

ing of the film that we found out  
t have photostats on this footage,  
re small and difficult to see, but  
d the secret of the animal's con-  
ces fell into place. There was actu-  
nd stretch than we could use, but it  
where we had been looking. Instead

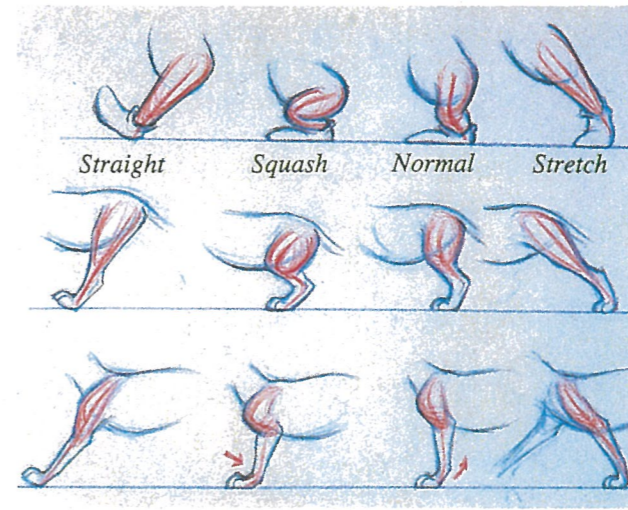
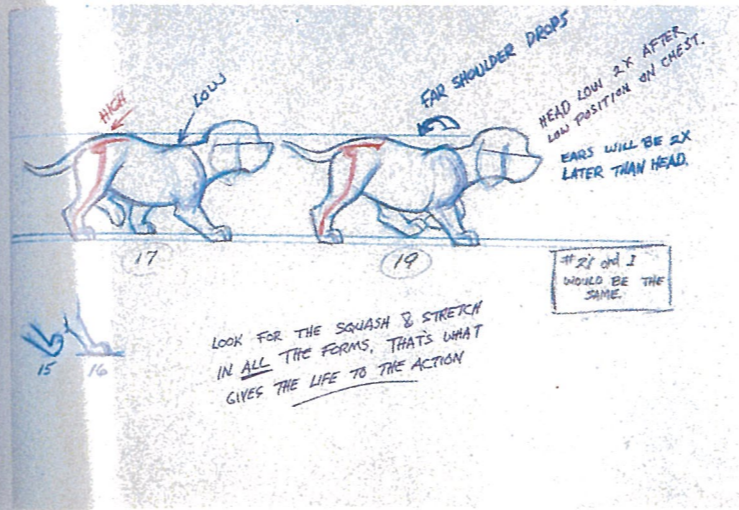
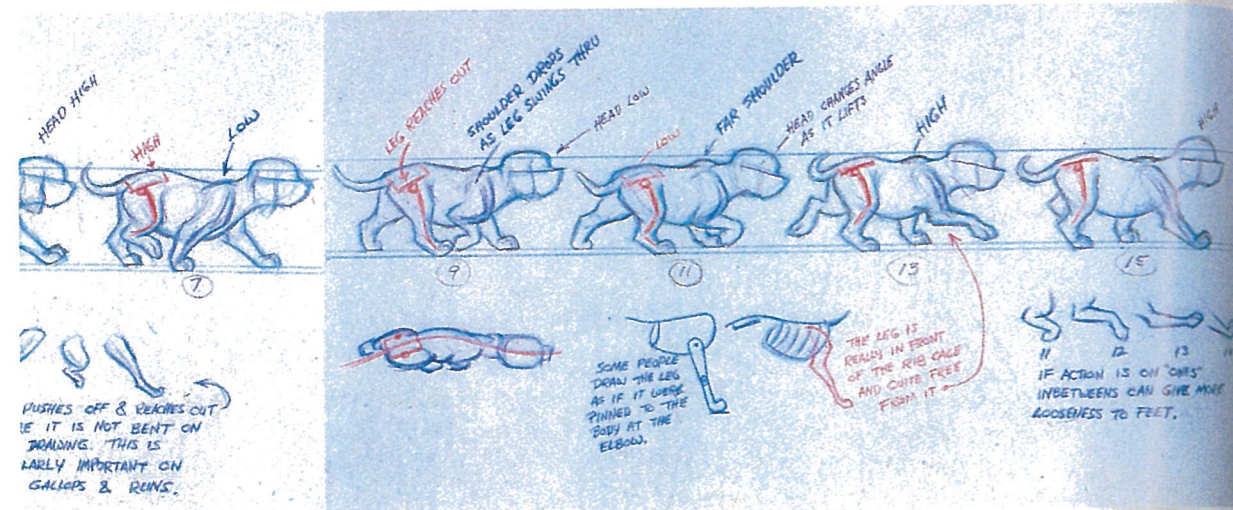
of being out in the open, away from the body, the  
activity was at both ends of the legs, in the shoulders  
and haunches, and, again, in the fingers and toes.  
Here the action was as broad as any cartoon drawing,  
with great flexibility and spring in the tips, and mas-  
sive swelling and thrusting up in the body.

It took some time to understand the deer's anatomy,

to realize that the shoulders are nearly in front of the  
rib cage and that the rear end is practically all leg and  
haunch, but once this was understood our drawings of  
the animals began to have the fluid, loose feeling,  
combined with muscular power, that was so typical of  
deer. One day we were studying a strip of film show-  
ing an adult deer bounding across a small ravine. As

the front legs took up the weight of the body and  
guided it into a turn, the elbow actually pushed up  
*above* the line of the back. After that, we believed  
anything was possible.

Our other big surprise came in the amount of move-  
ment in the deer's spine and pelvis. The twists and tilts  
and turns and flexibility were more than we knew how



Traditional squash and stretch on a walk in the thirties.

On a dog's rear leg, the squash is up in the haunch

—and in the shoulders and "fingers" of the front leg.

n 10s,  
cause  
that is  
se and

floppy action. The princi-  
ples are the same whatever  
the animal.  
Animals seldom walk very

far in the same gait. They  
speed up, slow down, vary  
the leg pattern, mainly con-  
centrating on where they

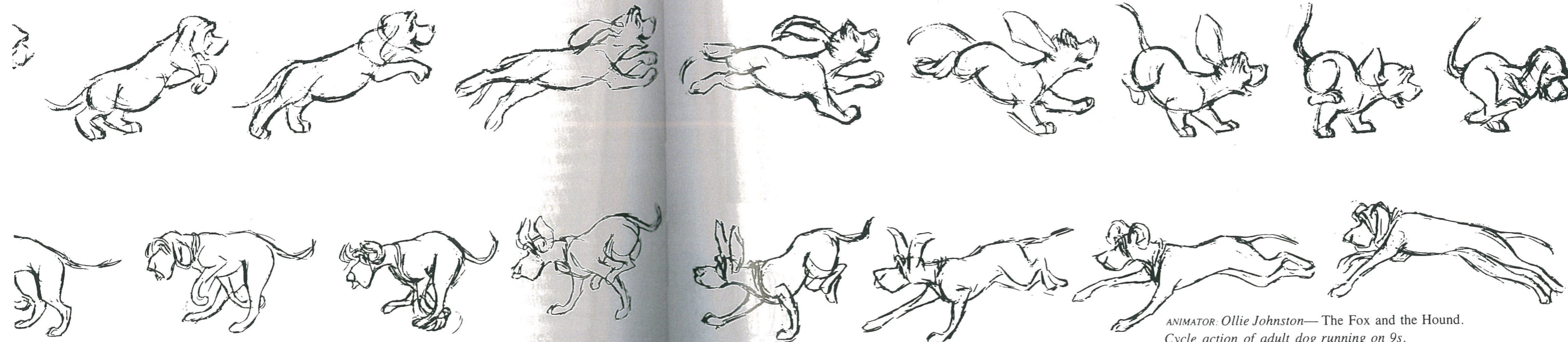
are going. Why they are  
going will also affect gait  
and stance. Their line of  
sight is usually the key to

their action.  
Once you understand the re-  
lationships, the drawing,  
and the character of the

animal, you can then add  
the personality traits to  
the walk: swagger, prance,  
caution, worry, confidence.

The head may be held high-  
er, the feet may drag—  
changes in attitude and tim-  
ing will change the char-

acter of the walk.  
Study the animal—not the  
cartoon formula.

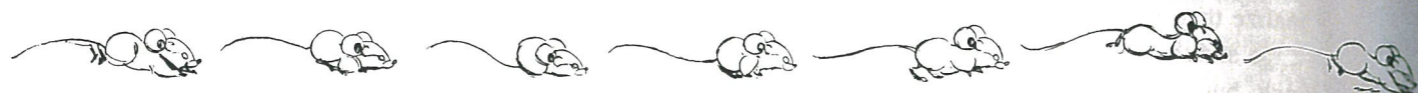


ANIMATOR: Ollie Johnston—The Fox and the Hound.  
Cycle action of adult dog running on 9s.

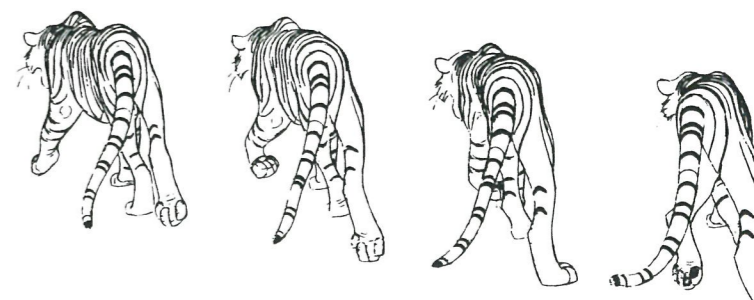


ANIMATOR: Louie Schmitt—  
Bambi.

A mouse scampers for cover when rain starts to fall. Instead of using a gallop or a stock cartoon run, the animator caught the nervous action of a real mouse.



Cinderella

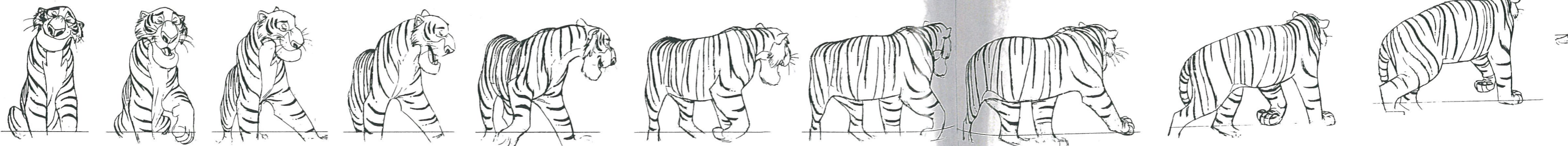


to draw, but they helped us understand how fawns achieved the frolicking look when playing. This also helped us learn the basic patterns of all four-legged animals in walks, trots, gallops, and runs.

A giraffe, for example, has to move his front foot out of the way of the back foot as it swings forward because his long legs cover so much distance in a stride. This gives the illusion of both feet moving on the same side at once, and in a sense they do for a few frames. But, essentially, all animals move their legs in a cross pattern of right fore followed by left rear. We got down on our hands and knees and tried it ourselves, and immediately discovered that it was the only natural way to progress and stay in balance. To move legs in any other pattern gives an awkward movement and a poor base for any kind of stability. While it is possible to train horses and some circus animals to special gaits, these are basically unnatural forms of locomotion. By studying the real animal instead of working over a cartoon formula, we had broken through to a new level of understanding that made other stories about "real" animals possible for the studio. More than that, once the physical relationships and character of any animal are understood, the way is open to portray its attitudes: belligerent, cocky, stealthy, nervous, worried, or timid. And if there is a scene that calls for a lack of coordination, the animator has only to break the animal's natural rhythm of movement, to mix up the leg pattern. His character immediately appears sleepy or drunk.

ANIMATOR: Milt I  
The Jungle Boc

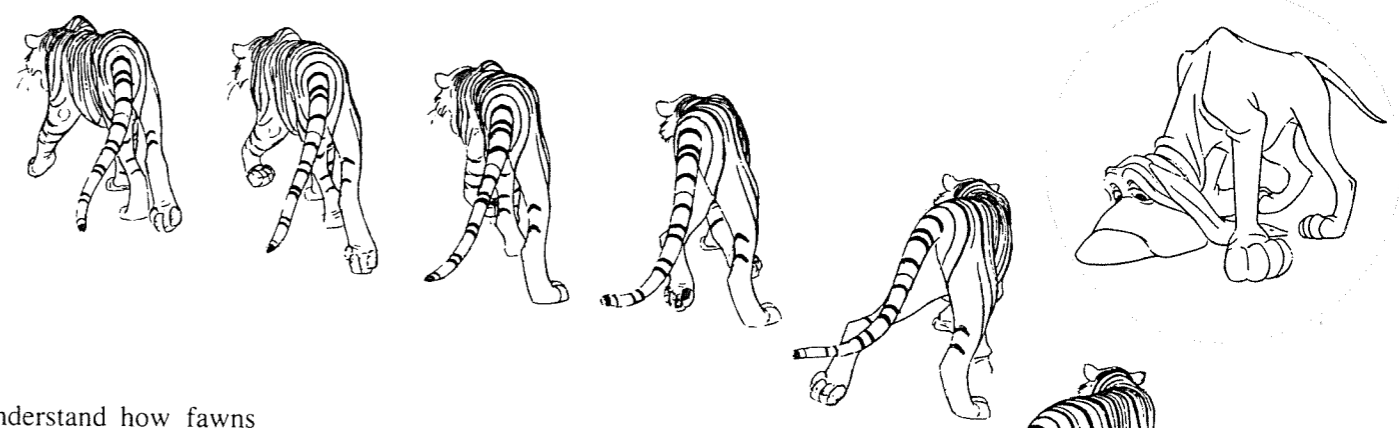
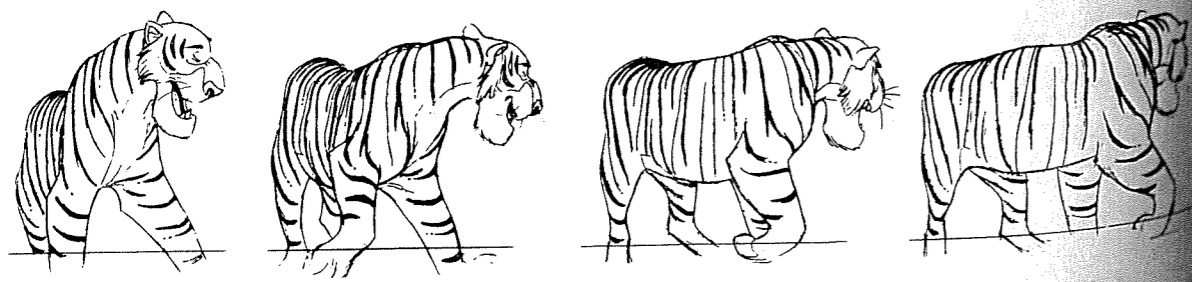
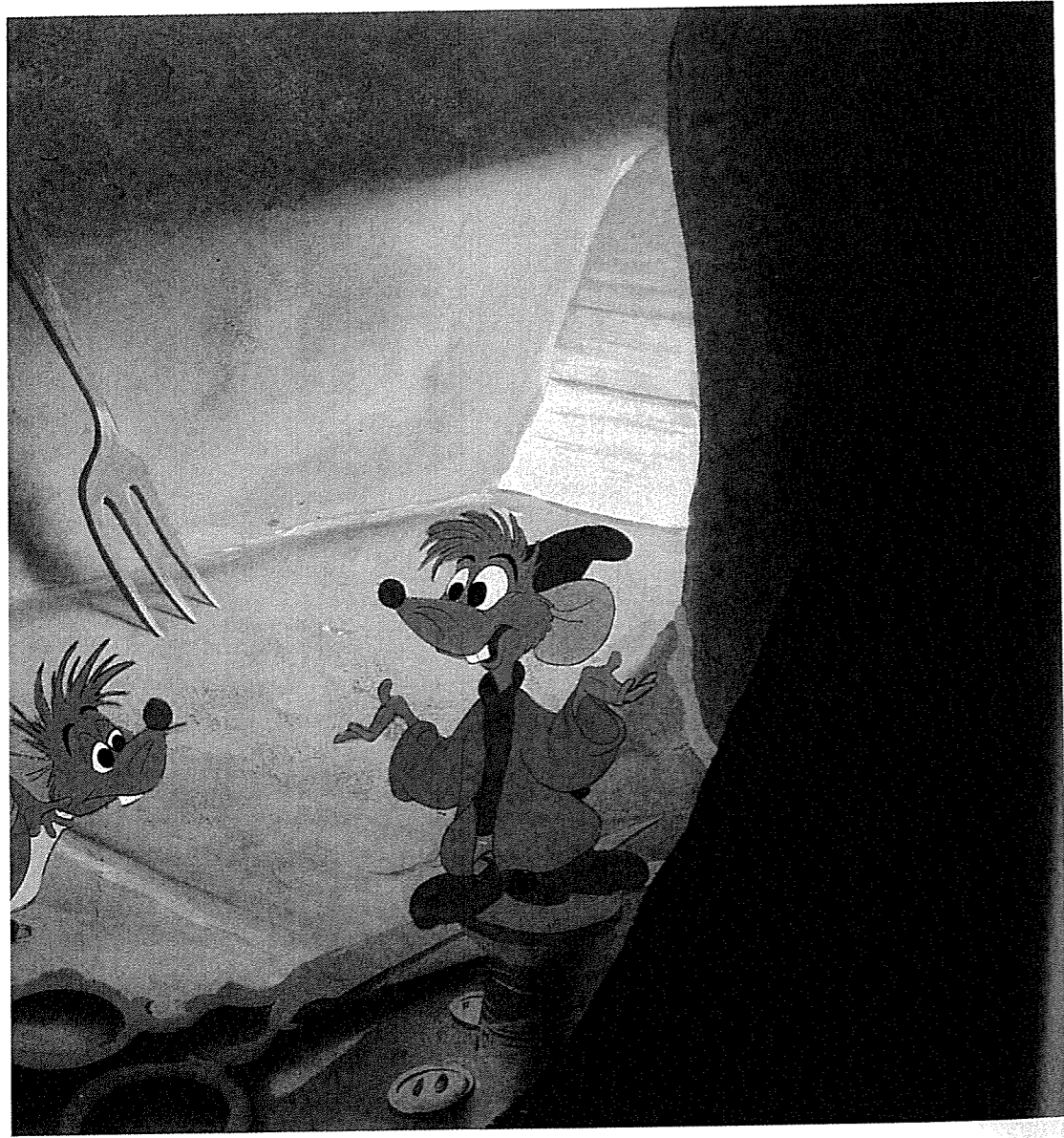
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Cinderella

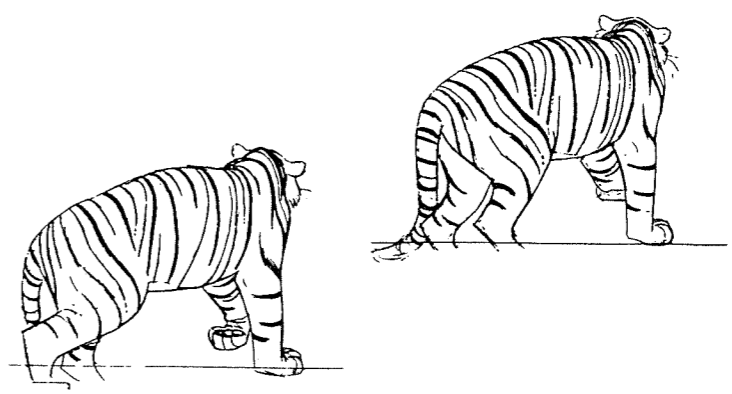
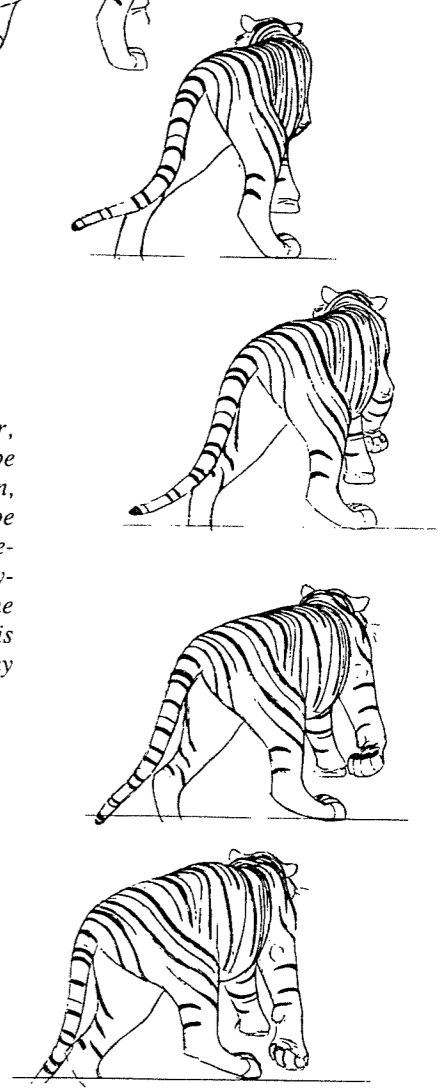


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ANIMATOR: Milt Kahl—  
The Jungle Book

*The stripes on the tiger, which ordinarily would be time-consuming decoration, were used here to describe the form of Shere Khan. Because of years spent studying animal movement, the animator was able to do this scene without help from any live action film.*



## Walks ACTING AND ATTITUDES

Once the walks of the cartoon characters began to look real, the animators could experiment with characterization and attitudes. While pure inventiveness and imagination were still creating funny scrambles and

semi-dog actions for Pluto, acting and emotions were capturing audiences in a new way. As the spectators watched Grumpy pull out of Snow White's embrace and stomp away defiantly, they were more concerned with his feelings than they were with the mechanics of his walk. Figaro, the cat in *Pinocchio*, was enor-

mously appealing as he walked across the bed, sinking deep into the soft covers, but it was his annoyance with the constant interruptions from Geppetto that made the scene come alive.

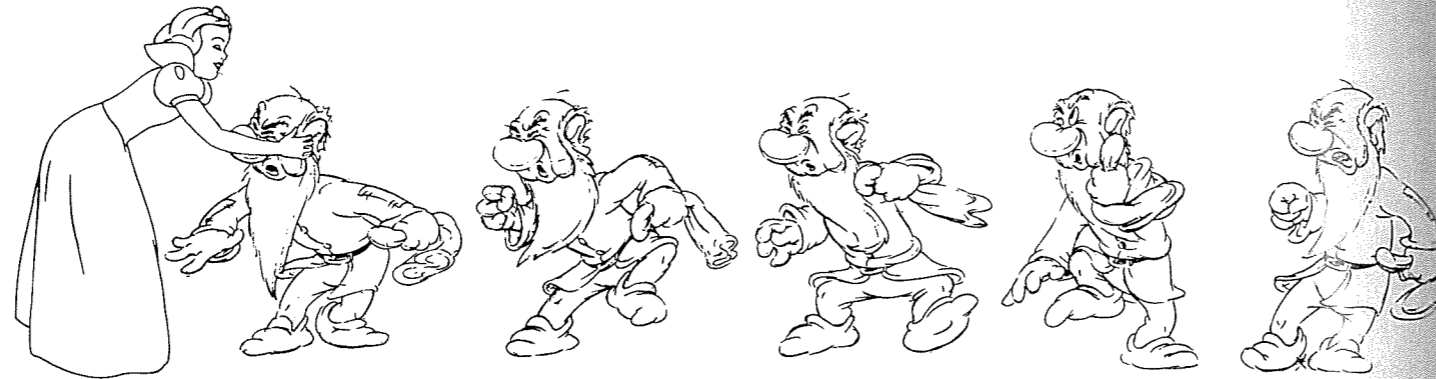
As a matter of fact, the animators found it easier to do a walking scene if the character had a strong atti-

tude than if he was just moving from one place to another. There was nothing to caricature when a character is walking, and that is why

The acting possibilities in an animation scene are almost infinite. The animator's job is to go beyond a mechanical p

ANIMATOR: Bill Tytla—  
Snow White.

Snow White tries to give Grumpy a parting kiss as he leaves for work.



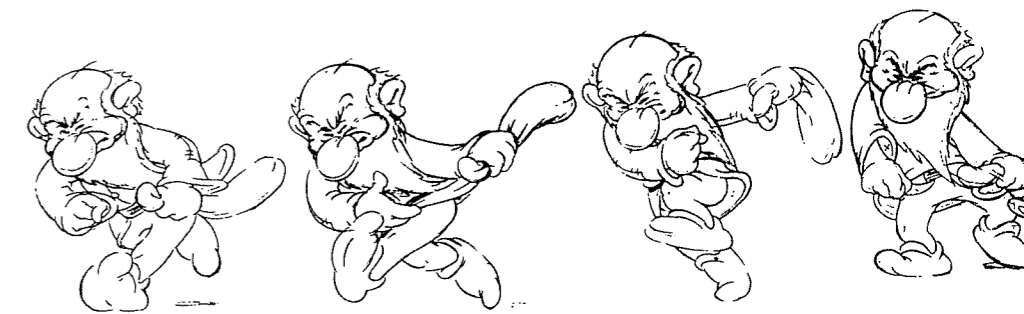
ANIMATOR: Eric Larson—  
Pinocchio.

Figaro crosses the soft, down comforter on his way to bed.



ANIMATOR: Eric Cleworth—  
The Jungle Book.

This walk was animated as a cycle; the drawings were later diminished in size step-by-step so the elephant would match the perspective of the layout as he walked away.



NG AND ATTITUDES

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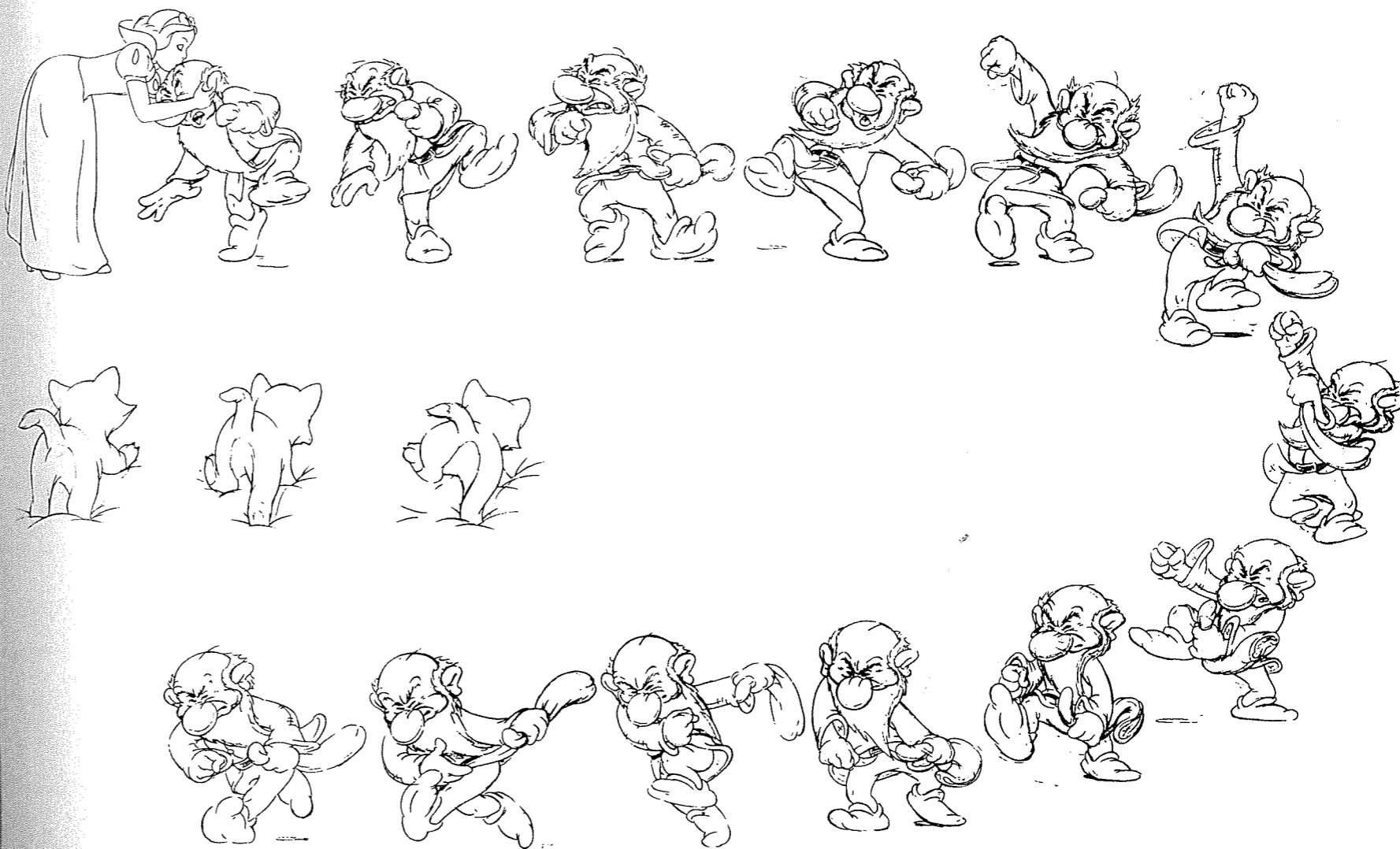
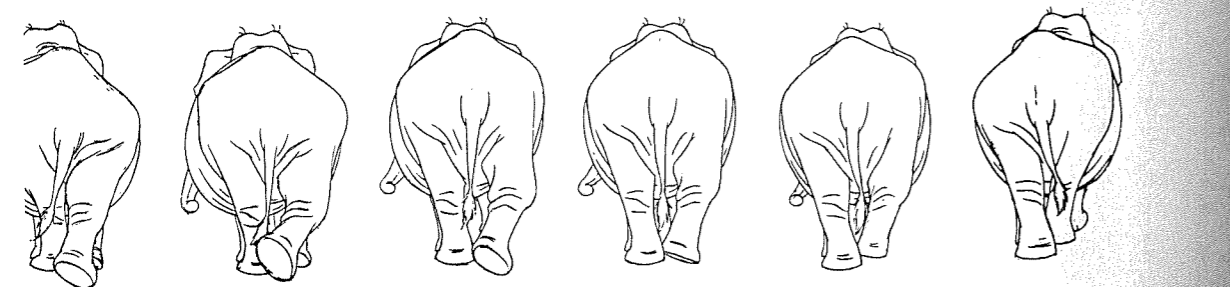
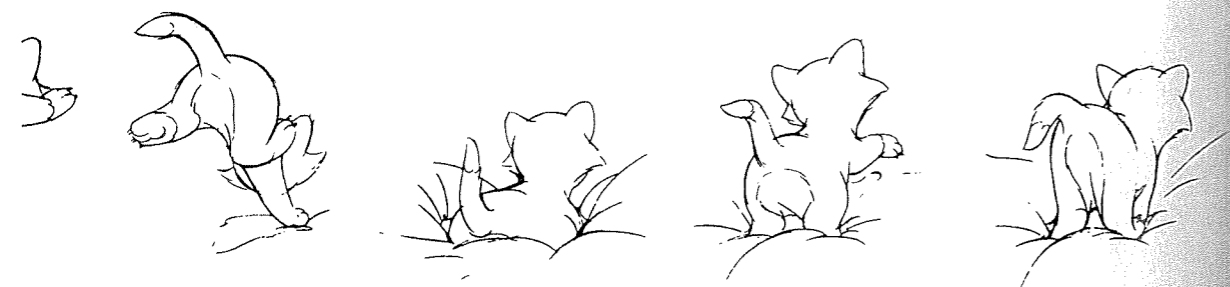
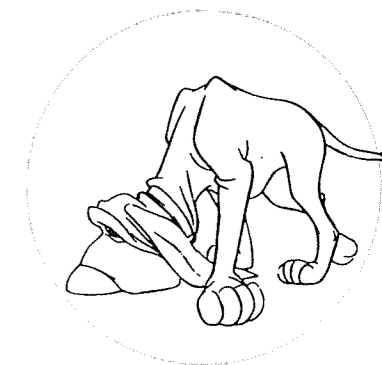
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tude than if he was just moving from one place to another. There was nothing to caricature when nothing was happening; there should be some reason *why* the character is walking, and that is what you animate.

The acting possibilities in an action enable the animator to go beyond a mechanical performance.



ANIMATOR: Ollie Johnston—  
The Rescuers.

After a tender moment of affection between the girl Penny and the cat, she carries him out of the room in the loving but thoughtless and inept way that most young people carry their pets. It was just the right touch for this moment in the film.