

D

Foundation

F

Introductory

B

Intermediate

R

Required Reading Range
Course Reader

Required Reading Range
Module Reader

} Animation

017
The Fundamentals of
Animation

018–021
Basics Animation
01 Scriptwriting
02 Digital Animation
03 Drawing for Animation
04 Stop-motion

022
Re-Imagining Animation:
The Changing Face
of the Moving Image
023
Animated Performance:
Bringing Imaginary Animal,
Human and Fantasy
Characters to Life

Barry Purves
animator / director / writer



Barry Purves is the author of *Basics Animation: Stop-motion* (see page 18). He is a stop-motion animator and director with more than thirty years' experience.

AVA titles have been very successful and widely adopted. What do you think are the factors that make our titles stand out?

AVA titles are written by informed and experienced authors with a clear, no-nonsense approach. They combine an easily-understood design scheme with concise text. Each book is a compact wealth of knowledge and experience.

How is *Basics Animation: Stop-motion* relevant to the courses you teach, how does it compare with titles that you currently use?

Like all AVA titles, this book is affordable to students and first-time film-makers, as well as being simple, accessible and well-illustrated. AVA books are unique in balancing high theory with an equal amount of useful practical information.

What is the key point that you want students to take away from reading your book?

The book illustrates all the joys and frustrations of the craft. It lets the reader know exactly what to expect and how to judge whether stop-motion is appropriate for a specific project. It clearly sets out what stop-motion is good at and what it may struggle with, and how a film script may make the most of what stop-motion has to offer.

How do you feel the industry contributions add to the text?

The book draws on a large variety of illustrations from both classic stop-motion films and those currently in the cinema or yet to be released. It deals with the full scope of stop-motion history, and benefits from insight from an author operating right at the heart of the industry.

What was your motivation for writing *Basics Animation: Stop-motion* and how do you anticipate it will help students?

This book aims to make the choice easier for a student or newcomer facing a barrage of different animation techniques and styles. With plenty of tips and observations, this book will be an invaluable guide to stop-motion as a medium.

How, in your opinion, does the book reflect current animation practice?

It discusses stop-motion's traditional use in the past, as a device to replicate live action; a practice which has now been superseded by CGI. This is then contrasted with the current stop-motion renaissance, in which the practice is celebrated as a film-making technique in its own right, with such films as *Coraline*, *Fantastic Mr Fox*, and *Mary and Max*.



! *Basics Animation: Stop-motion* is affordable to students and first-time film-makers, as well as being simple, accessible and well-illustrated.



Introductory

The Fundamentals of Animation
Paul Wells

Key features

A core animation text, covering the fundamental principles of animation.

Examines the entirety of the creative process: from finding and researching a concept, through the preparation and techniques used, to the execution of the work.

Explores animation's cultural links with the styles and narratives of popular culture.

Aligns animation theory to the variety of processes and practices available to a student.

Presented in an engaging visual style, accompanied by examples and analysis of contemporary student and commercial animation.

Includes a practical section for aspiring animators, dealing with career paths, portfolios and the structure of the creative industries.

Readership

Introductory

The discipline-specific titles in our Fundamentals range are aimed at students embarking on further education and offer a thorough grounding in the subject.

This book provides students with a comprehensive discussion of basic animation theory and practice, before examining specific key areas in greater detail.



! Nicely organized and compartmentalized for easy use with the course. Many good outside references cited. Up to date. Focused on university level courses and not the craft of animation. Christian Fair / Denison University / USA

! This book is completely in line with our animation course's teaching objectives. The text is accessible to students and offers many insightful examples. Peter Parr / Bournemouth Arts Institute / UK

! The book is well designed, provides good comments and is well illustrated. It has a refreshing feel to it. Central England University / UK

Basics Animation

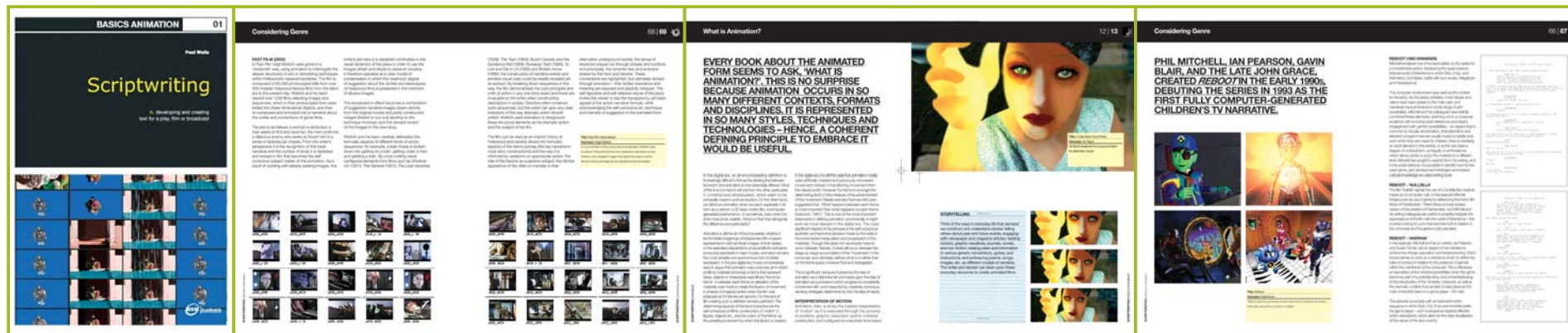
- 01 Scriptwriting
Paul Wells
- 02 Digital Animation
Andrew Chong
- 03 Drawing for Animation
Paul Wells with
Joanna Quinn and Les Mills
- 04 Stop-motion
Barry Purves

The *Basics Animation* series provides students with a comprehensive guide to the key principles and practices of animation; from scriptwriting and conceptual drawing, to different styles and methods of animation production. The books feature contributions and examples from artists, animators, film-makers, scholars and archivists from all over the world.

The text is supported by student exercises and practical guides, all presented in a unique and engaging visual style. Each *Basics Animation* title explores an aspect of animation in detail. When combined, the series represents an essential reference guide.

Basics Animation: Digital Animation

! Useful in giving an excellent overview of the topic. Philip Long / Southampton Solent University / UK



Basics Animation: Scriptwriting

! It will be promoted to all my classes. Phil Organ / Swansea Institute / UK

! Offers valuable introductory insight into the subject for students from a visual background who struggle with the need to develop meaningful and structured approaches to script development. Andrew Selby / Loughborough University / UK

Key features

Each *Basics Animation* title represents a comprehensive guide to a key aspect of the animation process.

The titles include examples and case studies taken from the best of contemporary animation, as well as contributions from animation pioneers.

Presented in a visually stimulating style, designed to appeal to students of the creative arts.

Readership

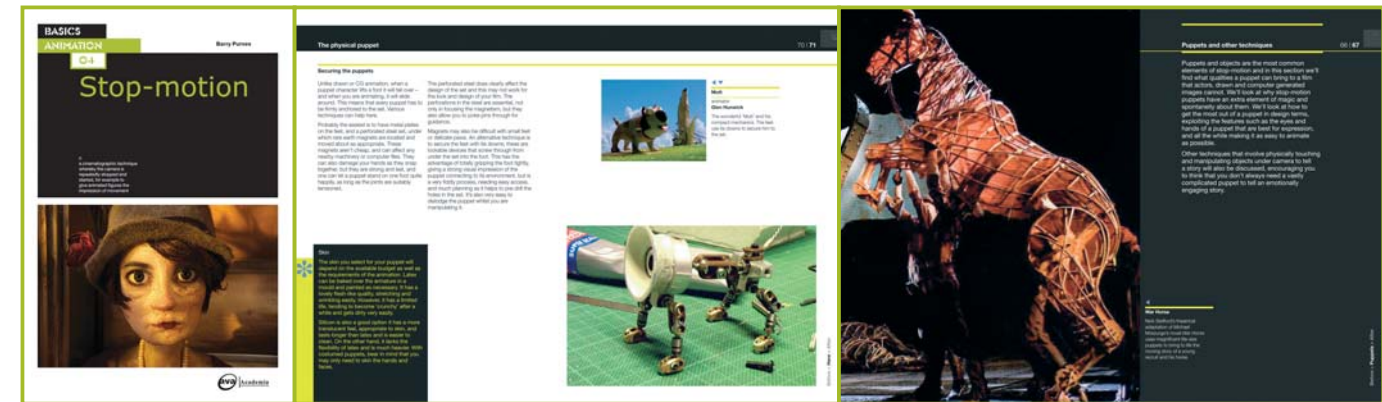
Intermediate

Our Basics books provide readers with an in-depth exploration of each of the topics introduced in the Fundamentals titles. These books offer both a theoretical and practical approach, supported by examples and exercises.

Individual titles can form the basis of specific modules, while the series as a whole functions as a comprehensive reference tool, and can be called upon at any stage of a student's education.

Basics Animation: Drawing for Animation

! A great resource for the animation student. This book has it all. The reader can find out how drawing enhances the animation process from thumbnails to storyboards. Steve Weymouth / University of New South Wales / Australia



NEW!

Basics Animation: Drawing for Animation

! Covers a huge subject area in an accessible and readable way. The layout is good and helps the reader access areas of particular interest. The best thing is the quality and relevance of illustrations.

Samantha Moore / Wolverhampton University / UK



Required Reading Range
Module Reader

Re-Imagining Animation: The Changing Face of the Moving Image
Paul Wells and Johnny Hardstaff

Paul Wells is professor of animation at Loughborough University, UK. He has also lectured extensively in universities across the world on animation, and has spoken at numerous animation festivals and events. His special interests include animation and broadcasting, and he is a regular contributor to publications in the field of animation.

Johnny Hardstaff is an internationally established award-winning designer, film-maker and artist. He has written several books on gaming and produced innovative pop music videos for Radiohead, among others.

Re-Imagining Animation explores the changing nature of animation in the twenty-first century. With the digital revolution, what was once merely an adjunct of film has become central to the entire cinematic enterprise. This title examines animation's changing role through engagement with a series of contemporary moving-image works. Each case study looks at the entire creative process, from the initial creative stimulus, through the development of an aesthetic and the technical production of the work, to the final outcome. *Re-Imagining Animation* addresses animation as part of a wider creative culture, analyzing its relation to cinema, design and art in general.

Key features

Discusses the changing role of animation in the digital age.

Explores the increasing role of animation in other creative practices, from graphic design to cinema in general.

Features work from artists, film-makers, and scholars, as well as contributions from Oscar-winning animators.

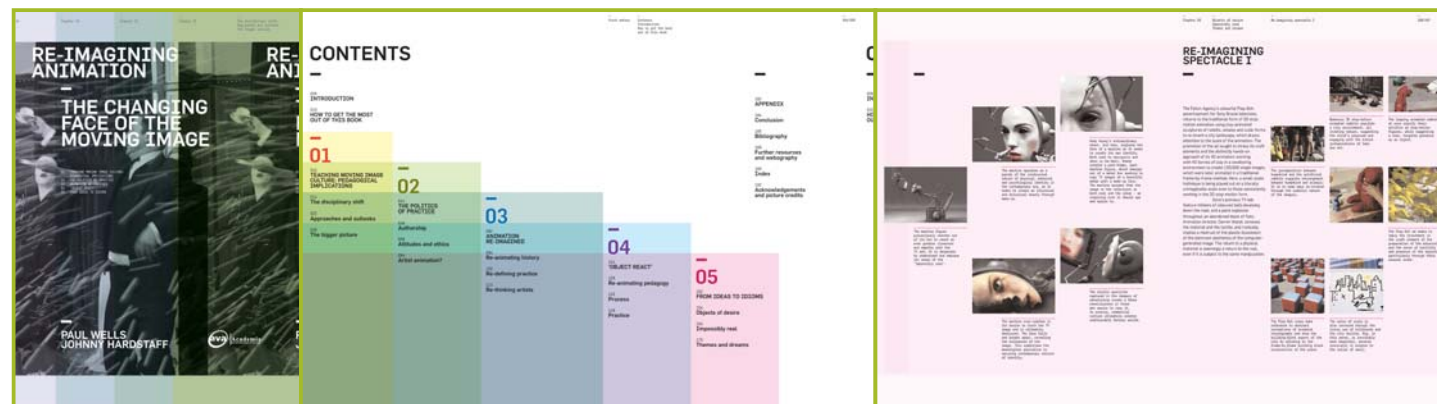
A visually inspiring and engaging text, designed to appeal to students of animation and other creative arts.

Readership

Required Reading Range
Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This book addresses the changing role of animation as part of a larger creative culture, and as such is suitable as a supporting text for students of other disciplines, as well as a core text for animation students.



! An excellent book. It covers topics that very few books address in depth, with regard to contemporary moving image practice. Marc Bosward / Derby University / UK

! The text contains very important and in-depth information for teachers, visual artists and graduate students. It pushes you to think about the changing aspects of this art form and industry. There is a lot to discover in this book. Naime Tasdemir / Istanbul Bilgi University / Turkey



Required Reading Range
Module Reader

Animated Performance: Bringing Imaginary Animal, Human and Fantasy Characters to Life
Nancy Beiman

Nancy Beiman is a professor at the Sheridan Institute of Technology and Advanced Learning in Oakville, Canada. She has produced, directed, designed, storyboarded and animated for television commercials, specials, features, and new media projects. Her employers have included The Walt Disney Company, Warner Brothers Animation, and Bill Melendez Productions. Nancy has been teaching at college level since 2000, and her first book, *PREPARE TO BOARD! Creating Story and Characters for Animated Features and Shorts*, has been adopted as a standard text by animation schools worldwide.

Animated Performance introduces students to the fascinating process of bringing animated characters to life. It demonstrates the power of animation, without the bodily constraints of human actors, to portray an almost unlimited variety of characters. Students will learn how species, weight and design can affect character actions, so that no two character performances are ever alike. The book also examines the ways in which an individual character's movements vary with the emotional or narrative context. Hundreds of thumbnail drawings show how cloth, paper, wood, animal, invertebrate, winged, aquatic and mechanical beings can live and move without losing their non-human qualities.

Key features

Introduces animation students to the techniques and processes behind convincing animated performances.

More than 200 color illustrations demonstrate a variety of human, animal, and inanimate character performances.

Includes student exercises, practical tips and never-before-published interviews with legendary animators Art Babbitt, Frank Thomas and Ollie Johnston.

Readership

Required Reading Range
Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This book is a suitable title to accompany modules concerning animated character performance and related topics and will prove a useful reference guide throughout an academic career.



NEW!