

Mes n0510 the
starting point for all
emotions, but



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MES/N0510 ENSURING THE COLOR KEYS ARE CONSISTENT ACROSS ALL

SEQUENCES PC1 Ensuring that the Drawing material are complete accurate and comply with the Design information and technical Industry

Conventions Learn to Draw Accurate Facial Features, Expressions and Body

Languages Eyes Much can be done with the eyes alone. The interplay of eyelid, iris position and pupil size creates subtle but perceptible differences in expression, as the eyes 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 the Emotion Tree, the eye opening and state of the pupil are described with the terms in bold, as defined below:

Eyebrows The eyebrows are very subtle. I find that the least change brought to the eyebrows can change the expression I'm drawing. For our purposes we can divide the eyebrow into two parts that can move semi-independently: the head and the curve. I say semi- because the one always ends up pulling the other a bit. They can both be at rest, raised or lowered, and the combination of these two contractions achieves expressions as shown in this table: The Emotion Tree This 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, Angry and Sad.

The characteristics of each expression are detailed below. Blank: The blank face is the starting point for all emotions, but is discussed here to be distinguished from the relaxed face. In reality, the blank or neutral face is the relaxed face, but does not necessarily look it. People's individual features interfere; some people when totally relaxed look like they're frowning, others

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look like they're smiling. So on paper, to make a face look blank, we need the following points: 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 absence of 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 cleansing products 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 the fact this person is

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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 one is 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 where we'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 Expression We rarely express

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our feelings through our face alone: the whole body is the seat of unconscious gestures. Using them will make your characters look less stiff and much more natural. The hands are particularly expressive, and hand gestures have been mentioned under the relevant expressions. Here are some common and conspicuous body postures illustrators are sure to use:

Hand on Hips: Palms on the hips, fingers forward, elbows bowed outward: 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.

Touching oneself: We unconsciously touch our bodies to comfort or release stress. Perplexity, disagreement, frustration, uncertainty manifest in the fingers touching the lips, the hand scratching the head, holding the neck, grabbing an earlobe, rubbing the cheek, massaging the other hand, etc. Self-manipulations increase with stress and disapproval. It is particularly effective to show repressed anger through these cues, as they are often a way of displacing the aggressiveness. Note that in young children, the hand behind the head can express jealousy. PC2 Ensure that the Drawing Clearly shows the Visual Effects at key stages Intend by the Decision

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MakersCONCEPT: “ The composition should be simple, and it should be about one thing, or concept. A deft artist can make even the most ordinary subject interesting. As in poetry, how you say something is as important as what you are 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 (not equal amounts) of opposites, such as cool and warm, dark and light, thick and thin texture, detail and ambiguity, and hard and soft edges. The unequal treatment of these elements is pleasing to our senses.” FLOW: “ Seek an interesting flow of eye movement—avoid a static composition.” ARMATURE: “ When I am choosing an area to place a subject of interest, I strive to adhere to a harmonic compositional armature, such as the golden mean.

This and other armatures are derived from harmonic musical scales, translating what is pleasing to our ears to proportions that are pleasing to our eyes. 3 Key Principles of Landscape Drawing Strive for the gesture and character of your main concept from the start.” You want to take in the whole picture from the start,” Kegler says. “ 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 really trying to create a painting about. With a pencil, you can get this down very quick in a thumbnail.

“ Work from big towards small. “ Once you have your concept, the quickest 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 any uprights. Once you have those large masses in, everything else will fall into place.” Work from general to specific.

“ This follows the same concept as the previous principle. Start general then add the big details, and finally the little ones.” Why Perspective and Perception Go Hand-in-Hand Although the fundamentals of perspective drawing seem to be rather straight to the point, the possibilities of how you can apply perspective in your art are vast. In fact, perspective is nearly synonymous with perception. What I mean by this is you can use the principles of this technique to create your own perception of the world around you through your art.

You have the power of illusion, the ability to make the viewer see what you want them to see, literally at your fingertips. You can alter how your art is perceived—all by just conquering the basics of perspective drawing.

Perspective Perspective - This is what makes the drawings seem realistic; even after knowing the anatomy and the structure of the human figure, figures or images might not seem realistic unless you can relate the various parts of the figure to the eye level or to the horizon. This relationship is known as perspective. Perspective in the figure actually means that all the parts of the figure are related to a particular eye level. The perspective of the same figure will change as per the level at which you view it - from above, below or from directly in front of the image. Perspective is another way to

place a drawing in space, by creating depth and giving the object a feel of actually existing in a given space.

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

One point perspective gets its name from the fact that it utilizes a single vanishing point. In this, there is only one vanishing point, which is always within the image itself. Vanishing point is the point obtained by extending the edges of the objects that are parallel to each other that converge at one point. TWO POINT PERSPECTIVE - Two point perspective drawing is a type of linear perspective. Linear perspective is a method using lines to create the illusion of space on a 2D surface. There are two vanishing points in this that are on the same horizon.

Three point perspective - Three-point perspective is actually the least used form of linear perspective. This is ironic since three-point perspective is actually closer related to how we actually see things. In the world of drawing, however, three-point perspective is most commonly used when the viewer's point of view is extreme. Three-point perspective is a good

way to consider this viewpoint would be to imagine you looking up at a very tall building or perhaps looking down from a very high distance. These extreme vantage points would best be depicted using three point perspective. Two vanishing points are on the same horizon; the third is either above or below the horizon line.

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