

## THE DIVIDED BALL AND PLANE METHOD

It is this flexibility and freedom built into the method that should make it of certain value. On page 37 I have given a set of measurements I consider ideal, but these need not be adhered to. To me the real value of the method is that it makes possible the accurate construction of the head without copy or model or, when a model is used, that it allows you to render the type recognizably and with certainty. It possesses powers of exaggeration for comic drawing and caricature as well as of serious interpretation. It opens an avenue of approach to the novice, dispenses to a large extent with the necessity for tedious and prolonged study, and gives almost at the outset the much needed quality of solidity which usually comes only with a knowledge of bone and muscle structure.

If you glance at page 39, it will be evident how the ball and plane is designed to give that appearance of actual bony structure. The skull lies within this basic form. But over and above this in importance is the helpful guidance it gives in placing the features in their correct positions, in relation to the pose of the head. This will come very quickly, and soon the eye will detect anything obviously "out of drawing."

Many years ago I sensed the lack of any method of approach having any marked degree of accuracy. I was told to draw the head as an egg or oval, and to proceed from there. Fine for a straight front view. But what of the jaw in a profile? There is but a slight hint of the skull formation in an egg shape alone. Again, I was told to build the head starting with a cube. While this aided one in sensing the perspective, it gave no hint of the skull. How much of the cube was to be cut away? Since then I have heard of "shadow methods" and others, yet in every case a previous knowledge of the head was necessary.

