

POSITIVE AND NEGATIVE

Positive and negative shapes can be used to great advantage in both layout and in animation.

For instance, a background can help set the mood for a scene through proper staging, utilizing the positive/negative. This allows the animator to capitalize on the mood suggestion and carry it even further in his animation.

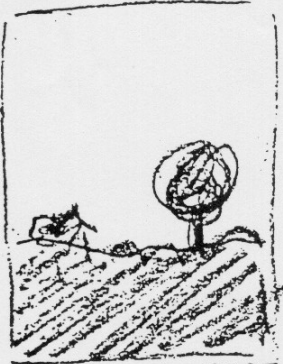
A story is naturally packed with a variety of moods. The gambit runs from happiness to sadness, gaiety to seriousness, and defeat (or the possibility of defeat) to victory (or the anticipation of victory).

A series of scenes where a character feels threatened could be enhanced by using dominant negative shapes, placing the potential victim in ominous compositions.

On the other hand if the character is "on top" of his situation, he can be the dominant positive filling the screen with his victorious stances or with his boasting attitude.

Walt Stanchfield

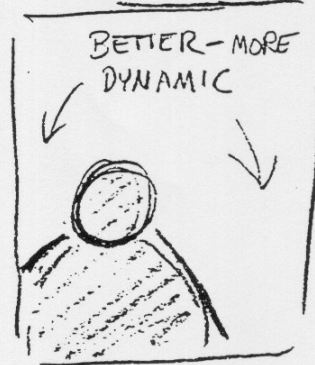
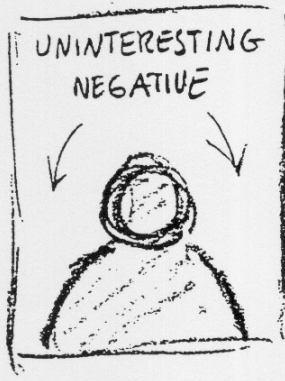
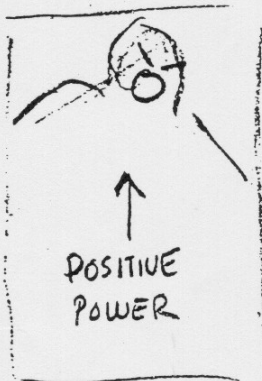
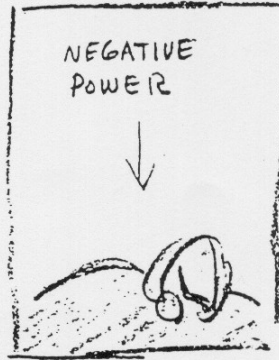
# POSITIVE + NEGATIVE



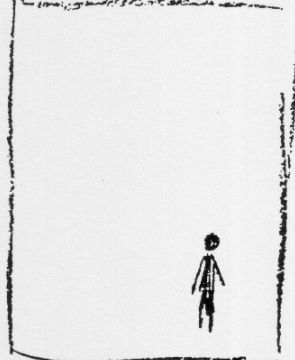
OLD STYLE LANDSCAPE  
SKY FORMED NEGATIVE



NEWER STYLE SKY  
FILLED WITH TEXTURES  
PICTURE BECOMES UNIT



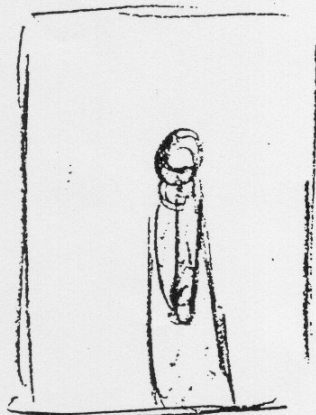
DOMINANT POSITIVE  
SUBJECT HAS STRENGTH,  
CONFIDENCE, CONTROL,  
PHYSICAL PRESENCE



DOMINANT NEGATIVE  
SUBJECT INSIGNIFICANT  
WEAK, SOMETHING ELSE  
IN CONTROL, SPIRITUAL



NEGATIVE/POSITIVE  
EQUAL - STATIC NOT  
DEFINATE, UNDECIDED -  
BUT STABLE BECAUSE



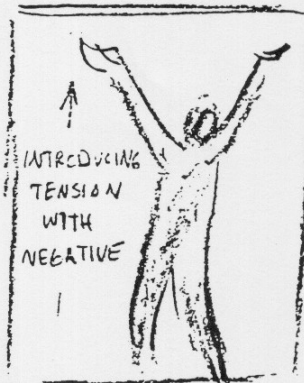
PRAYING FIGURE -  
CONFINED SILHOUETTE



CLEARER SILHOUETTE  
TELLS STORY BETTER



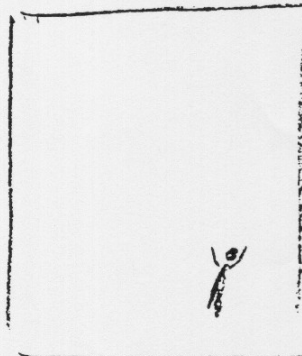
INTRODUCING ANOTHER BIT



FURTHER OPENING

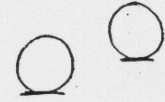


PHYSICAL VIEWPOINT



SPIRITUAL SUGGESTION

SOME SIMPLE RULES OF PERSPECTIVE :



SURFACE



SIZE



SURFACE PLUS SIZE



OVERLAP



SURFACE LINES

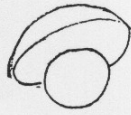


FORESHORTENING

SOME WAYS TO CREATE SPACE AND DEPTH



TWISTING



CUPPING + OVERLAP



FLOWER  
STRAIGHT ON  
APPEARS FLAT



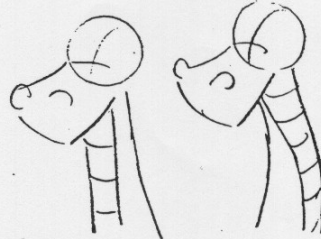
TWISTING IT  
CREATES DEPTH



HAND STRAIGHT ON  
APPEARS FLAT



TWISTING IT,  
ADDING OVERLAP  
CREATES DEPTH



ETC.

⑥ USUALLY THERE WILL BE A SLOW IN AND A SLOW OUT OF THE TOP MOST POSITION. IN THE CASE OF AN APPENDAGE COMING TO REST - IT MAY STILL BE DOING ITS THING AFTER THE INITIAL FORCE HAS STOPPED MOVING.

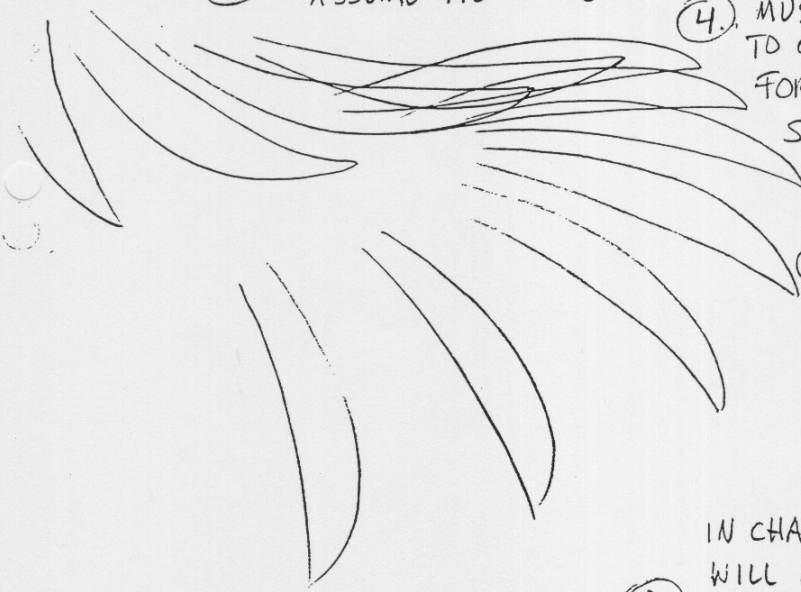
⑤ THEN IT WILL AGAIN ASSUME ITS DRAG

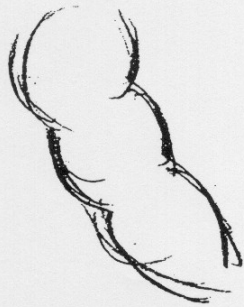
④ MUST CHANGE DIRECTION TO CATCH UP WITH THE FORCE WHICH HAS LONG SINCE CHANGED ITS DIRECTION

③ UNTIL IT HAS SPENT THAT INITIAL FORCE AND -

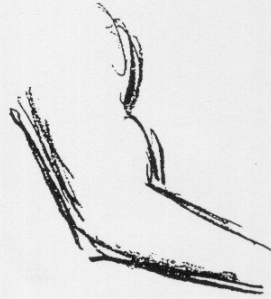
① THE TIP OF AN APPENDAGE SUCH AS AN EAR, A TAIL OR A LOOSE BIT OF CLOTHING -

② IN CHANGING DIRECTION WILL CONTINUE TO DRAG (LAG) BEHIND THE INITIAL FORCE -

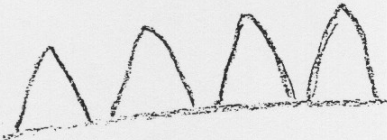




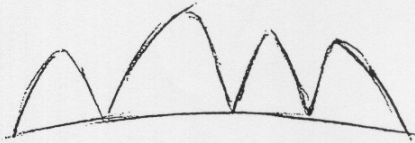
AVOID MONOTONOUS SHAPES



RATHER USE STRAIGHTS AGAINST CURVES



AVOID STATIC REPETITIONS



VARY THE SHAPES EITHER IN SIZE, SHAPE, OR DIRECTION.



AVOID PARALLELS



VARY SHAPE



AVOID EVENNESS IN HAIRS, FEATHERS, FINGERS, ETC.



VARY THEM IN SIZE, SHAPE, DIRECTION OR DISTANCE APART.

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