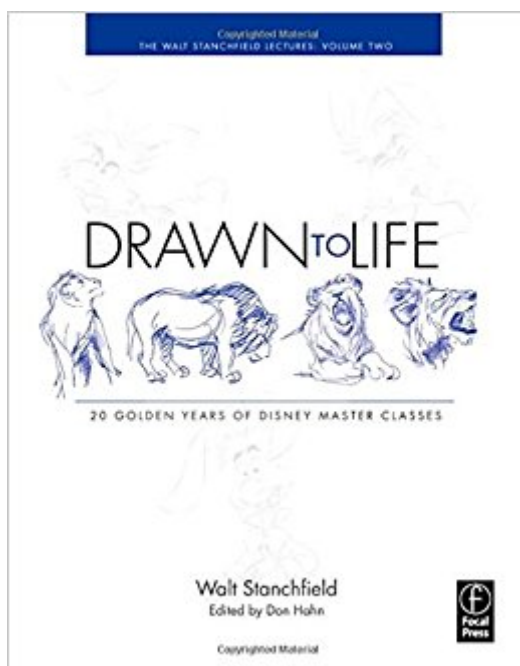


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Drawn To Life: 20 Golden Years Of Disney Master Classes: Volume 2: The Walt Stanchfield Lectures



Synopsis

Discover the lessons that helped bring about a new golden age of Disney animation! Published for the first time ever, *Drawn to Life* is a two volume collection of the legendary lectures from long-time Disney animator Walt Stanchfield. For over twenty years, Walt helped breathe life into the new golden age of animation with these teachings at the Walt Disney Animation Studios and influenced such talented artists as Tim Burton, Brad Bird, Glen Keane, and John Lasseter. These writings represent the quintessential refresher for fine artists and film professionals, and it is a vital tutorial for students who are now poised to be part of another new generation in the art form. * Legendary lessons from the master Disney animator who put the wiggle in Jessica Rabbit's walk! * Packed full of illustrations from some of the top animators in the world including Brad Bird, Glen Keane and John Lasseter* Two volumes and 800 pages of pure gold - offers in-depth advice and instruction on bringing characters to life Sample Pages from *Drawn to Life: 20 Golden Years of Disney Master Classes, Volume 2* (Click images for larger versions)

Book Information

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Customer Reviews

For nearly thirty years, the artists that passed through the gates of Disney Animation, and even non-artists like myself, were influenced by the craft, skill, wisdom, writings and sketches of Walt Stanchfield. Roy Disney Walt was a kind of Mark Twain for us at Disney. He always taught with humor and skill. You learned to see the world through his eyes. I remember him one day

encouraging us to leap into our drawings with boldness and confidence, "Don't be afraid to make a mistake. We all have 10,000 bad drawings in us so the sooner you get them out the better!" Sitting in Walt's class was as much a psychology course as it was a drawing class. One couldn't help walk away with your mind and soul a little more open than when you entered. Glen Keane, Walt Disney Animation Studios Walt Stanchfield's classes and writings were little distillations of the man: quirky, strongly stated in a genial voice, and brimming with a lifetime of sharp observations about story telling and graphic communication. Whether he drew with a ball point pen or painted with a brush dipped in his coffee cup, he got to the essence of things and was eager to share what he learned to his eager disciples, myself among them. He was grizzled and he was great and proof that there was more than one Walt at the Disney Studio that could inspire a legion of artists. John Musker, Walt Disney Animation Studios Walt Stanchfield was one of Disney Animation's national treasures. His classes and notes have inspired countless animation artists, and his approach to drawing of caricature over reality, feeling over rote accuracy, and communication over a photographic reproduction gets to the heart of what great animation is all about. Huzzah to Don Hahn for putting it all together for us! Eric Goldberg, Walt Disney Animation Studios During the Animation Renaissance of the 1990s, one of the Walt Disney Studio's best kept secrets was Walt Stanchfield. Once a week after work, this aged but agile figure jumped from drawing board to drawing board, patiently teaching us the principles behind the high baroque style of Walt Disney Animation drawing. Being in a room with Walt made you feel what it must have been like to have been taught by Don Graham. Having one of your life drawings be good enough to be reproduced in one of his little homemade weekly bulletins was akin to getting a Distinguished Service medal! Senior animators vied with trainees for that distinction. Tom Sito, Animator/Filmmaker/Author of Drawing The Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson

Walt Stanchfield is an artist, philosopher, and master of Disney animation. This book is the conclusion of lectures he gave for the Beauty and the Beast era animators at Disney and his tireless efforts to bring animation back to the level of the original Disney studio. This book is informative and inspirational and should belong to any animator. The first book had more ground shaking information for me, but perhaps when I've been studying for 30 years, the second volume will be more relevant.

WOW! Such an incredible book. You'll have to read it over again because there's so much useful information inside, it can be a lot to retain the first time around. Character Design, Drawing in

Perspective, Foreshortening, etc. This book arrived very quickly and in great condition. I would highly recommend this seller to any and all!

This book left off where the first one ended, and was more meaty with information. Drawing issues like overlap and perspective are better explained. If you did not get the concepts of the first book, this one surely will clear up your confusion. I liked this book because when Walt gives a correction sketch, he actually explains the logic and the thought process behind it; unlike some drawing classes where the teachers say this and that is wrong, draw on your paper, and you still don't get it because they really don't explain the why behind it. I highly recommend this book as a supplement to any drawing class. It will help you more than Brigham or any other drawing book because his explanations are simple and common sense. In my opinion, the first and second volumes of this book is great for the beginner artist. Good foundation art concepts are in this book. Almost like drawing "101".

Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 2: The Walt Stanchfield Lectures Volumes 1 and 2 are wonderful. Reading cover to cover.

This is a perfect book especially for those who draw without formal instruction. The books 'Drawn from Life' are notes made by a master teacher to students after an animation drawing class. Many examples include student drawings with the corrections of the instructor. The class and the instructor used ball point pen for drawing so the illustrations are perfectly clear. But the drawings are only half the story. The lively accompanying commentary has the feeling of informal speech. The stories are compelling making this a good read especially considering the fact that these are drawing books. Though I am not an animator, but a scene designer, I find that I have applied the principles taught here in filling my design sketches with figures that seem to move, making my scene designs come to life.

I've borrowed this from my local school library and after reading the most of what I can, I knew I just need this book. It's not a step-to-step guide on how to draw but it's definitely not a philosophical essay either. It meets you somewhere straight down the middle and for me, that is perfect. It is a great way to understand the principles of animation and drawing and will show you a good knowledge of it. If you are an aspiring animator I believe this is a good book to get and if you are not, I believe this is still a good book to read! (Although heavy) .

This series of books by Walt Stanchfield has been one of the most thought-provoking and inspiring works that I have read in a very long time. Reading this book always makes me want to draw. I can't count how many times a sentence or lesson has sparked my imagination and given me cause to break out the pencils once again. I am not an animator, but I really enjoy drawing from life. Walt's instruction has really helped make those life drawing experiences more fulfilling and challenging. I would definitely recommend this book to any artist that loves/likes to draw. It has been compared to "The Natural Way to Draw" - the best drawing handbook ever written. While Master Classes is less structured (no instructions to "draw for 3 hours"), it definitely deserves to be in a class with "The Natural Way to Draw." It really is that good.

Hahn has done the world a favor, by collected and clearing the rights to Stanchfield's excellent worksheets. I haven't worked at Disney and probably never will, but I've been given the chance to get tip sheets from an old master. These pages used to be photocopies that were handed out in Disney classes for its artists. This means you can read a handout, making for a fun read; crack it open and quickly absorb a couple pages. Good for short attention spans. Important concepts are revisited again and again, like creating depth by overlapping, scaling, repetition and such. Some may find this repetitive but it works for me as I'm kinda thick-headed anyway. Powerful knowledge directed primarily at animators, but the ideas apply to anyone who is trying to give life to their drawings. (think storyboarders, comic book or children's book artists) Let me emphasize that this is not directed at fine artists or non-representational ones, but artists whose bread and butter depends on creating figurative art.

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