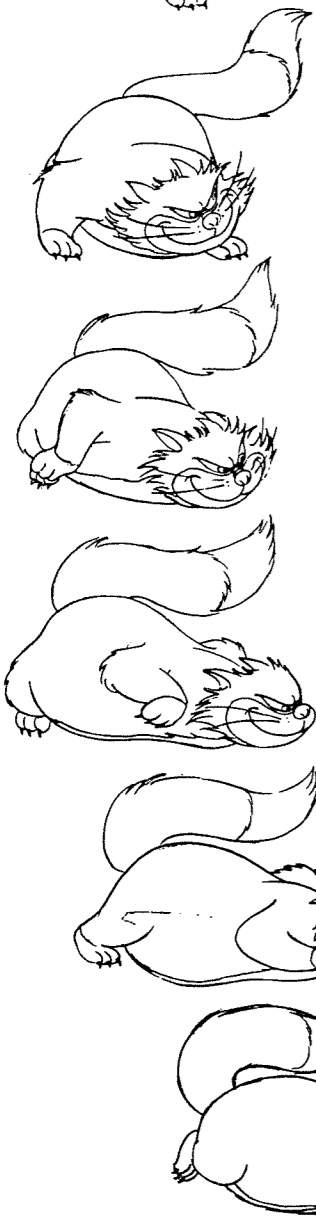
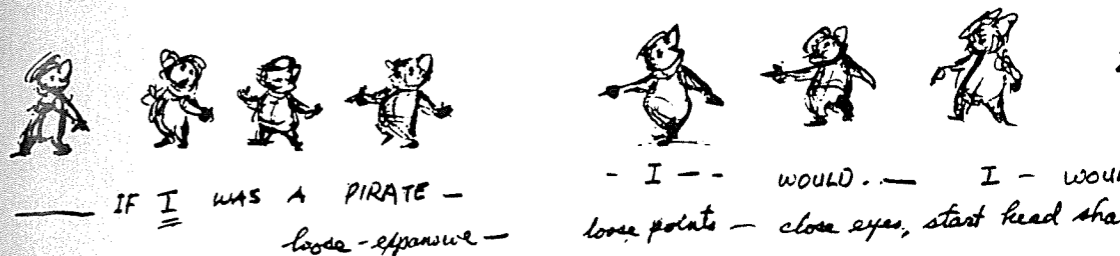


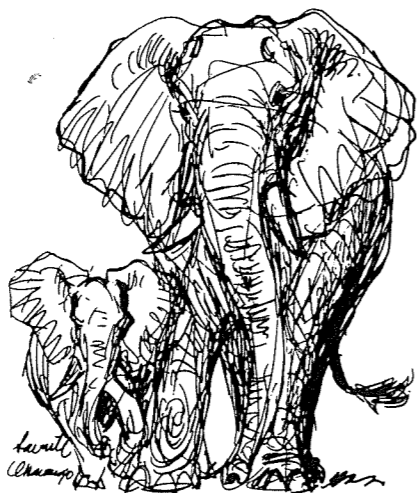
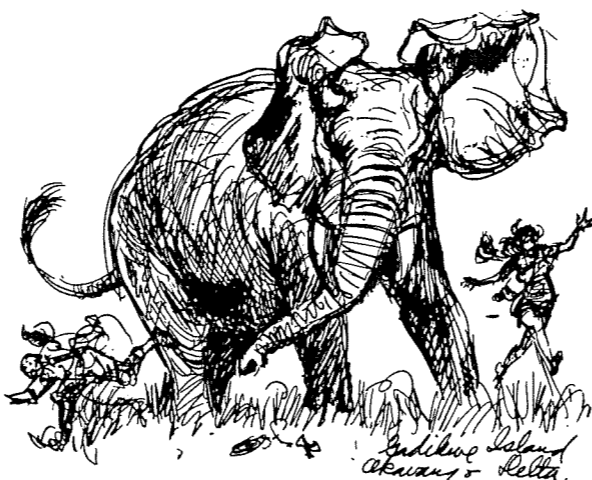


ANIMATOR: Ward Kimball—  
Cinderella.

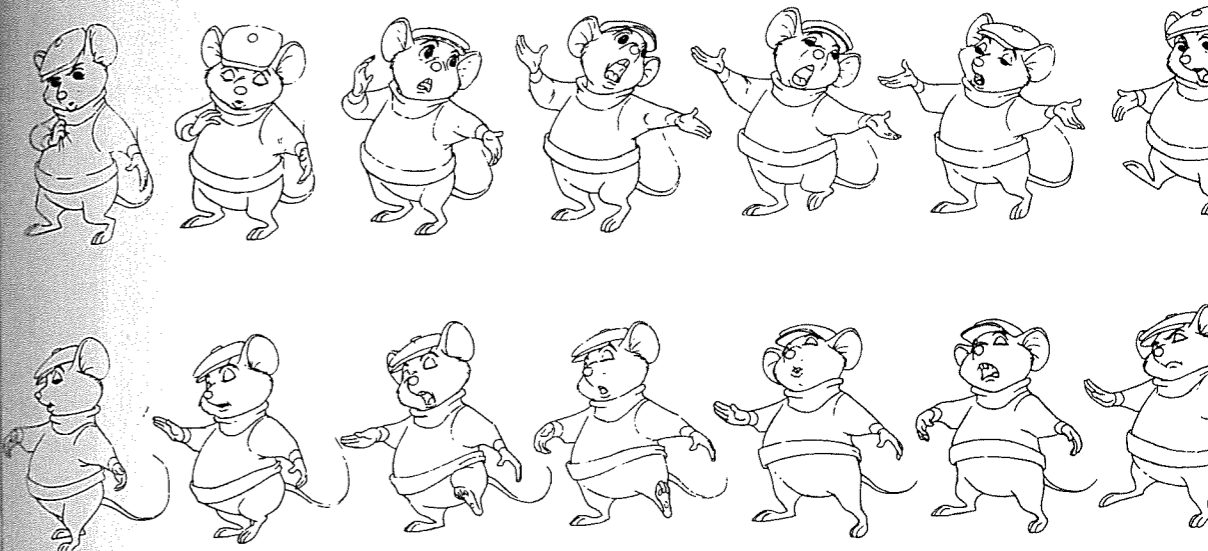
Imaginative adaptation of a fast sneak by an animator who had observed cats and could caricature their attitudes.



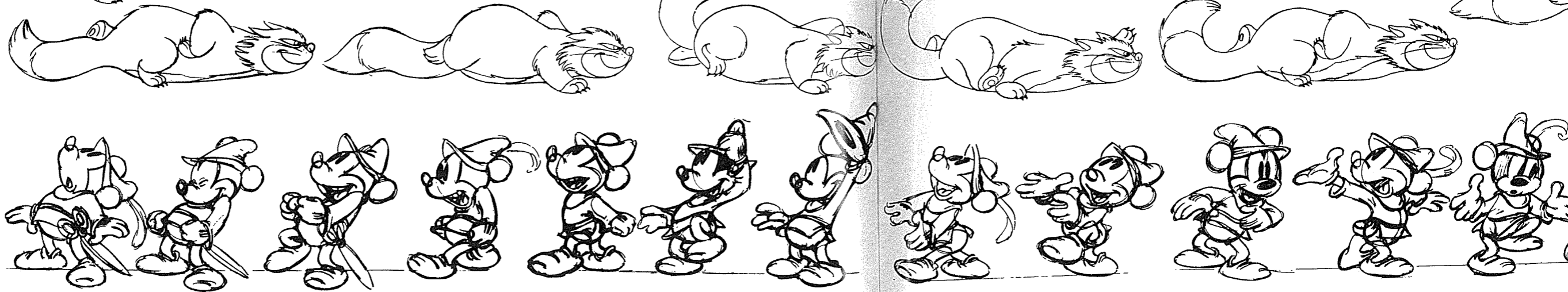
Ken Anderson sketched elephants on a trip to Africa, even noting some of the actions of other members of his tour.



Ken's knowledge gave authenticity to his idea of a pompous windbag for Col. Hathi in *The Jungle Book*. The suggestion of personality and attitude led to scenes with great acting opportunities.



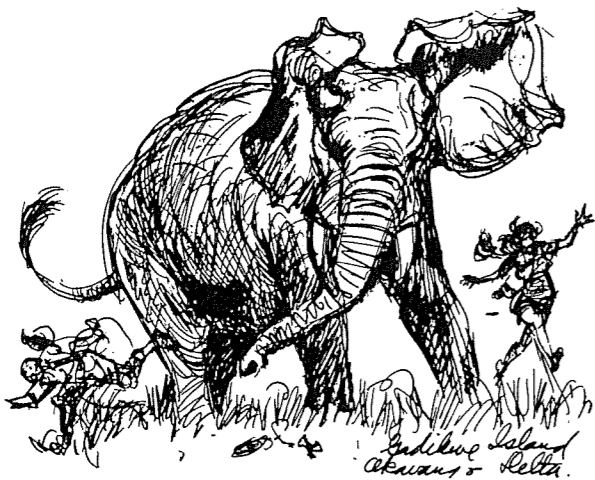
Mickey waves goodbye to the people behind the safety of the castle walls as he reluctantly leaves on his mission to catch the giant. He chuckles nervously, then says, "Well, so long!" and, "I'll be seein' you—I hope." Even without the in-between drawings that carry the mouth shapes of the dialogue, the feeling and the acting are unmistakable, just in the body attitudes. This was the era of the most appealing and best proportioned Miceys.





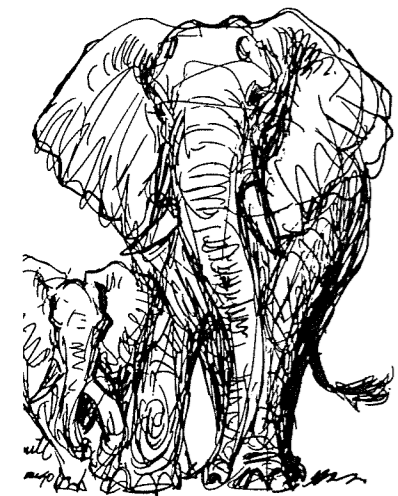
ANIMATOR: Ward Kimball—Cinderella.

Imaginative adaptation of a fast sneak by an animator who had observed cats and could caricature their attitudes.



Indique Island  
Akerman & Selts

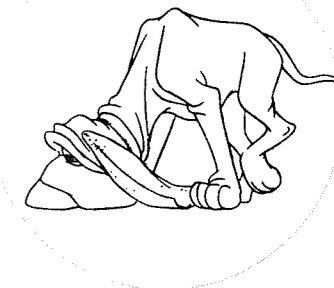
son sketched ele-  
a trip to Africa,  
g some of the ac-  
her members of



Ken's knowledge gave au-  
thenticity to his idea of a  
pompous windbag for Col.  
Hathi in The Jungle Book.  
The suggestion of person-  
ality and attitude led to  
scenes with great acting  
opportunities.



draws hands  
up protectively  
clears  
throat  
"COME --- COME TO  
leans out  
pause -  
THINK  
OF IT  
gradually straightens up -  
slides foot back -



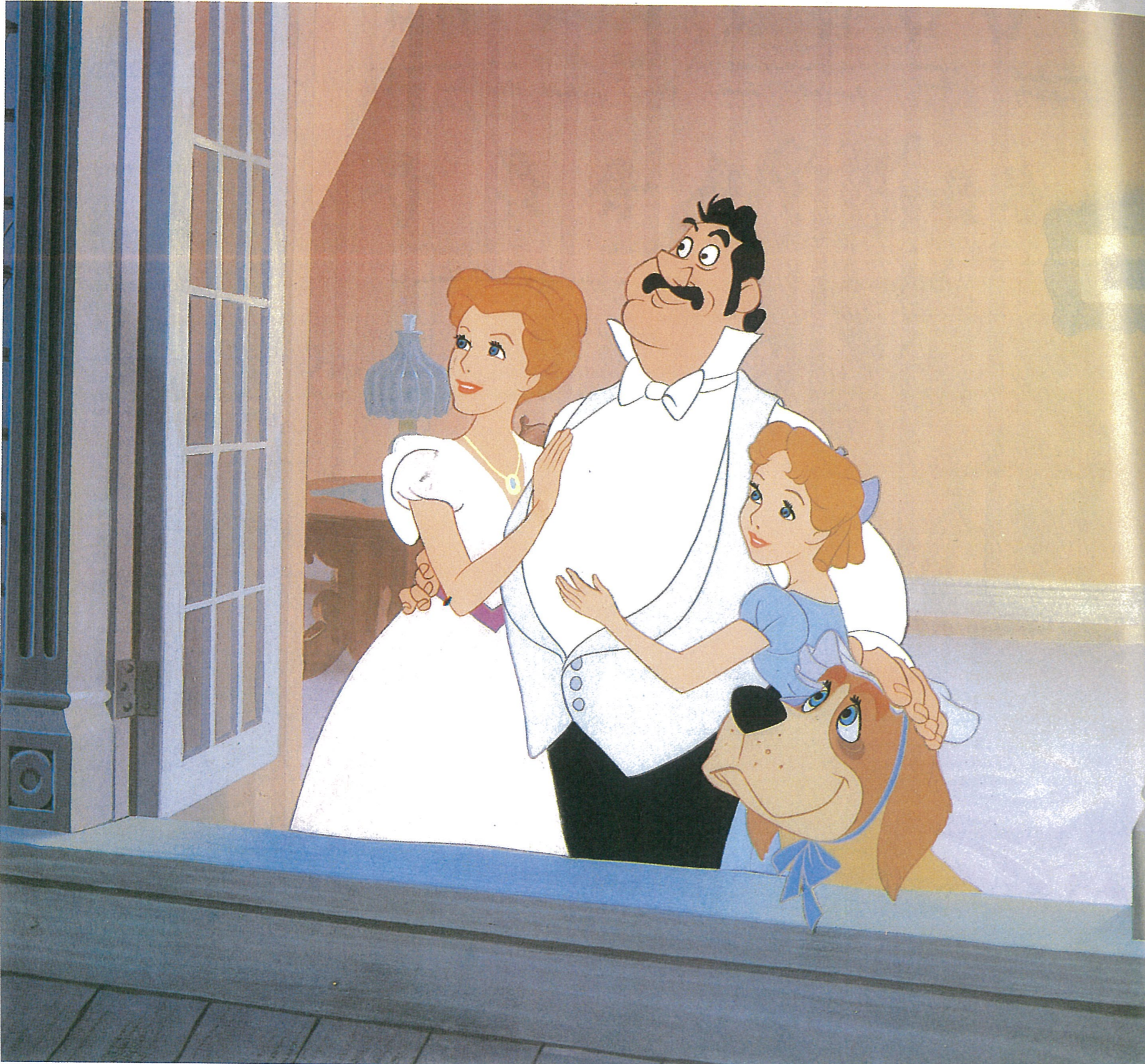
IF I WAS A PIRATE -  
loose - expansive -  
- I - - WOULD - - I - WOULDNT - -  
loose points - close eyes, start head shakes -

ANIMATOR: Frank Thomas—The Rescuers.

Bernard tries to be noncha-  
lant as he retreats from the  
chasm of the blow-hole.  
The action was worked out  
in thumbnails to match the  
dialogue and the gestures  
to the pattern of his steps.

The final drawings show  
how careful planning had  
solved the animator's act-  
ing problems.





Other Walks that Show Character Personality



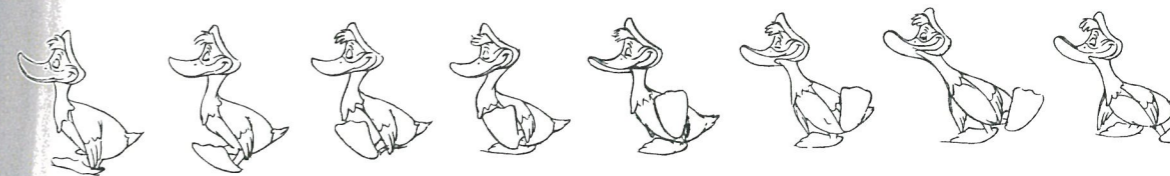
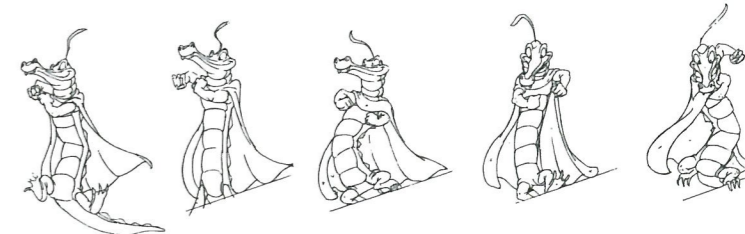
ANIMATOR: Milt Kahl—  
Robin Hood.

Every drawing in this walk is rich with the personality of the callous Sheriff of Nottingham. A model sheet was made from the scene so that the same walk could be used throughout the picture.



ANIMATOR: John Lounsbery—  
"Dance of the Hours,"  
Fantasia.

There was no chance for a dramatic entrance for Ben Ali, the leader of the alligators. A bright, little cocky walk was used to make him stand out from the others.





Peter Pan

## Other Walks that Show Character Personality



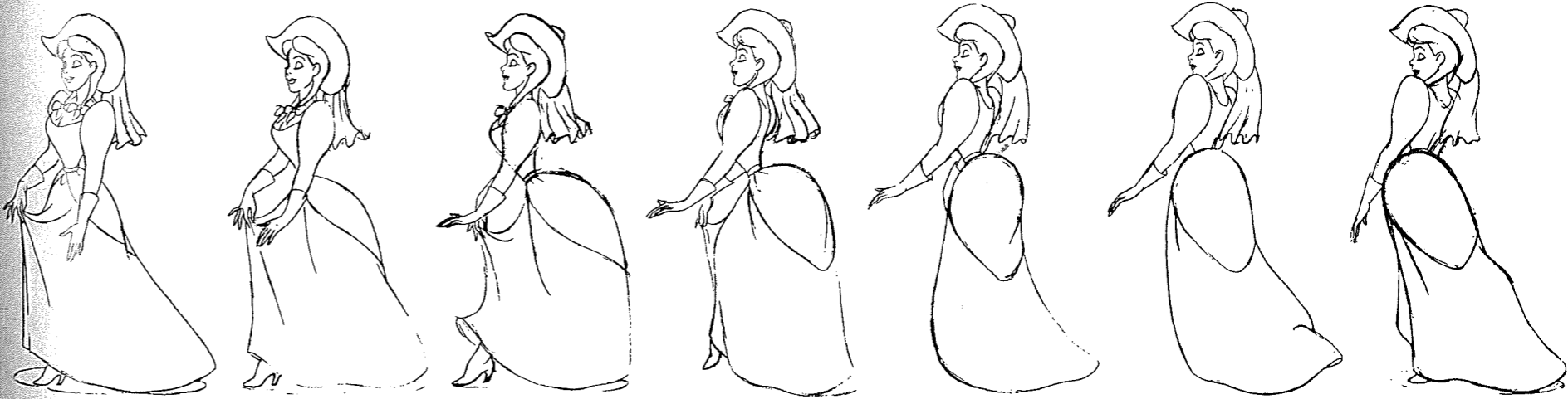
ANIMATOR: Milt Kahl—  
Robin Hood.

Every drawing in this walk is rich with the personality of the callous Sheriff of Nottingham. A model sheet was made from the scene so that the same walk could be used throughout the picture.



ANIMATOR: Milt Kahl—  
"Pecos Bill,"  
Melody Time.

This sassy walk with the swinging hips has been copied widely throughout the animation industry. It was created originally for Sluefoot Sue, the girl who captured Pecos Bill's heart.



ANIMATOR: John Lounsbery—  
"Dance of the Hours,"  
Fantasia.

There was no chance for a dramatic entrance for Ben Ali, the leader of the alligators. A bright, little cocky walk was used to make him stand out from the others.



ANIMATOR: Eric Larson—  
Peter and the Wolf.

Many duck waddles have been animated, and it is a challenge to find a pattern of movement that is just right for a new character, matching both the personality and the design.

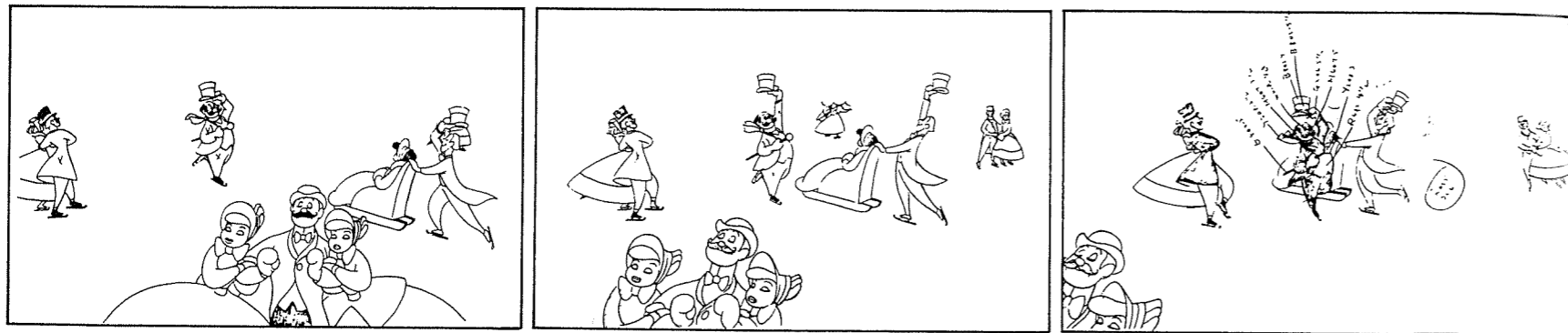


◁ Peter Pan

## Group Movement

When more than one animal is walking or running in a scene, there is always a temptation to animate the same action for each figure. Once all the problems have been solved and legs are in the right place, the idea of doing a second set of drawings only slightly

different seems like needless work. Still there is a special opportunity in the handling of groups that can make scenes of great impact. There is a feeling of elasticity as one figure pulls away from another, then closes in again, or passes someone up, or falls behind, that gives the charm and feeling of life to the group.



ANIMATOR: Eric Larson—"Once Upon a Wintertime," Melody Time.

Eric Larson said, "The pattern of movement you get out of any group has always fascinated me." First, he drew the central figures, then started filling in with others, always searching for that flow and freedom that kept the group alive. The scene had a remarkable feel of the patterns of movement created by a group of skaters. Eric and Retta Scott followed the same procedure when animating the dogs chasing Faline in Bambi. The lead dog was done first, then the others were filled in behind him, wherever they worked best.

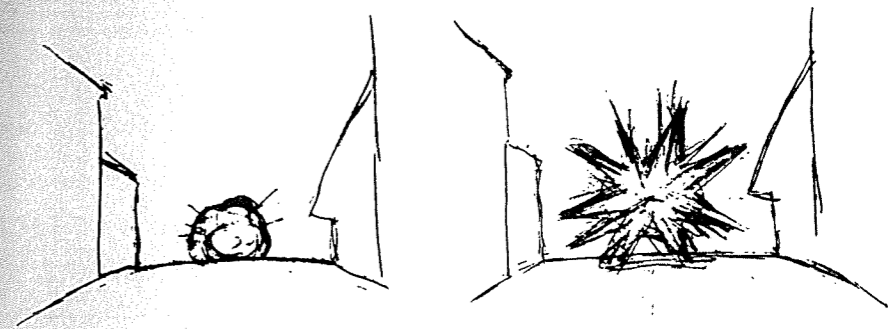


ANIMATOR: Fred Moore—Snow White.

Any group of characters should have careful thought given to their design and attitudes, whether they move together or individually. Fred Moore always made them interesting and pleasing.

ANIMATOR: Bill Tytla—Snow White.

Four of the dwarfs struggle as they take a furious Grumpy over to the tub to be washed and scrubbed. Bill Tytla's roughs show his thinking on this assignment and his feeling of how the thrusts and actions of one dwarf affected all the others. He could not animate any one of them singly, but had to consider the whole action of the group as the entertainment in the scene.



ANIMATOR Robin H

This scene to shoot arrow the received casion. . . immedia ended o. somber) to start burst of. and run over a : drew a : coming camera. simple e the spir. he wen mined w somebo. a leg, o: a ribbo effect w actors ti the stre giving chance individ

ANIMATOR Snow V

In Snow sneak in raised kill the beds. I: that all togeth stop to gether, mated doing ward, 1 down dwarfs within shape was in more i the ot was in reacti. still a within