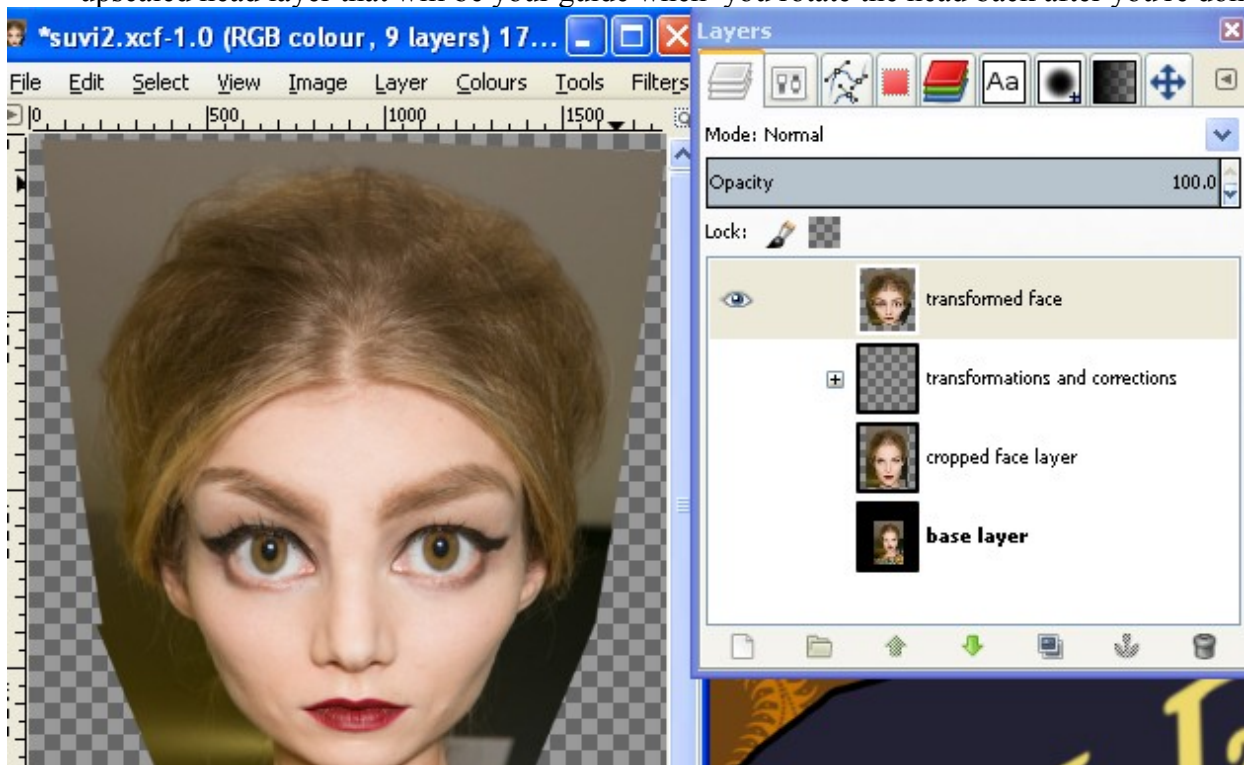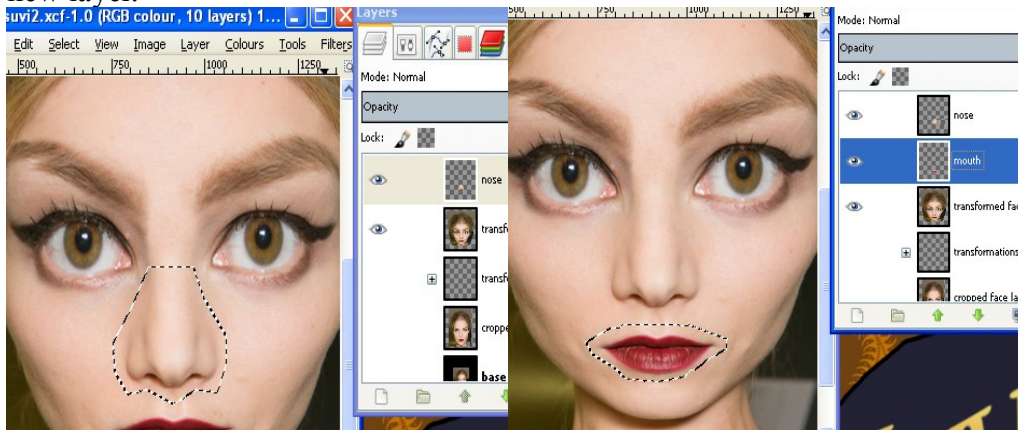# Dollface effect, part 2

4. When you're done with the eyes and happy with the transitions, we can move on to the corrective work. To begin with, if you still have the original upscaled head layer visible, turn off the visibility on it. Now make sure you have your image zoomed in to full scale, and closely inspect the area where the top and bottom face layers meet. If you're lucky, there is no visible seam. If you're unlucky, there is a transparent line and/or visible differences in colour and texture of skin, or slight differences in size just where the two face halves meet. Its time to correct this! First, turn on the visibility of the original upscaled head layer again. If there was a transparent line, that should now be filled even if there may be smalll differences in skin colour and texture that need fixing. Crop away any parts of this layer (meaning your original upscaled head layer) that stick out behind your transformed layers, you really only need a strip around the middle of the face. Now make both the top face and bottom face layers image size and give them white layer masks. Just as you did with the eye layers, paint and smudge on the layer masks to get smooth transitions. If there is a slight size difference so for example the top part of the face sticks out a bit outside the bottom part on one or both sides of the face, paint a slanted stroke on the layer mask from slightly above to slighty below the glitch, and smudge the line. Occasionally, working on the layer masks is not ennough to correct differences in skin colour and skin texture, then you can select the actual layers annd work on them with the clone and heal tools and the smudge tool, but try to do as much of the job as possible on the layer masks and not on the layers.
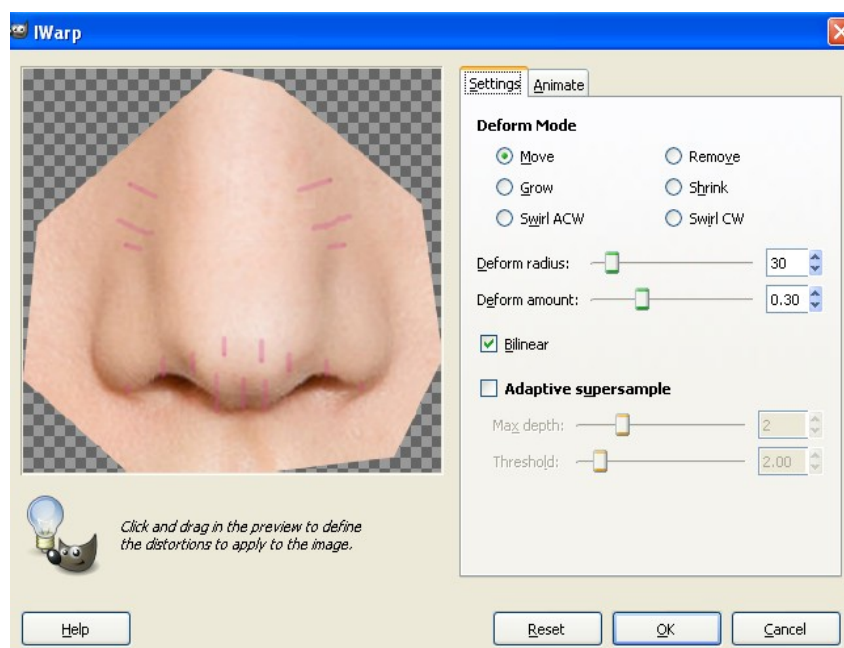
When you're happy with your corrective work you can either merge all visible layers or make a new from visible, to get all your changes on one layer. I prefer to make a new from visible and sort all the transformation layers in a layer group, turning off the visibility of the whole layer group. This gives me the freedom to go back and change things later on if I want to, but it still doesn't make my xcf feel cluttered. The main point is, you need to have all your transformations and corrections on one layer, below that layer you need your unchanged base layer and if you rotated your upscaled head, you also need the unrotated upscaled head layer that will be your guide when you rotate the head back after you're done.

Now we will start on the special effects, changing the eyes and mouth. To begin with, make a freehand selection around the nose up to the eyes, leaving an edge of about 20px outside the actual nose. Copy and paste as new layer. Go back to the transformed face layer and make a selection around the mouth, this too with and edge of about 20px outside the actual mouth. Copy and paste as new layer.

Now start by working on the nose layer. Go to the iwarp filter. The filter is set to ”move” by default, keep that. We are going to give the nose that snub look that dolls and manga characters so often have and that signals ”cute!” and we are going to do that by reshaping just the tip of the nose slightly. The default settings of the filter usually work well for me here, but make a trial stroke from the bottom line of the nose tip and up just a little bit (straight strokes, and not too long) – if the result in the preview seems too dramatic, pull down the ”deform amount” and ”deform radius” sliders a little. Reset, and try again. This time, if the changes don't seem totally overdone, make three short strokes from the bottom of the nose tip and upwards, some shorter strokes upwards from the bottom of the nose wings and from the nostrils, then some short strokes upwards on the actual nose tip. Look at where the shadows and highlights are and try to lift the edges of shadows and highlights up a little bit. This gives the snub look. You can also make some longer strokes inwards just above the nose wings, to give the nose bridge a little cinch. The image below is the strokes I used for my ”nose job” - the strokes at the bottom are short and tinystrokes upwards, the strokes above the nose wings go from the sidesinwards, slanting downwards a little,
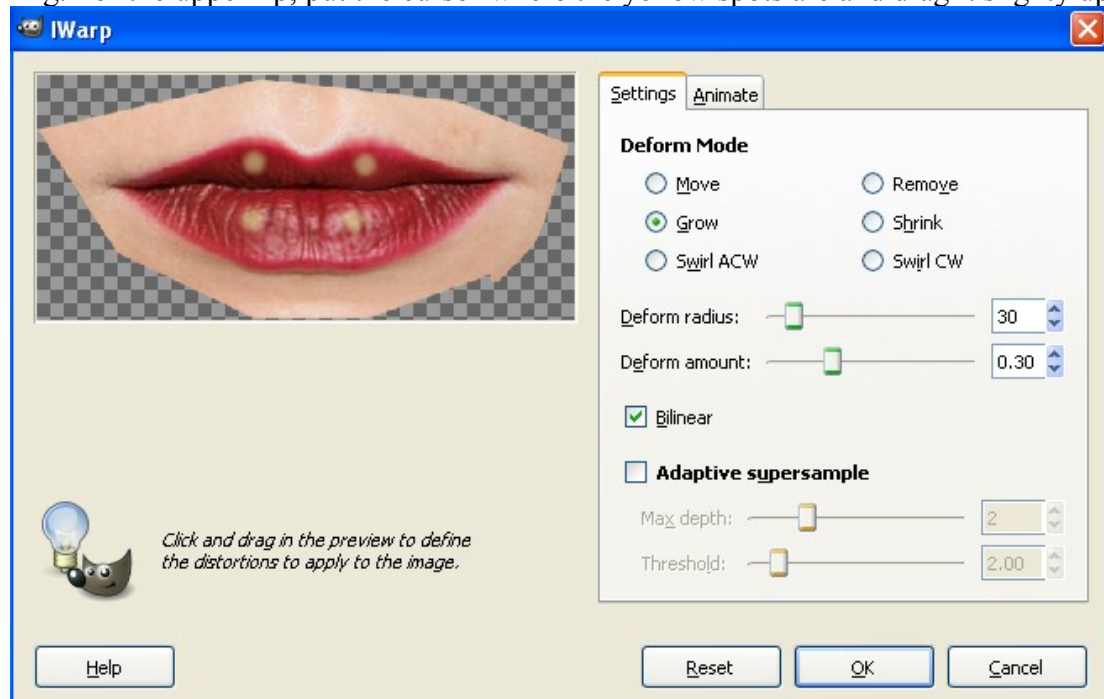
Before and after the nose job – isn't plastic surgery in Gimp fun?!

Now we move on to the mouth layer. For the mouth we are going to do some slight rescaling first. Dolls often have mouths a bit too high for their width, so to begin with, rescale with about 10px on the width and 30px on the height. This will give more doll-like proportions. Then go to the iwarp filter and give the mouth the classic rosebud-shape – more advanced plastic surgery :).
Look at the image below. I painted four yellow dots, one for each main stroke we'll make. I also changed the settings from "move" to "grow". Starting on the bottom lip, put the cursor where my left yellow dot is in the example image. Move the cursor slightly straight downwards, but don't go outsiide the lip edge. This will hopefully grow your lip just enough in that spot to make the lip look fuller on the left side. If the effect is too dramatic, pull down the deform amount a bit, reset and try again. If you're happy, put the cursor where my second yellow spot on the bottom lip is and do the same thing. For the upper lip, put the cursor where the yellow spots are and drag it slighty upwards.

 Smooth the effect down a bit by making tiny strokes on each side of the first four strokes you made, or if you're happy just leave it as itt is – depends on how much of that doll-look you want.
My general advice is to keep an eye on the line between the two lips and make sure that line doesn't get too distorted.

Here's before and after the lip surgery.

Now put white layer masks on bothe the nose and mouth layers and mask away the seams, smudge if needed to get smooth transitions. After that, you're done with the nose and mouth.
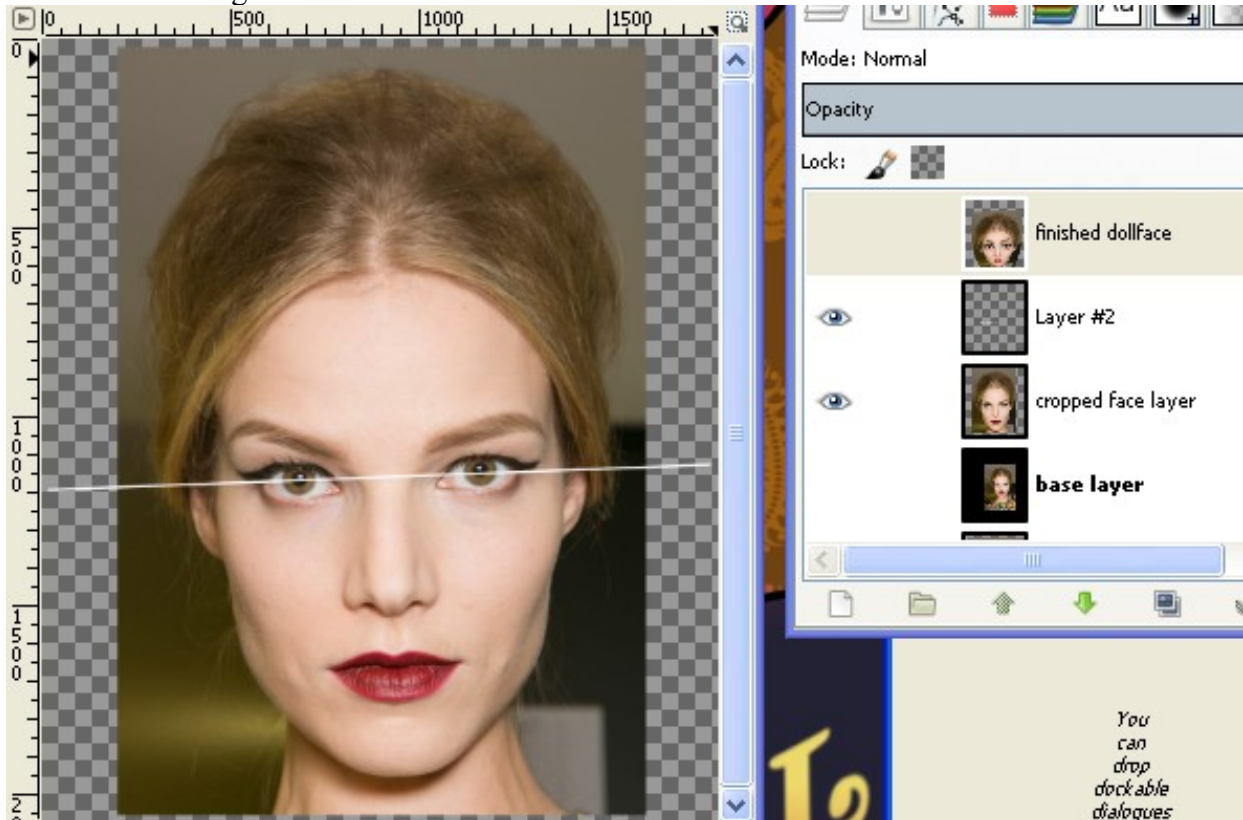
The eyes may look a bit matted after all the rescaling. If you want a more intense look to them, you can use the path tool or lasso tool to trace the eye contour, with some of the upper eye lashes and some of the lower eye lid included – think where you would paint eye liner on the eye and follow that contour. Copy and paste it to a new layer and do an unsharp mask on the new layer. Pull the opacity down and up on the unsharped eye layer to adjust the effect.

Now we have only one special effect left: rounding the head at the top. This step is one I very often leave out, since to me it often looks good enough without it, but if you think the head looks a bit too square at the top here's what you can do to change it: Merge down visible layers, or make a new from visible and turn off visibility of the layers below – again, the main point is to get one single layer with all the special effects on. When you have the layer with all your special effects on, make a rectangular selection from the very top of the image and down to the middle of the forehead. Use the perspective tool on the selected area, drag the upper right and left corners in and down at little (I eyeball it at this point, since you only need a very small transformation). This will round the top of the head, as you can see in the before and after image.

5. All the work on the actual dollface is done, and now you may want to put the head back

on the body (or a body, in any case. I use this for fairies, and I often put the heads on other bodies than the original). To begin with, if your upscaled head was rotated, turn on the visibility of the unrotated layer. Make sure you have no other visible layers between that and your finished dollface layer, but create a new transparrent layer above the unrotated layer. Turn off the visibility of your dollface layer. Then, with the path tool, make a straight line that goes from the left side of the image to the right, passing through the corners of the model's eyes. Stroke the line on the transparent layer. If you've done it right, this line will show the angle we need to rotate back to.
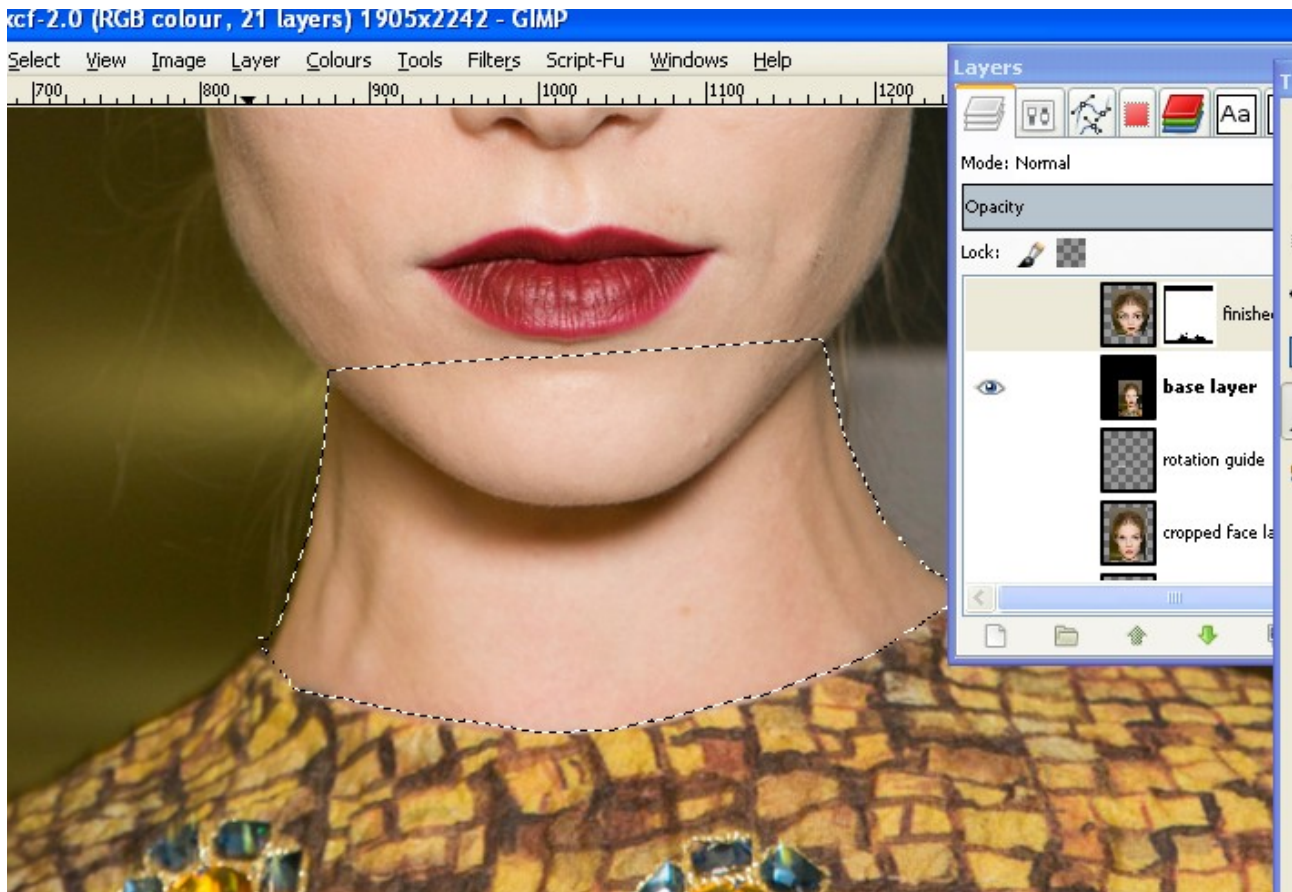

Now turn on your dollface layer again and using the rotation tool, rotate the dollface layer until the rotation guide passes straigh through the eyes on the dollface.

With the head rotated, in theory all we have left to do is put a white layer mask on the dollface layer and mask off things we don't want and just put the head back on the body. In reality, this is usually where the hard work starts! Extracting both the dollface and the body from their backgrounds is often necessary to get a nice looking result and that of course can take a bit of time.
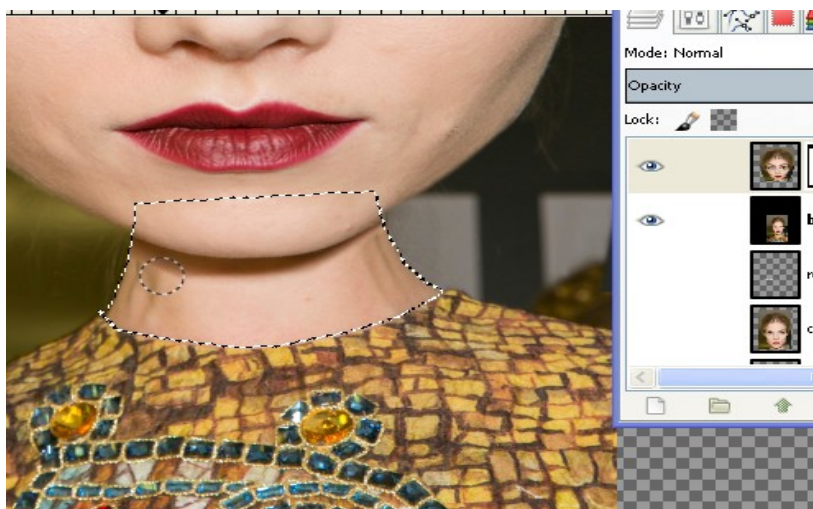
In any case, a good starting point is to put that white layer mask on the dollface layer and mask away the parts of the neck that you don't need. The instructions I give for this will work if you're putting the head on a different body too, but for the sake of simplicity I will talk about "the base layer" and "the original neck" etc, if you have a new body to put your dollface on, just substitute this for the new body layer and the neck on that layer!

I start by tracing the contour of the neck on the base layer with the path or lasso tool, make a selection, invert it, and paint black on the layer mask of the dollface layer inside that selection, so the contours of the originial neck come up.

Here, I have selected the neck contour on the base layer and inverted the selection. I kept the visibility of the dollface layer turned off, but note that it's that layer I have selected and that I'm doing all the workk on the layer mask, not the actual layer.

Hair often causes problems at this point. You may need to copy and paste or clone parts of the hair to fill spaces between the upscaled neck and the original neck, if your model had hair falling down around the neck. In my case, I didn't have to do that this time around. When you have the original neck contour showing, invert the selecion again and paint away any of the highlighted areas of the neck. What you need to keep is the shadow under the chin, since the huge doll's head the model has now will naturally cast a bigger and differently shaped shadow on the neck than the untransformed, normal sized head did. Use the smudge tool to smooth the transitions as usual.

Here I've inverted the selection back and masked off anything but the shadow,
so I'm ready to smudge the edge of the shadow. I'm still working on the layer mask of course.

Once the neck is looking good, think of what background you'll be using. If the doll's head doesn't stick out outside the borders of the original image you can just keep masking off parts of the background from that layer. If the head sticks out over the original image borders, you might want to make a whole new background and you will need to make a new from visible or merge your layers into one, and then extract both from background. I'm not going to go into how you extract from background, you probably have your own favourite tricks and methods, but I'll remind you again of how useful layer masks are for this! And if you don't get all the hair perfectly extracted, remember that you can use a bristle brush to first clone in new strands and then to smudge them. You can use the bristle brush to paint and smudge on the layer mask too, very useful for getting a nice looking hair outline. That's it, we're done!