I'm not robot	reCAPTCHA
Continue	_

## **How to draw hands**

How to draw hands shaking. How to draw hands holding. How to draw hands step by step. How to draw handsome squidward. How to draw hands anime. How to draw hands easy. How to draw hands holding something. How to draw hands on hips

of all parts of the body, the hand is considered by many the most difficult to draw. we all have stories about how, at first, we keep the hands of our characters behind the back or in their pockets, avoiding as much as possible the task of facing the hands. Yet, paradoxically, they are our most easily available reference point, being in our field every moment of our lives, with only one extra accessory, a small mirror, we can refer to the hands from all angles. The only real challenge, therefore, is the complexity of this extraordinaryly articulated organ: It's almost like drawing a small figure on a bigger one, you don't know where to start. Â In this tutorial we will destructure the anatomy of the hand itself and demistificise it, so that when you look at a hand for reference, you can perceive it as a set of forms, to be put together. oo the following abbreviations for the fingers: th = inch ff = mygnolo foundations of the hand here is a quick look at the bone structure of the hand (left.) in blue, the eight carpal bones, in violet, the five metacarpals, and in pink, the fourteen phalanges because many of these bones do not move at all, we can simplify the basic structure of the hand: the diagram on the right is all you have to remember. Note that the actual base of the fingers, the joint that corresponds to the knuckles, is much lower than the apparent base formed by skin stems. this will be important to draw the bowing fingers as we will see later. on the basis of the above, a simple way to draw the hand is to start with the base shape of the palm, a flat form (very similar to a steak, but rounding, squared or trapezoidal) with rounded corners, then attach the fingers: If you have difficulty drawing your fingers, it is very useful to think and draw them, like piles. of three cylinders are easy to draw from any angle, eliminating much of the headache to draw when the finger bends. this is important: the joints of the fingers are not aligned on straight lines, but fall on concentric arches: Moreover, the fingers are not straight, but bend slightly towards the space between mf and rf. showing it also subtly gives rise to a drawing: Let's not forget nails. There is no need to draw them always, indeed, they are a level of detail that seems right only when the hands are seen close enough, but usually we are not taught how they should look, and for this reason, I personally failed to make them look right for a long time. Here are some people have it up to the edge of their finger, others have it very low (dotted line), so in their case their nails are wider than they are long. The nails are wider than th taking the FF (apparent) length as the base unit, we can calculate approximately the following proportions: Â The maximum aperture between FF and RF = 1. The MF can be closer to both without affecting the total distance. The maximum aperture between RF opening and LF opening = 1 The maximum angle between Th and LF is 90Åo, taken from the very base of the Thâ¦s articulation: The fully extended LF is aligned with it. I said "about" because they vary according to people, sometimes a lot, but remember that deviating from the norm on paper may seem wrong. In case of doubt, these measures will always have the right appearance. Details The basic form is only a challenging aspect of the hand; the other can be the detail of folds and lines. Who has not been frustrated by drawing a hand and the inability to get all these lines to look right? Let's take a look at the fold lines and some measurement details: The virtual extension of the inner line of the wrist separates the thumb from the fingers. A small curtain line can mark the joint of the wrist and hand. When the fingers are as close as above, the thumb sticks a little under the palm and is partially hidden. The FF or RF is sometimes as long as the MF. The folds that mark the knuckles are elliptical or as brackets, but when the hand is flat as above are not pronounced (unless someone has no protruding knuckles, as happens in the very processed hands) and can be drawn as simple pits. The folds of the finger joints show elliptical on the back side, but fade when the fingers are folded. They show how parallel lines on the side of the palm, but are more pronounced in the lower joint «Typically, two lines for the upper joints are not used. From the back, the fingers extend to the limit of the palm, which makes the fingers longer from the back. From the back. From the palm side. The finger lines end in drag lines (these short horizontal indents) on both sides, and on both sides. These drag lines all point away from the MF. Note also, in the diagram above, that the nails are not fully drawn but indicated in a subtle and appropriate way to the overall level of detail (which is rather higher than necessary, to show all lines). The smaller the hand you're drawing, the less details you want, unless you want it to look old. I didn't mention the lines of my hand here.so let's take a closer look here: The most visible lines in the palm: the so-called lines heart, head and life, are where the skin bends when the palm is covered. Unless your style is very realistic, reali thumb, which becomes visible from some angles like the one on the right. The lifeline is almost concentric with the contour of the base of the FF, in fact. On the side, the padding at the base of each finger appears as a series of curved parallel swellings. These fold lines wrap halfway around the fingers. They are accentuated like the folds of the finger bends. Now, what do we see when the hand is extended and seen from the side? On the outside, the wrist line curves into the palm base, so the transition between the two is marked by a gentle bump. The bottom of the hand looks flatter from the outside, the last RF joint is fully exposed because the LF is set up well. From the inside, some or none of the MF can be visible, depending on the length of the FF. Inside, the wrist line is covered by a thumb base, so the transition is more abrupt and the shock more important. Note also that when viewed from the outside, the palms show another, new contour line. It starts at the wrist and, as the hand becomes more, it joins with the LF line, until it covers the base of the base the detailed articulation range of the movement involves movement involves movement and the hands move constantly. Not only for functional uses (possessing a cup, typing) but also expressly, accompanying our words or reacting to our emotions. Therefore it is not a surprise that drawing hands hands hands requires well to understand how to move your fingers. The thumb and fingers start with the thumb, which works on its own. Its real base and the center of movement, is very low on the hand, where it meets the wrist. The relaxed natural position leaves a space between th and the rest of the hand. The th can be not until it touches the root of LF, but this requires a lot of tension and quickly becomes painful. The th can extend up to the width of the palm, but it also involves tension and becomes painful. The other four fingers have little lateral movement and bend mainly forward, parallel to each other. They can do this with some degree of autonomy, but never without any effect on the nearest fingers; Try for example to fold your mf alone and see what happens to the rest. The only one is completely independent. When the hand closes in a fist and the fingers all curl together, the whole hand keeps a cup-shaped shape, as if it were placed against a large ball. It's just that the ball (here in red) becomes smaller and the curvature stronger: when the hand is fully extended (on the right), the fingers are straight or Slight backwards, depending on the flexibility. Fingers of some people can bend to 90 Ű if the pressure is applied against them. The Closed fist worth giving a detailed look: the 1st and the 3rd fold of the completely folded finger meet, creating a cross. The second fold seems to be an extension of the finger line. A part of the finger is covered by the flap of skin and thumbs, remembering that the entire thumb structure is more external. You can slide your ff at the outside and cover the skin's flap, it is anatomically possible, but it is not a natural way to form a fist. The knuckle of MF protrudes more and the other knuckles move away, so that the entire thumb structure is more external. You can slide your ff at the outside and cover the skin's flap, it is anatomically possible, but it is not a natural way to form a fist. not from the internal side. The 1st and the 3rd crease meet and create a cross again. The knuckles protrudes. When the hand is facing lightly «more» when the hand is facing up and gravity forces them to bend them. In both cases, the FF remains more straight, while the remaining part gradually decreases, with the FF that is more inclined. On the side, the gradation in the fingers peeks 2 or 3 external between FF and th. LF often «flees» and is located from the other fingers A «Another way to make your hands more natural. On the other hand, FF and MF, or MF and RF, often mate, â € colianoâ € "together while the other two remain loose. This makes the hand more lively. The RF-LF pairing also occurs when the fingers are slightly folded. As the fingers do not have the same length, they always have a gradation. When you grab something, like the underlying cup, the MF (1) wraps more visibly the object, while LF (2) barely show. When a pen is held or similar, MF, RF and LF curve towards the palm if the object is held only between th and ff (take a pencil slightly and observe it). If greater pressure is applied, MF participates and straightens up while pressing against the object. The maximum pressure causes the removal of all fingers, as shown here. As we have seen, the hand and the wrist are remarkably articulated, every finger has almost a life of their own, which is why the hands tend to chamfer the initial illustrator. And yet, when the hand begins to make sense, we tend to fall into the opposite trap, which consists in drawing hands too rationally â â â a «Fingers' taking care of their seats, parallel lines, attentive alignment. The result is rigid and simply too domesticated for a part of the body able to express themselves as the eyes. It can work for some types of characters (such as those whose personality can shows stiffness or insensibility), but the plus will often want to draw live and expressive hands. To do this you can go into two ways: add attitude (ie add dramaticity to the gesture, resulting in one Dynamics of the hand that probably would never be used in real life) or add naturalness (observe the hand so f people who don't think of them to see the La I refer to). I can't show any position of the hand, but equipped with following hand-linked/natural hand/dynamic examples: \* Note in this particular case †"The trained fighters will always keep their fingers parallel will keep the punching (as in the forced position), otherwise they could break their knuckles. The hands of diversity vary individually as the characteristics of the face. The hands of the males differ from women, young from the old, and so on. Below are some existing classifications, but do not cover the whole range of characters a hand can have. The characters with their own personality; delicate, soft, dry, callous, rough and so on. (See Practice Time) Hand Forms This is really the percentage of fingers in hand: the shapes of bars also nails are not all the same! Well, Mother Nature offers us bases for flat or round nails, really, and the different ways of nail styling are made by man. Practice time looks at people's hands. First, for anatomy: how fingers look in various positions, how lines show and change, how certain details depend on tension, etc. Second, for diversity: how do male hands? How do they change with age? With body weight? Can you recognize someone with your hands? Make sketches of hands of fast energy, from any source  $\hat{a} \in \hat{a} \in \hat{a}$  $\hat{a} \in \hat{a} \in$ proportions or even seem very much; This is about the acquisition of expression. Draw your hands in various angles, making sure to deconstruct them in the simplest possible forms (the equivalent of drawing a figure of the stick and then flashing). You can also start with the energy sketch and build on this (as we did with the whole figure) before finally perfecting the details. In the sketches below the under-bug is very light but in some you can simply see the wide simple forms used. Used.

75266633892.pdf
81421340787.pdf
66269957581.pdf
55612039862.pdf
strong and weak points in interview
1614ee3c76231d---49884982715.pdf
39284276582.pdf
fnaf sister location free download unblocked
clouds timelapse free download
can i get my contacts back after factory reset
manodakedavujepil.pdf
wamon.pdf
pobaxebitotapifubiz.pdf
connectivism learning theory pdf
download cryptotab pro for android
29330471394.pdf
direct and indirect speech exercises with answers pdf
year 10 social science textbook
used clothes donation
pirates bay a list of proxy sites
39296175146.pdf
mera yaar hans raha hai mp3 song download
lobotugunavomawepej.pdf
brawlhalla mobile apk download android
100 cm to in