The face on the shroud has a ‘vertically aligned’ look, with sharply cut-off cheeks and vertically falling hair. The question is, are these light bands true representations of the model (dead body, bas relief, painting or whatever), or are they artifacts of the cloth, or of the photographs in which they appear?

Some people have suggested that the exact reflective symmetry of the bands about the midline of nose (dotted line) is prima facie evidence that the bands are not artifacts, but part of the image-model.

2) If the bands are artifacts, then it would be a remarkable coincidence if they only extend as far as the length of the cheeks. We need to look at a bit more context (left). We can now see a number of narrow vertical stripes, but the light and dark ‘bands’ do not extend into the hair or the non-image area above it, nor downwards onto the chest, at least, not vertically (dotted line). However, regular bands of very slight difference in colour do seem apparent, coinciding with the change of pitch of the herringbone weave.
The Enrie photos, reversed and re-positived above, to make comparison easier, also show lines rather than bands, although some light/dark alternations are apparent.
With all the above in mind, let’s look at Shroud 2.0. From a distance, banding is readily apparent.

And here is the bright stripe which extends from the teardrop bloodstain below the epsilon down to below the chin. It is merely a slight bunching of a couple of thin warp threads, and the resulting shadow. Once again, we can see that the darker shadows below the ‘bottom-left-to-top-right’ pitch make those bands slightly darker than the ‘top-left-to-bottom-right’ bands.
This is the top of the alleged band which Barrie Schwortz felt needed adjusting in density to restore the image to a more realistic appearance. It is two ‘pitches’ (1) wide, and defined on the right by a bunch of thin warp threads (2) forming the prominent stripe visible on the Enrie image, and on the left, less clearly, by the adjacent pitch (3), which is darkened by ‘hair.’

And, just to fill up the page, this is the opposite eye-socket (use the blood trickle as a reference). In the Durante photo it appears to have two dark stripes going through it, and in the Enrie negative a single white band.

Conclusion. The weave of the cloth does produce the illusion of bands according to its illumination, which serve to enhance a viewer’s perception of the intensity of the image at various places, and give the illusion of over-defined dark and light bands in various places which are not as clearly vertical sided as they appear. So the light vertical areas defining the sides of the cheeks are really present, but they are not as precise or as well defined as they appear, and are not merely artifacts of the cloth, but real areas where the image making process just didn’t happen.