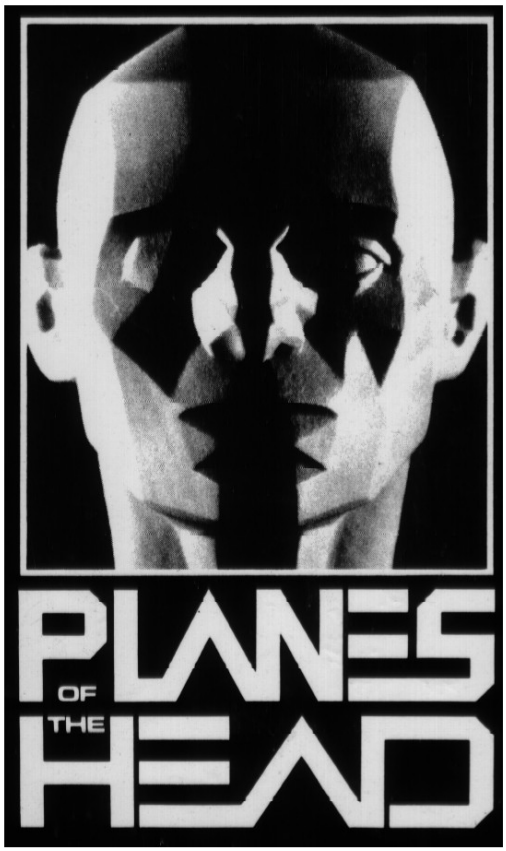
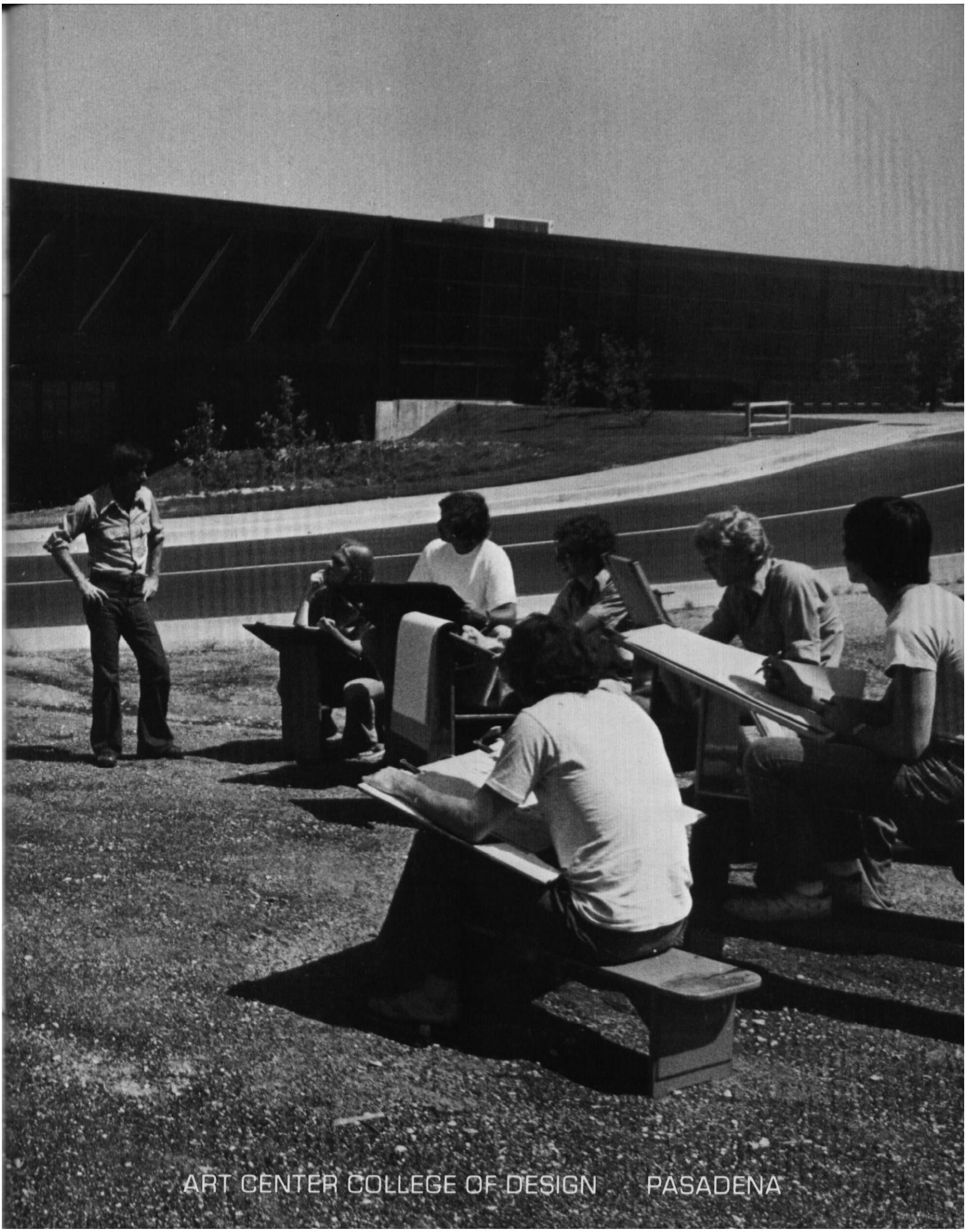

PLANES
OF
THE
HEAD


ART CENTER COLLEGE OF DESIGN PASADENA

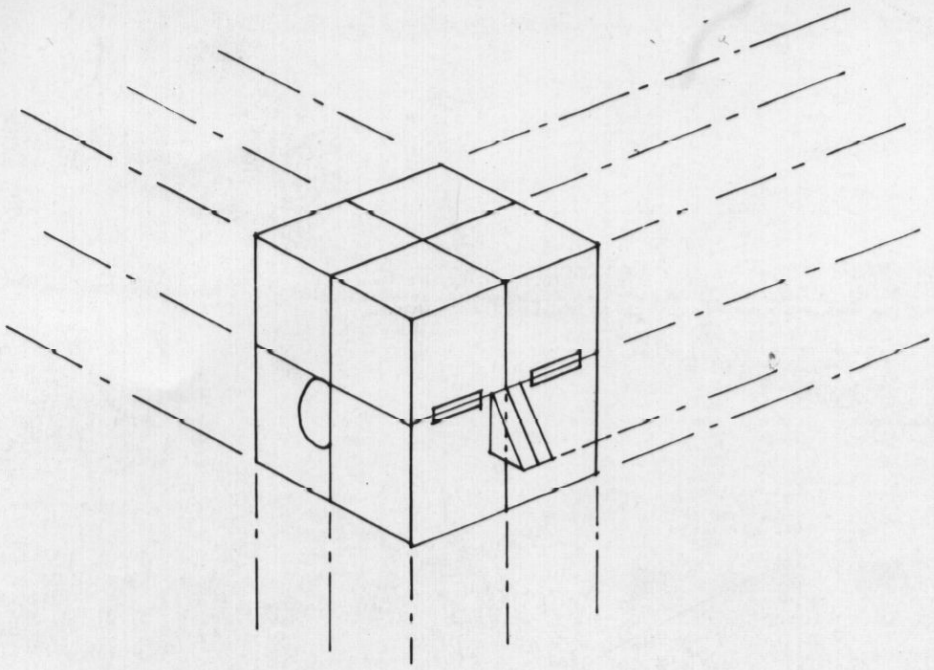


Fig. 1. This cube is drawn in isometric perspective. There are no vanishing points, so all parallel lines are drawn parallel.

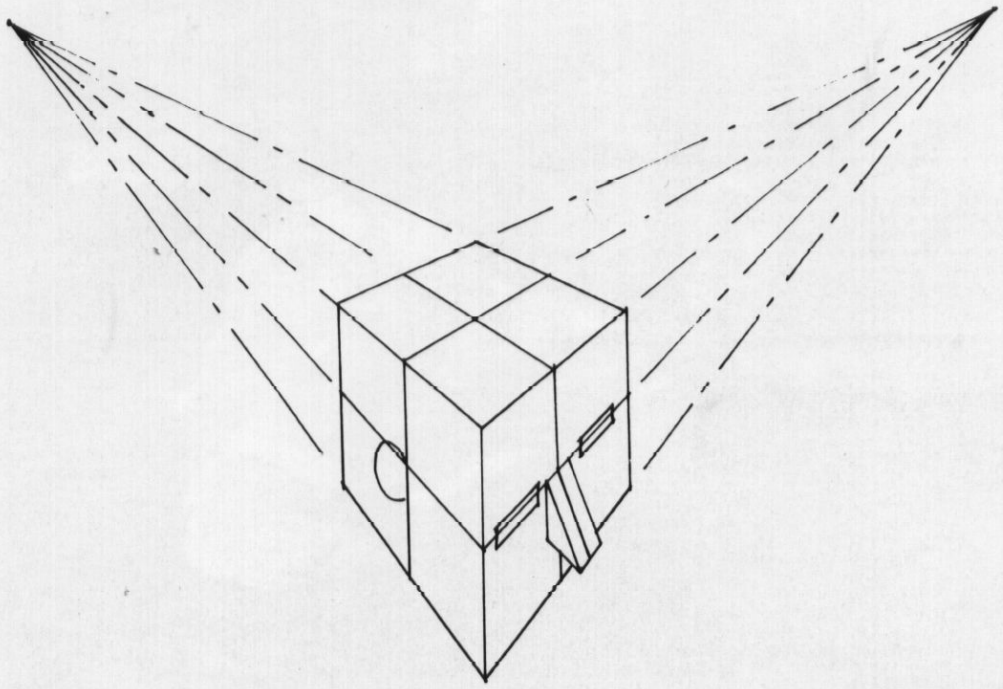


Fig. 2. This cube is drawn in two-point perspective, which uses two vanishing points.

In three-point perspective, which uses three vanishing points, there are no parallel lines. (not shown)

All the drawings in this manual are drawn in isometric perspective.

PLANES OF THE HEAD

by John Asaro

This manual and model are designed as tools for learning in an effective and orderly progression how to draw and paint the human head. The model is applicable to both sexes and all races, with variations arising only in proportion. The left side shows the basic structure of the head's planes as seen in a rounded and or younger face. The right side shows a more complex structure characteristic of a thinner and or older face.

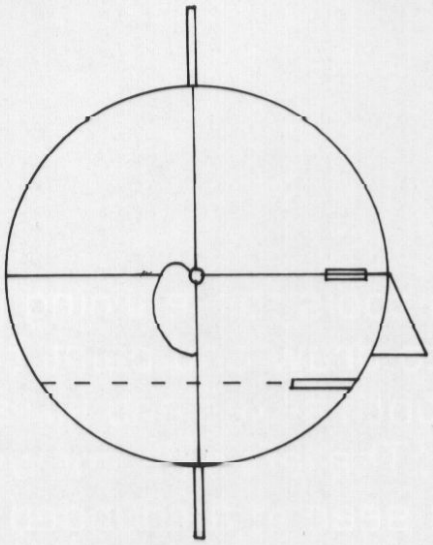
This has been conceived in the hope of benefiting all artists from the beginning student to the professional. It is designed for both independent and classroom use.

Through academic exercise PLANES OF THE HEAD offers a realistic approach for the understanding of light and planes in the modeling of the human head.

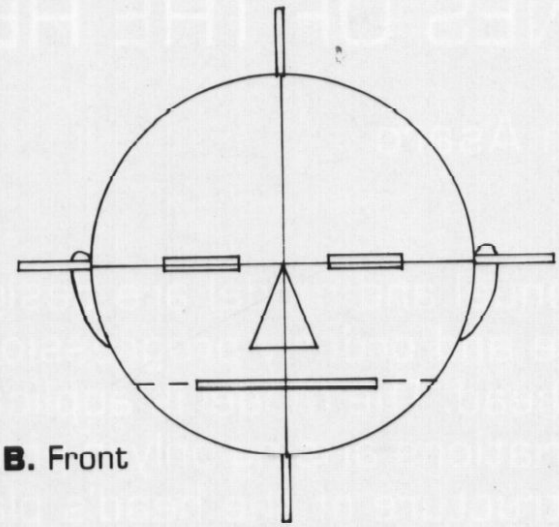
Before you begin, you should know both perspective and the skull. There is an excellent plastic skull available in hobby stores by Renwal.

This manual complicates rapidly, so go slowly and don't pass over any pages unless you know the material.

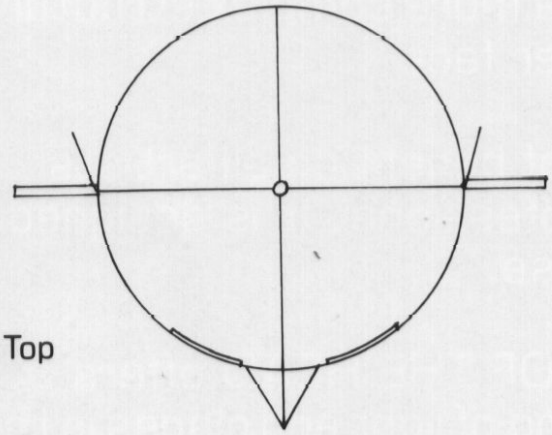
Part I: Drawing



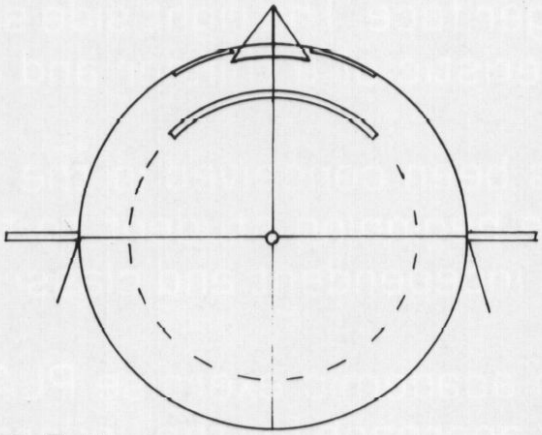
A. Side



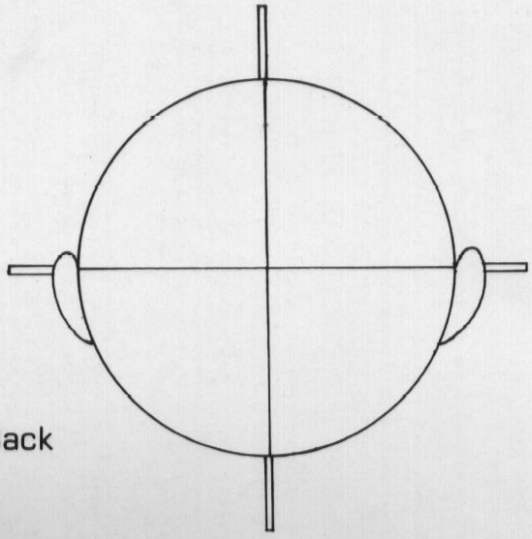
B. Front



C. Top



D. Bottom



E. Back

Fig. 3. Take a ball about three inches in diameter and draw lines around it as shown. Glue on a paper nose and ears.

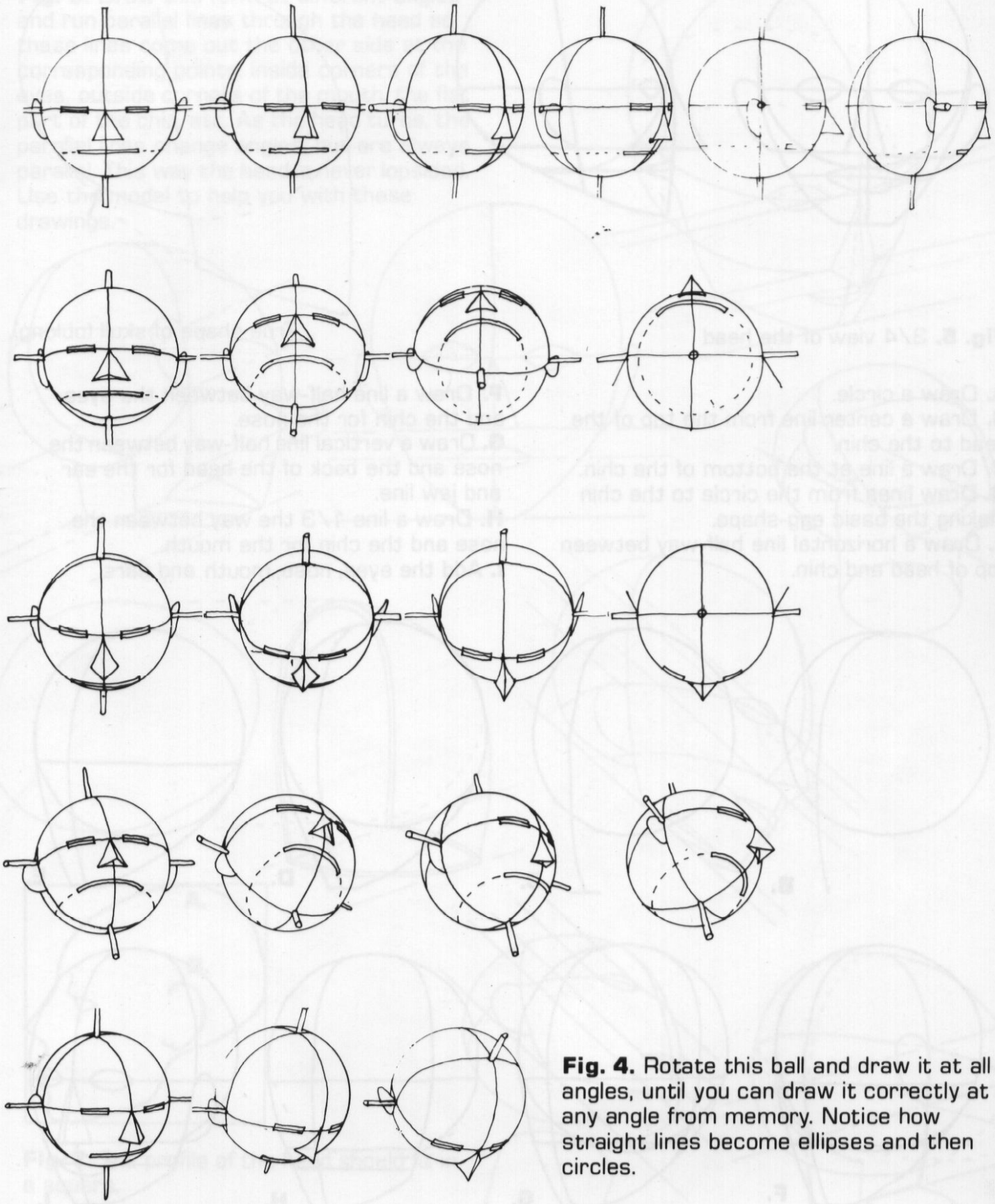
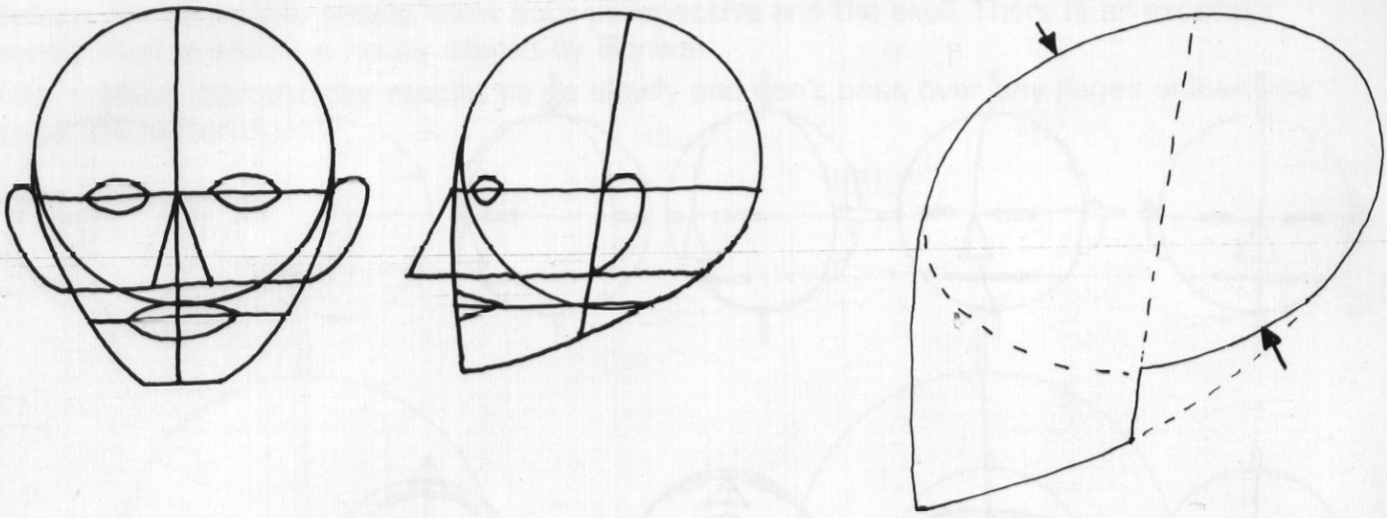


Fig. 4. Rotate this ball and draw it at all angles, until you can draw it correctly at any angle from memory. Notice how straight lines become ellipses and then circles.



True shape of skull (oblong).

Fig. 5. 3/4 view of the head

A. Draw a circle.
B. Draw a center line from the top of the head to the chin.
C. Draw a line at the bottom of the chin.
D. Draw lines from the circle to the chin making the basic egg-shape.
E. Draw a horizontal line half-way between top of head and chin.
F. Draw a line half-way between the eyes and the chin for the nose.
G. Draw a vertical line half-way between the nose and the back of the head for the ear and jaw line.
H. Draw a line 1/3 the way between the nose and the chin for the mouth.
I. Add the eyes, nose, mouth and ears.

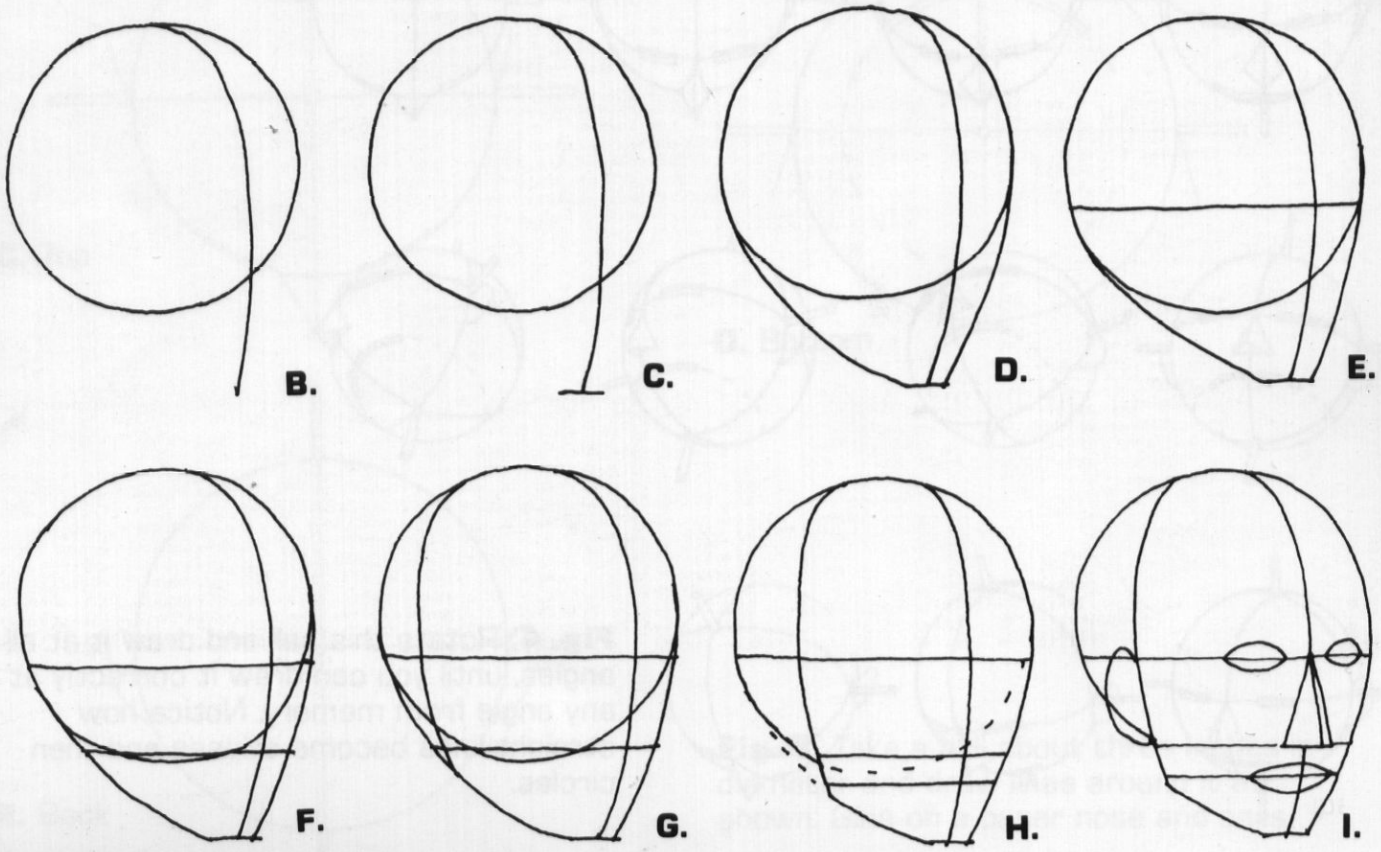


Fig. 6. Draw this form at different angles and run parallel lines through the head so these lines come out the other side at the corresponding points: inside corners of the eyes, outside corners of the mouth, the flat part of the chin, etc. As the head turns, the parallel lines change angles, but are always parallel. This way the head is never lopsided. Use the model to help you with these drawings.

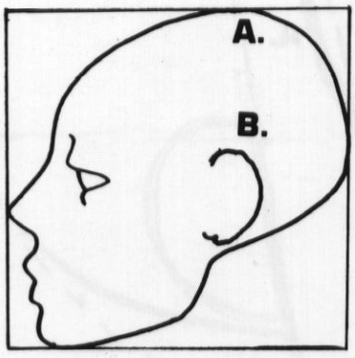
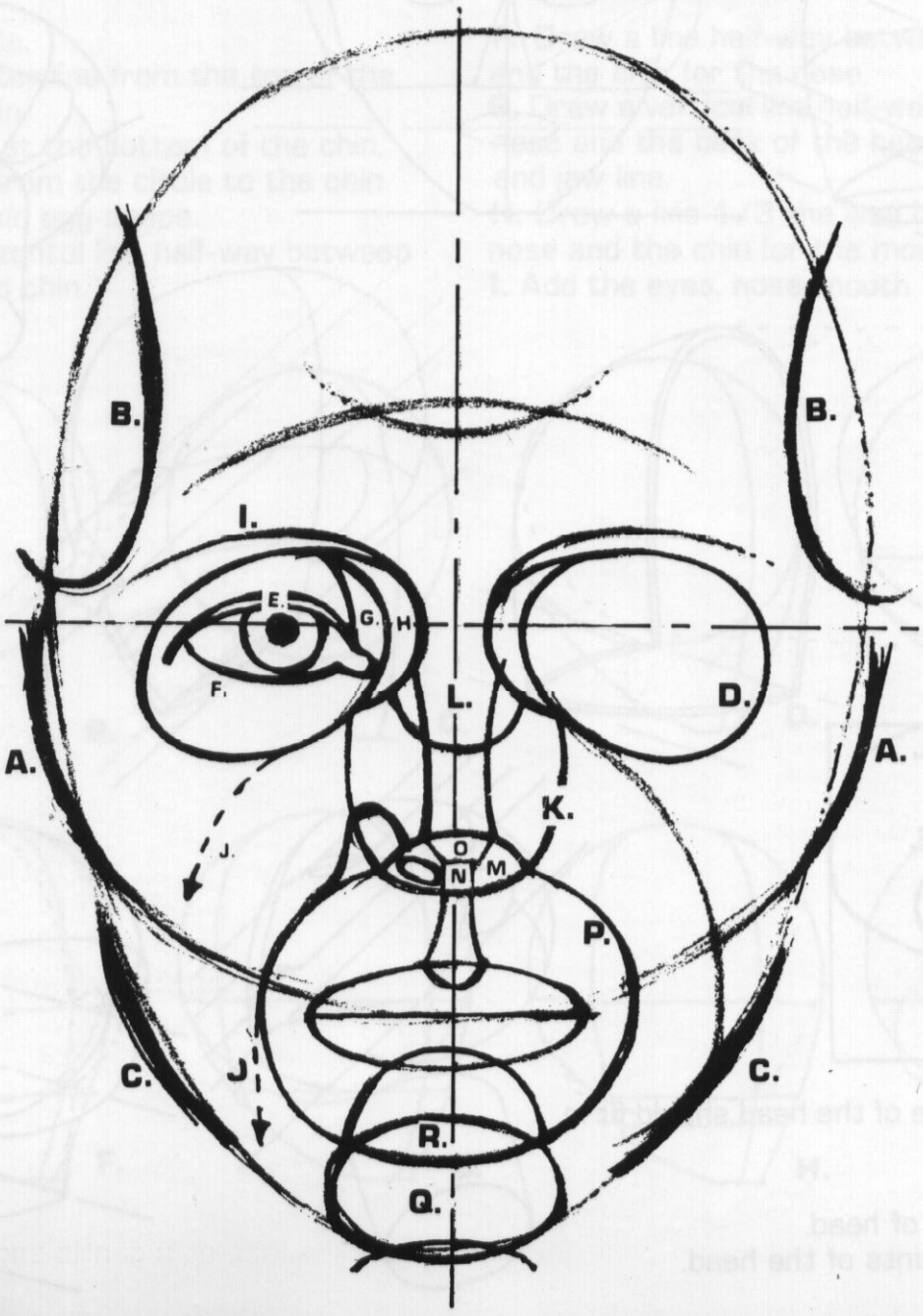


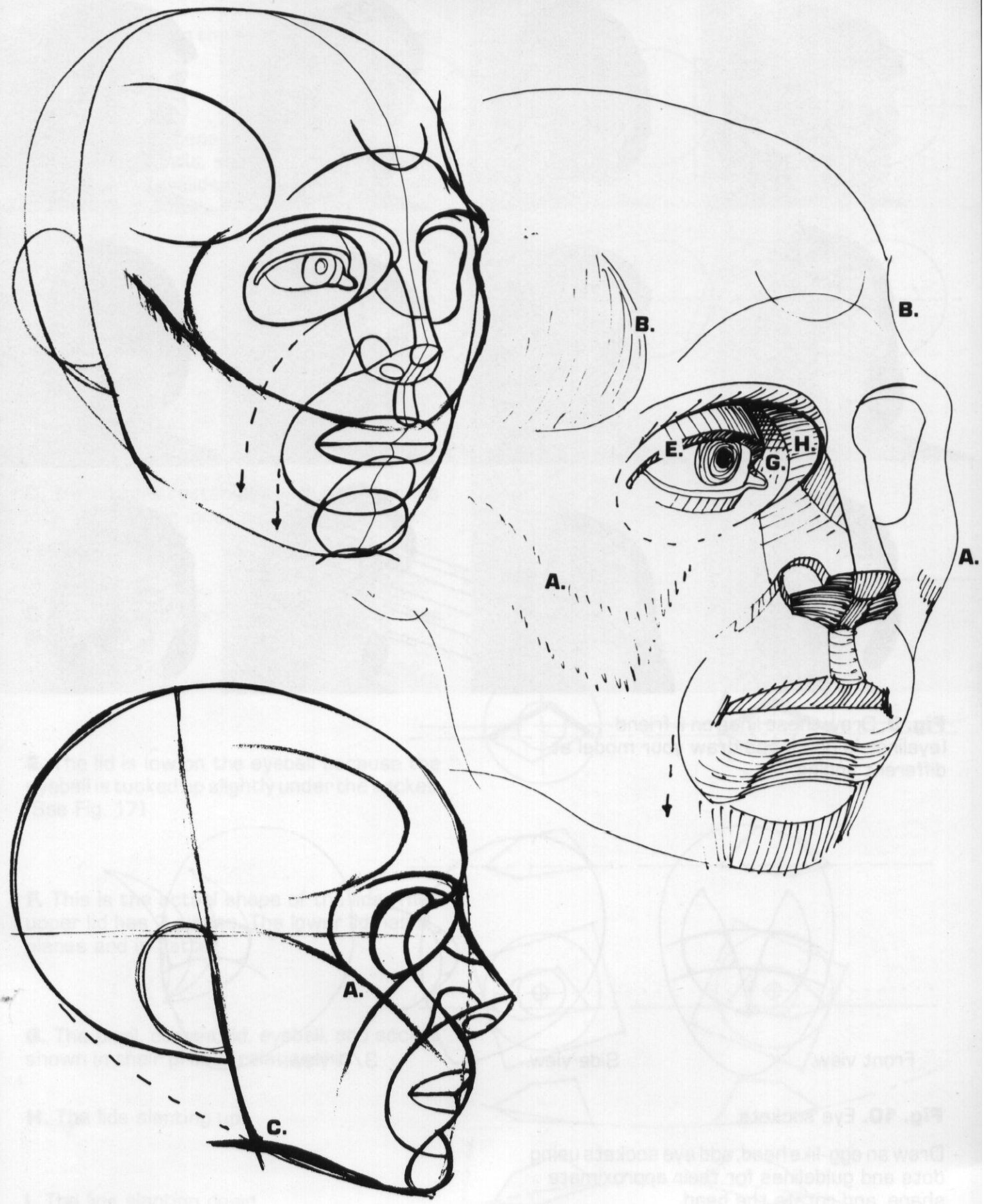
Fig. 7. The profile of the head should fit in a square.

A. Highest point of head.
B. The widest points of the head.

Fig. 8. The structure of the head—interlocking contour lines and planes.

A. Cheek bone.
B. Sides of the forehead.
C. Jaws.
D. Eye socket. (This is also the top fold of the eyelid.)
E. Upper eyelid. (2 lines)
F. Lower eyelid.
G. Flat area between the eyelid and nose.
H. The steep side of the nose as the nose curves into the eyesocket.
I. The eyebrow as it turns into the bridge of the nose.
J. The line that becomes more prominent with age.
K. The line that curves around the sides and bottom of the nose.
L. Top of the nose.
M. Corners of the nose.
N. Bottom of the nose.
O. Front of the nose.
P. Muscle that encircles the mouth. (The lips do not touch this line.)
Q. Chin.
R. Top of the chin.




B.
B.
E.
H.
G.
A.
A.
A.
C.

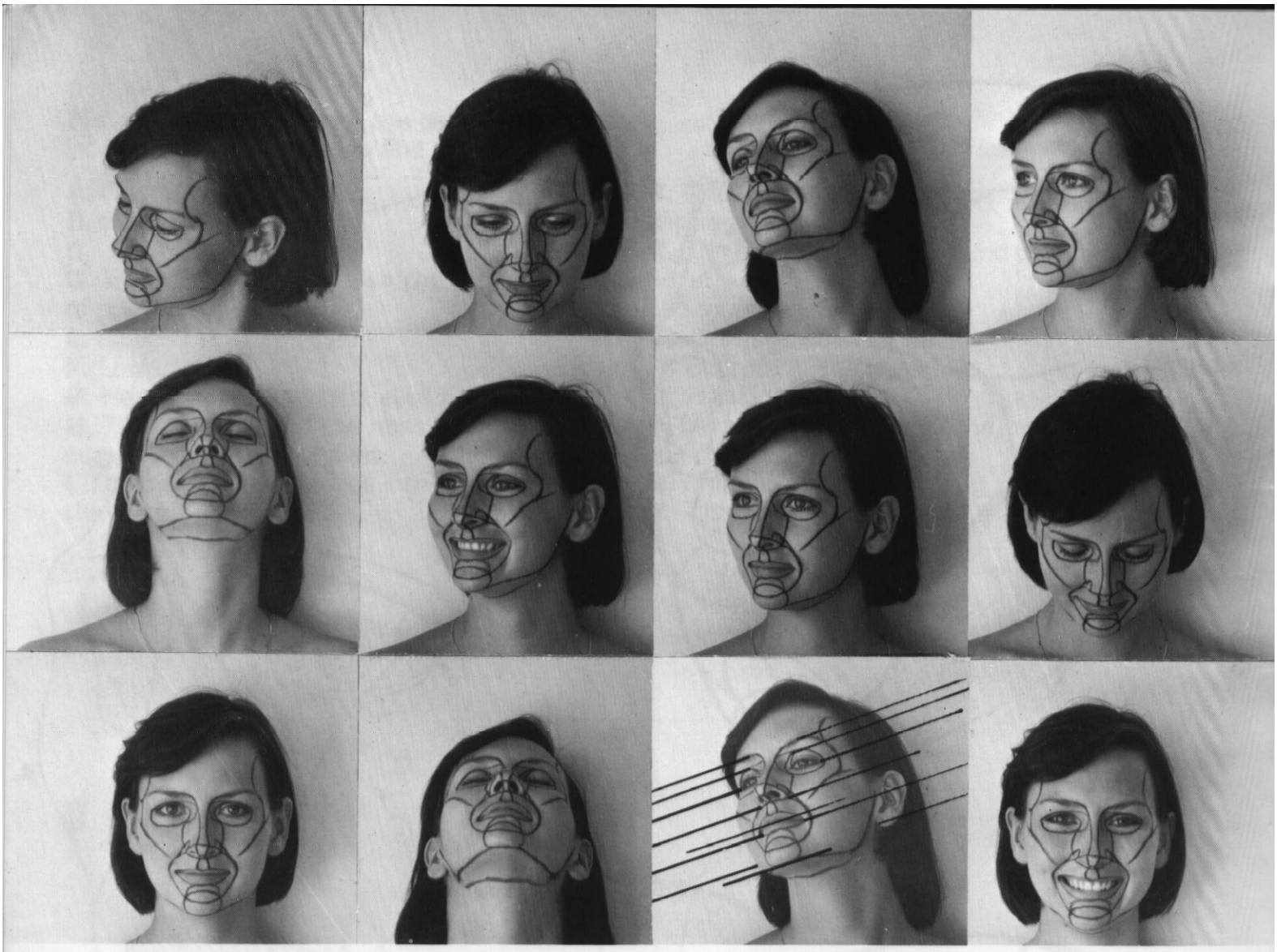


Fig. 9. Draw these lines on a friend (eyeliner is good) and draw your model at different angles.

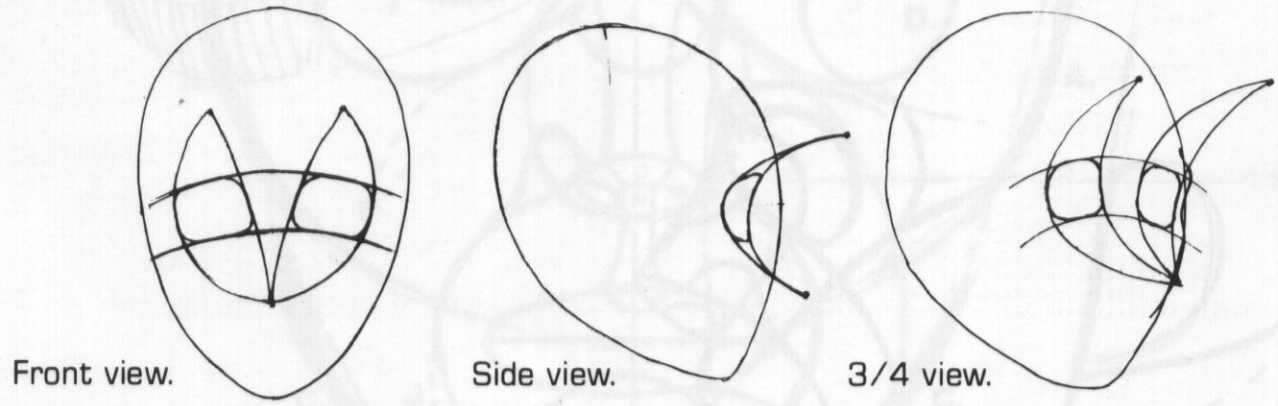
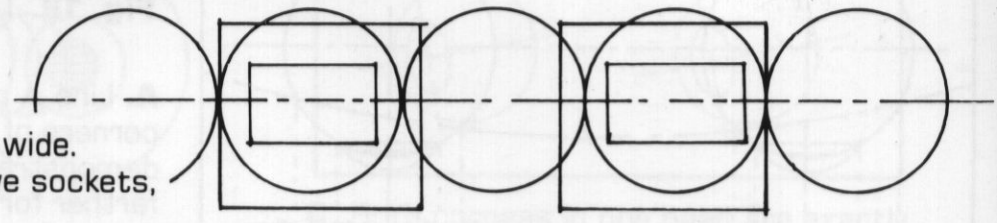


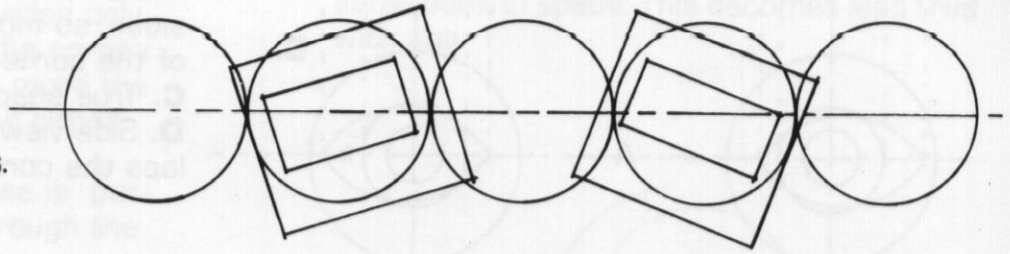
Fig. 10. Eye sockets.

Draw an egg-like head, add eye sockets using dots and guidelines for their approximate shape, and rotate the head.

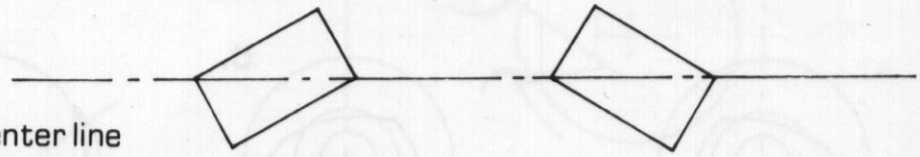
Fig. 11. Drawing the eyes, lids, and sockets in sequence.



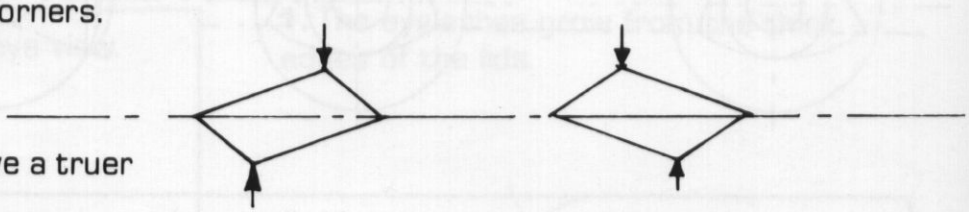
A. The head is generally 5 eyes wide. (Circles—eyeballs, squares—eye sockets, rectangles—eyelids.)



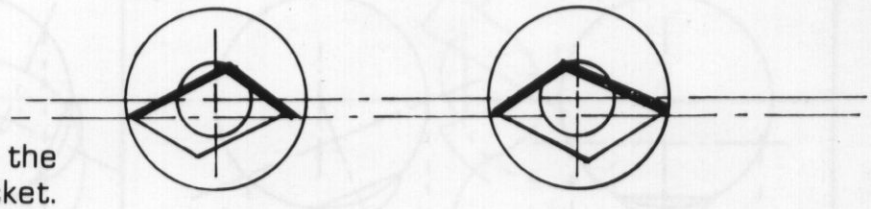
B. Rotate the sockets and lids.



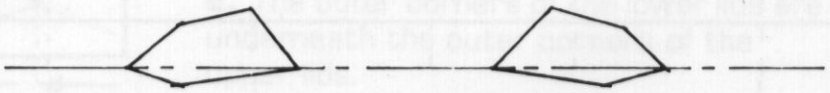
C. The lids are rectangles with a center line intersecting the inner and outer corners.



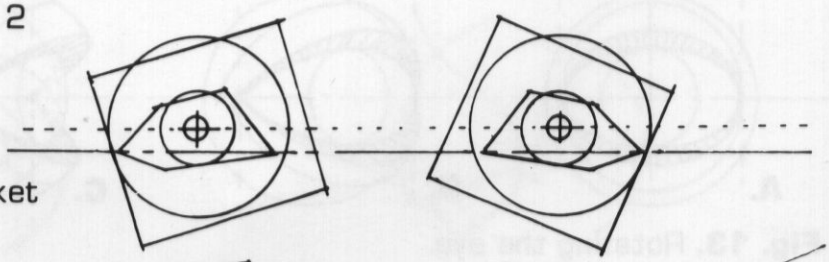
D. Push in at the arrows to achieve a truer shape.



E. The lid is low on the eyeball because the eyeball is tucked up slightly under the socket. (See Fig. 17)

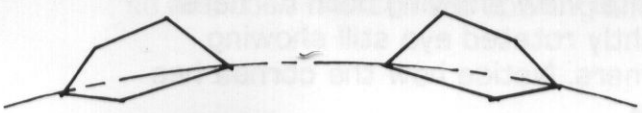


F. This is the actual shape of the lids. The upper lid has 3 planes. The lower lid has 2 planes and is flatter.



G. The pupil, cornea, lid, eyeball, and socket shown in their proper relationship.

H. The lids slanting up.



I. The lids slanting down.

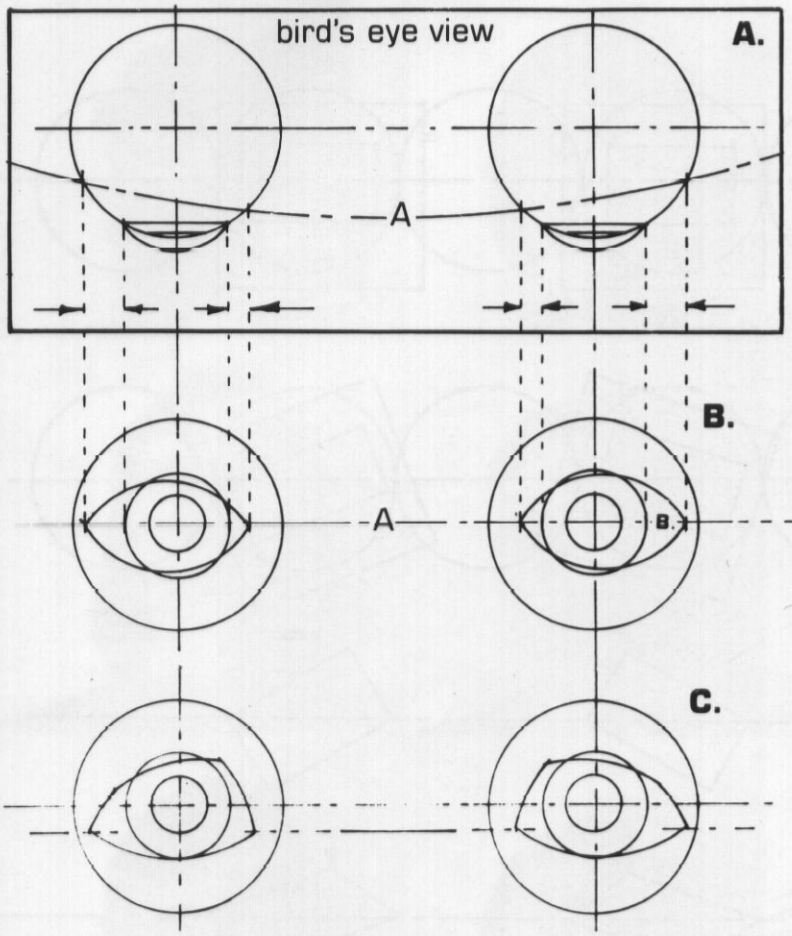


Fig. 12. The eye.

A. Line A runs through the inner and outer corners of the eyes and is always curved, demonstrating that the inner corners are farther forward than the outer corners.
B. Because line A is curved, the cornea is not in the center of the lids. The lids move to the sides, so more white shows on the outside of the cornea.
C. True shape of the lids.
D. Side view showing how the top lid overlaps the cornea.

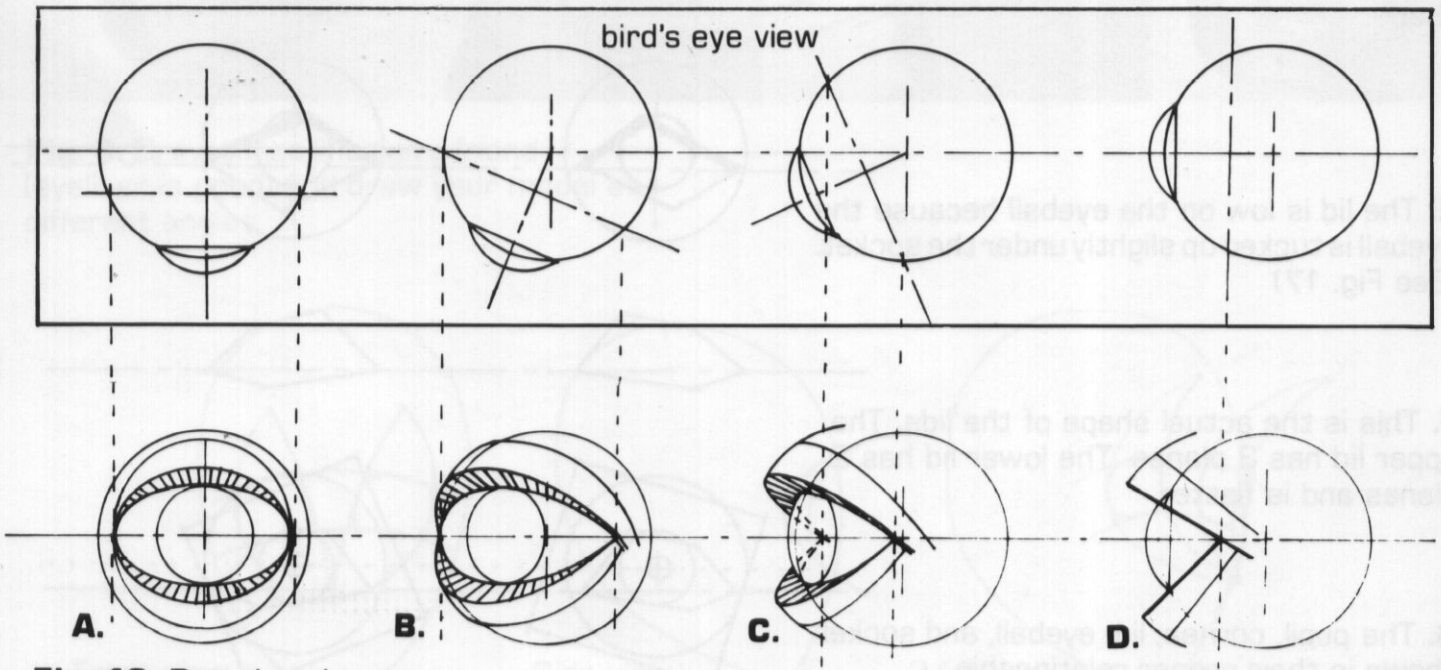


Fig. 13. Rotating the eye.

The center line is not curved on these drawings.
A. A frontal view showing both corners.
B. A slightly rotated eye still showing both corners. Notice how the cornea has an ellipse.
C. A radically rotated eye showing only one corner. Put a dot to mark the corner you cannot see and draw the lids as a dotted line to that dot.
D. A profile view showing both corners at the same point.

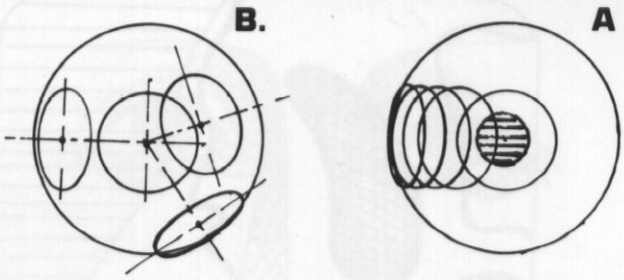


Fig. 14. The cornea and the pupil.

A. The cornea and pupil are circles only in a frontal view. At an angle the cornea and pupil become ellipses. The more the eye turns, the more severe the ellipse becomes.
B. The widest part of the ellipse is perpendicular to a line running through the center of the eyeball.

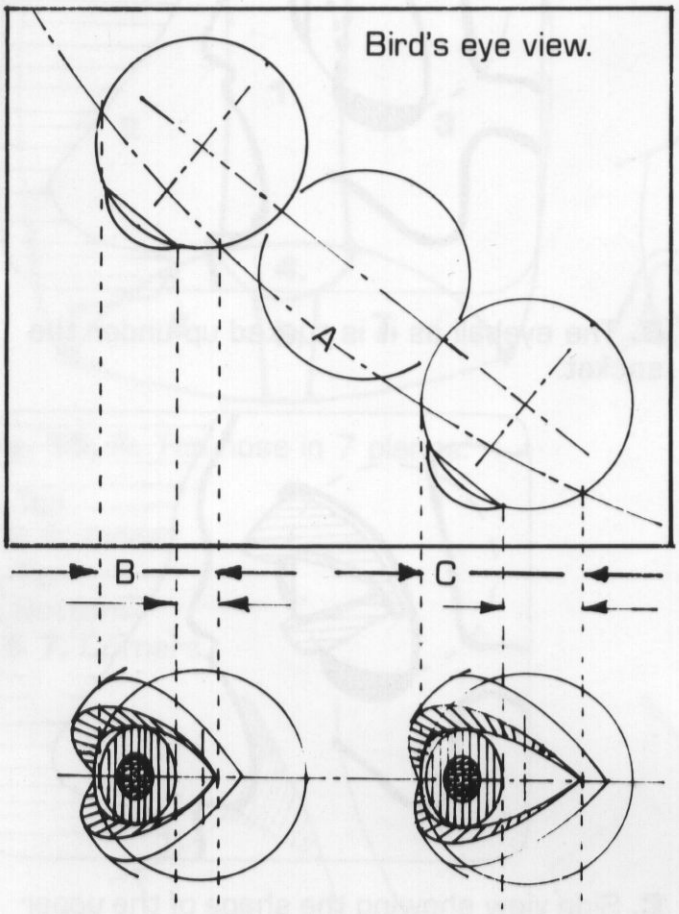
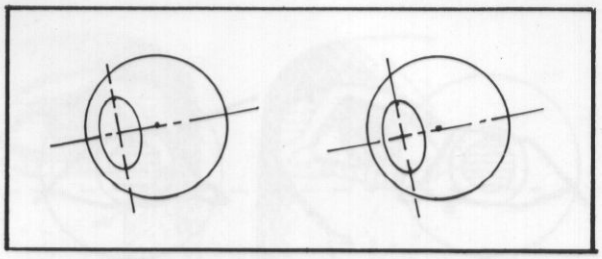
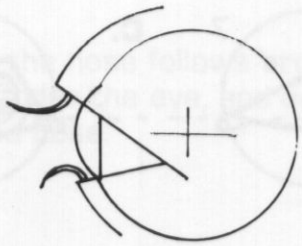


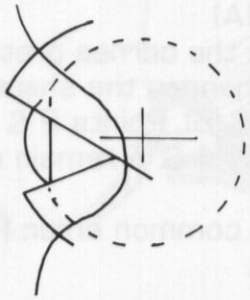
Fig. 15. Since line A is curved, the corners of the left eye, or the far eye, are closer (see lines B), than the corners of the near eye (see lines C.)



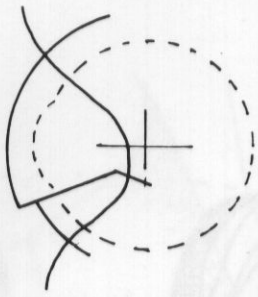
C. Both corneas in one head are exactly the same because they are focused on the same point in space. This becomes less true with age.



1. The eyelashes grow from the thick edges of the lids.



2. The outer corners of the lower lids are underneath the outer corners of the upper lids.



3. The upper lid is thicker than the lower lid and does most of the opening and closing.

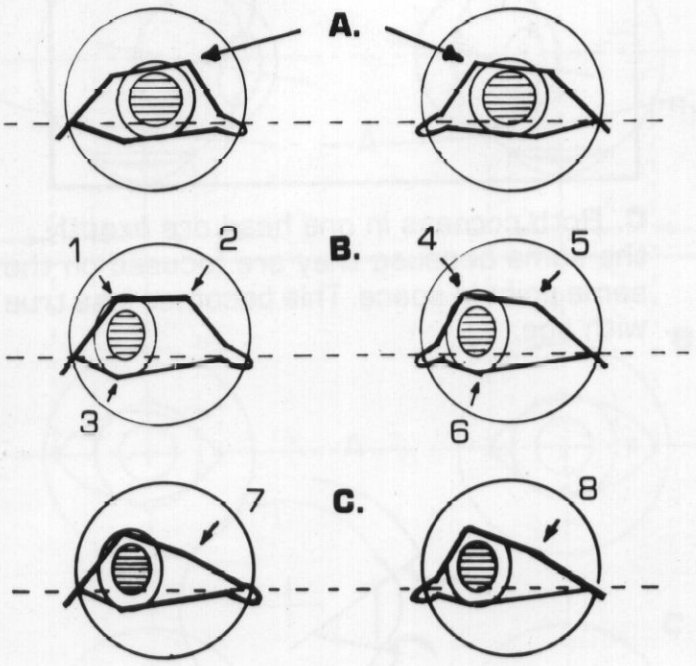
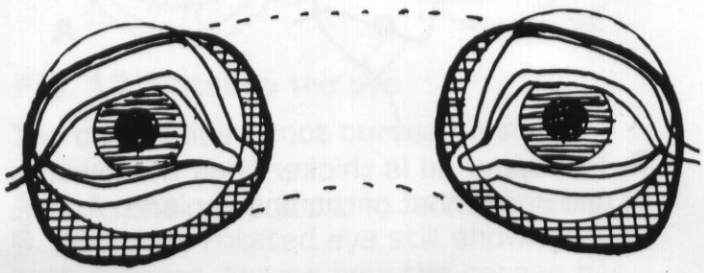


Fig. 16. The lids as the eye rotates.

A. This part of the lid is higher since the lids are not centered on the eyeball. (See Fig. 12A)
B. Because the cornea protrudes from the eyeball, it changes the shape of the lids as it turns. (1 & 6). Points 2 & 3 remain the same. Points 4 & 5 remain relatively the same.
C. This is a common error. Points 7 & 8 are too low.



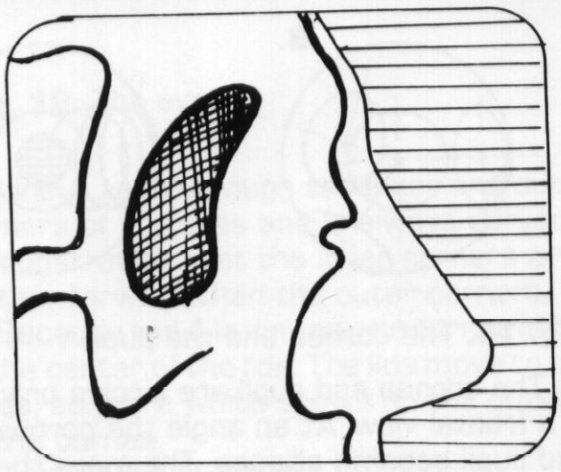
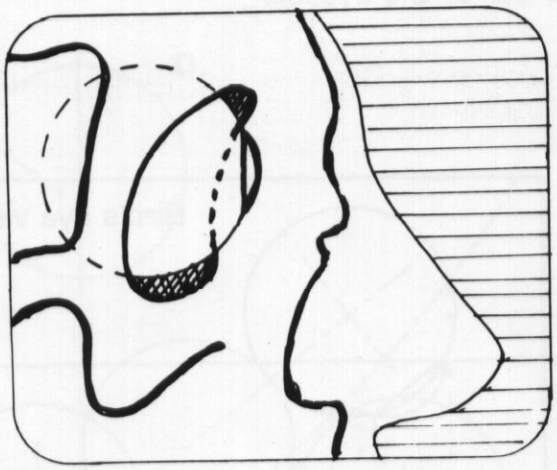
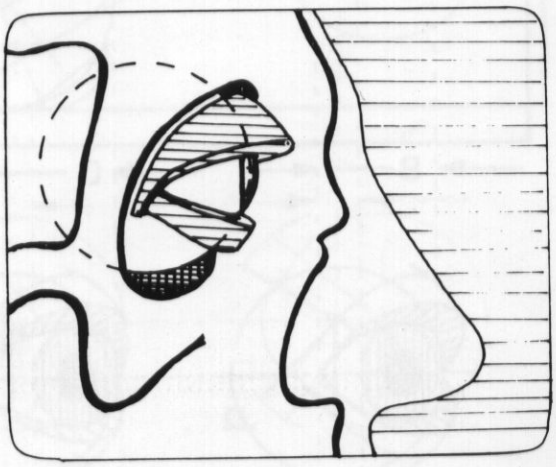


Fig. 17. The skull, socket, eye, and lid.

A. The position of the eyesocket in the skull.



B. The eyeball as it is tucked up under the socket.



C. Side view showing the shape of the upper lid following the contour of the socket.

D. Frontal view again showing the upper lid following the contour of the socket.

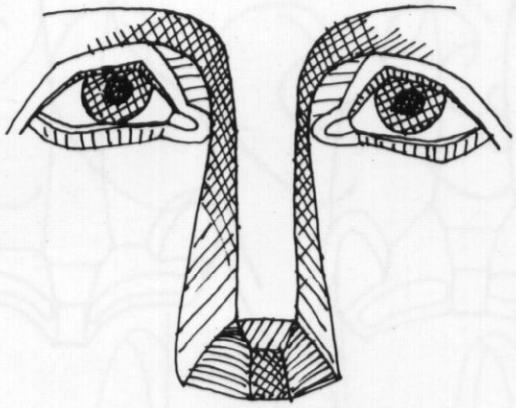
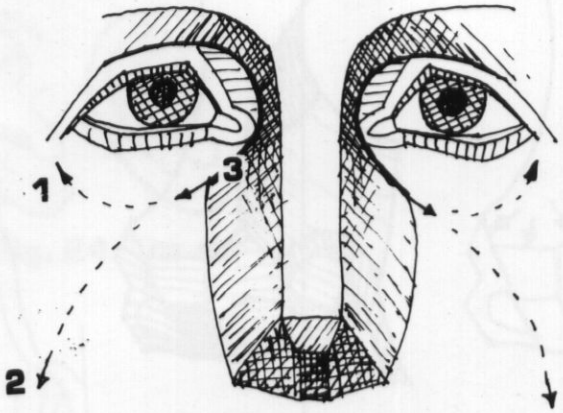
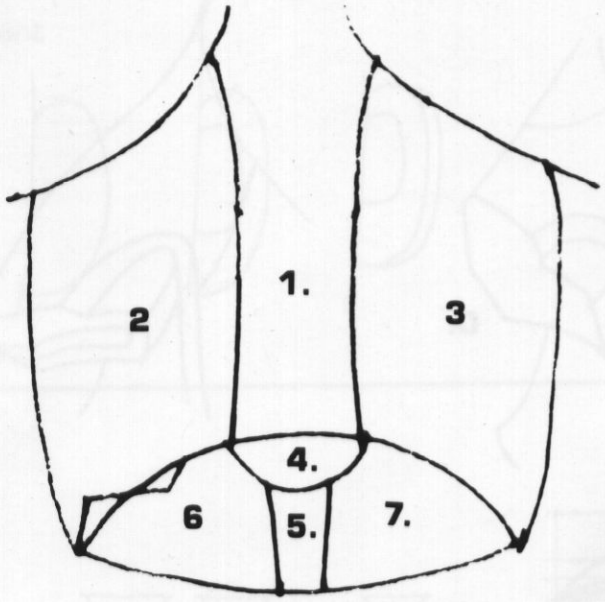


Fig. 18. The sides of the nose.

A. Common error.



B. The correct way.
C 1. Eye socket.
C 2. Aging line.
C 3. The side of the nose follows around the eye socket, under the eye, and down to the bottom of the nose.



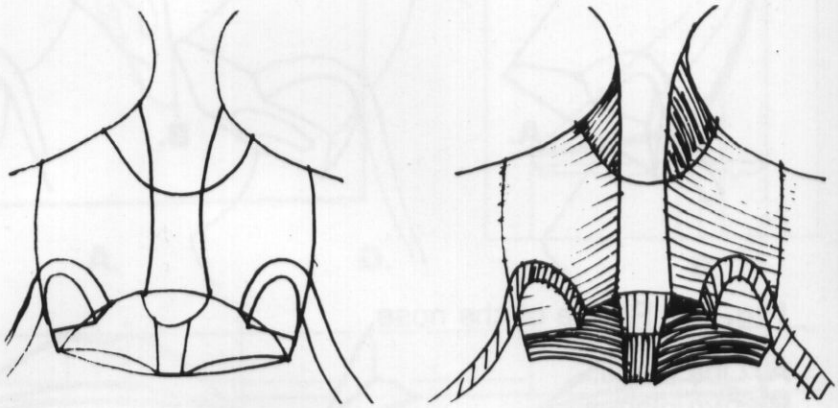
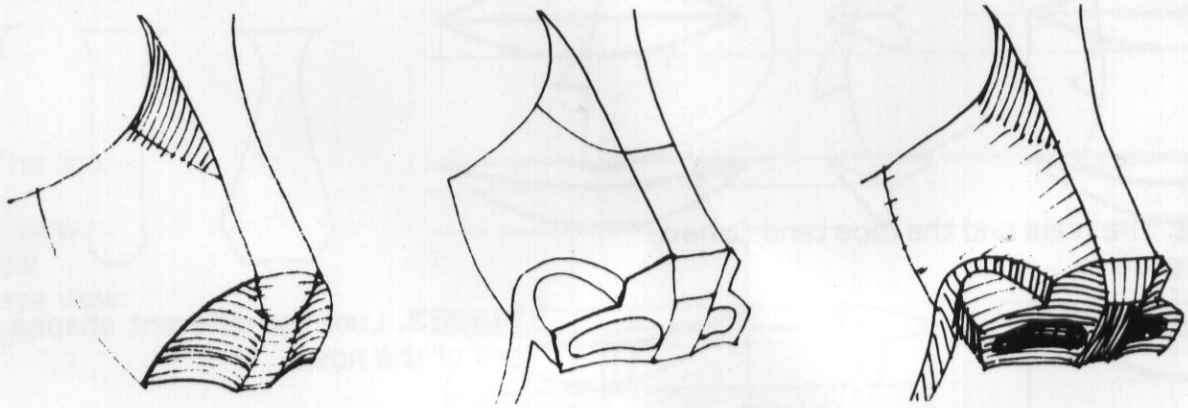


Fig. 19. A. The nose in 7 planes.

1. Top
2 & 3. Sides
4. Tip
5. Bottom
6 & 7. Corners.



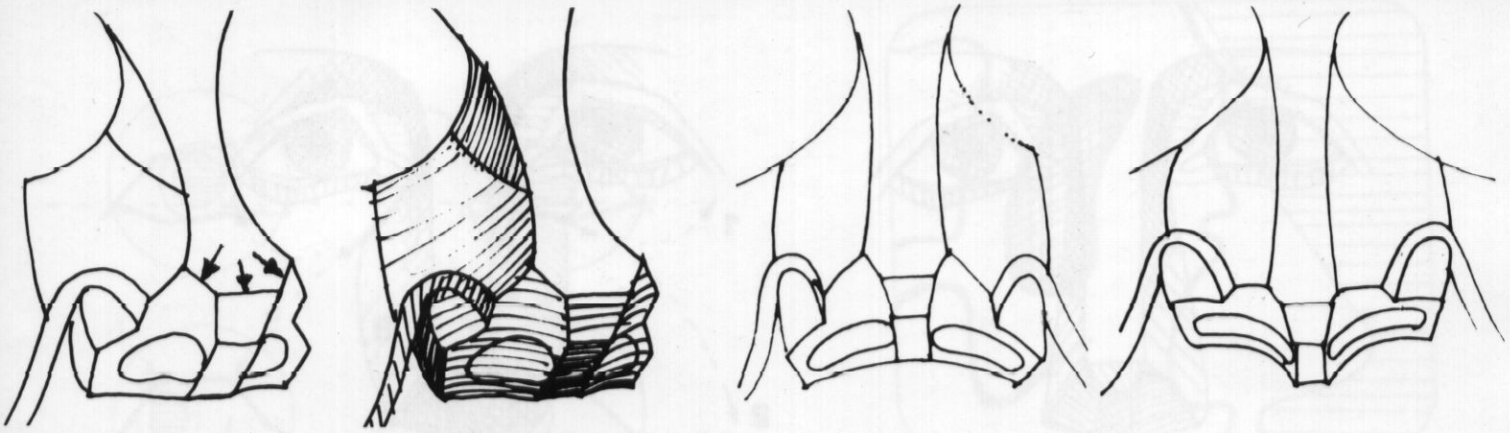


Fig. 20. 3 angles of the tip of the nose.

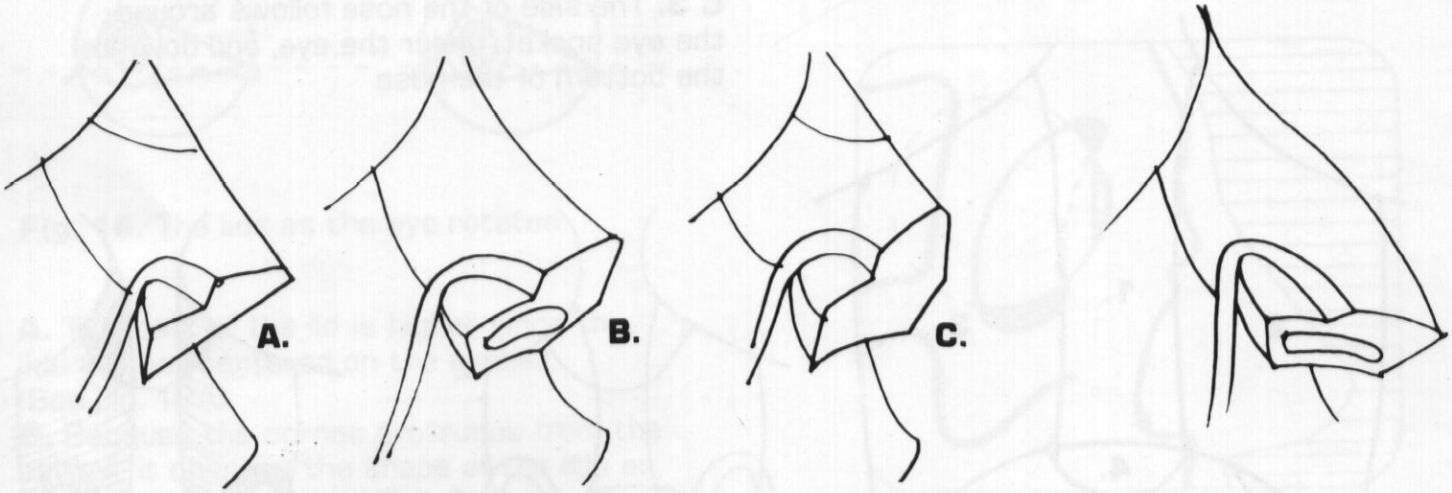


Fig. 21. Profile of the nose.

A. One plane.
B. Two planes.
C. Three planes.

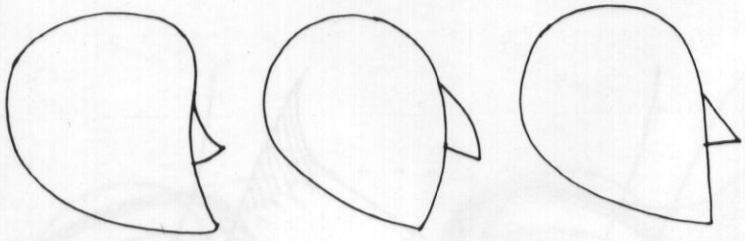


Fig. 22. The nose and the face tend to have similar profiles.

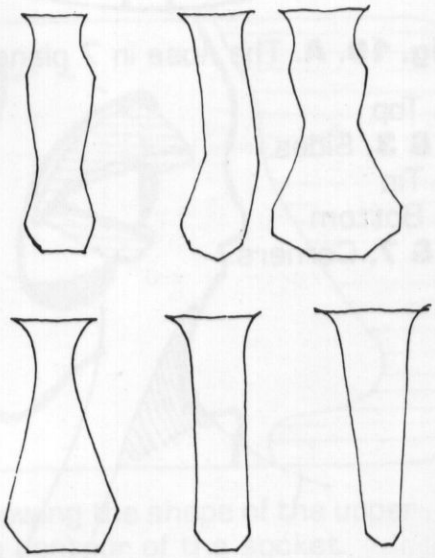


Fig. 23. Look for different shapes of the top of the nose.

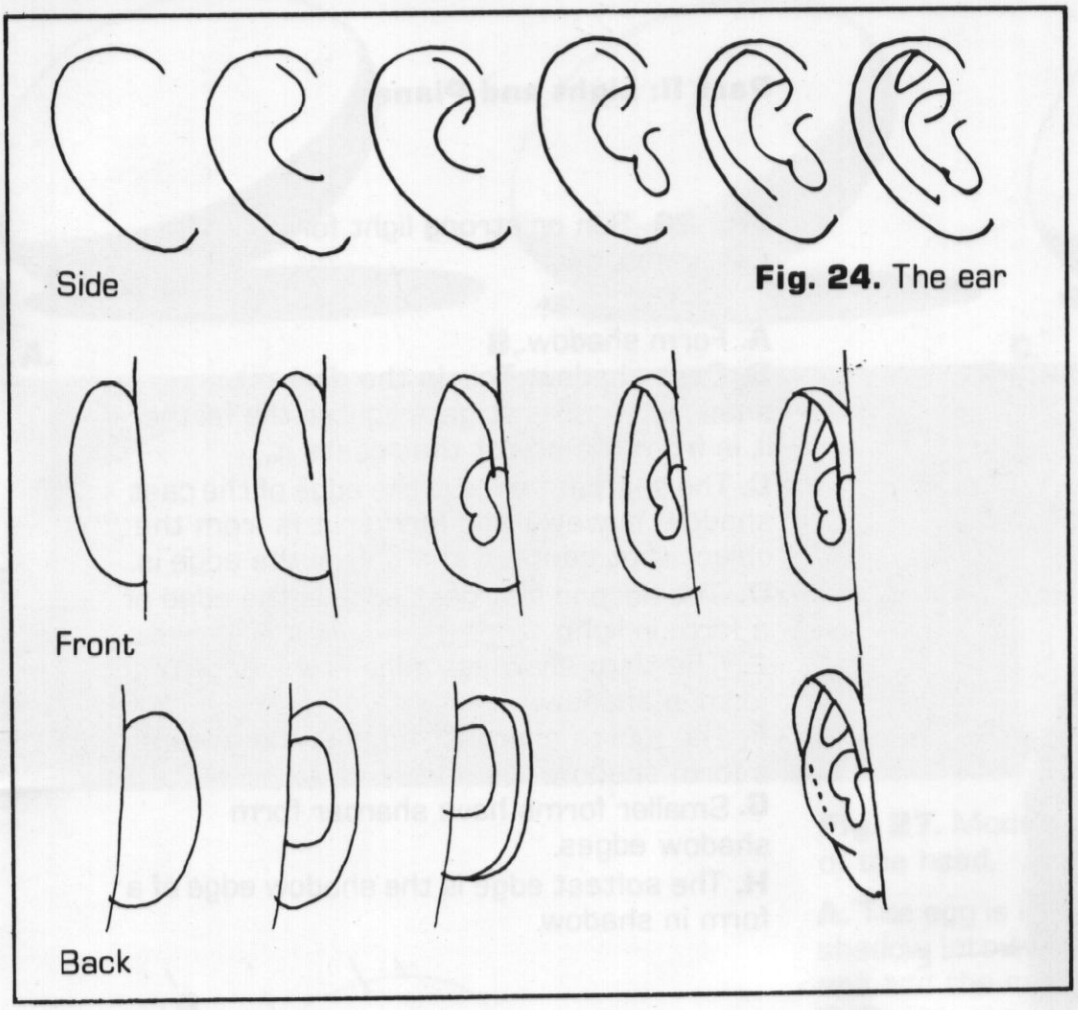
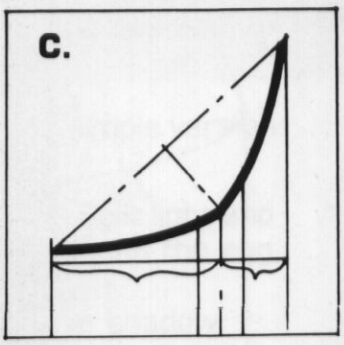
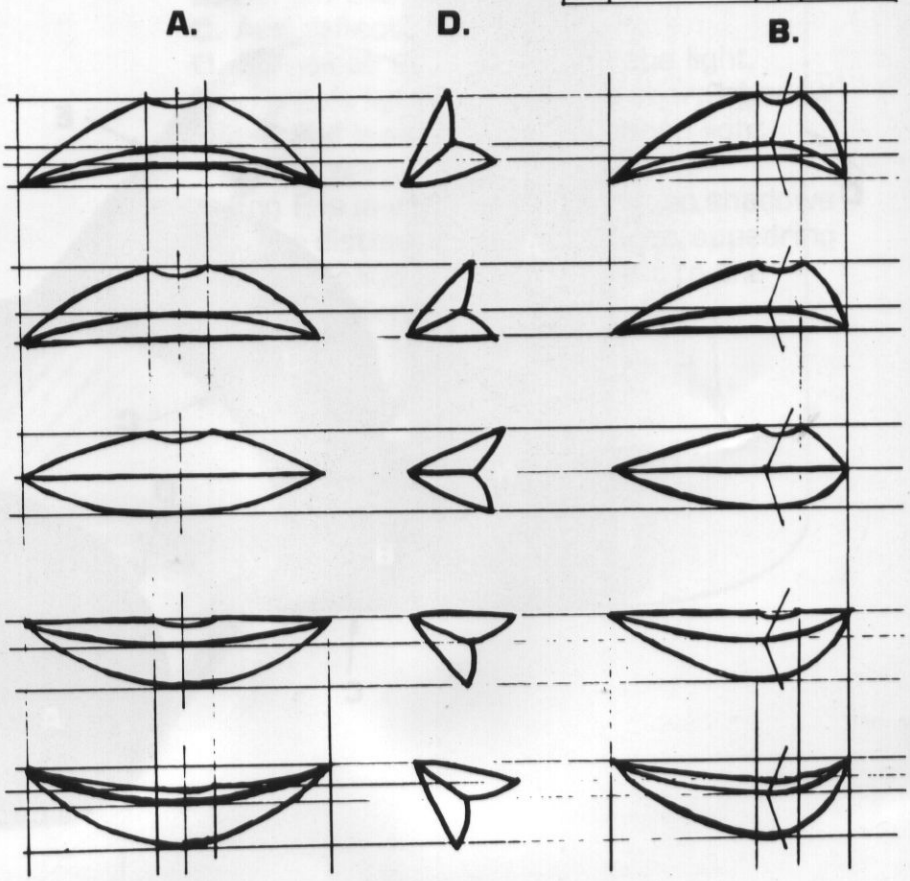
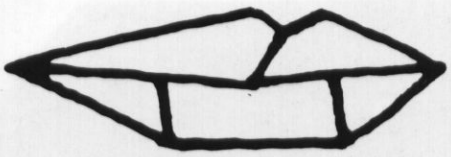


Fig. 24. The ear







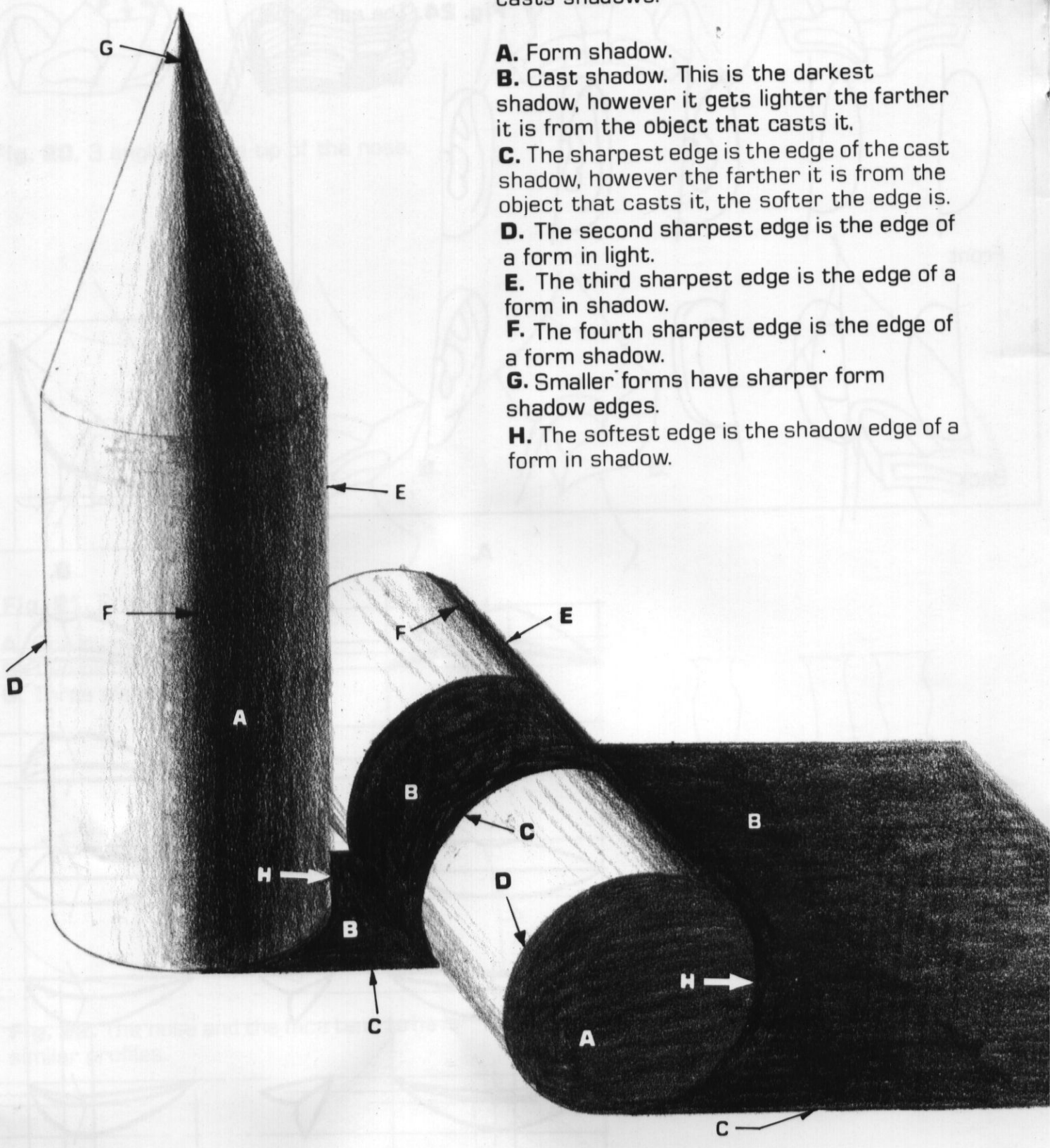
five planes.

Fig. 25. The lips

A. Frontal view.
B. 3/4 view.
C. Bird's eye view.
D. Side view

Fig. 26. Sun or strong light forms and casts shadows.

A. Form shadow.
B. Cast shadow. This is the darkest shadow, however it gets lighter the farther it is from the object that casts it.
C. The sharpest edge is the edge of the cast shadow, however the farther it is from the object that casts it, the softer the edge is.
D. The second sharpest edge is the edge of a form in light.
E. The third sharpest edge is the edge of a form in shadow.
F. The fourth sharpest edge is the edge of a form shadow.
G. Smaller forms have sharper form shadow edges.
H. The softest edge is the shadow edge of a form in shadow.



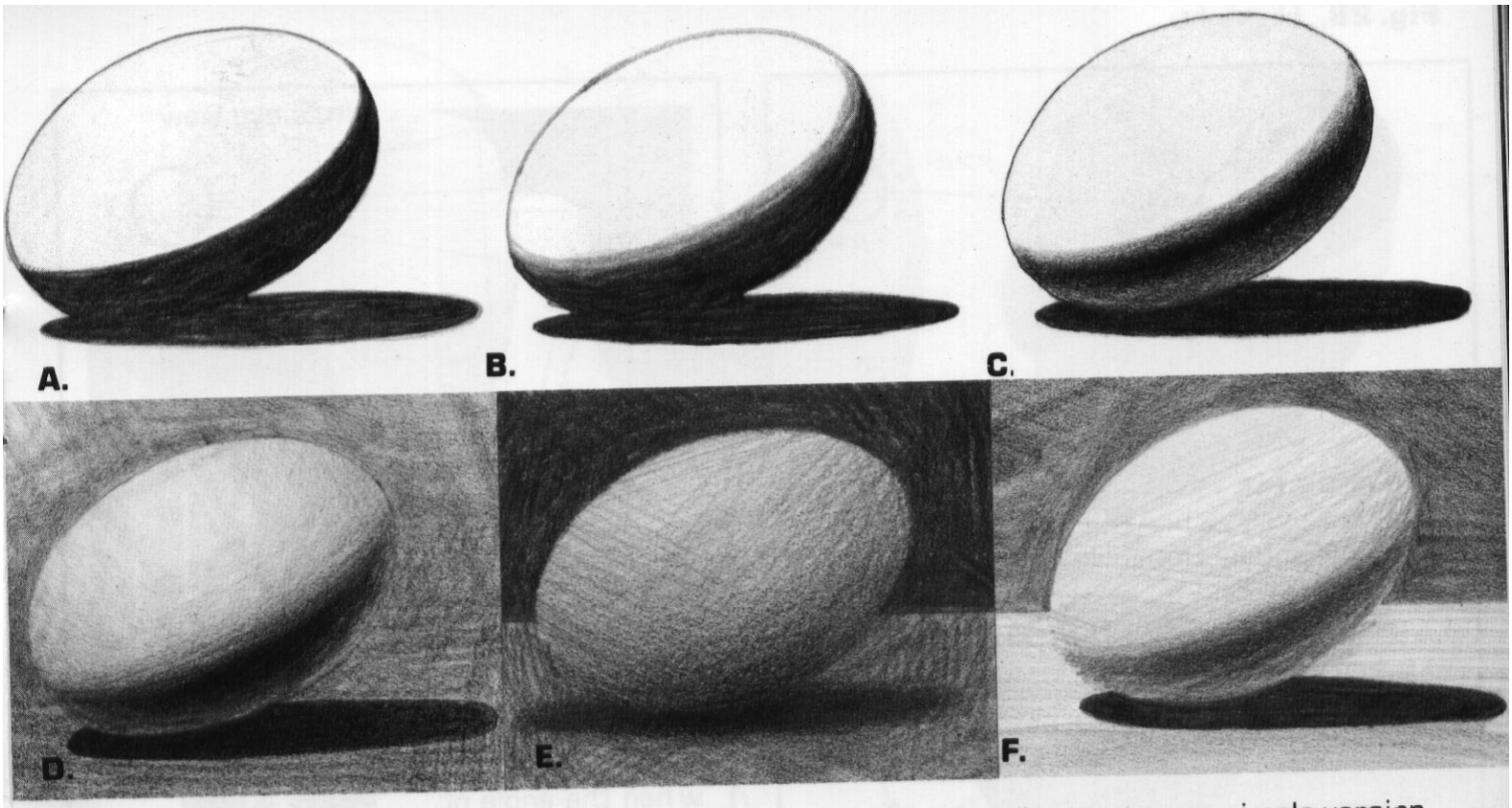
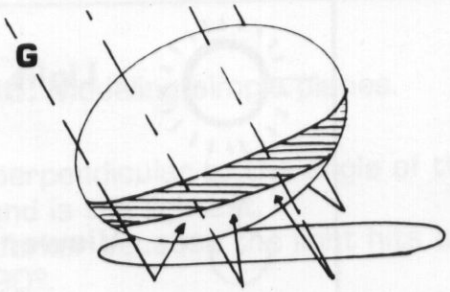
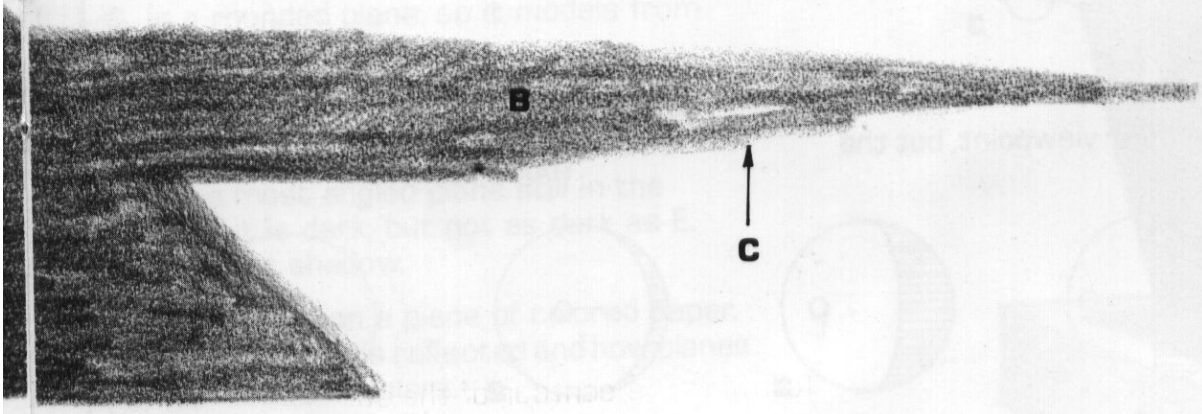


Fig. 27. Modeling an egg—a simple version of the head.

A. The egg is in a strong light. Split light and shadow into two strong shapes on the egg and add the cast shadow.
B. Soften the edge of the form shadow.
C. Add reflected light.
D. Complete the modeling in the light.
E. In a soft light there are no sharp shadow edges and less contrast between light and dark areas.
F. Egg E is in a strong light now, so shadows become distinct with sharp edges, appearing darker because of the contrast to the surface in direct light.
G Reflected light.





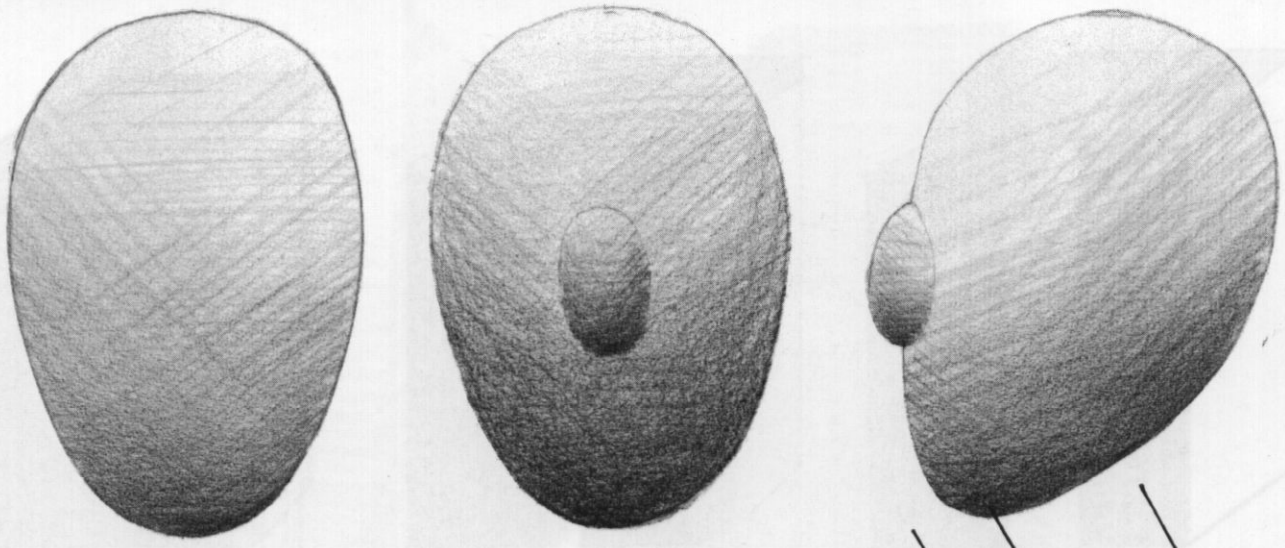


Fig. 29. When a smaller form is on a larger form, the smaller form appears darker, such as a nose on a face.

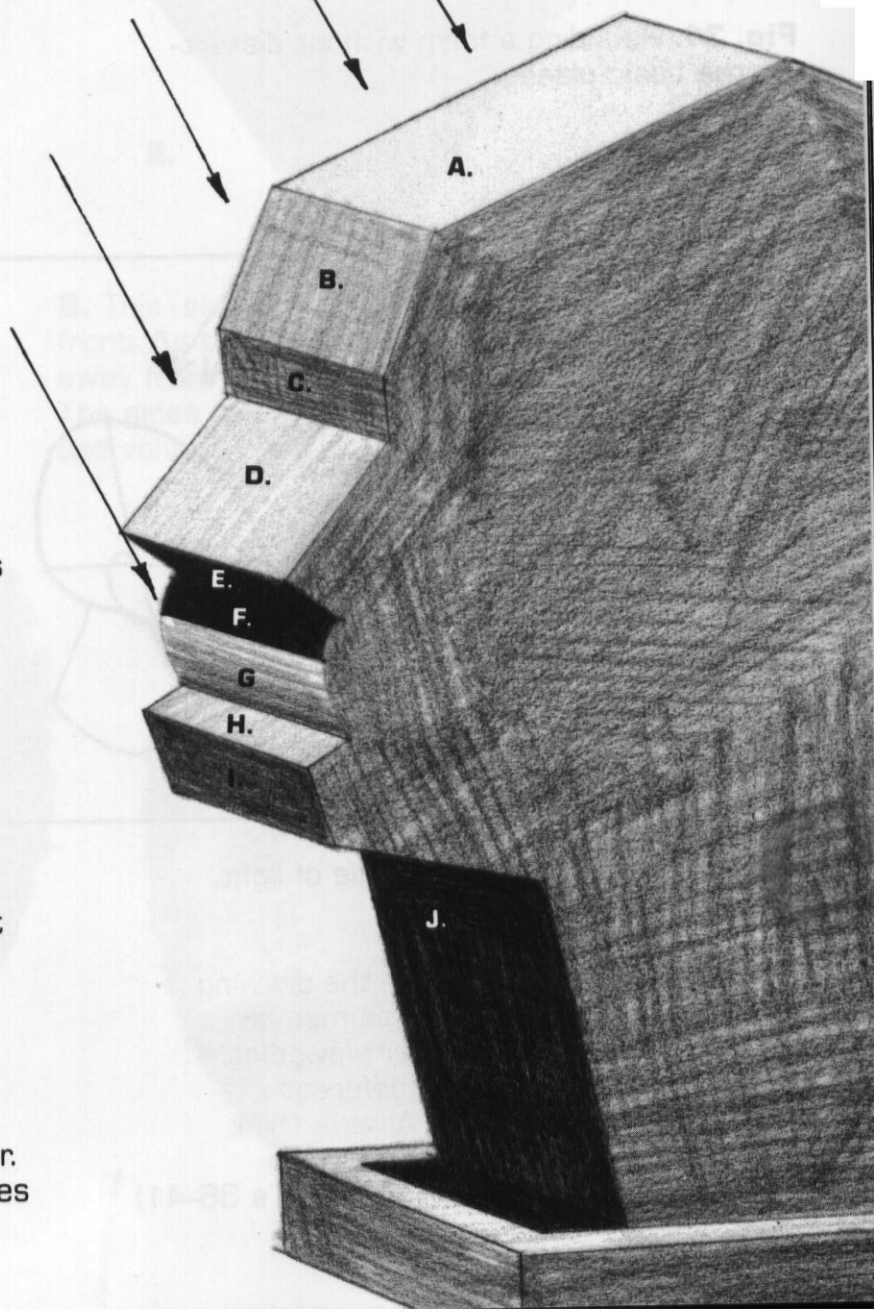


Fig. 30. Modeling simple planes.

A. is perpendicular to the angle of the light and is the lightest.
B. is darker because the light hits at less than 90°.
C. is darker than B as the angle of light diminishes more.
D. tilts more toward the light, but not as much as A.
E. is in shadow.
F. is E's shadow.
G. is a rounded plane, so it models from dark to light.
H. is at the same angle as A, but since it is a smaller surface, it is slightly darker than A. (See Fig. 29)
I. is the most angled plane still in the light, so it is dark, but not as dark as E.
J. is a cast shadow.

Set the model on a piece of colored paper. Notice how color is reflected and how planes pick up different colors.

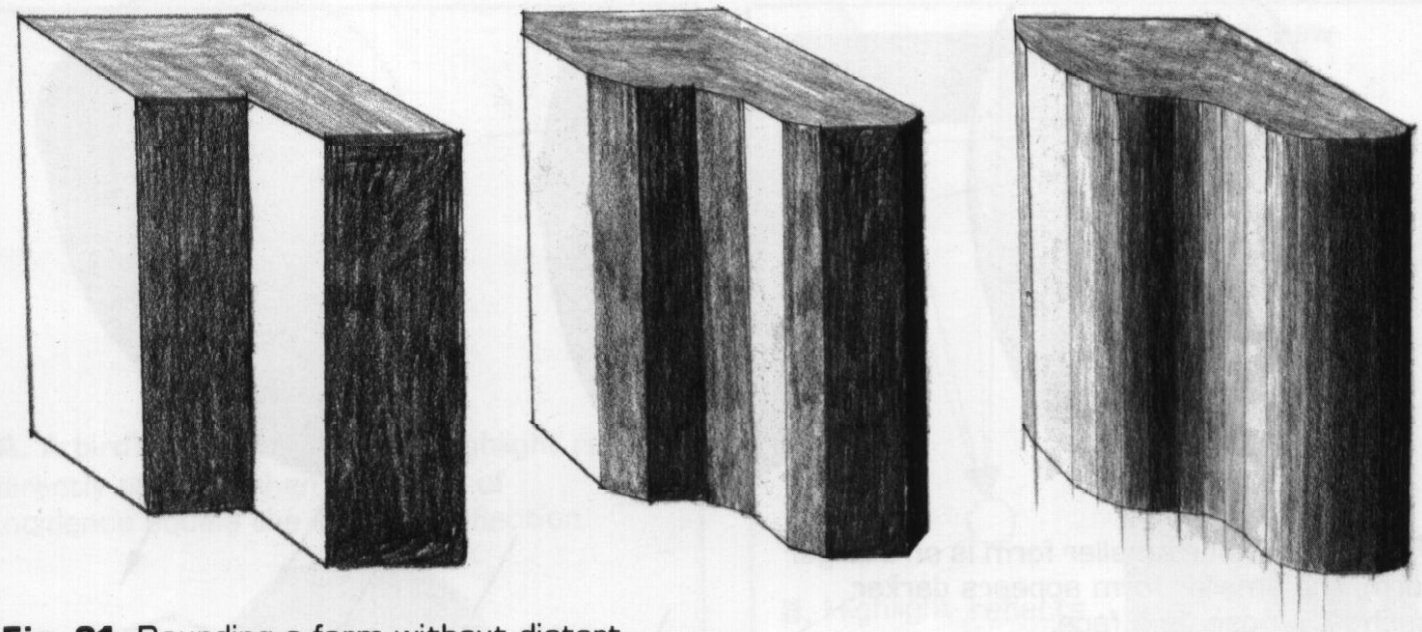


Fig. 31. Rounding a form without distorting the basic planes.

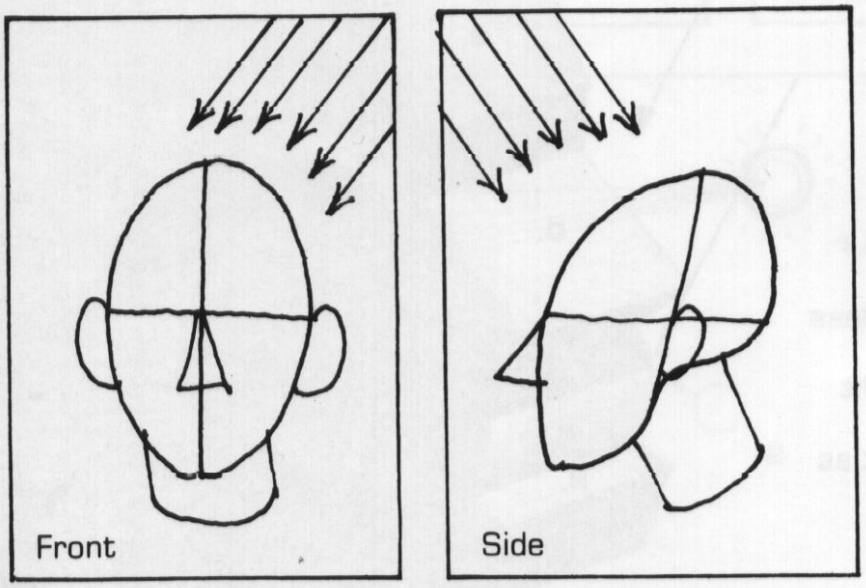


Fig. 32. Two views of one angle of light.

The same lighting is used for the drawing of the head at the back of this manual. Regardless of your particular viewpoint, you must be aware of two different views to model effectively. Always think of modeling in the round, from top to bottom, and side to side. (See fig.'s 36-41)

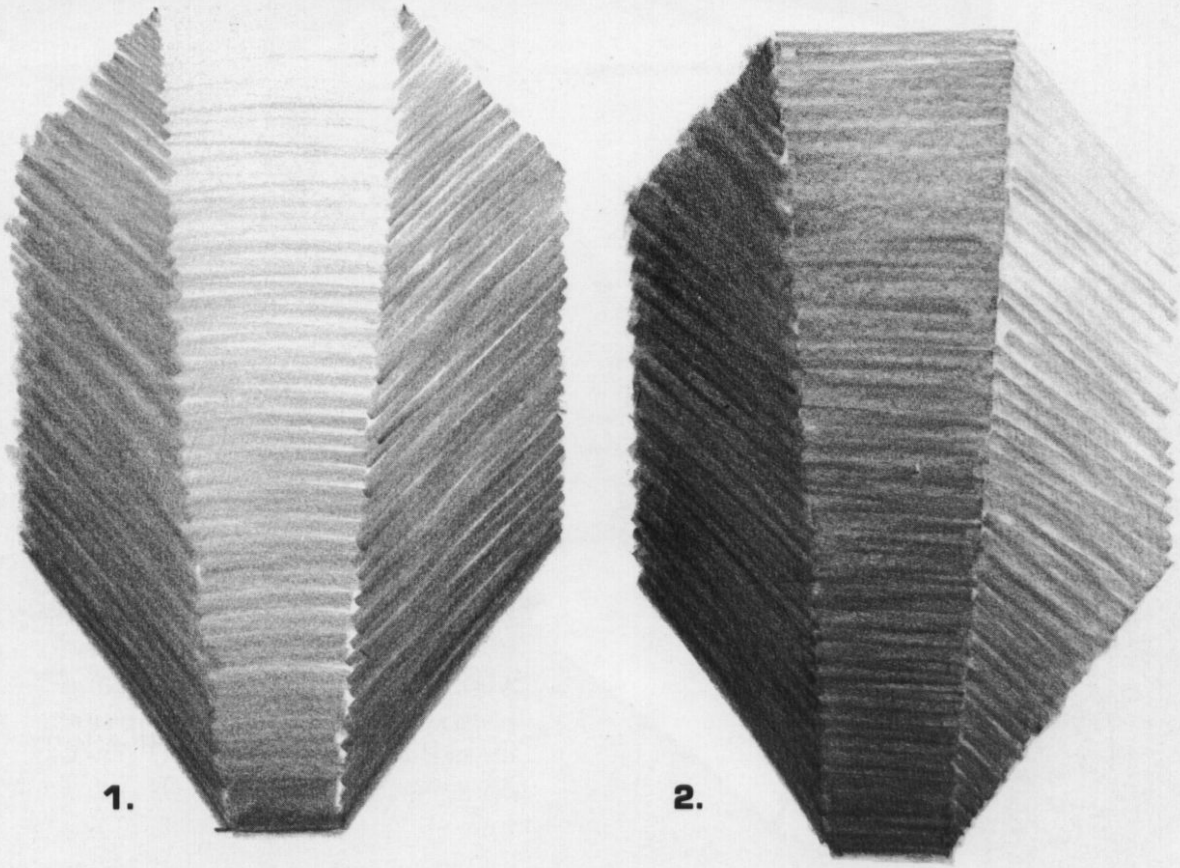
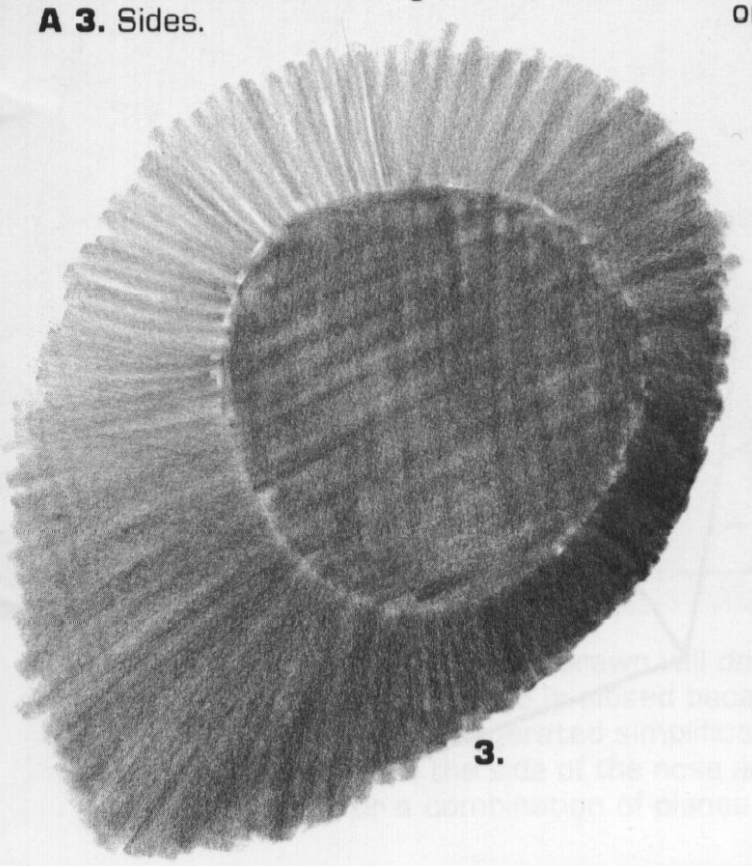
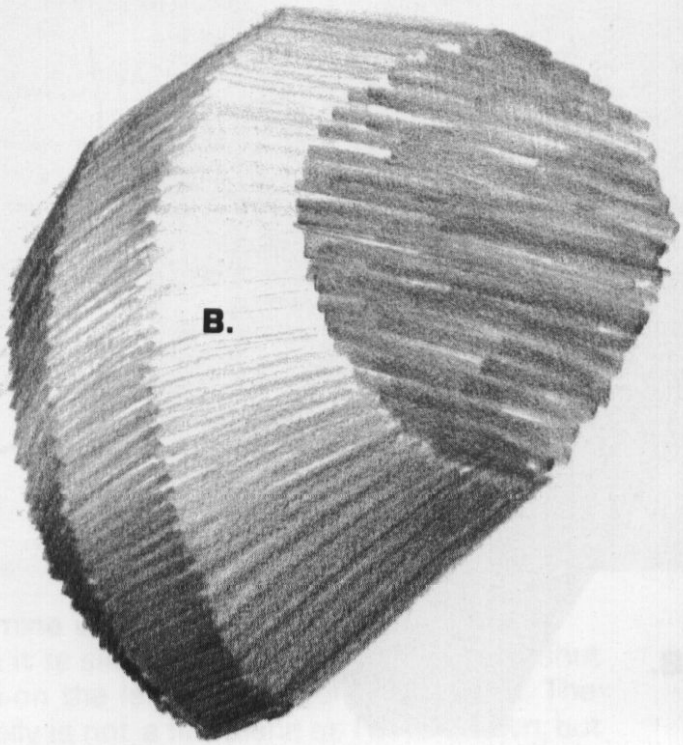


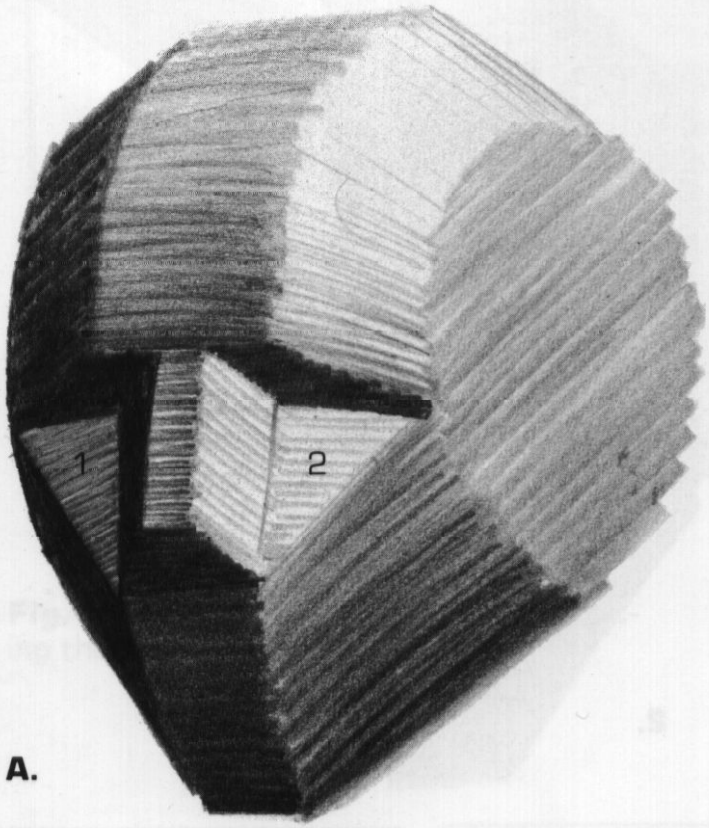
Fig. 33. Simple planes of the head. These drawings form the basis for the model and all the following drawings.

A 1. Front.
A 2. Corners (in direct light).
A 3. Sides.

B. This side is rounded and lit from the front. As the corners and front curve away from the light, they grow darker. The sides are flat, so they remain one value.







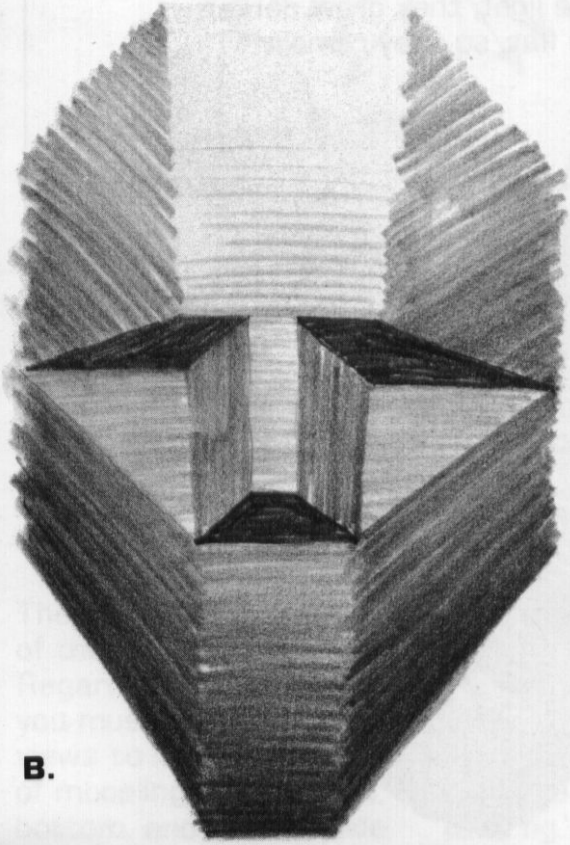
A.

Fig. 34 Complex version of Fig. 33

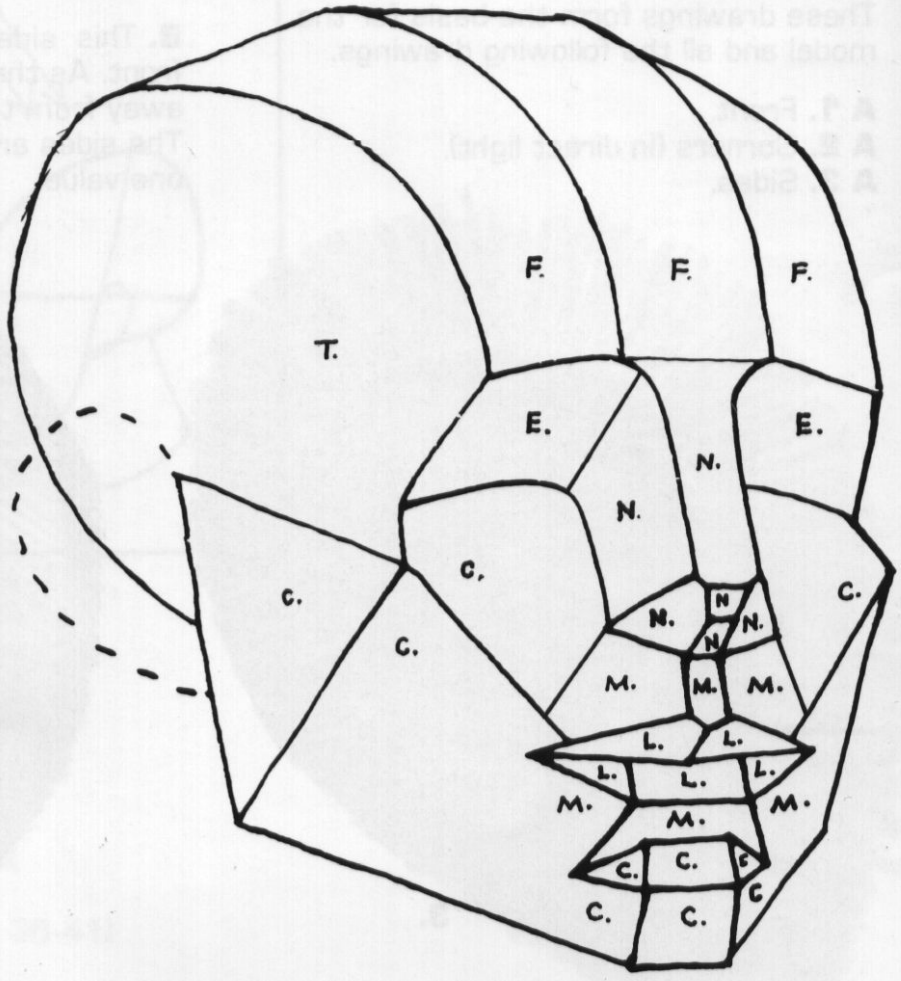
A. Corner light. Notice when the head is not lit directly from the front that planes 1 & 2, or any other two symmetrical planes, have different values because they are at different angles to the light.
B. Front light.

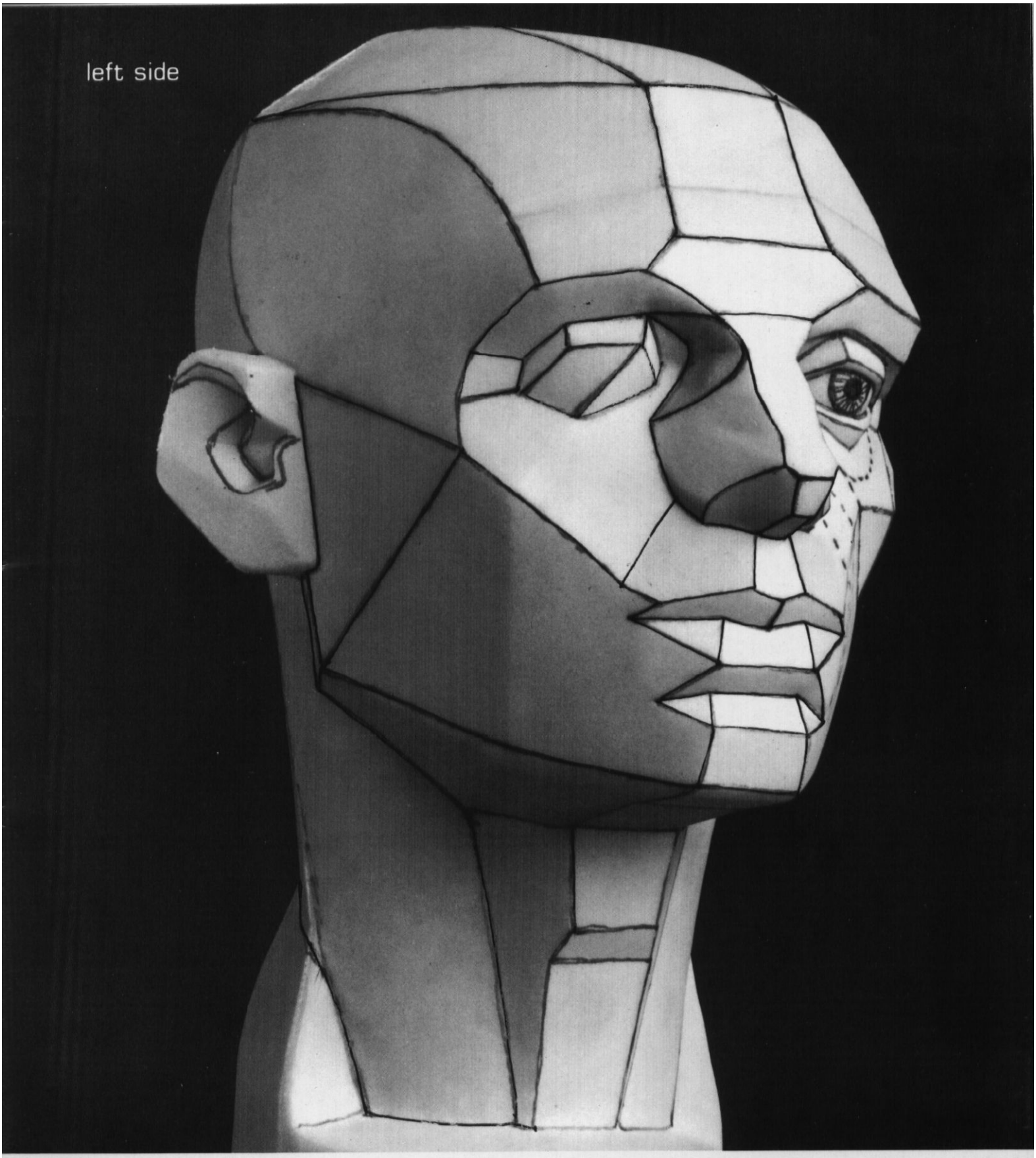
Fig. 35. This drawing is the model minus many smaller planes. It should be memorized.

Forehead—	3 planes.
Temples—	1 plane each.
Eyes—	1 plane each.
Nose—	7 planes.
Cheeks (including jaw)	3 planes.
Mouth—	6 planes.
Lips—	5 planes.
Chin—	6 planes.

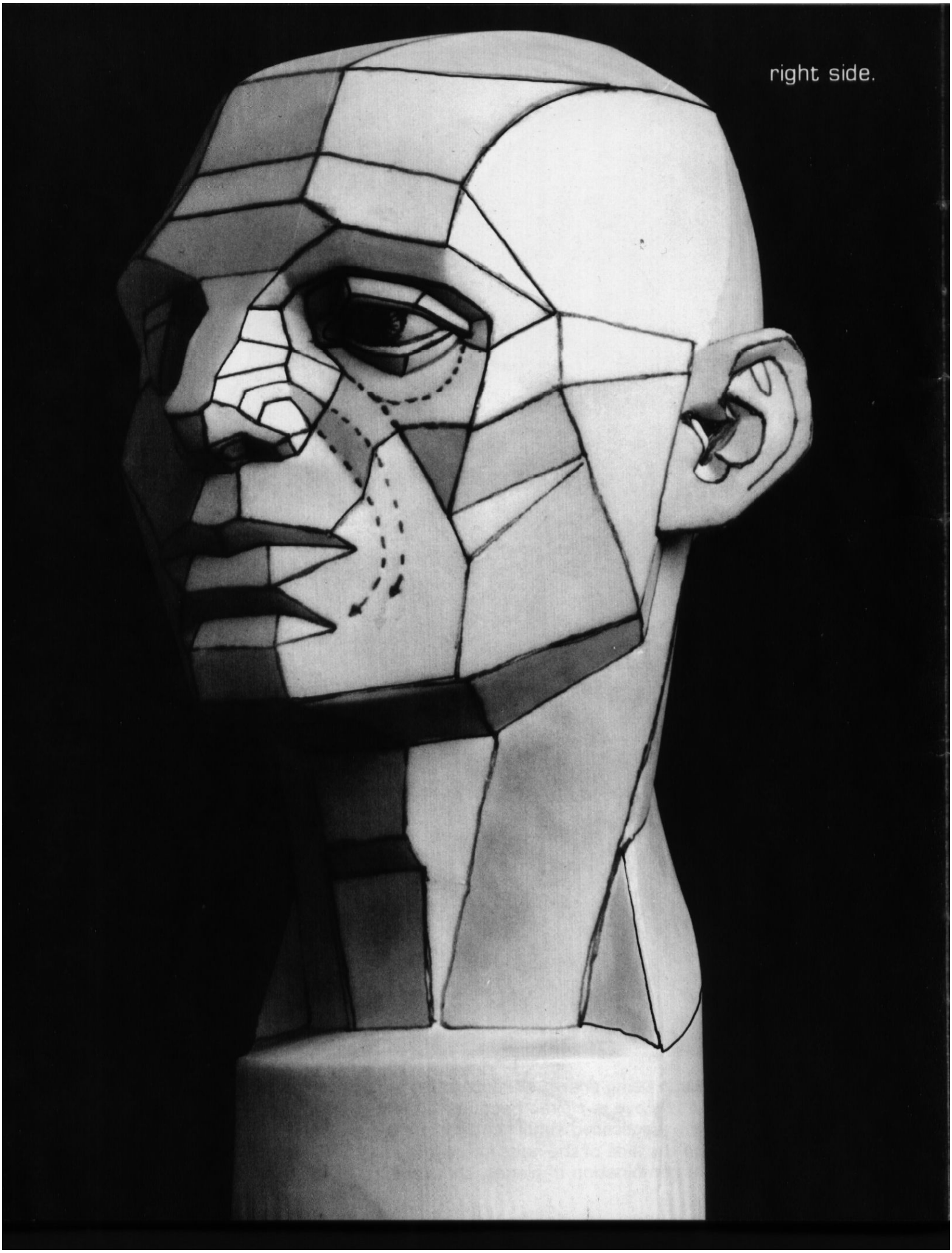


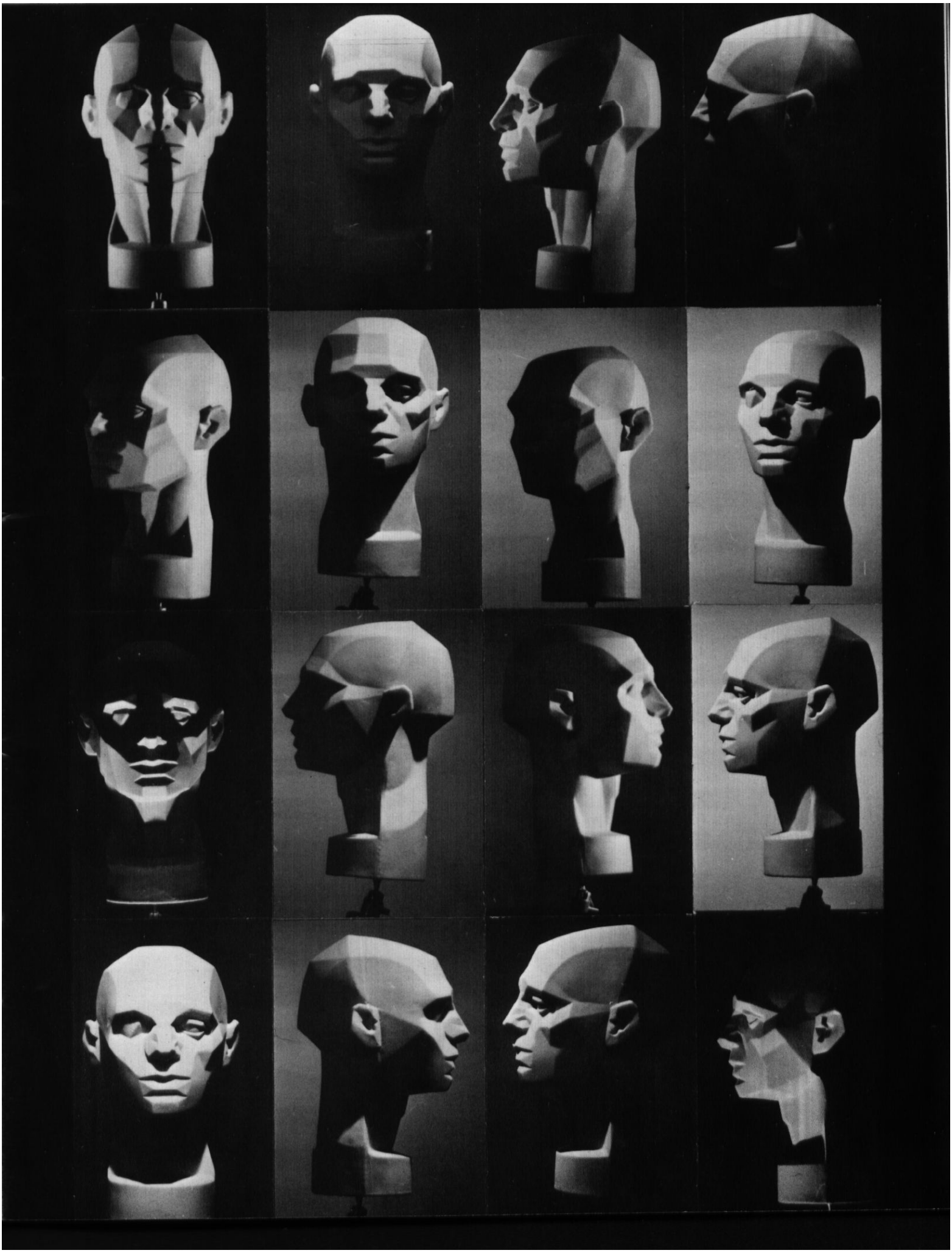
B.

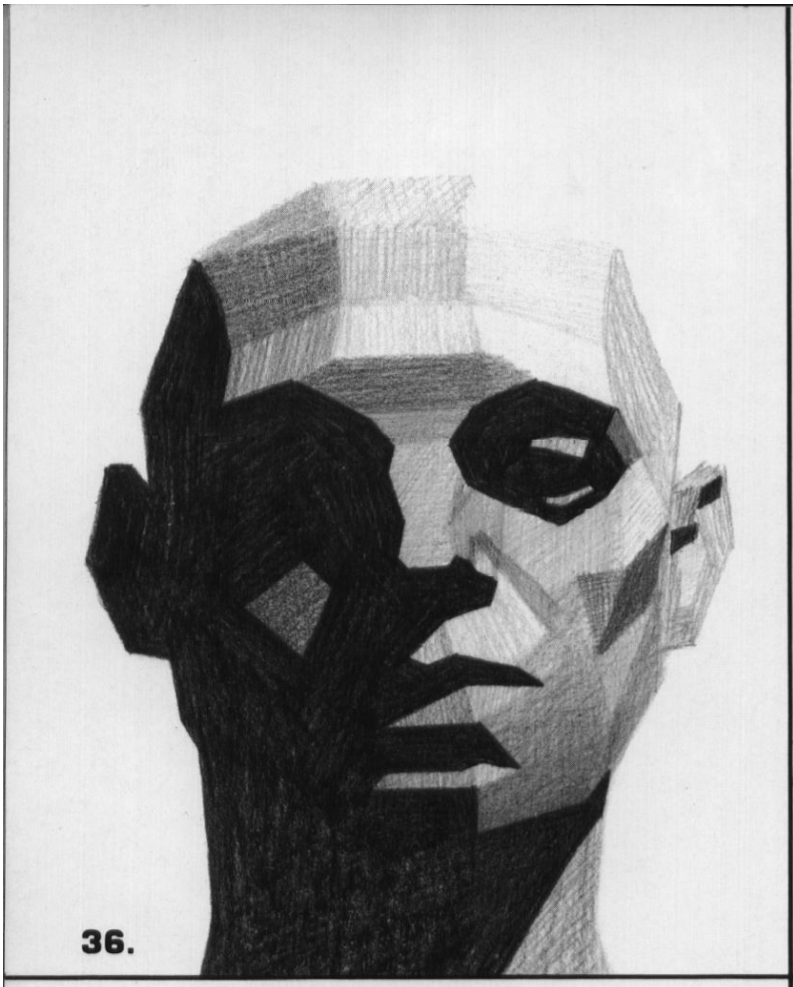




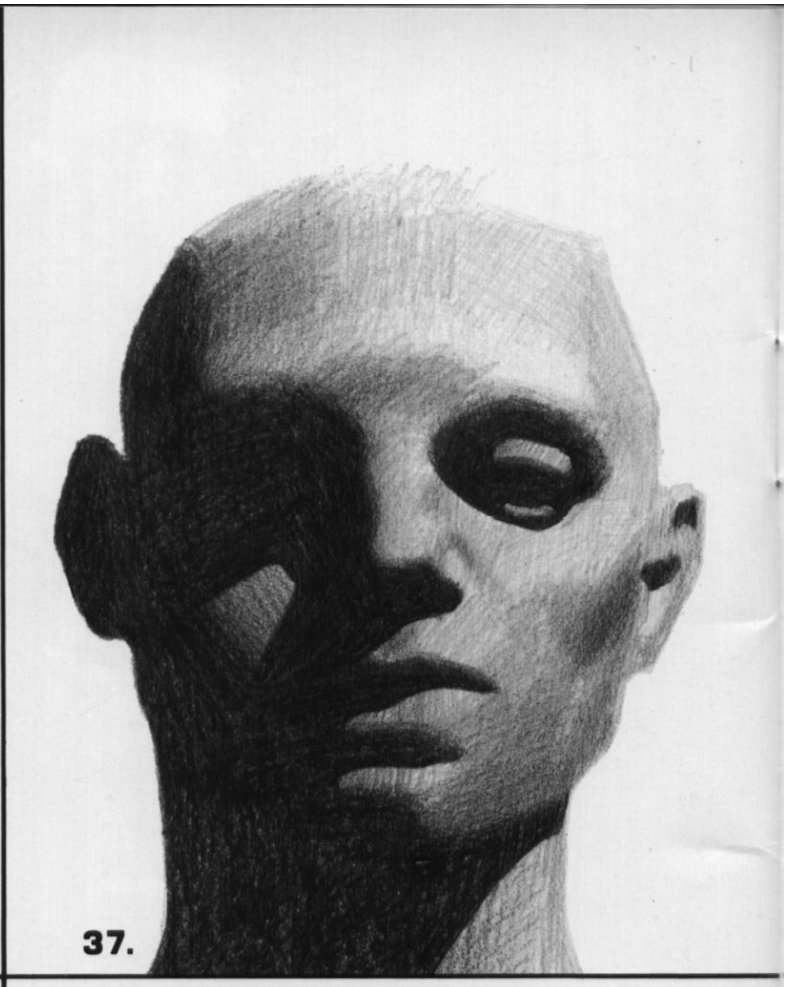
The face of the person being drawn will determine which half of the model is most representative. The left eye is closed because it is simpler to understand the eye shut than open. The only exaggerated simplification on the left half concerns the nose. The nostril is absent and the side of the nose actually is not a flat plane as I have shown, but a curved plane, or a combination of planes, that meet the face at a gentle angle.


right side.

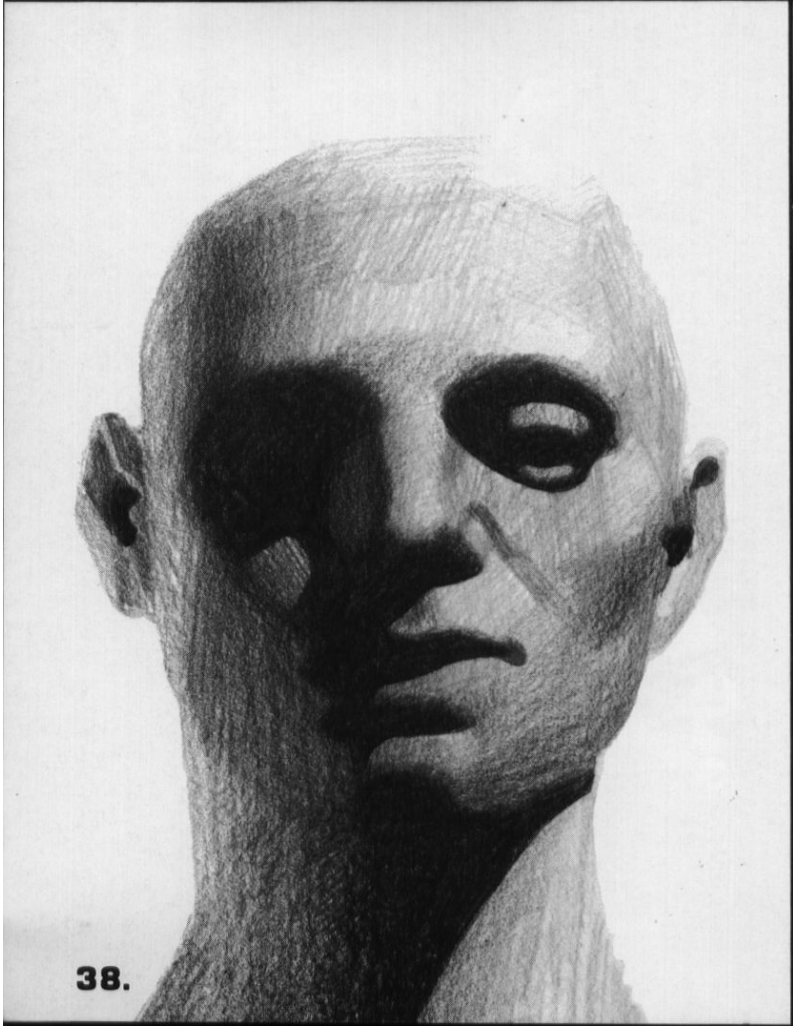




36.



37.

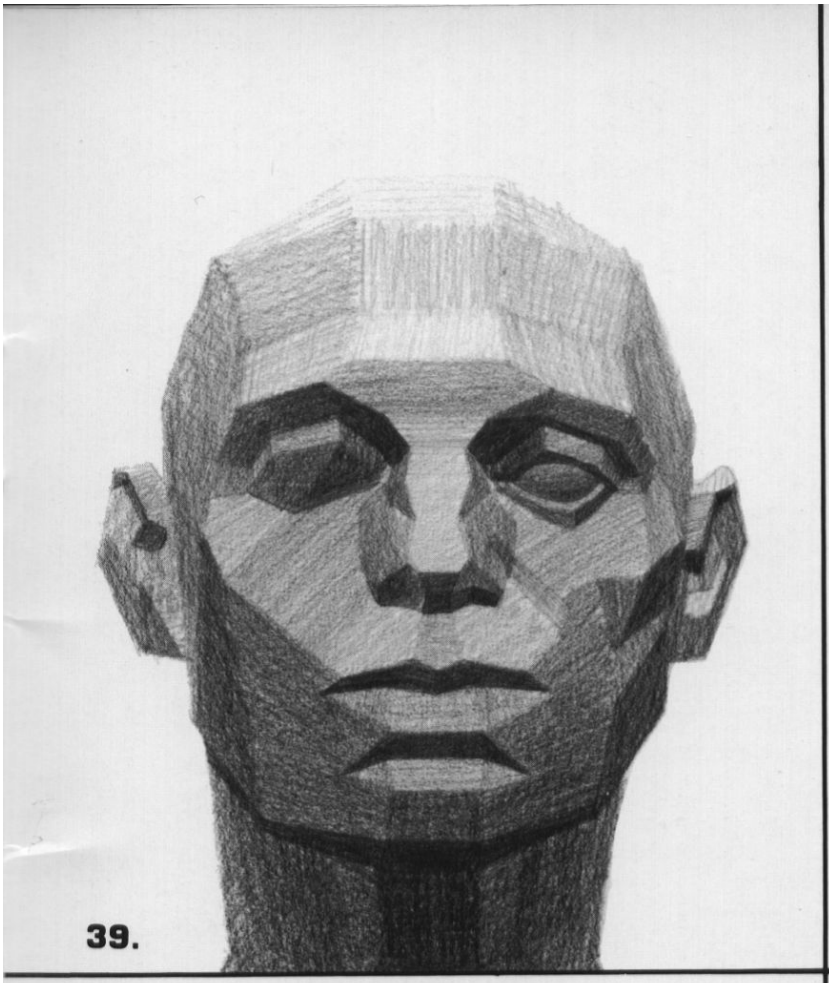


38.

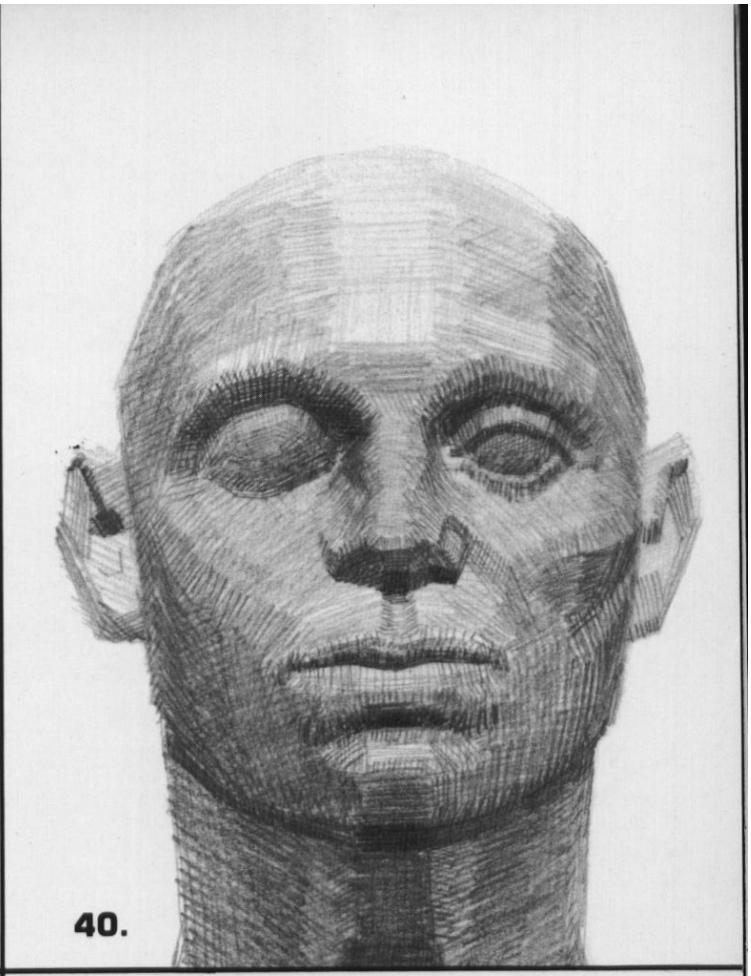
Fig. 36. The head is in bright light with dark and flat shadows to show the shape of the shadows and the design of the light.

Fig. 37. This is Fig. 36 rounded for a more life-like effect without destroying the planes. The edges of the form shadows are soft, while the edges of the cast shadows are hard.

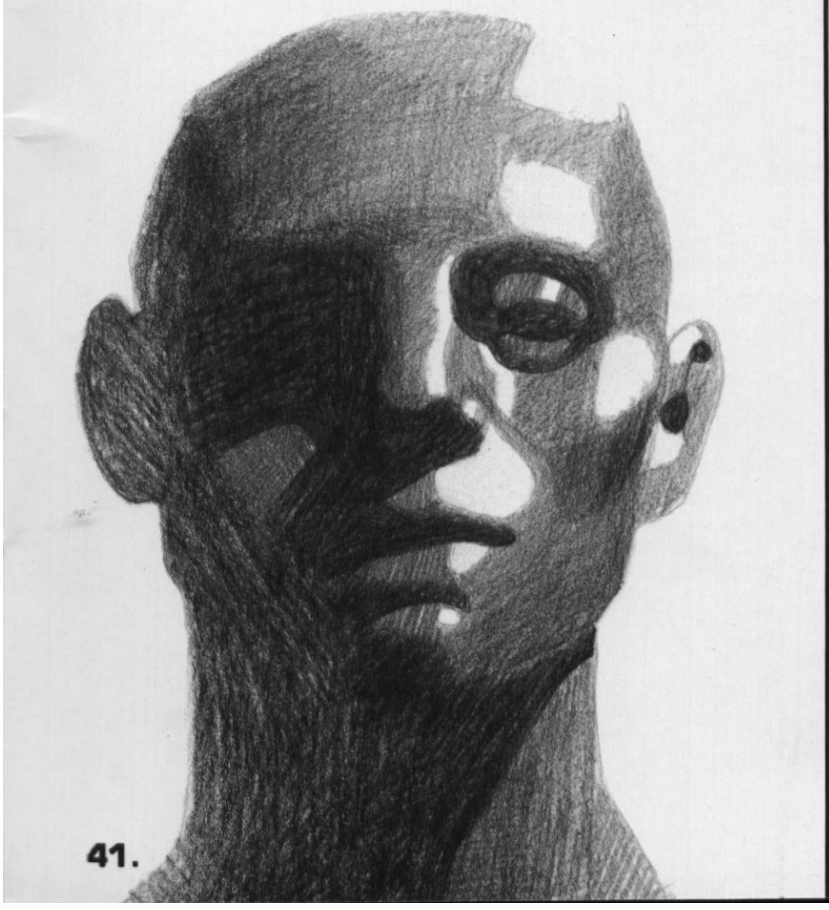
Fig. 38. Reflected light is shown on the left side. Planes in reflected light appear similar to planes in direct light, but have less contrast in value.



39.



40.



41.

Fig. 39. A soft light hits the head from above at many angles. No cast shadows are shown. The form or plane gets darker as it curves away from the light.

Fig. 40. Planes cut into smaller planes to achieve roundness. (See Fig. 31)

Fig. 41. The highlights are on similar angled planes. For example, the bridge of the nose (convex) and the side of the nose (concave) are both curving planes of the same angle, so both reflect a highlight.

John Asaro grew up in San Diego where he studied watercolor with J. Milford Ellison and became a protege of sculptor Donal Hord. He was awarded a scholarship to Art Center College in Los Angeles and simultaneously took courses both there and at Otis Institute. Later, as his interest in architecture grew, he attended The Southern California Institute of Architecture.

John left Los Angeles to go east to study under Frank Reilly at the Art Students League in New York City. For the following ten years, he worked as an illustrator in Detroit, New York, and Los Angeles with his illustrations decorating many magazines including **Cosmopolitan, Good Housekeeping, Argosy,** and **Woman's Day,** as well as many paperback jackets and motion picture posters.

During this time John was a member of both the New York and Los Angeles Illustrators Clubs, and was invited to judge their respective illustrators' shows. The New York Art Directors Club granted him their Award of Excellence, and many of his illustrations were published in national illustrators' annuals.

Several of his paintings tour the U.S. with the U.S. Air Force Art Documentary Program and hang in the Smithsonian Institute in Washington, D.C.

Since his return to Los Angeles, John has concentrated on fine art sculpture and painting. He has had one group show at the Moody Gallery in Pasadena, and three one-man shows at the Paideia Gallery in Los Angeles. For the past 3½ years, John has taught at Art Center College of Design at Pasadena.

John Asaro is represented by Moody Gallery in Pasadena.

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Editor: Elizabeth Giffen

paintings by John Asaro


PLANES
OF
THE
HEAD