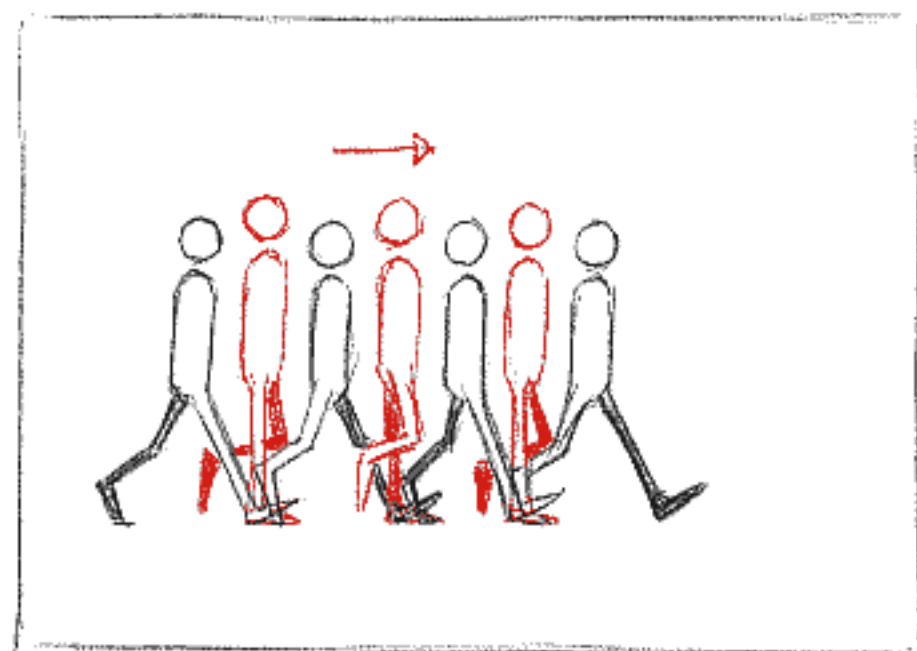


In trying out walks, it's best to keep the figure simple. It's quick to do and easy to fix – easy to make changes.

ALSO, IN DOING THESE WALKS – TAKE A FEW STEPS ACROSS THE PAGE OR SCREEN –



DON'T TRY TO WORK OUT A CYCLE WALKING IN PLACE WITH THE FEET SLIDING BACK, ETC. THAT ALL BECOMES TOO TECHNICAL. WE WANT OUR BRAIN FREE TO CONCENTRATE ON AN INTERESTING WALK PROGRESSING FORWARD.

WE CAN WORK OUT A CYCLE FOR THE WALK LATER... PERHAPS JUST FOR THE FEET and BODY. BUT THEN HAVE THE ARMS and the HEAD PERFORMING SEPARATELY.

CYCLES ARE MECHANICAL and LOOK JUST LIKE WHAT THEY ARE – CYCLES.

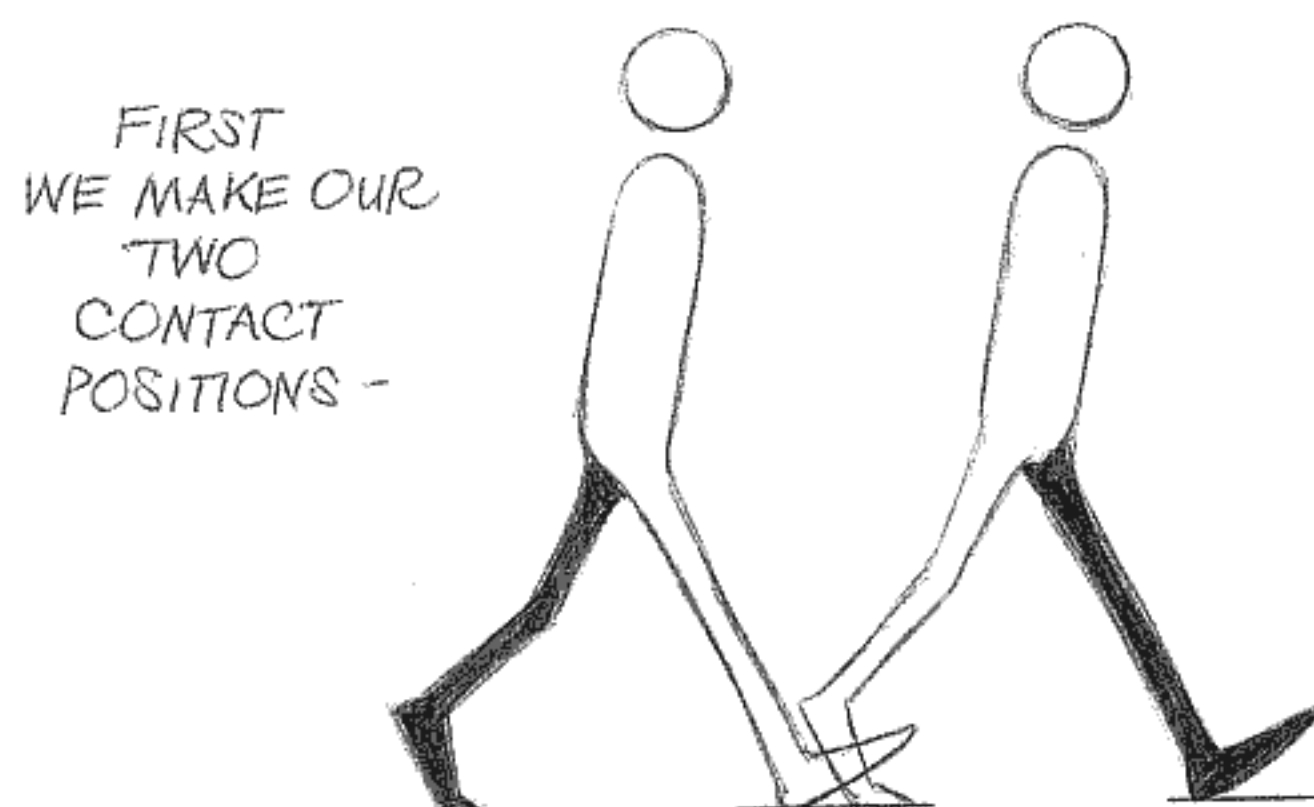
CHUCK JONES TELLS OF HIS TINY 3 YEAR OLD GRANDDAUGHTER SAYING, "GRANDAD, WHY DOES THE SAME WAVE KEEP LAPPING ON THE ISLAND?"

Incidentally, if you are using colours as I am here, it works just fine when you film them. I often have a lot of colours going at first, and you still see the action clearly.

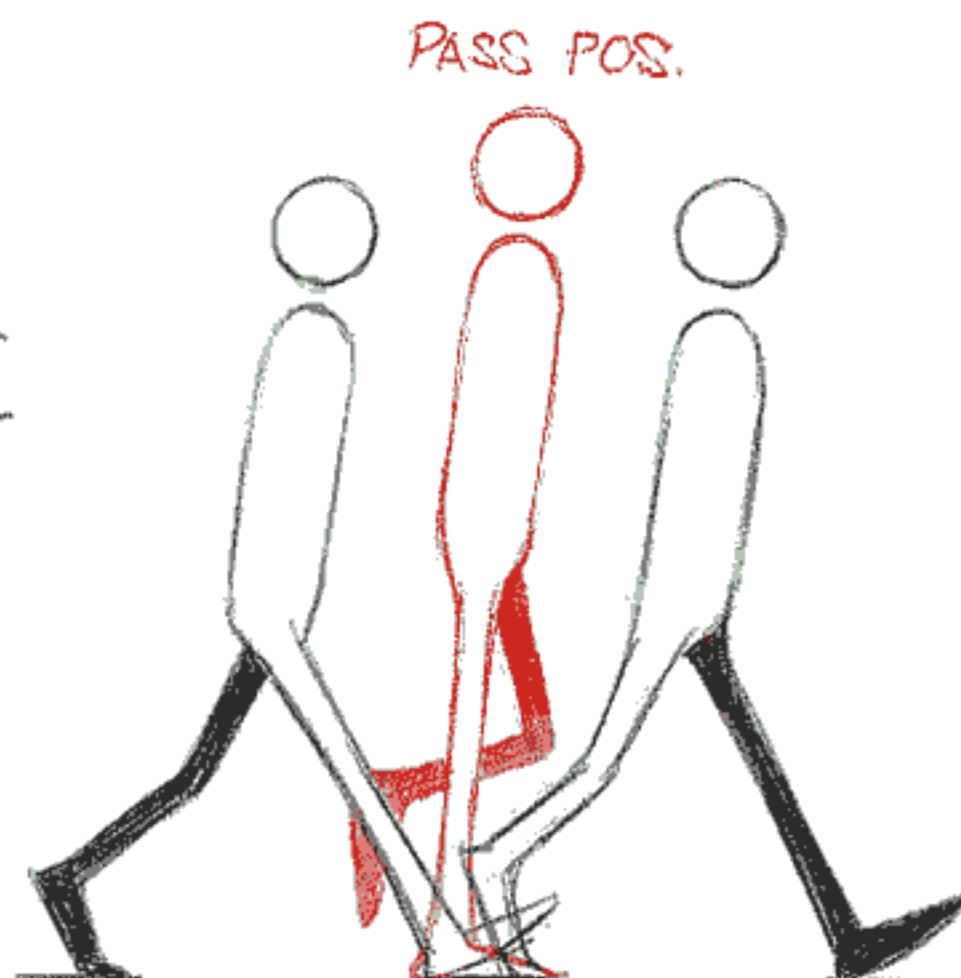
Now we're going to start taking things out of the normal:

The PASSING POSITION OR BREAKDOWN

THERE'S A VERY SIMPLE WAY TO BUILD A WALK. START WITH JUST 3 DRAWINGS –



THEN PUT IN
The MIDDLE POSITION -
The PASSING POSITION -
OR
BREAKDOWN



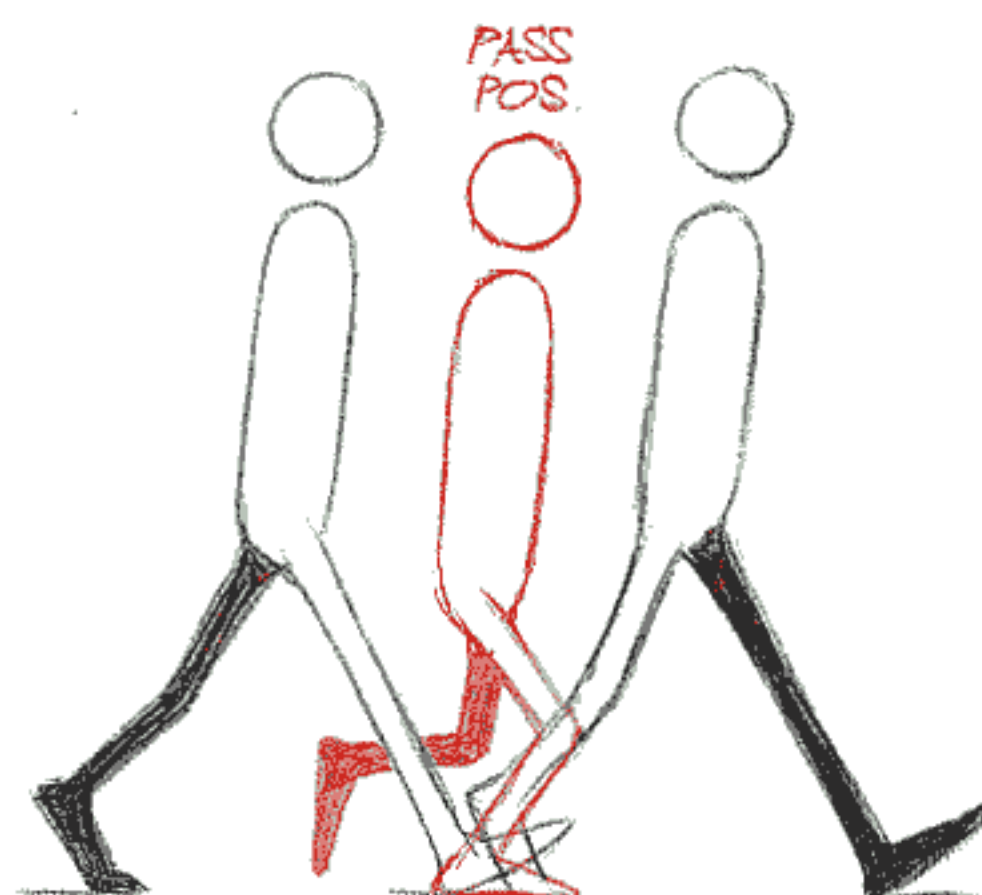
THIS TIME
WE'RE RAISING IT
HIGHER THAN
PREVIOUSLY.
WE'RE MAKING IT
THE UP POSITION -
-THE HIGH.

(WE'VE OMITTED
THE BENT LEG
TAKING THE WEIGHT
AND OUR CONTACTS
WILL ACT AS
THE LOW

When we join these up with connecting drawings, the walk will still have a feeling of weight because of the up and down. We can make tremendous use of this simple three drawing device.

BUT LOOK WHAT HAPPENS IF WE GO DOWN ON THE PASSING POSITION!

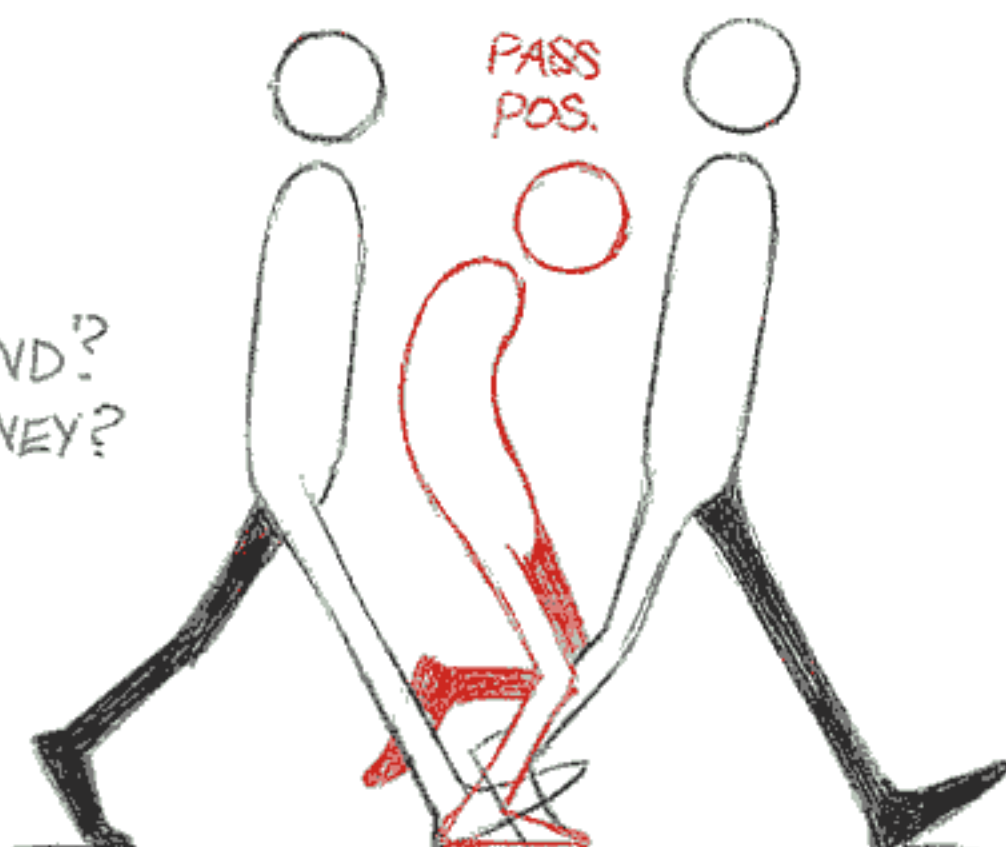
WE GET A VERY
DIFFERENT WALK -
A 'CARTOONY' WALK



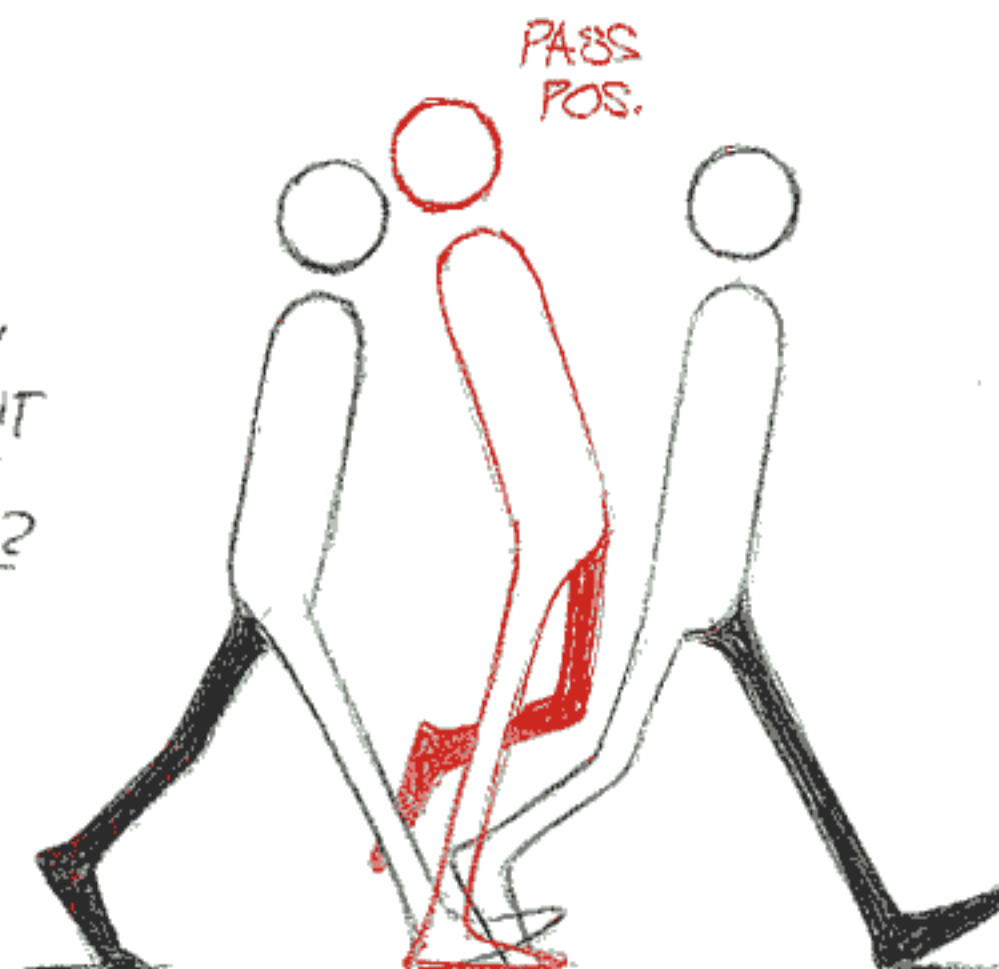
NOW THE PASSING
POSITION IS THE
LOW AND THE
CONTACTS ACT
AS THE HIGH -
STILL GIVING A
FEELING OF
WEIGHT.

THE CRUCIAL THING IS THIS MIDDLE POSITION AND WHERE WE PUT IT.

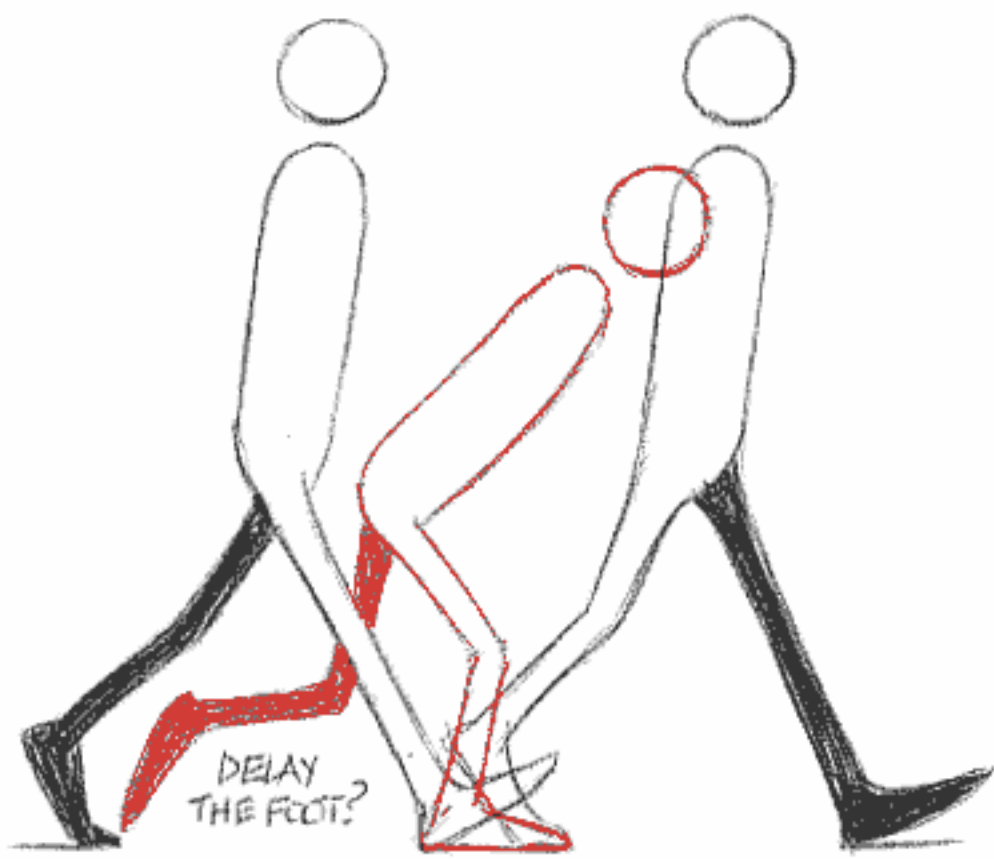
SQUASH
WITH A BEND?
LIKE A KIDNEY?



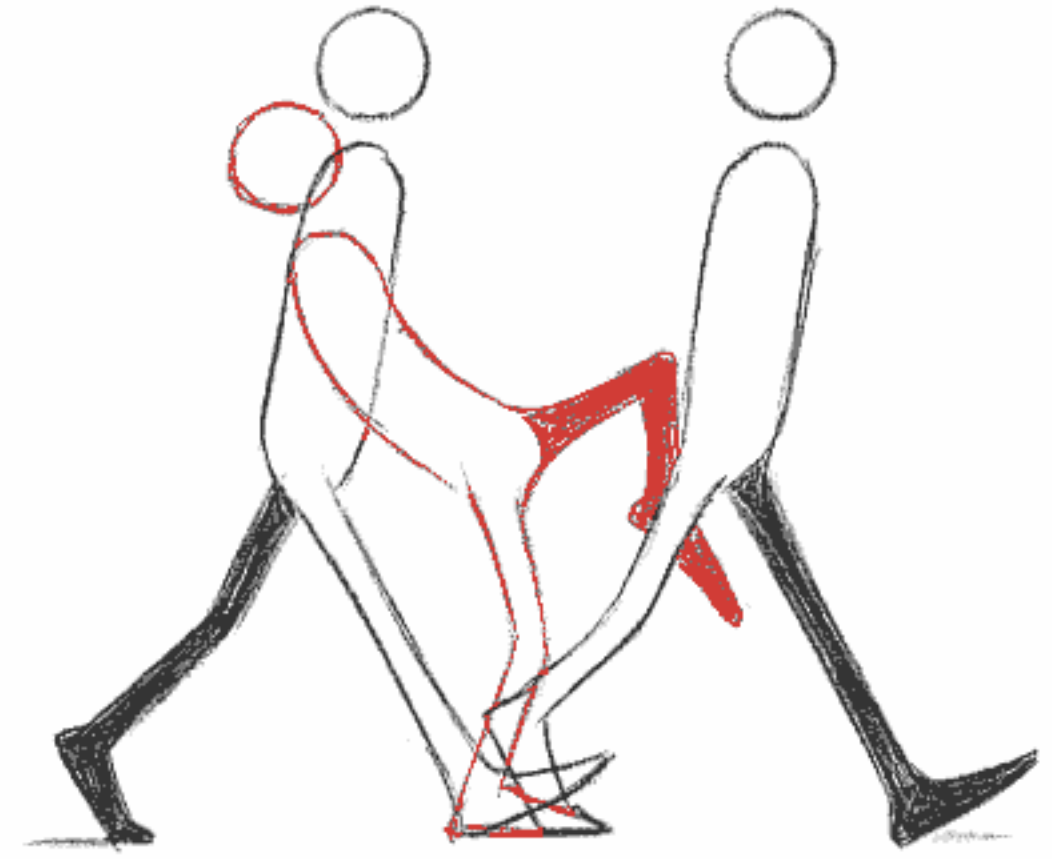
HOW
ABOUT
THIS
ONE?



THESE CONTACTS ARE ALL THE SAME BUT THE MIDDLE POSITION UTTERLY CHANGES THE WALK

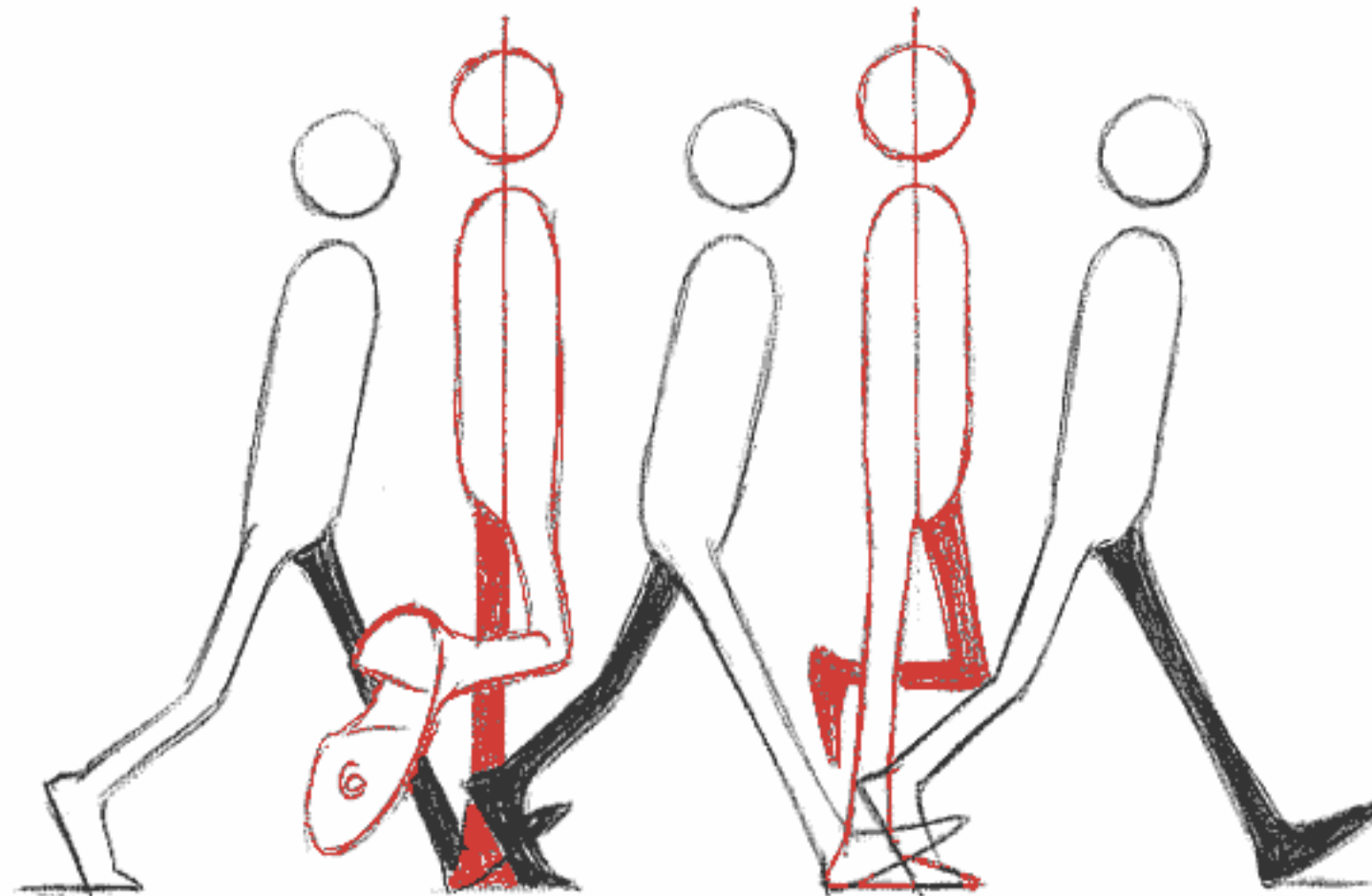


(OBVIOUSLY WE'LL NEED THE TIME TO ACCOMMODATE BROAD MOVES LIKE THIS)



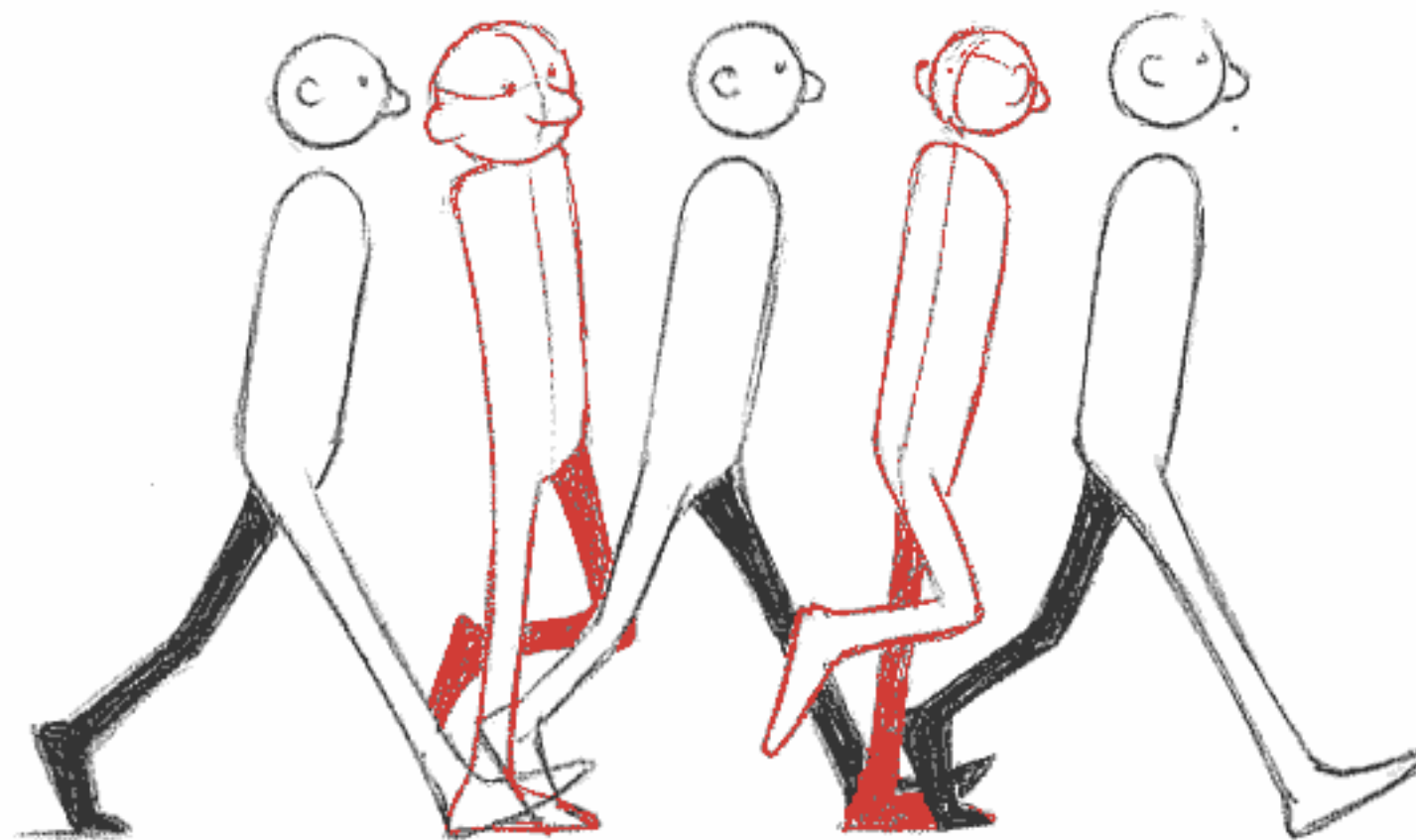
IN A SLOW STEP WE MIGHT GO AS FAR AS THIS - ALMOST A SNEAK.

WHAT IF THE FEET SWING OUT SIDWAYS ON THE PASSING POSITIONS?



AND
MAYBE
STRAIGHTEN
THE BODY
ON THE PASS
POSITIONS?

OR JUST TILT THE HEAD AND SHOULDERS SIDWAYS ON THE PASS POSITIONS -



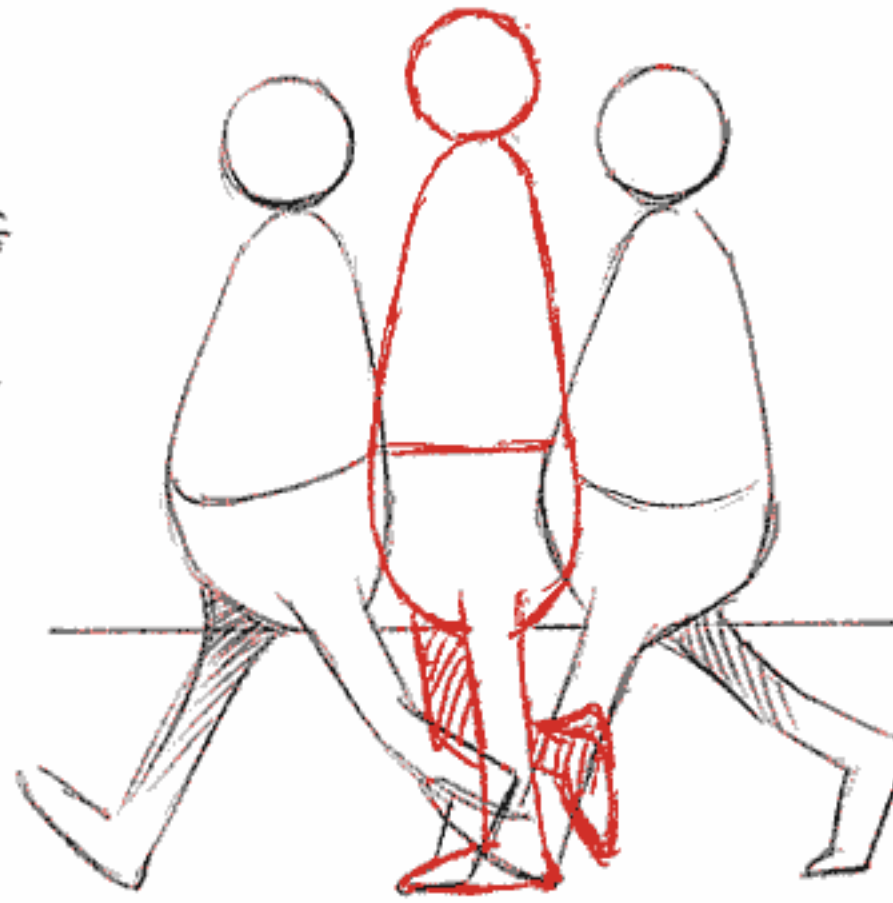
THE KEY THING
IS WHERE DO WE
WANT TO PUT THE
MIDDLE
POSITION -

NOT TO MENTION
WHAT WE CAN DO
WITH THE HEAD,
HANDS, ARMS OR
FEET -

THE VARIATIONS ARE ENDLESS -

AND WHY SHOULD WE BE STUCK WITH THE SAME SHAPE?

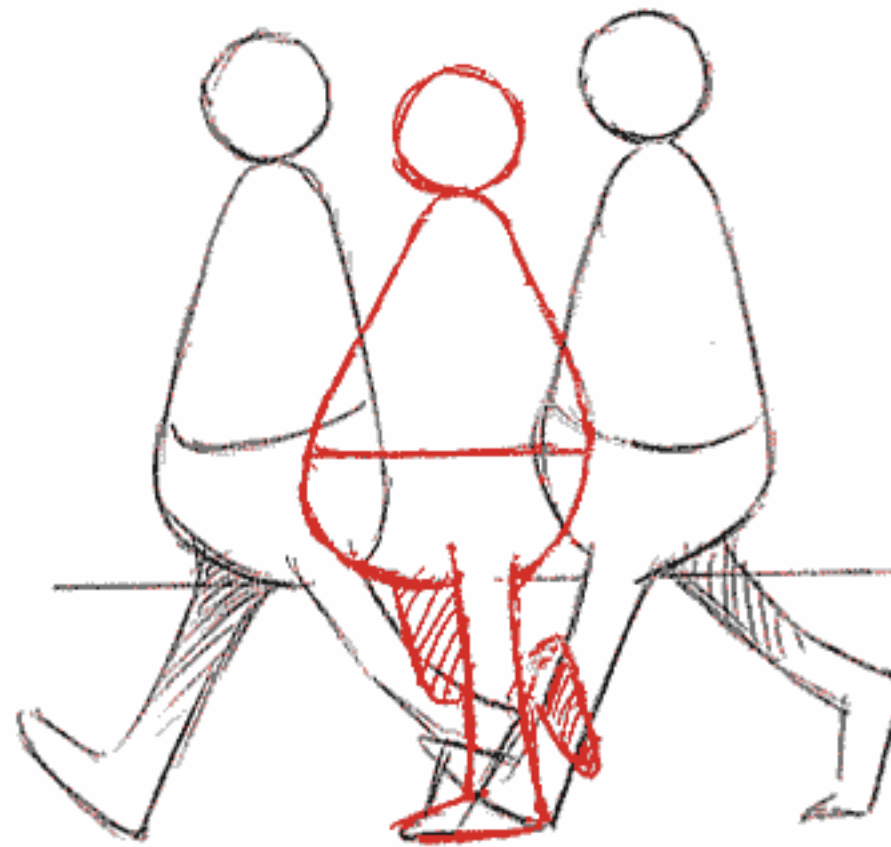
HOW ABOUT
INSTEAD OF RAISING
THE WHOLE BODY
ON THE PASS POS -
STRETCH IT.
GIVES
FLEXIBILITY



LET'S SAY
IT'S A HEAVIER
MAN - GOT A
POT ON HIM.

PELVIS LEVEL

OR
CONVERSELY
SQUASH IT.
GIVES
FLEXIBILITY
WITHIN
THE WALK



KEEPING
THE
PELVIS
LEVEL
THRO'OUT.

To my knowledge, I think Art Babbitt may have been the first one to depart from the normal walk or the cliché cartoon walks. Certainly he was a great exponent of the 'invented' walk. He became famous for the eccentric walks he gave Goofy – which made Goofy into a star. He even put the feet on backwards! He made it look perfectly acceptable and people didn't realize they were backwards!

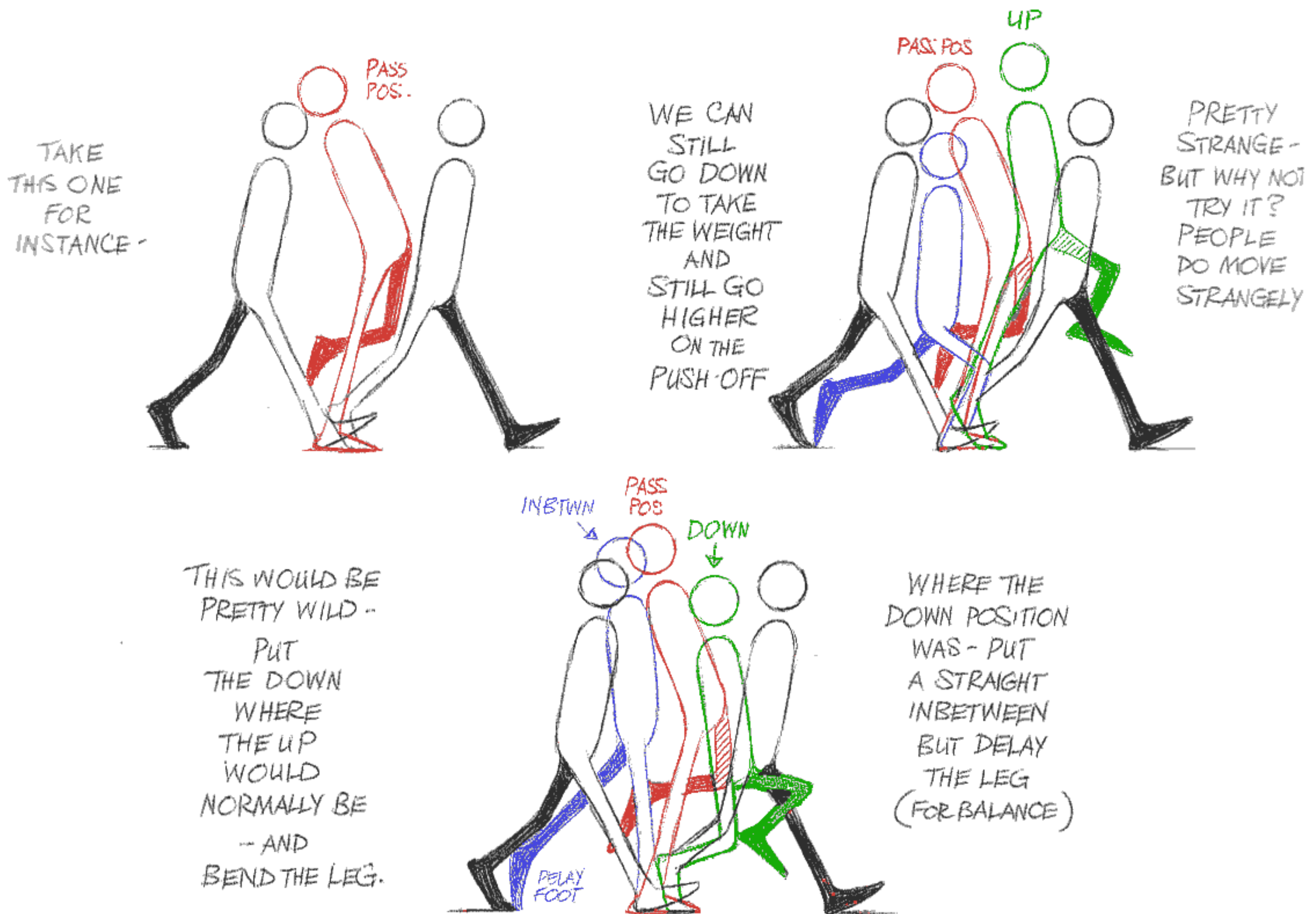
Art's whole credo was: 'Invent! Every rule in animation is there to be broken – if you have the inventiveness and curiosity to look beyond what exists.' In other words, 'Learn the rules and then learn how to break them.'

This opened up a whole Pandora's box of invention.

Art always said, 'The animation medium is very unusual. We can accomplish actions no human could possibly do. And make it look convincing!'

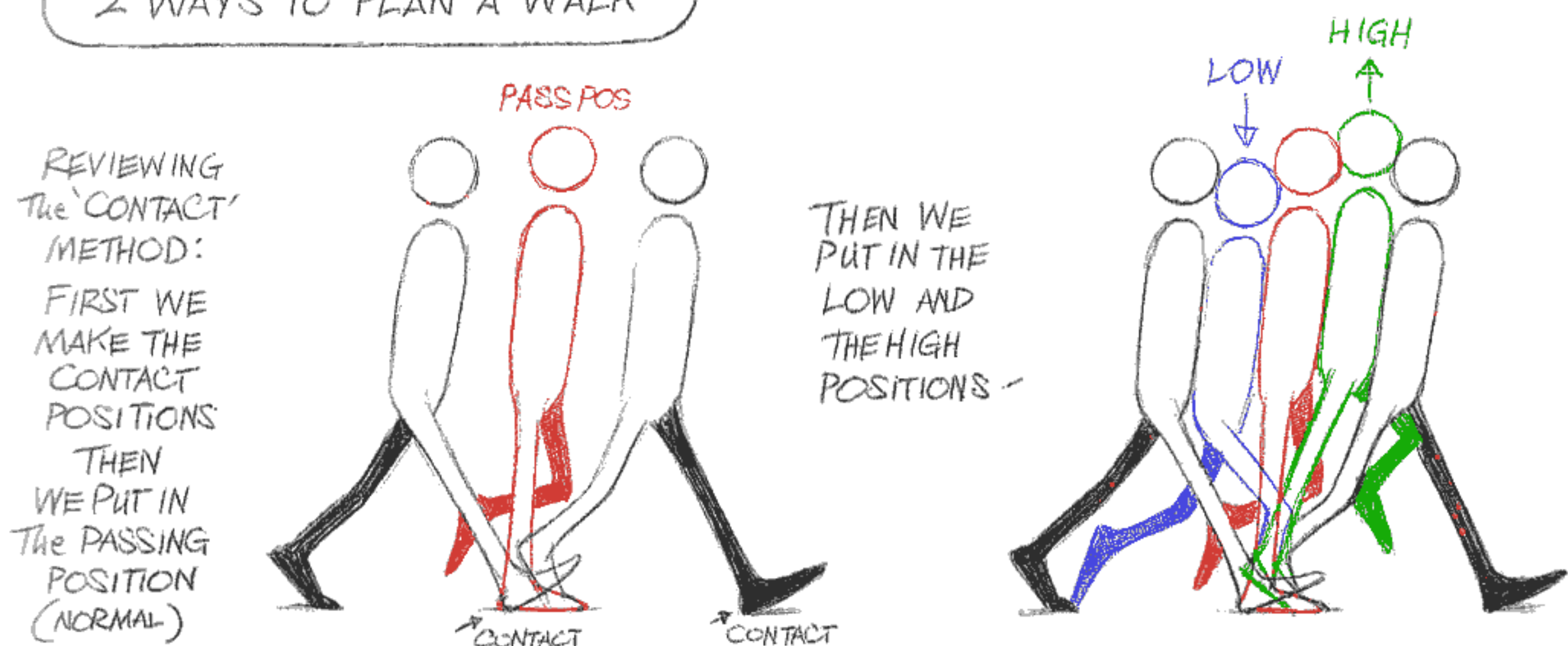
This eccentric passing position idea is a terrifically useful device. We can put it anywhere and where we put it has a huge effect on the action. And who says we can't put it anywhere we want? There's nothing to stop us.

For that matter, we can keep on breaking things down into weird places – provided we allow enough screen time to accommodate the movement.



Anyway, back to the normal:

2 WAYS TO PLAN A WALK



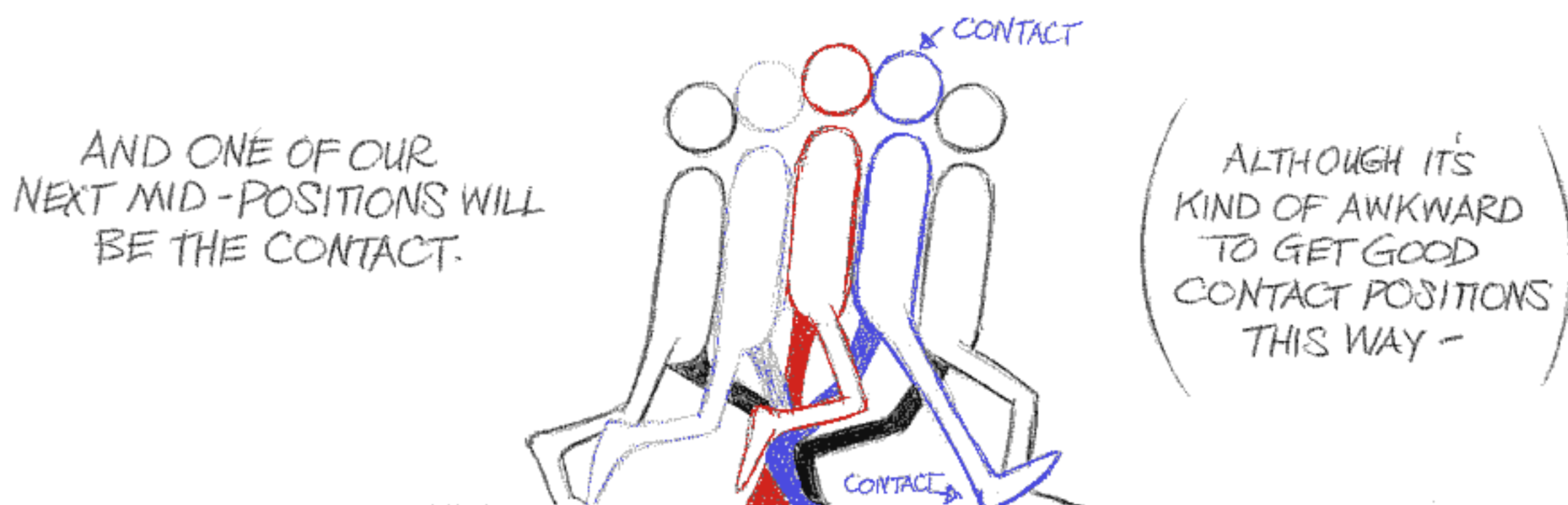
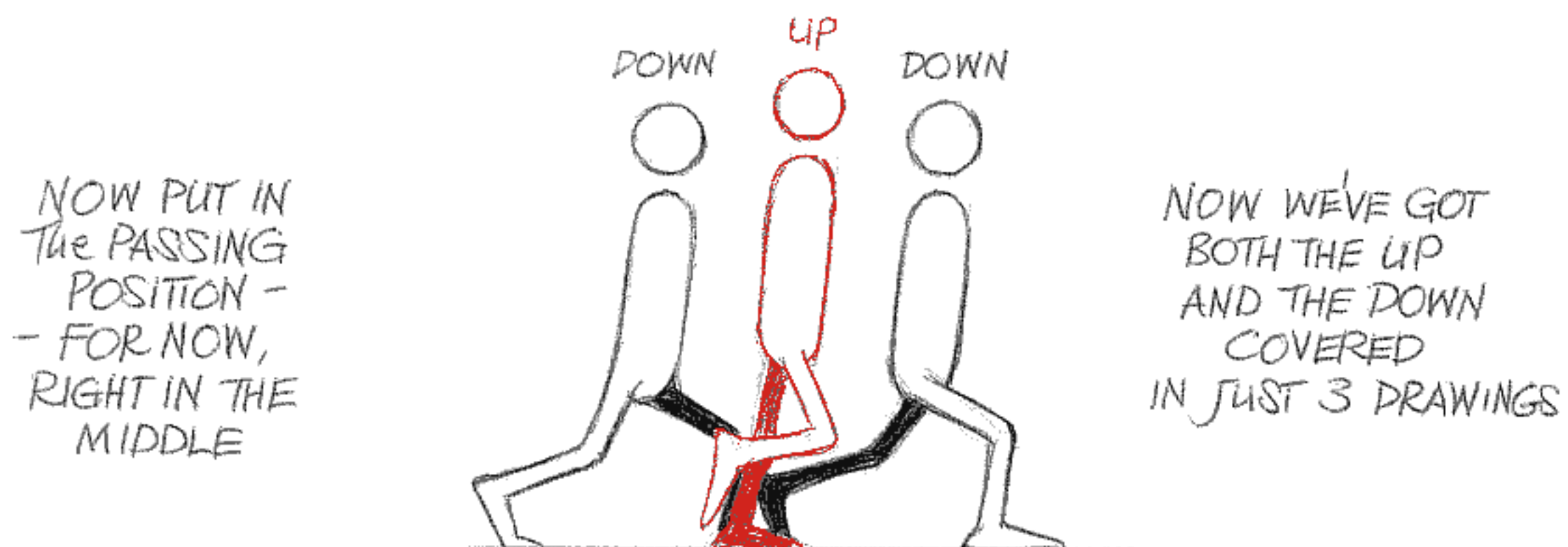
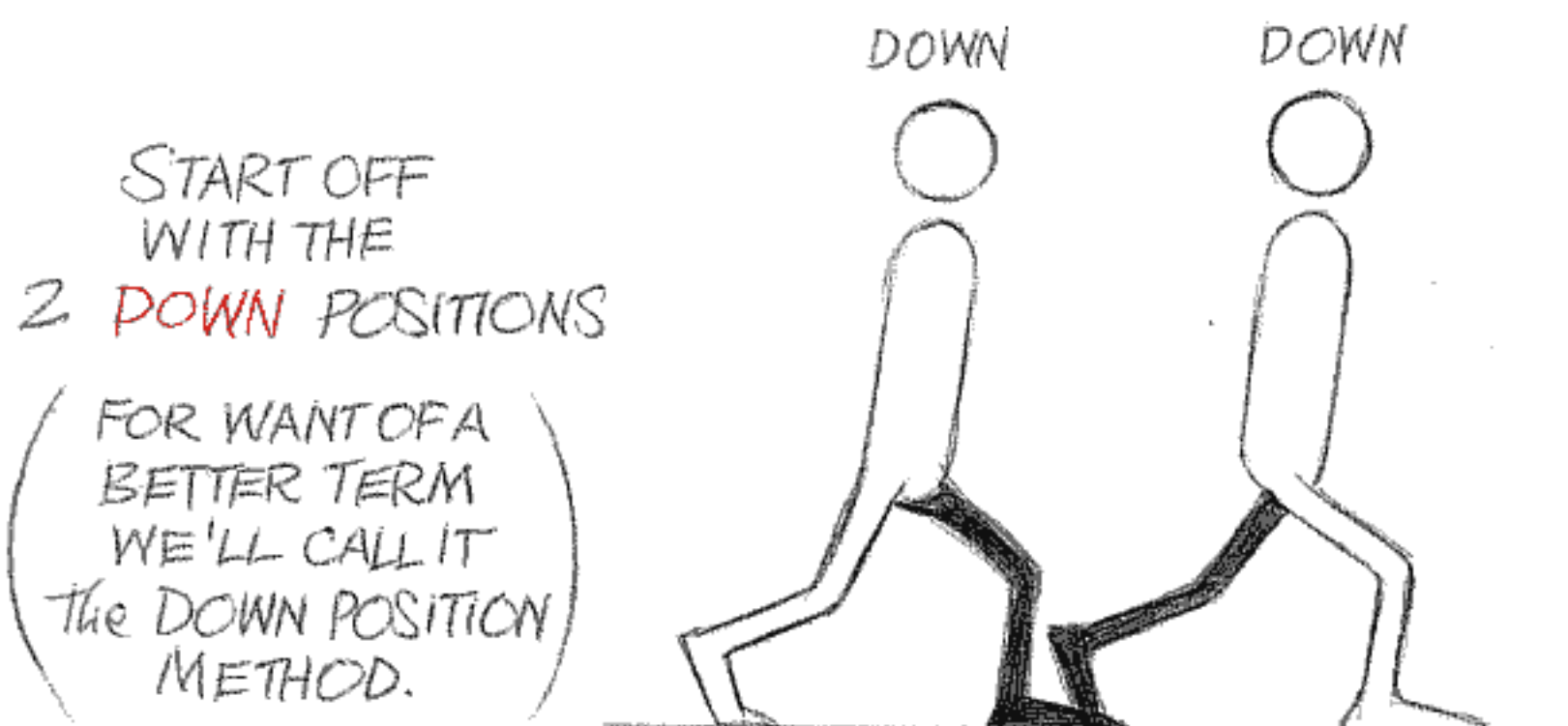
I've found that this contact method is *the one that gets you through – takes you home*. It's especially suitable for natural actions – which is what we mostly have to do. I've found it to be the best way to do most things.

Milt Kahl worked this way. 'In a walk, or anything, I make the contact positions first – where the feet contact the ground with no weight on them yet. It's kind of a middle position for the head and body parts – neither an up or down. I know where the highs and lows are and then I break it down. Another reason I do it is because it makes a scene easy to plan.'

'I always start off with that contact because it's a dynamic, moving thing. And it's much better than starting with the weight already on the foot, which would be a very static pose!'

* WHICH IS EXACTLY WHAT THE SECOND SYSTEM DOES.

THIS IS THE WAY ART BABBITT OFTEN PLANNED A WALK – AND IT HAS A VERY CUNNING THING TO IT:



The cleverness of this approach is that we've already taken care of the up and down in the first three drawings. Of course, we can put the passing position up, down or sideways – anywhere we want. But having the downs already set helps us invent; it gives us a simple grid on which to get complicated, if we want.

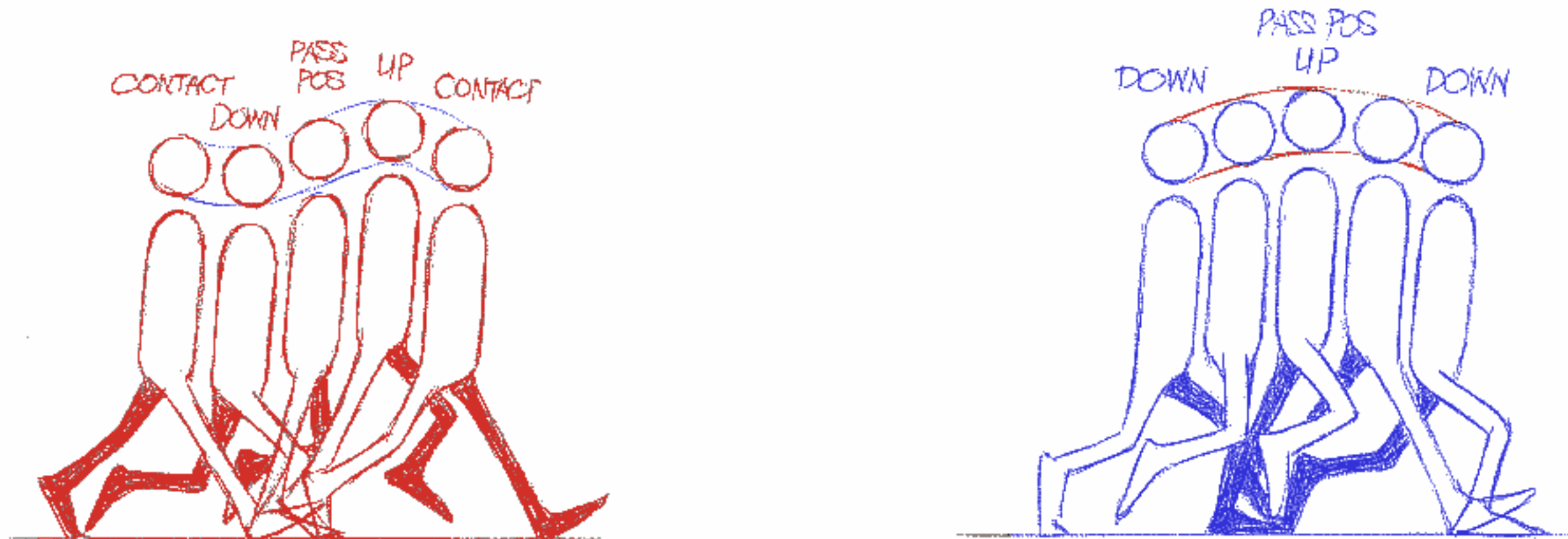
We know it'll already have weight and so we're free to mess around and invent eccentric actions, or actions that couldn't happen in the real world.

Again, we're not stuck with one method or the other. Why not have both? Not only but also . . .

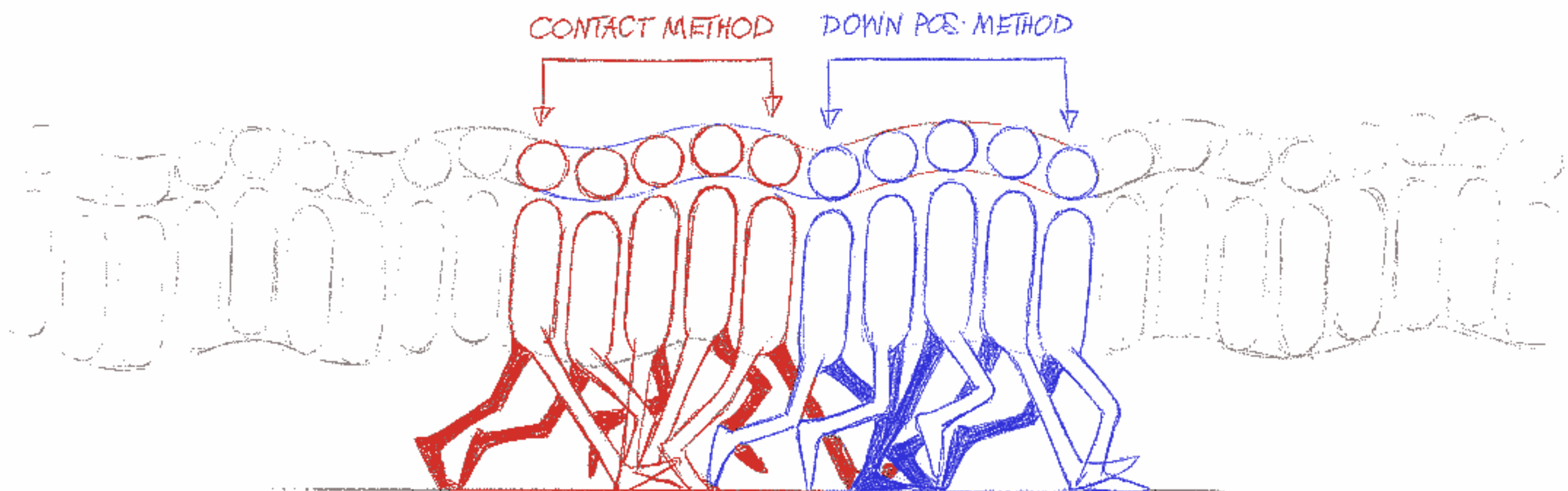
I highly recommend the contact approach for general use, but starting with the down position is very useful for unconventional invention.

From now on we'll use both approaches.

IT'S KIND OF ACADEMIC, BUT IF WE TAKE BOTH METHODS...



AND PUSH THEM TOGETHER → ←



— WE GET ALL THE UP and DOWN PHASES OF A NORMAL WALK.
IT'S THE SAME THING. WE'RE JUST STARTING OFF ONE PHASE EARLIER OR ONE PHASE LATER.

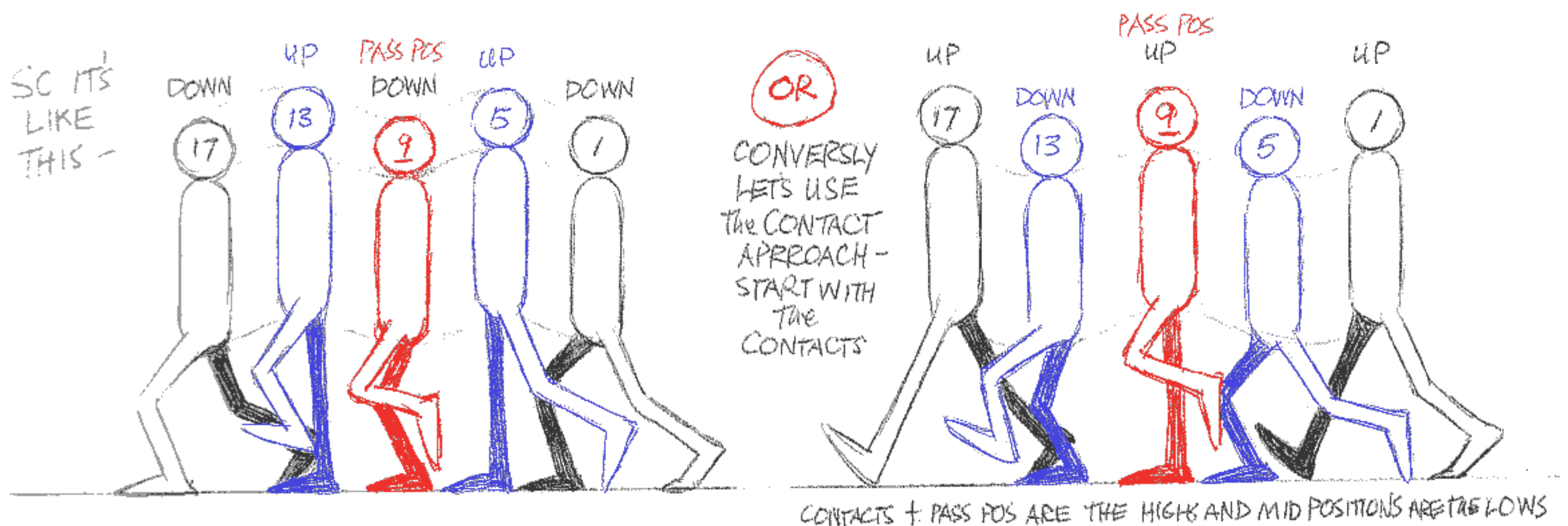
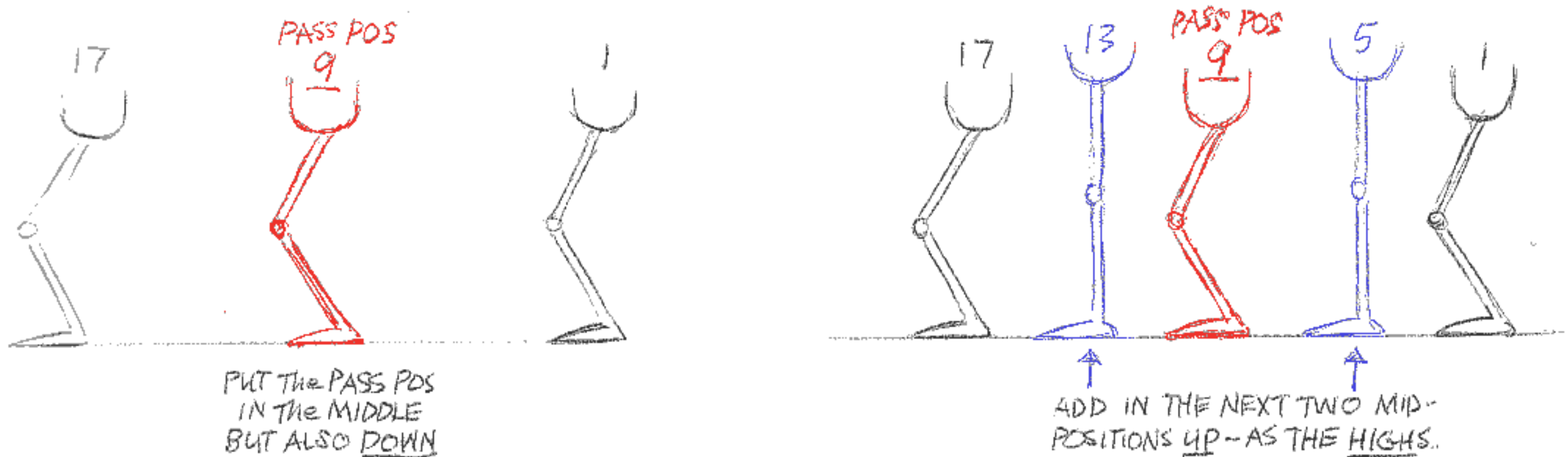
The DOUBLE BOUNCE

'Truckin' on down.' The double bounce walk shows energetic optimism – the North American 'can do' attitude. They used this walk like mad in the early 1930s – lots of characters (bugs and things) all trucking around doing jazzy double bounces.

THE IDEA IS **2 BOUNCES PER STEP. YOU BOUNCE TWICE.**
YOU GO DOWN (OR UP) TWICE INSTEAD OF ONCE TO THE STEP.

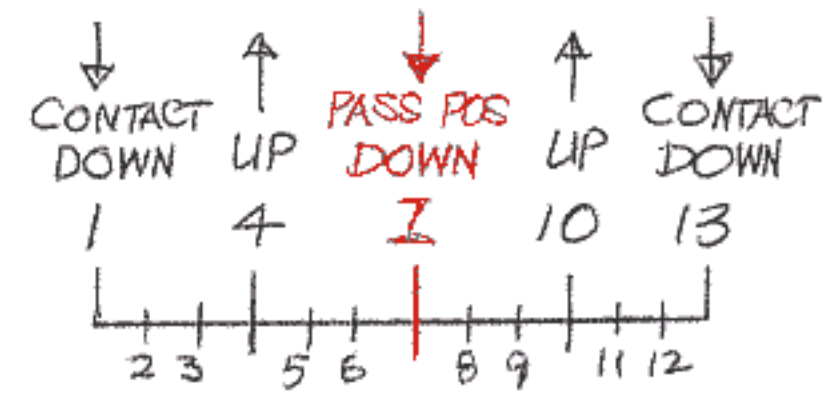
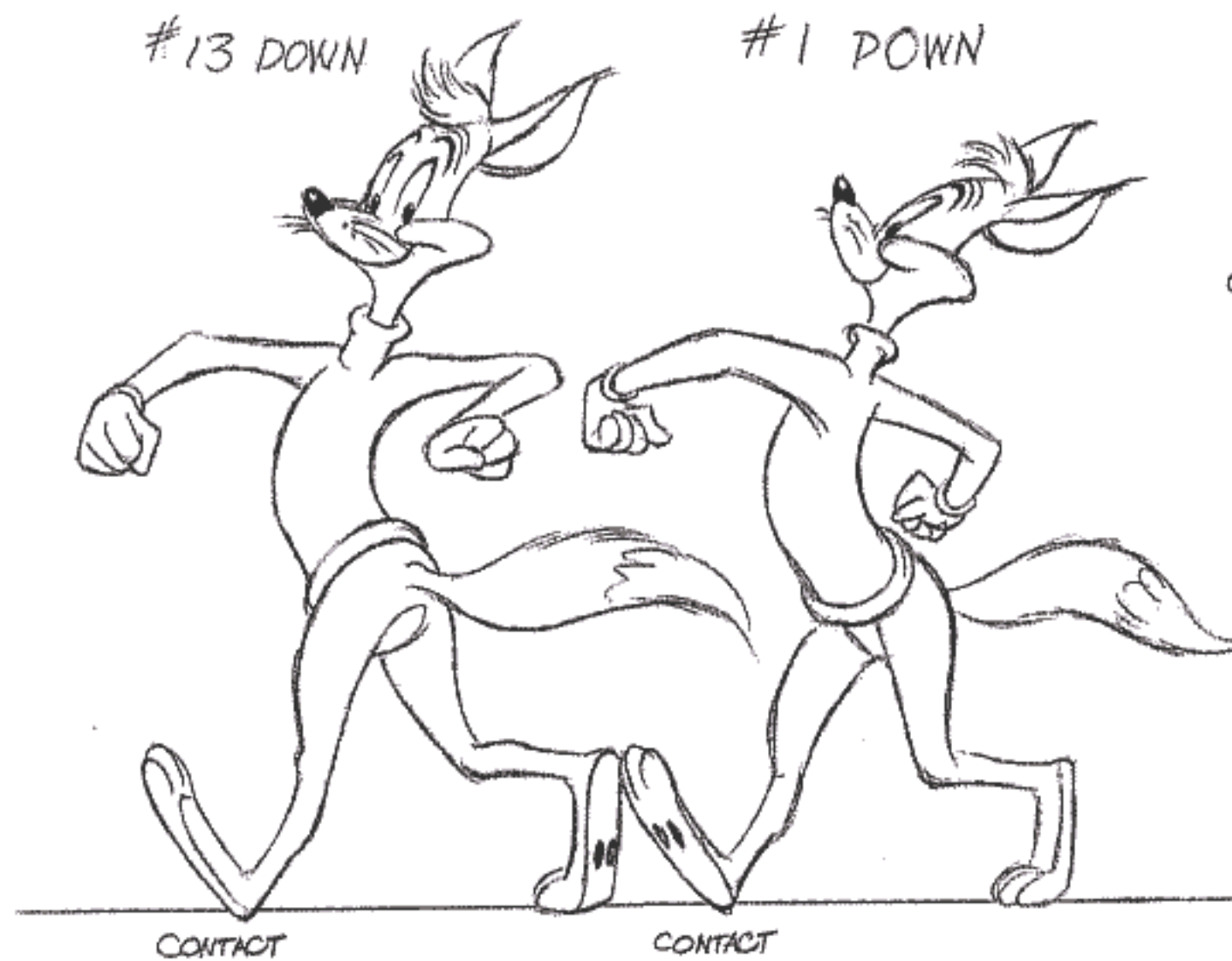
SAY IT'S A 16 FRAME STEP (ON ONES BECAUSE THERE'S A LOT GOING ON.)

WE'LL START WITH THE BENT LEG DOWN – SPREAD THE LEGS APART FOR CLARITY:

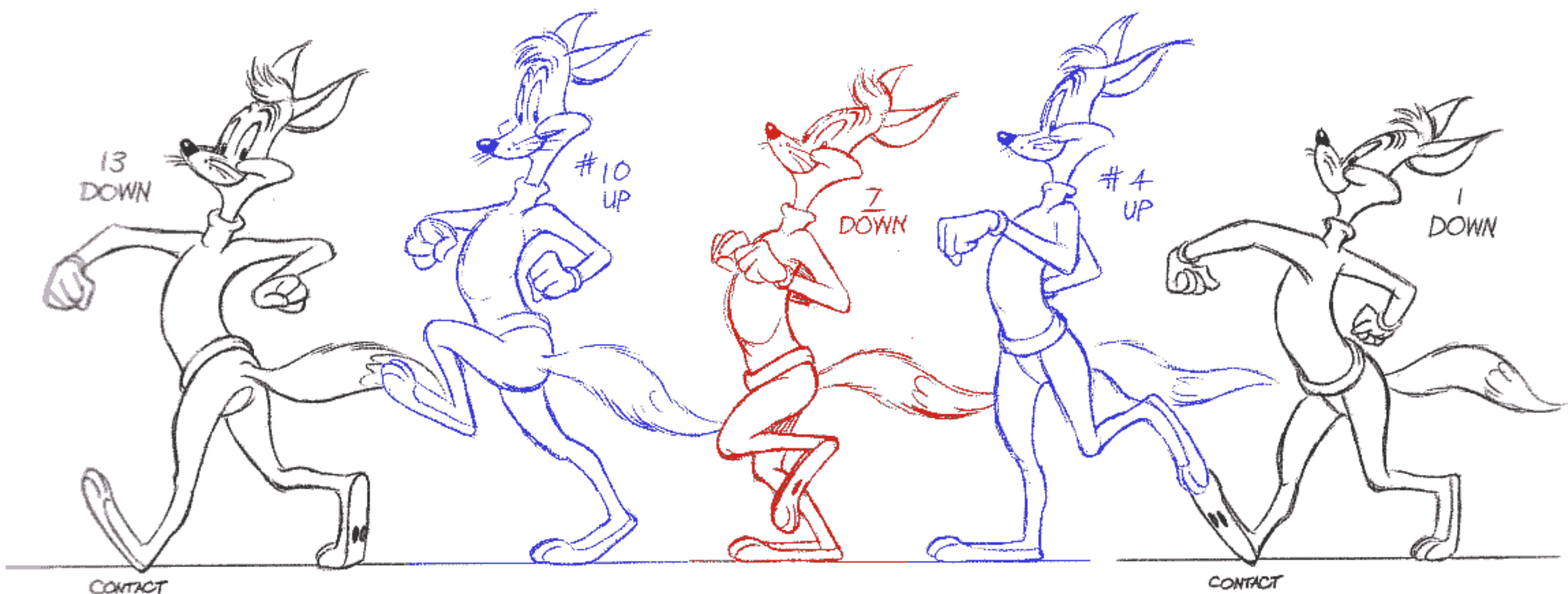
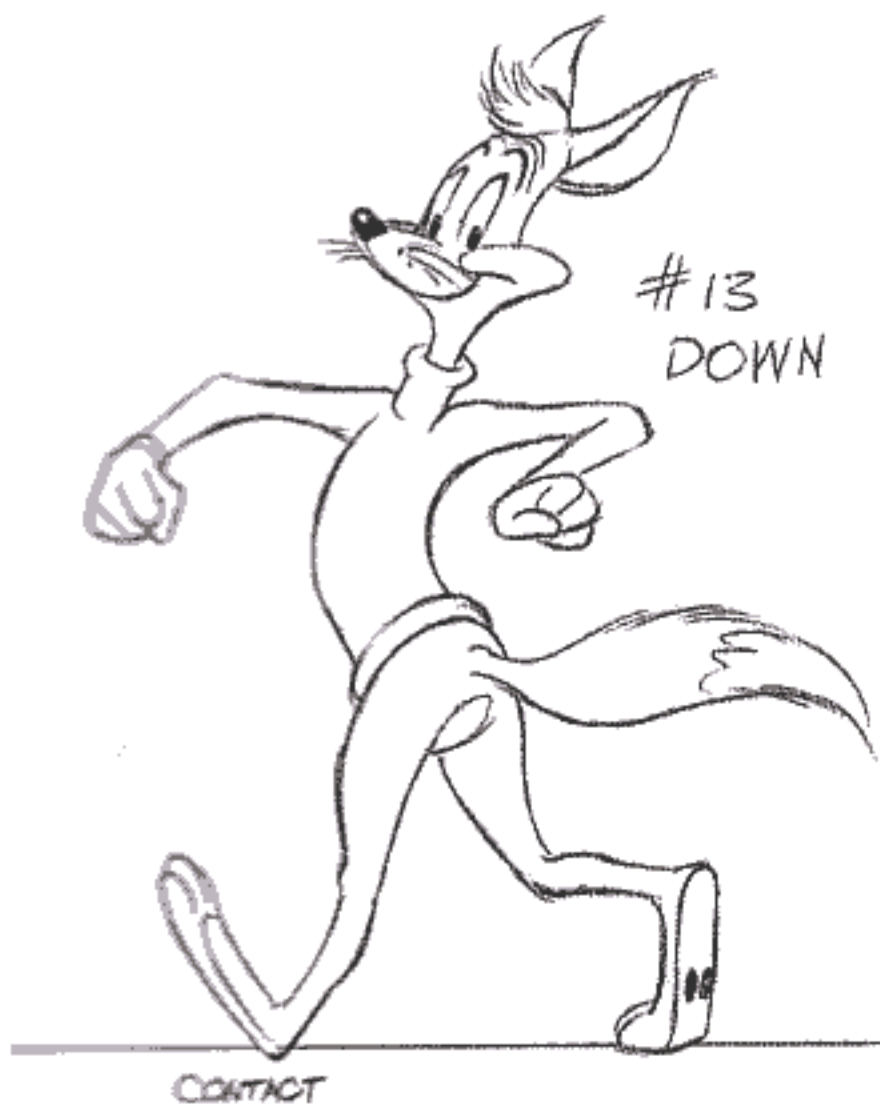


I MADE THIS DOUBLE BOUNCE WALK BY **COMBINING** THE TWO APPROACHES.
 I DID THE STRAIGHT LEG CONTACTS FIRST, BUT **ALSO** MADE THEM THE LOW - THE DOWN.

THIS IS ON ONES -
 TAKING ONE STEP
 OF A WALK ON 12'S



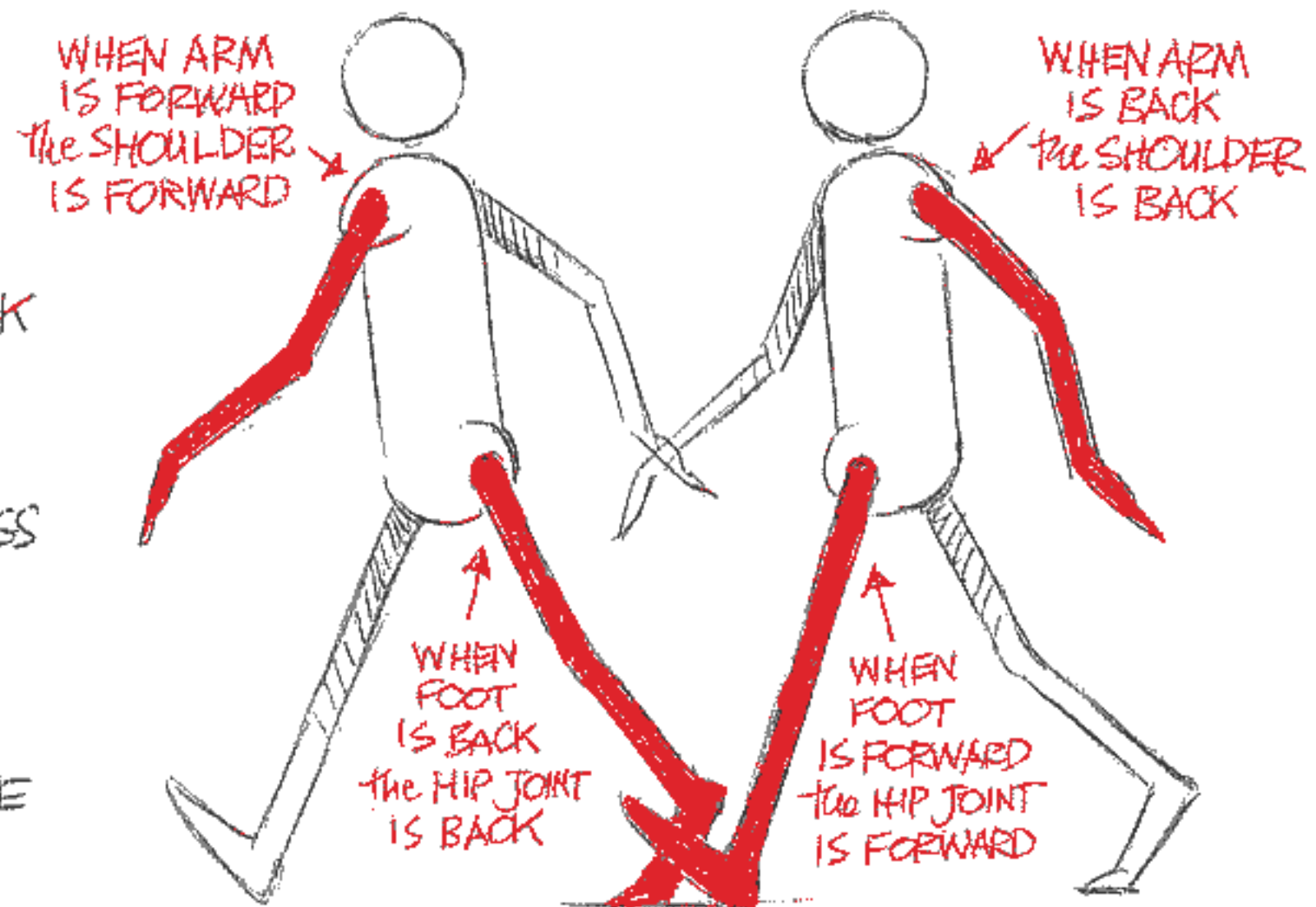
THE INBETWEENS ARE ON
 THIRDS - UNFORTUNATELY.



LOOSENING IT UP

WE'LL START OUT WITH THIS SIMPLE CLICHÉ WALK - NOTHING FANCY YET.

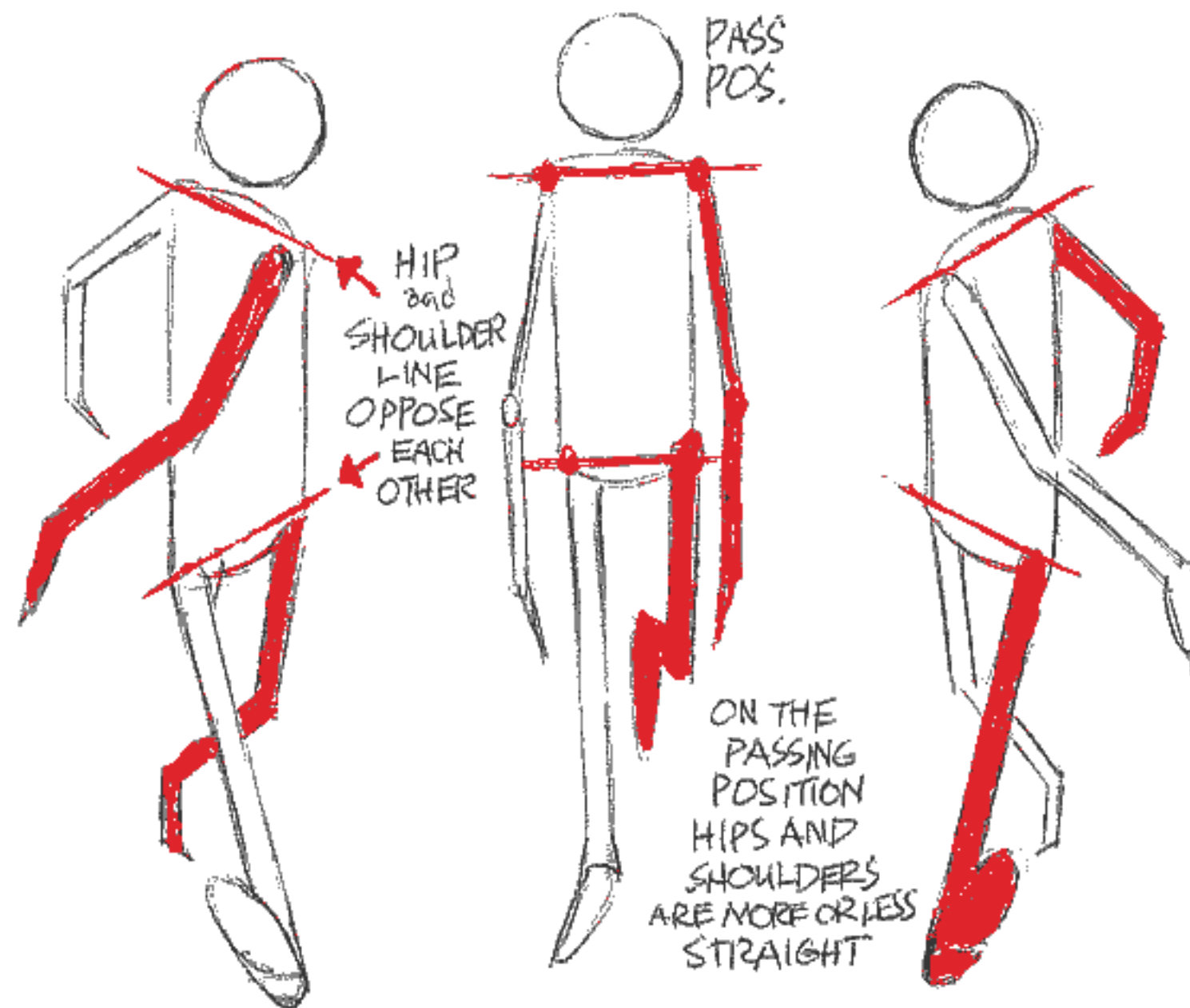
THE ARMS NORMALLY WILL MOVE OPPOSITE TO THE LEGS - BUT SIMPLY BY HAVING **THE SHOULDERS OPPOSING THE LEGS** WILL GIVE IT MORE LIFE



(FRONT VIEW PULLING IT APART FOR CLARITY)

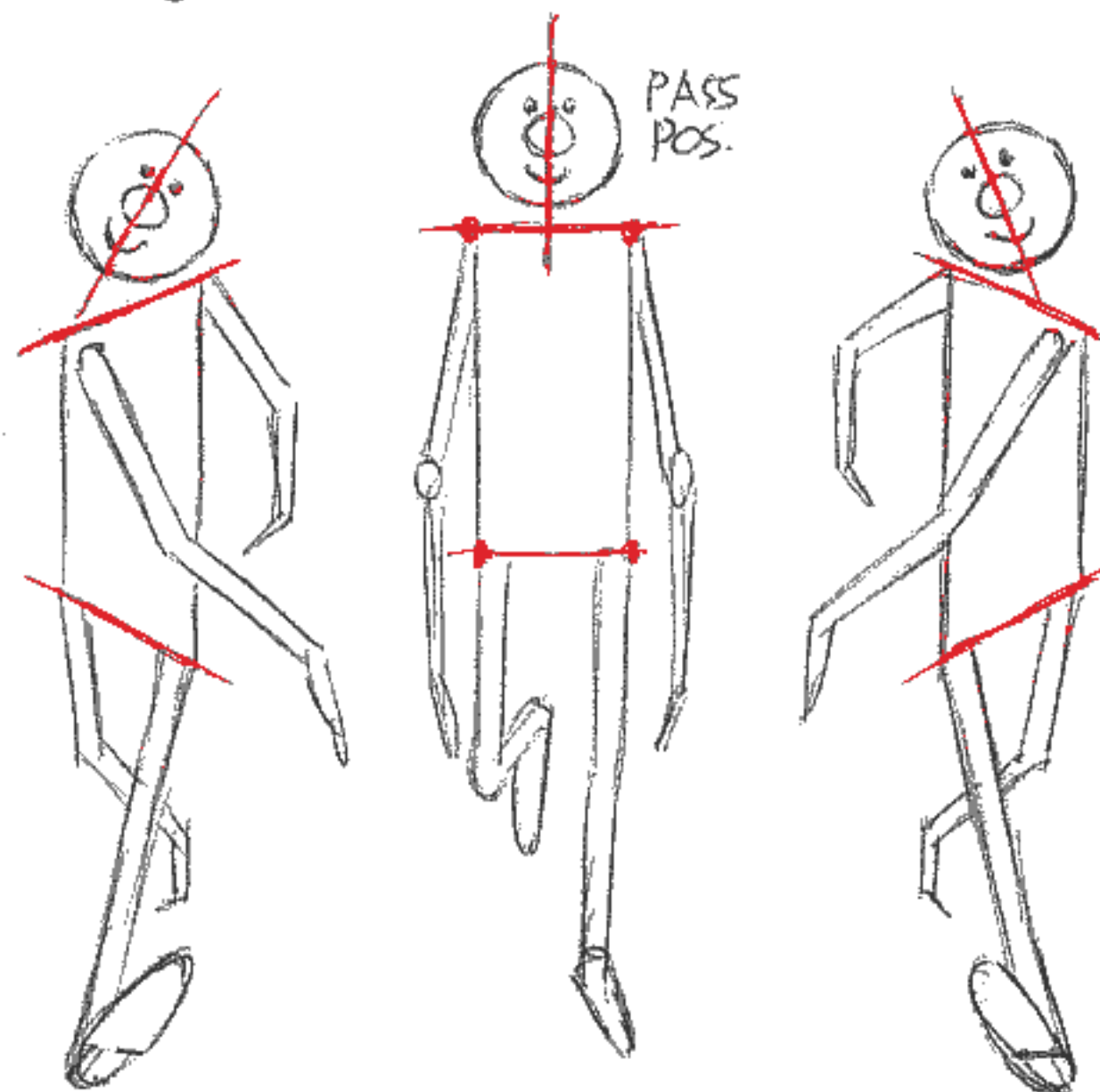
NOW LET'S **TILT THE SHOULDERS** FOR SOME VITALITY -

WE'RE TAKING OUR BASIC PLAN NOW AND ADDING IN THINGS TO BUILD ON THE SYSTEM.

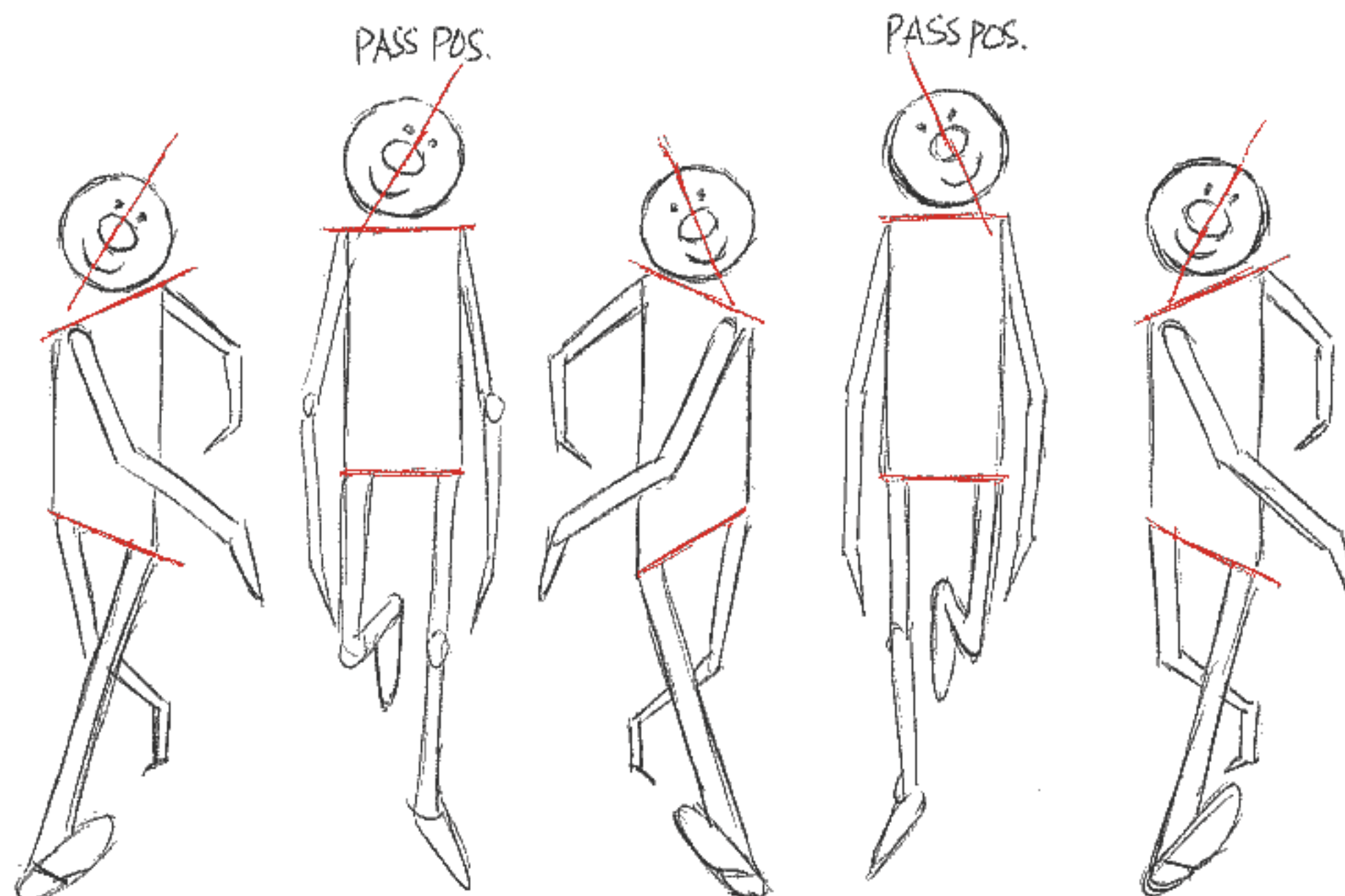


NOW LET'S DO SOMETHING WITH THE HEAD TO MAKE THIS SIMPLE FORMULA WALK MORE INTERESTING -

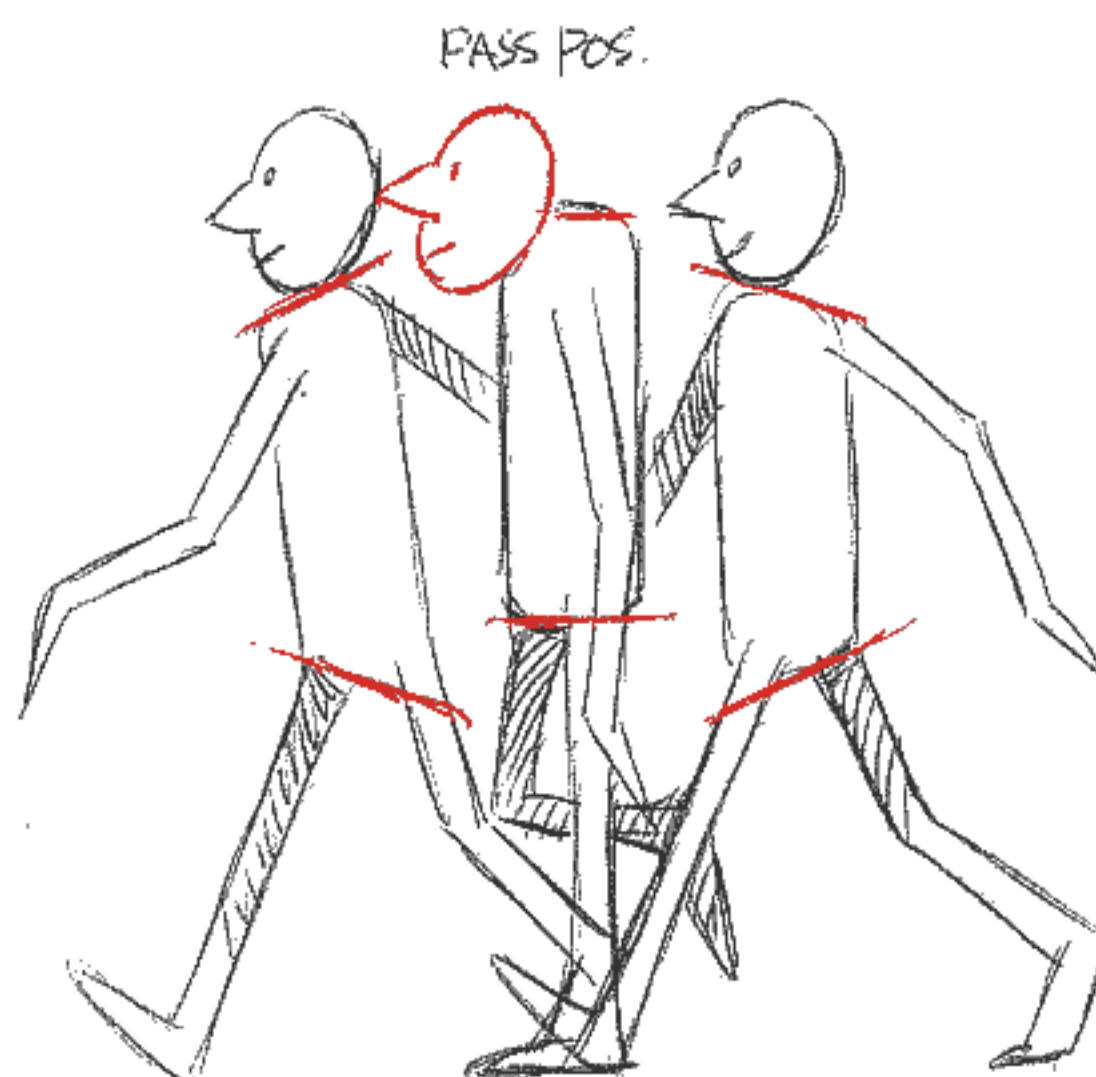
LET'S **TILT THE HEAD:**



HOW ABOUT THIS?
 LETS **DELAY**
 The **TILT OF THE HEAD**
 ON THE
 PASSING POSITION



LETS DO
 SOMETHING ELSE
 WITH THE HEAD -
STICK THE HEAD OUT
 ON THE
 PASSING POSITION
 (GIVES A SLIGHT
 PIGEON EFFECT)



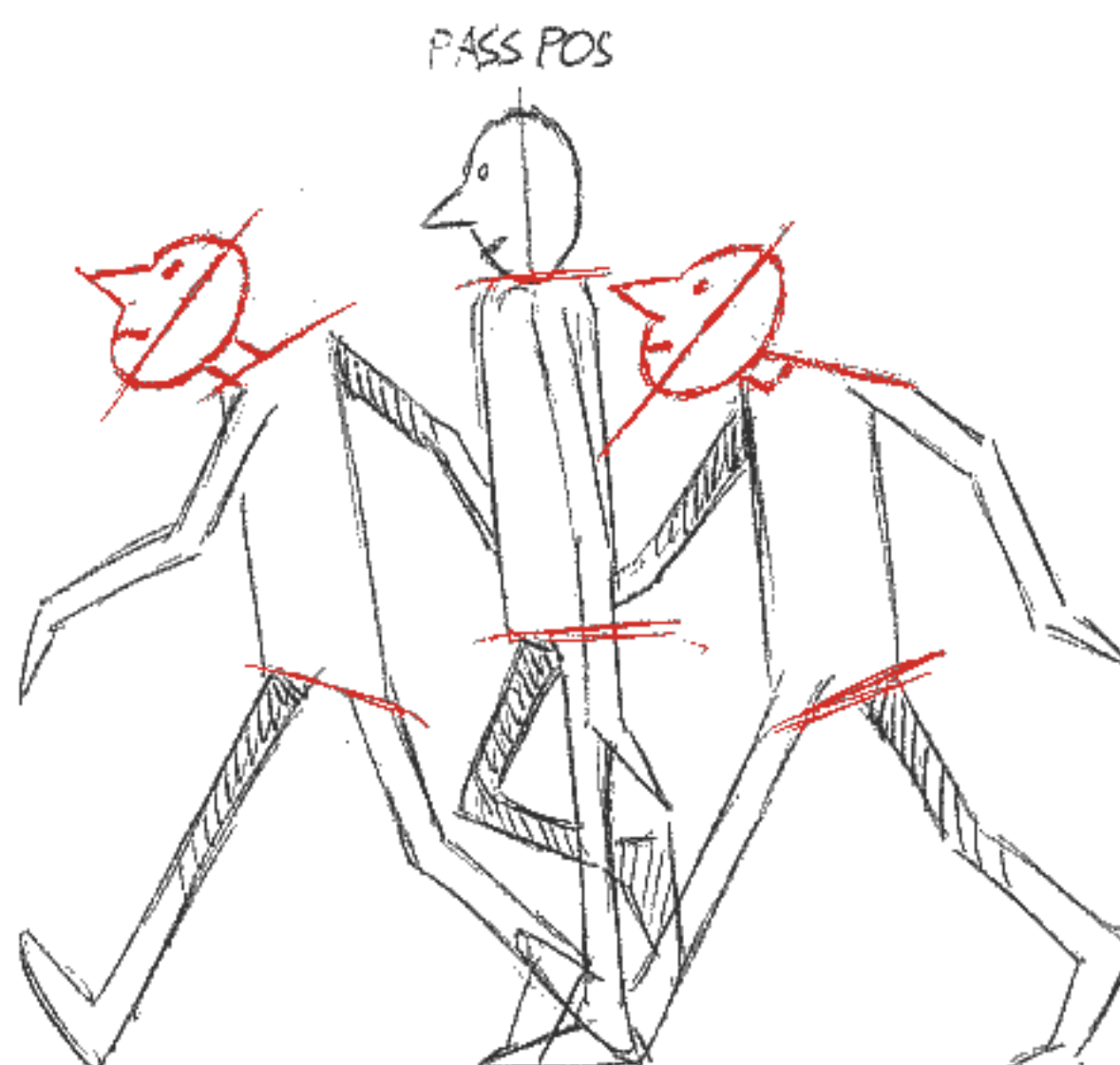
ONE SMALL
 DETAIL THATS
 DIFFERENT
 WILL GIVE A
 WHOLE DIFFERENT
 FEELING TO
 THE FORMULA

(OR)

THE HEAD
 GOES FORWARD
 AND CONTINUES
 AT THE
 END OF THE STEP



HEAD TILTS
 AS IT
 GOES OUT



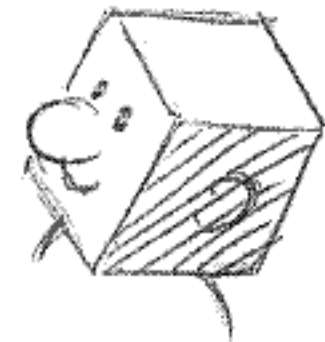
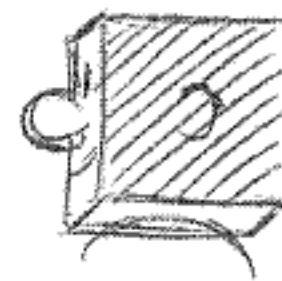
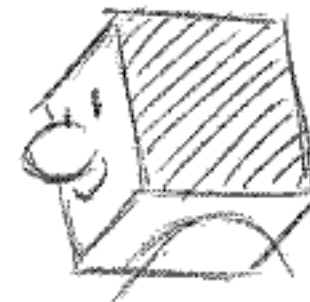
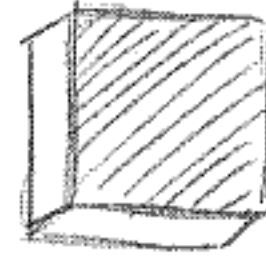
BACK VIEW



ANY SMALL DETAIL ALTERS A WALK-
 LIKE MOVING THE HEAD UP OR DOWN -
 OR TILTING IT FROM SIDE TO SIDE -
 OR MOVING IT
 BACK AND FORTH -
 OR A COMBINATION
 OF ANY OF THIS.



CAN THINK
 OF IT
 AS A CUBE.

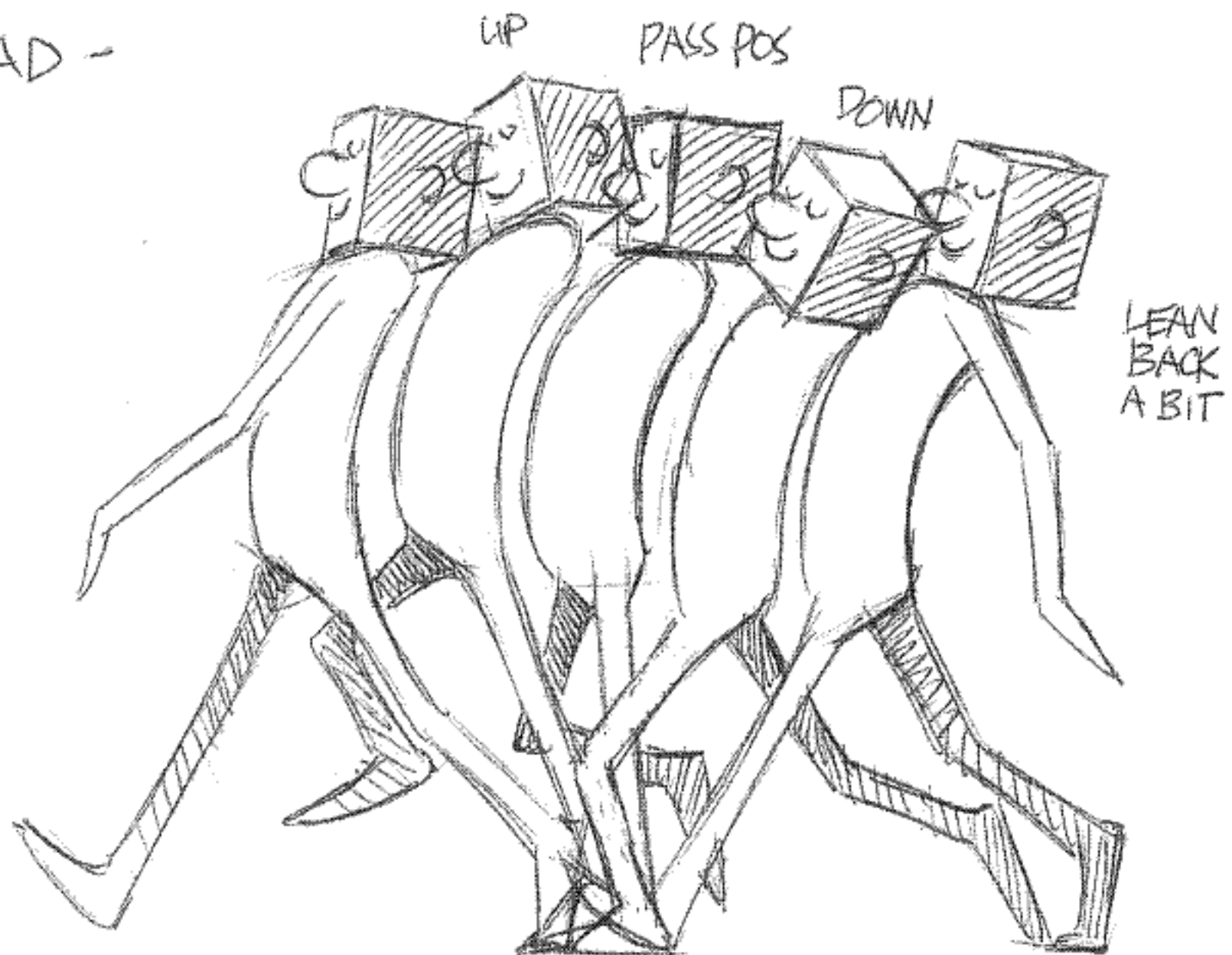


THE EGOTIST'S WOBBLE HEAD -

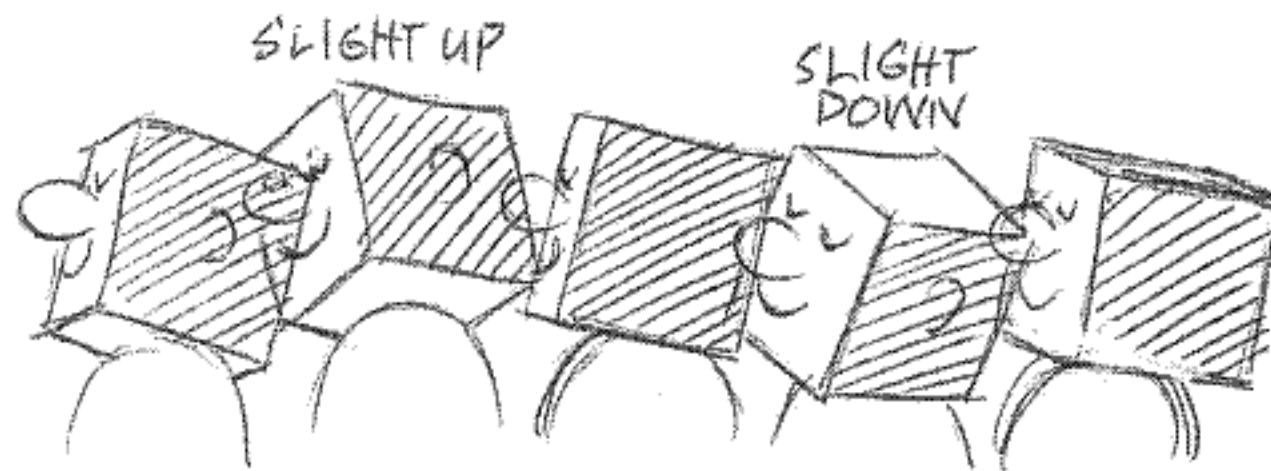
YOU SEE THIS A LOT WITH
 POLITICIANS, ACTORS OR PEOPLE
 WHO IMAGINE
 THE CAMERA IS ON THEM
 ALL THE TIME.

SOME COMEDIANS DO IT
 WHEN THEY GET A BIG
 AUDIENCE RESPONSE.

IN HOLLYWOOD
 I'VE EVEN SEEN
 THE MAILMAN
 DOING IT.



FLOATING ALONG
 IN LOVE WITH ITSELF
 'ITS WONDERFUL
 TO BE WONDERFUL'
 WILL WORK NICELY
 WITH
NOT MUCH UP and DOWN



WHEN I WAS A KID
 I ALWAYS WONDERED
 WHY ANIMATORS DREW
 HEADS LIKE THIS -
 WITH CONSTRUCTION
 LINES ON THEM.



NOW I KNOW
 WHY -
 THEY'RE TURNING
 MASSES
 ALL THE TIME.

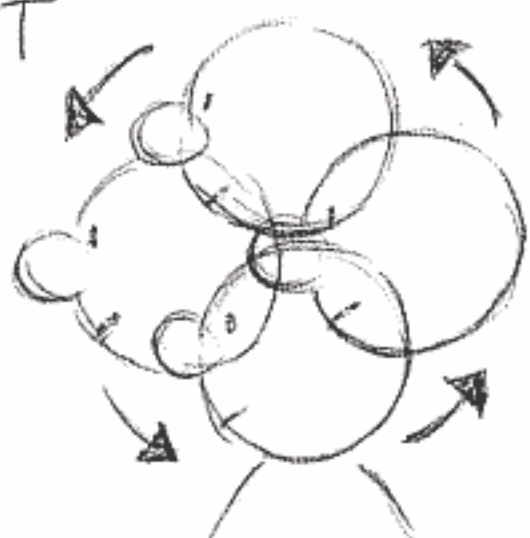
BUT

A CAUTIONARY NOTE FROM KEN HARRIS:

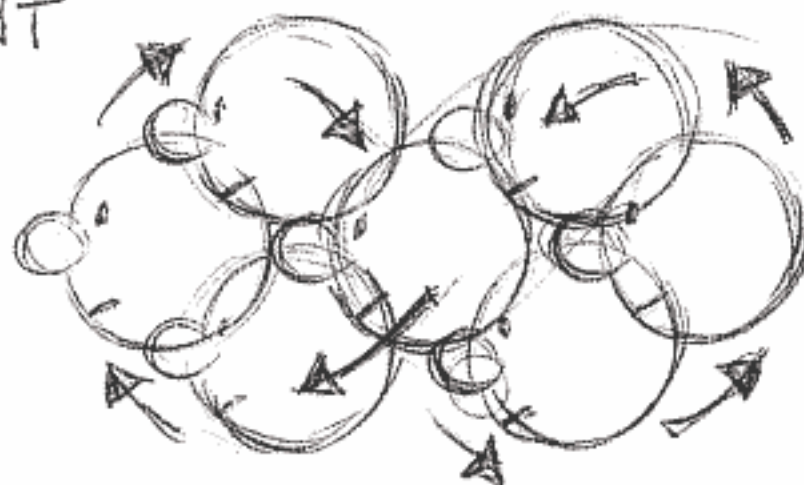
FOR WALKS, DON'T MAKE CYCLES OF BODY AND HEAD ACTION
IN CIRCLES OR FIGURE 8'S -

IF YOU DO IT WILL LOOK LIKE A BIRD OR PIGEON WALK (UNLESS YOU WANT THAT.)

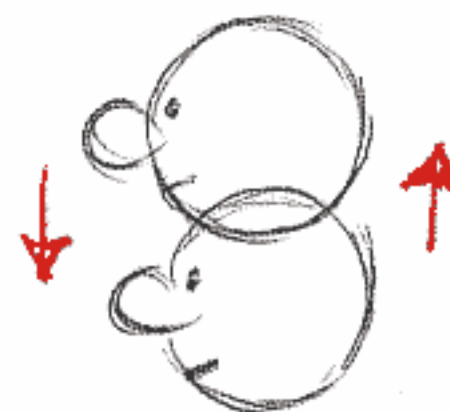
DON'T



DON'T



DO



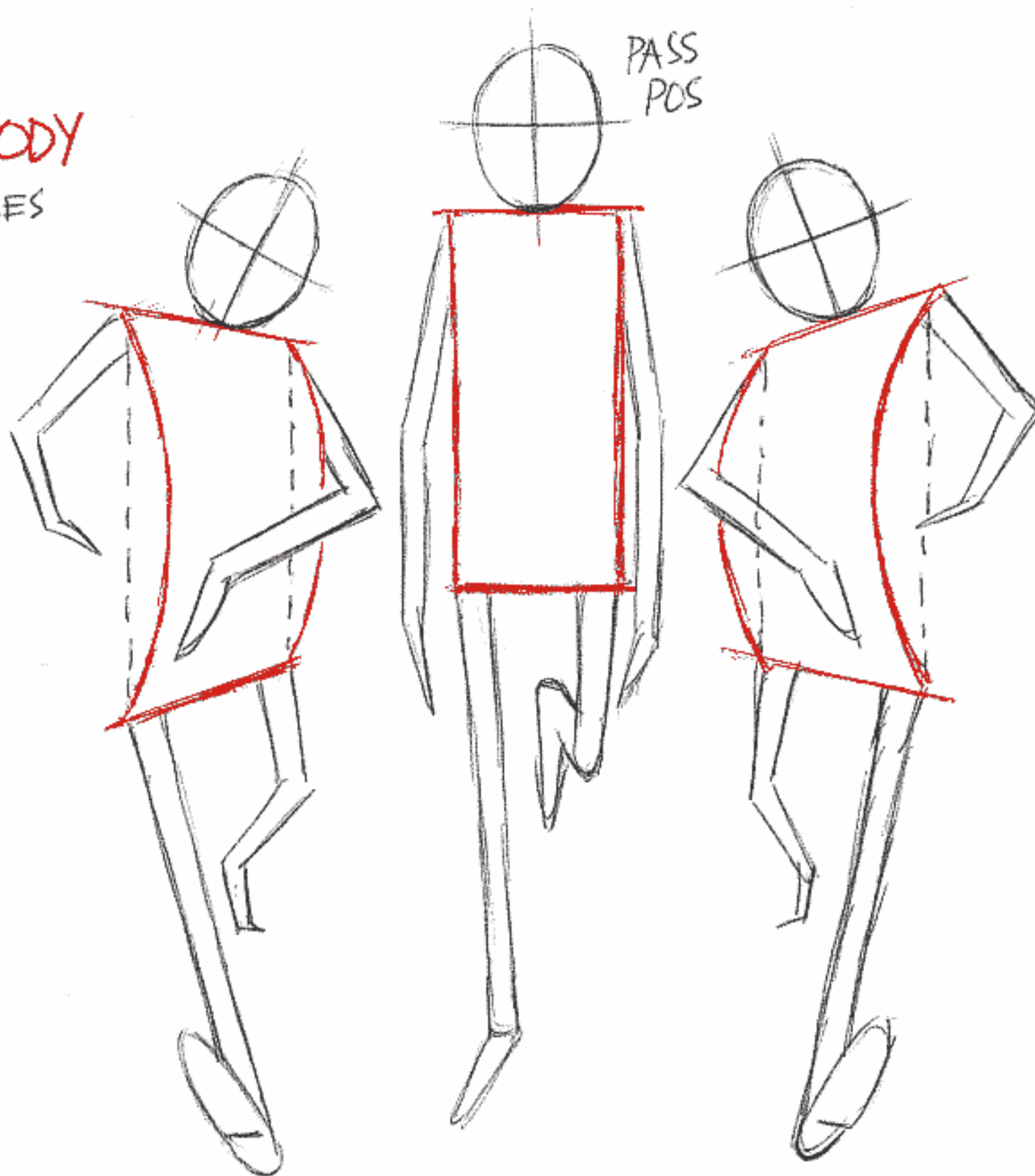
FOR SAFETY KEEP THE MASS
MOSTLY STRAIGHT UP AND DOWN.

BUT BEARING THIS IN MIND WE SHOULD STILL BE BRAVE AND TRY THINGS...

BUILDING ON OUR BASIC PLAN, WE'VE ALREADY ADDED IN MORE ACTION
IN THE HEAD, SHOULDERS, ARMS, HIPS AND FEET:

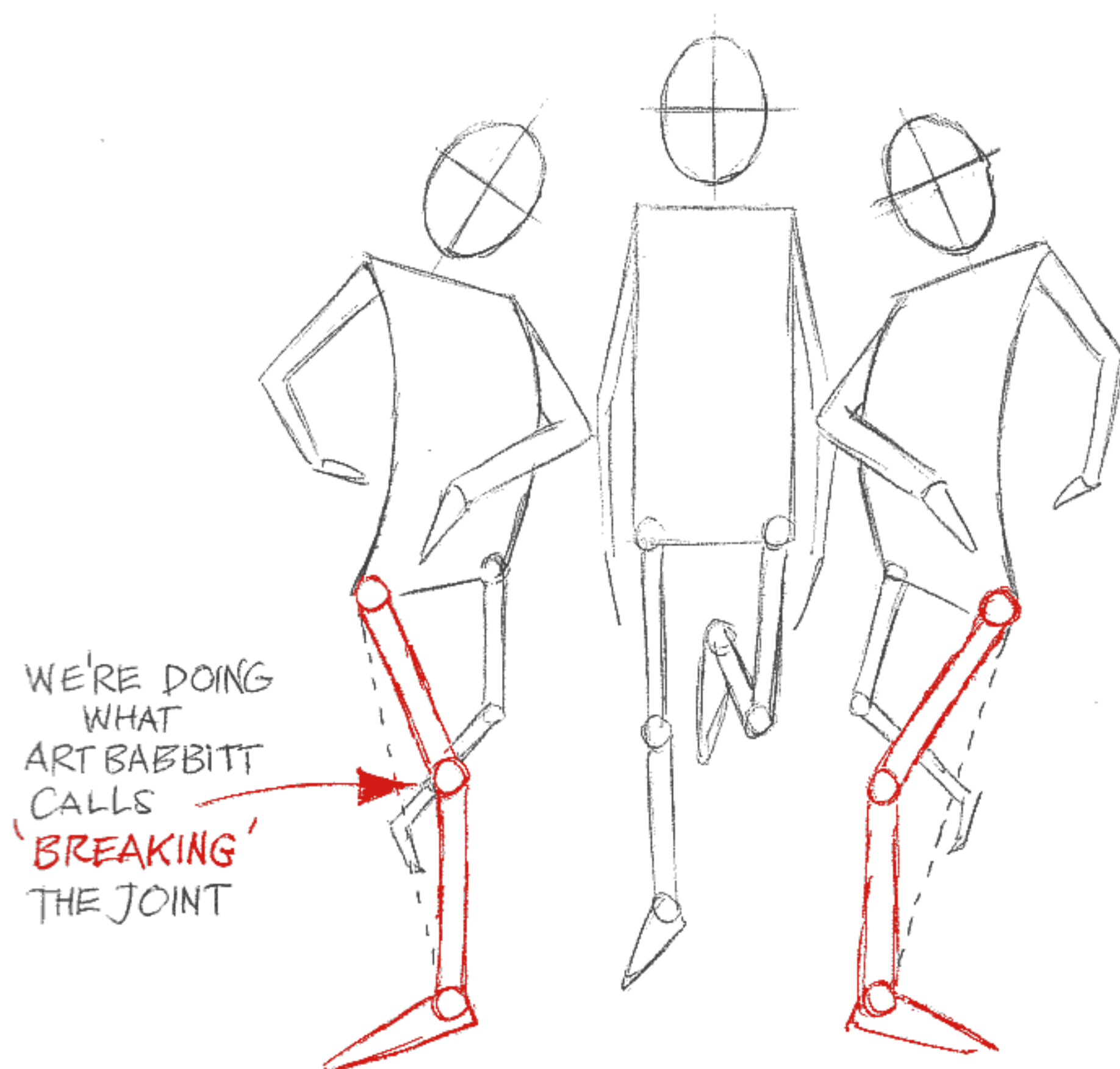
NOW LET'S
BEND THE BODY
ON THE EXTREMES

KEEP STRAIGHT
ON THE
PASSING POSITION



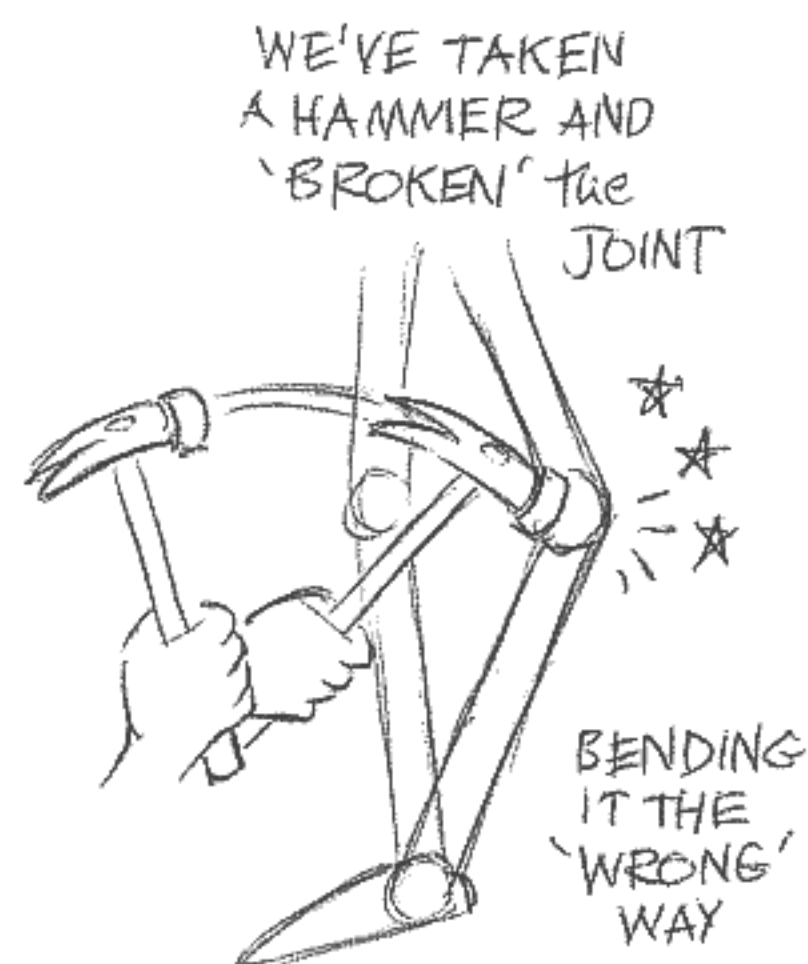
AND NOW WE'RE GOING TO DO THINGS TO THE LEGS AND ARMS THAT LOOKS WEIRD.

WE'RE GOING TO 'BREAK' THE LEG.
WE'RE GOING TO BEND IT WHETHER IT WOULD BEND THAT WAY OR NOT.



WE'RE DOING
WHAT
ART BABBITT
CALLS
'BREAKING'
THE JOINT

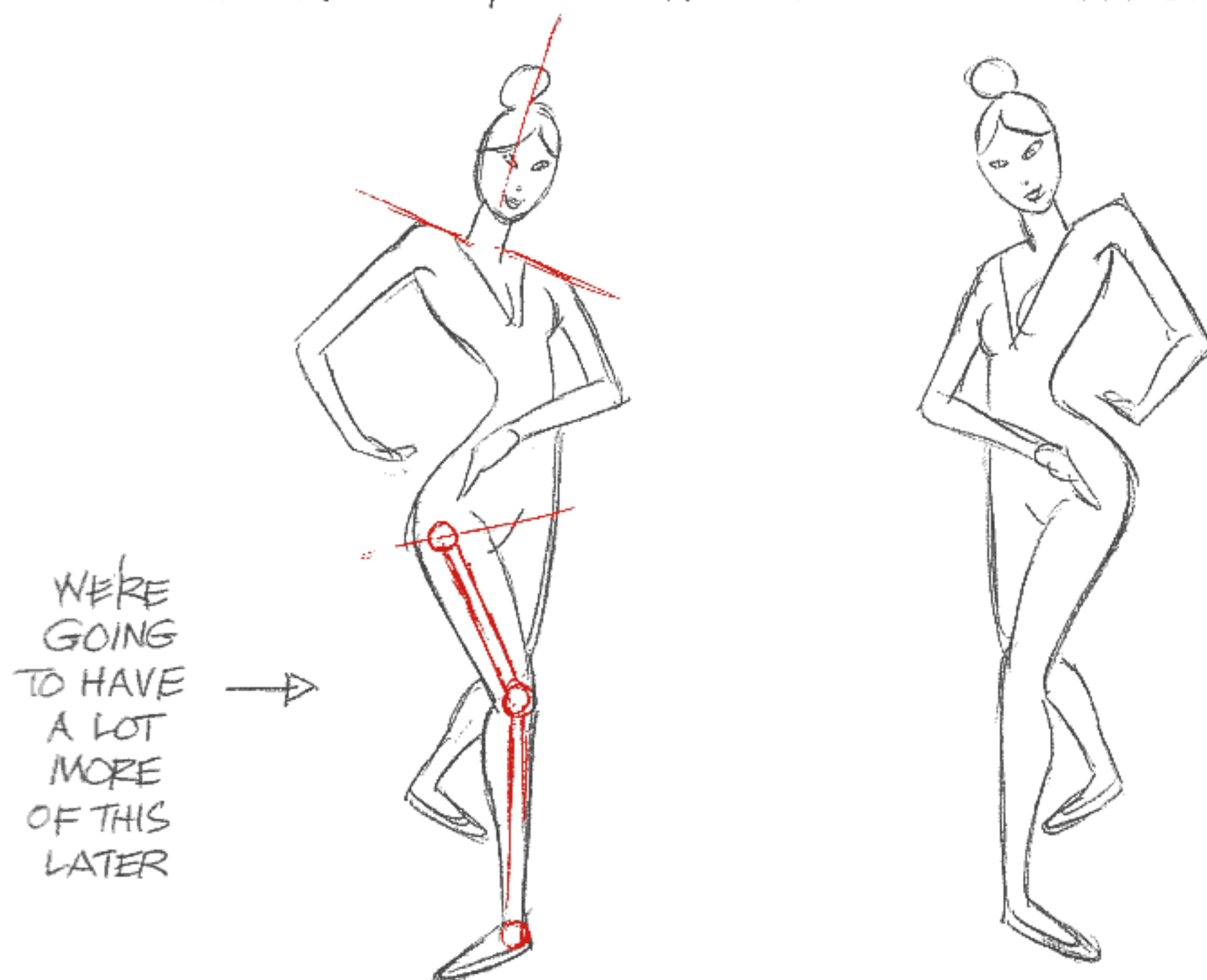
OF COURSE THE
BONES REMAIN
THE SAME LENGTH.
THE ONLY TIME
IT CHANGES IS
WHEN ITS
FORESHORTENED
IN
PERSPECTIVE



WE'VE TAKEN
A HAMMER AND
'BROKEN' THE
JOINT

BENDING
IT THE
'WRONG'
WAY

IT LOOKS WEIRD ENOUGH, BUT IF WE DRAW A BALLET DANCER ON TOP OF IT, IT LOOKS JUST FINE.



WE'RE
GOING
TO HAVE
A LOT
MORE
OF THIS
LATER

SO WE CAN
TAKE INCREDIBLE
LIBERTIES WITH
THE UNDERLYING
STRUCTURE
(IF WE WANT TO)
AND IT WILL BE
PERFECTLY
ACCEPTABLE
- ESPECIALLY
IN MOTION!

WHY ARE WE DOING THIS?

EVERYTHING WE'RE DOING IS TO GET MORE CHANGE, MORE ACTION WITHIN THE ACTION.

TO LIMBER THINGS UP - GET MORE LIFE INTO IT.

Grim Natwick said:

'We used to bet ten dollars against ten cents that you could take any character and walk it across the room and get a laugh out of it.

'We used to have about twenty-four different walks. We'd have a certain action on the body, a certain motion on the head, a certain kind of patter walk, a big step or the "Goofy" walk that Art Babbitt developed.

'While the opposite arm naturally moves with the opposite leg, we'd break the rules eight or ten different ways to make the walk interesting.'

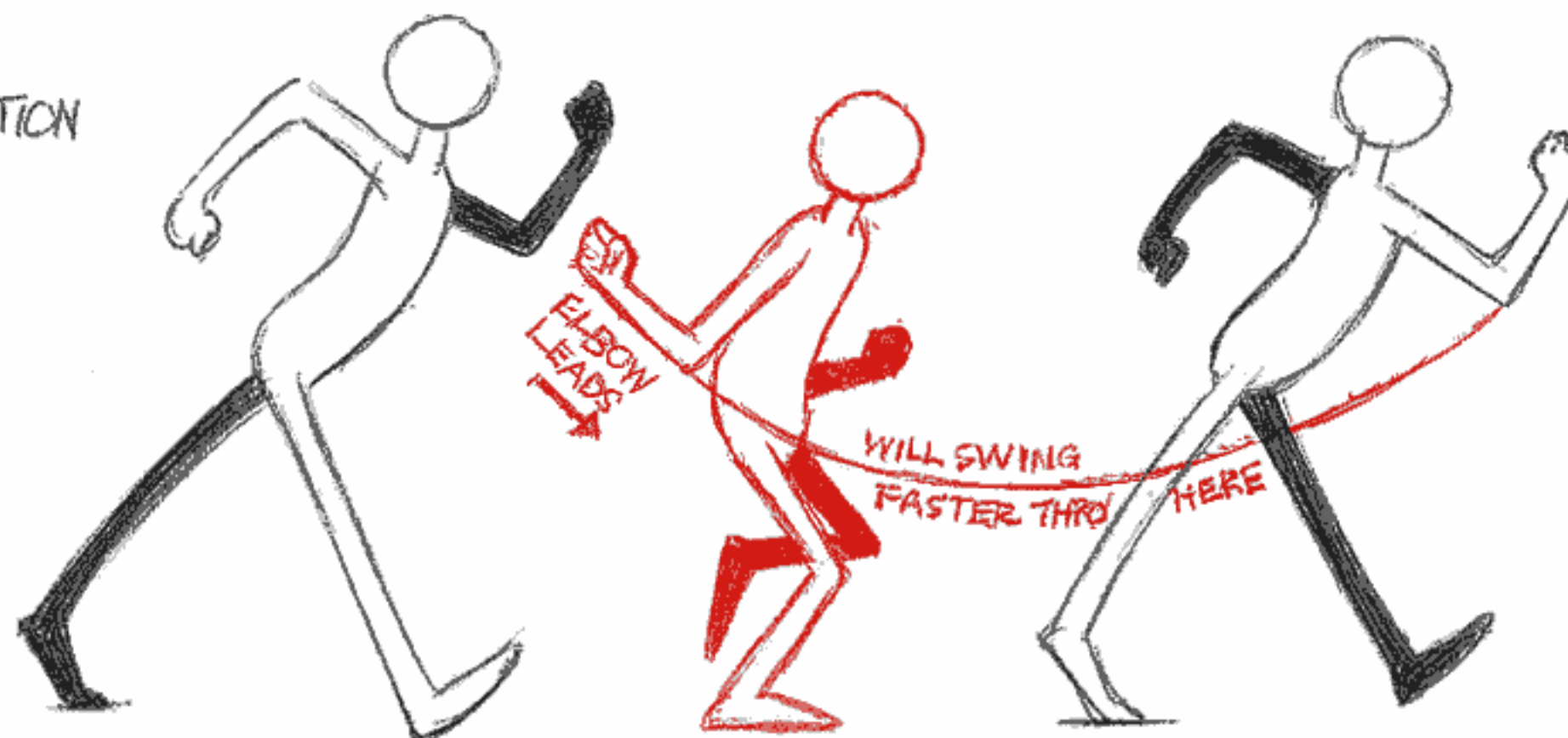
WE'RE TAKING OUR BASIC PLAN NOW AND ADDING IN THINGS TO BUILD UPON THE SYSTEM.

SAY WE HAVE A KIND OF ANGRY WALK - WE'D NORMALLY DO THIS:



BUT LOOK WHAT HAPPENS WHEN WE DO JUST 2 THINGS -

PUT HIM **DOWN**
ON THE PASSING POSITION
MAKING HIS
BACK CONVEX
- AND DO **THIS**
WITH THE ARM
'**BREAKING**'
THE ELBOW.

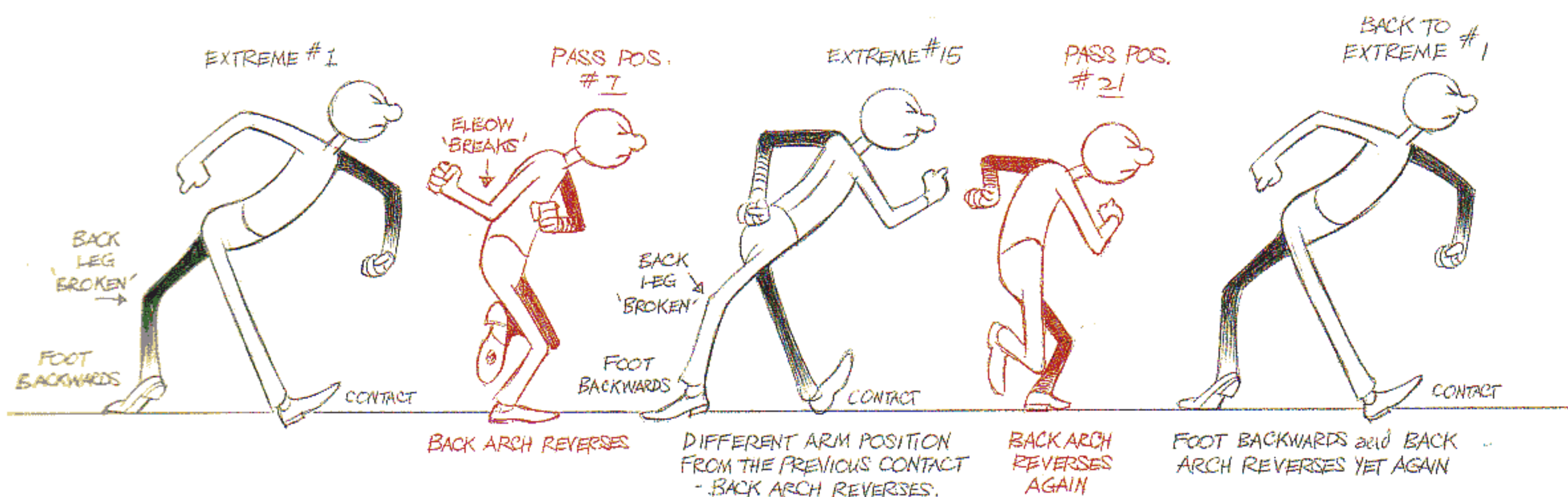


LET'S TAKE THIS ANGRY WALK MUCH FURTHER -

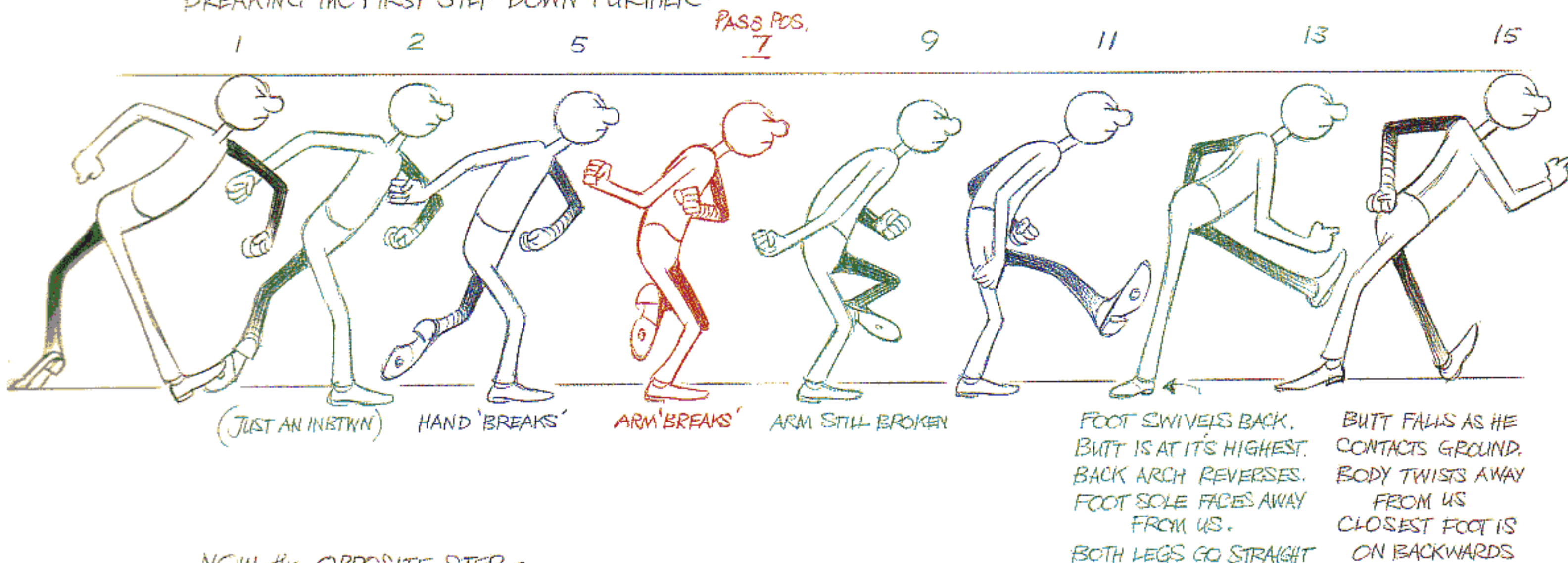
THIS IS THE KIND OF THING ART BABBITT DID ALL HIS LIFE - MAKING IMPOSSIBLE MOVES LOOK CONVINCING and BELIEVABLE. HE'D SAY, "BE A LITTLE BIT TRUTHFUL".

SO IT DOESN'T JUST LOOK LIKE ONE STEP REPEATING WE SLIGHTLY CHANGE THE SILHOUETTE ON THE 2ND CONTACT (#15) SO THE COUNTER ARM POSITIONS ARE DIFFERENT FROM CONTACT #1. ON THE CONTACTS THE BACK LEG IS 'BROKEN' AND THE FOOT SWIVELLED BACKWARDS.

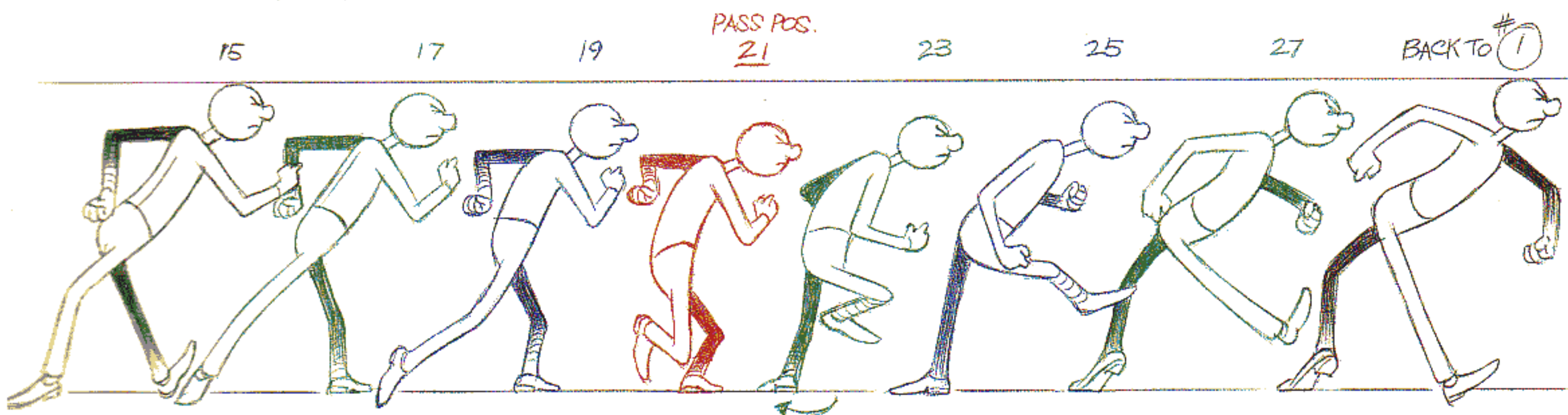
HE'S ON TWOS - EACH STEP TAKING 14 FRAMES.



BREAKING THE FIRST STEP DOWN FURTHER -

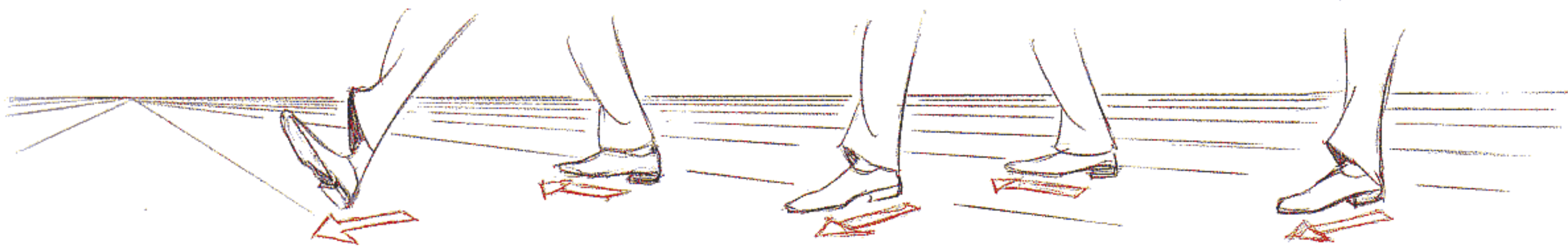


NOW THE OPPOSITE STEP -

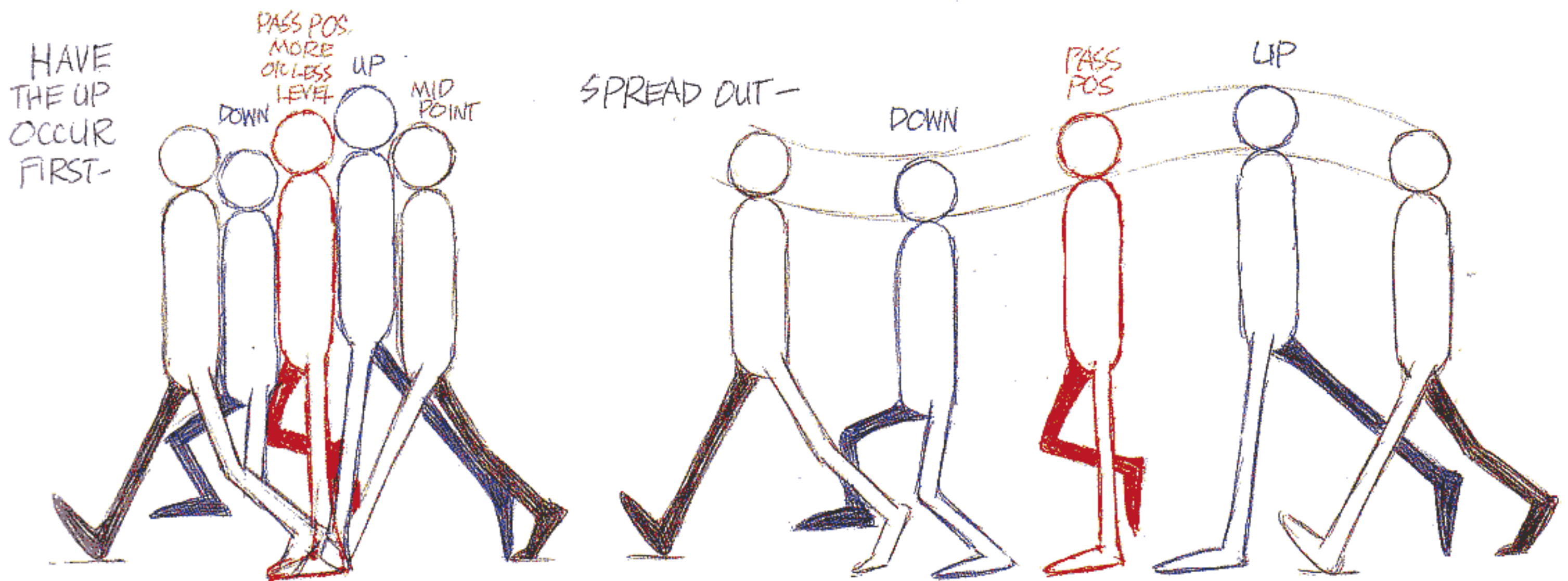


THE ARM SWING DOESN'T 'BREAK' - AND THE FOOT SWIVELS BACK EARLIER - THE REST OF THE PATTERN IS THE SAME.

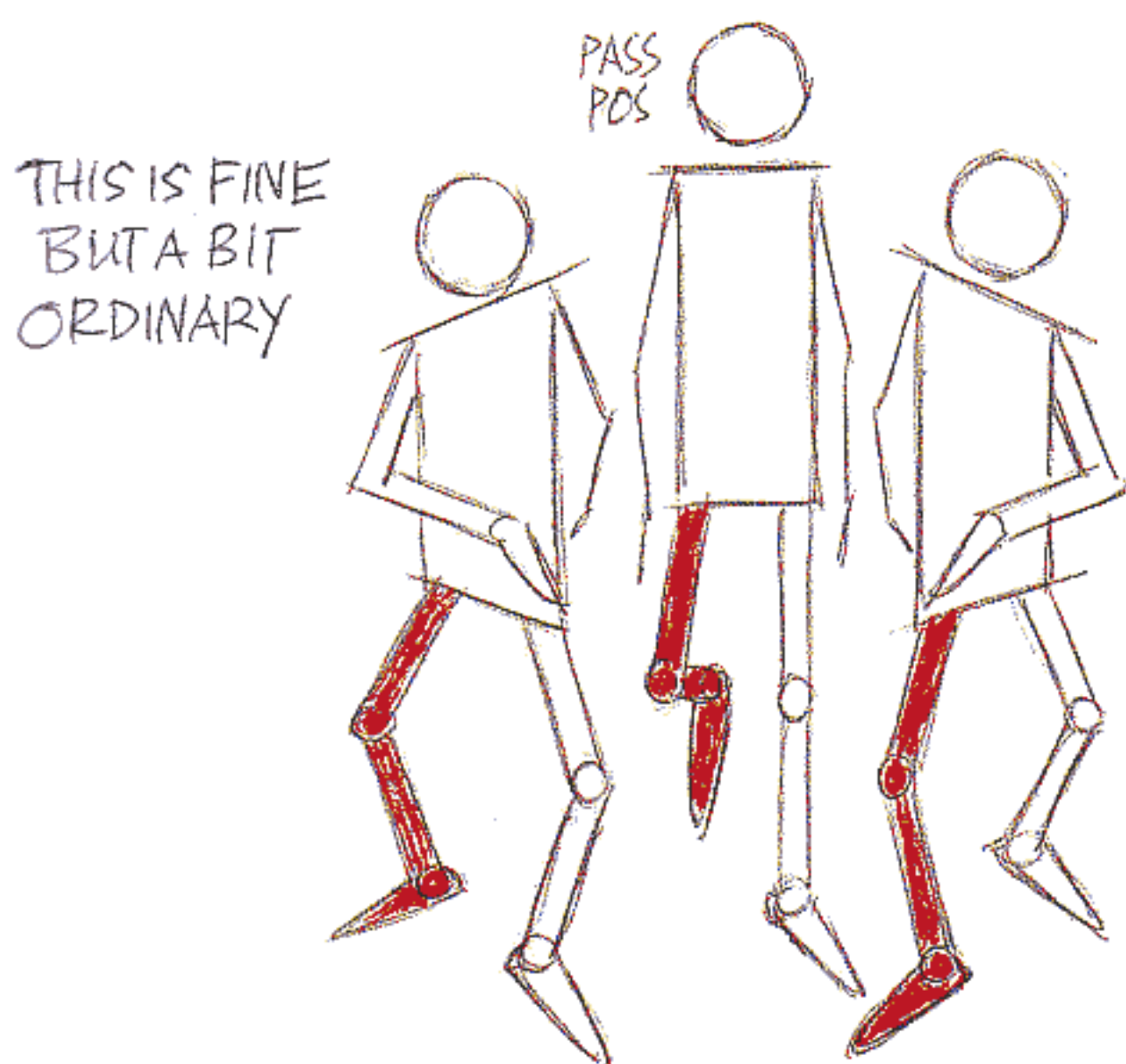
INCIDENTALLY, ON A PROFILE WALK IT HELPS TO HAVE ONE FOOT A LITTLE IN FRONT - AND ANGLED SIDEWAYS A BIT. (I'VE BEEN KEEPING THINGS VERY DIAGRAMMATIC TILL NOW)



LET'S KEEP TAKING THINGS OUT OF THE ORDINARY - WHY NOT A SIMPLE REVERSAL OF THE UP AND DOWN OF A NORMAL WALK?



STILL KEEPING TO OUR 3 MAIN POSITIONS -



SO LET'S TRY SWINGING THE KNEE IN ON THE PASSING POSITION -

