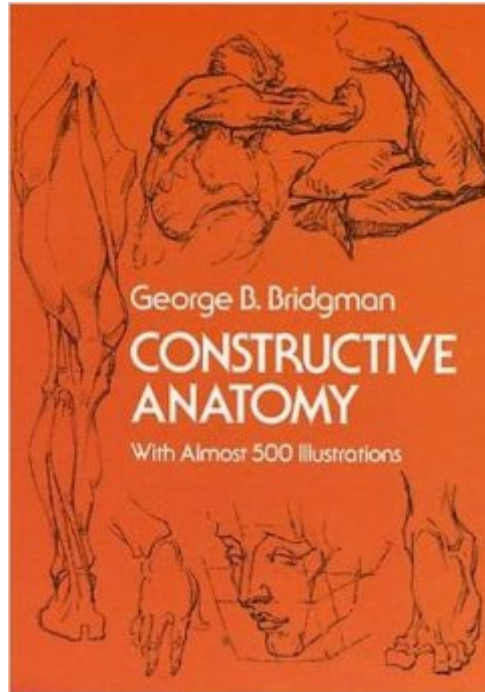


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# Constructive Anatomy (Dover Anatomy For Artists)



## 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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Average Customer Review: 4.0 out of 5 stars — See all reviews — (100 customer reviews)

Best Sellers Rank: #27,626 in Books (See Top 100 in Books) #9 in Books > Arts & Photography > Drawing > Specific Objects #24 in Books > Arts & Photography > Drawing > Figure Drawing

## Customer Reviews

Mainly for intermediate-level artists- it's actually \*GREAT\* for enthusiastic beginners. It has a little bit of \*everything\* depicting anatomy construction from memory. It's also great for general improvement; a few tips & tricks- an \*excellent\* reference for all working artists. This is the book that really turned me on to the genius that is Bridgman. At first glance it may not be immediately impressive, but flip to page 167 for a quick look at his cubed-construction of the head. It's Bridgman's brief but effective treatment of cube-construction in this book that really, really impresses me. Many books \*mention\* cube-construction for heads; many books show a brief picture or two. But not many show it with the precision & detail that Bridgman conveys in just a few short pages. It deals with figure construction mainly in its parts- for full-figure movement, check out Bridgman's Complete Guide, or his less overwhelming Bridgman's Life Drawing. Constructive Anatomy begins with hands, which in my opinion is the weakest part of the book. (Bridgman's 100 Hands is much, much better.) Arms are next and they're easily among Bridgman's best, although not all the drawings are crystal clear. Many of the BEST drawings in Bridgman's Complete Guide are taken from this book, and his depiction of arms here is definitely among them. The shoulder & neck briefly follow, and are above average in their depiction. Then it's time for that excellent section: the cubed-construction of the head. It's only a FEW pages- I don't want to oversell it. But in my opinion at least, it's worth the price of the book. Individual features follow: eyes, nose, ears and mouth are simply & accurately treated. This is a more \*in-depth\* book than Heads, Features and Faces- which is mainly a simple introduction to the basics.

In fact, I can safely say that this really is the most important book on artistic anatomy one can learn from. Many seem put off at first glance (I know I was) and say one of or all of the following...1 - "the drawings look sketchy sometimes"2 - "the anatomy seems exaggerated"3 - "the look might "cramp" your style"4 - "will copying the drawings really teach me anatomy?"Well, after having gone through the book once, reading how others go through it, working on form & exercises, and since I'm going through it again, I'll address these points.-----1: The "sketchiness" isn't there for the sake of being rough. Those lines & curves are there to show the rhythm and flow of how this part leads into that part. Keep in mind that not every drawing in the book is like this.2: The anatomy isn't really exaggerated. Consider that Bridgman's approach is on how muscles wedge into one another. If you study form, can analyze it, and can combine various forms with overlapping, and then look at the

drawings, things will click. The forms of various muscles stand out to show how the wedging works and sometimes the muscles happen to look flexed, that's all.<sup>3</sup> This was an odd comment I read at [...], and there's no way that going through this will "cramp your style." If this is the first anatomy book you're considering, and if you've never gone through a drawing book at all, then you don't have a style. Don't worry about finding your style if you're just starting out - take the time to learn foundational principles & techniques, and make that your goal.

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