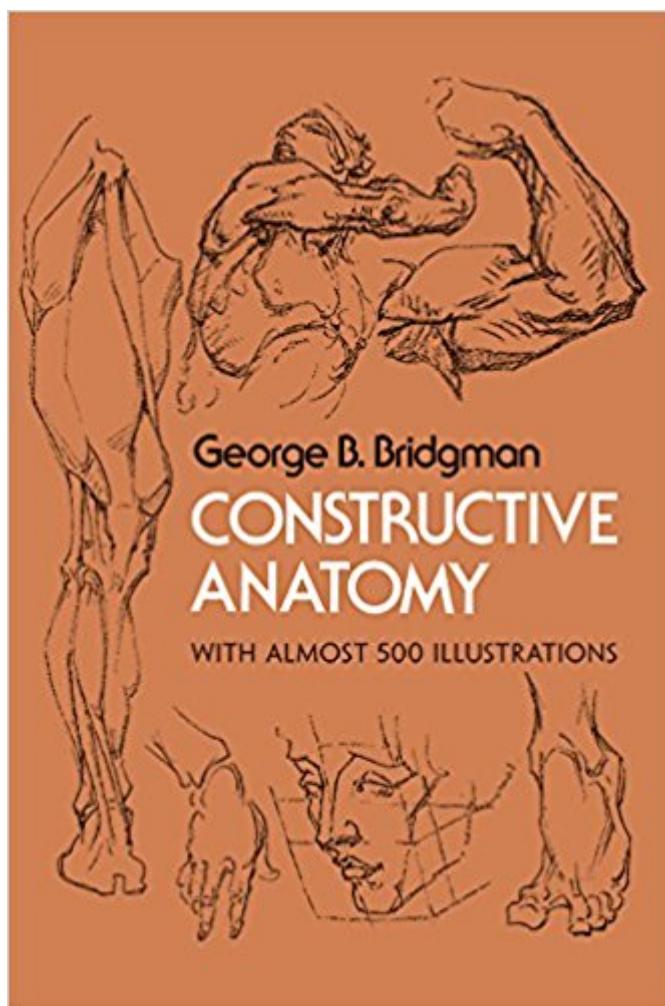


The book was found

Constructive Anatomy (Dover Anatomy For Artists)



Synopsis

"Excellent. The most valuable, detailed anatomical studies (which are also beautifully drawn) of all parts of the figure." — American Artist "The best book on artist's anatomy available anywhere." — Art Students League News Countless artists and students since the 1920s have used this and other books by George B. Bridgman (for nearly 50 years a teacher at the Art Students League in New York) for a solid foundation and understanding of human anatomy. They have found, and continue to find, that his unique way of discovering the vitalizing forces in the human form and realizing them in drawing carries the student pleasantly over one of art's most severe hurdles. Bridgman's superb anatomical sketches, of which there are nearly 500 in the book, also bring clearly to fruition his lucid theories of how to draw the human body in its structure and its complex movements. *Constructive Anatomy*, an anatomical reference guide for the working artist, sculptor, and student, graphically shows important parts of the human body, both in motion and in repose — hand, wrist, thumb, fingers, forearm, arm, armpit, shoulder, neck, head, eye, nose, ear, mouth, chin, trunk (front, side, and back), pelvis, hip, thigh, leg, knee, ankle, foot, and toes. Drawings of bone and muscle structure of the working of the joints and the interrelation of the various parts of the body are mainly concerned with movement of all sorts — movements that are described in detail as well as illustrated. The bending, twisting, and turning, creasing and interlocking of the various parts of the body are represented in drawing as the wedging of masses in specific ways that are clearly defined by Mr. Bridgman. Every artist will save tedious hours of research with this simple but effective approach, and will be delighted with its directness and fervor.

Book Information

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Customer Reviews

"Excellent. The most valuable, detailed anatomical studies (which are also beautifully drawn) of all parts of the figure." —American Artist "The best book on artist's anatomy available anywhere." —Art Students League News Countless artists and students since the 1920s have used this and other books by George B. Bridgman (for nearly 50 years a teacher at the Art Students League in New York) for a solid foundation and understanding of human anatomy. They have found, and continue to find, that his unique way of discovering the vitalizing forces in the human form and realizing them in drawing carries the student pleasantly over one of art's most severe hurdles. Bridgman's superb anatomical sketches, of which there are nearly 500 in the book, also bring clearly to fruition his lucid theories of how to draw the human body in its structure and its complex movements. *Constructive Anatomy*, an anatomical reference guide for the working artist, sculptor, and student, graphically shows important parts of the human body, both in motion and in repose — hand, wrist, thumb, fingers, forearm, arm, armpit, shoulder, neck, head, eye, nose, ear, mouth, chin, trunk (front, side, and back), pelvis, hip, thigh, leg, knee, ankle, foot, and toes. Drawings of bone and muscle structure of the working of the joints and the interrelation of the various parts of the body are mainly concerned with movement of all sorts — movements that are described in detail as well as illustrated. The bending, twisting, and turning, creasing and interlocking of the various parts of the body are represented in drawing as the wedging of masses in specific ways that are clearly defined by Mr. Bridgman. Every artist will save tedious hours of research with this simple but effective approach, and will be delighted with its directness and fervor.

Canadian artist George Brandt Bridgman (1865-1943) studied at the École des Beaux Arts in Paris and taught at New York City's Art Students League. Generations of students have learned the principles of anatomy and figure drawing from his books, which rank among Dover's most popular art instruction texts.

Great book for learning about anatomy. Even if you don't know anything. Thank you and enjoy your day.

I love George Bridgman works, so I decided that I should get a book just so I can look at it all the time in physical time instead of elsewhere. I did not expect it to be so small, but I think it was

because all the paper copies my instructors give me is a large piece of paper. None the less, I think this book is a helpful anatomy book, since it explains what the artist needs to know and is good for the basic review of muscles. Bridgman does a good job of breaking things down and making it easy to see the underlying structure. What I like about Bridgman is the use of exaggerated muscle, it helps to see better and it is not complicated.

This book should get 6 stars. When I was younger I had this book, and I wanted this book so badly! Get burns Hogwarts books also. You can't miss with these!!!

As an art student, I've perused quite a few instructive anatomy books. I was suggested Bridgman by a teacher who ranked him as simply the best. A lot of the reviews here seem to focus on quality of reproduction, so I'm going to focus on the original product. By the way, get Dover.Pros:As stated universally. Bridgman runs through the all the major body masses ranging from something as large as the trunk, to something as minuscule as the septum of the nose. He shows the human form in various stages of muscular undress, ranging from skeletal to fully skinned. There are often numerous angles and perspectives from which to study as well, and proportions are helpfully laid out in block form for the larger masses.Speaking plainly, I haven't found a book that does better than what Constructive Anatomy does.Cons:Formatting is a little awkward. Text that pertains to a whole section appears on the first page of the section, and the following pages are wordless. This makes it mildly frustrating to follow the words of wisdom that Bridgman is no doubt divulging. Which brings me to another drawback.The vocabulary matches the book's age. Expect a great deal of Latin nouns. Despite having a pretty firm grasp on bone and muscle names, I found myself lost on numerous occasions. Consider the following text, describing the armpit:"Its rear wall is deeper, since the latissimus attaches farther down the back; thicker because made of two muscles (latissimus and teres major), and rounder because its fibres turn on themselves before attaching to the arm bone."This would be an extremely minor annoyance if not for the complaint mentioned above. Much of the text is disassociated with the illustrations, forcing you to either flip back and forth, or try to follow along in your head.My final con is what irked me the most. There is no female anatomy to speak of, and neither does Bridgman speak of it. For an anatomy book, this is a severe drawback. I understand the age of the book may have made such depictions taboo, but we're talking about half the population here. Bridgman's men are patently bony. Not as a synonym for thin, as they are exceedingly thick, but his bones have a tendency to protrude and take the shape of geometric objects. This is of course very beneficial to students, and his drawings are pure joy to duplicate, but

you can imagine how hard it is to transfer this knowledge to the neglected sex. Anatomy books have a tendency to prioritize subjects approximately in the following order: the Male figure, the Female figure, the effects of age and finally, the child. Bridgman focuses solely on the first of the queue. My conclusion is thus: Bridgman's Constructive Anatomy is an excellent manual for building men of young to middle age. The description applied to it most often seems to be "it's a great starter book." I would contend that the male and female figures are so different as that one cannot "start" with a male figure, and end up with a female figure. Consequently, Constructive Anatomy is not a great starter book for understanding the female structure. Despite the cons I have stated, I have given the book 4/5 stars. Why? Because I knew of these drawbacks before I purchased the books, and purchased it anyway. The score is not some form of self-punishment for making a mistake, but a rating of the material I knew and wanted. I only list the cons so that future purchasers may know them as well, and make a more evaluative judgment.

This still remains as one of the top anatomy books I use the most. I actually like the fact the figures and illustrations are not super detailed and more loose sketches. A beginner might find this frustrating, but as a person that is trying to develop my own style I find it more important you get a loose interpretation and fill in your own details and personal touch. Otherwise you'll just have clone artists of these anatomy books. The other reason I love this book is the price. It's small size makes it very easy to carry around too. I feel I've improved tenfold since I've purchased this book on making my anatomy look more real.

A very good book to study the little details of the bones. Recommended to me by my professors at my art college.

This book is one of the worst examples of the all too common problem with kindle books: garbled nonsense replacing words in far too many instances. The translation from page to computer must be done by some sort of optical character recognition, understandably. But why not have a human proofread this thing? If someone were just looking for instances of gibberish, like |\>p for example, the entire book could be proofread in a day. Given how much money will make selling the book, it's shameful not to spend the small amount it would cost to proofread it. Too bad, as this is an excellent book. Maybe 's scheme is to get you to buy the print version after being disappointed with the horrible kindle version.

Most of the anatomy books for artists have, nevertheless, been from a biology or medical perspective. This book is from an artist's perspective and deserves it's status as a classic.

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