

DIFFERENCE BETWEEN WALK + RUN



Above are the contact drawings from (A) The Walk (B) The Run (C) The Fast Run. The contact drawing is the drawing on which the foot, after being lifted, strikes the ground. In laying out a run or walk for animation, usually it is these contact drawings that are determined first. This sets the speed, size of character, etc. of the action. Then the rest of the action is built around them.

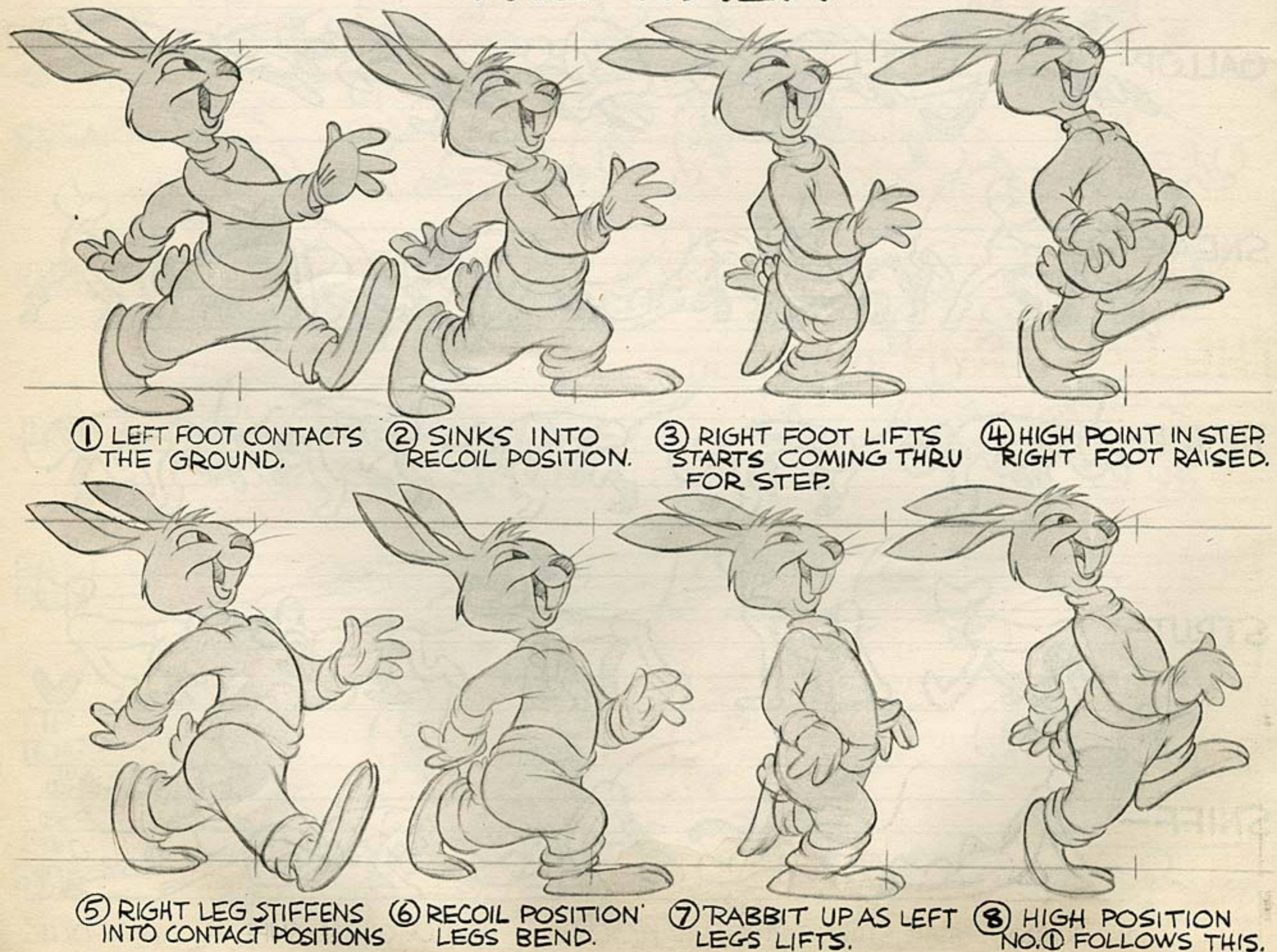
The position of the back foot on the contact drawing determines the speed more than any other single factor. Notice on (A) the back foot is down still contacting the ground. On (B) the back foot has left the ground. On (C) the position of the back foot is still higher.

The front foot is stretched out further on the walk contact position, the body is more upright, denoting less speed. On the run drawing the body leans forward, and the front foot is back further. On the fast run drawing the body leans away forward denoting speed, and the front foot is back now under the body.

The arms swing conversely with the legs. The left arm swings with the right leg and vice versa. Also the arms swing more violently in the run. In the fast run the swing on the arms would be too violent. It has been found they are more effective when held straight out in a reach position.

Compare the action of the walk with the run, and you will note that in the walk, the drawing in which the arms and legs are stretched out further is the contact drawing. On the run, however, the stretch comes when the figure is up in mid-air at the high point in the action.

THE WALK



THE RUN

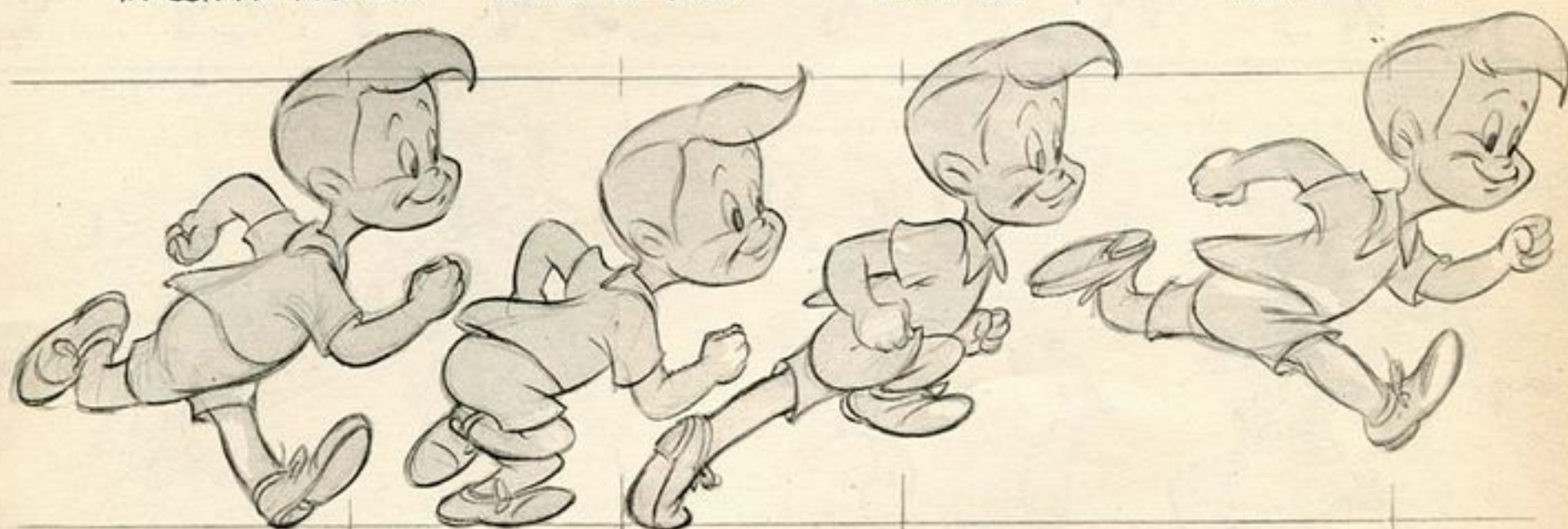


① RIGHT FOOT DOWN IN CONTACT POSITION

② RIGHT FOOT TAKES WEIGHT OF BODY

③ RIGHT FOOT PUSHES BODY OFF

④ BODY AT HIGHEST POINT IN RUN



⑤ LEFT FOOT REACHES FOR GROUND

⑥ RECOIL - RIGHT FOOT COMING THROUGH

⑦ LEFT FOOT STRETCHES FOR TAKE-OFF

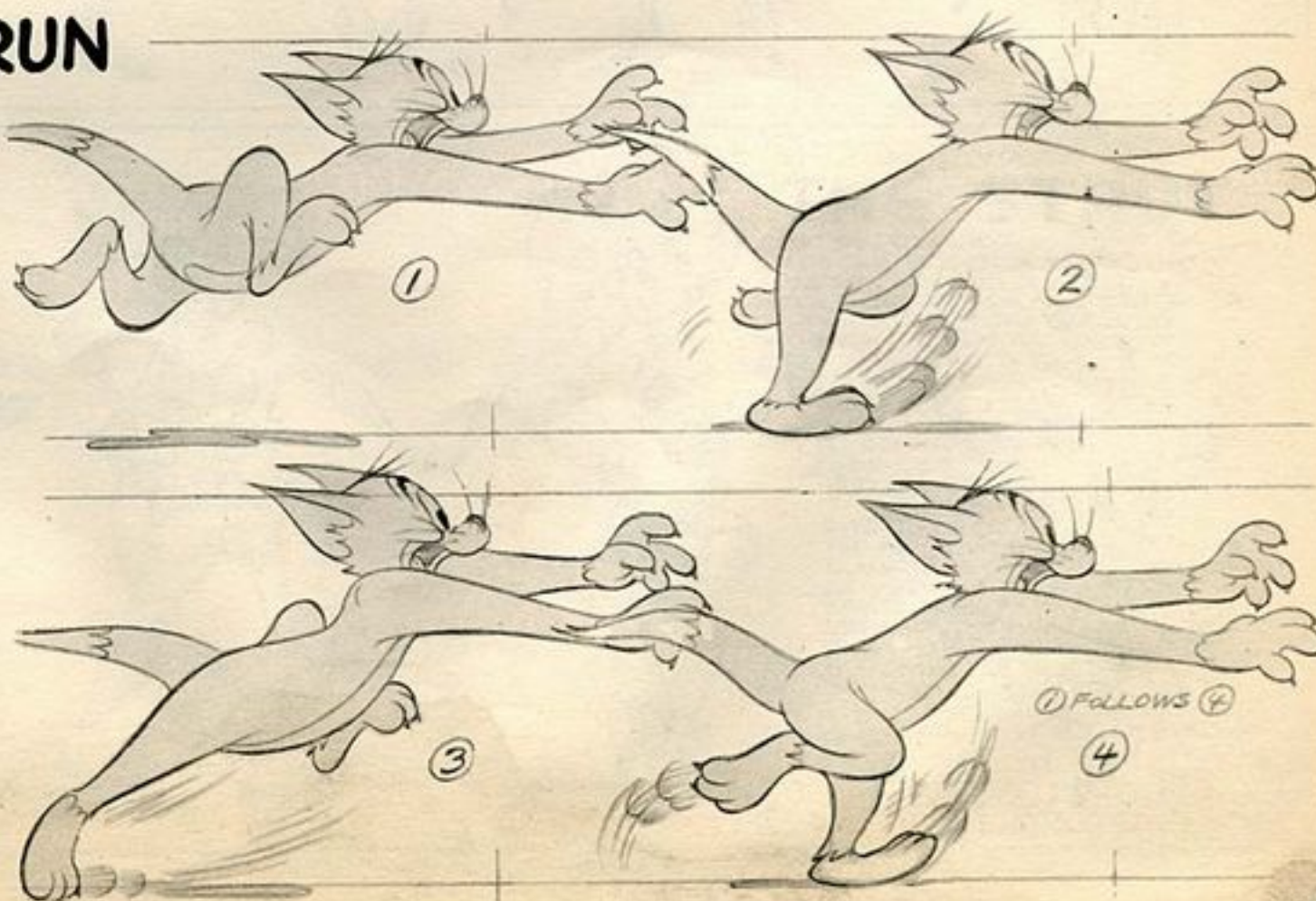
⑧ ARMS + LEGS STRETCH NO. ① FOLLOWS THIS.

THE FAST RUN

In animating a fast run here is a rule about animation to remember: To have an action drawing in practically the same silhouette position as another within one or two frames (exposures) is not a good practice. The action will be apt to look monotonous and might often give a false illusion and a different effect than the one you are striving to create. As for example, those moving wheels in old fashioned movies, that appear to be going backwards instead of forwards. In the walk and run there are enough drawings between similar silhouette positions (1 and 5 above) so that there is no problem here. But that is not the case with this four drawing cycle of a fast run. Notice that all foot action drawing is varied and not similar to any other. 3 is varied to be different from 1, and the same with 2 and 4. There is a single circular action on the head and body instead of a double circular action as in the walk and run.

The speed lines around the feet help in a fast action like this.

The crosses above and below drawings represent a fixed point on the screen. If you trace these repeats be sure that they coincide.



① FOLLOWS ④

THE SKIP

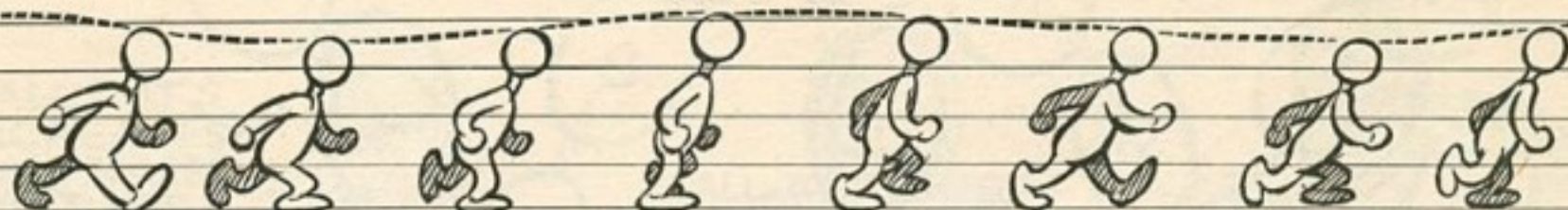
HERE ARE THE EXTREMES OF A 24 DRAWING SKIP CYCLE--
 --THE MISSING DRAWINGS ARE "INBETWEENS" (DRAWINGS
 SPACED EVENLY BETWEEN THESE DRAWINGS)--THIS IS WITH
 THE EXCEPTION OF 12+24-- NOTICE THE CHARTS EXPLAINING
 THE UNEVEN SPACING ON THESE DRAWINGS -- 12 INSTEAD
 OF BEING EVENLY INBETWEEN 11+13 IS $\frac{1}{3}$ OF THE WAY--
 AND CLOSER TO 11 -- THE SAME HAPPENS WITH 24 WHICH
 IS $\frac{1}{3}$ OF THE WAY BETWEEN 23+1 -- DRAWING 24 THUS
 COMPLETES THE CYCLE.-- THE SKIP IS THE SAME AS THE RUN ON THE
 BODY AND HANDS -- THE DIFFERENCE IS IN THE ACTION OF THE FOOT
 WHICH PUSHES THE BODY OFF THE GROUND AND THEN RAISES IN AN
 ARC AND CONTACTS THE GROUND ITSELF FIRST. -- THE CROSSES ABOVE
 AND BELOW EACH DRAWING ARE REGISTRATION MARKS -- TRACE EACH
 DRAWING ON A SEPERATE SHEET OF PAPER (MAKING SURE THESE
 CROSSES OVERLAP)-- THEN FLIP THE DRAWINGS AND STUDY THE ACTION THIS WAY



MOVEMENTS OF THE TWO LEGGED FIGURE

HERE IS A COMPARISON OF THE VARIOUS TWO LEGGED FORWARD MOVEMENT CYCLES -- I HAVE DRAWN ONE-HALF OF EACH CYCLE BELOW -- REVERSE HANDS + FEET FOR THE OTHER HALF -- THESE CYCLES CAN BE USED AS "REPEATS" -- (THAT IS THE DRAWINGS MAY BE REPEATED OVER + OVER IF THE FIGURE REMAINS CENTERED ON THE SCREEN AND THE BACKGROUND MOVES.

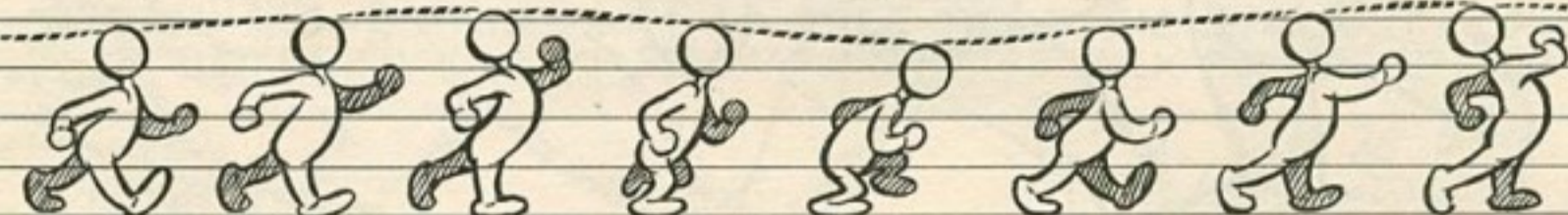
WALK --



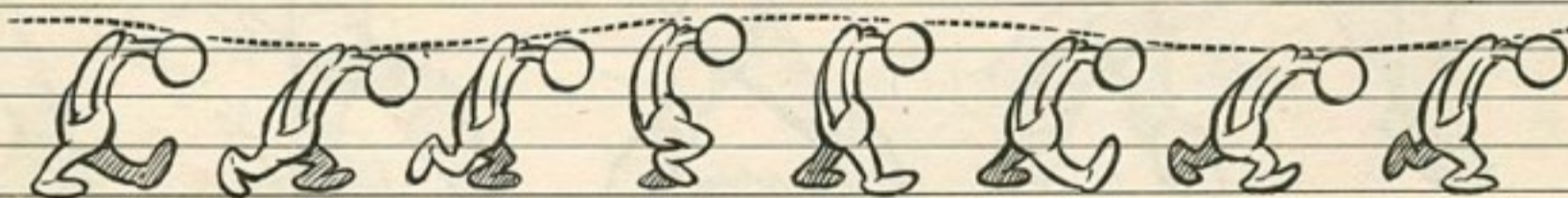
DOUBLE
BOUNCE
WALK --



STRUT --



SHUFFLE --



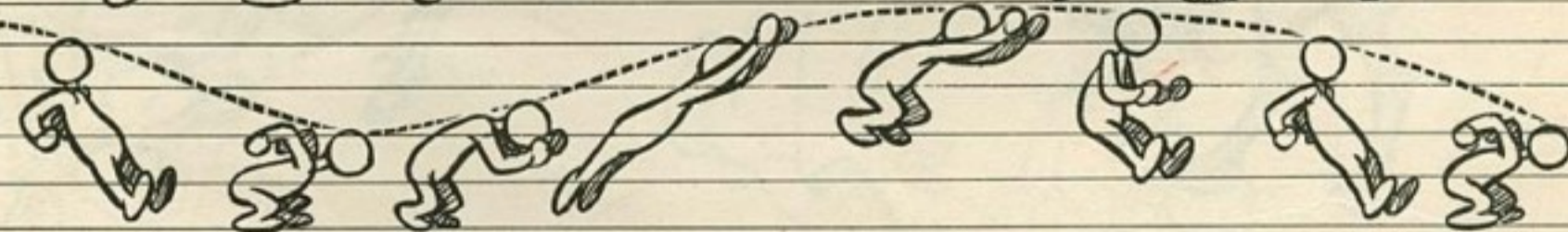
SNEAK --



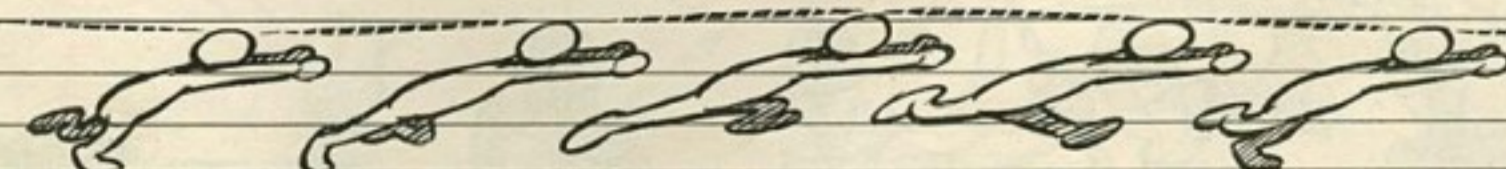
RUN --



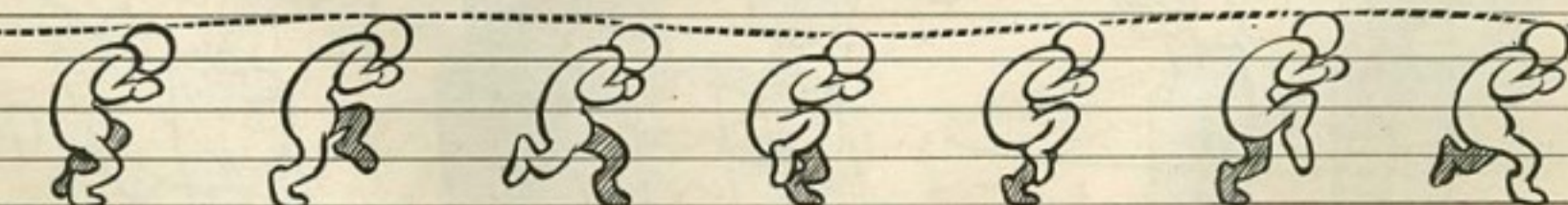
JUMP --



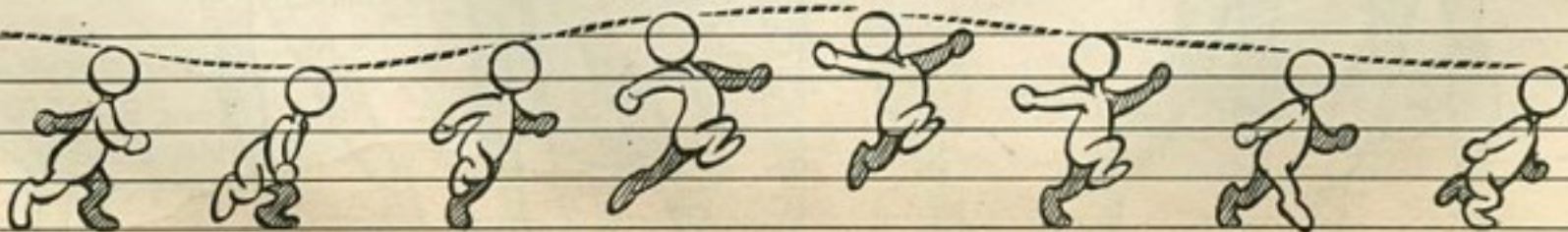
FAST
RUN --



TIP
TOE --

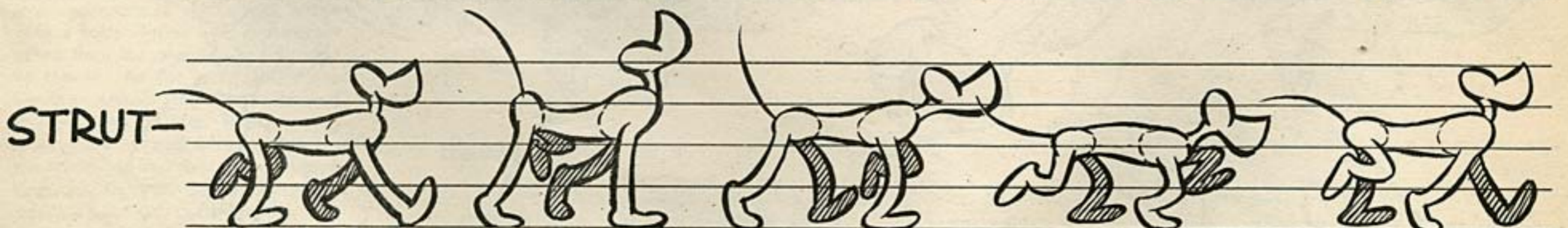
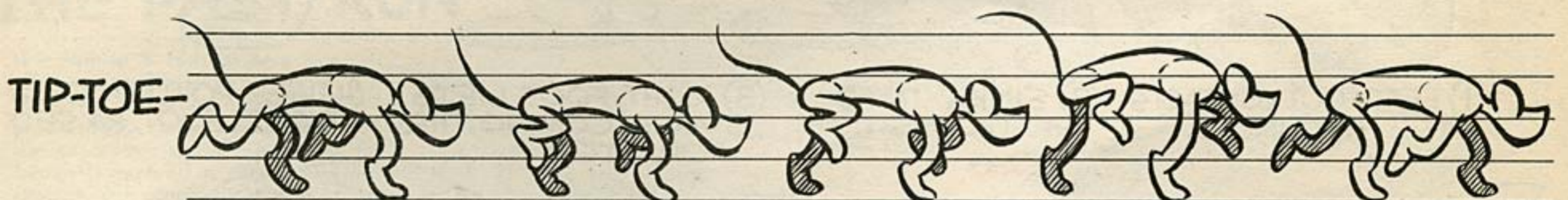
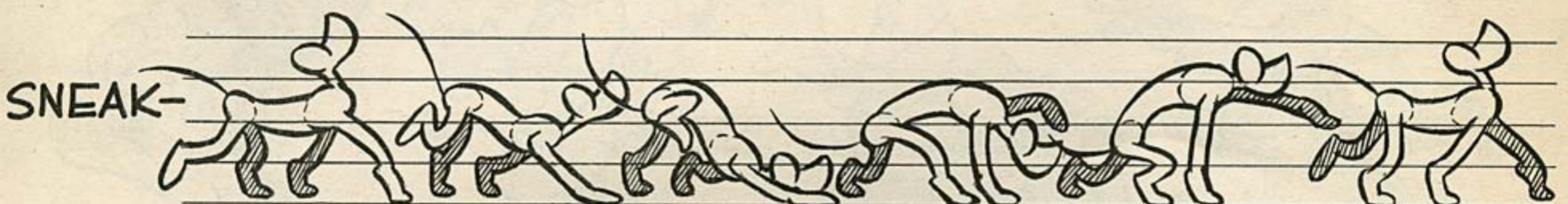
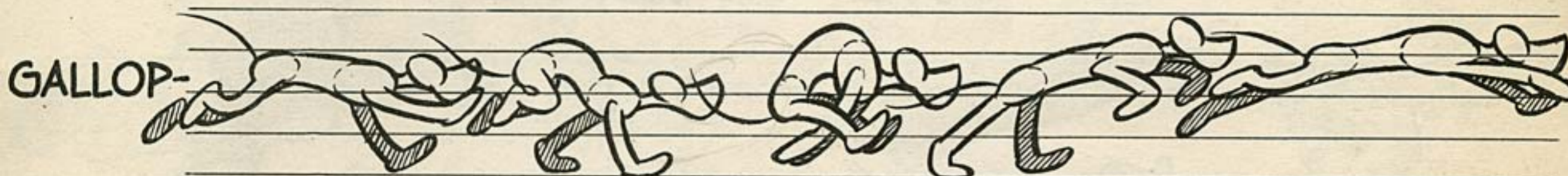
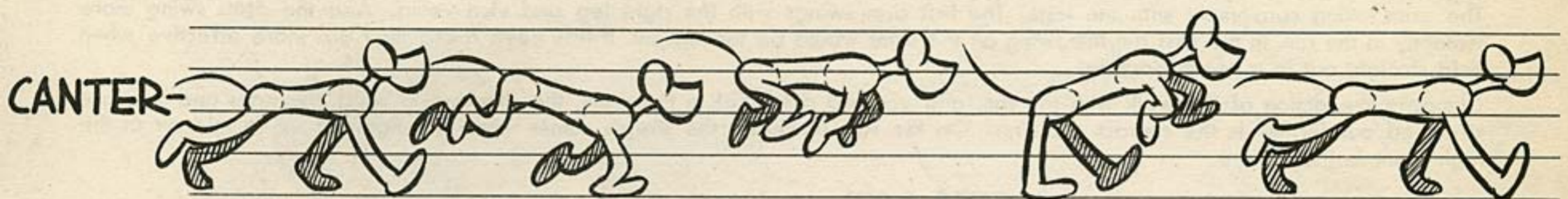
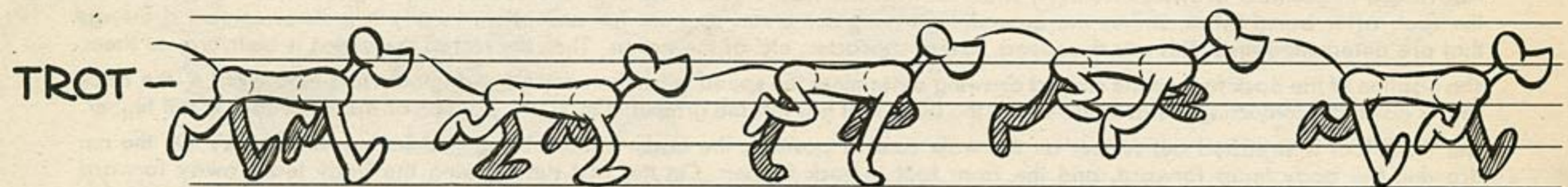
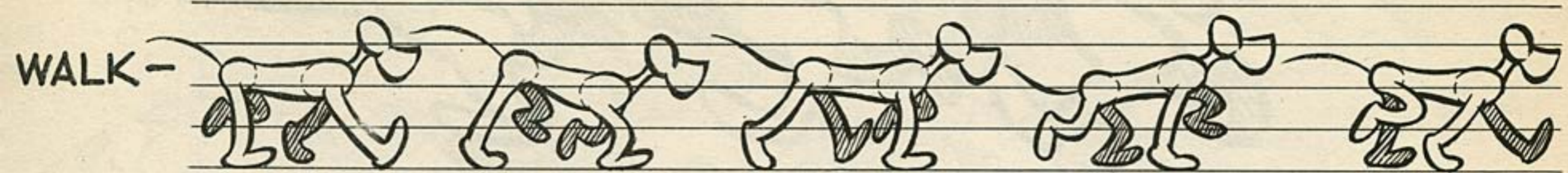


SKIP --



MOVEMENTS OF THE FOUR LEGGED FIGURE

HERE IS A COMPARISON OF THE MAIN CYCLES OF FOUR LEGGED MOVEMENT.--
SOME OF THESE CYCLES ARE COMPLETE --OTHERS ARE ONE-HALF OF THE CYCLE--
ON THESE REVERSE FEET FOR THE OTHER HALF.--STUDY THE DIFFERENCES IN THESE.





Preston Plain