book for videogame animators that have to tackle creatures as well as humans/bipeds. Provides clear and logical principles on a variety locomotion. I also recommend this book to students that have already mastered balance, weight and body mechanics.

Thanks

a lot of information... really... a lot of information about actions. The downside is that you might get bored by reading all of this.

I'm interested in how things work, and love animated films. My animation experience is limited to making "flip books" and animated gifs. There are some tips in this that I can use for my projects, but more than that, it gave me a deeper appreciation for the time and care it takes to create smooth and natural movement in animated films. My daughter on the other hand, is a lot more serious about animation. She makes stop motion animated films, and has an interest in all forms of animation. She loves this book. The nature of stop motion using figures made from clay, action figures and her case, frequently, hand sewn dolls with wire armatures doesn't work completely with the methods in this book, but they will help her with some things. She also wants to try computer animation, and has this volume marked with tons of bookmark notes for areas to refer to. It's not the only volume we have on animation, but most of them focus on how to create animated films. This one, as a resource for movement in films, is fantastic. If you're a serious beginner, like my daughter, I recommend this book. If you just wish to know more about how movement is created in films, this may be more in depth than you want.

The Author, Chris Webster fills in the gaps that other books about animation don't, and, he includes classic animation information. He recommends books to read, and research to do. He covers history of animation, motion, Newton, Einstein, and the laws of motion, the 4 "A's" of animation, the principles of animation, a huge amount about animals and humans, and, a whole lot of it is very well-illustrated. His philosophy about learning animation is that many great people from the distant past have contributed greatly to the art of animation. He believes a student of animation can glean much knowledge from these earlier attempts at animation, as well as newer attempts. He talked about how Walt Disney stepped up the quality of animation in a major way. He also mentioned one or two people who produced high-quality animation many years before Disney. He mentioned that

when animation became popularized years ago, people were cranking out large quantities of low-quality animation. There eventually came a need for high-quality. He started learning animation in the 80's, and he teaches animation as well as being an animator and author. I highly recommend this book as a text, a guide, a supplement to your education, and as a reference.

As someone who has little experience in animation, I have a great respect for those who can do it well - and this book only increases my respect for animators. Anyone who has tried animation knows that there are complexities and challenges every step of the way, and this book really can help you to improve. The author explains that there are several important aspects that a great animator needs to successfully animate action: 1. An understanding of real-world scientific principles - basic physics, gravity, the laws of motion, forces, etc. 2. An understanding of timing and pacing - both are key to great animation. 3. An ability to study/interpret reference material which can help inform your animation. This includes viewing stock footage or perhaps even acting out the animation yourself. The book is full of examples and helpful tips for animating just about any human action/movement -- walking; sprinting; a child's walk; walking with a limp; lifting; pushing and pulling; jumping; striking, etc.... There are also pages dedicated to perfecting your characters' facial expressions, which is obviously a key aspect of the animation. There are also a number of animal examples -- dogs, fish, birds, etc. Just about every different body type and structure in the animal kingdom is covered. Emphasis is placed on correctly identifying the anatomy of the animal, as well as understanding its stability and gait so that movement is authentic. There are plenty of images: photographs, sketches, diagrams, etc. The author demonstrates a total understanding of action in animation, and this book will benefit animators of any level - particularly those who are trying to achieve complete realism in their animation.

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