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E X P R E S S I O N S



A Visual Reference for Artists

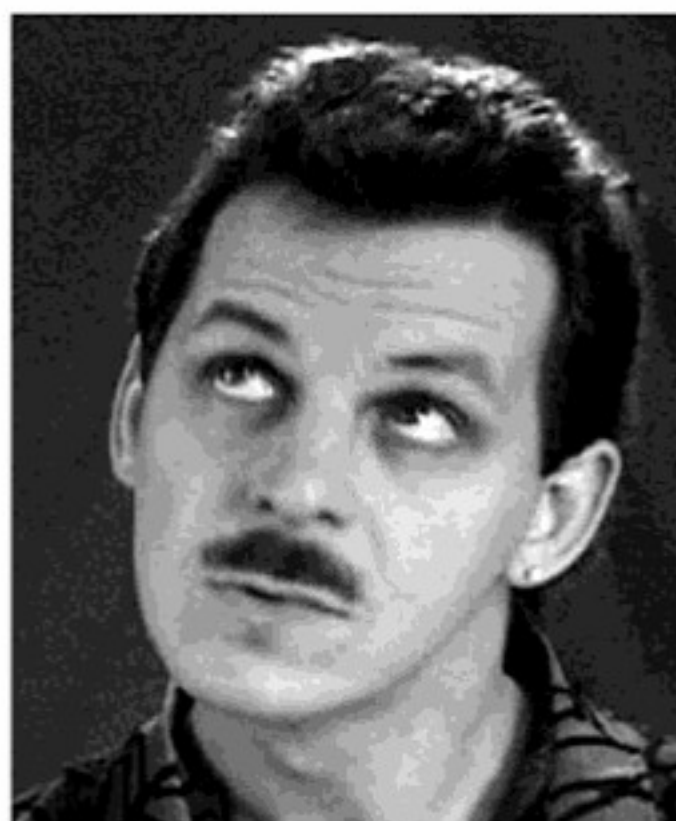
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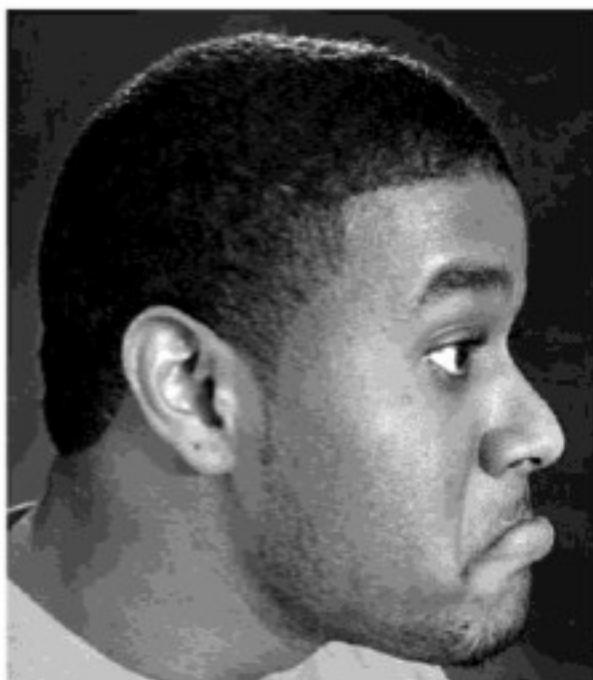
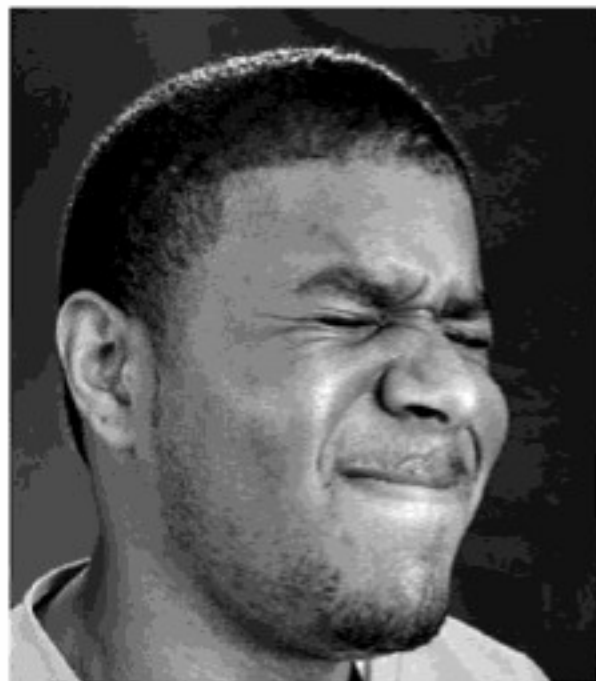
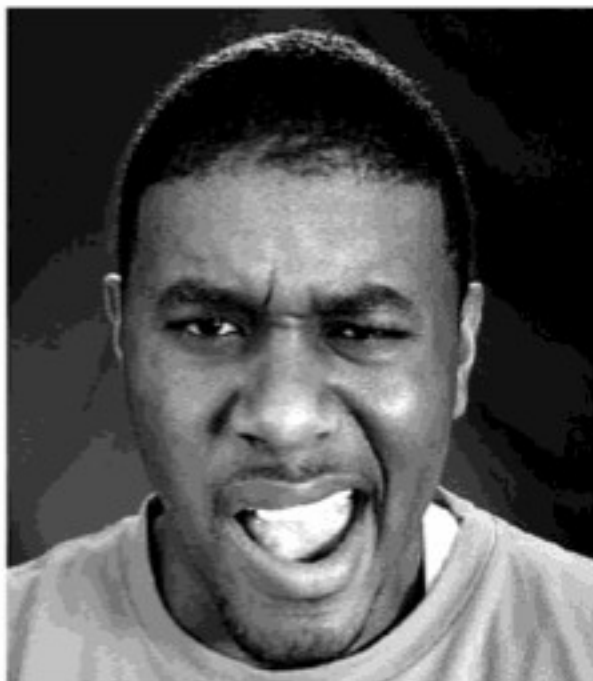
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A Visual Reference for Artists

MARK SIMON

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Project Editor, Robbie Capp
Designer, Mark Simon
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INTRODUCTION

I'VE BEEN A professional artist for over twenty-five years. Early on, I had a repertory of only about five different faces that I always drew. Then I began looking for additional reference sources. I took pictures of family and friends to use as reference for my various projects. Next, I went through magazines and newspapers and cut out photos of interesting faces to add to my collection. Then came the internet, a wonderful source for accessing photos of celebrities.

Consistently forcing myself to draw new and different subjects helped me to grow as an artist, and my file of references contributed greatly. But then I realized that one image of one face did not give me all the reference I needed for drawing an individual from several angles, showing a range of facial expressions.

Granted, like most artists, I have mirrors around me and can mug into them and copy the look I need for a given piece of art. But suppose I want to draw a large woman with an angry look. The angry expression on my slim male face won't look the same as the anger on a heavy female face. And if I needed to depict a sad old man twice my age, the lines on his face would be quite different from those on my face. I realized that instead of trying to have a harem of models at my beck and call, I needed to develop a file of faces representing many types and ages, with expressions simulating a variety of moods, photographed from many different angles.

The book you are holding is the result. It was motivated by my quest to be a better artist and to help my artist

friends by sharing this collection of indispensable reference material with them. In discussing the concept for this book with many professionals—from animators to fine illustrators to comic book artists—they all agreed that this book would be an essential tool for them.

These pages show more than fifty different men and women of various ages and ethnicities, each expressing a broad array of emotions for my camera. As their faces simulated different moods, I took pictures from a number of angles, so there are dozens of shots of each model. In addition, since this reference book is for artists, I thought that you, the creative reader, would enjoy seeing examples of how these photos can stimulate creative work, so I asked a number of professionals in the art world to select a reference photo from this collection and base a work of art on it, using any medium of their choice. Scattered through the book you'll find realistic illustrations, caricatures, sculptures, and many other works of art inspired by these photos.

At the back of the book, there are indexes listing the artists, as well as a number of the models. Feel free to contact them. Save the world—employ an artist!

Enjoy the references. Allow your creativity to thrive. And never let anyone talk you out of expressing yourself.

Toons!

HOW TO USE THIS BOOK

DRAW. LOOK AT THE PICTURES. Draw some more. Besides that, there are lots of creative ways to make use of these reference photos.

Suppose you need to draw a man with a ponytail, but you can't find any good examples. Simply choose any man's face you'd like to illustrate, and then use a woman's ponytail as the reference for his hair.

You can mix and match many other elements from these photos to help you find just the look you want. Draw the eyes from one face, add glasses from another, choose a hat from a third.

Consult the "Table of Contents" when you're looking for a face of a specific age; the models are sequenced by age for quick reference. When you want a certain kind of hat or headgear, those are also separated and listed by category.

Of course, these photos should never limit your imagination. If your work calls for caricatures, enlarge the model's chin or maybe add a large bump on his nose. Study the faces to find the subtle differences between genders and ethnicities. Notice how muscles distort the shape of a face. Make use of this book as a starting point on which to build your character designs.

If you're a storyboard artist, you may also use the book as a casting session. For example, when a

commercial director asks you to draw a classic couple in their thirties, you can turn to the section of the book devoted to that decade and ask, "Like one of these?" The photos can quickly narrow the visual approach the director wants, so you can move ahead with your boards.

If you're an animator, you'll find reference material for character design, mouth shapes, and a huge range of facial expressions. Many camera angles are shown to help you in illustrating turnarounds—characters drawn from every angle to guide other animators and ensure consistency on a project. Another great aid for animators is the "Phonemes Gallery," which provides mouth shapes for each sound.

If you don't have a specific assignment at the moment, you may just want to sketch different faces to stimulate ideas for future projects. Sometimes faces just pop out at you, begging to be drawn. Let those photos jump-start your creativity.

Please note: To reinforce the publisher's statement about reserved rights (see the copyright page), remember that the photos in this book may not be reproduced or used in any way other than as reference for artists. While the models understand that their faces may be replicated in all forms of art, they have not released the rights for their photos to be used outside of this text. All art in this book is copyrighted to the participating artists or as noted.



SKULL GALLERY

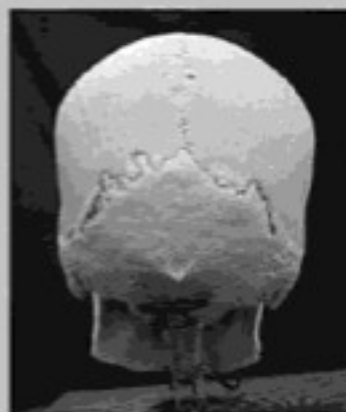
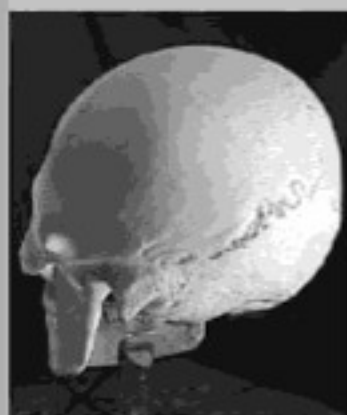
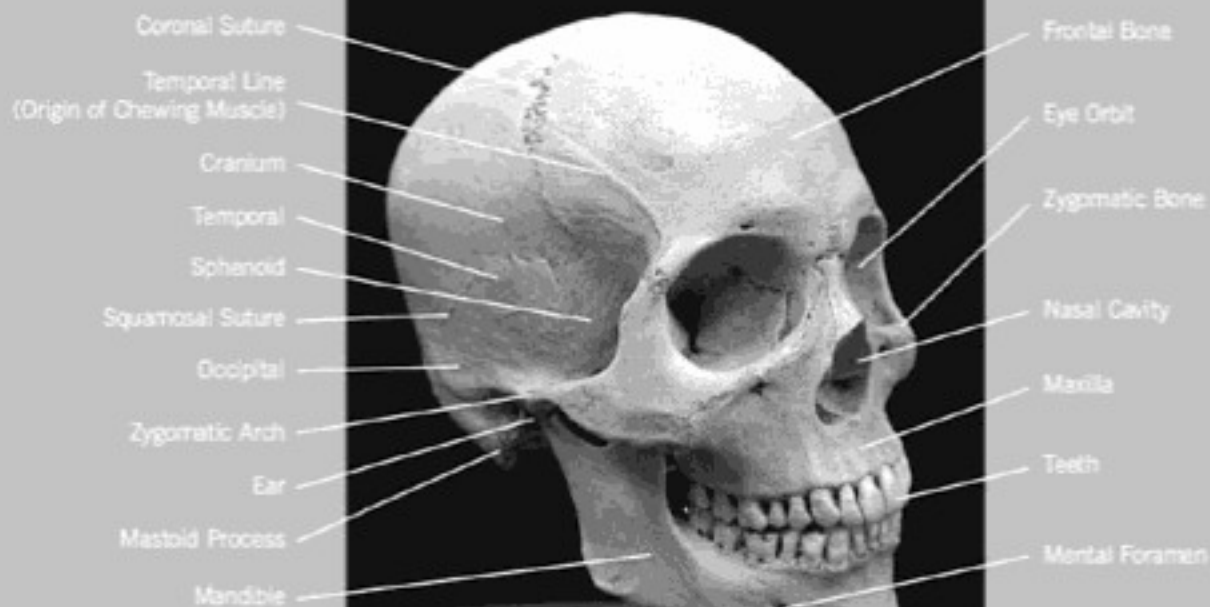
THE SHAPE OF THE SKULL determines the structure and look of the face, and the movement of the jaw affects how we look when we speak. The similarities between skulls are much greater than their differences, although every skull differs somewhat from all others, but in minor ways. The next few pages depict both the bare skull and the skull covered in muscles, to give you a better understanding of how bone and muscle define our facial traits and expressions.

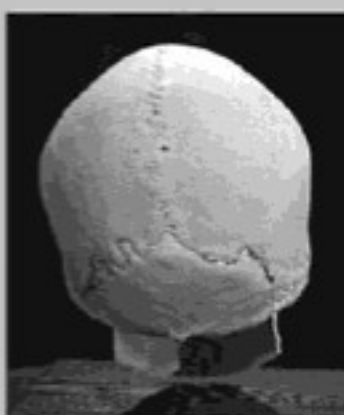
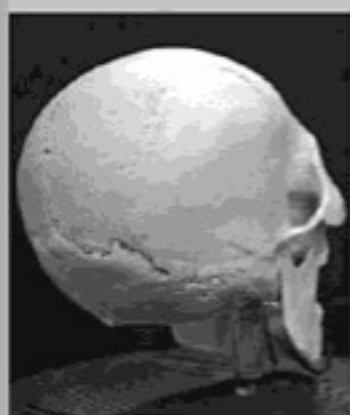
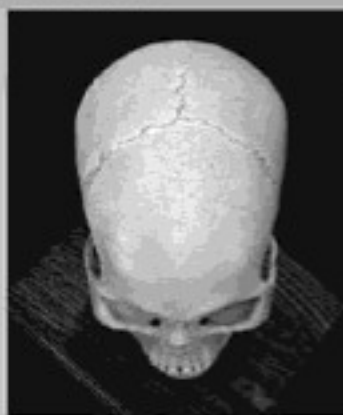
The jaw rotates from the rearmost connection, and is the only portion of the skull structure that moves. Other facial movements, such as raising eyebrows or wrinkling the nose, are based on muscle movement. So while the skull is made up of twenty-eight bones, only the jawbone can move, and its action contributes greatly to the broad range of

moods that the human face is capable of expressing.

The skull used in the photos is that of an adult male. Although the differences between a man's and a woman's skull are not absolute, they are often apparent in these ways:

- Males have more prominent brow ridges.
- Males have blunt and squarish eye sockets.
- Female eye sockets are sharper and more rounded.
- Males have a larger palate (the top of the mouth).
- Males have larger teeth.
- Males have squarer chins.
- Females have rounded chins with a point in the middle.
- Female skulls are smaller, smoother, and more delicate.





SKULL WITH MUSCLES, ADULT MALE





EXPRESSIONS GALLERY

THE FOLLOWING LIST of emotions and ideas was used to inspire the models to exhibit a variety of facial expressions. While each model reacted to different suggestions, not every example listed below is displayed by each model. (No models

were hurt during the production of these photos, even though I was tempted at times to physically assist the look of true pain.) Here are the many words and feelings that elicited the range of facial expressions shown in the gallery ahead.

PLEASED
HAPPY
GIGGLING
ECSTATIC
HYSTERICAL LAUGH

TENDER
BLISSFUL
ADORING
LOVING
SEXY

STONE-FACED
SHY
EMBARRASSED
BEWILDERED
CRAZED

ANNOYED
ANGRY
FURIOUS
TERRIFIED
SCREAMING

CONCERNED
UPSET
CRYING
DISTRAUGHT
EXCRUCIATING PAIN

SURPRISED
PUZZLED
CONCENTRATING
LISTENING INTENTLY
EXCITED

SLY
MEAN
CONNIVING
MENACING
EVIL

CHEWING
WHISTLING
SQUINTING
BLOWING OUT
ACTING GOOFY

POUTING
PANTING
BEDRAGGLED
HEADACHY
HUNGOVER





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MODEL CONTACTS

We should all appreciate and honor the models who have posed for this book. They did so with the knowledge that by contributing their facial expressions to these pages, they will be benefiting artists the world over. These brave souls also know that by allowing their faces

to inspire artists, their features may be distorted in innumerable ways.

The men and women listed below would like you to know that they are available for other modeling and/or acting gigs. Please make use of their wonderful talents.

KAYS AL-ATRAKCHI
midphase@hotmail.com
www.soundorama.com

ANTHONY M. ANGELOTTI, JR.
netfilmmaker@aol.com

RICHARD EARL BARTLEY, JR.
321-287-3445

TRAVIS BLAISE
travis.blaise@mac.com

RICHARD BRELSFORD
407-248-0114

KIM MCINTYRE CANNOLD
laughterorlando@aol.com

THOMAS CANNOLD
407-648-0277

ENOC CASTANEDA
www.enocstudios.com

ALICIA M. DUPONT
amdupont@atl.net

LYNDON B. DUPONT
amdupont@atl.net

SALLIE GLANER
www.dreels.com/sallie

CONWAY L. HARRIS
Chorris122@cfl.rr.com

ANDREA JABITZ
fabihabitz@hotmail.com

COW LAUTERBACH
featherhoof@bovinestudios.com
www.bovinestudios.com

TINA PINTO
tpinto@cfl.rr.com

GENE ROMAGNA
407-963-0788
G_M_Romagna@hotmail.com

JOANNE ROSS
flamysteryblonde@aol.com

DAVID SEMRAU
407-321-1686

LISA SEMRAU
407-321-1686

MARTY SHERMAN
407-226-8182

MARK SIMON
407-370-2673
www.storyboards-east.com
www.FunnyToons.tv

LESLIE VALENTIN
407-736-9020

EDWARD WIESCHOLEK
407-846-6818

JACK XIE
407-363-4789

MADDIE XIE
407-363-4789

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ARTIST CONTACTS

It never ceases to amaze me how many different ways artists can look at and interpret the same subject matter. The preceding pages contain inspiring images

by many talented artists. Whenever you have need of their skills, please contact these amazingly creative men and women.

DAN ANTKOWIAK
818-723-9468
BoardsAndMiniFX@aol.com

RICHARD EARL BARTLEY, JR.
321-287-3445

CHRISTINA BEDLE
christinabedle@mac.com
407-835-3661
407-970-1839 cell

TRAVIS BLAISE
travis.blaise@mac.com

DAVID BREDAHL
DMFBredahl@aol.com

ENOC CASTANEDA
www.enocstudios.com

WILLIE CASTRO
wcanim@cfl.rr.com

MIKE CONRAD
5322 Ridgeway Dr.
Orlando, FL 32819
407-351-5784
www.RadicalConceptsInc.com

KERRY DWYER
323-782-0851
www.KerryDwyer.com
Kerry@KerryDwyer.com

J. BOWEN HARDY
nokrock@cox-internet.com

JOSHUA JOHNSON
608-289-1904
joshuajohnz@yahoo.com

CRYSTAL KINSEY
352-483-9569
CLkinsey@comcast.net

GARY LESSORD
www.Garylessord.com

TONY MORGAN
407-496-5412
magan7@juno.com
www.BornToIllustrate.com

TOM MOSER
818-429-4653
tmoser@moserbrothers.com

ALEX SAVIUK
386-290-3293
ollie47@bellsouth.net

STEPHEN SAWRAN
407-224-3283

MARK SIMON
407-370-2673
www.storyboards-east.com
www.FunnyToons.tv

KEITH SINTAY
661-424-1399
wook22@yahoo.com

ROB SMITH, JR.
robsmithjr@robsmithjr.com
www.robsmithjr.com

BRAD VANCATA
www.BradVancata.com

PATRICK VOGTLI
www.PatVogtli.com
pvogtli@yahoo.com

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