

〈教育セミナー〉

シワのサイエンス～成因から改善アプローチまで～

シワとミゾの美術解剖学

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Consideration of Wrinkles and Sulcus on Artistic Anatomy

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Abstract

There are two points of view about the drawings of the face. The first view is to grasp the faces as a cubic body, watching the face as a solid mass itself. This is a viewpoint to see the internal skull. The second view is to grasp the face a collective of the facial organs and configurations (eyes, ears, nose, lip, and eyebrows *etc.*) To pay attention to the facial organs is equal to notice the expression. The way to see the face may be related to the mechanism of the sight. The retina has two kinds of visual cells; cone cell and rod cell. The cone cell works in the daytime, and catch the color and form of the objects as well as its delicate changes. On the other hand, the rod cell works in the dark or the night, and it's sensitivity to the light is higher than cone cell, but that to the color is nothing. As for the distribution of these two kinds of visual cells on the retina, cone cells are distributed in the fovea where the object is brought into focus, and they are gradually decreased in number from the fovea toward peripheries. The surrounding zone of retina is the mixture zone of cone cells and rod cells, and on the periphery zone far from fovea only the rod cells are present. In other words, the sharp images which focused on a bright lip and colored eye, as well as the details of the forms are perceived by the cone cell of the fovea and its neighboring retina. On the other hand, the three-dimensional grasp of the face can be done by the rod cell in shadow or in the environment where the light quantity is less. The characteristics of two visual cells seem to correspond with the ways of grasping the face. The Japanese painting had not been drawn with any shade or shadow of the objects until the modern times. It is quite interesting. Of course the painters of that days saw the shadow of the person, but the shadow would have had nothing of interest for them, therefore they did not express the shade and shadow of the object in painting. For that reason, their choice of not expressing a shadow made their sensitivity to the shadow weak. As a result, the viewpoint of the Japanese picture had come to be the second one, namely that of sensitive for the form, color and configuration of facial features. Viewpoint of wrinkles and sulcus belong to the second view. Like the facial organs, wrinkles are in the surface and may act as obstacles on the face when you see the eyes, nose or mouth. Wrinkles and sulcus can occur almost in a perpendicular direction to the facial muscles. Frontal muscle itself is to create the horizontal wrinkles on the forehead. As the left and right side of this muscles are near or apart from each other, the frontal wrinkles become wavy or straight. But because many of the other facial muscles travel inside the thick and soft tissues of the face overwrapping each other, we can't divide the individual muscle's functions. Most people dislike to find the wrinkle and sulcus on their own face as they are getting old. However, aging becomes not only to the superficial wrinkle and sulcus, but also appears to inside cranium. Why most people consider aging awful. One reason may be that man conceives the fear of death approaching. In fact, many young people have been drawn in the art, but the depictions of the elderly are quite rare. But Albrecht Dürer (1471-1528) drew his mother, Rembrandt H. Van Rijn (1601-1669) and Otto Dix (1891-1969) also drew their parents scrupulously with love. For the artists, a face with wrinkles and sulcus is attractive. At present time, the elderly with wrinkles and sulcus are drawn more frequently than people think.

Key words: two viewpoints, skull, organ, wrinkle, sulcus.