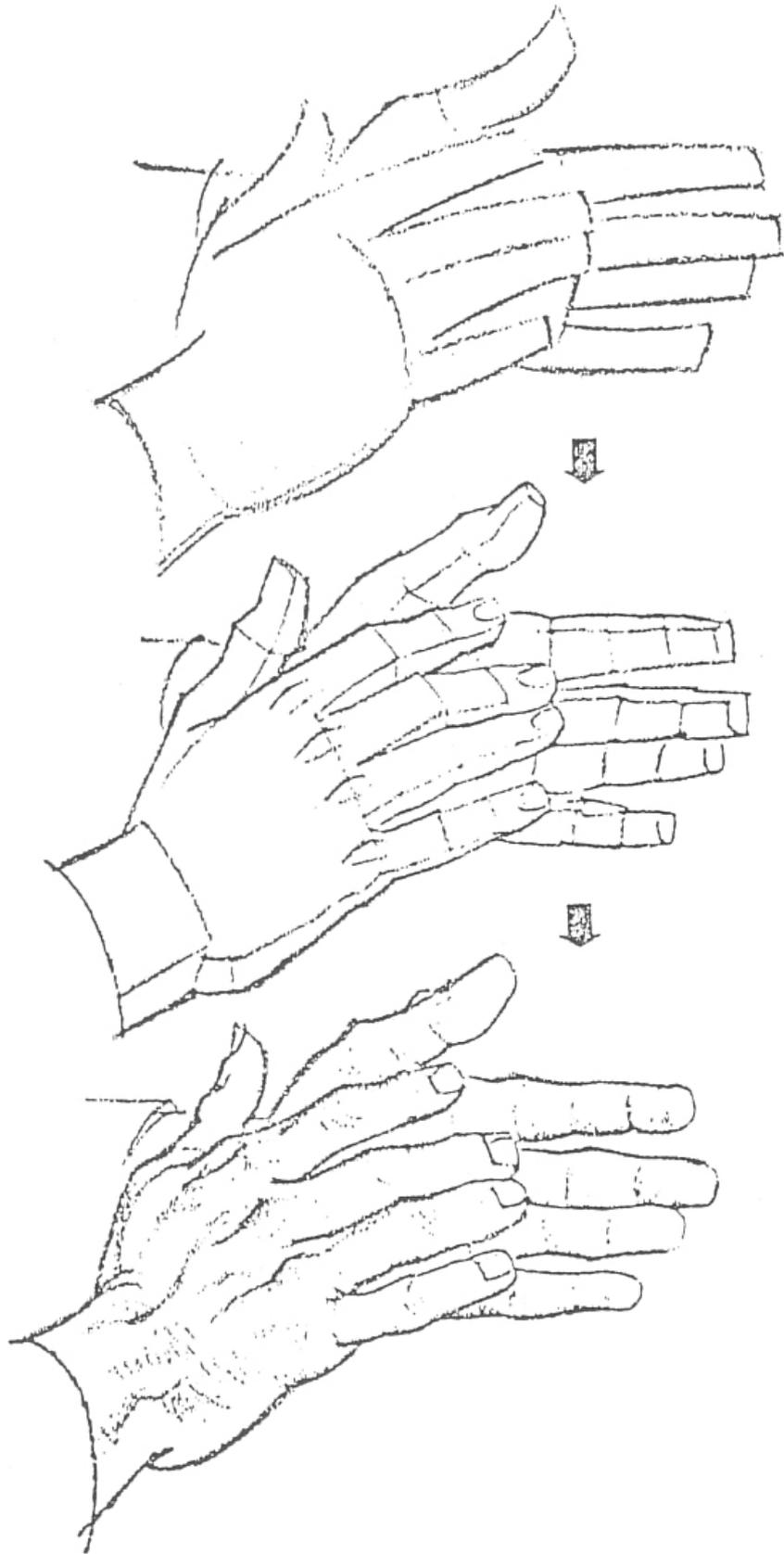


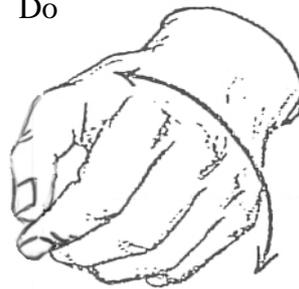
# DRAWING HANDS



## Do's and don'ts

Hands are so active and so versatile that they are often considered one of the most difficult parts of the body to draw. Even artists with long experience not always get them right at their first try. Here, however, are some basic hints that will help you learn to draw them correctly. In each case the proper approach lies in the following one or more of the principles we have explained in this lesson.

Do



Don't

When the fingers are closed the back of the hand curves, and this curve is most noticeable along the line of the knuckles. Don't flatten them out.

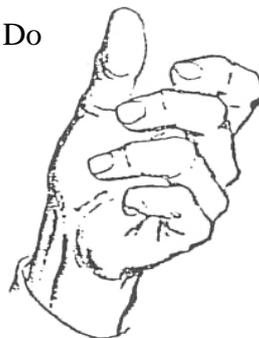
Do



Don't

Start with the blocking-in method. Be sure the various parts of the hand fit together before putting in surface details. No amount of detail will save a poorly constructed hand - but the cubes can prevent one.

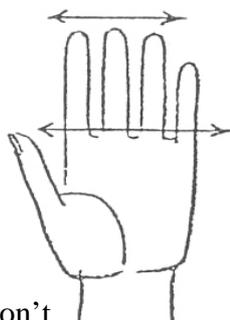
Do



Don't

Keep in mind the bone and muscle structure beneath the surface. In some places the surface is influenced by the rather angular bones, in others by the soft muscles. Don't round off all the forms of the hand or it will look rubbery.

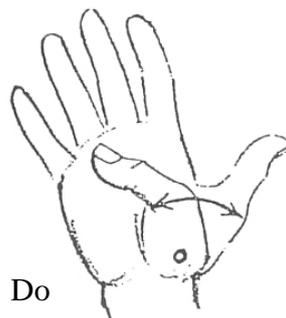
Do



Don't

The fingertips from a curved line, and another curved line is formed where the fingers join the palm. Make sure these lines really look curved - not straight - in your drawing. The arch of the curve is highest at the middle finger.

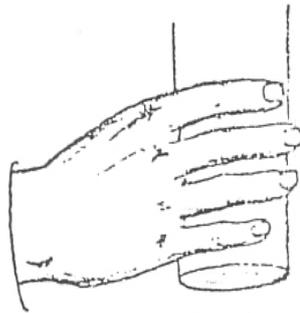
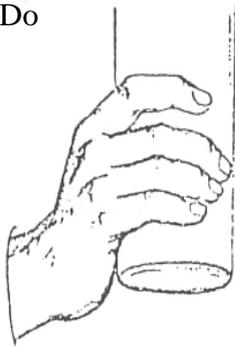
Do



Don't

Remember that the thumb is attached at the wrist and swings independently of the rest of the hand. Don't limit the action of the thumb by swinging it only from the middle joint, but make it work in a natural, lifelike way.

Do



Don't



Do

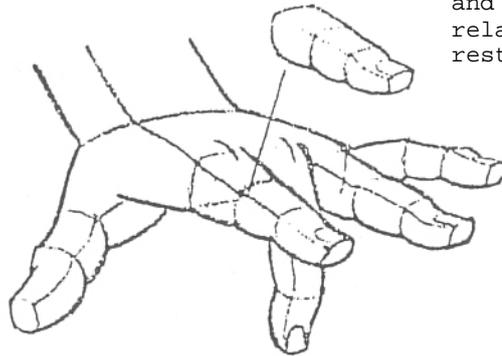
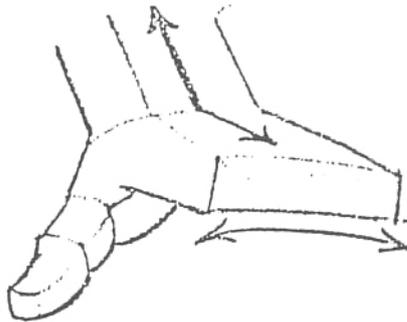


Don't

When the hand is closed, the fingers should point slightly toward the palm of the hand. Don't fold the little finger straight down the side of the palm of the hand or it will look stiff and unnatural. Its tip should be well in from the side.

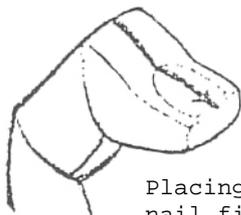
The wrist is quite flexible, and the fingers, thumb, and palm adapt themselves flexibly to whatever the action may be. Don't make the hands look stiff.

Block in the palm, thumb, and wrist first.



"Draw Through" block forms of fingers to establish top, side and bottom planes in relation through the rest of the hand

**Foreshortening:** The block method of construction is particularly useful in working out foreshortened views of the hand because it is easier to imagine what happens in perspective to a cube than a finger. Here we simplify the problem by establishing the position of the palm in relation to the thumb and then "build" the fingers on it



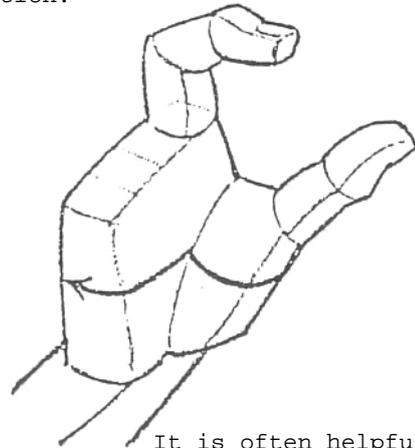
Placing the nail: the nail fits into the top plane of the finger and rises slightly toward the tip. Note how the top plane slants downward from the knuckle to the nail.



Hinge action of the fingers: By drawing the bottom plane of the fingers carefully, you can be sure they bend at the proper angle. Note how each joint "hinges" on the next one - they do not rotate or twist

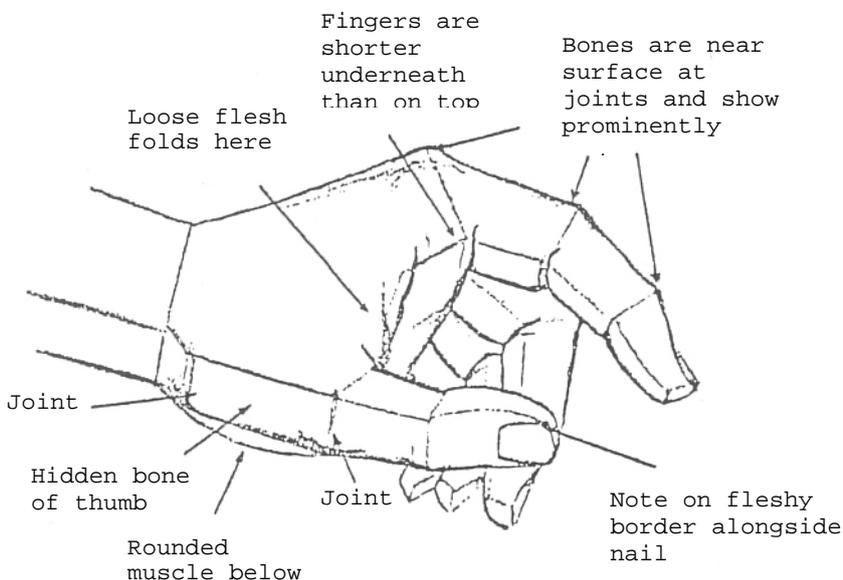
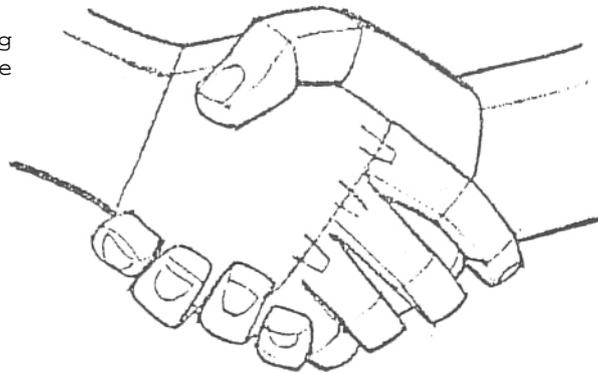


Although each unit of the hand is a separate form, all must fit together with a rhythmic flow of action.

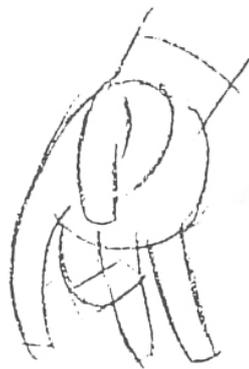
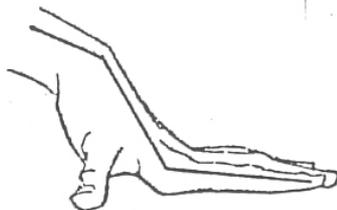
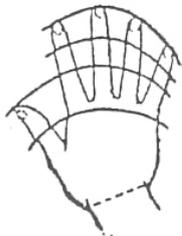
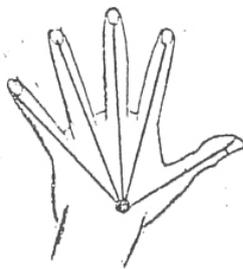
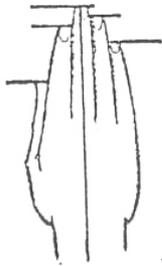


It is often helpful to divide the top edge of the palm into four sections where the fingers will attach

Complicated positions: We can work out the position of hands in a handclasp, for example, or holding a phone, by drawing through and making sure that the wrist, palm, and thumb are properly related before drawing the details of the fingers. See how the earlier step in the phone-holding drawing helps assure a true-to-life result.

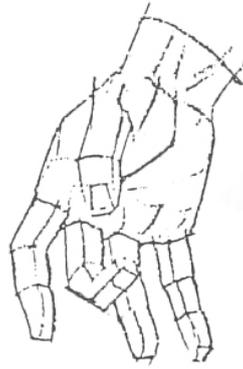


"Humanizing" the block forms: Our purpose in drawing the hand is, of course, to make a convincing picture. The block forms serve merely to help us achieve this result. Here are some things to remember when translating these forms into a lifelike hand



**1**

Placement and actions: First sketch in the rough shape and flow of action of the hand and fingers. Sketch very lightly so that you can easily erase these first lines later.



**2**

Block like construction: directly over your first lines, block in the cube like form of the hand and fingers. Keep in mind both the solidity of the forms and their relative size



**3**

Realistic hand: Now add details and texture, model with form-revealing light and shade if you wish, but be sure not to lose the large forms which make the solid hand



Important point in action, proportion, and movement of the hand, wrist, and fingers