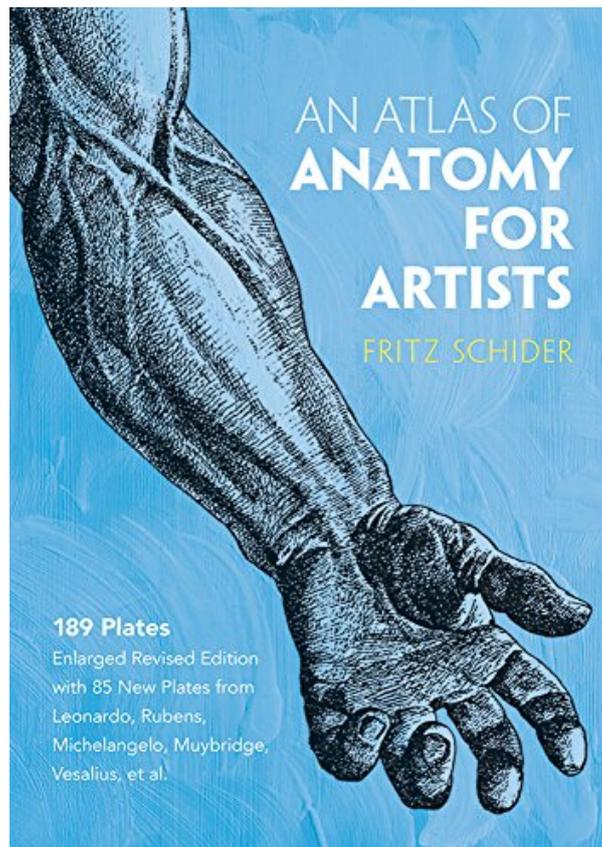
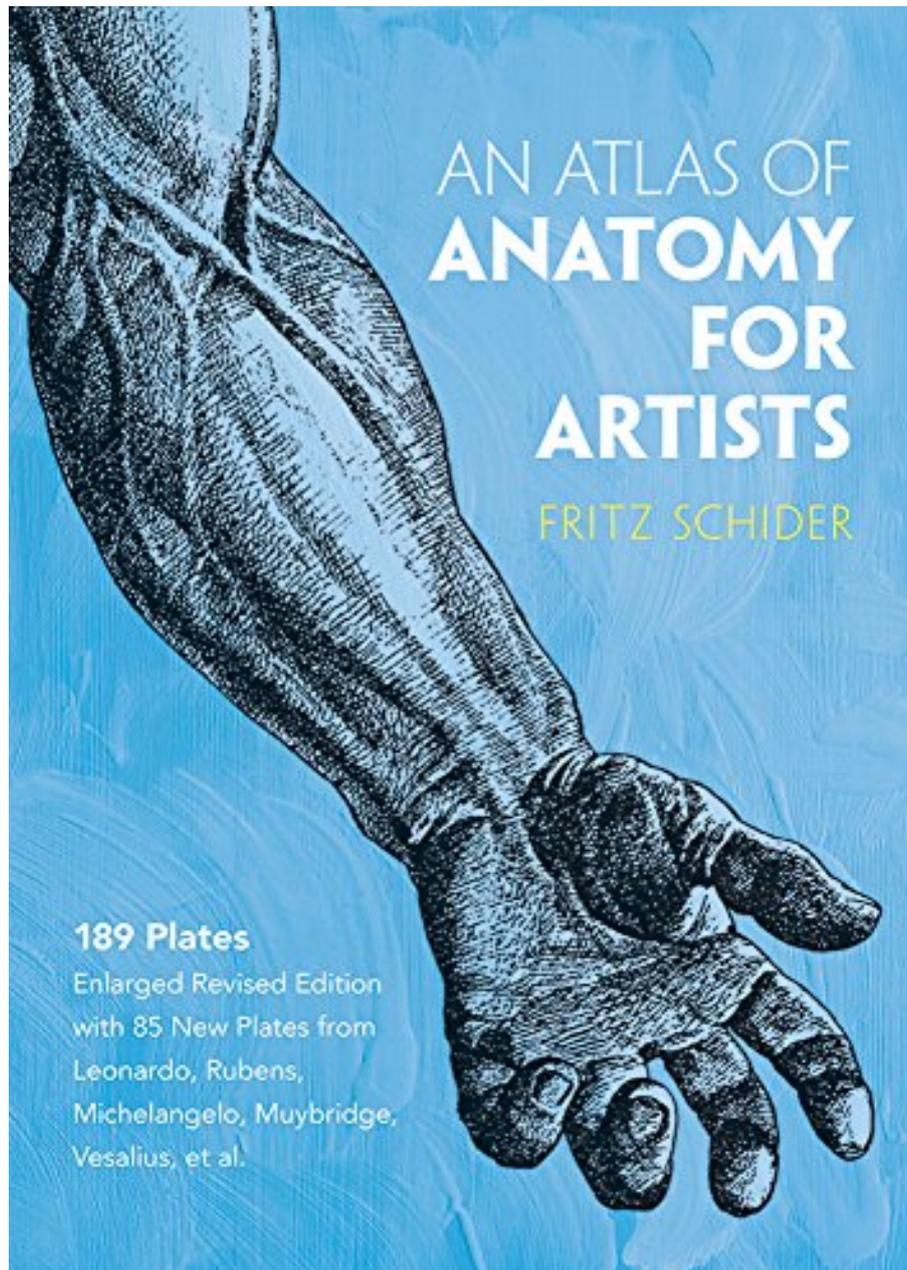


AN ATLAS OF ANATOMY FOR ARTISTS (DOVER ANATOMY FOR ARTISTS) BY FRITZ SCHIDER



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This new and enlarged third edition contains a new section on hands, selected by Heidi Lenssen; a wide selection of illustrations from the works of Vesalius, Leonardo, Goya, Ingres, Michelangelo, and others, newly augmented with 10 plates from Cloquet's "Anatomie de l'Homme" and 16 illustrations from Boscaj's "Anatomy"; 28 photographs of growing children from the research work of Nancy Bayley, plus 6 action studies (each consisting of about 30 photographs) from Muybridge; a bibliography compiled by Adolph Placzek; a total of more than 350 illustrations, showing the placement, function, and characteristics of every anatomical detail of importance to the artist.

For more than forty years, this book has been recognized as the most thorough reference work on art anatomy in the world. Now, it recommends itself even more strongly to the serious artist as an important study aid. Among its features are: (1) Clear, systematic presentation, taking the student step by step from the simpler skeletal drawings at the beginning to the more complicated body-in-action sketches at the end. (2) The juxtaposition of anatomical drawings and life photographs, making it easy to compare the inner structure of the body with its outer form. (3) Cross-section drawings that give the artist a thorough understanding of the relation of the muscles to each other, to the bone structure, and to the internal organs of the body. (4) Anatomical action drawings that reveal the interplay of muscles and skeleton in different positions. (5) The comparative proportions of the male, female, child, and adolescent. (6) A supplementary text on important features of each anatomical position, including the action of the muscles and their origin.

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- Sales Rank: #95976 in Books
- Published on: 1957-06-01
- Released on: 1957-06-01
- Original language: English
- Number of items: 1
- Dimensions: 10.18" h x .56" w x 7.26" l, 1.12 pounds
- Binding: Paperback
- 192 pages

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While this book has many great features, it is a product of its time. I like that in addition to the standard diagrams typical of this type of reference, it contains photographs detailing unique features, expressions and activities such as hands playing the violin and working with various tools. Unfortunately the photographic technology of the 1940's leaves much to be desired most of the photographs lack the quality and resolution to really be useful and many of the motion studies appear to be reproduced proof sheets rather than high quality detailed prints.

Not a bad book, but I would probably look for a second hand volume rather than buying it new.

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