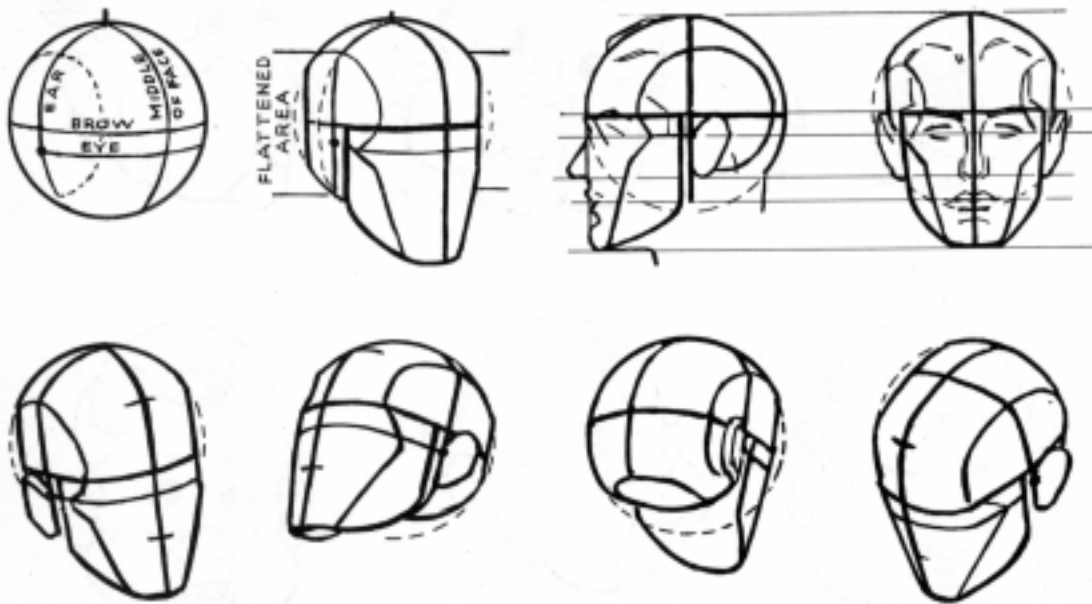


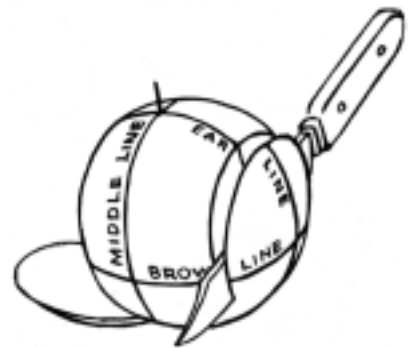
# THE DIVIDED BALL AND PLANE METHOD

*The Method Developed by Andrew Loomis, Which Makes Construction Simple for Any Type of Head.*



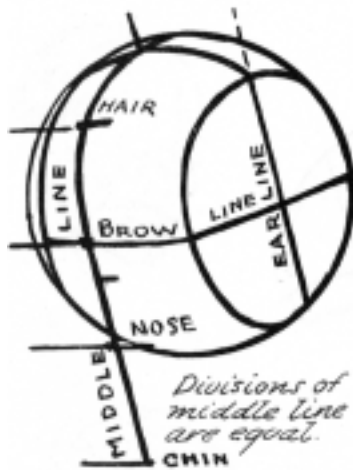
We go now into the most important section of the book. The method here worked out is a development of the simple groundwork you have already accomplished. It need not frighten you, since it is but slightly more complex than the work up to this point.

The cranium, as you perhaps have realized, is never a perfect ball in shape. To draw it correctly we must make alterations, some slight and others quite exaggerated, to fit the various types of skull. Nevertheless, we can take as a basic form a ball sliced off at the sides, leaving it a little wider one way than the other, and adding to it or taking some away. The forehead may be flattened, cut down, or built up as the case may be. The cranium may be elongated, widened, or narrowed. The facial plane may also be altered as we see fit without destroying our working principle. The plane simply attaches to the ball wherever we want it, which makes our method entirely flexible, so that we can represent *any type of head we choose*. All other methods I have yet seen do not start with a form anything like the skull, or make any allowance for the variety of shapes.



*After this book was published, I learned with interest that a similar basic head form has been used for years by Miss E. Grace Hanks of the Pratt Institute, Brooklyn, and that she has written a book based on this method.*

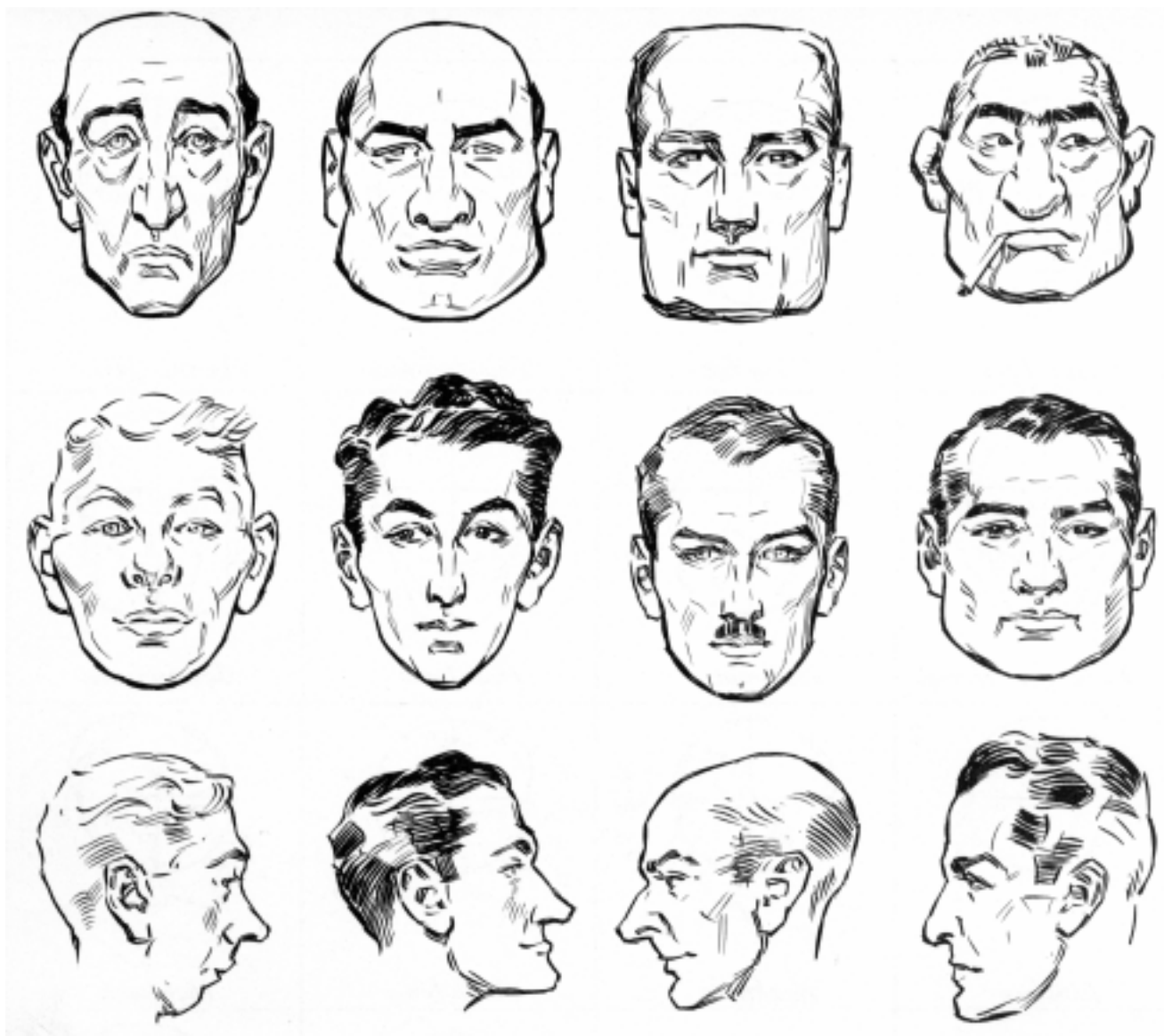
# THE DIVIDED BALL AND PLANE METHOD



*The plane may be raised or lowered on the ball. You can do anything you wish with it. See Page 41 for application.*

## *How To Set up the Ball and Plane*

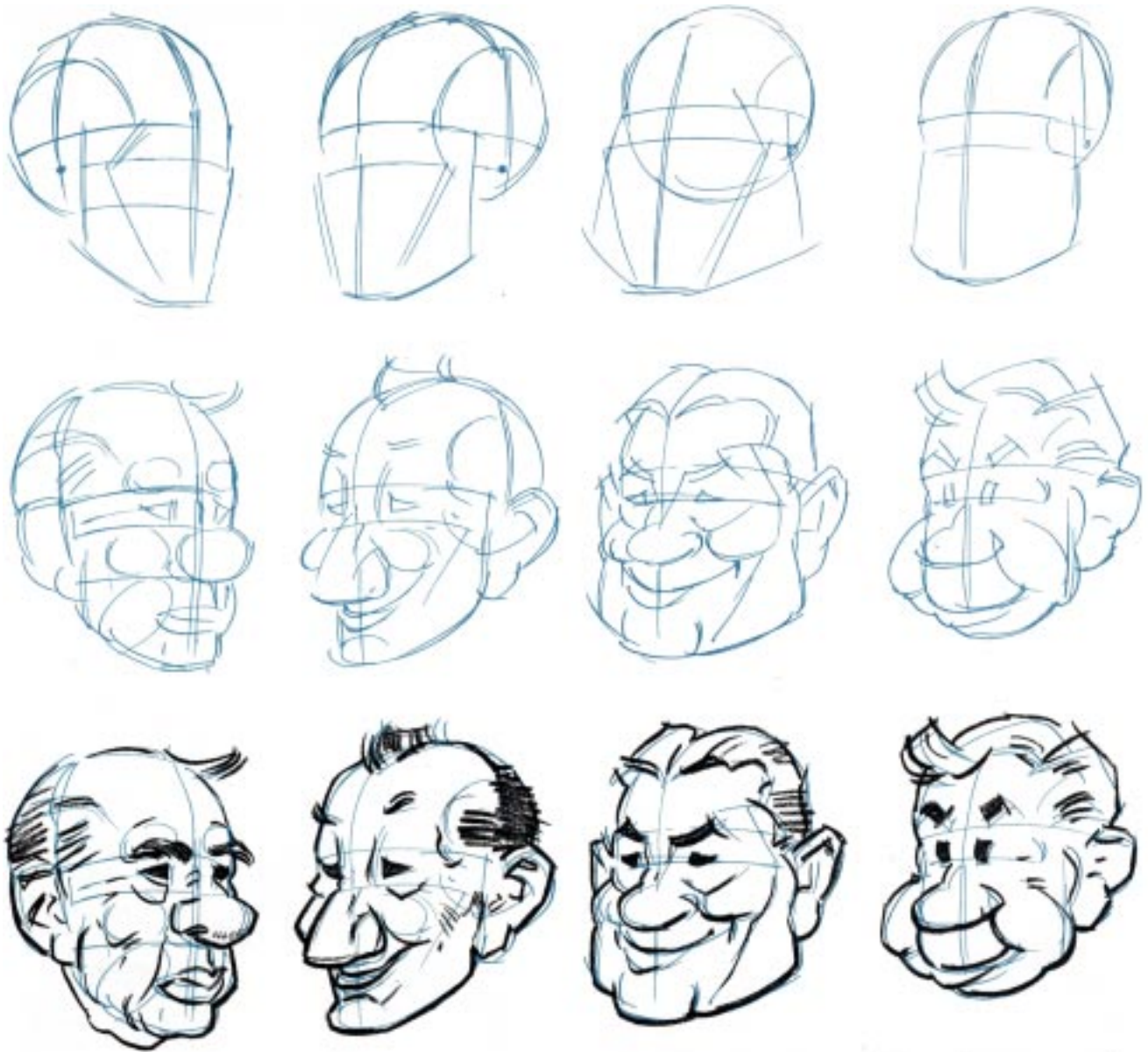
*Draw the ball as before, but now we drop the middle line down off the ball. Divide middle line into four parts that appear equal, each part being equal to half the distance from "Browline" to top of ball. Slice off sides by dropping earline straight down. Middle line and earline are parallel. The eyeline now drops below the "equator," which is now the "Browline." Establish "Nose line" in middle of plane to run around to ear. Ear fastens on at intersection of eye and ear lines. Plane stops just short of ear. Top of ear touches Browline. The skull protrudes slightly from ball at back of head. It's easy.*



*To test your "Eye for form," see how many of the heads you can classify. (Page 41).*

## **SOME HEADS BASED ON PAGE 41**

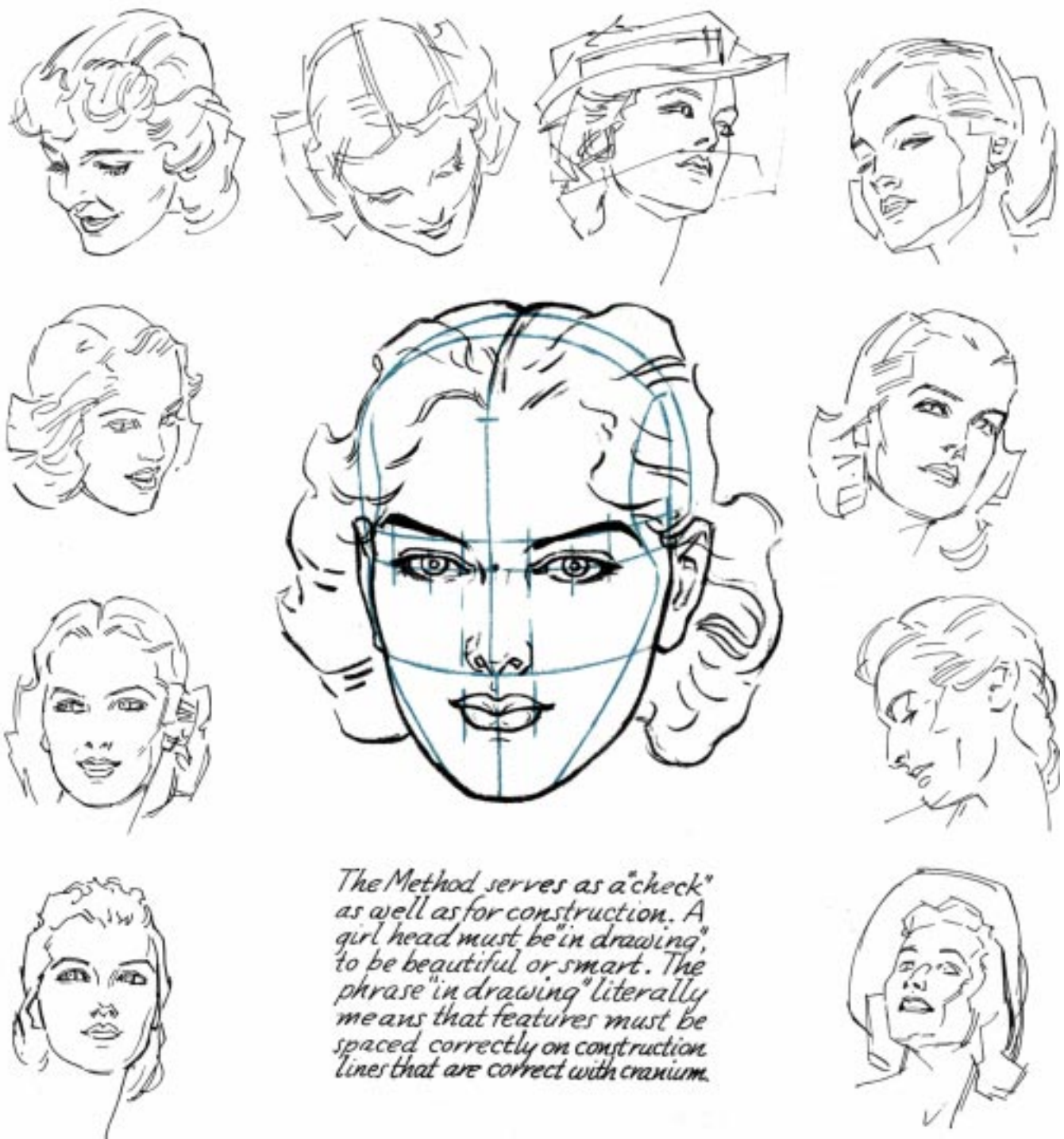
This page must give you some idea of the unlimited variety of types and characters possible through building by the Divided Ball and Plane method. There are thousands of types, and each looks different mostly because of the skull rather than the features. It's fun to study an individual, and try to figure out what kind of ball and plane go together to make up his face. You really learn to look deep into character, and beneath the surface. This method calls for no clairvoyance, but a quick eye and a skillful hand.



*Now back to our fun again after all this "deep stuff." Try drawing these.*

## COMIC HEADS BY THE DIVIDED BALL AND PLANE

The above are simple applications of the method. These are no more difficult than by the previous plan of attaching forms directly to the ball. However, the chance of error is greatly lessened. You might as well have the complete method as part of it. Time spent on these pages will prove of sound value to anyone sincerely interested in the drawing of the head. It is suggested that you go on with the book and come back to this section at intervals. As you try you will improve. By all means do not give up. That hand of yours will be doing surprising things before long.



## A METHOD OF CHECKING

The blue lines in the diagram above are our same construction lines. They may be done on tracing paper over any face. You can thus quickly find a feature that has been incorrectly placed. You can also "find" the ball and plane position in a photographic head this way. Whether you are building or tearing down, the method applies.