

**Walk
Lateral**

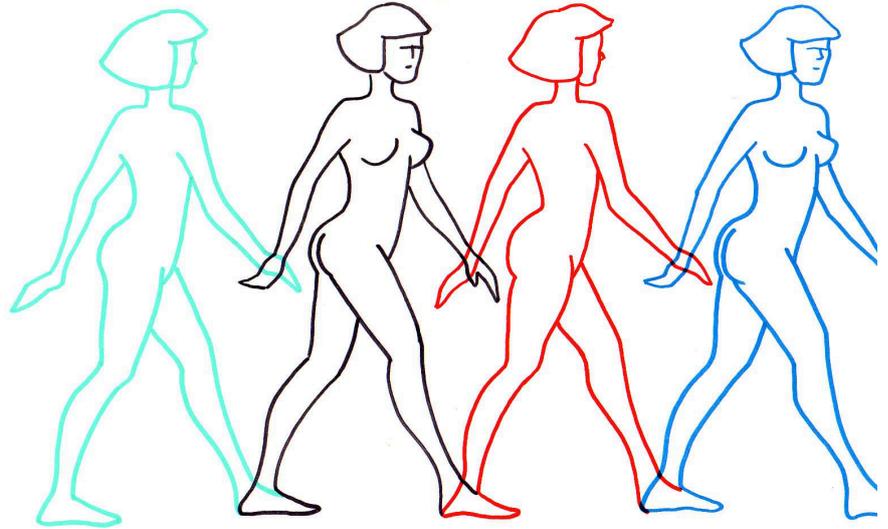
The basics

- Every person has a different way of walking, never two people go the same way.
- Weight and age are attributed to walking, following the structure of the body in relation to its center of gravity. Typical examples are a pregnant or an old man with a hump.
- Men are more dynamic than women and go longer with each step.
- Children are usually choreographed, with leg ejections.
- The very young children do not keep their balance and drool like drunks.

Setting up the walking

- We have four keyframes.
- Two with open legs, standing on the floor.
- Two with legs closed, lying between the open and the one on the ground and the other in the air.
- The hands are arranged with the open legs in reverse position on the legs.
- In closed-leg constructions, hands are laterally on the sides in the intermediate position.
- The body can make a small turn from the waist up, mainly to women, to give femininity to the movement.

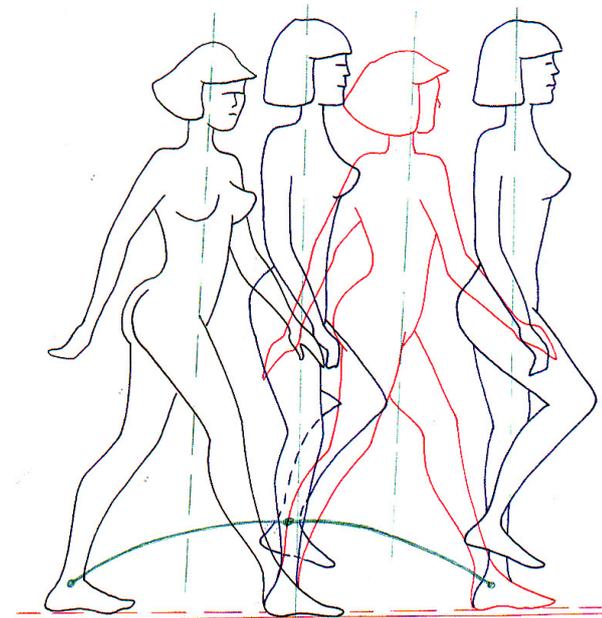
Sketch with open legs



They identify

- The extent, the distance that goes with each step.
- The opening of the legs and consequently the height of the figure is lowered.
- The opening of the hands.
- Rotation is performed on the body during exercise.
- All following trains,

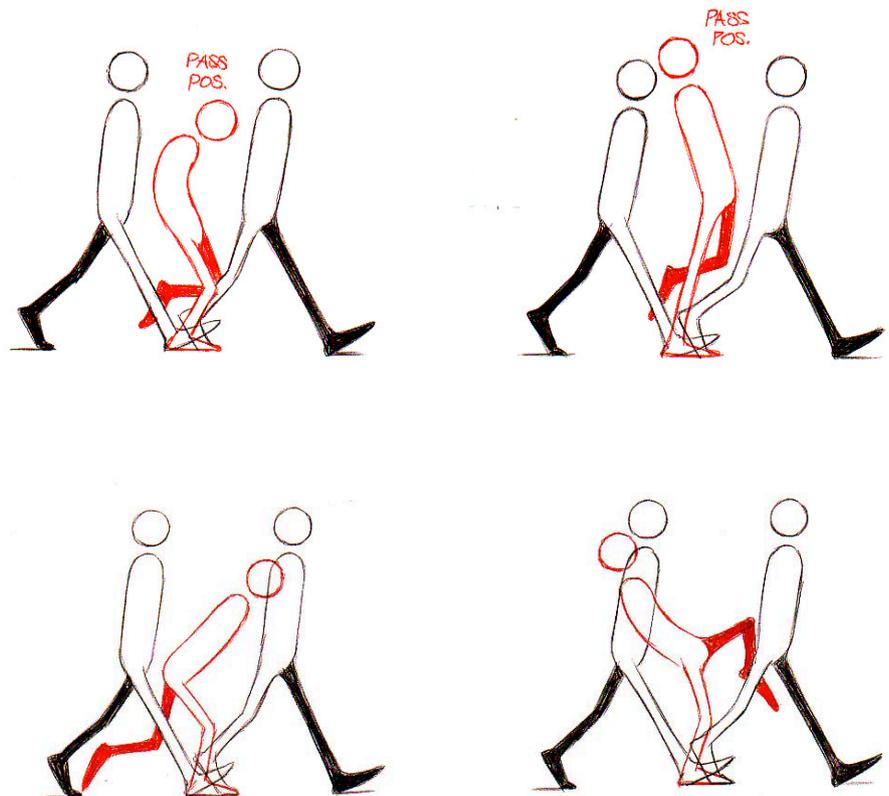
Sketch with closed legs

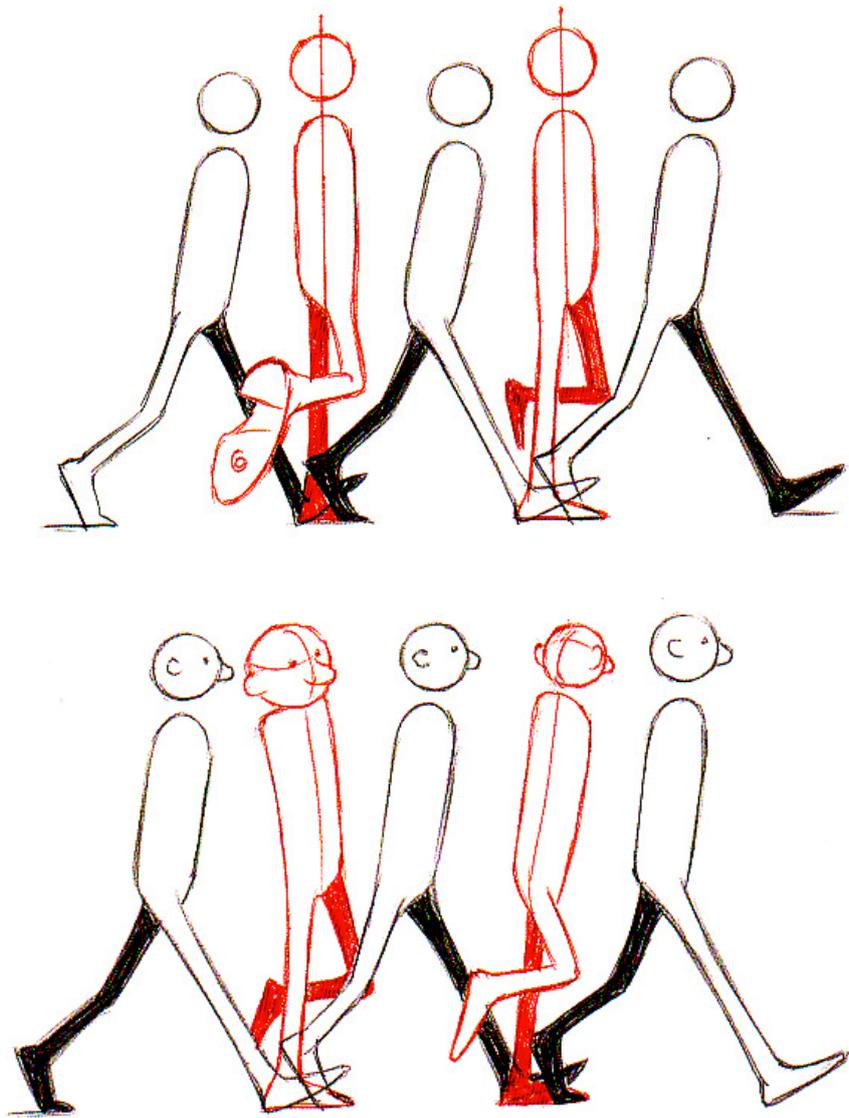


They identify

- The closure of the legs and thus the height of the figure.
- The height that raises the foot that does not hit the ground, and consequently the arch that follows the movement.
- All reversed keyframes of the resulting movements.
- The positions of the hands when they follow a movement with strong dynamics.
- Differentiation of the closed legs, are also different types of walking.

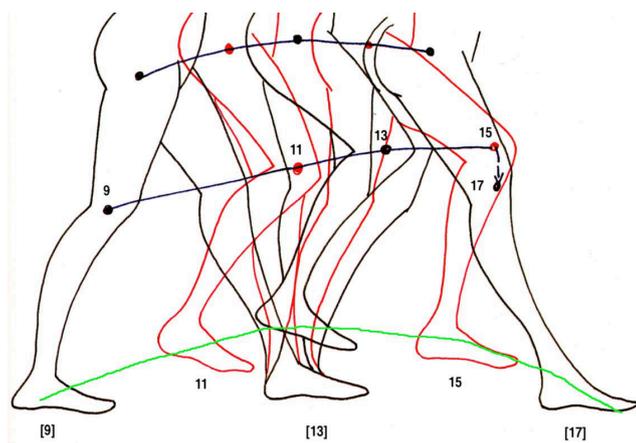
Examples of R. Williams book



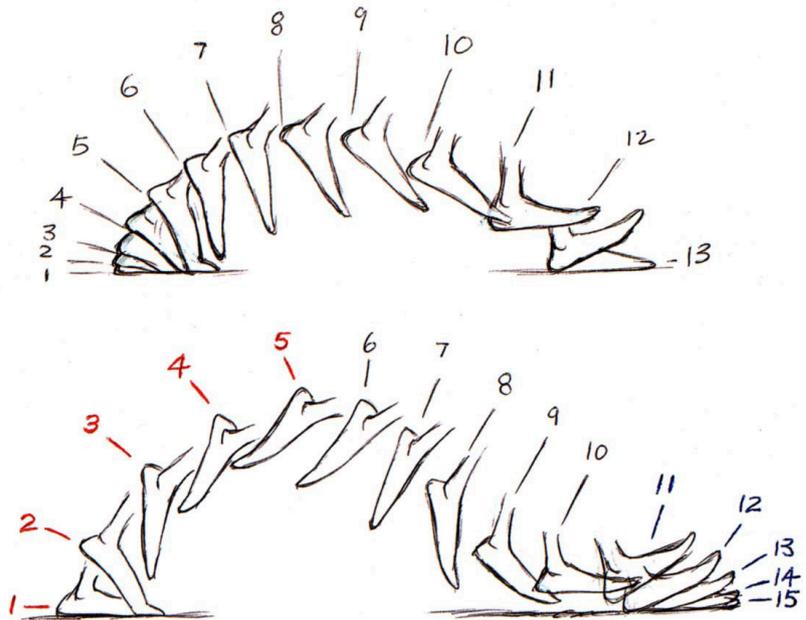


Arc move of a leg

The leg in the air from the first contact point with the ground until the next impact creates an arc.

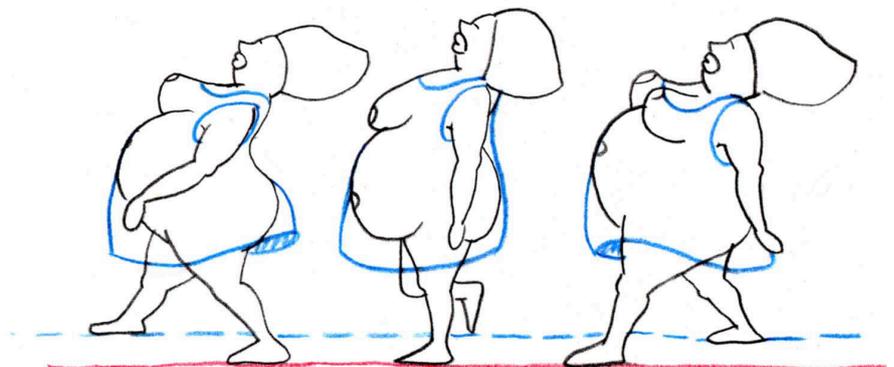


The first example is a strong step while the second is soft. Beware of the positions of intermediaries, these create timing.



The details

- The upward movement of the body is followed by the details of the figure, such as clothing, hair, thickness, bowls, etc.
- If the figure has a volume, the open legs are pressed



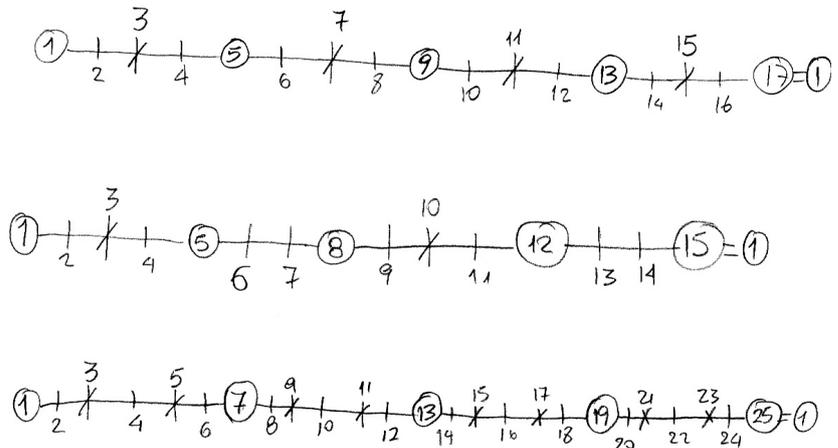
The steps inbetween

The first step corresponds to fast walking, a little longer than 1 " for every 2 strokes.

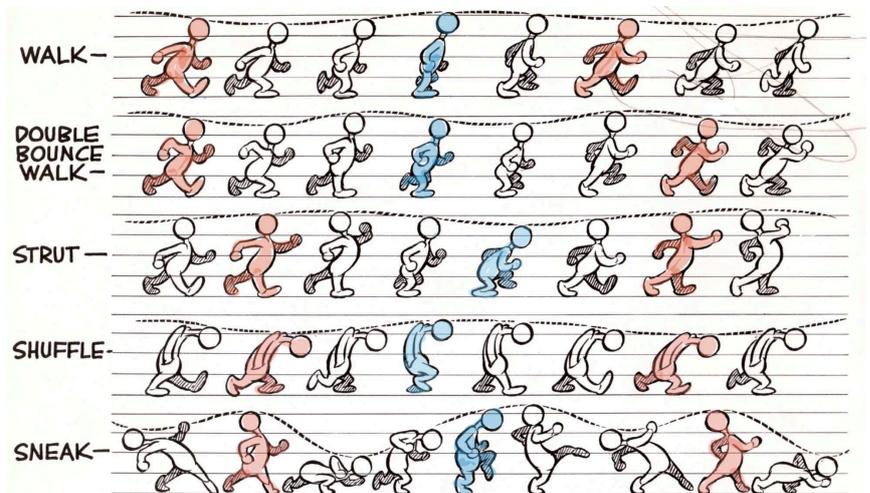
The second emphasizes the foot's footstroke on the ground and is almost running with 3 push-ups at 1 ".

The third ladder corresponds to a slow human walk with 1 per every press.

Of course the choice of ladder depends on the hero and the shape of the walk



Sorts of walking



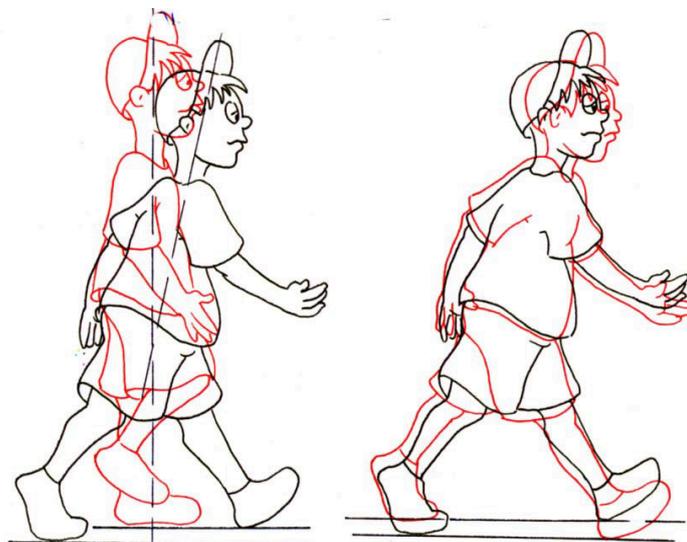
The cycling move in the walk

The circle allows us to give an everlasting movement with a certain number of patterns.

- When walking, we often use circles, mainly in non-protagonist figures in the depths of the field or if we want to reduce production costs.
- Positive: Small number of sketches, so less work - less cost.
- Negative: mechanical movement.

Inserting keyframes

- The closed-legged patterns are placed between the open legs.
- The leg on the floor crawls back while the other leg leads the bow.
- Starting from the open leg, the foot on the floor with the legs closed passes over the key and continues with the open legs to the next key.
- The next drawings, until the circle is closed, are each with the inverted arms and legs, ie where right is now left.



closed - open

both open

Background's move

- The background moves at the speed of the foot, which pulls the floor in the opposite direction. Foot and floor move simultaneously.
- Since the foot moves in two frames and in the background, the background speed is $\frac{1}{2}$ feet.
- So should be the background size: height as the border of the strip exit and width as long as the movement + a frame, eg. half right and left, when the figure is in the middle of the frame

Natural human's move

- To mark a human walk in a more natural way, we can use the 4 keyframes, but with the upper and lower surfaces of the central interfaces.
- In this performance, the lower body position is at the foot and the upper body position when the foot ascends to descent.
- This type of walking is not mechanical at all and is not suitable for circular movements.
- It is much more complex, but the movement is more natural
- Here, the middle acts as an extreme in the upward movement of the body.
- The result is the dynamic of the foot on the ground.
- Of course it's a bit more complicated because we basically have 8 buttons, some for the legs and some for the body.

