

How to Read Character With *Character Craft*

TRADE MARK REGISTERED U. S. PATENT OFFICE

By
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by the Observational Method,"
"Reading Character at Sight,"
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Published by
THE PORTER CHEMICAL COMPANY
Porter Products Put Science at Your Service
HAGERSTOWN, MARYLAND

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Introduction

BF 859
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"CharacterCraft" was invented by The Porter Chemical Company. This game is the result of our desire to present in practical, easily understood and useable form such accurate and authoritative scientific information on the great subject of Character Analysis as would enable the average adult or young person to "size up" other persons and form estimates of their general characteristics.

In order to make "CharacterCraft" entirely practical, as well as absolutely accurate and scientific in every respect; and to base it on the most modern and authoritative knowledge obtainable on the subject; we secured the personal co-operation of Dr. Katherine M. H. Blackford, M. D., the originator of Character Analysis by the Observational Method. "CharacterCraft" has, therefore, been prepared under the personal and active supervision of this world-famous specialist in Character Analysis.

In her study and research, covering a period of more than twenty years, Dr. Blackford has not only learned all she could from others about the development of the human race, the history of the various races of the earth, human anatomy, physiology, and psychology, but she has also made more than twenty thousand detailed records of observations upon individuals, has analyzed hundreds of thousands of people in various groups, and has pursued her investigation in all parts of the United States, in Canada and Mexico, and in twenty foreign countries.

She has so organized and systemized the knowledge thus gained that it has been taught to thousands who are now using it successfully in business, industry and professional lines.

Character Analysis by the Observational Method has obtained such wide-spread acceptance as a result of its accuracy, shown daily in practical business use, that Dr. Blackford, is being constantly invited to speak on the subject before conventions of business men, trade associations, clubs, societies, universities and colleges.

Her personal council is sought by thousands of professional and business men and women every year, and she has been retained by many large industrial and other corporations for council in their problems of personnel and employment.

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In "CharacterCraft," we present in their easiest and simplest form, some of Dr. Blackford's fundamental indications of character in the head and face. Those who use this outfit according to the directions given on the following pages, and follow the guide implicitly, will be making the same observations upon their subjects that Dr. Blackford herself would make, if she were studying them, and are drawing the same conclusions that Dr. Blackford herself would draw.

While these conclusions necessarily fall short of a complete and detailed analysis of the character of the person under observation, they are absolutely accurate and reliable as far as they go. A full and complete analysis of character would embrace observations upon the head and face, and also upon size, body-build, texture, consistency, the hands, voice, walk, gestures and other forms of expression and conditions.

But in "CharacterCraft" will be found the means of making elementary observations, of making accurate character analysis upon the face and head, of learning much that will be of interest and value to any adult or young person, and of having interesting and amusing entertainment at parties, social gatherings and in the home.

THE PORTER CHEMICAL COMPANY,

Hagerstown, Maryland.

The Practical Value of CharacterCraft to Children and Adults

“CharacterCraft” is adapted for both play and study and will always be found intensely interesting and entertaining. Boys and girls can play with it for hours, while grown-ups will find much of value and practical interest in the information to be gained from this outfit.

While it is always best to make observations with the subject present for comparison, heads and faces can often be built from memory. Thus the boy or girl may use “CharacterCraft” when alone, as well as with playmates.

A feature of particular value to children is the opportunity afforded by “CharacterCraft” for analysis of the heads and faces of noted men, building up the subjects from published photographs. All the celebrated men of our country; Washington, Lincoln, McKinley and others of the present day; evidenced characteristics which growing children are urged to study and acquire. With “CharacterCraft” observations and analysis which prove the presence of certain characteristics can be made from photographs and pictures.

Those who join in the fun learn to observe people, to take an interest in others, to develop a sense of observation, and to acquire a knowledge of people that will be of value to them. Two of the most important factors in life—Knowledge of Others and Knowledge of Self—are found in “CharacterCraft” in such an easy and fascinating form that even a child can learn much about them.

“CharacterCraft” is also a fascinating means of entertainment at parties and social gatherings. Not alone for children, but also for young people of all ages. Many ways of finding entertainment and amusement will occur to anyone, and humorous analysis can be made by a practiced entertainer which will afford much fun for all present. While this is done in a spirit of fun and affords a great deal of amusement for every one, it has a serious side and is very instructive as well.

How to Play the CharacterCraft Game

From the number of players to take part in the game, two sides of equal numbers are chosen. One side is called "THE CHARACTER READERS" the other side "THE FACE BUILDERS. The CHARACTER READERS appoint one of their players CHIEF CHARACTER READER who selects a person either from the players on his or her side or from those not taking part in the game as the SUBJECT to be studied.

The FACE BUILDERS appoint one of their players MASTER FACE BUILDER, who with the aid of his or her players, constructs the face of the Subject, both in front view and profile, with CHARACTERCRAFT sections. This likeness should be made to resemble the subject as nearly as possible and there is room for considerable skill in getting satisfactory results.

The CHIEF CHARACTER READER with the aid of his players, writes on a slip of paper those characteristics which they think best fit or best describe the character of the SUBJECT. The list of characteristics following will aid the CHIEF CHARACTER READER and his partners in this task.

When the MASTER FACE BUILDER and his partners have finished building the face of the SUBJECT and the CHIEF CHARACTER READER and his partners have finished their list of characteristics—check the results, with the characteristics corresponding to the key numbers on the sections used in building the face. These characteristics will be found further along in this guide.

Each characteristic that the CHIEF CHARACTER READER and his partners have found which agrees with the corresponding characteristic found by the MASTER FACE BUILDER and his partners, scores one point for the CHARACTER READERS. Keep a record of the total number of points scored.

In case of dispute as to whether or not the certain characteristics found by the CHARACTER READERS agrees with the characteristics found by the FACE BUILDER the question shall be decided by the SUBJECT.

The sides are now changed and the CHIEF CHARACTER READER is made the MASTER FACE BUILDER and his side the FACE BUILDERS, and the MASTER FACE BUILDER is made the CHIEF CHARACTER READER and his side the CHARACTER READERS. The new CHIEF CHARACTER READER selects a SUBJECT from his side or from among those not taking part in the game and play is resumed as before.

This procedure may be gone thru as often as desired. The side making the largest total score are the most expert CHARACTER READERS and win the game.

List of Characteristics

Practical	Material, Practical Ideals
Impractical, Theoretical	Self-Control
Sentimental, Spiritual	Indulgent
Romantic	Frank
Absent Minded, Dreamy, Slow of Thought	Secretive
Quick Witted, Alert, Quick of Thought	Credulous, Trusting
Deliberate, Meditative, Reflective, Thoughtful	Skeptical, Suspicious
Impulsive, Impetuous	Gentle, Mild, Sweet
Calm, Poise	Cruel
Shy	Extravagant
Observant, Perceptive	Economical
Unobservant	Sociable, Friendly
Discriminating, Critical	Unsociable, Exclusive
Undiscriminating	Knowledge of Men
Constructive	Genial, Affable
Destructive	Reserved
Taciturn, Silent	Flattering
Garrulous, Verbose, Talkative	Tactful, Diplomatic
Terse	Affectionate
Quickness of Speech	Unaffectionate
Slowness of Speech	Serious
High Principled, Ethical	Humorous
Idealistic	Mirthful
Love of Truth	Cheerful
Love of Beauty	Melancholy
	Optimistic, Hopeful
	Pessimistic
	Contented

Discontented	Dependent
Quick Tempered	Ambitious, Aspiring
Fault Finding	Energetic
Tolerant	Lazy, Little Energy
Enthusiastic	Active
Unenthusiastic	Inactive
Sensitive	Persistent, Perseverant
Non-sensitive	Endurant
Responsive	Undurant
Unresponsive, Indifferent	Patient
Refined	Impatient, Restless
Vain	Constant, Loyal
Approbative, Love of Praise, Ap- proval and Applause	Changeable, Inconstant
Indifference to opinion of others, Praise, Approval and Applause	Love of Variety
Egotistic, Self-Interest	Love of Self-Expression
Vigorous	Love of Pleasure
Aggressive, Combative	Love of Ease
Mild, Easy going, Unaggressive	Love of Freedom
Determined, Firm, Will-power	Love of Comfort and the good things of life
Indecisive, Yielding	Commercial
Obstinate, Stubborn	Love of Physical Activity
Tractable, Amenable	Mechanical
Independent, Self-Reliant	Love of Mental Activity
	Mathematical, Clerical

How to make Character Readings with *Character Craft*

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Don't expect to make a picture that will look exactly like your subject, rather choose the features that will as nearly as possible correspond with the features of your subject as directed in the following paragraph.

You will find that all the head sections are shown with short hair as is usually worn by men so it will be impossible to build an exact resemblance of a woman. Nevertheless you can choose any woman's features and make just as good a reading as if you could reproduce her exact hair arrangement. The hair is shown simply to denote the degree of coloring, such as blond, medium and brunette, consequently the length or arrangement of the hair will in no way effect your reading.

Build the profile first.

Sit at a table with a clear space in front of you, and the box containing the sections at your right. Have the subject sit across the table from you, in a good light, his head turned so that you can see his exact profile. The picture on the cover of the box will show the best way.

HEAD SECTION: Then select from the box the profile head, Sections A-1 to A-6. You will see that there are six of these sections, three long heads and three short heads, and that the hair is in three shades—light, indicating blond; medium, indicating brown; and brunette, indicating dark or black hair. If you are quite certain that your subject's hair is either blond or brunette, you will have no trouble in choosing the right color. If you are not quite sure, or are sure it is neither, use the medium colored section. Red hair should be classed as blond; brown, or drab hair as medium, dark brown or black hair as brunette; yellow or golden hair as blond.

Then look to see whether the back of your subject's head extends away back from the ears and is full and round, or whether it is short from the ear back and is rather straight and flat. The picture on the different sections will help you decide this. Do not expect to find a backhead just like your subject's, but simply decide whether your subject has a long backhead or a short one. If you are in doubt, select the long one.

FOREHEAD SECTION: Next take the forehead Sections B-1 to B-5. Spread these out before you, look at them, one at a time, and then look at the *slant* of your subject's forehead. Do his brows stick out and his forehead slant back sharply to the hair line? Or are his brows flat and is his forehead bulging above, near the hair line? You may not find a section just like your subject's. There are more than five shapes of foreheads among people, but you can find one that slants at about the same angle as his. Place this and then look carefully at it and at your subject to see how nearly it looks like his forehead.

EYES-AND-NOSE-SECTION: You now come to the eye-and-nose sections, C-1 to C-24. Study them for three things; first, the eye—how far it sticks out or sinks in; second, the bridge of the nose—how high or low it is; third, the tip of the nose—how much it tips up or dips down, or how horizontal it is. Be sure to select a section in which all three are as nearly like the eye and nose of your subject as possible. Get the eye right, the bridge of the nose right, and the tip of the nose right.

When you have found the right one, place it, compare it with your subject's eye and nose, and then go on with the

MOUTH AND CHIN SECTIONS: In the mouth section, D-1 to D-9, you have two things to look out for: First, whether your subjects mouth purses out, or protrudes, whether it is straight up and down, or whether it sinks in; second, whether his upper lip is long, medium or short. If you are not quite sure whether the mouth purses out or sinks in, then select one which is plane. If you are not quite sure whether his upper lip is long or short, select medium.

The chin section, E-1 to E-5, should be easy to select. The only question you have to decide is as to whether the chin is very prominent, and protruding at the point, whether it is moderately so, whether it is half-way between, whether it retreats somewhat, or whether it retreats a great deal.

When you have placed the mouth and chin sections, you have completed the profile. Study the completed profile, comparing it with

that of your subject, making any changes that need to be made to make it look like his.

When you have done this, refer to the letters and figures on each of the sections, and look up in the Guide. You will find there a paragraph corresponding to each section. These paragraphs, describe the traits of character your subject has as shown by the various features. Do not destroy the profile just finished. Keep it intact for comparison when you have built the front face.

HOW TO BUILD THE FRONT FACE: With your subject still across the table from you, have him turn his head so that he faces you with full front face.

HEAD SECTION: In selecting the head section of the full front face, AA-1 to AA-4 you need pay no attention to color, as you have already determined color in building the profile. You need therefore to pay attention to only two things: Is your subject's head high or low? Is it wide or narrow?

In observing your subject's head for height, the best place to look is from the ears up. You will probably have to observe a number of different heads before you are quite sure as to whether any head belongs in the high or low classification.

Determining whether the head is wide or narrow is much easier. If the sides of the head, immediately above the ears, in front of them and back of them, appear to be bulging or rounding, the head is unquestionably wide. If, on the other hand, the sides of the head appear to be flat or sunken, the head is narrow.

FACE SECTION: The only thing you need to look for in choosing the face section, BB-1 to BB-6, is the outline of the jaws. Are they square or round, or is the chin pointed? It will help you to remember that when the face section is round, it is usually so because the cheeks are fat. There are two sections each of the mental, motive and vital type—one to fit a wide head, and one to fit a narrow head. There is no significance in the difference in width of the face section by itself, the only significance being attached to its shape, as to whether it is square, pointed or round.

EYE-AND-NOSE-SECTION: CC-1 to CC-25. You may find this the hardest section of all to choose correctly. You have to notice whether your subject's nose is wide or narrow, whether the wings of the nose are thick or thin, and the expression of the eyes.

It should be comparatively easy for you to decide whether your subject's nose is wide or narrow.

The wings of the nose are those parts which bound the nostrils on the side. Some wings are thick and fleshy; others are medium in thickness, while still others are thin, delicate, and often show their delicacy by quivering.

The different kinds of eyes shown on the eye-and-nose sections are distinguished chiefly by the position of the eyelid.

The shrewd eye is partly closed, but does not look sleepy or dreamy. On the other hand, it looks sharp and keen and shows tiny wrinkles at the outer corner.

The wide-open eye is just that—wide open. The lids are rolled back both above and below so that they hardly show.

In the humorous eye there are fine wrinkles underneath, and the lower lid has an appearance of being pushed up a little. The eye appears merry or, as we say, twinkles.

The medium eye is not as much closed as the shrewd eye or the humorous eye, nor is it as wide open as the wide-open eye. It is moderately well opened and has a calm, poised expression.

The sentimental eye is partly closed, but the upper lid looks as if it were drooping rather than as if it were pushed down, so that the eye has a dreamy look.

MOUTH SECTION: DD-1 to DD-12. In selecting a mouth section for your subject, you need only notice whether his mouth is large or small, whether the lips are full and large, or thin, and whether the corners of the mouth turn up, are straight, or turn down.

In a large mouth, of course, the lips extend widely across the face, whereas in a small mouth the opening is narrow.

Full lips show a good deal of red, while thin lips show very little red and appear, when the mouth is fully closed, tightly compressed.

The pictures of the mouth sections themselves will help you to find whether your subject's mouth has corners that turn up, are straight, or turn down.

HOW TO READ CHARACTER FROM THE PICTURE: In the lettered and numbered paragraphs which follow, you will find described the traits of character which go with each of the ninety-six different kinds of features shown by the sections in the box.

When you have built both the profile and full face pictures of your subject, therefore, you can easily refer to the Guide by means of the letter or letters and number on each section, and read a description of your subject's traits of character.

In doing this, *be careful not to judge your subject by any one of the traits described alone.* Take them all together, and judge by the

combination. For example, blond color means energy; section A-1. So does an extreme convex nose; Section C-1. So does a wide head; Section AA-1. Now if your subject has blond color, extreme convex nose and a wide head, he is very energetic; but if he has brunette color, with extreme convex nose and wide head, he is not quite so energetic. Or if he has blond color, concave nose and a wide head, he is not quite so positive in his expression of energy. If he has blond color, extreme convex nose and a narrow head, he is not quite so energetic. In the same way, traits indicated by one feature will tell you how traits indicated by another feature will show themselves; for example, suppose your subject has blond color, extreme convex nose and wide head; suppose, also, he has an extreme concave chin—see Section B-7. Then he will show his great energy deliberately, determinedly. He also has a short upper lip, so he will use some of his great energy to win approval and applause. Suppose, also, he has a mental face section—see Section BB-1—then he will use much of his great energy doing mental work. When you have read your subject's character from the Guide, compare it with what you know about him, what others can tell you about him, what he tells you about himself. This will help you to verify your judgment, also to read others more accurately.

Profile—Top Head

SECTION A-1.

Long head—Blond.

A long head indicates a liking for people, a social nature, pleasure in associating with, dealing with, and handling people.

Blond color indicates love of variety, changeableness, lots of energy, restlessness, optimism.

SECTION A-2.

Long head—medium color.

A long head indicates a liking for people, a social nature, pleasure in associating with, dealing with, and handling people.

Medium color indicates moderate love of variety, moderate energy, moderate constancy, moderate optimism.

SECTION A-3.

Long head—Brunette.

A long head indicates a liking for people, a social nature, pleasure in associating with, dealing with, and handling people.

Brunette color indicates constancy, little energy, patience, seriousness.

- SECTION A-4.* Short head—Blond color.
A short head indicates more or less indifference to people as individuals, some difficulty in making acquaintances and friends, little interest in social life, in meeting, dealing with and handling people. May be shy. Blond color indicates love of variety, changeableness, lots of energy, restlessness, optimism.
- SECTION A-5.* Short head—medium color.
A short head indicates more or less indifference to people as individuals, some difficulty in making acquaintances and friends, little interest in social life, in meeting, dealing with and handling people. May be shy. Medium color indicates moderate love of variety, moderate energy, moderate constancy, moderate optimism.
- SECTION A-6.* Short head—Brunette color.
A short head indicates more or less indifference to people as individuals, some difficulty in making acquaintances and friends, little interest in social life, in meeting, dealing with and handling people. May be shy. Brunette color indicates constancy, little energy, patience, seriousness.

Profile—Forehead Section

- SECTION B-1.* Extreme convex forehead.
Extreme convex forehead indicates keen powers of observation and quick thought. May be very practical.
- SECTION B-2.* Convex forehead.
Convex forehead indicates good powers of observation and quick thought.
- SECTION B-3.* Plane forehead.
Plane forehead indicates moderate observation, moderately quick thought and fairly well-developed powers of meditation.
- SECTION B-4.* Concave forehead.
Concave forehead indicates slow observation, rather slow processes of thought, with considerable tendency to meditation and reflection.
- SECTION B-5.* Extreme concave forehead.
Extreme concave forehead indicates deficiency in powers of observation, absent-mindedness, slowness and deliberation of thought, and great tendency to reflection and meditation. May be a dreamer.

Profile—Eye-and-Nose Section

- SECTION C-1.* Convex nose—plane tip—convex eyes.
Convex nose indicates energy.
Plane tip indicates a fair amount of optimism.
Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-2.* Convex nose—plane tip—plane eyes.
Convex nose indicates energy.
Plane tip indicates a fair amount of optimism.
Plane eyes indicate moderate fluency of speech.
- SECTION C-3.* Convex nose—plane tip—concave eyes.
Convex nose indicates energy.
Plane tip indicates a fair amount of optimism.
Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-4.* Convex nose—depressed tip—convex eye.
Convex nose indicates energy.
Depressed tip of nose indicates thoughtfulness and tendency to pessimism.
Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-5.* Convex nose—depressed tip—plane eyes.
Convex nose indicates energy.
Depressed tip of nose indicates thoughtfulness and tendency to pessimism.
Plane eyes indicate moderate fluency of speech.
- SECTION C-6.* Convex nose—depressed tip—concave eyes.
Convex nose indicates energy.
Depressed tip of nose indicates thoughtfulness and tendency to pessimism.
Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-7.* Convex nose—turned up tip—convex eyes.
Convex nose indicates energy.
Turned up tip indicates optimism, hopefulness.
Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-8.* Convex nose—turned up tip—plane eyes.
Convex nose indicates energy.
Turned up tip indicates optimism, hopefulness.
Plane eyes indicate moderate fluency of speech.
- SECTION C-9.* Convex nose—turned up tip—concave eyes.
Convex nose indicates energy.

- SECTION C-9.* Turned up tip indicates optimism, hopefulness. Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-10.* Plane nose—turned up tip—convex eyes. Plane nose indicates moderate energy. Turned up tip indicates optimism, hopefulness. Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-11.* Plane nose—turned up tip—plane eyes. Plane nose indicates moderate energy. Turned up tip indicates optimism, hopefulness. Plane eyes indicate fluency of speech.
- SECTION C-12.* Plane nose—turned up tip—concave eyes. Plane nose indicates moderate energy. Turned up tip indicates optimism, hopefulness. Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-13.* Plane nose—plane tip—convex eyes. Plane nose indicates moderate energy. Plane tip indicates a fair amount of optimism. Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-14.* Plane nose—plane tip—plane eyes. Plane nose indicates moderate energy. Plane tip indicates a fair amount of optimism. Plane eyes indicate moderate fluency of speech.
- SECTION C-15.* Plane nose—plane tip—concave eyes. Plane nose indicates moderate energy. Plane tip indicates a fair amount of optimism. Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-16.* Plane nose—depressed tip—convex eyes. Plane nose indicates moderate energy. Depressed tip indicates thoughtfulness and tendency to pessimism. Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-17.* Plane nose—depressed tip—plane eyes. Plane nose indicates moderate energy. Depressed tip indicates thoughtfulness and tendency to pessimism. Plane eyes indicate moderate fluency of speech.

- SECTION C-18.* Plane nose—depressed tip—concave eyes.
Plane nose indicates moderate energy.
Depressed tip indicates thoughtfulness and tendency to pessimism.
Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-19.* Concave nose—turned up tip—convex eyes.
Concave nose indicates love of ease, little energy.
Turned up tip indicates optimism, hopefulness.
Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-20.* Concave nose—turned up tip—plane eyes.
Concave nose indicates love of ease, little energy.
Turned up tip indicates optimism, hopefulness.
Plane eyes indicate moderate memory for words.
- SECTION C-21.* Concave nose—turned up tip—concave eyes.
Concave nose indicates love of ease, little energy.
Turned up tip indicates optimism, hopefulness.
Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.
- SECTION C-22.* Concave nose—plane tip—convex eyes.
Concave nose indicates love of ease, little energy.
Plane tip indicates a fair amount of optimism.
Convex eyes indicate good memory for words, fluency of speech. Likes to talk.
- SECTION C-23.* Concave nose—plane tip—plane eyes.
Concave nose indicates love of ease, little energy.
Plane tip indicates a fair amount of optimism.
Plane eyes indicate moderate fluency of speech.
- SECTION C-24.* Concave nose—plane tip—concave eyes.
Concave nose indicates love of ease, little energy.
Plane tip indicates a fair amount of optimism.
Concave eyes indicate rather deficient memory for words, therefore a tendency to express ideas in as few words as possible. May be taciturn or not very talkative.

Profile—Mouth Section

- SECTION D-1.* Convex mouth—short upper lip.
Convex mouth indicates quickness and frankness in speech.
A short upper lip indicates desire to please people and love of approval.
- SECTION D-2.* Convex mouth—medium upper lip.
Convex mouth indicates quickness and frankness in speech.
Medium upper lip indicates moderate desire to please people, moderate love of approval, moderate self-reliance, and persistence.
- SECTION D-3.* Convex mouth—long upper lip.
Convex mouth indicates quickness and frankness in speech.
Long upper lip indicates some indifference to the opinion of others and to approval, considerable degree of self-reliance and persistence. May be stubborn.
- SECTION D-4.* Plane mouth—short upper lip.
Plane mouth indicates moderate quickness and frankness of speech.
Short upper lip indicates desire to please people and love of approval.
- SECTION D-5.* Plane mouth—medium upper lip.
Plane mouth indicates moderate quickness and frankness of speech.
Medium upper lip indicates moderate desire to please people, moderate love of approval, moderate self-reliance, and persistence.
- SECTION D-6.* Plane mouth—long upper lip.
Plane mouth indicates moderate quickness and frankness of speech.
Long upper lip indicates some indifference to the opinion of others and to approval, considerable degree of self-reliance and persistence. May be stubborn.
- SECTION D-7.* Concave mouth—short upper lip.
Concave mouth indicates mildness, sweetness, gentleness, and slowness of speech. May be a flatterer.
Short upper lip indicates desire to please people and love of approval.
- SECTION D-8.* Concave mouth—medium upper lip.
Concave mouth indicates mildness, sweetness, gentleness, and slowness of speech. May be a flatterer.

- SECTION D-8.* Medium upper lip indicates moderate desire to please people, moderate love of approval, moderate self-reliance, and persistence.
- SECTION D-9.* Concave mouth—long upper lip.
Concave mouth indicates mildness, sweetness, gentleness and slowness of speech. May be a flatterer.
Long upper lip indicates some indifference to the opinion of others and to approval, considerable degree of self-reliance and persistence. May be stubborn.

Profile—Chin Section

- SECTION E-1.* Extreme convex chin.
Extreme convex chin indicates great quickness and impulsiveness in action, impatience, slight endurance.
- SECTION E-2.* Convex chin.
Convex chin indicates quickness and impulsiveness in action, some impatience, small endurance.
- SECTION E-3.* Plane chin.
Plane chin indicates moderate quickness and impulsiveness in action, moderate patience, moderate endurance.
- SECTION E-4.* Concave chin.
Concave chin indicates deliberation and determination in action, patience, good degree of endurance.
- SECTION E-5.* Extreme concave chin.
Extreme concave chin indicates great deliberation and determination in action, much patience, strong endurance.

Full Face—Top Head Section

- SECTION AA-1.* Wide head—high head.
Wide head indicates great energy in overcoming obstacles and opposition, destructiveness. May have hot temper.
High head indicates ambition, aspiration, and high ideals.
- SECTION AA-2.* Wide head—low head.
Wide head indicates positive energy in overcoming obstacles and opposition, destructiveness. May have hot temper.
Low head indicates desire for material success, and practical ideals.

- SECTION AA-3.* Narrow head—high head.
Narrow head indicates mildness, gentleness, tactfulness, diplomacy. May be easy-going.
High head indicates ambition, aspiration and high ideals.
- SECTION AA-4.* Narrow head—low head.
Narrow head indicates mildness, gentleness, tactfulness, diplomacy. May be easy-going.
Low head indicates desire for material success, and practical ideals.

Full Face—Outline Face Section

- SECTION BB-1.* Mental—narrow.
Mental face section indicates love of mental activity and a preference for mental work.
- SECTION BB-2.* Motive—narrow.
Motive face section indicates love of physical activity and motion, and preference for work in connection with construction, manufacturing, mechanics, transportation, agriculture or mining, love of freedom.
- SECTION BB-3.* Vital—narrow.
Vital face section indicates love of good things of life, a preference for executive, financial, merchandising, or similar activities. May be a hearty eater and probably fat.
- SECTION BB-4.* Mental—wide.
Mental face section indicates love of mental activity and a preference for mental work.
- SECTION BB-5.* Motive—wide.
Motive face section indicates love of physical activity and motion, and preference for work in connection with construction, manufacturing, mechanics, transportation, agriculture or mining, love of freedom.
- SECTION BB-6.* Vital—wide.
Vital face section indicates love of good things of life, a preference for executive, financial, merchandising, or similar activities. May be a hearty eater and probably fat.

Full Face—Eye and Nose Section

- SECTION CC-1.* Wide nose—thick wings—shrewd eye.
Wide nose indicates vigor.
Thick wings indicate love of pleasure.
Shrewd eyes indicates shrewdness, keen perception, incredulity.

- SECTION CC-2.* Wide nose—thick wings—wide open eye.
Wide nose indicates vigor.
Thick wings indicate love of pleasure.
Wide open eye indicates wonder, credulity and trustfulness.
- SECTION CC-3.* Wide nose—thick wings—humorous eye.
Wide nose indicates vigor.
Thick wings love of pleasure.
Humorous eye indicates mirthfulness, sense of humor, love of merriment. May be a joker.
- SECTION CC-4.* Wide nose—thick wings—medium eye.
Wide nose indicates vigor.
Thick wings indicate love of pleasure.
Medium eye indicates moderate shrewdness, moderate sense of humor, calmness, poise.
- SECTION CC-5.* Wide nose—thick wings—sentimental eye.
Wide nose indicates vigor.
Thick wings indicate love of pleasure.
Sentimental eye indicates sentiment, affection, love of romance. May be a coquette.
- SECTION CC-6.* Wide nose—thin wings—shrewd eye.
Wide nose indicates vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Shrewd eye indicates shrewdness, keen perception, incredulity.
- SECTION CC-7.* Wide nose—thin wings—wide open eye.
Wide nose indicates vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Wide open eye indicates wonder, credulity, trustfulness.
- SECTION CC-8.* Wide nose—thin wings—humorous eye.
Wide nose indicates vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Humorous eye indicates mirthfulness, sense of humor love of merriment. May be a joker.
- SECTION CC-9.* Wide nose—thin wings—medium eye.
Wide nose indicates vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Medium eyes indicate moderate shrewdness, moderate sense of humor, calmness, poise.
- SECTION CC-10.* Wide nose—thin wings—sentimental eye.
Wide nose indicates vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.

- SECTION CC-10.* Sentimental eye indicates sentiment, affection, love of romance. May be a coquette.
- SECTION CC-11.* Medium nose—thick wings—shrewd eye.
Medium nose indicates moderate vigor.
Thick wings indicate love of pleasure.
Shrewd eye indicates shrewdness, keen perception, incredulity.
- SECTION CC-12.* Medium nose—thick wings—wide open eye.
Medium nose indicates moderate vigor.
Thick wings indicate love of pleasure.
Wide open eye indicates wonder, credulity, trustfulness.
- SECTION CC-13.* Medium nose—thick wings—humorous eye.
Medium nose indicates moderate vigor.
Thick wings indicate love of pleasure.
Humorous eye indicates mirthfulness, sense of humor, love of merriment. May be a joker.
- SECTION CC-14.* Medium nose—thick wings—medium eye.
Medium nose indicates moderate vigor.
Thick wings indicate love of pleasure.
Medium open eyes indicate moderate shrewdness, moderate sense of humor, calmness, poise.
- SECTION CC-15.* Medium nose—thick wings—sentimental eye.
Medium nose indicates moderate vigor.
Thick wings indicate love of pleasure.
Sentimental eye indicates sentiment, affection, love of romance. May be a coquette.
- SECTION CC-16.* Medium nose—thin wings—shrewd eye.
Medium nose indicates moderate vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Shrewd eye indicates shrewdness, keen perception, incredulity.
- SECTION CC-17.* Medium nose—thin wings—wide open eye.
Medium nose indicates moderate vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Wide open eye indicates wonder, credulity, trustfulness.
- SECTION CC-18.* Medium nose—thin wings—humorous eye.
Medium nose indicates moderate vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Humorous eye indicates mirthfulness, sense of humor, love of merriment. May be a joker.

- SECTION CC-19.* Medium nose—thin wings—medium eye.
Medium nose indicates moderate vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Medium open eyes indicate moderate shrewdness, moderate sense of humor, calmness, poise.
- SECTION CC-20.* Medium nose—thin wings—sentimental eye.
Medium nose indicates moderate vigor.
Thin wings indicate spirit, sensitiveness, responsiveness.
Sentimental eye indicates sentiment, affection, love of romance. May be a coquette.
- SECTION CC-21.* Narrow nose—thin wings—shrewd eye.
Narrow nose indicates natural refinement, love of beauty, and keen discrimination.
Thin wings indicate spirit, sensitiveness, responsiveness.
Shrewd eye indicates shrewdness, keen perception, incredulity.
- SECTION CC-22.* Narrow nose—thin wings—wide open eye.
Narrow nose indicates natural refinement, love of beauty, and keen discrimination.
Thin wings indicate spirit, sensitiveness, responsiveness.
Wide open eye indicates wonder, credulity, trustfulness.
- SECTION CC-23.* Narrow nose—thin wings—humorous eye.
Narrow nose indicates natural refinement, love of beauty, keen discrimination.
Thin wings indicate spirit, sensitiveness, responsiveness.
Humorous eye indicates mirthfulness, sense of humor, love of merriment. May be a joker.
- SECTION CC-24.* Narrow nose—thin wings—medium eye.
Narrow nose indicates natural refinement, love of beauty, keen discrimination.
Thin wings indicate spirit, sensitiveness, responsiveness.
Medium open eyes indicate moderate shrewdness, moderate sense of humor, calmness, poise.
- SECTION CC-25.* Narrow nose—thin wings—sentimental eye.
Narrow nose indicates natural refinement, love of beauty, keen discrimination.
Thin wings indicate spirit, sensitiveness, responsiveness.
Sentimental eye indicates sentiment, affection, love of romance. May be a coquette.

Full Face—Mouth Section

- SECTION DD-1.* Large mouth—thin lips—corners up.
 Large mouth indicates love of self-expression, tolerance.
 Thin lips indicate moderate appetites and passions and strict self-control, also economy.
 Corners up indicate cheerful disposition.
- SECTION DD-2.* Large mouth—thin lips—corners straight.
 Large mouth indicates love of self-expression, tolerance.
 Thin lips indicate moderate appetites and passions and strict self-control, also economy.
 Corners straight indicate moderately cheerful disposition, well poised.
- SECTION DD-3.* Large mouth—thin lips—corners down.
 Large mouth indicates love of self-expression, tolerance.
 Thin lips indicate moderate appetites and passions and strict self-control, also economy.
 Mouth with corners down indicates discontented, disappointed or serious disposition, perhaps a tendency to fault-finding.
- SECTION DD-4.* Large mouth—full lips—corners up.
 Large mouth indicates love of self-expression, tolerance.
 Full lips indicate strong appetites and passions, love of pleasure.
 Corners up indicate cheerful disposition.
- SECTION DD-5.* Large mouth—full lips—corners straight.
 Large mouth indicates love of self-expression, tolerance.
 Full lips indicate strong appetites and passions, love of pleasure.
 Corners straight indicate moderately cheerful disposition, well poised.
- SECTION DD-6.* Large mouth—full lips—corners down.
 Large mouth indicates love of self-expression, tolerance.
 Full lips indicate strong appetites and passions, love of pleasure.
 Corners down indicate discontented, disappointed or serious disposition, perhaps a tendency to fault-finding.
- SECTION DD-7.* Small mouth—thin lips—corners up.
 Small mouth indicates self-interest.
 Thin lips indicate moderate appetites and passions and strict self-control, also economy.
 Corners up indicate cheerful disposition.

- SECTION DD-8.* Small mouth—thin lips—corners straight.
Small mouth indicates self-interest.
Thin lips indicate moderate appetites and passions and strict self-control, also economy.
Corners straight indicate moderately cheerful disposition, well poised.
- SECTION DD-9.* Small mouth—thin lips—corners down.
Small mouth indicates self-interest.
Thin lips indicate moderate appetites and passions and strict self-control, also economy.
Corners down indicate discontented, disappointed, or serious disposition, perhaps a tendency to fault-finding.
- SECTION DD-10.* Small mouth—full lips—corners up.
Small mouth indicates self-interest.
Full lips indicate strong appetites and passions, love of pleasure.
Corners up indicate cheerful disposition.
- SECTION DD-11.* Small mouth—full lips—corners straight.
Small mouth indicates self-interest.
Full lips indicate strong appetites and passions, love of pleasure.
Corners straight indicate moderately cheerful disposition, well poised.
- SECTION DD-12.* Small mouth—full lips—corners down.
Small mouth indicates self-interest.
Full lips indicate strong appetites and passions, love of pleasure.
Corners down indicate discontented, disappointed, or serious disposition, perhaps a tendency to fault-finding.

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