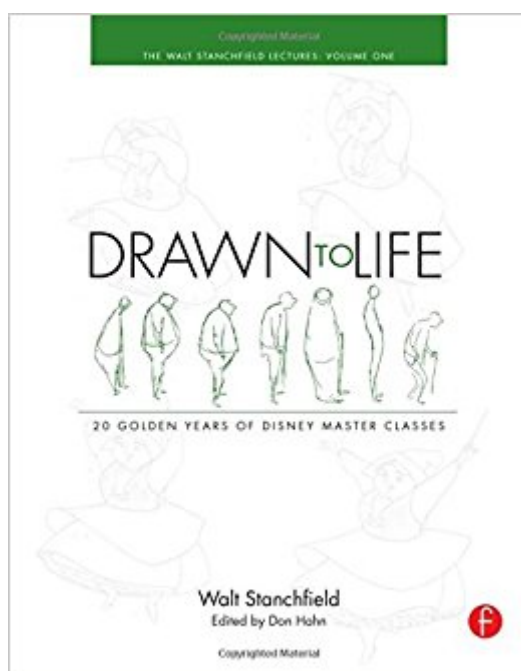


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Drawn To Life: 20 Golden Years Of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures



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 a master Disney animator - meet the man 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 - get in-depth advice and instruction on bringing your characters to life [Sample Pages from Drawn to Life: 20 Golden Years of Disney Master Classes, Volume 1](#) (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 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

this wonderful book contains not the anatomical information of drawing, (though it very briefly and sparsely touches that, so briefly that it's not worth mentioning) but the force that gives a drawing life; gestures and intention. the reviews that complain of illustration quality obviously have missed the point of the book. this is not about finished drawings, this is about capturing a moment and learning to express emotions and movement through your characters. creating interest with flow and lines and simplicity and building from there is up to you. this can be applied to any style. i've only had this book for one day and i can not put it down. Mr. Stanchfield explains the thinking process for bringing about believable and relatable poses, how to breathe life and a story into a simple sketch. his explanations are amazingly easy to understand and to apply. rudimentary knowledge of anatomy is required to practice these exercises but even then it will be molded to your needs. i can not say

enough good things about this book and will purchase the second when i've finished this one.

Most drawing books I've found are structured and tell you how to draw this and how to draw that and just pretty much lays it out to you to get it to look like the picture in the book. Not very creative in my opinion. This one, however, is different. Good different. These are notes by Walt Stanchfield, who taught drawing classes to some of the great animators of today such as Glen Keane, Joe Ranft, Andreas Deja, and Eric Goldberg. In this volume he emphasizes the gesture drawing and capturing the essence of the action. This book is meant for animators who need to think in motion, but can be very helpful for any artist who wants to make their drawing more than "just a drawing". (He uses that phrase a lot). Most of this book is reading material with drawing illustrations to stress the point, but the reading is so fast and almost conversational in a way because he uses humor, drama, stories from his life, and stories from his drawing classes. I always end up smiling in each chapter and even sometimes laughing out loud at some of the things he says. I recommend having a pen or highlighter with you when reading each chapter because he says some pretty enlightening things that hit me like "why did I not think about that in a drawing before?" So whether you be an inspiring animator, such as my self, or just want to better your art, I highly recommend both volumes to really bring your art to life!

If you are looking to be a better artist, illustrator, animator, cartoonist, Graphic Novel-ist, GET THESE BOOKS. They are not "How to" books but books that teach basic principles, and rules that make a good drawing an even better drawing. I even applied some of the techniques to my oil painting such as "squash and stretch" and it helped out. These principles are not just for animation but for illustration in general. My teacher at AAU in San Francisco, CA worked with Walt Stanchfield and took over teaching his Quick Studies class when he couldn't do it anymore, she would always refer to these books The principles are not "Walt's" but industry standards/principles that he learned over the years, took the time to write down, and teach other people. Hey if it's good enough for the people that brought you Cinderella, Snow White, Bambi, Sleeping Beauty, The Rescuers, etc. then it should be good enough. All these principles are in use today by all the big studios and small studios alike.***Update 12/29/2014***Still have these books in my library and constantly refer to them. I am getting into storyboards professionally and these books are always helpful. Again they are INDUSTRY STANDARD PRINCIPLES that all animation and art studios use and that are taught in major schools such as Academy of Art University, Cal Arts (in so cal). If you are trying to make your drawing better and more appealing get these books, read them, and put the principles into

practice. Volumes 1 and 2 cost about 80-90 dollars and a class at AAU in SF costs about \$2500, and they will teach you these principles. Save money and get ahead of the curve. These "rules" are so important that they are mentioned in all animation classes and are the foundation for any good illustration.

I am a passionate aspiring artist/ animator. I take my art and the lessons that can be learned to improve that art very seriously. And what I can say about this book is that it seeks to challenge you if you feel the same. It assumes you know quite a bit about art and animation already and describes in very intricate detail mistakes that you may be making that most people wouldn't notice. Plenty of reference sketches to be found, most of them rough and loose, but all of them clearly done by a professional. If you know how difficult drawing and animating can be and want to refine your work to the next level, consider this book.

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