

Guidelines for Pencil Portrait Drawing - Drawing a Chin Supporting Hand Together with Shoulders

Including a hand in your portraits adds a significant measure of drama but can quickly ruin an otherwise fine portrait if done badly. The goal is to incorporate the hand so that it is not only proportionally and gestural correct, but is congruous in personality with the expression of the face. For example, a pleasant facial expression juxtaposed with a clenched fist may not yield the effect you desire unless you intend to add an ironic twist to your portrait. On the other hand, a hand supporting the head fits very well with a stern scowling expression. First, absolute beginners should not be trying to draw both the hand and portrait together. Things will quickly get muddled. The lesson for the absolute beginner here is to get an understanding of the importance of acquiring a solid foundation of your skill. In a view where a hand supports the head there is a subtle forward tilt because the subject is a little bit hunched and leaning forward. For the artist, this situation translates into the presence of a faintly foreshortened and reclined portrait. In the hand/head case this means that the chin is somewhat receding relative to the forehead. As always, you should start with the all encompassing arabesque, which in this situation, includes the hand and the shoulder. If you first draw the head and then attach the hand to it you are definitely asking for trouble. The hand and the head will lack unity and will give the awkward impression that they are two different objects that are coincidentally next to each other. When drawing the construct be aware of the negative as well as the positive spaces. In addition, do not pre-measure any aspects of the construct. It should be drawn with as much fluidity as possible without losing your sense of size. Draw first then verify. Further build upon the construct by locating the face, hand, and shoulder landmarks and proportions. The internal architecture of the construct is initiated by blocking-in the chiefdarks and painting out the lights with a kneaded eraser. What you are doing is to set the stage for drawing the facial features, the hand, and the shoulder. The hand must be positioned and sized in accordance with the head and the facial features. The compression of the jaw into the palm must also be reckoned with. Using a sharp pencil you can now further develop the value and form with cross-hatching, stumping down, and erasing. In this, you will be going back and forth hoping that you know when to stop. Drawing is about making decisions, i.e., knowing what to build up and, just as essential, knowing what to leave out. In the hand/head situation you have to be extra careful how far you develop the hand. The hand should be seen as a prop, that is, a supporting element that should not be part of the focus. Do not feel compelled to finish every element in your sketch. Everything in rendering is about equilibrium and transferring your intent directly to the viewer's eye. In conclusion, it is critical to see the hand and the shoulder as parts of one whole. Starting your sketch with drawing the construct will aid you greatly with maintaining this unity. Treat the hand and shoulder as supporting elements that surround the face. This means that you should draw them in a subordinate role.

About the Author

Download my brand new Free Pencil Portrait Drawing Course here: www.remipencilportraits.com/PPDT/pencil-portrait-tutorial.html target="_blank">Pencil Portrait Drawing Course. Remi Engels is a practicing pencil portrait artist and oil painter and practiced sketching teacher. See his work at Pencil Portraits by Remi: www.remipencilportraits.com Visit [Procedures for Pencil Portrait Rendering - Rendering a Chin Supporting Hand Including S pencil portrait- pencil tutorial](#)

Source: <http://www.articlegods.com>