



by ANDREW
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DRAWING THE HEAD & HANDS

Drawing

THE HEAD AND HANDS

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Women's Heads

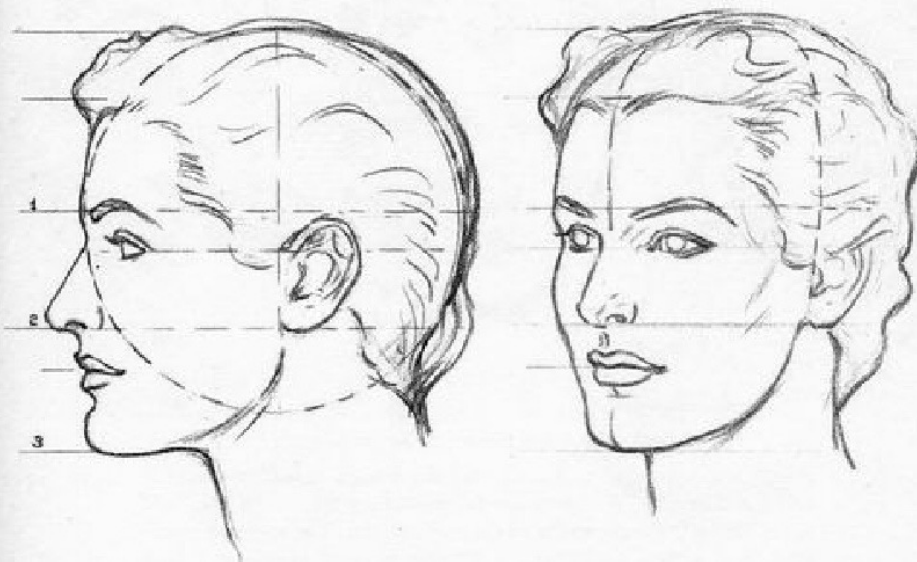
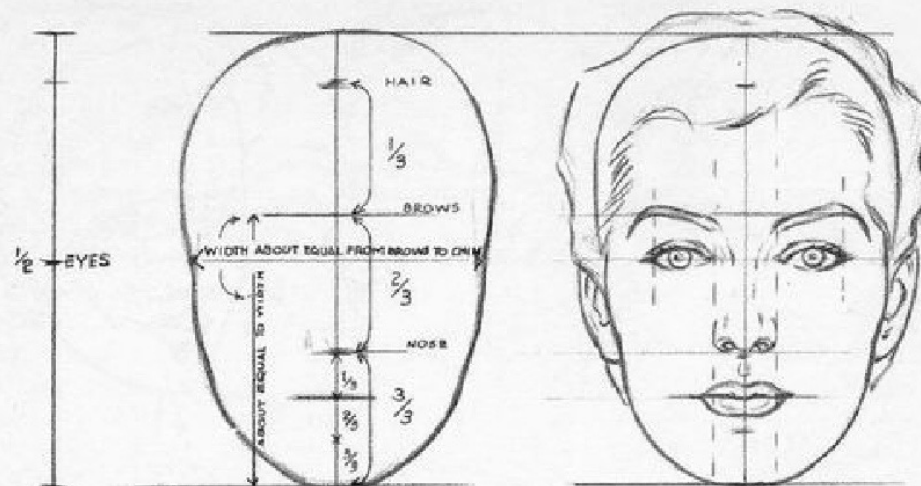


PLATE 40. Constructing the female head

The over-all proportions of the female head vary only slightly from those of the male head, but the bone and muscle structure is lighter and less prominent. In commercial art feminine types with rather firm jaws seem to have more appeal than do the very rounded. Women's eyebrows are usually a little higher above the eyes than men's are. The mouth is smaller; the lips are more full and rounded, and the eyes slightly larger. Do not stress the jaw and cheek muscles.

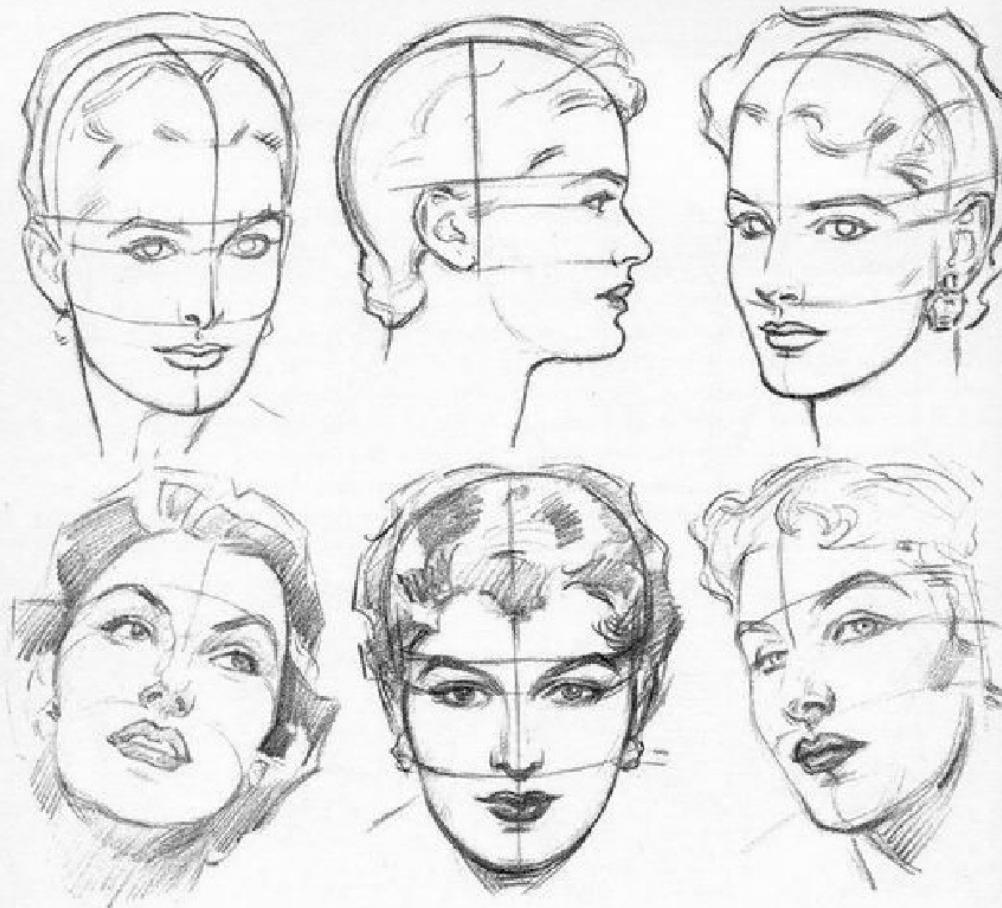


PLATE 41. Establish the construction of each head

It is almost impossible to draw a beautiful woman unless the construction and placement of features are accurate. Keep the nostrils small and watch carefully the placement of the jaw and ears. The eyes and mouth must be in perfect placement and drawing to avoid some very strange and unpleasant results. Just now the brows are left fairly thick. A few years back they were just a thin line. Personally, I like natural-looking brows, but brows and lips, since they are so often made up, follow the trends of fashion. The same is true of hair-dos. Look for the mass effect of forms in the hair rather than the detail. Beauty of face is beauty of proportion, so learn the proportions first; then study your subject individually. The fashion magazines contain quantities of material for study, and will also keep you up to date on make-up and hair styles. Be careful not to draw flat lips. Place the highlight on the lip very accurately; if it is in the wrong place it can change the mouth and the whole expression.

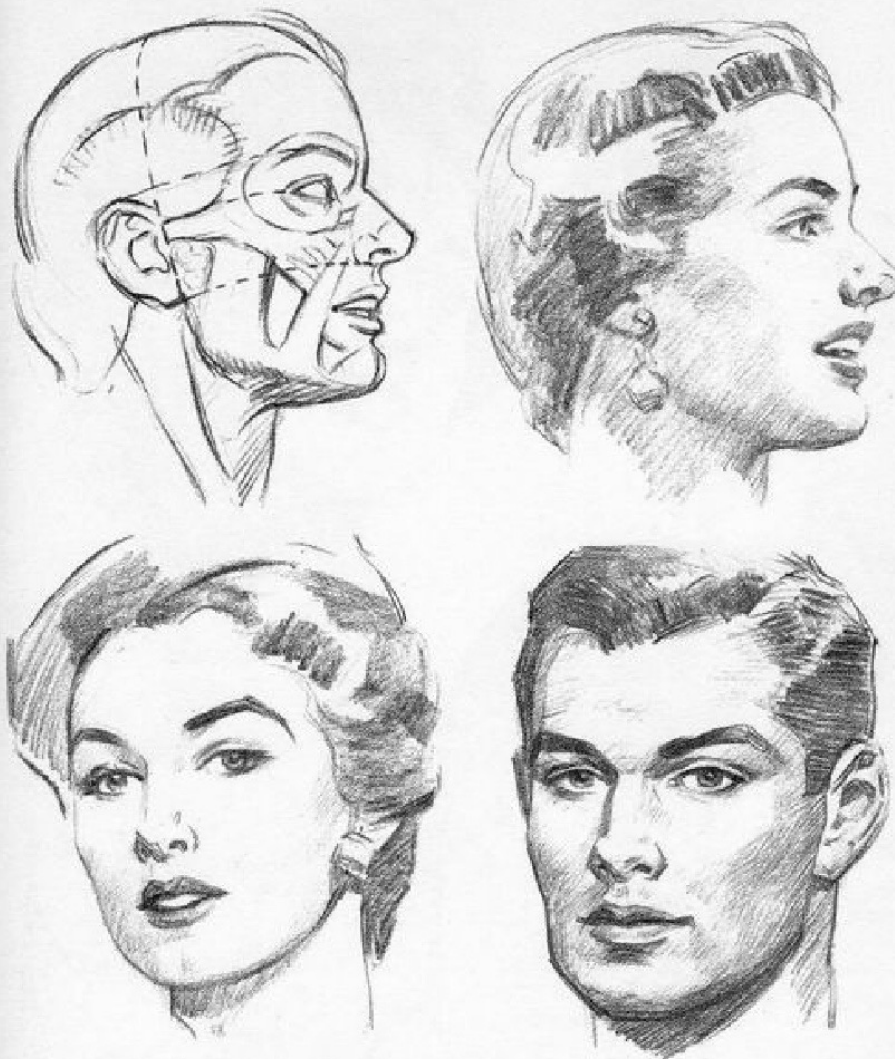


PLATE 42. Bone and muscle are less apparent in women's heads

The underlying anatomy of a girl's head is shown at the top of the page. In drawing a fairly young woman, we let very little of the anatomy show on the surface, though we must know what is underneath to make the surface convincing. At the bottom of the page a male and a female head are shown for direct comparison. Note the heavier bone and muscle construction and the more obvious planes in the male head.













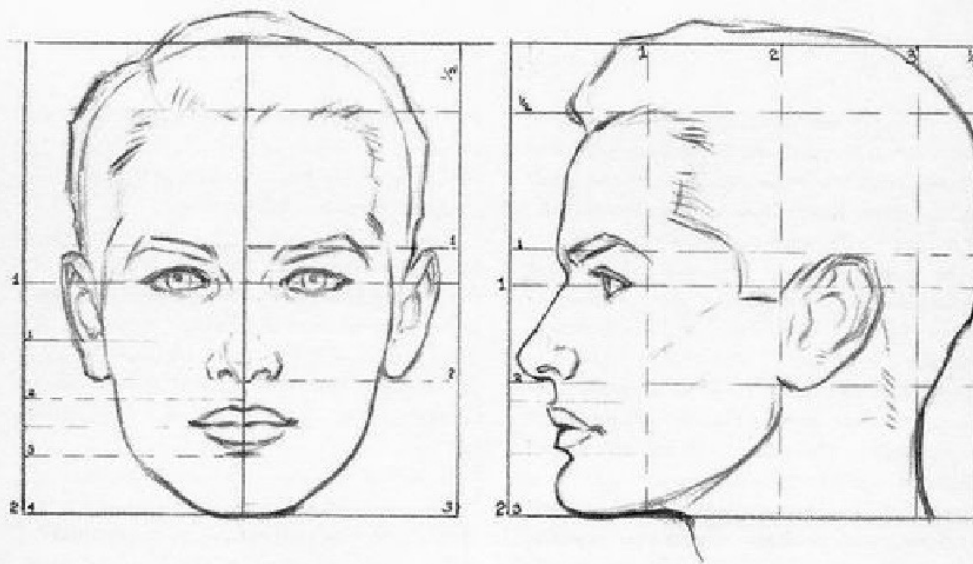


PLATE 73. Proportions of the teen-age boy's head

The proportions of the head in teen-agers are almost identical with adults; the difference is largely a matter of feeling. In boys the bone structure has become quite evident, though it should not be stressed as much as in men's heads. There are no noticeable lines. The flesh is firm and still inclined to smoothness. The cheeks are smooth without much definition of the muscles. The jaw has developed considerably in a short time. The bridge of the nose has taken permanent shape. As the jaw and cranium have grown, the ears appear smaller in relation to the whole head than they do in a little boy. The cartilage of the ear is now well defined; the ears have lost much of their roundness and taken on more angular lines.

The hair has moved back somewhat from the temples. The brows have definitely thickened. The lips are fully developed in size. The chin has come forward in permanent shape.

The only bone not fully developed is the corner of the jaw. This continues to develop, research shows, until the age of twenty or more. I suspect the cranium itself does not reach its maximum growth until full maturity, though further growth does not perceptibly affect the proportions of the head.

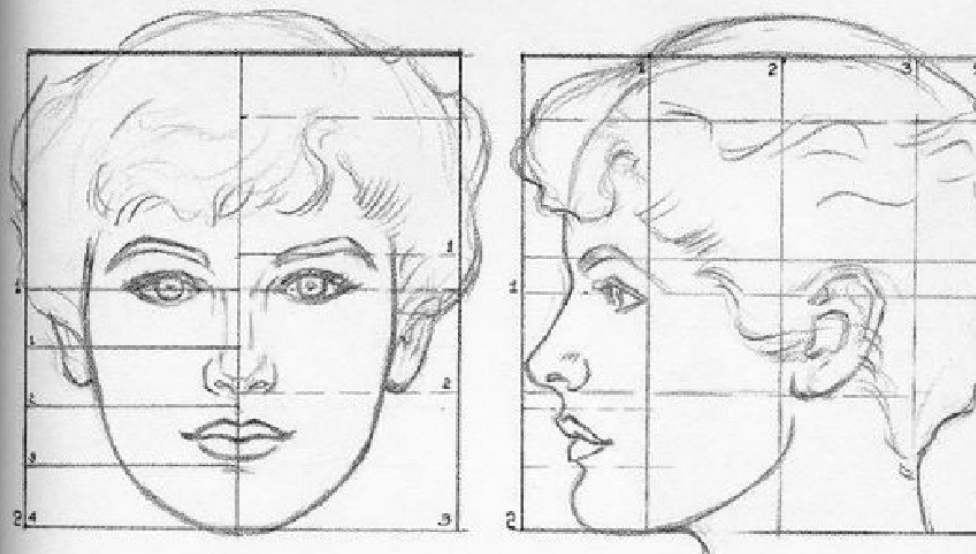


PLATE 74. Proportions of the teen-age girl's head

Sixteen is traditionally the perfect age for girls. By that time they have lost the gangliness of fast growth, and all is smooth, round, and fair. Now that girls also engage in athletics, their faces tend to show more muscle than did those of their mothers at the same age. But the predominating quality is youth—the faces are unlined, full of freshness and vigor.

These things are important in portraying young people, because the actual proportions of the face change very little from sixteen to sixty. The jaw in the girl may develop a little, but hardly enough to affect the drawing of the proportions much. That is why the artist must more or less “feel” the age he wishes to draw.

It is quite important to obtain good material to work from. Faking a drawing of a beautiful young American girl is a very difficult thing to do, until you have drawn a great many heads, and know the basic construction inside and out. I do not believe any of the outstanding artists proceed without adequate material to work from. Beauty, remember, is largely a matter of perfect proportions and perfect placement of features. The commercial illustrator will need to draw many pretty girls.



Hands

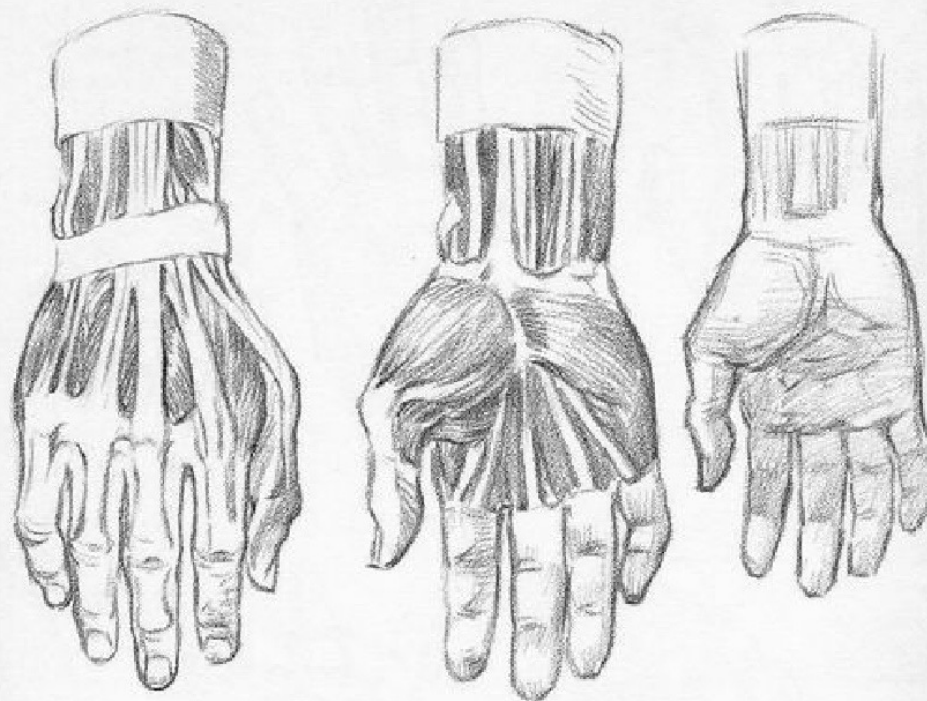


PLATE 77. Anatomy of the hand

Note the strong tendon which attaches to the heel of the hand, and how, on the back of the hand, the tendons are grouped to pull the fingers out. The operation of these tendons is marvelous, for they can operate all the fingers together from inside or outside the palm, yet can control each finger separately. The muscles which pull these tendons are located in the forearm. Fortunately for the artist, most of the tendons of the palm are buried deeply and do not show. In babies and young people, the tendons on the back of the hand are hidden, but they are much in evidence in the hands of adults and the aged.

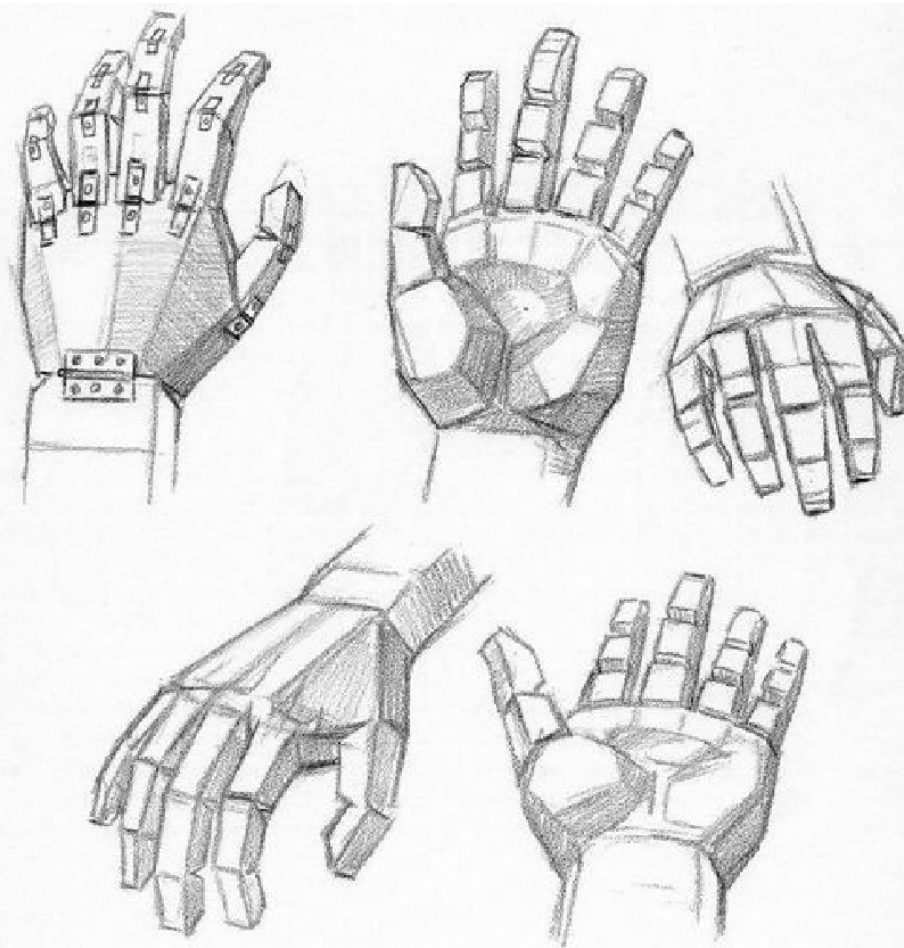


PLATE 78. Block forms of the hand

The bones and tendons across the back of the hand are close to the surface; those around the palm and inside of the fingers are thoroughly padded. I have blocked out these pads so you can familiarize yourself with them. Note the extra thickness of the pads of the thumb muscle and the heel of the palm. At the base of each finger there is a pad. These combine to make a pad across the top of the palm. The pads of the fingers protect the bones inside. Since these pads are all pliable, they provide an even firmer grip on objects much as the pliable treads on an automobile tire grip the surface of a road. There are no pads on the top of the hand, though the pad at the outer edge on the little-finger side can take a tremendous blow, especially with the fist closed, without injury to the hand.

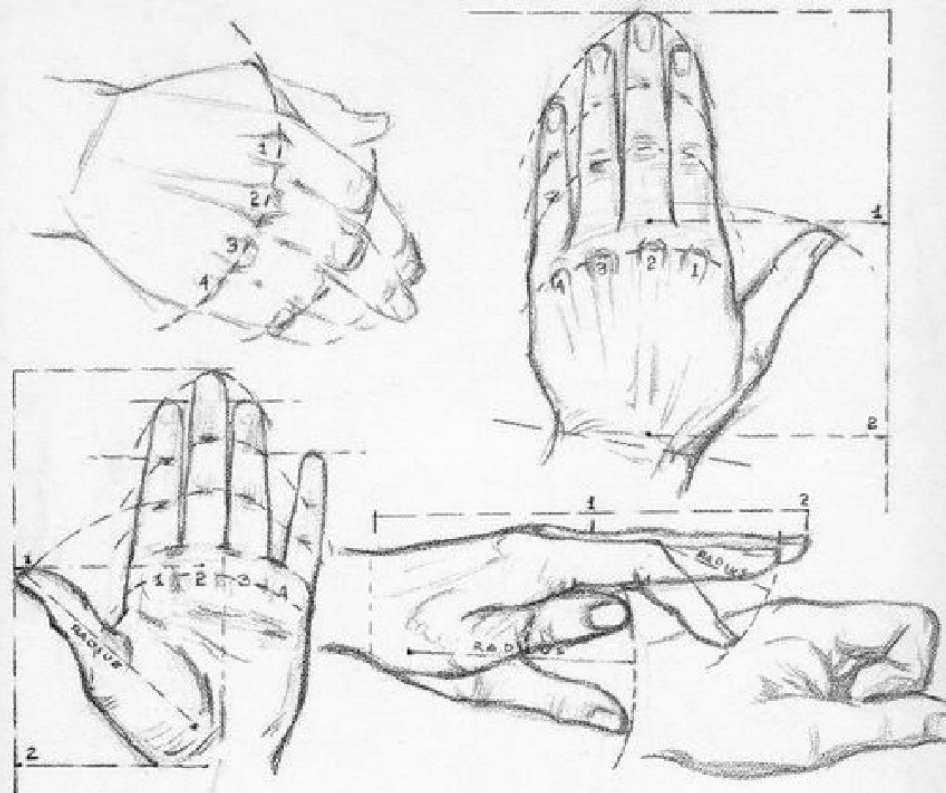
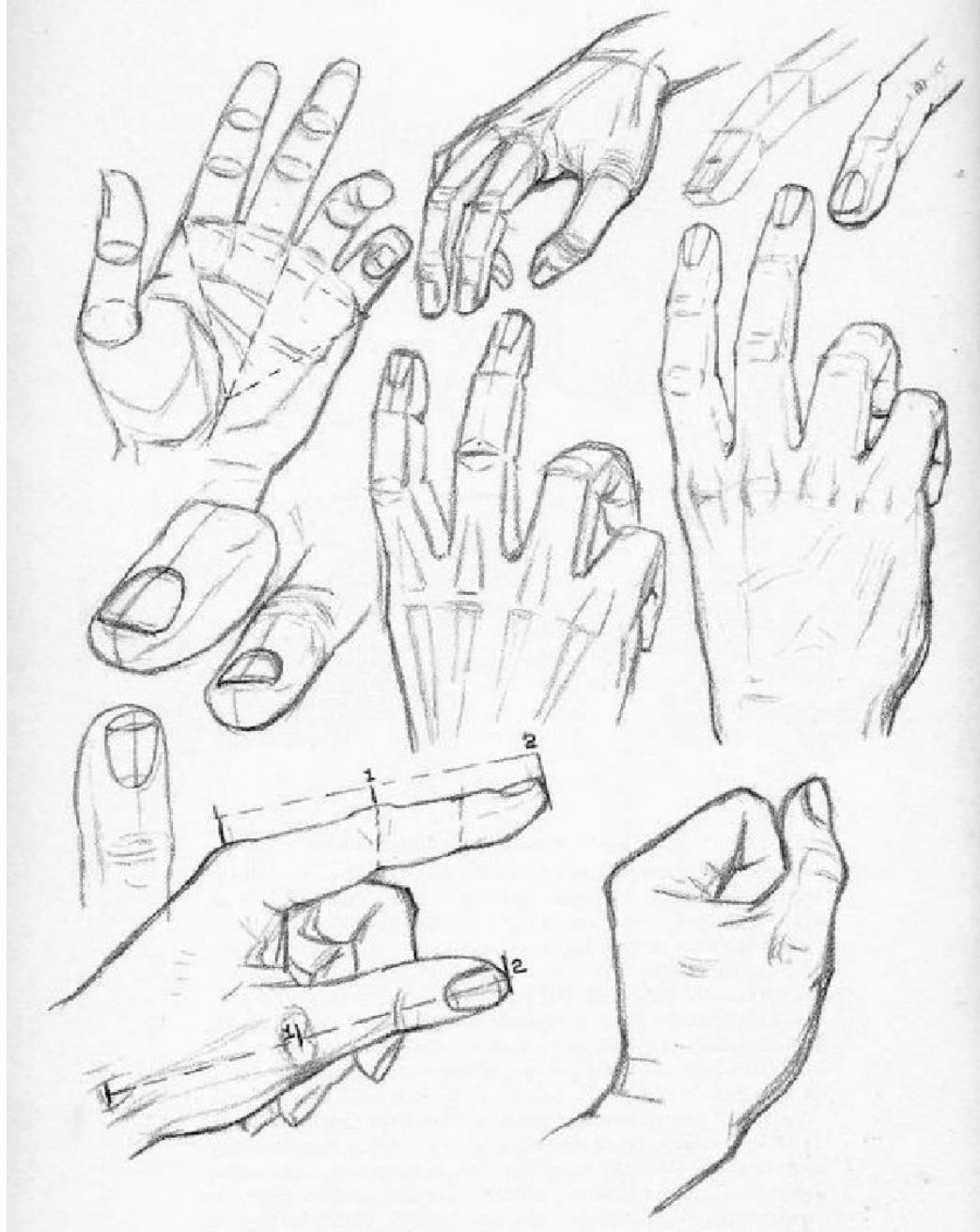


PLATE 79. Proportions of the hand

The next thing of importance is the curved arrangement of the fingertips and knuckles. Two fingers lie on each side of a line drawn through the middle of the palm. The tendon of the middle finger just about divides the back of the hand in half. Important also is the fact that the thumb is turned at right angles to the other fingers. The thumb operates mostly in and out from the palm, while the fingers open and close toward the palm. The knuckles of the fingers are slightly above their creases on the inside of the fingers. Note the flat curve of the knuckles across the back of the hand, with the curves getting deeper as they cross the knuckles toward the fingertips.

The middle finger is the key finger from which we determine the length of the hand. The length of this finger to its knuckle in back is slightly over half the length of the hand. The width of the palm is slightly more than that of half the hand on the inside. The first or index finger just about reaches the fingernail of the middle finger. The third finger is about equal to the index finger in length. The little finger just reaches the top knuckle of the third finger.



Construction of the Hand

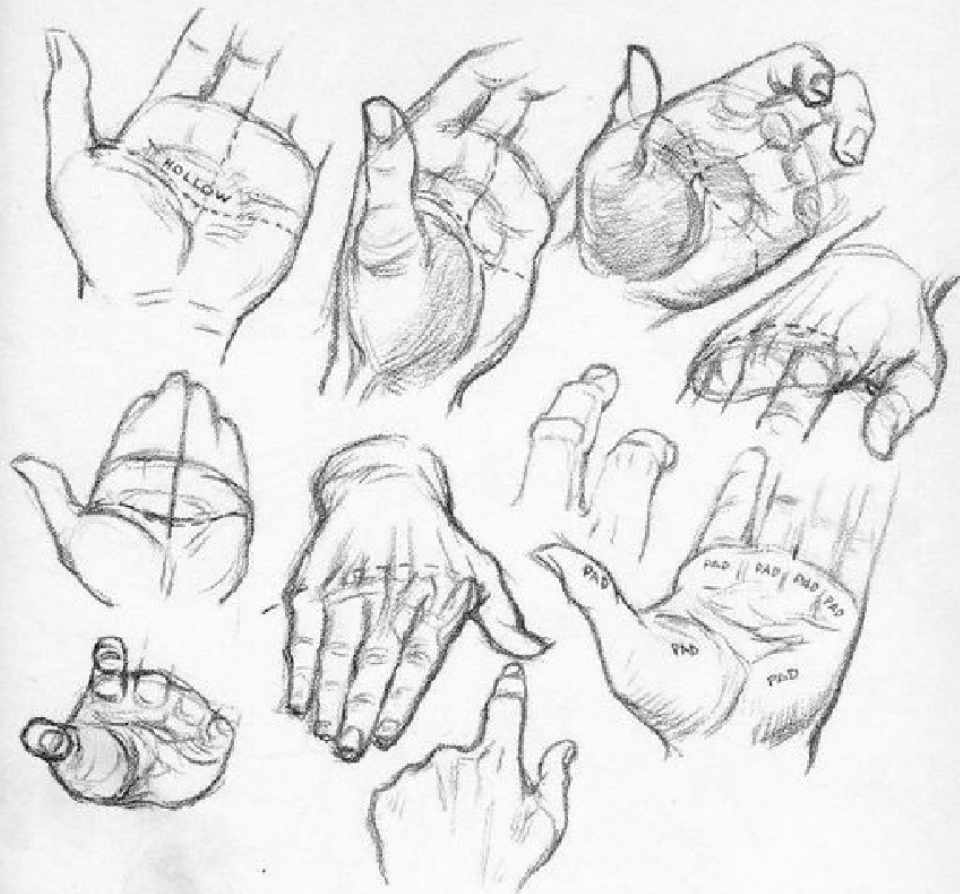
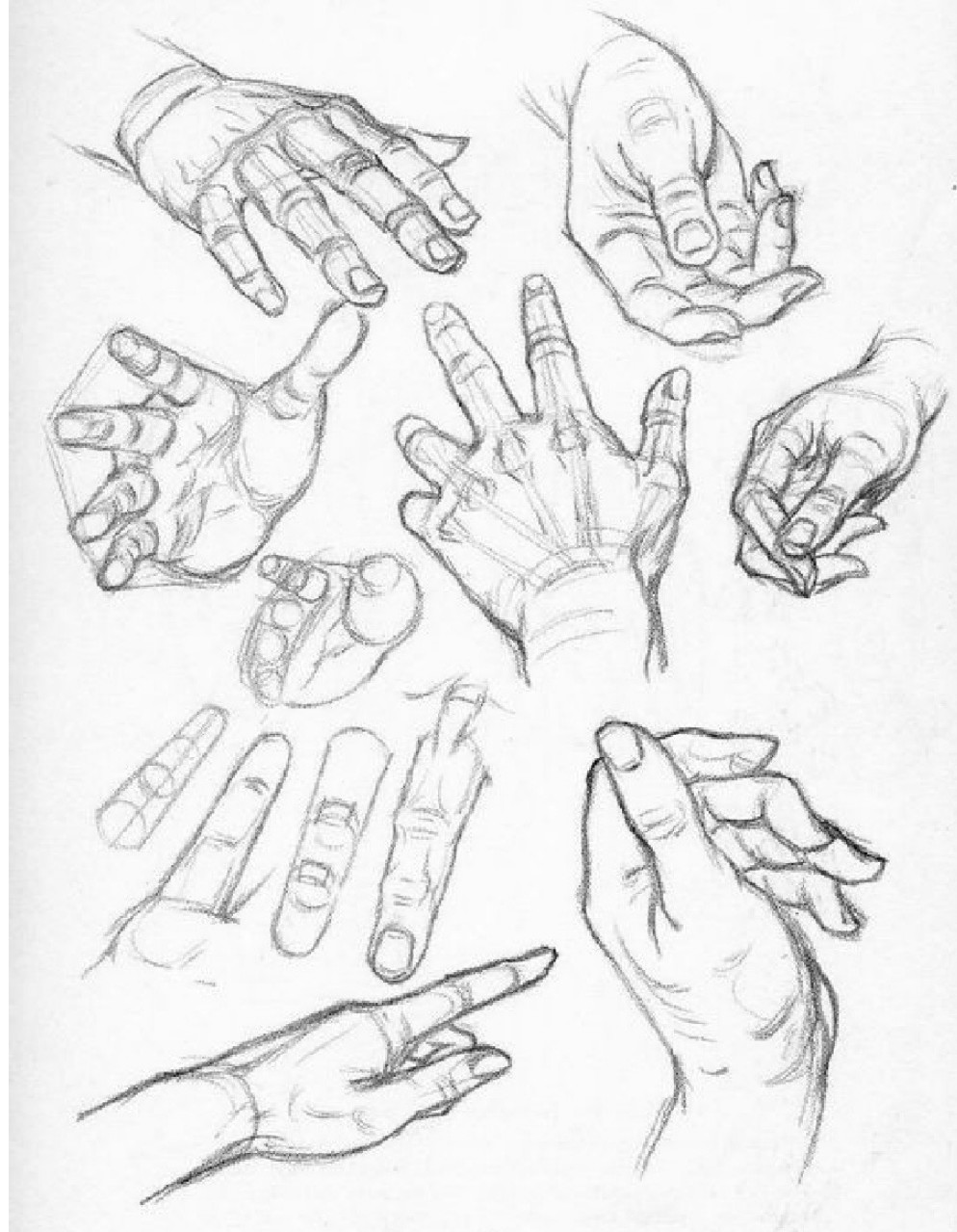
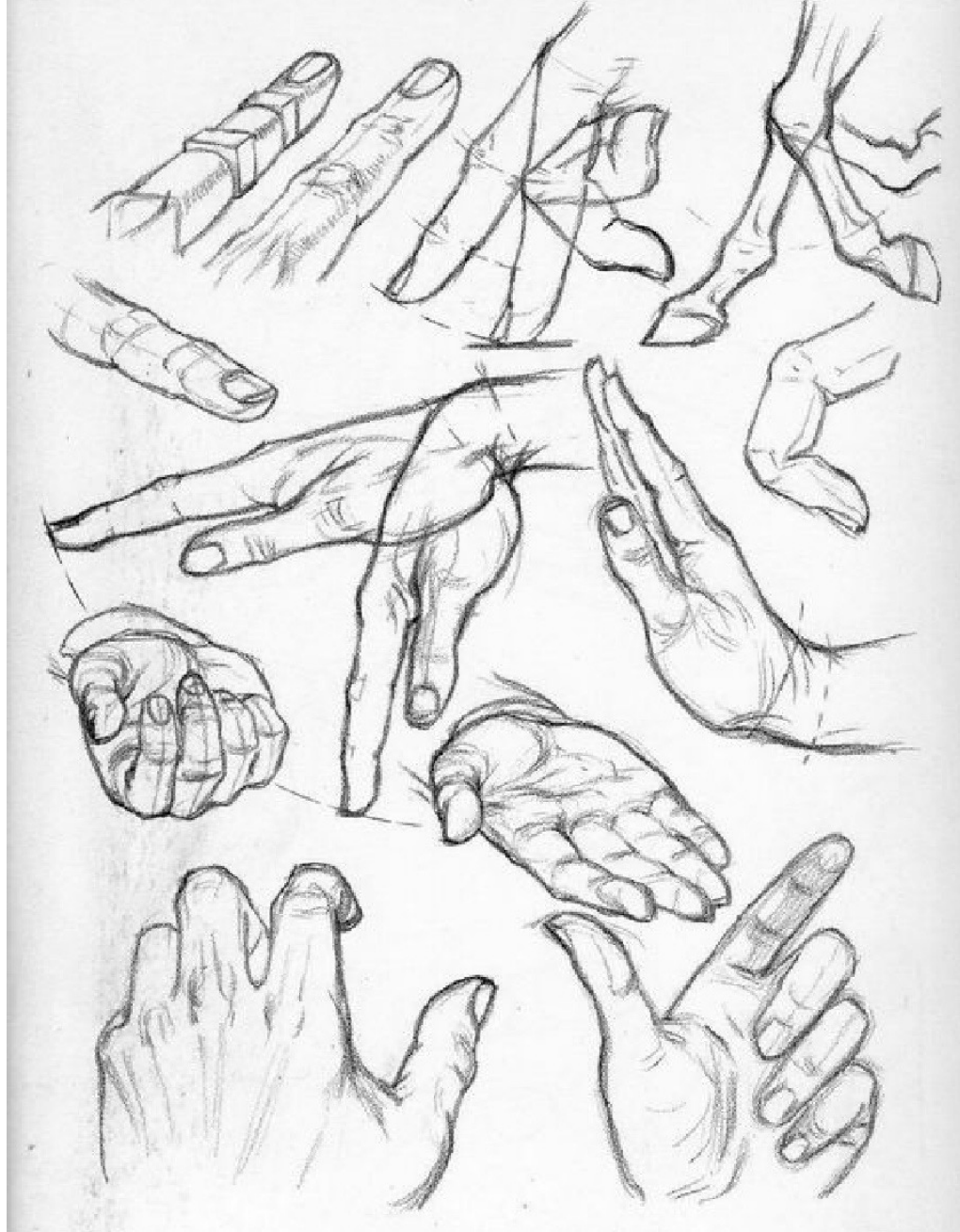


PLATE 81. The hollow of the palm

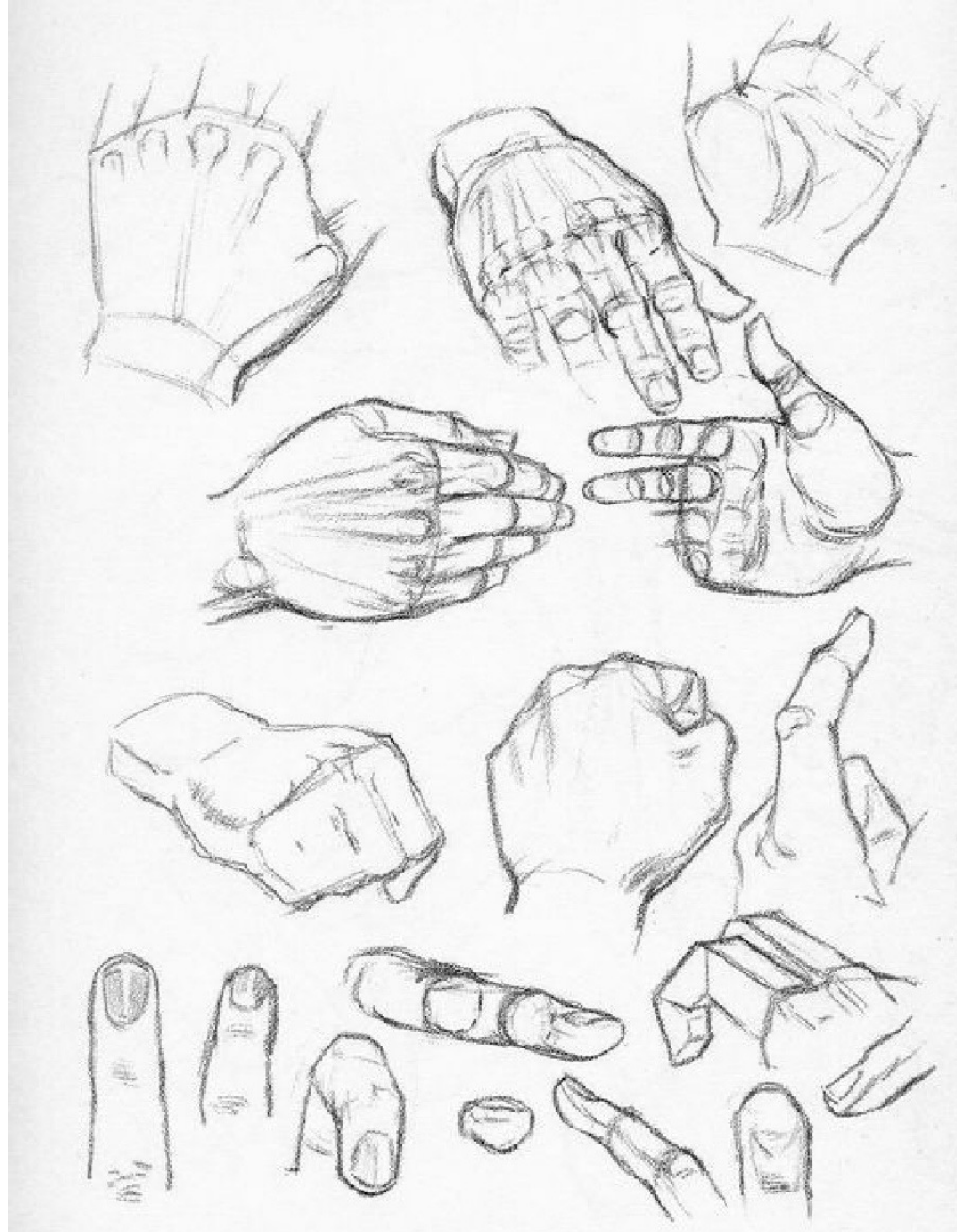
In the drawings above, note how the hollow of the hand has been carefully defined. Also note the resulting curve of the back of the hand. Hands never look natural or capable of grasping until the artist understands this feature of the hand. All these hands look as if they could take hold of an object. The loud sound of clapping comes from the sudden compression of air between these two cups or pockets of the palms. A hand that does not look capable of clasping is badly drawn. Study your own hands.



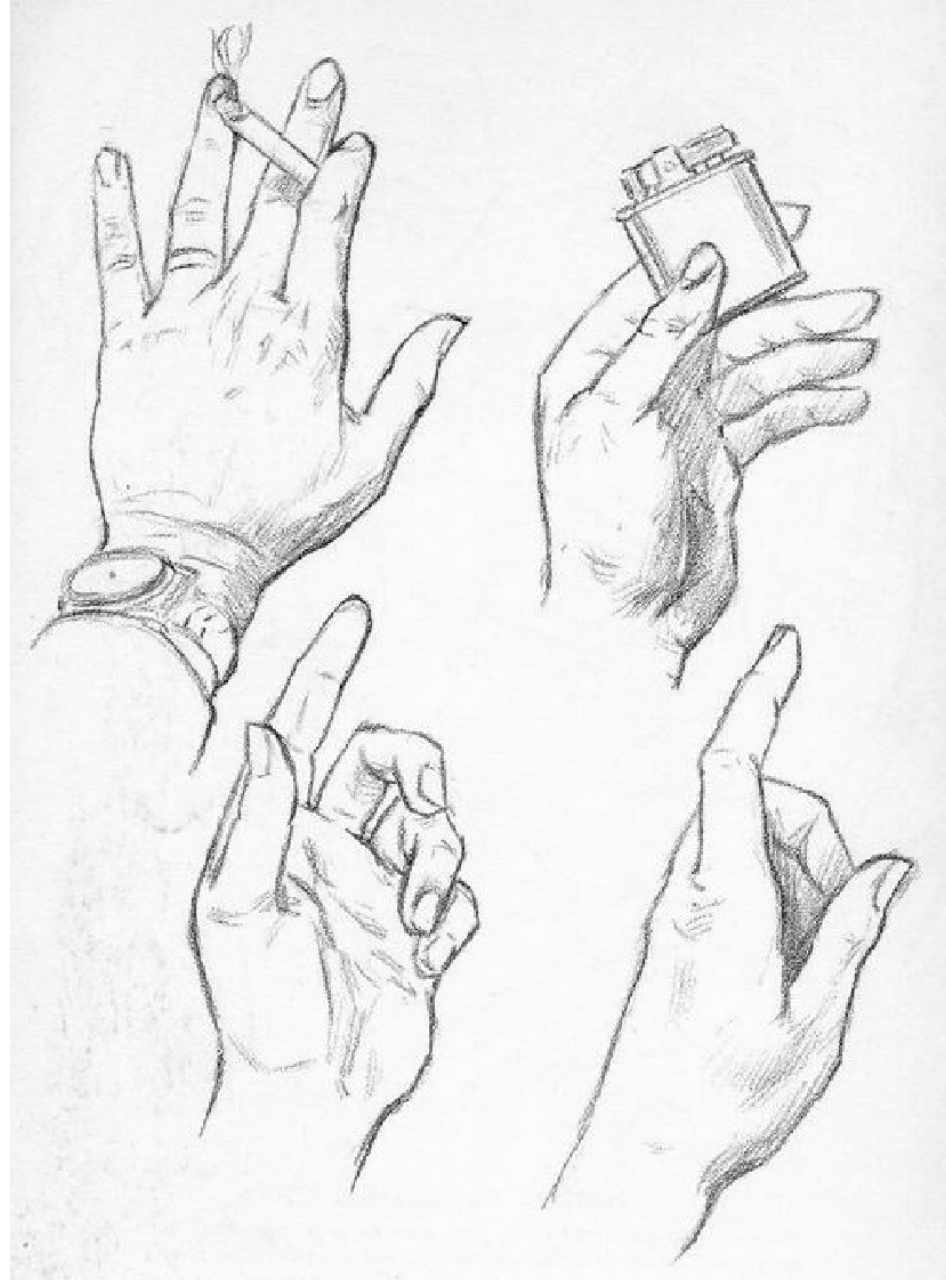
Foreshortening in Drawing Hands



The Hand in Action



Knuckles



Drawing Your Own Hand

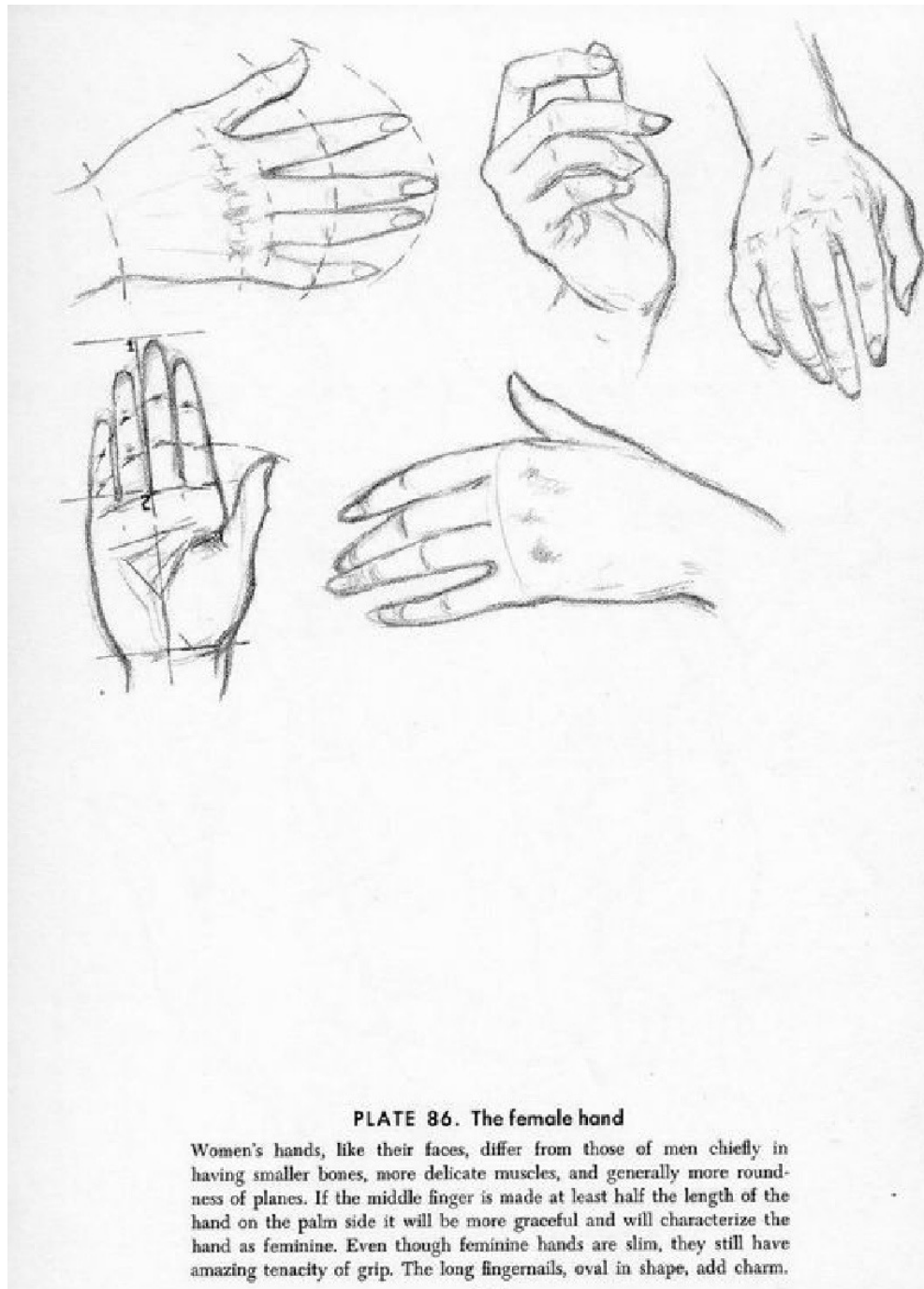


PLATE 86. The female hand

Women's hands, like their faces, differ from those of men chiefly in having smaller bones, more delicate muscles, and generally more roundness of planes. If the middle finger is made at least half the length of the hand on the palm side it will be more graceful and will characterize the hand as feminine. Even though feminine hands are slim, they still have amazing tenacity of grip. The long fingernails, oval in shape, add charm.

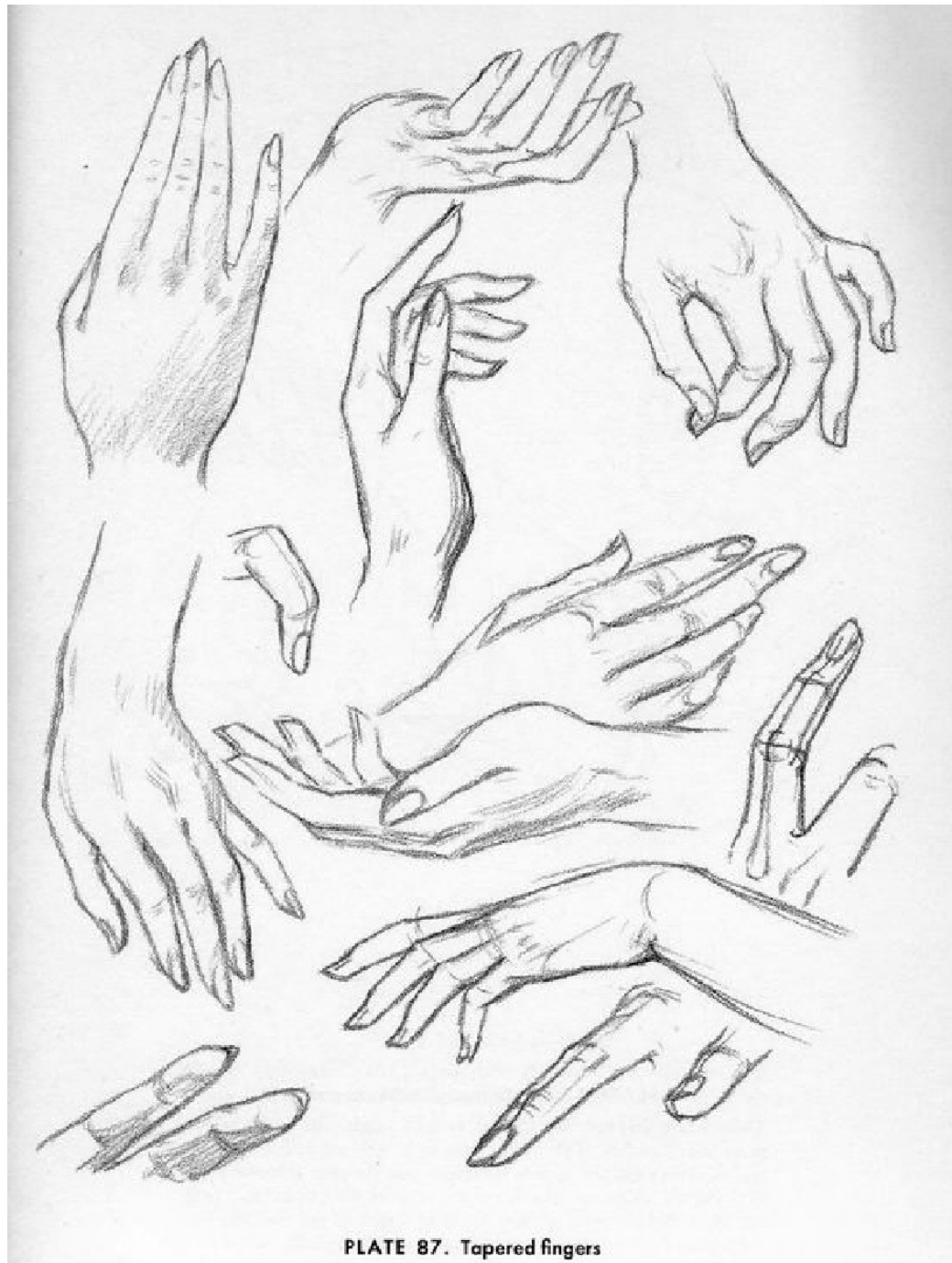


PLATE 87. Tapered fingers

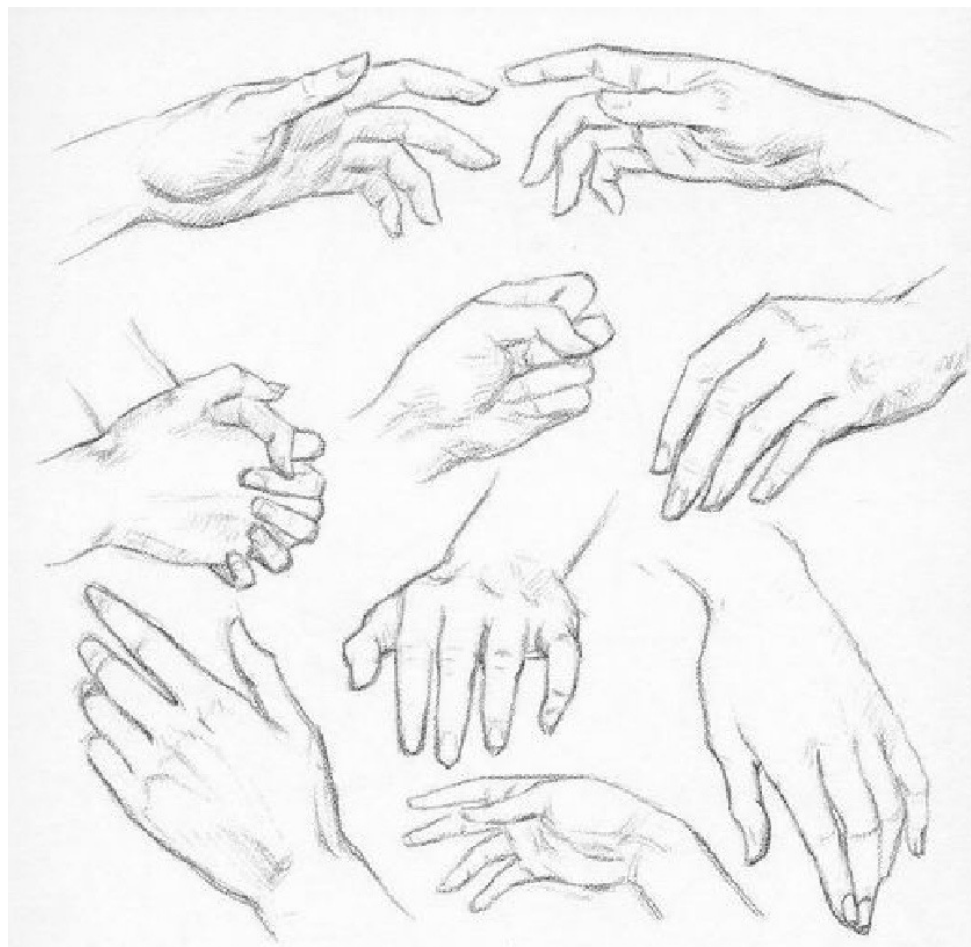


PLATE 88. Make many studies of hands

There is only one sure way to learn to draw hands, and that is to draw many, many studies. With hands, more than with anything else, proper spacing is essential. You must fit the fingers onto the palm in the particular view you see before you. Hands are almost never straight and flat. Judge the spaces between the knuckles carefully. Much of the time the view will require foreshortening, as shown in Plates 82 through 85.

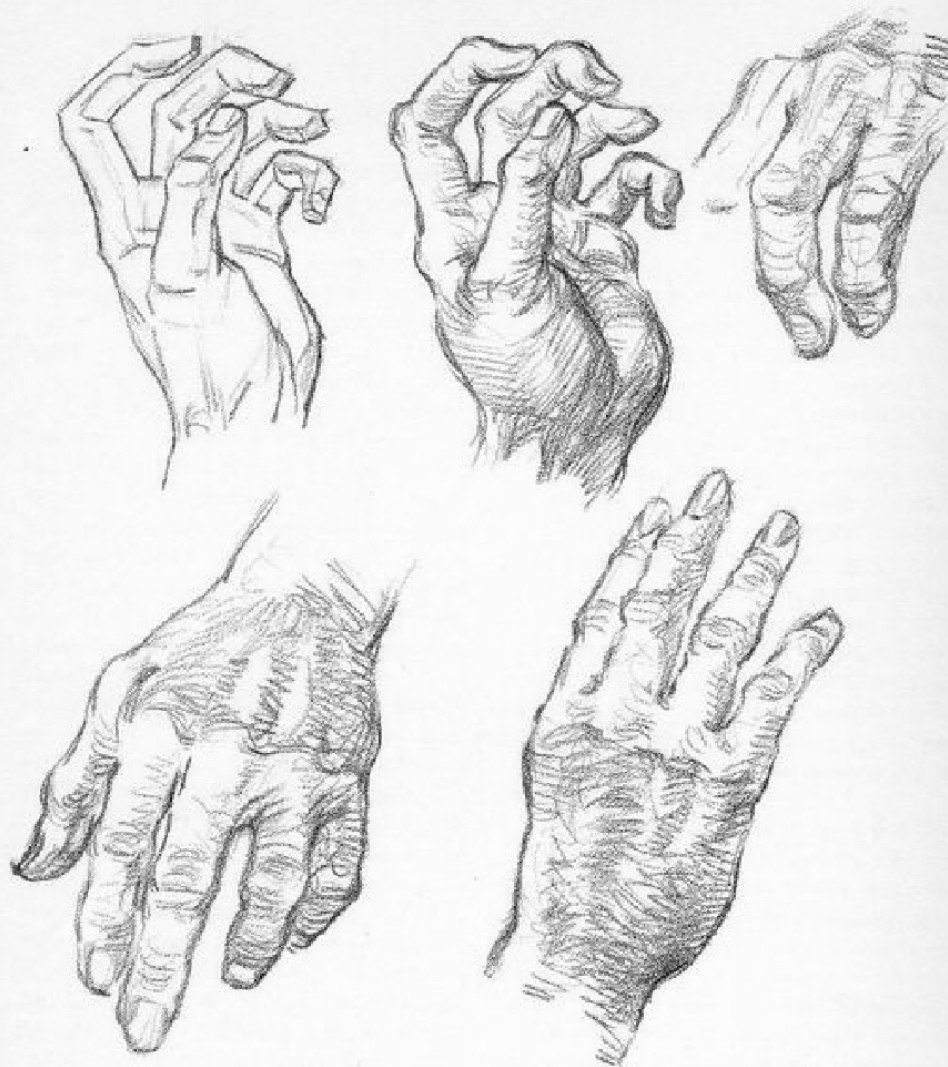


PLATE 93. The hand ages

Once you have mastered the construction of hands, old people's hands are a delight to draw. Actually they are easier than young people's, since the anatomy and construction are more obvious and show clearly on the surface. While the basic construction is the same, the fingers get thicker, the joints larger, and the knuckles protrude. The skin becomes wrinkled, but this need not be emphasized except in a close-up view.