The Art Of Pixar: 25th Anniv.: The Complete Color Scripts And Select Art From 25 Years Of Animation

Synopsis

Over the past 25 years, Pixar's team of artists, writers, and directors have shaped the world of contemporary animation with their feature films and shorts. From classics such as Toy Story and A Bug's Life to recent masterpieces such as Up, Toy Story 3, and Cars 2, this comprehensive collection offers a behind-the-scenes tour of every Pixar film to date. Featuring a foreword by Chief Creative Officer John Lasseter, the complete color scripts for every film published in full for the first time as well as stunning visual development art, The Art of Pixar is a treasure trove of rare artwork and an essential addition to the library of animation fans and Pixar enthusiasts.

Book Information

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Customer Reviews

The Art of Pixar is a gorgeous book that represents the humble beginnings of an animation studio that is now loved by fans worldwide.The first colorscript was drawn by Ralph Eggleston for Toy Story. That was in 1993 and it had enchanted John Lasseter, Steve Jobs and the rest of the then little studio. Today, many years and films later, it's nice to see that Pixar is still creating them, using them to communicate the emotional arc of their stories.Collected within the 320 pages of this beautiful book are the colorscripts up to the latest movie Cars 2. Also included are the colorscripts for the many animated shorts that, if I'm not wrong, are all appearing in this book for the first time. The 100 over pages at the back are for selected pieces of art, one printed per page. These are the work from the last 25 years.It's quite cool to see the artistic styles used by different artists to create the colorscripts. I love the pastel ones by Ralph Eggleston and Dominique R. Louis. The vector style art of Lou Romano for The Incredibles is still a refreshing departure of usual style of drawing them

with pastel. Later on, the colorscript slowly evolved to being drawn digitally. The ones by Sharon Calahan for Cars 2 are so detailed I'm not sure if they aren't film stills.The book claims to have the complete colorscripts but that's not exactly true. Since I have the other Pixar art books published by Chronicle Books, I went back to compare the content. I found out that the book didn't include some of the colorscripts that were featured in the earlier art books. Some from The Art of Finding Nemo weren't included.

All you need to know is that this is a gorgeous book. Like other Art of... books published by Chronicle, this book showcases some beautiful and historic artwork.Amid Amidi is a well known animation journalist, historian and author. He is the co-founder of Cartoon Brew and has written several books covering animation. This is not his first Art Of... book (The Art of Pixar, The Art of Robots and Cartoon Modern) from Chronicle and I hope it won't be his last."In an inspired spurt of a week or so, [Ralph Eggleston] painted the colorscript, a roadmap for the way the color (and thus emotion) would be applied throughout the film."The idea of a color script might be a new concept to you (it was to me). It is a defining work or a canon on a film that shows the progression, changes and mood of the color as it relates to the stories and the characters. From what I understand, it goes hand-in-hand with the storyboard and might be created before the storyboard has begun. A few studios used the color script before Pixar, but not for every single film and short. Ralph Eggleston created the first color script for Toy Story and it captivated John Lasseter and Steve Jobs. It became a standard tool after that.Beyond presenting every color script that Pixar has created (at least the ones that were saved), the Art of Pixar shows how the artistry has evolved. It was very surprising to see how close the color script stayed to the final film as well as how different films changed over the course of production. Amid included the color scripts for the short films so you get a look at how the process differs for the shorts. With a company like Pixar, you would assume that all of color scripts would be computer-based art.

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