

# HEAD

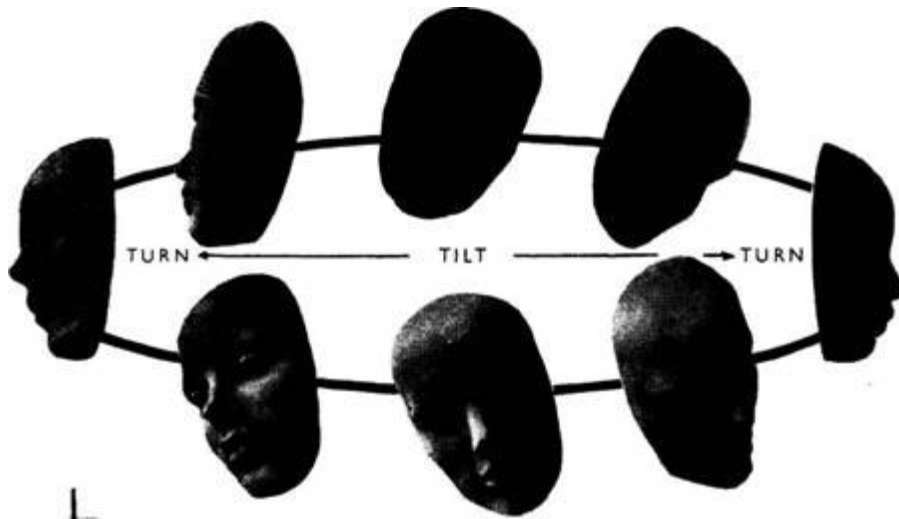
[The Face](#) | [The Mouth](#) | [The Eyelids](#) | [Pupils of the Eye](#) | [Expression: Identifying – Intensifying Emotion](#) | [Eyebrows Identifying – Intensifying Emotion](#) | [Expression Chart](#) | [Smiles \(Identified\)](#) | [Smiles \(Intensified\)](#) | [Smiles \(Vivified\)](#)

placement, with a purpose, tells a story or creates an impression for the viewer even before the face gets into the picture. As the head turns, its very outline communicates mood and prepares the viewer for the message that expression will carry. A lift of the head may suggest hope or assurance; a drop ... pensiveness or sadness; a tilt ... concentration.

Extreme positions of lift, drop and tilt have an emotional quality usually associated with feminine or juvenile characters; conversely, conservative positions with but slight lift, drop or tilt give the impression of restraint, stability and strength.

Positions attained by combining the head movements, such as a lift-tilt or a turn-drop-tilt, are effective and add the style to a pose that distinguishes the work of the finished artist from that of the beginner.

When your purpose is to express specific character and feeling, immediate impression can be gained by starting with a position which, in its very outline, begins to tell your story.



**Before we can note or direct head movement, we must establish the place from which we can define or distinguish all change: zero-position or true center-front.**

**From the photographer's point of view, zero is determined by the**

position of the model's head as viewed by the camera.

Her head is true center-front when, on the ground glass, a line through the lobe of each ear touches the tip of her nose, and her headline crosses it at right angles.

From the model's viewpoint, zero position can be established when, using the camera lens as her target, she places her head-line parallel to the sides of the camera and aims the tip of her nose at the direct center of the lens.

With zero position mutually established, all movement can be directed and executed with synchronized precision.



TURN-«



TURN

LIFT-TILT

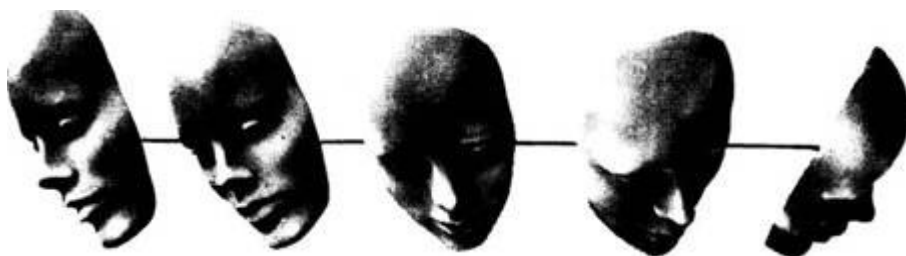
TURN



TURN\*

DROP

► TURN



TURN -\*-

DROP-TILT

TURN



OPEN OR CLOSED POSITION OF MOUTH MODIFIES SHAPE OF FACE



WIDELY SEPARATED EYELIDS COMBINE SURPRISE WITH ANY BASIC EMOTION

## THE FACE

functions mechanically and emotionally. The mechanical arrangement of the features creates the impression of character and attitude, while expression gives the viewer insight into the model's mental and emotional processes. **Impression catches the eye, expression holds it.**

To a helpful degree, expression can be planned and facial elements placed for the compatible effect of impression **plus** expression!

## THE MOUTH

effects a change in the shape of the face when it moves. Notice how a round, laughing face becomes oval-shaped when the mouth opens to form words such as **Hey!** or **Ah /**, and how a thin face appears rounder when the mouth is closed to say **Mmmmm** or **Wheel**

The right mouth position can also correct facial defects. For instance, when a smile exposes the upper gum, you will find that when the lips form the word **Gee**, the upper lip is restrained and the smile normalized.

## THE EYELIDS

in extreme positions, project impressions which can be combined with basic expressions for mixed emotions. Slightly parted eyelids add contemplation to any given emotion. Widely parted lids add a feeling of surprise if the white space appears above the pupil or an element of voluptuousness if it appears below.



VACUITY



FEAR



CYNICISM



SHY INTEREST

## THE PUPILS OF THE EYE

direct a viewer's attention by their placement.

Here are four masks printed from the same negative. The first, without pupils in the eyes, is devoid of direction or message. Pupils were added to the other three masks, each pair focused differently. Study them. Notice how they orient attention and may even intimate expression.

Eyes are magnetic. Eyes gazing directly into the camera establish contact with the viewer of the finished picture, while pupils focused away from the camera direct attention to other areas.

The influence of the eyes' directional message should never be underestimated. It is a well-known dramatic fact that in group scenes, figures of secondary importance must gaze at the main point of interest. No

matter how large the group or how small the individual figure appears, the pupils of the eyes add or detract from the picture.

The eyelids normally part to disclose the pupils equally. Sometimes, due to an eye's sensitivity to light, or poor muscular control of the lid, one eyelid droops more than the other. This inequality can be corrected if the other eye is closed for a moment or two and then opened slowly. As the strong eye reaccustoms itself to light, both pupils are revealed equal momentarily and can be photographed.

Except for comic effects, the pupils of the eyes should not disappear from view of the camera but should visibly aid expression and direct attention. If eyes leave the camera axis 90° or more, (as happens easily in 3/4 head and profile views) only the whites remain to startle the viewer.

## **EXPRESSION**

can be approached tangibly through drama. Skill in combining subtleties with showmanship enriches both artisan and artist. Drama in still pictures differs from drama on stage or in moving pictures in one important aspect. Given time, an actor may portray an emotion with words and moving gestures, building the viewer up to a climactic moment. A photograph has no such previous support for its emotional impact. One picture must tell all. Character, mood and message must be capsuled into one inclusive expression

Although we acknowledge the intangibility of emotions and their propensity for endless variety, for practical application, we have classified expression into four basic emotions: happiness, anger, sorrow and fear.

**Each may be identified by the position of the eyebrows and intensified by the position of the mouth.**

There is no single expression for any given emotion; each can be combined with other emotions for different shades of meaning. Our charts show not only the expressiveness of the face, but how facial muscles follow a pattern for the expression of each emotion. When the face is set in one of these emotional patterns, mental agility and showmanship on the part of the model can add spontaneity at any stage of its intensity.

Too simple to be true? Not at all. The expressions on pages 168 and 169 illustrate this point. The model was directed to the exact physical placement of her brows and mouth for each emotion, then at command she added reality and spontaneity to the expression. The results were consistent. Directing the illustrations for this chart of exact and comparative expressions ran smoothly for both model and photographer.

A convincing emotion can only be expressed with feeling from within. In many cases the thought used to stimulate a mood is unimportant as long as the expression conveys the desired message. For instance, if the assignment requires a model to express ecstasy over the gift of a new, super-deluxe washing machine and the model cares nothing for household appliances -she should be able to look at the machine and react to a ... Hollywood contract.

When intense expression is called for, **mugging** should be discouraged. The results are unconvincing and draw more attention to the manner in which the emotion is displayed than to the message or emotion itself. Expression should always be sincere without being grotesque.

In dramatic illustration, the nature of the character portrayed in any given situation plus the stimulus dictates the kind and degree of emotion displayed. This might be reduced to a simple formula:

CHARACTER + SITUATION = EMOTIONAL0






nervous woman	+ new cat =	apprehension
young child	+ new cat =	joy
grown man	+ new cat =	indifference
same woman	+ destructive cat =	hysteria
same child	+ destructive cat =	fun
same man	+ destructive cat =	impatience

With the **right** expression, the viewer in turn, can correctly visualize the intended character and situation.

**EYEBROWS IDENTIFY EMOTION - MOUTH INTENSIFIES**



**EMOTION**

	<i>complacency</i> <i>satisfaction</i> <i>mischief</i> <i>sauciness</i> <i>gratification</i> <i>triumph</i> <i>teasing</i>	<i>sarcasm</i> <i>annoyance</i> <i>contempt</i> <i>disgust</i> <i>impudence</i> <i>petulance</i> <i>cynicism</i>	<i>hopelessness</i> <i>dismay</i> <i>pity</i> <i>sympathy</i> <i>mourning</i> <i>contrition</i> <i>failure</i>	<i>distrust</i> <i>timidity</i> <i>worry</i> <i>cowardice</i> <i>misgiving</i> <i>premonition</i> <i>insecurity</i>
	<i>pride</i> <i>contentment</i> <i>hopefulness</i> <i>cheerfulness</i> <i>amusement</i> <i>humor</i> <i>agreement</i>	<i>indignation</i> <i>irritation</i> <i>disdain</i> <i>disagreeableness</i> <i>impatience</i> <i>spitefulness</i> <i>stubbornness</i>	<i>longing</i> <i>penitence</i> <i>humiliation</i> <i>loneliness</i> <i>pathos</i> <i>regret</i> <i>despondency</i>	<i>foreboding</i> <i>doubt</i> <i>nervousness</i> <i>hesitation</i> <i>perturbation</i> <i>uneasiness</i> <i>anxiety</i>
	<i>enthusiasm</i> <i>merriment</i> <i>zest</i> <i>expectancy</i> <i>piquancy</i> <i>aspiration</i> <i>delight</i>	<i>accusation</i> <i>animosity</i> <i>truculence</i> <i>meanness</i> <i>distaste</i> <i>hate</i> <i>revenge</i>	<i>fatigue</i> <i>distress</i> <i>shame</i> <i>dejection</i> <i>exhaustion</i> <i>hurt</i> <i>misery</i>	<i>dread</i> <i>suspicion</i> <i>awe</i> <i>suspense</i> <i>uncertainty</i> <i>trepidation</i> <i>apprehension</i>
	<i>exhilaration</i> <i>glee</i> <i>joy</i> <i>anticipation</i> <i>enjoyment</i> <i>joyiality</i> <i>exultation</i>	<i>outrage</i> <i>exasperation</i> <i>detestation</i> <i>vehemence</i> <i>loathing</i> <i>expostulation</i> <i>scolding</i>	<i>pain</i> <i>disappointment</i> <i>lamentation</i> <i>pleading</i> <i>yearning</i> <i>suffering</i> <i>grief</i>	<i>shock</i> <i>alarm</i> <i>excitement</i> <i>consternation</i> <i>turmoil</i> <i>fright</i> <i>agitation</i>
	<i>hilarity</i> <i>abandonment</i> <i>ecstasy</i> <i>jubilance</i> <i>laughter</i> <i>celebration</i> <i>rapture</i>	<i>ferocity</i> <i>rage</i> <i>violence</i> <i>challenge</i> <i>tantrum</i> <i>defiance</i> <i>fury</i>	<i>tragedy</i> <i>torment</i> <i>anguish</i> <i>desolation</i> <i>torture</i> <i>calamity</i> <i>agony</i>	<i>terror</i> <i>melodrama</i> <i>horror</i> <i>panic</i> <i>frenzy</i> <i>delirium</i> <i>hysteria</i>

**HAPPINESS**

**ANGER**

**SORROW**

**FEAR**

**EXPRESSION CHART**

HAPPINESS

HAPPY-SURPRISE

ANGER

ANGRY-SURPRISE



**BASIC AND MIXED EMOTIONS**

SORROW    SORROWFUL-SURPRISE    FEAR    FEARFUL-SURPRISE





## SMILES CAN BE IDENTIFIED



1. SEE PAGE 171 Each of the five major types of smiles reveals personality in an attitude of its own. **Mischievous smiles** are generally used by the young or fun loving. They portray the model flirting with tempting thoughts of harmless play ... a trick ... a joke.



2. SEE PAGE 172 **Shy smiles** are generally used by the young, the unsure. They intrigue by their winsomeness. Their demure or coy attitude expresses a happy but timid acceptance of circumstances.



3. SEE PAGE 172 **Agreeing smiles** have a satisfied air becoming to all ages. They state happy affirmation of what one sees, feels or says. They put a seal of approval on the situation.



4. SEE PAGE 173 **Questioning smiles** are the **tongue-in-cheek** smile for all. They hint a ready wit and sense of humor and wait for an answer with a merry twinkle.



5. SEE PAGE 173 **Glad-to-be-alive smiles** are vivacious smiles for all ages. They sparkle with a healthy mental outlook appreciating the **joie de vivre**.

**AND INTENSIFIED**

1. MISCHIEVOUS SMILES  
7" would be wise to realize  
A smile is started in the  
eyes.



"M-M-mm"



"Ummm!"

If begun in proper  
place It will follow  
down the face.



"Yes"



'Kiss? Yes!1

**Mouth positions quickly show How a smile can beam and grow!**



'Eee"



"Gee! Me!

**Form the word that helps express Your degree of happiness!**



"Hey"



"Say! Hey\*

**Notice when mouth opens wide Laughter brims from deep inside.**



"Ah!"



"Hah!"

2. SHY

3. AGREEING

**SMILES CAN BE VIVIFIED!**

Vivacity is a finishing touch, it is added after the face has already shaped the immediate impression of happiness. A clear conception of the basic personalities and intensities of smiles helps you to suggest, duplicate and alter any smile.

Eyes are the life of all smiles. They must say something ... and they must see something. Proper eye focus makes a smile flow in the right direction. When the director specifies a focal height or distance, the model must imagine something at that spot. Eyes focused on the floor might see a kitten; at eye-level... a person; upward ... a bird; or, in the distance ... a sailboat.

Sometimes dreamy eyes are not looking at anything in particular. They are actually searching for vacant spaces in which to paint pictures the mind sees. Dreamy eyes usually avoid direct contact with people and cameras.



Mouth positions can be prescribed by the use of words. Mouth-forming words of emotional value such as, **Kiss?** or **Hurrah I** have proved, in actual test, to have more meaning than the old photographic standby **Cheese**. Even though smiles should appear easy, the model's mind must be on the job every moment. A temporary lapse may result in a picture showing that her mind walked off the scene leaving a blank smile to face the camera!

Contrary to common belief, the final success of a smile does not have to be left to chance

#### 4. QUESTIONING

#### 5. GLAD-TO-BE-ALIVE



Three simple steps build the right smile, to the right degree, at the right time:

1. Identify the type of smile wanted.
2. Intensify it to the degree desired.
3. Add for **plus value** ... vivacity.

Each smile in any of its five personalities and intensities has its own individual peak of freshness. It is the job of the model to produce its vivacity and the responsibility of the photographer to catch it.

Because enthusiasm is so contagious it befits each of those working together to put themselves, as quickly as possible, into the atmosphere and mood of the picture.

Positive comment on the part of the director and an enthusiastic frame of mind on the part of the model set the stage for climactic expressions.

The model creates while thinking, 'I know the shade of meaning ... I'm reaching for it ... I'm getting it!' The director encourages, 'Now you're getting it ... that ... that's ... **That's it!**'

The director's mind should be timed with the expression expanding within the model. Thus he can anticipate the approaching degree of the developing smile. Before it is reached (split seconds before he actually sees what he wants) he can start to press the shutter, allowing for the mental and mechanical time-lag necessary to stop the smile where he wants it.

A model rises to the peak of expression upon command when she steps out of her personal self and into the mood. She clears her mind of all else and is completely dedicated to that moment.

A director senses emotion to even a greater degree than his subject ... his very being exudes the atmosphere in which expression grows.