

WE COULD ALTER THE TIMING ON A SKIP (A SKIP IS KIND OF LIKE A RHYTHMIC DANCE - A WALKING DANCE.)
IF WE HAD THIS -

8 FRAMES 8 FMS 8 8 Change foot 8 8 8 8
HOP HOP HOP HOP HOP HOP HOP HOP
Change foot Change foot

BUT TO CHANGE THE RHYTHM SLIGHTLY, IT COULD BE -

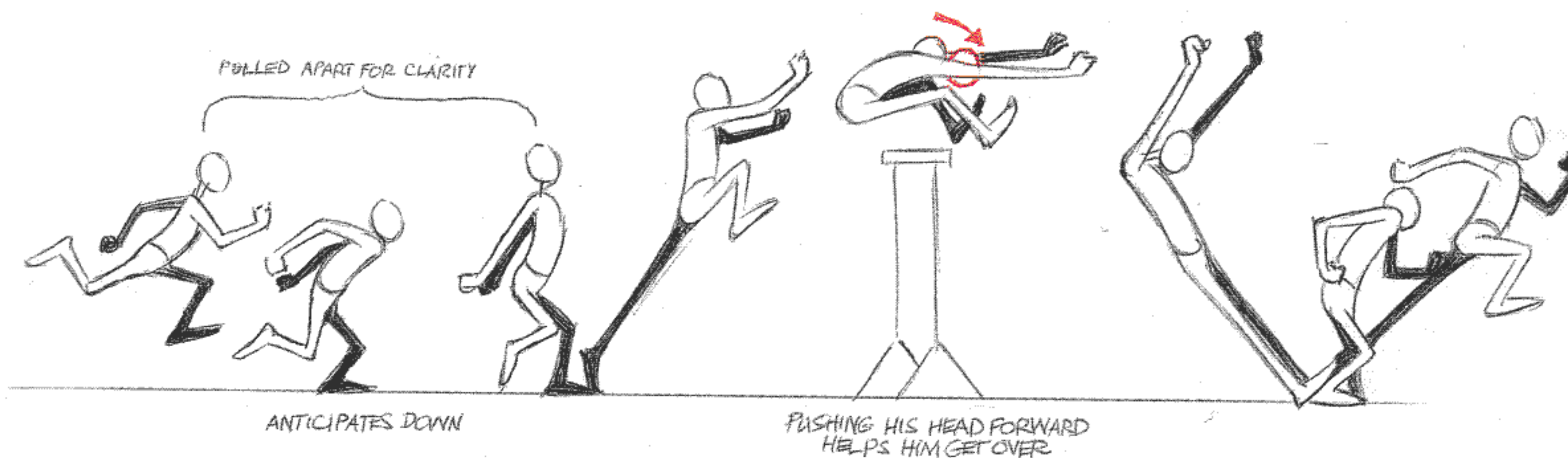
8 8 10 FRAMES 8 Change foot 8 8 10 FMS 8
HOP HOP HOP HOP HOP HOP HOP HOP
Change foot change foot

JUMPS

IN A BROAD JUMP THE PERSON STARTS WITH A RUN and WHILE RUNNING WORKS INTO AN ANTICIPATION. (NICE TO HAVE THE SPINE SHAPE KEEP REVERSING)



SAME SORT OF THING IN A HURDLE. THE RUNNER IS MAKING PROGRESS - BUT PAUSES JUST LONG ENOUGH TO CLEAR THE HURDLE - QUITE SIMILAR TO A HORSE IN A HORSE SHOW -



HE'LL REACH and STRETCH and LAND and GO INTO A RUN AGAIN. THERE IS ANTICIPATION BUT IT DOESN'T LAST VERY LONG.

GET LOTS OF **LEAN** INTO THE BODIES.

THERE'S AN OLD 'GOLDEN AGE' ANIMATION MAXIM:

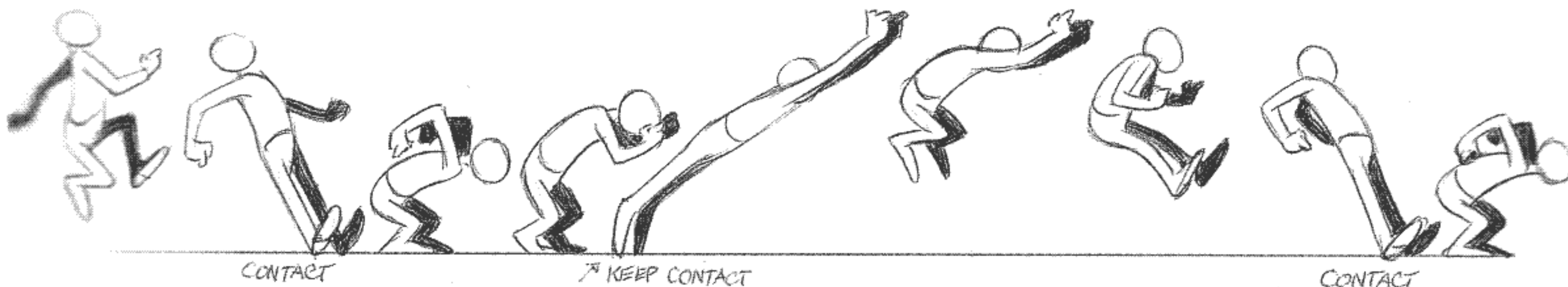
'WHEN YOU THINK YOU'VE GONE FAR ENOUGH - GO **TWICE** AS FAR.'

THEN THEY SAY, 'IF IT'S TOO FAR - YOU CAN ALWAYS PULL IT BACK LATER.'
WELL, I NEVER SAW ANYONE PULL IT BACK.

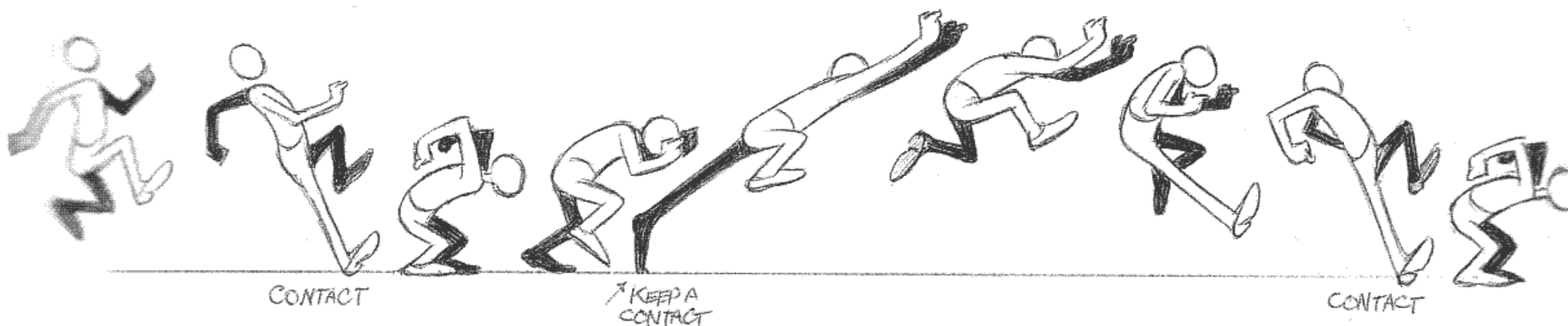
BEING BELLIGERENT, I'D SAY, 'WELL YOU CAN ALWAYS **INCREASE** IT LATER.'
(AND I NEVER SAW ANYONE INCREASE IT LATER EITHER.)

ANYWAY, IT HELPS TO GET LOTS OF **LEAN** INTO THE BODIES.

A 'CARTOONY' JUMP LIKE THIS WORKS FINE, ARM ACTION IS GOOD, LEGS ARE OK.



BUT LET'S **DELAY** ONE OF THE LEGS -



-HELPS BREAK IT UP WITH MORE ACTION WITHIN THE JUMP.

WEIGHT ON A JUMP

TO AVOID FLOATING and GIVE WEIGHT -

IF A PERSON JUMPS IN THE AIR

WE'VE GOT TO GET ACTION **WITHIN** THE GENERAL ACTION.

GET THE ARMS GOING

OR THE FEET GOING

WITHIN THE GENERAL JUMP.

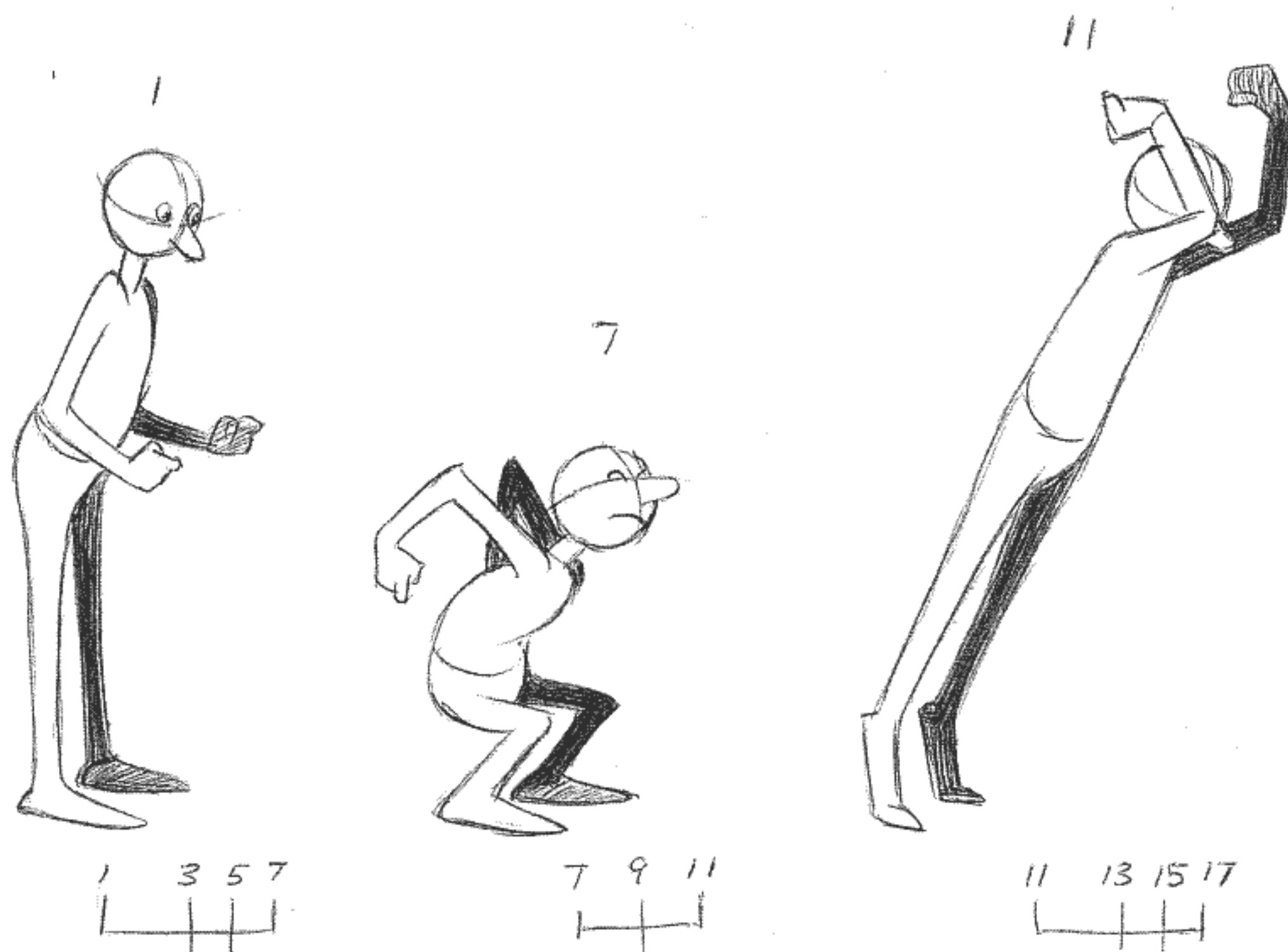
THIS HELPS GIVE IT WEIGHT and AVOIDS FLOATING.

LET'S TAKE **2 JUMPS** STARTING FROM A STANDING POSITION:
 BOTH TAKE ABOUT THE SAME TIME = $1\frac{1}{2}$ SECONDS TO DO THE JUMP.

IT'S GOING TO BE EASIER
 TO SHOW THIS WITH
 'CARTOON CHARACTER'
 PROPORTIONS.

THIS 1ST JUMP IS ON TWO'S.
 (BUT OF COURSE, ONES
 COULD BE ADDED IN
 TO 'VARNISH' IT.)

NOTHING WRONG WITH IT -
 IT FUNCTIONS WELL.
 I LIKE IT BECAUSE
 IT'S NOT OVERANIMATED.
 - SIMPLE, CLEAR and SOLID.



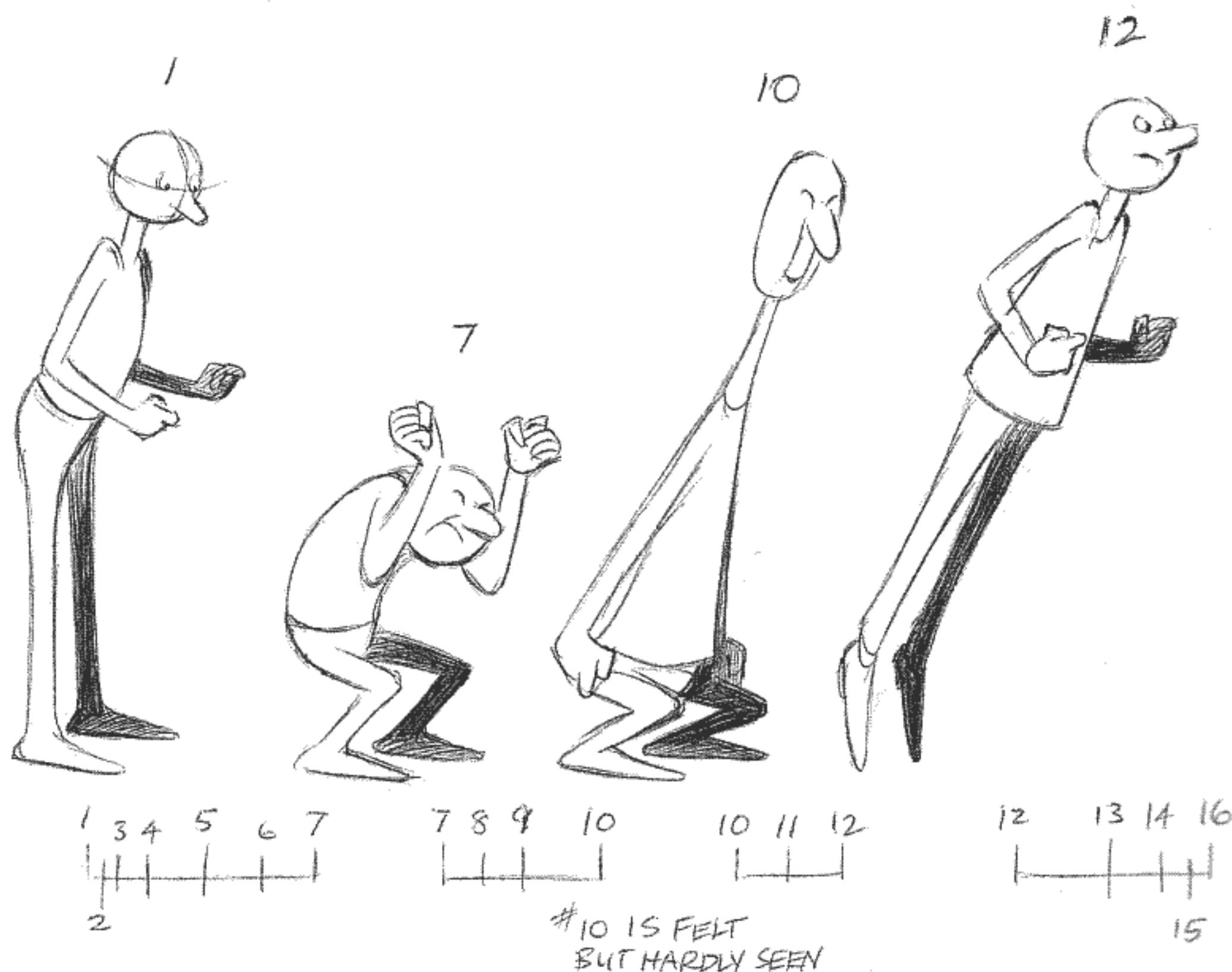
BUT NOW LET'S **LOOSEN**
 THE WHOLE THING UP -

WE CAN GO QUITE FAR
 BY PLANNING IT ON ONES
 and ADDING IN

MORE STRETCH -
 MORE COMPRESSION -
 DELAYED PARTS -
 MORE ARM REVERSALS -
 SECONDARY ACTION -
 SHIRT, ANY EXTRA BITS.

THE RESULT IS MUCH
 MORE FLUID and LOOSE
 (and cartoony)

IT'S ALL A MATTER OF TASTE.
 IT'S WHAT YOU LIKE and
 HOW MUCH OR HOW LITTLE
 YOU USE THESE DEVICES
 TO GET YOUR RESULT.

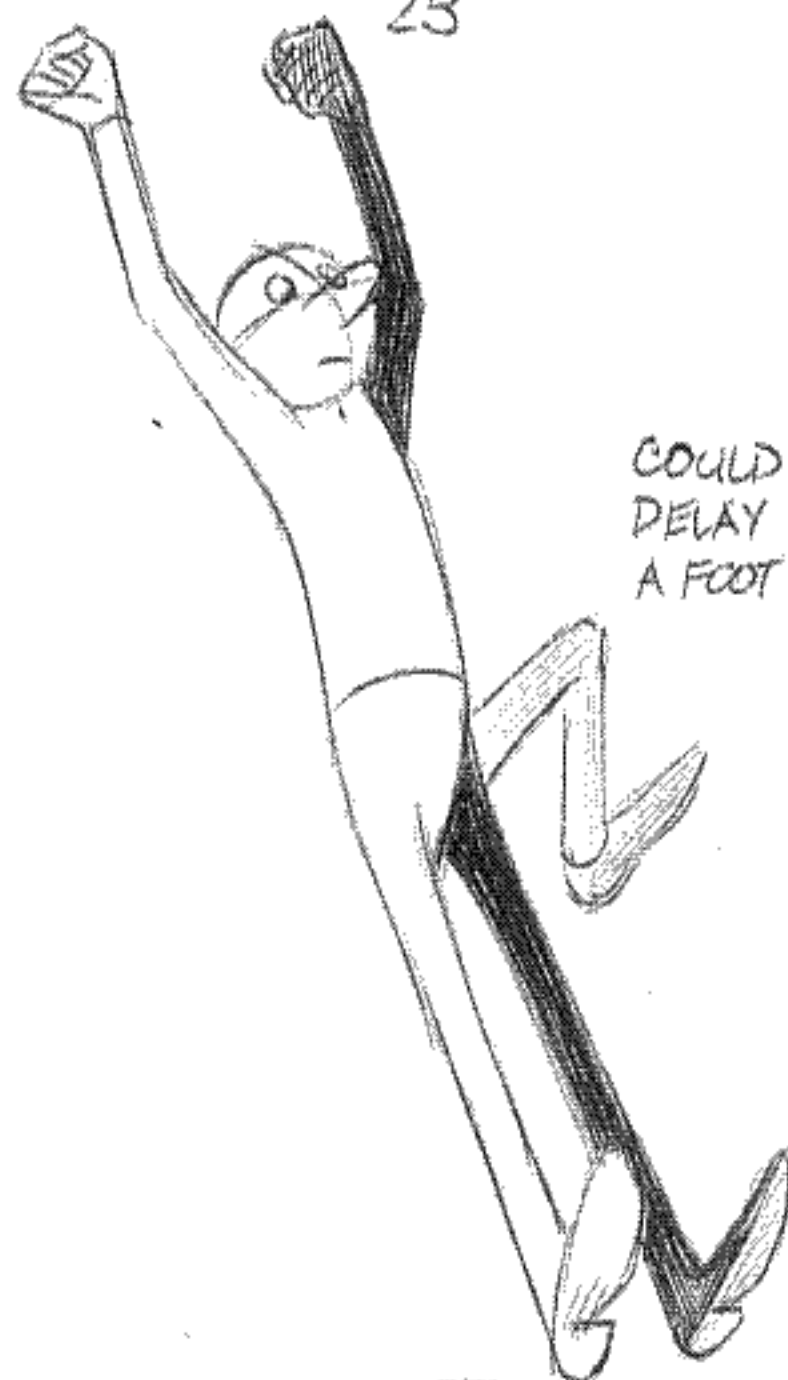


17



17 19 21 23

23



23 25 27

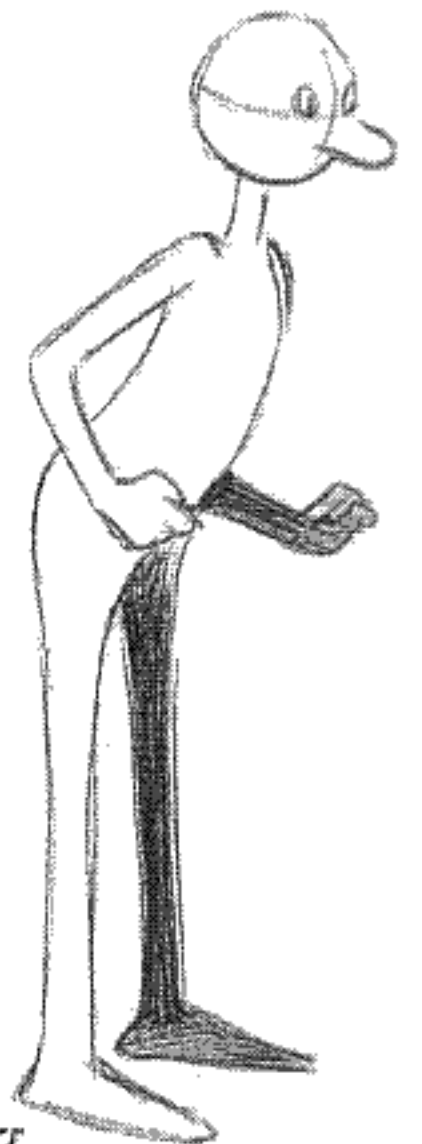
COULD
DELAY
A FOOT -

27



27 29 31 33 37
35

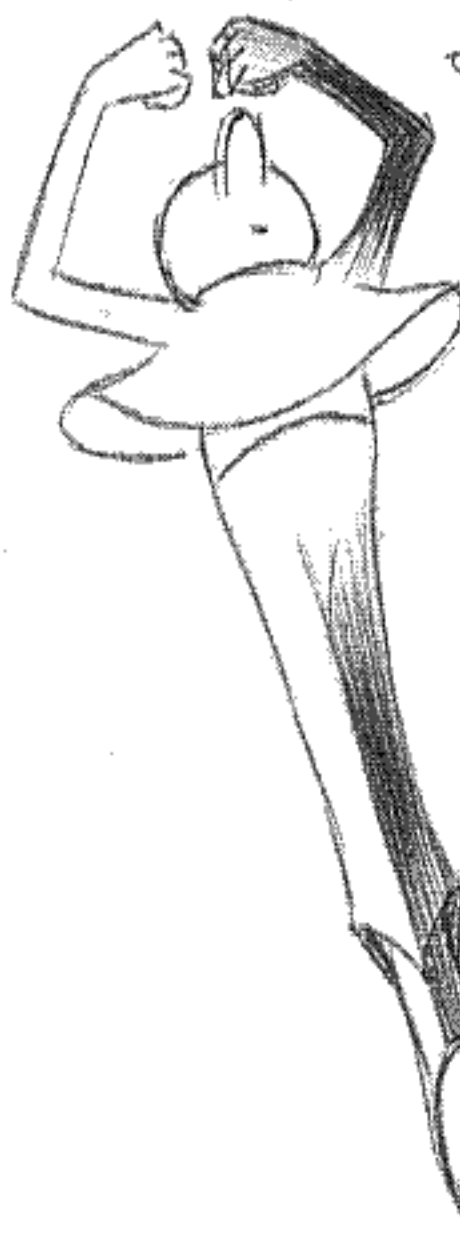
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16



20



22



20 21 22

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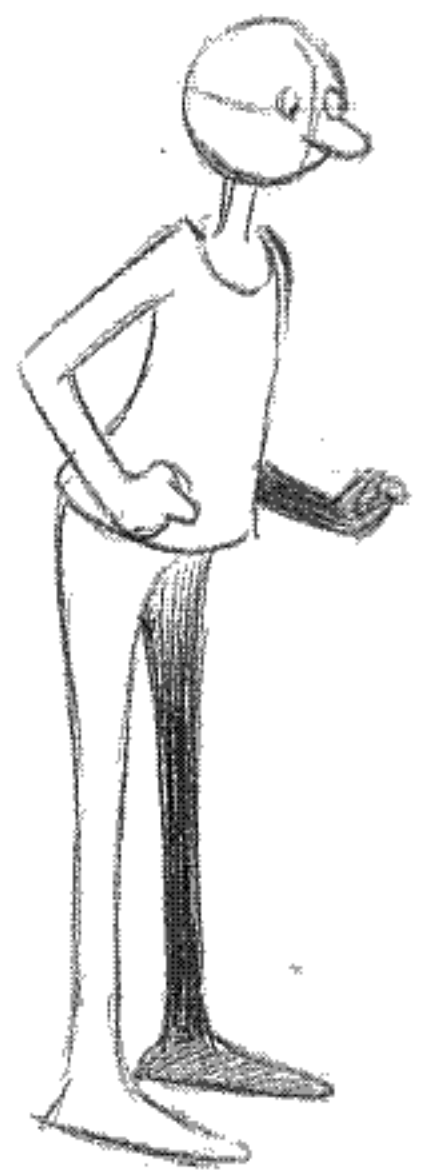


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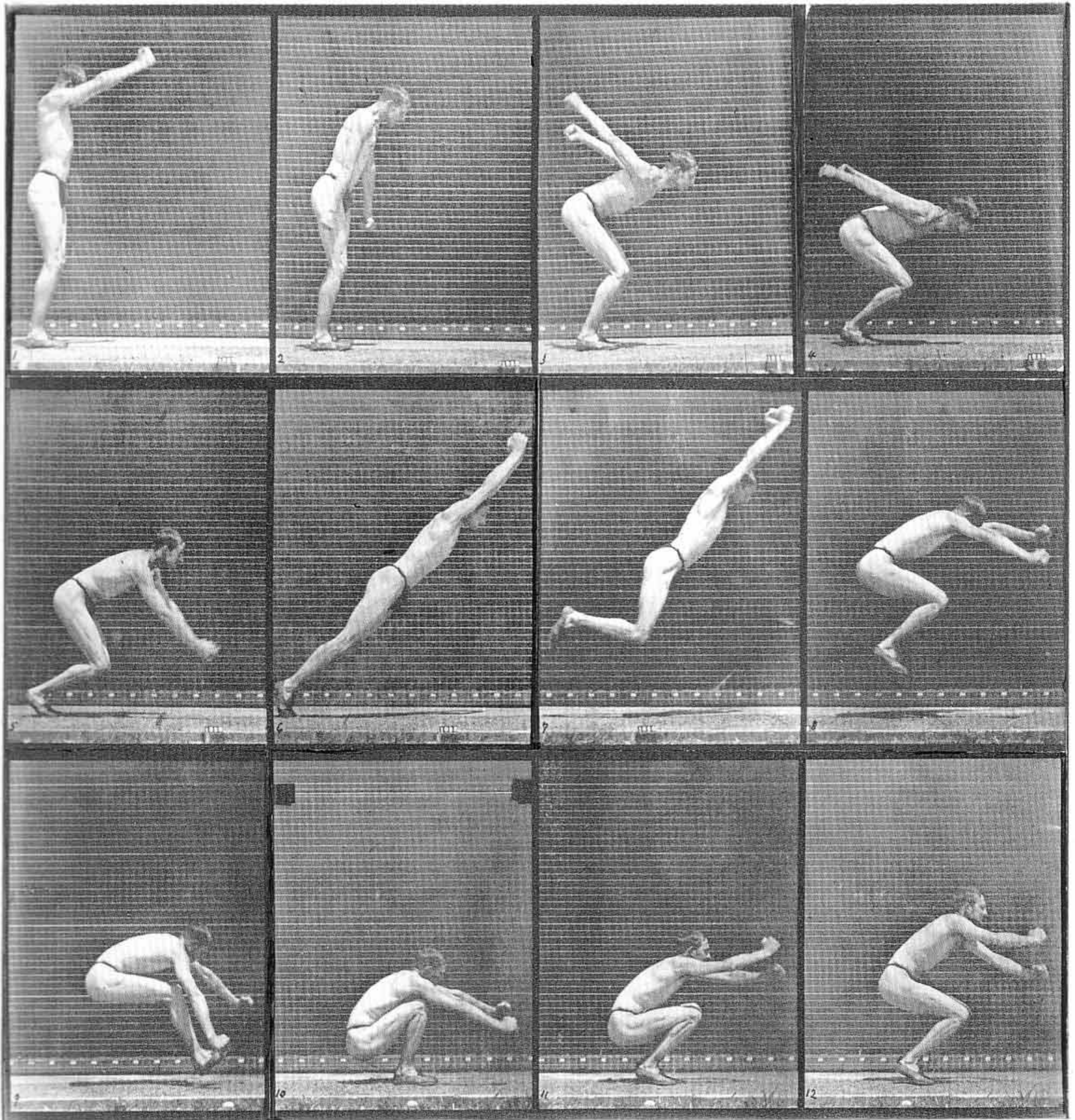


40



26 28 29 30 31 32 32 34 36 38 40
27 (ON TWOS)

AGAIN, #20
IS FELT BUT
HARDLY SEEN



1887 Eadweard Muybridge 'HUMAN AND ANIMAL LOCOMOTION'

THE MUYBRIDGE BOOKS ARE A TREASURE TROVE OF ACTION INFORMATION. THERE'S NEVER BEEN ANYTHING LIKE THEM BEFORE OR SINCE. SHOOTING THE ACTION IN FRONT OF BACKGROUND GRIDS SHOWS US JUST WHERE THE UPS AND THE DOWNS ARE ON THE DIFFERENT PARTS OF THE BODY.