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FEATURES OF FACIAL WRINKLES AND EXPRESSION OF FACIAL EXPRESSIONS IN PORTRAITURE

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ABSTRACT

This article discusses the characteristics of facial wrinkles in portraiture, the importance given to human facial expressions by famous realist artists working in the field of portraiture and plot compositions, and their attempts to accurately and realistically express human inner feelings and emotions in portraiture.

KEYWORDS

Facial expression, facial expressions, relief, fascia, wrinkles, light, personal and falling shadows, reflexes, tones and rays, scheme, muscles.

Introduction

The plastic shape of the human head is associated not only with the structure of the muscles and skull, but also with the relief of the skin and the underlying fat layer.

With age, the contraction of the facial muscles becomes stronger, which leads to the formation of permanent wrinkles. Wrinkles appear when the facial skin loses its elasticity.

Permanent wrinkles include forehead wrinkles, eyelids and lips. These wrinkles are formed by all layers of the skin. Other permanent wrinkles are not formed by the entire skin layer, but only by the surface layer. Such wrinkles are small and barely noticeable.

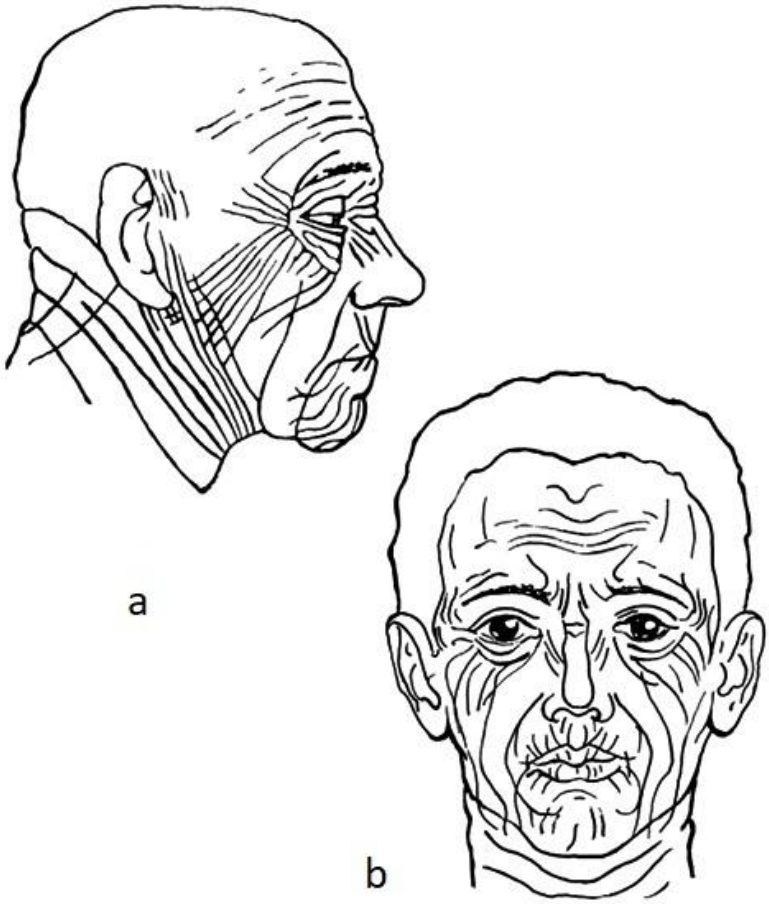
Temporary wrinkles are formed by muscle contraction, aging and the growth of subcutaneous fat. Over time, they become more visible and form permanent wrinkles.

These permanent (primary) facial skin folds include: transverse forehead folds, vertical folds between the eyebrows, folds that extend from the nose to the lips, folds that radiate from the outer eyelids (“crow's claws”), folds that extend to the corner of the mouth, etc.[1]

Most facial folds are not located along the facial muscles, but in the direction in which they cross. Despite the diversity in the appearance of all folds, their location reflects a common, characteristic pattern for most people (Figure 1).

[1] Baymetov B. Pencil drawing (portrait) Textbook. T., 2022.

Drawing folds on the facial skin requires the ability to distinguish between larger permanent folds and temporary and minor folds.



Picture 1. Location of facial wrinkles: a-side view; b-front view

The presence of light falling on wrinkles, personal and falling shadows, reflexes, halftones and stripes creates particular difficulties in depicting wrinkles.

Wrinkles largely determine the expression of a person's face, because when the emotional state changes, their character and relief also change.

Famous realist artists working in the field of portrait and plot compositions attached great importance to mimicry. They tried to clearly and realistically express human inner experiences and feelings.[2]

In the 17th-18th centuries, the facial muscles were studied in detail, their shape, functional function, participation in the formation of facial plasticity were determined, and also schemes of facial movements were developed (Fig. 2). When the muscles contract or relax, the corners of the mouth rise or fall, cheeks, wings of the nose and eyebrows move; eyes and lips close and open; skin folds collect, that is, it gives the human face an expression corresponding to its internal state.

[2] Baymetov B. Portrait pencil drawing. Textbook for students of pedagogical institutes and universities. T., 2001

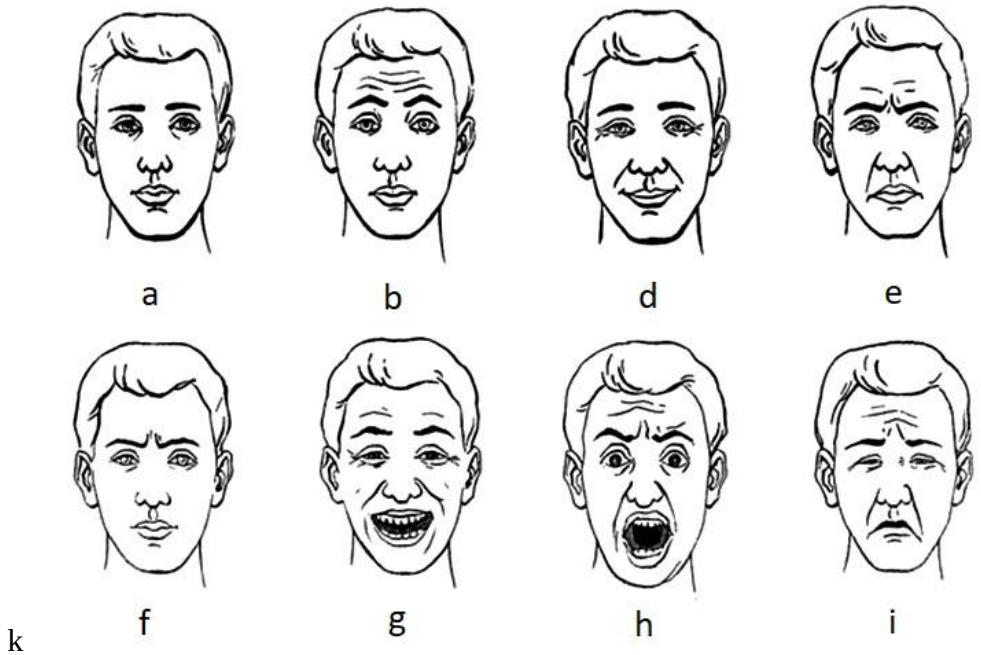
Picture 2. Schemes of mimic movements developed by German artists in the 17th century.

Picture 3, a shows a scheme depicting the resting state of the face: all the muscles in the face are relaxed, there are no temporary wrinkles, the gaze is calm, directed into the distance, the upper eyelids are slightly raised.

Picture 3, b shows a scheme of mimic actions depicting attention and alertness. Attention and concentration are observed by the contraction of the frontal muscle, which is also called the “muscle of attention”. (In this case, wrinkles may form on the forehead parallel to the eyebrows.) The eyebrows are arched and raised, the eyes enlarge, the scalp moves upwards and the forehead becomes narrower. The circular muscle around the eyes is also involved in the expression of attention, its upper fibers act against the frontal muscle and can bring the eyebrows as close as possible in the state of attention or reflection.

The lower fibers of the orbicularis oculi muscle pull the cheeks up and thus are involved in the expression of a smile (Fig. 3d). The corners of the mouth turn back and upward, the mouth opens slightly, a crease forms between the cheek and the lower eyelid, and small wrinkles called "crow's claws" appear in the outer corners of the eyes, which can become permanent with age.[3]

[3] Azimov S.S. Plastic anatomy. Textbook. Bukhara, 2022



Picture 3. Schemes of facial expressions:
a - calm; b - attention; d - smile; e - sadness; f - reflection; g - laughter; h - horror; i - crying

When expressing sadness or displeasure (Fig. 3, e), the twitching eyebrow muscle contracts, it is short and dense, located in the area above the nose and pulls the skin between the eyebrows, creating transverse wrinkles on the nose. When this muscle contracts, it brings the eyebrows together and creates two vertical wrinkles between the eyebrows. Raises the upper part of the eyebrow and creates a bend in the middle.

The contraction of the cheek muscles in the facial area under the eyes gives the face a thoughtful expression (picture. 3, f). The upper lip is raised and the corners of the mouth are lowered. The lower lip stretches forward, the frontal and pyramidal muscles contract, wrinkles form on the forehead and in the upper part of the nose.

When laughing and happy (picture. 3, g), the muscles also contract - they are called "laughter muscles". The upper horizontal fibers of the cheek lie between the corners of the mouth and the fascia of the masticatory muscles and, when they contract, pull the corners of the mouth backwards, thus enhancing the expression of joy.

When you smile and feel happy, the muscles in your cheeks contract and pull the corners of your mouth backwards and upwards. At the same time, the nasolabial fold is tightened and the cheeks are rounded. The contraction of the cheek muscles also leads to the contraction of the circular muscle part of the eye. Raising the lower eyelids always corresponds to the expression of laughter. In addition, the round eye muscle, the cheek muscles, the square muscle of the upper lip and other muscles in the middle and lower part of the face are involved in the expression of joy and laughter.

The expression of horror and despair (Fig. 3, h) is observed with the strongest contraction of the facial muscles. Contractile muscles: anterior pyramidal muscle of the nose, round eye muscle, square muscle of the upper and lower lips, triangular muscle. The upper eyelids are strongly raised, the eyes are wide open, which, together with a number of other facial movements and gestures, creates the impression of anger and horror.

Due to the contraction of the muscles of the upper lip, the face acquires an expression known as “bitter tears” (Fig. 3, i). Other facial muscles are also involved in crying.

Conclusion

In practice, the use of knowledge about a person's facial expressions helps to express various situations and deeply reveal his inner world. In addition to studying such schemes, it is also appropriate to consider the works of famous artists depicting characters in a strong emotional state.

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