

FACE STUDY TUTORIALS

BY "OL' DON" BURGDORF

"Ol' Don" Burgdorf has been an inspiration to the carving community for a good many years. A regular contributor to Chip Chats as well as other woodcarving publications with his "Doodles 'n' Notes for Carvin' Folks," Ol' Don has graciously given permission for four of his instructional aids to be posted on www.woodbeecarver.com.

The first page is about creative facial expressions that will serve as a brief introduction to five pages of extensive explanation as well as facial drawings depicting the various expressions of facial emotions. The next two pages offer excellent instruction and visual aids to learn how to carve "no more flat faces." The final two pages are "The Face and it's Features."

For a complete tour of the Art of "Ol' Don" Burgdorf for additional tutorials, patterns, rough outs and items of interest, visit his website at: <http://artofdon.com>.

In 2010 "Ol' Don" received the Ron Ryan Award at the Artistry in Wood Show, Dayton, Ohio as one who exemplifies a passion for advancing the art of woodcarving and encouraging countless woodcarvers through the generosity of his contributions to the woodcarving community.



THANK YOU "OL' Don" Burgdorf

Doodles 'n Notes for carvin' folks

CREATING

EXPRESSIONS



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REGARDLESS OF BODY SIZE OR SHAPE, FUNDAMENTAL THINGS HAPPEN IN THE FACE FOR EVERY EMOTION. THE FACE IS A RUBBER-LIKE MASS CAPABLE OF SQUASHING AND STRETCHING. THE CHEEKS CAN SQUEEZE UP AGAINST THE FOLDS UNDER THE EYES OR MOVE FORWARD AND DOWN. THE EYES CAN "POP" OR BE CLOSED. THE EYEBROWS MAY BE ELEVATED OR POINT DOWN. THE NOSTRILS CAN BE FLARED OR RELAXED. THE MOUTH CAN BE WIDE OR NARROW, STRAIGHT OR ANGLED, OPEN OR CLOSED, TEETH SHOWING OR NOT, UPPER TEETH OR LOWER TEETH ONLY, LIPS DRAWN UP OR PUSHED OUT.



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EXPRESSION IS OF GREAT VALUE IN GIVING A CARVING LIFE. MAKE FACES AT YOURSELF IN A MIRROR, THEN EXAGGERATE SLIGHTLY FOR ACCENT WHEN CARVING. IN THE MEANTIME, GIVE SOME EXPRESSION TO POOR OLD EMOTIONLESS FACE #9. THANKS !



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9



11



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1. SURPRISE 2. ENJOYMENT 3. HORROR 4. MELANCHOLY
5. ANNOYANCE 6. ANGER 7. ELATION 8. ANTICIPATION
9. (YOUR CHOICE) 10. DISGUST 11. FURY 12. DELIGHT
13. WORRY 14. FEAR 15. REMORSE 16. SUSPICION

from the sketch pad of Don Burgdorf

Expressions show feelings. Happiness, confidence, worry, fear, determination, flirting and suspicion are what I had in mind as I carved these toothpick holder examples.

Since I do not have a medical background, whereas I could identify all the muscle groups which come into play as expressions are created, an artistic approach will be used to identify the shapes and contours of the face throughout this study.

Regardless of body size or shape, fundamental things happen on the face for every emotion. A heavy set individual will look surprised the same as a thin person because he does the same thing only with a different face. The face is a rubber-like mass capable of squashing and stretching. A smile or a frown will generally compress a face while surprise and fear elongate it. This is the result of the cheeks squeezing up against the folds under the eyes or moving forward and down.



Amused



Anticipation



Enjoyment

To help us on our journey of discovery I have enlisted the help of my friend Seymour Sharpedges. As you can see at the left above, Seymour seemed to be pleased with the thought of being seen in a teaching publication. Though changing the proportions of the head or using a variety of hair styles can create different effects for any expression, Seymour will be our only model. This will allow us to focus on what happens to his features as his mood changes.

Seymour has been anticipating his appearance here on these pages and you'll notice that now his eyebrows and mouth have a different appearance. However, there is more to creating expressions than the placement of the mouth and eyebrows. Notice that the shape of his eyes has changed as well. There are "crow's feet" wrinkles because his cheeks push up on the flesh beneath his eyes. Wrinkles or furrows are a response to the flexing of facial muscles as they move in a given direction.

Seymour says, "Never put off having a good time, for there's no time like the pleasant." As his expression changes to one of enjoyment his smile widens. The corners of the mouth are drawn upward and back around the curve of the dental arch causing his cheeks to push up beneath his eyes, partially closing them. As the upper lip lifts up and shapes into a smile the pattern of wrinkles between the mouth and cheek deepen. Wrinkle patterns are not a random happening but follow fixed routes over the face as they are created by tension or pressure and, in old age, sag and shrinkage.

A wise man once said, "It's better to make the world smile at what you say than laugh at what you do." There seems to be an endless potential for types of smiles; a slight smile, flat smile, big half moon smile and even a partial twisted mouth smile. The upper lip changes with expression and is typically long for expressions of happiness but shortens when feelings of sadness or surprise are expressed. On the left below the mouth is not as wide but the pattern of wrinkles is still evident and we see how the eyes and eyebrows can change the expression to one of elation. The eyebrows are now raised and for an older subject, furrows would become evident in the forehead. As the eyebrows raise the eyelids are pulled upward exposing more of the eyes. A large pupil will indicate interest or receptivity. Conversely a small pupil will indicate a dazed look.



Elation



Delight



Glee



Surprise

Seymour seems delighted with our progress so far and it shows as his mouth opens slightly and his eyes partially close. Even though his eyes are partially closed, the pupil is still visible since the pupil often moves with the eyelid as it opens or closes. Eye movements and the location of the pupil play a major role in creating expressions.

When a feeling of glee overtakes Seymour he breaks into laughter, laughter being "the sensation of feeling good all over, but showing it primarily in one spot". This causes the mouth to draw up, sideways and back around the dental arch. Where the corners of the mouth meet the cheeks show the greatest reaction as deep creases are formed. As with all smile related expressions, the cheeks have pushed up against the eyes partially closing them and creating "crows feet". His eyebrows are raised adding to the effect.

A surprised look over took his face when I told him his only payment would be lunch when we're through. His mouth has narrowed and is pulled down with his lower lip slightly protruded. His tongue may or may not show when surprised. Long vertical creases are now evident either side of his mouth from his nose down and his forehead has moved upward possibly causing furrows in his brow. His eyebrows are high and his eyes are wide open. "Beady" eyes could also be used with this expression.

It would seem that Seymour has begun to show his disapproval with my lunch for posing comment. Notice that when disgusted, one eyebrow is slightly up while the other is slightly down and his mouth is skewed. The corners of his mouth turn down. In a smile or frown, as one side of the face moves down with the eyebrow, the same side of the mouth rises up. Having him look off to the side accents the mood.

A few subtle changes will change his mood to one of annoyance. His mouth is no longer angled quite as much though the ends of his mouth still turn down and his lips may flatten against his teeth. His eyebrows are turned down and creases are still evident between his eyebrows. To make the mood complete he is looking off to the side. If his eyes stared forward he would have a look of determination.



Disgust



Annoyance



Confident



Worry

I asked Seymour if he wished to continue and he seemed confident that we could. Apparently Seymour forgot that confidence is that quiet assured feeling you get just before you fall flat on your face. Notice that the angle of his eyebrows and his half closed eyes contribute to the mood set by his mouth. If you cover his eyes, his slightly twisted mouth with teeth showing, still indicate an expression of confidence. Moving the mouth a little bit to one side can often provide an extra accent. You can add teeth or forget them depending on the mood being expressed.

Where there is a lack of confidence you will find worry, that preoccupation which is like a rocking chair. It gives you something to do, but it doesn't get you anywhere. Worry can be a subtle or a strong emotion. The inner eyebrows turn upward and pull the eyelid up, while the outer eyebrow moves down partially closing the eyelid. The center of the forehead lifts causing furrows. The corners of the mouth turn downward and the lower lip becomes depressed. A slight twist of the brow can turn worry into a thinking expression. A thinking pose characteristically has the figure scratching or touching his head.

On the next page, worry can easily become fear by putting the emphasis in and around the eyes. The expression of fear is not unlike surprise but expresses helplessness. The eyes are open wide giving the appearance of "popping" and the inner eyebrows pull up forming wrinkles in the forehead and between the brows. The lips are pursed and the mouth is typically open with the corners dropping.

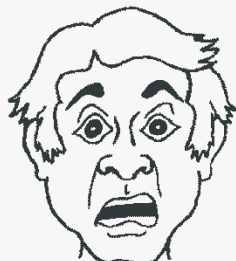
Fear exaggerated easily becomes a look of horror. The inner eyebrows raise even farther creating more furrows in the forehead and the eyes open wider as does the mouth. The eyeballs have an expanded look. Creases form at the wings of the nose and the nostrils become flared.

Victor Hugo called melancholy "The pleasure of being sad." The eyes and brows pull in and upwards and the eyes may be open or closed. Furrows may appear in the forehead. The mouth tends to drop at the outside and may be slightly open. Creases between the mouth and cheek may be evident.

Remorse is often an indication that something wasn't quite as pleasant as one expected it to be. The feeling of remorse is shown by having the eyebrows low on the forehead and the eyes looking downward or closed. The mouth is turned down and for the full effect you should have the head tipped forward, looking down towards the ground.



Fear



Horror



Melancholy



Remorse

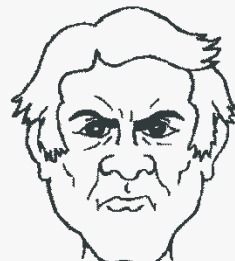
What you don't know doesn't hurt you: it's what you suspect that causes all the trouble. For an expression of suspicion you'll want to have the inner eyebrow down and the eyes glancing off to one side. The jaw should be firmly set with the ends of the mouth turned slightly down.



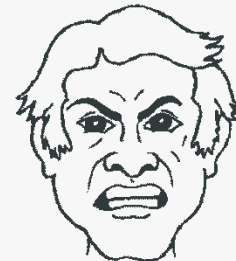
Suspicion



Sneer



Anger



Fury

The sneer is basically a smile with contempt. One eyebrow is angled and slightly higher than the other causing wrinkles on one side of the forehead. Most obvious is the twisted mouth with one side higher than the other and the teeth showing though an acceptable sneer can be accomplished without the open mouth as long as the mouth is twisted. Having the eyes looking off to the side adds to the effect.

Anger may be explosive, sputtering or seething. It is never without a reason, but seldom with a good one. Seymour once made a speech when he was angry and it was the best speech he ever regretted. In anger the eyebrows are brought down towards the center creating deep furrows in the lower forehead and creases between the eyebrows. The corners of the mouth turn downward and back resulting in deep creases between the cheeks and the mouth from the nose downward. The lips may tighten and flatten against the teeth.

Anger can become fury when you open the mouth. The corners of the mouth are still turned down but now you can see the clenched teeth. Wide, flared nostrils will add to the intensity of this expression.



Tired

Seymour's expression now indicates he has had enough so this will conclude our study of expressions.

Expression is a matter of personal interpretation so to expand your potential for using these illustrations, let me share with you some alternatives to what I've titled the illustrations:

"Amused" can also reflect confidence, coyness or a meditative mood.

"Anticipation" - Dignity, intelligent, apathy, yearning, indifference.

"Enjoyment" - Confidence, eagerness, stupidity.

"Elation" - Anticipation, foolish, happiness, exuberance.

"Delight" - Joy, giddy, thrilled.

"Surprise" - Astonishment, awe, insulted, nervous.

"Disgust" - Bitterness, conceit, stubbornness, envy, impatience.

"Annoyance" - Cynicism, conceit, indifference, impatience, doubt.

"Confident" - Sophistication, kindness, wise, eagerness.

"Worry" - Dejection, humiliation, emotional, perplexed, troubled.

"Fear" - Amazed, anxiety, suspense, insulted.

"Horror" - Astonishment, surprise, screaming, suspense.

"Melancholy" - Defeat, discouragement, concern, sadness, hopelessness.

In closing I'd like to challenge you to go beyond the ordinary and exaggerate an expression to get that little extra that can give emphasis to your subject's mood. I think you'll be pleased with the results.

No More Flat Faces

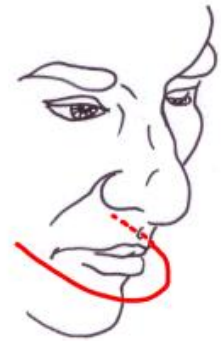


Flat faces. We see them everywhere, don't we. We look in a mirror and we see a flat face. Look at a portrait photograph and you'll usually see a flat face. Even most of our own photographs are of people looking straight at the camera. More flat faces. Is it any wonder that most of us carved flat faces when we began our adventure in woodcarving? No, it's fully understandable. Follow along with me now as I show you how to break the flat face habit.

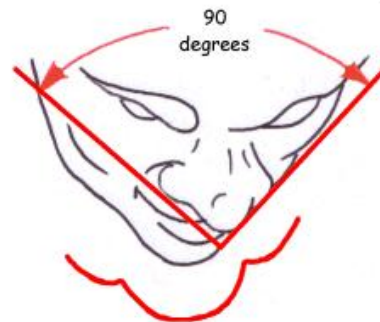


The head is basically a modified oval with several flat planes. Its width is about $\frac{2}{3}$ its height. As you shape the head you'll want to correctly capture the basic shape and form before carving any details; the protruding nose, the recessed area for the eyes and most importantly, the shape of the lower half of the face.

Understanding the jaw area is the first step in being able to shape the head correctly. It is the horseshoe curve of the dental arch that defines the lower half of the face. The curved shape of the teeth, the dental arch, is shown in red on these two drawings.



Here I have roughed out the basic shape of the head. Notice the angle from the chin back toward the cheeks.



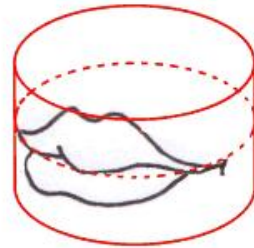
Looking down at the face from above, you'll want to have a 90 degree angle from the tip of the nose to the cheeks. This configuration continues down to the jaw and will allow you to properly shape the nose. The nose is not a protrusion that was stuck on the face as an afterthought. It is an integral part of the face and only half of the nose extends forward of the philtrum indentation, that vertical shallow groove that runs from the upper lip to the nose





The nose is one eye length wide and I create the nostril stop cuts using a suitable size gouge. A detail knife is used for making the "smile lines" from the top of the nostrils outward and blended into the area below the cheeks. This will give you the proper dental arch curve for shaping the mouth.

Locate the mouth about 1/3 of the distance down from the bottom of the nose to the chin. When shaping the mouth think of it as being wrapped around a cylinder (the teeth). That image will help you shape it properly.



From the side view, the upper lip is slightly forward of the lower lip. The location of the lips should fall along a line drawn from the top of the nose to the chin.



The 3/4 view shows the contour of the head from the brow to the chin. When carved correctly the face angles in from the cheekbone to the chin. It is not a vertical line.



And here is a picture of the carving which, because it is a photograph and may look flat, brings us back to where we started. Well, that's okay. We know it isn't flat.



Have fun with faces. The more you carve the better they'll look. Until next time, may your blades stay sharp and your cuts be true.

Ol' Don

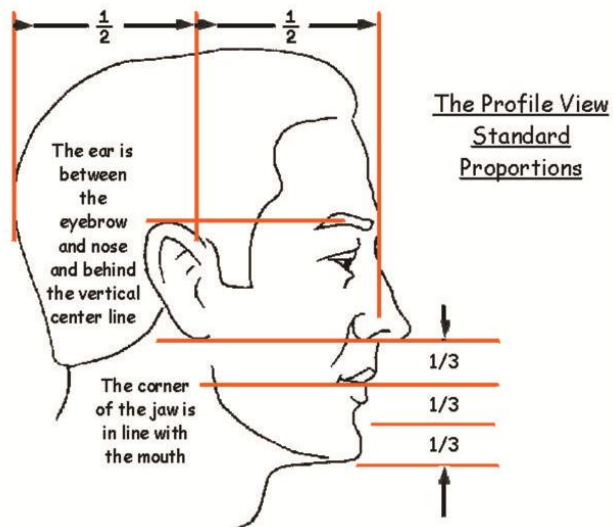
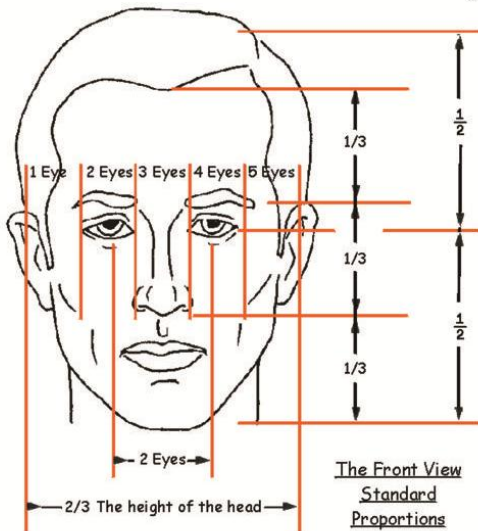


The Face and it's Features

An in depth study of these subjects, including the references shown here along with many photographs, drawings and practice patterns can be found in Ol' Don's "Caricatures With Character" and "Create a Recognizable Caricature of Someone You Know" studies available as downloads from <http://artofdon.com>



When starting a carving of the head or face, think of the form, the planes and angles that make up the basic shape. Think of the head and/or face as a whole and consider how the features work together. As you carve your subject work on the overall form, moving from one feature to another. Never start with one individual feature and carry it through to completion. This will keep your perspective focused on the entire project rather than one small detail.



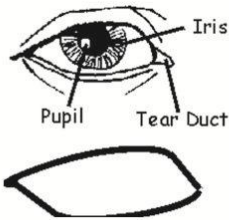
The head is basically an egg shape oval with the width of the head being 2/3 it's height. Drawing a vertical center line helps place the features symmetrically. It also helps to draw horizontal guidelines to locate the features on either side of the center line. The head is almost as deep as it is tall. The top of the ear is in line with the eyebrow while the earlobe lines up with the bottom of the nose making the ear the same length as the distance from the brow to the nose.

(Over)



The Face and it's Features

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The Eye

The shape of it is an almond shape. It is basically a parallelogram as shown in the drawing at the left. The highest point of the upper lid is approximately 1/3 of the eye's length from the tear duct.

The eye is a sphere that rests in a receded opening in the skull called the orbital cavity. Notice how far the eye is set back from the bridge of the nose.



The upper lid has a steeper back to front slant than the lower lid and is positioned farther forward so that the eye appears slanted.



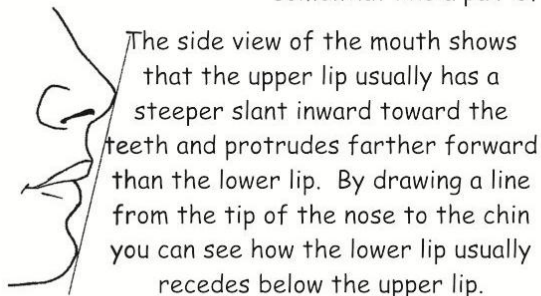
The easiest way to understand the shape of **The Nose** is to visualize it as a triangular block which projects from the surface of the face. However, when carving the nose be sure you blend the nose into it's surrounding area so that it becomes a part of the face and not an add-on.

The profile of the nose is the most descriptive view. Starting at the top with the keystone area between the brows there is a slight curved indentation at the bridge. The bridge of the nose is just below eye level. The nose then projects from the bridge, rounds off at the tip and recedes to the area above the upper lip.

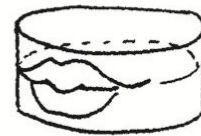


Often overlooked is the fact that only half the nose extends forward from the face. The nose should not be carved as if it were a separate item added to the front of the face.

The Mouth is a form that protrudes from the smooth plane of the basic egg shape of the head. The upper lip basically consists of three shapes with the final form being somewhat like a pair of wings that meet in the center. The lower lip has two shapes and is usually fuller.



The side view of the mouth shows that the upper lip usually has a steeper slant inward toward the teeth and protrudes farther forward than the lower lip. By drawing a line from the tip of the nose to the chin you can see how the lower lip usually recedes below the upper lip.



The mouth's fleshy form follows the arch of the teeth behind it and could be pictured as being wrapped around a cylinder to make it easier to

(Over) visualize from different angles.