

3. The Principles of Animation

"When we consider a new project, we really study it . . . not just the surface idea, but everything about it."

Walt Disney

A new jargon was heard around the studio. Words like "aiming" and "overlapping" and "pose to pose" suggested that certain animation procedures gradually had been isolated and named. Verbs turned into nouns overnight, as, for example, when the suggestion, "Why don't you stretch him out more?" became "Get more stretch on him." "Wow! Look at the squash on that drawing!" did not mean that a vegetable had splattered the artwork; it indicated that some animator had successfully shown a character in a flattened posture.

Some of this terminology was just assigning new meanings to familiar and convenient words. "Doing" a scene could mean acting out the intended movements, making exploratory drawings, or actually animating it; and once it was "done," the scene moved on to the next department. Layouts were done, backgrounds were done, recording was done, and, eventually, the whole picture had been done. Mixed in with these terms were the new names and phrases with more obscure meanings.

The animators continued to search for better methods of relating drawings to each other and had found a few ways that seemed to produce a predictable result. They could not expect success every time, but these special techniques of drawing a character in motion did offer some security. As each of these processes acquired a name, it was analyzed and perfected and talked about, and when new artists joined the staff

they were taught these practices as if they were the rules of the trade. To everyone's surprise, they became the fundamental principles of animation:

1. Squash and Stretch
2. Anticipation
3. Staging
4. Straight Ahead Action and Pose to Pose
5. Follow Through and Overlapping Action
6. Slow In and Slow Out
7. Arcs
8. Secondary Action
9. Timing
10. Exaggeration
11. Solid Drawing
12. Appeal

SQUASH and **STRETCH**

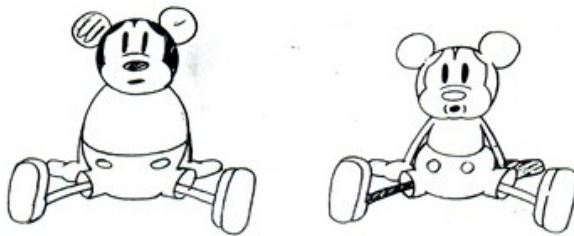
By far the most important discovery was what we call Squash and Stretch. When a fixed shape is moved about on the paper from one drawing to the next, there is a marked rigidity that is emphasized by the movement. In real life, this occurs only with the most rigid shapes, such as chairs and dishes and pans. Anything composed of living flesh, no matter how bony, will

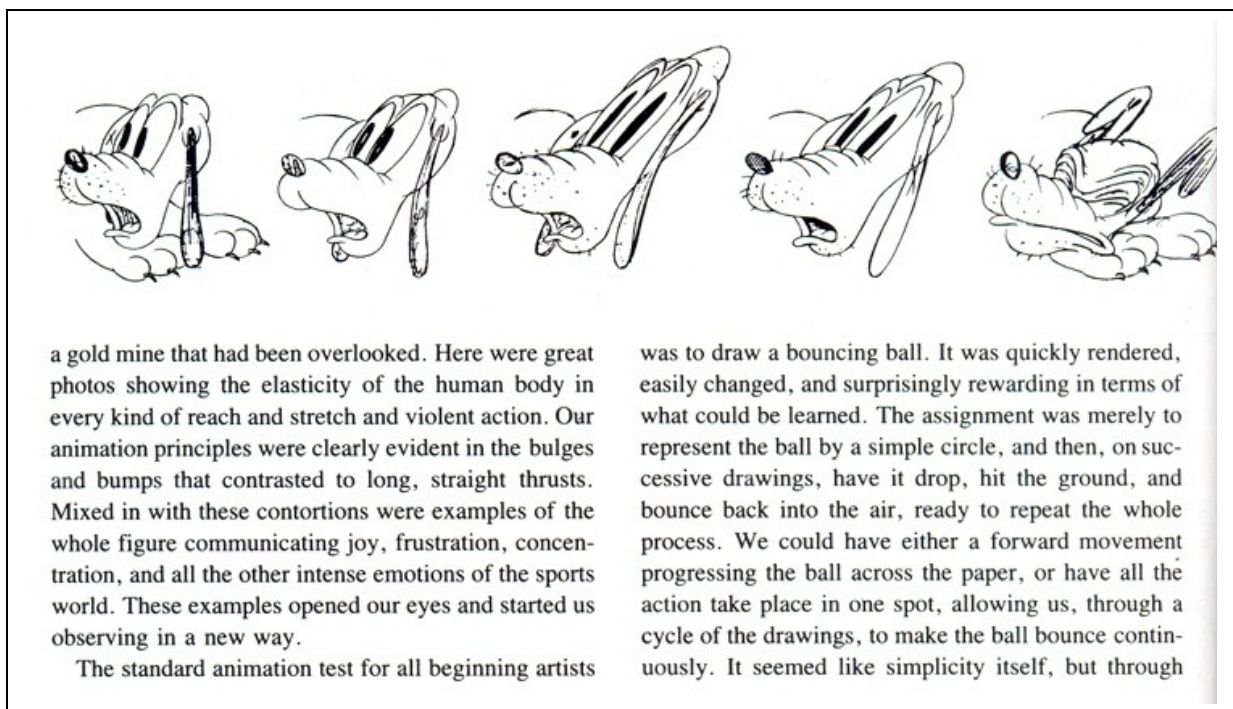
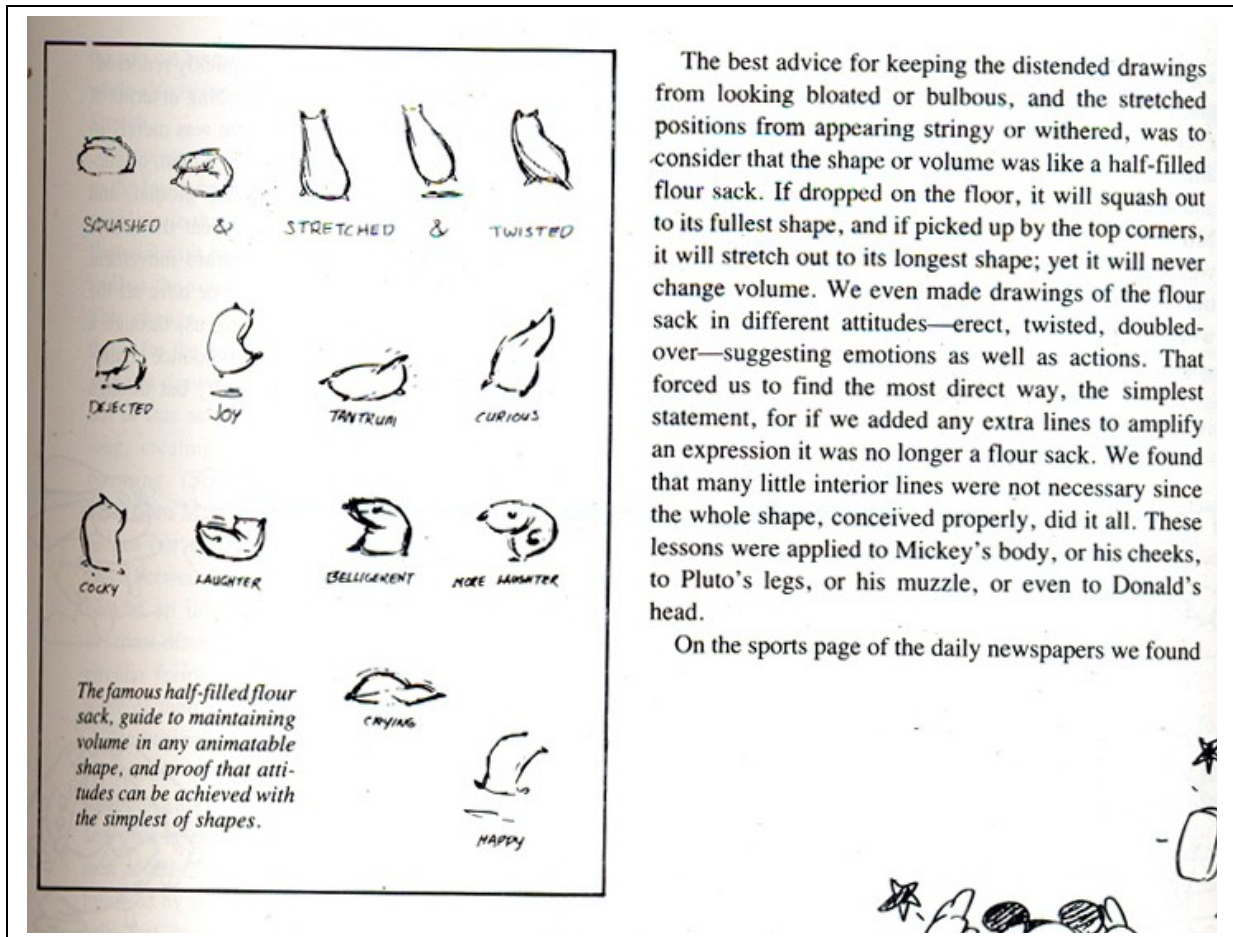
show considerable movement within its shape in progressing through an action. A good example of this is the bent arm with swelling bicep straightened out so that only the long sinews are apparent. The figure crouched is obviously contracted into itself, in contrast to the figure in an extreme stretch or leap. The face, whether chewing, smiling, talking, or just showing a change of expression, is alive with changing shapes in the cheeks, the lips, the eyes—only the wax figure in the museum is rigid.

The squashed position can depict the form either flattened out by great pressure or bunched up and pushed together. The stretched position always shows

the same form in a very extended condition. The movement from one drawing to the next became the very essence of animation. A smile was no longer a simple line spread across a face; it now defined the lips and their relation to the cheeks. Legs were no longer bent pipes or rubber hoses; they swelled as they bent and stretched to long flexible shapes.

Immediately the animators tried to outdo each other in making drawings with more and more squash and stretch, pushing those principles to the very limits of solid draftsmanship: eyes squinted shut and eyes popped open; the sunken cheeks of an "inhale" were radically different from the ballooned cheeks of a blowing action; a mouth chewing on a straw was first shown far below the nose, and then it actually was compressed up beyond the nose (which changed shape as well) in showing the chewing action. Through the mid-thirties, everyone was making two drawings for every conceivable action, and by working back and forth between the squash position and the stretch we found we could make each position stronger in both action and drawing.

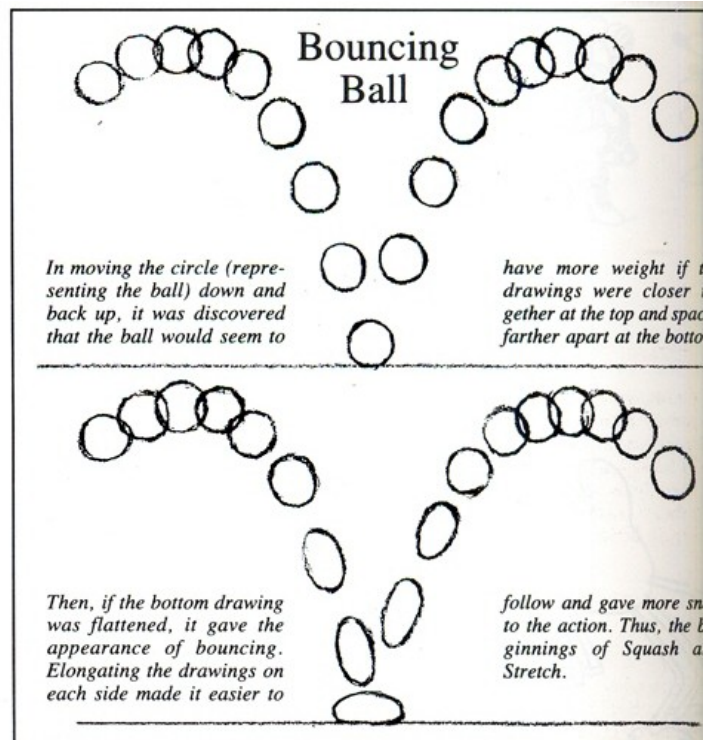




the test we learned the mechanics of animating a scene while also being introduced to Timing and Squash and Stretch.

We were encouraged to change the shape of the ball in the faster segments of the bounce, making an elongated circle that would be easier to see, then quickly to flatten it as it hit the ground, giving a solid contact as well as the squashed shape of a rubber ball in action. This change at the bottom also gave the feeling of thrust for the spring back into the air, but if we made an extra drawing or two at that point to get the most out of this action, the ball stayed on the ground too long, creating weird effects of hopping instead of bouncing. (Some tests looked more like a jumping bean from Mexico than any kind of ball.) If we misjudged our arrangement of the drawings or the distance between them, we created apparitions reminiscent of an injured rabbit, or an angry grasshopper, or, most often, a sleepy frog. However, many of the circular forms just seemed to take off as if they had a life of their own.

The beginning artists were an inventive group, and all manner of variations were tried, each revealing something about the man who had done the animation and what he considered important in the scene. Some men added distinction by starting with a big bounce, followed by shorter and shorter ones as the ball gradually lost its spring. Some put the action in perspective to show how well they could figure a complicated assignment, or they added a stripe around the ball to show how much it turned during the whole action. These men were grabbed quickly by the Effects Department, which specialized in a mechanical type of animation. Those more interested in a livelier type of entertainment preferred surprise endings: the ball exploding on contact, or crashing like a broken egg on the second bounce, or sprouting wings and flying off.



Anticipation

People in the audience watching an animated scene will not be able to understand the events on the screen unless there is a planned sequence of actions that leads them clearly from one activity to the next. They must be prepared for the next movement and expect it before it actually occurs. This is achieved by preceding each major action with a specific move that anticipates for the audience what is about to happen. This anticipa-



tion can be as small as a change of expression or as big as the broadest physical action. Before a man runs, he crouches low, gathering himself like a spring, or, the reverse, he draws back in the opposite direction, raising his shoulders and one leg, as he aims himself at the place of the next activity. Before Mickey reaches to grab an object, he first raises his arms as he stares at the article, broadcasting the fact that he is going to do something with that particular object.

This is the oldest device of the theater, for without it, the audience becomes nervous and restless and whispers, "What's he doing?" The anticipatory moves

may not show *why* he is doing something, but there is no question about *what* he is doing—or what he is going to do next. Expecting that, the audience can now enjoy the *way* it is done.

The opposite of this is the "surprise gag," which only works when the audience is expecting one thing to happen, and suddenly, without warning, something entirely different happens. The surprise gag cannot work if a different action has not been anticipated by the audience. Similarly, no action on the stage can be anything but a series of meaningless surprises without anticipation.

The movements in early animation were abrupt and unexpected; too often the audience was not properly alerted and missed a gag when it came. This was one of the first things Walt started to correct. He called his remedy "aiming" and acted out just how an action or gesture could be made clear so that everyone would see it. If Oswald the Lucky Rabbit is to put his hand in his pocket to get a sandwich for lunch, the whole body must relate to that hand and to the pocket. When the hand is aimed, it must be "out in the clear" so everyone can see it and anticipate what is going to happen.

The head cannot be looking off somewhere else—the important action is Oswald's reaching into his pocket. It is not a gag, it is not a laugh, but it must be seen. No one should need to ask, "Now where did he ever get that sandwich?" As Walt demonstrated how it should be done, he exaggerated the action and made it far more interesting than the animator was ever able to capture. As Les Clark said years later, "Today it may look simple to us; at the time it wasn't. It was something that hadn't been tried before or proved."

Few movements in real life occur without some kind of anticipation. It seems to be the natural way for creatures to move, and without it there would be little power in any action. To the golfer, it is the backswing; to the baseball pitcher, it is his windup. The batter prepares himself with a whole series of anticipatory actions, but the one that gives the clout is the final twist and the step forward as the ball approaches the plate. Without that move the mightiest swing is no more than a bunt.

Staging

"Staging" is the most general of the principles because it covers so many areas and goes back so far in the theater. Its meaning, however, is very precise: it is the presentation of any idea so that it is completely and unmistakably clear. An action is staged so that it is understood, a personality so that it is recognizable, an expression so that it can be seen, a mood so that it will affect the audience. Each is communicating to the fullest extent with the viewers when it is properly staged.

The most important consideration is always the "story point." It has been decided, for example, that a certain piece of business will advance the story; now, how should it be staged? Is it funnier in a long shot where everything can be seen or in a close-up featuring the personality? Is it better in a master shot with the camera moving in, or a series of short cuts to different objects? Each scene will have to fit the plan, and every frame of the film must help to make this point of the story.

If a "spooky" feeling is desired, the scene is filled with the symbols of a spooky situation. An old house, wind howling, leaves or papers rustling through the



yard, clouds floating across the moon, threatening sky, maybe bare branches rattling or scraping against a window, or a shadow moving back and forth—all of these say “spooks.” A bright flower bed would be out of place.

If you are staging an action, you must be sure that only one action is seen; it must not be confused by drapery or by a poor choice of angle or upstaged by something else that might be going on. You do not make drawings just because they are cute or look funny. You make the drawings that will stage each idea in the strongest and the simplest way before going on to the next action. You are saying in effect, “Look at this—now look at this—and now this.” You make sure the camera is the right distance from the character to show what he is doing. If he is kicking, you do not have the camera in close on a waist shot. If you are displaying your character’s expression, you do not do it in a long shot where the figure is lost in the background.

Magicians say they prefer to work close to the people they are fooling because it is so much easier to direct attention to any desired spot. When an individual works alone on a big stage it is too easy for the audience to watch his feet, what is behind him, his clothes, any unnatural movement; the spectators might be looking at everything except what the magician is trying to show them. As a director, Dave Hand emphasized the value of the close-up shot: “By its use we are able to eliminate from the mind of the audience anything that is less important than the particular point we are putting over at the time.”

The animators had a special problem of their own. The characters were black and white, with no shades

of gray to soften the contrast or delineate a form. Mickey’s body was black, his arms and his hands—all black. There was no way to stage an action except in silhouette. How else could there be any clarity? A hand in front of the chest would simply disappear; black shoulders lifted against the black part of the head would negate a shrug, and the big, black ears kept getting tangled up with the rest of the action just when other drawing problems seemed to be solved.

Actually, this limitation was more helpful than we realized: we learned that it is always better to show the action in silhouette. Chaplin maintained that if an actor knew his emotion thoroughly, he could show it in silhouette. Walt was more direct: “Work in silhouette so that everything can be seen clearly. Don’t have a hand come over a face so that you can’t see what’s happening. Put it away from the face and make it clear.” Constant redrawing, planning, and experimenting were required to make the action look natural and realistic while keeping a clear silhouette image. We had to find a pose that read with both definition and appeal.

Straight Ahead Action and Pose to Pose¹

There are two main approaches to animation. The first is known as Straight Ahead Action because the animator literally works straight ahead from his first drawing in the scene. He simply takes off, doing one drawing after the other, getting new ideas as he goes along, until he reaches the end of the scene. He knows the story point of the scene and the business that is to be included, but he has little plan of how it will all be done at the time he starts. Both the drawings and the action have a fresh, slightly zany look, as the animator keeps the whole process very creative.

The second is called Pose to Pose. Here, the animator plans his action, figures out just which drawings will be needed to animate the business, makes the drawings, relating them to each other in size and action, and gives the scene to his assistant to draw the inbetweens. Such a scene is always easy to follow and works well because the relationships have been carefully considered before the animator gets too far into the drawings. More time is spent improving the key



drawings and exercising greater control over the movement. With Pose to Pose, there is clarity and strength. In Straight Ahead Action, there is spontaneity.

Both methods are still in use because they each offer certain advantages for different types of action. Usually they are combined in a way that keeps the Straight Ahead Action from getting out of hand. The scene is planned with a path of action laid out, and rough drawings are made depicting the character's probable progress; although none of these will be used later in actual animation, they still serve as a guide for size, position, attitude, and relationship to the background. They offer as much control as might be needed, even though some animators feel that the very lack of control is the element that gives the spontaneity. They say: "The animator should be as surprised as anyone at the way it comes out." Most wild, scrambling actions are probably more effective with this method than with too much careful pre-planning.

Straight Ahead Animation will seldom work if there is strong perspective in the layout or a background that must be matched. One man animated a dog jumping excitedly and turning around, trying to attract attention. While he achieved a funny action with much spirit, it could not be used because he had failed to match the action to the limitations of the layout. There was no way to tell how high the dog was jumping since he never really contacted the ground, and the relationship of the drawings was thrown off by the perspective he had failed to consider. With a flat background and a clear arena in all directions, there would have been no problem.

However, many pieces of acting require a different approach. If Mickey Mouse is discouraged, he turns away, jams his hands far down into his pockets, looks back over his shoulder one last time, kicks a stone out of his path, and walks off. This must be done with Pose to Pose because each of the positions must be handled carefully for maximum clarity, appeal, and communication. They should be worked over separately and together, until they do their job as efficiently as possible. Once these poses relate well to each other, it is a simple matter to time the intervening drawings and to break down the action.

Another element that should be considered in choosing the method of animation is "texture." A series of

actions all with the same intensity and amount of movement will quickly become tedious and predictable. It will have no punch. But if the overall pattern contains accents and surprises, contrasts of smooth-flowing actions with short, jerky moves, and unexpected timing, the whole thing becomes a delight to watch. Obviously, this is impossible to attain with Straight Ahead Action. Using Pose to Pose, the texture in the variety of the movements can be planned and the action designed to make this a part of the total statement.

The first animators to use Pose to Pose were interested in a quicker result and were not aware of its brilliant future. They were more concerned with the geographic locations of the characters than any potential for entertaining actions. "The guy is over here, then he gets his hat, then his cane; he looks to see if his wife is watching, he does a hop, then runs out the door. Six or seven drawings, a whole bunch of inbetweens, and I'm through with the scene!" When handled that way, with no attempt to relate one pose to another, the scenes were bound to be wooden and jerky. It was not until the development of stronger poses, improvements in timing, more skillful use of Secondary Action, and, finally, the Moving Hold, that Pose to Pose animation ultimately came into its own.



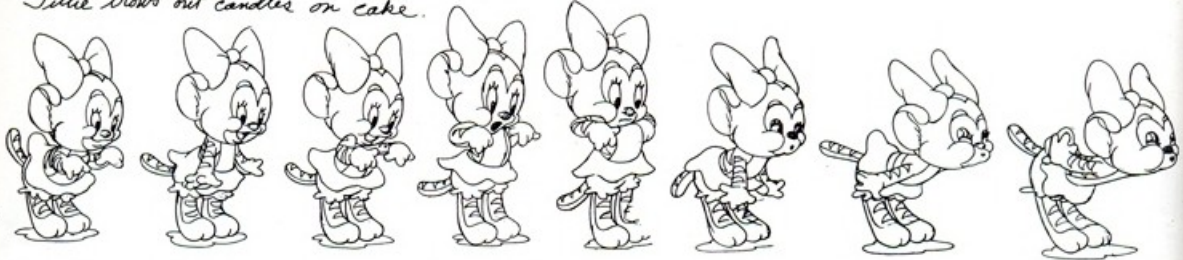
Follow Through and Overlapping Action

When a character entering a scene reached the spot for his next action, he often came to a sudden and complete stop. This was stiff and did not look natural, but nobody knew what to do about it. Walt was concerned. "Things don't come to a stop all at once, guys; first there's one part and then another." Several different ways were eventually found to correct these conditions; they were called either "Follow Through" or "Overlapping Action" and no one really knew where one ended and the other began. There seemed to be five main categories.

1. If the character has any appendages, such as long ears or a tail or a big coat, these parts continue to move after the rest of the figure has stopped. This is easy to see in real life. The movement of each must be timed carefully so it will have the correct feeling of weight, and it must continue to follow through in the pattern of action in a believable way, no matter how broadly it is cartooned.
2. The body itself does not move all at once, but instead it stretches, catches up, twists, turns, and contracts as the forms work against each other. As one part arrives at the stopping point, others may still be in movement; an arm or hand may continue its action even after the body is in its pose. (Peg Leg Pete's belly continued to bounce and sag interminably.) In order to put over the attitude clearly, the head, chest, and shoulders might all stop together,



Jillie blows out candles on cake.



she sees cake — *inhale — anticipation* — *blows* — *"Moving Held"*
little "take" — head up — chest swells — up on toes — draws out — arms back — tail higher — chin out —
bigger smile — hands down — shoulders up — janny up — head thrust — arms up — lips out —
ribbon comes up.

since this is the part the audience should see (the part that registers how the character is feeling). Then a few frames later, the rest of the parts would settle into their final position, possibly not all at the same time. When the whole figure has come to a stop in a definite attitude, this is called a "held" drawing.

Some of the animators thought we were getting too fussy, but that was only the beginning as Walt saw new possibilities in the work his men were doing. Les Clark said with a chuckle, "... we couldn't understand sometimes why he was giving us hell for something we thought was acceptable. Then later on we knew what he was talking about."

3. The loose flesh on a figure, such as its cheeks or Donald Duck's body or almost all of Goofy, will move at a slower speed than the skeletal parts. This

trailing behind in an action is sometimes called "drag," and it gives a looseness and a solidity to the figure that is vital to the feeling of life. When done well, this technique is scarcely detectable as the film is projected. In effect, the animator is drawing in the fourth dimension, for he is depicting a figure the way it would be at only that precise moment. The drawings are not designed to be viewed by themselves, but only in a series projected at an established speed.

Many comic actions have been based on this principle, as the fat on a running character drags farther and farther behind, until the ultimate occurs: the skeleton runs off, leaving the flesh to fend for itself. This type of exaggeration will bring laughs in the shorter films, but the chief value of this kind of Follow Through lies in its more subtle uses.

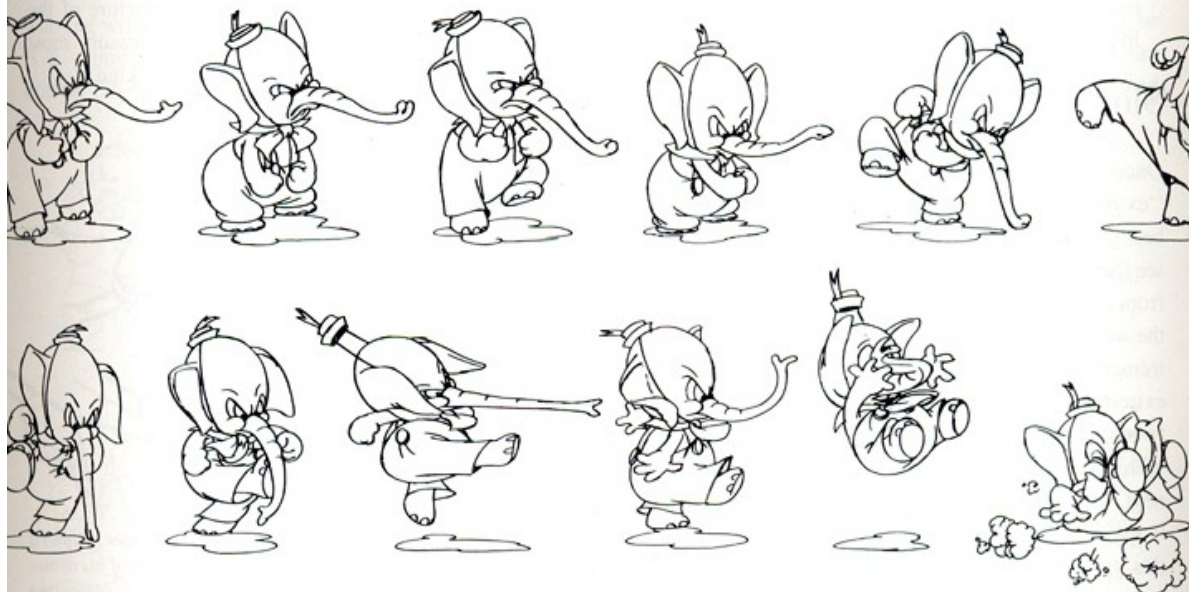
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4. The way in which an action is completed often tells us more about the person than the drawings of the movement itself. A golfer takes a mighty swing, which covers only a few frames, but what happens to him afterward can easily take five feet of film and is much more revealing, whether he is graceful and slick in his follow through, or wraps himself up in a knot. The anticipation sets up the action we expect (or is it the action the character expects?), the action whizzes past, and now we come to the "punch line"

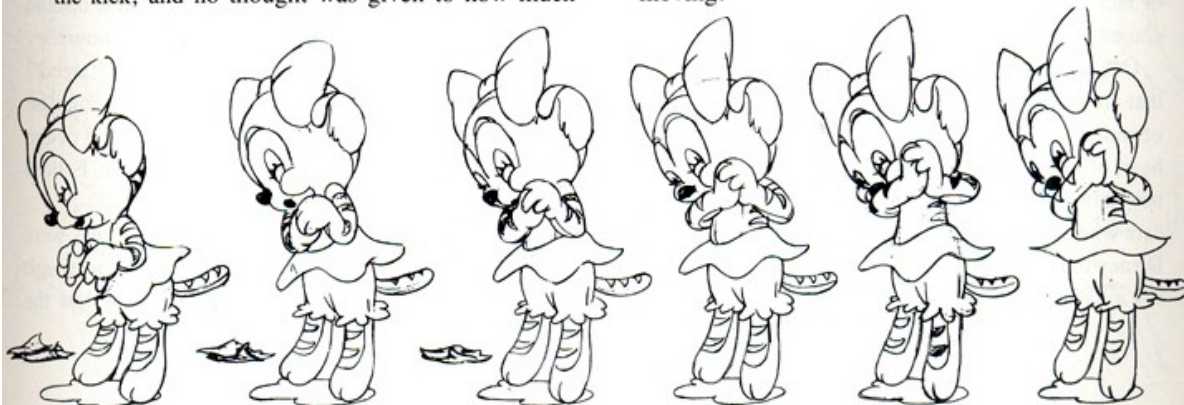
more entertaining the action itself could be, or what it could tell us about the character's personality.

5. Finally, there was the Moving Hold, which employed parts of all the other elements of Overlapping Action and Follow Through to achieve a new feeling of life and clarity. When a careful drawing had been made of a pose, it was held without movement on the screen for a few frames—at least eight, maybe as many as sixteen. This was to allow the audience



of the gag, the follow through, which tells us what happened—how it all turned out. Obviously, the ending should be considered part of the entire action before any drawings are made, but, amazingly, the ending was hardly ever developed in early animation. It was enough just to do the reach, the throw, the kick, and no thought was given to how much

time to absorb the attitude. That amounted to less than a second, but it was enough. However, when a drawing was held for that long, the flow of action was broken, the illusion of dimension was lost, and the drawing began to look flat. A way had to be found to "hold" the drawing and still keep it moving!



The answer was to make two drawings, one more extreme than the other, yet both containing all the elements of the pose. It was explained this way: "You hit the pose, then drift on beyond to an even stronger pose—everything goes further, the cheeks go up, the ears fly out, the hands rise; he goes on his toes, his eyes open wider, but essentially he's still in his pose." Now we could use the Follow Through on the fleshy parts to give us the solidity and dimension, we could drag the parts to give the added feeling of weight and reality, and we could strengthen our poses for more vitality. It all added up to more life in the scene. The magic was beginning to appear.

Slow In and Slow Out

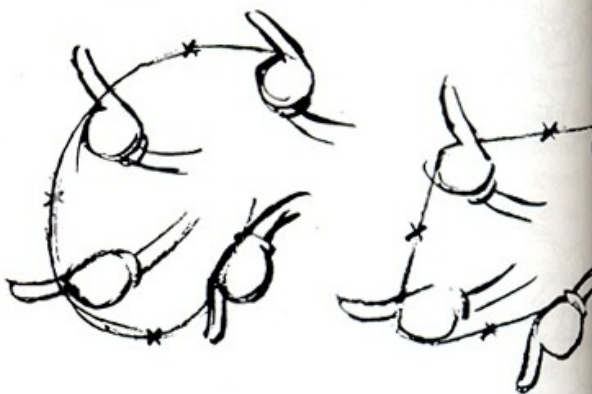
Once an animator had worked over his poses (the "extremes") and redrawn them until they were the best he could do, he naturally wanted the audience to see them. He timed these key drawings to move quickly from one to the next, so that the bulk of the footage of the scene would be either on or close to those "extremes." By putting the inbetweens close to each extreme and only one fleeting drawing halfway between, the animator achieved a very spirited result, with the character zipping from one attitude to the next. This was called Slow In and Slow Out, since that is the way the inbetweens were timed. Too much of this gave a mechanical feel to the action, robbing the scene of the very life that was being sought, but it was still an important discovery that became the basis of later refinements in timing and staging.

Walt continued to ask us to analyze the actions more carefully, and to understand how the body worked, since that was the only way to get the caricature of realism he wanted. "Our work must have a foundation of fact in order to have sincerity. The most hilarious comedy is always based on things actual."

One animator from outside the studio was "amazed that anyone would be that interested in the mechanics of motion," but this unique approach was the very heart of our work. Marc Davis² summed it up, "Disney animation is just very different. Nobody, I don't care who he is, can come from the outside and draw a Disney character without a full understanding of what it's all about."

Arcs

Very few living organisms are capable of moves that have a mechanical in and out or up and down precision. The action of a woodpecker might be an exception, and, because of the restrictions of an external skeleton, there are undoubtedly some examples in the insect world, but the movements of most living creatures will follow a slightly circular path. The head seldom thrusts straight out, then back again; it lifts slightly, or drops as it returns. Perhaps this has to do with weight or maybe with the inner structure of the higher forms of life, but, whatever the reason, most movements will describe an arc of some kind.



The action of a hand gesture with a pointing finger follows a circular path. The animator charts the position of his drawings along this arc. He makes his key drawings, indicating where inbetweens should be placed to keep the line of action on this arc. Inbetweens done without following this arc change the action radically.

This discovery made a major change in the type of movements animators designed for their characters, breaking with the rigid and stiff actions that had gone before. In a walk, the characters had popped up and down like mechanical gadgets on an engine; now they "arced" over at the top of their steps and "arced" under at the bottom position. A hit or a throw could be on a completely straight line, but the beginning of the action came sweeping in on an arc and the Follow Through started a corkscrew action.

As this principle was better understood, scenes were plotted out with charts and dots, as well as rough poses, to determine just how high and how low the

character should go in any action. Arcs were sketched in, as the key actions were planned, to guide the eventual drawings along this curved path. When the final drawings were being made, more ways would become apparent for the character to go even farther in the action, especially using Squash and Stretch and Overlapping Action to good advantage.

One of the major problems for the inbetweeners is that it is much more difficult to make a drawing on an arc than one halfway between two other drawings. Even when the position has been indicated, or a stern warning written on the extremes, "Watch arcs!" there is a strong inclination to pull back toward a more normal inbetween. It is only as a series of drawings is

"rolled" on the pegs that the proper location for the drawing becomes evident. No one has ever found a way of insuring that the drawings will all be placed accurately on the arcs, even when experienced people are inbetweening the action, and it is one of the most basic requirements for the scene. Drawings made as straight inbetweens completely kill the essence of the action.

Secondary Action

Often, the one idea being put over in a scene can be fortified by subsidiary actions within the body. A sad figure wipes a tear as he turns away. Someone stunned



shakes his head as he gets to his feet. A flustered person puts on his glasses as he regains his composure. When this extra business supports the main action, it is called a Secondary Action and is always kept subordinate to the primary action. If it conflicts or becomes more interesting or dominating in any way, it is either the wrong choice or is staged improperly.

The chief difficulty lies in making a unified statement through the drawing and timing of separate, but related, parts. If the sad figure has an expression on his face that should be seen, the hand wiping the tear must be carefully planned to support that look. A broad, overwhelming gesture with a fist covering half the face would hardly be acceptable. Still, if the action is too subdued, it will be mushy, restricted, and inconsequential; if it is too strong, the face will never be seen. Should this Secondary Action be made to work with the features so that the expression is actually emphasized, the scene will be outstanding.

Sometimes the Secondary Action will be the expression itself. Suppose there was to be a change from a painful hurt to a helpless, bleak look as the character turns away, before he wipes the tear. The danger now is not that the expression will dominate the scene but that it never will be seen. The change must come before the move, or after, and must be staged so that it is obvious, even though of secondary importance. A change in the middle of a major move will go unnoticed, and any value intended will be lost.

One animator found the proper relationships among all these parts through a "building block" technique.³ First he animated the most important move, making sure that it worked the way he wanted, communicating his thought in the strongest way. Then he went through the scene a second time animating the Secondary Action, and even once more if necessary, to make the rest of the drawing relate to those two actions. He

continued to change and adjust until all parts of the drawing worked together in a very natural way.

It is advisable in any case to try it all in thumbnails—little exploratory sketches—before doing anything else, to make sure that everything will stage well and will look as convincing as the animator had hoped. When used correctly, Secondary Actions will add richness to the scene, naturalness to the action, and a fuller dimension to the personality of the character.

Timing

The number of drawings used in any move determines the amount of time that action will take on the screen. If the drawings are simple, clear, and expressive, the story point can be put over quickly, and this was all that concerned the animators during the early period. Timing in those cartoons was limited mainly to fast moves and slow moves, with accents and thrusts calling for special handling. But the personalities that were developing were defined more by their movements than their appearance, and the varying speed of those movements determined whether the character was lethargic, excited, nervous, relaxed. Neither acting nor attitude could be portrayed without paying very close attention to Timing.

The complicated relationships that came with Secondary Actions and Overlapping Movements called for extensive refinements, but even the most basic moves showed the importance of Timing and the constant need for more study. Just two drawings of a head, the first showing it leaning toward the right shoulder and the second with it over on the left and its chin slightly raised, can be made to communicate a multitude of ideas, depending entirely on the Timing used. Each inbetween drawing added between these two "extremes" gives a new meaning to the action.



No inbetweens	THE CHARACTER has been hit by a tremendous force. His head is nearly snapped off.
One inbetween	... has been hit by a brick, rolling pin, frying pan.
Two inbetweens	... has a nervous tic, a muscle spasm, an uncontrollable twitch.
Three inbetweens	... is dodging the brick, rolling pin, frying pan.
Four inbetweens	... is giving a crisp order, "Get going!" "Move it!"
Five inbetweens	... is more friendly, "Over here." "Come on—hurry!"
Six inbetweens	... sees a good-looking girl, or the sports car he has always wanted.
Seven inbetweens	... tries to get a better look at something.
Eight inbetweens	... searches for the peanut butter on the kitchen shelf.
Nine inbetweens	... appraises, considering thoughtfully.
Ten inbetweens	... stretches a sore muscle.

The persistent question, especially from the New York men was, "When do you use 'ones' and when do you use 'twos'?" This referred to the number of frames of film to be shot of a single drawing. One exposure was called "ones," two exposures "twos." It had long been known that for most normal action there was no need to make a new drawing for every frame of the film. Each drawing could occupy two of the precious frames, and the audience would never detect it at 24 frames a second. This saved immense amounts of work and in the slower movements gave a smoother appearance to the action. More than that, a

fast action on "twos" had more sparkle and spirit than the same action with inbetweens, which tended to make the Timing too even and removed the vitality.

Any time there was a pan move in which the character's feet or a point of contact with the background were shown, the action had to be on "ones" to match the moves on the pan, or there would be slippage which looked peculiar. Similarly, if the camera were moving in any direction (which must be on "ones"), there would be a strange jittering unless the character's actions were on "ones" also.

When more elaborate actions were called for and more delicate changes had to be seen, the animators resorted to the use of "ones"—sometimes throughout the scene and otherwise only in certain places. A scramble action or speed gag, a sharp accent or flurry of activity, the pay-off after a big anticipation, all needed "ones." But the choice was still difficult to make if the animator had not gone through a period of experimenting and trying and failing and trying again. Only then did he build up a backlog of experience that would guide him through these perpetual decisions.

Exaggeration

There was some confusion among the animators when Walt first asked for more realism and then criticized the result because it was not exaggerated enough. In Walt's mind, there was probably no difference. He believed in going to the heart of anything and developing the essence of what he found. If a character was to be sad, make him sadder; bright, make him brighter; worried, more worried; wild, make him wilder. Some of the artists had felt that "exaggeration" meant a more distorted drawing, or an action so violent it was disturbing. They found they had missed the point.

When Walt asked for realism, he wanted a carica-



ture of realism. One artist analyzed it correctly when he said, "I don't think he meant 'realism.' I think he meant something that was more convincing, that made a bigger contact with people, and he just said 'realism' because 'real' things do. . . . Every so often [in the animation] the character would do something unconvincing, or to show how clever the animator was, and it wasn't real, it was phony."⁴ Walt would not accept anything that destroyed believability, but he seldom asked an animator to tame down an action if the idea was right for the scene.

Dave Hand told of a test he had done of Mickey riding along in his taxicab, whistling, with everything on the car rattling and bouncing. When they came to the corner, the car skidded and blew out a tire, at which point the car sagged, the license plate twirled over and landed with its numbers upside down and spelling, "Oh, heck." Dave was sure that was a laugh, and he was careful to stage it so that it could not be missed. Evidently he had not considered the whole car as carefully, for Walt complained of the lack of action and asked him to do it over. The next test received the same reaction. "It's not broad enough; it's not funny!" Six times Dave corrected the action, erasing and redrawing until he was nearly through the paper, and still Walt did not feel the action was spirited enough for what he wanted.

At that point Dave got fed up. "The only thing I knew to do was to do something he wouldn't take—to make it so extreme that he would say, 'I didn't mean *that* much!' So I went back and did something horribly distorted. I was kind of proud of myself and couldn't

wait for the film to come back. I put it on the Moviola, Walt came and ran it a few times, then stepped back and looked at me. I thought he was going to tell me to leave the studio, but he said, 'There, Dave, that's just what I wanted!'

"It taught me what to do at the Disney studio. From then on I never had any trouble with exaggeration. When I was directing I used to say to the animators, 'Will you do something for me? Will you make it so extreme that you make me mad?'"



Solid Drawing

The old-timers were hard pressed to keep up with the demands of the new type of animation. More than one top man counseled the beginners, "You should learn to draw as well as possible before starting to animate." Grim Natwick,⁵ whose animation career started in New York in 1924, pointed out, "The better you can draw, the easier it'll be for you. You'll have to draw the character in all positions and from every angle; and if you can't do it, and have to stage it from some other angle, it's very restrictive and takes longer." Marc Davis was more philosophic a few years later: "Drawing is giving a performance; an artist is an actor who is not limited by his body, only by his ability and, perhaps, experience." Too many of the men, old and



THIS IS WHAT'S CALLED A "WOODEN" CHARACTER.

EACH EYE, EAR, ARM, HAND, FINGER, LEG, COLLAR, SHOE, ETC. LOOKS THE SAME AS ITS COUNTERPART. THE RESULT IS A VERY STIFF LOOKING POSE.



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...THIS CHARACTER LOOKS MORE NATURAL SIMPLY BECAUSE EACH PART OF THE BODY VARIES IN SOME WAY FROM THE CORRESPONDING OR POSITE PART.



EYES IN PERSPECTIVE



FINGERS THAT VARY GIVE THE HANDS A MORE DYNAMIC LOOK.

new, were full of tricks and techniques that had looked great in cartooning school but did nothing for them at the Disney studio. The little shadows under the toes of the shoes, the slick line, the flashy verve of clothing reacting to violent exertion—all these devices that had impressed us in high school were of little use anymore.

Signs were hung on many walls where the young trainees would be sure to see them, and the one we remember best was this: "Does your drawing have weight, depth and balance?"—a casual reminder of the basics of solid, three-dimensional drawing. Men had devoted their whole lives to the mastery of these elusive principles, and here was this sign about as pretentious as one that said, "Buy Savings Bonds," or pointed to the nearest exit.

Another sign admonished us to watch out for "twins" in our drawings. This is the unfortunate situation where both arms or both legs are not only parallel but doing exactly the same thing. No one draws this way on purpose, and usually the artist is not even aware that he has done it. This affliction was not limited to the thirties, for again in the seventies young animator Ron Clements was annoyed to find "twins" in his drawings no matter how hard he worked to keep them out. "It was one of the first drawing principles that I heard of at the studio. If you get into acting, you



would never think of expressing an emotion with twins anywhere, but, somehow, in a drawing, if you're not thinking, it creeps in time and again."

Our main search was for an "animatable" shape, one that had volume but was still flexible, possessed strength without rigidity, and gave us opportunities for the movements that put over our ideas. We needed a shape that was a living form, ready to move—in con-

empathetic appeal in it villains could have appeal is the fascinating is a person any draw-

trast with the static form. We used the term "plastic," and just the definition of the word seemed to convey the feeling of potential activity in the drawing: "Capable of being shaped or formed, pliable."

Appeal

Appeal was very important from the start. The word is often misinterpreted to suggest cuddly bunnies and soft kittens. To us, it meant anything that a person likes to see, a quality of charm, pleasing design, simplicity, communication, and magnetism. Your eye is drawn to the figure that has appeal, and, once there, it is held while you appreciate what you are seeing. A striking, heroic figure can have appeal. A villainess, even though chilling and dramatic, should have appeal; otherwise, you will not want to watch what she is doing. The ugly and repulsive may capture your gaze, but there will be neither the building of character nor identification with the situation that will be needed. There is shock value, but no story strength.



The parallel lines of the pipe or hose gave no chance for solidity or dimension.



When bent, instead of having weight or strength, it was only a linear design.



Adding flesh increased the volume without giving a fluid, active potential.



In nature we see forms in balance, ready to move in any direction. Few fluid forms are completely symmetrical, and the contrast in form and shape makes an active type of balance. One side can be straight while the other bellies out with the relaxed weight, or they can both bend or stretch or twist or turn—it is always possible to make a drawing that is solid, round, pliable, and in balance. We call these forms "plastic" as opposed to "static."



ARTIST: Marc Davis—Sleeping Beauty.



ANIMATOR: John Lounsbery—Lady and the Tramp.

A weak drawing lacks appeal. A drawing that is complicated or hard to read lacks appeal. Poor design, clumsy shapes, awkward moves, all are low on appeal. Spectators enjoy watching something that is appealing to them, whether an expression, a character, a movement, or a whole story situation. While the live actor has charisma, the animated drawing has appeal.

Young people, excited about the great successes achieved with line drawing, are always perplexed to hear that delicate refinements are not possible in this medium. They recall scenes of great beauty and pictures with strong emotions and cannot see that there is any problem in communication. But the problem is there, in every scene and every day. Since the medium lacks the subtle shadow patterns on the face that can reveal the shades of character in a person, we must concentrate on the acting or the story structure. Delicate expressions can be misinterpreted, to everyone's confusion, and attempting too much refinement can make the drawing so restrained or involved that no communication is possible. Only simple and direct attitudes make good drawings, and without good drawings we have little appeal.

The whole idea of trying to communicate feelings with mere lines does seem ridiculous at times. There is always the temptation to get in close so the audience can really see how the character is reacting, but the close-up presents the greatest problems. Dave Hand said, in 1938, when questioned about the advisability of using extreme close-ups: "The face begins to flat-

ten out when you get too close on it. We are attempting to overcome that now, with a new dye process, but it will be some time before it's perfected." (It never was.)

Many great effects are possible, but too often they cost more than the average production can afford. The constant battle is to find the elements that will look best in this medium and still allow the strongest communication of the idea presented. A drawing must be made in line, duplicated on cels, painted in flat colors, photographed over a background, and projected onto a giant screen. Tiny, sensitive lines on the drawings are now enlarged until they are more than a foot wide, and very, very black. In the mid-thirties, we wished for shading, for textures, for areas with no outlines, but they were not practical. We had to find other ways of putting over the points in the scenes, and in so doing developed character animation into a communicative art that astounded the world. But at the time there was neither glory nor pride in our efforts, only the nagging limitations. As we passed each other in the hall, we shook our heads and shared the thought, "It's a crude medium."

