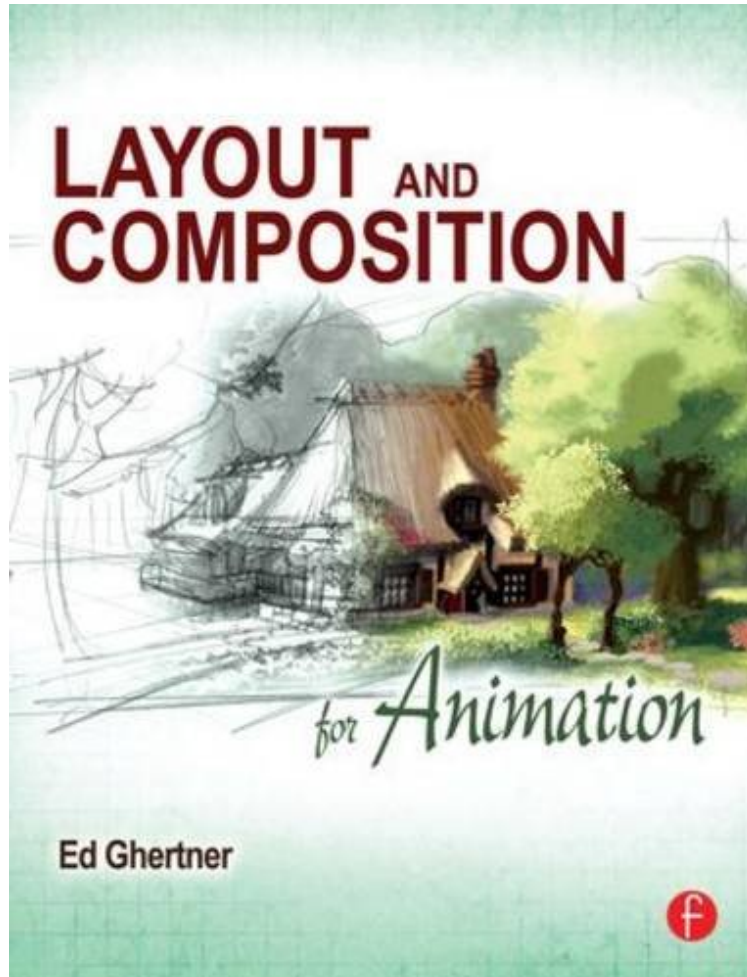


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## Layout and Composition for Animation

*Ed Ghertner*

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#478136 in Books imusti 2010-07-09Original language:EnglishPDF # 1 9.50 x .50 x 7.40l, 1.20 #File Name: 024081441X216 pagesFocal Press | File size: 26.Mb

**Ed Ghertner : Layout and Composition for Animation** before purchasing it in order to gage whether or not it would be worth my time, and all praised Layout and Composition for Animation:

4 of 4 people found the following review helpful. Seems like author was in an extreme hurryBy Gets AroundI'm an artist who can draw but who knows little about animation. This book must average about 20 words per page. There's so little information, it seems like the author is not really thinking about how to make the reader understand anything, but rather is thinking about how tersely he can get through this chapter. Nice pictures and classy print job, but extremely uninspiring, I wonder if anybody has really learned anything practical from this. It's more like an homage to himself than any kind of instructional book.0 of 0 people found the following review helpful. Five StarsBy Gabriela Delamatergreat book3 of 5 people found the following review helpful. Book content is fair but then crippled more by bad publishing design.By mangaemiI had to return this book as it fell below my expectations. Let it be known, I'm not an animator - I went to school for graphic design. So maybe this is why this book bugs me so much.I want to get into

animation (if anything more of a hobby than a career b/c I'm not someone fresh out of highschool) and I thought this book would be very informative. At the beginning of the book, the author talks about how he had mentoring from a successful animator and that he feels this kind of in person mentoring/interaction is lost today for most due to the globalization of the field. I think in some ways the author was trying to give that same kind of mentoring but in book form... but it falls short because it's so vague/overassuming in the text. It assumes you know A, B, C, D, E etc already and this is just a simple "watch out for this" or "don't do this" kind of format. The example images rarely had any in detail notes to help explain or tie in the text for better understanding. Also most of the images are in BW which aren't necessarily a deal breaker.. but makes for such a cut and rather dry book. What helped seal the deal on my return was this along with the layout of book in general... the publisher's graphic designer for this book was not trying AT ALL - or if they were it was a freshman college student's attempt after just learning InDesign... They use a san serif font for everything (apart from Papyrus for some odd reason on some examples), use a grid layout for the entire book... and are so committed to that grid that they have hyphenated words throughout. I showed the inside of the book to my husband who is not at all into design/art and even he said "What is this a children's book?" This is a prime example of how bad design can hinder how the content is received (and if the content is rather dry already as it is in the case of this book, it's like adding nails to the coffin). It felt like a highschool/college textbook out of the early 90s --- but it was confusing as I have one of this publisher's other books "Directing the Story" and that book is well designed throughout and it holds your attention to where you're halfway through the book before realizing it. Maybe this book is best used as a companion to a college professor teaching... but I turned it in and will try Dream Worlds: Production Design for Animation next and hope it fairs better.

This essential, hands-on guide is filled with examples of what a composition should look like and example of poorly designed layouts. Spot potential problems before they cost time and money, and adapt creative solutions for your own projects with this invaluable resource for beginner and intermediate artists. With Beauty and the Beast examples and Simpson character layouts, readers will learn how to develop character layout and background layout as well as strengthen composition styles with a creative toolset of trick shot examples and inspirational case studies. A companion website will include further technique based tools, finalized layout and composition examples and tutorials for further artistic skill development.

Ed Ghertner is a highly regarded master craftsman in the animation industry. This book is packed with ideas that cover the art of visual story telling. It would be a helpful tool for any animator, layout artist or filmmaker. Mark Kirkland -- Three-time Emmy Award-winning Director of The Simpsons About the Author Ed is a renowned Layout Artist and Character Layout Artist who has spent over thirty years in film and animation. He has worked at Disney Studios and Disney TV. He has worked on some of the great Disney classics including "The Fox and the Hound", "Beauty and the Beast", "The Lion King", and the "Hunchback of Notre Dame" and "Mulan." In addition to working with Disney, Ed has worked on the "Curious George" and The Simpsons. Ed is an active member of the Academy of Motion Picture Arts and Sciences, Academy of television Arts and Sciences, Creative Talent Network.