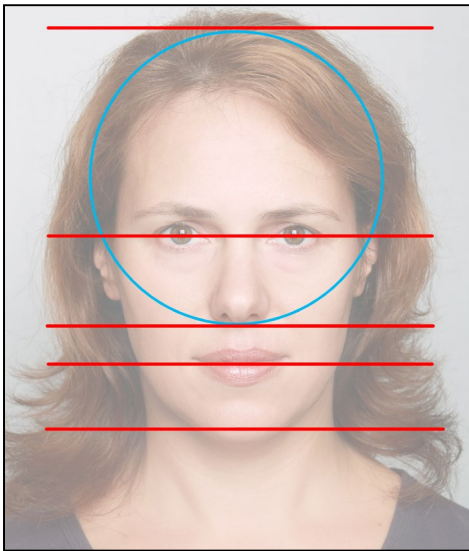


# Proportions of the Three-Quarter Face

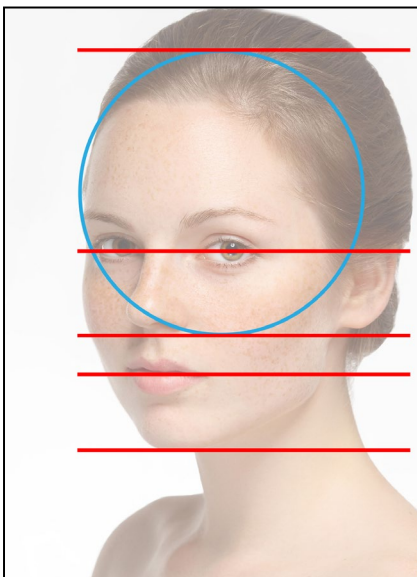
In this document I will give you an overview of the proportions and measurements for a three-quarter face.

## General Proportions



1

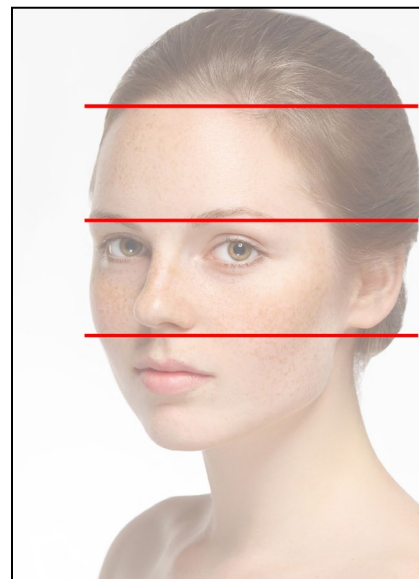
1. The main proportions for the three-quarter face are the same as for the front face and profile face, that we discussed in the previous modules.



2

2. So we can start with a circle, to outline the top part of the skull between the nose and the top of the head. The eyes come at about one third from the bottom of the circle.

Then the eyes are in the middle of the head, the nose is in the middle between the eyes and the chin, and the mouth is at about one third between the nose and the chin.



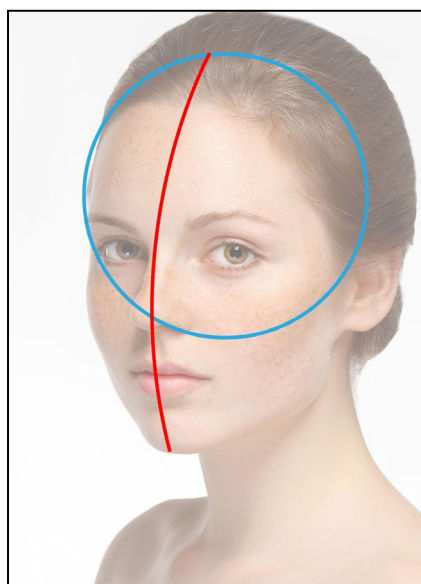
3

3. The distance from the eye to the eyebrow needs to be found visually, for instance by comparing it to a reference photo. Then you can take the distance from the nose to the eyebrow and measure that same distance from the eyebrow upward to find the hairline.



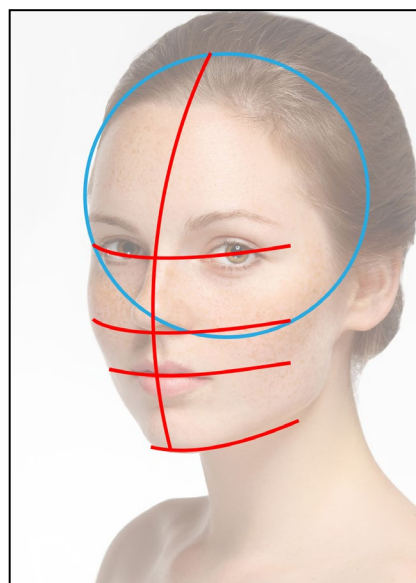
## Direction Lines

However, since the three-quarter portrait direction really shows the perspective and roundness of the face, it's important to take that into account in your direction lines. It's better to draw curved direction lines instead of straight ones like we did until now.



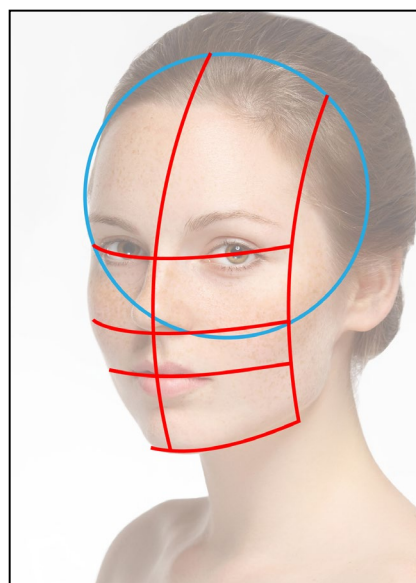
4

4. Maybe the most important directional line for a three-quarter portrait, is the nose. Depending on how far the head is turned, the nose is placed more or less to the side of the face. So for this model we can draw a line here at the three-quarter position. Make sure it is curved, keeping in mind the roundness of the face.



5

5. Then you can draw curved imaginary lines for the eyes, the nose, and the chin, each parallel to each other and with more or less the same curve. Those lines are very important to get a balanced portrait.

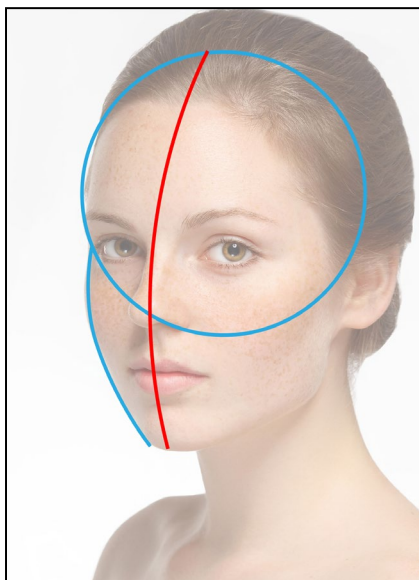


6

6. Another important line that is maybe not so obvious, is at the right side of the face. The part of the face that is turned towards the viewer. This line shows where the face starts curving backwards and is a good reference for the placement of the eye in the next stage. It has the same curve as the line for the nose and is also parallel to the nose line.

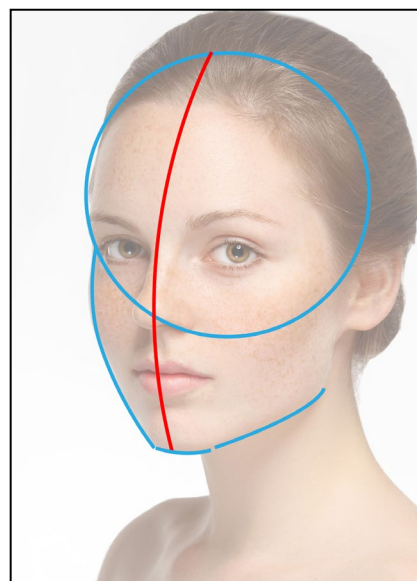






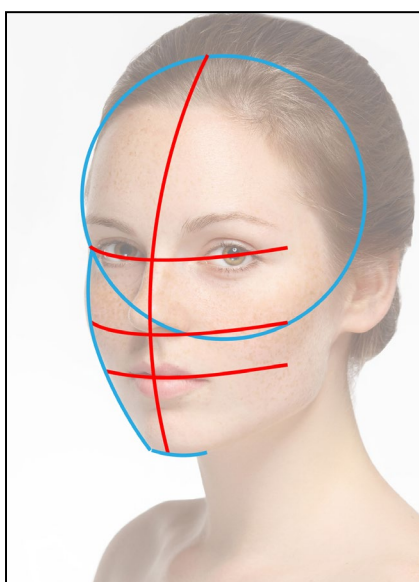
7

7. For the contour of the face, you can first draw a line on the left side of the face, starting at the eye, making an outward curve for the cheek bone and then going down towards the chin.



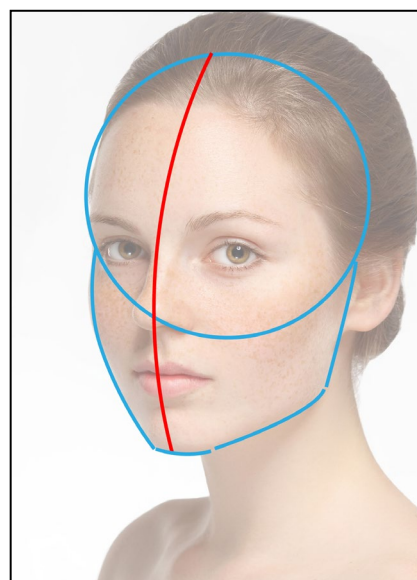
9

9. Then the first part of the jawline at the other side of the face, which starts at the chin and then goes to a point just below the corner of the mouth. This line is also slightly curved.



8

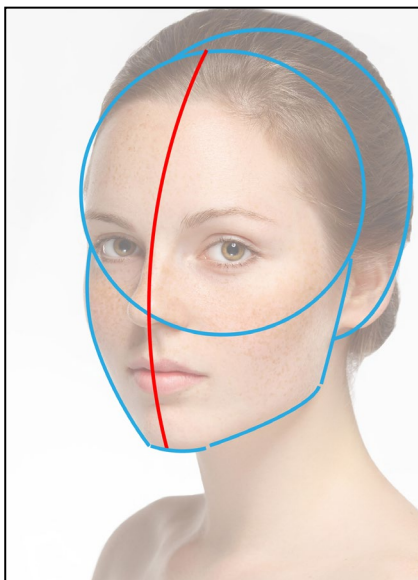
8. Then a curved line for the chin, which runs more or less parallel to the curved lines for the eyes, nose, and mouth.



10

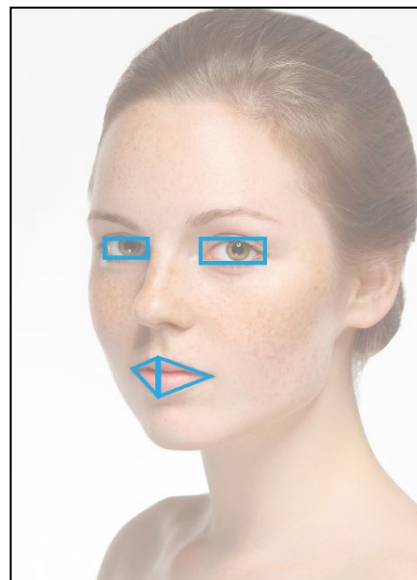
10. And then this jawline continues in a more straight angle upwards to the ear.





11

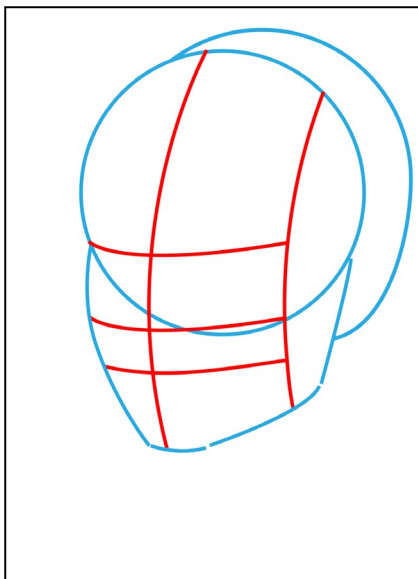
11. Another important part of the contour is the back part of the head. This shouldn't be forgotten, otherwise the portrait will look out of balance.



13

13. So in this portrait the right eye is bigger than the left eye, and the right part of the mouth is bigger than the left part of the mouth.

The eye that is farthest away, is right next to the nose bridge. And the more the face is turned to the side, the more the eye will be hidden behind the nose bridge, until you can't see it anymore when it is turned to a profile face.

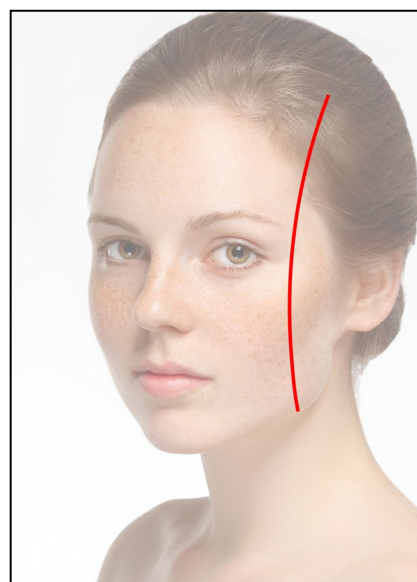


12

12. So usually, before I start drawing the features, my sketch looks more or less like this.

## Features in Perspective

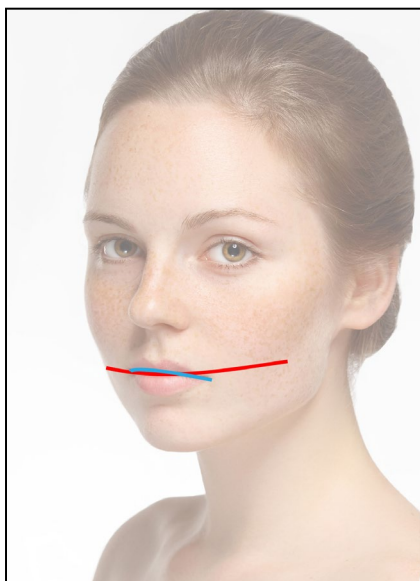
Important for a profile portrait, is the perspective effect. The features in the part of the face that is turned away from the viewer, are slightly smaller than the features that are turned towards the viewer.



14

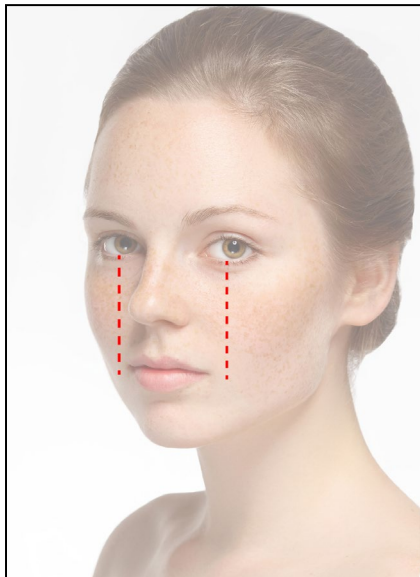
14. The eye in the part that is turned towards the viewer, so the bigger eye, should not be placed too far to the right. That's when that imaginary line for the curve of the face comes in handy. The eye should always remain to the left of this line.





15

15. In a relaxed position the corners of the mouth are usually pointing slightly downward. This is opposite to the direction line for the mouth that we drew before, which is following the round curve of the face.

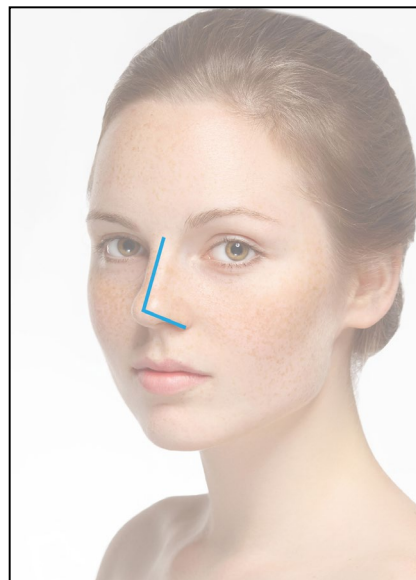


16

16. For the width of the mouth, we can take the eyes as a reference, just like we did for the front face. If we draw a line going straight down from the center of the eyes, then that is a reference point for the corners of the mouth.

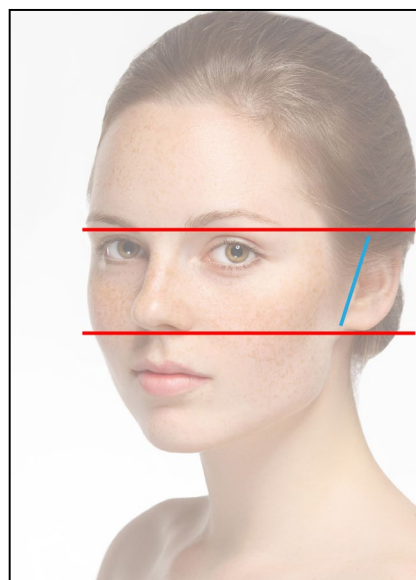
Here on this photo we can see that they are not going all the way up to the lines, but the lines help to see how far they go. Especially the left corner of

the mouth, which is turned away from the viewer, should not go too far out to the left.



17

17. For the basic shape of the nose, we should draw the angle that represents the tip of the nose, pointing upward.

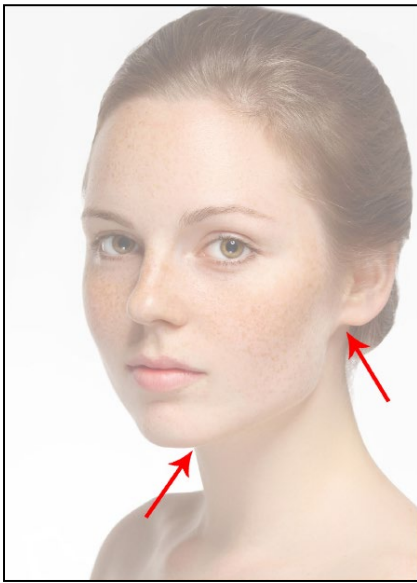


18

18. Just like with the front face and the profile, the ear is placed in between the eyebrows and the nose, and it's tilted slightly backwards.







19

19. And lastly the neck. At the backside it connects at the ear. At the other side the start of the neck can vary, depending on the position and tilt of the head. But often it's somewhere next to the chin, like in this portrait. ●