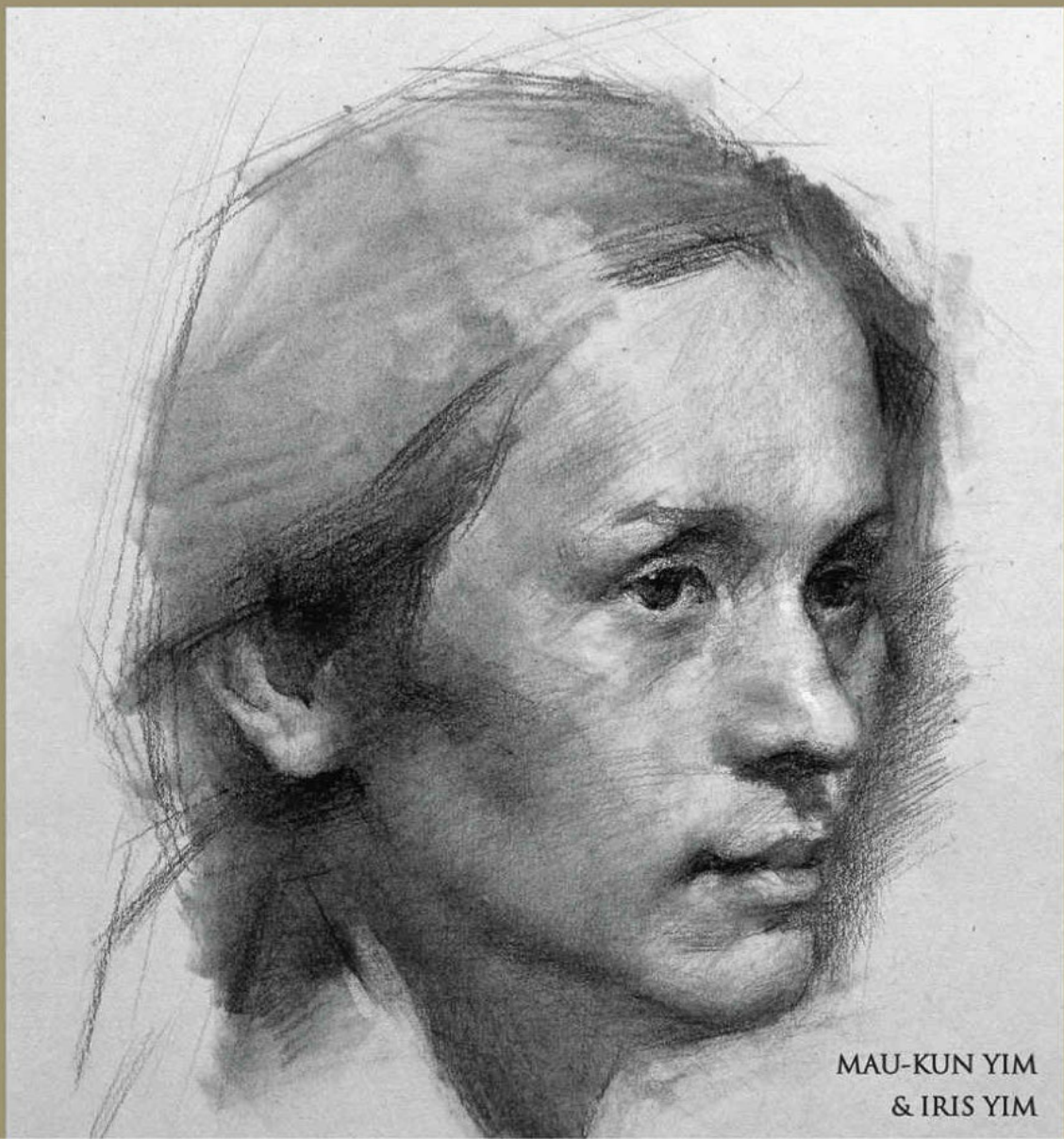




MAU-KUN YIM
& IRIS YIM

Lessons in Masterful
PORTRAIT DRAWING
A Classical Approach to Drawing the Head

Lessons in Masterful
PORTRAIT DRAWING
A Classical Approach to Drawing the Head

MAU-KUN YIM & IRIS YIM



NORTH LIGHT BOOKS
CINCINNATI, OHIO

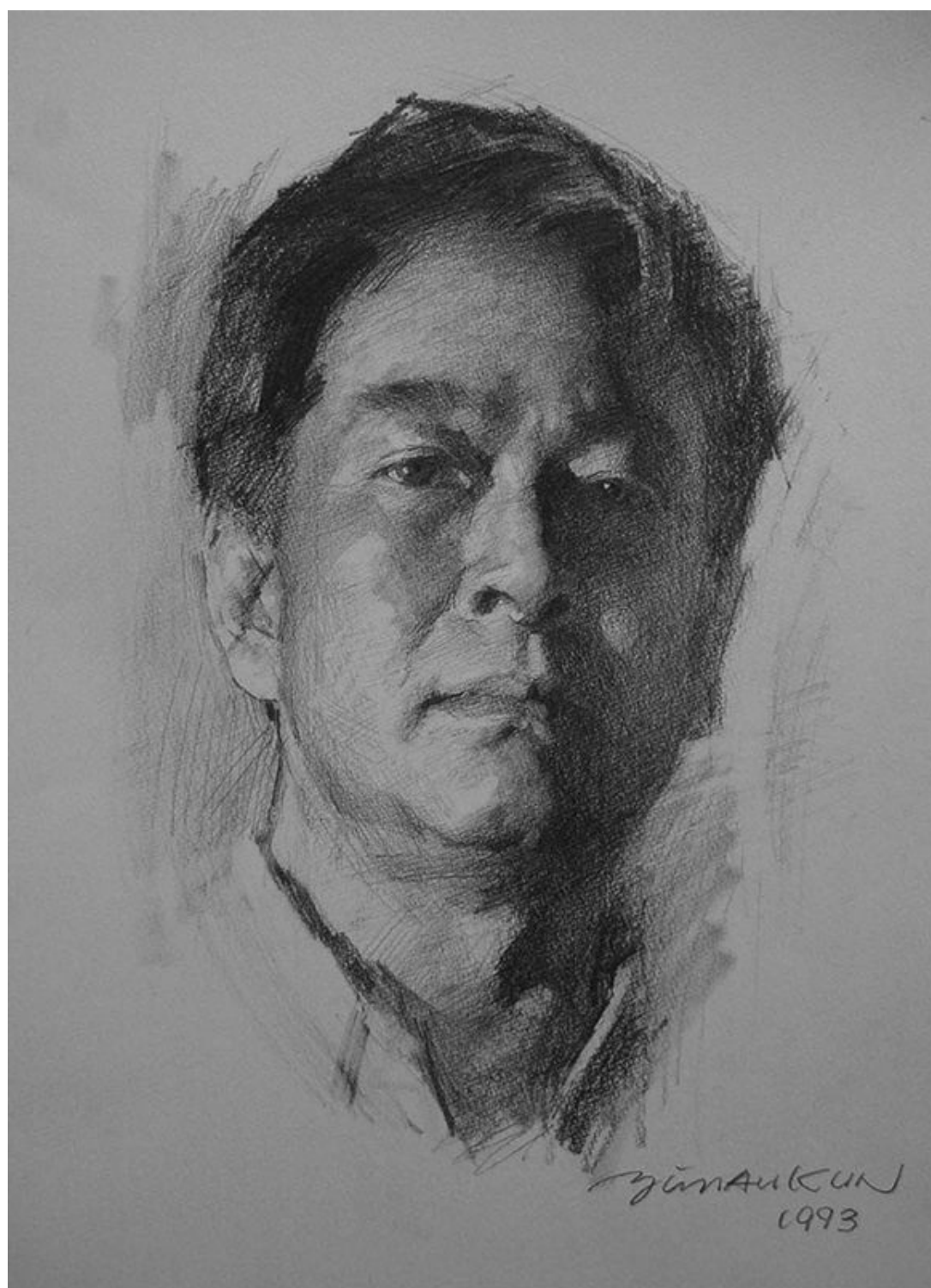
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CONTENTS

Special Offers

Foreword

Introduction

Chapter 1

ABOUT DRAWING

Chapter 2

DRAWING THE HEAD

Chapter 3

CLASSICAL BUST DEMONSTRATIONS

Chapter 4

PORTRAIT DEMONSTRATIONS

Chapter 5

GALLERY OF DRAWINGS

About the Authors

FOREWORD

SÓLO RECIENTEMENTE me he dado cuenta del artista Mau-Kun Yim. No nos hemos conocido, pero siento que conozco al hombre. A través de sus numerosos textos bellamente ilustrados, se revela como un artesano de una capacidad y una sensibilidad incomparables. Los años de formación clásica y estudio diligente de las obras de los maestros que le precedieron resonaron en su virtuosismo y audacia en el manejo. Es un maestro dedicado y desinteresado; es un hombre enamorado de su vocación. Vivimos en una época en la que la moda frívola y la hipérbole triunfan con demasiada frecuencia sobre el cerebro y el talento; debemos celebrar a estos pocos valientes y vociferantes campeones del gran legado clásico que nutren e informan nuestro venerable comercio. Es un hombre de carácter y propósito tan elevado que debemos buscar inspiración. Las muy esperadas Lecciones de dibujo magistral de retratos, un enfoque clásico para dibujar la cabeza serán bienvenidas por todos los artistas en ejercicio, estudiantes y amantes del dibujo fino. La calidad de este material (texto y láminas) es superlativa. Esta excelencia no es negociable y no envejece. Tesoros como estos nos consolarán en esas horas en que los miedos y las dudas nos llamen. Entonces podremos volver a visitar estas páginas inspiradoras y sentirnos motivados a esforzarnos más y llegar más alto en nuestra interminable búsqueda de la excelencia.



XIANG MEI XIANG

Pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2014

INTRODUCTION

ME ENCANTA DIBUJAR. Estoy bastante orgulloso de la gran cantidad de dibujos que he realizado, algo que atribuyo a la forma en que me establecí en Hong Kong hace mucho tiempo. Cuando dejé China y llegué a Hong Kong en 1980, era un extraño en una tierra extraña y sólo llevaba la ropa que llevaba puesta. Al venir a Hong Kong, básicamente estaba desperdiciando la carrera que había comenzado en Guangdong, donde mi pintura al óleo, **Soldier Song**, había ganado el primer premio en un importante concurso de arte. Necesitaba empezar de cero de nuevo, con borrón y cuenta nueva. A través de una serie de accidentes y coincidencias, abrí un estudio de enseñanza privada en Hong Kong. Una vez que comencé a enseñar, no hubo vuelta atrás. Dado que el dibujo es algo que debe enseñarse según la antigua tradición de los maestros, terminé dibujando también durante treinta años.

Debo admitir que he podido enseñar dibujo durante los últimos treinta años porque me gusta mucho. Cuando doy clases de dibujo, no puedo dejar pasar la oportunidad de dibujar junto con mis alumnos. Por eso el modelo o naturaleza muerta que preparo para los estudiantes está dispuesto como a mí me gusta.

Un pintor al que no le gusta pintar desafía la imaginación. Un pintor trabajando es como un granjero labrando el campo o un herrero golpeando el hierro. Lo mismo ocurre conmigo y con el dibujo. Puedes llamarme “artesano” si quieres, pero estoy de acuerdo con lo que dijo una vez Rodin: “Si eres un artista, entonces no puedes ser otra cosa”.



YOUNG WOMAN

Charcoal on drawing paper, 30 $\frac{3}{4}$ " $\times$ 21 $\frac{1}{4}$ " (78cm $\times$ 54cm), 2000



CHAPTER 1

ABOUT DRAWING



APOLLO

Pencil on drawing paper, 25 $\frac{1}{4}$ " $\times$ 17" (64cm $\times$ 43cm), 1999

EN ESTE CAPÍTULO, comparto mis principios rectores y mi filosofía sobre el dibujo, que se basan en mi formación inicial y décadas de enseñanza y práctica en el estudio. Comprender y practicar estos principios no sólo le ayudará a construir una base sólida para el dibujo, sino también a crear dibujos que sean una obra de arte, no sólo una tarea de práctica. También comparto en este capítulo la importancia del boceto clásico de estudio del busto, que es una forma importante de entrenar tu observación y practicar tus habilidades de dibujo antes de pasar al dibujo de retratos naturales.

FOUNDATION OF DRAWING

Para mí, la base del dibujo reside en el estudio clásico del busto. Cuando aprobé el examen para ingresar en la escuela secundaria afiliada a la Academia de Bellas Artes de Guangzhou en 1959, Liu Shaoqi había sido puesto a cargo del gobierno central después de que la economía hubiera sido paralizada por el Gran Salto Adelante (una campaña de extrema presión económica). políticas y trabajo forzoso lideradas por Mao Zedong). Se frenó el extremismo de los movimientos políticos y el establishment educativo comenzó a alentar a profesores y estudiantes a centrarse en las habilidades básicas y la formación profesional. En nuestra escuela secundaria, estos cambios permitieron que las dos clases de mi año siguieran con nuestro plan de estudios hasta que nos graduamos cuatro años después, lo cual, debido a la recesión económica, fue la excepción y no la regla. Además de la acuarela y la creación artística, nuestras clases también incluyeron una gran cantidad de estudio de bustos clásicos. Mucha gente ha comentado sobre la cantidad de destacados artistas realistas chinos producidos durante este período de tiempo. Los profesores y estudiantes me preguntan qué hizo que nuestra clase fuera tan especial. En mi opinión, fue porque estas dos clases se salvaron de las llamadas “reformas educativas” que vinieron junto con la Revolución Cultural que comenzó en 1966. En lugar de eso, hicimos muchos dibujos al pastel y construimos una base realmente sólida que Más tarde pudimos aplicarlo para dibujar personas reales. Desde el Renacimiento, el dibujo en yeso ha sido el ejercicio de formación más importante en los estudios y academias de arte porque incluye proporción, perspectiva, volumen y valor. La apariencia limpia y blanca de los bustos clásicos facilita el estudio de la relación entre luz y forma.

Basándome en mis experiencias, finalmente llegué a la conclusión de que el estudio del busto clásico es el más esencial de los conceptos básicos del dibujo.

Based on my experiences, I eventually concluded that classical bust study is the most essential of the basics of drawing.



GIOVANNI MEDICI

Pencil on drawing paper, 23 $\frac{1}{4}$ " $\times$ 18 $\frac{1}{2}$ " (59cm $\times$ 47cm), 1994



ALEXANDRE DUMAS

Pencil on paper, 25½" × 19½" (65cm × 50cm), 1995

DRAWING IS PAINTING WITHOUT COLOR

El dibujo es una habilidad que hay que entrenar. Requiere pensamiento crítico y representación. El núcleo del dibujo es explorar y representar la esencia de la vida: ver más allá de los colores para revelar una forma artística intrínseca. Como no hay color en un dibujo, el artista tiene la oportunidad de traducir lo que ve en color en líneas, valores y trazos incoloros. Esta es la forma de arte más pura e intrínseca.





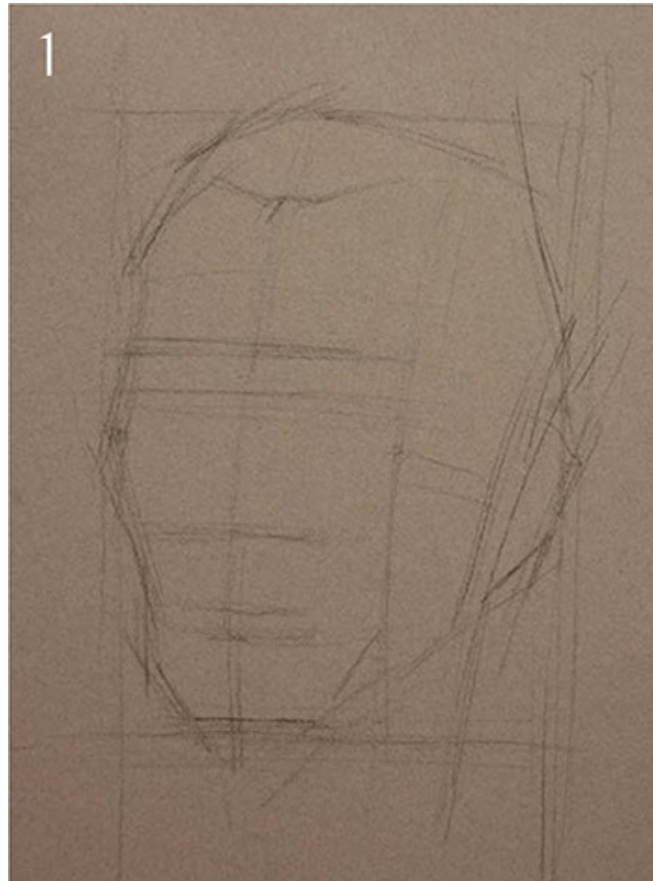




APOLLO

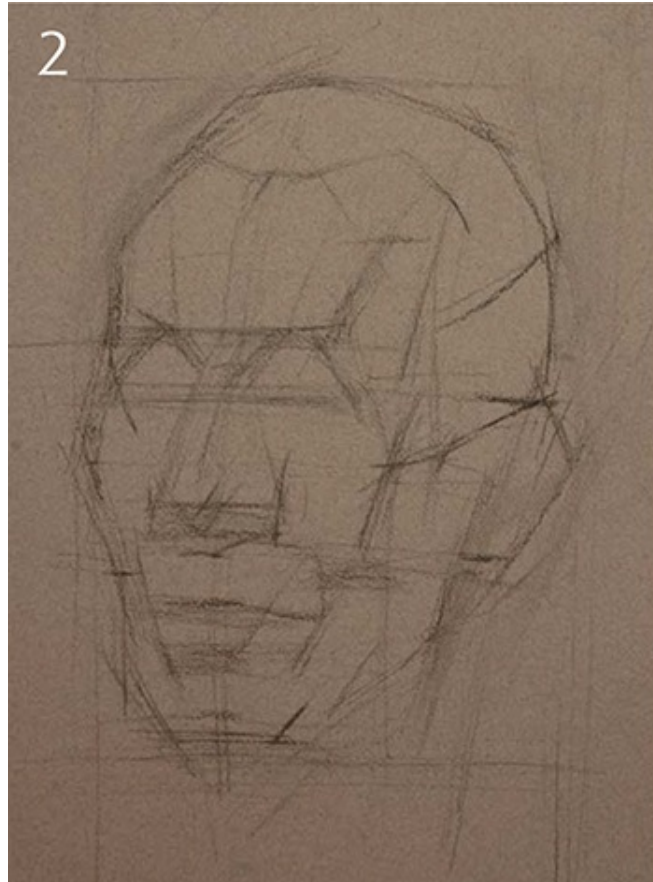
Pencil on drawing paper, 23 $\frac{1}{4}$ " $\times$ 18 $\frac{1}{2}$ " (59cm $\times$ 47cm), 2003

DRAWING IS A FORM OF CONSTRUCTION



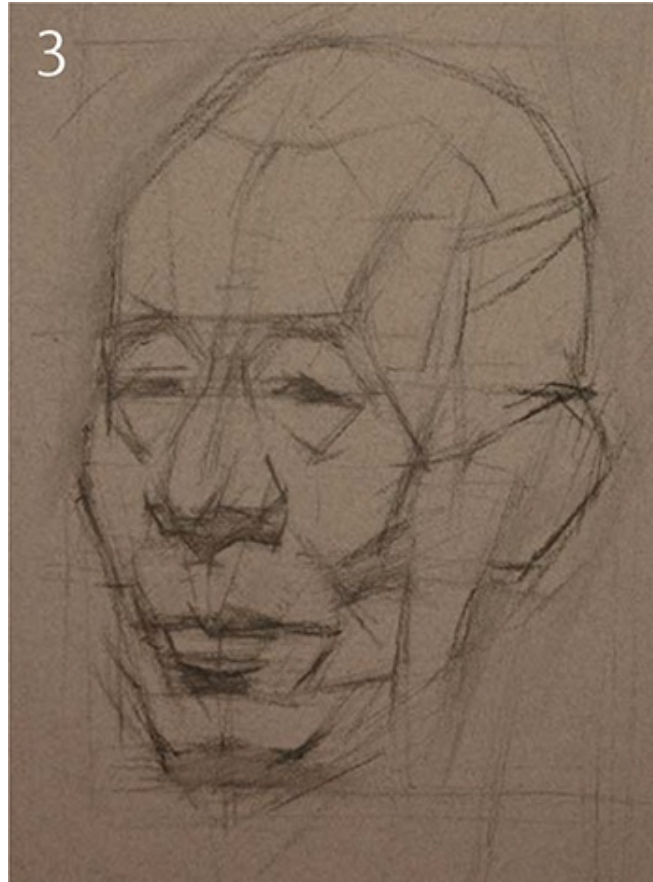
Blueprint

Define location and boundaries



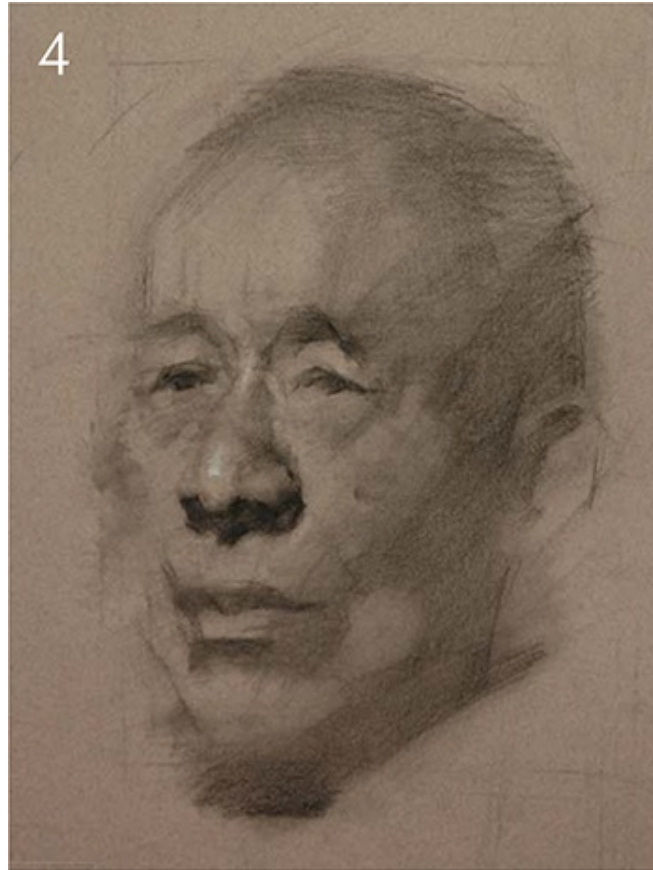
Foundation

Block in with straight lines



Framing and roofing

Conduct planar analysis and add value

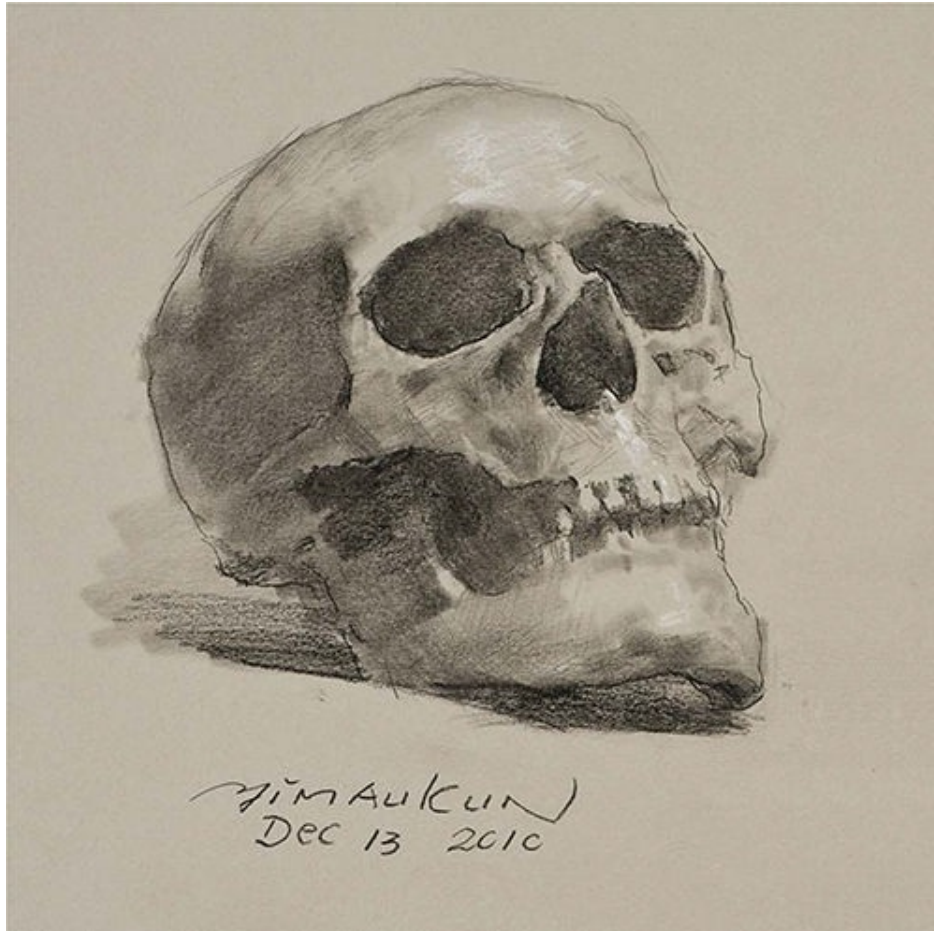


Wiring, plumbing and drywall
Add details



Utilities and finishing
Refine, re-examine and finish

CONCEPTS OF STRUCTURE



SKULL

Charcoal pencil on drawing paper

OBSERVE THE WHOLENESS







ERHU MUSICIAN

Pencil on drawing paper, 25½" × 19½" (65cm × 50cm), 2000

REDISCOVER THE MIDTONE







WOMAN WITH LONG HAIR

Charcoal pencil on drawing paper, 19" × 13½" (48cm × 34cm), 2002

DEPICT THE STATE OF MIND



HIGH SCHOOL STUDENT

Charcoal on rice paper, 52 $\frac{1}{2}$ " $\times$ 26 $\frac{1}{2}$ " (133cm $\times$ 67cm), 1986



LADY IN WHITE

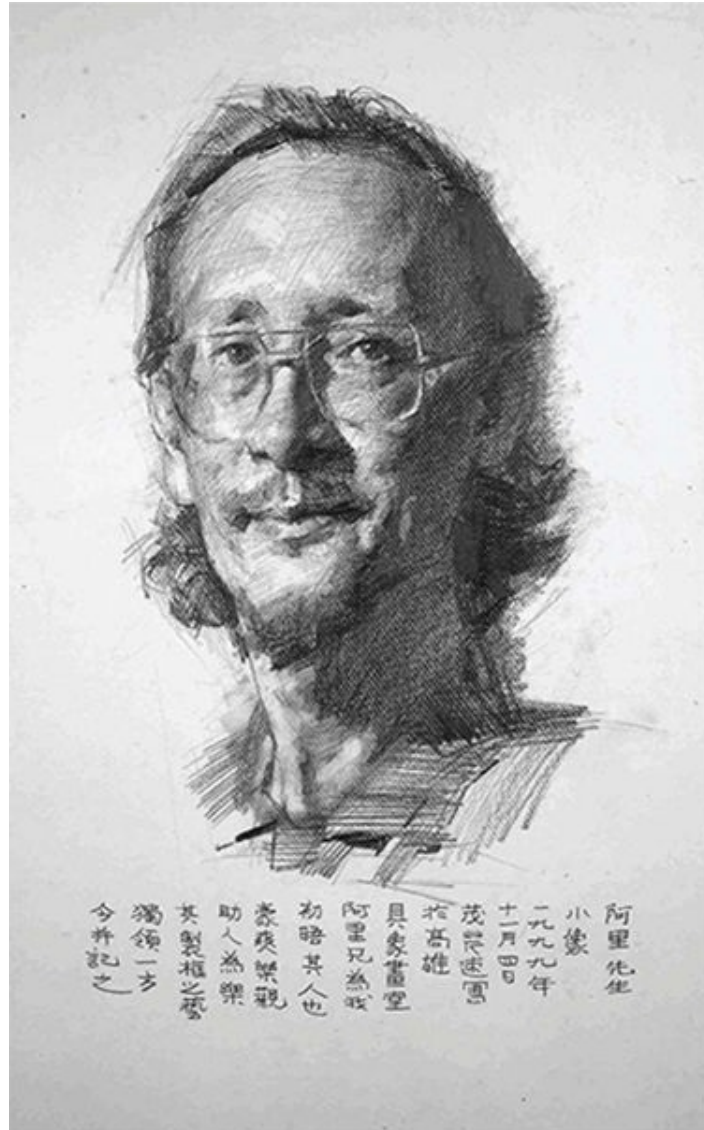
Charcoal on canvas, 39½" × 21¼" (100cm × 54cm), 1987

DRAWING FROM LIFE



Nice, France, 1994

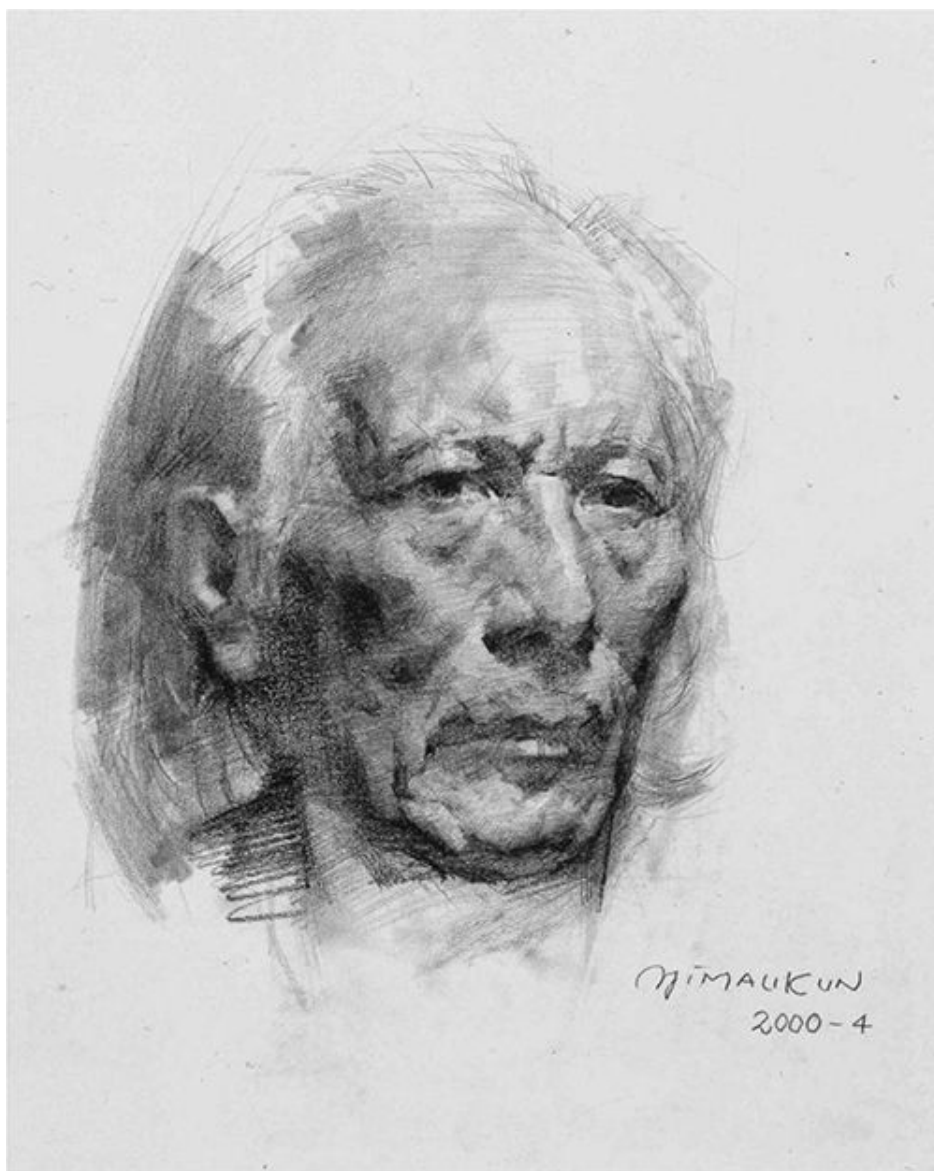
SELECTING DETAILS TO MAKE GREAT ART



ALI

Pencil on drawing paper, 15³/₄" × 12¹/₂" (40cm × 32cm), 1999

THE IMPORTANCE OF A HEAD PORTRAIT



VETERAN

Pencil on drawing paper, 15 $\frac{3}{4}$ " $\times$ 13 $\frac{1}{2}$ " (40cm $\times$ 34cm), 2000

WHAT IS A GOOD PORTRAIT?



TAIPEI WOMAN

Pencil on drawing paper, 17 $\frac{3}{4}$ " $\times$ 14 $\frac{1}{2}$ " (45cm $\times$ 37cm), 1993

CREATING A PORTRAIT WITH FORM AND SPIRIT



NATIVE TAIWANESE GIRL

Pencil on drawing paper, 17³/₄" × 14¹/₂" (45cm × 37cm), 1993



WHITE COLLAR

Pencil on drawing paper, 13" × 9½" (33cm × 24cm), 1995

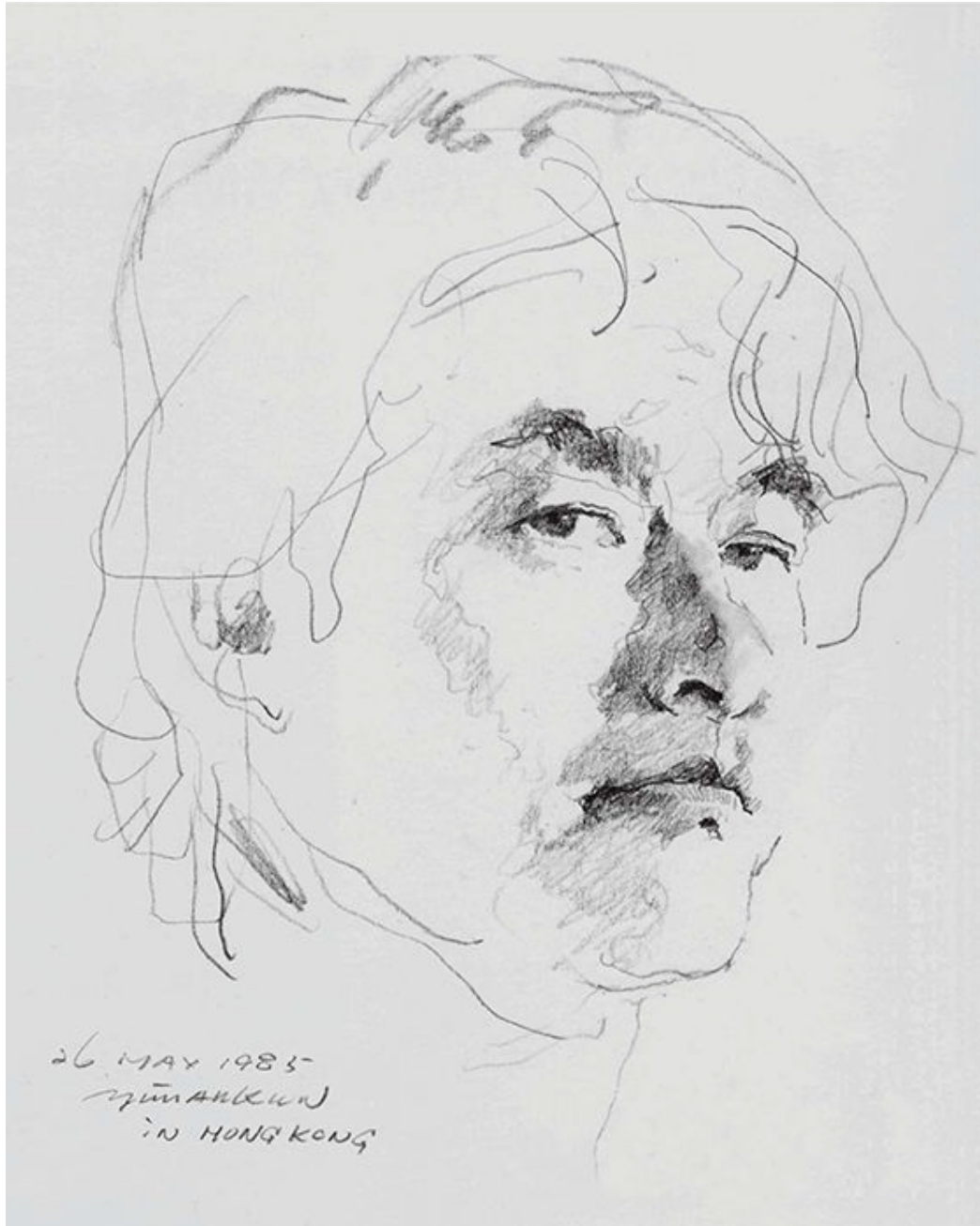
SKETCHING

WHAT IS A SKETCH?

SKETCH OFTEN

SKETCH SLOWLY

RELY ON MEMORY



SELF PORTRAIT

Pencil on drawing paper, 12" × 11" (30cm × 28cm), 1985

ABOUT USING VALUE



COCO YU

Pencil on paper, 11 $\frac{3}{4}$ " $\times$ 8 $\frac{1}{4}$ " (30cm $\times$ 21cm), 1994

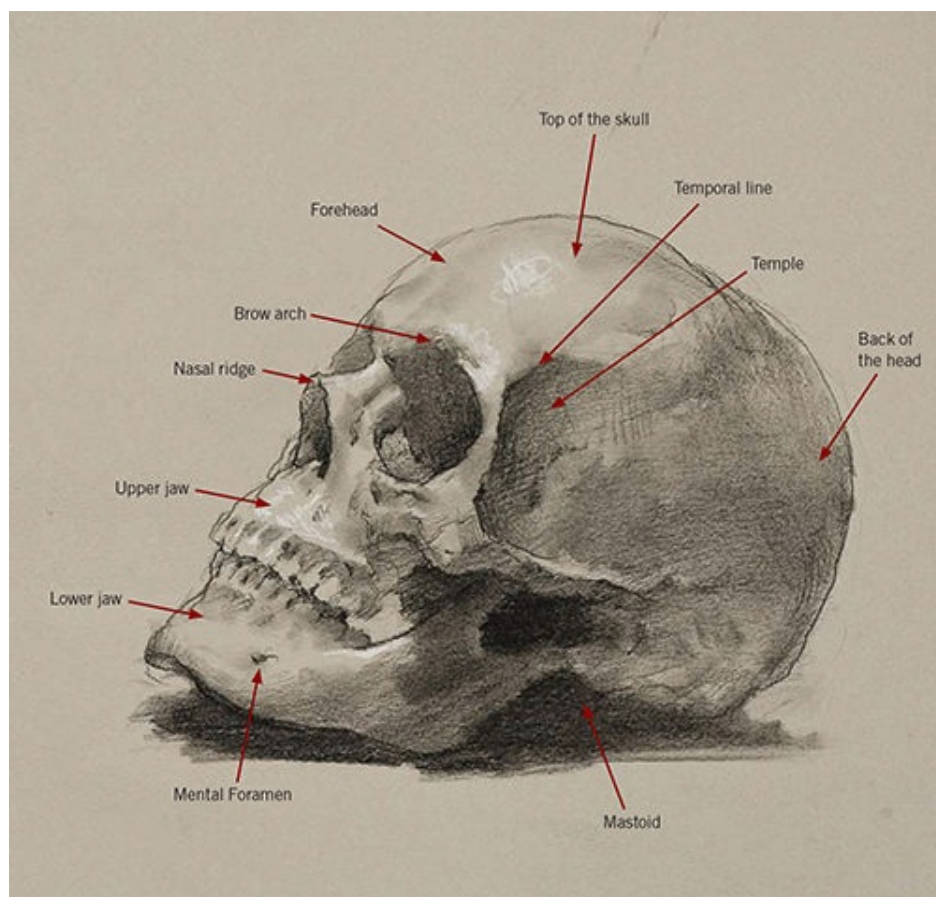


LOOKING BACK

Charcoal on drawing paper, 20"× 12½" (51cm × 32cm), 2010

IMPORTANCE OF ANATOMY

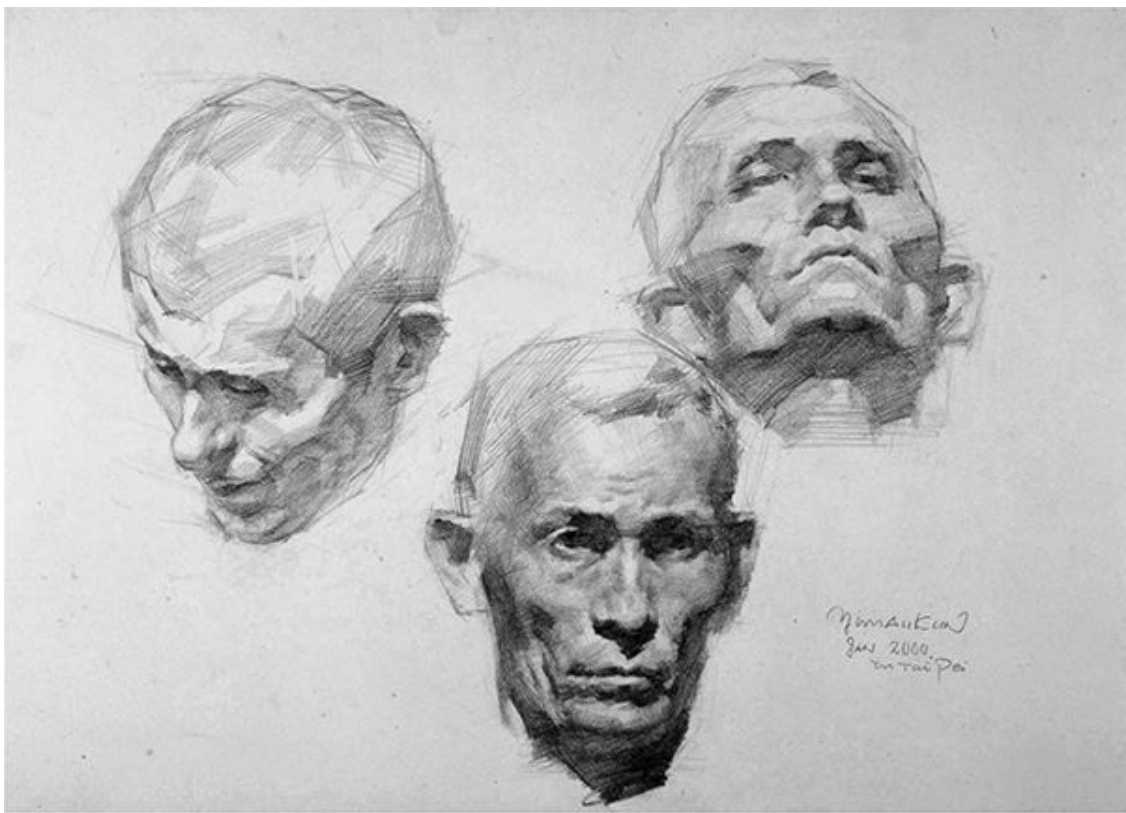
CHARACTERISTICS OF THE SKULL



PRACTICE, PRACTICE, PRACTICE

Step

THE IMPORTANCE OF SKULL STUDY



HEAD STUDY

Pencil on drawing paper, 19" × 25½" (48cm × 65cm), 2000

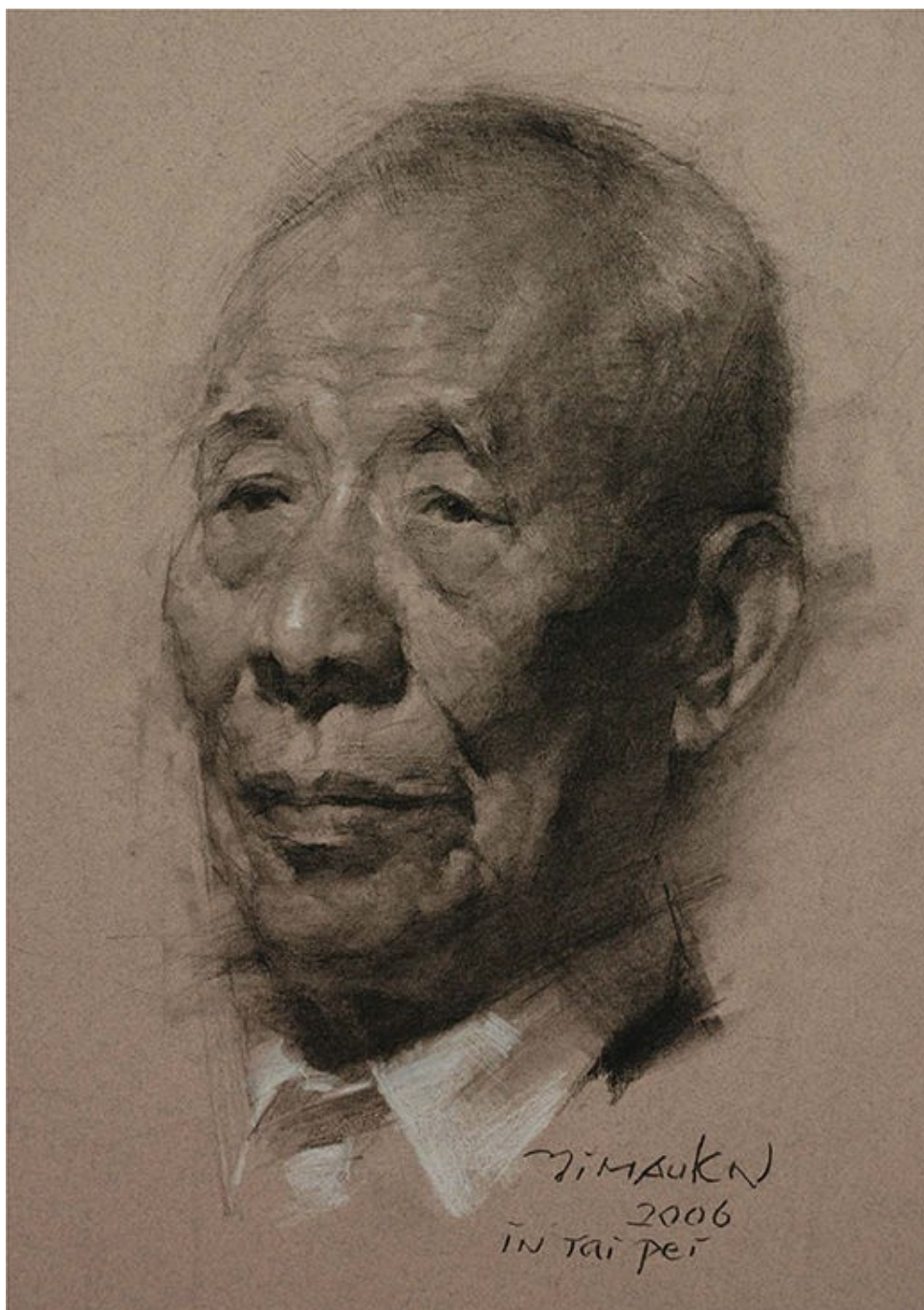


GERMAN GIRL

Charcoal on drawing paper, 24" × 20" (51cm × 32cm), 2010

CHAPTER 2

DRAWING THE HEAD



OLD MAN

Charcoal pencil on drawing paper, 24" × 20" (51cm × 32cm), 2006

TOOLS



I use Iken Art-Char brand charcoal sticks. They are less compressed than other brands, which makes them appropriate for the block-in process because you may want to get rid of these marks later.



From top to bottom: Charcoal pencils, tissue paper for blending, blenders, paste (kneaded) eraser, piece of rubber from a flip-flop for blending and creating strokes, white crayon for highlights, abrasive paper (sandpaper) for sharpening the crayons



Pencils, tissue paper and blenders

THE PROCESS

BLOCK IN

The first step in drawing a head is to block in the shapes. For this step, I use a charcoal stick. Below are the six guidelines for this step.

1 *Define boundaries*

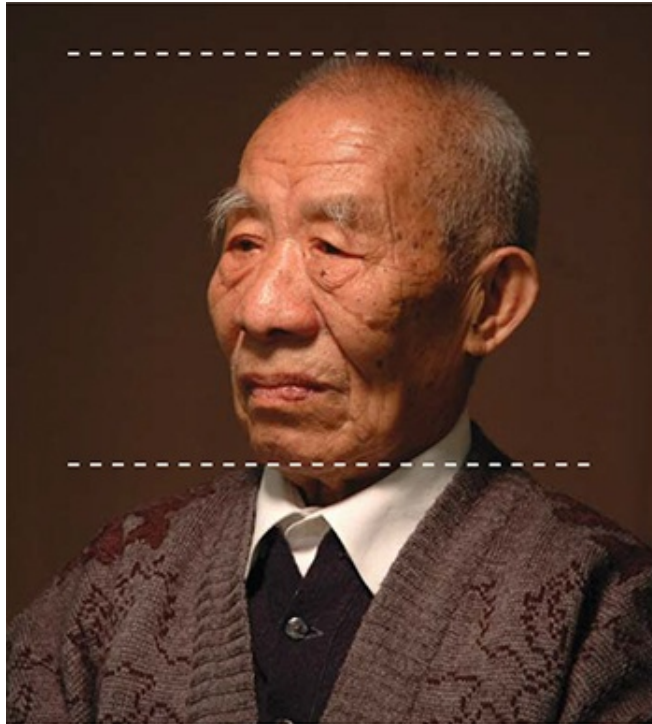
Map the position of the head by marking the top, the bottom, and the left and right boundaries. Use straight lines to define the boundaries of the head. Use straight lines to define the dividing line between the front and the side of the face.

2 *Use straight lines*

When blocking in, don't use curved lines to fit the contour. It's easy to make mistakes that result in incorrect proportion or perspective. Using straight lines allows you to observe the subject as a whole and examine the relationships between key blocks and define those relationships correctly on paper.

3 *Define locations of the parts with reference lines*

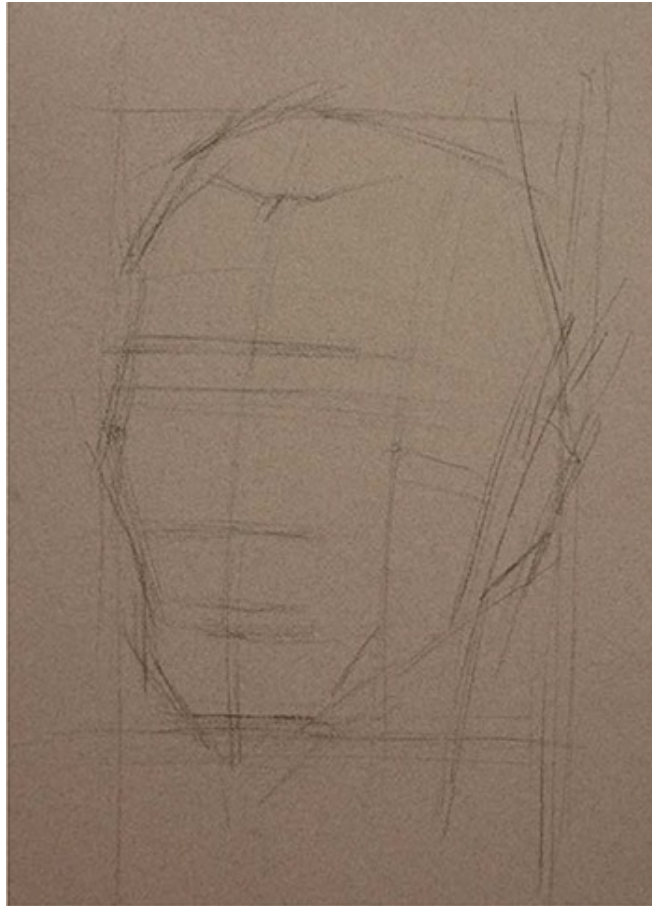
Define the middle line of the face. The angle of the middle line of the face sets the tone for the dynamics of the head. Then draw the reference lines for the eyes, nose, eyebrows and mouth. The rule of thumb for the head division is one-third for the hairline to the eyes, one-third for the eyes to the bottom of the nose and one-third for the bottom of the nose to the chin. These reference lines may



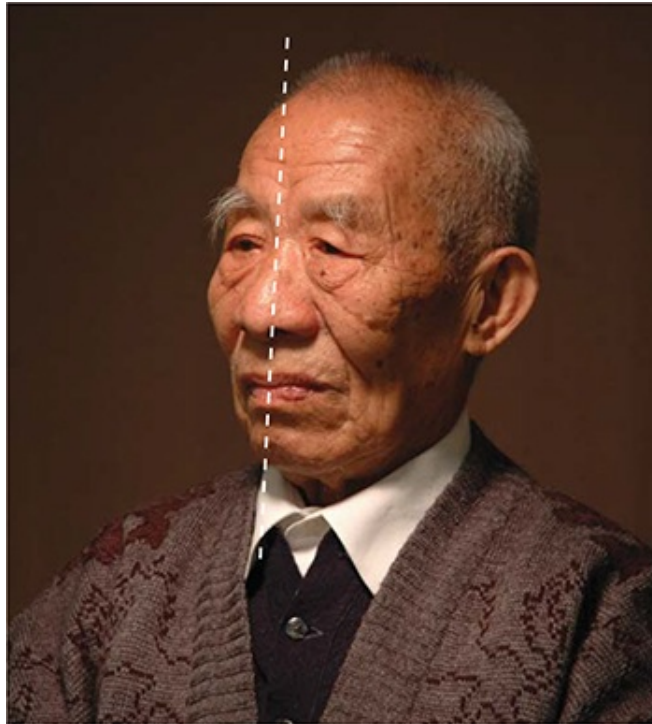
Top and bottom boundaries



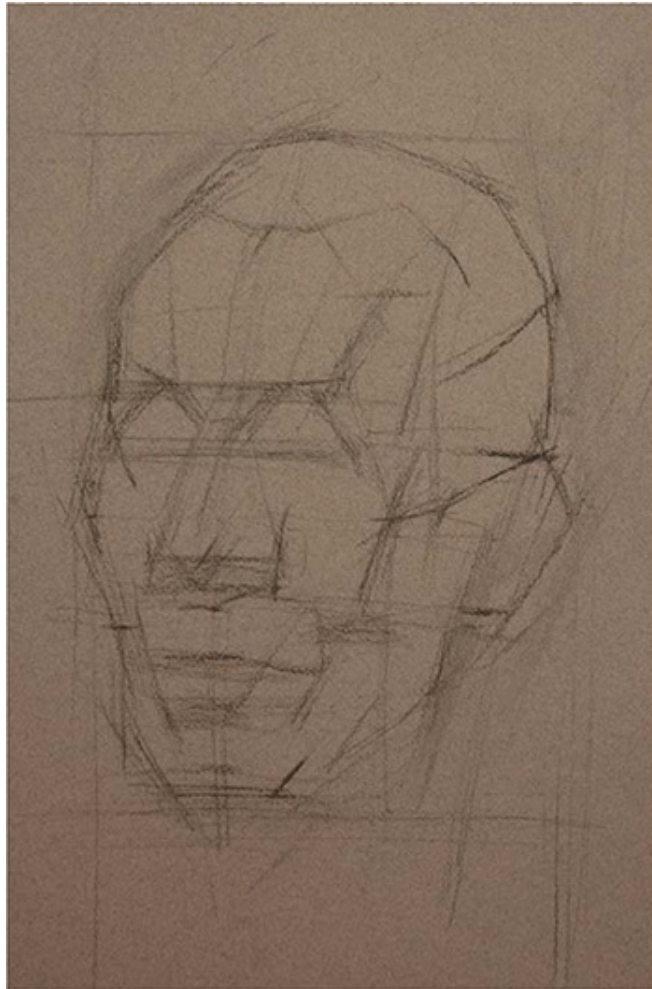
Left and right boundaries



Blocking in

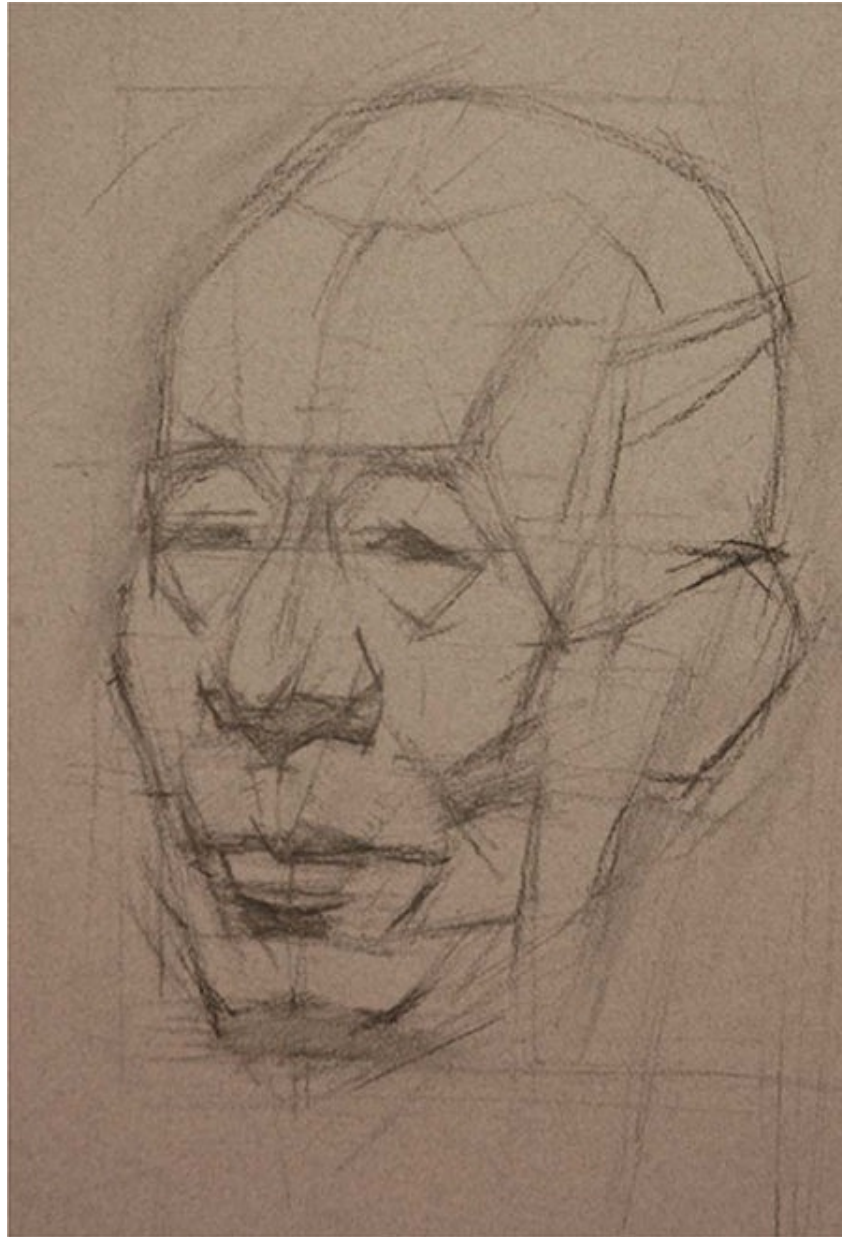


Middle line of face



Define key planes with straight lines

FURTHER DEFINE THE PARTS AND MAP THE
STRUCTURE



PROPORTIONS OF THE HEAD



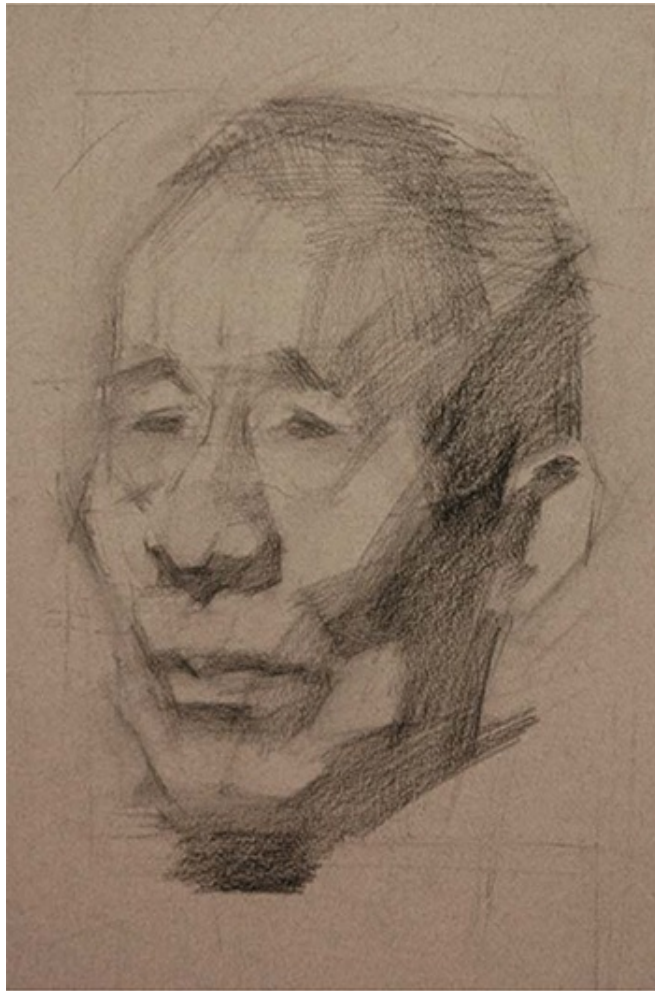
WRINKLES



TIPS FOR DEFINING FEATURES AND MAPPING STRUCTURE



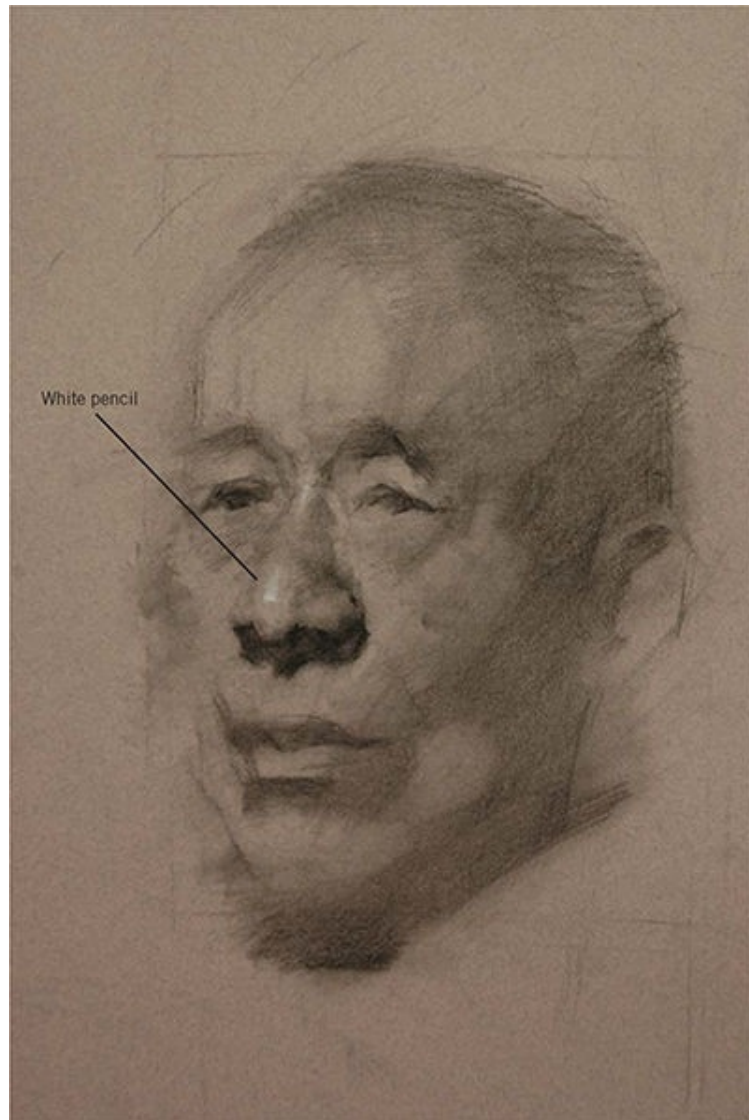
ADD VALUE



TIP FOR ADDING VALUE



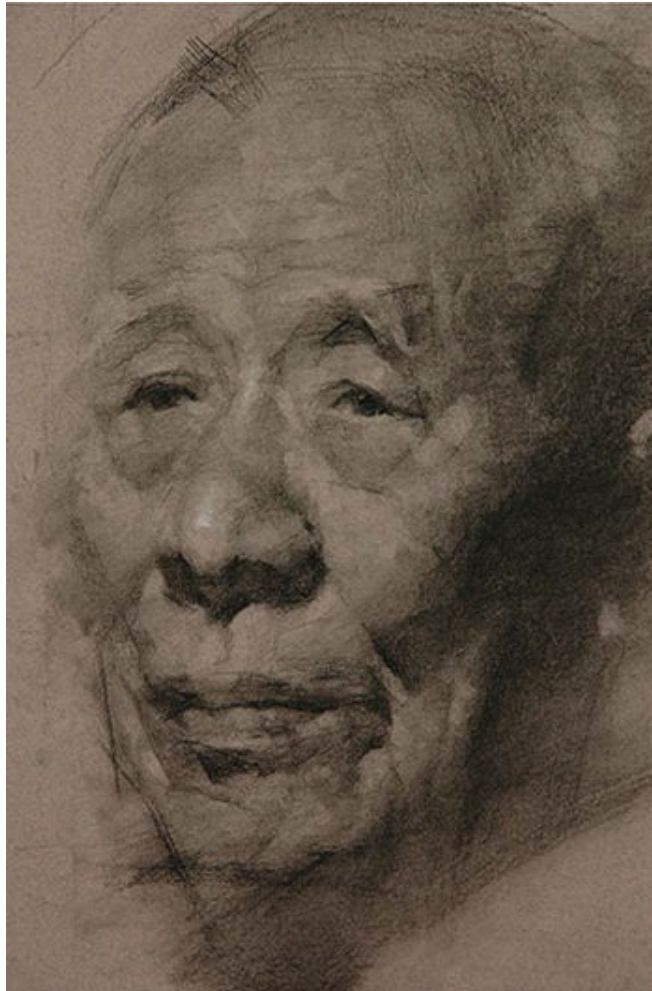
FURTHER DEFINE FEATURES AND THE MIDDLE
VALUE



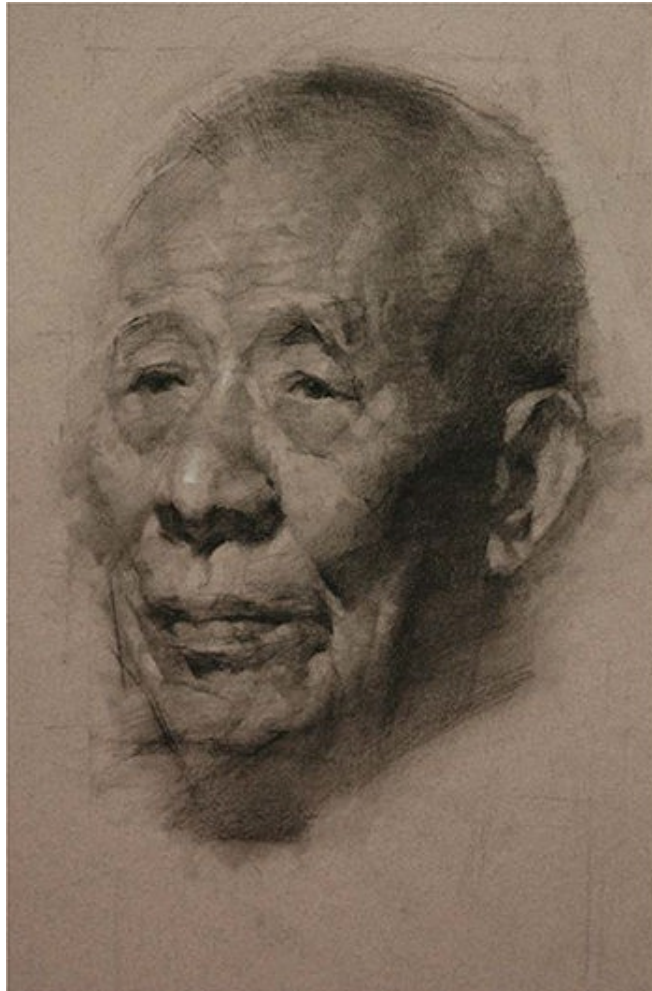
ADD DETAILS



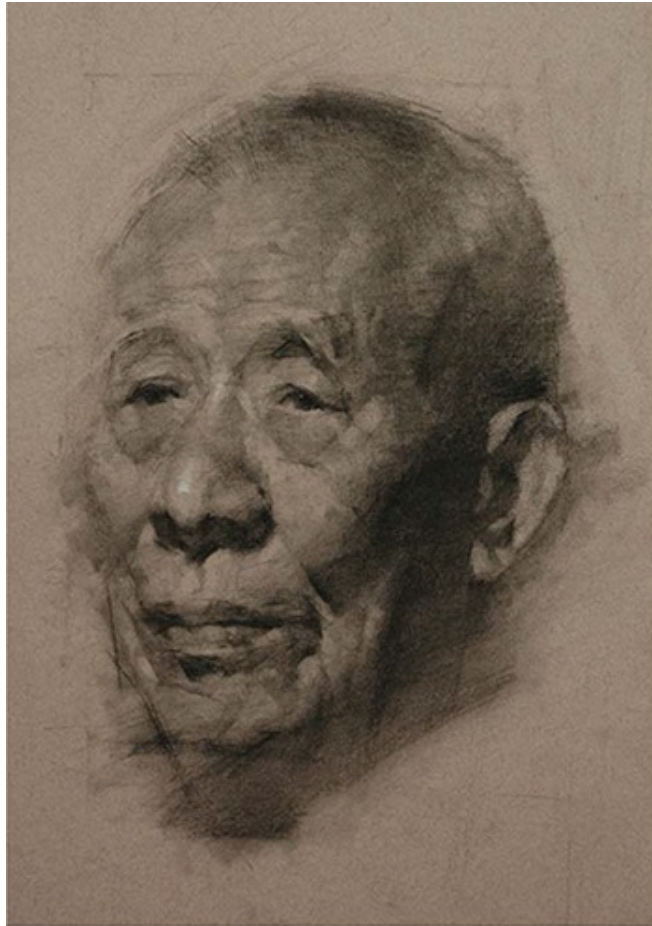
Refined forehead, mouth, refined the value on cheeks and jaw



Refined hair at the top, eyes, eye bags, refined value around the mouth



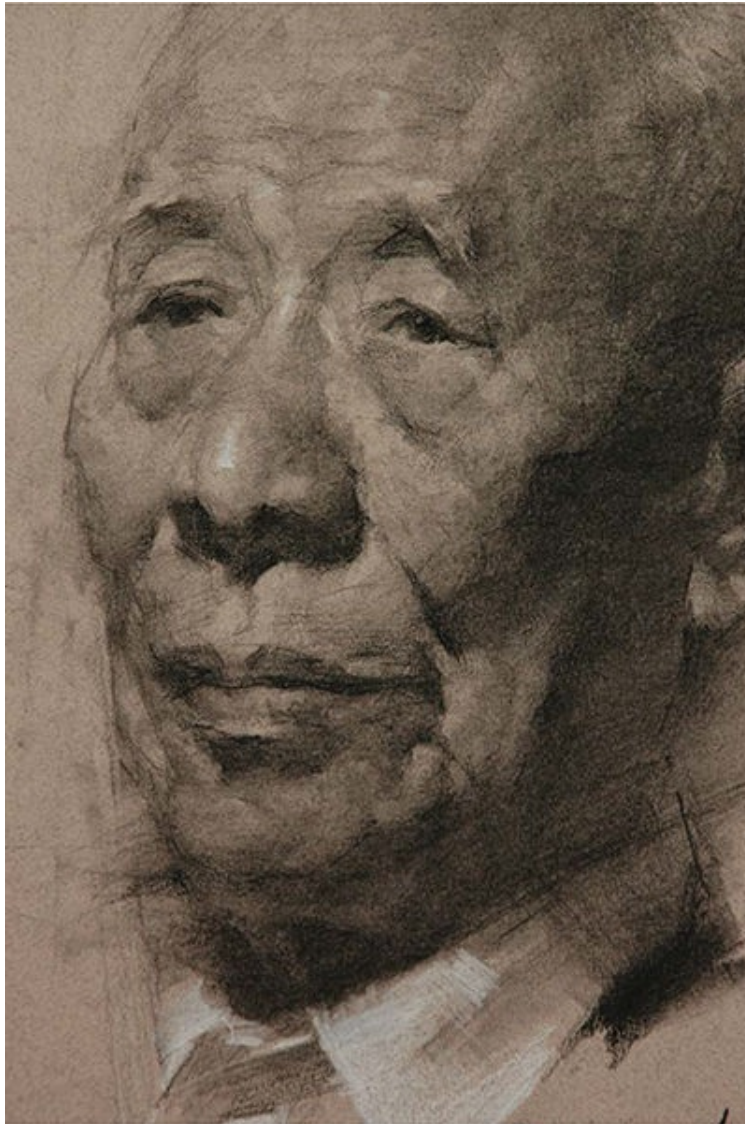
Refined hair at the top and ear



Refined shadows and wrinkles



Refined the edges on the left, the ear, and value beneath the jaw



Refined hair and added white collars

RENDERING WRINKLES



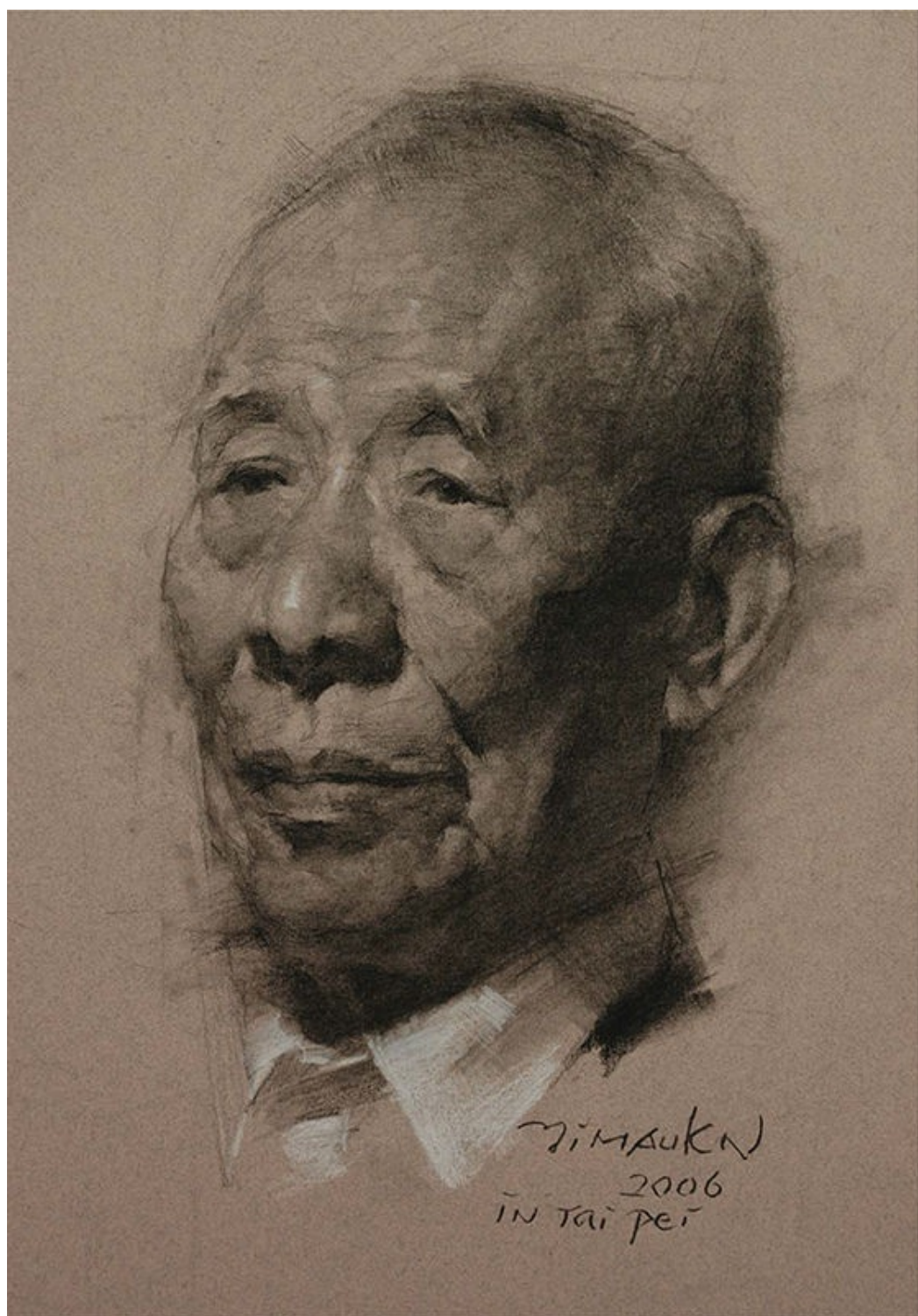
TIPS FOR ADDING DETAILS



FINISH UP

whether there are unnecessary details. A drawing will never be exactly like the subject, and it doesn't need to be. It is, after all, a drawing, not a photograph.

If, when we're done, the drawing is very smooth like a photograph, then it's problematic. During the last examination, the purpose is to make sure it's not too smooth and doesn't have too many details. If there are too many details, it will undermine the wholeness of the drawing. Examine everything with a critical eye.



ABOUT THE MODEL



CHAPTER 3
CLASSICAL BUST
DEMONSTRATIONS



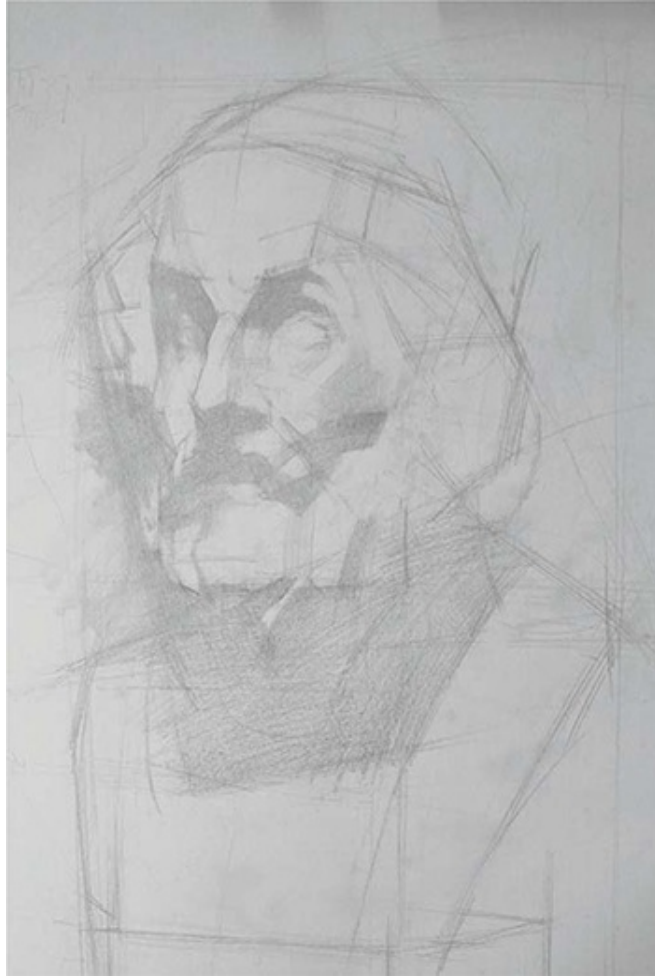
MADAME VICUNA

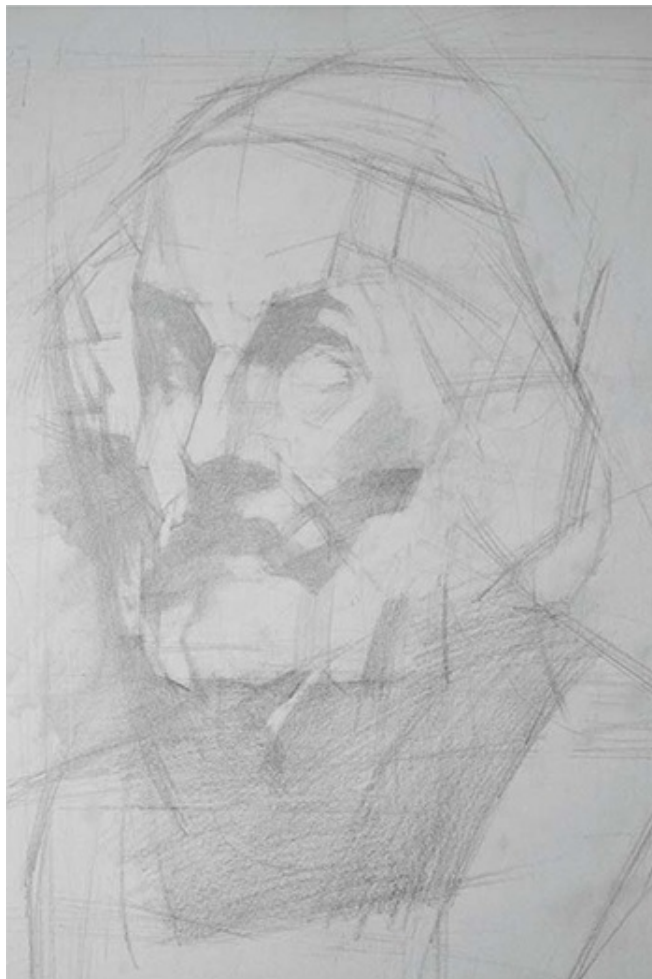
Pencil on drawing paper, 24½" × 18½" (62cm × 47cm), 1999

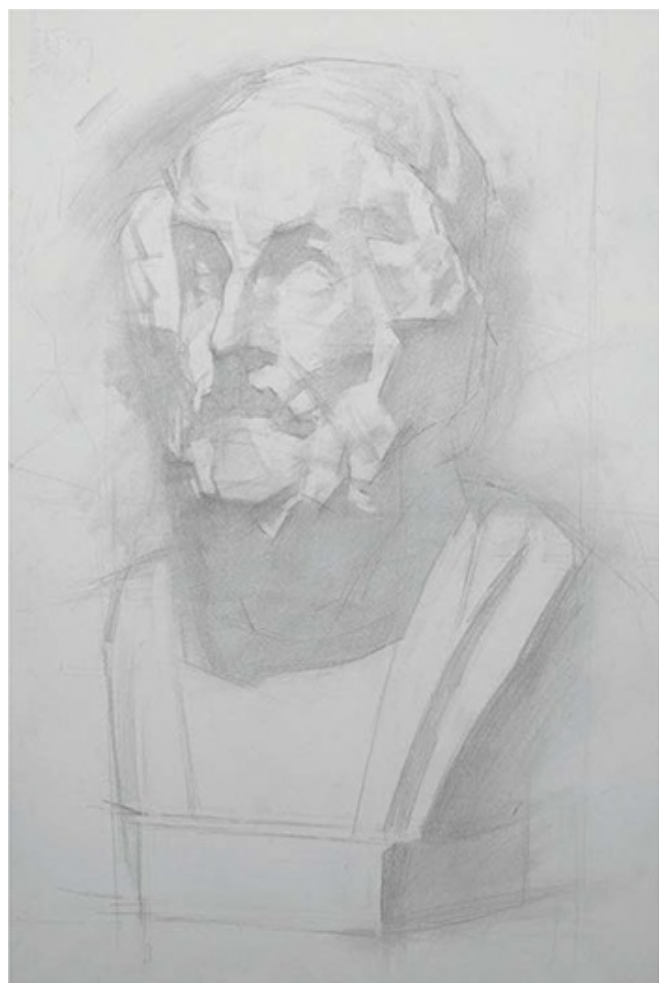
HOMER

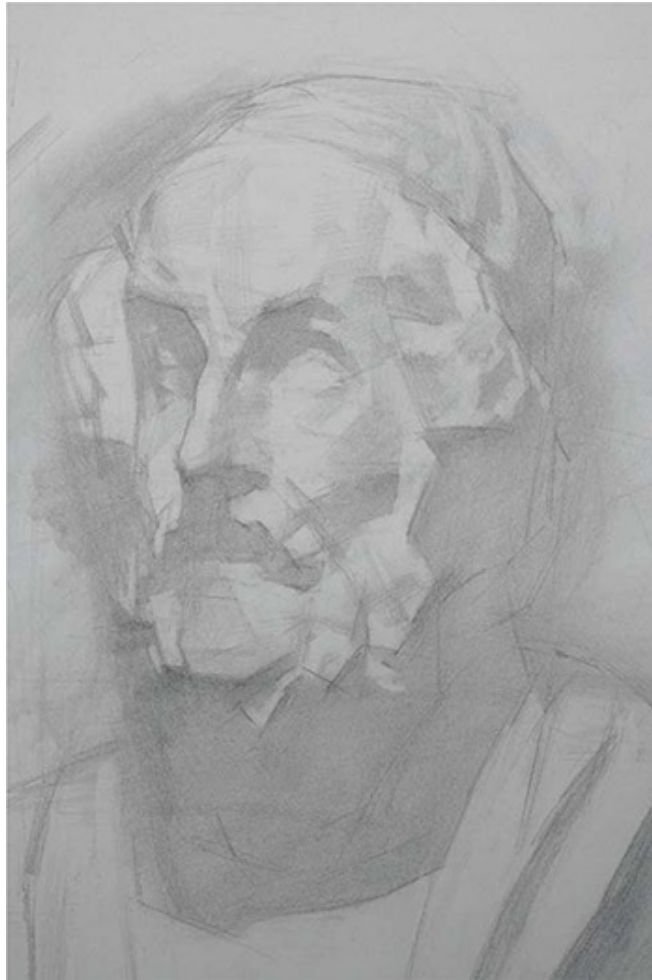


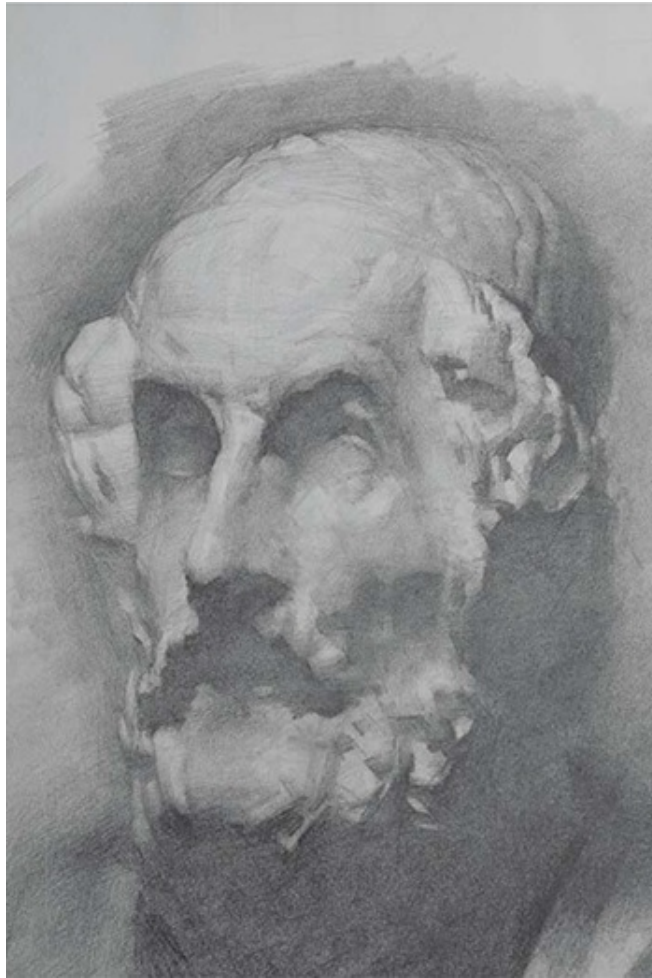


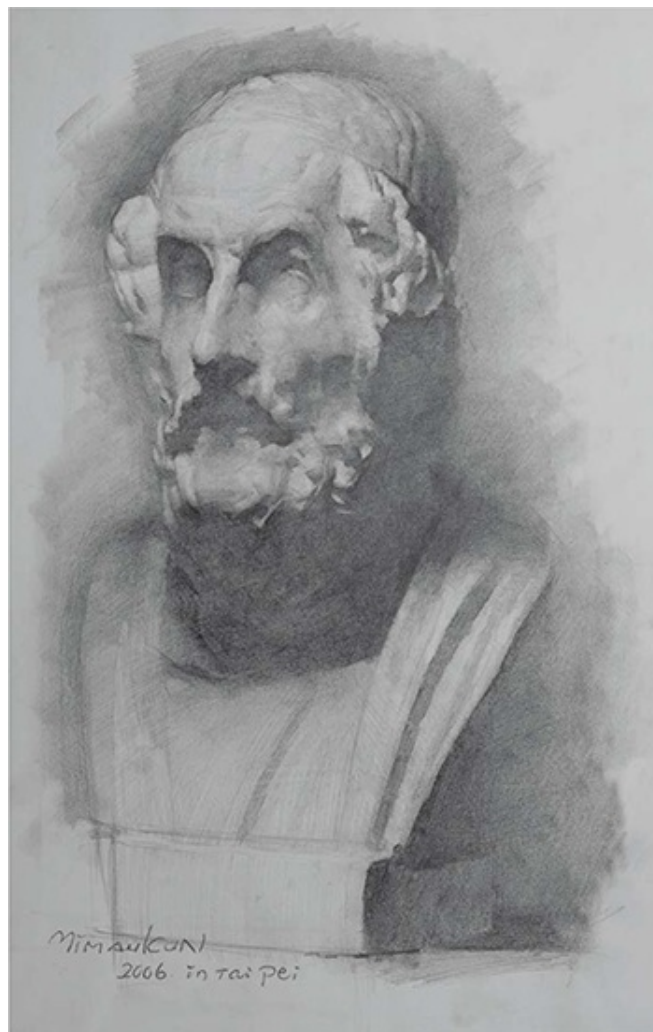












HOMER

Pencil on drawing paper, 24" × 20"(61cm × 51cm), 2006

MADAME VICUNA



1. Build the structure of the classical bust.



2. Identify key dark areas and apply gray.



3. Reinforce dark areas and light areas.



4. Create details and further define nuances in the dark, middle and light values.



MADAME VICUNA

Pencil on drawing paper, 26½" × 20½" (67cm × 52cm), 2015

APOLLO





4



APOLLO

Pencil on drawing paper, 23 $\frac{1}{4}$ " $\times$ 18 $\frac{1}{2}$ " (59cm $\times$ 47cm), 2003

BRUTUS



BRUTUS

Charcoal pencil on drawing paper, 28³/₄" × 21³/₄" (73cm × 55cm), 2004

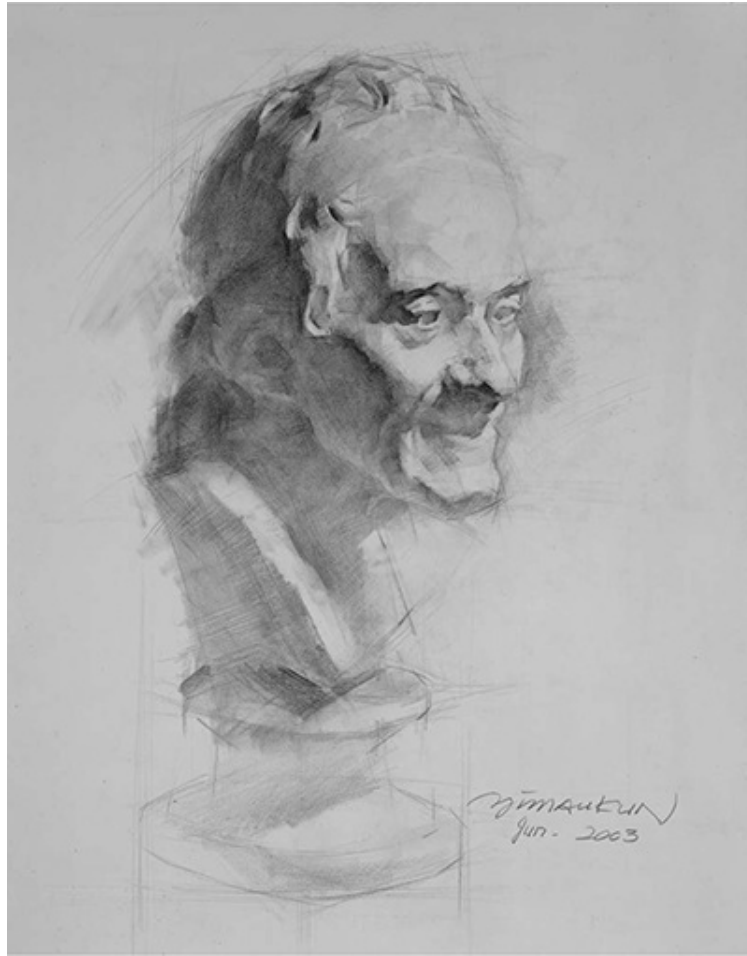
GIOVANNI MEDICI



GIOVANNI MEDICI

Pencil on drawing paper, 23 $\frac{1}{4}$ " $\times$ 18 $\frac{1}{2}$ " (59cm $\times$ 47cm), 1986

VOLTAIRE



VOLTAIRE

Pencil on drawing paper, 25 $\frac{1}{2}$ " $\times$ 19 $\frac{3}{4}$ " (65cm $\times$ 50cm), 2003

BENJAMIN FRANKLIN



FRANKLIN MULTI-ANGLE STUDIES

Pencil on drawing paper, 23 $\frac{1}{4}$ " $\times$ 18 $\frac{1}{2}$ " (59cm $\times$ 47cm), 2003

OLD MAN PLASTER CAST

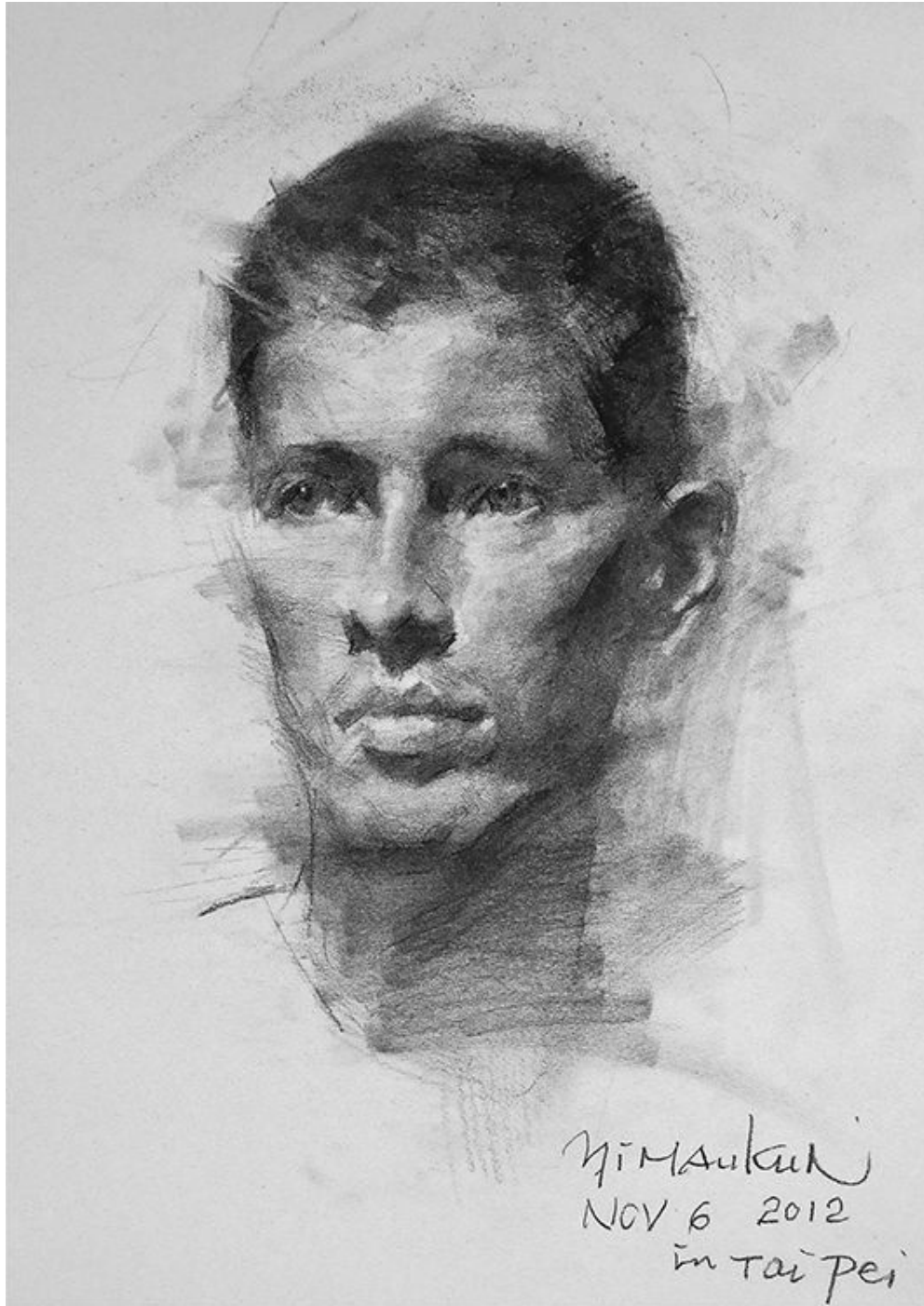


STUDIES OF OLD MAN PLASTER CAST

Pencil on drawing paper, 25½" × 19" (65cm × 48cm), 2003

CHAPTER 4

PORTRAIT DEMONSTRATIONS



YOUNG AMERICAN

Charcoal pencil on drawing paper, 24"× 20" (61cm × 51cm), 2012

MR. LEE

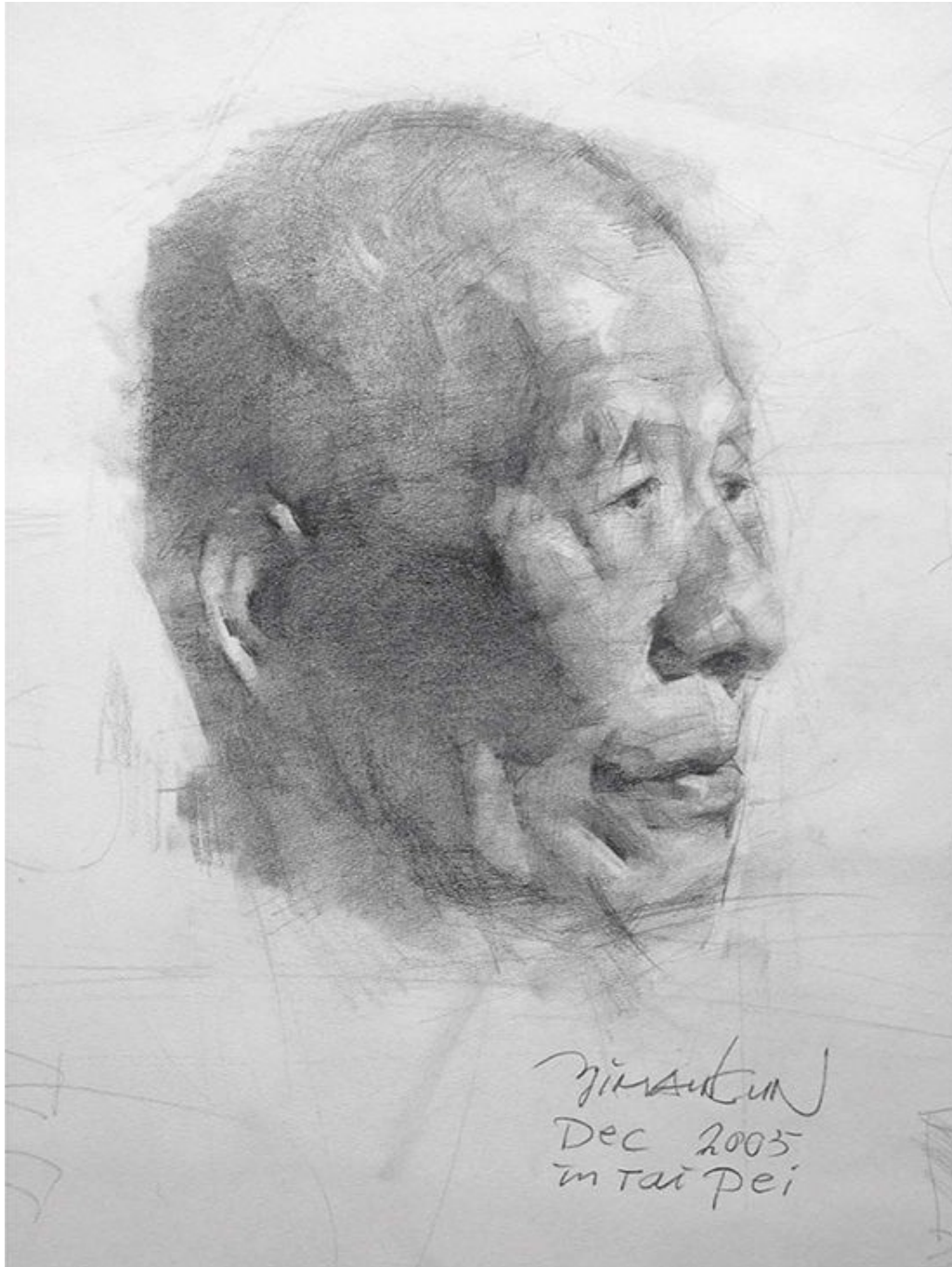






I used 4B and 5B pencils and cross hatching to connect the different planar zones.





MR. LEE

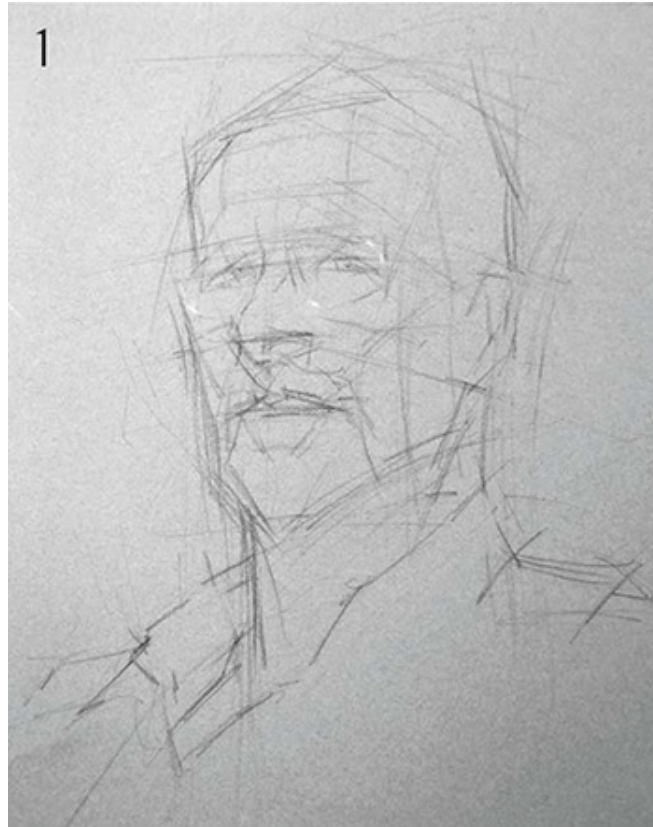
Pencil on drawing paper, 19" × 13½" (48cm × 34cm), 2005

NEIGHBOR



© 2014

MAN WITH GLASSES



1. During block-in, create planar analysis of structure, bones, facial parts and value zones.

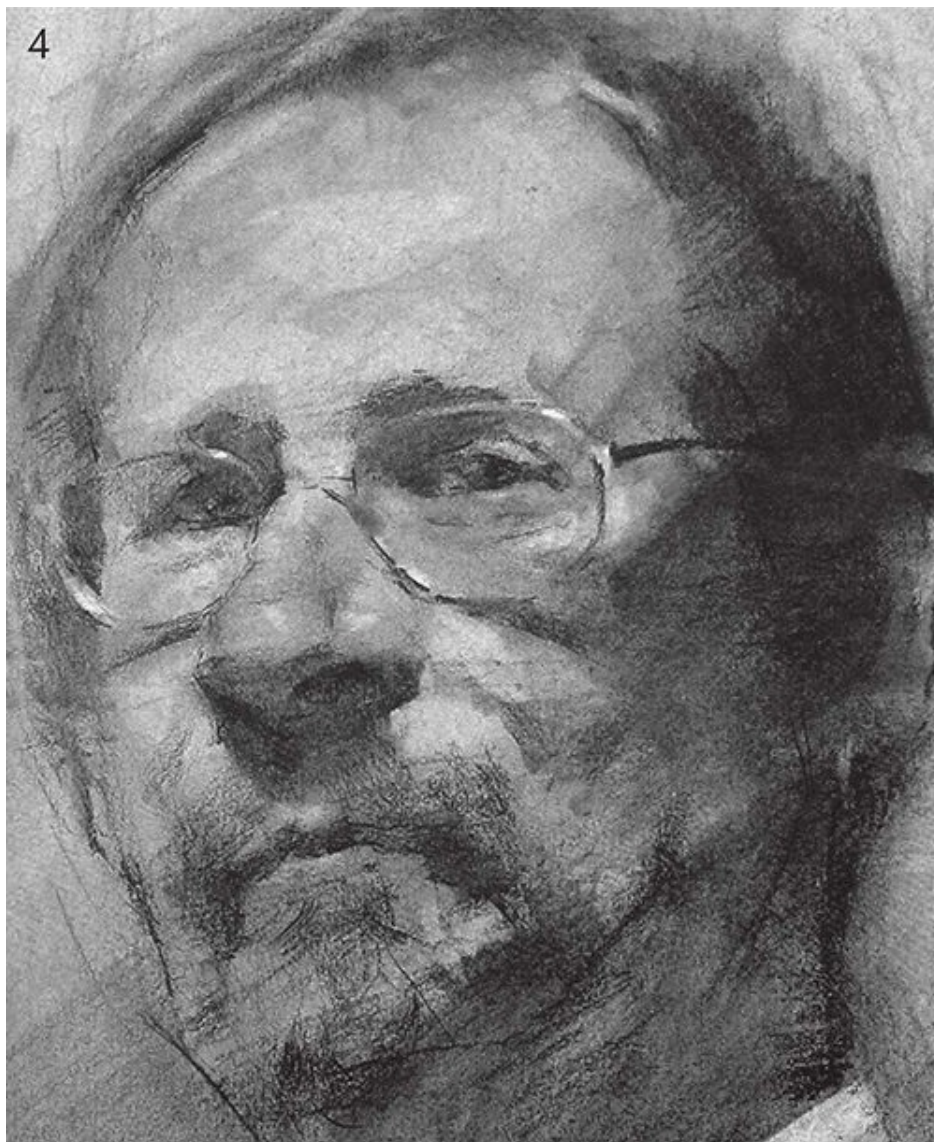


2. Define the dark value zones.



3. Further define facial parts.

4



MAN WITH GLASSES

Charcoal pencil on pastel paper, 21" × 14½" (53cm × 37cm), 2009

HANA

1



2



2021

3



4





HANA

Pencil on drawing paper, 25" × 19" (64cm × 48cm), 2006

ATAYAL YOUTH



1. Define the planar zones using charcoal.

2



2. Define the large planes of dark areas with charcoal.



3. Use a rubber eraser to define the light areas.



4. Create details for the facial features.



ATAYAL YOUTH

Charcoal and charcoal pencil on pastel paper, 16½" × 12"(42cm × 31cm), 2006

MR. LEE

1



1. First, build the structure of the head.

2



2. Shade the dark areas then add middle value.

3



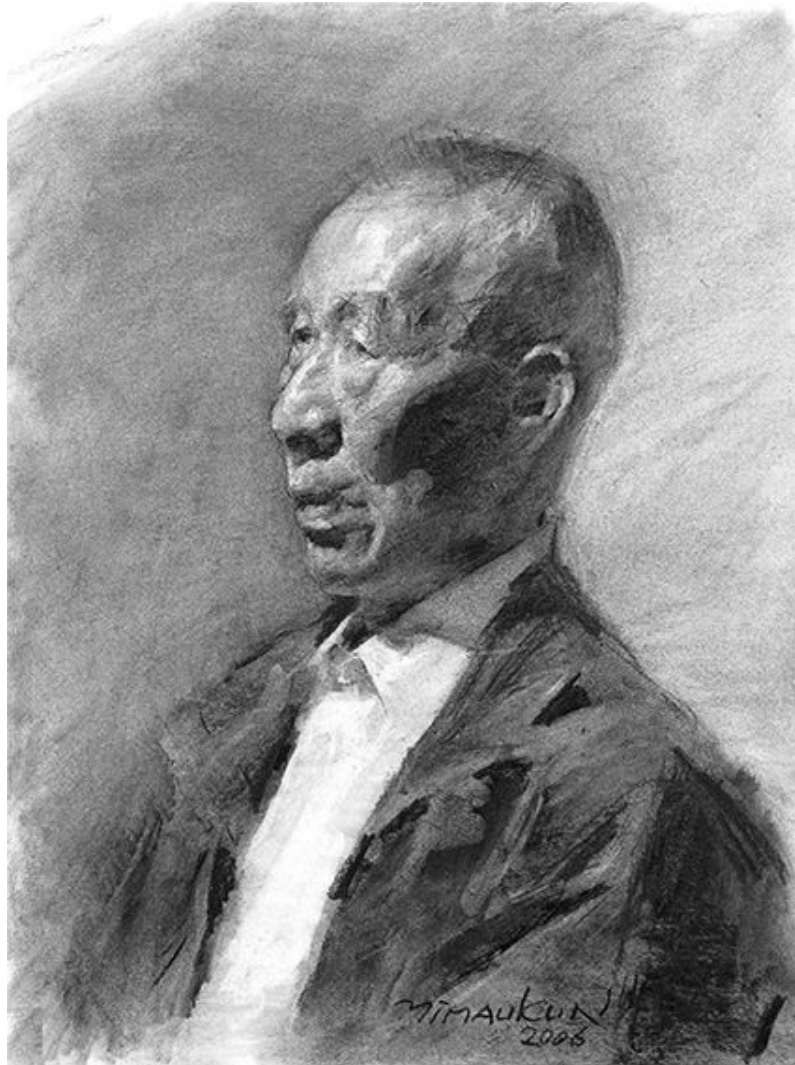
3. Identify and reinforce the light areas of the head to finish the rough sculpture of the head.

4



4. During the stage of creating details, feel the surface of the form like a sculptor and create the details you feel with nuances in value and edges to convey the spirit of this eighty-something-year-old man.





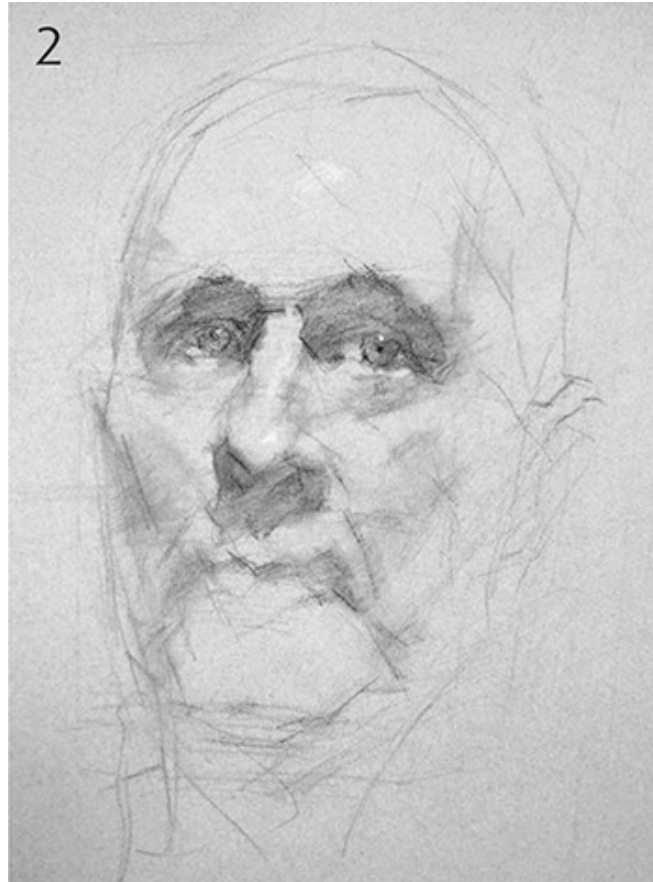
ELDERLY GENTLEMAN

Charcoal on drawing paper, 25" × 19" (64cm × 48cm), 2006

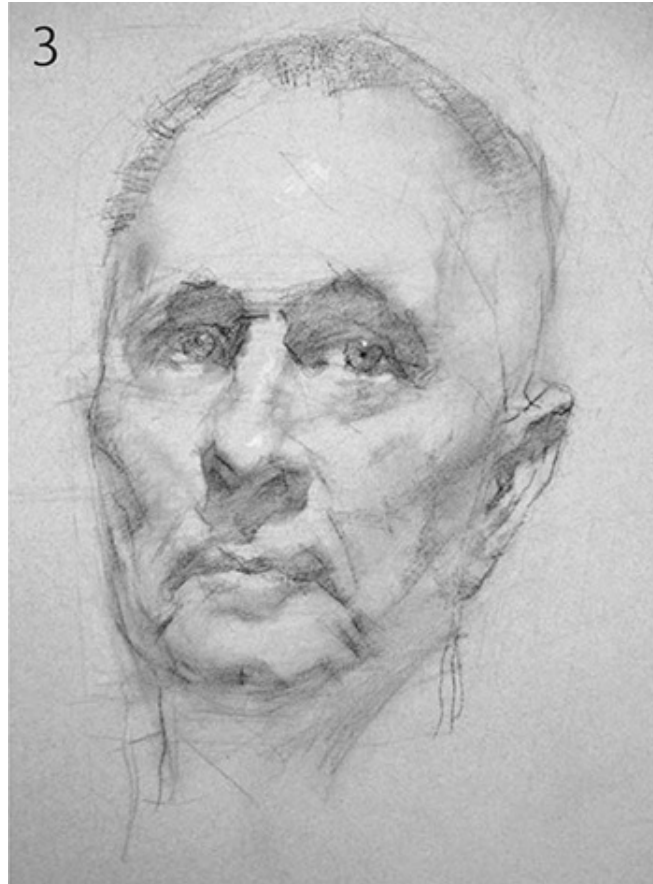
MICHAEL



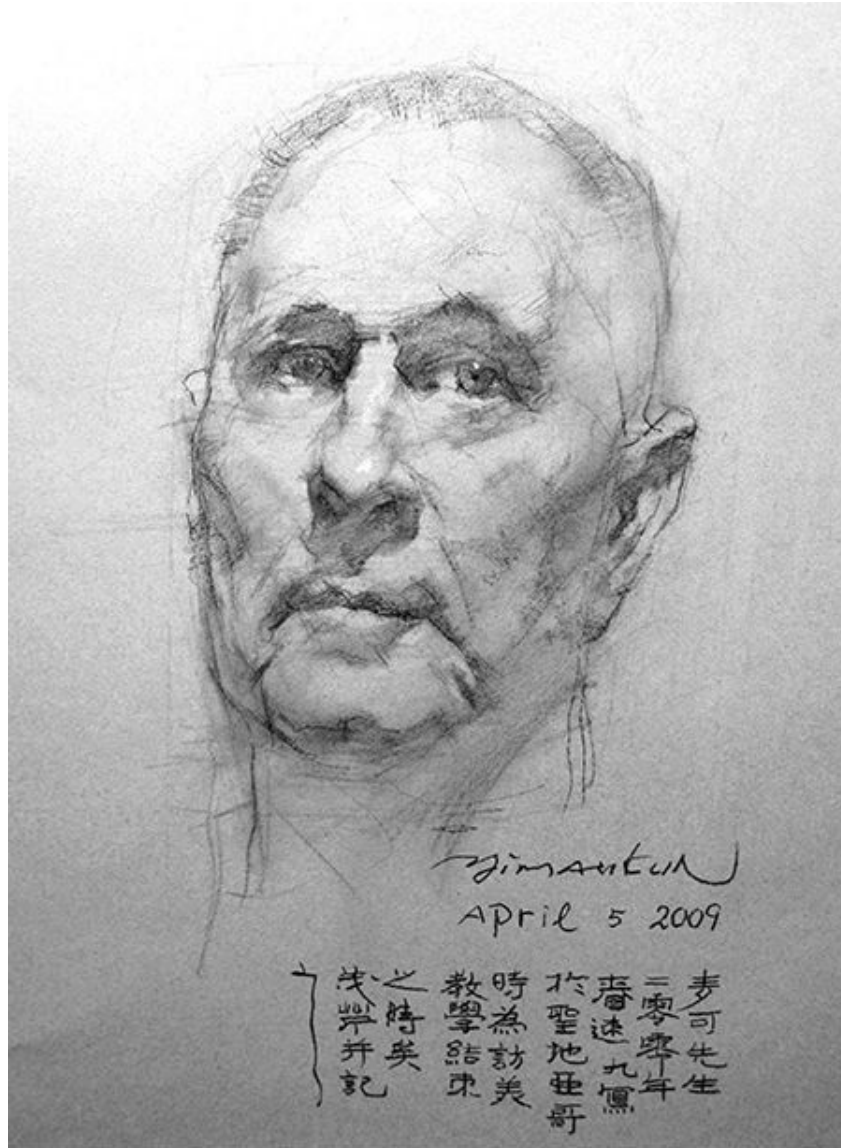
1. Build the structure of the head using straight lines. The lines are edges of the form and boundaries between the light and dark areas.



2. After the lines are drawn, use a blender to soften the lines to create a sense of three dimensions and multiple layers. Further define dark areas such as the eyes and the bottom of the nose.



3. Create details using the same process—adding lines and softening of lines.



MICHAEL

Charcoal pencil and white pencil on pastel paper, 21" × 14½" (53cm × 37cm), 2009

ABOUT THE MODEL



YOUNG AMERICAN

This drawing is a good example of my methodology and principles:



1. Start from planar analysis.



2. Build out the form using light, middle and dark values.



3. Work on the entire head during each step to keep everything consistent, and create strokes, values and edges along the way.



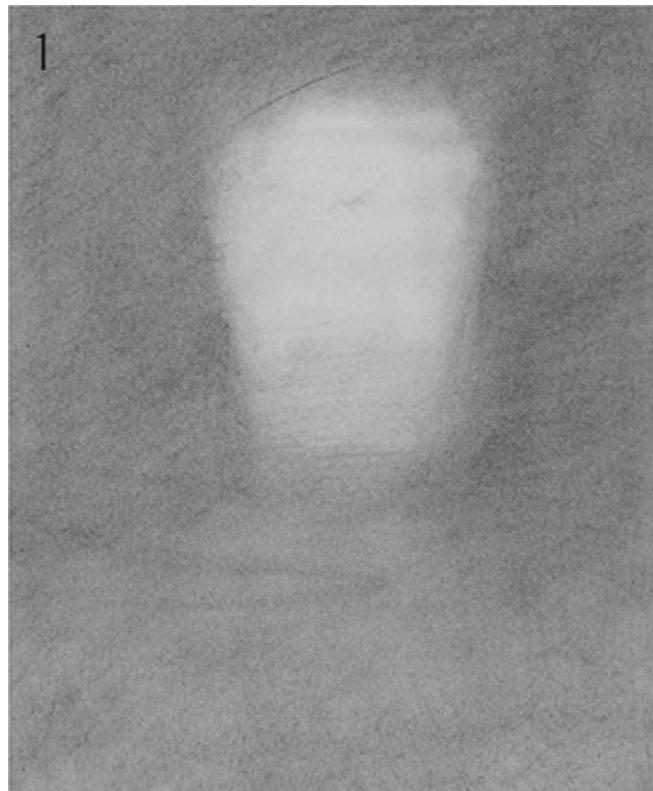
4. Re-examine the entire drawing, reinforce the forehead to make it stand out a little bit more. Reinforce the nose as well and the highlight of the eyes.

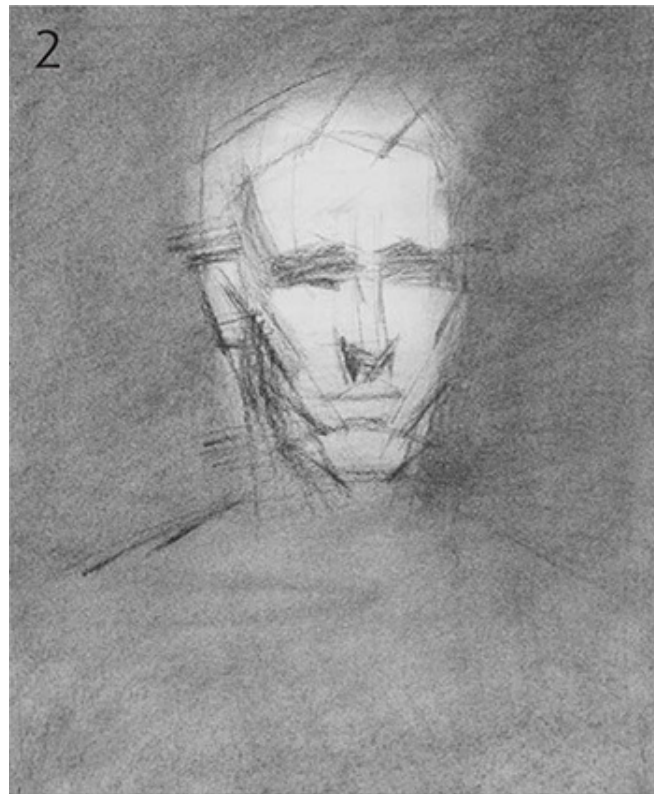


YOUNG AMERICAN

Charcoal pencil on drawing paper, 24" × 20" (61cm × 51cm), 2012

YOUNG RUSSIAN





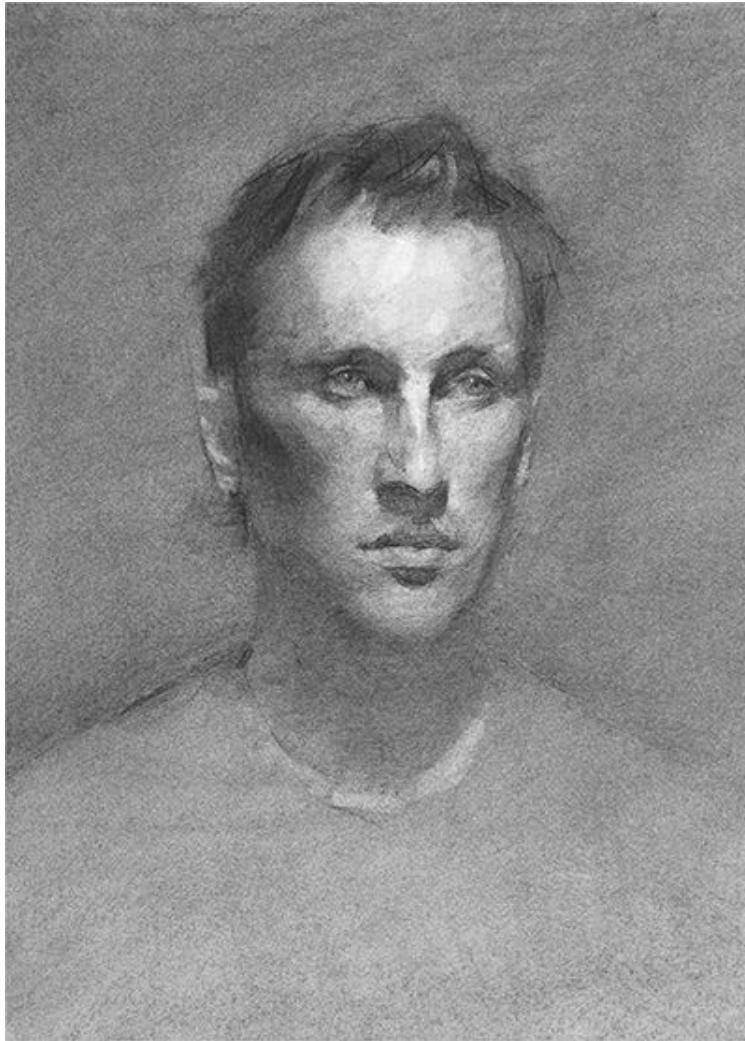
2. Build the structure of the head.



3. Shade the dark areas and then add middle value.

4





YOUNG RUSSIAN

Charcoal on drawing paper, 24" × 18" (61cm × 20cm), 2006

ERHU MUSICIAN



1. Build the structure of the drawing.



2. Add value to key blocks.



3. Further define each part.

4



ERHU MUSICIAN

Pencil on drawing paper, 25½" × 19½" (65cm × 50cm), 2000

4. Create details.

DANCE TEACHER



1. Build the structure including perspective and proportion.



2. Add value to key blocks starting from the head.



3. Continue to add value to the body and hands.



4. Further define the head, body and hands.

5. Create details.



DANCE TEACHER

Pencil on drawing paper, 24" 20" (61cm)× (51cm), 2014

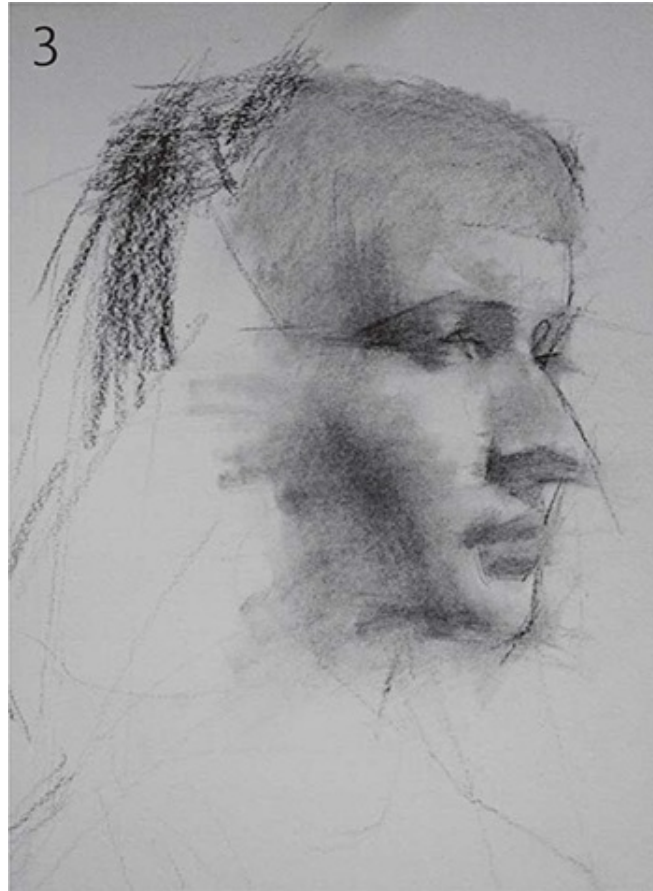
TANYA



1. Block in.



2. Planar analysis.



3. Add value.



4. Further define the dark areas and add backdrop.



5. Add details and create highlights.

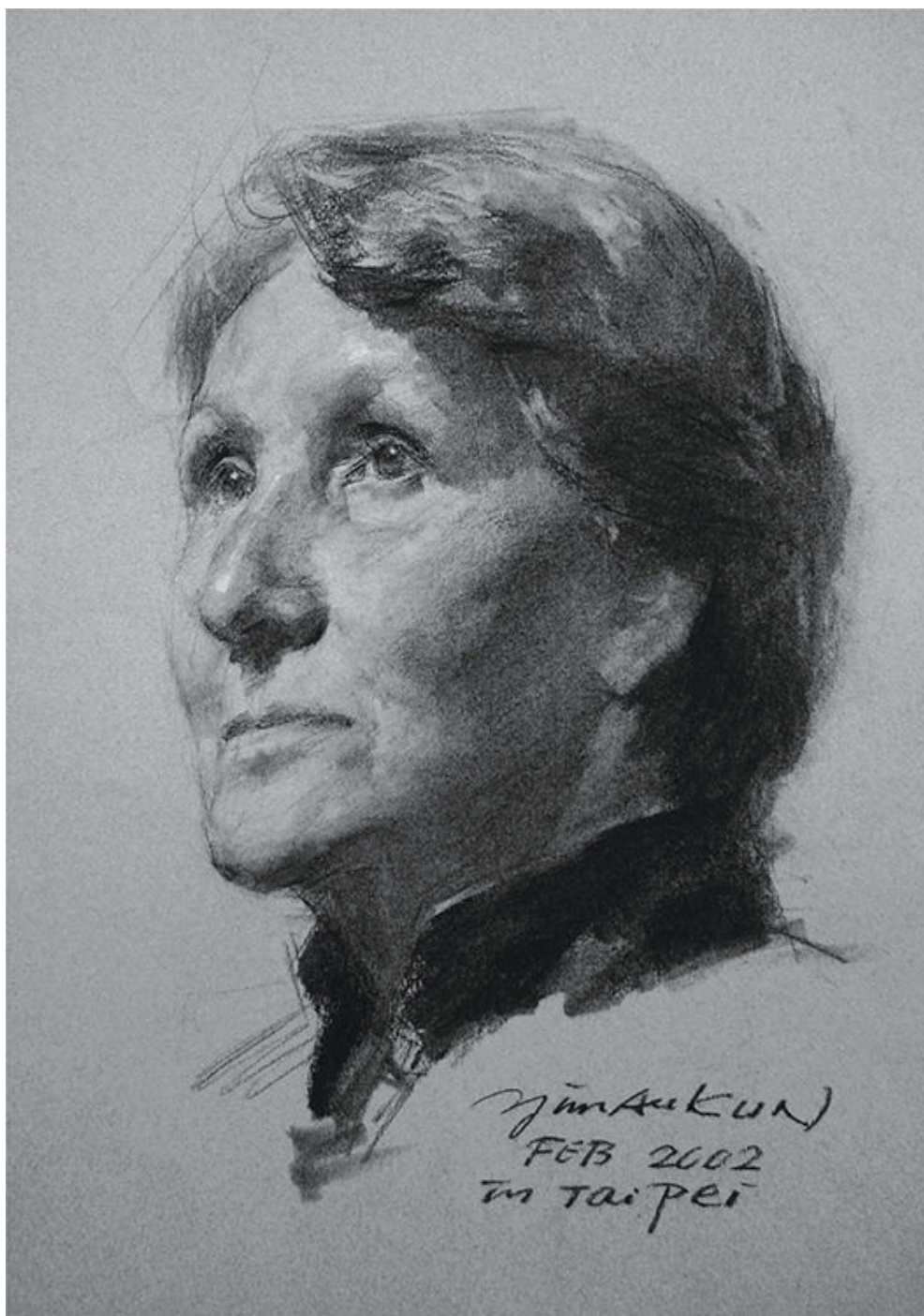


TANYA

Charcoal on drawing paper, 23½" × 18" (60cm × 48cm), 2006

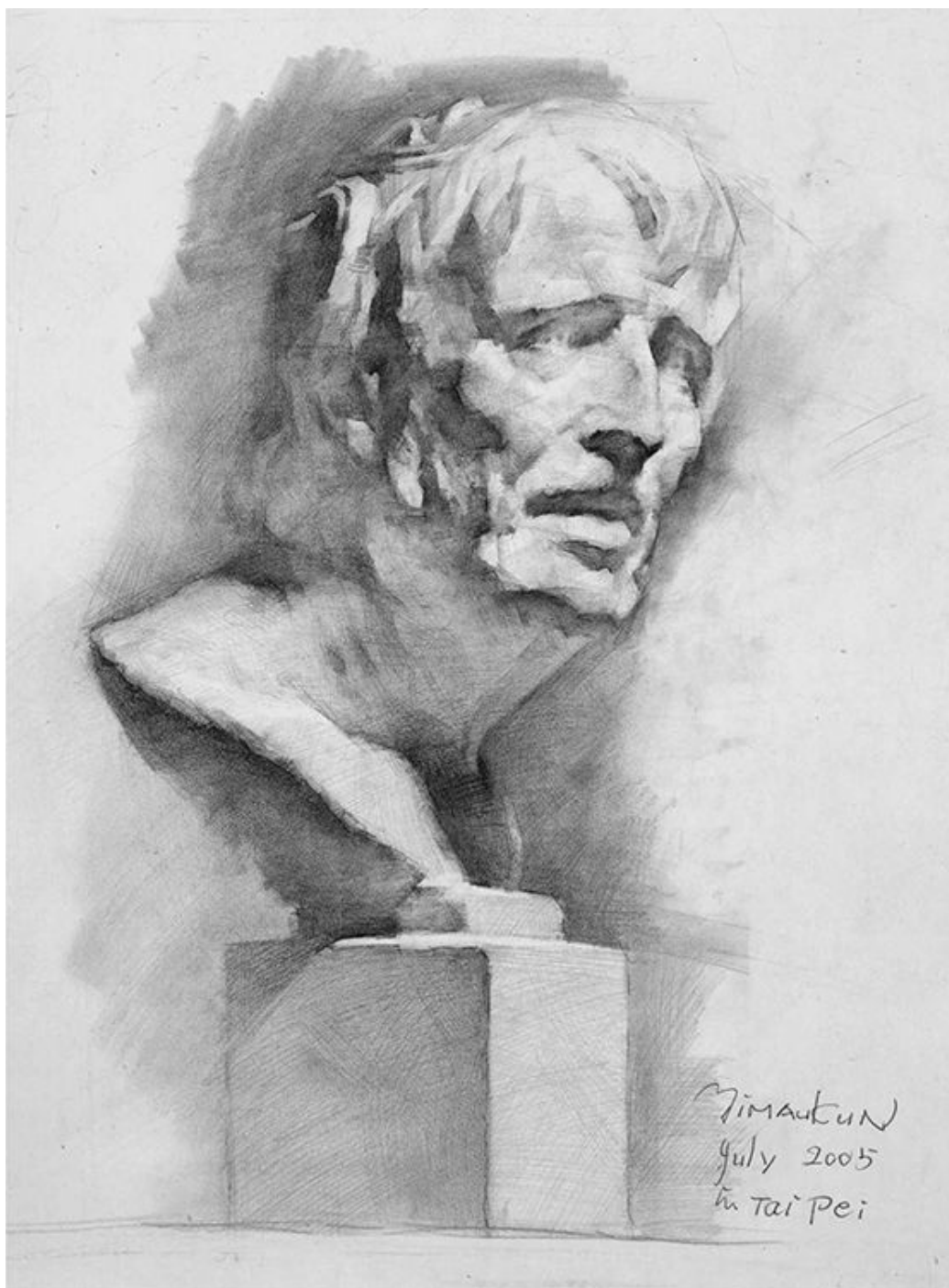
CHAPTER 5

GALLERY OF DRAWINGS



AMERICAN WOMAN

Pencil on paper, 24" × 20"(61cm × 51cm), 2001



PSEUDO SENECA

Pencil on drawing paper, 23 $\frac{1}{4}$ " $\times$ 18 $\frac{1}{2}$ " (59cm $\times$ 47cm), 2005



ARIADNE

Pencil on drawing paper, 24½" × 18½" (62cm × 47cm), 1999



TIBETAN MAN

Charcoal pencil on paper, 16½" × 11¾" (42cm × 30cm), 2003



WAN LU-MING

Pencil sketch, 20 $\frac{1}{2}$ " $\times$ 14 $\frac{1}{4}$ " (52cm $\times$ 36cm), 2008



HMONG WOMAN

Pencil on paper, 13" × 15¼" (33cm × 39cm), 2010



BELLY DANCER

Charcoal pencil on paper, 14" × 20¹/₄" (36cm × 51cm), 2010



A SHA

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



AMERICAN WOMAN

Pencil on paper, 23 $\frac{3}{4}$ " $\times$ 19 $\frac{1}{2}$ " (60cm $\times$ 50cm), 2014



FILIPINA

Pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



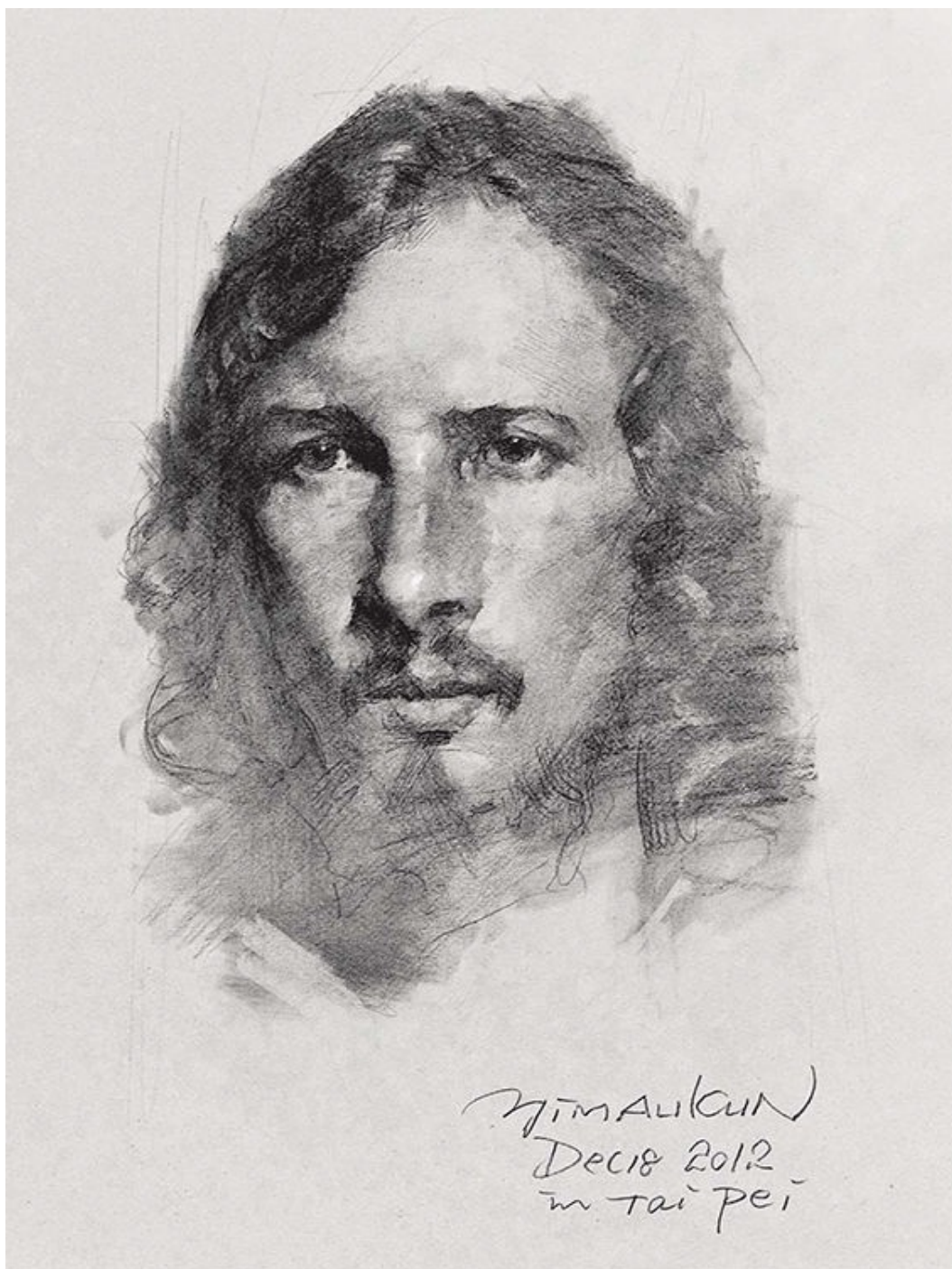
ATAYAL WOMAN

Pencil on paper, 23 $\frac{3}{4}$ " $\times$ 19 $\frac{1}{2}$ " (60cm $\times$ 50cm), 2012



WOMAN WITH LONG HAIR

Charcoal pencil on paper, 19 $\frac{1}{4}$ " $\times$ 12 $\frac{1}{2}$ " (49cm $\times$ 32cm), 2010



YOUNG GERMAN

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



ART STUDENT

Pencil on paper, 16 $\frac{1}{2}$ " $\times$ 11 $\frac{3}{4}$ " (42cm $\times$ 30cm), 2006



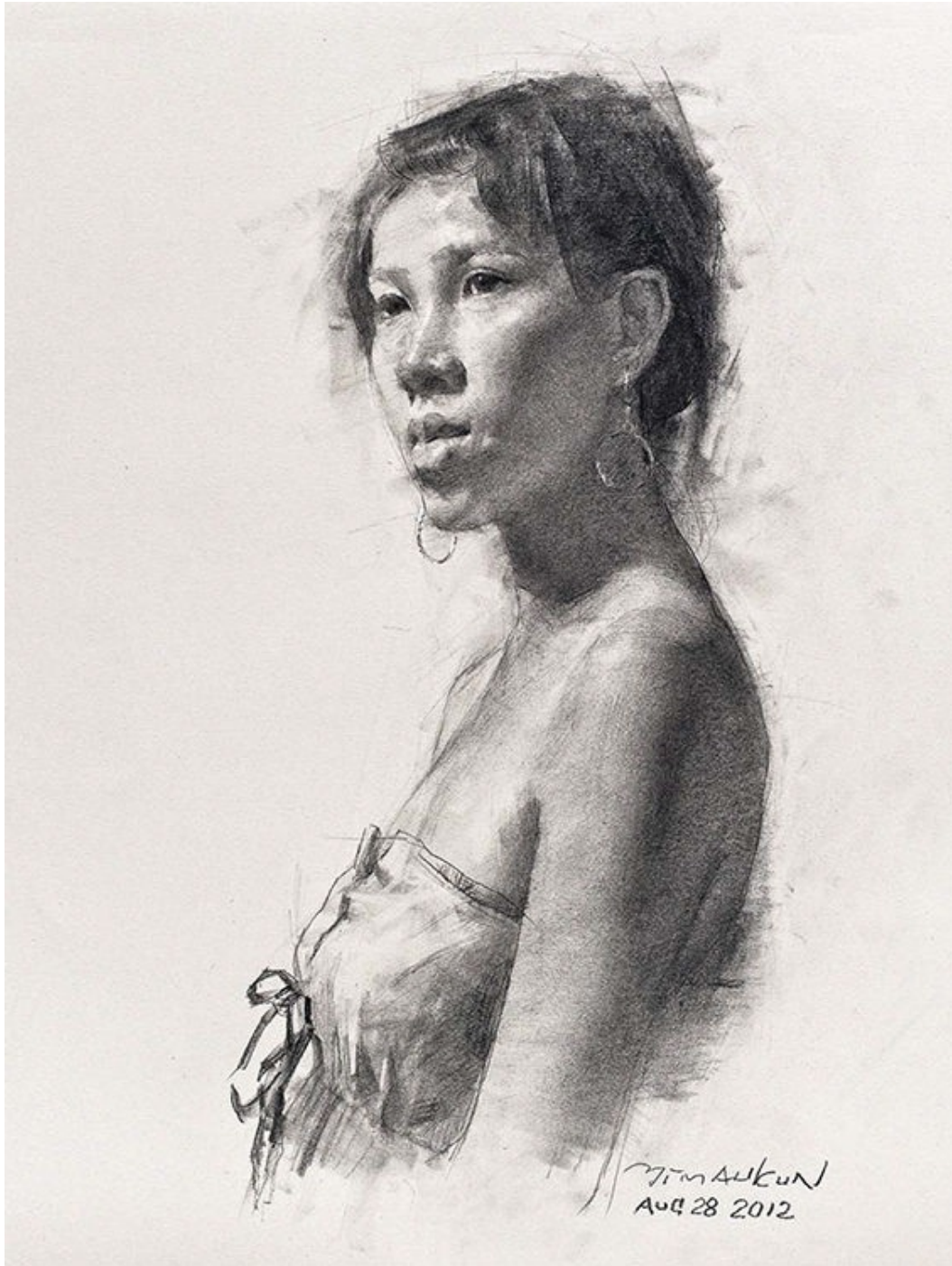
ATAYAL WOMAN

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



WU SU-JUAN

Charcoal pencil on paper, 25½" × 19½" (65cm × 50cm), 2011



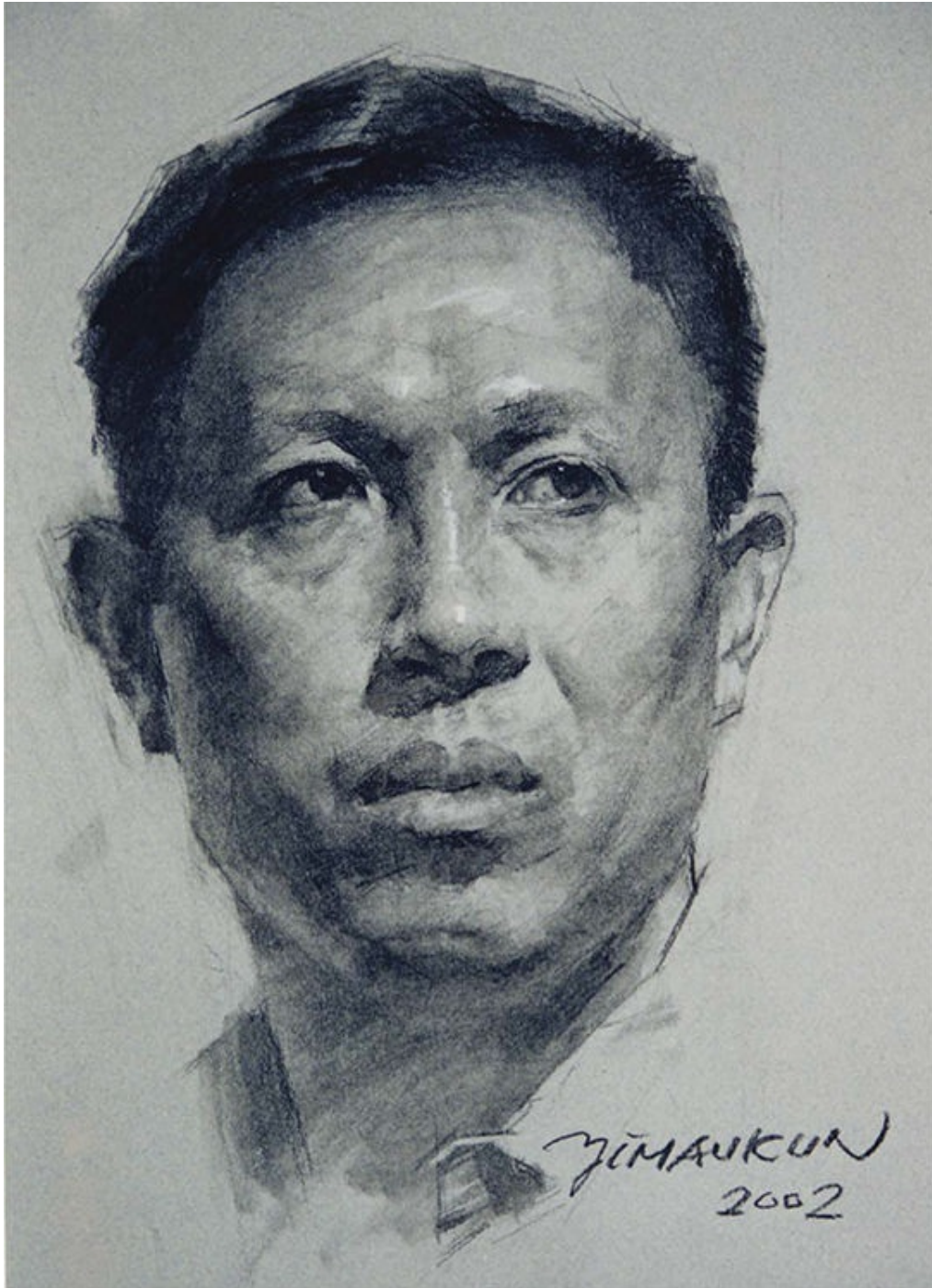
YU QING

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



UKRAINIAN

Charcoal pencil on pastel paper, 23 $\frac{3}{4}$ " $\times$ 19 $\frac{1}{2}$ " (60cm $\times$ 50cm), 2012



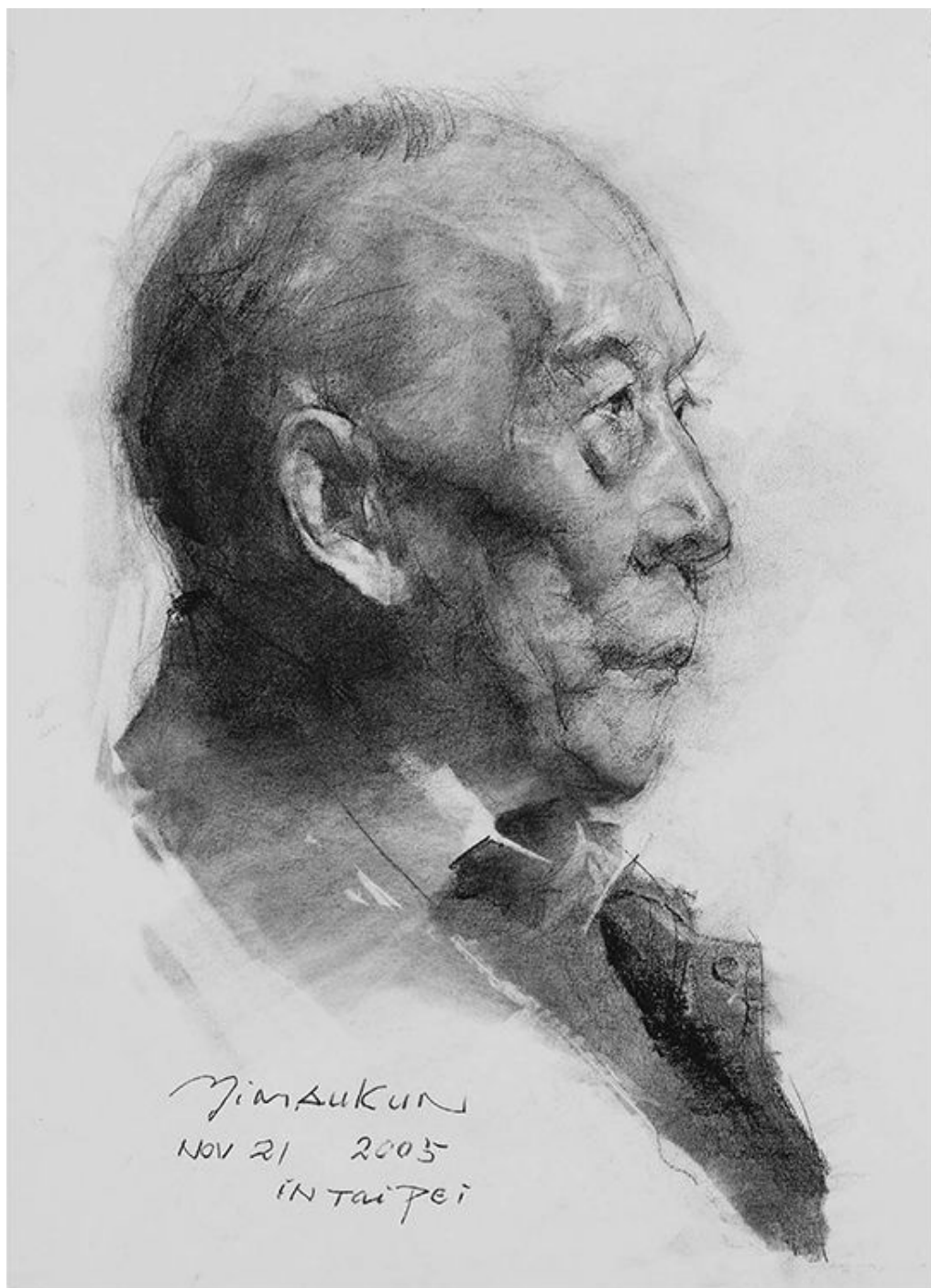
MIDDLE-AGED MAN

Charcoal pencil on paper, 17³/₄" × 11³/₄" (45cm × 30cm), 2002



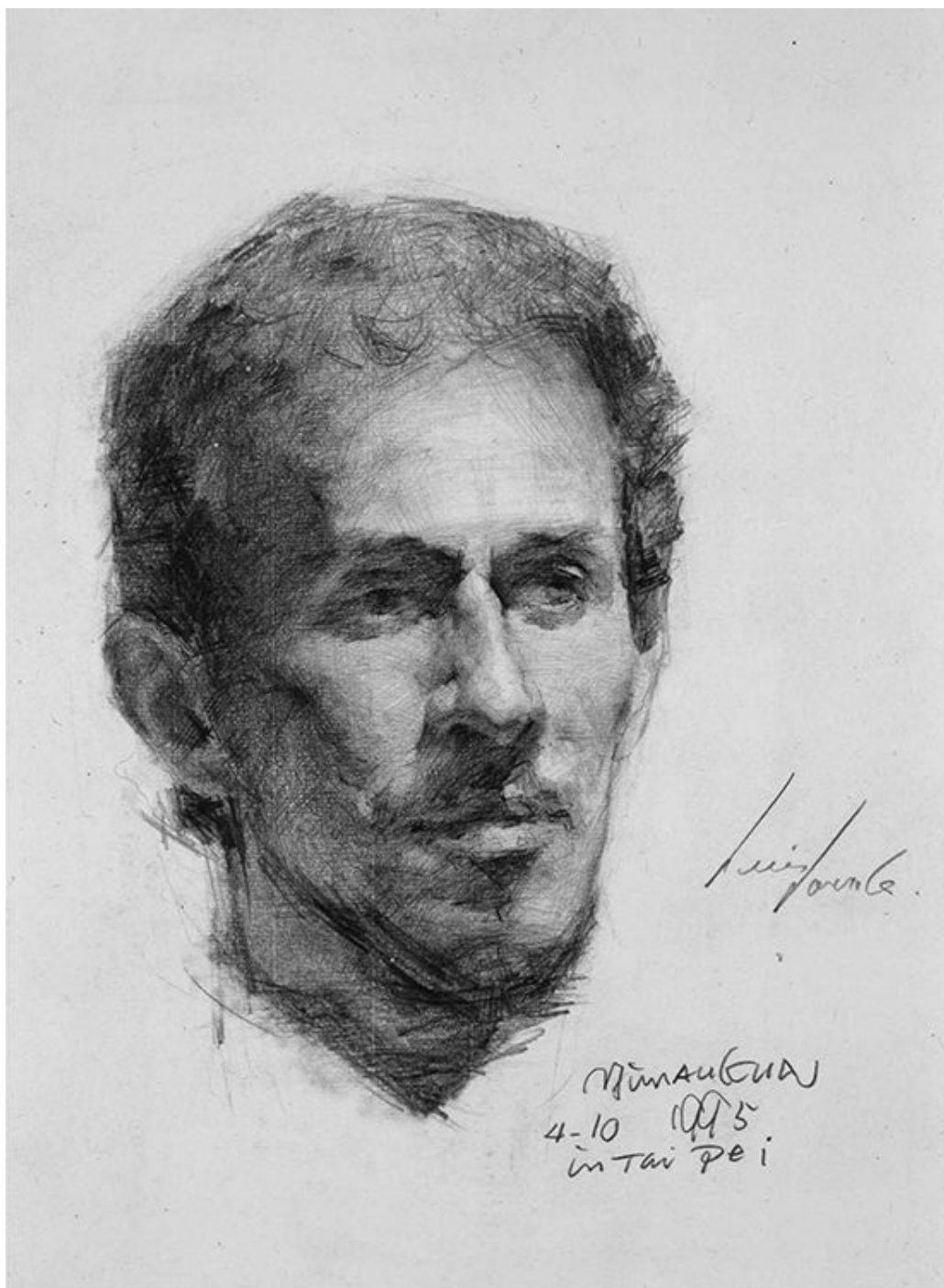
TANYA

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2011



LOCKSMITH

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2005



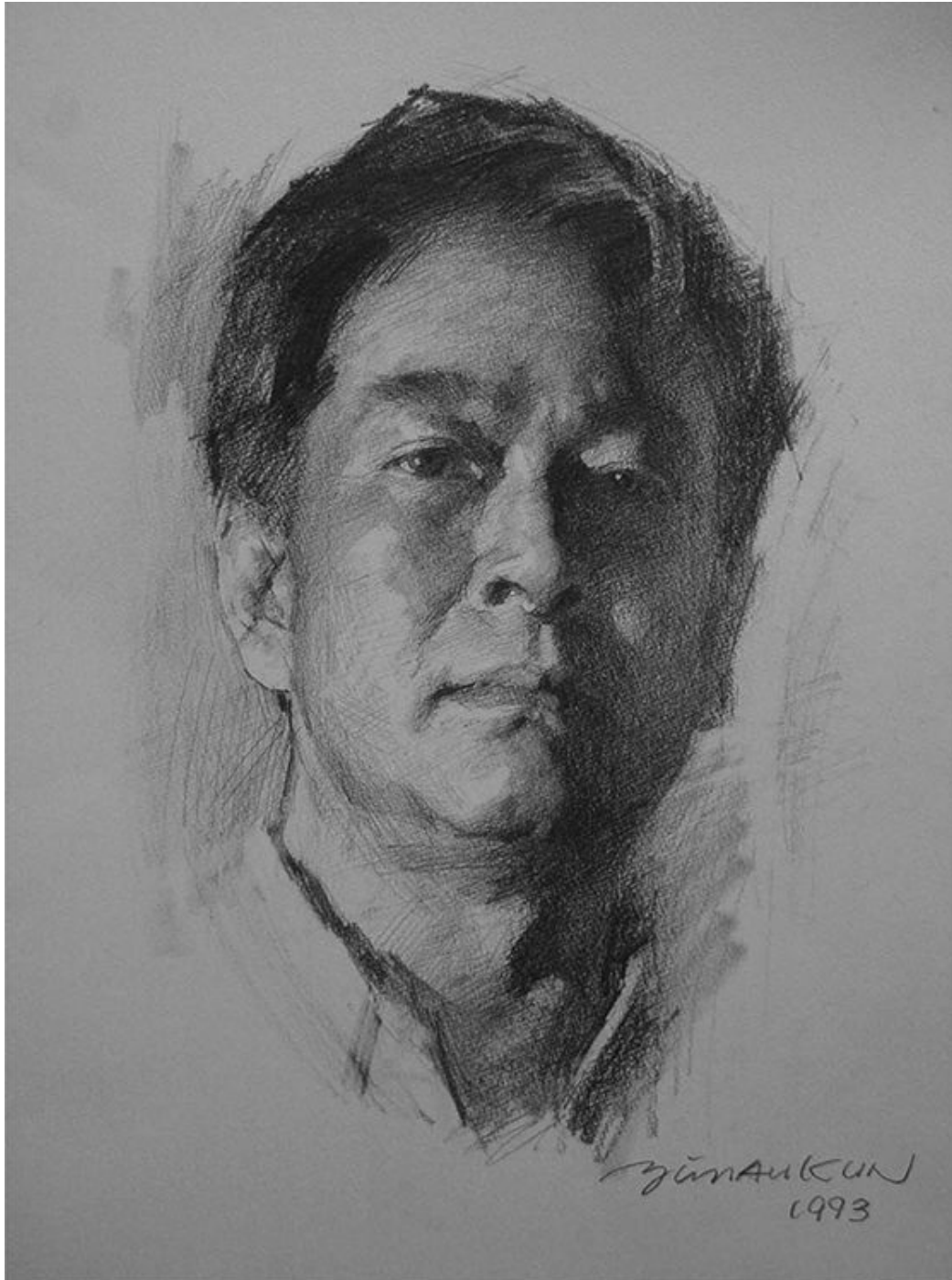
FOREIGN STUDENT

Pencil on paper, 15 $\frac{3}{4}$ " $\times$ 13 $\frac{1}{2}$ " (40cm $\times$ 34cm), 1995



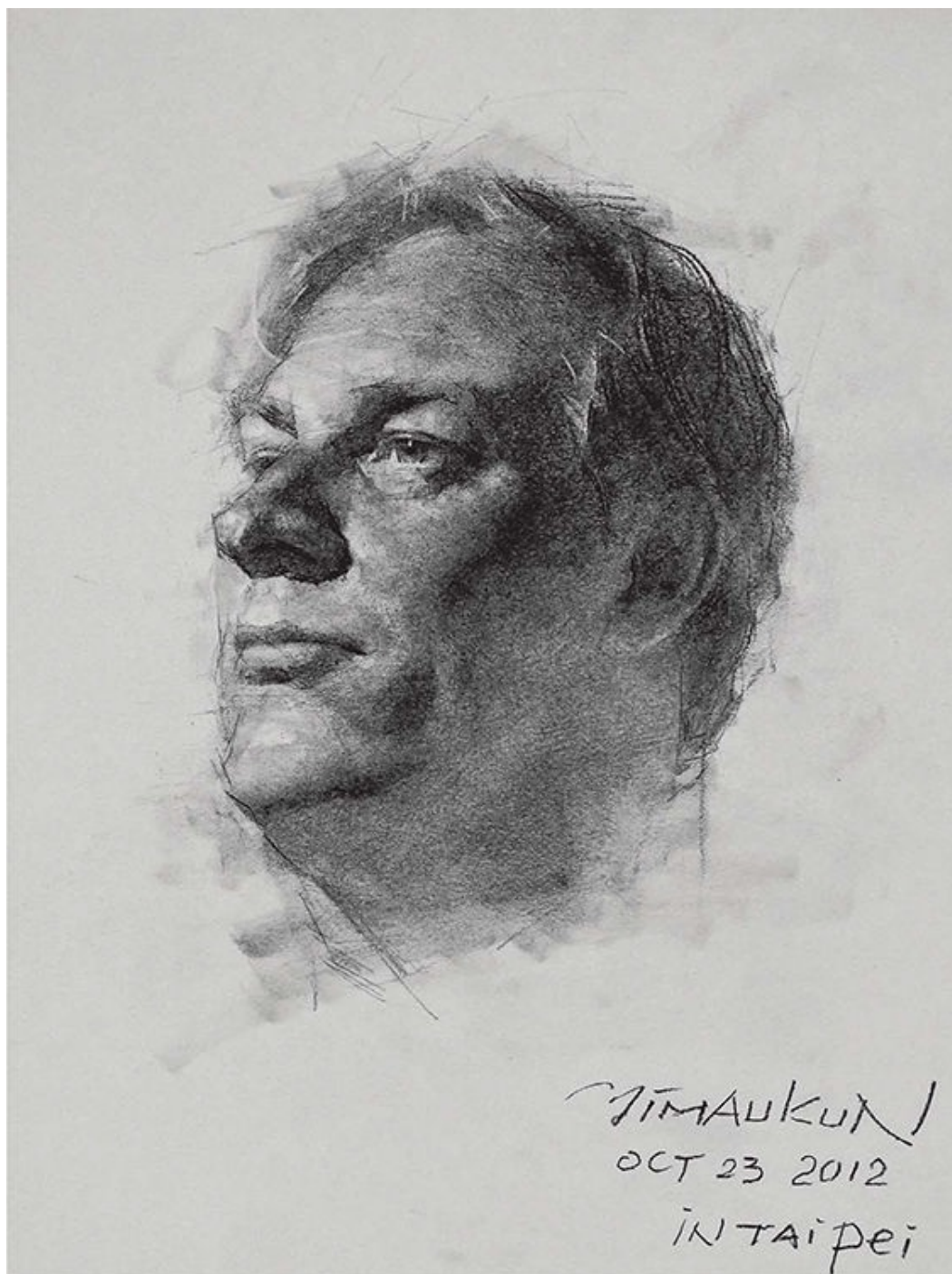
ATAYAL WOMAN IN TRADITIONAL ATTIRE

Pencil on paper, 23 $\frac{3}{4}$ " $\times$ 19 $\frac{1}{2}$ " (60cm $\times$ 50cm), 2012



SELF-PORTRAIT

Pencil on paper, 15 × 11³/₄" (38cm × 30cm), 1993



BRITISH TEACHER

Pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



HUNGARIAN GIRL

Pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



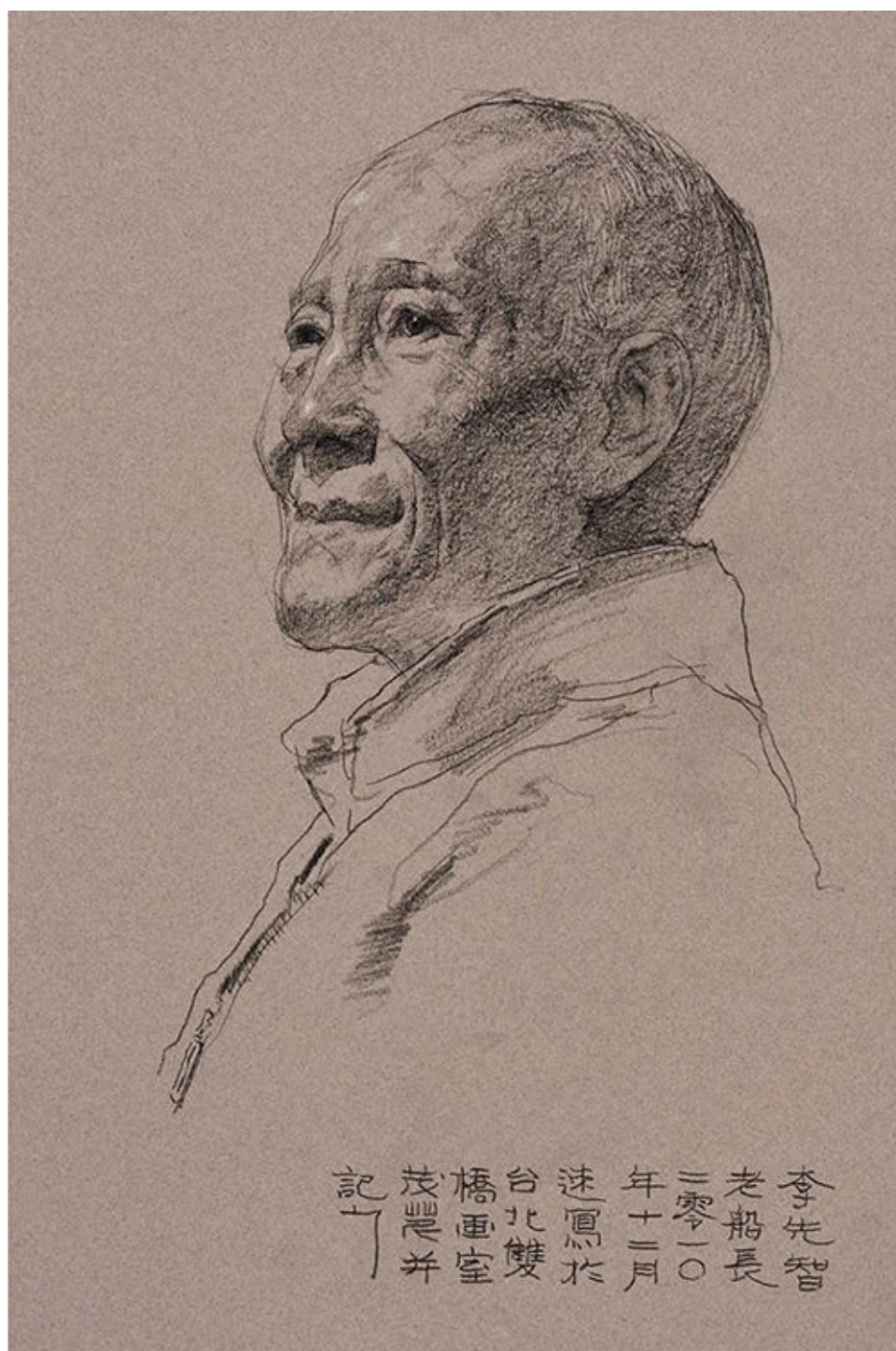
LATINA

Charcoal pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



WU ZHENG-YU

Pencil on paper, 17³/₄" × 11³/₄" (45cm × 30cm), 2001



LI XIAN-ZHI

Pencil on paper, 19 $\frac{1}{4}$ " $\times$ 12 $\frac{1}{2}$ " (49cm $\times$ 32cm), 2010



TAIPEI WOMAN

Pencil on paper, 19 $\frac{1}{2}$ " $\times$ 17 $\frac{3}{4}$ " (50cm $\times$ 45cm), 1996



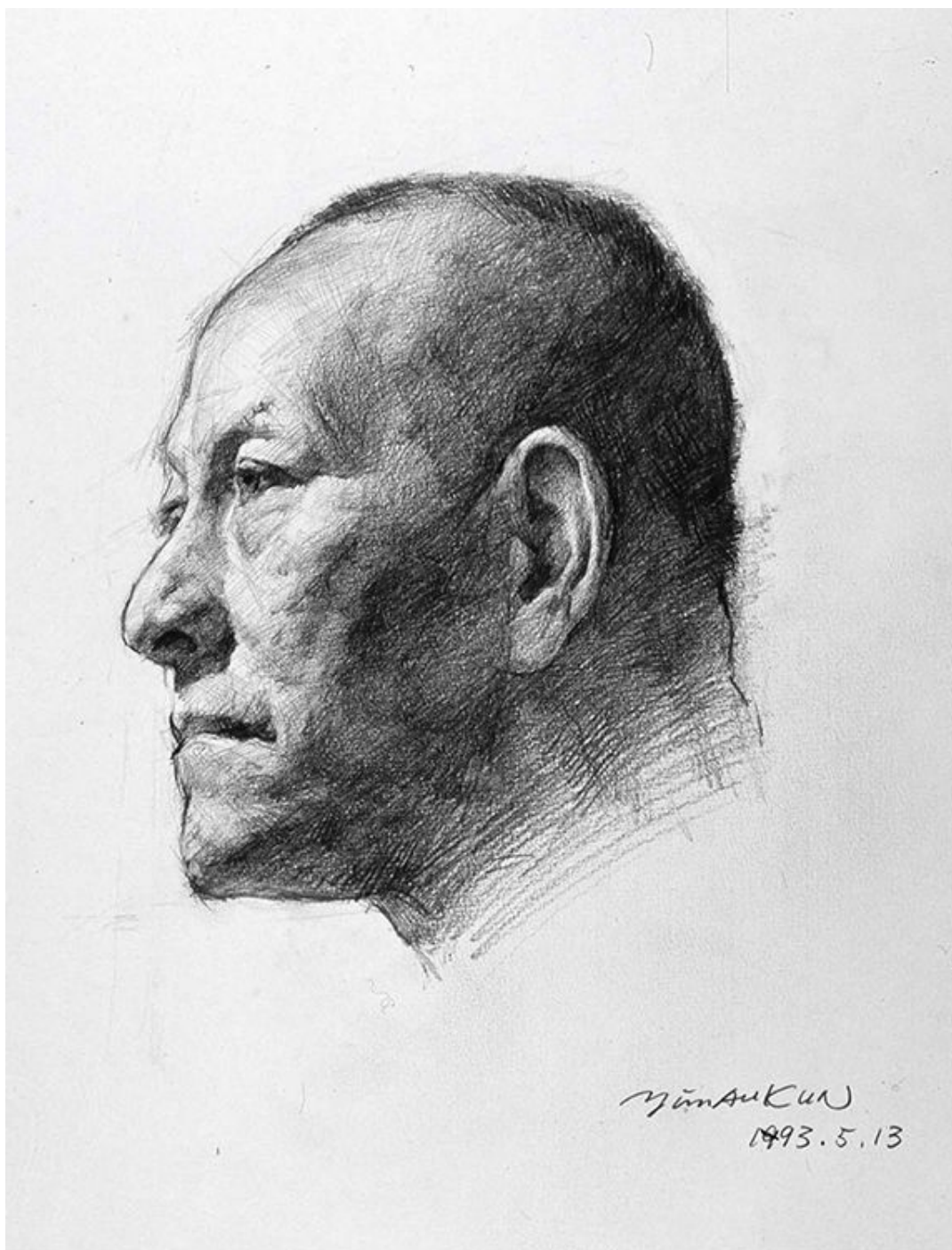
WOMAN WITH STRING INSTRUMENT

Pencil on paper, 25½" × 19½" (65cm × 50cm), 2000



SUCHOU WOMAN

Pencil on paper, 19 $\frac{1}{2}$ " $\times$ 13 $\frac{3}{4}$ " (50cm $\times$ 35cm), 2000



OLD MAN

Pencil on paper, 17³/₄" × 14¹/₂" (45cm × 37cm), 1993



XI-JIAO

Pencil on paper, 23³/₄" × 19¹/₂" (60cm × 50cm), 2012



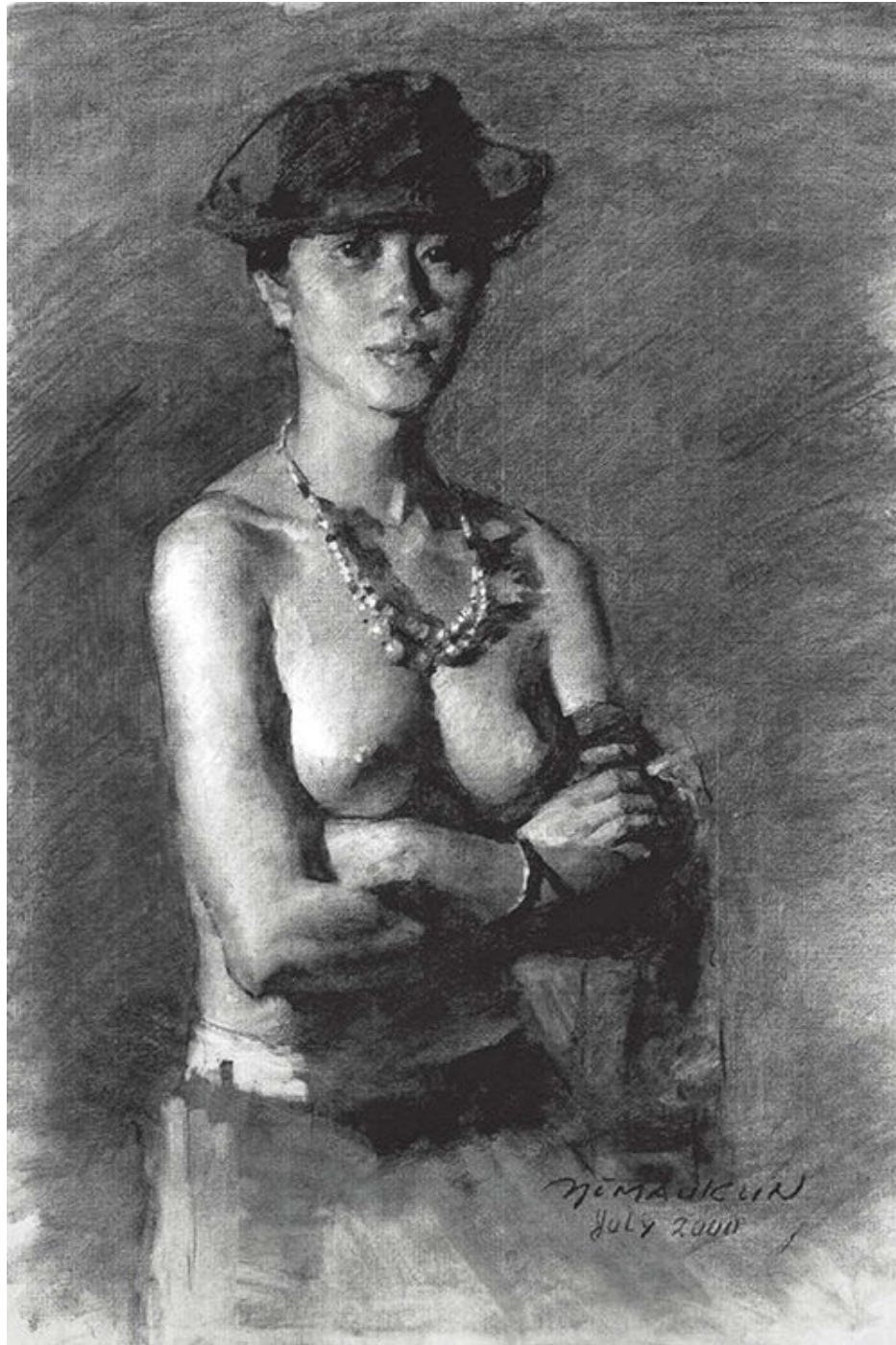
ART STUDENT

Pencil on paper, 30½" × 21½" (79cm × 56cm), 2000



MIDDLE-AGED MAN

Charcoal on paper, 26³/₄" × 21³/₄" (68cm × 55cm), 1996



WOMAN WITH COWBOY HAT

Charcoal on paper, 30 $\frac{1}{2}$ " $\times$ 21 $\frac{1}{4}$ " (77cm $\times$ 54cm), 2000



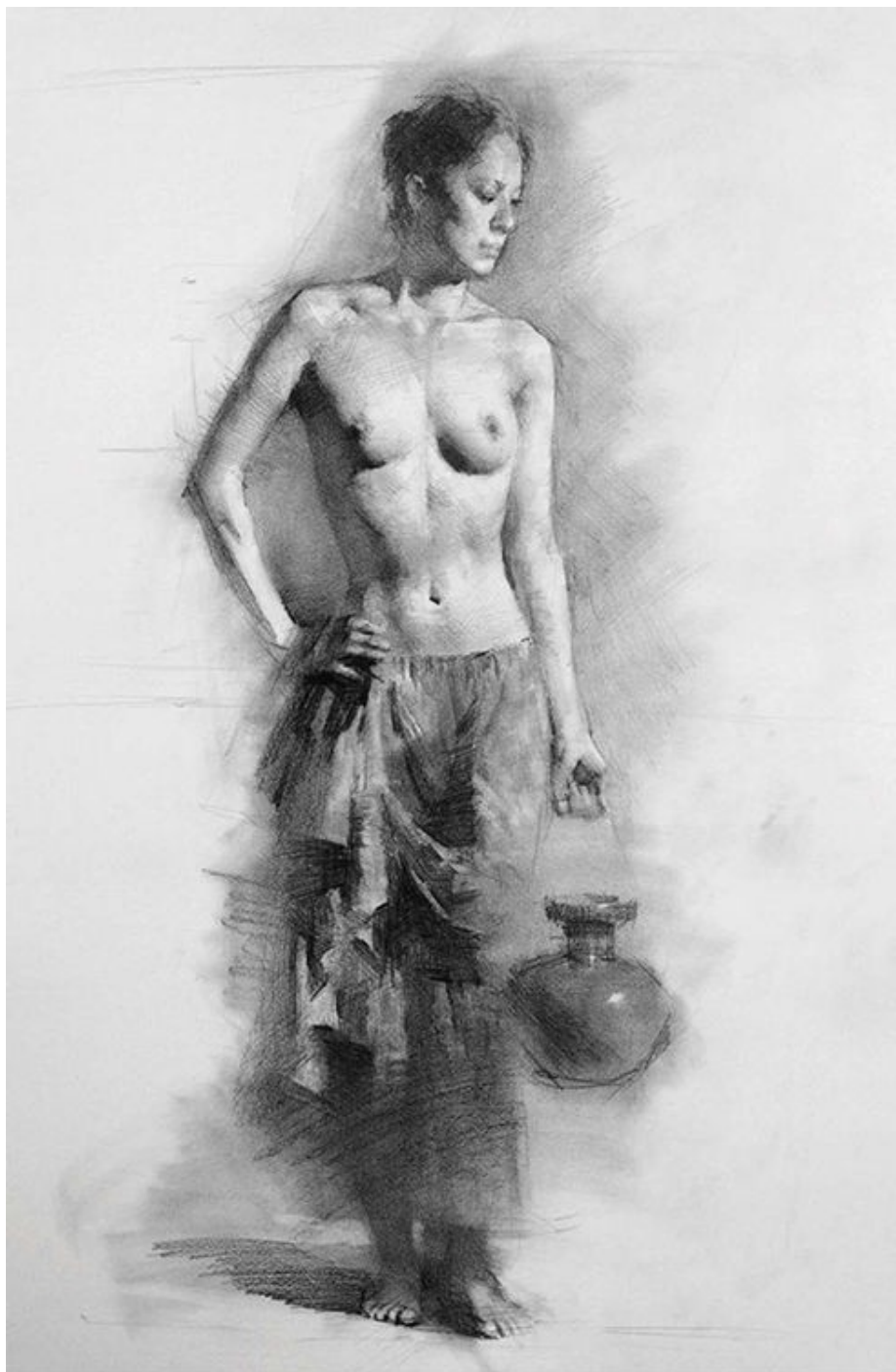
WOMAN WITH POTTERY

Charcoal MBM on paper, 42½" × 29" (108cm × 74cm), 2006



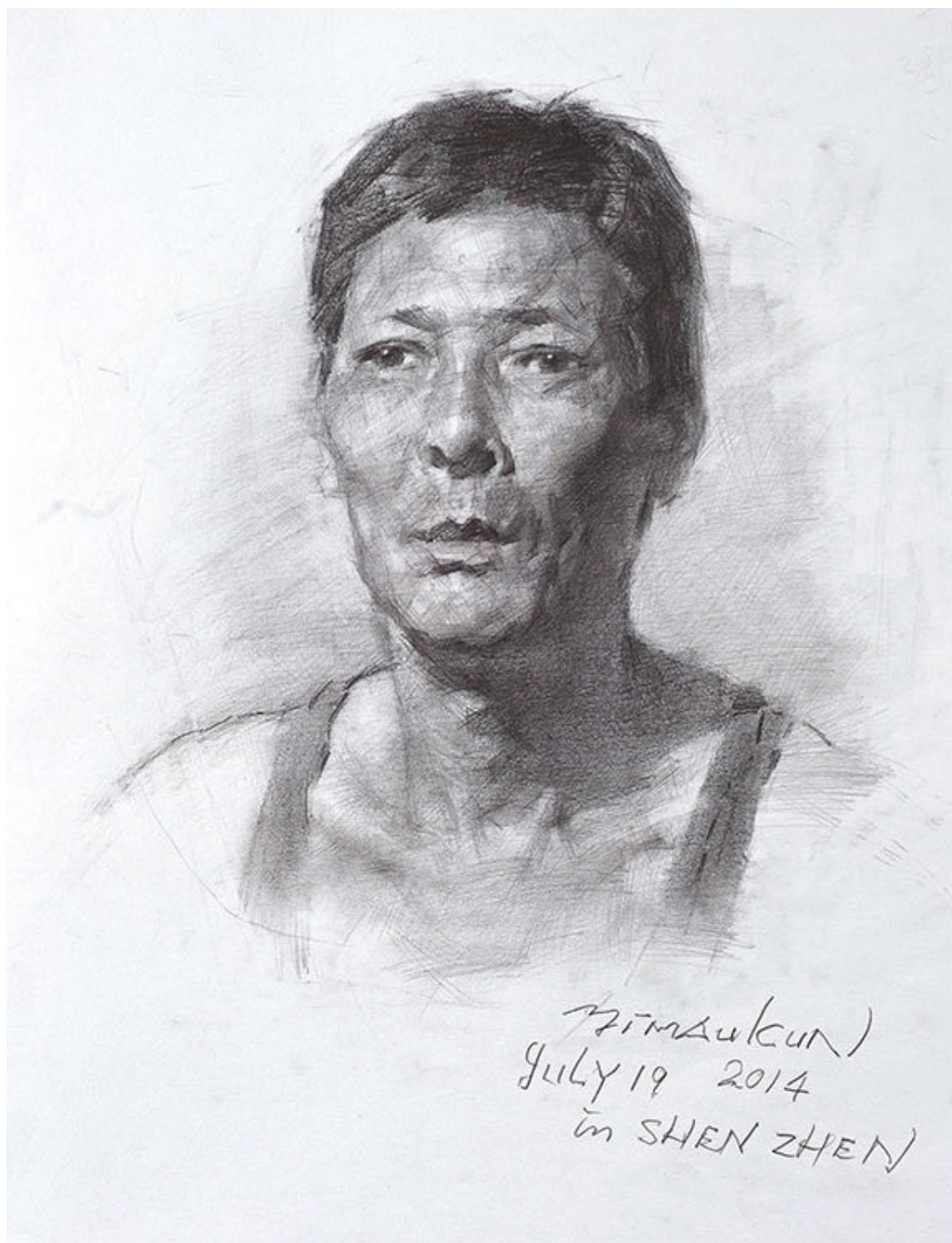
DAUGHTER

Charcoal on paper, 25" × 19" (64cm × 48cm), 1993



WOMAN WITH WATER JUG

Pencil on paper, 25½" × 19½" (65cm × 50cm), 2004



MAN FROM JIANXI

Charcoal on paper, 24" × 20" (61cm × 51cm), 2013



STUDIO NEIGHBOR

Pencil on paper, 25½" × 19½" (65cm × 50cm), 2002



XIUQING

Charcoal on paper, 24" × 20" (61cm × 51cm), 2014



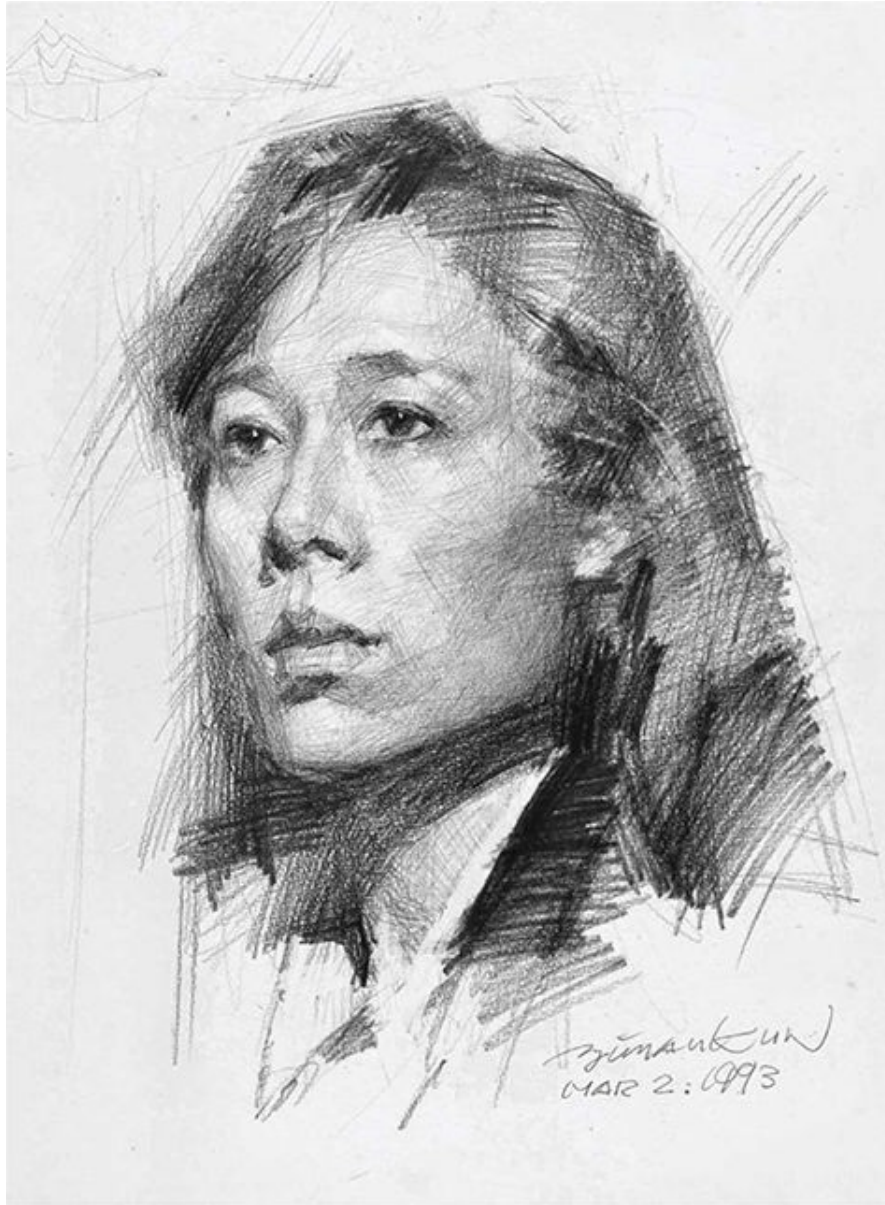
YUQING WITH HAT

Pencil on paper, 25½" × 19½" (65cm × 50cm), 2012



GENERAL

Charcoal on paper, 24" × 20" (61cm × 51cm), 2014



TAIPAI WOMAN

Pencil on paper, 18" × 14½" (46cm × 36cm), 1993

ABOUT THE AUTHORS



the Portrait Society of America's 2005 International Competition, he has held seminars in the U.S. from New York to Arizona to California.



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CONFIDENTIAL

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