

Tina's
Art
Pre-2022

Compendium

by Bettina von Schweinitz

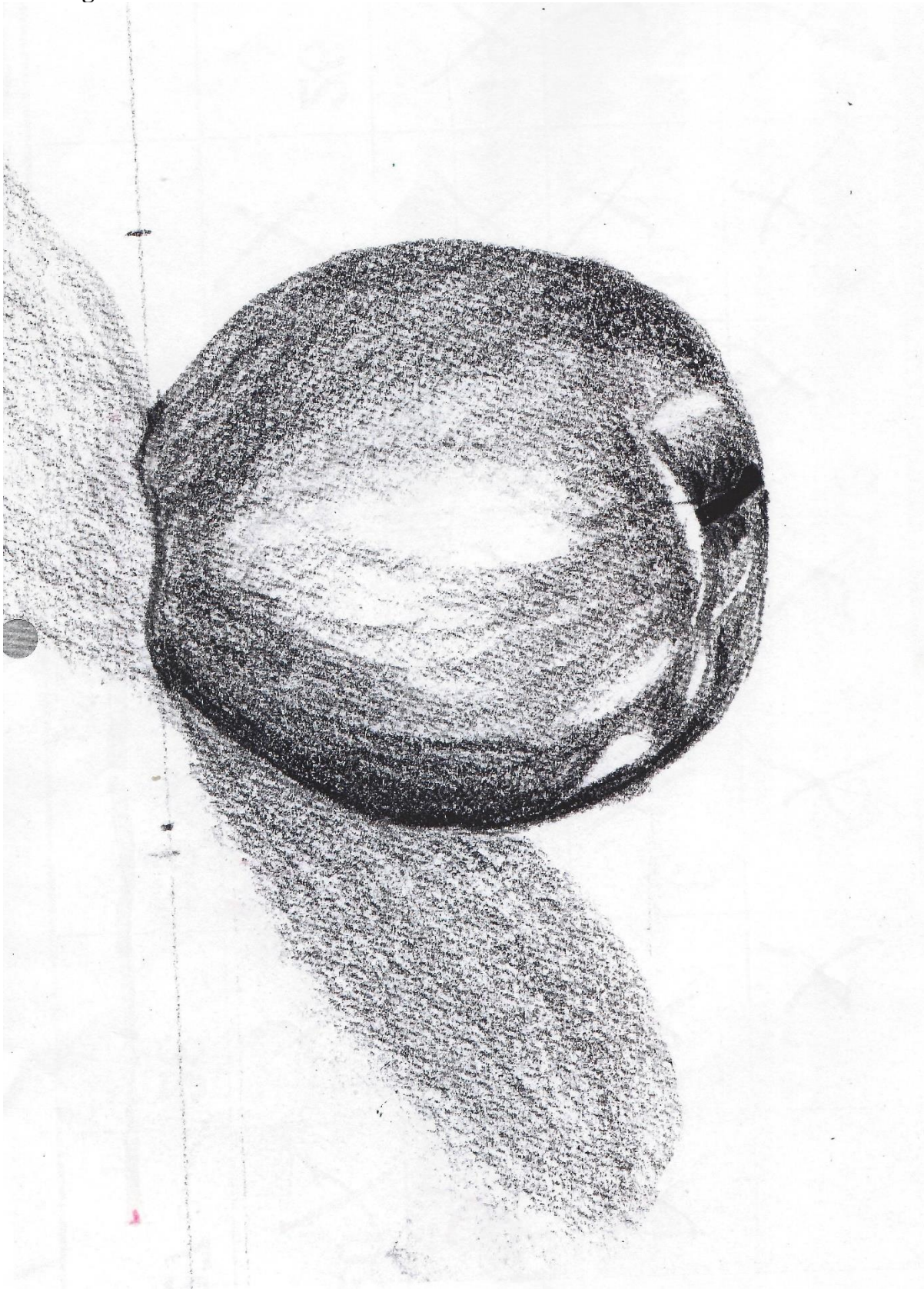
Introduction

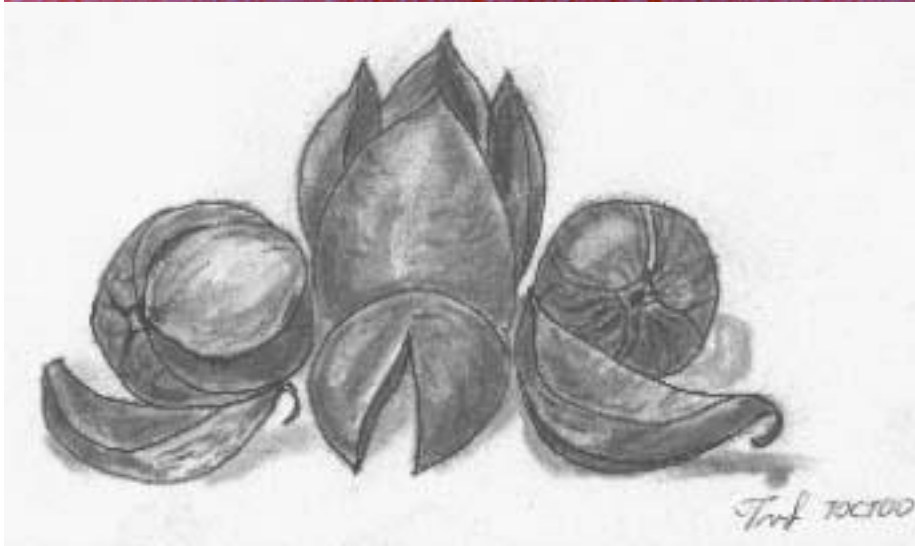
This is a compendium of Tina's hand drawn art pre 2022. Also included are some instructions and notes.

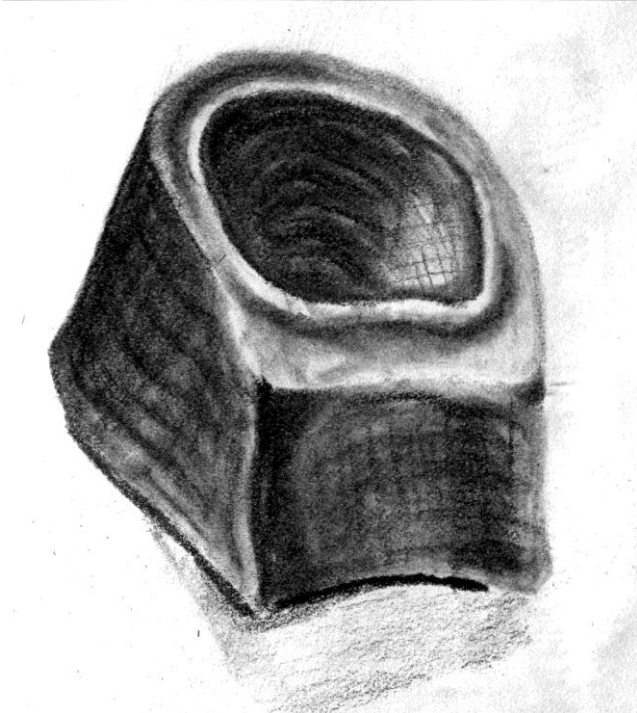
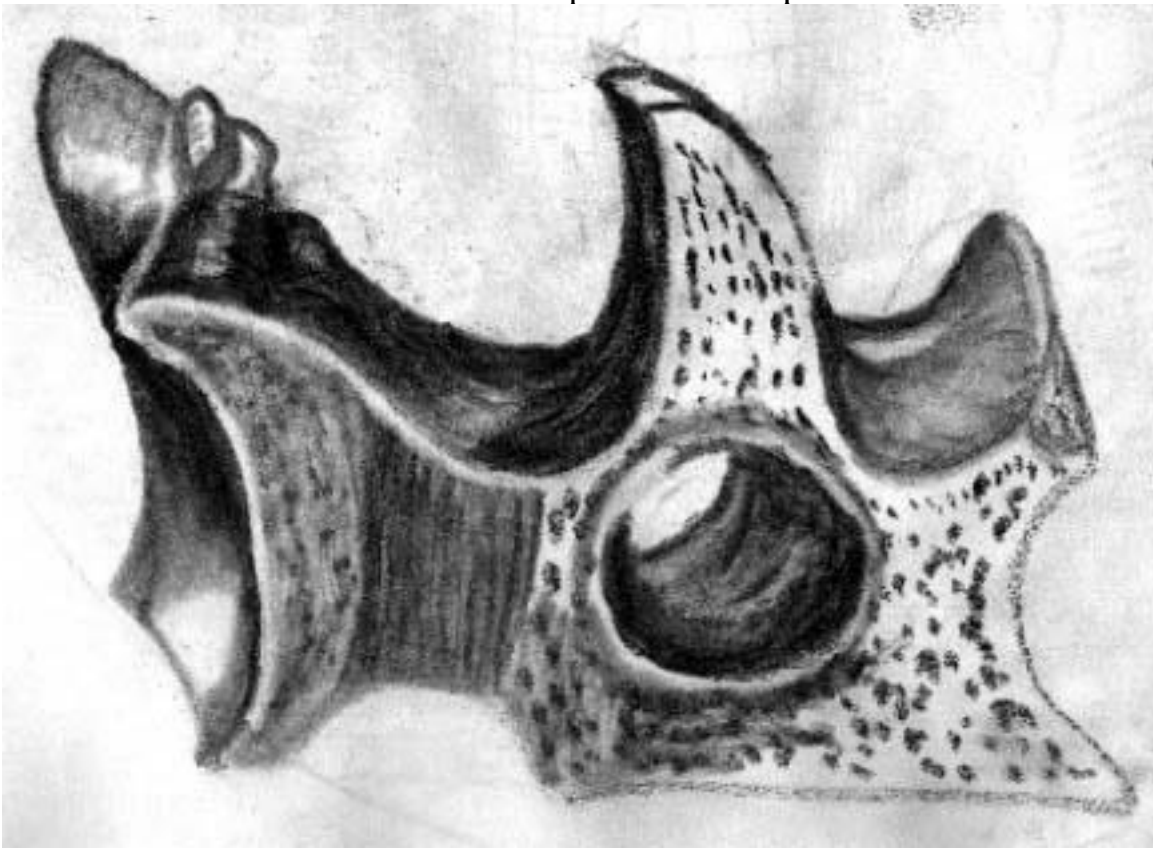
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Drawings

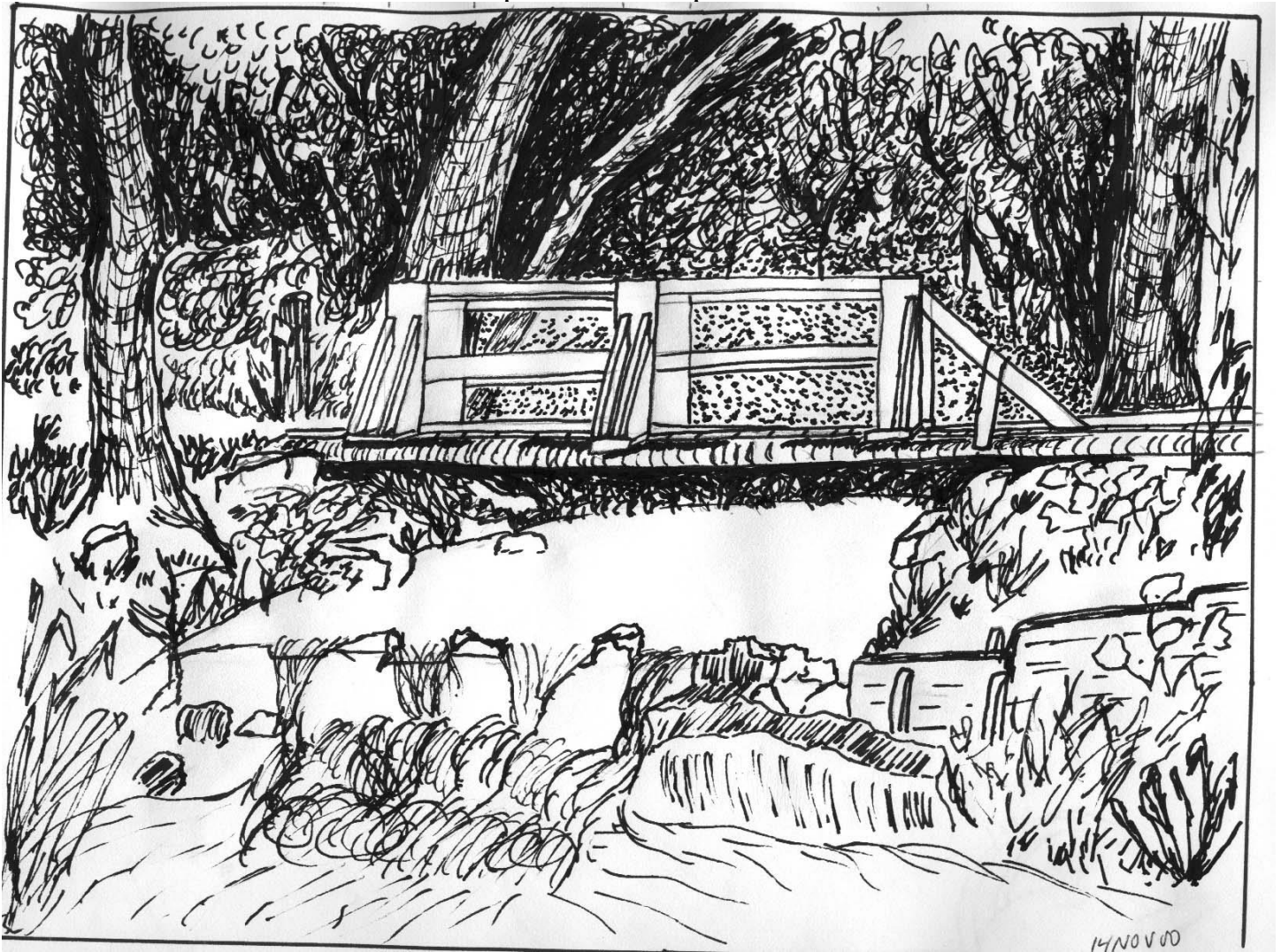
















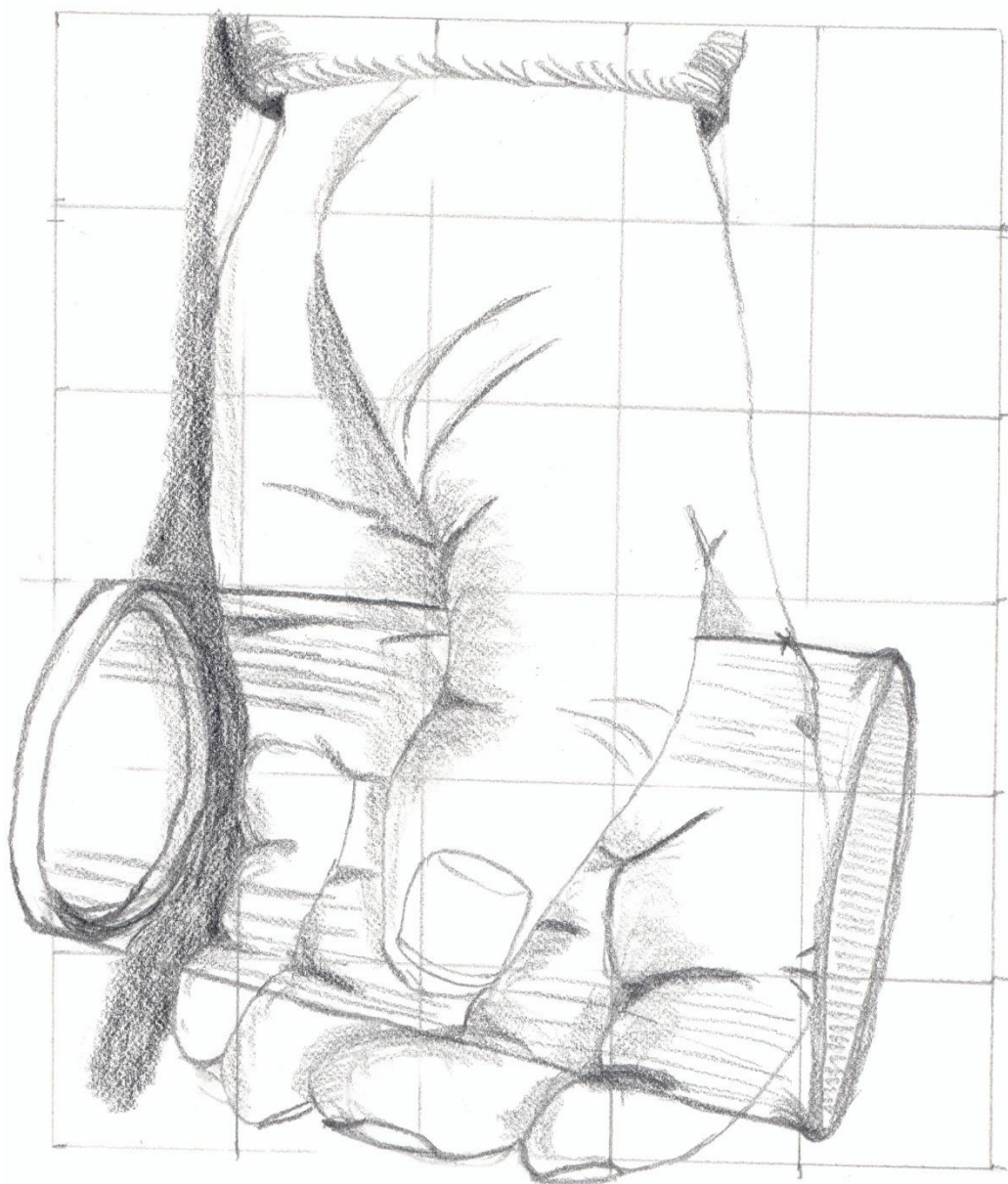


11 Nov 00
Black Berry

















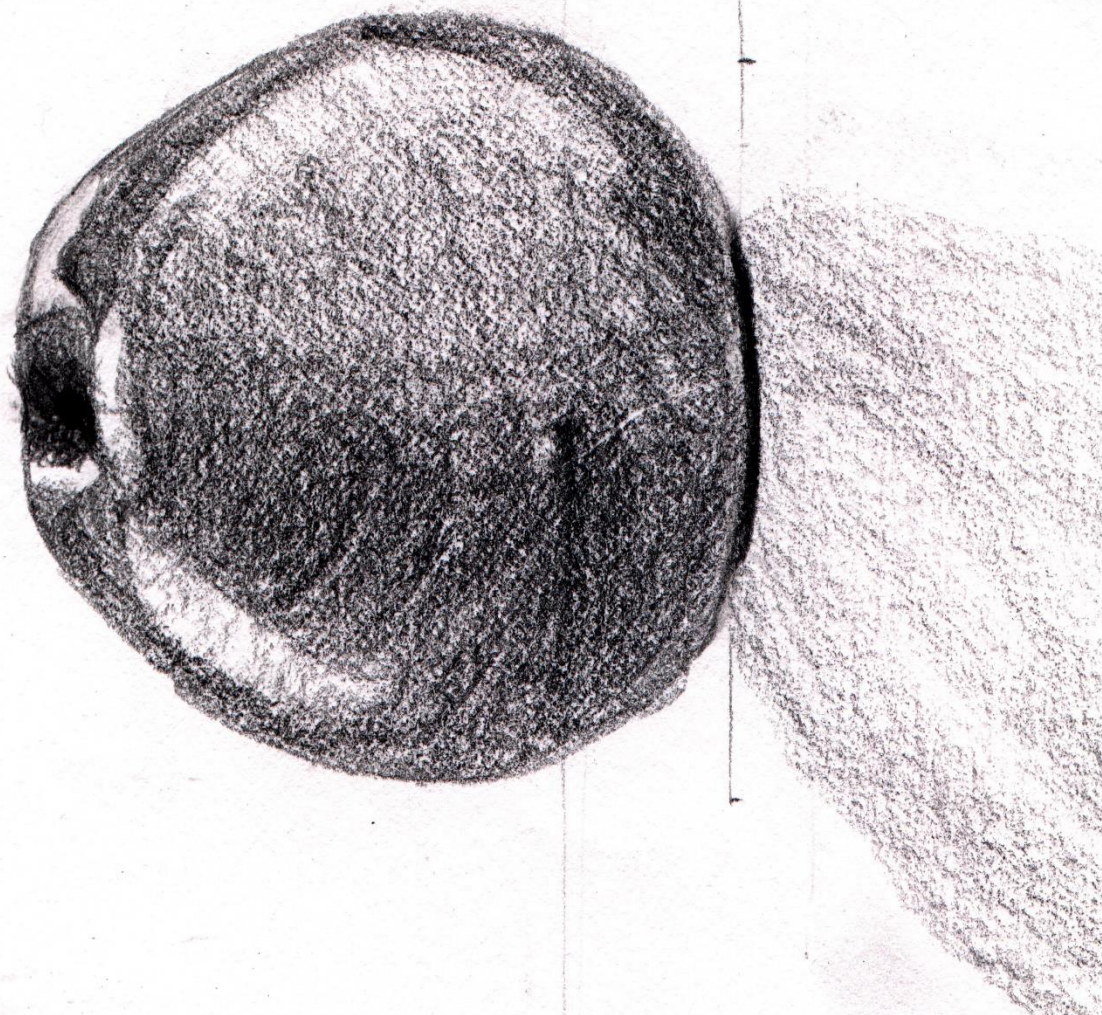














jealous

Artist is telling a story

The two balls on left side that are compressed together are in love (indicated by the heart shaped shadow) and ignoring the third (shadows away from third)

The third ball is jealous as indicated by being deflated and crying. The third third is also trying to reach out to the pair as indicated by its shadow.

Notes**Notes from classes in 2000 and 2001****Drawing**

"Painting is a lie that tells the truth" Picasso

Material**Accessories**

Masking tape, Artist (low sticky)
 X-Acto Knife with #11 blade: for sharpening pencil
 Sanding Block: for sharpening pencil
 Erasing shield:
 Mechanical pencil sharpener
 Fixative spray: Matte finish for drawings
 Blending sticks or Rolled paper stamps: for smudging or blending tone areas
 Drawing Board: portable wooden
 Viewfinder: cardboard (same proportions as drawing paper) with smaller shape cut in exact center in proportion. $8\frac{1}{2} \times 11$ rectangle paper = cut of $1 \times 1\frac{1}{4}$

Erasers

Kneaded rubber eraser - best
 Art gum eraser: Cleans drawing without damage
 Fiber glass eraser with holder
 Vinyl eraser: Magic Rub is good all around
 Pink Pearl Eraser: all around that does not smudge
 Various erasers

Paper

Tracing Paper: use for rough preliminary or draw over previous sketch to improve
 Layout & Visualizing Paper: velvety smooth surface and semitransparent
 Printing Paper
 Colored paper: soft green, gray, sand, blue, brown, soft pink
 Sketching pad 14×17
 Sketching pad 11×14 (my favorite of the large sizes)
 NewsPrint pad 9×12 (good for quick pencil or charcoal sketches)
 NewsPrint pad

Pen

Black felt-tip (Pilot fine-liner is good)

Pencils**Graphite**

Hardest to Softest: 9H, 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, HB, B, 2B, 4B, 5B, 6B (stay with one manufacturer because they have different response for same number)
 HB: general use
 2B: can render all tone values
 2B-6B: Sketching
 2H-B: meticulous rendering
 Charcoal Vine/willow. Thick and thin in soft or extra soft (used in Glen Echo Fundamental Drawing)
 Charcoal pencil - extra soft with pull string (used in MCPS drawing)
 Carbon
 Wax-type Pencils (Color)
 China Marking Pencils (Color)
 Water-soluble Pencils (Color)

Pastels (Color): by Prismacolor. Box has 24 or 36. Get thick lead pencils because richer in color and colors blend nicer.

Main colors: Black, white, ultramarine blue, Copenhagen blue, dark green, canary yellow, scarlet red, magenta, sienna brown, dark brown, sepia, burnt umber, yellow ochre, lemon yellow, flesh, olive green, vermilion, violet, slate gray, sand, warm gray light, warm gray medium, cream, orange

Conte Crayon

Graphite or Charcoal stick

Mechanical pencil

Lead pencil: hardest to soft: 2 (my favorite)

Design Ebony Pencil. Jet Black extra Smooth 6325 (used during Glen Echo Fundamentals of Drawing)

Oil Pastels by Pentel

Chalk - white

Misc for sketching

Leveler, Horizontal and Vertical: To put on stick or ruler for sighting

Ruler(s) and other graphic aids

Rubber bands

metal inscriber (stylus)

Paper binders and paper clips

Bestine: for blending on color sketches

Polaroid

Folding chair with pockets and shoulder strap

Easels - lightweight, wooden folding, with storage box

Misc for indoors

Plastic: to put on window for tracing scenery

Field guides and reference material

Lighting

Indoor: fluorescent, mounted or standing independent of drawing surface

Definitions/Hints/Process

Atmospheric Perspective : far away objects are lighter, hazy. Near objects are bolder and in focus

Axis line: a lightly drawn horizontal line or similar used establish perspective and relationship within an object.

Background: subdue white patches to avoid distracting (like photography) using light gray pencil or paper stump

Blending: with fingers, rag, or rolled paper stump

Checking drawing for errors:

1) hold to mirror

2) cover disputed area, imagine what should it be, uncover, if wrong will "see" error

3) hold up to model and check negative space, check angles, lengths, ratios

Color attributes: three main

Hue: the name of the color. Three primary: yellow, red, blue

Value: lightness or darkness of hue, relative to the value scale

Intensity: brightness or dullness of a hue, relative to the utmost brightness available in pigments.

Color Hint: to reduce (darken) the intensity of color don't add gray or black, instead add its complimentary hue

Color pencils:

For no outlines use a gray pencil for outlining.

To keep outlines, use pen and ink.

To blend use paper stump dampened with Bestine

Get thick lead pencils because richer in color and colors blend nicer.

Color Wheel: Complements are opposite on wheel. Complements completely cancel color when mixed. On color paper use pencils of complementary hues. For balance use hues with their complements, values, with their opposite values, intensities with opposite intensities. Figure 8-q

Complements: Opposite color on color wheel. When mixed with cancel.

Composition: the way components are arranged

Contour: edges as your perceive them, could be wrinkles, or abrupt color changes

Contour drawing, blind: drawing the edges of a form without looking at the drawing while it is in progress

Contour drawing, modified: drawing the edges of a form with minimal looking at the drawing, about 10% looking and 90% blind

Contour: line should follow the form of the object to heighten the illusion of form

Diagrammatic Drawing: includes detail of object. Useful when trying to identify the object. Can include written notes and labels. Also called "proof-in-court" drawings. Most common method of drawing in nature journal.

Drawing skills: requires both sides of the brain (Global) and only a limited set of basic component skills that are perceptual skills (right side)

- 1) the perception of edges
- 2) the perception of space
- 3) the perception of relationship (proportion and perspective)
- 4) the perception of lights and shadows
- 5) the perception of the whole or gestalt
- 6) additional skill to make "art" is imagination and expression

Dürer's Device: Candle like object used to establish position of drawer's eye when sighting.

Dürer's Device, Modern:

- 1) Use sheet of paper with grid (1"sq or 2"sq) and circle at eye level (Horizon line). Sight with pencil at arm length away.
- 2) or, use view finder to format (frame) visually. Choose one object's measurement to be "unit one" and base all other measurement ratios to it

Edge: place where two things meet, things = objects, color, tones

Eraser drawing: Tone the ground and use "plastic" eraser to erase out the shape of the object's light areas.

Eye Level: See horizon line

Face proportions. Draw from blank (oval for front, egg for side)

- 1) eye line divides blank into horizontal half (goes through pupils)
- 2) central axis divides blank into vertical half (always at right angle to eye line)
- 3) Bottom end of nose is $\frac{1}{3}$ to $\frac{1}{2}$ down from eye level to chin
- 4) Mouth is $\sim \frac{1}{3}$ down from end of nose to chin
- 5) for front view, distance between eyes I same as width of eye so divide eye line into fifths.
- 6) Edges of nostrils match inside edge of eyes
- 7) outside corners of mouth match center of eyes (pupils)
- 8) Tops of ears equal to eye line
- 9) Bottom of ears are between bottom of nose line and mouth line
- 10) for front view, neck width is almost as side as bottom of ears.
- 11) for side view, Back of eye to back of ears equals distance from eye line to chin (make equal sided right angle)
- 12) for side view, Back of neck begins even with bottom of ear.

Finished drawing: A more complete work, can take 10 minutes or 10 hours. May have begun as a "quick gesture drawing" in the field and through using a field guide and at home, added details.

Fixers: See preservation.

Format: relative length and width of bounding edges of a drawing surface ($8\frac{1}{2} \times 11$ paper)

Format: dimension of paper, controls composition, when coping use same proportions as object

Foreshortening: can create illusion in trees by

- 1) making the branch larger and more detailed as it comes towards you
- 2) darkening the trunk behind the branch and lightening the branch coming toward you

Frame: outline shape of drawing. Can be different shapes such as circle, triangle, box

Gesture Drawing: are quick sketches of complete form done as quickly as possible (fast moving animal)

Hatching: Movement is from the wrist or more. Classic hatching has the "cross" mark at a slight angle and not right angle. Can be made from straight lines or elliptical lines.

Heightening: technique of using pale color pencil to depict light falling on object.

Hint: The only difference between drawing from life and copying a work of art or photograph is that drawing from life entails understanding actual three-dimensionality, whereas drawing from another art work provides an image already reduced to two dimensionality.

Holding pencil: Easier to control pressure when you let the nail of your little finger glide over the paper.

Horizon line: the viewer's eye level.

- 1) Don't cut across the middle. Low horizon line enhances the sky. High horizon line emphasizes the ground.
- 2) bird's-eye view or above eye level is looking down at the horizon line.
- 3) Worm's-eye view or below eye level is looking up at the horizon line.
- 4) Along the horizon line is the vanishing point

L-mode versus R-mode drawing: L-mode draws using symbolic shapes from memory and names them. R-mode drawing uses spatial, relational, and comparative analysis.

Light: four aspects

- 1) highlights: the brightest light, where light from the source falls most directly on the object.
- 2) cast shadows: the darkest shadow, caused by the object's blocking of light from the source.
- 3) Reflected light: a dim light, bounced back onto the object by light falling on surfaces around the object.
- 4) Crest shadow: a shadow that lies on the crest of a rounded form, between the highlight and reflected light. hard to see but very important.

Light logic: shading and tones

Light: show source of light with lines radiating out from source.

Linear Perspective: train tracks in 3D

Memory Drawing: Stare at the object and memorize five key features before it leaves.

Motion: show motion by drawing object or part of object with many quick lines or in multiple positions at same time. Like it was a time exposure.

Negative shape: empty areas

Object or Model: sit about four feet away 6 feet is outer limit

Oil Pastels: 1) use edge object (dental pick, plastic) to blend or make lines.

- 2) use turpentine to wipe away or make lighter
- 3) Start with dark areas, blend from light to dark
- 4) colors don't blend true so need variety of colors not just primary.

Outdoor sketches: leave some white paper, adds tonal range

Perspective angle: A road or similar comes to a point using a very flat triangle with about 15° base angles.

Perspective Atmospheric: far away objects are lighter, hazy. Near objects are bolder and in focus

Perspective Linear : train tracks in 3D

Phantom drawing: lightly sketch shape to set the image size, etc into the format

Positive shape: object or person

Preservation: Hair spray is a fixer. But over time may cause color distortion

R-mode shift: The key is to "set up" conditions that cause you to make a mental shift to drawing mode – an altered state of consciousness, Or the R-mode. To "turn on" the R-mode

- 1) draw mirror image
- 2) draw image upside down

- 3) blind contour drawing (20 minutes plus each)
- 4) drawing negative space
- 5) viewfinder, drawing perspectives

Relationship is a two part skill

- 1) relationship of angles to vertical and horizontal (perspective) using ration
- 2) size relationship (proportion and ratio)

Rendering: drawing

Rough sketch, preliminary study: a rough broad sketch to establish basic tone values and composition

Sighting: Means seeing the artist way

Sighting: When using pencil hold it at arm length to keep scale constant.

Smudging: use finger, rag, rolled paper stump

Squaring up: draw a square/rectangle around object and draw

Techniques: See figure 8-a.

Thumbnail Sketch: small box with outline that depicts composition. Outline of box is in proportion to final drawing frame. To do this crease paper from corner-to-corner to make diagonal. Draw box with dame diagonal center. Box is in same proportion as paper's dimension.

Tone: shading, gray level. "high" values are pale, light tones. "low" values are dark tones. All tones can be created using a 2B pencil and varying pressure. But with equal pressure use the following

Tone value	Pencil value	Tone name
0	6B	black
1	6B	
2	4B	
3	4B	
4	2B	
5	HB	
6	2H	
7	4H	
8	4H	
9	6H	
10		White

Tones: strongest effect if limit to three. #10 for lightest, #6 for middle, and darkest being tone #2 or #3

Tones: create lighter values by erasing with kneaded rubber eraser

Tone, Continuous: Use overlapping lines or expanding elliptical movements. Don't use cross hatching.

Tone density: increase by drawing lines closer, draw thicker lines, or heavier pressure

Tone, ground: prepare the background a shade of gray by shading or rubbing graphite shavings onto paper.

Unity: When everything fits together and contributes to the total image.

Vanishing point: point on horizon line where parallel lines appear to converge

Viewfinder: pick on object's measurement as "unit one" and base all other measurement ratios against it.

Vignette: is a drawing or design without four straight borders.

White lines: First make strokes with metal inscriber (stylus) and then when you run the lead pencil over area, the pencil will skip over, leaving white paper. With graphite or charcoal - place graphite mark near by and use smudge pencil or pull graphite near. Area left is white line.

Exercises

From "Drawing with Pencil" by Harry Borgman

- hand control and understanding characteristic of tools by drawing different lines and tones. Figure 8-b
- Tone control. Draw same object using different methods for tones (lines, shading, smudging) and different tools. Figure 8-c
- Texture control. Figure 8-d
- Draw using only basic simple gray tones in object/scene. Figure 8-e

From "Drawing on the Right Side of the Brain" by Betty Edwards and "Nature Journaling" by Leslie & Roth

- mirror image using vase and faces: Draw one side of object. Then draw other side from drawing. Figure 8-f
- Upside down (inverted) image: Turn object upside down. Draw from that. Figure 8-g
- Blind contour drawing: Look only at object when drawing, never at drawing. Figure 8-h
- Modified contour drawing: Like blind contour except that can look at drawing 10% of time to establish relationships. Figure 8-i
- Negative space drawing: Draw only contours belonging to space not occupied by object by outline, shading, or erasing. Figure 8-j
- Viewfinder to form edges: Practice "sighting" by holding viewfinder at arm length and use to determine composition, relationship, angle to horizontal/vertical. Figure 8-k
- Perspective drawing: To gauge angle's relative to horizontal/vertical and perspective (distance ratio) use Dürer's device (Figure 8-l), square graph paper, (figure 8-m) or sighting with pencil (figure 8-n).

Also can use plastic marked in squares on window or mirror. Can trace photos. For some rules and hints see figure 8-r and 8-s.

- h) Draw faces or object from different angles: Makes mind concentrate on reality of perspective and not on symbols. Figure 8-o
- i) Hatching: Draw object only using different hatching. Figure 8-p

Resources:

Albrecht Dürer by John Berger. I have

Anatomy Lessons from the Great Masters by Robert Beverly Hale and Terence Coyle. Library ? ISBN 0823002810 ~\$20. Very detailed in body measurements and anatomy. Does not provide a general over view.

Colored Pencils by Morrell Wise. I have.

Drawing Nature by Stanley Maltzman. I have. Some good definitions. Gives good hints to start sketches but wants you to learn technique by copying his sketches for more advance work. He concentrates more on scenarios. Sketches are advanced. Good for trees, landscape, sky using pencil.

Drawing on the Right Side of the Brain by Betty Edwards. From Library ? Excellent throughout. Makes excellent gift.

Drawing with Pencil by Harry Borgman. From Library ? Good exercises, list of equipment, and definitions in first few chapters. Later chapters are learn by copying and studying his sketches without him explaining how

Draw 3-D by Doug DuBosque. Only in Library, out of print. I have copy in drawing folder. The best at perspective, very basic, for children. Library J741.2

How to Draw Comics the Marvel Way by Stan Lee and John Buscema ISBN 0671540771. Library: 741.5LEE. Good for learning how to draw figures in 3D before converting to a comic figure. ~\$13

Nature Journaling by Leslie & Roth. I have. Thought provoking. Excellent for Nature Journals. Explains when to use what drawing technique. How to use drawing technique on certain objects in nature. Explains how she did the sketches and why.

Pencil Drawing Techniques by David Lewis. I have. Good definitions and explanations on how do basic shapes and get 3-d effect. Sketches are advanced but does show some of the steps. Good all around use of graphite and color pencils. Describes perspective, still life, shading methods. Examples of many subjects.

Perspective by William Powell. I have. Excellent on perspective visual math. Still in print, sold by Micheals Art and Supply

Sketching with a Pencil by John Hamilton. I have. Good for landscapes and structures. Uses only 4 pencils and sketch book in field. Good exercise in range of only 4 pencils

Sketching Your Favorite Subject by Claudia Nice. I have. Excellent for Indian ink and Technical Pens on all subjects including flowers, animals and insects.

The New Drawing on the Right Side of the Brain by Betty Edwards ISBN: 0874774241. I have. Excellent throughout. Makes excellent gift.

Van Gogh Fields and Flowers by Mancoff. I have

Future/Hard to finds

Oil Pastels, Workstations Series by Jane Hughes. ISBN: 0843137584

Oil Pastel: Material & Techniques for Today's Artist by Kenneth D Leslie ISBN 0823033104

Oil Pastels, How to Draw and Paint by McLaughlin. ISBN ?

Oil Pastels, Art Works Series by Silver Dolphin Staff ISBN 1571450688

Drawing Lessons from the Great Masters by Robert Beverly Hale ISBN ? Library 741.4H163D (not in Germantown)

Classes:

Drawing for Beginners: 25Sep-28Nov 2000 by Montgomery County Public Schools Adult Education. Walter Johnson High School. Instructor Haskel

Fundamentals of Drawing: 11Apr-30May 2001 by Glen Echo. Jennefier Lea Lansaw

Stores:

Micheals Art and Supply - chain

Pearl

Macco. 8311 Wisconsin Bethesda, Chestnut Street off of Wisconsin just inside beltway. Small specialty store

Nature

Technique Still Life or Picture:

- 1) draw from still life, Polaroid, or photograph. Make sure well lit and clear enough to see detail
- 2) select format (shape of drawing paper) and type of format (type of paper)
- 3) Visualize the simple tone and outline (form, composition) breakdown
- 4) Do Phantom drawing to set image size, etc into format
- 5) start with "Contour line technique" which is detailed outlining
- 6) add tones with "Line and Tone technique" which is add lines for contour and add shading (tone)
- 7) soften transitions through "Blended tone technique" or "Smudge tone technique"
- 8) Add extreme black and white details. Add dark details using heavy tones or lines. Enhance lighter details using eraser. At this point may want to consult a field guide or complete at home, especially if object left/moved.
- 9) add labels

Technique for Active Life

- A) If can be identified, make 5 quick observations of object and use field guide later
 - 1) ID what it is (Spring Peeper)
 - 2) Position (Sitting)
 - 3) Tone/ Color
 - Subject (shiny black)
 - Background (darkest)
 - Prominent Articles (log & gravel gray)
 - 4) Action (peeping)
 - 5) Environment (lit by flashlight, on gravel, under log, in-front of pond)
- B) If cannot identify than make 5 quick observations concerning identification
 - 1) type of active life (frog)
 - 2) size (1inch high by 1inch long)
 - 3) tone/color (dark, color limited because lit by flashlights)
 - 4) outstanding features (black vocal bag, large eyes)
 - 5) environment (season is spring, vernal pond, early night)

Drawing Specific Objects: See folder: Drawing Examples and Exercises

Amphibians: do rough diagrammatic sketch in field, add details from field guide

Clouds: use paper stump

Fur: See grass

Grass: Start at base, press heavy, flick up and release

Horizon line: always flat, objects are allowed to superimpose

Human Faces: See word document Drawing Portraits.doc

Human Figure: See word document Drawing Human Figure.doc

Leaves: Shade with dots

Reptiles: do rough diagrammatic sketch in field, add details from field guide

River: see water

Roads, etc: comes to a point using a very flat triangle with about 15° base angles.

Round objects: Thinking of forms as cylinders to understand the third dimension or roundness.

Sky:

- 1) Use stomp or tissue to smooth out to give even tone.
- 2) Don't use finger for oils will make pencil skip.
- 3) Can use tissue to remove some tone and lighten, especially near horizon.

Trees: 1) Squint to see patterns of darkness and light.

2) Use Foreshortening: can create illusion in trees by

- a) making the branch larger and more detailed as it comes towards you

b)) darkening the trunk behind the branch and lightening the branch coming toward you

3) Branches that grow downward are lighter in value, upward are darker in value.

Water: For flat use parallel straight lines. For flowering use parallel squiggly lines. For reflections use hatching.
For falling use hooked parallel lines in direction.

Whiskers: See grass

Brain-Right versus Left

Brain: Three pound organ, that is perhaps the only bit of matter in the universe that is observing itself, wondering about itself, trying to analyze itself, and attempting to gain better control of its own capabilities.

The left hemisphere analyzes over time, whereas the right hemisphere synthesizes over space.

Left Hemisphere: Major, and dominate hemisphere. Verbal, analytic thinking. Information-processing based primarily on linear, sequential data. Control right side of body and right eye. Language. Analyzes, abstracts (taking small bit of information to represent the whole), counts, marks time (temporal), plans step-by-step procedures (analytic), verbalizes, makes rational statements based on logic (rational), Symbolic, linear, sequential, object oriented, digital (numbers), logical. Left hemisphere draws using symbolic shapes from memory and names them.

Right Hemisphere: Mute, subdominant, or minor hemisphere. Visual, perceptual thinking. Global, perceptual data processing, recognizes faces. Controls left side of body and left eye. "Sees", understands metaphors (analogic), dreams, creates new combinations of ideas (nonrational), draws pictures of our perceptions (spatial), gestures to communicate (non verbal), intuition, leaps of insight (nonrational), intuitive, subjective, relational, holistic, time-free (nontemporal), synthetic (putting together to form a whole), Concrete (relating to as are, now), . Right hemisphere draws using spatial, relational, comparative analysis

L-Mode or R-Mode: which hemisphere is "on" depends on

- 1) speed – which can get the job done first
- 2) motivation –which hemisphere likes the task.

Best way to switch is to motivate the correct hemisphere.

L-Mode: putting the brain in the "Left-hemisphere". In the L-mode (default mode) when: verbal, analytic, figuring out, sequential, symbolic, linear, objective. To "turn on" L-mode: always on.

R-Mode: putting the brain in the "Right-hemisphere". In the R-mode when: visual, perceptual, intuitive, subjective, relational, holistic, time-free. To "turn on" R-mode draw in mirror image or upside down.

In-order to gain access to the subdominant visual, perceptual R-mode of the brain, it is necessary to present the brain with a job that the verbal, analytic L-mode will turn down.

Conversely: in-order to access the verbal, analytic L-mode, it is necessary to present the brain with a task appropriate to L-mode (reading, writing, arithmetic)

Child development, drawing

1 ½ yrs – 3 yrs: Infancy, scribbling; circles are favorite then progress to faces with stick bodies. Becomes aware that symbols can stand for something in environment.

3 ½ yrs – 4or5 years: Body becomes defined, adds clothing and details. Repeats favorite until embedded in memory as icon/symbol for object.

4or5 – 5or6 years: Pictures tell stories/problems. Important parts are exaggerated.

5or6 – 9or10 years: Landscape is added via symbols. Composition is complete and balanced

9or10 – 10or11: more detail added to achieve greater realism. Composition diminishes. Boys draw cars, war, legendary figures, and machines. Girls draw flowers, mountains, fashion, and landscapes. Both also do cartoons. Level of taste is low. Teachers are bothered by "tight and uncreative" and criticize.

10or11 plus: Realism in full bloom. Any praise of wrong form (unrealistic) is incomprehensible. Best if teacher can demonstrate perceptual realistic drawing. High majority stop drawing because they

cannot “see” reality because previously stored knowledge interferes (a cube has right angles and equal sides – but no in a drawing). Person then resorts to drawing set/repeatable symbols to express words. A type of icon drawing rather than written prose.

Color:

In the Middle Ages color was used in heraldry in the armor.

White = fate and purity

Gold = honor

Red = Courage and zeal

Blue = purity and sincerity

Green = youth and fertility

Black = grief and penitence

Orange = strength and endurance

Purple = royalty and high birth

Very intense color (shine and glitter) draws a response from the “primitive” brain or limbic system.

An object absorbs all light and reflects only its “color”

Notes for Portrait from 2001

Figure is missing, but kind of references book

Drawing Portrait

Mostly from Drawing from the Right Side of the Brain.

General

1. Eyes: Eyelids have thickness. Eyeball is behind the lids. Upper lashes grow first downward and then (sometimes) curve upward. Eye slants down at an angle from the eye-level line.
2. Eye: use tone/smudging instead of lines. Use Coal Black for pupil with white highlight. Add white to cornea. Pupil and iris are ½ area of visible cornea. Eyebrow is closer to eye in males.

Front Profile

1. Head shape: symmetrical oval shape with point at chin
2. Central axis (**LA+LB**): straight line from top of head, through center of forehead, point of nose, to center bottom of chin. Central axis will divide oval in half.
3. Eye-level line: right angle to Central Axis. Width \leq 80% of Central Axis
4. Eye-level line to top of head (**LA**) and Eye-level line to bottom of chin (**LB**): Proportion is equal. (**LA=LB**)
On occasion the eye-level is closer to chin than to top of head, never other way.
5. Back of Ear placement: Not seen from front profile
6. Top of Ear placement point: slightly above the eye-level line. (**pa**)
7. Bottom of ear placement point (**pb**): Equal to area between bottom of nose and top lip of mouth. Closer to top lip.
8. Where back of neck and skull merge (**pb**): Not seen from front profile
9. Width of eyes: Divide eye-level line into equal fifths (5ths) (**LD**) and center of middle or 3rd **LD** will be the bridge or middle of the nose. Inner edge of eyes (**pc**) are at points: first between 2nd **LD** and 3rd **LD**, second between 3rd **LD** and 4th **LD**. The outer edge of eyes (**pd**) are at points: first between 1st **LD** and 2nd **LD**, second between 4th **LD** and 5th **LD**.
10. Length of nose: Most variable of all distances. Average length (**LE**) is slightly less than half way between eye-level line and bottom of chin. (**LE** = ½ **LB**).

11. Width of nose: Draw triangle by drawing one line from eye-level line between point between 1st **LD** and 2nd **LD** to bottom of nose, second line from eye-level line between point between 4th **LD** and 5th **LD** to bottom of nose. For width of left side nostril, draw vertical line from eye-level line between 2nd **LD** and 3rd **LD** and intersection point with triangle marks the width (**pe**). For width of right side nostril, draw vertical line from eye-level line between 4th **LD** and 5th **LD** and intersection point with triangle marks the width (**pe**).
12. Centerline or center-point of mouth (where lips meet only at front center): Divide remainder of Central axis (**LB**) below nose into thirds. Mark point a third below nose (**pf**) and draw a horizontal line (**LF**).
13. Width of mouth: Mark center of iris on eye-level line 2nd **LD** and 4th **LD**. Draw vertical line down and where this line intersect **LF** marks width of mouth (**pg**). Corners of mouth may be below or above this horizontal line.
14. Width of the neck (**ph**): Neck width is slightly less than distance between bottom of ears. On some men the neck width is greater than width of ears.
15. Front of neck (**pi**): Replaced by Width of neck for front profile.

Side Profile

1. Head shape: an odd oval shape. Point is at chin. Bottom of oval along jaw line is flattened. Top of oval for face is first vertical to forehead than curved toward back.
2. Central axis (**LA+LB**): straight line from top of head to bottom of chin. May have to be discontinuous at eye-level line.
3. Eye-level line: right angle to Central Axis
4. Eye-level line to top of head (**LA**) and Eye-level line to bottom of chin (**LB**): Proportion is equal. (**LA=LB**) On occasion the eye-level is closer to chin than to top of head, never other way.
5. Back of Ear placement : Distance from back of eye to back of ear (**LC**) equals distance from eye-level line to bottom of chin (**LB**).
6. Top of Ear placement: slightly above the eye-level line (**pa**).
7. Bottom of ear placement point (**pb**): Equal to area between bottom of nose and top lip of mouth. Closer to top lip.
8. Where back of neck and skull merge (**pb**): Equal to area between bottom of nose and top lip of mouth. Closer to top lip.
9. Width of eyes (or depth):
10. Length of nose: Most variable of all distances. Average length (**LE**) is slightly less than half way between eye-level line and bottom of chin. (**LE = ½ LB**).
11. Width of nose (or depth):
12. Centerline or center-point of mouth (where lips meet only at front center): Divide remainder of Central axis (**LB**) below nose into thirds. Mark point a third below nose (**pf**) and draw a horizontal line (**LF**).
13. Width of mouth: Mark center of iris on eye-level line 2nd **LD** and 4th **LD**. Draw vertical line down and where this line intersect **LF** marks width of mouth (**pg**). Corners of mouth may be below or above this horizontal line.
14. Width of the neck (**pf**): Replaced by Front of neck on side profile.
15. Front of neck (**pg**): Draw from interpretation.

Three-quarter Profile (all vertical lines are parallel to Central axis. All horizontal lines are parallel to eye-level line)

1. Head shape. Modified oval from side profile
2. Central Axis (**LA+LB**): straight line through point at center of bridge of nose and point at middle of upper lip. May not be vertical.
3. Eye-level line: right angle to Central Axis
4. Eye-level line to top of head (**LA**) and Eye-level line to bottom of chin (**LB**): Proportion is equal. (**LA=LB**) On occasion the eye-level is closer to chin than to top of head, never other way.
5. Back of Ear placement : Different than side profile. Distance from *inner edge* of eye to back of ear (**LC**) equals distance from eye-level line to bottom of chin (**LB**).
6. Top of Ear placement point (**pa**): use front profile method modified for perspective.
7. Bottom of ear placement point (**pb**): use front profile method modified for perspective.
8. Back of neck and skull merge (**pb**): use front profile method modified for perspective.
9. Width of eyes: The width of the near eye equals the distance from the bridge of the nose to the inside corner of the eye (**LD**) (**pc**) (**pd**).
10. Length of nose (**LE**): use front profile method
11. Width of nose (**pe**): use front profile method modified for perspective.
12. Centerline or center-point of mouth (where lips meet only at front center) (**pf**) (**LF**): use front profile method.
13. Width of mouth (**pg**): use front profile method modified for perspective..
14. Width of the neck (**ph**): use front profile method modified for perspective.
15. Front of neck (**pi**): use side profile method modified for perspective..

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