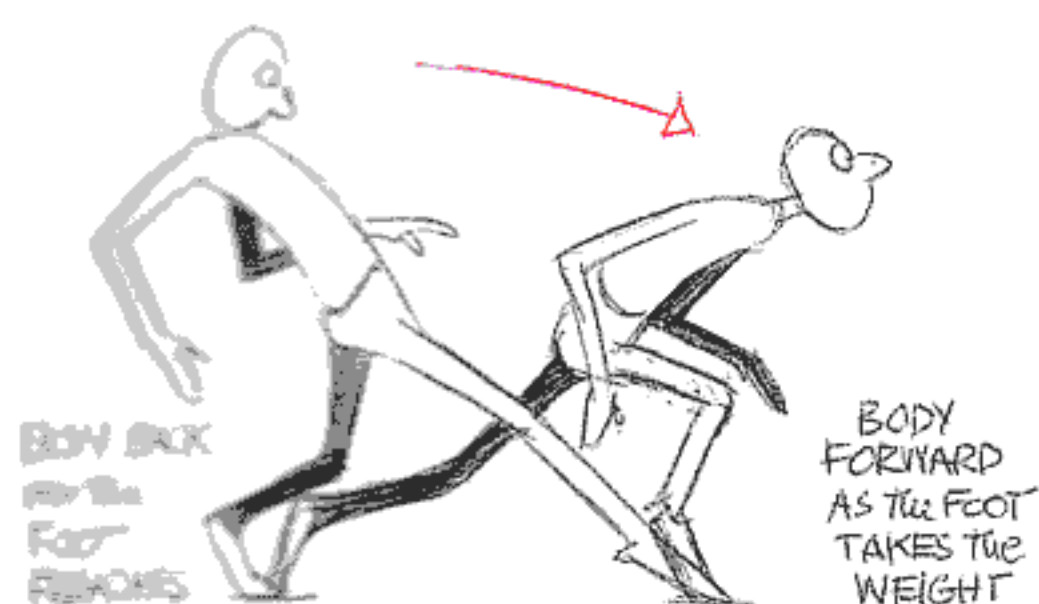


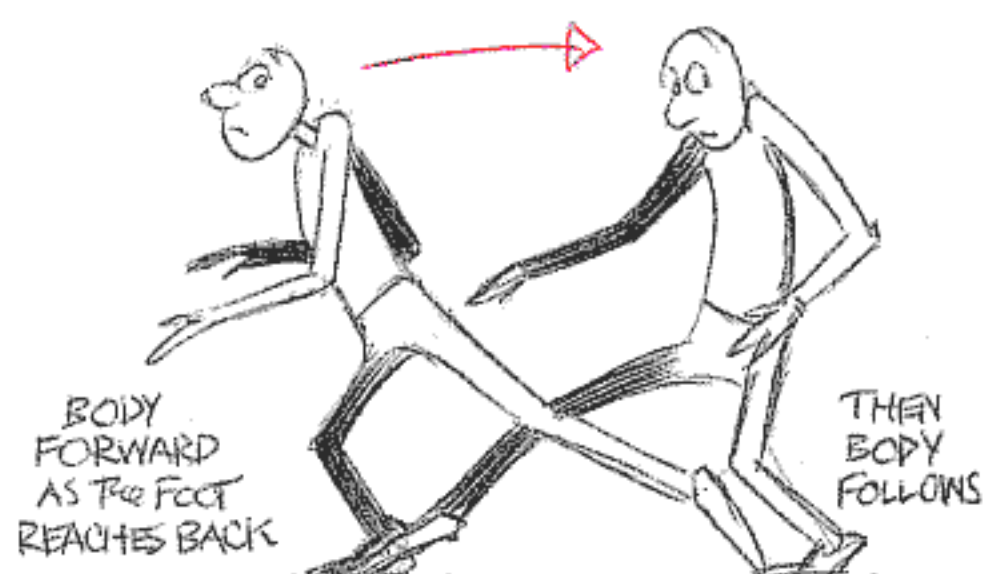
SNEAKS

THERE ARE 3 DEFINITE CATEGORIES OF SNEAKS:

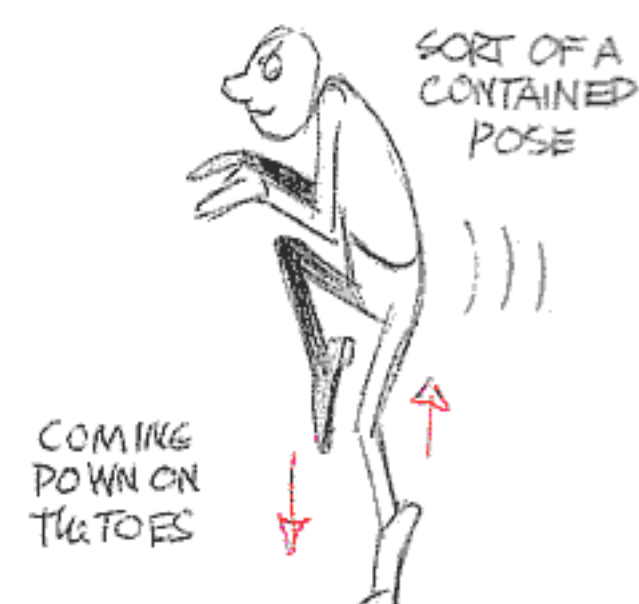
- ① The TRADITIONAL SNEAK
- ② The BACKWARDS SNEAK
- ③ The TIP TOE SNEAK



AVERAGE VERSION 24 FRAMES FOR EACH STEP.
FAST VERSION 16 FRAMES PER STEP.
SLOW VERSION 32 FRAMES FOR EACH STEP.



EXPRESSES FEAR OR MISCHIEF
- MORE OR LESS OPPOSITE
TO A FORWARDS SNEAK.

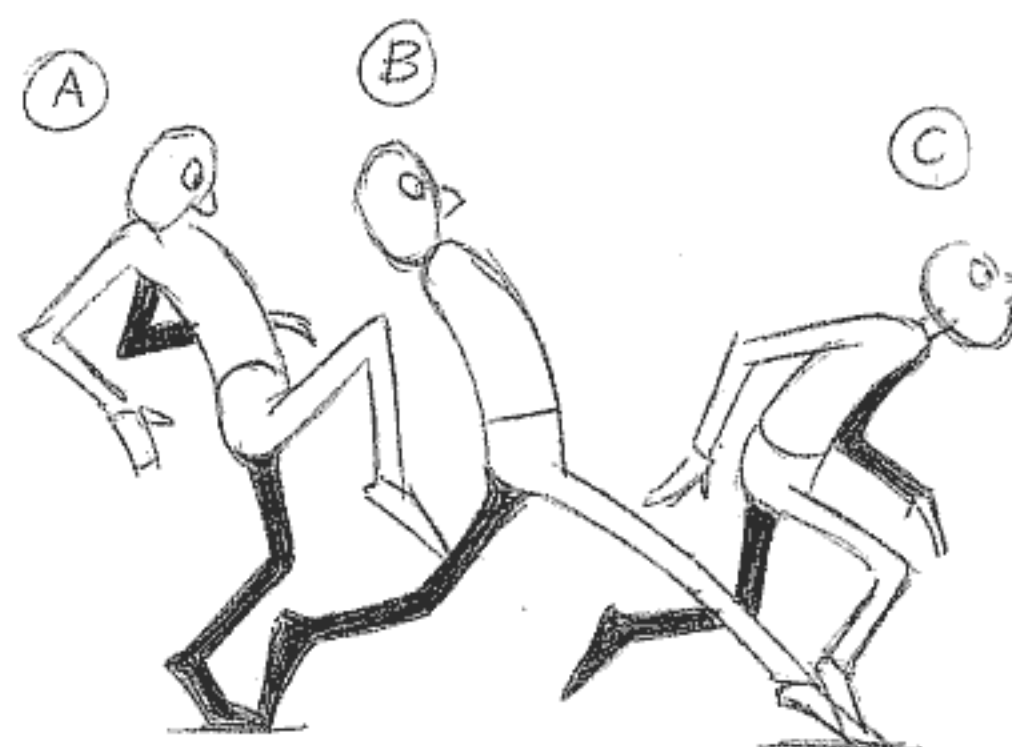


ON TOES and PLAYFUL -
SURE OF HIM/HERSELF
10 FRAMES - 12, 13, 14 FRAMES.
WHATEVER WE WANT
REALLY FAST ONES ON 3's or 4's

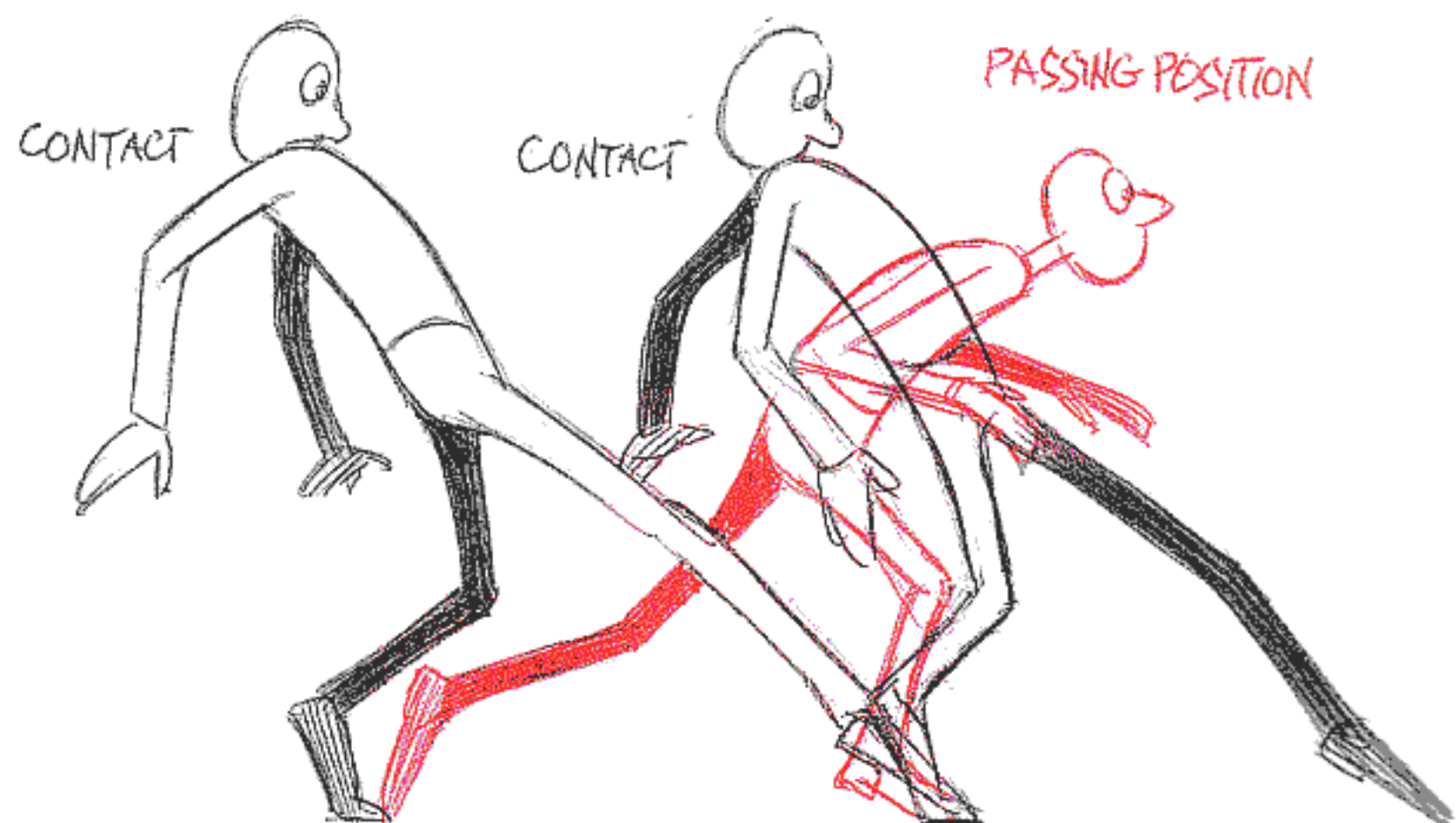
A TRADITIONAL SNEAK HAS A VERY INTERESTING CONSTRUCTION.

THE MAIN THINGS ARE -

- (A) The BODY GOES BACK and FORTH.
The BODY GOES BACK WHEN THE FOOT GOES UP. The ARMS ARE USED FOR BALANCE.
- (B) WHEN THE FOOT REACHES and CONTACTS THE GROUND, THE BODY IS STILL BACK and the HEAD IS HELD BACK, DELAYED JUST A LITTLE BIT.
- (C) AFTER THE FOOT CONTACTS THE GROUND THE BODY FOLLOWS - GOING FORWARD AS THE FOOT TAKES THE WEIGHT. NEXT THE BODY WILL GO BACK (AS (A)) AS THE OTHER FOOT GOES FORWARD.



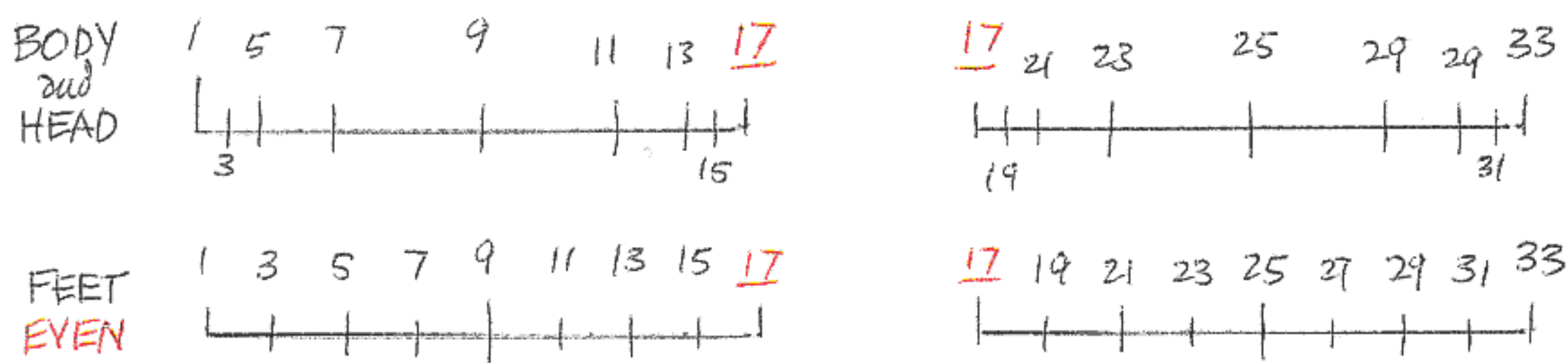
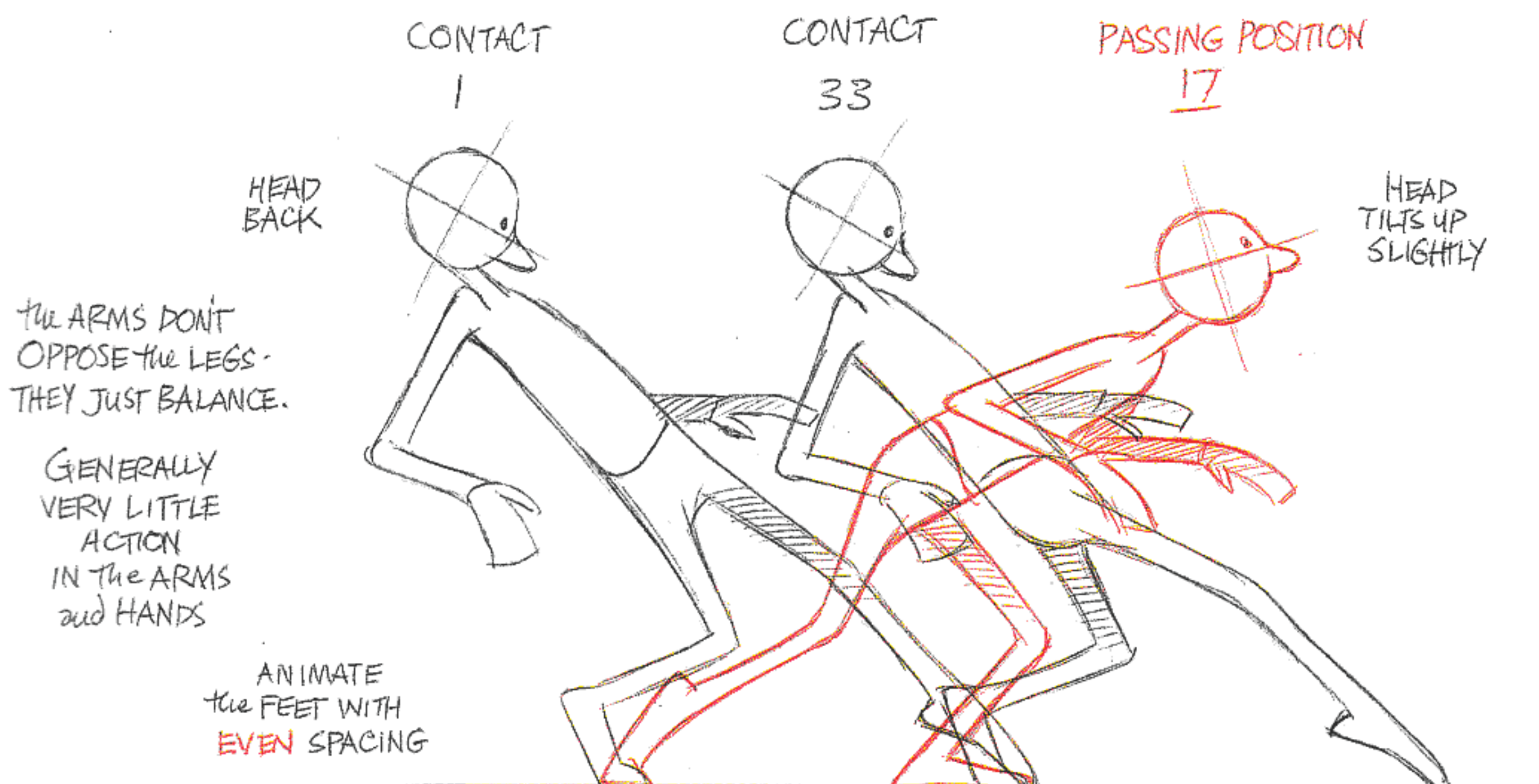
AS WITH A WALK THERE ARE
3 IMPORTANT DRAWINGS -
The 2 CONTACTS
AND A VERY INTERESTING
PASSING POSITION.



KEN HARRIS SHOWED US THIS FORMULA FOR A SLOW SNEAK:

IT TAKES 2 FEET = 32 FRAMES = $1\frac{1}{3}$ SECONDS FOR EACH STEP.

ON TWO'S - (BUT OF COURSE IT'LL BE EVEN BETTER ADDING IN BETWEENS ON ONES)



IT'S A GOOD EXAMPLE OF COUNTERACTION -

AS HE MOVES ALONG, THE HEAD GOES FORWARD and THE HANDS GO BACK.

THIS IS THE BASIS. IT WILL WORK NICELY JUST IN BETWEENING THE 3 POSITIONS AS IS - and NOT ADDING ANY FANCY BITS OF INNER ACTION.

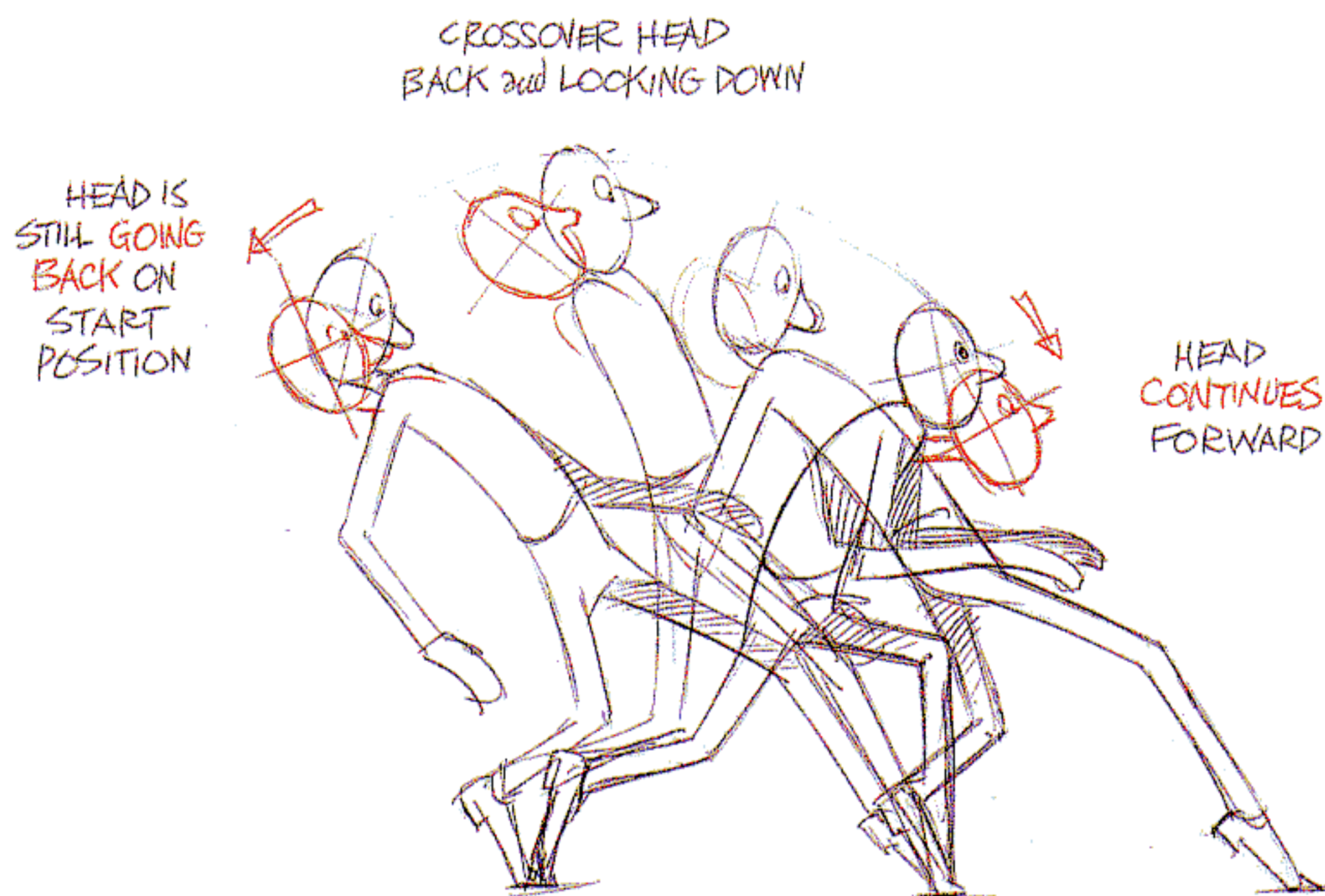


IF THE HANDS WERE OPEN IT WOULD LOOK FRIGHTENED.

OF COURSE WE CAN ADD ANYTHING WE WANT WITHIN - BUT THIS DOES THE JOB WITH JUST 3 DRAWINGS and the CHARTS.

WE COULD USE ARCS OR JUST STRAIGHT MECHANICAL IN BETWEENS. IT'LL WORK WELL.

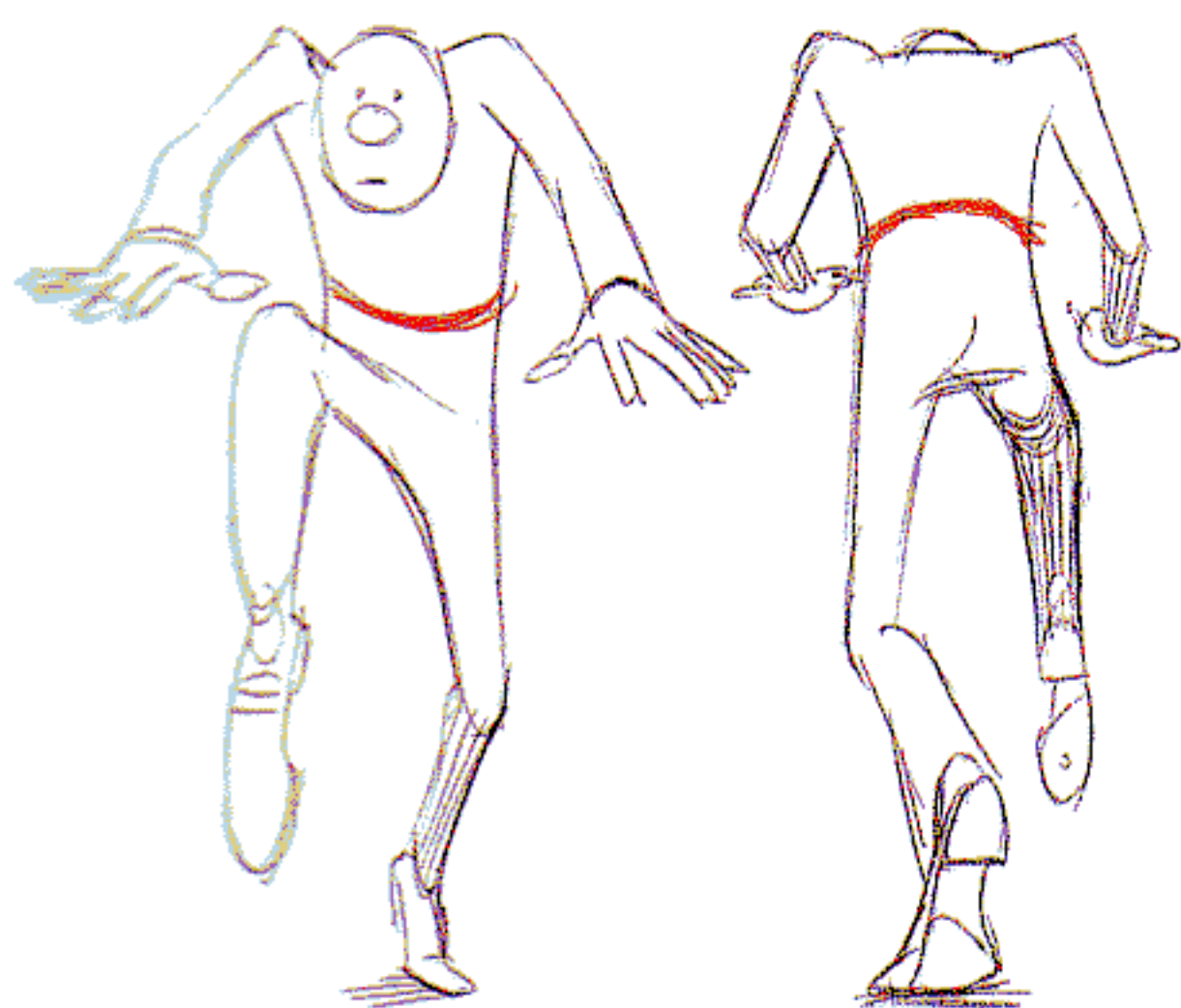
BUT OF COURSE, WE COULD **DELAY** PARTS -



COULD STAY FULLY ON THE TOES ALL THE TIME TO ENHANCE THE FEELING OF CAUTION -

TRY IT ON
FRONT VIEW -

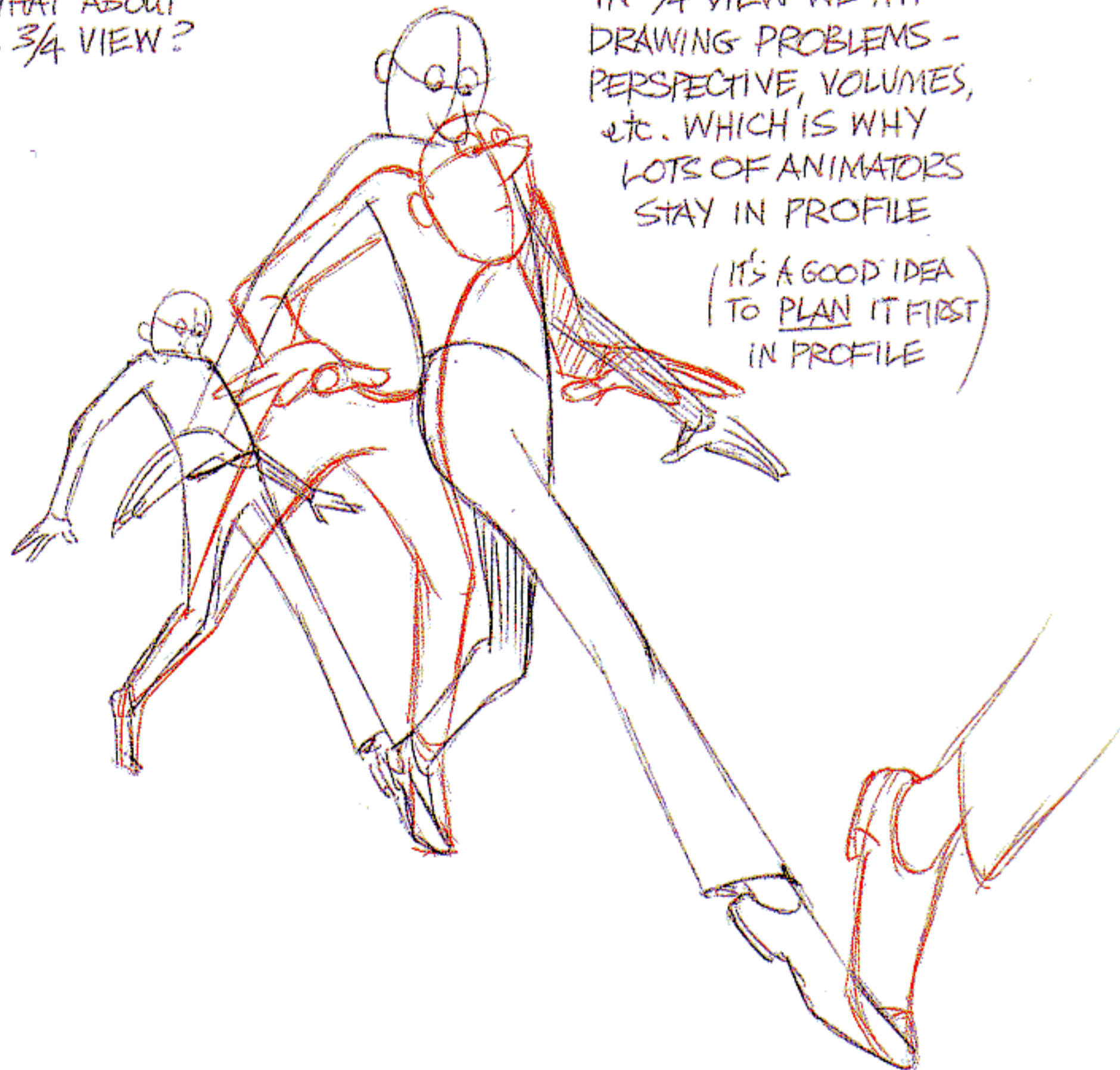
WAISTLINE SHOWS
WHAT'S HAPPENING -



WHAT ABOUT
A 3/4 VIEW?

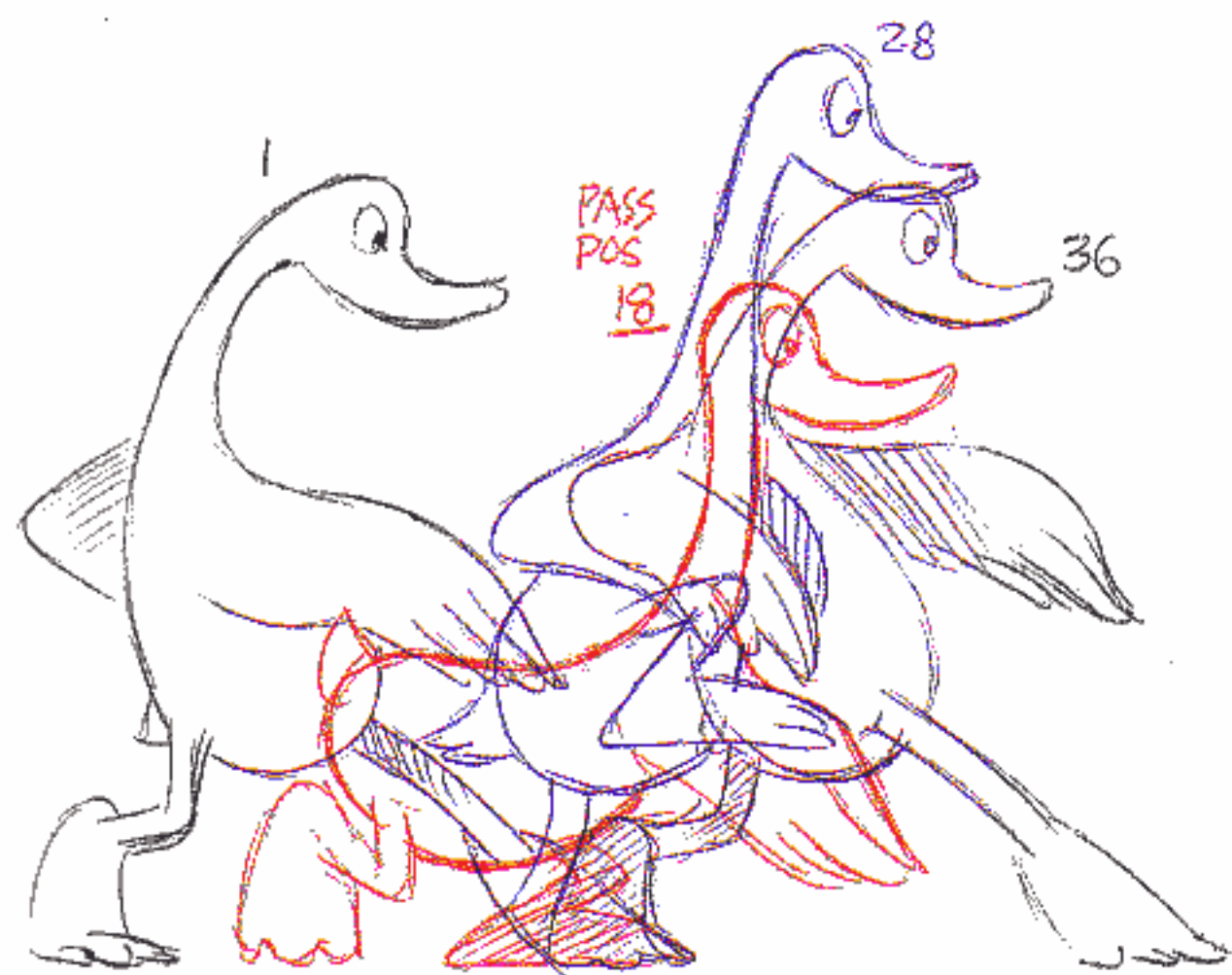
IN 3/4 VIEW WE HIT
DRAWING PROBLEMS -
PERSPECTIVE, VOLUMES,
etc. WHICH IS WHY
LOTS OF ANIMATORS
STAY IN PROFILE

(IT'S A GOOD IDEA
TO PLAN IT FIRST
IN PROFILE)



HERE'S AN ADAPTATION OF A BILL TYTLA SNEAK -

THERE ARE 4 PLANNING DRAWINGS. IT'S ON 36 FRAMES = 1 1/2 SECONDS PER STEP.



FUNNY, SOON AS WE GIVE IT AN EYE, IT SOMEHOW CREATES PERSONALITY - BECOMES ENTERTAINING OR ATTRACTIVE AND WE STOP PAYING ATTENTION TO THE 'ANATOMY' OF WHAT'S HAPPENING.

CHARLIE CHAPLIN SAYS, 'PERSONALITY TRANSCENDS EVERYTHING ELSE.'

SPREAD APART -

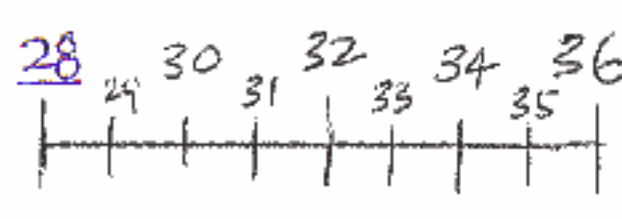
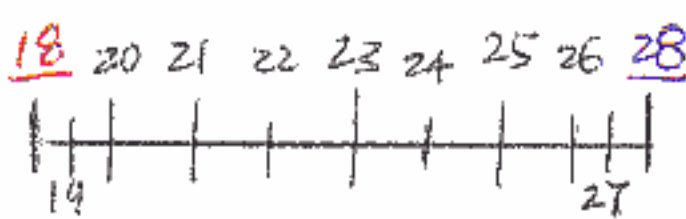
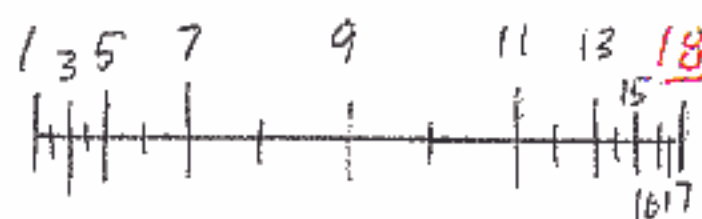
EXTREME

18
the PASSING POSITION

36
EXTREME

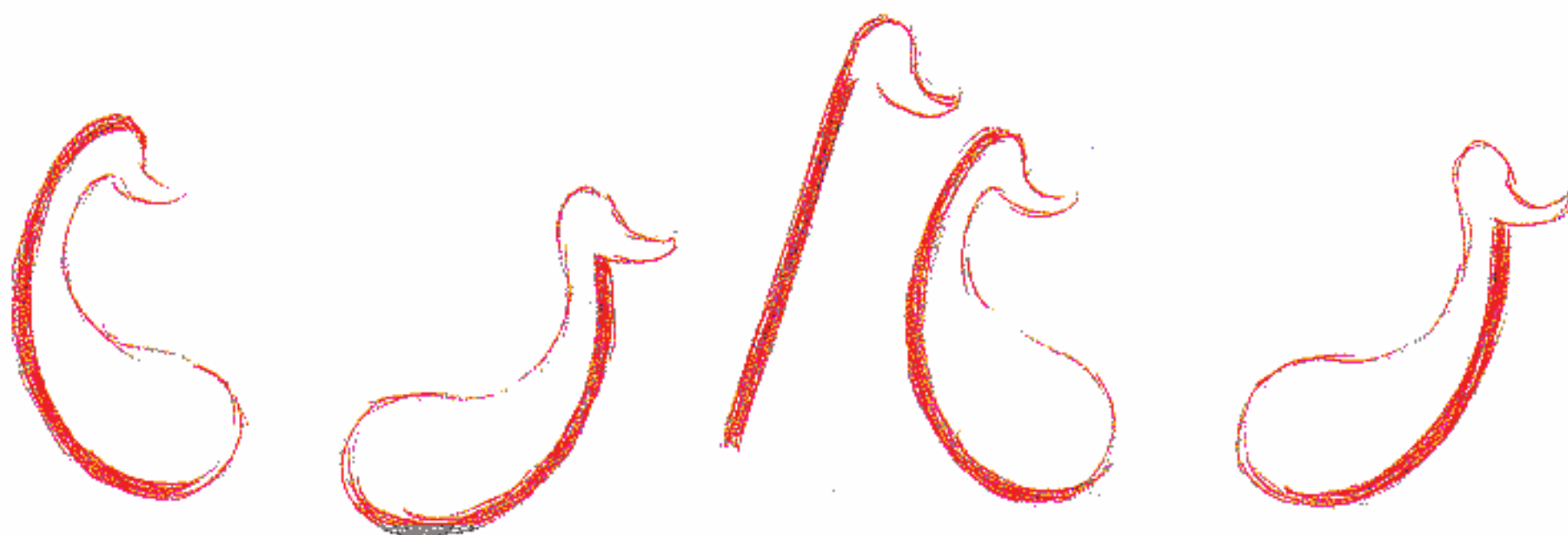
AS IN A WALK - THE ARMS - WINGS DO COUNTER THE FEET HERE

THESE ARE THE NUMBERS HE HAD ON THE 4 DRAWINGS SO I'M MAKING A GUESS AT WHAT HIS CHARTS WERE -



AND/OR AS WITH KEN'S - THE FEET COULD BE TREATED EVENLY

BUT LOOK HOW CLEVER THIS MAN IS! LOOK AT HIS CHANGES OF SHAPE! - THE AMOUNT OF CHANGE! THIS IS WHAT HE'S REALLY DOING -



- GOING FROM CURVE TO OPPOSITE CURVE TO STRAIGHT TO CURVED TO OPPOSITE etc.

AFTER ART BABBITT FINISHED HIS FIRST MONTH OF INTENSIVE TRAINING AT MY LONDON STUDIO FOUR OF US SAT UP ALL-NIGHT and ANIMATED A QUICK SATIRE FOR HIM OF HIS SEMINARS.

I DID THIS HORSE SNEAK AS AN EXERCISE IN "OVER"-ANIMATION - WHICH CAME OUT KIND OF FUNNY - SHOWS HOW FAR WE CAN GO - SITTING RIGHT ON THE BASICS. (ON TWO'S)

SNEAKING ON 12'S and 14'S

HERE ARE JUST THE EXTREMES and the BREAKDOWNS - the MID-POSITIONS. I'VE CIRCLED the EXTREMES FOR CLARITY -



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



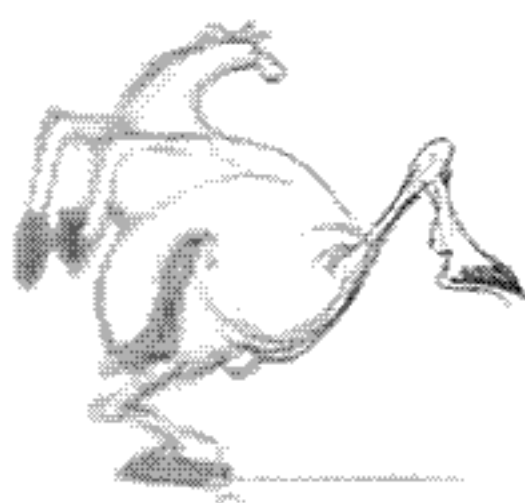
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17



18



19



20



21



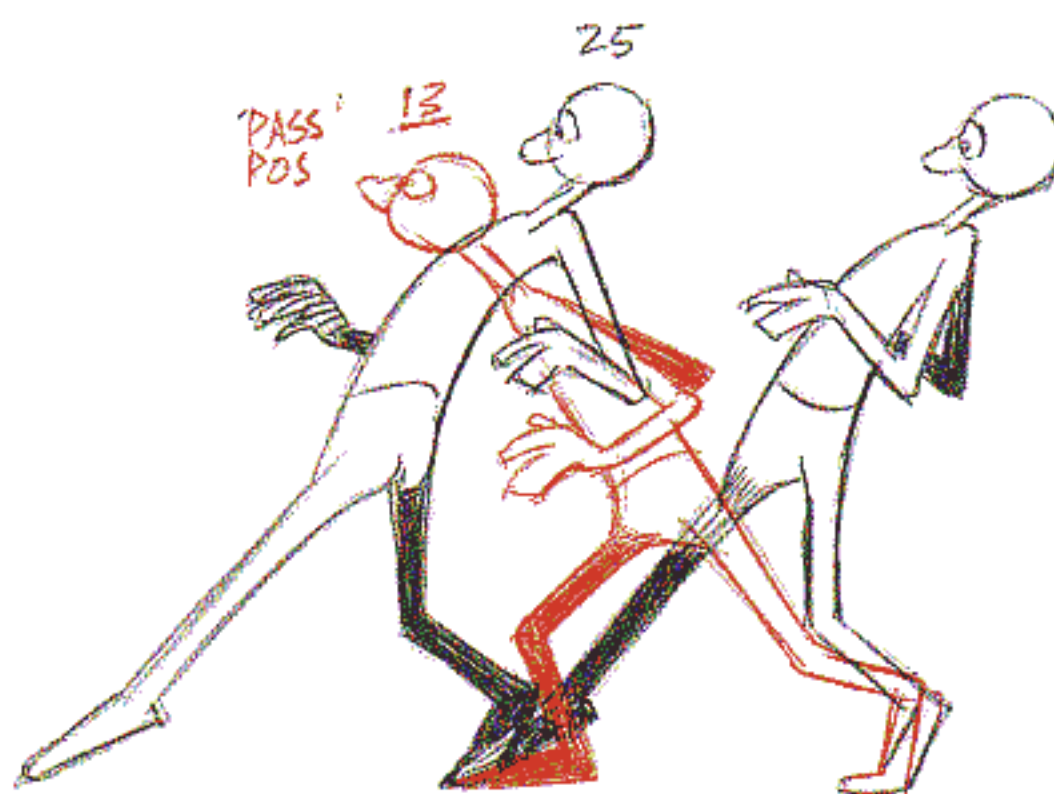
22



23

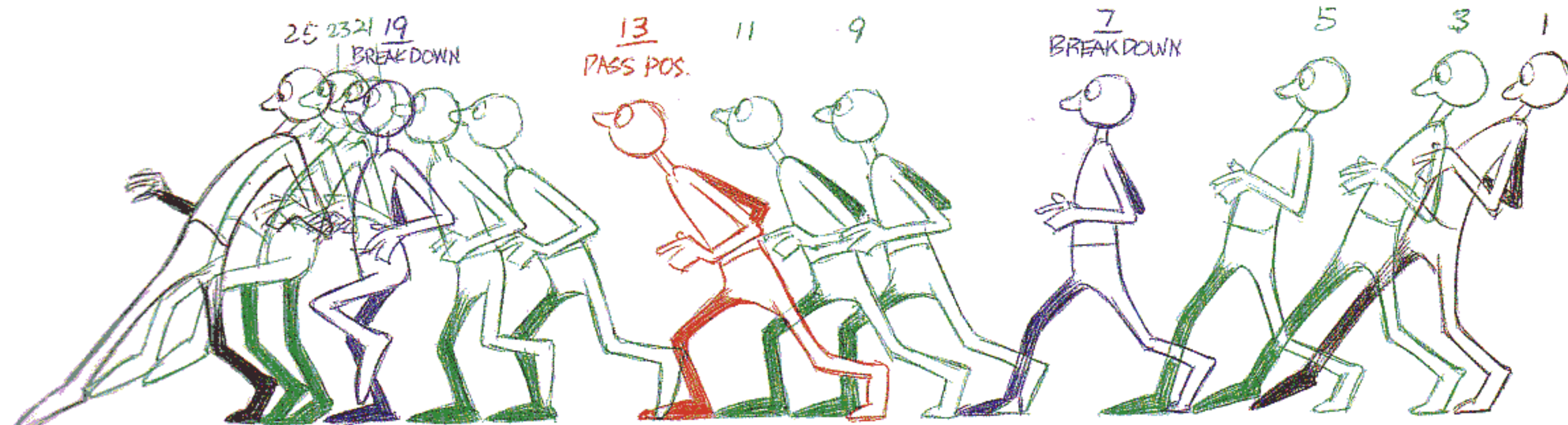
ETC...

HERE'S A MORE CONSERVATIVE SNEAK ON 24'S - 1 SEC FOR EACH STEP (KEN HARRIS MADE THIS ONE) IT'S TYPICAL OF KEN - NOT A LOT OF FANCY STUFF BUT DOES THE JOB PERFECTLY.

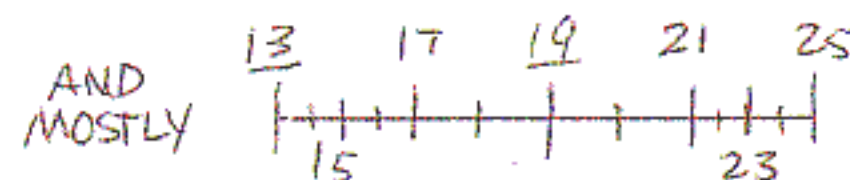
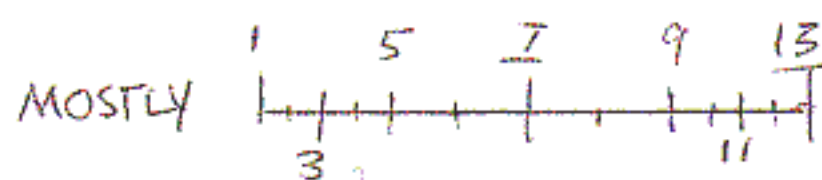


#3 HEAD AND BODY CLOSER TO #1

AND SPREAD APART -



NOTE THE FOOT SWINGS FAST THROUGH THE MIDDLE AND PUTS DOWN GINGERLY



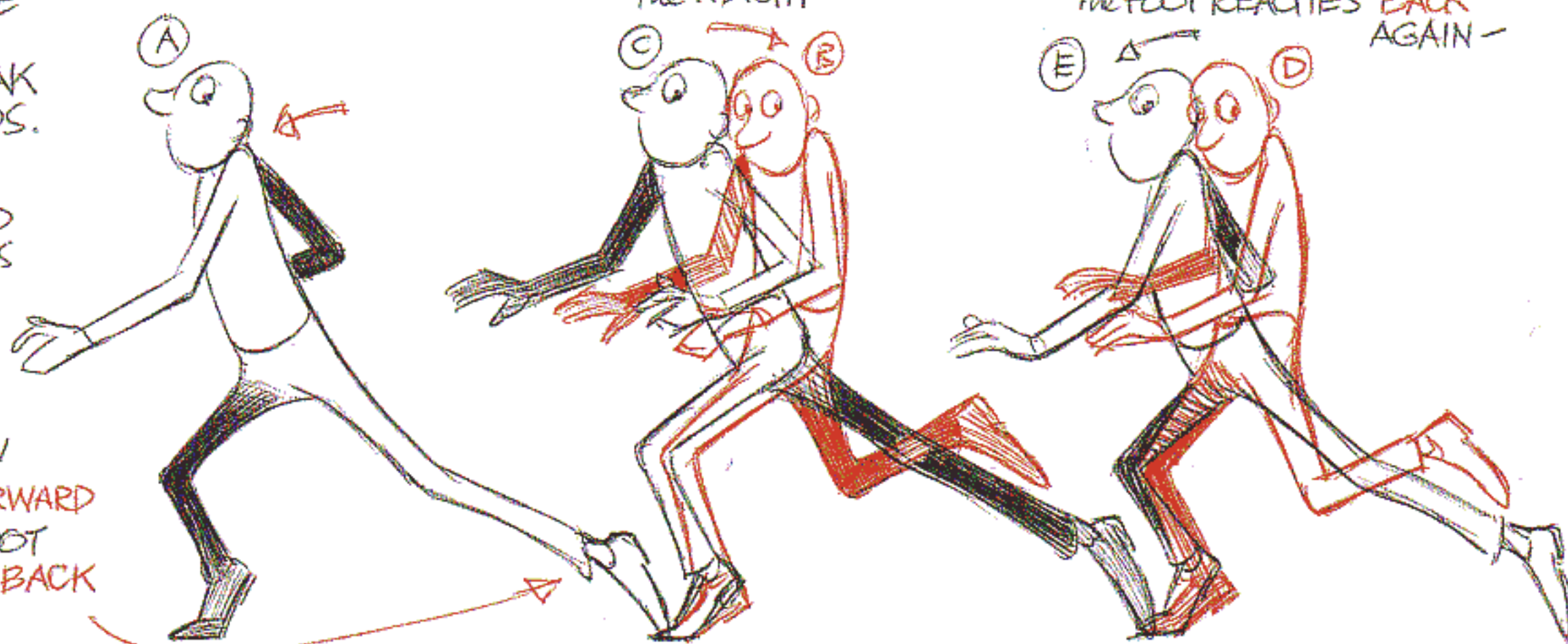
THE BIG MOVE THROUGH THE MIDDLE INDICATES THAT THIS SHOULD HAVE SINGLE INBETWEENS AND BE ON ONES.

BACKWARDS SNEAK

ROUGHLY THE SAME PATTERN AS A FORWARDS SNEAK - BUT BACKWARDS.

THE ARMS COULD OPPOSE THE LEGS AS IN A WALK

THE BODY GOES FORWARD AS THE FOOT REACHES BACK



THE BODY GOES BACK AS THE FOOT TAKES THE WEIGHT

THEN THE BODY GOES FORWARD AGAIN AS THE FOOT REACHES BACK AGAIN -

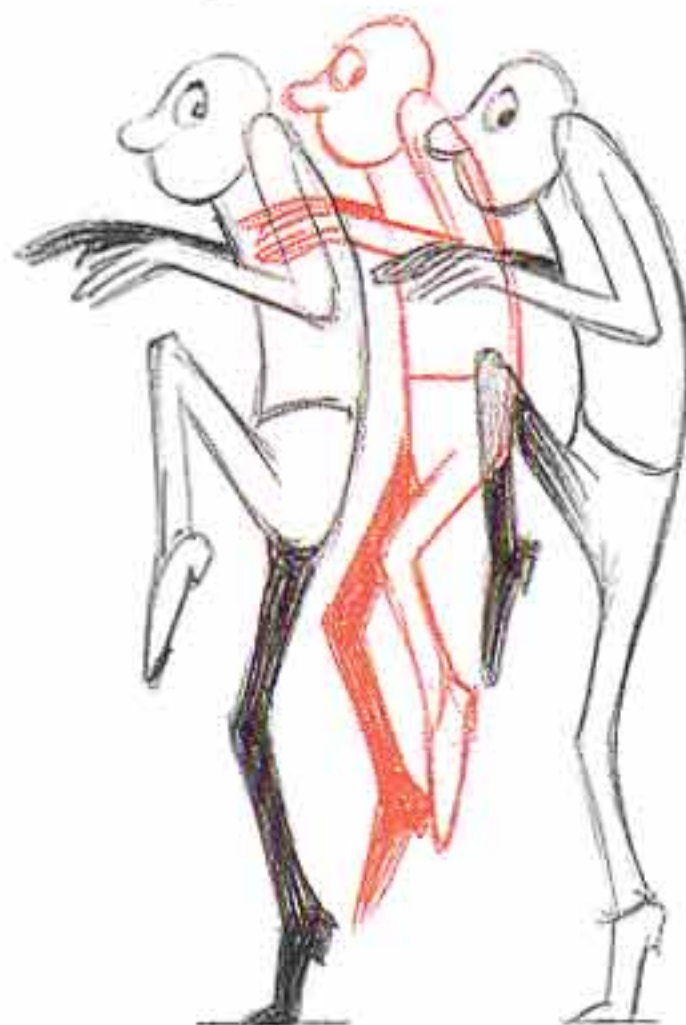
The TIP TOE SNEAK

IT'S SOMETHING BETWEEN A WALK and A RUN and A SNEAK.

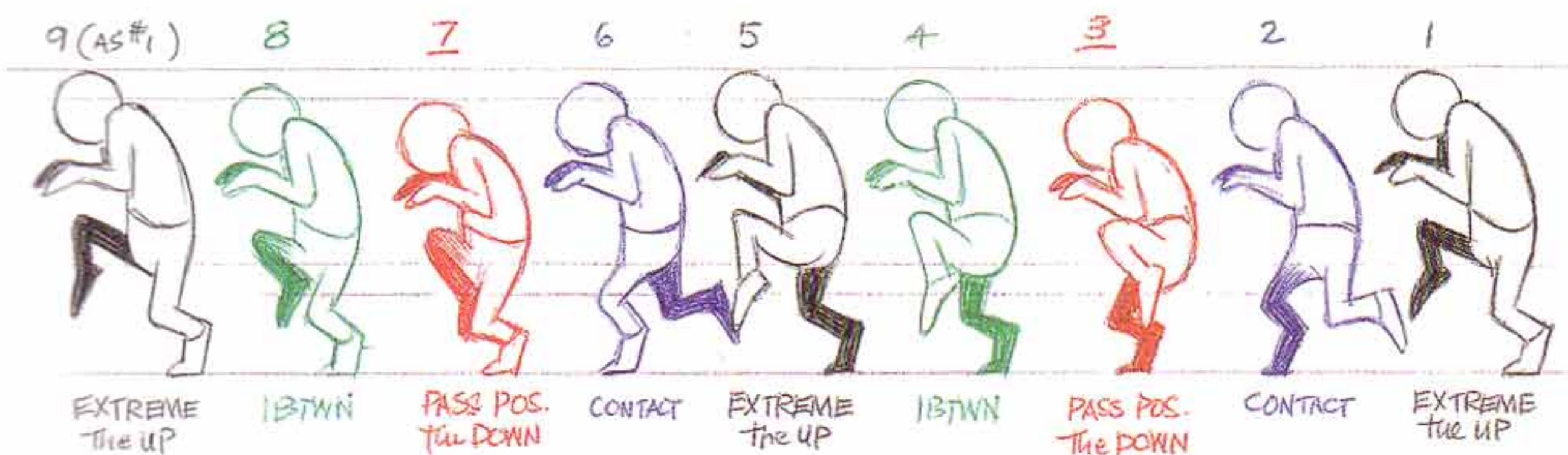
The FEET WORK
UP and DOWN
LIKE PISTONS
- HAS TO BE
ON ONES.

CAN BE AS QUICK
AS 4's = 6 STEPS PER SEC.
OR ON 6's, 8's 10's
12's, 14's, WHATEVER.
BUT ITS MORE
SUITABLE FOR
FAST TIMING -

HERE'S THE WELL-KNOWN
FORMULA FOR THE SHORT-
LEGGED CREATURE (ON 4's)



ITS NOT MUCH OF
A PROBLEM WITH
A SMALL OR SHORT
CREATURE WITH
SHORT LEGS -



BUT WITH A TALLER FIGURE
WITH LONG LEGS WE'VE GOT
THE FAMILIAR PROBLEM OF
TOO MUCH ACTION IN TOO
SHORT A SPACE OF TIME.

THE FEET TEND TO 'FLICK'
DOWN WITH THE TOP LEG
JUST LOOKING LIKE IT'S
HANGING THERE -

SO, TO GET AROUND THIS
WE TAKE A BIT LONGER
FOR THE ACTION.

- PLUS WE CAN TWIST THE PELVIS
- PLUS WE CAN VARY THE CYCLE POSITIONS.

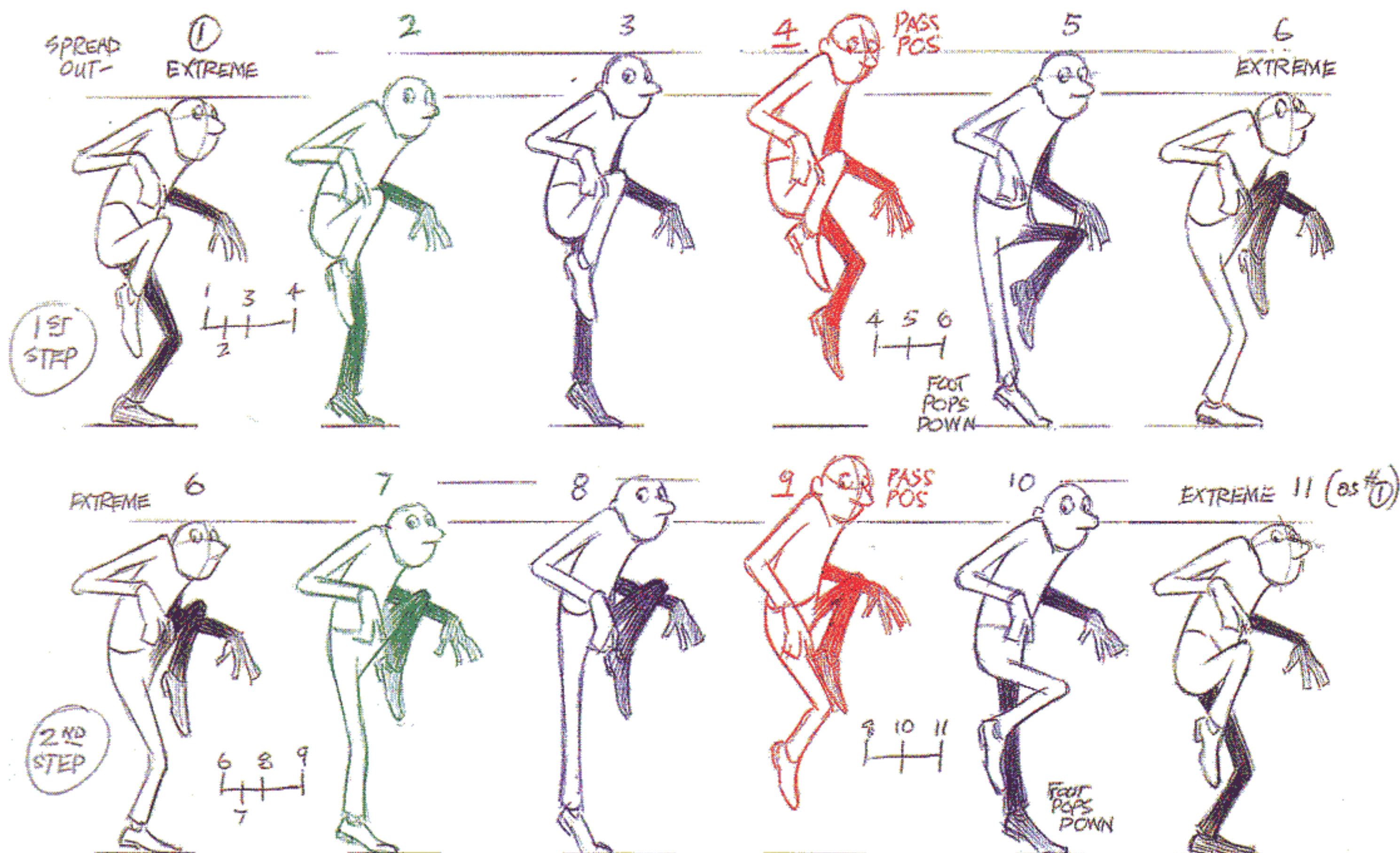


WE CAN
CHANGE THE
SILHOUETTES
SLIGHTLY ON
ALL PHASES
OF EACH
STEP -
LOWER THE
KNEE ETC.



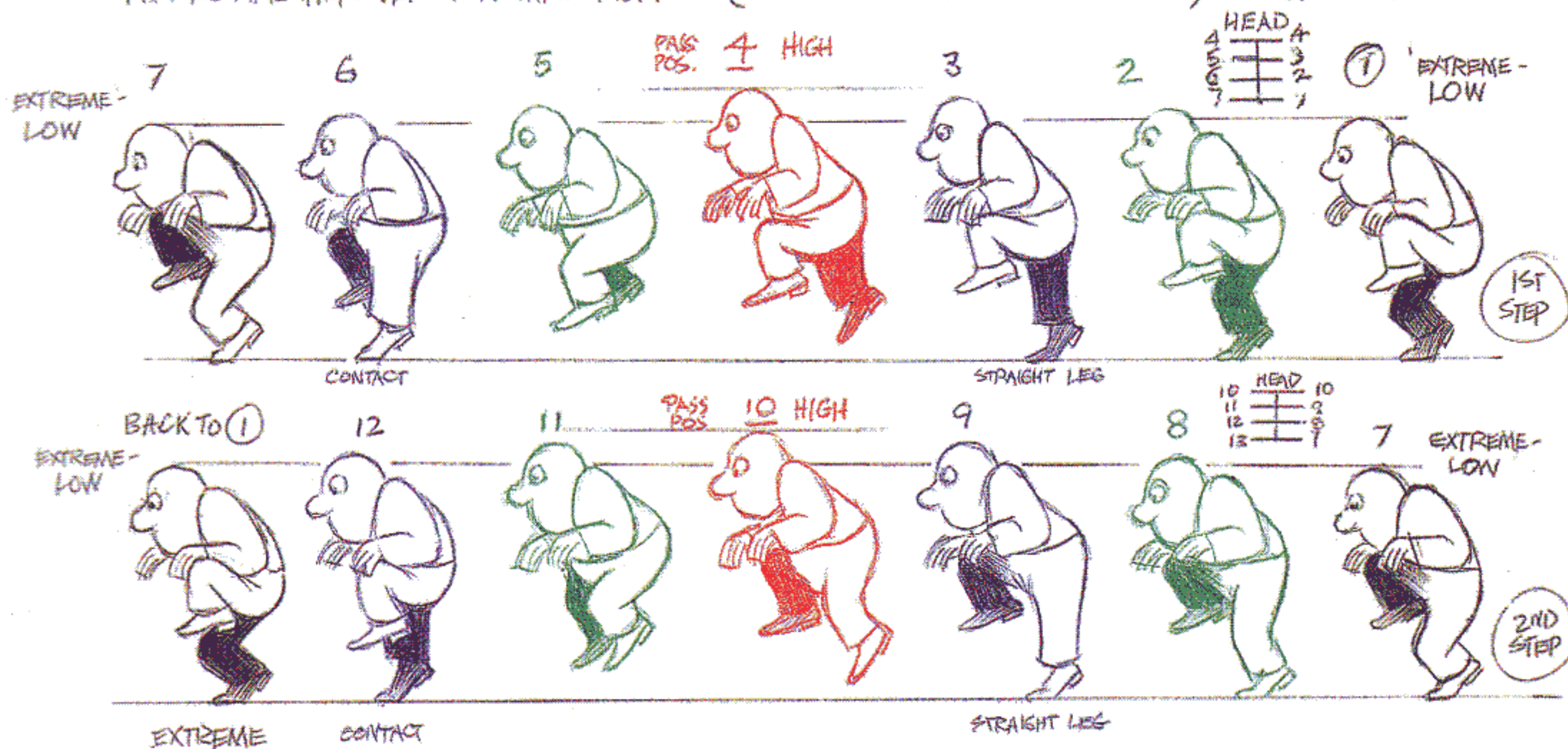
HERE'S ONE THAT WORKS - (ON 5'S = 5 STEPS PER SEC.)

HES UP IN THE AIR FOR JUST ONE DRAWING

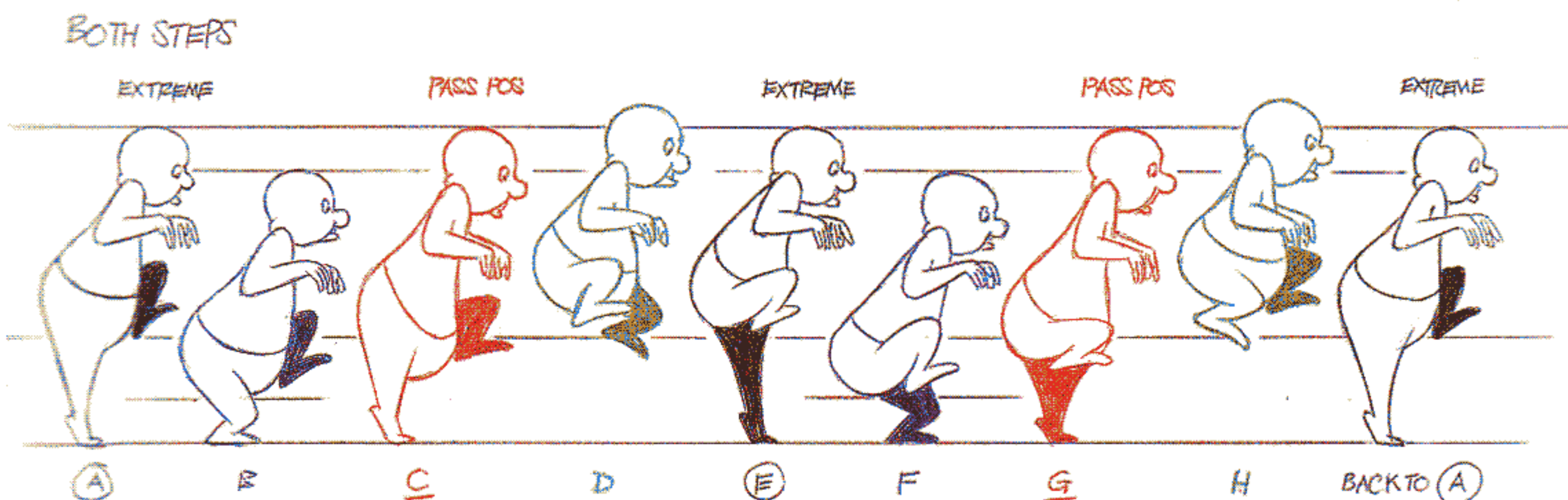
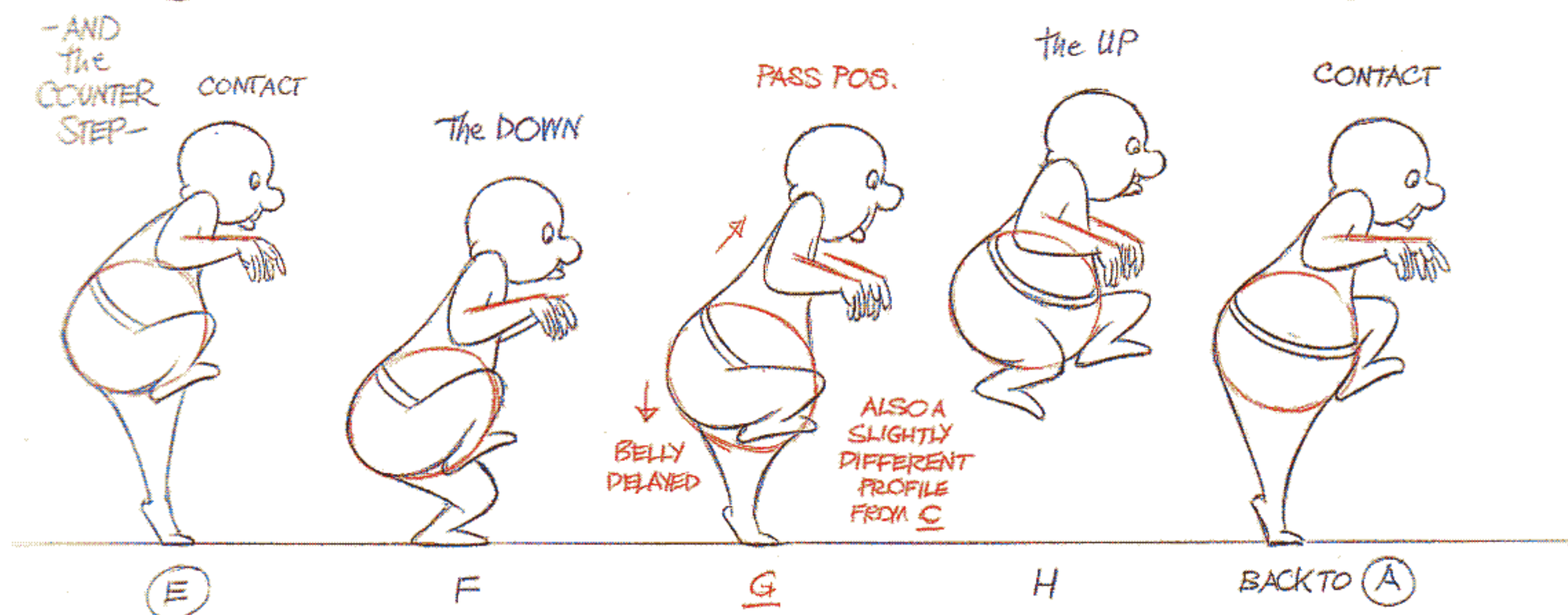
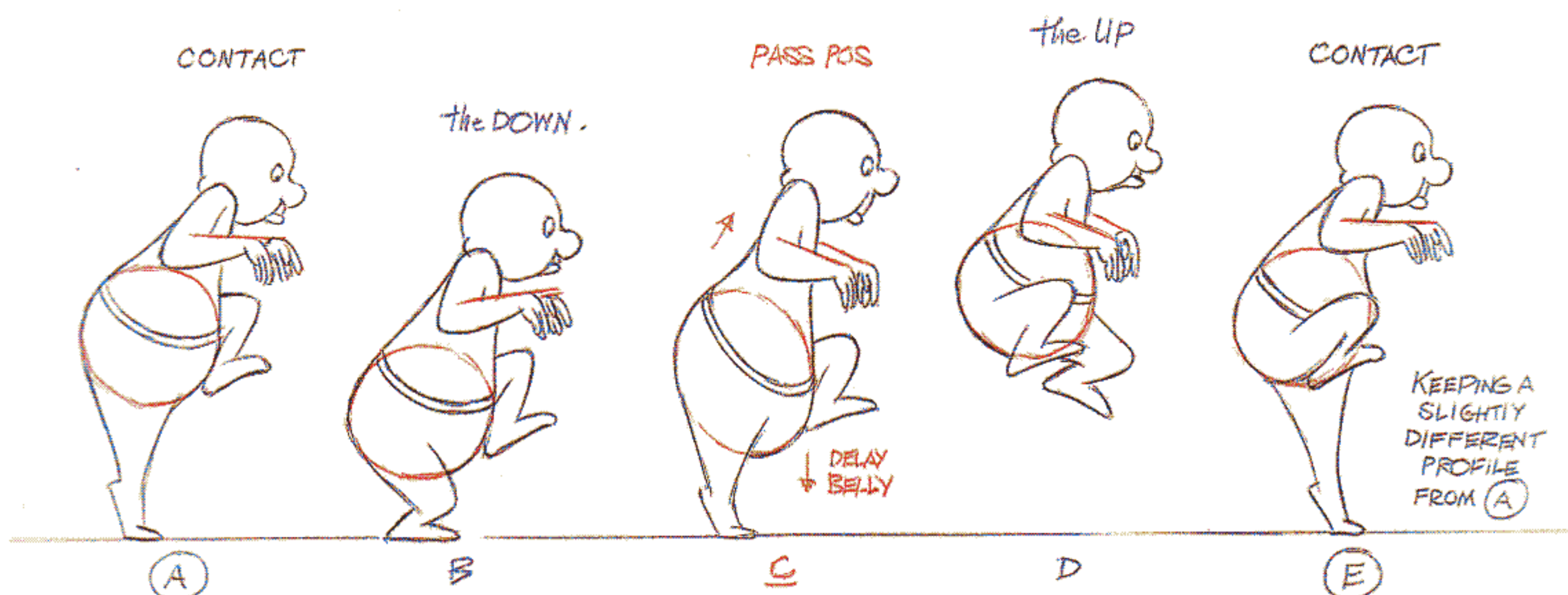


HERE'S ANOTHER VERSION THAT WORKS - (ON 6'S = 4 STEPS PER SEC.)

HES UP IN THE AIR FOR TWO DRAWINGS



WE CAN GET SOME COUNTERACTION GOING ON A FAST SNEAK (THIS IS EXAGGERATED)



(ANYWAY, THIS IS THE IDEA - WHICH CAN APPLY IN A REDUCED WAY TO A LESS CARTOONY ACTION AND FIGURE.)