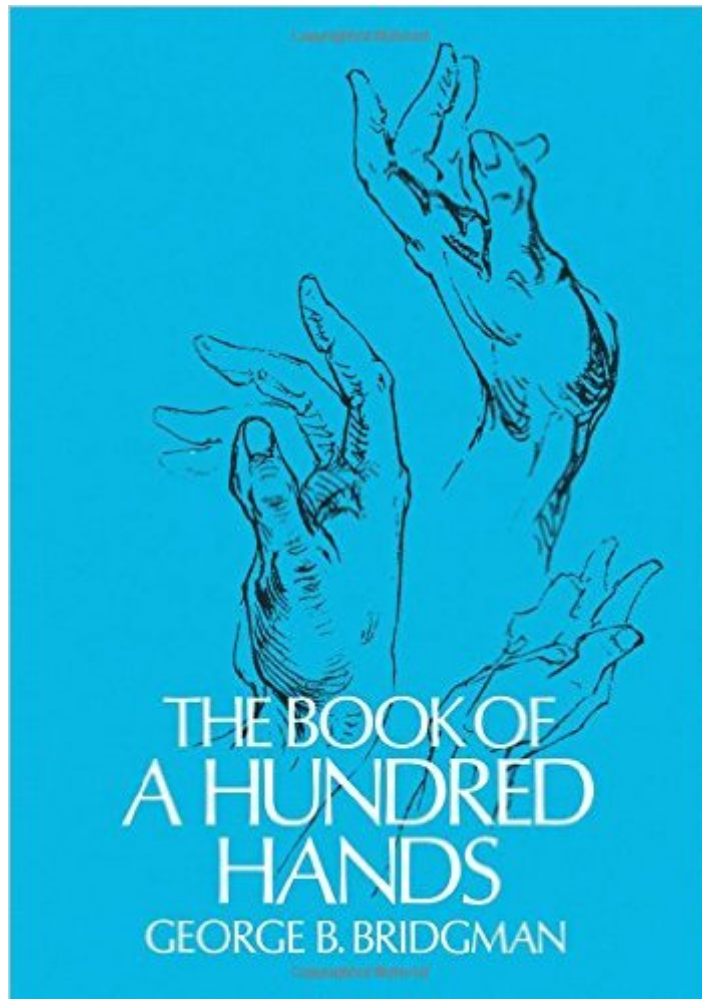


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The Book Of A Hundred Hands (Dover Anatomy For Artists)



Synopsis

Mr. Bridgman states unequivocally in his introduction that before preparing this book he had "not discovered a single volume devoted exclusively to the depicting of the hand." Apparently Mr. Bridgman has appreciated what few others have felt â " the human hand's great capacity for expression and the care that the artist must take to realize it. The hand changes with the age of the person, is shaped differently according to sex, reflects the type of work to which it is put, the physical health, and even the emotions of the person. To represent these distinguishing features, to capture the expressiveness of a particular pair of hands, the artist must understand the construction, anatomy, formation, and function of the hand. There is probably no better instructor to turn to for this understanding than Mr. Bridgman, a well-respected artist who for nearly 50 years lectured and taught at the Art Students League of New York. In this volume, a full text is accompanied by many illustrations depicting virtually every aspect and posture of the human hand. He first considers the back view of the hand, the wrist bones, the tendons, the muscles, the hand bones, the arch, and the veins; and then those of the palm. Throughout he pictures the musculature at work beneath the surface of the skin. He continues by showing how the muscles operate on the thumb side and on the little finger side when each is the center of force; how the thumb and fingers are constructed, their freedom of movement, joints, and complete anatomy as well as views of them straight, bent, and flexed; how the knuckles are formed, what shapes the fist can take and how flexible it can be; and he concludes with illustrations of the total movement, either turning or rotary, of the hand in its various positions. The 100 illustrations the author has selected perfectly define the regions of the hand so that any artist, beginning or experienced, will increase his mastery of it. Better rendering of the human hand is sure to add new expressiveness to your human figures along with new forcefulness and new interest.

Book Information

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Customer Reviews

There are two excellent books that I know of that focus specifically on the anatomy of the hand for the artist. I was given this book early in my aspiring art career by my grandmother (an accomplished artist) but lost it some while later. I had forgotten the title and ended up buying Hogarth's "Drawing Dynamic Hands" as a guide after failed attempts to locate this book again. I would actually recommend getting them both, but start with this book first. In the end I got a lot out of both, but there were many times using the Hogarth book that I missed "Hundred Hands". Hogarth's style of illustration in all of his books is much more embellished by his use of soft shading to illustrate volume. His look is extremely useful but it can also be an obstacle to a beginning to intermediate student since end result is a more stylized appearance. With Hogarth's books, the student can find themselves inadvertently adopting the look of his images in their own style. Bridgeman's illustrations are much more loose and sketch-like. He uses little or no shading but his understanding of volume and structure rivals Hogarth's. The simplicity of his examples are much easier to get started with. He accomplishes just as much if not more with a few loose lines as Hogarth's vivid shading. More importantly the sketch-like quality can be much less intimidating early on. While it's true Hogarth's book is definitely nicer to look at, I believe Bridgeman's is a much better learning guide for starters. The price of this book also makes it affordable to use them as compliments to one another if you decide get both.

Mainly for intermediate-level artists- it's actually **GREAT** for enthusiastic beginners. It has a little bit of **everything** depicting hand construction from memory. It's also great for general improvement; a few tips & tricks- an **excellent** reference for all working artists. The genius of Bridgman, at least for me, is mainly in his construction of heads & hands. The genius in Bridgman is that he selects important lines & planes: He emphasizes the **essential**. His drawings aren't always eye-poppingly 3-D, and to me, that's actually a good thing. They're mainly simplistic- yet amazingly effective. There's **great** power in this simplicity here! Here's the formula I use: copying Bridgman + photos + my favorite artists= success(!). And this book represents his best work on hands- even **better** than his Complete Guide, which includes much of this material. In fact, this book, **along with*

photographs*, has enabled me to draw hands completely from memory in an amazing range of angles & views! And it's helped me quicker than any other book on the market; quicker even than Burne Hogarth's incredibly popular Drawing Dynamic Hands. The design & layout here are really among Bridgman's best. If you flip rapidly through these pages, initially you might not be impressed. But if you take the time to look at each page, you'll notice some drawings are a bit better than others. Some of his best drawings are his smallest(!). For instance- In learning to draw from memory, I started by copying smaller hands, working my way up to bigger & better detail. I started by copying pages 119 & 101- it's amazing what just a few lines can teach! Many pages are like this: simple, easy, and effective; for beginners, intermediates & up. In short: My Highest Recommendation- 5 STARS!

This is a fantastic resource for any artist wanting to understand the human hand. Bridgman breaks down the hand to basic shapes and then builds up to the rendered hand showing you along the way how the bones, muscles, tendons and veins relate to the overall shape of the hand. I highly recommend any of Bridgman's books for a better understanding of drawing the human body.

Wasn't exactly what I was looking for this may be for people who are interested in drawing fine arts. I was mainly looking for a reference of realistic hands. This book of hands is a bit stylized, though still in realistic proportions. But wasn't as clear as I needed it to be. I'm terrible at drawing hands, so maybe if you're not a beginner for drawing hands this is for you?

Okay that sounds kind of corny for a title, but honestly I have drawn my entire life and only recently discovered this fine artist's body of instructional works. Just tonight while having coffee and sketching from this book, I was stopped... just put down the pencil and paused for a moment in sheer admiration of his wondrous and exceptional understanding of anatomy of the human hand. Then he takes it a step further by giving his drawings a flourish not unlike that of the masters, yet always realistic, it just borders on poetic. See for yourself if this man does not stop you dead in your tracks and have you just gaping in admiration.

BUY THIS BOOK--This should be the only sentence needed...if you were an intermediate-upper level artist/art student seeking to turn professional. I totally agree with one reviewer that if you were an amateur photos would be much more appreciated. However for those who have had enough practices in model drawings, photos will not suffice. One would turn to a tutorial on specific subjects

such as this book for further inspirations. Learning the structure of figures becomes far more important than knowing about understanding the mere display of body fat and collapses of muscles, until you finally hit the level when you have mastered all but fat and veins...which is a goal I'm striving to get to. So, on that basis, for me and people like me, this book is the BEST if you ever wanna cry over your sketchbook on that hideous pair of hands attached to some pretty neat arms. For those who knows lower arms well, there should be no difficulty figuring out what the poses are. Mr. Bridgman is a master and this book, coming with more drawings than instructions, is just a piece of eye candy. A hundred hands may not seem to be many drawings, but this book is so carefully knit that every single pose is challenging and inspiring. The instructions are, despite being so little, the best written words on hand structures I've read so far. Mind you, I have around ten books on body structures now, yet none achieves the same clarity and informative level as this one does. One final advice though, don't use this handbook as a go-to reference. Nobody has that perfect hand, and there are thousands of hand poses out there so don't expect to find the pose as exactly what you need. The key point is to read carefully and UNDERSTAND the structure as it is. This book is a tutorial, not a reference book. Google photos if you must.

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