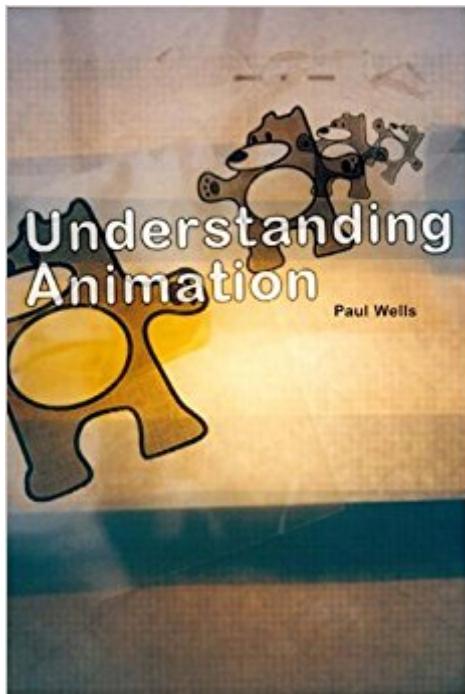


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# Understanding Animation



## Synopsis

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

## Book Information

File Size: 2671 KB

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## Customer Reviews

i didn't like: \*the small letters\* the lack of pictures i did like: \*the chapters Recommend it to: Animation Beginners

Yes, few pictures. This is not an animation "how-to" or a coffee table book. Instead, this is an extremely valuable book for those interested in animation theory. I would recommend this text more to academics and scholars interested in animation as a form, than those wanting to learn HOW to animate. Although, I do believe it is extremely important understand the theory behind what we do and the history of how others have done it, I would hate for someone to order this book expecting something more tutorial and technical. Wells examines animation as a popular, yet neglected art form and compares the medium to cinematic models and traces the evolution of animation. The text is part history and part theory. He uses examples from multiple animators and studios to support his

arguments. The work covers everything from technique to issues in representation. I do not agree with everything he writes in this book, and at times I grow skeptical/confused about his self-invented terminology, but he draws interesting insights to animation and relates them to actual animated texts. I highly recommend this to anyone who is researching animation as an art form or is simply interested in animation history and theory.

On (my) page 353 (of 7361) under the sub-heading 'So whats the answer? Visual education?' the text refers to "eel"animation. This is a huge mistake as the text should read "cell" animation. This mistake is repeated on several of the following pages. PLEASE FIX THIS!!

This is essentially a scholar book for students of art science: lots of texts, few pictures, and in black and white. It contains a good discussion on the origin of animation, and it tries to specify its specific characteristics. It contains many and very diverse examples, but, of course, they work best as such, when one is able to see the mentioned films. I think this book really helps the reader 'understanding' animation (at least it helps to develop an analytical view towards animation as an art form), but I don't think it is suited for the average animation fan.

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