Motion Graphics with Adobe Creative Suite 5 Studio Techniques
Authors: **Richard Harrington and Ian Robinson**
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Reviewer: **Melony May, AAUG Member**

This book, <u>Motion Graphics with Adobe Creative Suite 5 Studio Techniques</u>, is a must have for those with the Adobe CS5 Production Premium or Master Collection Suites. It is jam packed with information from the get-go. Well-known and respected authors Richard Harrington and Ian Robinson do not disappoint. While not for the novice, this book has a lot to offer for those familiar with After Effects, Photoshop, Premier Pro, and other components of the Production Premium Suite. It is a boon companion to those beginning with an intermediate level of expertise creating motion graphic projects. There are side tips, close-ups, and notes sprinkled through-out that are very useful. Also included are detailed color illustrations and a DVD full of source files so you can follow along with the projects.

I was pleased to see the way this book was organized. The first section "Working Foundations" is about the motion graphics toolbox and project organization. It describes the components of the Production Premium Suite and how they interact with each other. This section also provides a lot of information on moving media back and forth within the creative suite and there are very some very helpful tables to make the visual connection of the workflow easy. I also felt like it gave me a better sense of what program would be the better suited for each tasks at hand. There are helpful instructions on how to set up a proper workflow to manage assets and keep your project under control.

Section II focuses on "Design Essentials." Here you will find several chapters on creating or enhancing some of the assets of your project and great tips on project design. Some of the topics include typography, background design, audio design, and working in 3-D. There is also a chapter working with vector shapes in Illustrator and After Effects. There are educational moments sprinkled in such as the explanation of the difference between fonts and typeface and the foundations of type, or the review of 2-D, 2.5-D, and 3-D space. I also found Chapters 5 and 6, "Stylizing Footage," and "Repairing and Retiming Footage" to be incredibly useful as the trend exists to fix or enhance poorly shot footage in post-production.

Finally, Section III moves on to "Design Exploration" and includes "Motion Control 2D and 3D," "Building with Panoramic Images," and "DVD and Blu-ray Design." This section appears devoted to bringing projects to life step-by-step. The creation of DVD and Blue-ray menus are often an afterthought to some and are done hurriedly to get the project out the door because the time allotted has been spent editing content. This chapter not only encourages and entices you to go that extra mile and get creative with your footage plates but also stresses aforethought, functionality, and simplicity in the creation of DVD/Blu-ray menus. An additional chapter for broadcast design is available for download on the Peachpit website.

By following the practices and implementing the tips and advice given in this book, one cannot help but elevate a project to the next level and really improve on efficiency. I also feel like I will now be more dynamic in moving between programs. This book will not even make it to my shelf as it will have a home on my desk for quick reference for some time to come.