



WEIGHT

THE FIRST QUESTION I EVER ASKED MILT KAHL WAS: 'HOW DID YOU EVER GET THAT JUNGLE BOOK TIGER TO **WEIGH** SO MUCH?'

HE ANSWERED, 'WELL, I KNOW WHERE THE **WEIGHT** IS ON EVERY DRAWING. I KNOW WHERE THE **WEIGHT** IS AT ANY GIVEN MOMENT ON THE CHARACTER. I KNOW WHERE THE **WEIGHT** IS, and WHERE IT'S COMING FROM and WHERE IT'S JUST **TRAVELLING OVER**- and WHERE THE **WEIGHT** IS **TRANSFERRING TO**.'

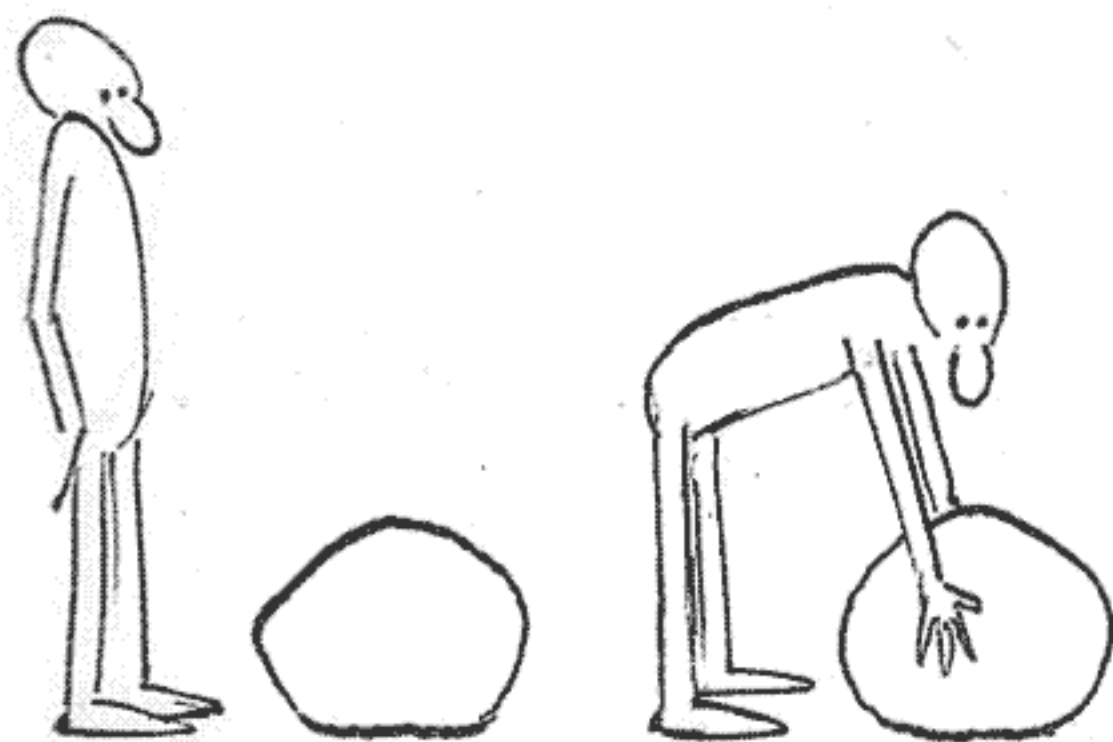
WE'VE ALREADY SEEN THAT IN A WALK WE **FEEL** THE **WEIGHT** ON THE **DOWN** POSITION WHERE THE **LEG BENDS** AS IT TAKES THE **WEIGHT**, ABSORBING THE FORCE OF THE MOVE. BUT HOW ABOUT OTHER KINDS OF **WEIGHT**? OBJECTS - LIGHT? HEAVY? HOW DO WE SHOW THAT?

ONE WAY WE CAN SHOW HOW HEAVY AN OBJECT IS -
- IS BY THE WAY WE **PREPARE** TO PICK IT UP.

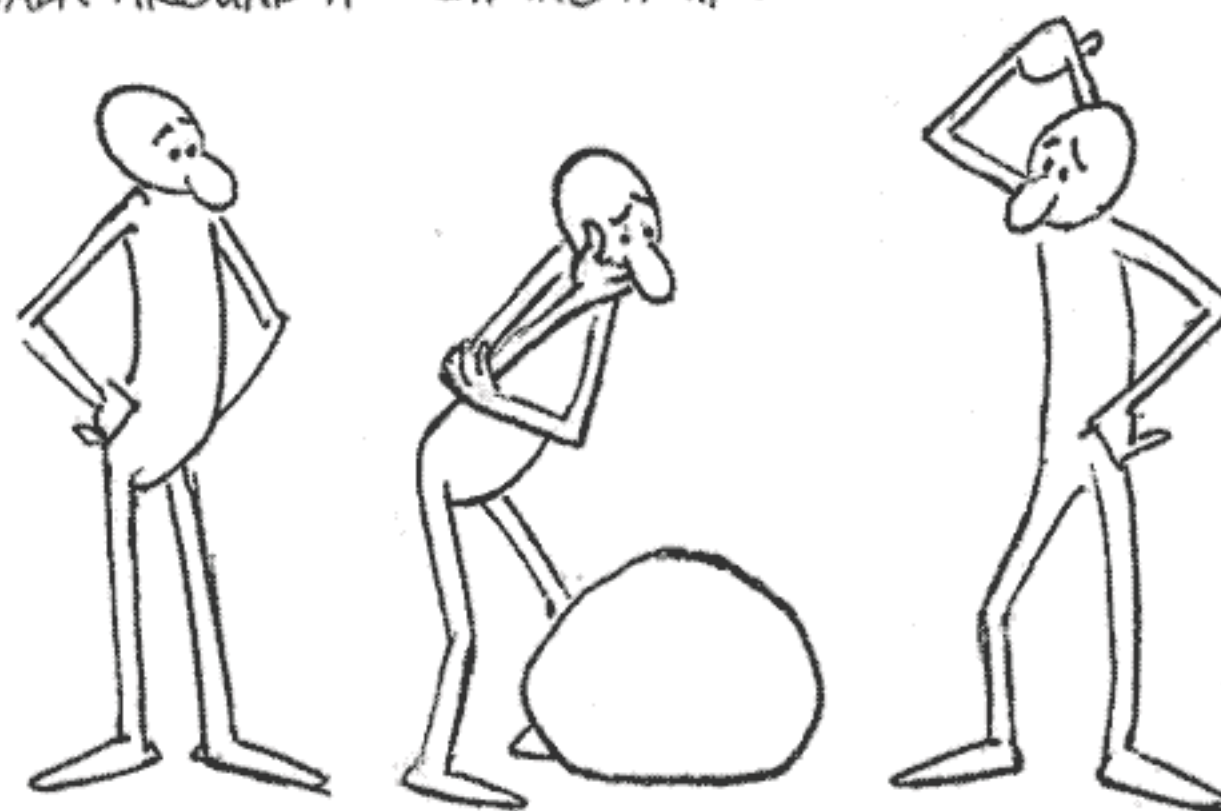
TO PICK UP **WEIGHT** WE HAVE TO PREPARE FOR IT - TO **ANTICIPATE** THE **WEIGHT**. OBVIOUSLY PICKING UP A PIECE OF CHALK, A PEN OR A FEATHER DOESN'T REQUIRE ANY PREPARATION -

BUT A HEAVY STONE...

WE CAN SUGGEST **WEIGHT** BY JUST HAVING HIM WALK AROUND IT - SIZING IT UP.

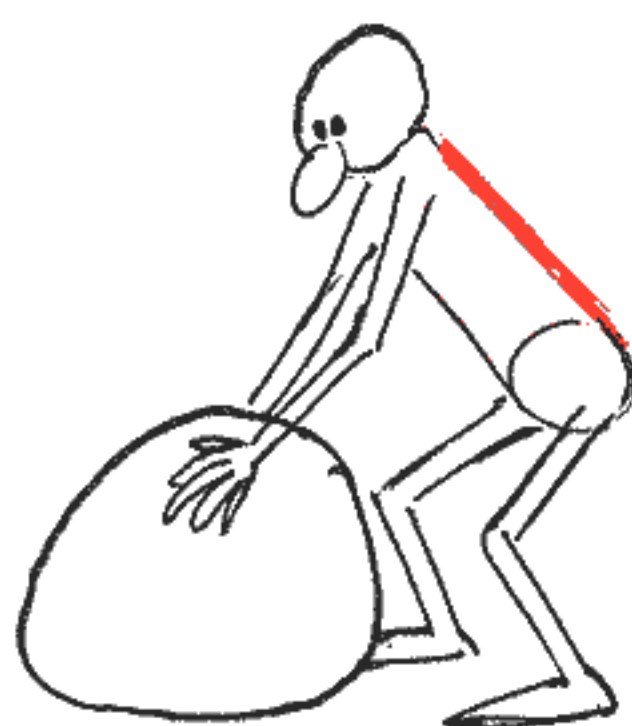


BAD. NO FEELING OF **WEIGHT**. IT MUST BE A POLYSTYRENE ROCK.



HOW'S HE GOING TO DO THIS? HE'S CONSIDERING WHAT HE'S GOING TO PICK UP. HOW HEAVY IS IT? HE'S ANTICIPATING WHAT IT'S GOING TO **WEIGH**...

MAYBE WE DON'T HAVE THE SCREEN TIME TO HAVE HIM WALK AROUND, BUT ONE WAY OR ANOTHER, HE'S GOING TO ANTICIPATE THE WEIGHT.



LOOK WHAT
THE SPINE
IS DOING...



HE'D CERTAINLY SPREAD HIS FEET
FIRST AND BEND HIS KNEES -

AND GET AS CLOSE TO THE WEIGHT AS POSSIBLE.



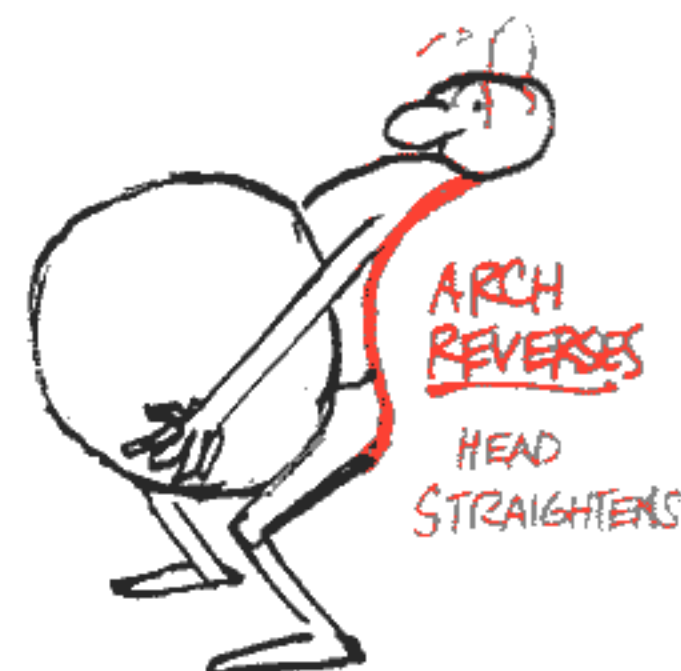
HE ADJUSTS HIMSELF
SO AS TO NOT DAMAGE
HIMSELF, HE DOESN'T
WANT A HERNIA.



BODY GOES BACK
AS HE LIFTS



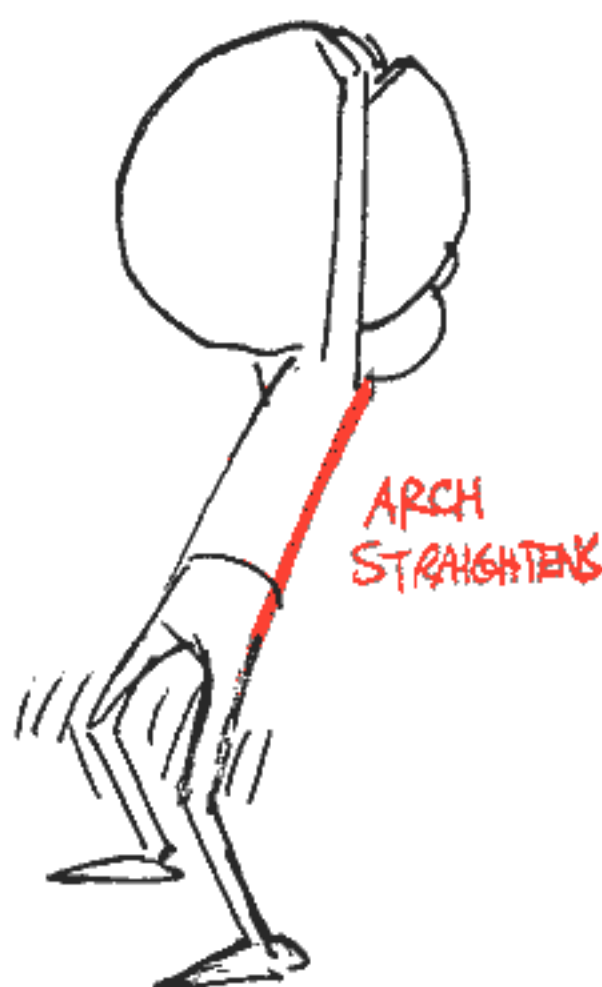
TRIES TO GET
UNDERNEATH THE
WEIGHT - MIGHT
ADJUST FEET IN
LITTLE BITS -
ERRATICALLY



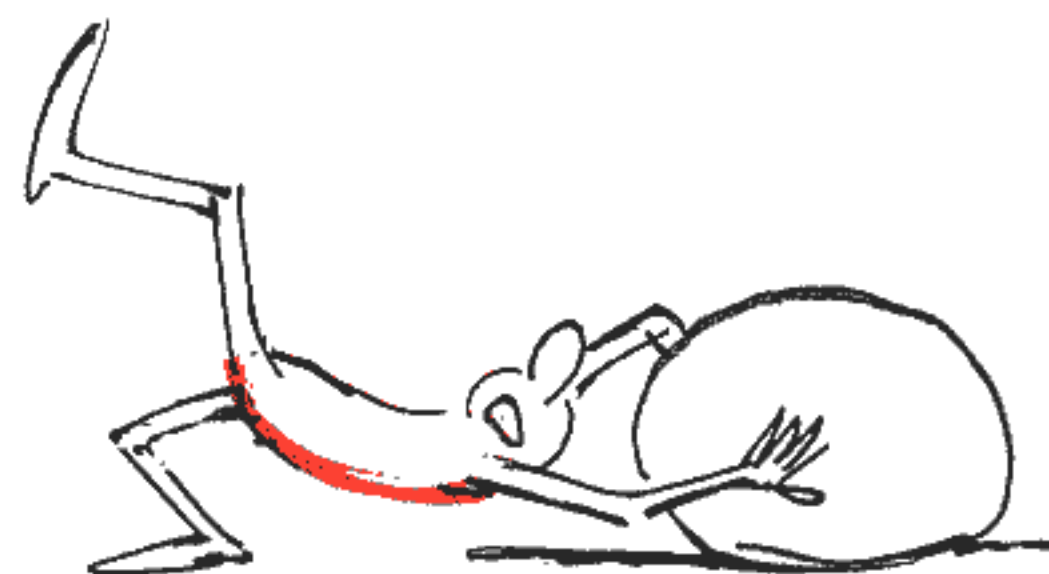
ARCH
REVERSES
HEAD
STRAIGHTENS



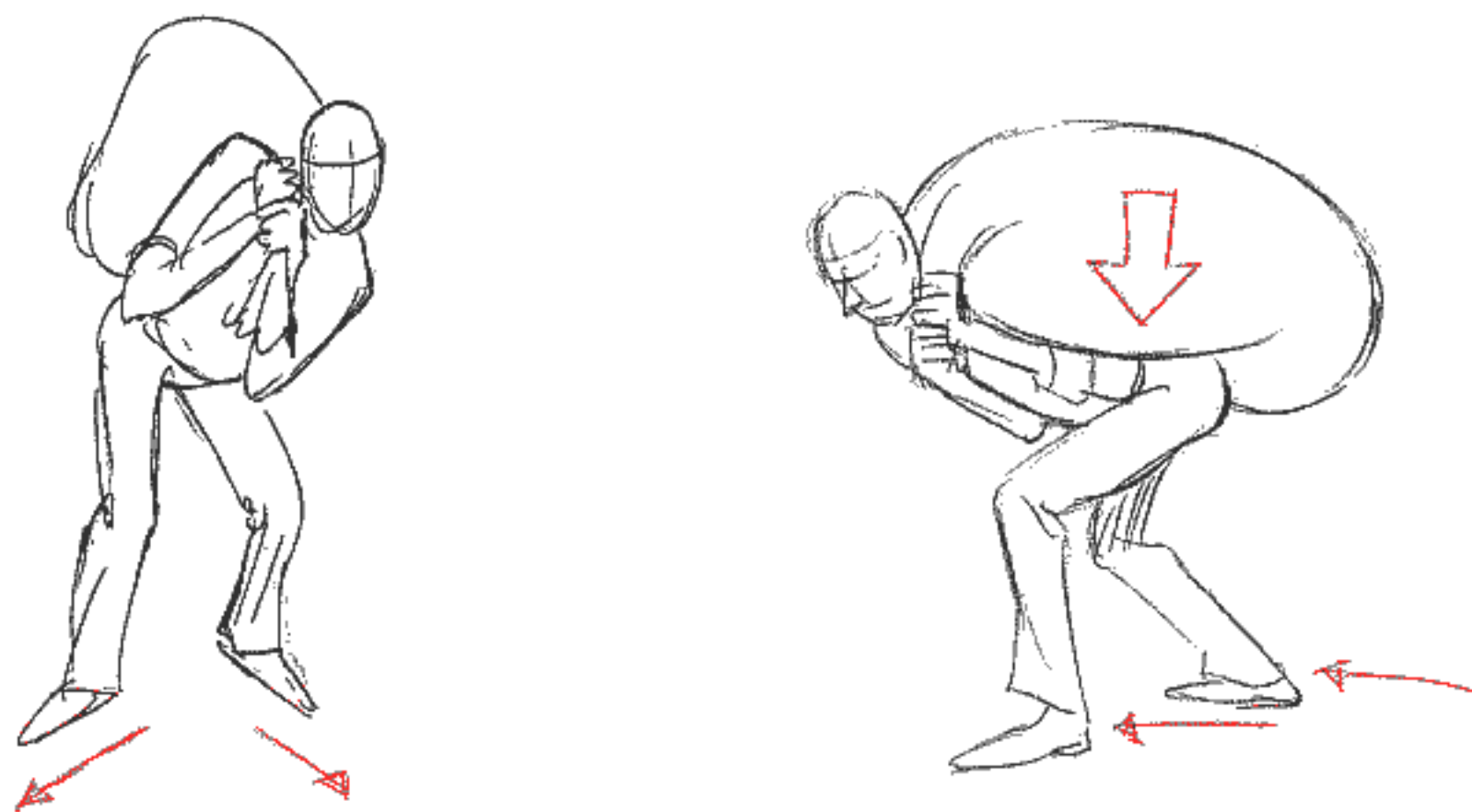
BIG LIFT



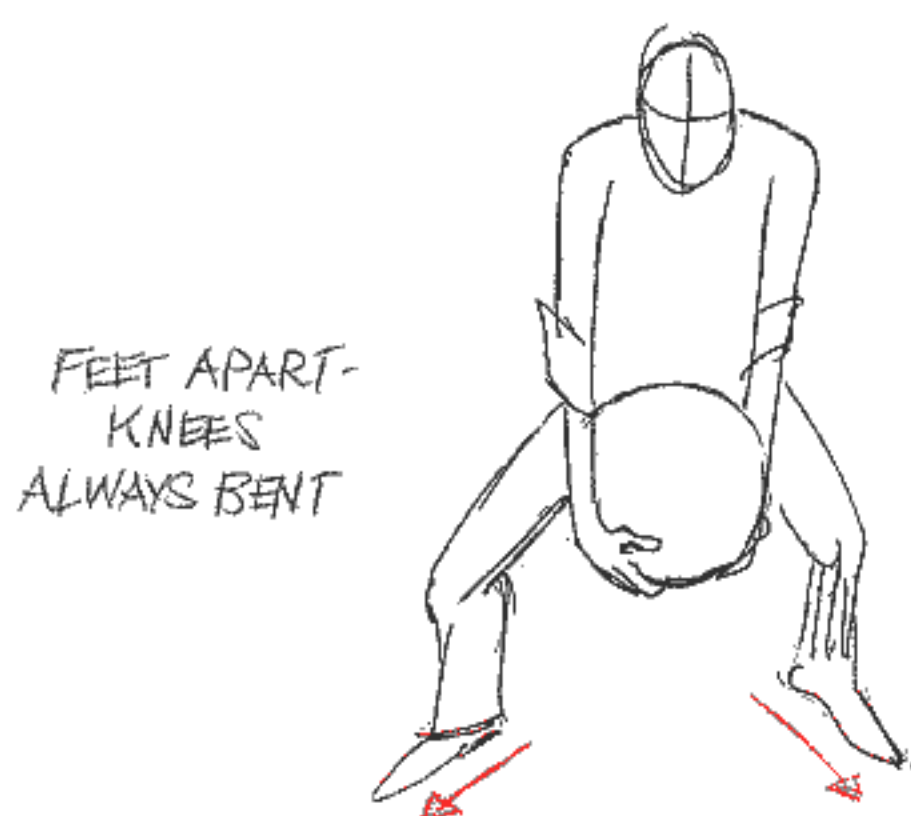
STRAIGHTENS - KNEES SHAKE



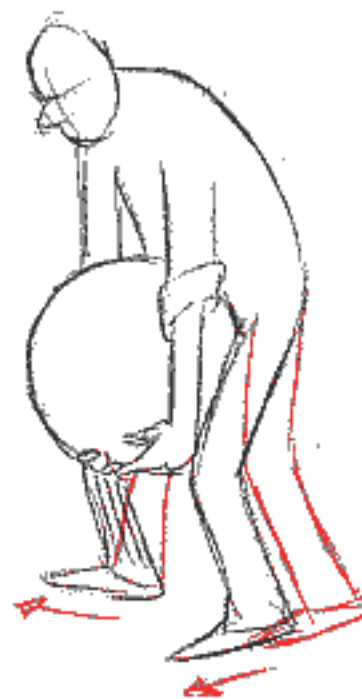
FALLS BACK OR WHATEVER,



A MAN CARRYING A SACK OF POTATOES ON HIS BACK BENDS DOWN TO COUNTERBALANCE THE WEIGHT. THE WEIGHT FORCES HIS BODY CLOSER TO THE GROUND, KEEPING THE KNEES BENT AND MAKING THE FEET SHUFFLE ALONG. THE FEET ALSO SPREAD OUT TO FORM A SORT OF TRIPOD TO SPREAD THE WEIGHT OVER A LARGER AREA.



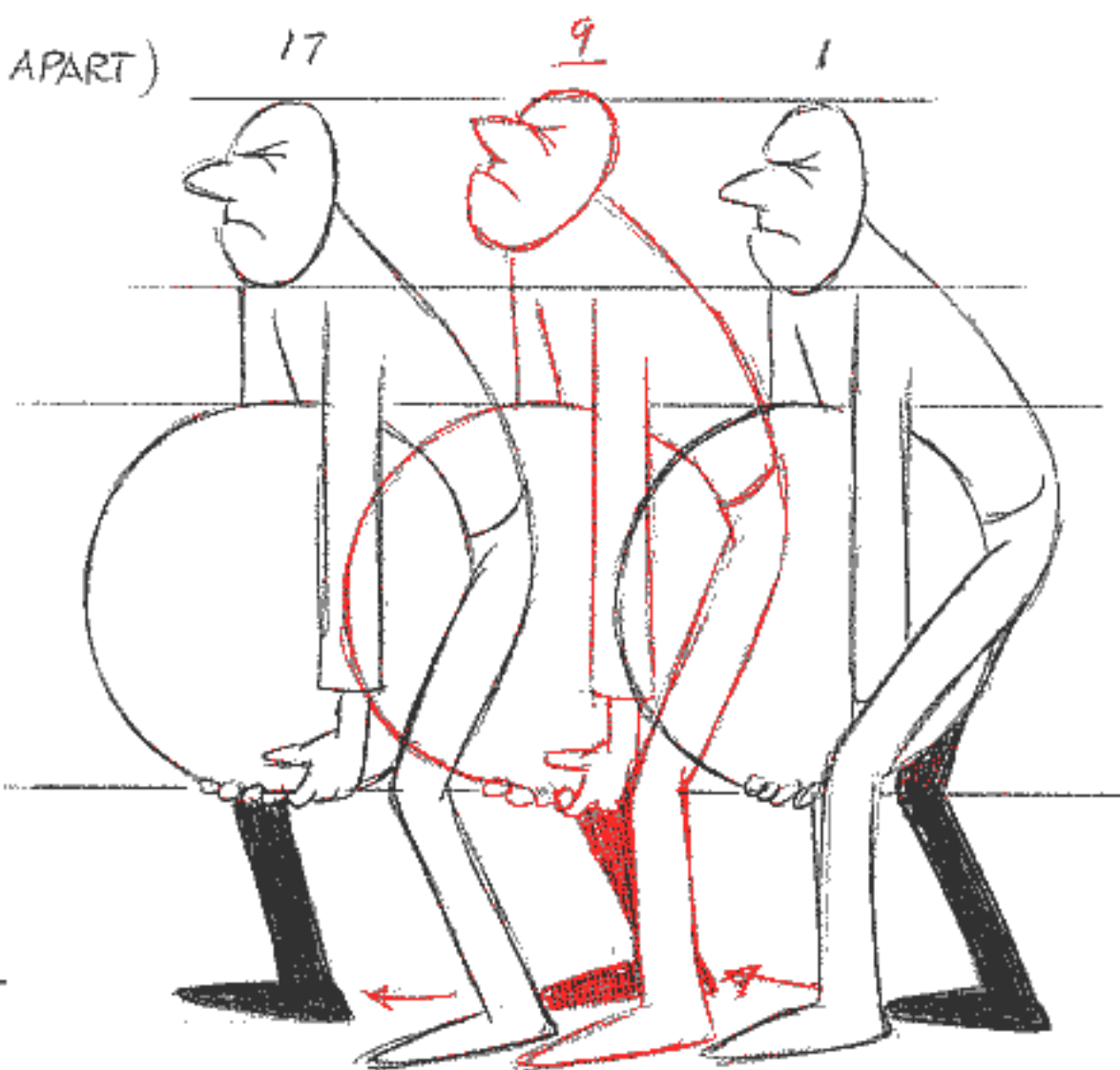
FEET APART-
KNEES
ALWAYS BENT



FEET DON'T
COME OFF
THE GROUND
VERY MUCH.

A LOT OF DIFFERENCE IN THESE WALKS OR RUNS IS DETERMINED BY THE WEIGHT THE PERSON MIGHT BE CARRYING. IF A PERSON IS CARRYING A HEAVY ROCK - THE WEIGHT WOULD LOWER THE SHOULDERS AND STRETCH THE ARMS. THE HEAD AND NECK COULD COME DOWN.

(PULLED SLIGHTLY APART)



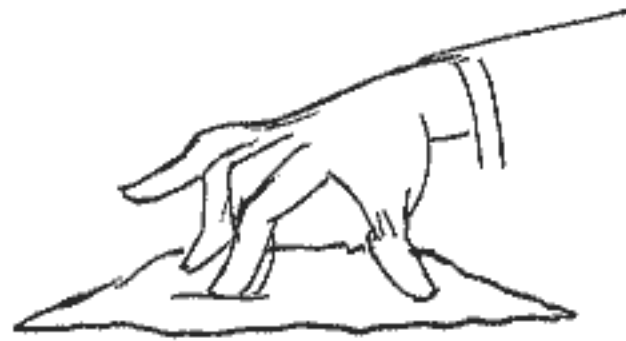
HE'LL MOVE
MORE SLOWLY
and the **BODY**
WILL RAISE
ONLY SLIGHTLY
ON THE
PASSING POSITION
BUT THE ROCK
WILL NOT RAISE
AT ALL.

AGAIN, THE
PASSING FOOT
WILL HARDLY
LEAVE THE GROUND
and
THE KNEES WILL
REMAIN BENT
ALL THE TIME
FROM THE WEIGHT.

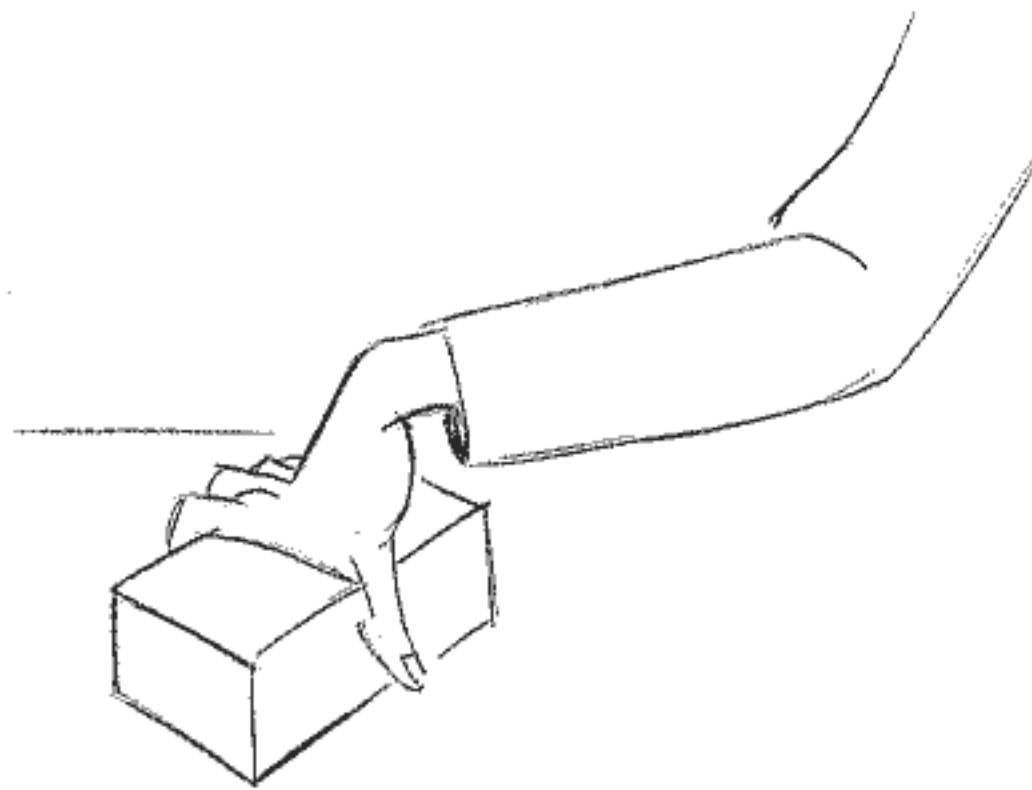
THE **TIMING** OF THE FEET
COULD BE **ERRATIC -**

ie. **STEP, PAUSE, STEP, STEP, PAUSE, STEP, PAUSE, STEP, STEP, STEP, PAUSE, etc.**
OR HE COULD GLIDE RAPIDLY and THEN DROP IT.

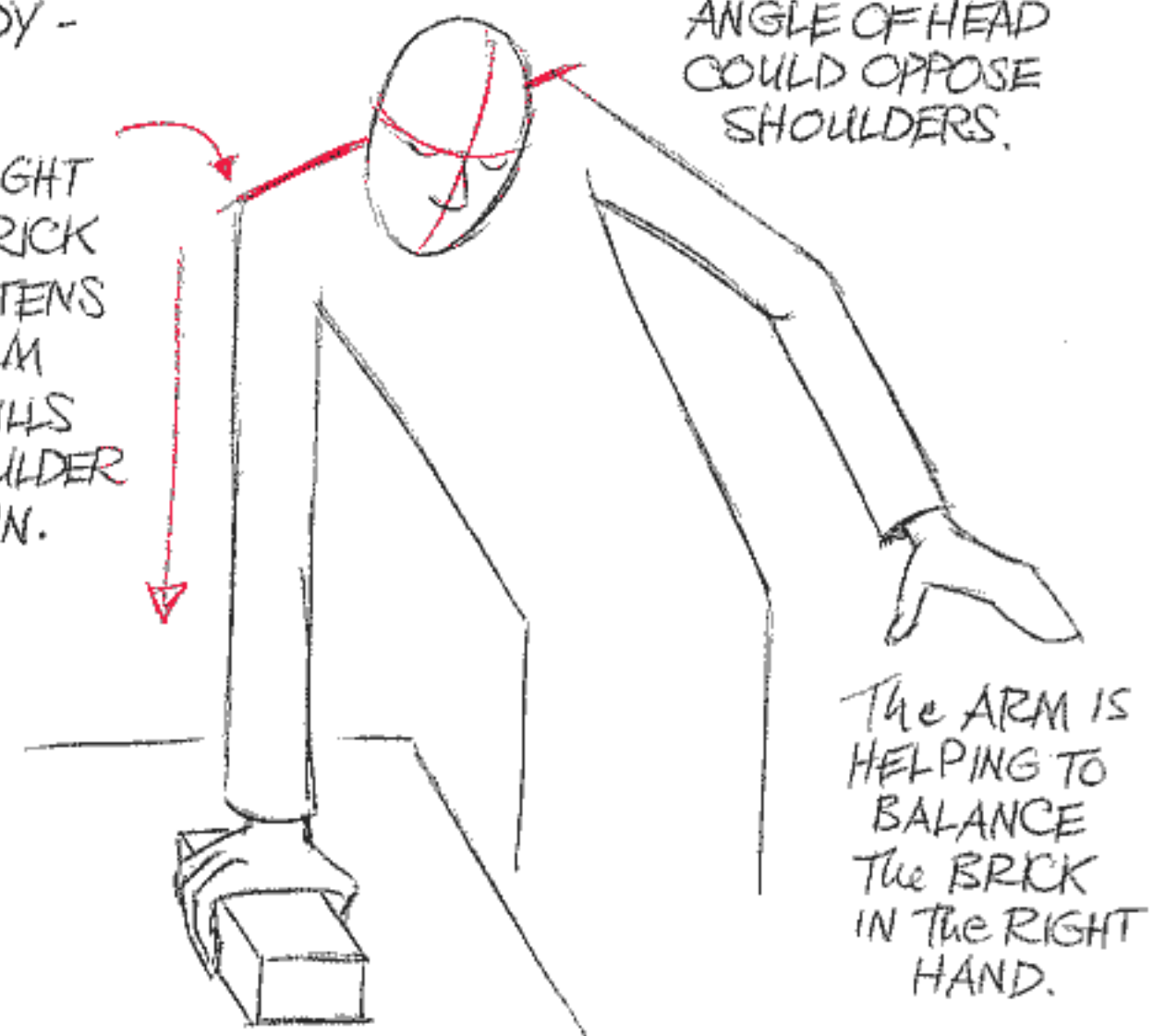
A HAND PICKING UP A SILK
HANDKERCHIEF LYING ON
THE GROUND ENCOUNTERS
NO RESISTANCE -



BUT A HAND PICKING UP A BRICK -
LET'S CONSIDER WHAT HAPPENS TO THE WHOLE BODY -



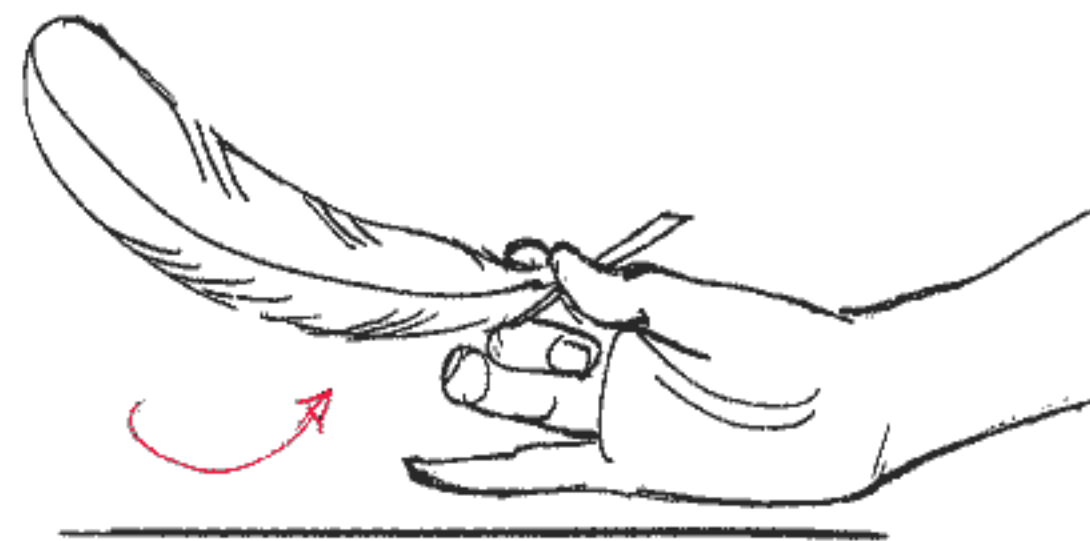
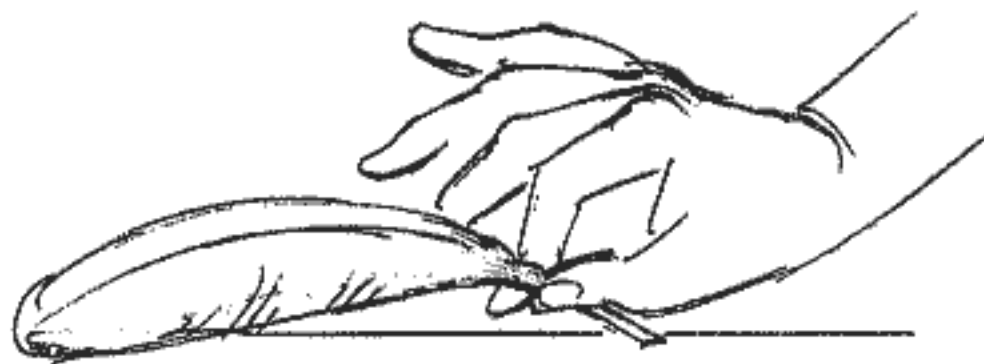
THE WEIGHT
OF THE BRICK
STRAIGHTENS
THE ARM
AND PULLS
THE SHOULDER
DOWN.



ANGLE OF HEAD
COULD OPPOSE
SHOULDERS.

THE ARM IS
HELPING TO
BALANCE
THE BRICK
IN THE RIGHT
HAND.

PICKING UP A FEATHER
ISN'T GOING TO HAVE **ANY** EFFECT ON THE BODY.



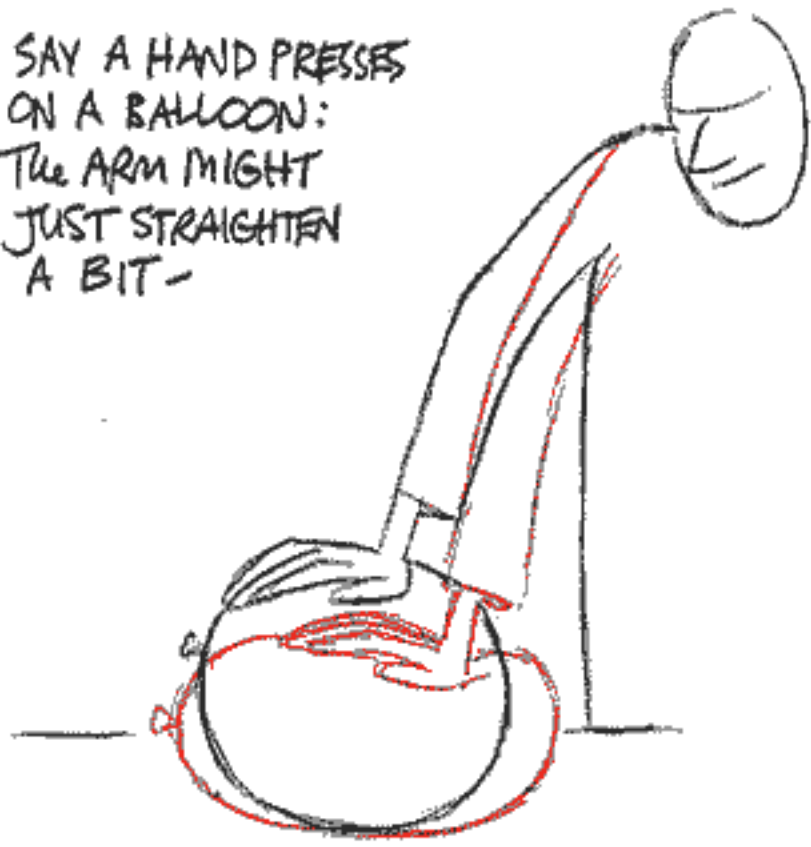
REVERSING THE FEATHER SHAPE  TO  IN THE MOVE MAKES THE FEATHER EVEN
LIGHTER.

OF COURSE, ONE WAY TO GET WEIGHT IS TO BE **CONSCIOUS** OF IT.

THE GREAT ANIMATOR, BILL TYTLA SAYS -

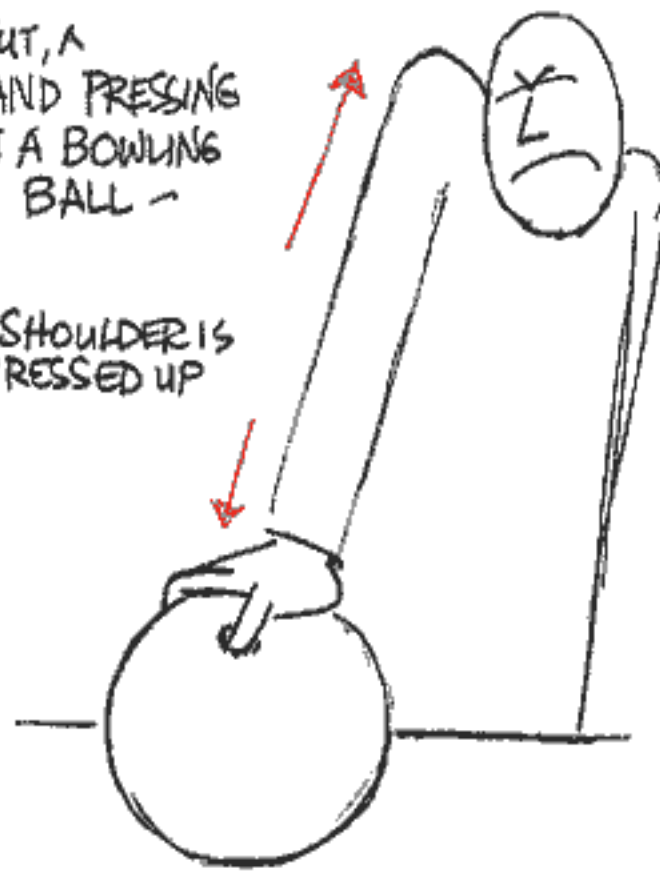
"THE POINT IS THAT YOU ARE NOT MERELY SWISHING A PENCIL ABOUT, BUT YOU HAVE
WEIGHT IN YOUR FORMS AND YOU DO WHATEVER YOU POSSIBLY CAN WITH THAT WEIGHT
TO CONVEY SENSATION. **IT IS A STRUGGLE FOR ME AND I AM CONSCIOUS OF IT ALL THE TIME.**"

SAY A HAND PRESSES
ON A BALLOON:
THE ARM MIGHT
JUST STRAIGHTEN
A BIT -



BUT, A
HAND PRESSING
ON A BOWLING
BALL -

SHOULDER IS
PRESSED UP



A HAND PRESSING
ON WATER



THE HAND WILL DISPLACE SOME OF
THE WATER BUT WILL REALLY HAVE
LITTLE EFFECT ON THE WATER.

LET'S DROP A FEW THINGS WHICH FALL AT **DIFFERENT SPEEDS** BECAUSE OF THEIR WEIGHT
AND WHAT THEY'RE MADE OF.



A SILK HANKY
WOULD CATCH A
CERTAIN AMOUNT
OF AIR AS IT FALLS

DROPS



HAS
AIR
UNDER
IT

IT WILL TEND TO FLOAT



LANDS -
HAS AIR
UNDER IT



AND SETTLES



A HEAVY
OVERCOAT
FALLS -



CATCHES
AIR
BUT DROPS
FAST - IT
WON'T LINGER
IN THE AIR.

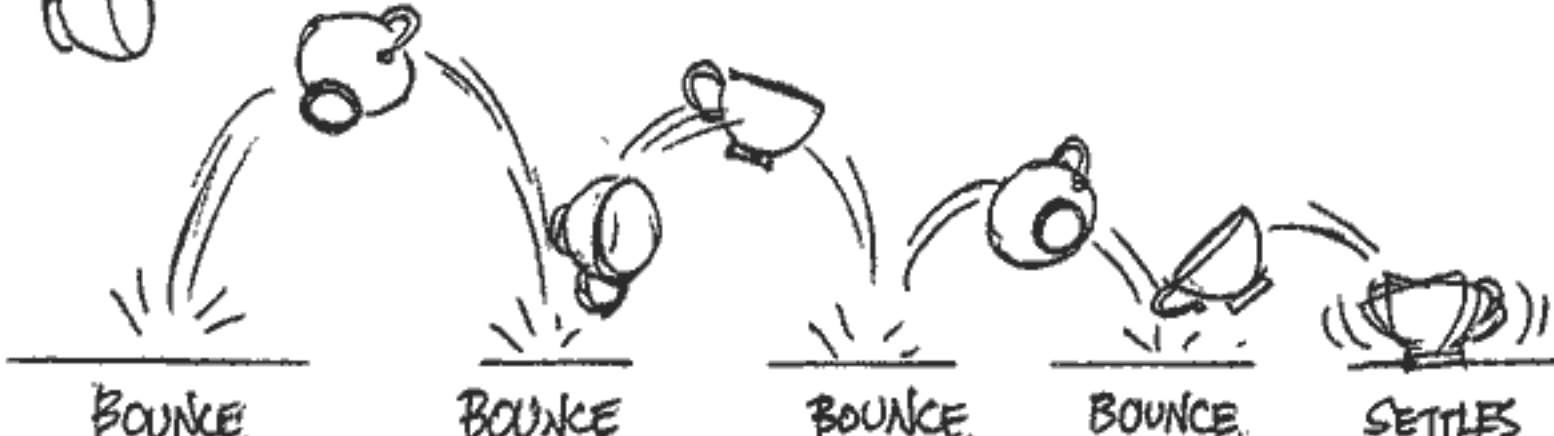


MAYBE THIS
WOULD NEVER
SETTLE AT ALL.

TAKE A CHINA CUP -



IN REALITY THE CUP WOULD PROBABLY SHATTER ON IMPACT
BUT WE CAN HAVE IT BOUNCE AROUND A BIT.
TAKE LIBERTIES WITH REALITY BUT MAKE IT **APPEAR** BELIEVABLE.



BOUNCE

BOUNCE

BOUNCE

BOUNCE

SETTLES

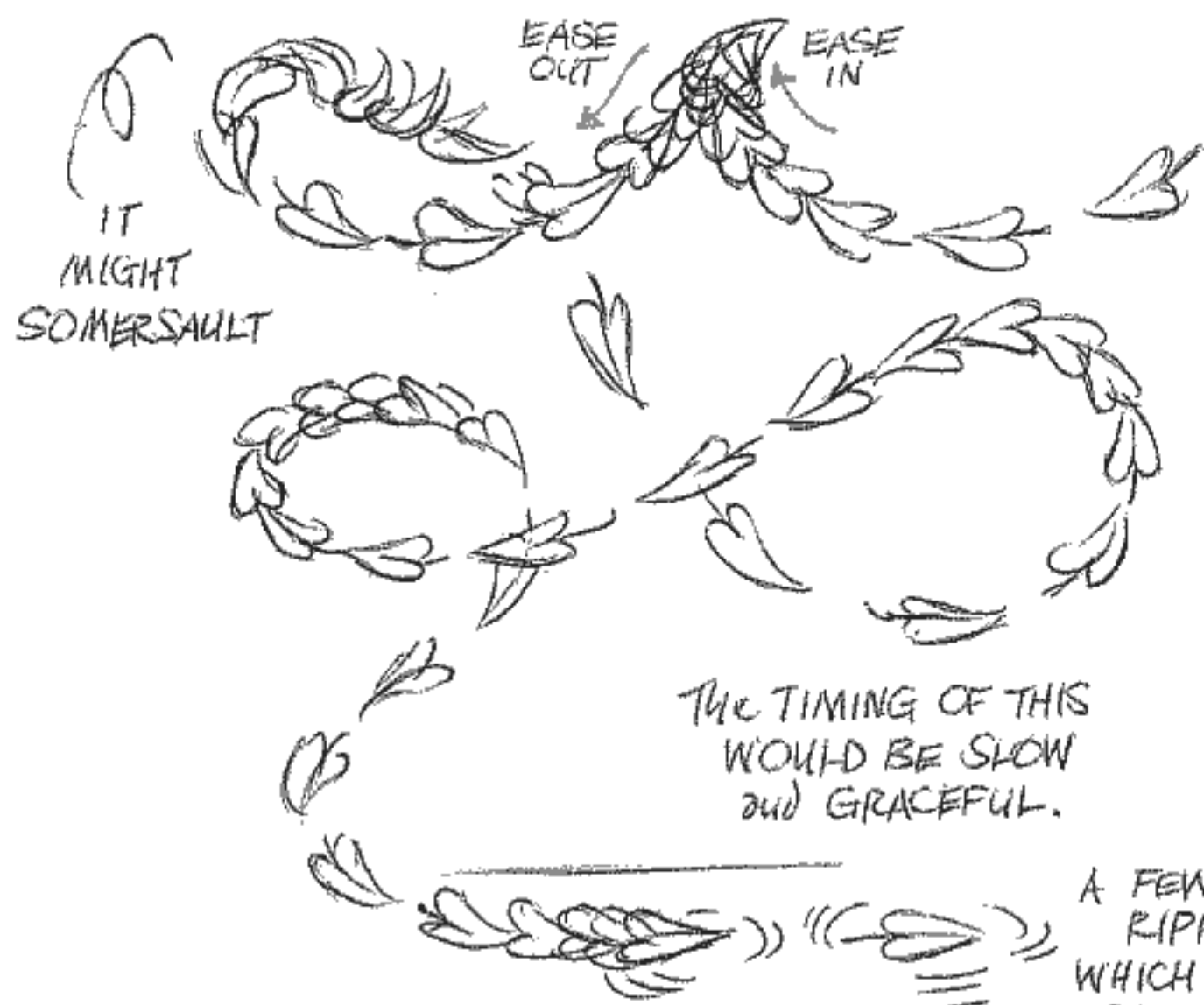


PAUSE



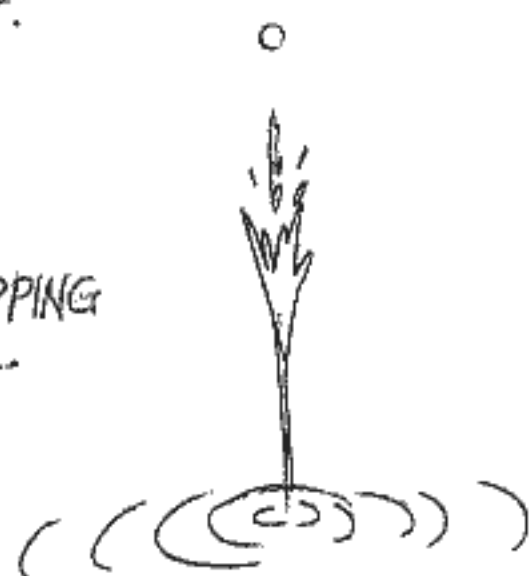
THEN IT SHATTERS

A FALLING LEAF WILL LINGER IN THE AIR -
AIR CURRENTS WILL AFFECT IT - IT'S FALL
IS BEING RESISTED BY THE AIR.



IT'S LANDING IS RESISTED
BY WATER -
A SLOW SKID TO A HALT.

A PEBBLE DROPPING
INTO WATER...

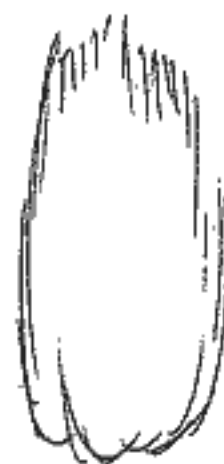


DOUGH FALLING -



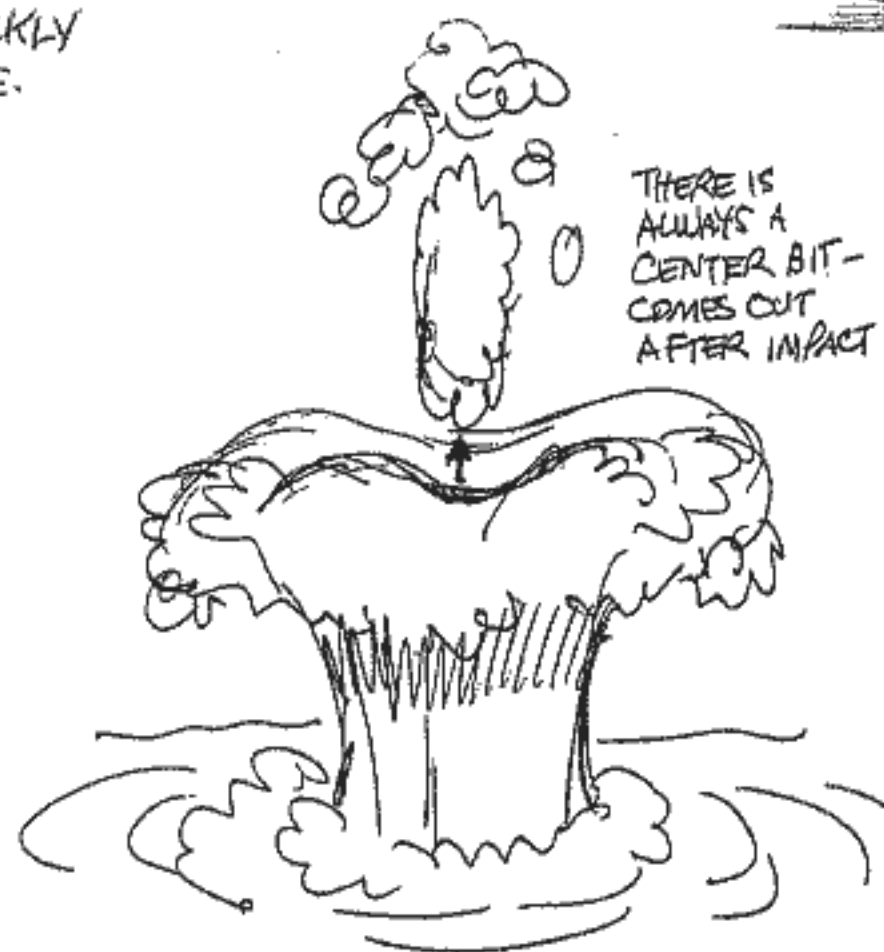
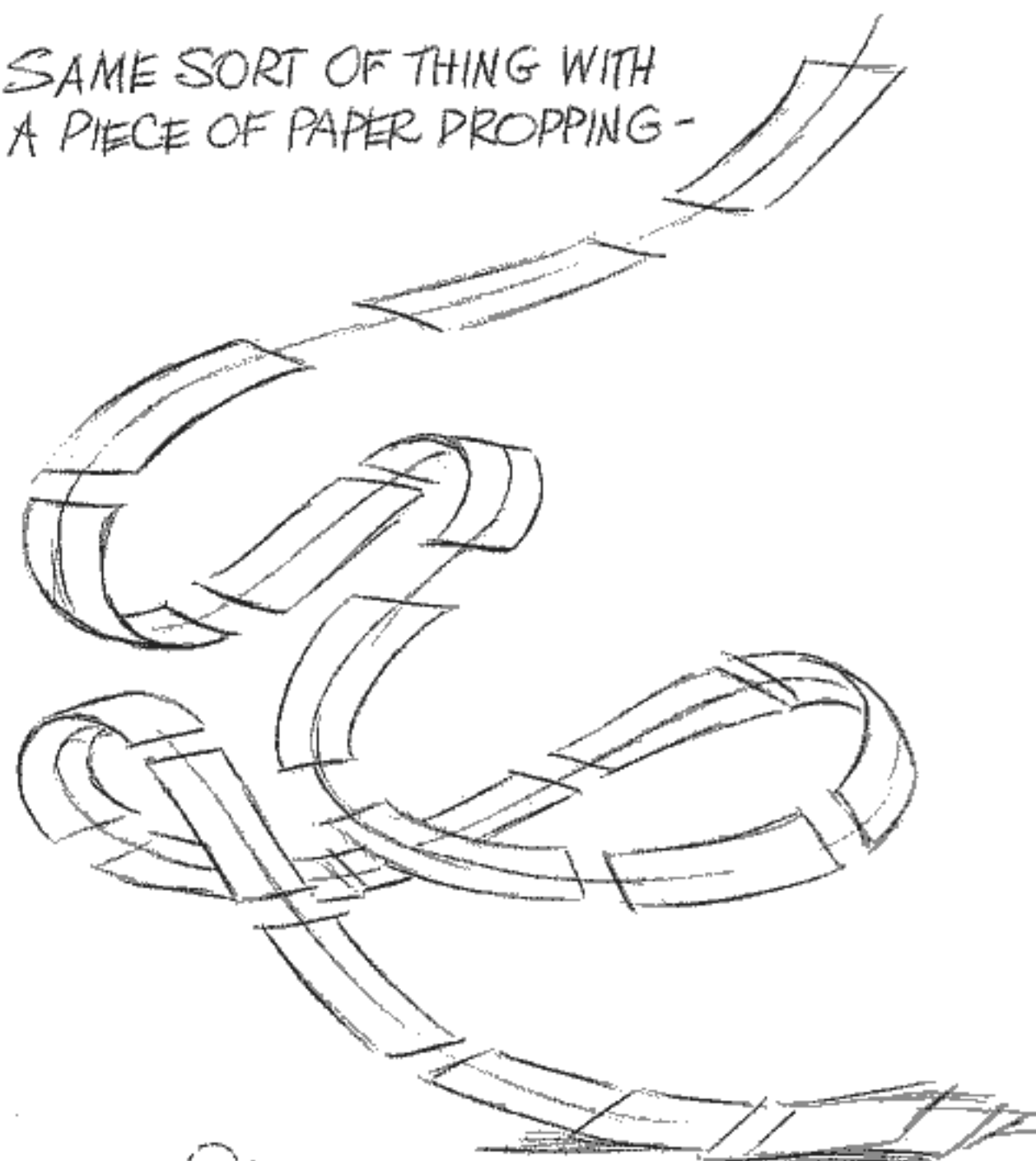
WILL SPREAD
OUT WHEN IT
HITS.

A BALL OF MUD -



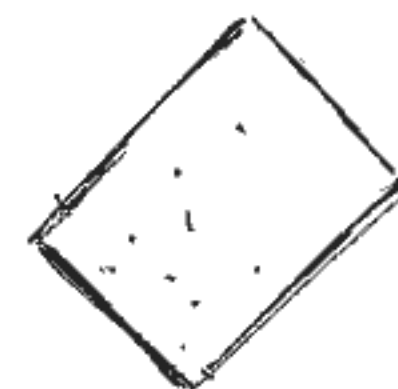
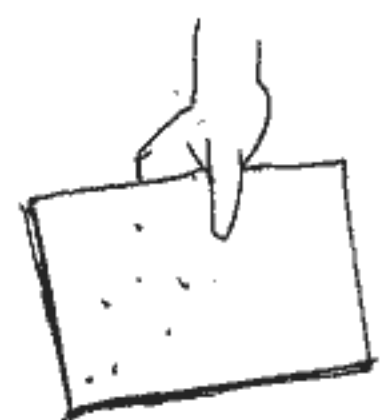
NO INBETWEENS - GO STRAIGHT
TO THIS SHAPE

SAME SORT OF THING WITH
A PIECE OF PAPER DROPPING -



DROP A ROCK
OF 50-60 LBS. -
RIPPLES MIGHT GO
TO THE VERY EDGE
OF THE POND.

CARDBOARD
WOULD LEAD
WITH ONE
CORNER and
COME DOWN
FAST.

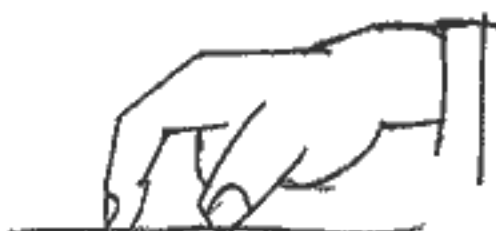


MAYBE
BEND EDGE
ON IMPACT
THEN
FALL SLOWER

PRESSURE and WEIGHT -



NOT MUCH PRESSURE



PRESS



TO STRENGTHEN
the POSE



TO STRENGTHEN
IT
FURTHER -



FLATTEN END
FOR PRESSURE

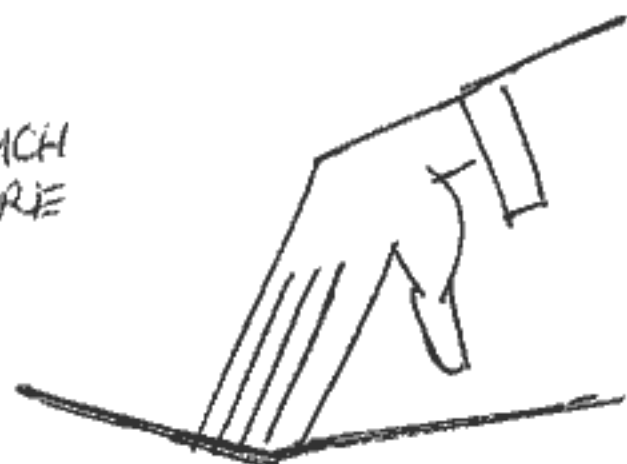


STRENGTHEN
IT FURTHER

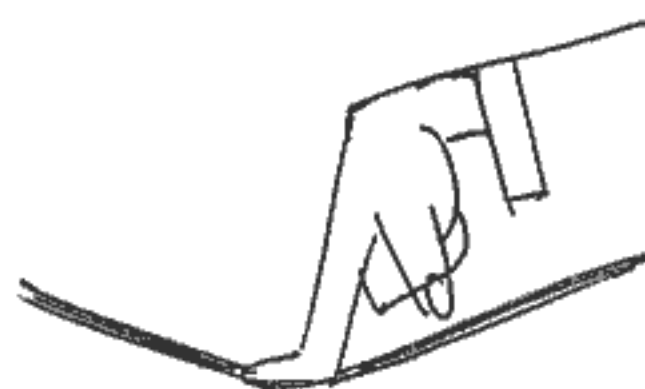


SUPPOSE the SURFACE IS SOFT - CLOTH OR RUBBER - IT WOULD GIVE.

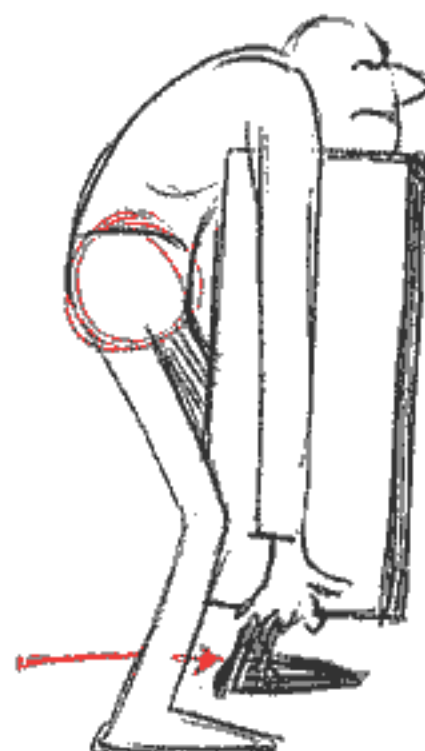
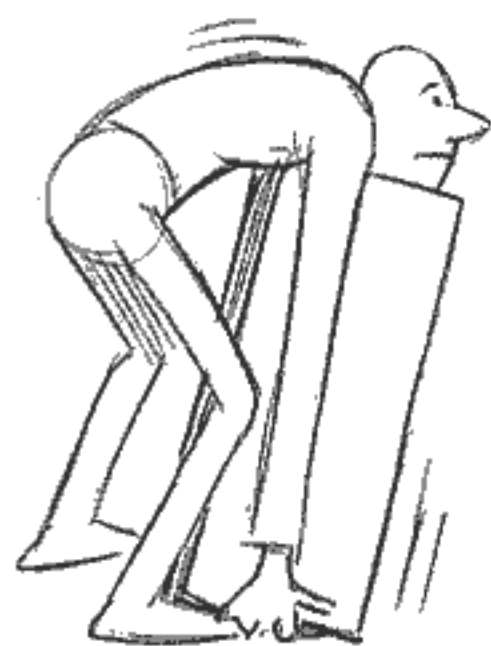
NOT MUCH
PRESSURE
HERE



BEND the
FINGERS
TO GIVE
PRESSURE

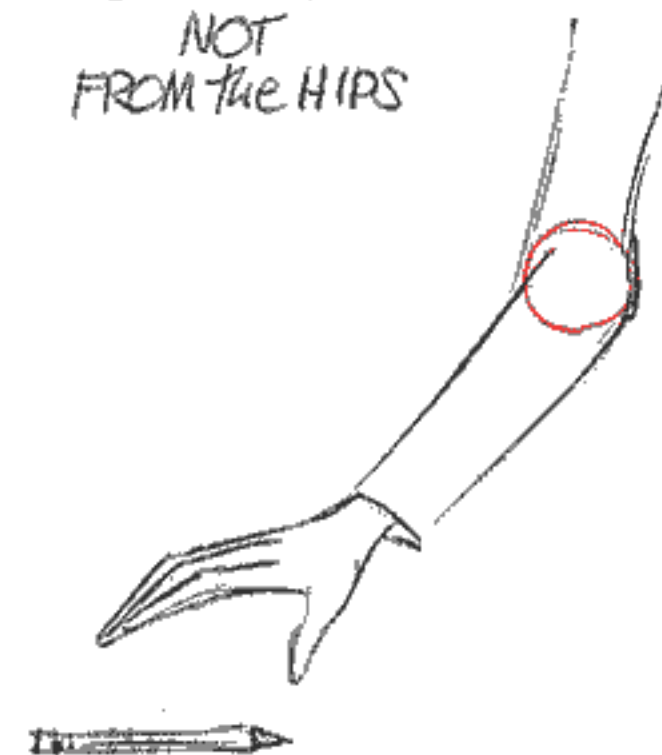


AGAIN, IN PICKING UP SOMETHING HEAVY, the **WHOLE BODY WILL HELP**
AND the **SOURCE** OF
the ACTION IS **IN the HIPS** -

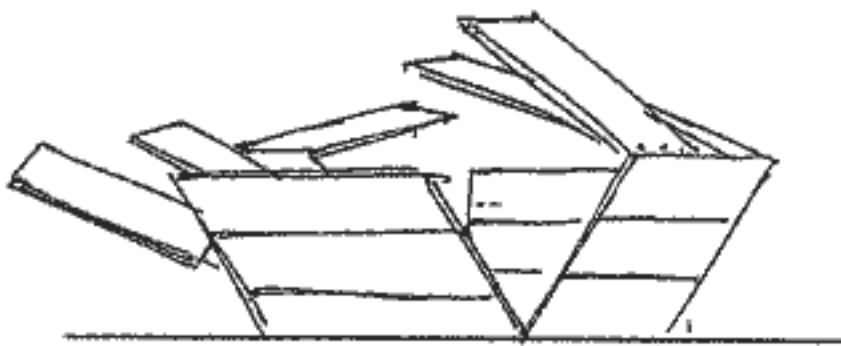
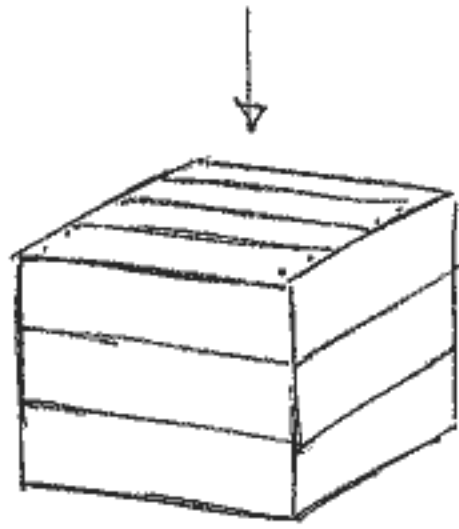


IN PICKING UP A PENCIL
the **SOURCE** OF the ACTION
IS IN the **ELBOW**,

- OBVIOUSLY
NOT
FROM the HIPS



A VERY HEAVY BOX FALLING -



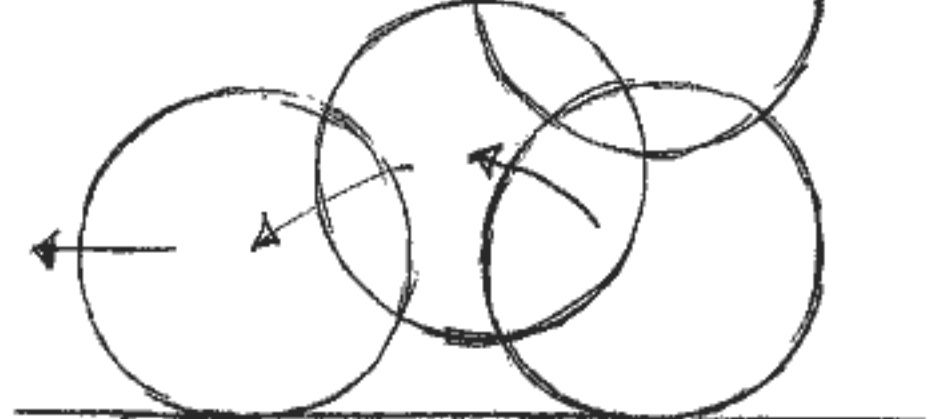
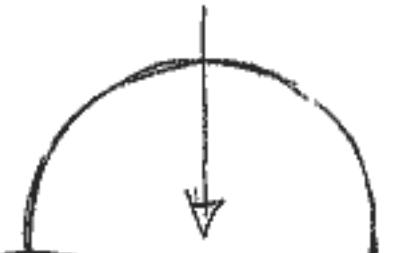
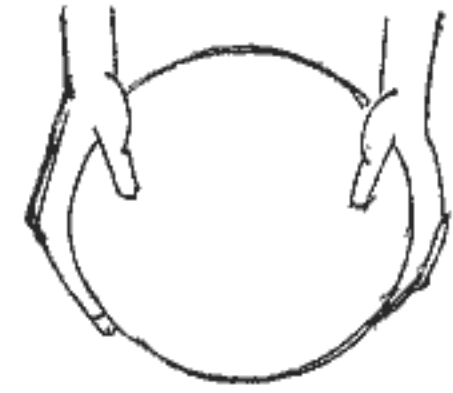
To FEEL the IMPACT the BOX IS PARTIALLY OPEN
AT THE MOMENT OF IMPACT.

A HARD GOLF BALL FALLING -

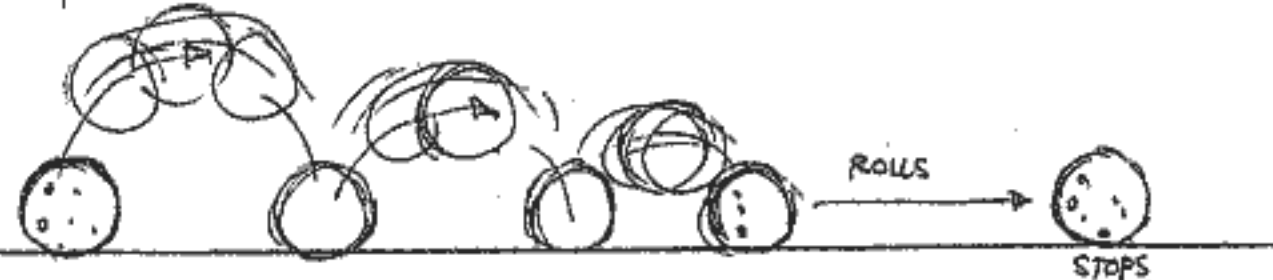


WHEN IT HITS WE
SHOW the CONTACT
BUT IT DOES NOT SQUASH
AND IMMEDIATELY RISES.

A STEEL BALL OR BOWLING BALL FALLS -



VERY SLIGHT BOUNCE
- THEN ROLL. AGAIN,
IT DOES NOT SQUASH.
THE SOUND COMES WHEN IT
HAS ACTUALLY LEFT THE GROUND



IT BOUNCES BUT IMMEDIATELY ROLLS TO A STOP.

A TENNIS BALL WILL SQUASH ON IMPACT



THEN
REGAIN ITS
ORIGINAL
SHAPE

PRESSURE IS PART OF WEIGHT -

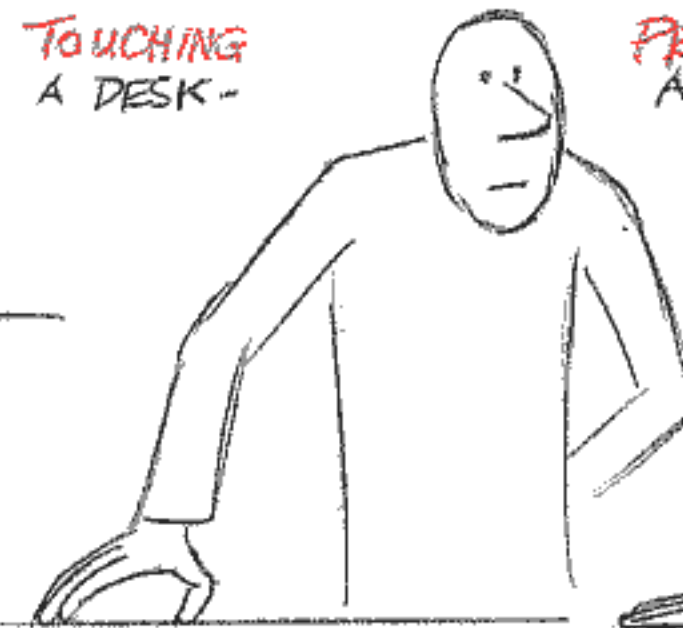
BALLOON



PROFILE



TOUCHING
A DESK -

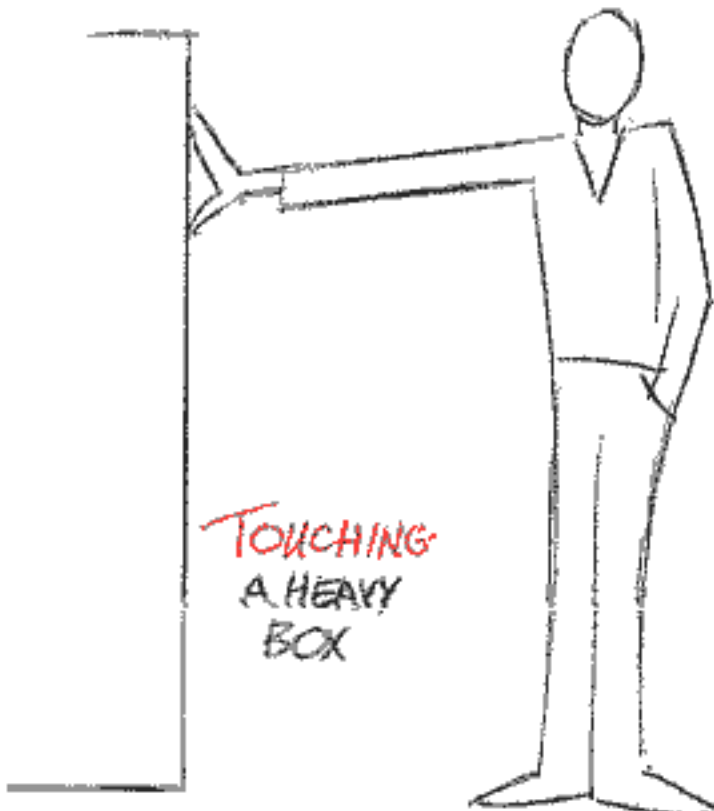


PRESSING
A DESK.

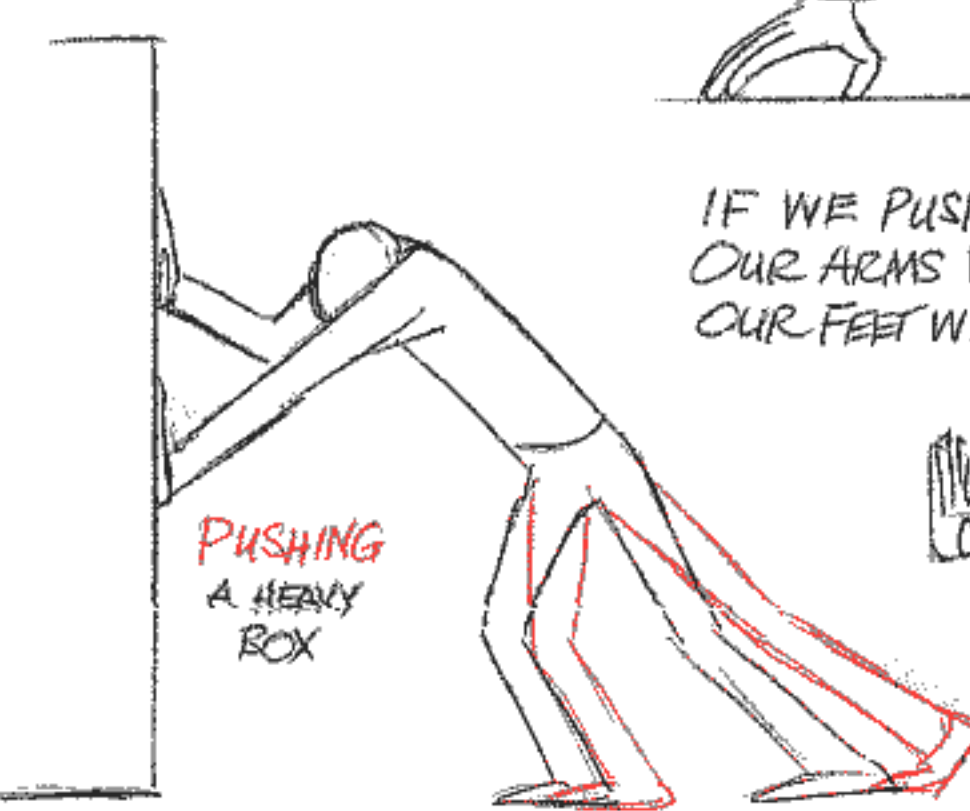


IF WE PUSH HARD ENOUGH
OUR ARMS WILL BEND AND
OUR FEET WILL SLIP OR SLIDE.

TOUCHING
A HEAVY
BOX



PUSHING
A HEAVY
BOX



THERE'S RESISTANCE COMING FROM THE THING WE'RE TRYING TO MOVE -