

**Walk  
Lateral**

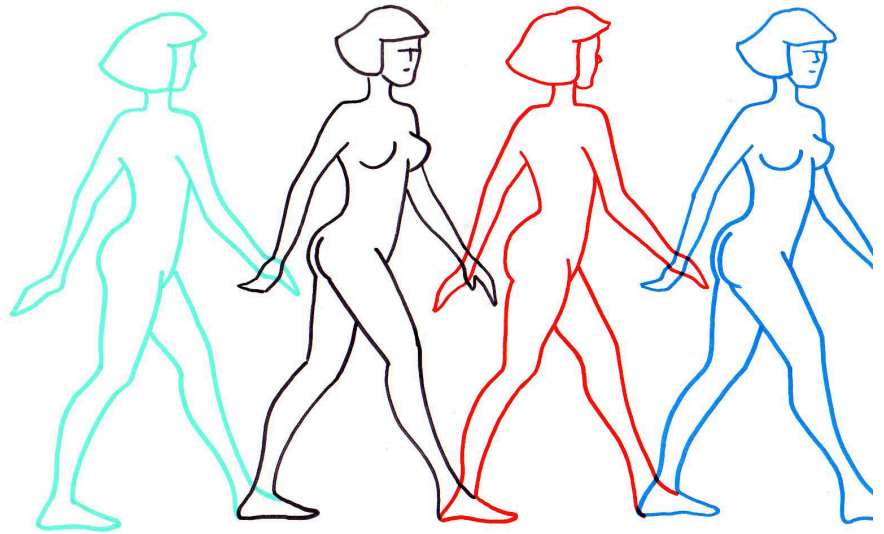
## The basics

- 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.

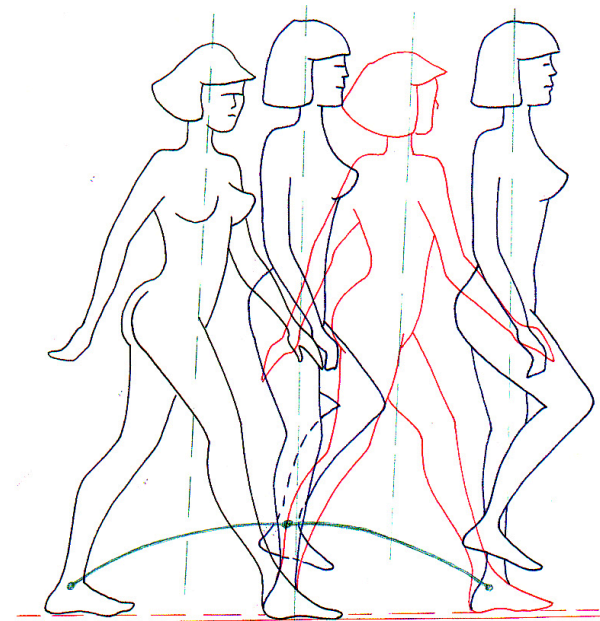
## Sketch with open legs



## 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,

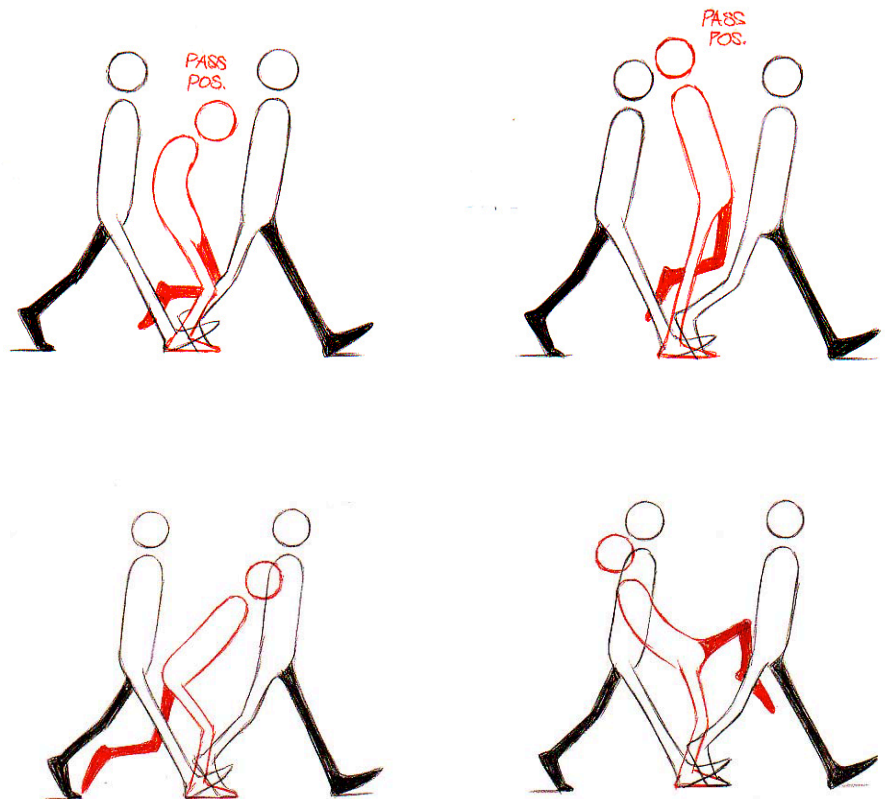
## Sketch with closed legs

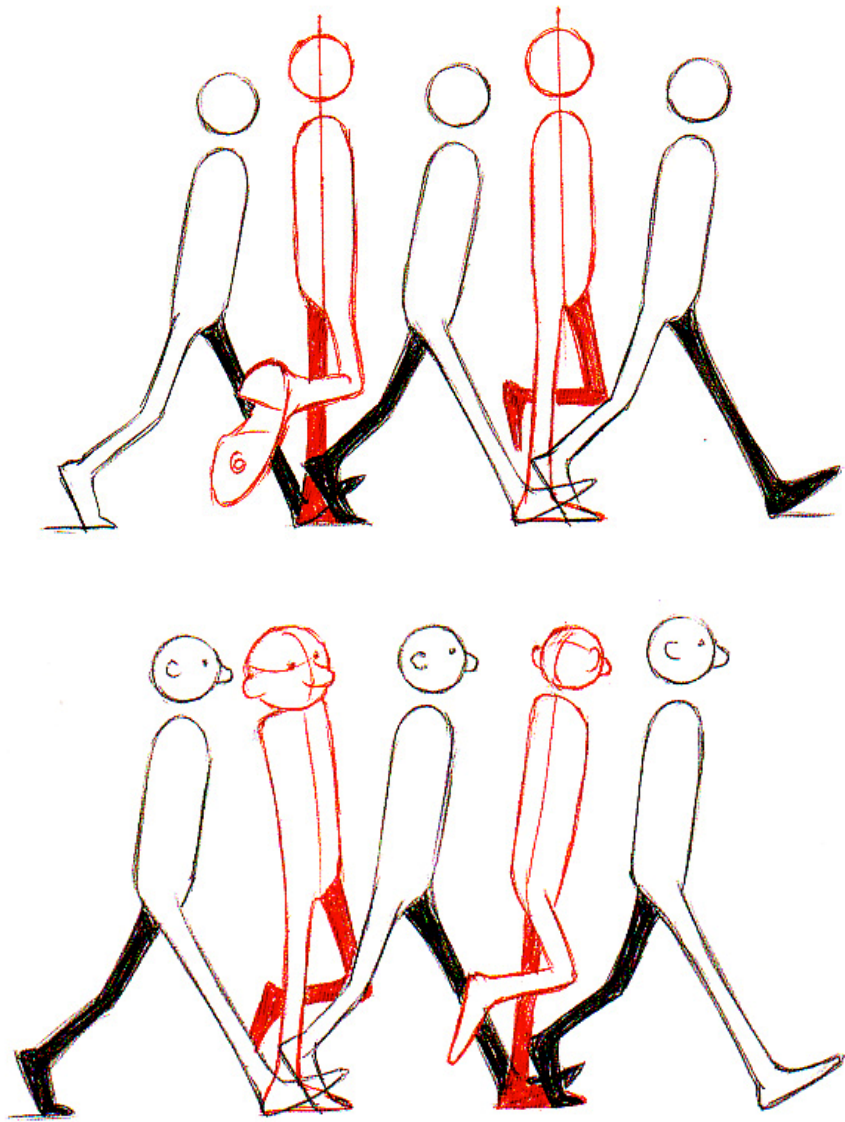


## They identify

- 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.

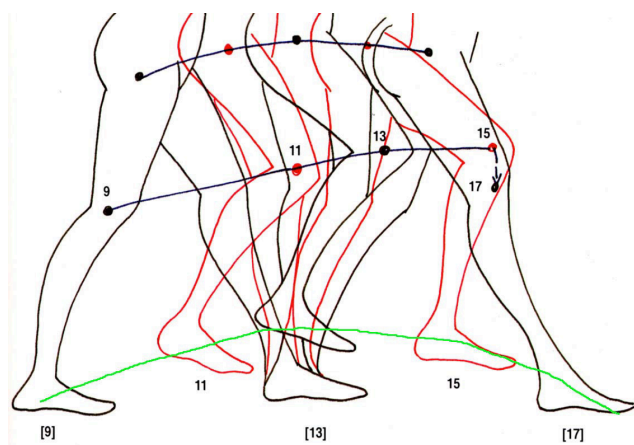
## Examples of R. Williams book



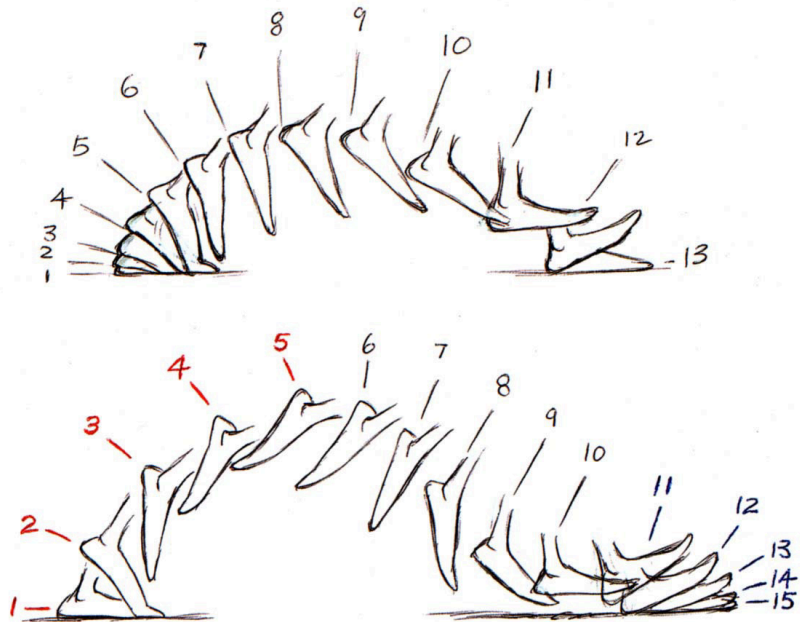


Arc move of a leg

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

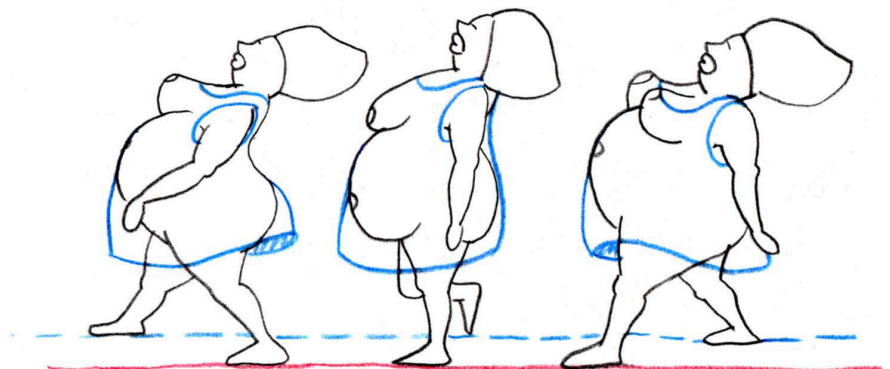


The first example is a strong step while the second is soft. Beware of the positions of intermediaries, these create timing.



## 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



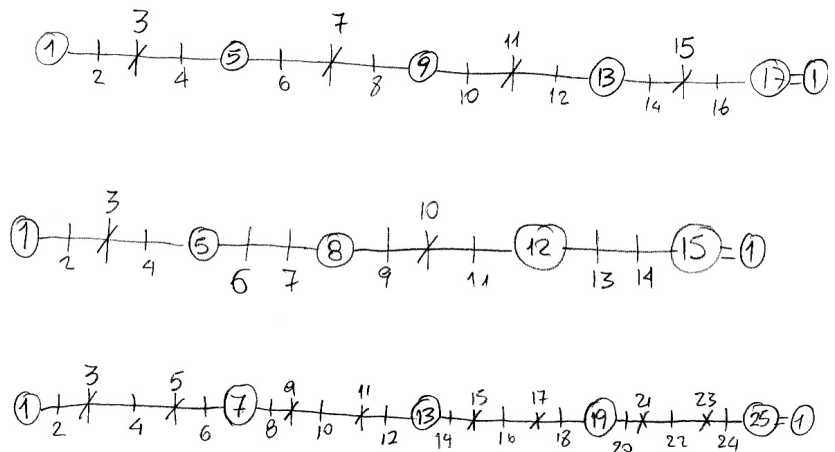
## The steps inbetween

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

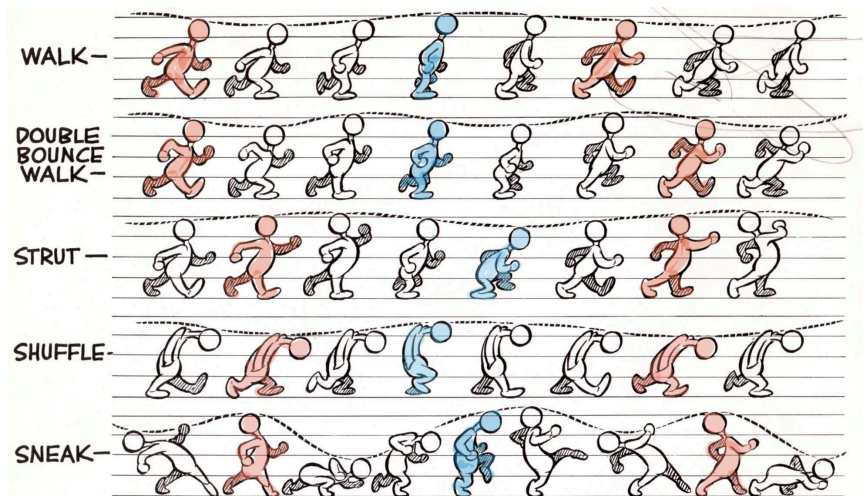
The second emphasizes the foot's footstroke on the ground and is almost running with 3 push-ups at 1 ".

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.

