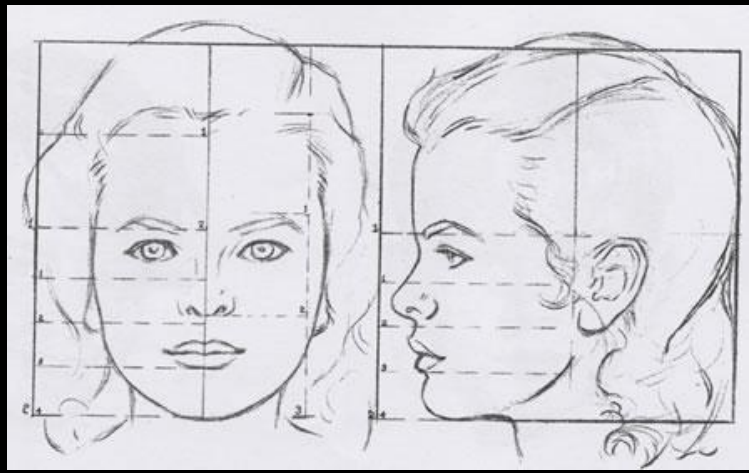


BUSTED!

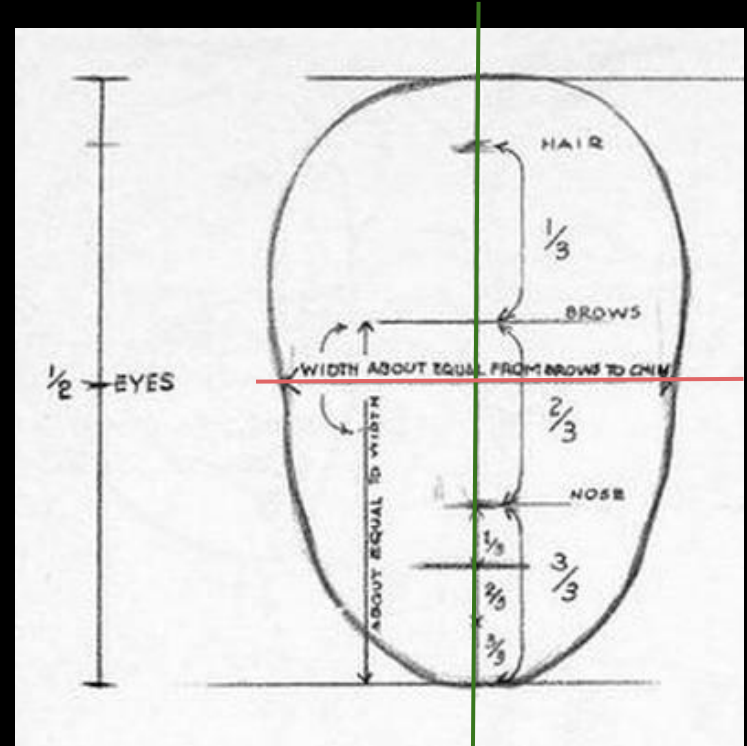
Expressive Busts Using
Accurate Proportions



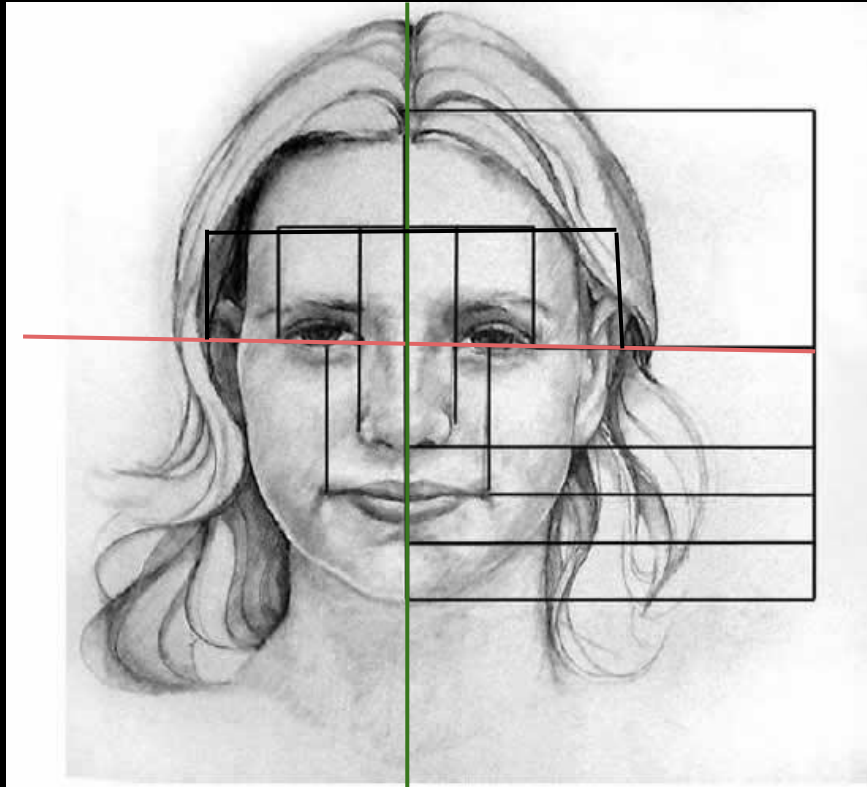
canon of
PROPORTION:
FACIAL PROPORTION

Start by drawing a general contour shape of the craniofacial region... the head.

- Draw a midline vertically down the center of the facial area.
- Next, draw a line horizontally across the very middle of the facial area. This is the eye line.



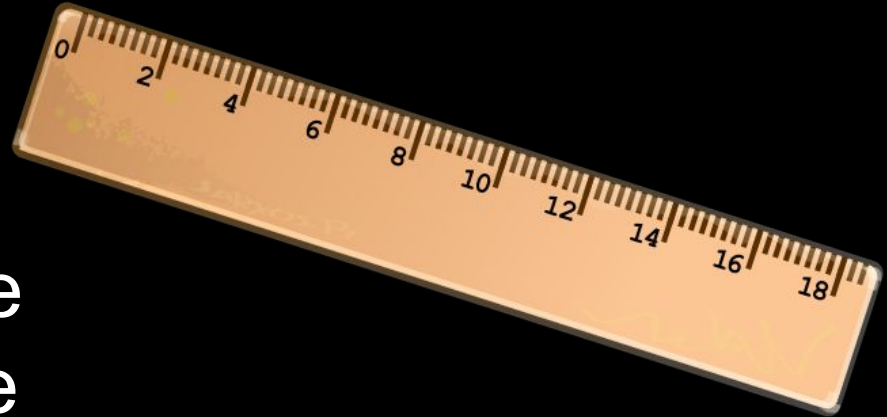
Next up, drawing the eyes...



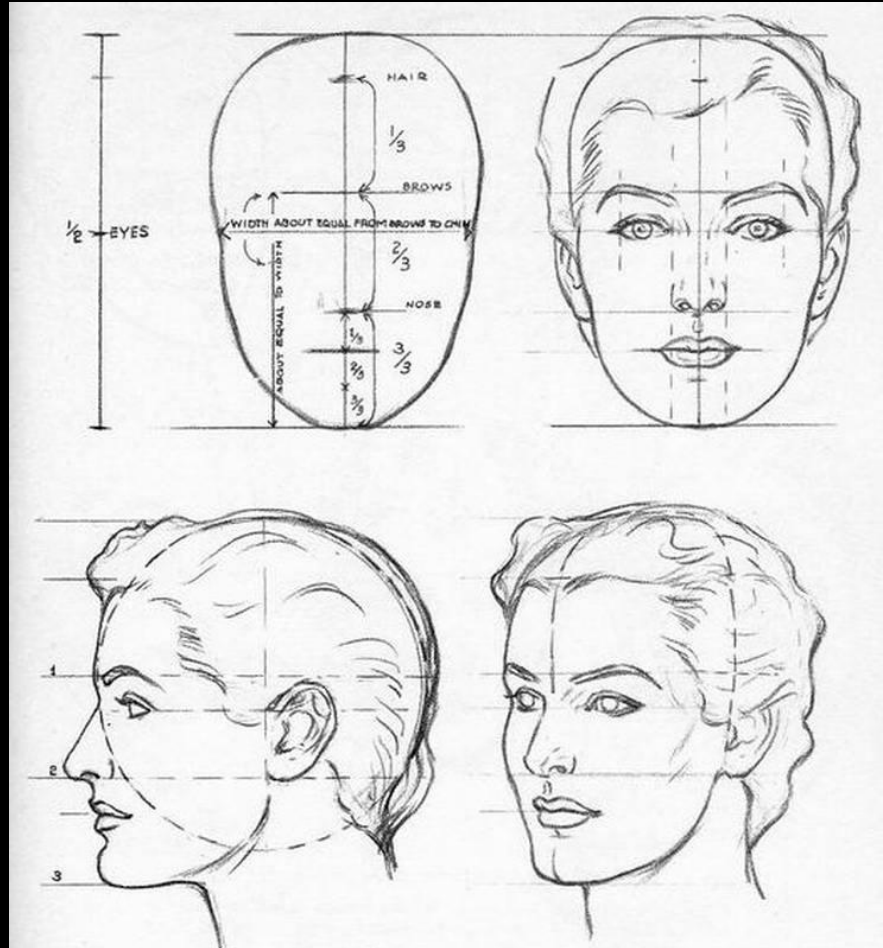
From the outside edge of the ear, to the outside edge of the other ear, the face is roughly five eye-widths apart. Draw your eyes on the eye line.

Establish a relative unit of measurement...

Use this relative unit of measurement to visually measure the comparative distances between all the features on the face.



**Draw very light
guidelines to
keep features in
proportion and
well-placed...**





If you are slightly off in your measurement, your portrait will not look quite right...

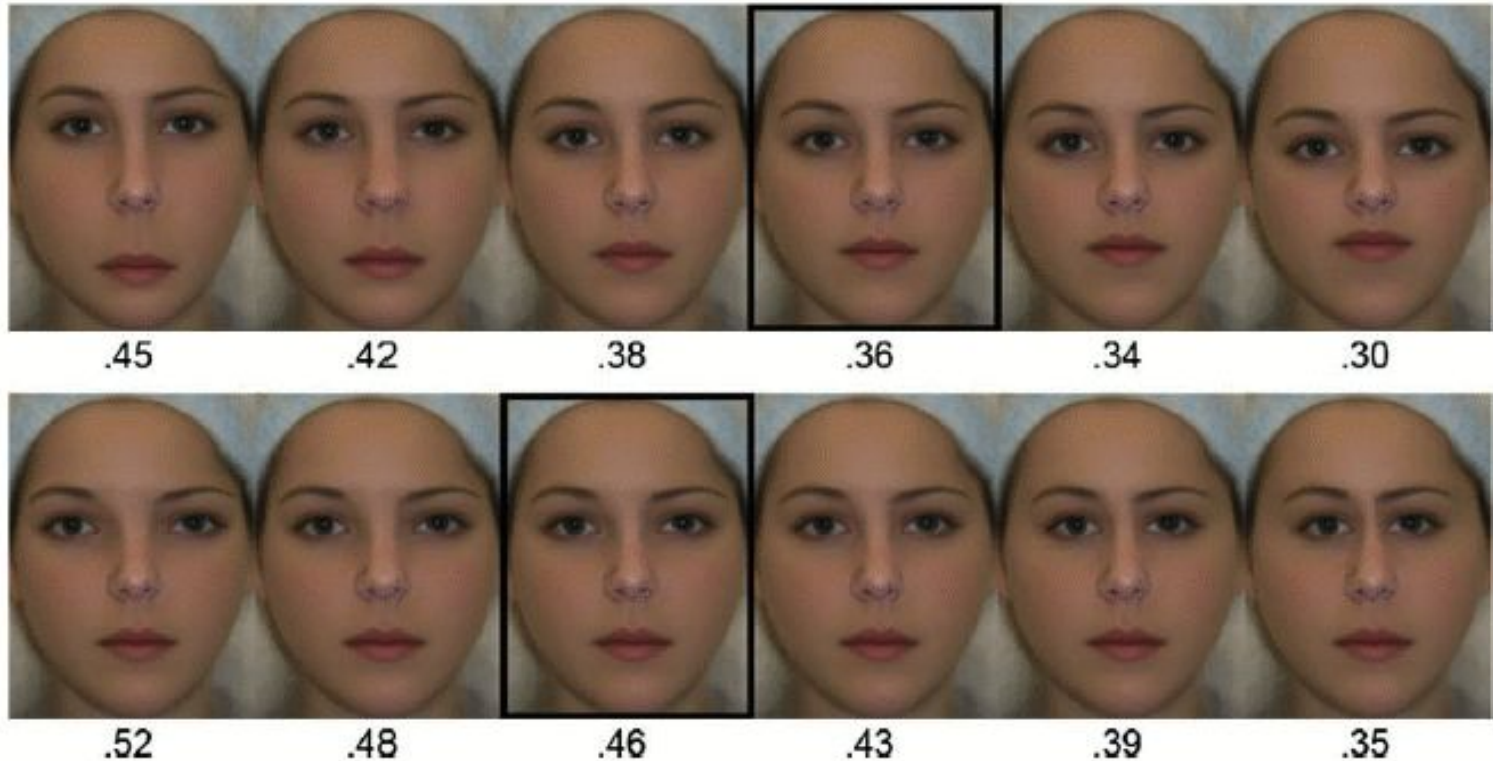


Fig. 1. Example faces with different length and width ratios; faces with an average length or width ratio are framed in black.

The base of
this bust is
comprised
only of the
shoulders of
the bust, and
suggests a
heavier,
weighty
mood and/or
feel.



Ah Xian. *Bust No. 1*. 1998.

This is a natural, organic solution to the base of the bust...



Heidi Maiers. *Aracely*.

This is an elevated,
Romanesque solution to the
base of the bust... fancy.

Bob Arneson. *Elvis
Aaron Presley*. 1979.





This solution to the base of the bust is more natural, and framed lower on the torso in order to feminize the overall design.

Gerard Mas. *Dama del Chicle*. 2008.

**Try working
reductively
once you have
sculpted the
overall form of
the bust.**

