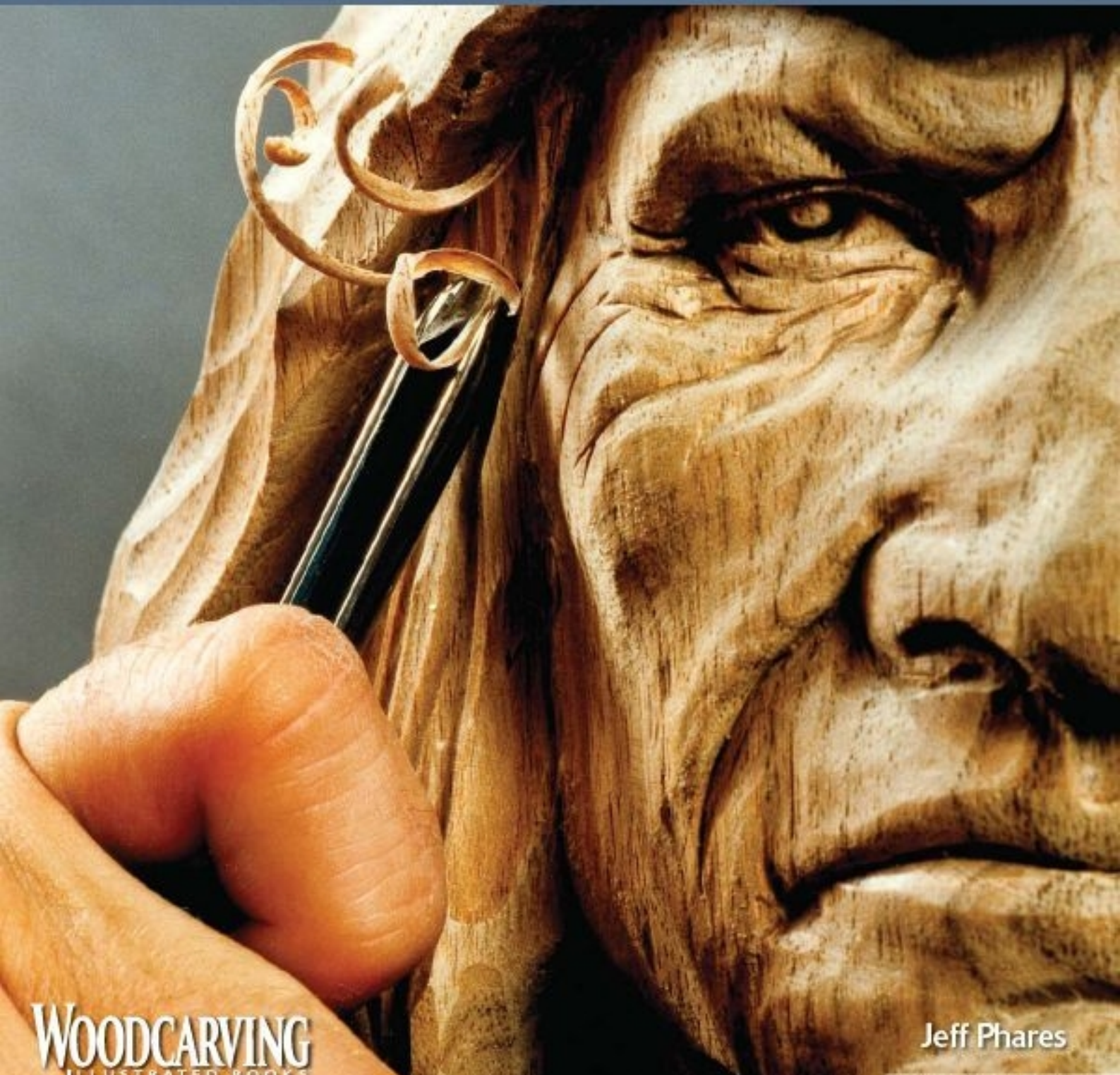


Second Edition  
REVISED & EXPANDED

# Carving the Human Face

CAPTURING CHARACTER AND EXPRESSION IN WOOD



WOODCARVING  
ILLUSTRATED BOOKS

Jeff Phares





# Carving the Human Face

Second Edition  
REVISED & EXPANDED

All submissions for reference only!



From Russia with love

**Puika**







# Carving the Human Face

Second Edition  
REVISED & EXPANDED

CAPTURING CHARACTER AND EXPRESSION IN WOOD

Jeff Phares





## Acknowledgments

This book is in memory of my grandfather, Kyle Phares. He always had faith and believed in me and what I was doing. I would like to offer my gratitude to my family and friends for their continued support and patience, and my thanks to photographer Marc Featherly for the outstanding photography within these pages—you are the best. My thanks also go to the carvers that have had a hand in helping and motivating me to do what I love best—carving.

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## Preface

When I wrote the first edition of *Carving the Human Face*, I was eager to share my knowledge of wood carving with my fellow enthusiasts. Throughout the writing and completion of this book, I found myself continually inspired, as I hope you the reader will be as well.

I have provided you with a step-by-step instructional guide to produce the project supplied within these pages. Upon completion of this book, you will have a finished project to enjoy, as well as the knowledge of new techniques and methods that will be valuable to your personal wood carving projects in the future.

In this second edition, we've revamped the layout to make it more user-friendly, as well as redrawn all of the reference illustrations and added an expanded gallery—including new projects.

I sincerely hope you will enjoy working with my book as much as I have enjoyed putting it together.

Good carving,  
Jeff Phares







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## Using this Book

This book contains comprehensive step-by-step instructions and photographs for carving a Native American wearing a wolf headdress. More than 250 steps will guide you through the carving process from roughing-out to finishing. The steps have been broken into eight sections: blocking in shapes; carving the nose, mouth, eyes, headdress and hair, and scarf and bolo; finishing touches; and finishing. Each section opens with a summary of what you'll accomplish and helpful tips, as well as useful reference drawings—more than 50 total.

Also included is a chapter on options for customizing your carving, whether it's modifying the hair wrap or carving a knotted bandana instead of a scarf and bolo. A chapter on common mistakes shows the problems in the author's early carvings, where he went wrong, and how to correct these flaws if they appear on your carving. Finally, a newly expanded gallery showcases projects by the author meant to provide you with inspiration. Upon completion of this project, you will have gained the knowledge of new techniques and methods that will be quite useful when carving faces in the future.



The comprehensive steps in this book will guide you from a block of a wood to a finished carving.





Diagrams throughout the book provide useful anatomical and design references.



**Section 1** concentrates on blocking in the general shapes of the face, hair, scarf, and headdress.



**Section 2** guides you through the creation of the nose.



**Section 3** shows how to carve the mouth, lips, chin, and smile lines.



**Section 4** demonstrates carving one of the most difficult areas on the face—the eyes.



**Section 5** shows the steps for creating the wolf skin headdress and realistic-looking hair.



**Section 6** highlights the techniques for creating the scarf and bolo.



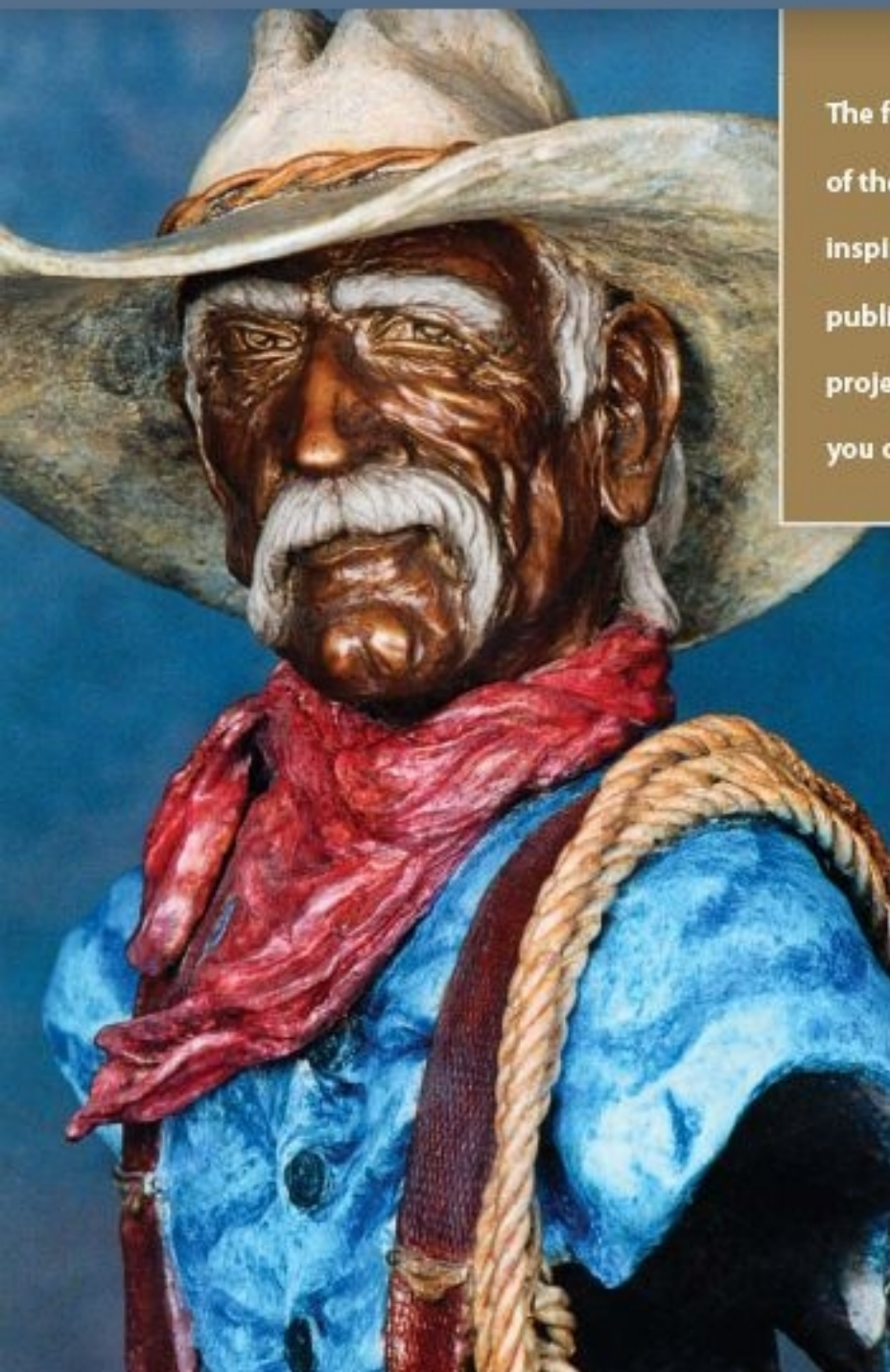
**Section 7** concludes the project by explaining the finishing touches that bring the piece together.



**Section 8** discusses the blend of techniques and materials used to finish the carving.



# Gallery



The following pages contain a wealth of the author's full-color projects to inspire you—the majority never before published. As a bonus, the first four projects also feature patterns to help you carve your very own version.



Untitled mountain man with feather. Mask. 4" (102mm) thick x 8" (203mm) wide x 14" (356mm) long.



Stands His Ground. Bust, basswood. 8" (203mm) thick x 8" (203mm) wide x 16" (406mm) long. Private collection.

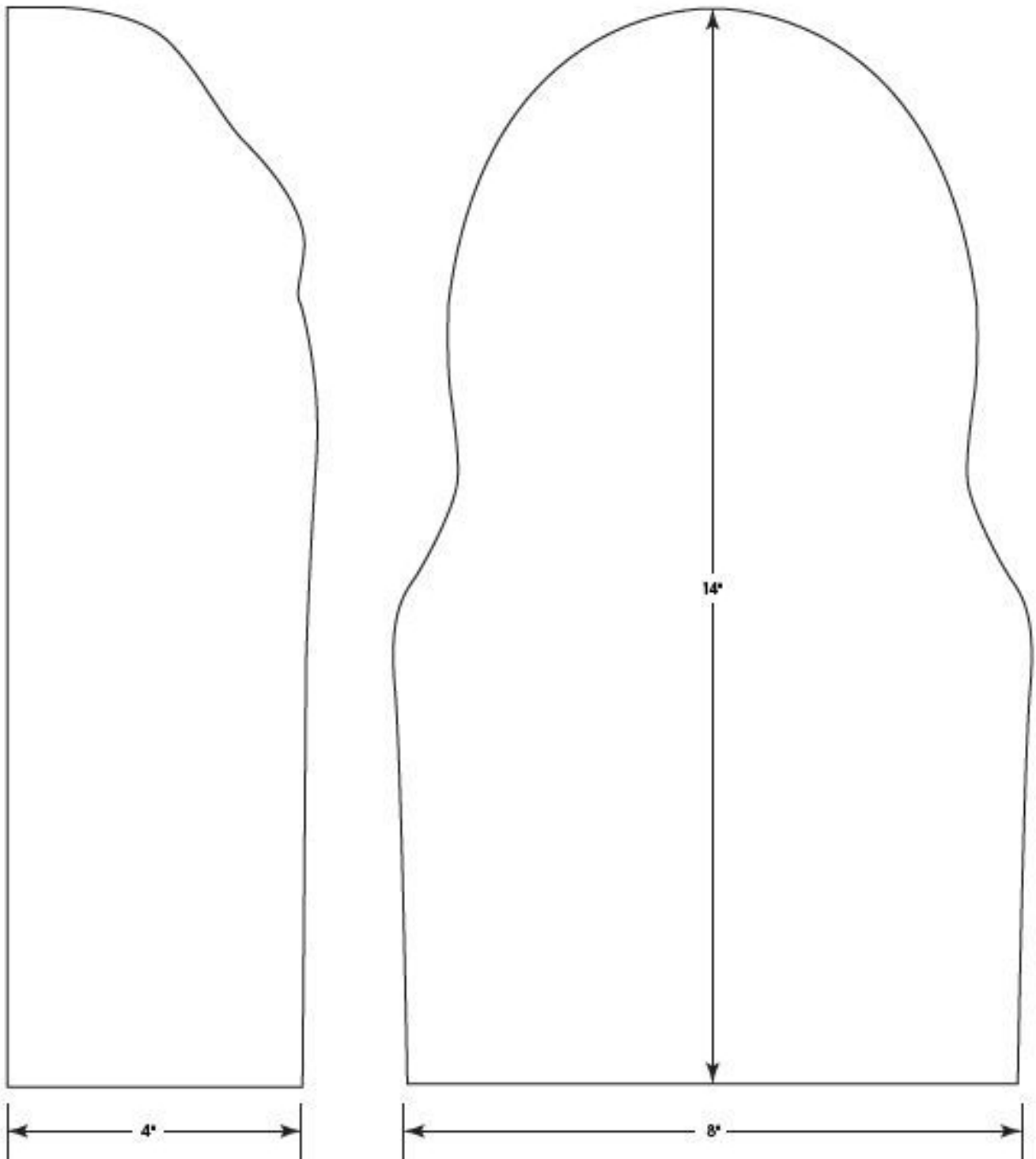




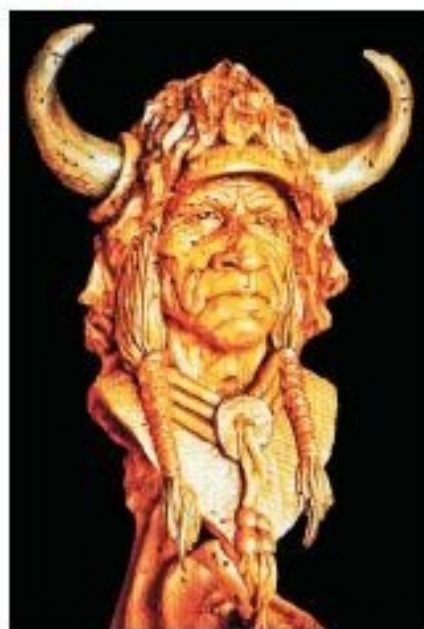


Untitled mountain man. Mask.  
4" (102mm) thick x 8" (203mm)  
wide x 14" (356mm) long.  
Private collection. See pattern  
on page 13.





Pattern for the mountain man mask from page 12. Enlarge pattern 200% for actual size.



Gives His Horse. Bust, wormy butternut  
8" (203mm) thick x 8" (203mm) wide x  
18" (457mm) long. Private collection.





Portrait carving of a close friend of mine dressed as a French trapper. The inset shows the presentation of the carving at his birthday party.



Clay model used to carve French trapper, page 15 top.





*Rememberin' When.*  
Bust, bronze.  
23" (584mm) tall.  
Private collection.



Untitled. Carved from  
wormy butternut log.  
Approximately 18"  
(457mm) tall.







Class photo from Western wildlife workshop held at Doane College in Crete, Nebraska.



Untitled Indian chief.  
Bust, butternut.  
8" (203mm) thick x  
8" (203mm) wide  
x 15" (381mm) long.  
Private collection.







Untitled Santa. Basswood. 3" (76mm) thick x 5" (127mm) wide x 7" (178mm) long.



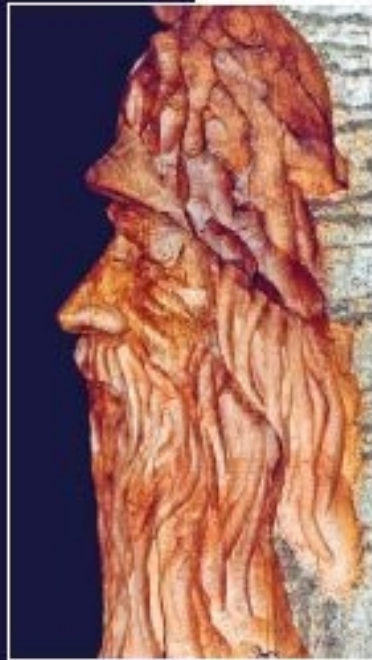
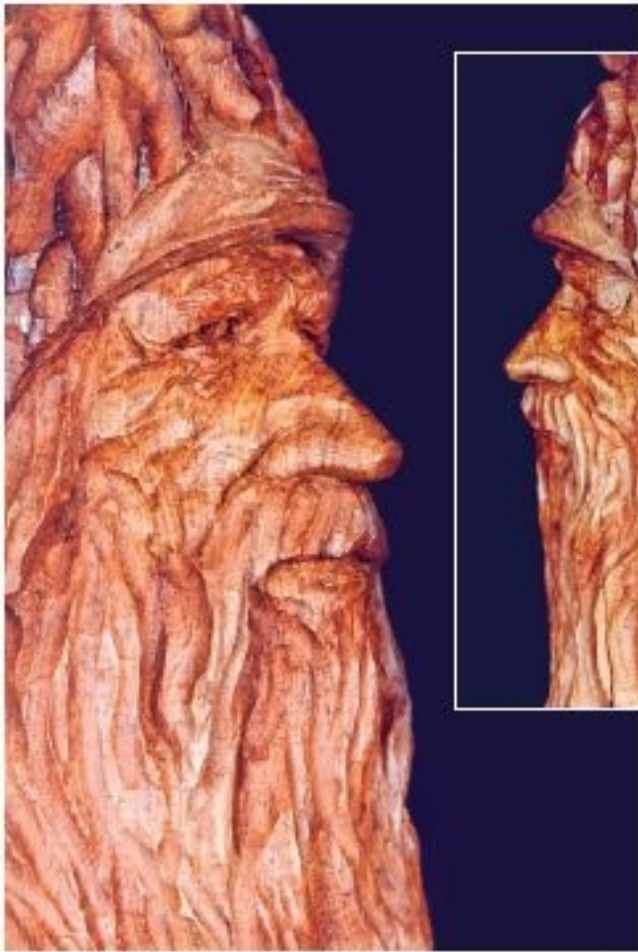
Untitled cowboy. Catalpa with natural finish. 8" (203mm) thick x 8" (203mm) wide x 16" (406mm) long.



Untitled. Cottonwood bark.



Left, untitled Santa bust. Butternut. Middle and right, untitled. Cottonwood bark.



Untitled mountain man.  
Cottonwood bark.

Untitled Indian chief, in  
progress. Buttemut. 8"  
(203mm) thick x 8" (203mm)  
wide x 15" (381mm) long.







Untitled Indian. Cottonwood bark.



Untitled Indian.  
Cottonwood bark.



Untitled Indian with hair wraps and necklace.  
Cottonwood bark.





Untitled Indian with  
feather and necklace.  
Cottonwood bark.



Untitled Indian with feather.  
Cottonwood bark.





## CHAPTER ONE

# Carving Step-by-Step

From getting started to finishing your piece, you'll find everything you need to carve a fantastic face in this chapter. Begin with the basics of choosing a face shape and blocking out the general areas of the face, and then refine the nose, mouth, eyes, headdress and hair, and scarf and bolo. Put the finishing touches on the piece with the tools, and then finish the mask using liquid wax, oil paints, and other materials.



# Getting Started

## On Design

Coming up with an idea or a subject is the first part of the carving process. However, explaining, teaching, or trying to tell someone else how to do that is easier said than done. Nevertheless, here are a few things to consider before you begin a carving.

**First:** What would I like to look at? What subject do I want to use? What interests me? For the subject for this book, I chose a Native American wearing a wolf headdress.

**Second:** Find research material. Look for photos, models, or other artwork. Get as close to your subject as you can. For my subject, I started with photos of Native American faces. I familiarized myself with facial anatomy: noses, cheekbones, eyes, profiles, and side views. Then I found reference material on the accessories—in this case, the wolf headdress. I looked for drawings and photographs of a wolf skin, as well as an actual skin. I used all of the reference material I could find to create a mental picture of my subject.

**Third:** Decide on whether you want to make a bust or a mask. A bust is the head and shoulders of a subject carved in the round. A mask is a hollowed out version of the subject's face. I chose to carve a mask.

**Fourth:** Sketch your idea using some basic design rules to create good line, flow, and continuity. Work with S-curves, C-curves, circles, and triangles. Throughout this book, you'll see some of the sketches I made before I began to carve this piece.

A whole book could be written on design and composition. The concepts I am explaining are by no means the only way to come up with an idea or a subject for a

carving. I design my pieces based on what I like to look at. I combine that with soft curves and flowing lines that continue from one mass to another in smooth transitions.

## Be Prepared

Now that you have a good idea, there are several things you have to do before you start carving. Drawing a pattern is first on the agenda. For a mask, I draw a front view and a profile (page 26).

The next step is choosing your wood. Basswood is probably the best wood to use in your carving. I have had experience carving many different woods, including walnut, red cedar, juniper, butternut, and basswood. I prefer to use butternut or basswood. Butternut is the wood I chose for the demonstration in this book.



I use a variety of tools in this demonstration. Shown here are a number of the tools in my workshop.



Shown here is a typical carver's arm-and-screw setup. I use this on virtually everything. The arms can be purchased or built to suit your needs. The screws are best purchased from your favorite supply shop.

Last, but not least, is assembling the tools you'll need. I find a carver's arm and screw extremely useful for holding the block of wood while I carve it. Check out page 29 for a list of the other carving tools I used while carving the piece in this book. You do not need all of these tools to carve this piece. I have been carving—and collecting—tools for a number of years. I have my favorites, which I use repeatedly. I also have many other tools that I rarely use. The key is to use the tools that you are familiar with and will give you the results you want.

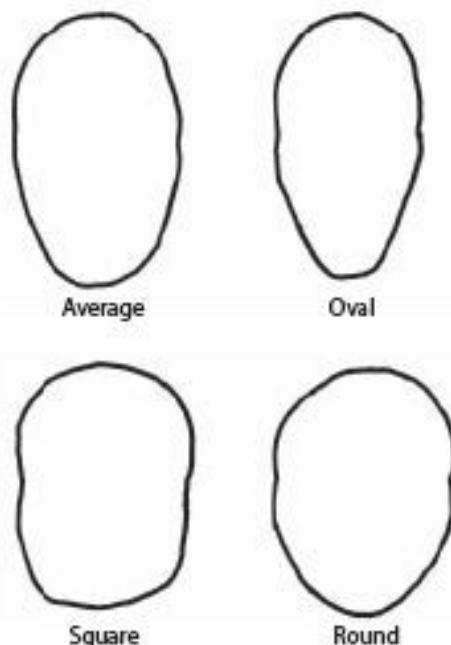
## About Sharpening

As with any aspect of carving, I could go on and on—but for the purposes of this book, simple and effective are the two points to keep in mind when sharpening your tools. Regardless of what type of wood you're using or the subject you're carving, sharp tools are a necessity. As with anything, it is best to learn from the ground up. Learn to use a stone and a hand strop before you move on to other methods of sharpening your tools.

## Beginning

When you've obtained your wood and have your tools out and sharp, you're ready to begin carving. Apply the pattern to the block, either by tracing it or using carbon paper as a transfer. The block of wood I'm using for this demonstration is 4" (102mm) thick x 8" (203mm) wide x 14" (356mm) tall. I use a band saw to cut the front view according to the pattern. We will be creating the profile from scratch. Take a look at the pieces in the gallery, and then let's get started on one of your own.

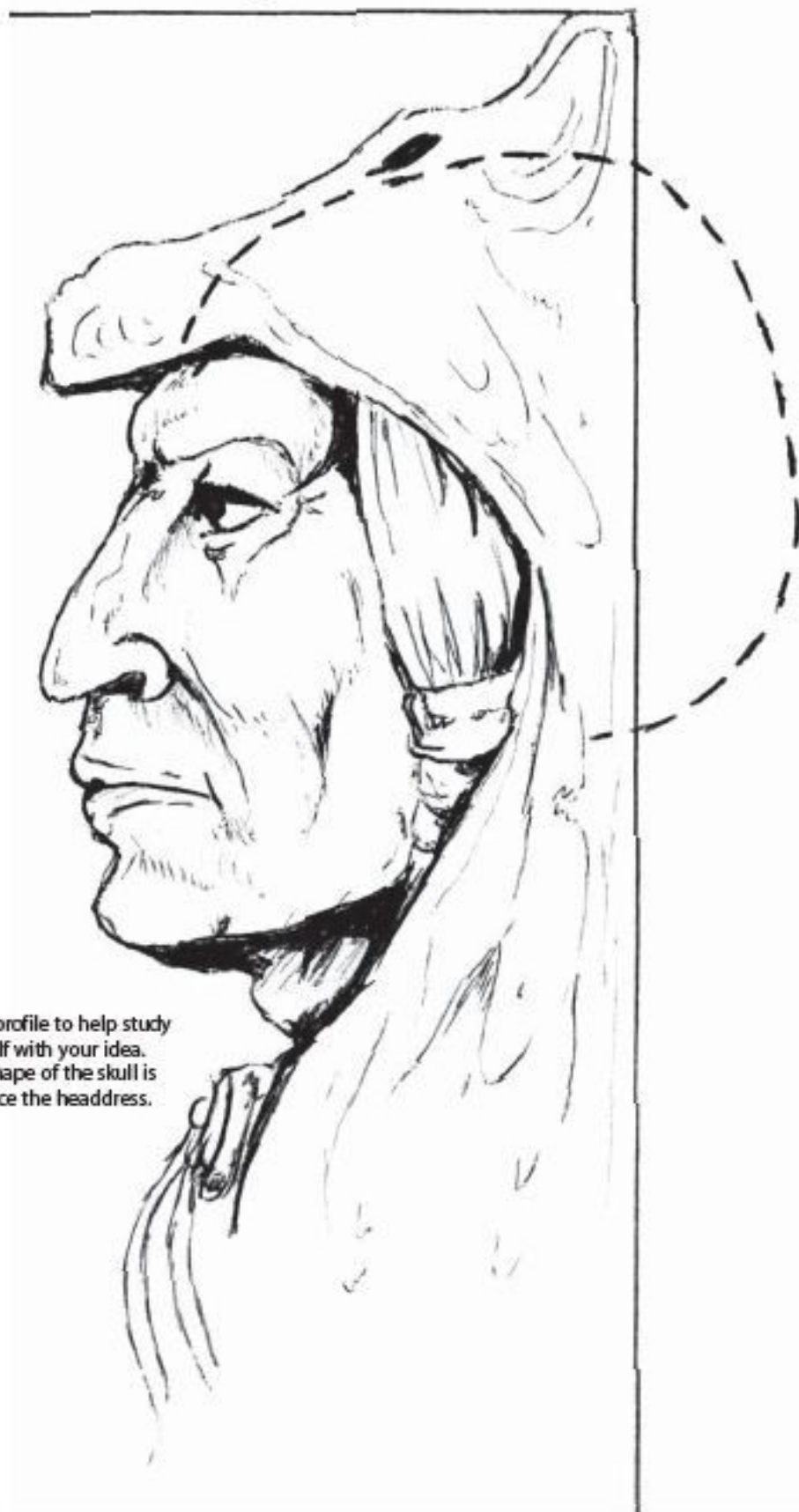
**Diagram 1**



**Diagram 1.** There are a variety of face shapes to choose from when carving a mask.



Diagram 2



**Diagram 2.** Sketch a profile to help study and familiarize yourself with your idea. In this example, the shape of the skull is drawn to properly place the headdress.



Diagram 3



**Diagram 3.** Learn to establish planes, especially when roughing out a piece from a block. Here you can see how the carving is reduced to its basic shapes.



Diagram 4

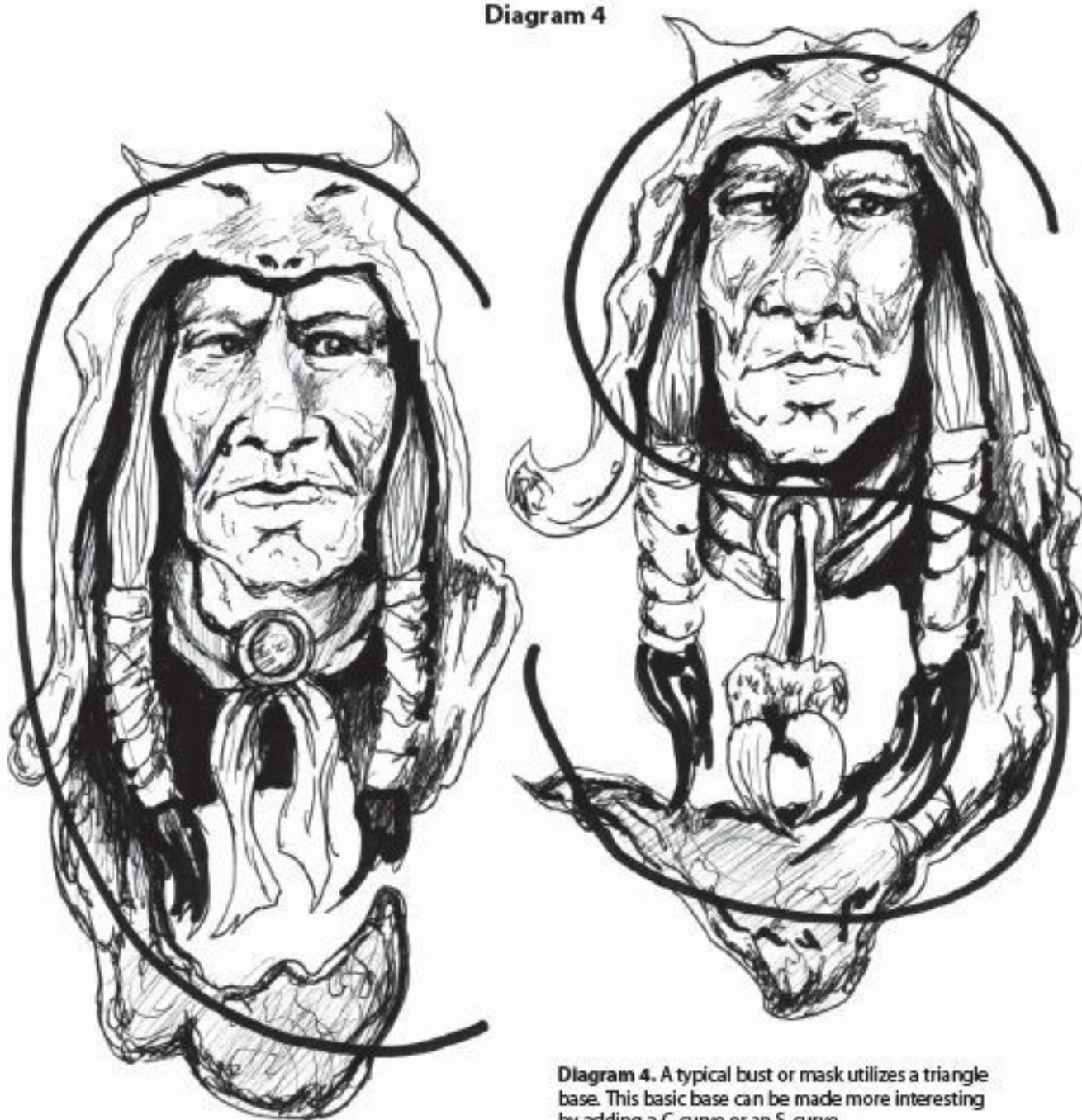


Diagram 4. A typical bust or mask utilizes a triangle base. This basic base can be made more interesting by adding a C-curve or an S-curve.

## Tools and Materials List

### Power Tools

- Band saw
- Electric drill

### Carving Tools

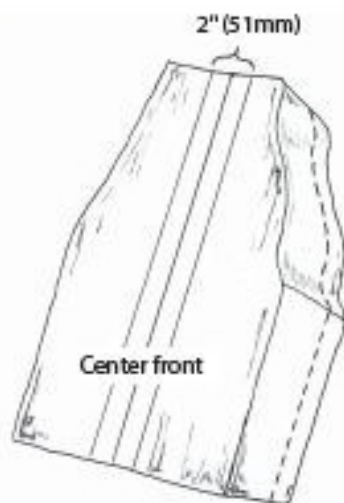
- 1/4" drill bit
- 2mm skew chisel
- #2 20mm gouge
- #3 14mm gouge
- #3 35mm gouge
- #3 1" (25mm) fishtail gouge
- #4 10mm to 14mm gouge
- #5 5mm gouge
- #5 1/2" (12mm) gouge
- #5 16mm gouge
- #5 30mm gouge
- #5 3" (75mm) fishtail gouge
- #7 4mm gouge
- #7 10mm gouge
- #7 1/2" (12mm) gouge
- #7 14mm gouge
- #7 25mm gouge
- #8 3mm gouge
- #8 5mm gouge
- #8 8mm gouge
- #8 30mm gouge
- #8 18mm long bent gouge
- #9 5mm gouge
- #9 7mm gouge
- #9 10mm gouge
- #9 13mm gouge

- #9 3/4" (20mm) gouge
- #9 40mm gouge
- #11 3mm gouge
- #11 5mm gouge
- #11 7mm gouge
- #11 10mm gouge
- #11 15mm gouge
- #11 5mm spoon gouge
- #13 10mm V-tool
- #12 8mm V-tool
- #12 2mm or 3mm V-tool
- Carving knife

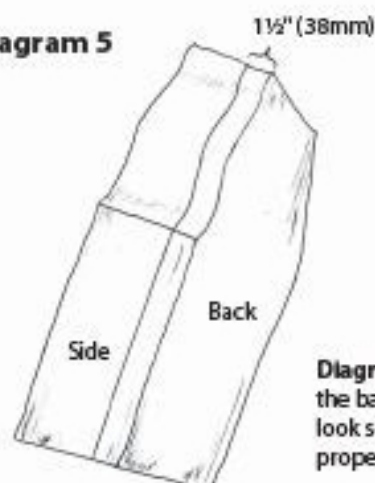
### Other Materials

- 1 1/2" (38mm) squares of Scotch-Brite
- Flexible shaft tool, such as a Foredom
- Carving drill bit
- Flame burr bit
- Small diamond disc
- Oil-based gel varnish
- Clear semi-gloss spray
- Clear matte spray
- Liquid finishing wax
- Oil paints: black, white, burnt umber
- Paintbrushes
- Paper bag
- Paper towels
- Round hairbrush

**Note:** The tools and materials listed here are purely for guidance. It is not necessary to have any of these specific tools. A #2 8mm gouge can do pretty much the same task as the listed #2 10mm gouge, for example—so if you have a #2 8mm, use it. As long as what you have does the job, it is fine.

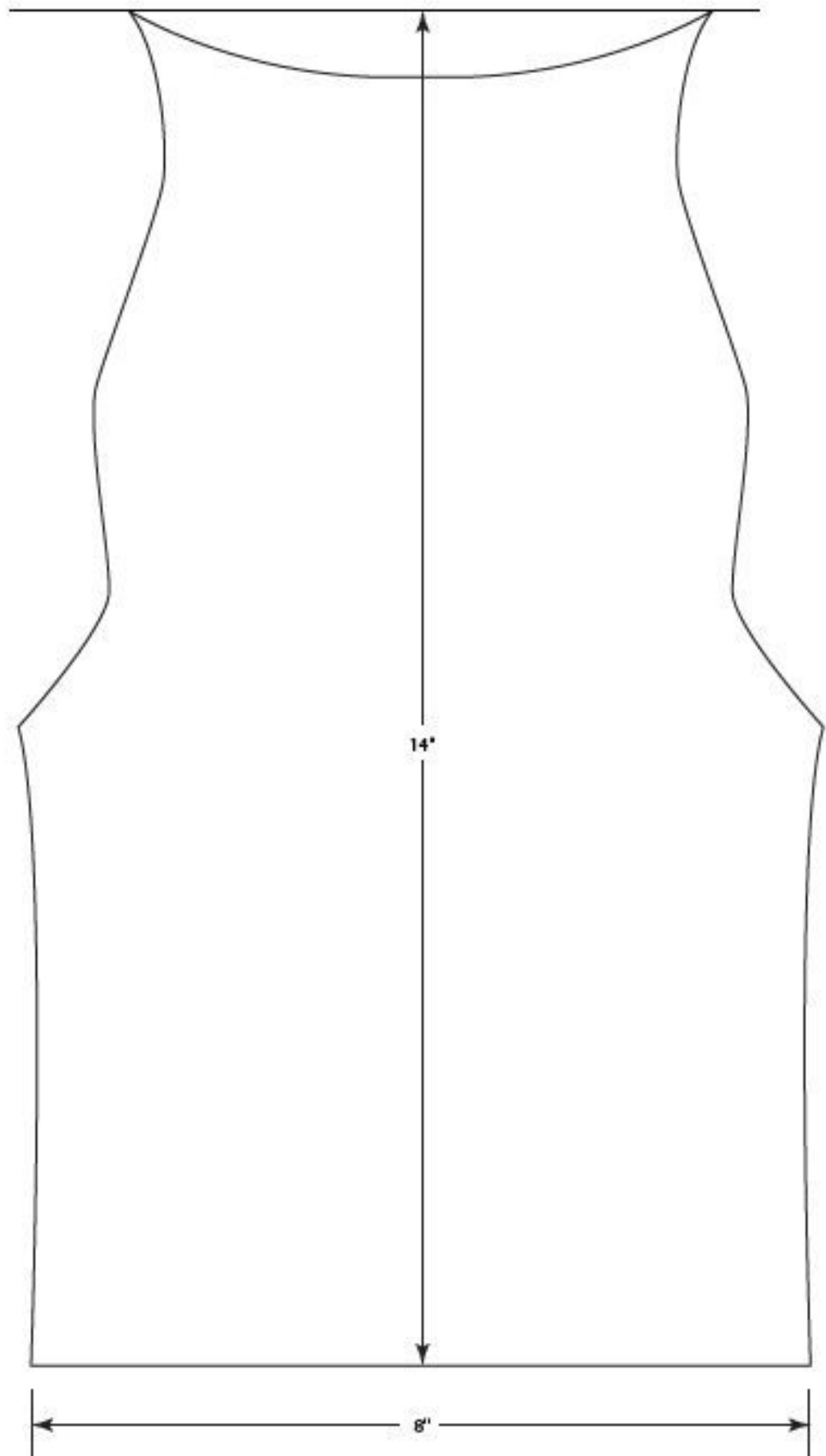


**Diagram 5**



**Diagram 5.** After it is run through the band saw, the block should look something like this with the proper lines drawn on.





Enlarge pattern 150%  
for actual size.

## SECTION ONE

# Blocking in Shapes

In this section, I'll be blocking in the shapes on the mask. When you are working on your piece, you may choose to band saw the profile. I am working from a rough front view, so I am going to block the profile out from scratch. I always allow a little extra room at the top and a little extra room for the back. Notice in the pictures the line that I drew down the side or edge of the block. This is an important line. I leave the wood behind it untouched until Step 56. Following that line ensures I will have enough wood in the back of the piece.

You may notice the centerline is always present throughout the carving process. It is very important because it keeps things

symmetrical. When I cut the centerline off, I always redraw it right away.

The trick to doing a piece with a hat is that it should be pulled down close to the eye so there's not a lot of forehead. That gives the hat a natural, relaxed, realistic fit when the brow ridge is drawn. Keep track of the brow line, the shape of the face, and the protruding mouth area—three features that create a good, strong face. You must have a good shape to begin with for all of the details to look right.

The widest point of the face is the cheekbone. The second widest is the forehead. The third widest is the jaw and chin area. The bottom of the nose is the halfway mark between the bridge of the nose and the chin.



1 The first step is to cut out the front view using a band saw (pattern on page 32–33). Then I mark the centerline and lines 1" (25mm) away from the line on both sides.

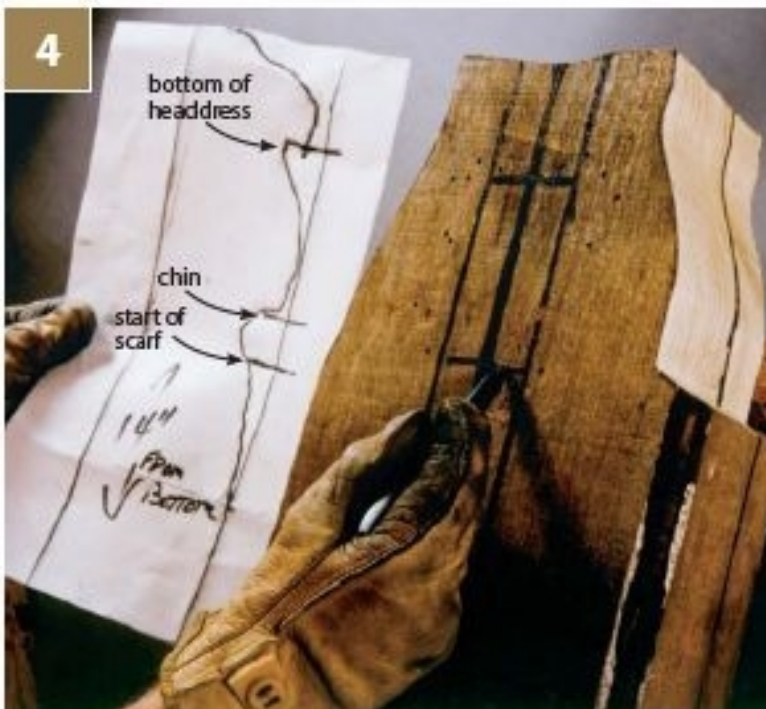


2 I turn the block to the side and mark a line 1" to 1½" (25mm to 13mm) in from the back of the block, running the length of the piece.





On the bottom of the block, I mark a centerline. I drill a  $\frac{1}{4}$ " (6mm) hole about 1" (25mm) in from the back of the block and about 1" (25mm) to 2" (51mm) deep. I crank the screw in as tightly as possible. I have yet to split a block in half.



Here I am holding a profile of the piece with three marks on it: the bottom of the headdress, the chin, and about where the scarf would start. The marks give me some general guidelines.



I start with a #5 3" (75mm)-wide fish-tail-style gouge, working the block into a wedge shape. I work from the marks on each side of the centerline out to the line drawn on the side. These guidelines give me plenty of wood to the side and plenty of width in the center of the face.

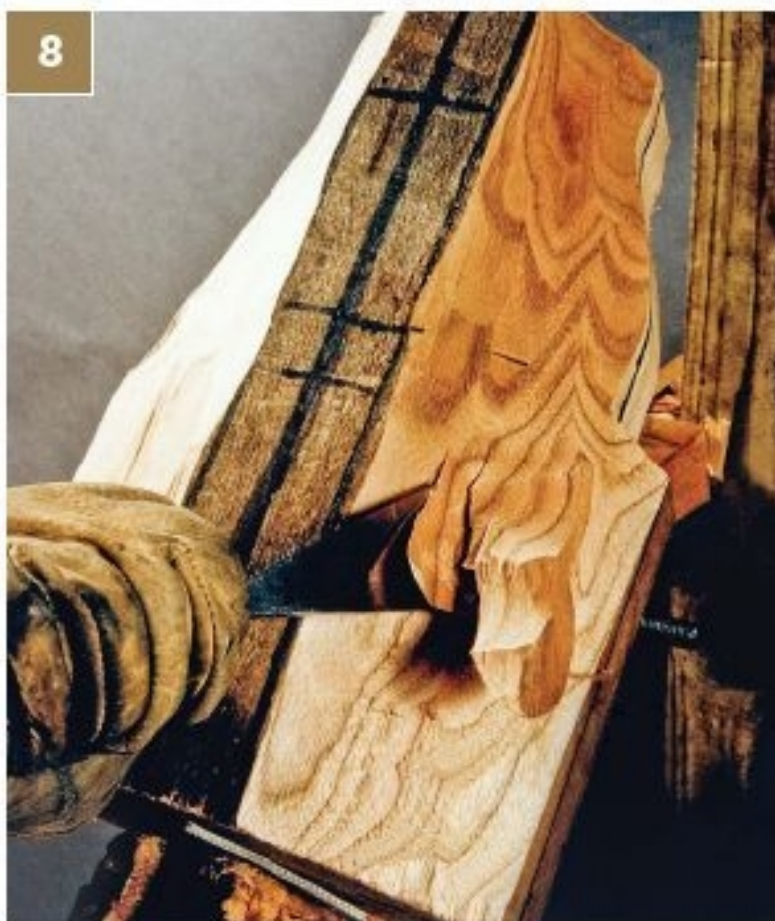




6 I work both sides of the block. The fishtail gouge quickly removes large pieces of wood.



7 You can see the side of the blank has been wedged back and there is a flat spot down the center. Notice how the cuts relate to the guidelines I marked on the wood. These first cuts are beginning to give some shape to the piece.



8 I am still using the wide #5 fishtail gouge. Notice the marks on the front of the piece where the wolf head, the chin, and the top of the scarf were marked in.



9 I give the wolf headdress a 3-D wedge profile and a triangular front shape. You can see how I am working back to the line I made on the side.





10 I cut underneath and across the front to establish the bottom of the wolf's nose. I also roughed in the bottom of the chin and removed wood across the center of the chest. Now I am using a large #9 gouge to start the line around the headdress and around the face.



11 The line on the left side of the face has been established. That is the beginning of the head, hair, and face. The dark spots on the wood are uncut surfaces; I am leaving plenty of width. Notice the headdress line loosely drawn in on the right side.



12 The face shown from a different angle. The headdress and the chin are established. I am working up the right side of the face, removing wood to establish the sides of the facial mass, and to separate the head from the headdress a little better.





Here I am using a #2 gouge. This tool is almost a flat chisel. I am working back, establishing a sharper line and giving the face a little more of a wedge shape. I am pulling in the edges of the face so the headdress surrounds the face.



The profile view shows the beginnings of the face and the headdress. The line that you see drawn on the side of the face in this picture marks the hairline.

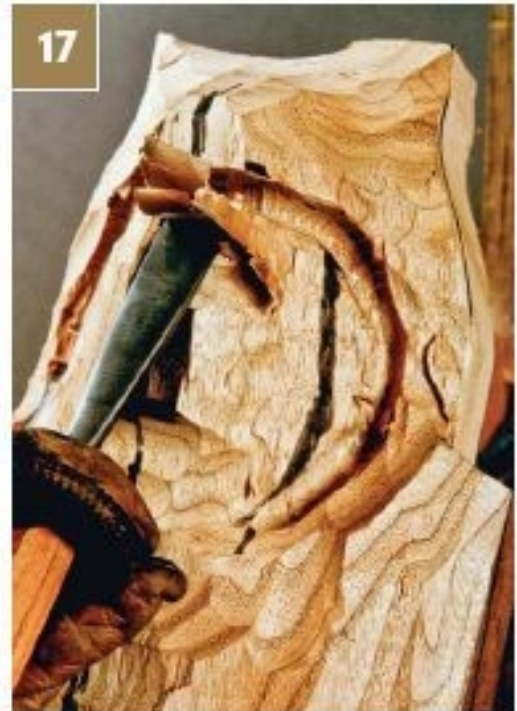


This is the opposite side of the piece. See the relationship to the line I drew down the side of the block in the beginning? These reference points serve as great reminders and keep me from removing too much wood too quickly.





The front view shows the uncut dark spots. At this point, I try to think in shapes, forgetting any detail. I draw in the hairline and the line where the headdress is coming down. I have also started removing wood on the top to shape the top of the head.



I am using a wide #2 gouge (a #3 also will work) to slope the forehead from the point of the nose to underneath the headdress. I have also taken wood off the front of the wolf's nose and redrawn a centerline on the front of it.



I shape the line around the head with a #3 fishtail gouge. This is a stop cut. This is an important line because everything is built around it. Notice that the headdress looks pretty tall on top of the head. That is fine. I can always take it down later.





I have carved the right half. The hairline and face are blocked out. The big S curve drawn here marks the edge of the cape. Notice it covers one side of the carving; the other side will be uncovered. Now I will shape the left side of the face to match.



A profile view of the piece shows how much wood was removed to create the basic shapes of the carving: the chest, face, neck, hair, cape, and wolf headdress.





Continuing on, I am again using the wide #2 gouge. It is nearly flat. This makes it a good shaping tool. Here, I am cutting down from the point of the nose to pull back the chin. These cuts will strengthen and shape the profile a little better.



Notice the general shape. I am coming underneath the chin and around the neck, pushing the jaw line back to the hairline. This will create the jaw angle. A good rule of thumb is to make the angle either at 4 o'clock or 8 o'clock, depending on the side of the head.



Remember to leave the wood uncut behind the line down the side for now. Take a close look at the profile. The curved line indicates the top of the skull. Notice the shape of the wolf head as it slopes to the top of the block. Also notice how the wolf's nose hangs down.





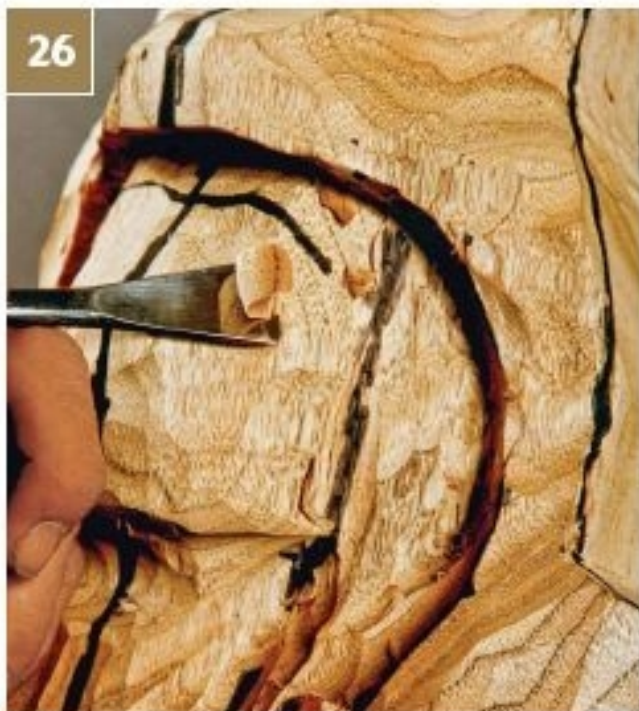
24

Here is a front view of the work I have just completed. You can see the hair masses are separated. The face, the headdress, and the hair are clearly blocked in.



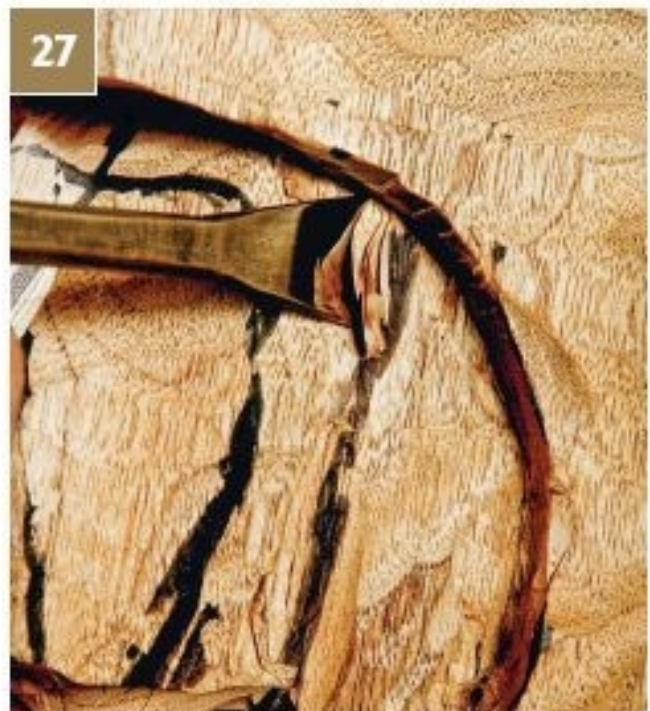
25

I work the neck back to create a stronger jaw angle, using a #9 gouge about  $\frac{3}{4}$ " (20mm) wide. I've drawn lines for the brow ridge and bottom of the nose. Those positions may change as I go, but they will help me keep everything in perspective and proportion as I carve.



26

Here I am working back from the point of the nose along the cheek with a #3 fishtail gouge about 1" (25mm) wide. This area needs to be swept back along the side of the nose, still leaving a slightly flat center spot up the center of the nose.



27

I establish the face shape where the hairline meets the face using a #3 gouge. That will give me the final face shape. I push the tool in along the temple to create a slightly hollow area. I stop cut into where the temple meets the hair.





28 Now I flip the #3 gouge over and use the rounding aspect of it to shape the cheekbones or, in anatomical terms, the zygomatic arch. This will give the cheekbones a rounded shape all the way back to where the hair meets the face.



29 Flipping the gouge over again, I create a hollowed-out area underneath the cheekbone. This is the area where the side of the face will slope down to the jaw.



30 I am using the gouge upside down again to round the jawbone back to where the hair meets the face. Creating this line down the side of the face gives me a nice shape and separates the hair from the face.





Observe the three planes of the face: the front, corner, and side. The arrows show the directions I work the gouge to establish the planes. Make sure you shape these planes before establishing the eye socket and brow ridge, which I am now doing.



The left side is done and I am working on the right. I am using a #9 13mm gouge to establish the corner of the face and eye sockets. I am also working on the brow ridge. Remember to keep the headress close to the eye to minimize the forehead. You can start to see the mouth area and the end of the nose coming out.



Notice the flat spot down the bridge of the nose. This allows me plenty of width so I don't get the nose too sharp. I use a #10 gouge to establish the bridge of the nose. Note the brow, face shape, and mouth—it is important to shape these three areas well.

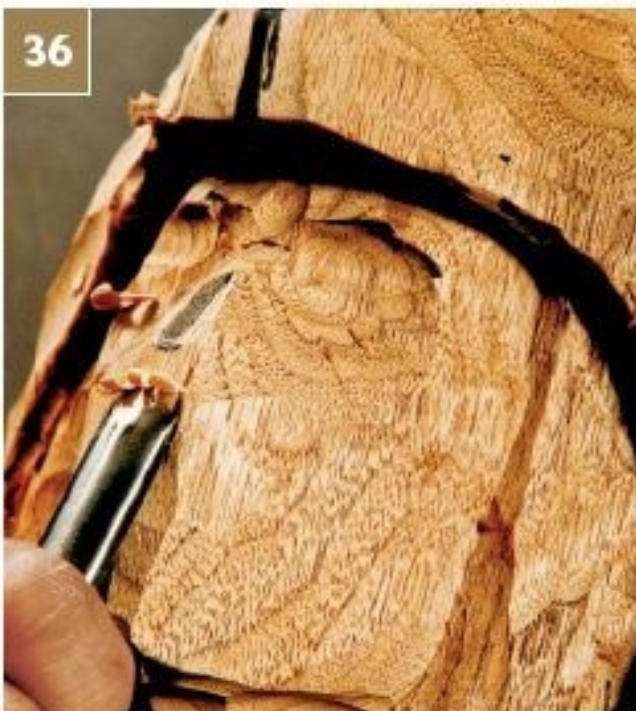




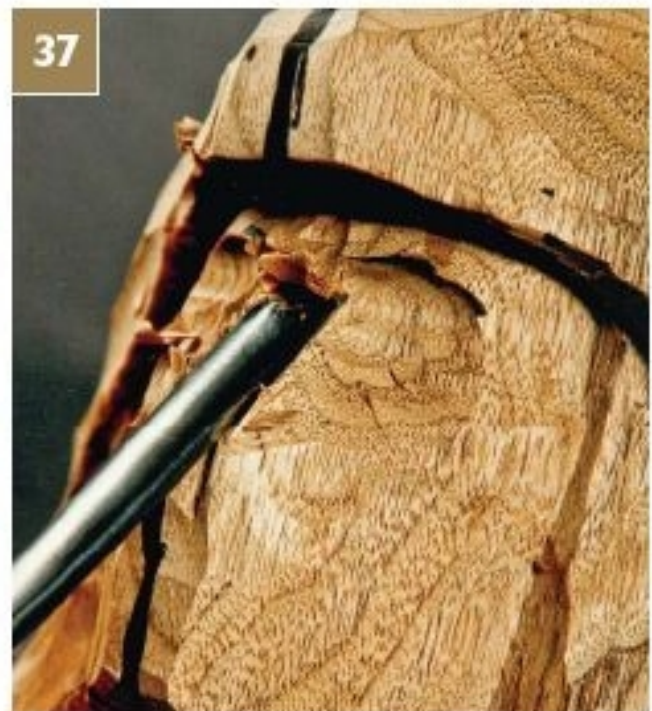
I use a #3 gouge to create a smooth transition from the nose to the cheekbone. The area under the eye to down around the side of the mouth has to be swept away and carved back at an angle. Remember to smooth from there to the cheekbone and nose too.



I use the #3 again to shape the mouth area. I taper the chin toward the center of the mouth to make the chin narrow. Remember: the widest point of the face is the cheekbone, then the forehead, then the jaw and chin area.



I use a #7 14mm gouge to round over the top of the nose. I am rounding to a small cutline between the eyes that I made in Step 35. I use the gouge upside-down to achieve roundness. A #7 or #5 is useful to get good nose shapes.



Using the #7 upside-down, I am carving up the side of the nose and cleaning up a little better into the corner area of the eyes.





38

I turn the gouge right side up, working between the eyebrows and up to the center of the headdress. This creates a slight indentation between the eyebrow ridges.



39

Notice the shape of the face, brow, and bridge of the nose. The headdress line and hair masses are established. Everything appears wide, but as I carve, these areas will narrow. Also notice that I have drawn reference lines. The crosshatched areas will be cut out.



40

I use the #11 gouge (a #9 also will work) to outline the hair ties and scarf. The neck has to recede, so I need to bring the scarf out. There are three levels to this scarf: the round center slide, the scarf itself, and then the neck.





41 I use a #9 gouge to remove the area underneath the scarf.



42 I have outlined the center slide, pushed the neck back, and relieved part of the chest area. Now I am starting to shape the ties that hang off the bottom of the scarf. Notice the different levels at which I am working.



43 I use a #3 gouge to clean up the face shape and the hair. This will finalize the headdress line. Carve the hair to fit the hat. The tool's angle keeps the cut good and clean. I will create an undercut, but I want clean sharp lines, not a deep undercut.

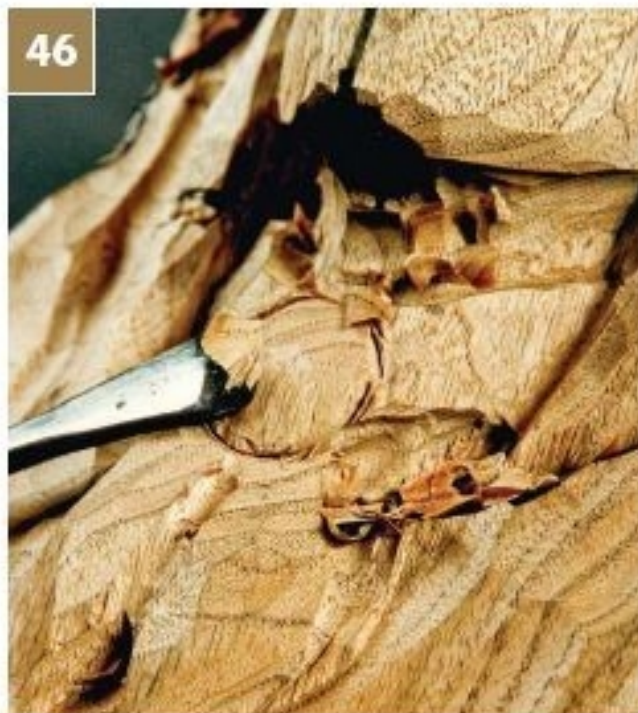


44 Note the shapes of the face, hair masses, scarf, and slide. I am using a #7 1/2" (12mm) gouge to tuck the neck down into the top of the scarf. This is another example of a smooth transition of form: from the chin and jaw to the neck.

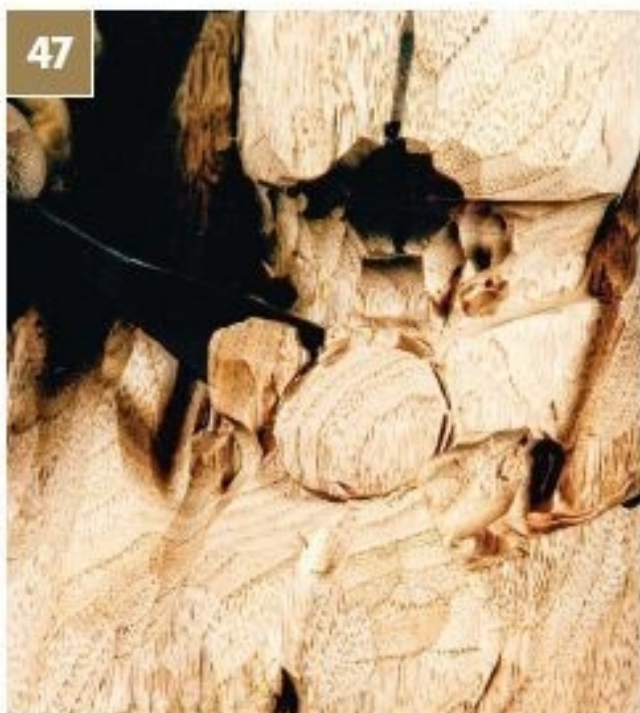




Here is a larger view of the whole scene. I am using an upside-down #4 gouge, 10mm to 14mm wide, to make a sharp straight cut to give the top of the slide the shape it needs.



The round slide is the first part of the scarf I have to work on because it is farthest out. Note the outlined cuts around it. I am using a #3 gouge upside-down to round over the slide and create a positive shape.



Next, I remove some wood from around the slide, bringing the decoration out even more.



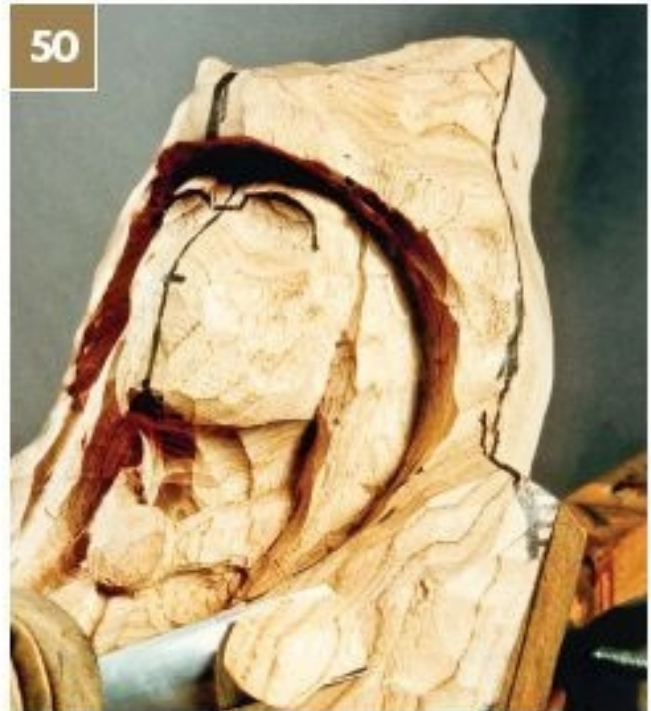
I continue to make cuts that will tuck the neck down in behind the scarf.





49

I use the #7 gouge upside-down to round off the top of the scarf and wrap it around the neck. Three areas meet in this corner: the hair is on the outside, the scarf is next, and the neck is inside the scarf. Keep their levels in mind while carving.



50

I start to shape the robe and cape with a #5 30mm gouge, constantly working back toward the shoulders. I have begun to carve the basic neck shape. I treat the neck area like a tube in the center and everything tapers back from that.



51

You can see how the chest and the hair start to shape up at this stage of the game. The headdress looks pretty big and bulky, so it is time to use the #5 to shape it down to fit everything else.



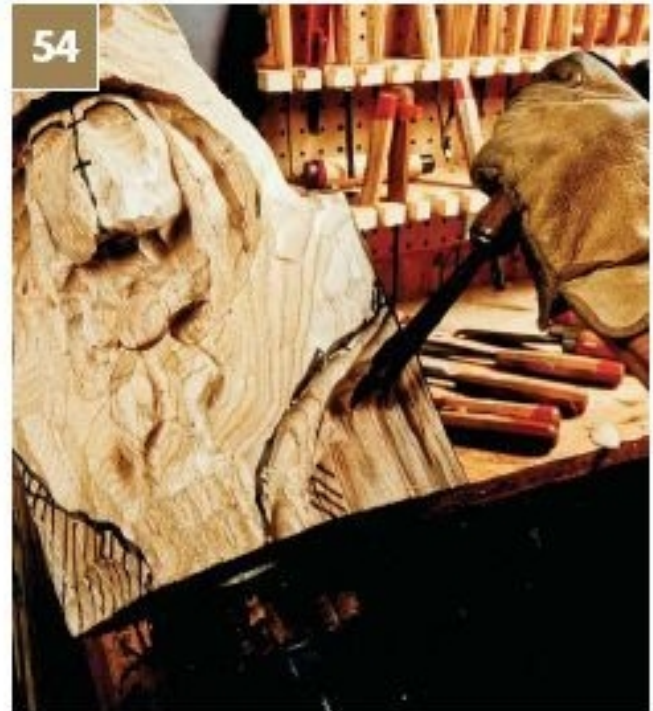
52

I use the large #7 gouge again to shape the robe and cape. I am working on making the wolf skin fit the piece by removing any squareness. I create some shape by working from the front toward the outside edge.





I outline the bottom of the robe roughly with a deep #9 gouge.



With a large #5, I take off big chunks to get the waste out of the way. These cuts will help to get rid of some of the squareness and give some shape to the piece. Do not be afraid to be aggressive in this area with the #5 gouge.



I use the #9 gouge (a #11 also will work) again to outline the bottom of the robe on the other side.



I want the robe to appear to be underneath the scarf ties, so now I have to shape the scarf ties down a little bit more so they will lie flatter on the chest. I make sure everything fits as I go, working all over the carving.





57 I am working on the scarf ties and getting them shaped down and everything else pushed back. I don't want the ties to stick out farther than the chin.



58 Notice the shape of the face, hair, where the headdress meets the head, how the scarf is blocked out, and the shape of the neck. You can now see generally how it is going to look. Remember—the bottom of the nose should be halfway between the bridge of the nose and the chin.



59 Here is a close-up shot of the face at a three-quarter-angle view. I marked the bottom of the nose, the top of the wrappings for the hair, and the brow line.



60



This photo shows an overall side view. I want you to notice the profile and the depth. Notice the depth of the robe in this photo. That will come back a lot more. That helps bring the face and the hair more out toward the front.

61



Notice the shapes in this close-up view. If there are any adjustments that need to be made to the general shapes, now is the time to make them.

62



Notice how the scarf is back behind the chin. Notice the smooth transition from the chin to the neck and how the neck goes back into the shoulders at an angle.

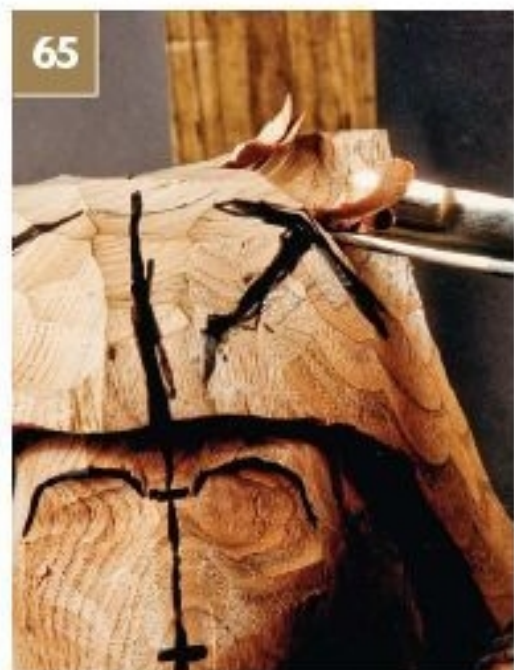




Here is an overall front view. I have marked the centerlines. My next step for blocking out this piece is shaping the hat to the head. You can see the markings I plan to follow. I have marked the eyebrow ridge and the front edge of the wolf's ears.



I have labeled the planes on the headdress. Section A is from the nose back to the eyebrows. Section B is from the brows to the front of the ears. Section C is the ears.

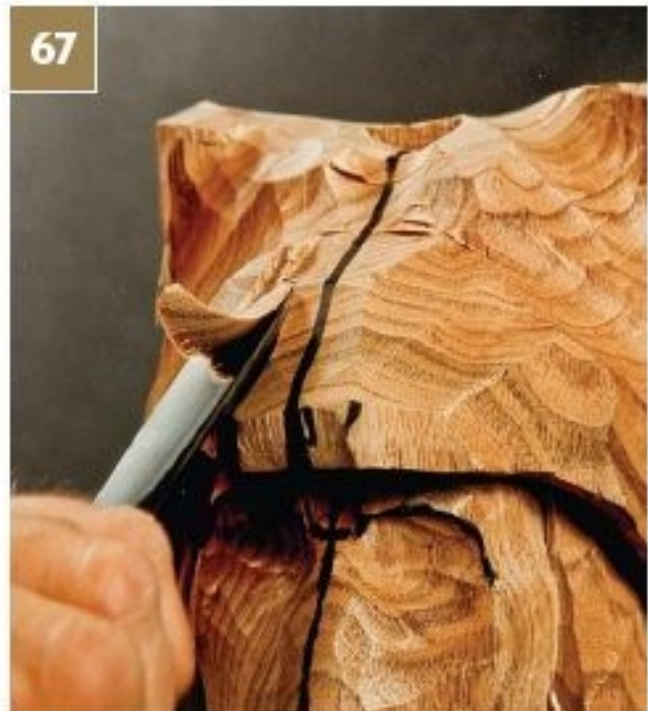


I use a large #7 gouge to rough out the headdress. I have to shape the wolf skin to make it look like it fits on top of the man's head. I start removing some wood to establish the fronts of the ears. I am carving right in front of the ears in section B.





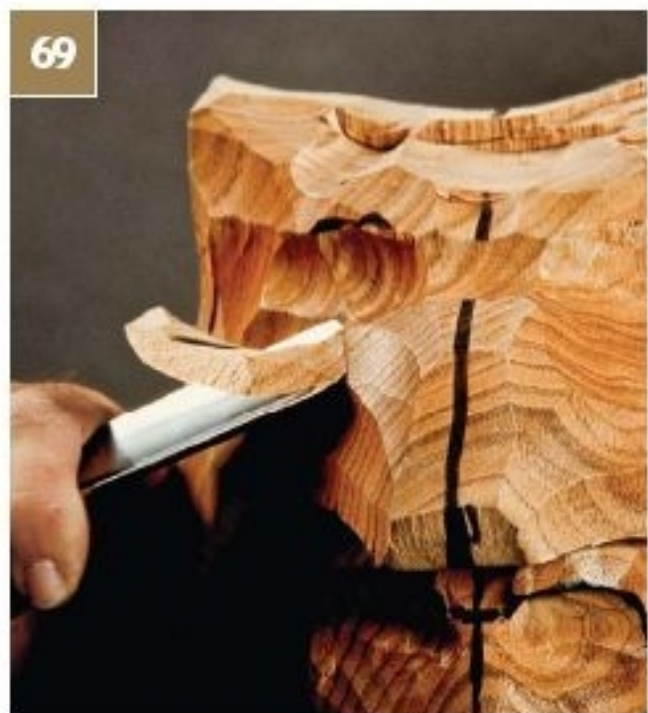
Again, I use the #7 gouge to carve out in front of the wolf's eye. I make cuts in front of the brow line that you see and in front of the eyebrow to establish the brow.



On the left side, you can see the brow is now established. The plane of the nose on the wolf head has been defined a little bit. Notice I have a flat spot down the center of the nose. This guarantees I will have plenty of wood to finish the headdress.



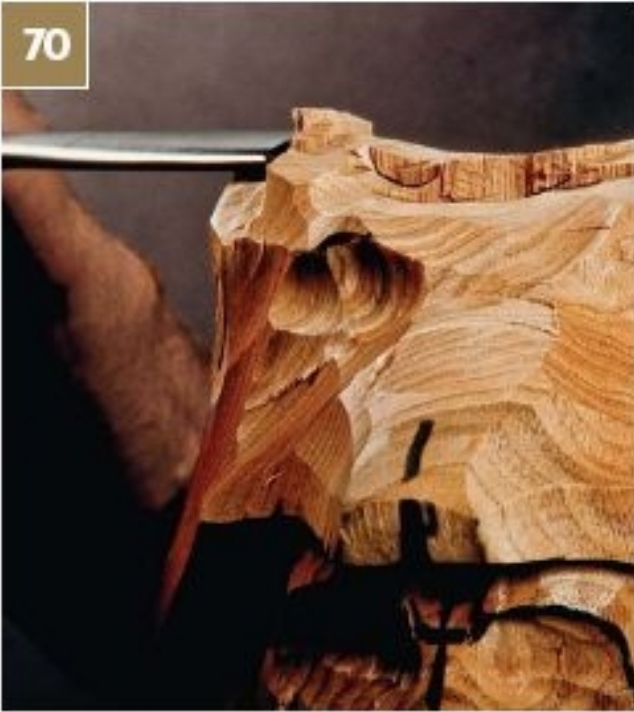
I am using a long bent #8 18mm gouge to cut out at the socket area. On the left side of the wolf's head, I have drawn in the eye socket area. Remember this is a dried skin, not a live animal; everything is a little different.



Now that the socket area is formed, I work on the nose underneath the socket. You can see the wolf head beginning to take shape. I still have a lot of height and a lot of wood left up on top, but I can always take that down later.

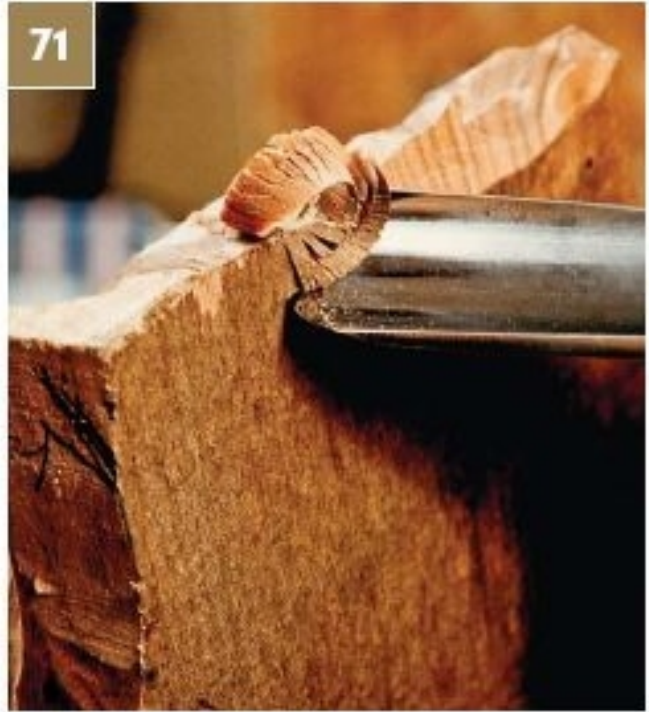


70



The eye socket is defined a little bit more, and I have brought the top of the forehead down. You can see where I stopped cutting. I start to shape in the ear a little better and clean off the top of the block.

71



I use a #7 gouge (a #5 or any type of similar gouge will also work) to clean off the back edge of the block. This will prevent the back from splitting off as I shape the top of the headdress.

72



Working on the top of the wolf's head, I now have the brow and the nose shaped in. I always work all over the piece so that all areas progress at the same rate.

73



I use an upside-down wide #5 gouge to carve up over the ear, slightly rounding it forward.

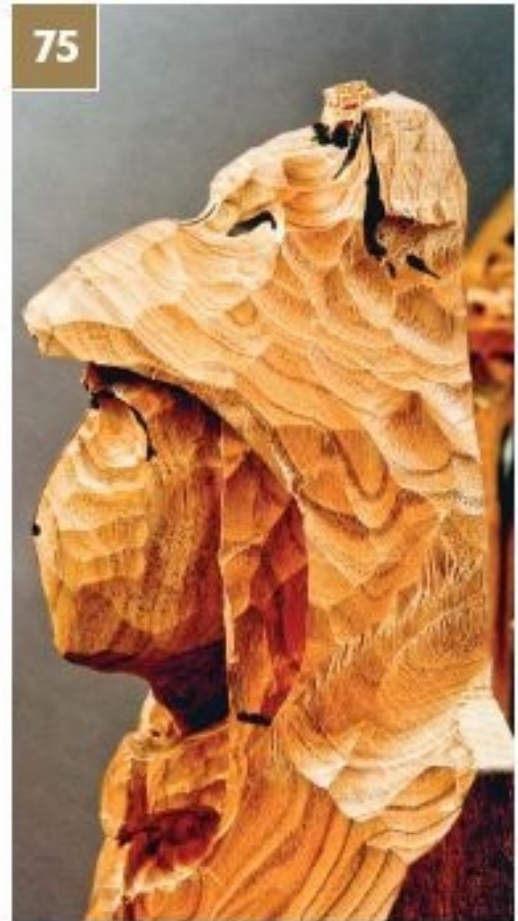


74



Most of the preliminary shaping has been done. Note the brow ridge, nose, and ears on the headdress. One ear will be sticking up and one will be curled over. Adding irregularity makes for a natural appearance. The eyes and nostrils are marked. I am now ready to carve the piece down.

75



Notice how everything slopes back. Thinking in those terms will keep your carvings from being too flat, which is a common mistake for all of us. I also have shaped the wolf's head. Though you can't see it, I have curled the left ear over, which gives the piece a relaxed look.

76



On this close-up view, notice how I made the headdress fit the head. The brow of the animal is just about where the top of the man's head would be. This placement makes everything look like it fits naturally.



77



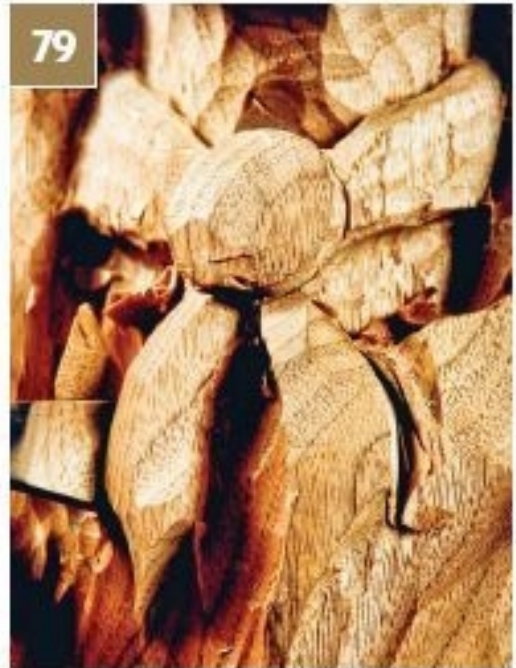
Here is an overall side view. I check the profile and the shape of everything. Notice how the chest and scarf are back behind the chin. If any adjustments need to be made, I make them now.

78



I have shaped the wolf cap to fit the head. I have a good shape for the face. I have the hair masses and the entire basic outline blocked out. Now I just need to refine everything. I am going to start with the scarf ties. Using a #3 fishtail gouge, I make a stop cut.

79



I remove wood from around the ties, actually cutting away the cape around it to bring the ties up. You can see how I am using the gouge to create the shapes for the scarf ends that hang down.





90

I use a wide gouge to establish the bottom edge of the wolf skin. I remove wood around the little piece of hair, being careful not to cut it away too quickly.



91

With a deep #11 gouge (a #9 would also work), I separate the little piece of wolf skin sticking out in mid-air, establishing another negative area.



92

I am using a large #8 gouge to rough up the fur on the animal skin. This gives the skin some preliminary texture.



93

Here is a shot of me removing some waste and getting some of the wood out of the way from the backside of the mask.





Using a small #3 fishtail gouge, I clean up the lines where the man's hair meets the wolf hide. I use the corners of the gouge to get into the nooks and crannies to make nice clean cuts.



I use a V-tool to outline the bottom of the hair wraps, separating them from the tufts of hair. I am roughing out and shaping areas so I can tell what the piece is going to look like. Everything is looking good so far.



I make a final clean cut to separate the neck, hair, and scarf. Notice the angle of the knife—it is like a triangle cut. First, I slice down the side of the neck, extending the neck back into the hair and down into the inside top of the scarf. Always ask yourself, "What goes under what?"





I am now attacking the piece from the other direction, cutting some wood away from the hair down around the outside of the scarf. Notice the angle of the knife.



I lay the knife on top of the scarf and slice in toward the neck to remove the big triangle shaving. This takes a little practice. Remember: use wide angles. Don't put your knife in one way and then put it in at almost the same angle to relieve the piece. Open those angles up.



The pencil is pointing to where the hair goes into the top of the hair wrap. This is another area where you can use this triangle-style cut to create a nice sharp line. There are several areas where it works well, including cleaning up corners and in places where two or three things come together.



## SECTION TWO

# Nose

I've got everything blocked out on this carving and I know where everything is going to be. I have some preliminary textures and shapes and have defined them somewhat. Now I want to move back up to the face and work on it a little more. I will start with the nose. Remember—the tools I mention are just suggestions.

Anything close to these will work. The most important thing is to use tools that you are familiar with and to achieve the same result.



Diagram A

90° (on average)



Half off    Half on

**Diagram A.** There are some things with which you should familiarize yourself when you're ready to carve noses, so let's take a closer look at how the nose fits on the face.

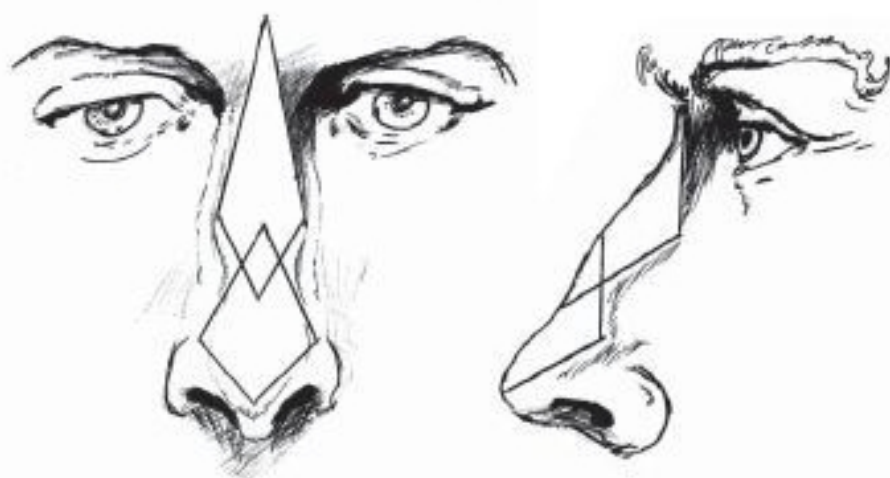
The nose is half on and half off the face (above). Notice how the nose fits onto the face and wraps around the dental curve (another name for the curve of the jaw and the chin). At left is a view from the chin up. See how the tip of the nose forms a 90-degree angle with the rest of the face?

Diagram B



**Diagram B.** This diagram shows three nose profiles. There are, of course, many, many more. For the carving in this book, I'm using the first one on the left.

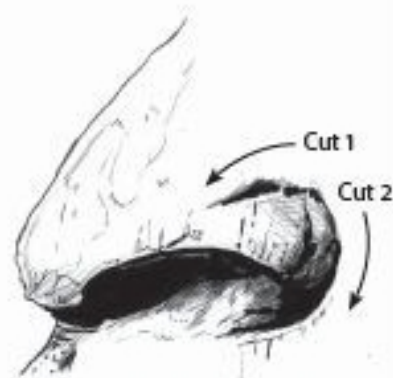
Diagram C



**Diagram C.** Thinking of the human nose as two overlapping diamonds (above) will help you visualize the shape of the nose. The first diamond starts at the bridge of the nose and extends just past the middle of the nose. The second diamond starts just above the middle of the nose and ends at the tip of the nose. Note that the two diamonds overlap in the center of the nose. These diamonds help you locate the swelled spot where the nasal bone stops and the cartilage starts. It's important to pay attention to the anatomy of the face under the skin. That's what gives a face its structure. This swelled spot, or little flair, doesn't show up in every person as strong as it does in some, but I like to use it because it adds a little bit more to the face.

(From *Drawing the Human Head*, by Burne Hogarth.)

Diagram D



**Diagram D.** Compare the drawing above with the photo in step 125 on page 74. I use these cuts to make the wing and the bottom of the nose.





I am using a #9 gouge to remove some wood from the bottom of the tip of the nose.



I use a wide #5 gouge to remove wood and take the mouth area back. I'm taking some wood off the mouth area underneath the nose, which will bring the tip of the nose out past the lips and the chin.



Notice the mouth area: This is what it should look like after you have removed the wood from underneath the nose. I am going to leave this area alone for now as I move up and start shaping the brow ridge to make it a little stronger.

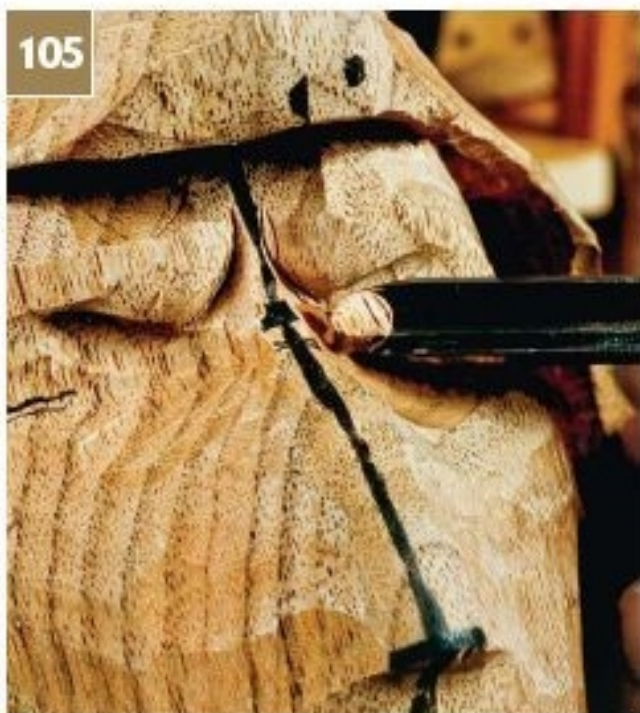




**103** I have scooped out a little wood around the eye sockets to define the brow ridge itself. Notice the shadow underneath the eyebrow. I am using a #7, about ½" (13mm) wide. That is a good brow-rounding tool. In order to round the brow in, toward the center of the nose, I use the gouge upside down.



**104** With the same gouge, I come up the side of the nose and meet the cut to remove the chip. I want my cuts to look like the side that is completed. Notice the strong shadow on the inside of the brow.



**105** I'm using a 5mm #11 gouge to create deep gouge marks in the inside corner of the eye.



**106** A #7 gouge is used to create the profile of the nose. (See diagrams A, B, and C on pages 64–65.) Notice in the photo that the arrows show the direction of the cut up to the bridge line. That's where the cut will stop.



107



Here's a shot of what the finished cut will look like. I've redrawn the centerline with a pencil.

108



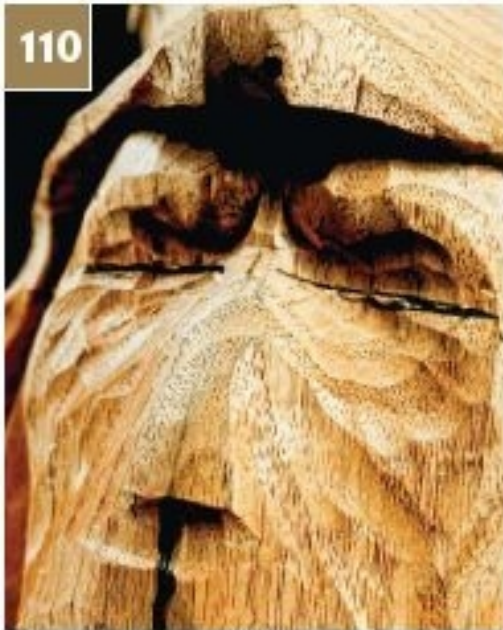
I've shaved the nose a bit, but mostly the flare has just been drawn in for reference. Also, notice the hourglass shape sketched on the edges of the nose cuts. This begins to create the double diamond shape. (See Diagram C on page 65.)

109



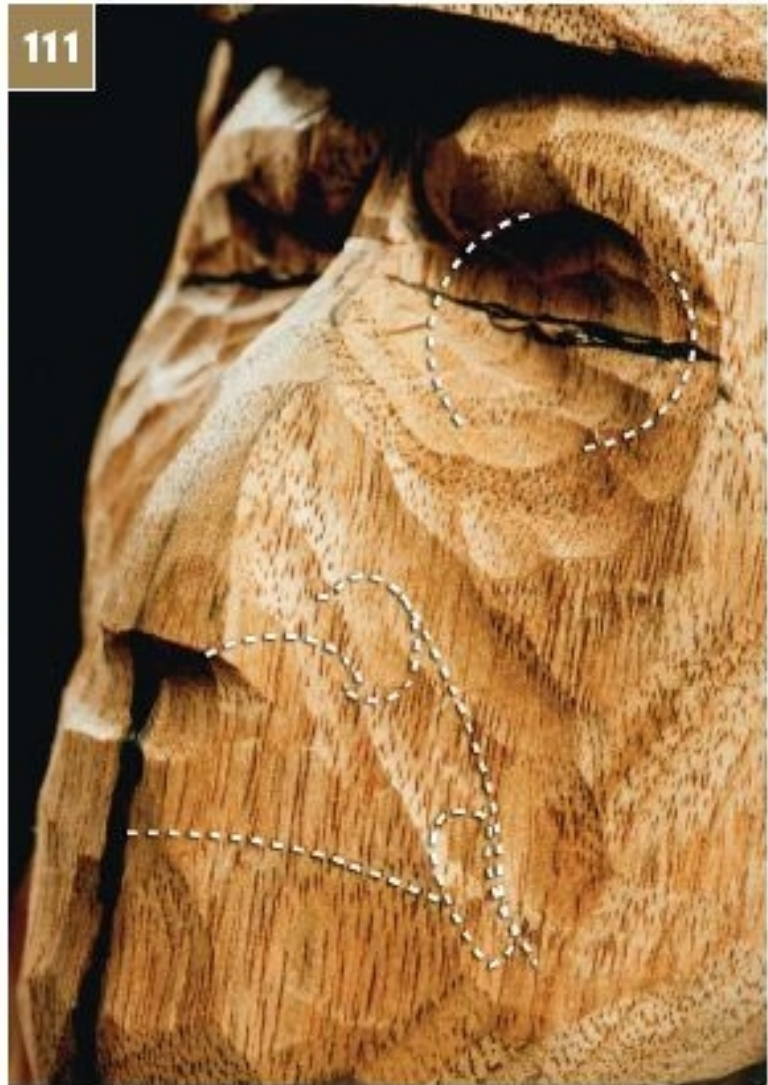
I take a larger #7 gouge, about 14mm wide, and cut in the direction of the arrows. These cuts create a double diamond—the swelled area on the nose that narrows to the bridge. The cuts also create a smooth transition from one shape to another with no sharp lines.





110

This is a shot of the finished cuts. You can see where the gouge marks are. You can also see how these cuts work together to shape the face.



111

I've sketched in the nose, the eye mound area, and the mouth. Take note of how the nose pulls back around the curve of the mouth.



112

I use a #7 10mm or ½" (13mm) gouge to round off and set in the bottom of the nose. The cut is made right on the front on the tip of the nose. I round over, cutting straight into the face.

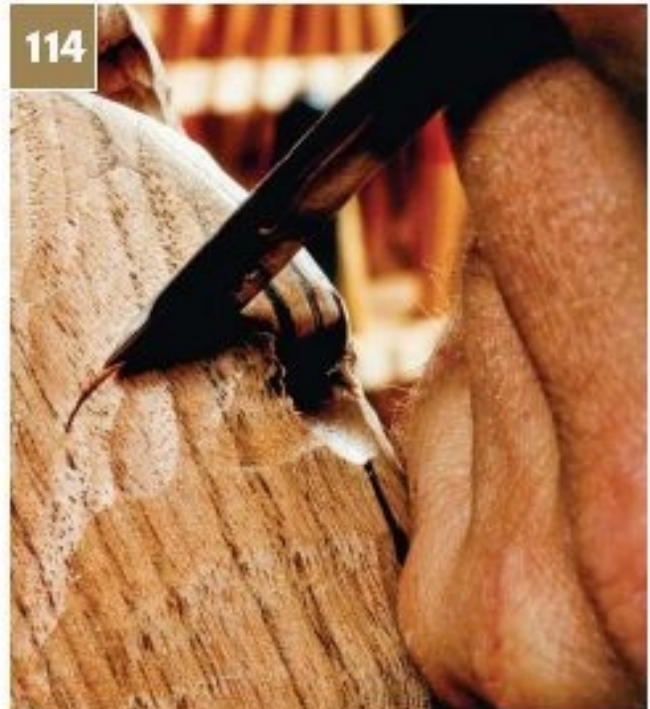






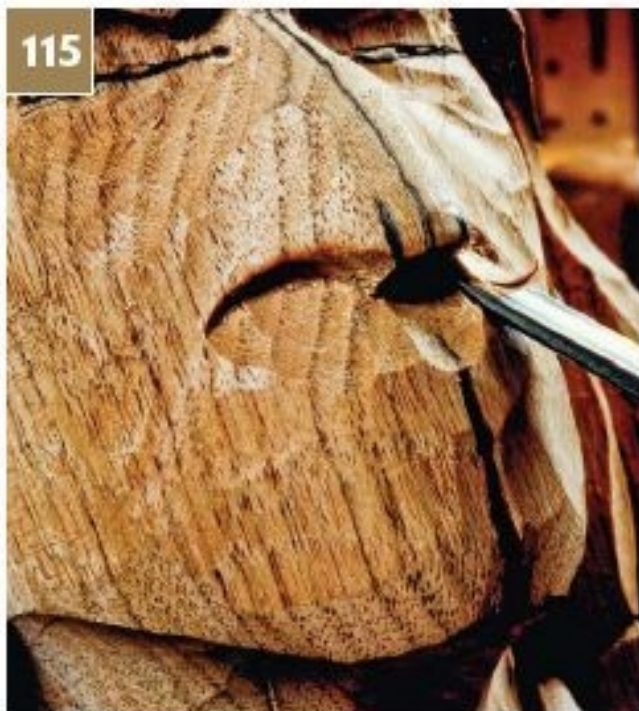
113

I take the same gouge and come up and meet the stop cut that I made over the end of the nose. This relieves some of the mouth area in that little trough that we have in the center of our upper lip.



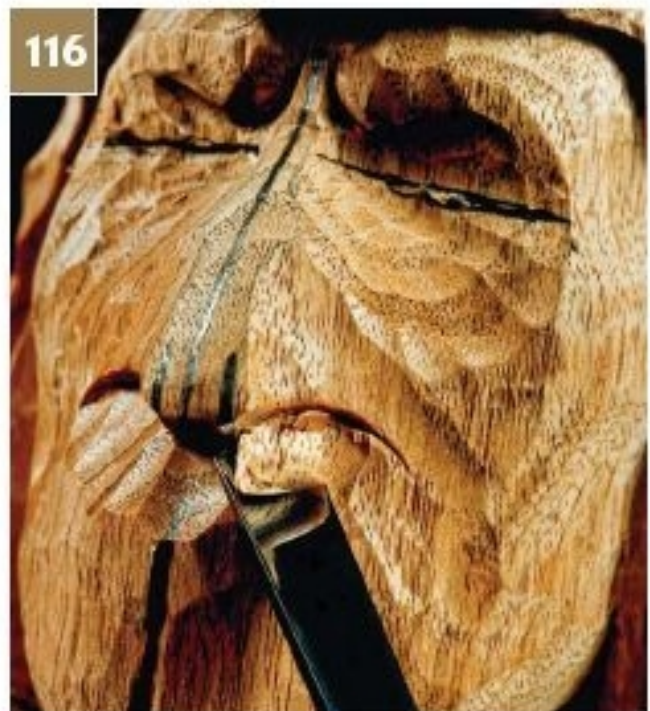
114

I make a stop cut to establish the bottom edge of the nose. I make the same cut on the opposite side. I always do these cuts at the same time; it helps me to keep both sides of the nose even. Try to be as symmetrical as you can about your cuts.



115

With the same #7 gouge, I remove the wood up to the bottom of the nose.



116

Here I remove the wood up to the nose again. The two little marks on the end of the nose show where the cut starts. Those lines on the nose keep me from cutting out the little centerpiece of the nose or making the wood in that area too thin.





117 On the right side, you can see a gouge cut marked with an arrow. I'm making that cut on the left side. The cuts help to establish the width of the nose.



118 Using the same #7 10mm gouge, I make a cut from the tip of the nose back into the face at an outward angle. I turn the gouge over with the inside of the gouge toward the nose.



119 This shot from above shows the angle of my tool. The arrow shows where the cut stops. This is very important. When I cut the nose wing, I always cut at that outward angle, and I stop at the same angle. If I roll the tool behind the nose, the nose will be too far out.





Here's another shot of what the nose will look like after that cut is made. You can see where the corner of my tool has dug into the side of the nose. This shows where the cut starts and stops.



I am using a #9, either 10mm or 13mm, to cut upward to meet the cut that establishes the wing of the nose. The cuts have been completed on the right side. On the left side, the tool is coming up and removing the piece of wood.





How the piece looks like after the gouge cuts are made: The cuts help bring the nose back into the face. Sometimes, you may have to make the cuts several times to get the nose pushed deeply enough into the face.



Here's another view of what the piece looks like. Notice how the nose wraps around the dental curve and around the mouth area and goes back into the face. Getting this area correct is very important.



Notice the little ledge of wood on the mouth area. I've removed the wood to the centerline and stopped just to show you how much wood needs to come off and how far this area needs to be pushed back behind the tip of the nose.





Notice where the pencil is pointing: this is where the nostril cut stops before it reaches the back of the nose. It stops before it gets to where I made the wing of the nose. The wing cut rounds down underneath the nostril of the nose. (See Diagram D on page 65.)



I use a #11 5mm gouge to create the little gouge mark cut above the nostril. The cut blends down into the smile line.

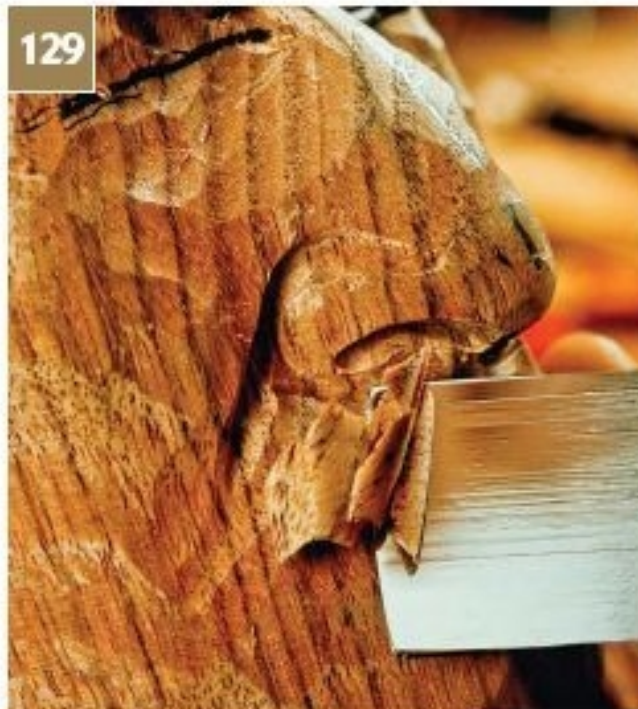


I use a #11 3mm gouge to dig out the nostril. I started where the nostril cuts stopped and started.

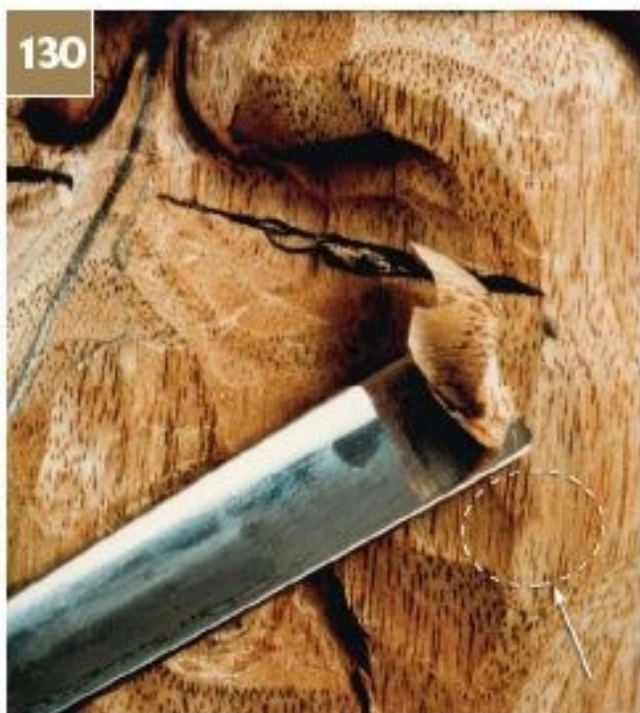




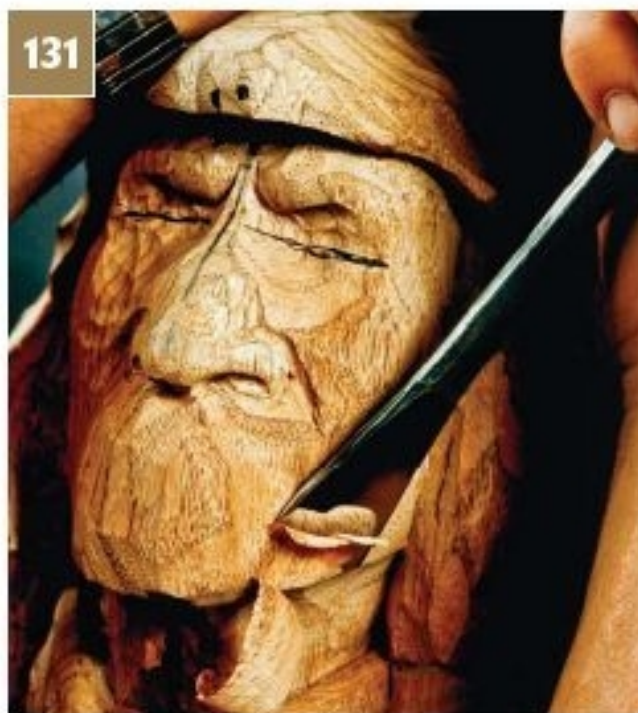
**128** With the same small veiner, I'm coming underneath and hooking the wing of the nose up into the nostril. I continue my cut to wrap it right around the back of the nose.



**129** The nostril and nose are finished. I'm using a #3 or #2 gouge—or any flat tool—to shave off the mouth area up to the nose. I want a smooth transition from the bottom of the nose down to the mouth. I don't want a deep cut, so I only trim to the smile line.

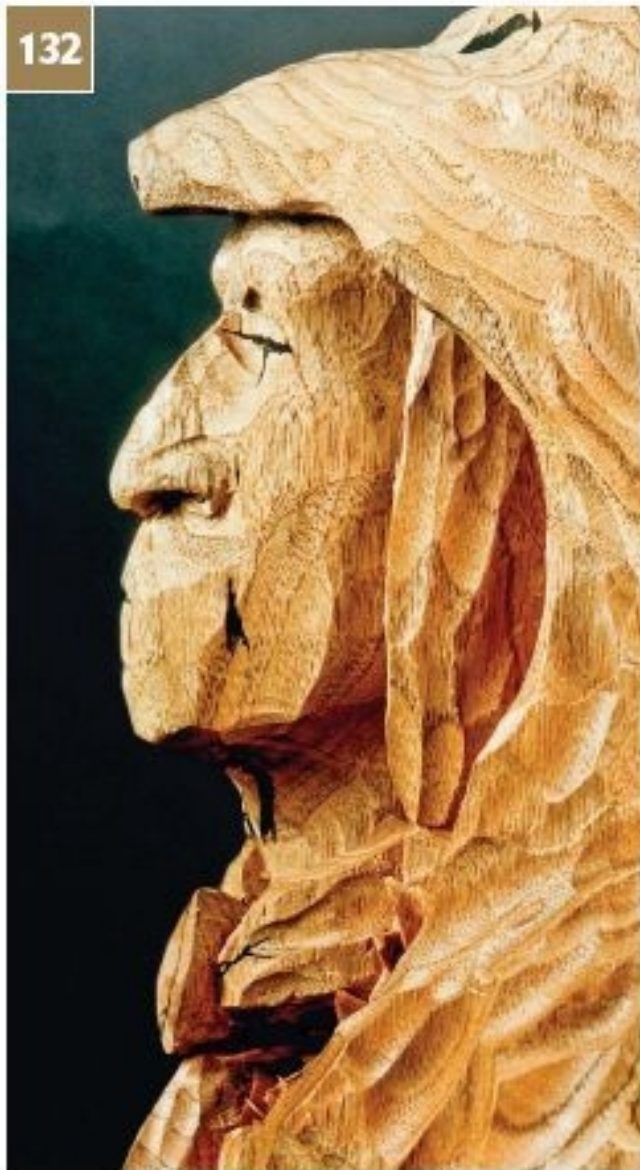


**130** I want to refine the shapes around the eyes, brow, and cheekbones. I'm using a #5 to scoop under the eyes. I take off wood where the eyes will be and blend the area to the side of the nose and cheekbone. Notice the point of the cheekbone is underneath the outside eye corner.



**131** I use a large #3 gouge to cut from the bottom of the cheekbone down and in toward the chin. I want to taper the chin and make the mouth area a little bit narrower.





On this side view of the piece, you can see the gouge cut.



Here's a front view of the face. I marked the center of the eyes. The mouth area is divided into three equal sections, and I've marked the width of the mouth. You'll notice the mouth is about as wide as the center of the eyes. As with anything, features vary from individual to individual.



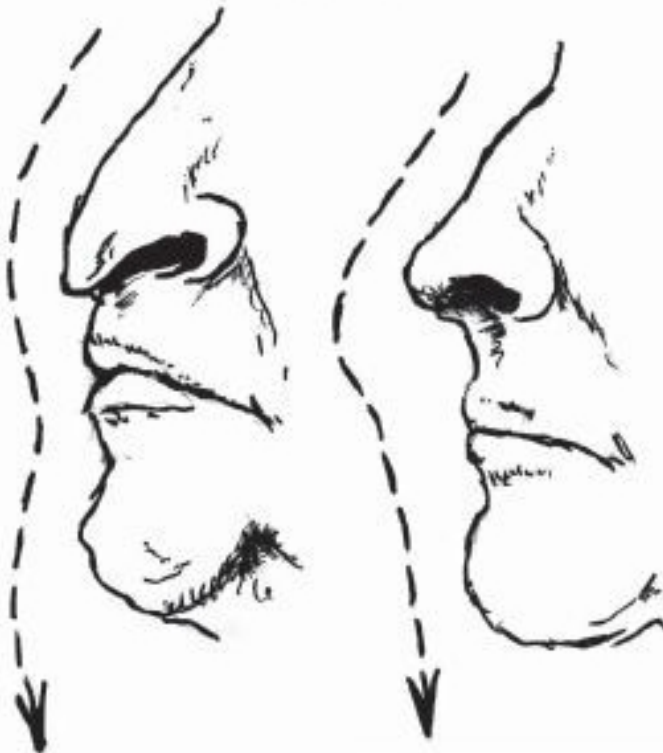
## SECTION THREE

# Mouth

Throughout the carving process, as I carve one part of the face, I have to push the rest of the face back accordingly. This helps to give a good, strong appearance, instead of getting a face that seems too flat. Smooth transitions are important. One thing to remember when carving lips: the bottom lip tucks underneath the top lip at the outside corners. The windpipe, or the esophagus tube, comes down the center of the neck, and there are

muscles on each side. There is a little hollow on each side as well, and then the neck spreads out back behind the jaw. Keep track of the states of the nostril, smile line, line around the corner of the mouth, and the area at the end of the line where the muscle is. Also notice the transition of the muscle under the corner of the bottom lip between the lip and the chin.

Diagram E



**Diagram E.** Notice the difference between these two mouth profiles. There is a pronounced difference in the mouth barrel. I'm using the first face in this book, but it's always good to be aware of other options.

Diagram F



**Diagram F.** I've divided the mouth area from the bottom of the nose to the chin into three equal parts. The second line is where the actual parting of the lips comes together. The third line is the separation between the bottom lip and the chin (that little horizontal dent we have there). The fourth line marks the bottom of the chin. The second line and the fourth line are pretty much stationary. That horizontal dent (the third line) can move up or down a little bit, depending on the face you're carving. Shifting that will give you a little bit different type of mouth area.



Diagram G



Diagram G. The drawing above shows several different examples of lip lines, or the line between two closed lips. I use these several frequently, though there are many others.

Diagram H



Diagram H. The lips' muscle structures are shown in the drawing above. Look at yourself in the mirror and then smile. You can see the wrinkles. Notice how the mouth won't come all the way to that smile line? There is a little muscle area there in between the smile line and the mouth that creates a kind of stair-step effect.

Diagram I

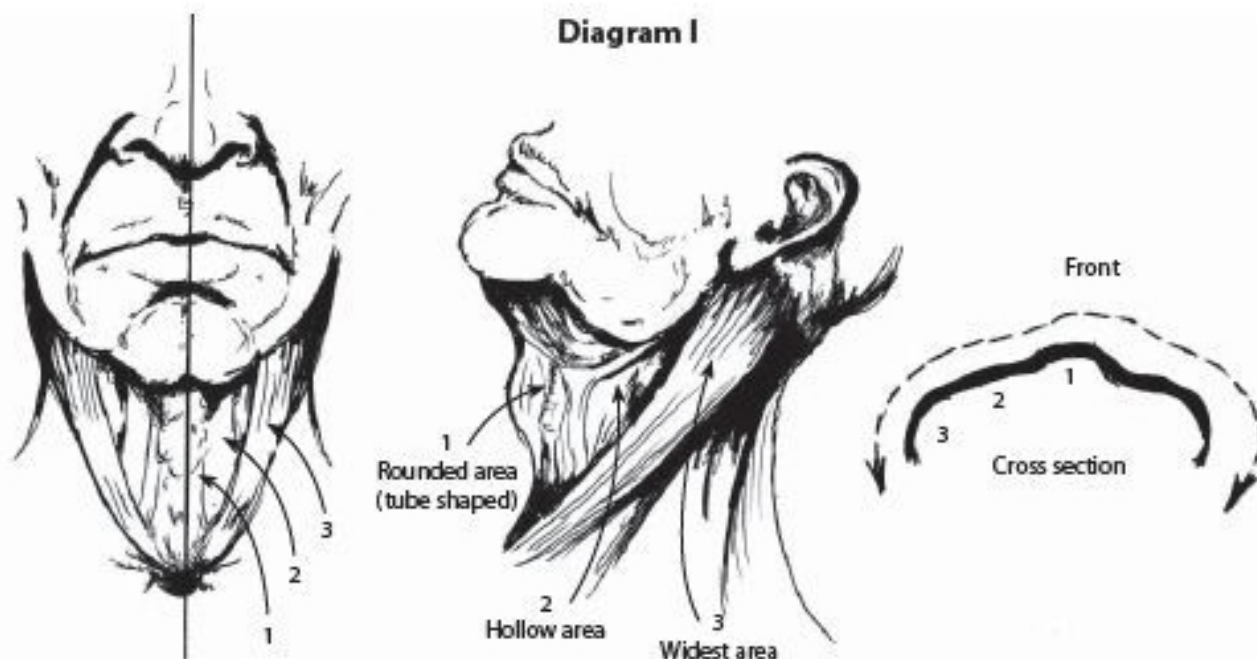
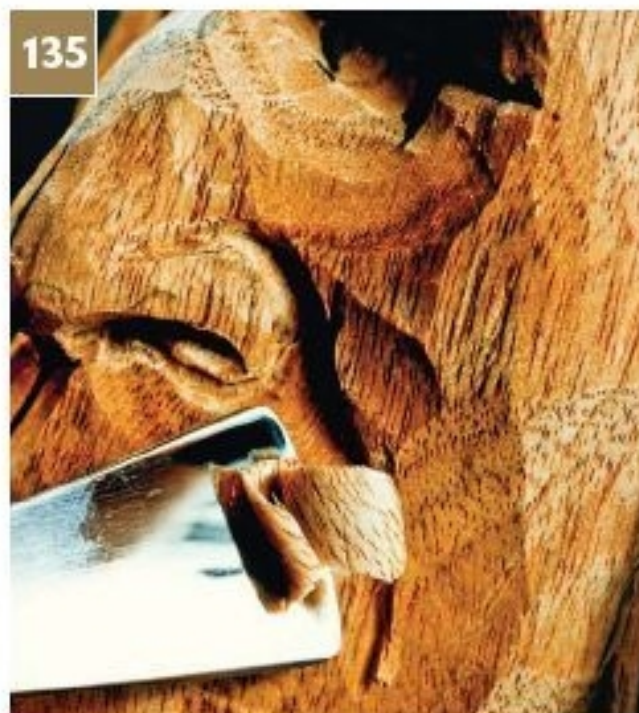


Diagram I. These illustrations support step 159 on page 86. There are three distinct areas to the neck. The first section is the Adam's apple and the little narrow tube that runs right down the center of the neck. The second section is the hollow area that blends off the separation line from the chin and lip. The third section is the widest part of the neck back under the jaw. You can see these three areas delineated on the front view, the side view, and the cross-sectional drawings.

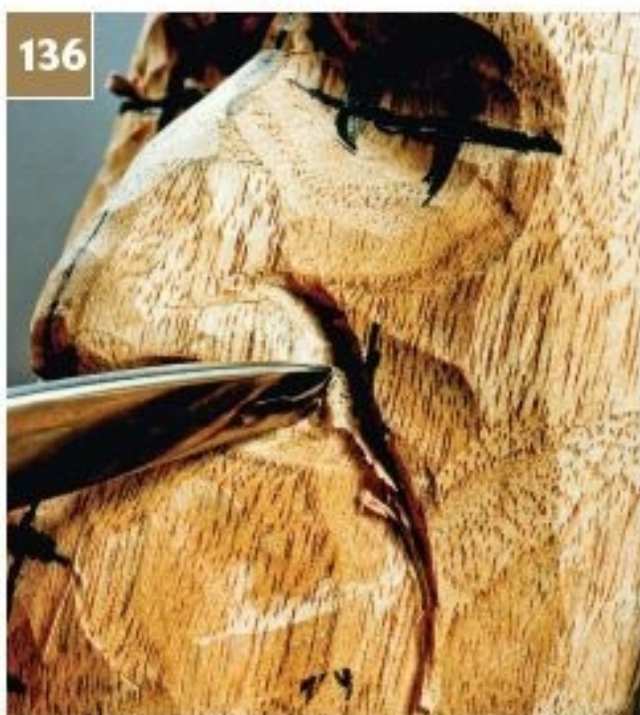




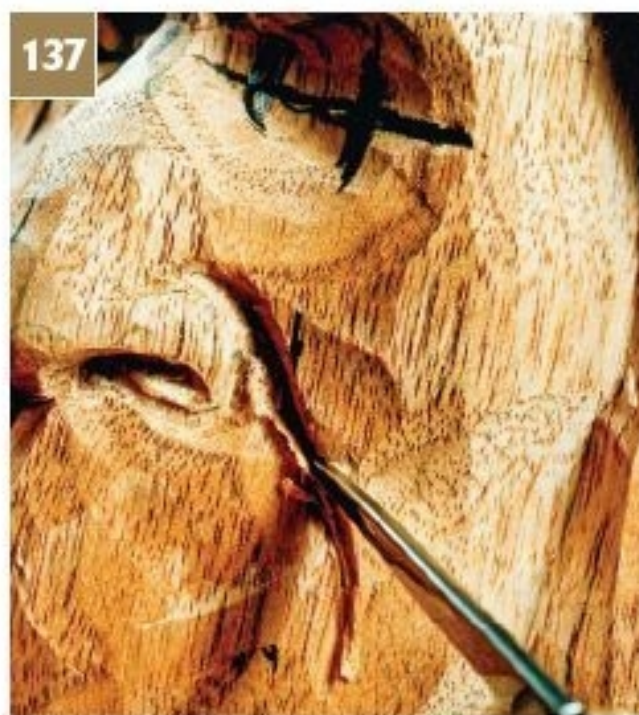
**134** I'm creating a smile line using a V-tool. I start the cut where the tool is. This cut will establish the smile line. The mouth area has to work down to that line.



**135** You can see the V-cut that created the smile line down around the corner of the mouth. I use a #3 gouge to shape the mouth area up to that wrinkle.

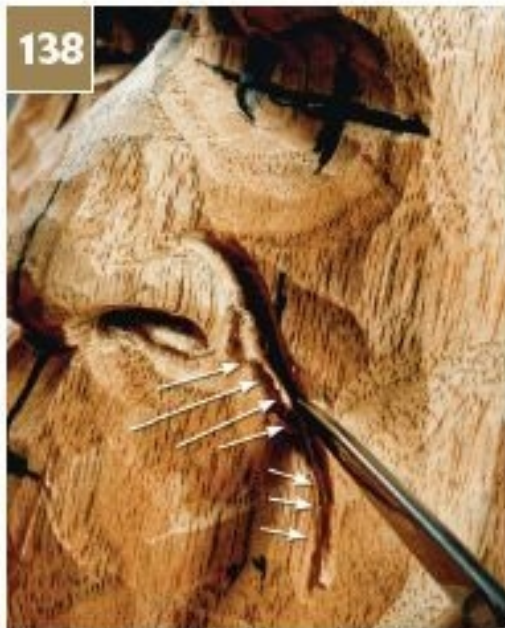


**136** I need to deepen and define the smile line. I use a knife to take a little sliver of wood. To start, I lay the knife point alongside the nose and push it deep into the face. Then, I outline the round wing of the nose, cutting from the top to the bottom.



**137** Next, I take the knife and cut in at an angle to the face. I cut right down the smile line with the cut stopping just below, about at the corner of the mouth. The V-tool gave me a line to follow; yet, I have a little room to change it if I need to.





To finish, I lay the knife down and shave up to the smile line. This will remove that triangular sliver of wood. The arrows that you see in the picture show the direction of the cut. Then I clean up the cut in the smile line.



On this front view, notice how the smile lines create a nice shadow. The face still appears a little chunky around the cheeks, but that will come. Everything constantly works down. After I get the mouth and the eyes in, I'll change some of that. (See Diagrams E, F, G, and H on pages on page 77-78.)

I use a #11 gouge to remove a little bit of wood in front of the muscle right there at the corner of the mouth. I repeat this cut on the other side.





141 I shave the mouth area down to the muscle using a #5 or #3 gouge. This cut creates a kind of stair-step effect from the cheek to the muscle and then to the actual mouth area.

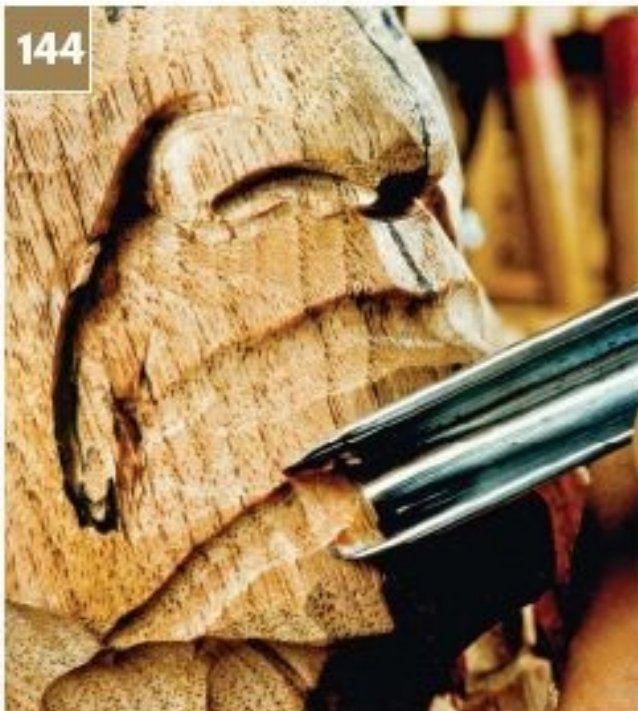


142 There are several ways to cut the lips in. I'm using a #11 or #9 gouge and cutting the lip in with the gouge first. This will create a separation and show me what the lips will look like before I use a wide angle V-tool to cut them in.



143 This is what the cut looks like. Notice the muscle area at the corner of the mouth.

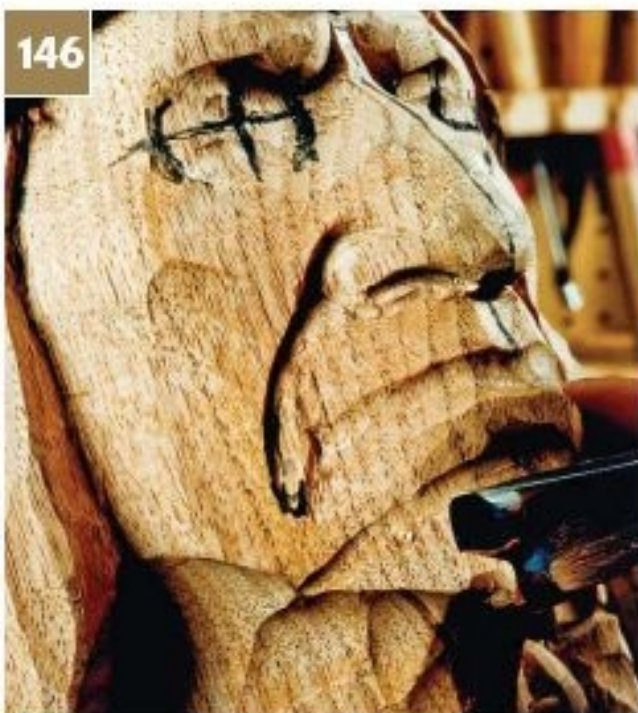




Next, I separate the chin from the bottom lip by making a gouge cut from the center right on down over the jaw line. I am using a large #11. A #9 or #11 10mm will work well.



I've softened up the face and trimmed down the chin a bit. I want to push the face back and get it adjusted. It is important to keep all facial features in proportion while carving so the piece has a strong appearance instead of appearing flat.



I round off the chin a little bit, softening up some of those sharp edges. Everything needs to be a smooth transition.

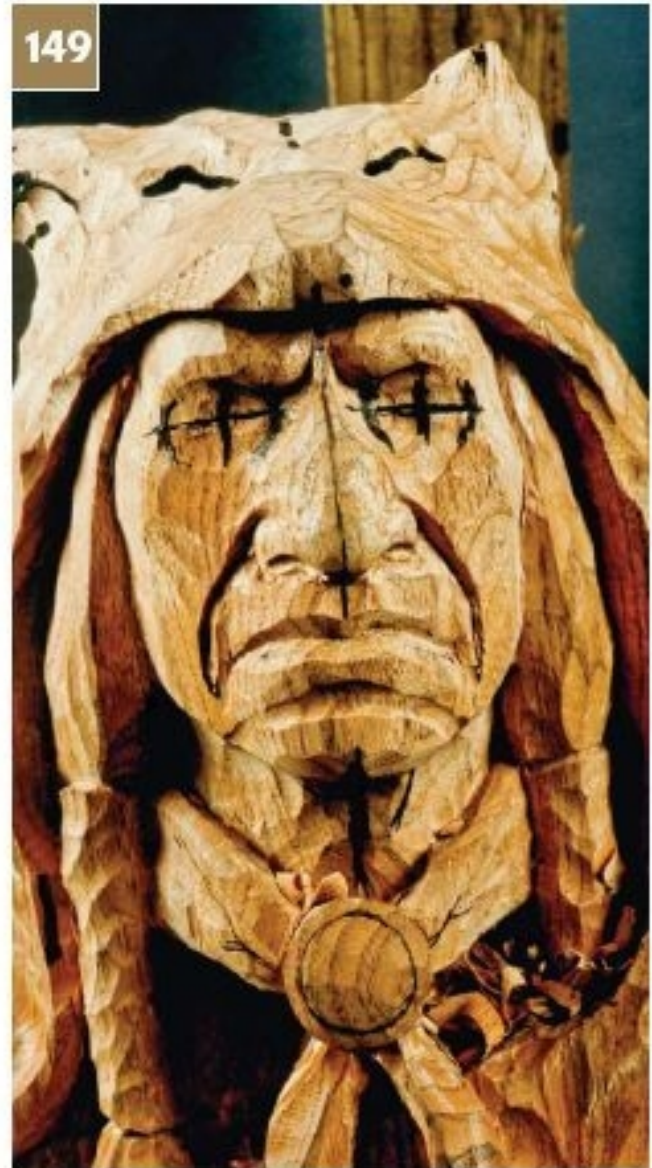


Here I am using the wide angle V-tool again. I draw a line in to where I want to cut. I usually start at the center of the mouth and work out to each corner on both sides.



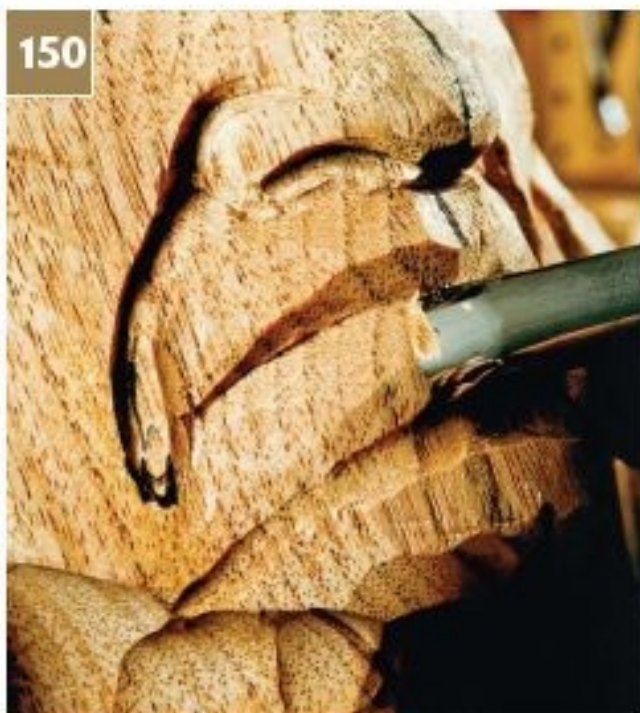


Now that I have finished with the V-tool, this is what the piece looks like. I still need to give the lips a little bit of shape and round them over so the plane of the lip isn't flat.

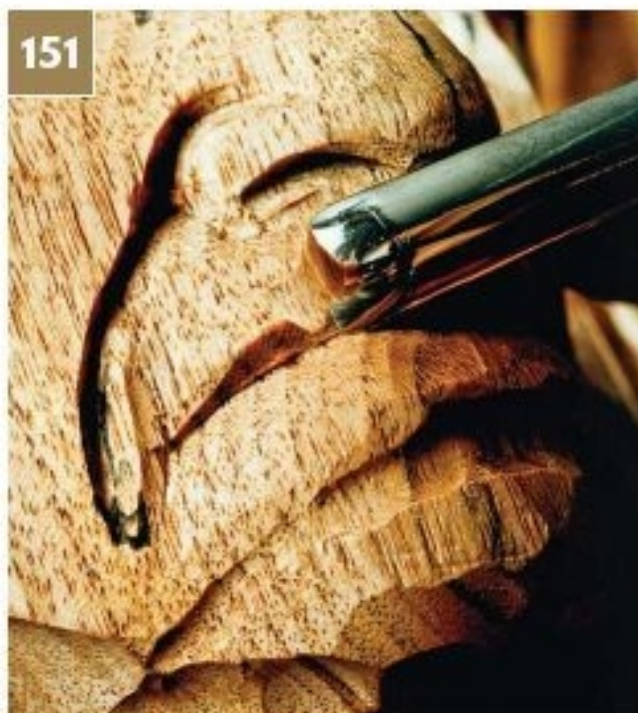


Here's another shot of the face. You can see how everything fits in the mouth area in comparison with the rest of the face.

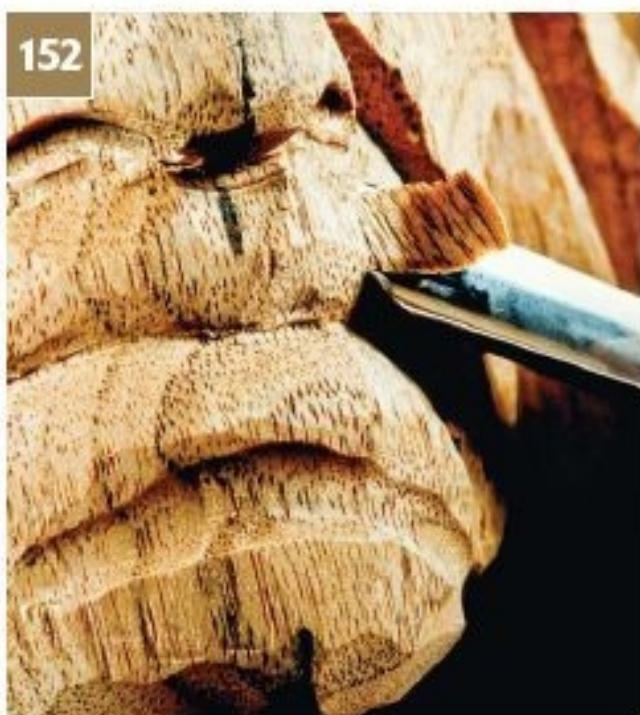




**150**  
To round the lips, I use a #7 gouge. A #5 or a #3 also will work well, as long as the tool is not too flat. I flip the tool upside-down and work from the center to the corners on the top.



**151**  
I do the same thing to the top of the lips. Now, once I get them rounded over, I have to establish the edge where the pink of the lip meets the skin.

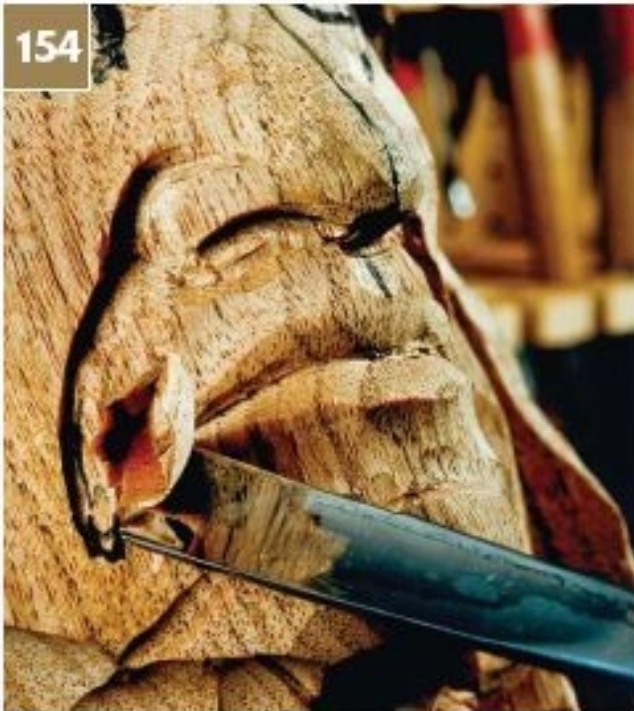


**152**  
You can see what the lips look like when they are rounded off. The cuts make them look fat. I can leave them this way or thin them down. To establish the edge, I'll use the #7 to cut along the top of the lip. I cut from the corner to the center.

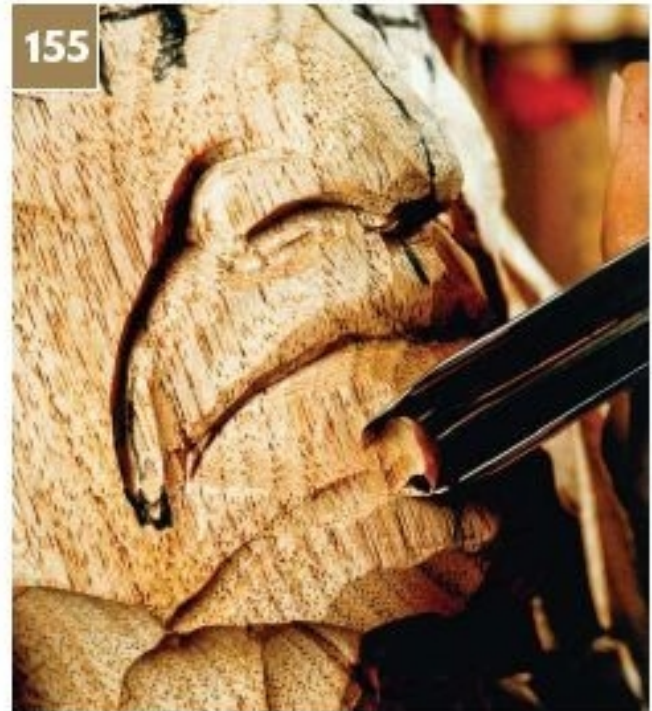


**153**  
I make the same cut on the bottom. Remember, the bottom lip tucks underneath the top lip at the outside corners. Because of this, I start at the center, cutting to the corners on the bottom.





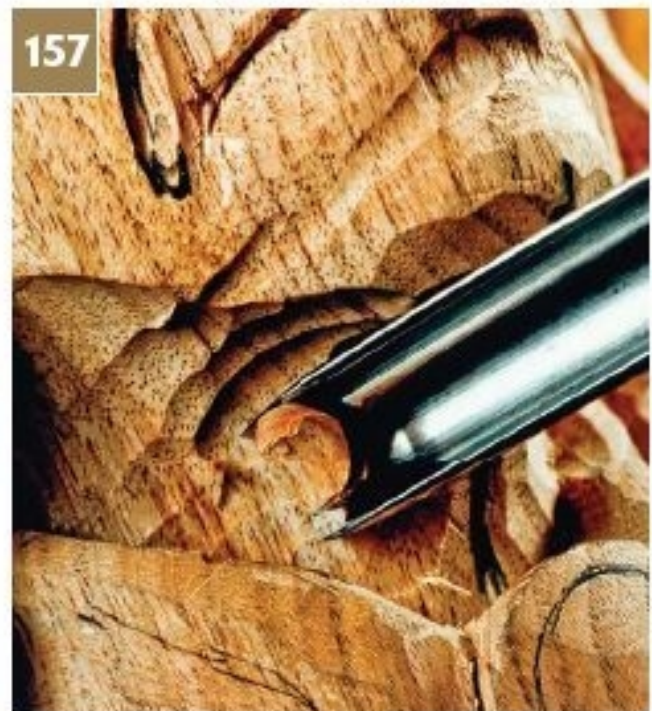
This is where the tool ends up. Notice how you can see the edge of the lips now and their form. I pause here to clean up and check my lines. I want to make sure everything is as even as it can be.



I take a #11 gouge and strengthen the line between the bottom lip and the chin. That separation is also important to the character of the piece.



Right underneath the nose, I am creating the little dent that runs between the nose and the top lip. I use a #11 gouge to make this cut.



Now I need to visualize the neck. Here I am using a #8 or a #9 gouge. Sometimes a #7 works well if I have a little more room. I am creating the cut from the chin down toward the inside of the scarf.



## SECTION FOUR

# Eyes

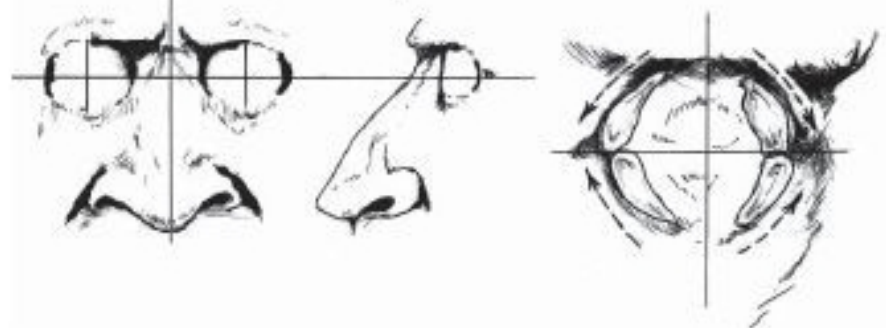
Notice how the front of the eyeball area is straight up and down. Shaving the eye surface from the bottom up to the stop cut on the upper eyelid is one of the most important steps in creating the eye. If the eyelid gets too thick in the middle, chances are the eyeball has probably flattened out too much. I always extend my centerline up the inside corner of the nose and out the outside corner of the eye, as you can see here. Without these marks, the tendency is to redraw the centerline in a lower position, which will make the eyes appear as if they are open too wide, the opposite of how I want them to look. The top eyelid acts like a shutter over the eyeball and moves up and down; the bottom eyelid just stays put, like a stop. Notice how the bottom eyelid tucks up in underneath the top eyelid on the outside corners. Remember, the plane of the front of the eye should be straight up and down. I can't stress the importance of this enough. The bottom part of the eye can't stick out farther than the top. If that happens, remove wood below the centerline to straighten it back up. Finally, I use fine steel wool or brown Scotch-Brite to soften and smooth the wood so it looks like skin, bone, and muscle.

Diagram J



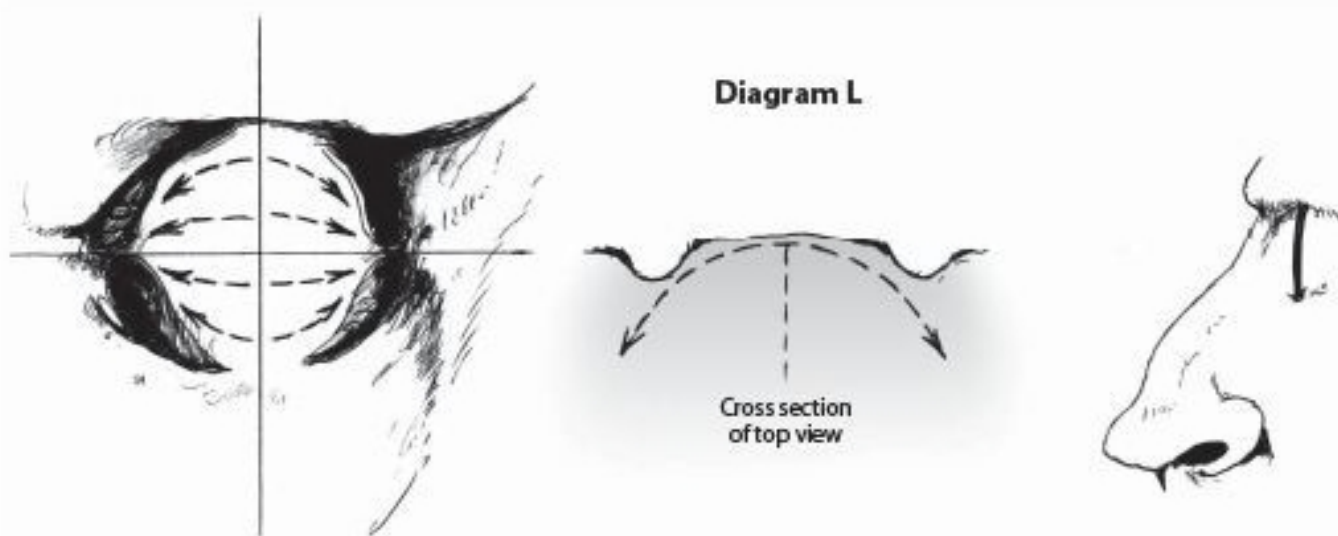
**Diagram J.** The head I'm carving is five eyes wide; typically, heads are about four eyes wide. What that tells you is the eyes might be a little smaller or the head around the brow area might be a little wider. You need to be aware of structural differences when carving faces. I myself don't measure exactly. The main thing is to allow plenty of space between the eye mounds so that the bridge of the nose doesn't become too narrow. You want to avoid having a little knife-edge nose bridge right there between the eyes. Notice on the drawings how the centerline of the eye falls a little below the bridge of the nose. If you put a pencil right there across the bridge of your nose, you'll notice that you can look right under the pencil. Do this exercise while looking in a mirror. Notice how the centerline of the actual eyeball is just below the bridge of the nose.

Diagram K

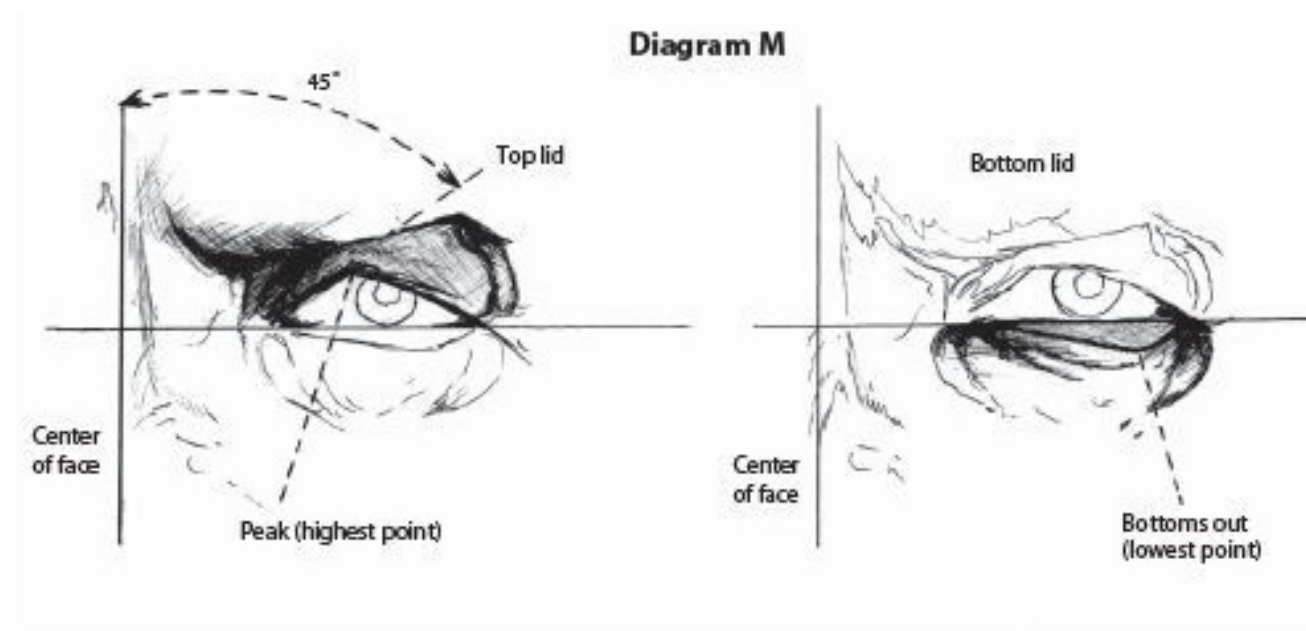


**Diagram K.** It's important to round the eye mounds from side to side and from the center to the corners. I like to use a little #9 or #7 gouge. These tools work well for creating a nice smooth ball in the eye mound. I want the ball to be round from side to side, straight up and down and a little higher in the center. The diagram shows the positioning of the eye mounds (left, center) and the directions of the gouge cuts (right).





**Diagram L.** Round the eye mound from side to side, not up and down, leaving it higher in the center. You can see the direction of the cuts in the sketch at left. Notice in the side view drawing (right) how the plane of the eye is straight up and down. The cross section (center) shows more clearly how the eye is rounded from side to side.



**Diagram M.** Remember these six things as you carve the eye:

1. Think "squinty." This will keep you from carving the eyes so they appear too wide open.
2. Don't start too close to the nose.
3. Carry the top lid down past the center on the outside corner.
4. The top lid peaks before the middle (left).
5. Bottom lid bottoms out after the middle (right).
6. The top lid moves; the bottom lid doesn't.



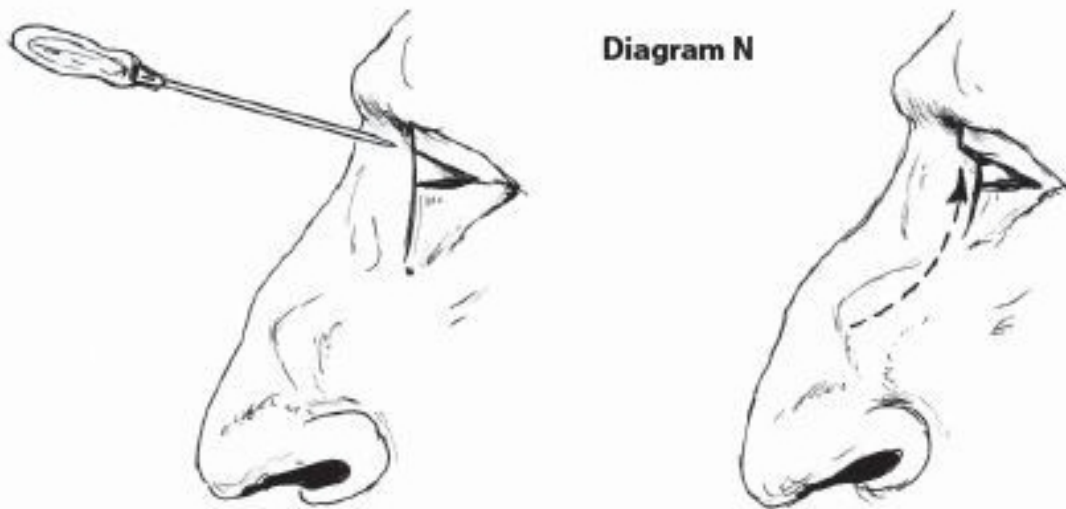


Diagram N

**Diagram N.** To cut the top eyelid, make a stop cut at the edge of the top eyelid, then shave up to the stop cut. Always start as low as possible on the eye mound. Do not start at the center. Do not cut at an inward angle; cut straight up.

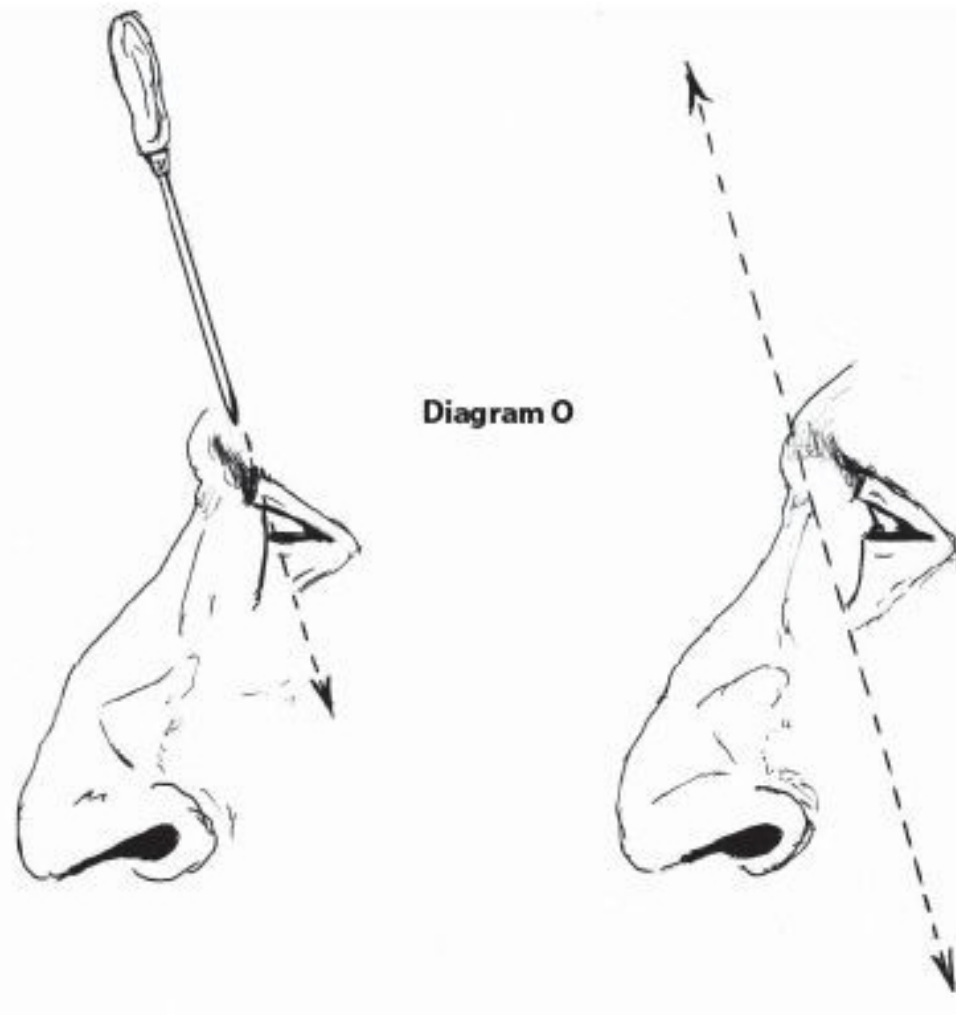


Diagram O

**Diagram O.** Make a stop cut for the bottom line. Starting at the top lid—not at the centerline—cut or shave the eyeball down to the stop cut for the bottom lid (left). Never cut up toward the top lid. Notice the angle at which the eye sits in the head (right). See how it tilts in toward the cheekbone and downward? The upper lid sticks out a little farther than the lower lid.



Diagram P

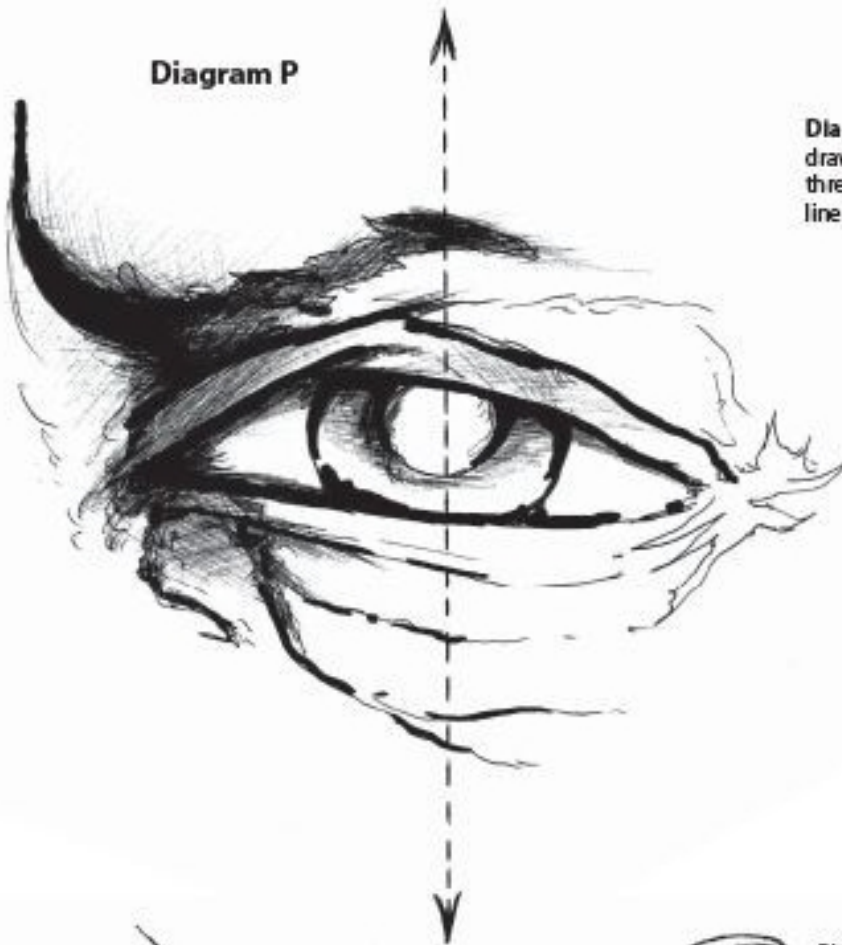


Diagram P. This drawing shows the three basic wrinkle lines under the eye.

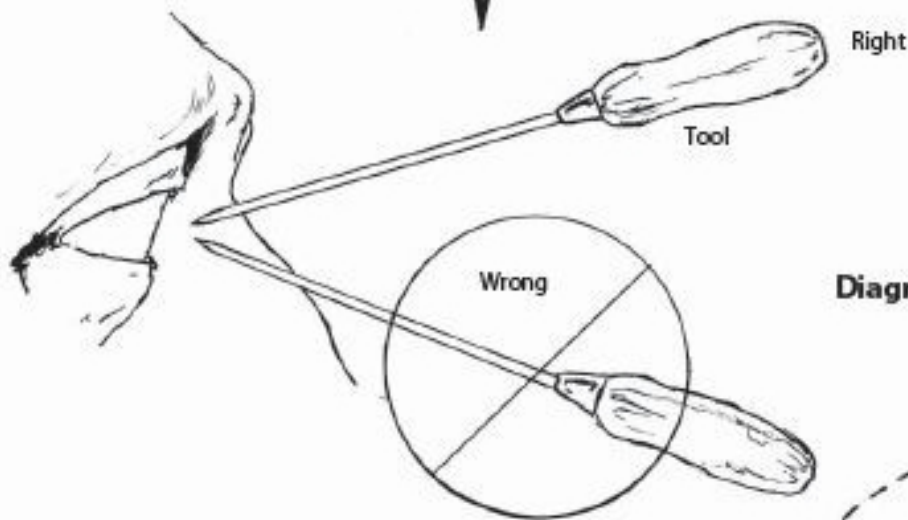
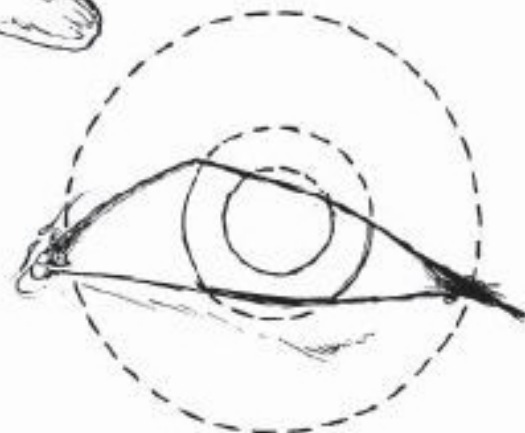


Diagram Q

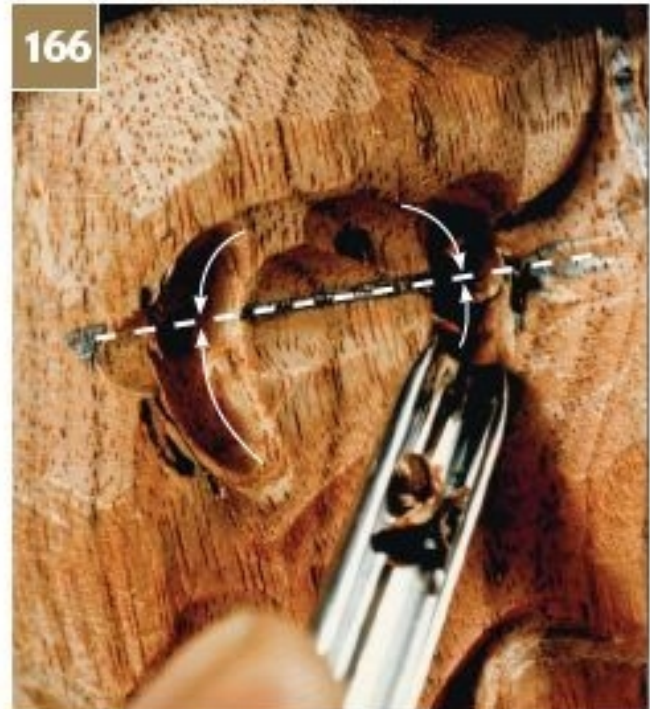
Diagram Q. Angle the cut for the pupil slightly downward and out (above). Don't undercut the pupil. Notice from the drawing how some of the iris (the colored part of the eye) is hidden behind the top eyelid (right).







**165**  
To begin work on the eyes, I start with a 5 mm #11 gouge. I cut in from the top, working on the inside corner. I have already carved these in here to show you the effect you're looking for and how to use the tool. See Diagrams J and K on page 89.



**166**  
The first cut is from the top down to the center. The second is from the bottom up to the center. The arrows here show the direction of the cuts. Notice the centerline is just below the little wrinkle on the top of the nose.



**167**  
I am going to do the same to the outside corner. I cut in from the top, then down to the center.



**168**  
I cut from the bottom up to the center.





169  
Take the same gouge and cut out the outside corner. This helps to wrap the bone outlining the socket around the corner of the skull and allows the eye to "get out," so to speak.

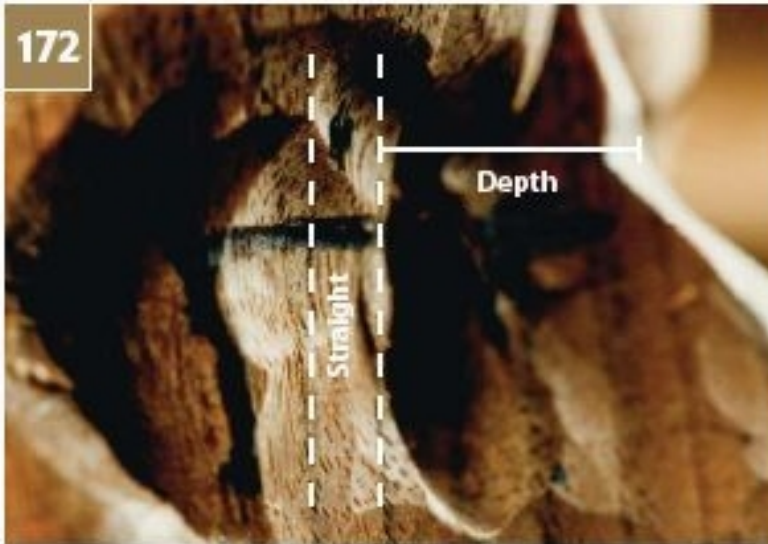


170  
A side view close-up of what the piece looks like so far: Notice the deep cuts in the corner and the shape of the orbit around the eye. I've rounded the edges off and darkened the corners of the eye mound so I can see what I have to round off.



171  
A different view of the same area shows the depth of these cuts. These corners need to be pushed far back in there. This will give me a nice round mound from side to side.





Notice the depth from the front of the nose back to the corner, and also that the plane on the front of the eye is straight up and down. It's important not to let the bottom area below the centerline of the eye stick out farther than the top area.



Here's an overall shot of the piece with the deep corners created around the eye mounds. You can see how it looks like a square chunk in there with the corners on it.





In this close-up shot, notice the depth, and how I stayed away from the bridge of the nose. I stop here and check that the widths of the eye mounds are the same. I want to keep them symmetrical at this point.



I use a #8 or #9 5 mm gouge—anything narrow that will round the corners of the mound will work. I'm not cutting away the center part of the eye. I'm working from the center down to the corner in a rounding motion. I am trying to make this area look like a cylinder.



Here's another shot of the rounded mounds. I've drawn my centerlines in. I haven't cut any wood in the middle yet. This keeps the height in the middle of the eye and creates the roundness from side to side that is so important. See Diagrams M, N, and O on pages 90–91.





I have drawn in the eye shape on the photograph. Notice how the inside corner of the eye starts out away from the nose a little bit. You can see how the eyelids fit on the mound.



I cut in the top eyelid with a knife. I just cut straight in, making a nice, clean, sharp stop cut. I left the center marks up and down in the middle of the eyes to show where the highest point of the eye is located.



Notice how the outside corner of the eyelid drops below the center mark.



I shave to the stop cut on the top eyelid. This step is one of the most important in completing the eye. Notice how I'm holding the knife, and how low I am starting on the eyeball area. The arrows show where I start the cut.

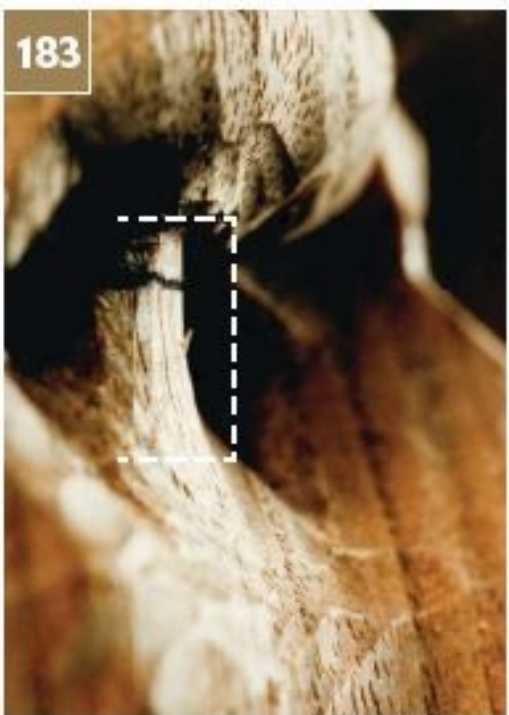




Here's another shot of the cut. While I'm working on this top eyelid, I want to maintain a round appearance. It's important to keep the roundness from side to side. The thickness of the eyelid will be the same from corner to corner. If it gets thick in the middle, the eyeball has flattened.



You can see the end of my centerline and where the top eyelid drops below the centerline. I use the point of a knife or a small #11 gouge to hook out the outside corner of that eye.



This is a profile view of what this area should look like. Notice how part of the centerline comes out on the side of the head a little bit. Also, notice the top lid area and brow ridge, and how the plane of the front of the eye is straight up and down. This is very important.





A shot from the front gives another perspective on the piece. Notice the positioning of the centerline and the bottom eyelids. Notice the bottom eyelid is kept close to the centerline.

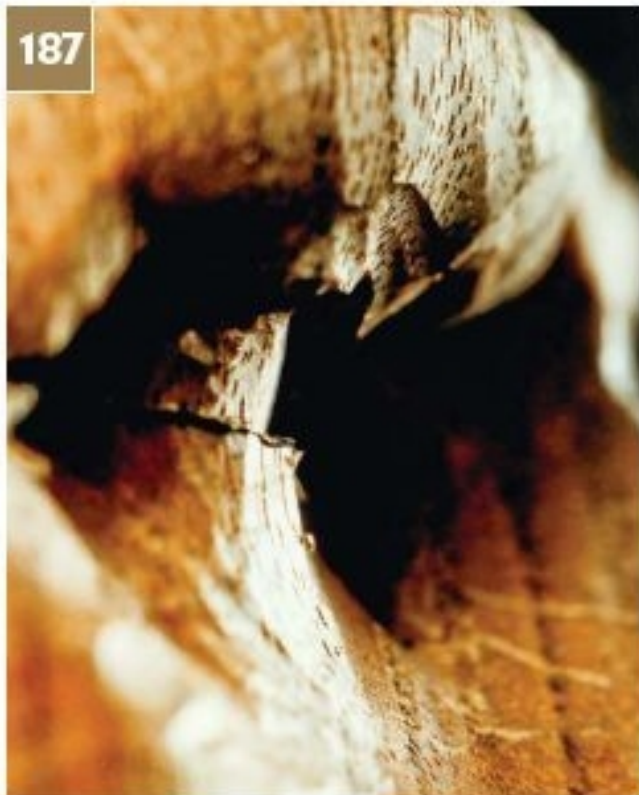


I now use a knife to make a stop cut right along the bottom eyelid. In this case, I usually try to cut from the inside corner to the center, almost to the outside corner, and then stop. Otherwise, too much pressure will chip the eyeball on either corner.



From here on, I cut from the top eyelid down to the bottom eyelid, never cutting up again. I'm using a 2mm skew chisel here, but a knife will also work well. I put the chisel right in at the top eyelid and slice down.

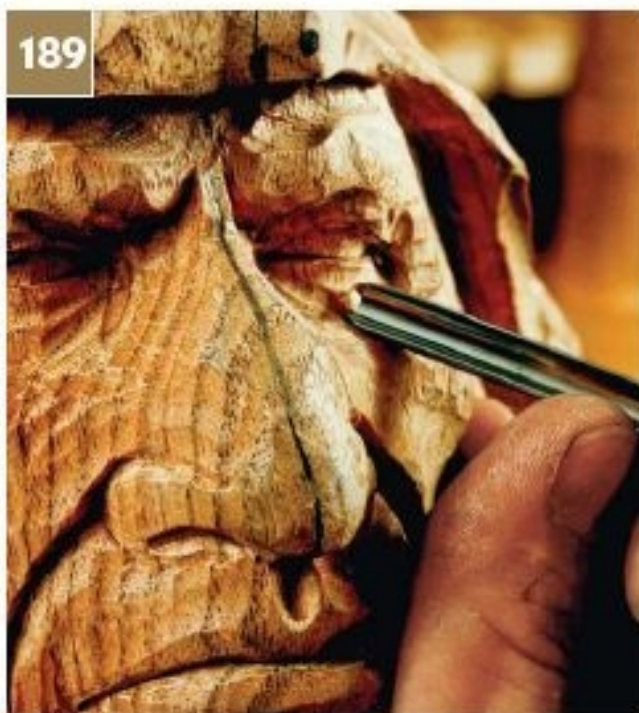




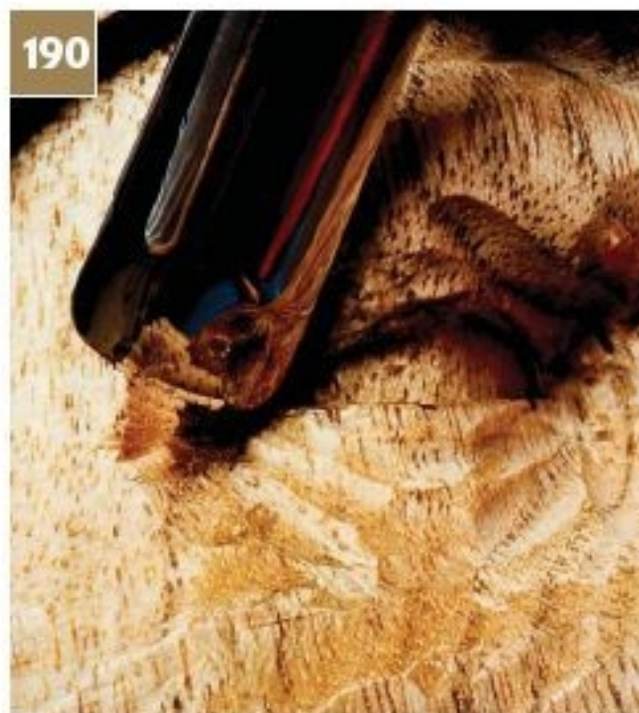
187 Now the eye is in there. This is what the inward angle should look like from the side view.



188 Sometimes this area can bulge out too far. If necessary, remove a little wood here.



189 With a #9 5mm gouge, I clean off the bag of the eye. I lay in some basic ripple lines with this gouge first to prepare the area for those little, fine wrinkles that will come later. I follow a pattern of three basic lines (see Diagram P, page 92).

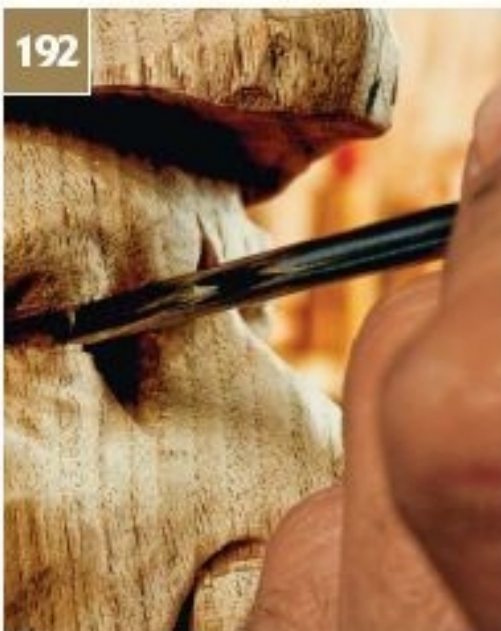


190 I am using a #5 or a #7 gouge, about 1/8" (13mm) wide, to again round the brow area and the orbit around the eye. You can see a little of the wrinkle cuts I made underneath the eye. They follow the wrinkle pattern of the face.





I use a #8 3mm gouge to mark the pupil. Notice how I am going straight in and then at a slight downward and outward angle from the pupil. I don't cut in and up underneath the pupil. I always want to have pressure going away from that little pupil.

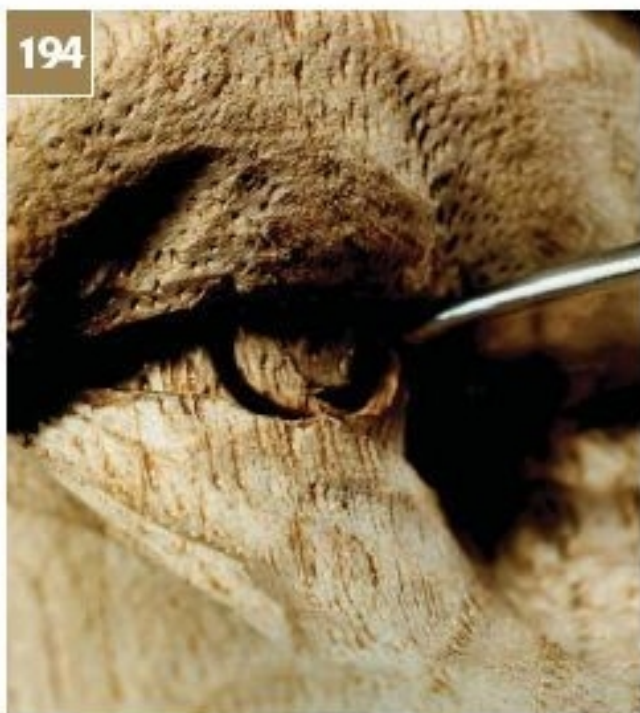


Notice the downward angle of the tool. This is just like carving a button on a shirt. I rotate the tool to meet the top of the eyelid. This creates the button. Again, I always cut on a downward and outward angle away from the pupil.



Again, I just apply a little bit of pressure and twist the tool in. All of the pressure goes away from the pupil, not up behind it. This way the pupil gradually gets a little wider and bigger as I cut deeper.





You can see a slight line where I cut the original pupil. I outline and start to remove the iris—the colored part of the eye—from the pupil with a #8 3mm gouge. This is the big, thick cut you see. I use a knife to remove a crescent-shaped chip.

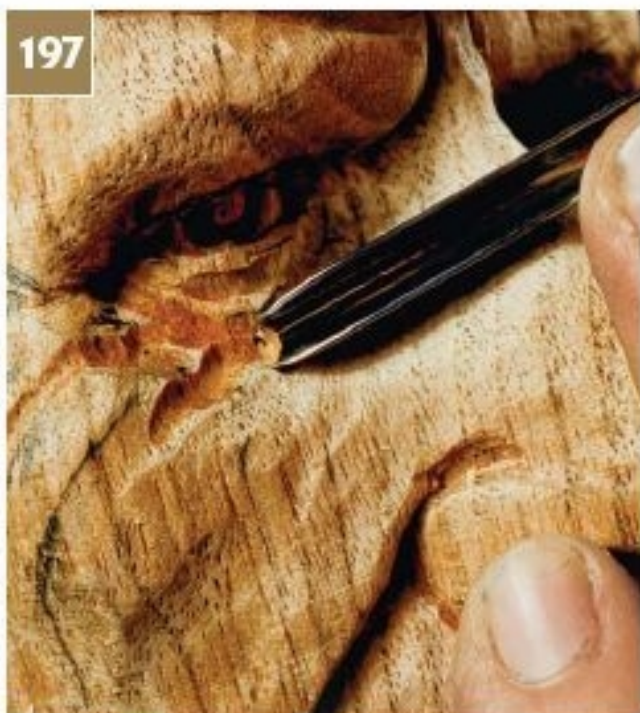


I am removing the iris on the other side. This is how I establish the cut to start to remove the iris. Then I relieve the chip at the top eyelid with a knife.

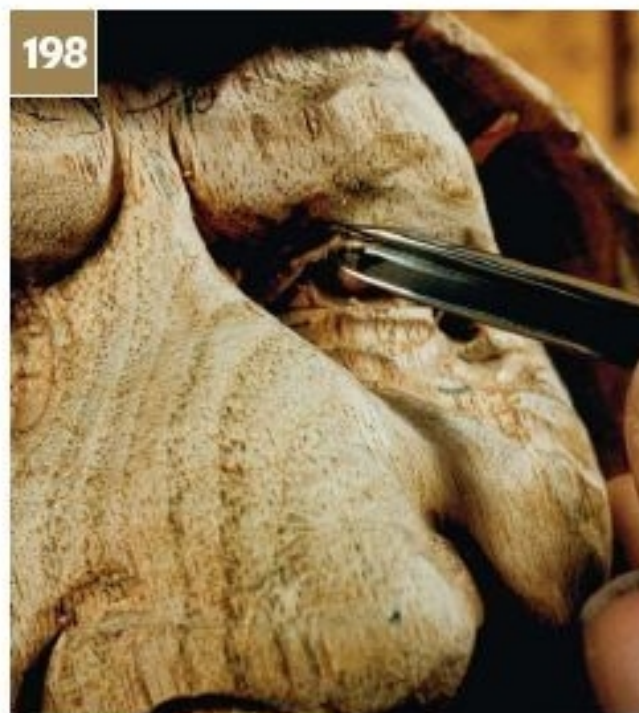


This is what the eye looks like when I'm done. The pupil and white of the eye remain, but the iris is gone. I draw in the fine wrinkle pattern around the eye. I also draw a few wrinkles on the forehead to follow the structure around the brow and create a stronger facial expression.

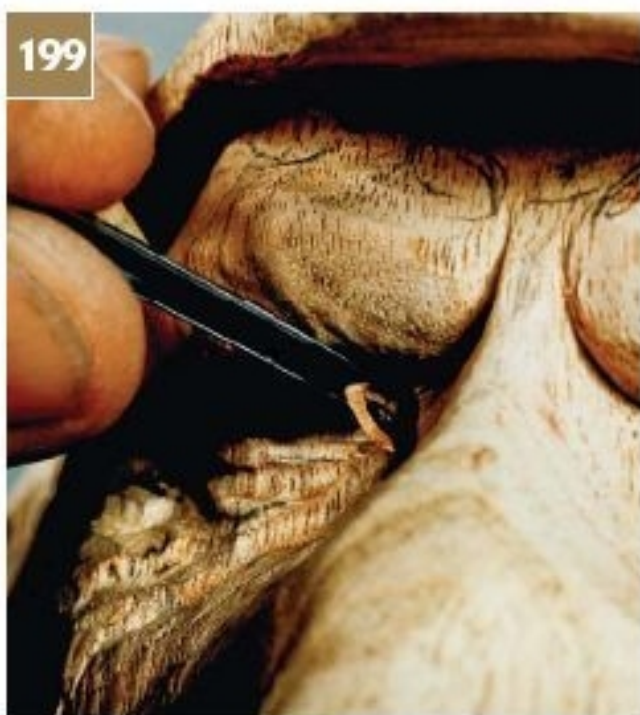




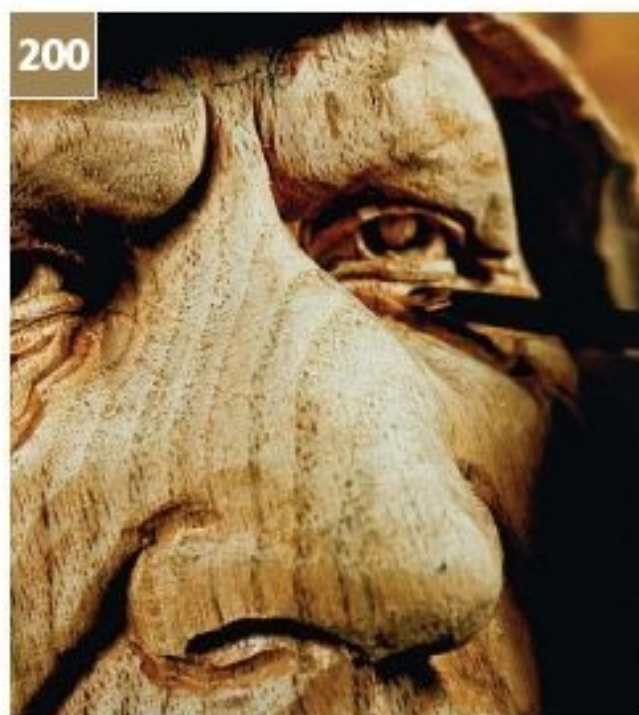
197 I use a #11 3mm or 4mm gouge to trace the wrinkle lines that I drew on the face.



198 The left eyelid has already been cut in with the veiner. On the right hand side of the photo, I'm using a little veiner to cut the lid in on the top. I remove just a little sliver of wood. My tool needs to be extremely sharp or it will crumble the eyelids.



199 I need to sharpen the wrinkles. I use a very small V-tool—a 1mm, 2mm, or maybe even a 3mm. I retrace the cuts I made with the gouge. I don't cut very deep. All I want is a nice, sharp, little line.



200 I have finished one side and am working on the other. Notice how the nose and the face look like they've been sanded. I use fine steel wool or Scotch-Brite lightly around the eye. That will soften all of the wrinkles and make them look like creases in the skin.



201



The eyes are finished, the wrinkles are in, and all I have left to do is soften some of the sharp edges and blend. Notice the pupils. He appears to be looking a little bit over your left shoulder. I never center pupils—it gives the piece too much of a vacant stare.

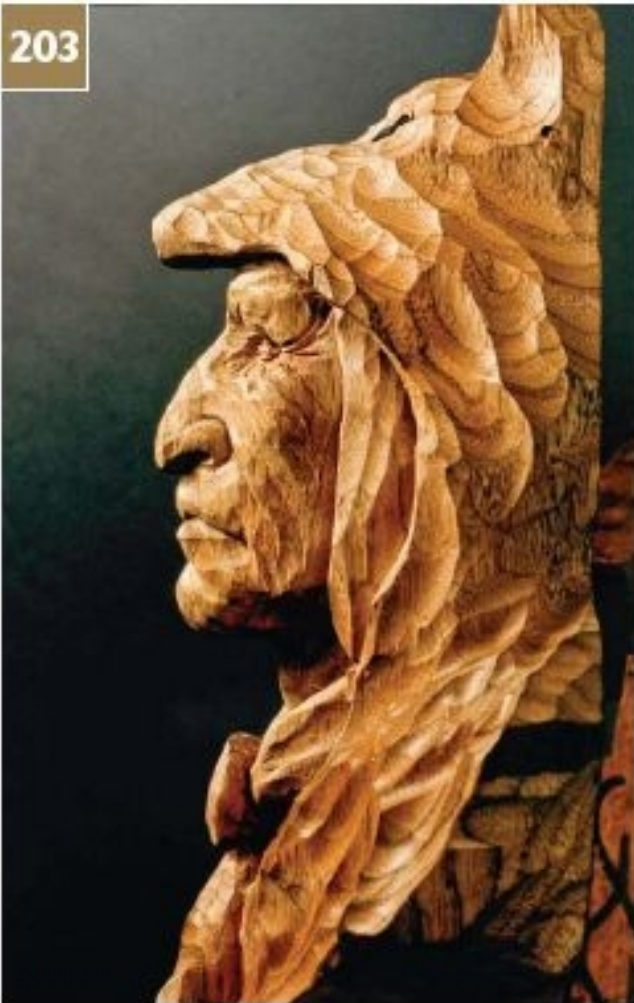
202



A photograph from the front shows the progress to this point.

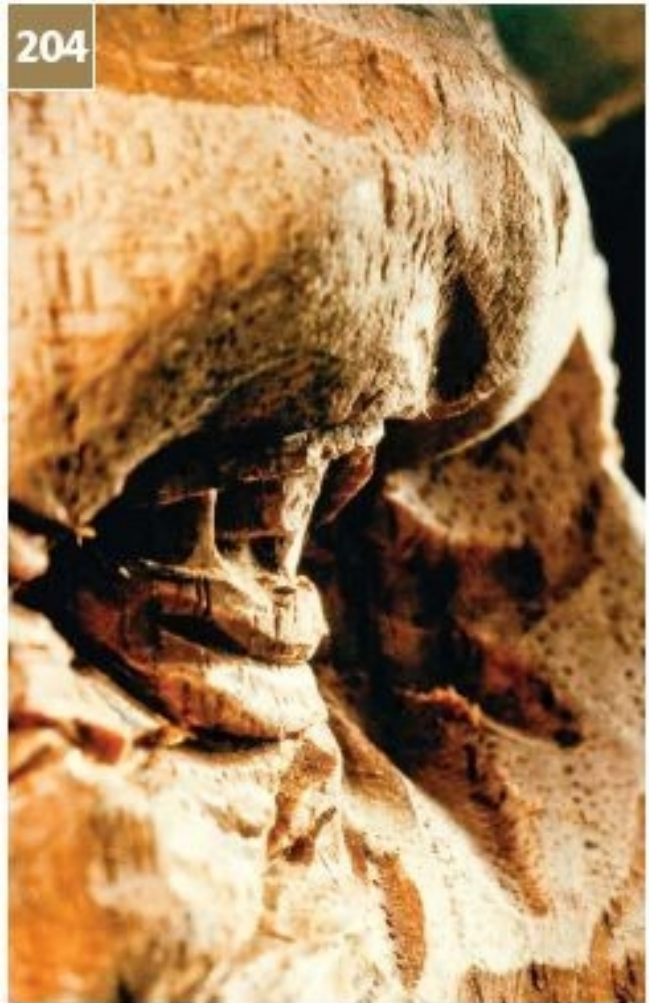


203



I turn the piece sideways and study the profile. I look closely at the eyes, bridge of the nose, mouth, neck, and shape of the headdress. If I need to make any adjustments, now is the time to do it.

204



Notice all of the cuts and how the bag and wrinkles lay in under the eye. You'll also notice the face is a little bit rough now. I use the coarse brown Scotch-Brite to smooth out those little corners around every V cut, but a little flat chisel will work well too.

205



Here you can see the before and after. On the right, I have used Scotch-Brite on the face. You can see how much softer everything looks. The wood appears a little more natural and more like creased skin. All the pencil marks are gone and the transitions are very smooth.



## SECTION FIVE

# Headdress and Hair

I follow the pattern of the animal's natural hair tracts when I'm putting in the fur. I treat the head differently. The hair on the nose, around the eyes, and on the ears is finer than the rest of the animal's fur. I want a smooth transition from the coarse fur to the finer fur.

When carving long human hair, it's always a good idea to break that mass into some smaller sections and separate it a little more before texturing the hair itself.



I am now ready to begin work on the wolf headdress. First, I want to break up this large mass of wood. I use a large #11 15mm gouge to lay in some rough texture.



I am using a smaller #11 7mm gouge to put in the fur. This is about as fine as I will texture the fur in this area. I use S cuts, curved cuts, and U cuts—nothing straight.



208



I draw a pattern of the hair as it grows around the face right on the wood with a black marker. Then I begin to texture the hair with a #9 5mm gouge.

209



You can see the texture and where the finer texture meets the rougher texture on the side. I'll smooth that out later. I am working on the eyes. One eye has been cut in. I am now cutting in the other eye with a knife. Notice how the fur rolls into the eye slit.

210



Before starting the nose, I look at my dog's nose for a model. I first use a #11 3mm to pop a little circle out for the nostril.



211



I round the wing around the nostril up into the nostril opening with a small #7 gouge. The other side has already been completed.

212



When I finish with the headdress, I'm ready to work on the hair around the man's face and neck. Here I'm using a #8 gouge to give the area a little bit of big, bold texture.

213



You can see I've divided the area into three sections. Notice how it all appears to pull down into the top of the tie. That just adds to the effect. The next step is to actually texture the hair.



214



I'm using a 5mm #11 gouge to put in the hair. The grain is somewhat tricky here. I find that long, sweeping strokes from the bottom to the top work best. I tuck the cuts into the tie. Remember to keep the cuts flowing so they look like real hair.

215



I am texturing the little tuft of hair that hangs below the tie. On the end of the tuft, I use the same #11 gouge to separate and texture the hair.

216



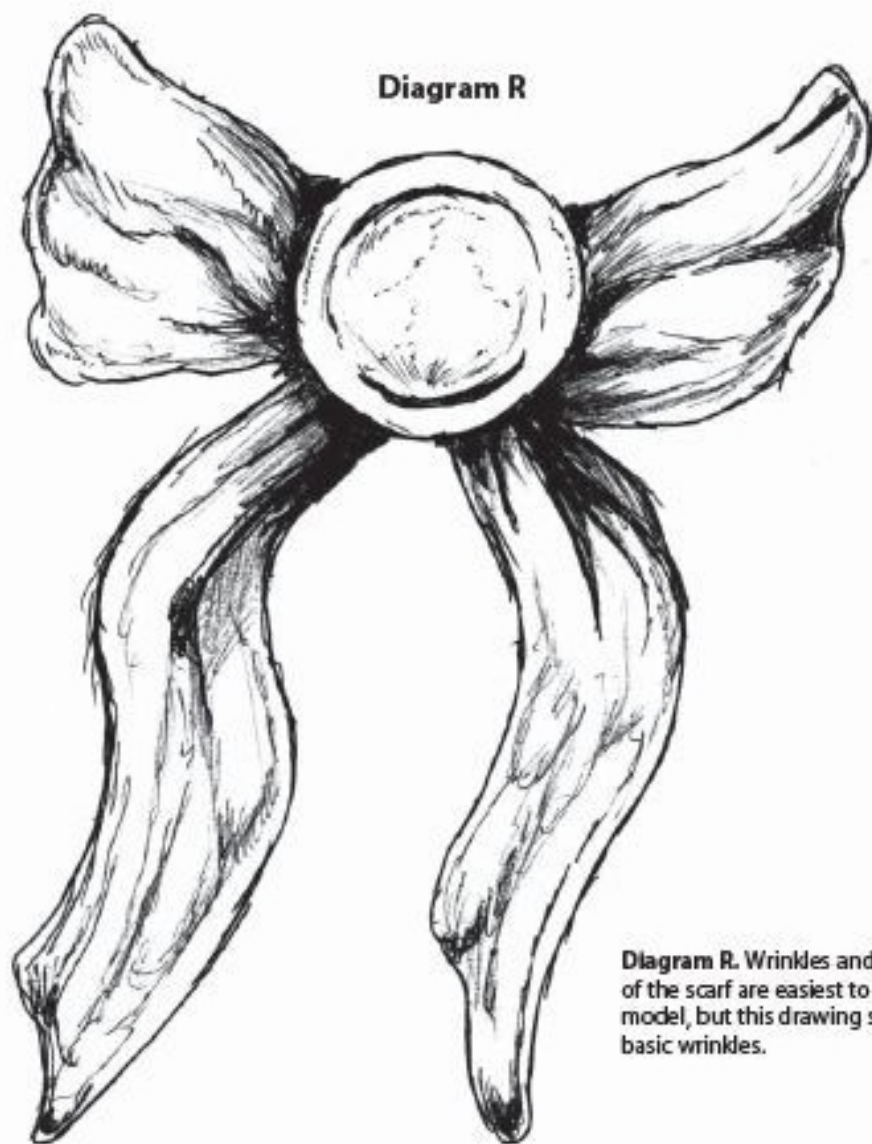
The hair wraps are done with a square angle V-tool to keep them flat and to give them that wrapped look. I lay the tool on its side and make stair steps right down to the bottom.



## SECTION SIX

# Scarf and Bolo

Now I move on to the cloth scarf. It has a bolo with a little medallion on the front. I want the scarf to look wrinkled and pulled, rolled and twisted—like a neckerchief does when you tie it around your neck. A model is useful when carving a scarf, as it is much easier to carve the wrinkles when looking at an example.

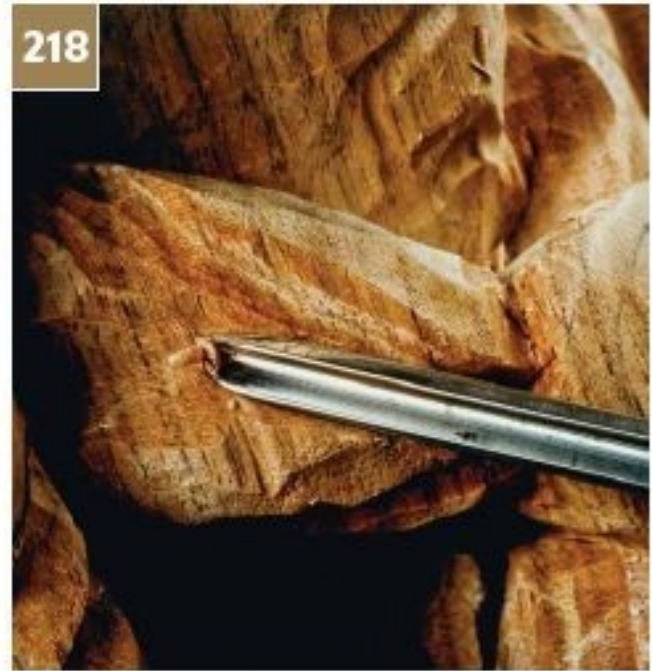


**Diagram R.** Wrinkles and puckers of the scarf are easiest to see on a model, but this drawing shows the basic wrinkles.





I lay in some basic wrinkles with a #11 or #9 7mm gouge.



Next, I blend in some of the edges and clean up the area. Then I take a small #11 3mm gouge to better define the little wrinkles and folds, making sure to carve deeper toward the bolo.



I define and sharpen the cuts even more—I want to create shadow and some interest. I use a small V-tool to cut down through the same cut I made with the veiner. I also use a knife to take out a tiny sliver to show depth in these wrinkles and cracks.



220



I am moving on to the bolo. Any design will do. First, I draw in the circle within the button. Then I take a small V-tool, a 2mm or 3mm, and outline the circle.

221



I use a small #5 gouge to clean off the rim around the button.

222



I lower the rim a little bit and recess it back. I use a #5 gouge to texture the center of the button. I remove a bunch of tiny chips all over it to give it the look of beat-out, dented metal.



223



I move on to the bottom ties on the scarf. I want to create some movement and twisting on the ends of the scarf. I use a #7 gouge, about ½" (13 mm) wide, to make a twisting cut. I start at one side and roll over the contour of the ties.

224



I am creating the bottom edge of the scarf. I want to raise it off the wolf cape and flare out the tip. I use the same #7 gouge to cut out some wood underneath the scarf. I let the shape of the tool dictate the shape of the cuts.

225



Here is a photograph of the finished scarf end. I deepened the little wrinkles and created a flared-in edge around the cloth to mark the edge of the scarf. I used a V-tool to make a puckered little wrinkle where the scarf goes up into the medallion.

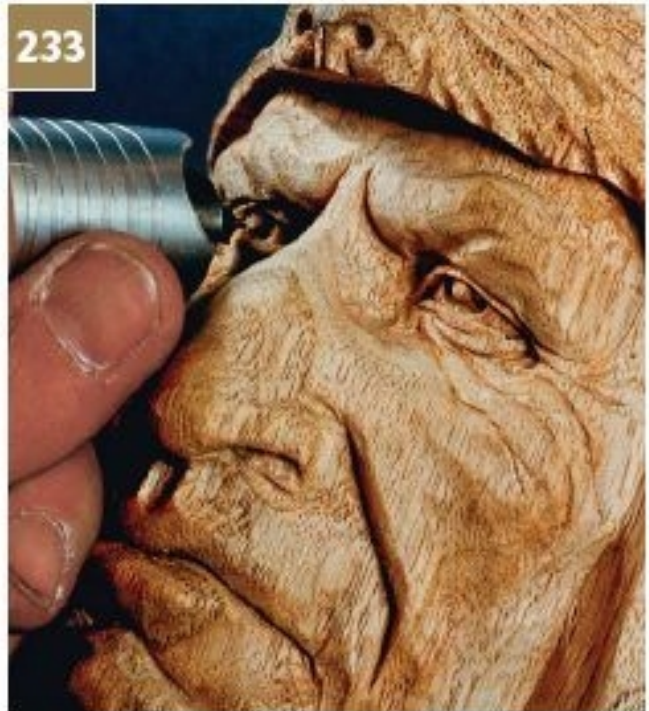


232



Notice in this view how long this bit is—the longer the better. I drill back as far as I can. This gives me two pilot holes to follow when I'm hollowing out the wood behind the eyes (see Diagram 5, page 114).

233



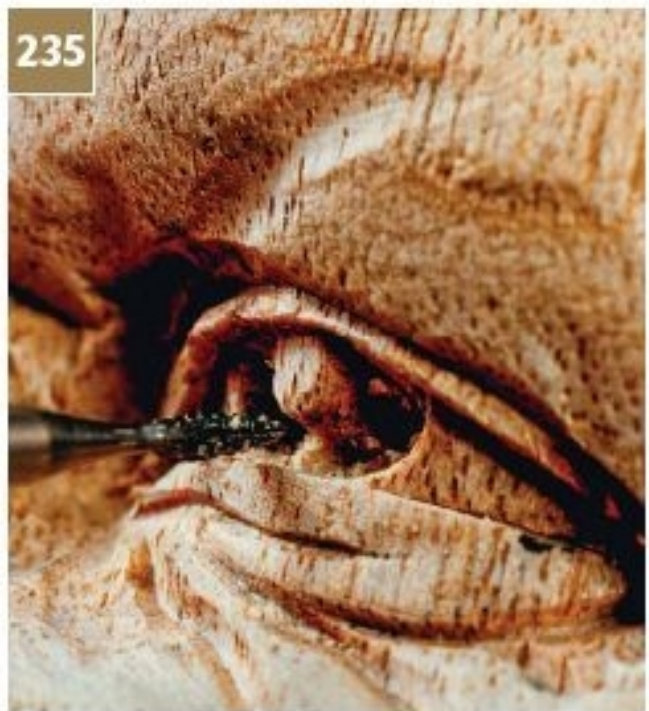
Notice again how deep I'm drilling. I need to be careful not to let my hand piece hit the carving. Always drill straight into the piece.

234



With the same bit, I drill out the wolf's and man's nostrils. I drill at a slight upward angle as far as I can. This creates a pilot hole, and that's all I'm concerned with now. I want to drill in deep enough that I can find the holes when I hollow out the back.

235



Moving back to the eyes, I put a flame burr in the hand piece. See the little holes I drilled on each side of the pupil? I start the flame burr in that hole and start to grind out the iris area.



236



I grind out the area, being careful not to disfigure the edges of my cuts or the pupil. The eye on the right hand side is finished; I am working on the left side.

237



Here is a shot of the eyes from the front. It creates a dramatic dark effect. There is more of a shadow now than before we ground out the eyes. This effect is also one of the things I like about masks.

238



To drill out the nostrils, I use the small carver's drill bit in the Freedom. This photograph shows the point where I start drilling.



239



The nice thing about these particular bits is I can cut sideways with them. I just drill in, proceeding slowly and carefully.

240



I swing the bit around to wind up here.

241



I'm ready to hollow out the back of the piece. I mark off a 1" (25mm) edge. Notice the square I've drawn at the bottom with the line through it. That's where the screw is. Keeping that block there will allow me to finish this whole carving while it's mounted.



242



To hollow the back, I like to use a wide, medium-curvature gouge, such as a 1" (25mm) #3 or #4. You can see how the hollowing has progressed. If you study the picture, you'll get an idea of how much wood I removed. I try to keep about a 1" (25mm) width of wood around the outer edge.

243



These circled areas show where the eye and nose holes come through the back. Remember the pilot holes? You can see how I find them as I hollow out the back. They give me a guide to follow so I don't make the face, and everything else, too thin.

244



In this close-up shot of the back, you can see the amount of wood I've hollowed out. I use a couple of long bent and spoon gouges when I get down closer and closer to the backs of the eyes and the nose.



245



Here you can see just how much has to come off the back. This is pretty much done. I've removed everything that shouldn't be there.

246



A shot taken from the other side of the shoulder shows you how I treated that area.



247



In this profile shot, notice how I left the big chunk of wood on the bottom in the back where that screw is. Everything else is gone. You can almost see where I am going to cut off that chunk.

248



Here's a view from the front. Did you notice I switched carvings on you? This particular piece has a different treatment of the necklace and hair wraps. These are some ideas that you can work into your piece. I used the little diamond disc to create the texture on the hair ties.

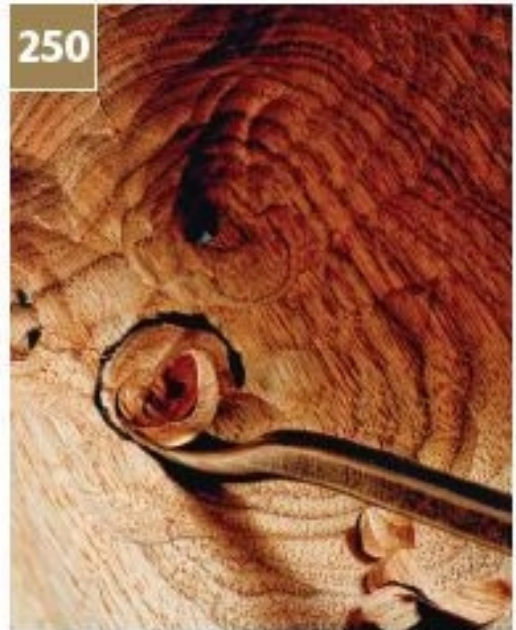


249



Turning the piece over again, you can see how I hollow out the wood behind the eyes and the nose. I use a black marker to isolate the area and then continue to remove just the wood behind the eyes and the nose.

250



Get the wood in these areas as thin as you can. I know this does not show, but I don't want it to be fuzzy or messy. Take a close look at the hole on the top right—you can see all the way through the mask to the wall behind.

251



I turn the carving back around to the front to check the eyes. Notice how the eyes are hollowed out and what they look like with light behind them.



252



Here you can see the chunk of wood that holds the carving to the screw. The black line shows where the screw is probably located. I take one more look at the carving to make sure I'm done and happy with everything. Then I pull the screw out.

253



I hold the carving between my knees with the chunk of wood sticking out away from my leg. I carefully remove that square chunk of wood with a big gouge and clean off the backside.

254



I use Scotch-Brite in the mandrel on the whole carving. I sculpt the face a bit, smooth it, and blend the areas to make it look like skin and muscle. The Scotch-Brite helps to remove some of the tool marks, dust, and chips. Once I've finished, I'm ready to stain it.



## SECTION EIGHT

# Finishing

You've arrived at the final step in the carving process—finishing. I use various products to finish this piece, including oil-based gel varnish, oil paints, clear semi-gloss spray, clear matte spray, and liquid finishing wax. You'll also need some brushes, a paper bag, paper towels, a hairbrush, and an electric drill. When it comes to painting the wolf skin, the best thing to do is to study some pictures of the live animal.



Oil-based gel varnish is a pudding-consistency product that is thinned down in a jar. It has an amber color and creates a very nice finish that doesn't affect basswood or butternut. I use oil paints to add color.





To start, I thin the varnish down with paint thinner, mineral spirits, or turpentine until it reaches the consistency of linseed oil or a little bit thinner. I apply this varnish mixture to the entire piece and use the mixture as a vehicle for the oil color.



Here is the expensive pallet I use—a simple piece of cardboard. I mix a gray base coat for the headdress, more on the lighter side, using Mars black and titanium white. You may opt for a different color here.



I add the gray color to the whole wolf skin area and to the fur on the wolf. There's quite a large area to cover, so I make a very thin stain out of the varnish mixture and the gray color I mixed up.



259



Next, I add black to the hair. This is a tinting or a staining process, not necessarily painting, because you can still see the wood through the color.

260



I add some titanium white highlights around the eye area and along the edge of the wolf skin to lighten it up when compared to the gray. I add the color while the varnish is wet—this way everything stays very workable and blends well. That's one reason why I like oil paints.

261



I add black highlights and markings to the wolf's skin. I make some gray areas and darken other areas. I want to keep the contrast strong yet blended. Everything has to blend but retain some distinctions in the markings.





When the markings are to my liking, I paint the nose of the wolf black.



The bone pipes on either side of the necklace are white with some highlights. Shadows were created using burnt umber oil paint. I painted a shadow anywhere there was a natural one. On this piece, the left half is shadowed. I let my piece dry at least overnight or until it's not tacky anymore. It usually takes overnight depending on the humidity.



After the piece dries, I give it at least one but no more than three coats of a semi-gloss spray wood finish. I don't want to soak my piece. Light coats are better than one heavy coat. (Because of the time factor in shooting this book, we're using a combination of both pieces in this section.)



265



In between coats, I take a crumpled-up brown paper sack and rub the piece down. This acts as a very light abrasive. It helps to smooth the piece off a little bit from the spray.

267



After I give the piece a final rubdown, I brush the sack dust off with a dry, clean paintbrush or an air compressor.

266



The piece has been sprayed and rubbed down with a paper sack. You can see how the spray leaves a slight shine when it dries.



268



I spray the piece with a clear matte spray, such as Krylon number 1311. The matte spray dulls any residual shine. I use only a light coat, so it usually dries within 30 minutes or less. Less is best!

269



All that's left now is to wax the piece. I use a wax such as Watco Satin Finish. There's a dark finish and a natural, which is clear. I use a mixture of the two: One part dark to three parts clear. This tends to make a softer brown wax.

270



Notice how I flood the piece with the wax. I let the wax soak down and bleed into all the cracks, crevices, nooks, and crannies. The type of wax I use is a liquid; therefore, it antiques and waxes the piece all in one step, which can be a real time-saver.



271



I let the piece sit for several minutes, and then I use a paper towel to wipe the excess off the piece. I don't want the wax to puddle up anywhere. After I wipe the excess off, I set the piece up to dry.

272



When the wax is dry in about 30 minutes to an hour, I buff the piece. If you don't get around to buffing it for a couple of weeks, it's OK. I use a hairbrush in an electric drill. This saves a lot of effort and does a fine job.

273



I buff my carving until the wax leaves a nice shine. This is the finish I use on almost all of my carvings.





The finished carving: I hope you've enjoyed working with this piece. Feel free to improvise on any aspect of the design or the carving. Use your imagination. That's what this is all about, after all.





Here are some shots of two other finished examples. The left carving is completely finished and waxed. The right one has not been sealed or waxed yet so you can see the difference that the wax creates.



## CHAPTER TWO

# Options



To write this book, I made two carvings. The carving in the main how-to demonstration sports a scarf and bolo. The necklace and the hair wraps were treated a little differently on the second piece. In this section, let's take a closer look at the variations. You may want to use some of these elements to give your next carving a different look.



**Diagram T**



**Diagram T.** Selecting slightly different options can lead to a completely distinct carving.



This version of the hair wrap has been mottled with small gouge lines to simulate an animal pelt. You could also try using a woodburner to make the lines. I finished the hair wraps with a brown paint.



Another option with the hair wrap is to simulate fabric or smooth leather. I like to make this type of wrap a red color.





This carving looks good with a necklace made from bone tubes, a button, and fur and tooth ends. This would be the natural choice for an authentic-looking carving.



A scarf and bolo is a second option for around the neck. I describe how to make the bolo and scarf on pages 110–113.



Diagram U

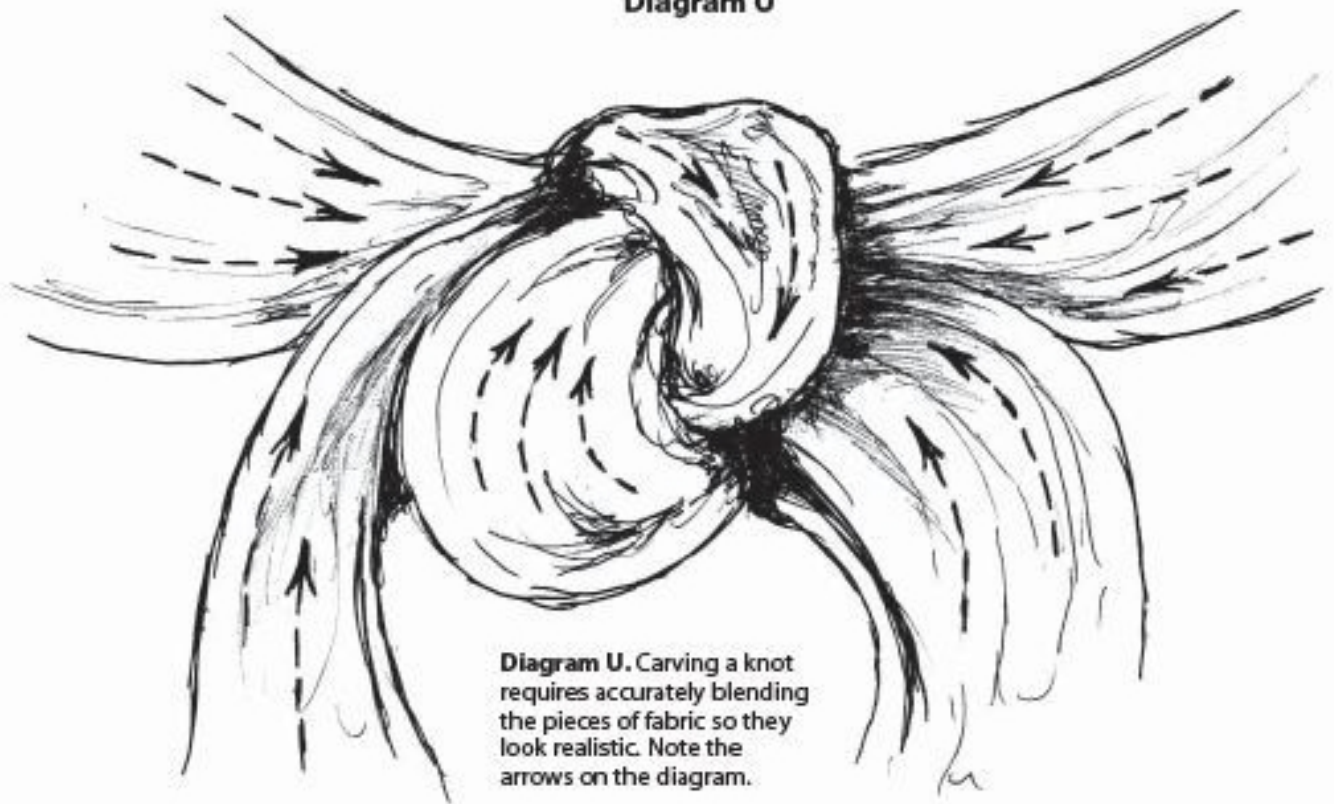


Diagram U. Carving a knot requires accurately blending the pieces of fabric so they look realistic. Note the arrows on the diagram.



A tied bandanna is another option you can use at the neck. Of course, the best way to learn how to carve a tied bandanna is to tie one to look at. A good model is a great starting point. Here are some step-by-step pointers to carving a knot.



I draw the scarf on the wood and outline it with a black marker.





I start removing wood around the whole mass, getting it brought up. Then I isolate wood for the knot, the two ends of the bandanna that are hanging down, and the material that goes on around the neck.



Here's a close-up of the knot. Notice how I had to create levels to make it look like the scarf is tied.



This is another shot of the whole knot process. The arrow shows the direction of the scarf where it puckers to go into the knot.

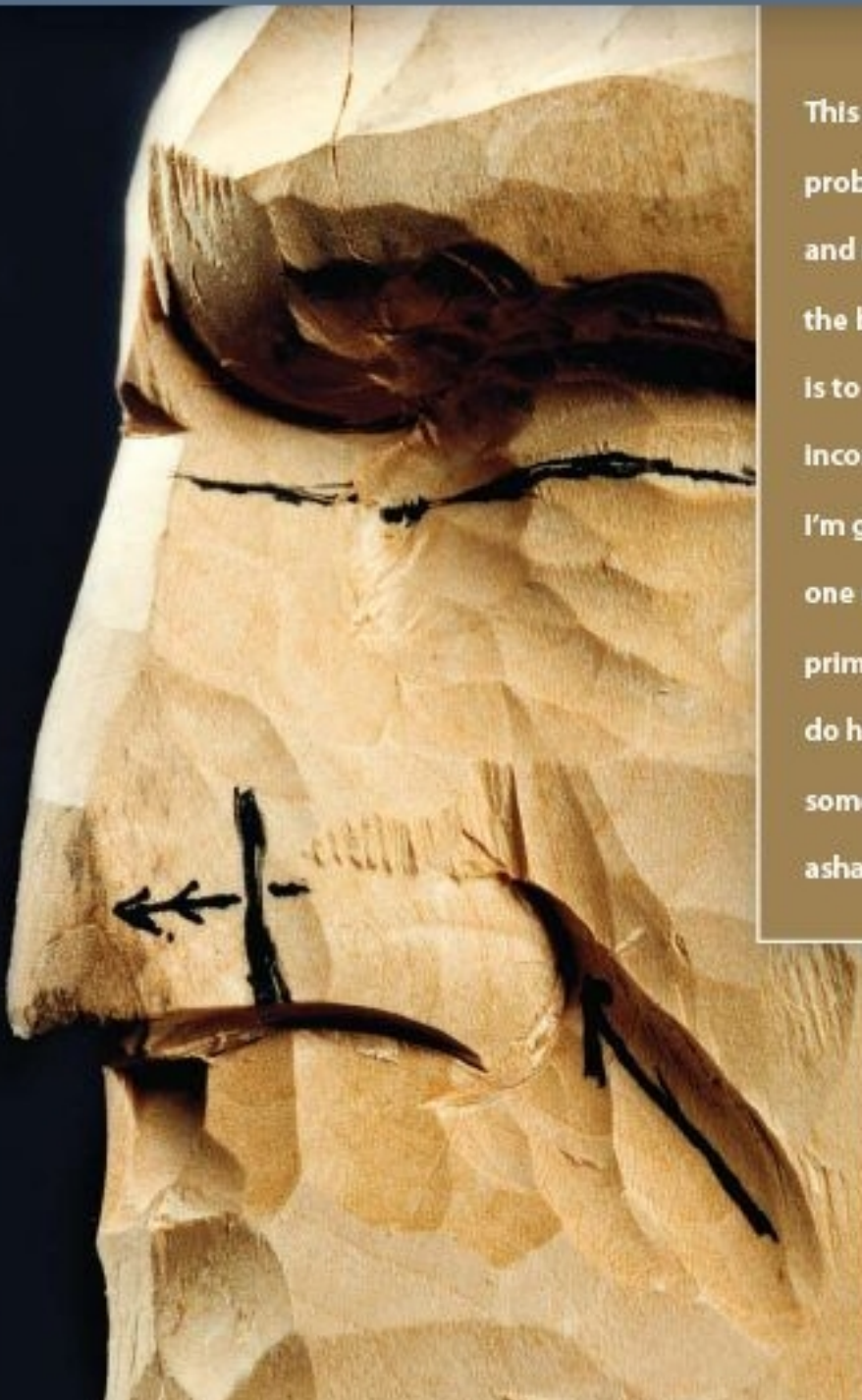


Here's the finished knot. As with anything, carving knots takes some practice. The trick to doing something new like this is to look at a model and break it down into depths, levels, and shapes, and then refine it to the finished product.



## CHAPTER THREE

# Common Problems



This chapter covers some common problems that occur when carving eyes and noses. I've found that sometimes the best way to teach a correct method is to show something that was done incorrectly. And that's exactly what I'm going to do here. This piece is one of my earlier carvings, and it's a prime example of the mistakes that do happen. Everyone has to start somewhere—including me—so I'm not ashamed to share this piece with you.





Here's a front view of the subject I'm going to use as an example. Look at the eyes and the nose. Notice the severe angle of the far eye and how it is sloping back into the head.



In this profile view, you can again see the backward angle of the eye. I've drawn a couple of lines to show the angle of the eye and how much of the nose is hanging off of the face. The face is shallow in behind the nose.





Most of these problems happen during the preliminary carving stages, and now is the time to fix them. Let's take a closer look.



This is how you attempt to fix the problem. Take some wood off below the centerline and push the eye's bottom half back so the eye's profile is straight up and down.



This is the corrected eye. Notice the shape and angle at which it is sitting. The angle is straight up and down now, and that's what you want. Following the steps in the how-to section should help to eliminate any problems getting the initial shape of the eye at the correct angle.

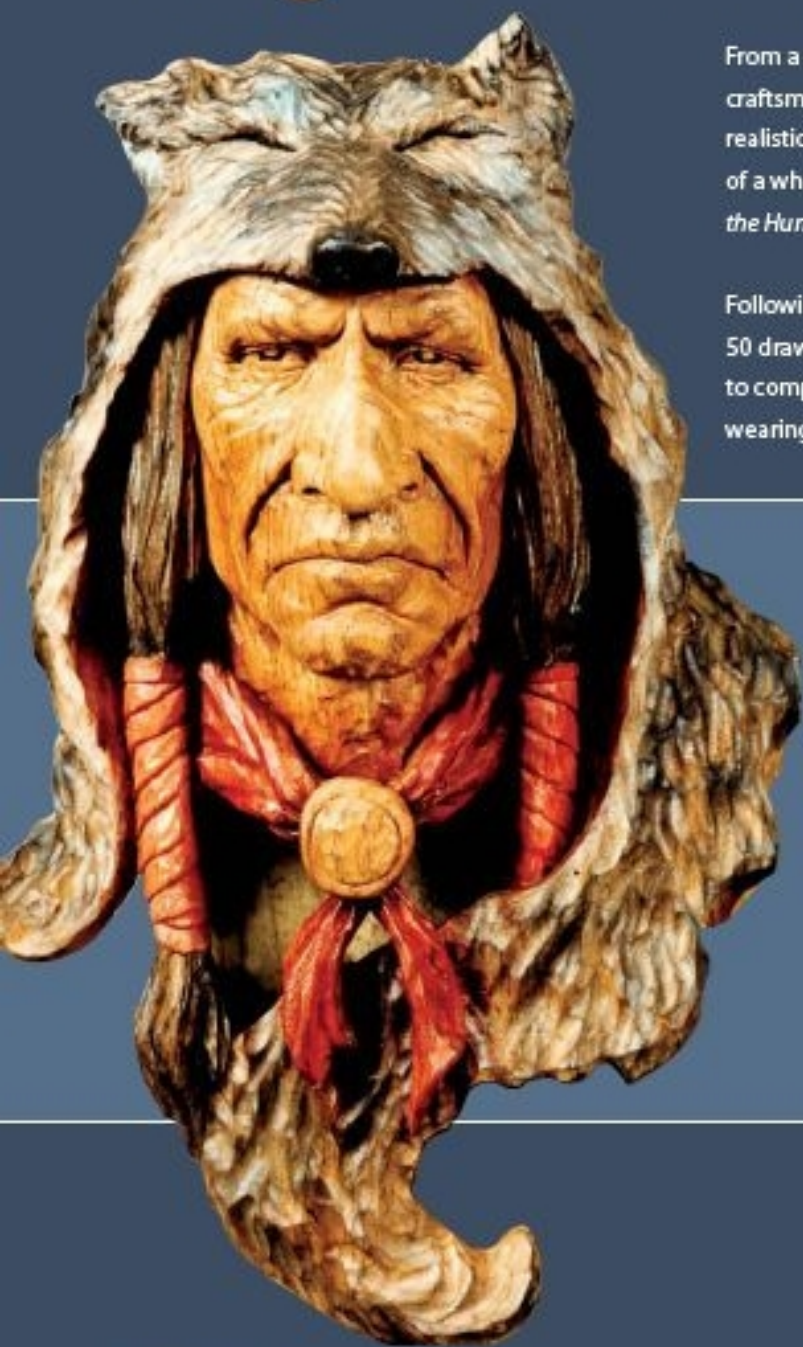


Now, let's see how we can create a better nose. You can see by the eye how I removed a lot of wood below the centerline. Here I am pushing the cheek back to get it underneath the eye.





# Bring Your Carvings to Life



From a soulful stare to a proud gaze, the intent expressions found in the craftsmanship of Jeff Phares, author and World Champion Carver, are so realistic one might expect to witness the blink of an eye or the murmur of a whisper. And now, with his revised and expanded edition of *Carving the Human Face*, you too can create genuine, lifelike expressions in wood.

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