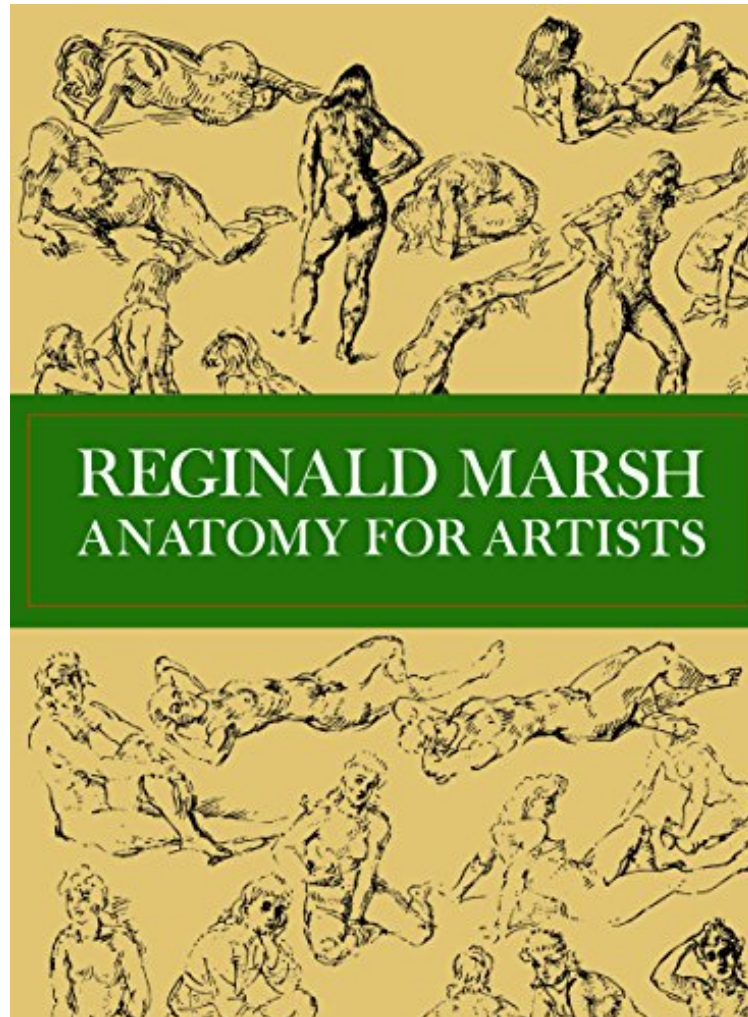


Anatomy for Artists (Dover Anatomy for Artists)

Reginald Marsh

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Reginald Marsh : Anatomy for Artists (Dover Anatomy for Artists) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Anatomy for Artists (Dover Anatomy for Artists):

1 of 1 people found the following review helpful. The book is wonderful. Keep in mind Marsh's Renaissance bias. By bobbalouie Marsh was a serious student of Renaissance and Baroque art and one of the most important artists of the 1920s, 30s and 40s in the Ashcan School tradition. The book is wonderful. Keep in mind Marsh's Renaissance bias, celebrating and sometimes exaggerating -- slightly -- the human form in the tradition of Rubens and Michelangelo. I love the book, I love Marsh. Highly recommended. 0 of 0 people found the following review helpful. Asleep at the wheel. By Snoozebutton This is a book of Marsh doing mostly mediocre copies of other artists' work. Marsh was a better draftsman than this book would lead you to believe -- but it's useless as an anatomy book. If you want a thorough anatomy book, the Richer book edited by Hale is good, Peck is good; if you want help with drawing Andrew Loomis is good, and if you want good drawings to copy then the Charles Bargue book is good. I'm going to return my copy of

this book. 7 of 7 people found the following review helpful. Not for the beginning artist
By A. Carter
ABC Consulting
Marsh's book is fascinating and as some of the reviews attest, a valuable resource for the serious artist. However it's important to know what you're getting for it has limitations and may not be what some people want, particularly the beginning artist. The book contains several hundred copies, drawn by Marsh, of anatomical studies by masters such as Michelangelo, Da Vinci, Dürer and others. The book is systematic: the copies are grouped by perspective (side, front, back), feature (head, arms, feet) and includes a section on proportion along with a hundred or so of his own sketches. This is not a good book if you are just starting to learn anatomy. Marsh has a loose style and since he is providing a copy of a study (sometimes a copy of a copy, "from Kollman's copy of Michelangelo") the result is an artistic game of telegraph. Portions of some sketches will just not make sense if you are trying to discern specific joints and muscles. In other sketches there will be bulges and curves that I simply cannot line up in a systematic way with specific muscles. For the same reason this is not a good resource for making your own copies. If you are serious about becoming an artist you should certainly follow in Marsh's footsteps and make copies of as many masters as you can find. It is excellent practice and a vital way to understand the fundamentals of the human figure. But go to the originals, not this book. The value of Marsh's book only becomes apparent, after you've acquired some artistic fundamentals. The book provides a comprehensive view of how one artist viewed the human figure. The "sloppiness" of his sketches is no longer a drawback, but in fact one of their key values, providing examples of how form can emerge from seemingly random marks.

Portraying the living human form, not only with anatomical accuracy, but so that it conveys motion, emotion, and vitality is one of the greatest challenges faced by the artist. In the studies in this volume, famous artist and art instructor Reginald Marsh brought his genius to bear on the complex problem of life drawing. Delving into the work of the great masters (Michelangelo, Leonardo, Raphael, Rubens, Poussin, Dürer, Holbein, and others), Marsh simplified, abstracted, adapted, and reinterpreted their work into a collection of drawings both immensely interesting and instructive to the practicing artist and the student. The 209 pages of drawings in this volume show the human body in a wide variety of positions, viewed from many different angles. Marsh directs special attention to those angles, aspects, and physical positions which are the most difficult to portray. His great talent, coupled with a rare ability to instruct others (Marsh taught at the Art Students League for many years) gave him unusual sensitivity to the concerns of the artist in life drawing: his concise commentary on the drawing points up the problems addressed in each; tone, movement, proportion, composition, etc.

From the Back Cover
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