

Watch for the landmarks in studying anatomy

By David Messing
special writer

Without a thought or pang of conscience, I as an 8-year-old hurriedly threw all the folded and sorted clothes out of my bottom drawer and onto the bedroom floor, but it was all right. Why? Because my older brother, Dan, was doing the same thing to his bottom drawer. Besides we put all the clothes back in the drawer after we found what we were looking for. Of course they didn't look quite the same when we were done.

Anyway we were digging to find our goggles and flippers because Mom and Dad were taking us to Kensington Lake.

The first mile of the journey went fast as Dan and I would argue over who owned the goggles with the scratched

artifacts

lens and the flippers that had a tear in the bottom. So for the second mile I would sit and mope with the scratched goggles and torn flippers that my brother clearly remembers were mine. By the third mile boredom possessed me. Then by the fourth mile my enthusiasm overrode my better sense and I would ask, "are we almost there yet?"

Then the lightning would flash and the thunder would roll. Dad was the lightning "are you kidding we just got in the car" and Mom was the thunder, "you kids just sit down and stop asking when we are going to get there." So I

learned to use land marks. For example I would never ask "the question" before the barn on Seven Mile Road (which is now the Livonia Mall), but I waited till the pavement ended and we were on a dirt road it was about half the way and it was safe to ask, "how far?"

WHEN THE road curved and the barn with the big sign was in sight I knew we were almost there. Then I felt it safe to ask "How far? Are we almost there?" . . . "I have to go to the bathroom. . . I'm thirsty and Dan's got my goggles." So early on I learned to use landmarks to break up the journey and find familiarity in strange places.

Drawing the human body can be like a long journey on an unfamiliar road. So today, I would like to point out some landmarks to look for the next time you make the attempt. Actually I will be merely copying from my notes as our first in the series of anatomy class-

es is entitled, "Landmarks."

The first eight weeks of my anatomy and life drawing classes are very concentrated on muscle and bone relationships, proportions and the correct representation of the human form. I do not want my students to draw a bump on the arm, thigh or torso just because it's there. I want them to know what the "bump" is, why it is there, where it starts and where it ends. Since the rest of this article will seem "note-like" and probably end abruptly, I would like to precede it with my thoughts about anatomy in general.

The human anatomy, beauty seems more beautiful, grace more graceful and strength much stronger, as one begins to understand the inner working of the human anatomy. So the appreciation of the body increases proportionately to the understanding of it. With the increase of the mental awareness of physical characteristics one cannot help but spiritually ask, "Who wonderfully fashioned me so?"

THE PHYSICAL structure, therefore, challenges the mind for understanding and the spirit for its origin. How fitting that a clearer view with-

out, may begin with a closer look within.

• Forehead — female, bulging, smooth, no brow ridge. Male, flat, superciliary crest or brow ridge.

• Neck — sterno cleido mastoidius, shapes the neck. Female, slender and long flattened thyroid cartilage, full thyroid gland. Male, sharp thyroid cartilage (adams apple) depressed thyroid gland, neck appears shorter and angular.

• Clavicle (collar bone) — Female, curved or angled upwards towards sternum. Male, straight.

• Carrying angle of lower arm — Female, increase angle to allow for larger hips. Male, decreased angle.

• Navel — Female, verticle. Male, horizontal, located in the linea alba approximately at the leighth of the iliac crest (hip bone).

• Anterior superior iliac spine; frontal landmark of hip.

• Inguinal ligament, dividing line between lower trunk and upper leg.

• Iliac dimples, posterior landmark of iliac spine.

• Pubicubercles; origin of stomach muscles. Female, midline slightly higher. Male, midline.

• Great trochanter — female, broadest point in hips just below. Male, broadest point of hips.

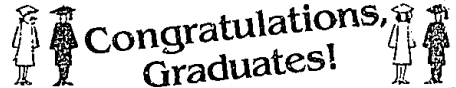
• Spine (backbone) seven cervicle ending at vertebra prominens, 12 thoracic vertebrae, five lumbar vertebrae, sacrum.

• Upper leg, vastus lateralis, high point outside leg. Vastus medialis, low point inside leg. Sartorial, leg shaper.

• Quadriceps tendon, engulfs patella (knee cap) forms patellar ligament and attaches to tibia tuberosity.

• Lower leg; peroneus longus, high point outside/gastrocnemius, low point inside.

Just a reminder, our summer classes will be starting the week of June, 24. Those of you who are interested in art classes through the summer give us a call, in Livonia 522-6311 or in Plymouth 455-1222. We are also taking names on a waiting list for fall. During the summer we have day classes for children (ages 5-8) and youth (ages 10-16) and also adults (ages 16 and up). We have added a few new classes to our curriculum this summer; anatomy and life drawing, life sculpture, airbrush and oil painting.



Congratulations, Graduates!



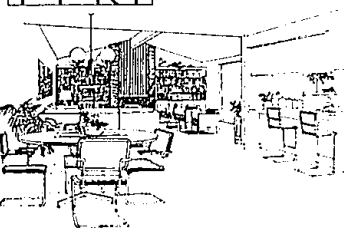
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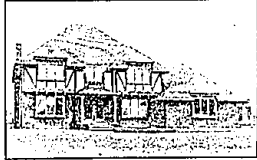
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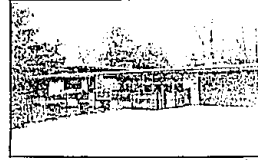
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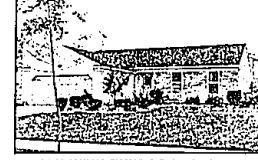
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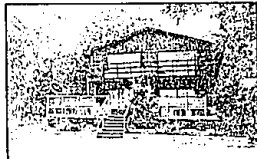
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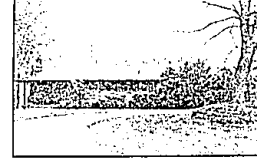
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