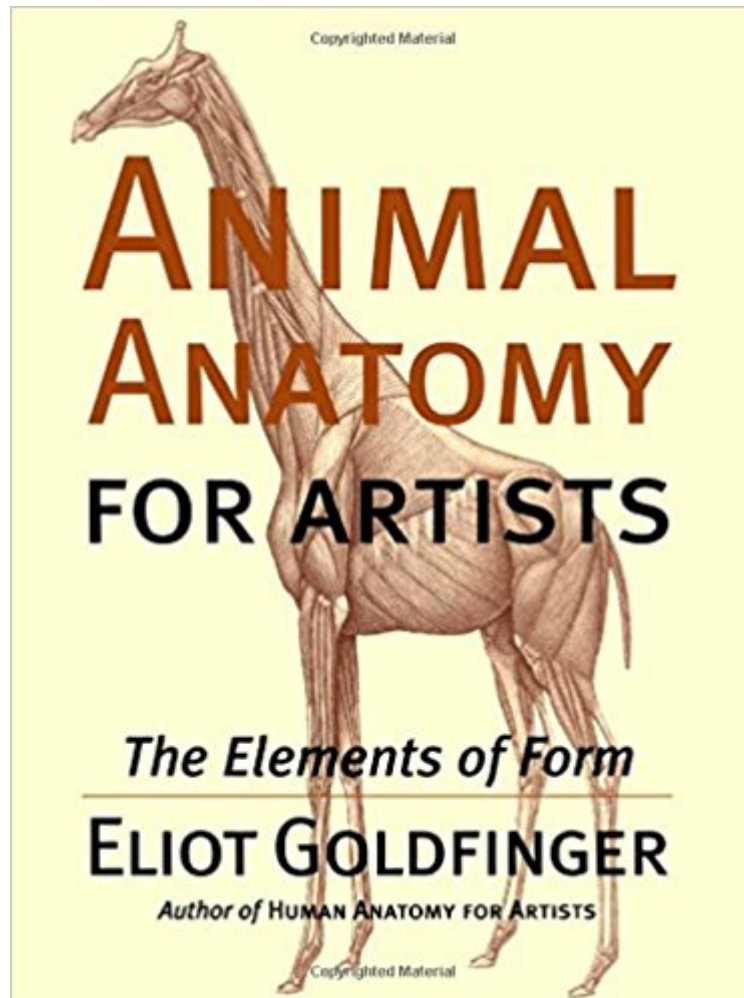




The book was found

Animal Anatomy For Artists: The Elements Of Form



Synopsis

From the author of the classic *Human Anatomy for Artists* comes this user-friendly reference guide featuring over five hundred original drawings and over seventy photographs. Designed for painters, sculptors, and illustrators who use animal imagery in their work, *Animal Anatomy for Artists* offers thorough, in-depth information about the most commonly depicted animals, presented in a logical and easily understood format for artists--whether beginner or accomplished professional. The book focuses on the forms created by muscles and bones, giving artists a crucial three-dimensional understanding of the final, complex outer surface of the animal. Goldfinger not only covers the anatomy of the more common animals, such as the horse, dog, cat, cow, pig, squirrel, and rabbit, but also the anatomy of numerous wild species, including the lion, giraffe, deer, hippopotamus, rhinoceros, elephant, gorilla, sea lion, and bear. Included are drawings of skeletons and how they move at the joints, individual muscles showing their attachments on the skeleton, muscles of the entire animal, cross sections, photographs of live animals, and silhouettes of related animals comparing their shapes and proportions. He offers a new and innovative section on the basic body plan of four-legged animals, giving the reader a crucial conceptual understanding of overall animal structure to which the details of individual animals can then be applied. The chapter on birds covers the skeleton, muscles and feather patterns. The appendix presents photographs of skulls with magnificent horns and antlers and a section on major surface veins. Incredibly thorough, packed with essential information, *Animal Anatomy for Artists* is a definitive reference work, an essential book for everyone who depicts animals in their art.

Book Information

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Customer Reviews

Goldfinger, author of *Human Anatomy for Artists* (1991), stresses that bodies have specific volumes created by anatomical structures, and he reveals how the interrelationship of muscles and bones determines shape and proportion. His straightforward guide starts with animal classification and a listing of nonmedical terminology and then explicates the "basic body plan." Detailed line drawings, black-and-white photographs, and silhouettes, as well as explanations of skeletons, emphasize the functions of various body portions such as lower leg and shoulder joint, and Goldfinger thoroughly depicts individual muscles before progressing to elaborate side views and cross sections of complete anatomies. Feathers, horns, and antlers are treated separately with both diagrams and photos before the text concludes with a brief overview of the venous system. Many will find especially useful the extensive, multimedia, annotated bibliography. This technical treasure is sure to find an audience among artists and serious animal enthusiasts alike. Whitney Scott

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"The definitive reference guide on the subject."--*American Artist*"This technical treasure is sure to find an audience among artists and serious animal enthusiasts alike."--*Booklist*"An excellent tool for beginner or master painter, sculptor, or illustrator."--*Art Times*"The work of artist Eliot Goldfinger combines scientific rigor with aesthetic discrimination. In its wide scope and copious detail, his new book on animal anatomy is an invaluable reference for anyone intent on the vivid depiction of animal life, including painters, sculptors and animators. Artistic anatomy has fallen on hard times in recent years; no one has done more to bring it out of the doldrums--with this book and its predecessor on human anatomy--than Eliot Goldfinger."--Gary Faigin, Artist; Co-founder and Artistic Director of the Seattle Academy of fine Arts; Instructor of anatomy, painting and drawing; Author of *The Artist's Complete Guide to Facial Expression*"Animal Anatomy for Artists is an essential reference for any artist working with animals. It provides remarkably extensive material on the horse, cow, lion, and dog, and strong basic material on numerous other species, domestic and exotic. Goldfinger presents material that is not available in any other anatomy book in print. I, and many of my colleagues familiar with his excellent and important text, *Human Anatomy for Artists*, are fortunate to have this book for our use as well as that of our students. *Animal Anatomy for Artists* is an exciting and major addition to the literature of art education."--David Klass, Artist; Instructor in animal and human anatomy at the New York Academy of Art in New York City and the Loveland Academy of Fine Arts in Loveland, Colorado"While this book is indeed useful to artists, *Animal Anatomy for Artists* is so much more than an anatomy reference book--it is Eliot Goldfinger's graphic celebration

of the wonders and intricacies of animal anatomy, a visual testimony to his consummate skill as an anatomist and an artist. To appreciate the way the animals are put together, use this book, and along the way, marvel at the depth and range of its author."--Richard Ellis, Natural history painter and writer; Author and illustrator of Great White Shark, Aquagenesis, and The Empty Ocean

I started using this book for my animal drawing students I teach at a university in southern California I've been at for more than 10 years. I used it to replace "Animal Anatomy for Artists" book by Ellenberger, Dittrich, and Baum (Dover Publications). The reason is that THIS book has more variety of animals with up-to-date terminologies which is more user friendly for the artists, a larger variety of animal bone and muscle references and illustrations (Including rhino, hippo, giraffe, elephants, etc.) which the other book has only a few. This book also shows a breakdown muscle by muscle attachment points and also some photographs of the animals being examined. The only weak spot is that in some of the diagram illustrations of biomechanic range of motion on some of the animals (particularly the horse) the range of motion is extremely exaggerated and unrealistic. Having been a horse trainer for years and knowing these animals extremely well, there are some ROM drawings that are not accurate at all. Other than that, if you don't look at those particular bone illustrations for that reference, the book is pretty good. I am using this book both for slides, homework, and in class studies.

Animal Anatomy for Artists: The Elements of Form, was recommended by a friend and fellow Taxidermist from South Africa. I thought I had all I needed in the way of animal anatomy books, and as a veteran Taxidermist of some 45 years experience, I thought I had much in the way of mammal anatomy figured out. Well, I do, but this book is like looking at one of my favorite subjects with 'fresh eyes'! What a superb addition to any Animal Artists library. No matter what your medium ... oils, watercolor, pencil, clay, crayon, or yes even Taxidermy ... this book will be a huge benefit to anyone striving to learn more about their favorite subjects of the Animal Kingdom! There are more mammalian species covered in detail in this book than in any other. And the breakdown of individual muscles is as I have never seen before. The author Eliot Goldfinger has really delved deep beneath the skin of actual specimens to bring this treatment of the subject of animal anatomy to life! Each new chapter is prefaced with a small amount of descriptive text regarding the subject being handled, but does not go too deeply into their natural history and habits ... something not required when interest in the anatomical study is all that is required. There are a plethora of books out there that concern themselves with the Natural History of a particular animals life. This book does what one

wants ... explains and illustrates mammalian anatomy as no other single volume has done before. And I applaud Mr. Goldfinger for his efforts! This book is a very welcome addition to my library, and I am certain it will be welcomed into yours.

This is a wonderful book. I am an illustrator, cartoonist and artist and I've published several illustrated books. Even so, I am always keen to find ways of adding to my internal stock of image-drawing abilities. There are lots of good books available, but I didn't want an encyclopaedia of anatomy. This one was exactly right for my needs.

I am a doll maker, and am working on animal dolls. This helps with making the skeleton and muscles. It is a very detailed book, and it has like Rhino and Giraffe and Bear anatomy. Recommended Highly!

I'm very pleased with the variety of mammals whose skeletons and musculatures are depicted in this book. However, this reference guide contains the skeletal and muscular systems of only one species of bird: the chicken. I'd suppose this would be an adequate guideline for many related birds - the grouse, the turkey, the pheasant, the peafowl, etc. (depending on what type of sculpture the artistic user is making, and on how much photo reference they have in front of them). Of course, the book doesn't display anatomical renderings of figures from any of the other vertebrate animal classes (fish, amphibians, and reptiles). I have learned information I didn't know before, even having read far less than the whole book (as of August 16, 2016). I'm sure I'll discover more and more new-to-me knowledge as I continue to use the book. I would definitely recommend this piece of reference material to any artist, especially if their favorite class of vertebrates is Mammalia.

The many images and anatomy visuals in this book are extremely helpful for anyone wishing to better understand the animals and how they move. Various skeletal and muscular details will help artists in better understanding their subject so they can more accurately draw them. Even if you aren't an artist, the very detailed descriptions of the various bones and muscles are a wealth of information for anyone desiring or needing to know this information. A superb book! The only qualm I have is that I ordered the book new and I found various smudges (looked like fingerprints) on various pages of the book. That is a separate issue, however, from the book review itself.

My granddaughter is an artist. She loves seeing all the muscle and skeletal structure to give her

information for sketching.

I am taking Natural Science Illustration certificate and found this to be the most useful when trying to draw a tapir in muscle and skeleton layers. They include enough views of the horse that I could extrapolate the view on the tapir. Possibly some errors, so a second source is a good idea, but the back has a great bibliography for secondary references.

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