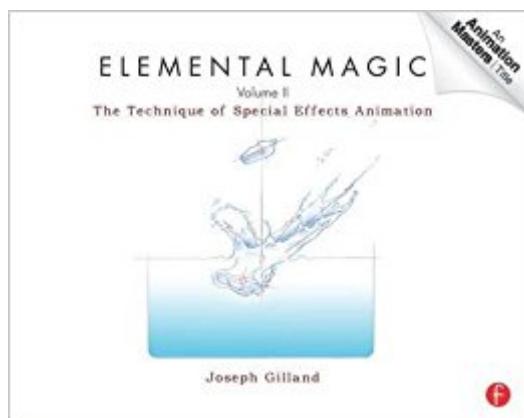


The book was found

Elemental Magic, Volume II: The Technique Of Special Effects Animation (Animation Masters Title)



Synopsis

Design beautiful, professional-level animated effects with these detailed step-by-step tutorials from former Disney animator and animated effects expert Joseph Gilland. Filled with beautiful, full-color artwork, *Elemental Magic, Volume II* breaks down the animated effect process from beginning to end—including booming explosions, gusting winds, magical incantations, and raging fires. He also breaks down the process of effects "clean-up," as well as timing and frame rates. The companion website includes real-time footage of the author lecturing as he animates the drawings from the book. In these videos, he elucidates the entire process from blank page to final animation. See it all come to life like never before. Throughout the book, Joseph refers to and includes examples from his own professional work from feature films such as *Lilo & Stitch* and *Tarzan*.

Book Information

Series: Animation Masters Title

Paperback: 360 pages

Publisher: Focal Press; 1 edition (September 23, 2011)

Language: English

ISBN-10: 0240814797

ISBN-13: 978-0240814797

Product Dimensions: 0.8 x 11 x 8.8 inches

Shipping Weight: 2.6 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars 27 customer reviews

Best Sellers Rank: #428,138 in Books (See Top 100 in Books) #150 in Books > Arts & Photography > Other Media > Digital #177 in Books > Computers & Technology > Digital Audio, Video & Photography > Video Production #745 in Books > Computers & Technology > Programming > Graphics & Multimedia

Customer Reviews

PRAISE FOR ELEMENTAL MAGIC, VOLUME I: "Gilland's fascinating new book [is] a revelation of the amazing blend of the art and craft behind of classical effects animation."-Don Hahn, Academy Award-nominated producer of *Beauty and the Beast* and *The Lion King*

In his 32+ year animation career, he has worked with such studios as Walt Disney Feature Animation, Don Bluth Animation, Productions Pascal Blais and the National Film Board of Canada.

At Walt Disney Feature Animation, he served as Supervisor of Visual Effects for the Disney features Lilo & Stitch and Brother Bear. At Disney he also served as Head of Special Effects Units for the Disney features Kingdom of the Sun and Tarzan, and was Special Effects Animator on such notable titles as Pocahontas, The Hunchback of Notre Dame, James and the Giant Peach, Hercules and Mulan. He served as Designer and Supervisor for all 2D and 3D visual effects on the television series Silverwing, and Chaotic at Bardel Animation in Vancouver. He has also designed and directed a wide variety of television commercials. Clients include General Motors, CocaCola, Honda, MacDonald's, Gillette, Players Tobacco, Larrouse Dictionaries, and Radio Quebec. For almost three years, he was the Head of animation, and Digital Character animation at the Vancouver Film School. He lectures at animation schools in Canada, Europe and Asia, and has conducted workshops at animation festivals and schools around the world. he is a professional musician and performer as well. He has been writing professionally for over three years now, and has a bi-monthly column in the online Animation World Magazine, entitled 'The Animated Scene' which has an enormous readership around the world. He has also had articles published in Animation Magazine, the world's foremost industry magazine, as well as well as an article in 'Cartoons' The International Journal of Animation.

Both Volume 1 and 2 really explain how an effect should look and feel. Anyone can press play and a fluid solver or set up a rigid body scene, but is the result appealing? Does it fit with the story? Joseph Gilland is the guy to show you how it's done right. I've heard CG artist argue that their simulation is physically accurate correct and "the reason it looks that way because gravity behaves like blah blah blah," but It's not supposed to be accurate, it's supposed to look awesome.

I learn so much from Joseph's books. Makes me proud to be working in the industry and makes me love what I do even more. Hearing and learning things from a pro is great and inspiring. This book is a great guide for anyone and everyone that enjoys VFX =)

This is the best study of the fluid like flow of fire I have ever seen or read. I am using this more for film practicals and vfx integration then drawing ... But the principles taught here apply to both.

It has been said that one must learn special effects for animation prior to animating or any other process in the field. I do not know if this is a solidified truth or not, but it pays off when an animator boils down the timing. Not to mention that drawing and artistic styling can manifest expansions as

well when one delves into this sort of practice or study. There are plenty of examples to build a portfolio or an understanding. Let it be said that one should not copy from the examples in the book after he has firmly grasped them, and try and substitute his own takes on the matter and projects to build this portfolio. Minimal information is out or written on this subject pertaining animation, or at least as far as I know outside of an academic institution. A classical approach to the application, but beneficial digitally for a means to an end. This is one of the only sources of information pertaining to this matter, and should be a must for any student or individual starting out and interested in this area. Regarding the price and the amount of information that is stored within is a steal. The two volumes make for great additions to supplemented materials as photograph books on motion and such subjects, as well as life studies of natural phenomena.

If you can only buy one of these books, I would recommend getting this book rather than Volume 1. Both books cover a lot of the same material, but this one has very well-crafted tutorials. If you are attempting to develop your technique in the animation of fire and water (very difficult things to successfully animate) this book will guide you. The best thing is that the tutorials are not software-specific - you can use them with any animation tools you use. This book is a must-have for anyone interested in animation. PS - It always makes my day to know that people find these reviews helpful. If you'd also like to ask a question or leave a comment I usually respond the same day, so if you have a question or comment (even if it's just to say, Hi!") feel free to post it below. Thanks, Claire

I've had this book for a while now and it's difficult to review on its own, since technically it is part of a set. And also there really are no books out there specifically on this subject (that I'm aware of) so there's not much to compare it to. First off, if you didn't like the first book, you probably won't like this one. It's very similar and there is some overlapping material. There are some very good aspects to this book, but I have some issues with it: One, literally a third of the book is taken up by animating a splash, and two: I can't help but feel if both books were presented in a slightly more focused fashion it could've all fit into one book. For example in the chapter on fire he goes into a lot of scientific detail on combustion, which from a practical point of view, didn't do me any good and didn't need to be there. His overall teaching/presentation style is often a little wordy and not as focused as in some other animation books I have. I agree this is complicated stuff, but probably no more so than animation in general. It's just different. Also, there is a LOT of wasted space in the book. Some of the pages have big, clear pictures in it, which is great, but there are many pages where the type only takes up like half of a page because the margins are so far in, and there is some random

illustration on the page that doesn't show how to animate anything, it's just for decoration. Feels very padded at times. And lastly, the companion website that is supposed to exist, doesn't. I went to the address it listed and there is nothing there. If you are really needing in-depth instruction on animating special effects then you'll probably want to pick this up. The fact that there isn't really any competition makes your choice pretty clear. Not what I'd hoped, but certainly has some good info in it.

Volume II has a lot of the same things that Volume I had. In many cases there is more detail. The first 1/2 of the book deals almost entirely with water--splashes, waves, etc. and the second half has a lot more to do with fire (and smoke). As it turns out, fire and water should be animated in much the same way, so I guess that makes sense. There is a fair amount of repetition between the first and second volumes. My recommendation would be to start with volume II and, if you really like it, get volume I. If you already have Volume I and would like a few more details, then I would recommend volume II. If you already have vol I and for whatever reason, you don't like it much, I wouldn't recommend this as it is more of the same. For those not already familiar with the series, you should know that it is a book of lots and lots of pictures with some good explanations of what is going on. I think this is a great way to do an informative "drawing" book. You should already have some artistic ability and a good eye--what this will teach you is to take those abilities and start animating the everyday things that are so difficult to get to look natural. Recommended if you already can draw and you're just wanting to make your animations look more real.

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