LESSON XV
THE ARM AND HAND

Arms and hands require a great deal of close study before they can be drawn satisfactorily. In this lesson are given the proportions, and direction of the principal lines of an arm and hand, breaks being left where the lines change their direction.

Leave all breaks when drawing the figures from the chart.

Place your own arm in front of a mirror in the positions given, and see if you can follow the points illustrated. A woman’s arm being more slender and delicate than a man’s, the muscles are not so clearly defined. When drawing arms in fashions, bear this in mind, but use the chart as a guide.

No matter how slender or delicate an arm is, it must have the shape of an arm and not look like a post. Hands, in fashions, are not chubby, except on children, but are slender, the fingers being long and tapering.

PROPORTIONS OF THE ARM AND HAND

Begin with Fig. 1. The upper part of the arm equals the lower, and the arm tapers from the shoulder to the wrist, except below the elbow, which is the widest part of the whole arm, in this position.

Ascertain the direction of the upper part of the arm, then of the lower, then of the hand. To have three directions for the arm and hand, makes a more graceful drawing.

On the arm are many intricate muscles, a few only being mentioned here.

The deltoid (D) is at the top on the outside. The biceps (B) and triceps (T) are on the shaft, the biceps being on the front part and the triceps on the back. The supinator longus (SL) is very prominent, especially so when the arm is bent. Figs. 3 and 6.

The lower projection of the deltoid is lower than where the inner part of the arm joins the body. Note the cross line on the lower part of the arm, which indicates that the inside bulge is higher than the outside. This is the end of the humerus, or upper bone of the arm.

Fig. 1 is the view of the arm extended, with the thumb on the outside. This shows the inner view of the hand. It is not a position used in fashions, but a good one to study from.

The middle finger is the longest and the little one the shortest; the others being of nearly equal length. The middle and next finger are inclined to fall together, as in Fig. 2. In Fig. 2 the whole arm is turned over, the biceps being on the inside and the triceps on the outside. The back of the hand is seen, and the thumb, which is on the inside and turned under, is lost to view.

Place your own hand and arm in the position of Fig. 1, then turn it over to the position of Fig. 2. Place your hand in the position of Fig. 1, and turn the lower part only to the position of Fig. 5.

There is one bone, the humerus, in the upper part of the arm, and two bones, the radius and the ulna in the lower. The radius rotates over the ulna causing the thumb to fall on the inside. More generally the arm hangs down more in the position of Fig. 2, with the biceps on the
inside. In this position the lower part may be turned still more.

When the arm is bent as in Fig. 3, or raised as in Fig. 6, the line for the supinator longus, if continued, would run to the elbow. In Fig. 6 the humerus (H) and ulna (U) show at the elbow, the deltoid is raised and the trapezius shows back of the deltoid. Take up Fig. 7 which is the outside of the hand, learn its proportions, then refer to the inside, Fig. 1. K is opposite the knuckles, and is half way between the wrist and the ends of the fingers.

In Fig. 1 the crease in the palm is under the knuckles and is in the middle of the hand.

Each finger has two joints where it bends, one joint only being given except in Figs. 8 and 9, the hand in the latter being placed on the hip, a position much used in fashions. The fingers are shorter on the inside. They join the hand on a curve, but not at the knuckles. Fig. 10 is the first finger, it differs from the others in that the first joint is forward of the crease below it. The thumb joins the hand slightly back of the knuckles and reaches almost to the second joint. The bulging part of the palm shows between the thumb and the first finger.

Note the direction of the lines of the thumb, the inner part being a reverse curve, while the outer part curves in, then takes a square effect between the curve and the wrist. The fleshy part of the thumb forms part of the palm and is about half its width at the wrist. Double your hand and see for yourself what curve the thumb takes on the inside of the palm.

Note how narrow the side view of the wrist is. Note the break where the hand joins the wrist, which is more apparent when the hand is turned over. When the fingers are doubled or bent, watch the directions the lines take.

Fig. 11 is the gloved hand, here shown resting on the chest. Draw the hand and arm, then place the glove lines, which extend slightly past the arm line. The stitching on the back gives the appearance of a glove, the center line being between the middle and the next finger. The double line at the side of the palm and the one at the side of the finger give the effect of a heavy glove.

When drawing an arm under a sleeve, be sure to have the sleeve take the shape of the arm.

Make a collection of figures (in underclothes and in dresses) with the arms in different positions. Study these carefully.

Draw and re-draw the arms on the lesson plate until you become perfectly familiar with them.