

Published based on [Information On Pencil Portrait Drawing - Rendering A Chin Supporting Hand Together With Shoulders](#)

Information On Pencil Portrait Drawing - Rendering A Chin Supporting Hand Together With Shoulders

Including a hand in your portraits adds a major measure of drama but can quickly ruin an otherwise fine portrait if done incorrectly.

The goal is to incorporate the hand so that it is not only proportionally and gestural accurate, but is in agreement 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 goes very well with a stern scowling expression.

First, absolute novices should not be attempting to draw both the hand and portrait together. Things will quickly get muddled. The lesson for the absolute novice here is to get an appreciation of the significance of acquiring a solid foundation of your skill.

In a pose where a hand supports the skull there is a delicate forward tilt because the subject is slightly hunched and leaning forward. For the artist, this situation translates into the presence of a delicately 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 construct, which in this situation, includes the hand and the shoulder. If you first render 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 distinct objects that are coincidentally juxtaposed.

When sketching the complete arabesque be aware of the negative as well as the positive spaces. In addition, do not pre-measure any aspects of the complete arabesque. It should be drawn with as much flair as possible without losing your sense of proportion. Strike first then verify.

Further build upon the complete arabesque by situating the face, hand, and shoulder marker s and proportions. The internal architecture of the construct is initiated by hatching-in the keydarks and painting out the lights with a putty eraser.

What you are doing is to set the stage for drawing the facial features, the hand, and the shoulder. The hand must be placed and proportioned in accordance with the head and the facial features. The compression of the jaw into the palm must also be reckoned with.

Utilizing a sharp pencil you can now further develop the value and shape with hatching, stumping down, and painting out. In this, you will be going back and forth hoping that you know when to quit. Drawing is about making decisions, i.e., knowing what to build up and, just as significant, knowing what to leave out.

In the hand/head case you have to be particularly 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 refine every element in your sketch. Everything in rendering is about balance and communicating your intent directly to the viewer's eye.

In closing, it is critical to see the hand and the shoulder as parts of one whole. Starting your sketch with striking the complete arabesque will help you greatly with maintaining this unity. Treat the hand and shoulder as props that surround the face. This means that you should render them in a subordinate role.

Do you want to learn the secrets of pencil portrait sketching? Download my brand new free pencil portrait drawing course here: [pencil portrait tutorial](#).

Remi Engels is a pencil portrait artist and oil painter and practiced drawing teacher. See his work at [pencil portraits](#).

Get useful suggestions for [cheap PlayStation 3](#) - welcome to your personal tips store.

You can also find this article published on [Information On Pencil Portrait Drawing - Rendering A Chin Supporting Hand Together With Shoulders](#)