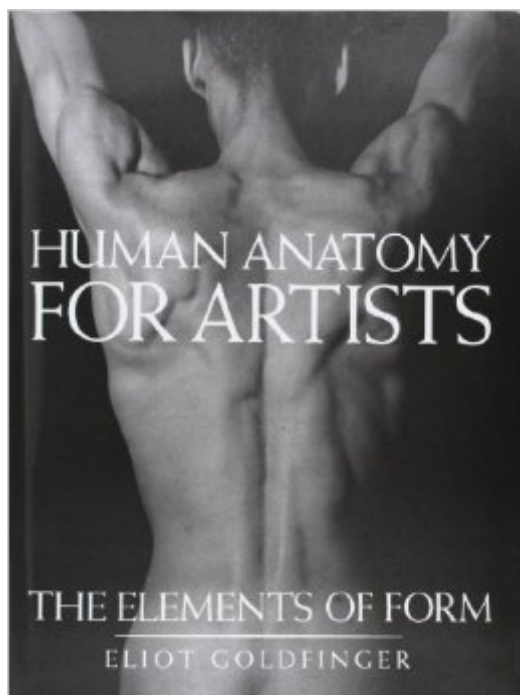


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# Human Anatomy For Artists: The Elements Of Form



## **Synopsis**

The power of the image of the nude--the expressivity of the flesh--has inspired artists from the beginning. An understanding of human form is essential for artists to be able to express themselves with the figure. Anatomy makes the figure. *Human Anatomy for Artists: The Elements of Form* is the definitive analytical work on the anatomy of the human figure. No longer will working artists have to search high and low to find the information they need. In this, the most up-to-date and fully illustrated guide available, Eliot Goldfinger--sculptor, illustrator, scientific model-maker, and lecturer on anatomy--presents a single, all-inclusive reference to human form, capturing everything artists need in one convenient volume. Five years in the making, and featuring hundreds of photos and illustrations, this guide offers more views of each bone and muscle than any other book ever published: every structure that creates or influences surface form is individually illustrated in clear, carefully lit photographs and meticulous drawings. Informed by the detailed study of both live models and cadavers, it includes numerous unique presentations of surface structures--such as fat pads, veins, and genitalia--and of some muscles never before photographed. In addition, numerous cross sections, made with reference to CT scans, magnetic resonance imaging, and cut cadavers, trace the forms of all body regions and individual muscles. Information on each structure is placed on facing pages for ease of reference, and the attractive two-color format uses red ink to direct readers rapidly to important points and areas. Finally, an invaluable chapter on the artistic development of basic forms shows in a series of sculptures the evolution of the figure, head, and hands from basic axes and volumes to more complex organic shapes. This feature helps place the details of anatomy within the overall context of the figure. Certain to become the standard reference in the field, *Human Anatomy for Artists* will be indispensable to artists and art students, as well as art historians. It will also be a useful aid for physical and dance therapists, athletes and their trainers, bodybuilders, and anyone concerned with the external form of the human body. With the renewed interest in figurative art today, this will be an especially welcome volume.

## **Book Information**

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## Customer Reviews

this text served me extremely well as i learned figure drawing and is the best anatomical reference i have ever seen, a genuine encyclopedia of anatomy. however, artists should be warned that the approach is analytical (anatomy is broken down into its elements) rather than illustrative (anatomy is presented as pictures of different poses). goldfinger (a sculptor) attempts to explain surface form structurally, from the inside out -- starting with individual bones, then joints, then all visible muscles, facial features (eye, mouth, nose, ear), fat pads, surface veins and arteries, skin folds and finally a gallery of "mass conceptions" of the head, hand and full figure as blocks, continuous planes, cylinders, ovoids and photographed models. (some internal musculature is omitted because it does not affect surface form, but there is extensive information and photo documentation on the facial expression of emotions, largely based on the classic research by ekman and friesen.) this "inside out" approach also determines the content of the 1 to 3 page descriptions of each bone and muscle. in the section on muscles, four diagrams show the skeletal muscle attachments, isolated muscle form, form within surrounding muscles, and surface appearance in lean models, usually from two different points of view. schematic diagrams analyze muscle form into its basic shapes, or show the mechanical effects of muscle contraction. the text is often heavy going but presents unusually detailed and clear explanations of muscle attachments, action, form and interaction with other muscles or joints. there is also much information not available anywhere else, and all sex differences in anatomy (for example in the abdominal musculature and hip bones) are described in the text.

Detailed -- and disappointing. There are too many written descriptions, too many line drawings, too much wasted space (large margins, half-blank pages) and not enough photographs. The first photograph appears on page 65. Prior to that, over half the pages are primarily, or entirely, text. A randomly selected passage (p. 37): "The tibial platform is divided into medial and lateral condyles. Their top surfaces have elongated shallow facets. These facets articulate with the medial and lateral condyles of the femur..." Much of the text throughout the entire book is of this

type. Other minuses include the paucity of body positions, and the dearth of ethnicities and body types. Although the body PARTS are seen from the front, back, and side, there are no bodies DOING anything. There are no old people, no children, no fat people, no thin people, and except for one light-skinned black man, no people of races other than Caucasian. There is very little depiction of male and female differences, although there is some descriptive text of them. While the book description says it includes genitalia, there is extremely little of it -- hardly enough to mention. There is one photo of a circumcised penis from the front, and one from the side; and the same of an uncircumcised one. There are two frontal views of the "female pubic region", one shaved and one unshaved, both with legs tightly together. All of these photos are on one page, and that is the extent of the "genitalia", unless you want to include the page with female breasts.

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