

# [Mes n0510 the starting point for all emotions, but](https://assignbuster.com/mesn0510-the-starting-point-for-all-emotions-but/)

MES/N0510ENSURING THE COLOR KEYS ARE CONSISTENT ACROSS ALL SEQUENCESPC1Ensuring that the Drawing material are complete accurate and comply with theDesign information and technical Industry ConventionsLearn toDraw Accurate Facial Features, Expressions and Body LanguagesEyesMuchcan be done with the eyes alone. The interplay of eyelid, iris position andpupil size creates subtle but perceptible differences in expression, as theeyes are the main point of focus in a face.

They dominate the whole expression, so make sure you have the eyes right before focusing on the rest. In theEmotion Tree, the eye opening and state of the pupil are described with theterms in bold, as defined below: EyebrowsThe eyebrows are very subtle. I find that the leastchange brought to the eyebrows can change the expression I’m drawing. For ourpurposes we can divide the eyebrow into two parts that can movesemi-independently: the head and the curve. I say semi- because the one alwaysends up pulling the other a bit. They can both be at rest, raised or lowered, and the combination of these two contractions achieves expressions asshown in this table: The Emotion TreeThis is my classification of 58 common facial expressions, most of which can be combined together if needed. From the Blank face, it branches out into five great emotions: Relaxed, Surprised, Smiling, Angryand Sad.

The characteristics of each expression are detailedbelow. Blank: The blank face is the starting point for allemotions, but is discussed here to be distinguished from the relaxed face. Inreality, the blank or neutral face is the relaxed face, butdoes not necessarily look it. People’s individual features interfere; somepeople when totally relaxed look like they’re frowning, others look likethey’re smiling. So on paper, to make a face look blank, we need the followingpoints:  The face has no expression but is not slack.  The eyebrows are neutral. The eyes are alert but can be relaxed for a blank-and-unfocused look. The pupil is tangent.

The lips are closed and neutral (straight horizontal line) Relaxed: To distinguish this, on paper, from the blank face, we need to emphasize the feeling of relaxation. Turn the mouth slightly up. The smile is almost imperceptible but makes it clear this is a rather pleasant feeling. The eyebrows are still neutral The eyes are relaxed, pupil covered and comfortably dilated. Peaceful: The inner peace and serenity manifest in the absenceof any tension in facial features. The only real difference with “ relaxed” is the closed eyes, as if in trust and surrender. The fact the eyes are closed makes the eyebrows droop a little.

The eyelid and area around relaxed closed eyes are smooth, with the lower eyelid curving up. Refreshed:” Aahhhh…” This is the face that sells cleansingproducts and pleasant smells! The only real difference with “ Peaceful”: the smile widens and lips part in an instinctive reaction to something that pleases the senses. Note that if the stimulus gets stronger, it results in the “ Savouring” face.

Savouring: “ Mmmm…” The senses are pleased! The smile widens, the corners are compressed, dimples may appear.

The eyes are still closed, for the same reason. The head tilts back as the chin is raised – moving back from worldly things to better focus on the feeling. Lazy: The heavy eyelids combined with a smile betray thefact this person is not only “ relaxed”, but has every intention of being idle. The eyes are sleepy, pupils at least half-covered: the tonus in the eyelids is less than the normal waking state. Even the eyebrows are flatter than usual. The smile is slight – less effort! Tired: The loss of tonus is no longer something enjoyed, but is due to loss of energy.

The head droops forward a bit. The eyes are sleepy. The eyebrows are plaintive. Pockets start to show under the eyes. Drained: No energy left, everything slumps. The head droops noticeably. The eyebrows are more plaintive, even painful.

The eyes can barely stay open. The pockets are emphasized. The jaw is relaxed enough to drop slightly. Sleepy: Nodding off.  It’s a different kind oftiredness, not due to overexertion, and as a result no strain shows (unless oneis both tired and sleepy). The eyebrow is strained over the eye we’re trying to force to stay open.

The head nods forward and very likely also tilts to one side. The other eye and eyebrow are totally relaxed as if asleep. The mouth is neutral. Groggy: “ Huh? What? Where’s my coffee?” That state wherewe’re emerging from sleep with great difficulty, like on Monday mornings. The eyes are unfocused and bleary. The eyebrows are bewildered. The mouth is confused. Bored: “ Dead bored” is an insightful expression: All the features are horizontal, as if seeking to be more blank than a blankface.

The eyebrows at their flattest and low on the eyes. The mouth is slightly turned down (boredom is not pleasant), but not enough to look like there is an effort involved. The eyes are sleepy. Body ExpressionWe rarely express our feelings through our facealone: the whole body is the seat of unconscious gestures. Using them will makeyour characters look less stiff and much more natural. The hands areparticularly expressive, and hand gestures have been mentioned under therelevant expressions. Here are some common and conspicuous body posturesillustrators are sure to use: Handon Hips: Palms on the hips, fingers forward, elbows bowedoutward:  Classic sign of confidence Shows the body is ready to step into action, get to work etc Enlarges the upper body, making one look more powerful and threatening in a confrontation (or when grounding kids) Also means “ Keep away from me, I’m feeling anti-social.” Note that when the thumbs are forward, the posture is more feminine and signals uncertainty rather than aggressiveness.

Arm-Cross: Classic defensive stance Disagreement, closing oneself to input, arrogance, dislike. Women don’t cross their arms around men they like. Self-comforting posture, used to alleviate anxiety and social stress. Arms and elbows pulled tightly into the body signal acute nervousness.

Touchingoneself: We unconsciously touch our bodies to comfort or releasestress. Perplexity, disagreement, frustration, uncertainty manifest in thefingers touching the lips, the hand scratching the head, holding the neck, grabbing an earlobe, rubbing the cheek, massaging the other hand, etc. Selfmanipulations increase with stress and disapproval. It is particularly effective to show repressed angerthrough these cues, as they are often a way of displacing the aggressiveness. Notethat in young children, the hand behind the head can express jealousy. PC2 Ensure that the Drawing Clearyshows the Visual Effects at key stages Intend by the Decision MakersCONCEPT: “ The composition should be simple, and it should be about onething, or concept. A deft artist can make even the most ordinary subjectinteresting. As in poetry, how you say something is as important as what youare saying.

Keep in mind – SIMPLICITY: “ When in doubt, keep it simple. Less is more.” PLANNING: “ Take the time to plan out your composition.” ASYMMETRY: “ Interesting paintings have a harmonious balance (notequal amounts) of opposites, such as cool and warm, dark and light, thick andthin texture, detail and ambiguity, and hard and soft edges. The unequaltreatment of these elements is pleasing to our senses.” FLOW: “ Seek an interesting flow of eye movement—avoid a staticcomposition.” ARMATURE: “ When I am choosing an area to place a subject ofinterest, I strive to adhere to a harmonic compositional armature, such as thegolden mean.

This and other armatures are derived from harmonic musical scales, translating what is pleasing to our ears to proportions that are pleasing toour eyes. 3 Key Principles of Landscape DrawingStrive for the gesture and character of your main concept from thestart.” You want to take in the whole picture from the start,” Keglersays. “ This is where the importance of a thumbnail comes in.

The thumbnail is away to say that your image is a statement about this subject, this lighting, this atmosphere, this time of day. It reveals what it is that you’re reallytrying to create a painting about. With a pencil, you can get this down veryquick in a thumbnail.

“ Work from big towards small. “ Once you have your concept, thequickest way to capture it is to get your big values set,” the artist says.” Start with your big sky value, your big land masses, flat planes, and anyuprights. Once you have those large masses in, everything else will fall intoplace.” Work from general to specific.

“ This follows the same concept asthe previous principle. Start general then add the big details, and finally thelittle ones.” Why Perspective and Perception Go Hand-in-HandAlthough the fundamentals of perspective drawingseem to be rather straight to the point, the possibilities of how you can applyperspective in your art are vast. In fact, perspective is nearly synonymouswith perception. What I mean by this is you can use the principlesof this technique to create your own perception of the world around you throughyour art.

You have the power of illusion, the ability to make the viewer seewhat you want them to see, literally at your fingertips. You can alter how yourart is perceived—all by just conquering the basics of perspective drawing.  PerspectivePerspective – This is what makes the drawings seem realistic; evenafter knowing the anatomy and the structure of the human figure, figures orimages might not seem realistic unless you can relate the various parts of thefigure to the eye level or to the horizon. This relationship is known asperspective. Perspective in the figure actually means that all the parts of thefigure are related to a particular eye level. The perspective of the samefigure will change as per the level at which you view it – from above, below orfrom directly in front of the image. Perspective is another way to place adrawing in space, by creating depth and giving the object a feel of actuallyexisting in a given space.

Drawing with perspective in mind allows one to placethe image in the foreground, middle ground or background. There are three typesof perspectives.  One-pointperspective uses one vanishing point placed on the horizon line. Two-point perspective uses two points placed on the horizon line.  Three-pointperspective uses three vanishing points. Onepoint perspective – One point perspective is a type of linear perspective. Linearperspective relies on the use of lines to render objects leading to theillusion of space and form in a flat work of art. It is a structured approachto drawing.

One point perspective gets its name from the fact that it utilizesa single vanishing point. In this, there is only one vanishingpoint, which is always within the image itself. Vanishing point is the pointobtained by extending the edges of the objects that are parallel to each otherthat converge at one point.   TWO POINTPERSPECTIVE – Two point perspective drawing is a type oflinear perspective.  Linear perspective is a method using lines to createthe illusion of space on a 2D surface There are two vanishing points in thisthat are on the same horizon.

Three point perspective – Three-point perspective is actually the least used formof linear perspective.  This is ironic since three-point perspective isactually closer related to how we actually see things.  In the worldof drawing, however, three-pointperspective is most commonly used when the viewer’s point of view is extreme. Three-point perspectiveis a good way to consider this viewpoint would be to imagine you looking up ata very tall building or perhaps looking down from a very high distance. These extreme vantage points would best be depicted using three pointperspective.  Twovanishing points are on the same horizon; the third is either above or belowthe horizon line.

This helps the viewer of the image to focus on these pointswherever we want him to be looking either above or below the horizon line.