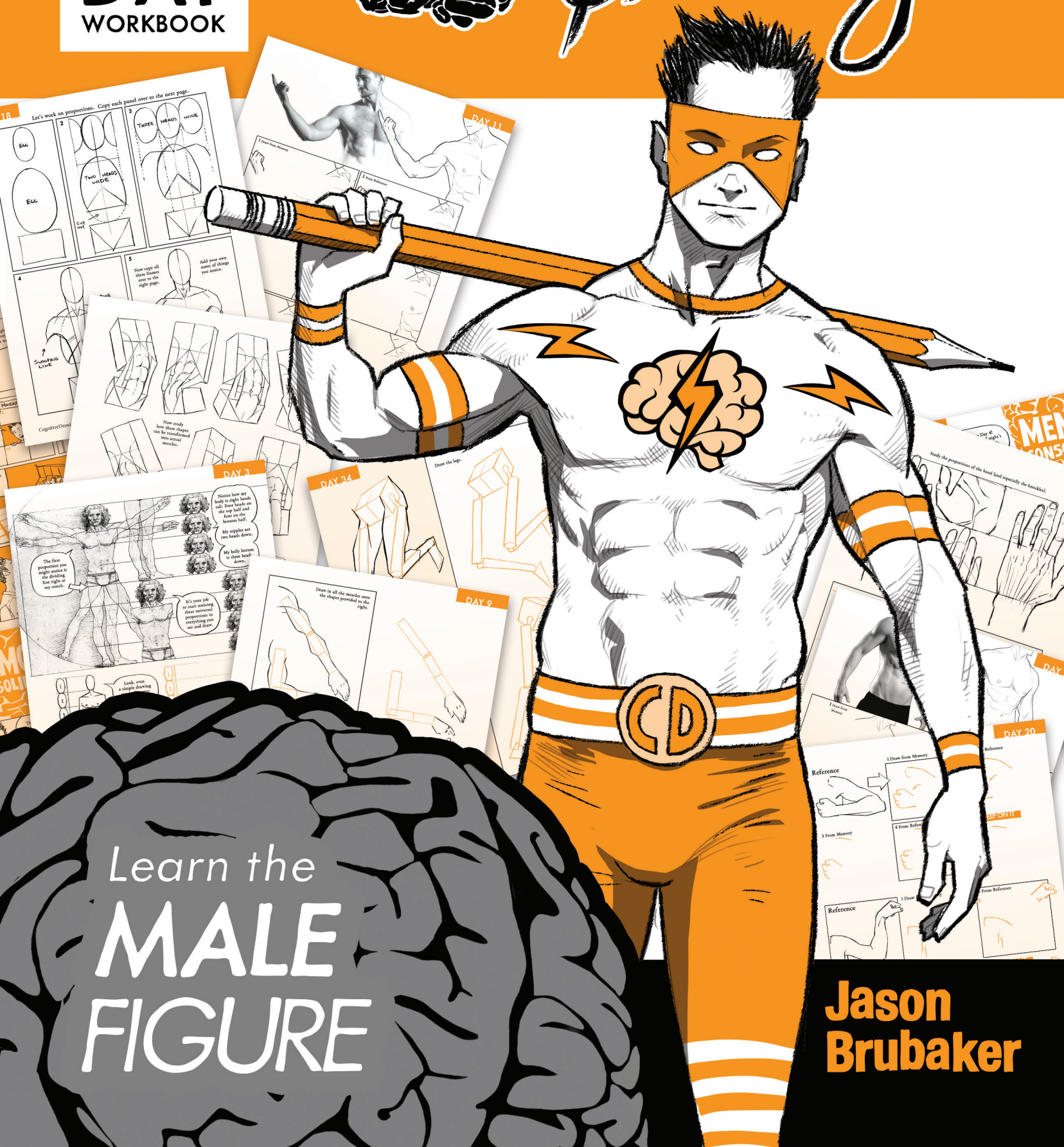


# 90 DAY WORKBOOK

# COGNITIVE Drawing™



Learn the  
**MALE  
FIGURE**

**Jason  
Brubaker**



**Developed by Jason Brubaker**

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*Teresa Roberts*

*Noah Bradley - <https://reference.pictures>*

*Printed in China*





Learn the Male Figure





To start your drawing journey let's talk about something that provides the largest benefit to long-term memory.

It's called...

# TESTING EFFECT

The first documented studies on the Testing Effect were published in 1909 by Edwina E. Abbott.

I will call it... the Testing Effect!

Yes, brilliant!

1909

Then in 1992, Carrier and Pashler showed that the Testing Effect produced better results than other forms of studying.

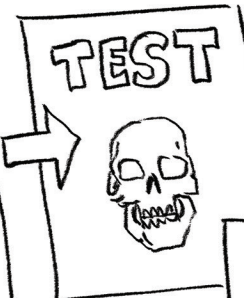
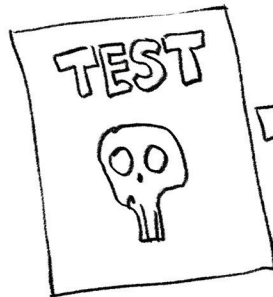
This evidence is undeniable!

Simply brilliant, Carrier!

1992

This research paved the way for many more studies in the recent years.

So what is the Testing Effect and how does it apply to drawing?



Basically, when we test what we just learned with immediate feedback and then try again with immediate feedback, we are, in essence, using the Testing Effect.

In the words of my cognitive scientist friend, Nathan van der Stoep...



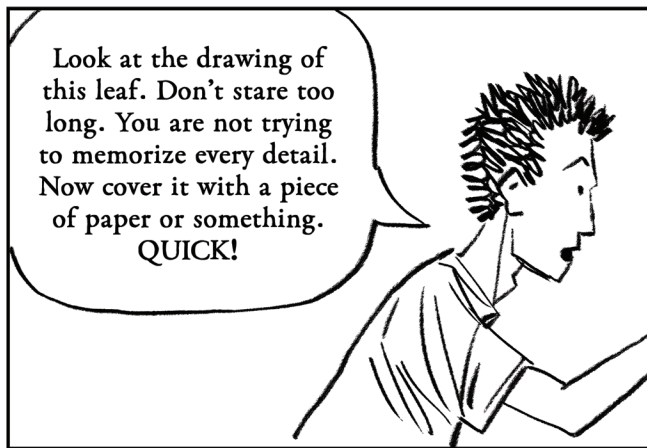
"Trying to come up with something on your own, and then testing it, speeds up the learning process. It's one of the most efficient ways to get your brain to remember stuff."

Nathan is an artist too!

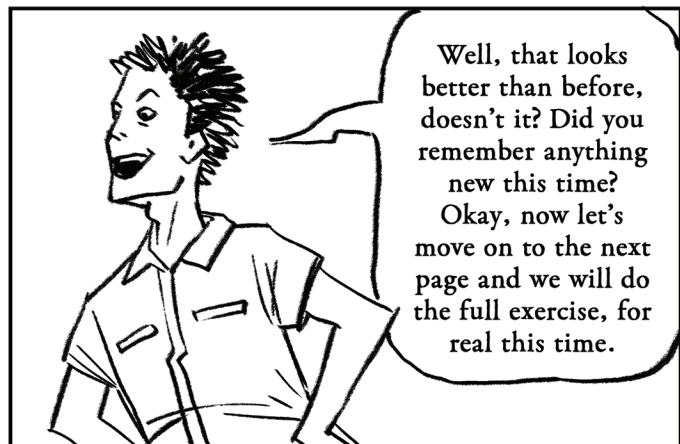
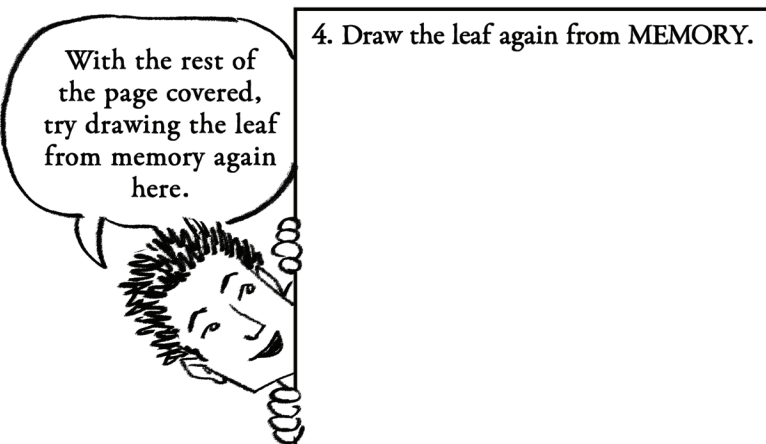
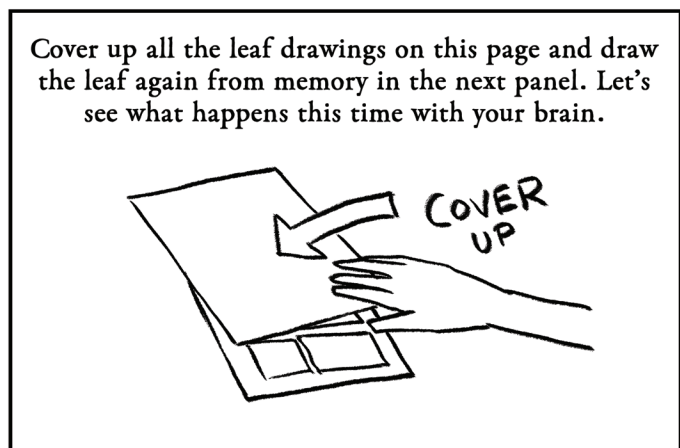
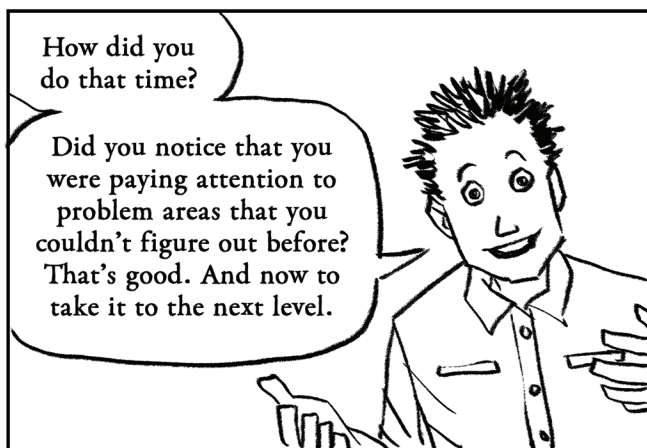
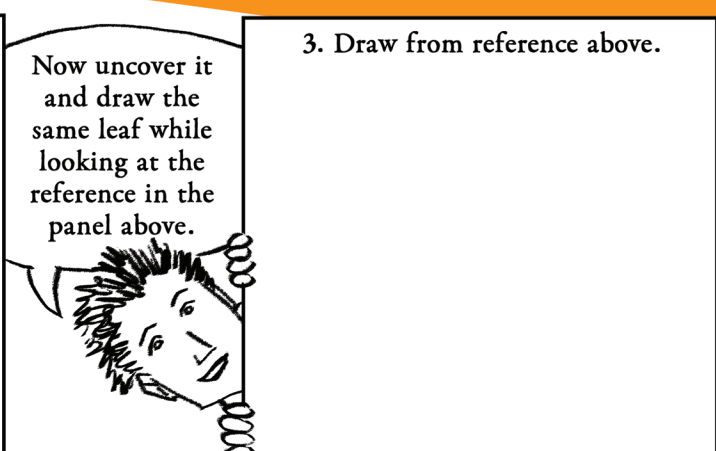
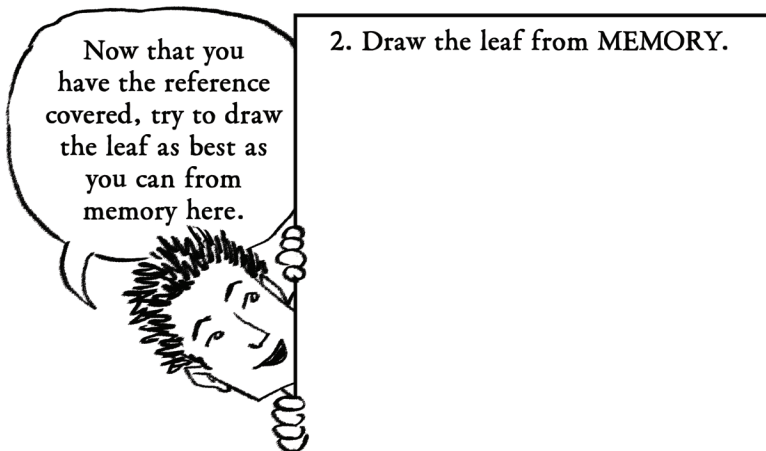
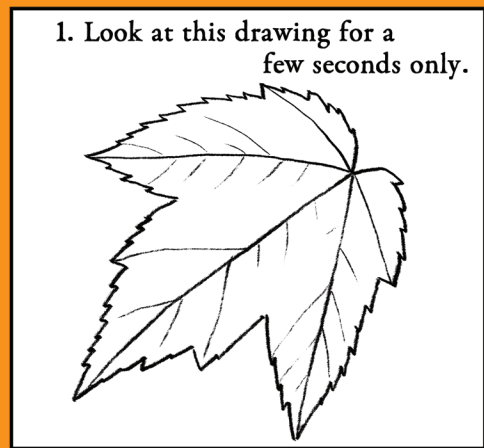


Okay, let's give it a try, shall we?





**COVER THIS**





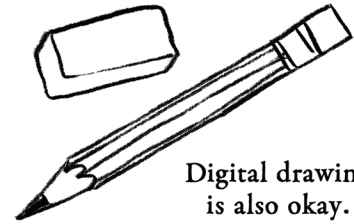
But first, let me make some “rules” or suggestions for what I have found works best for me and my students.

**RULES**

## RULE #1

Use a pencil and eraser.

No sketching with ink. No inking your sketches. Just draw the best pencil drawing you can and don't be afraid to use the eraser.



Digital drawing is also okay.

## RULE #2

It's not a race!

You are not better if you finish faster. Slow down and do the **BEST** drawings you can for each frame and exercise. Each page usually takes between fifteen minutes to an hour to complete.



I recommend only doing one or two exercises a day. Many people say their brain feels tired after doing this. So if you start to feel exhausted, then stop after you finish the exercise you are on. If you burn yourself out, you won't remember what you learned as well.

## RULE #3

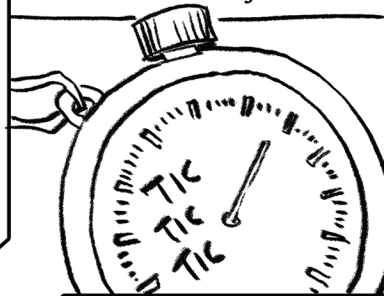
No peeking!



Don't look at the reference when you are supposed to be drawing completely from memory. Cognitive Drawing won't work if you cheat. Remember, this is your art journey so don't cheat yourself and slow your own progress.

## RULE #4

Just a few seconds.



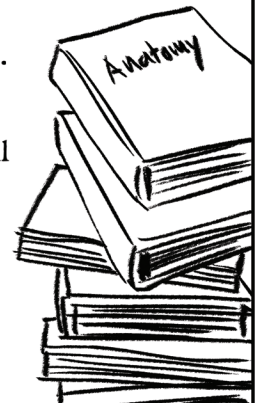
When you start a new Cognitive Drawing page, only look at the reference image for a few seconds to understand what you will be drawing.

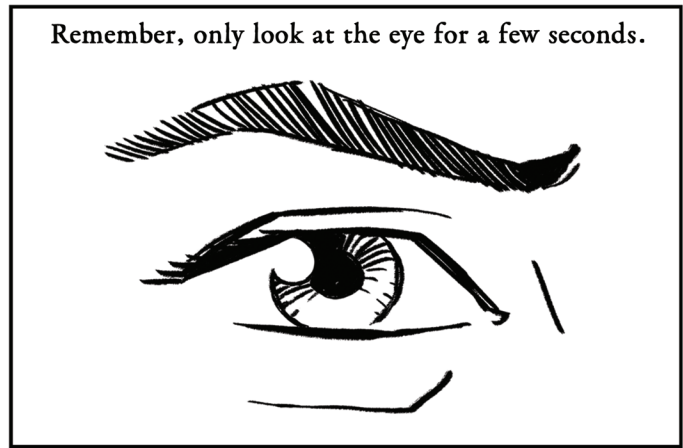
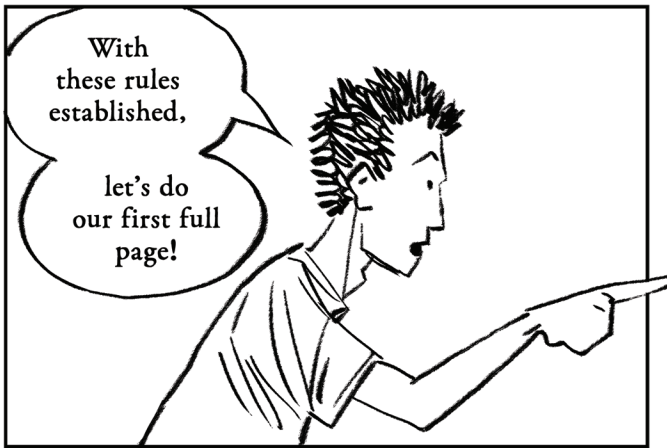
When starting a new page, just draw the new image the way **YOU** would draw it. Don't worry about memorizing yet.

Also, don't try to trace the reference image.



Remember that this is just **ONE** way to learn to draw. There are many other ways you can learn and you **SHOULD** use other methods. But this book will mainly focus on the Cognitive Drawing method. I have never seen it taught anywhere. **EVER.** Not to mention, it works surprisingly well for most people.





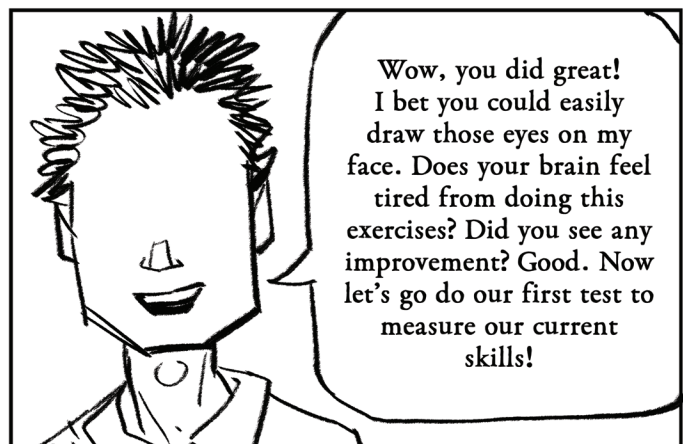
1. Okay, cover up the eye drawing and then draw it from memory.

2. Uncover the eye above and compare your drawing from memory to the reference. Now, using the reference eye above for help, draw the eye again.

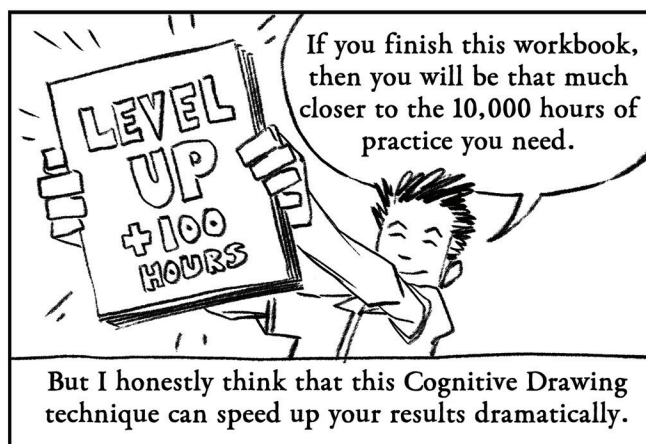
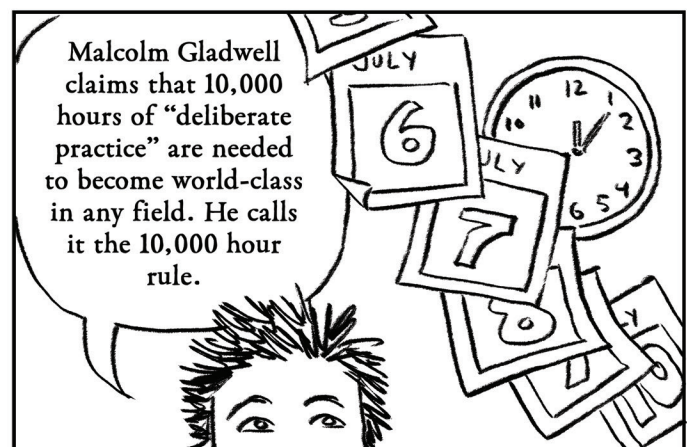
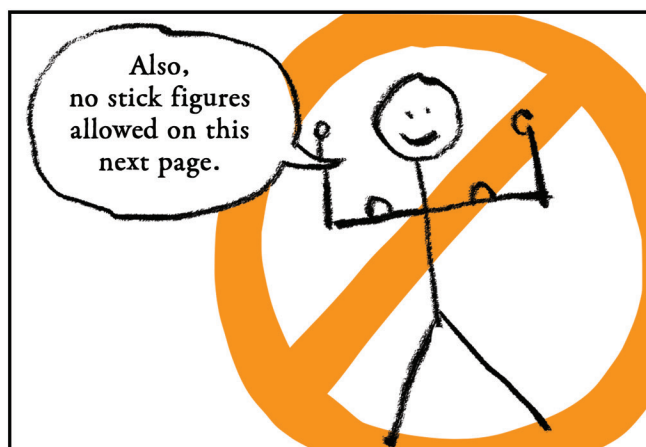
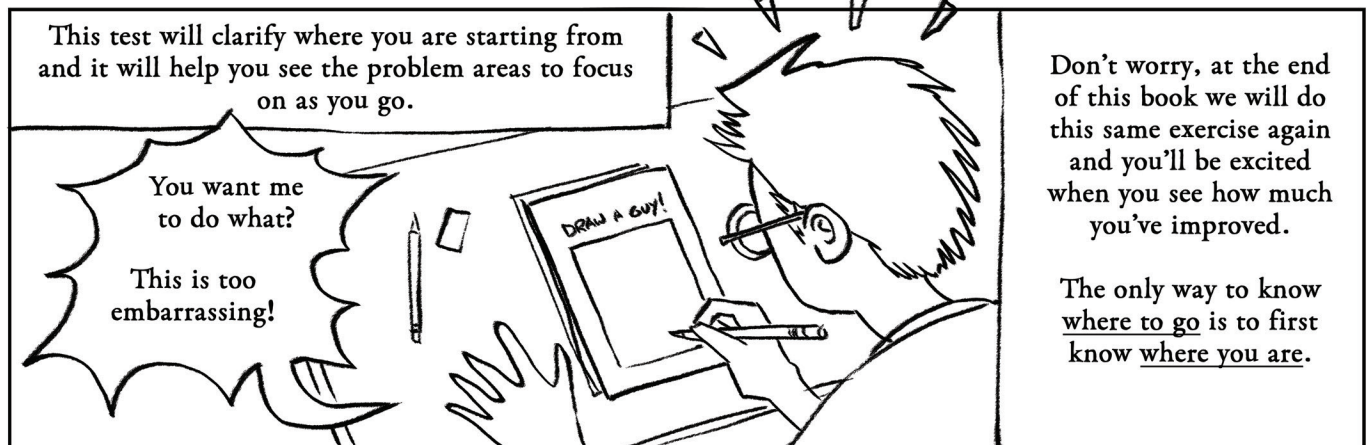
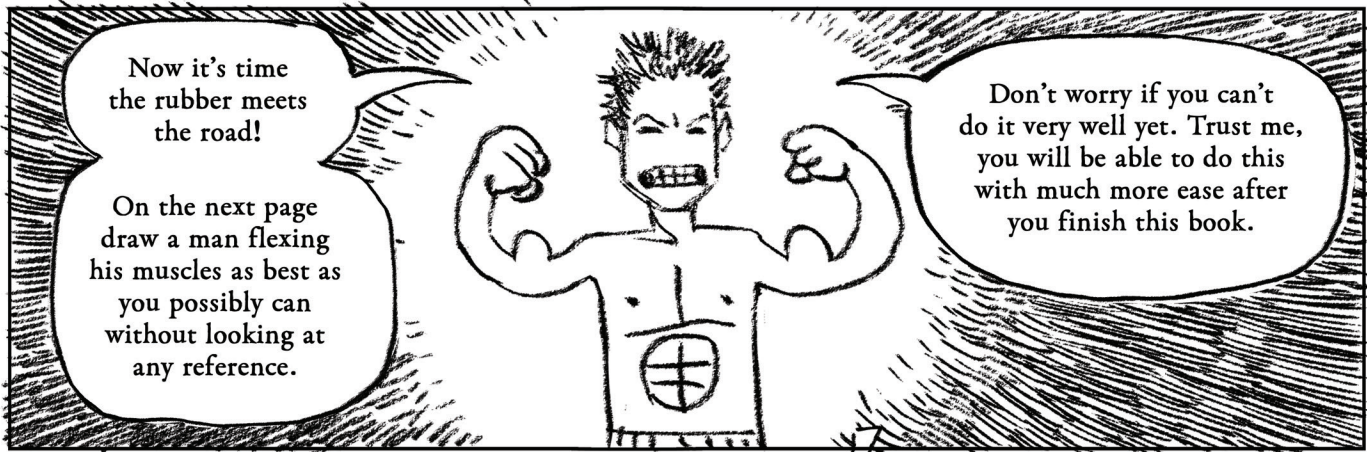
3. Cover the top four frames and draw the eye from memory again.

4. Draw the eye while looking at the reference on top again. Getting better?

5. Cover the top six frames and draw the eye from memory one last time.



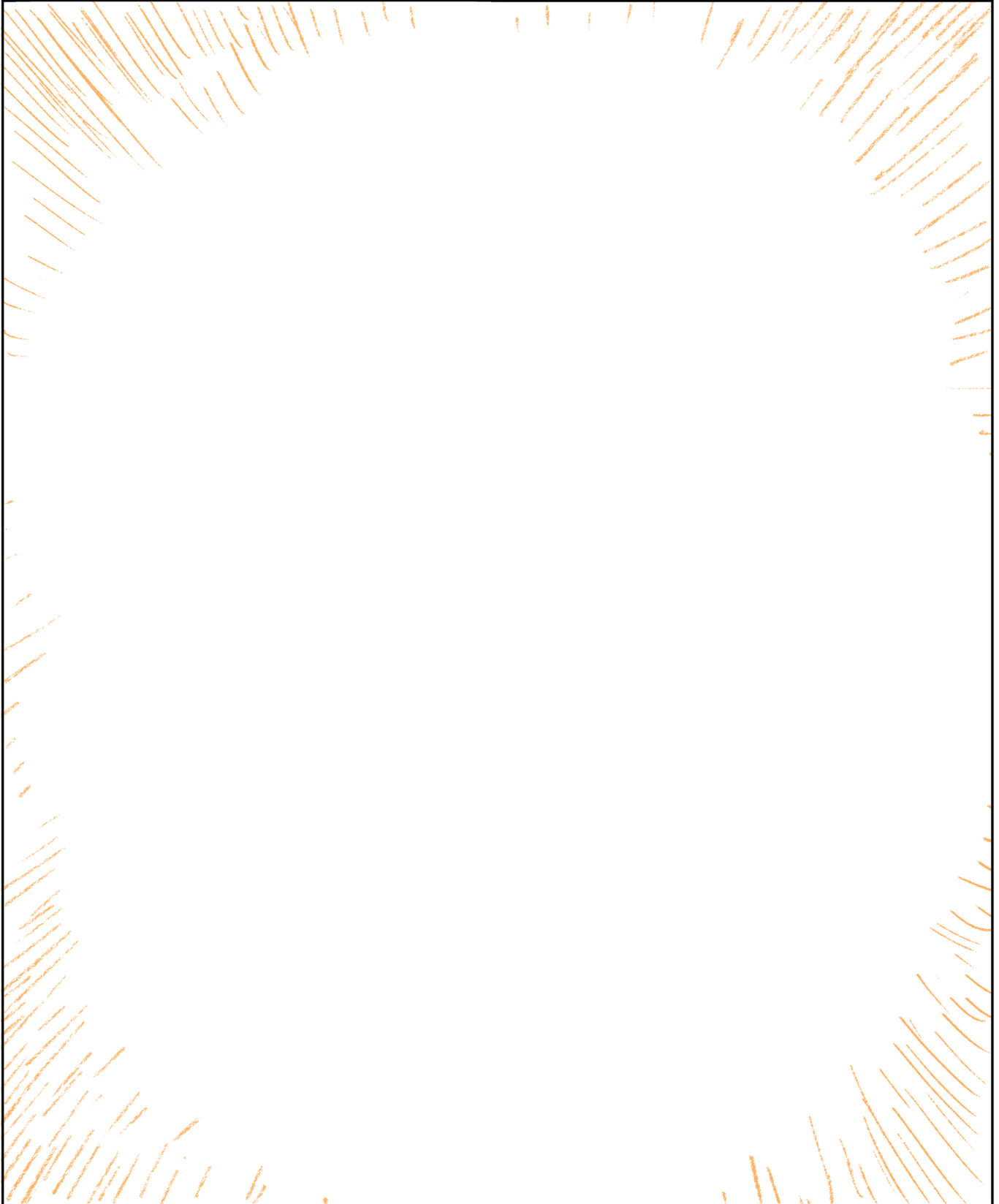




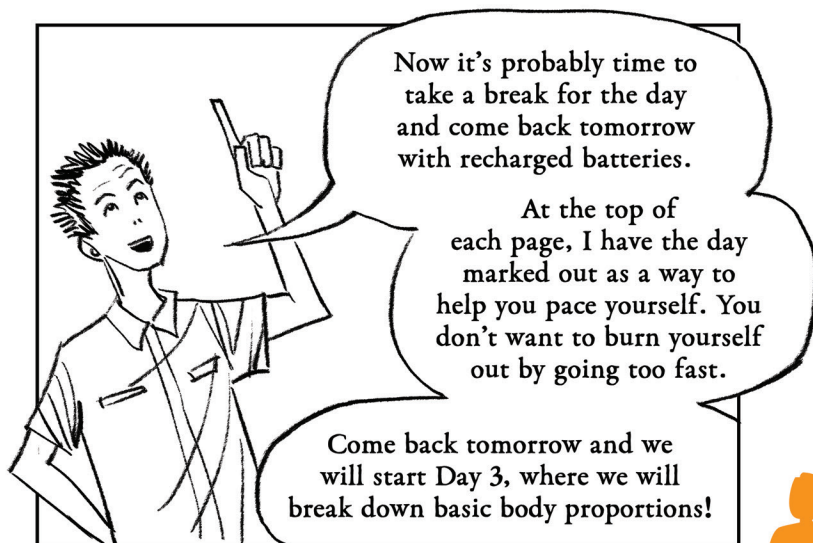
# BEFORE



Draw a full bodied flexing man from memory in the space below. He can be flexing in any position you like.

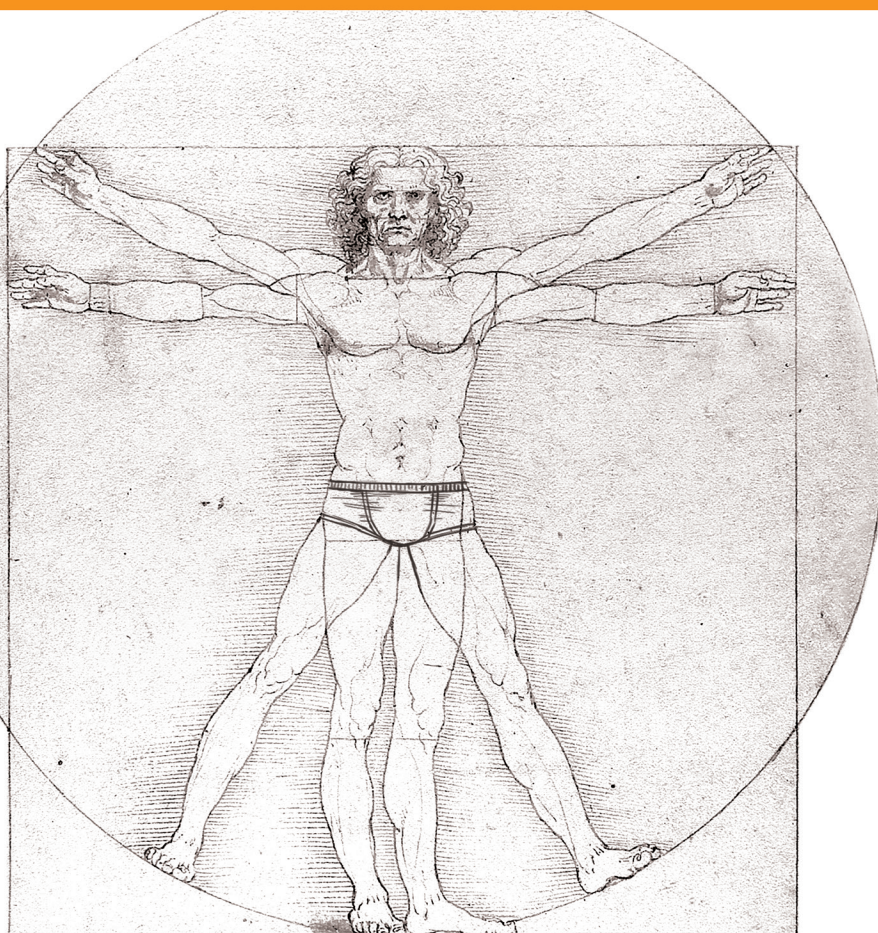
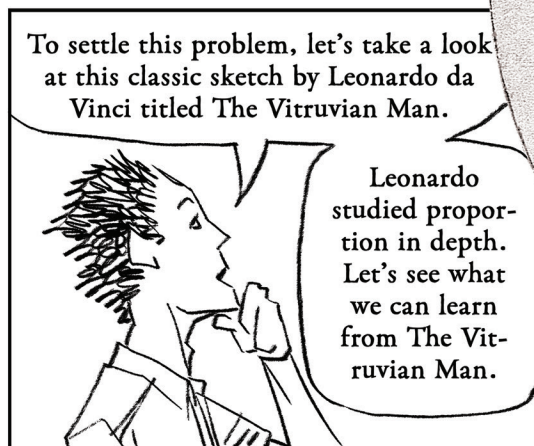
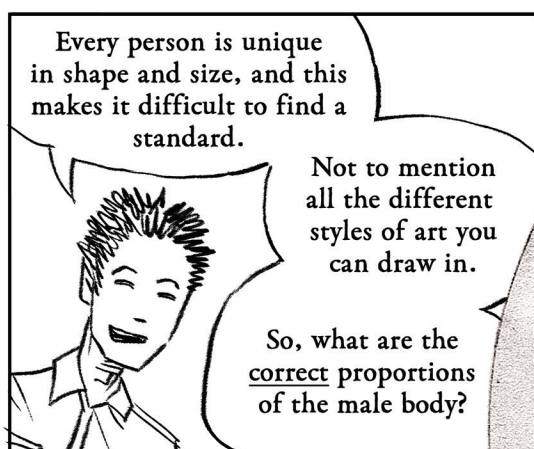






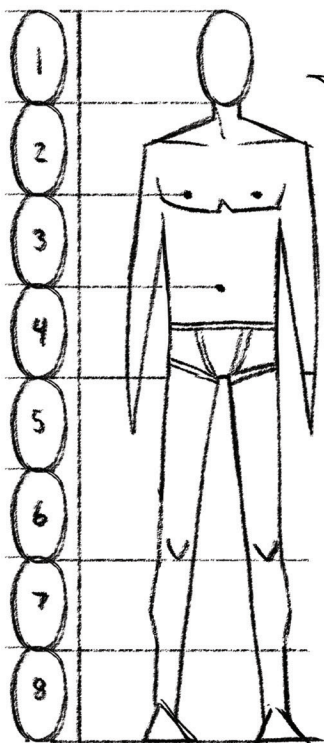
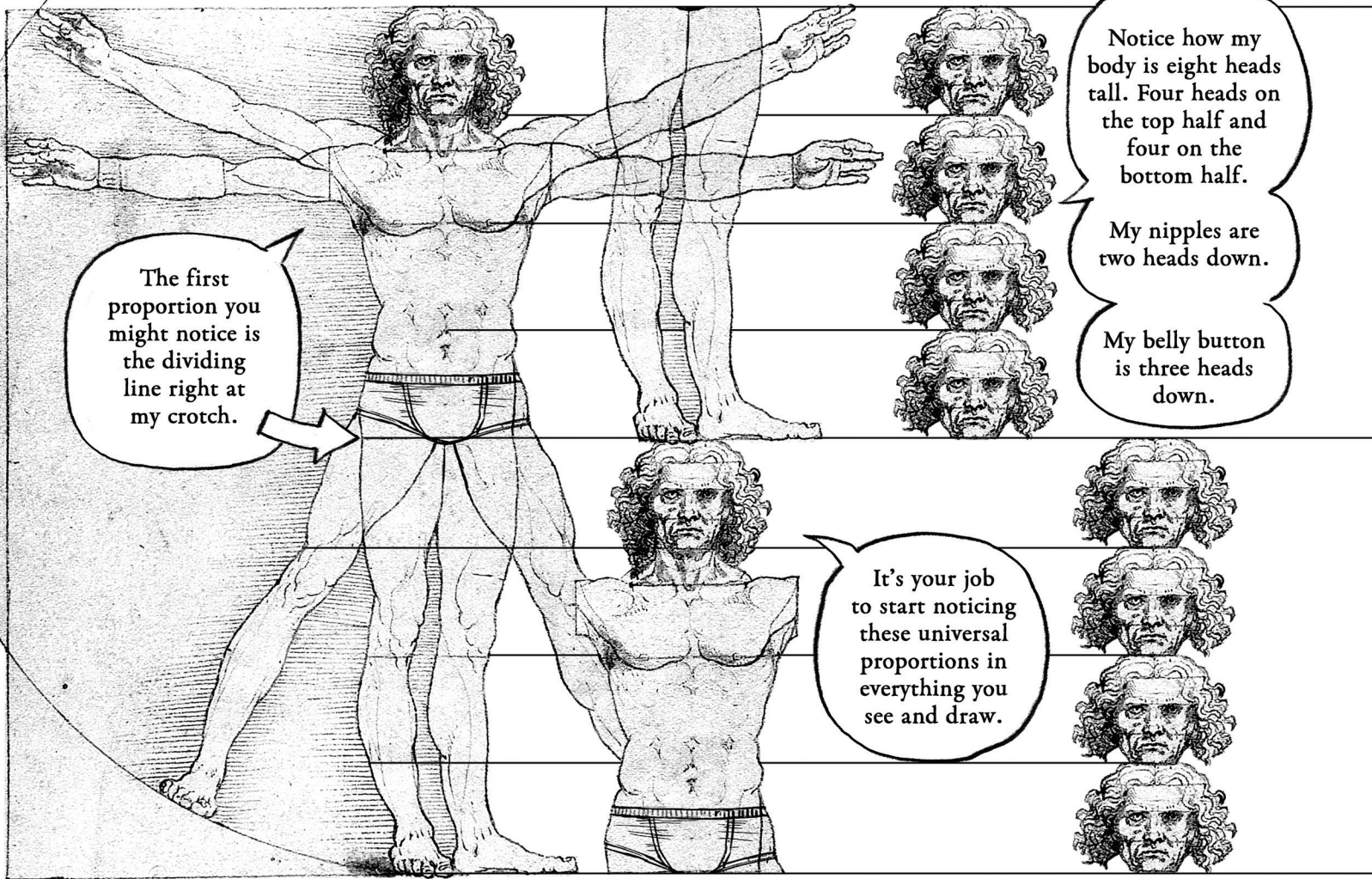
# PROportIONS

## BODY TYPES + STYLES



L'Uomo Vitruviano, by Leonardo da Vinci. Drawn around 1490.  
Underwear drawn by me in 2017.

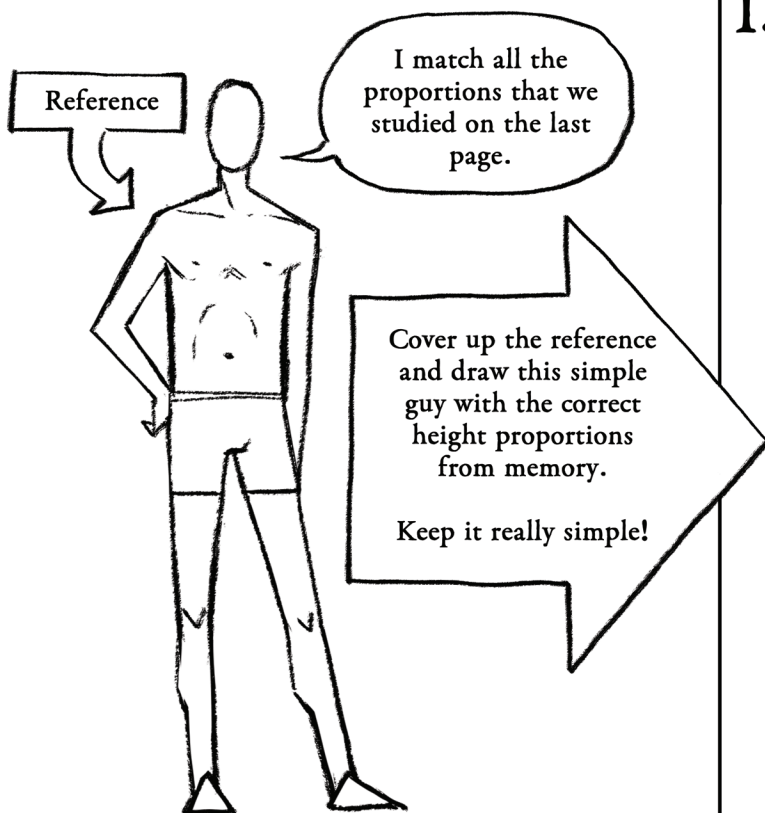




Look, even a simple drawing can look pretty good if divided up like this.

Okay. It's your turn to draw a super simple guy. Use the guidelines to the right to get the proportions correct.





1. Draw proportions from memory.

2. Draw proportions while looking at reference above or from last page.

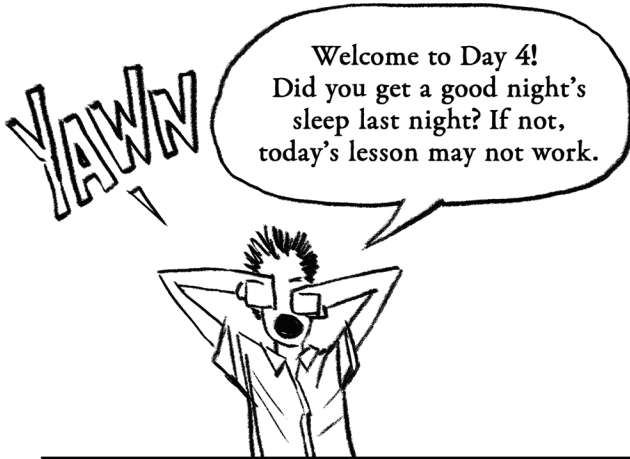
3. Draw proportions from memory again.  
You can add more details if you want.



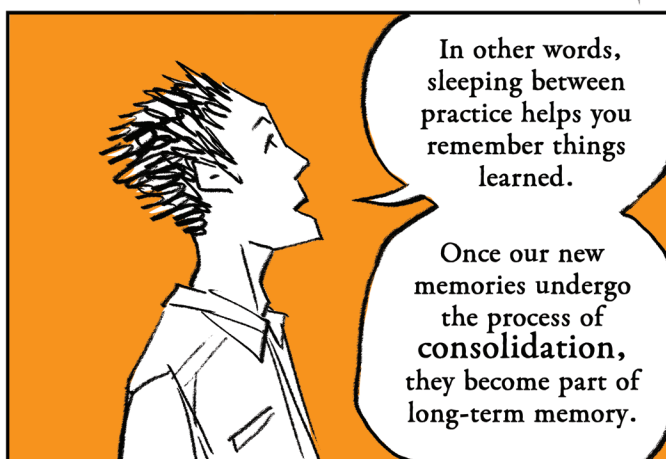
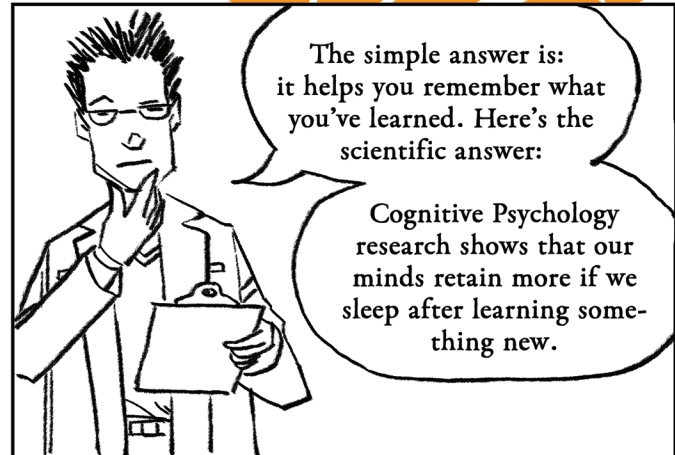
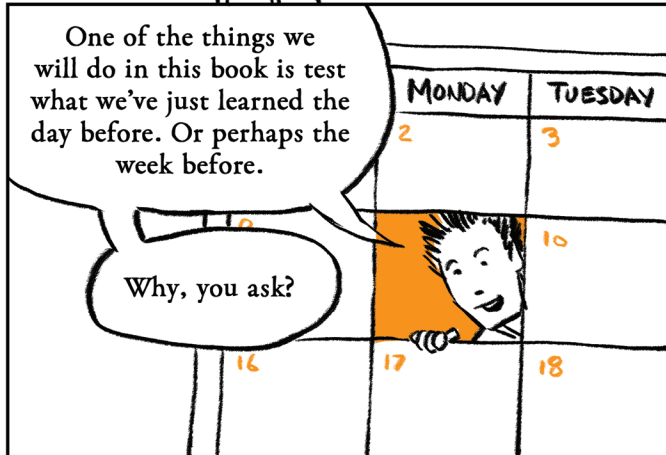
Now to stretch your brain further.  
Draw our proportionally correct figure...  
**upside down.**

GROUND





# MEMORY CONSOLIDATION





# SLEEP ON IT

Let me introduce you to a section called "Sleep On It."



Whenever you see "Sleep On It," you will be asked to recreate what you just learned the other day to help consolidate those memories.

It's time to test what we just learned yesterday.

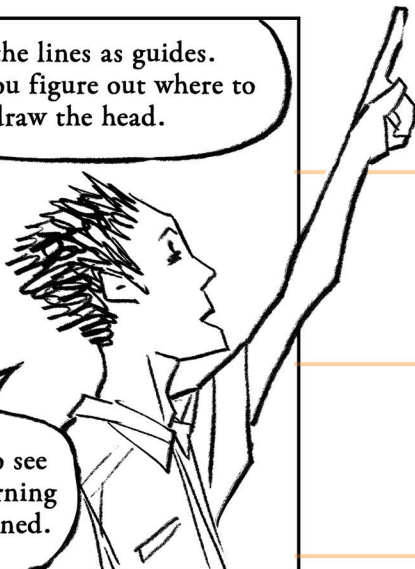
Don't flip back to look at any of the previous pages!

In the lines to the right, draw a simple man with correct proportions.



Use the lines as guides. I'll let you figure out where to draw the head.

I'm curious to see how much learning you have retained.



Once you are finished, feel free to look back at yesterday's pages to compare your results with da Vinci. No pressure.

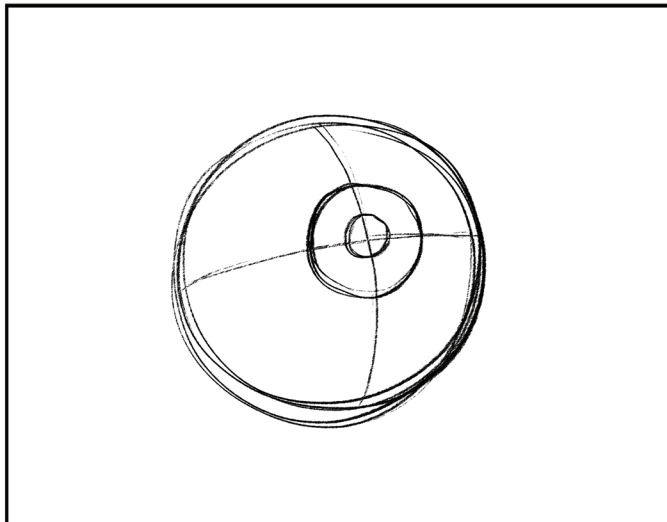
If you want to skip faces and move on to anatomy, then go to Day 8.



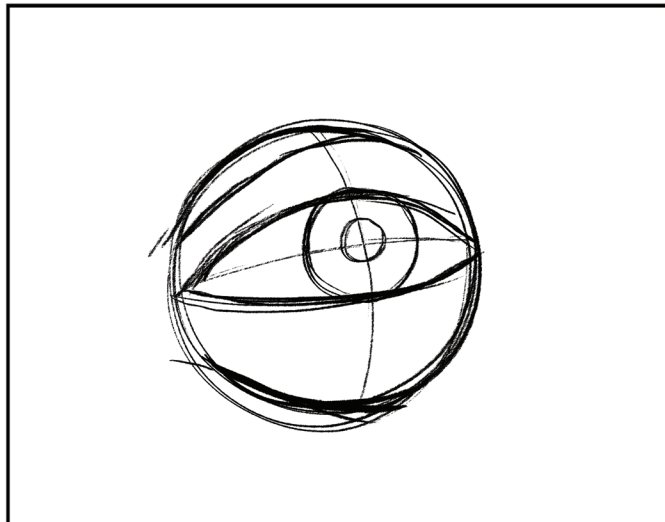
There are so many styles of eyes you can draw. Teaching you to draw just one eye does not teach you to draw all styles, but here's an example to help you learn the basics!

## EYES

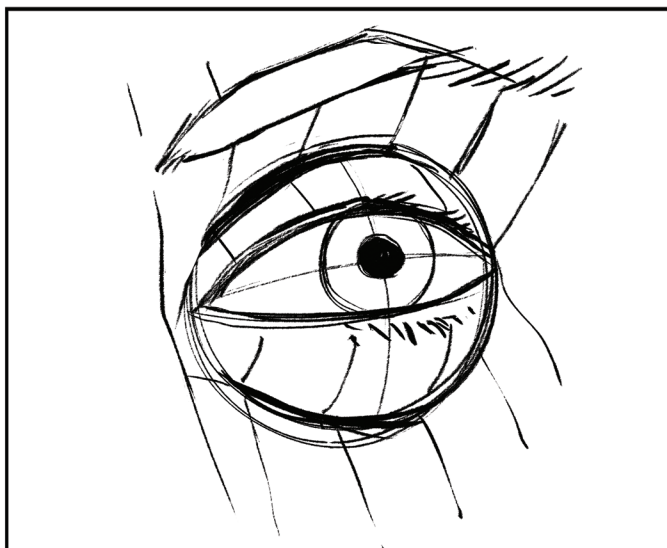
1. Draw a circle with cross hairs.



2. Draw eyelid shape and darken lines above and below the pupil.

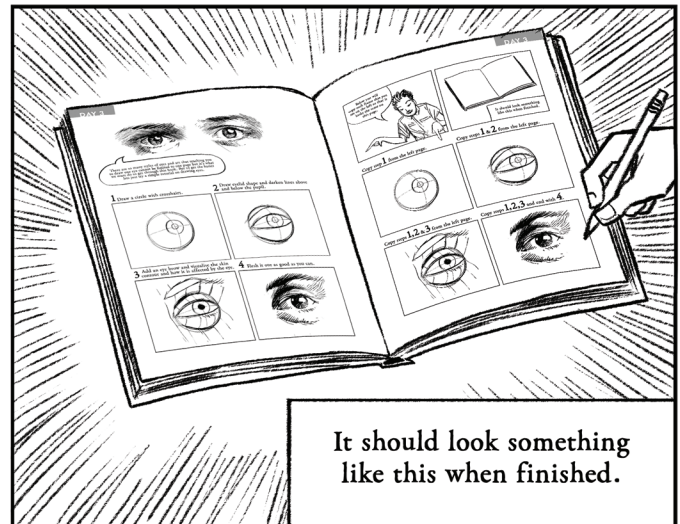
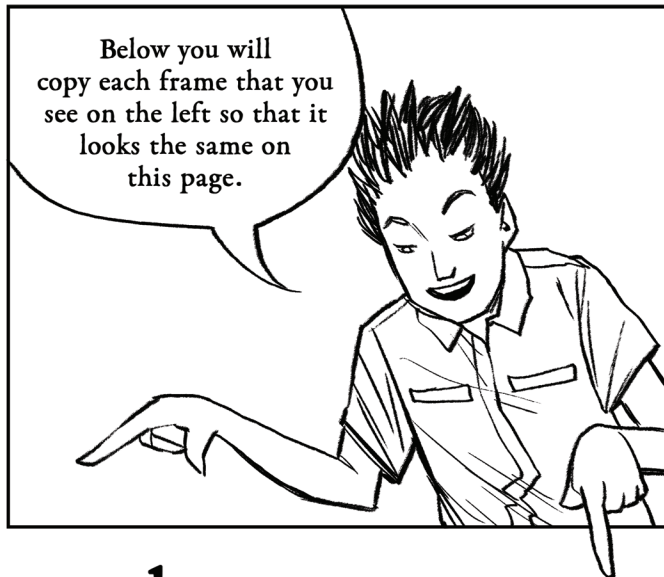


3. Add an eyebrow and visualize the skin contour and how it is affected by the eye.

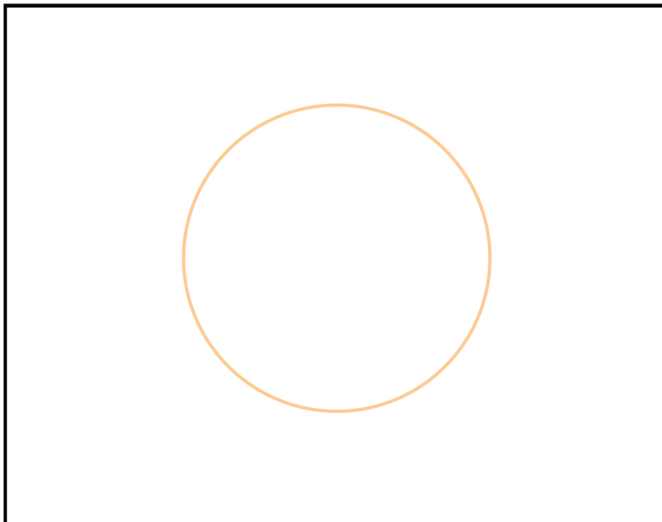


4. Flesh it out as best as you can.

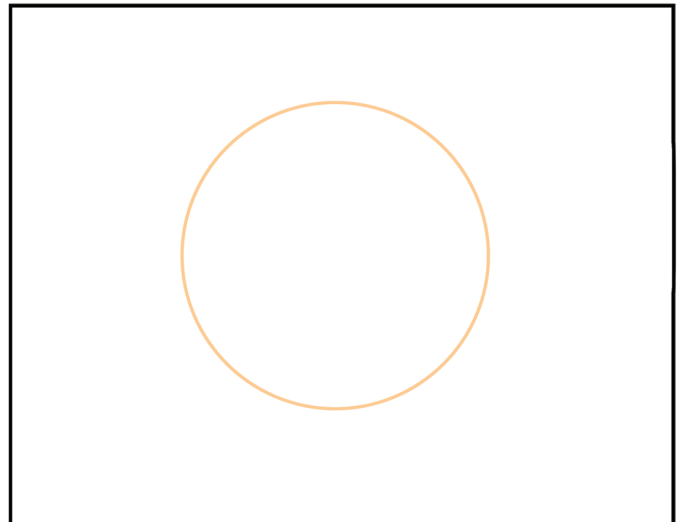




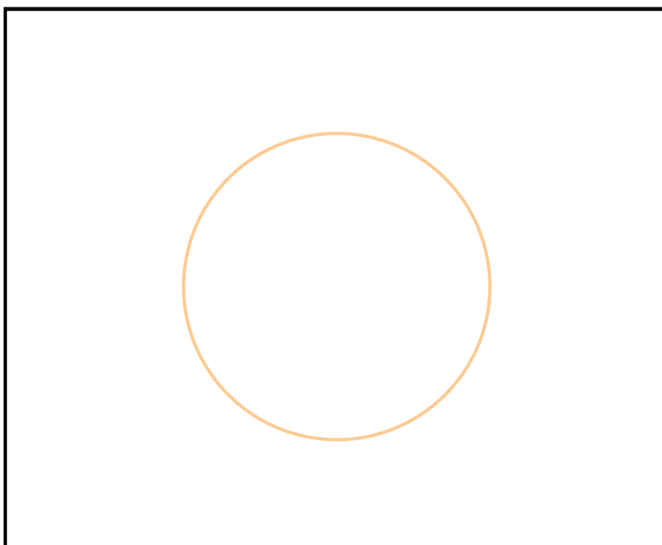
Copy step **1** from the left page.



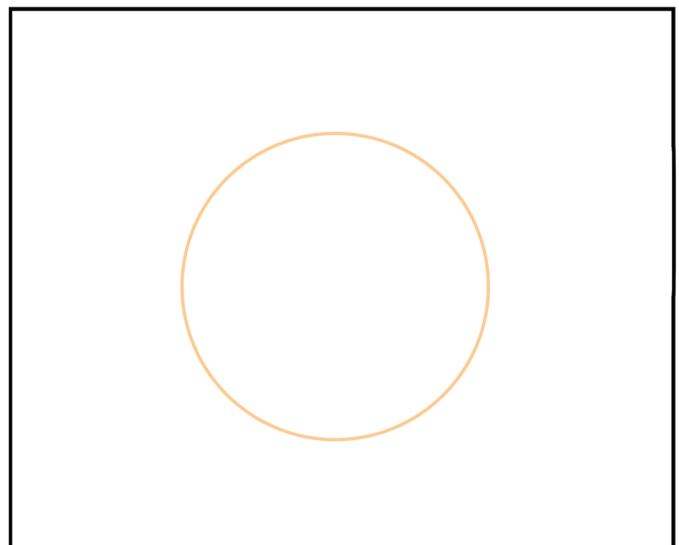
Copy steps **1** and **2** from the left page.



Copy steps **1,2** and **3** from the left page.

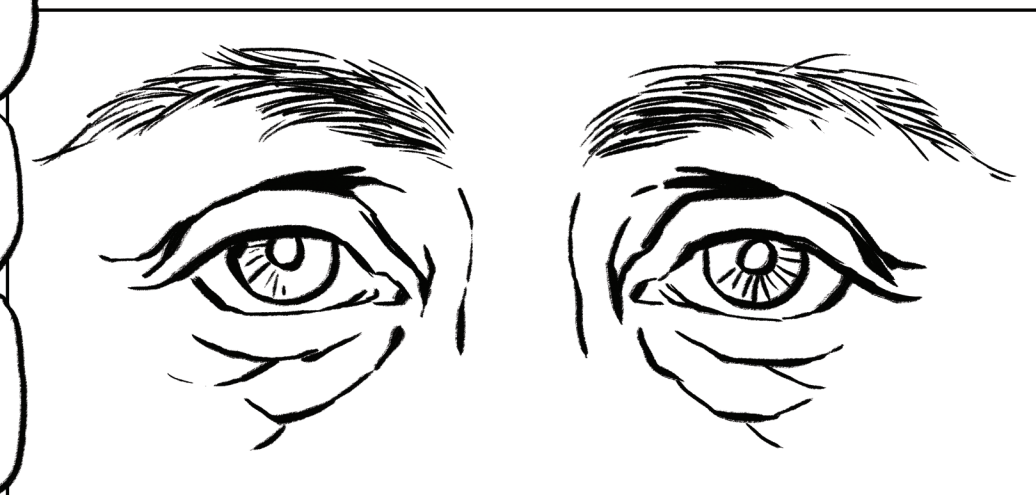
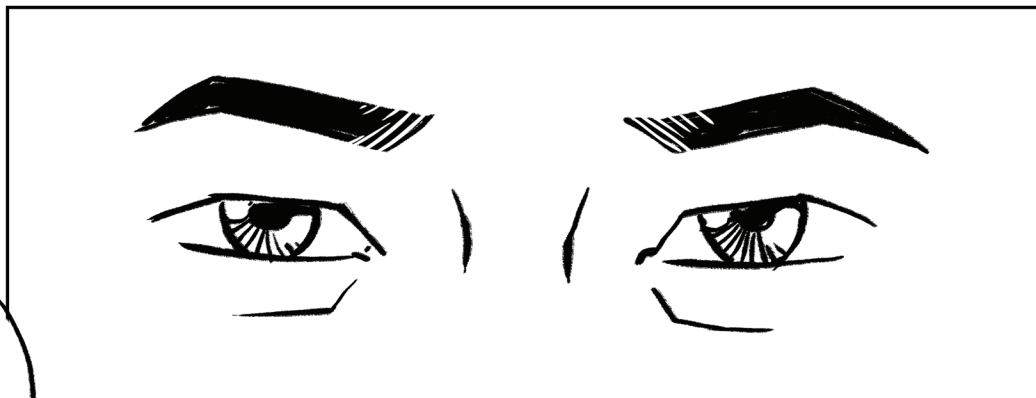


Copy steps **1,2,3** and end with **4**.





## Pick Your Favorite Eyes to Draw



When trying to memorize something, I always like to start with a style or reference that I really like. Otherwise, it's hard to want to memorize the details.

So pick a pair of eyes that you like best and that is what you will practice drawing on the right page.

You are more than welcome to find a drawing of eyes from another source for this exercise.



Draw what you think you remember of the eyes you picked in this panel.

### 1. Draw from memory



Look at the eye reference page again while drawing the eyes you picked again.

### 2. Draw from reference



Cover up all eye drawings and try drawing the eyes you picked again from memory.

### 3. Draw from memory



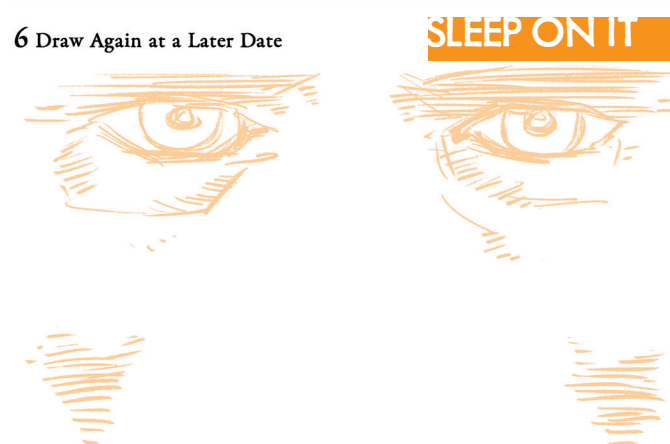
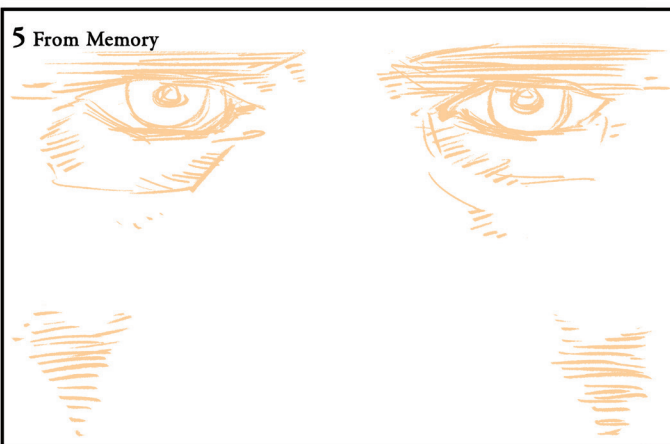
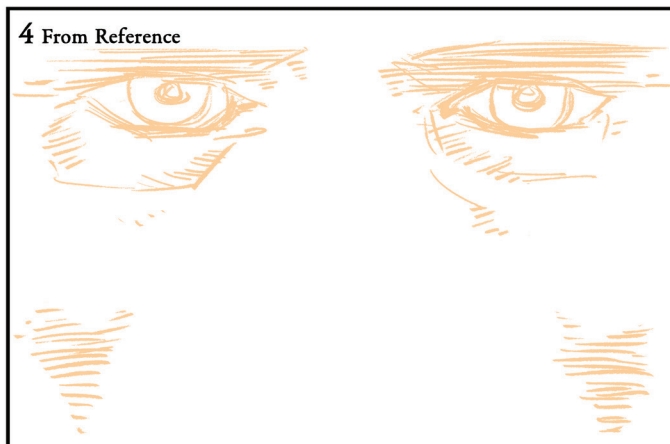
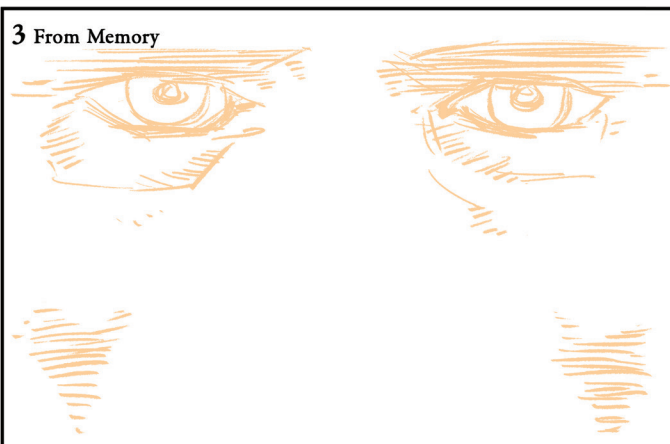
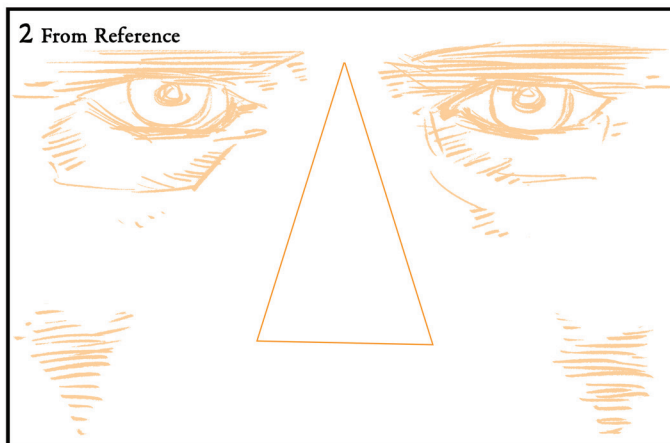
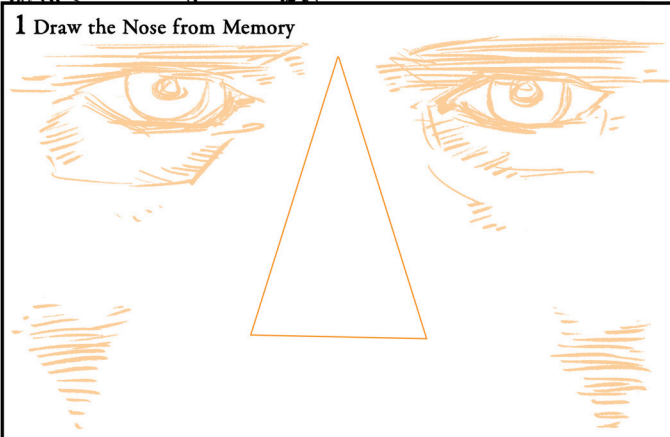
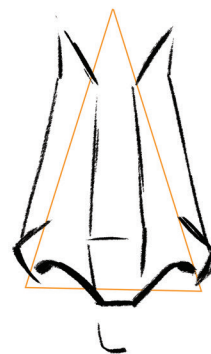
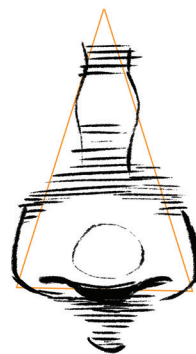
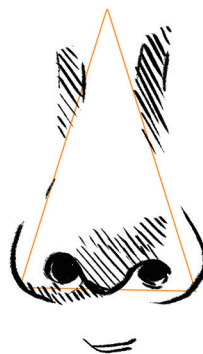
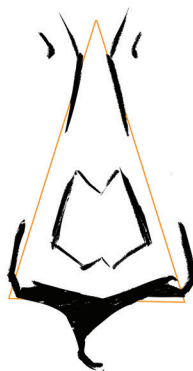
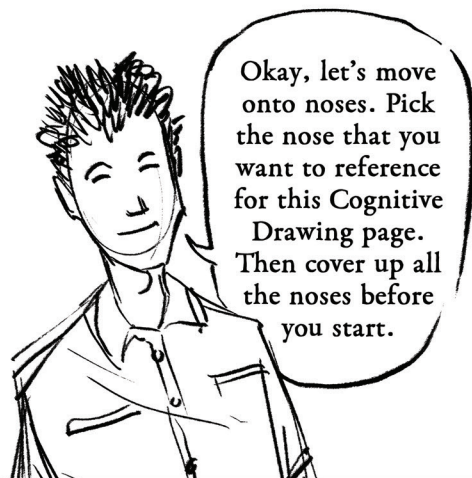
Look at the eye reference page again while drawing the eyes you picked one last time.

### 4. Draw from reference



I encourage you to do this with a few different styles of eye drawings so you can retain what you want from each style. Practice on another piece of paper if you feel inspired and want to do more than one.

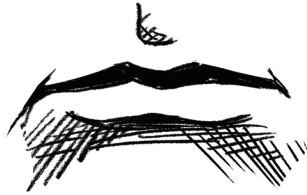
# NOSE



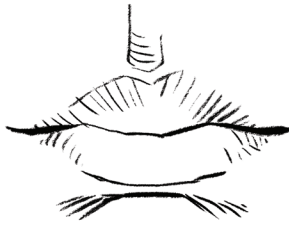
**SLEEP ON IT**



Next, we have mouths.  
Pick the mouth that you  
want to reference for  
this page and then  
cover all these mouths  
before you start.



# MOUTH



1 Draw the Mouth from Memory

2 From Reference

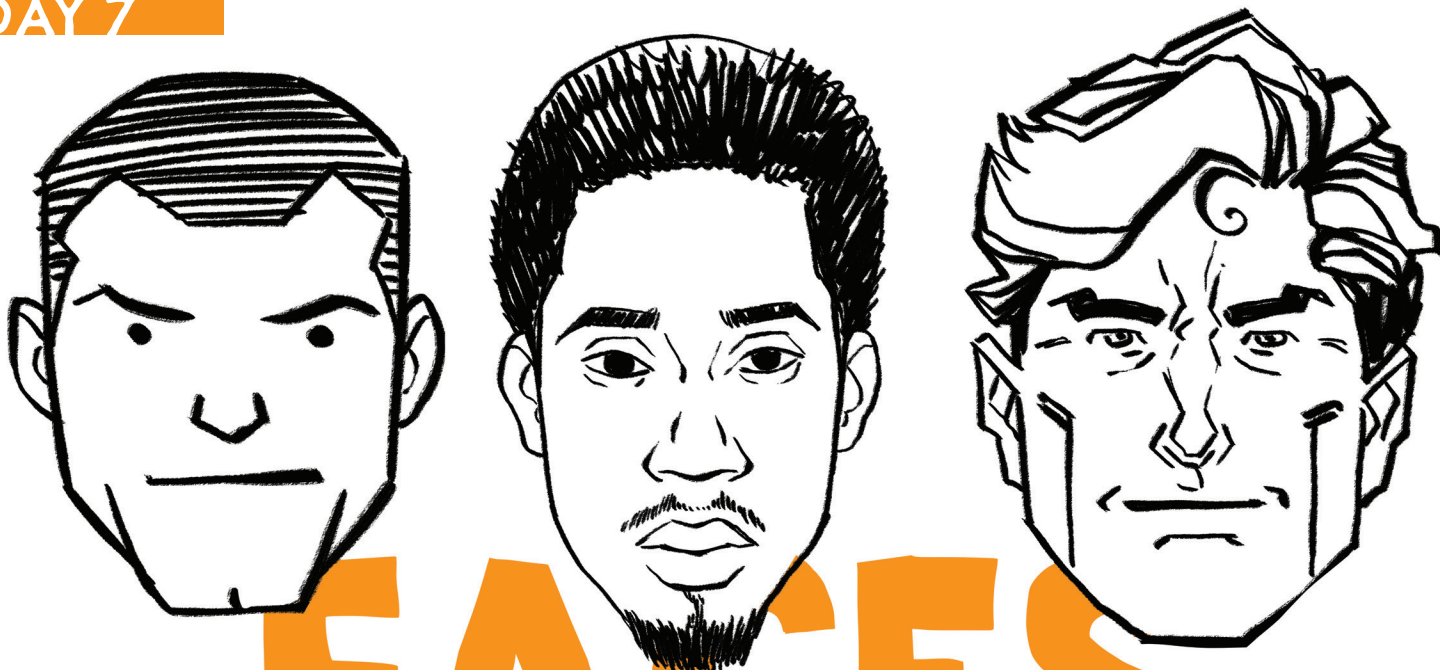
3 From Memory

4 From Reference

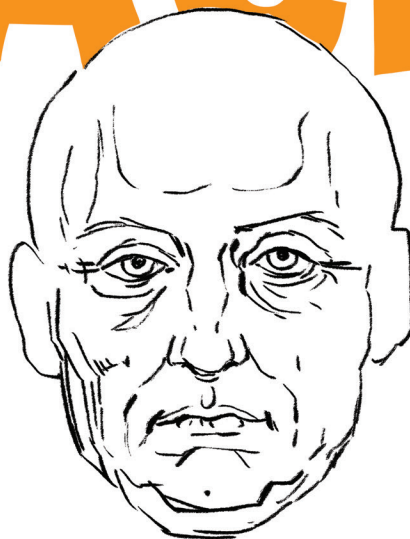
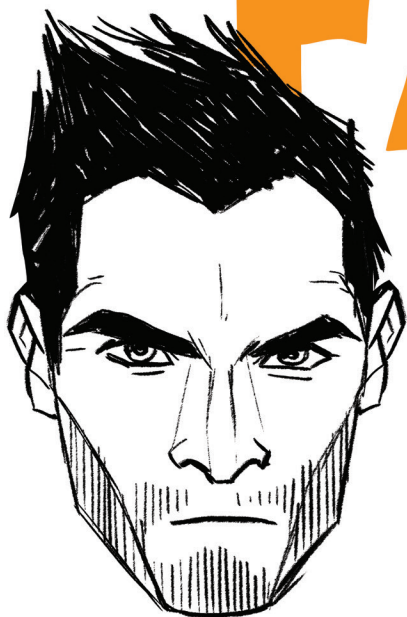
5 From Memory

6 Draw Again at a Later Date

**SLEEP ON IT**



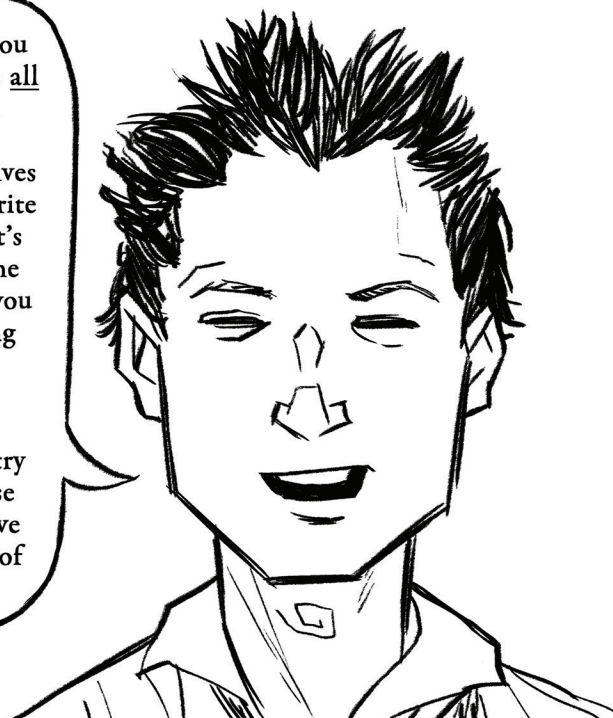
# FACES



So, what face style would you say is correct? The answer is all of them! Let me explain.

I believe that your style evolves as you copy all of your favorite artists. If you like an artist's style, then spend some time drawing in their style and you will naturally start drawing with some of their characteristics.

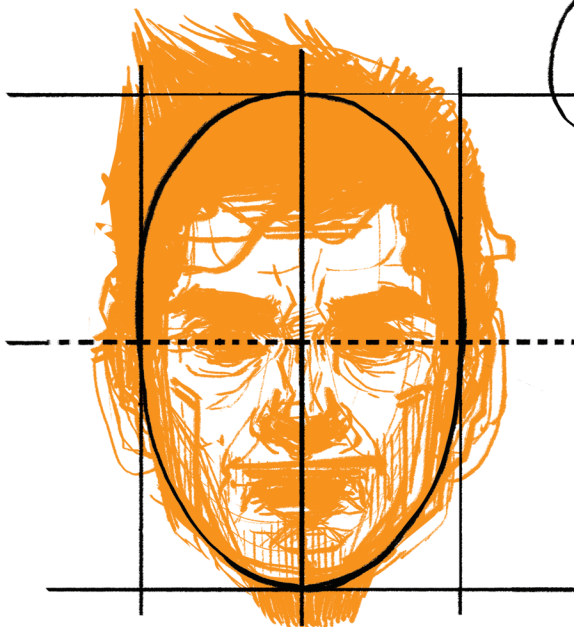
But aside from style, let's try to figure out what all these faces have in common so we can study the proportions of the face.





If we overlay all of the faces on top of each other, what do you notice?

Aside from it looking like a creepy face...



The first thing that becomes clear is that we are dealing with an egg shape for the head.

The eyes seem to generally line up at the center of the head if you divide it in two.

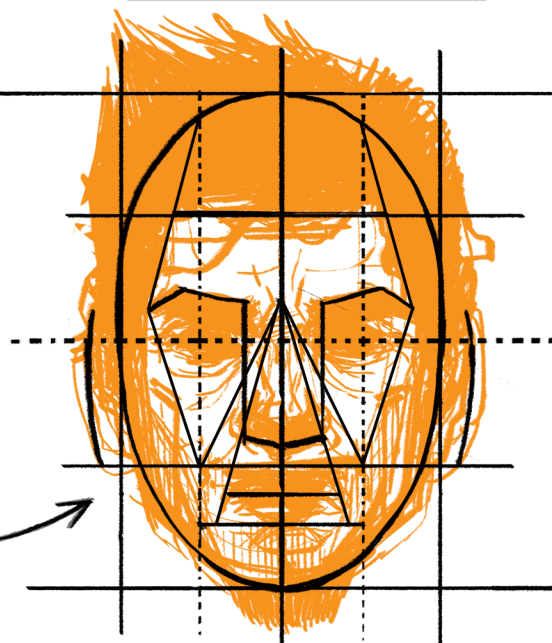
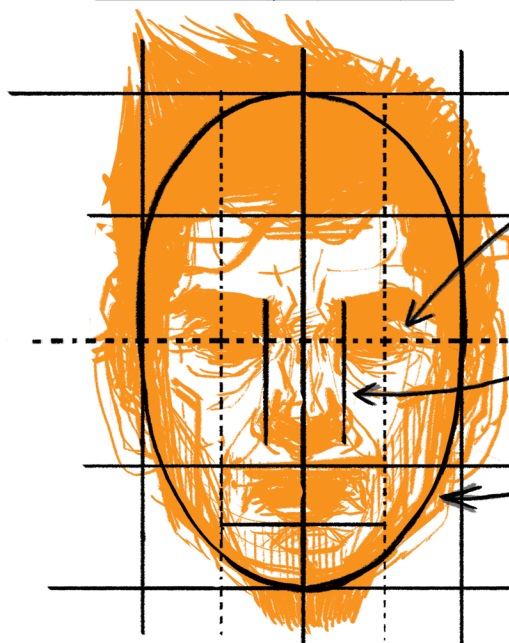


Divide the face into four sections and you can see that the eyes generally line up where the dotted lines intersect.

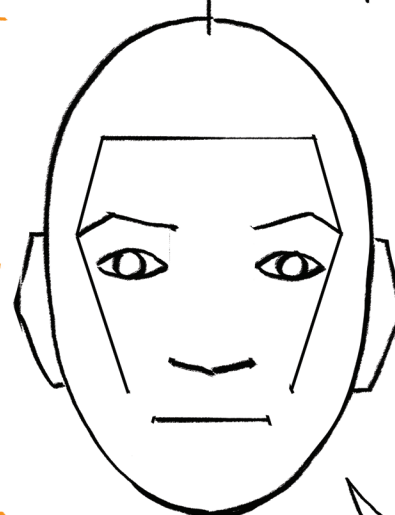
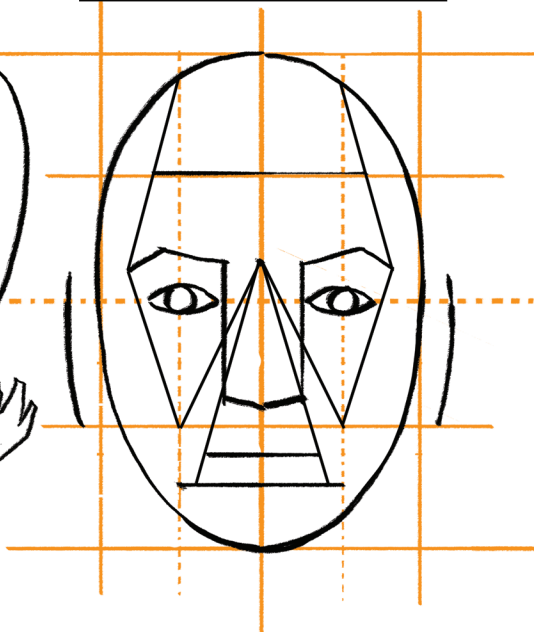
Notice how the outside of the nose generally lines up with the inside of the eyebrows and eyes.

Notice how the lips land somewhere in the bottom quarter.

You can find all kinds of shapes by doing this.



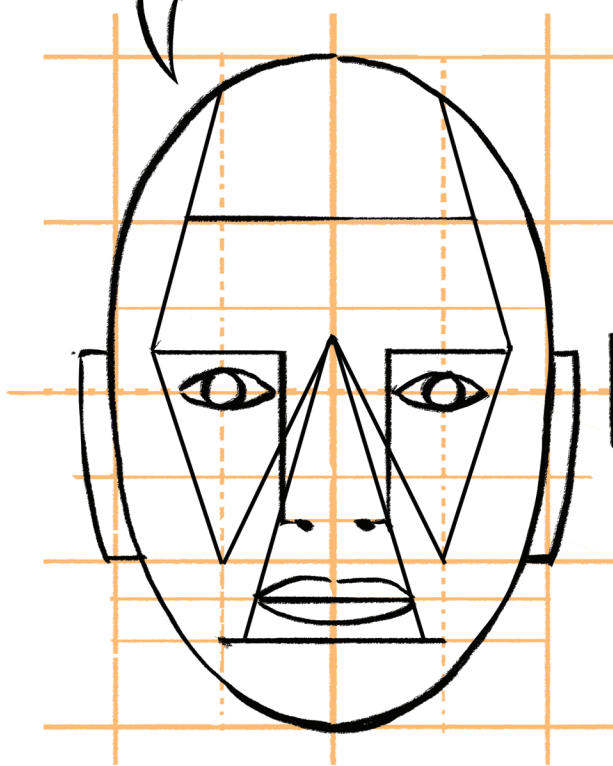
Now, I'm not a fan of making guides like this for all your drawings, unless you want to make everyone look like a robot. But if you study these proportions until you've memorized them, then one day you can break all these rules if you want.



I am a robot.

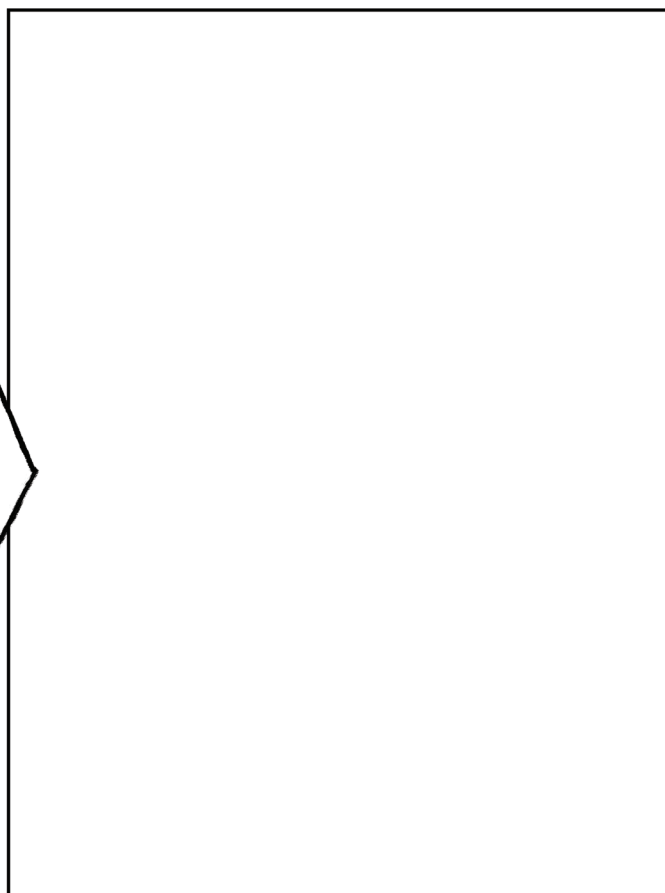
# DAY 7

Now it's your turn to draw me. Copy my head template to the blank square on the right. Feel free to look back at the last page to see the missing steps if needed.



Copy

Copy left image here.



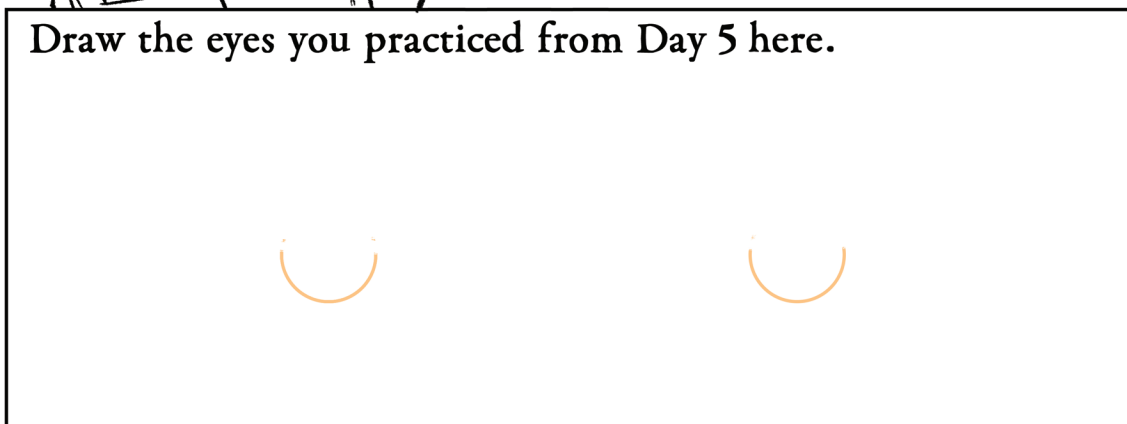
CAN YOU  
DRAW MY  
FACE?



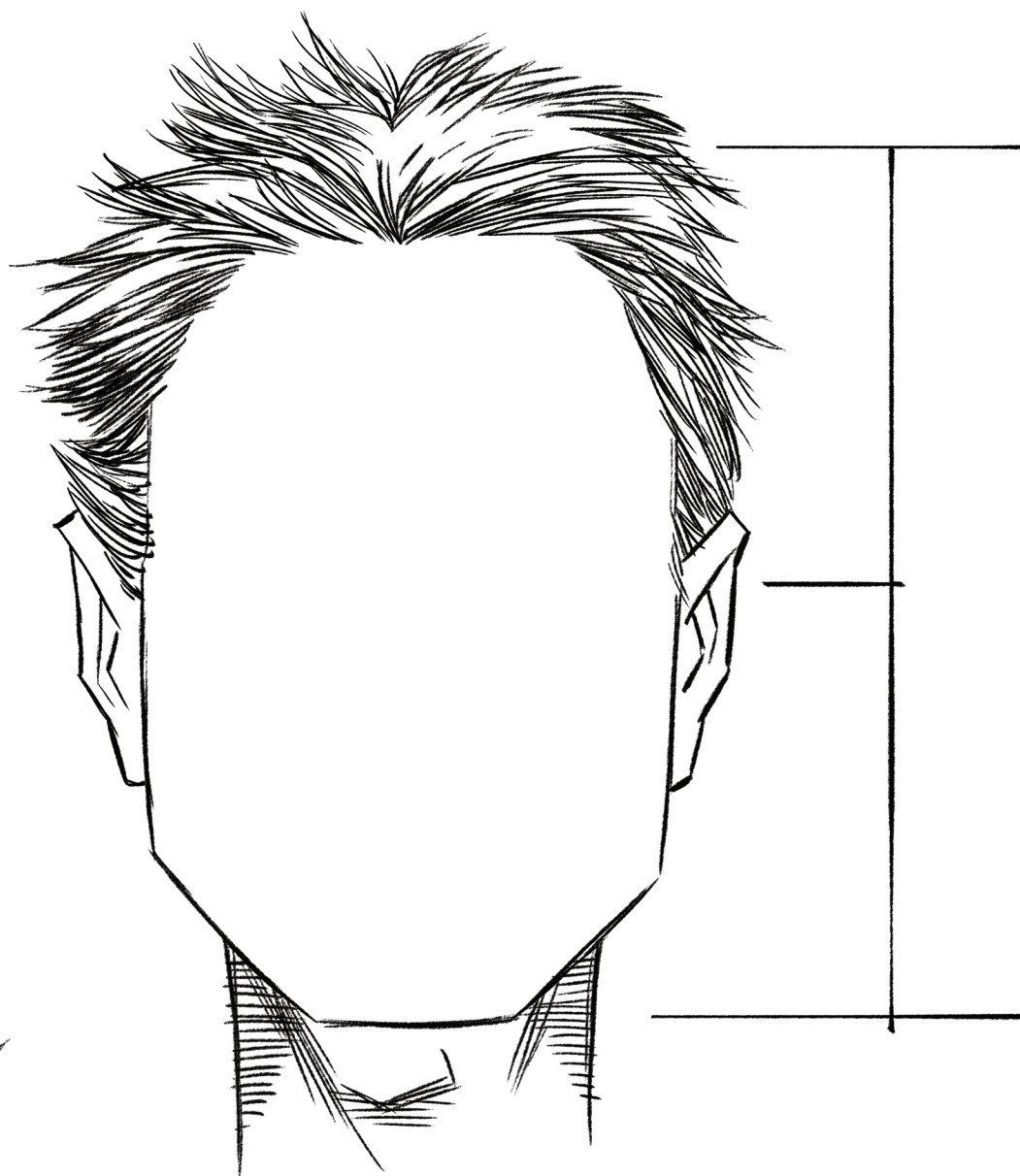
Now that we studied the proportions of the head, let's go back and revisit some **SLEEP ON IT** panels.

Go back to Day 6 and finish the last Nose and Mouth panels and then draw the Eyes from Day 5 in the space below me.

Draw the eyes you practiced from Day 5 here.







With all your fresh memories of head proportions, as well as cognitive studies of eyes, noses and mouths, it's time to put this all together.

Draw a face for me from memory with everything you've learned so far.

Write 3 mistakes you made.

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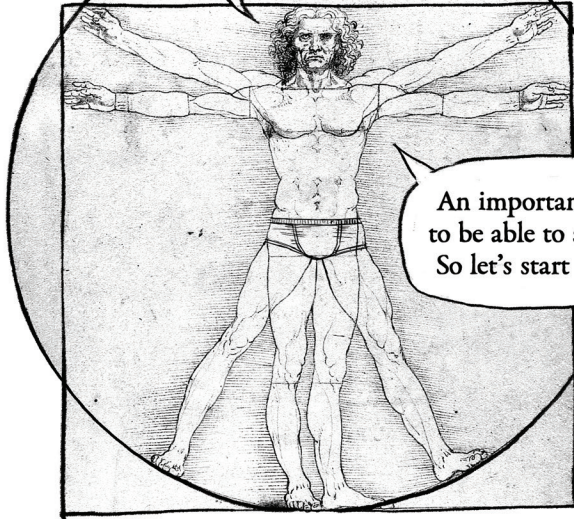
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# FINDING SHAPES

Basic shapes can be found in everything you draw.

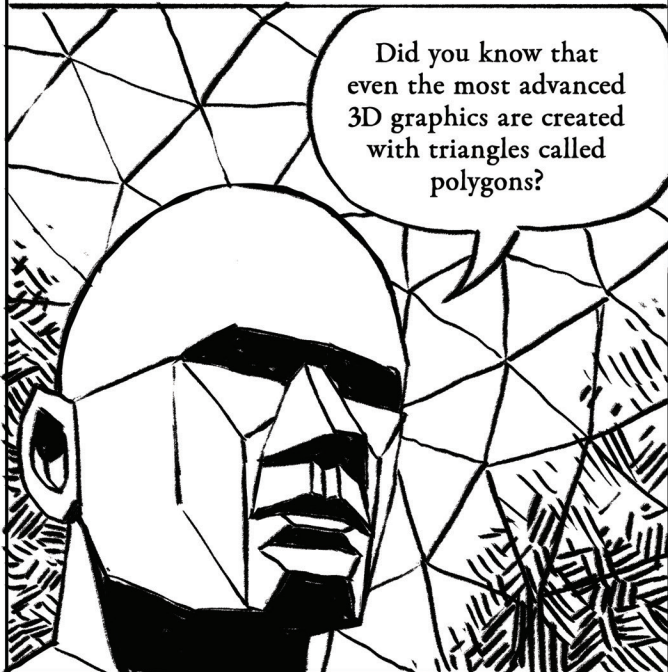


An important skill is to be able to see them. So let's start looking.

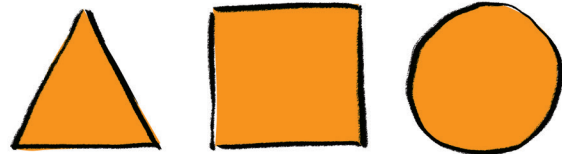
Some things have easy-to-find shapes such as houses and other man-made objects.



You can also find these same simple shapes in organic things like the human figure and anatomy. You can break it down to be complicated or simple. It's your preference.

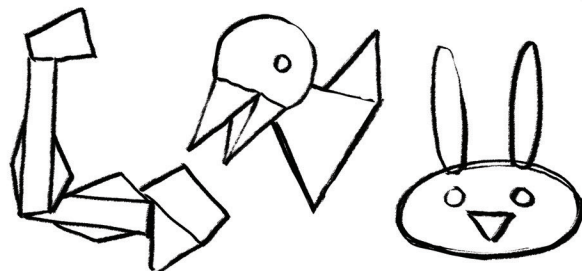
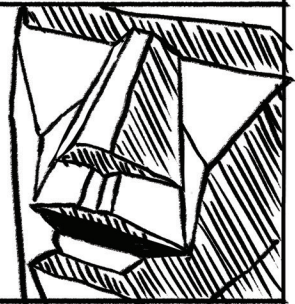


Did you know that even the most advanced 3D graphics are created with triangles called polygons?

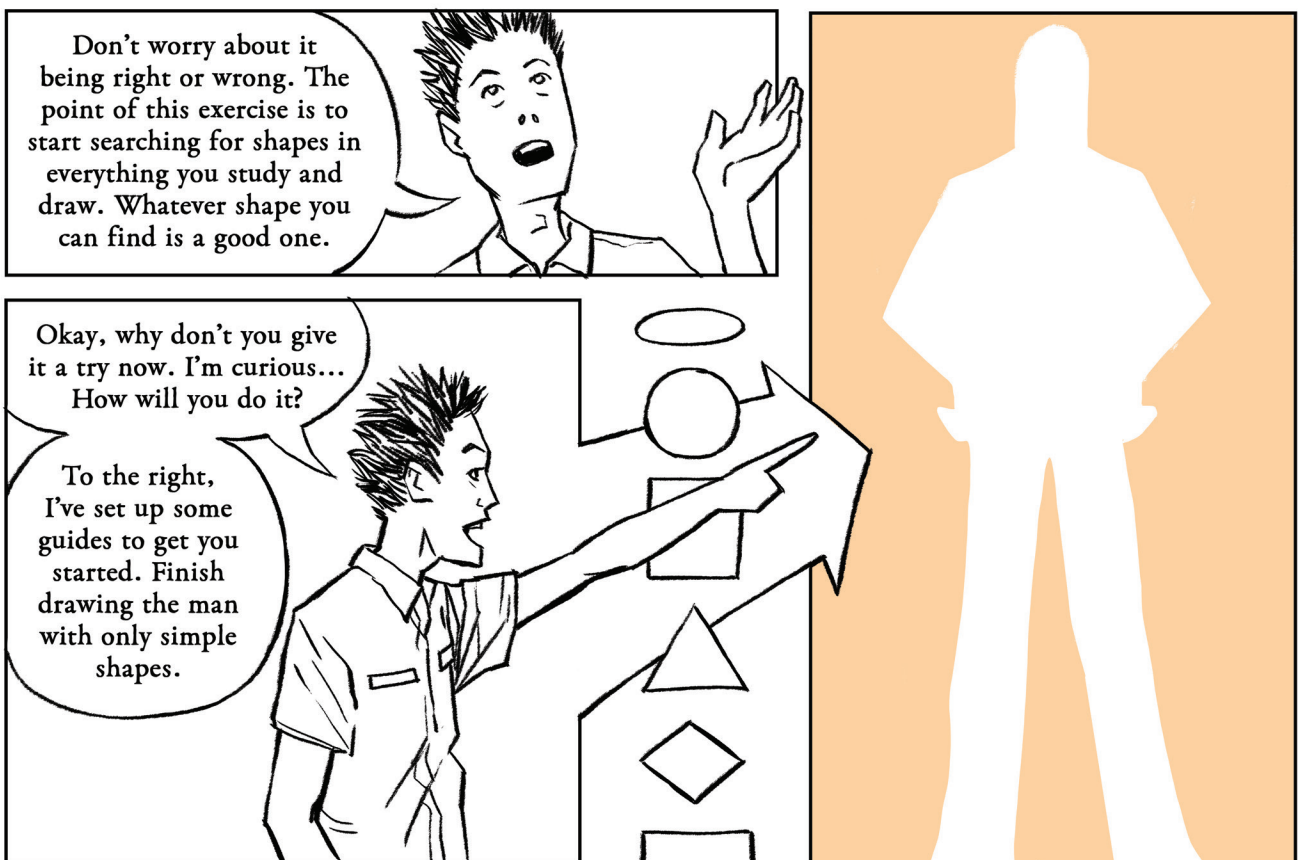
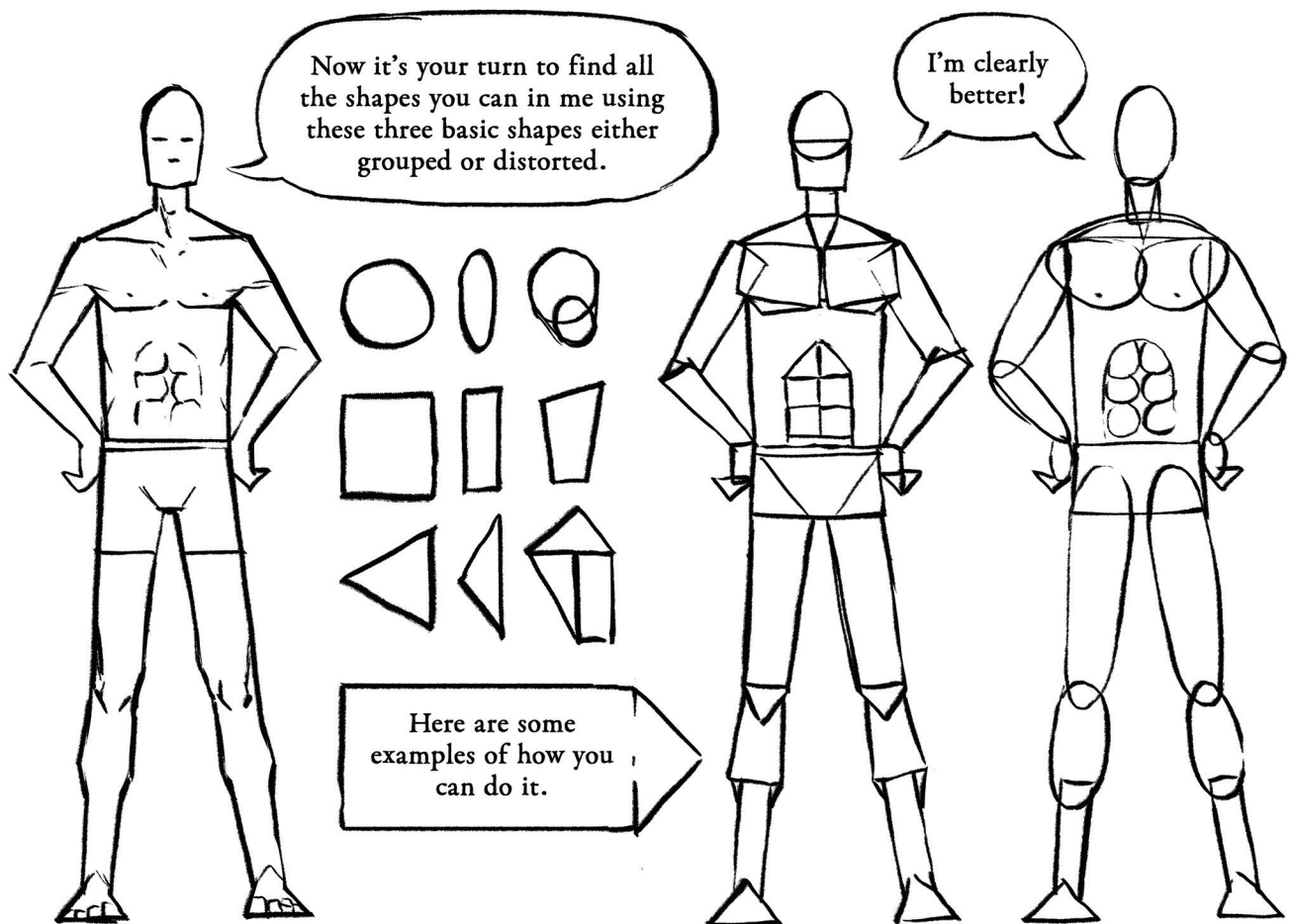


Start with these three basic shapes: triangles, squares and circles.

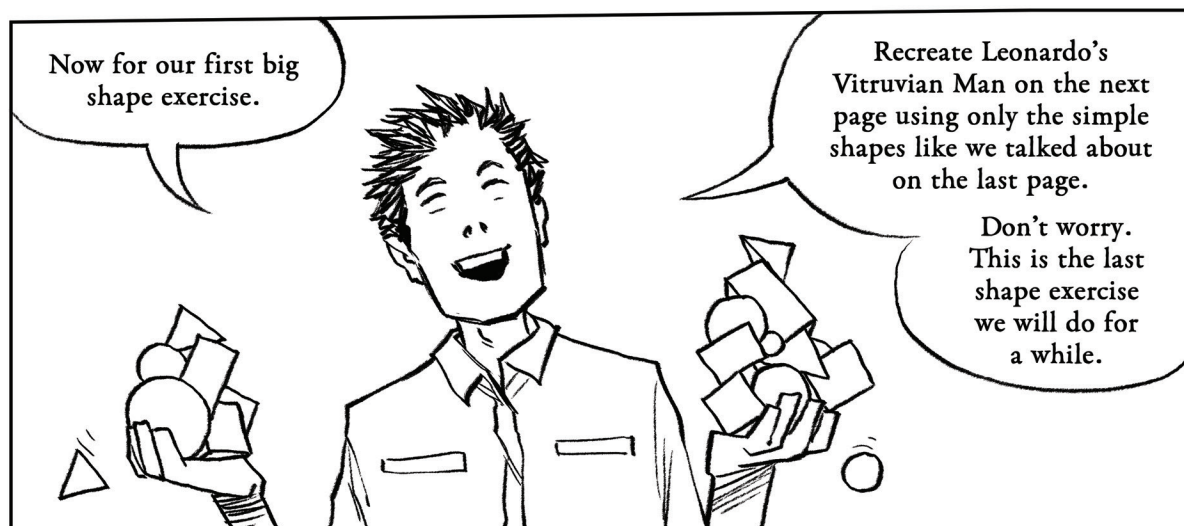
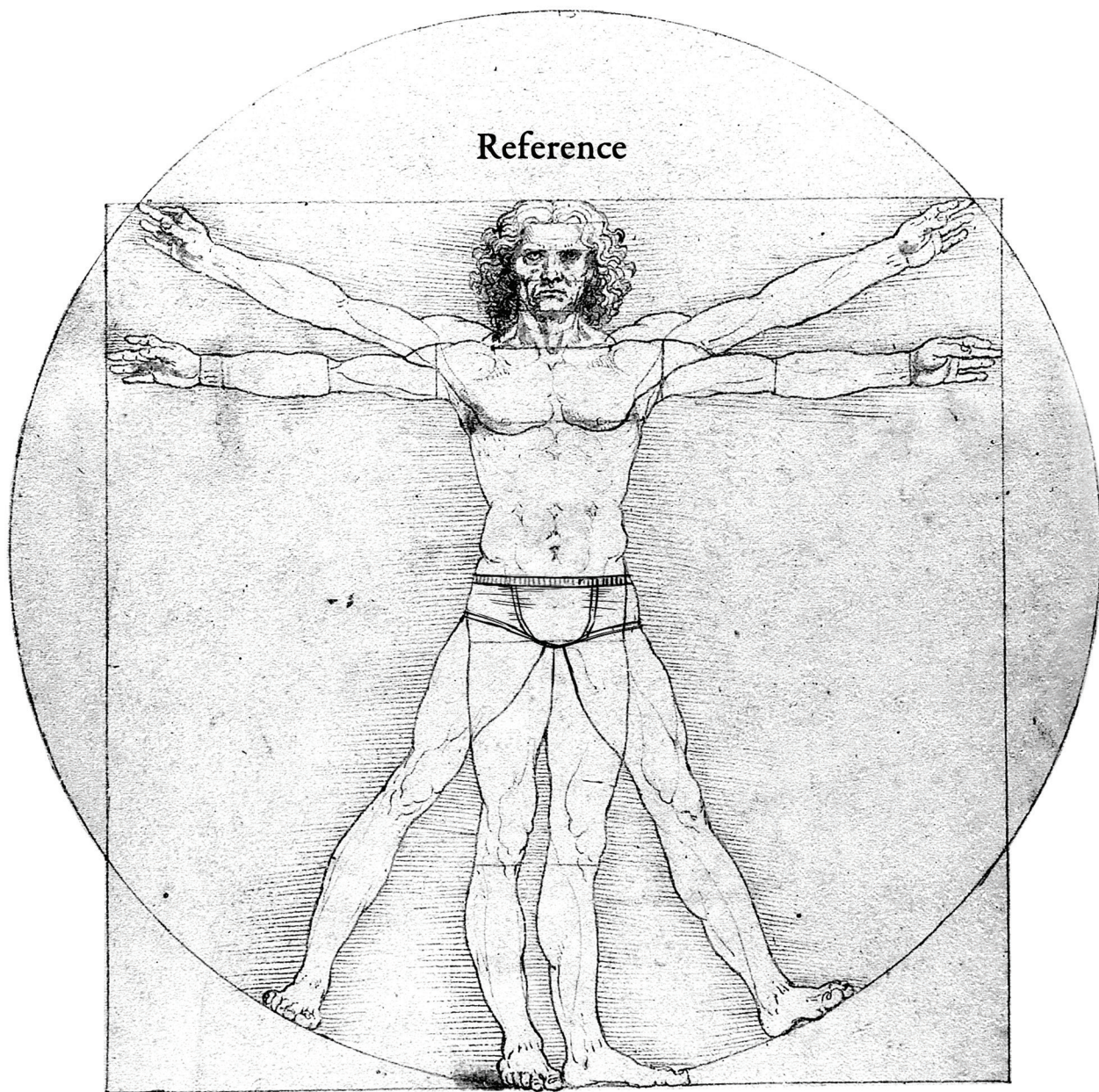
If you group them up and distort these shapes a little, you can create just about anything!





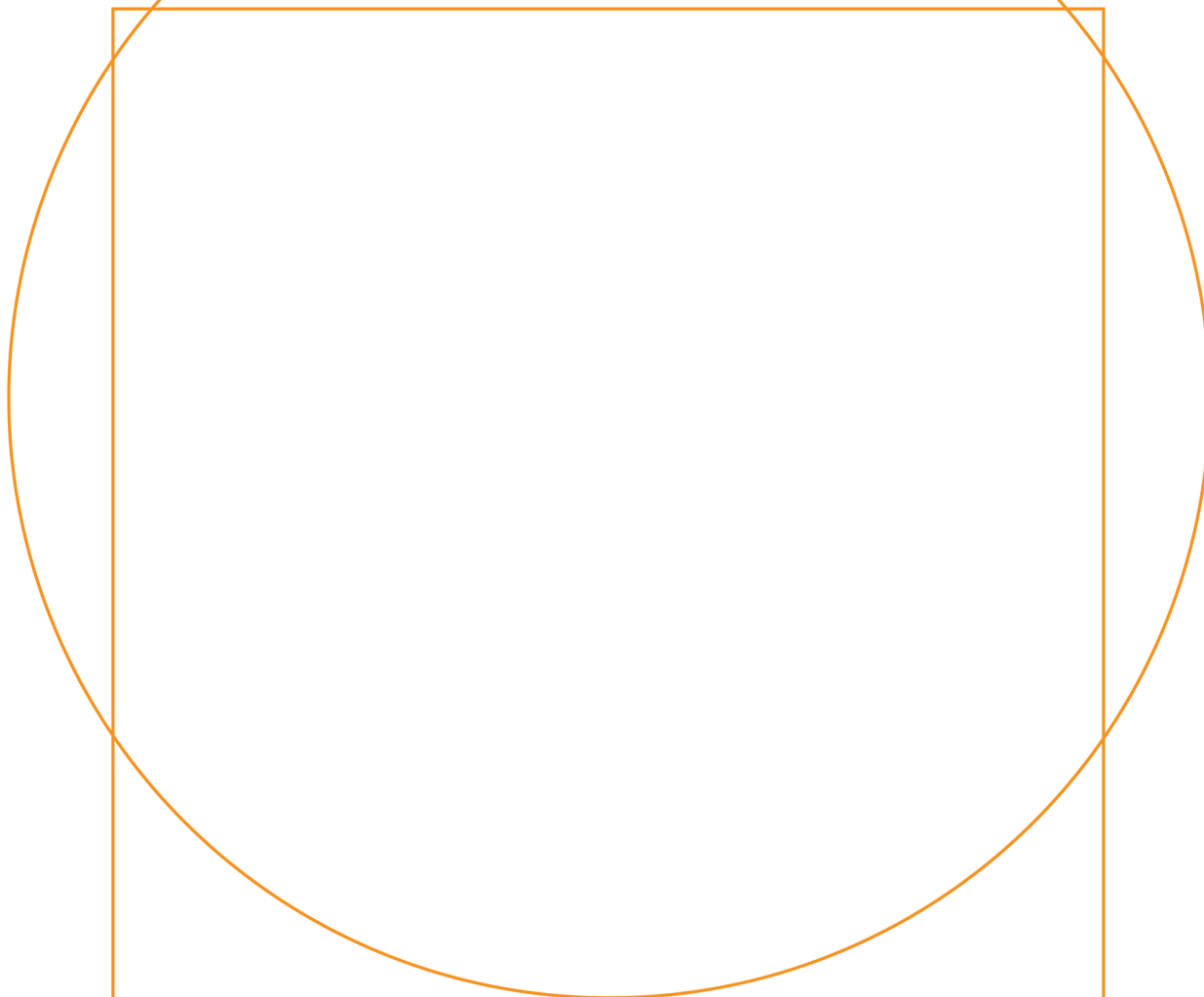








Draw from Reference page but only use shapes.



What did I notice?

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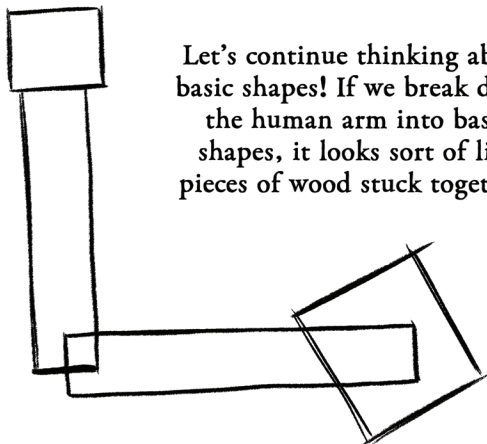
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1.

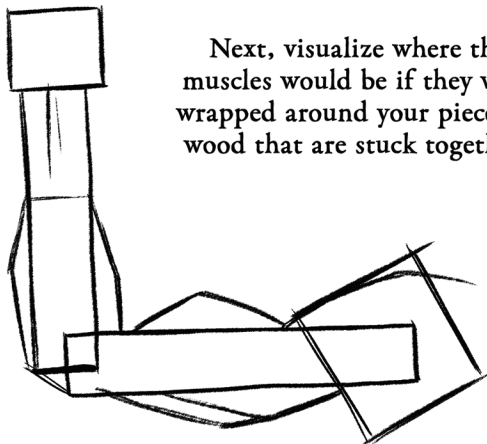


Let's continue thinking about basic shapes! If we break down the human arm into basic shapes, it looks sort of like pieces of wood stuck together.

Draw the simple-shaped arm.

Copy 1

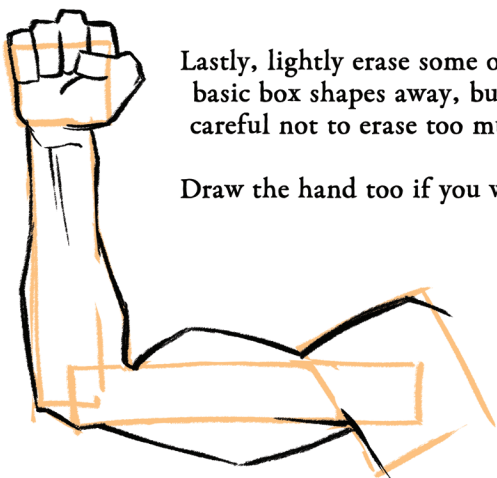
2.



Next, visualize where the muscles would be if they were wrapped around your pieces of wood that are stuck together.

Copy 1 and 2

3.



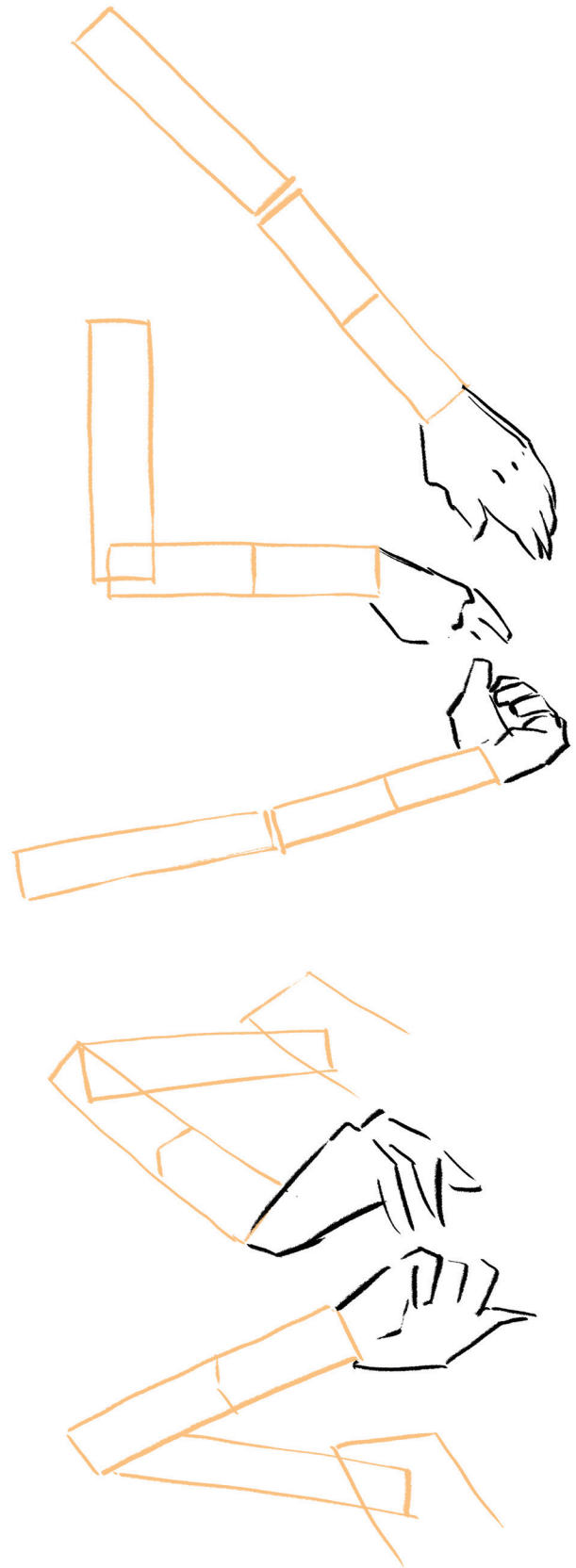
Lastly, lightly erase some of the basic box shapes away, but be careful not to erase too much!

Draw the hand too if you want.

Copy 1,2 and 3



Draw in all the muscles onto  
the shapes provided to the  
right.





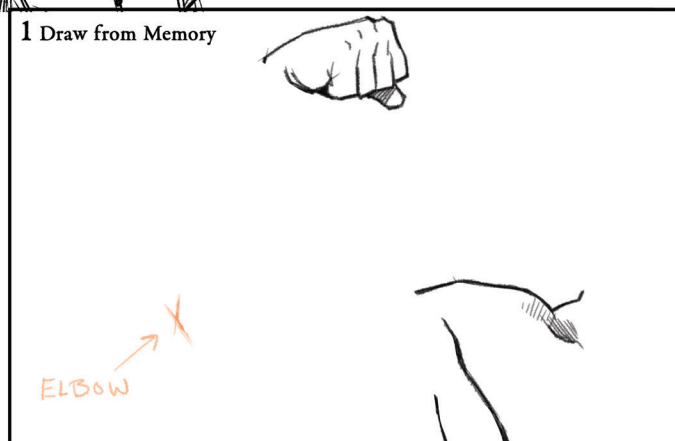
Now let's do a Cognitive Drawing exercise on the flexed arm. I've included a photo to help visualize the shape of the muscles.



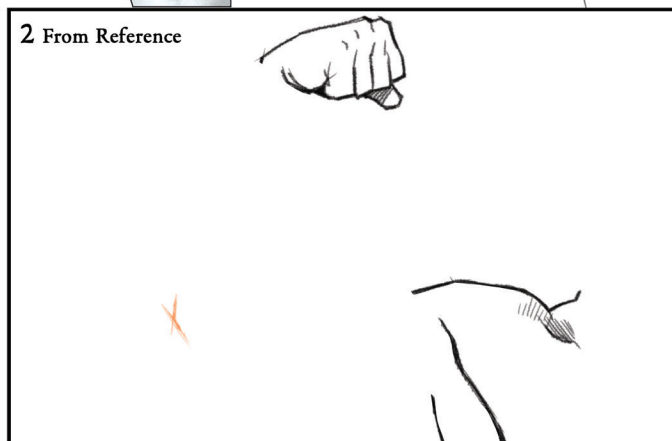
Don't look too long!



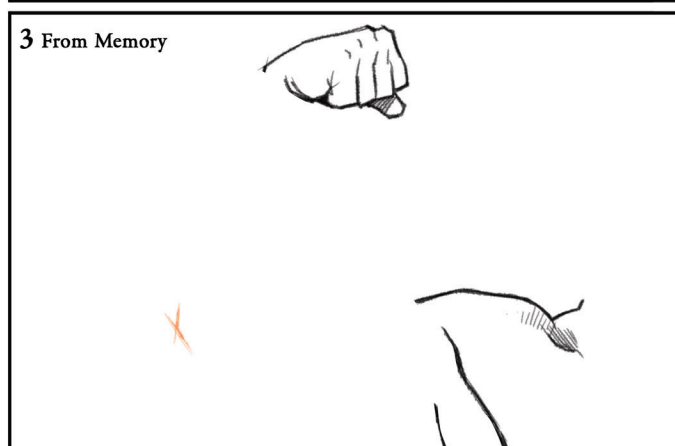
1 Draw from Memory



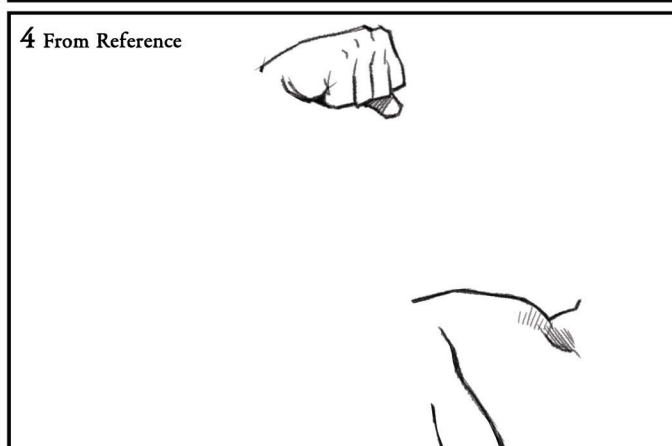
2 From Reference



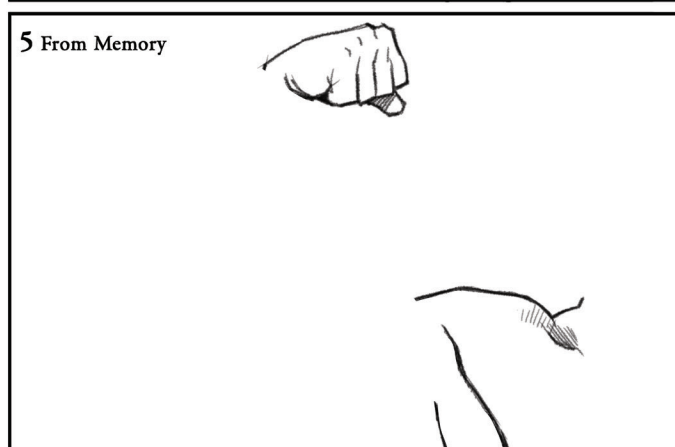
3 From Memory



4 From Reference



5 From Memory



6 Draw Again at a Later Date



**SLEEP ON IT**

# MUSCLE MEMORY

Just like building arm muscles, every artist needs to build muscle memory.

Muscle memory is the ability to reproduce a particular movement without conscious thought, acquired as a result of frequent repetition of that movement.



This is why it looks so effortless for athletes to perform at the highest level.

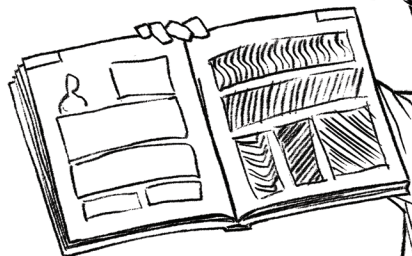
This same concept applies to artists.



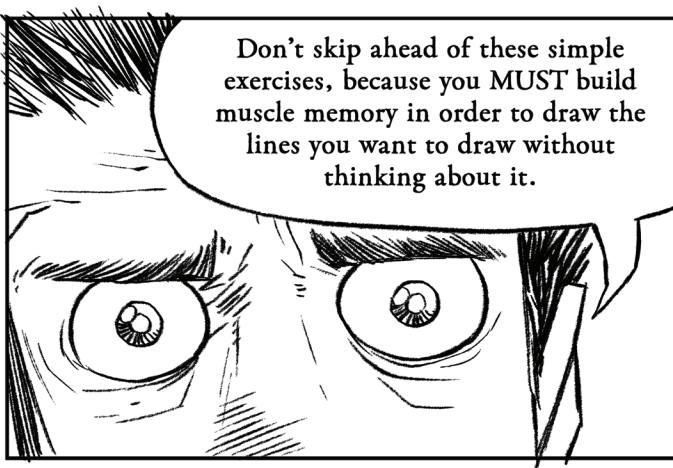
Artists are not just born with the ability to draw a perfect line. They have to build up their muscle memory to draw perfect lines from doing it over and over again.



You can practice more muscle memory exercises on your own as you do this book.



Don't skip ahead of these simple exercises, because you **MUST** build muscle memory in order to draw the lines you want to draw without thinking about it.



But first, let's finish yesterday's Cognitive Drawing page.

See how you do at drawing that flexed arm again. Try it from memory. You can look at the references if you need a refresher.







Let's work on some muscle memory.

Just practice drawing the same line over and over until you have hundreds of similar looking lines.

Some of these lines focus on how hard you press and some are all about making a nice curved or straight line.

Try your best to continue this pattern all the way across the frame. Notice the curve and lighter pressure applied at the ends of the lines.



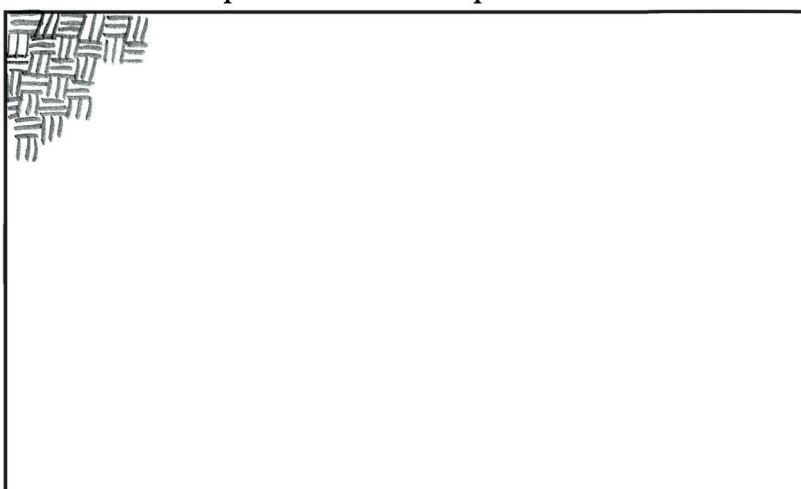
Continue this pattern of straight lines all the way across the frame. Keep them as close together as possible without touching each other. Notice how they are darker in the center of the line too. Good luck!



Now draw a curved line that abruptly turns into a straight line. Keep in mind the pressure you need to apply to make the ends of the line lighter than the center.



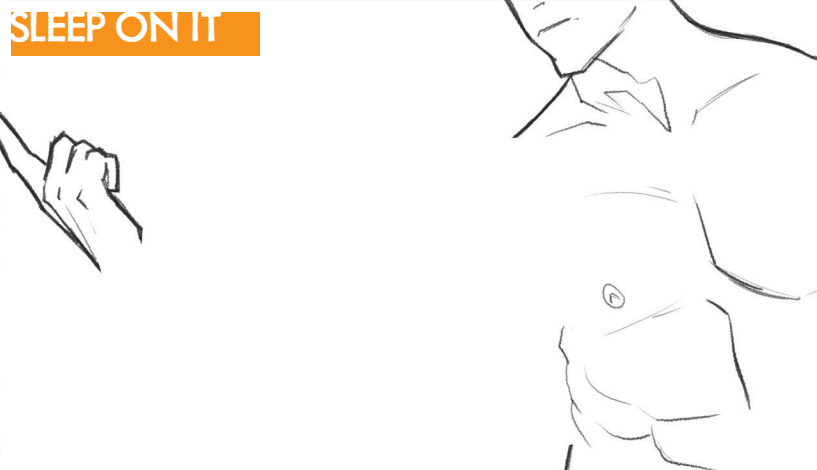
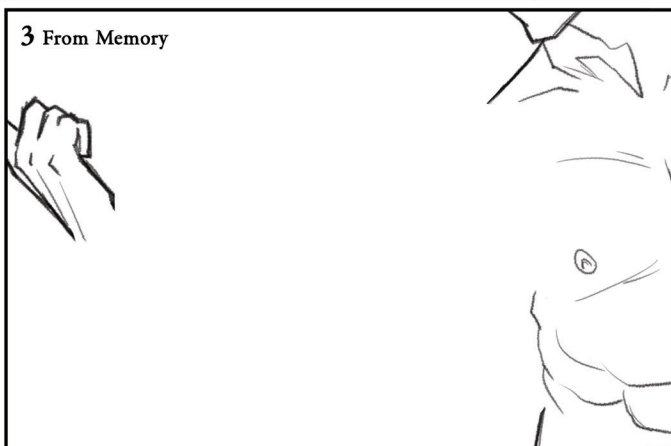
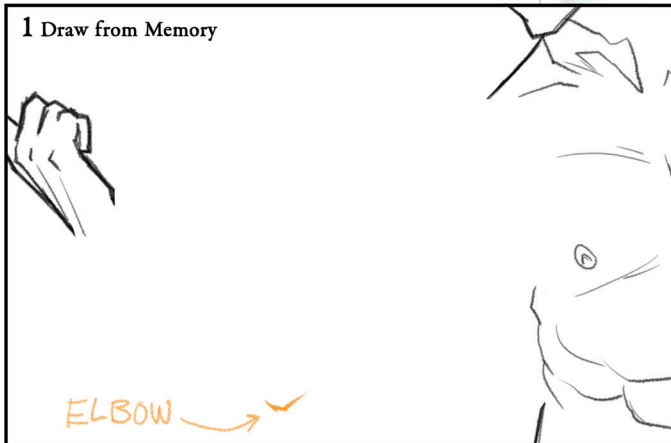
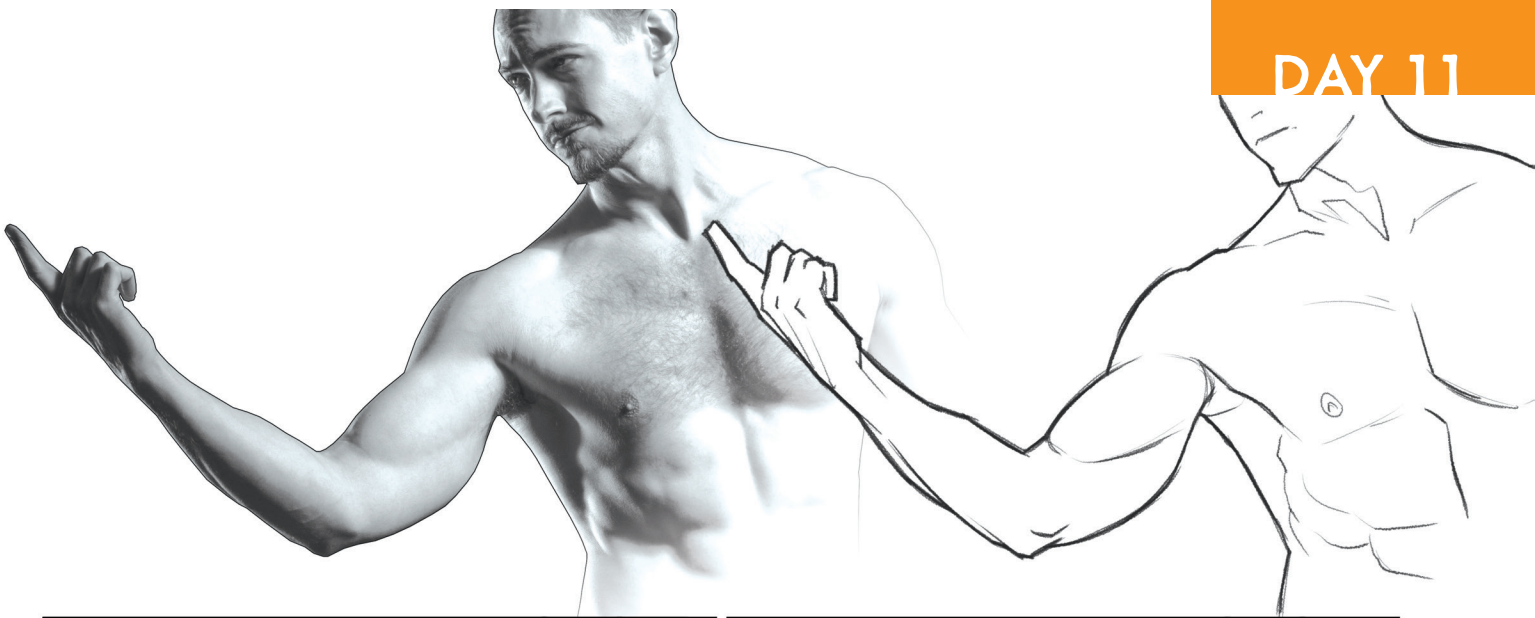
Now finish the pattern in the whole panel below.



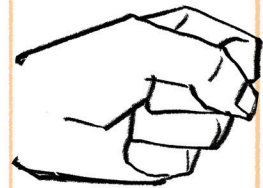
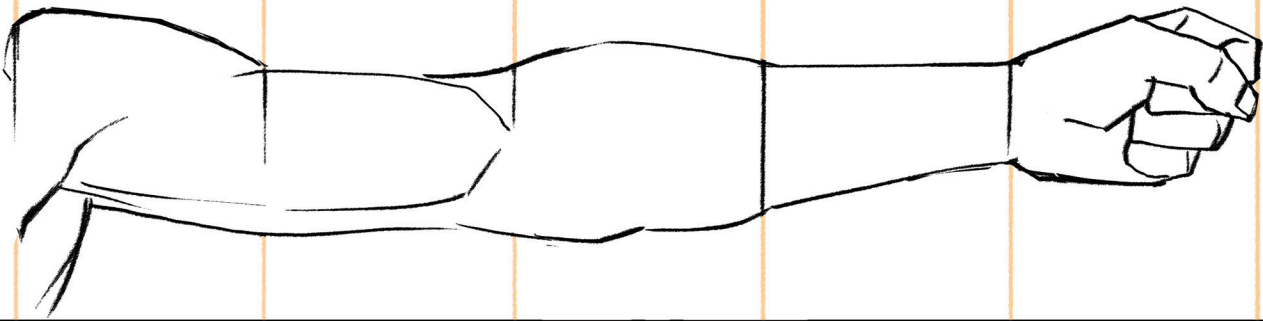
Good job!  
Is your hand cramping now?

Let's take a short break and then finish the day with a Cognitive Drawing exercise on the next page.

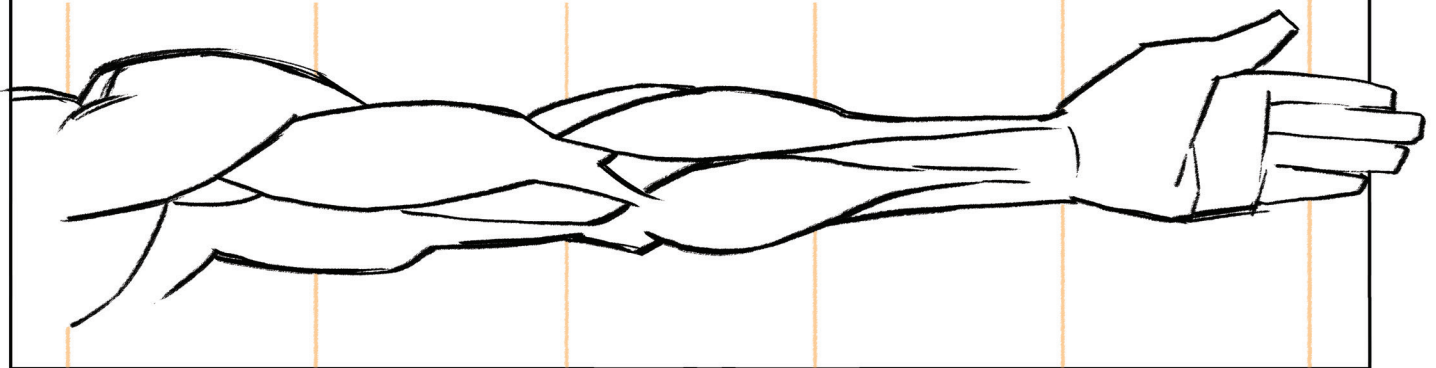




Study the proportions of the arm and copy this drawing in the space below.

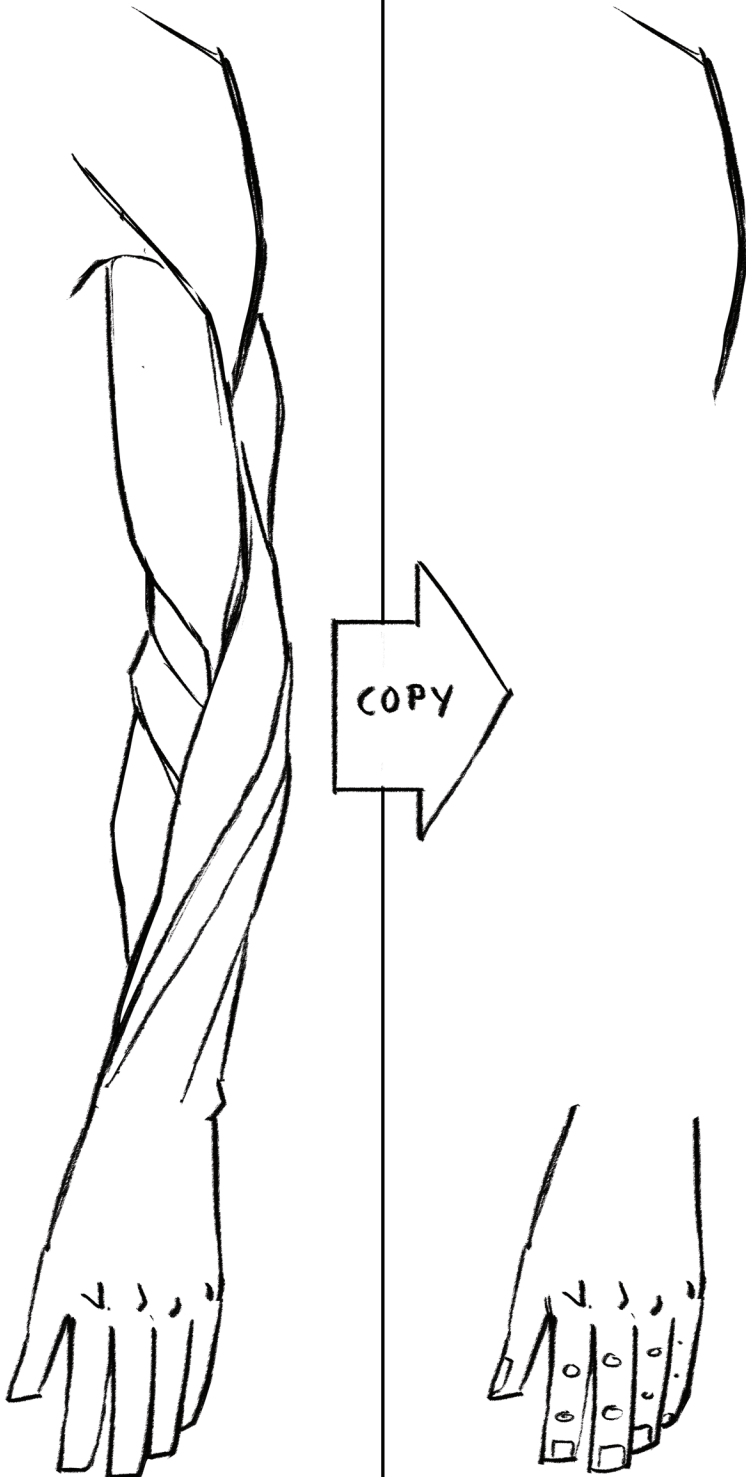


Study the muscles of the arm and copy this drawing in the space below.

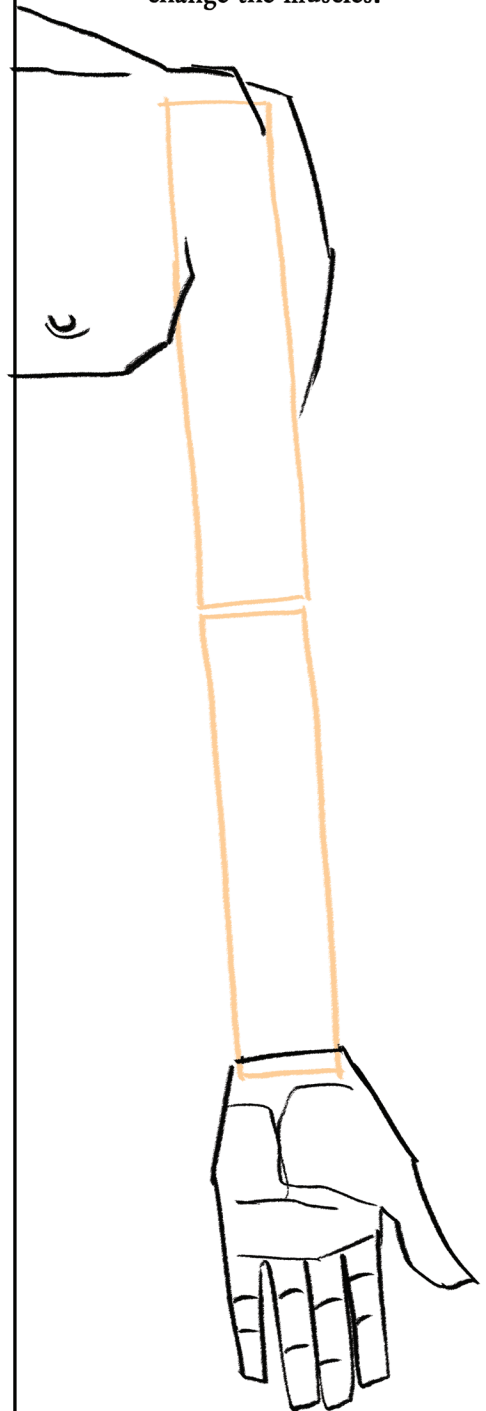




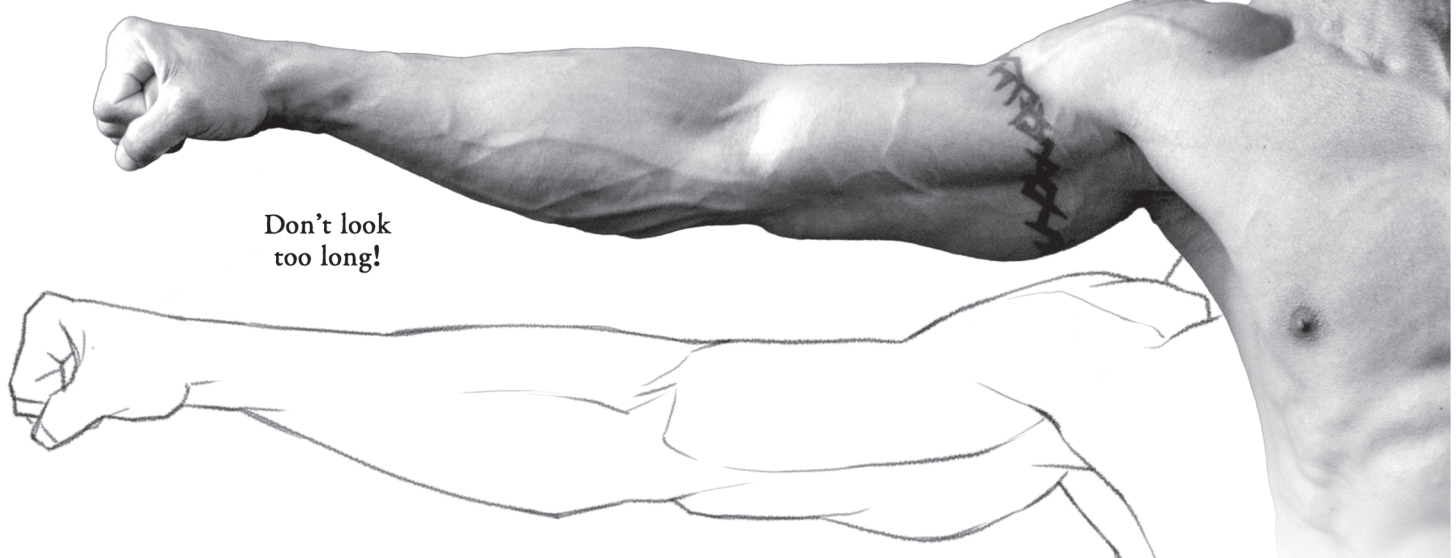
Study the muscles of the arm and copy in the space below.



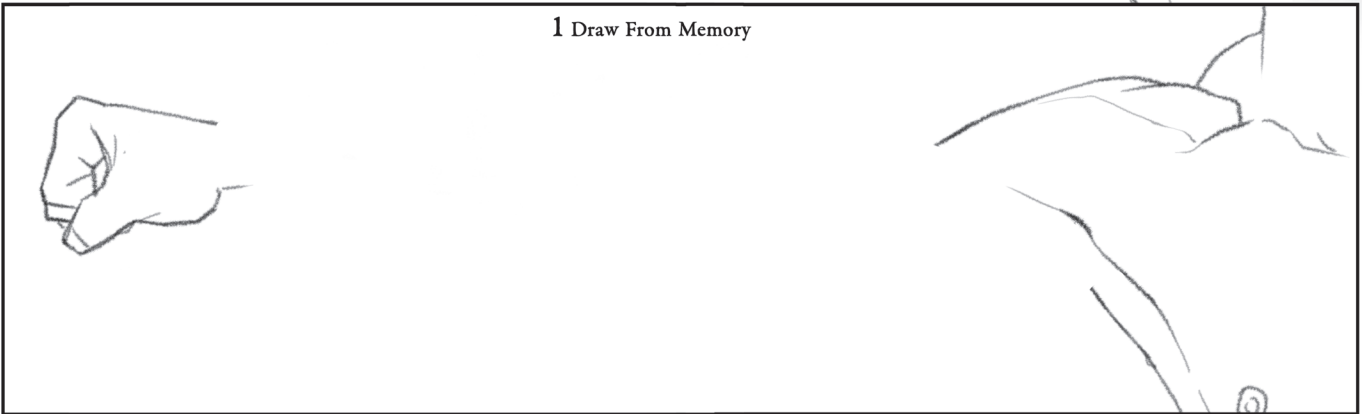
Can you challenge yourself and figure out how to draw the muscles on this arm? Note: the hand is facing the opposite direction. How will that change the muscles?



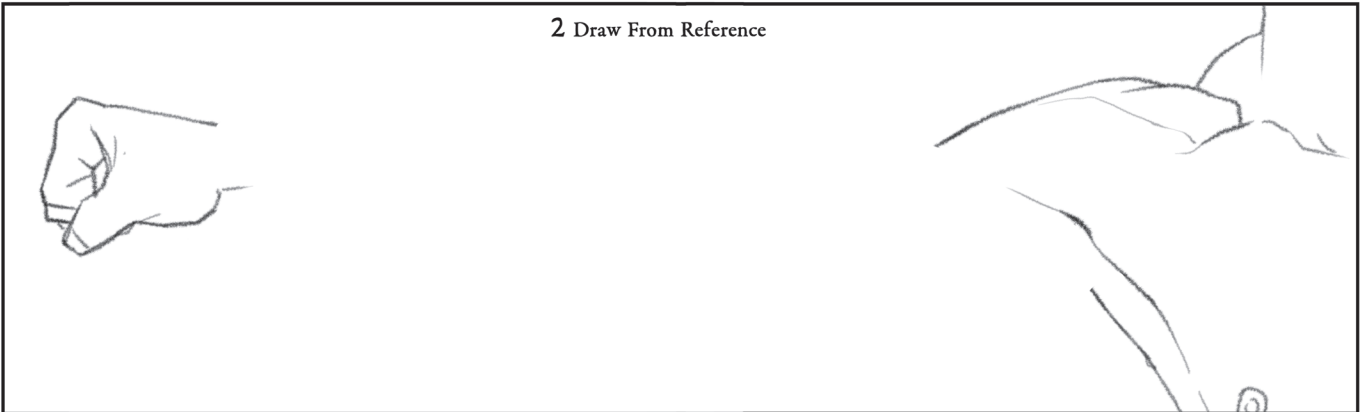
Study the muscles on the previous page for help.



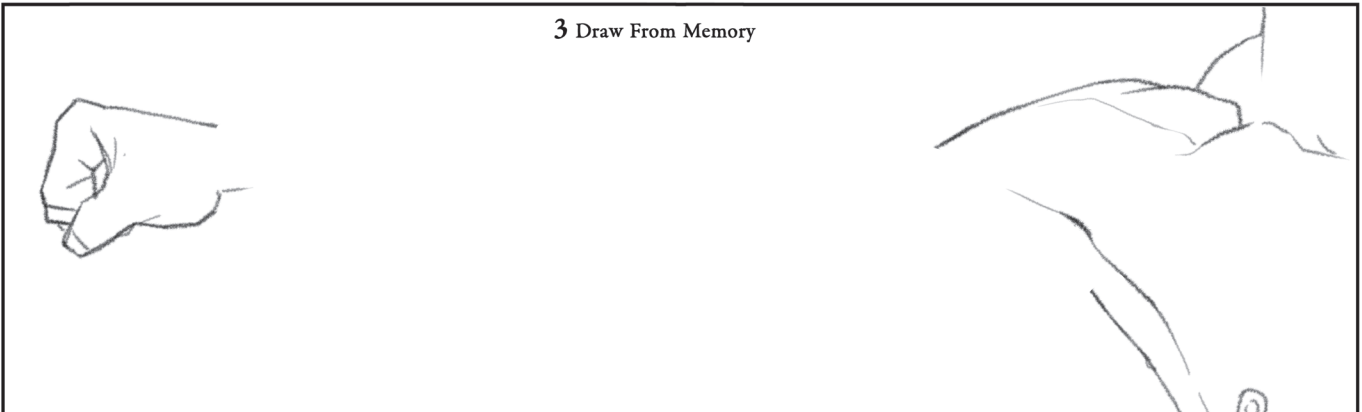
1 Draw From Memory

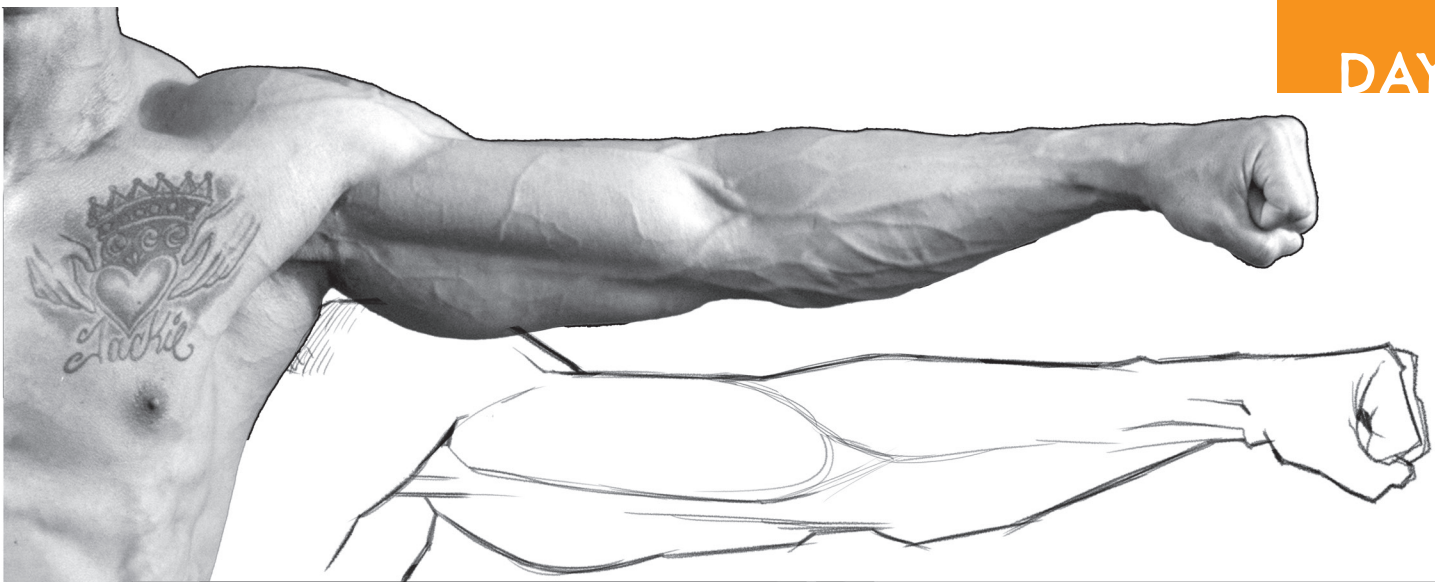


2 Draw From Reference

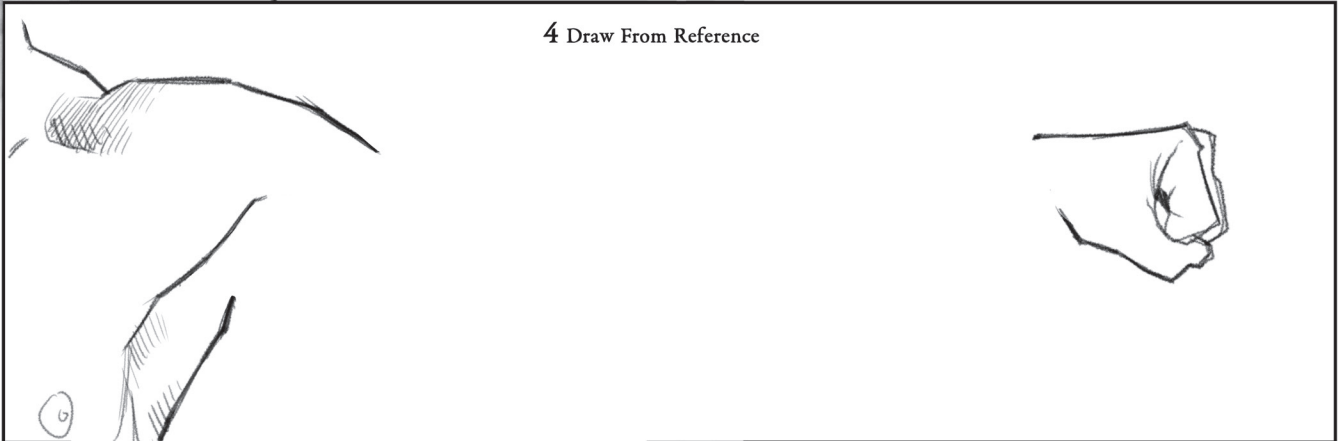


3 Draw From Memory

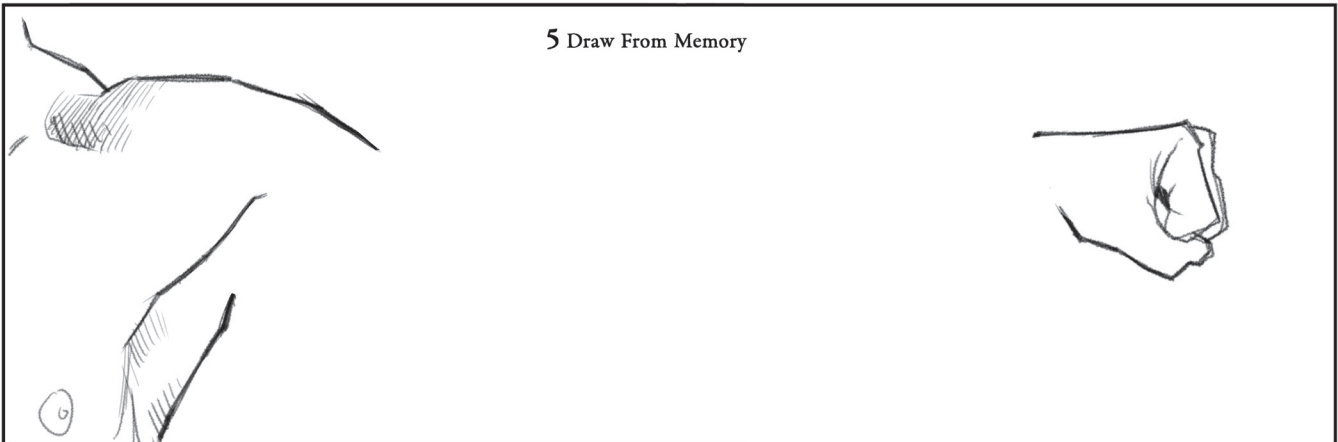




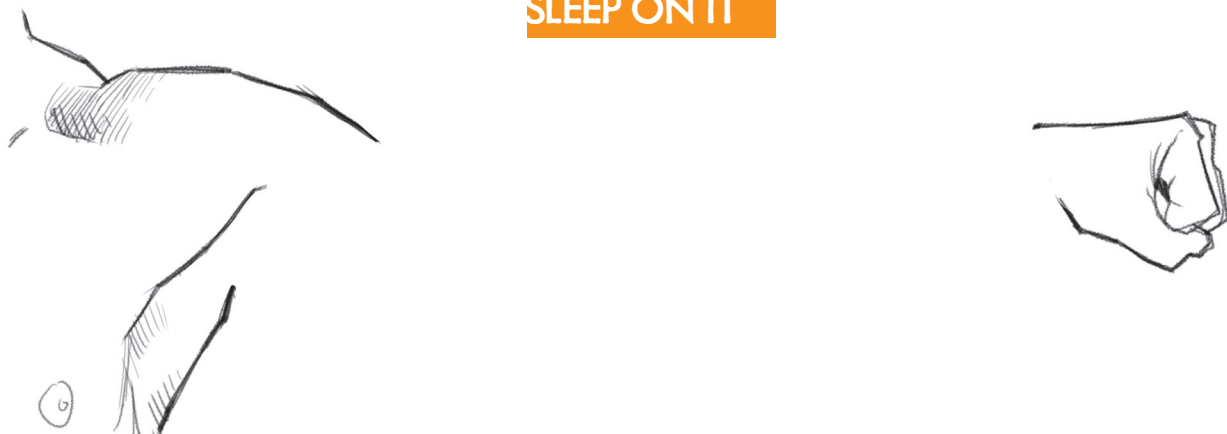
4 Draw From Reference



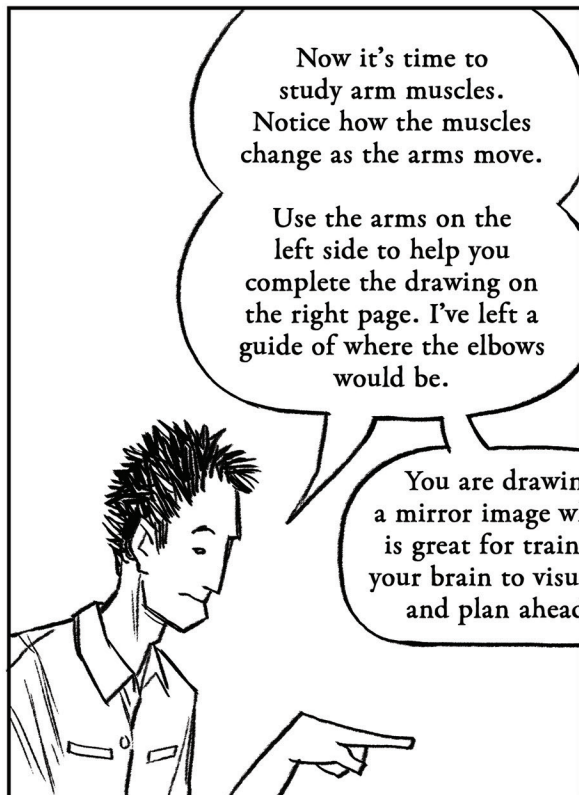
5 Draw From Memory

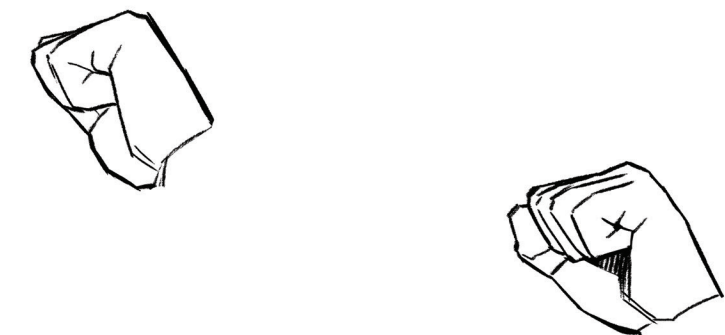


SLEEP ON IT





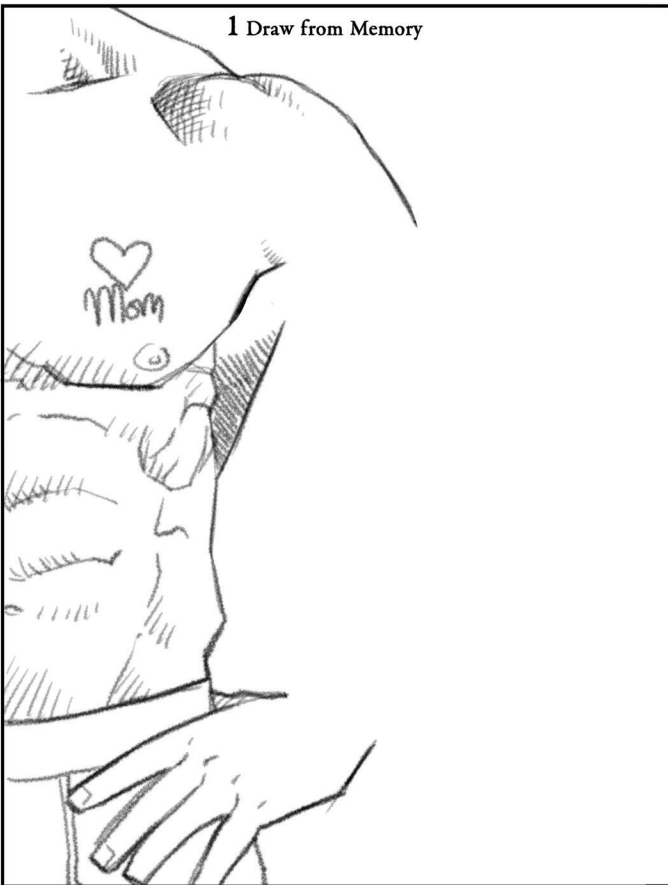




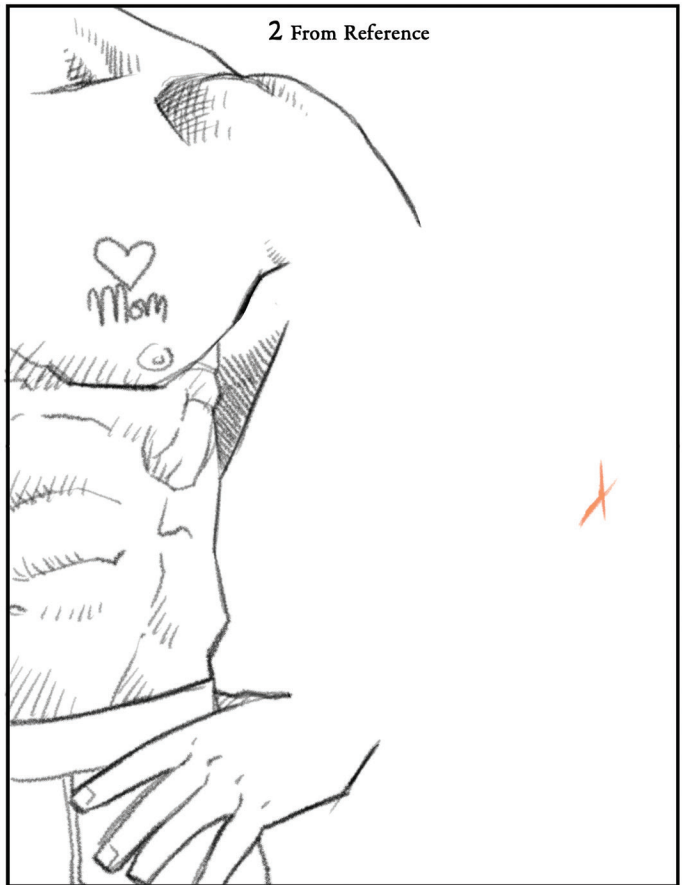
Did you know you can follow along with an instructor at [CognitiveDrawing.com](http://CognitiveDrawing.com)

Don't look more than a few seconds!

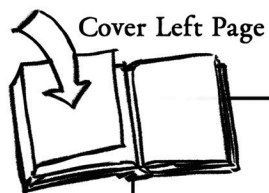
1 Draw from Memory



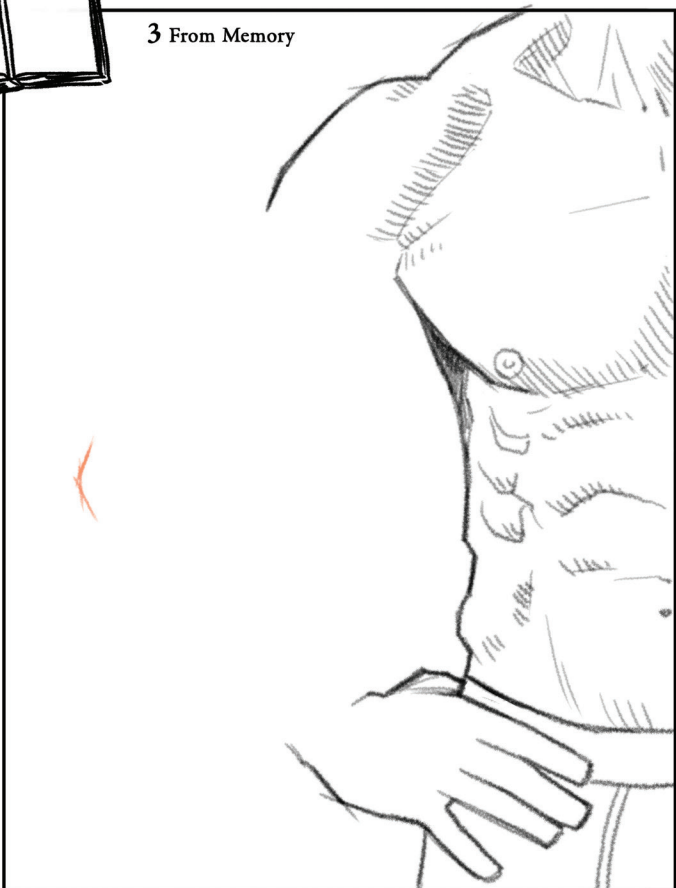
2 From Reference



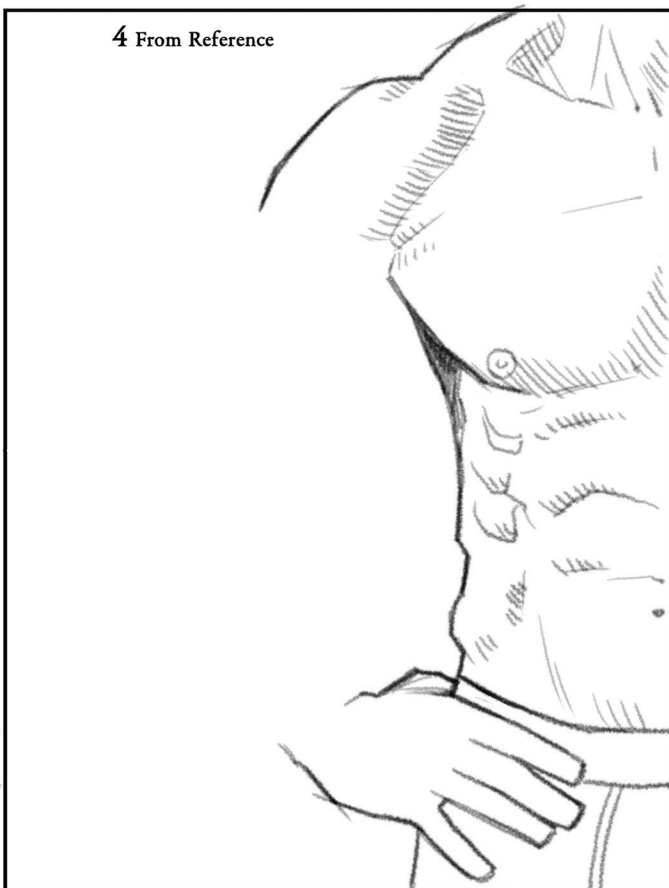




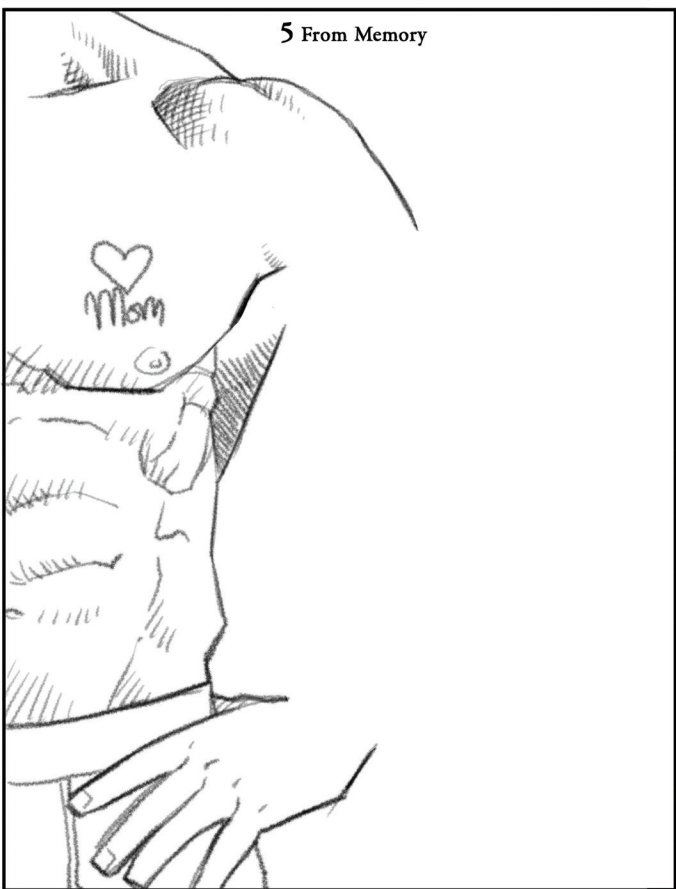
3 From Memory



4 From Reference



5 From Memory

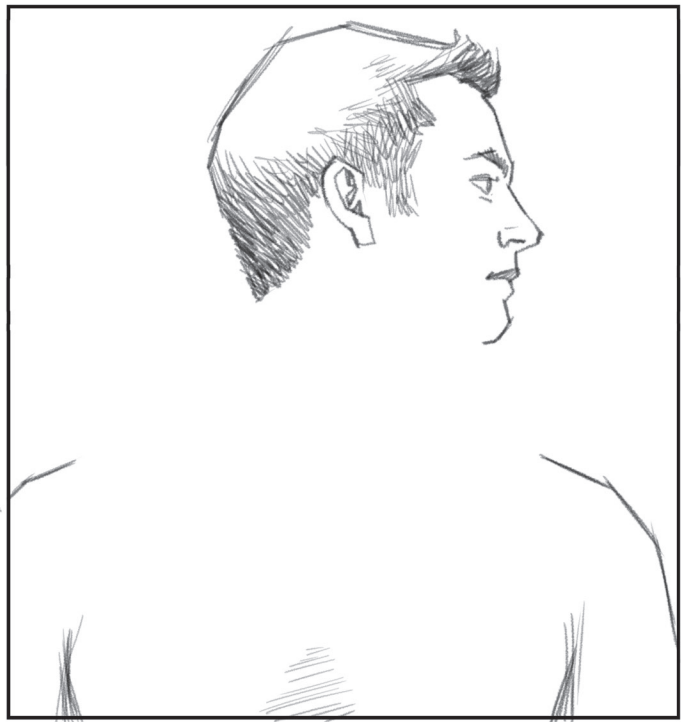
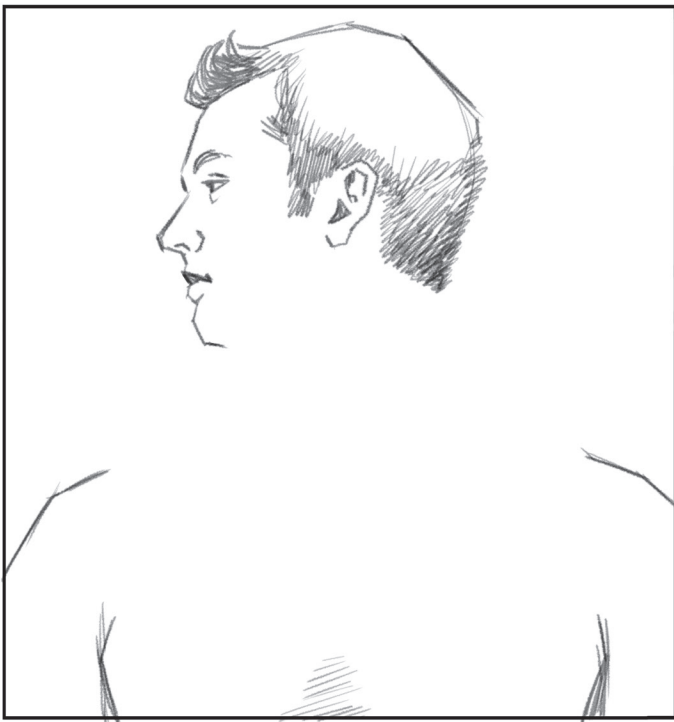


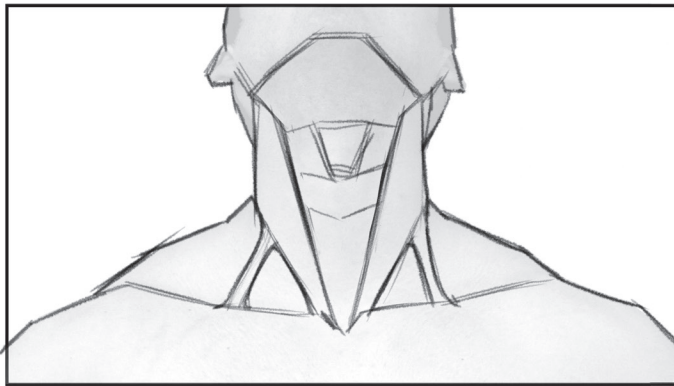
SLEEP ON IT



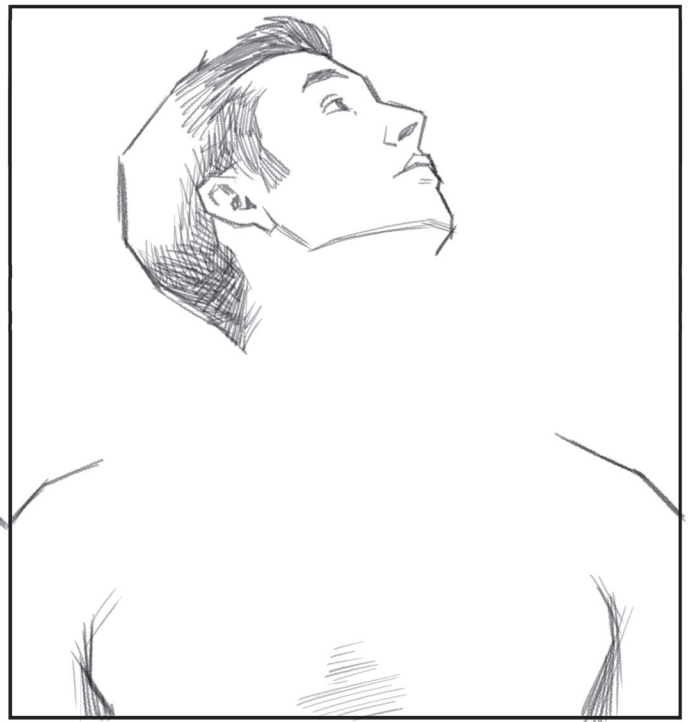
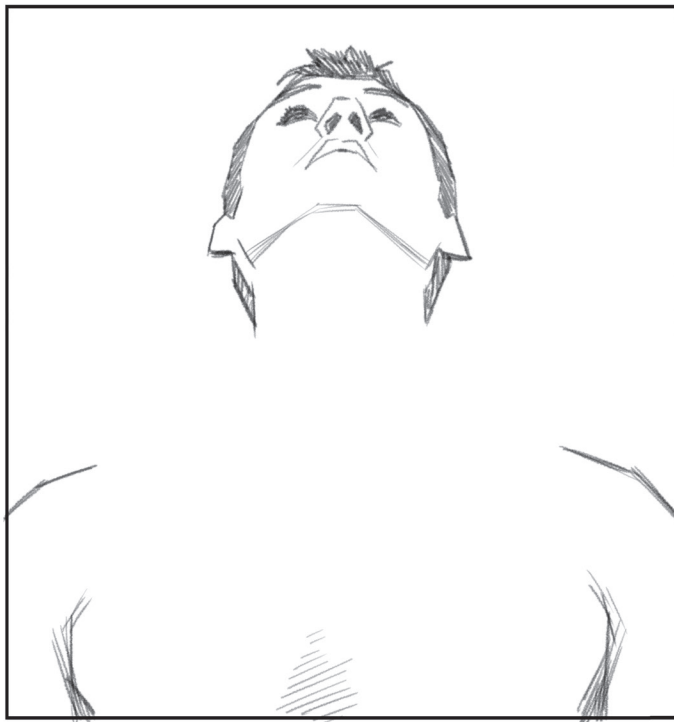


Finish drawing the neck muscles below while studying the reference above.





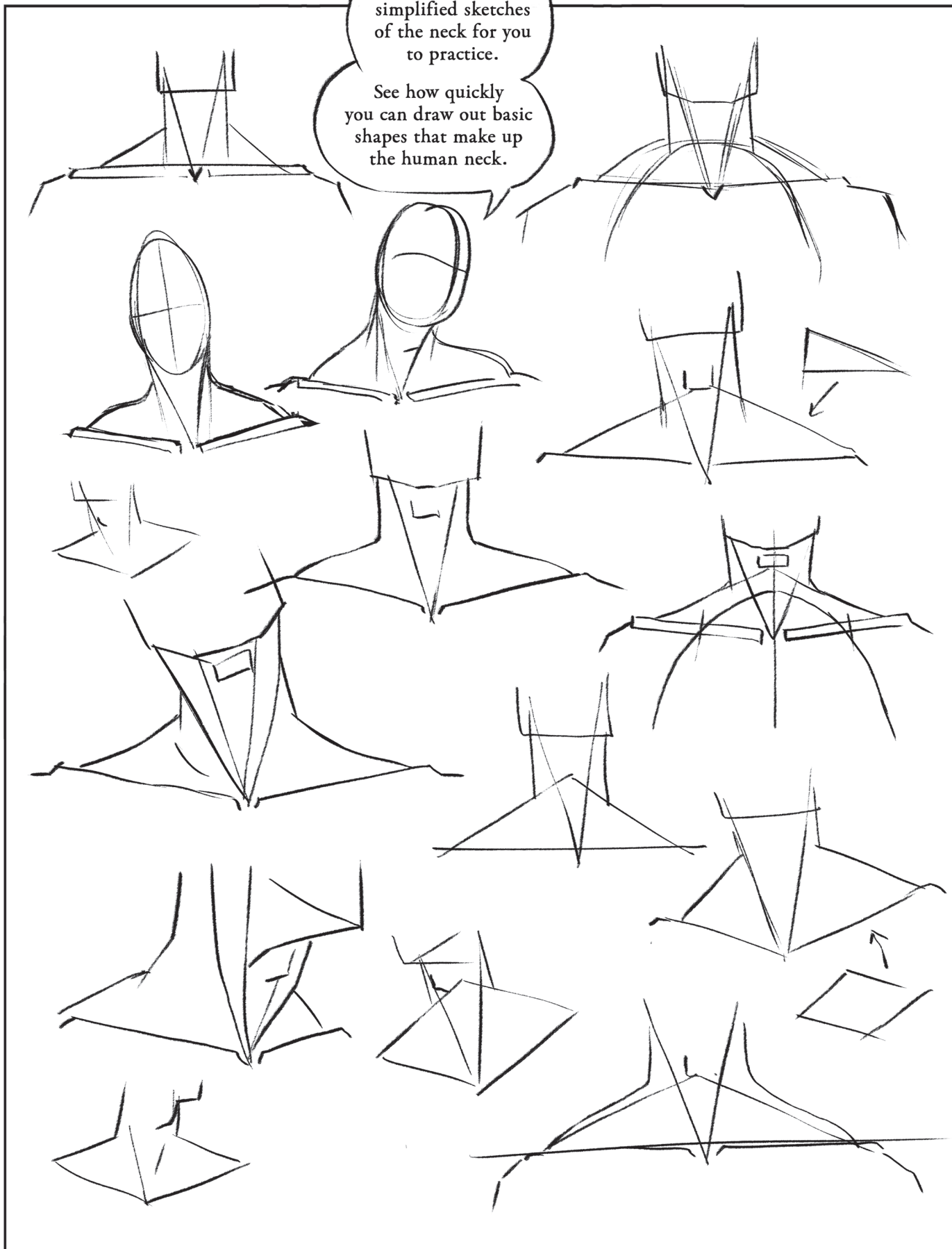
Finish drawing the neck muscles below while studying the reference above.





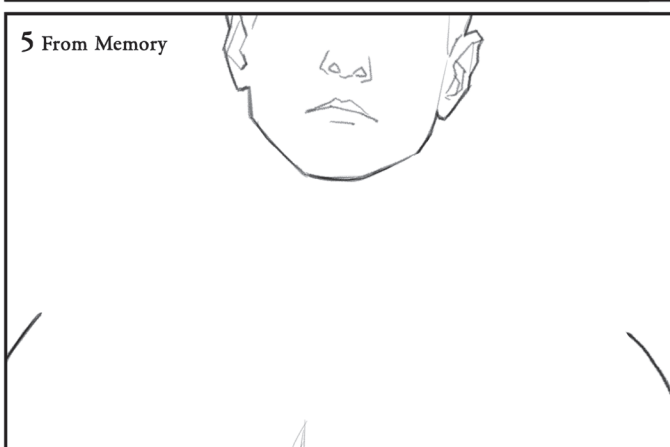
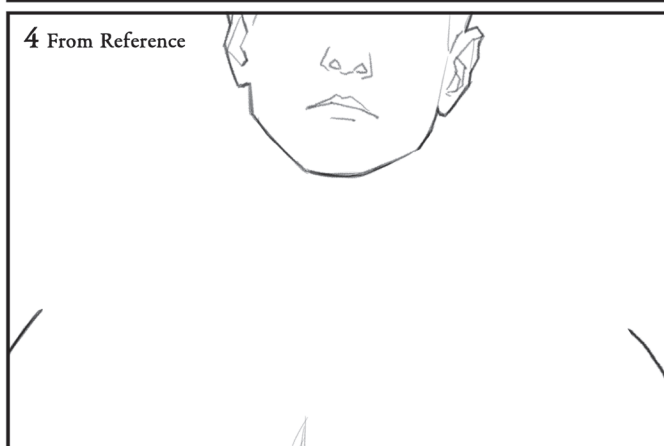
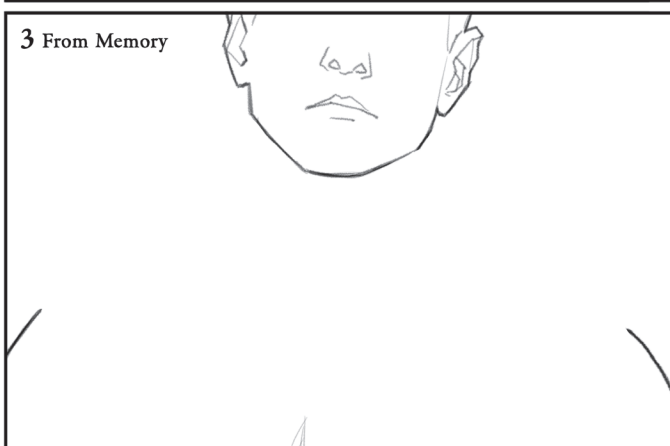
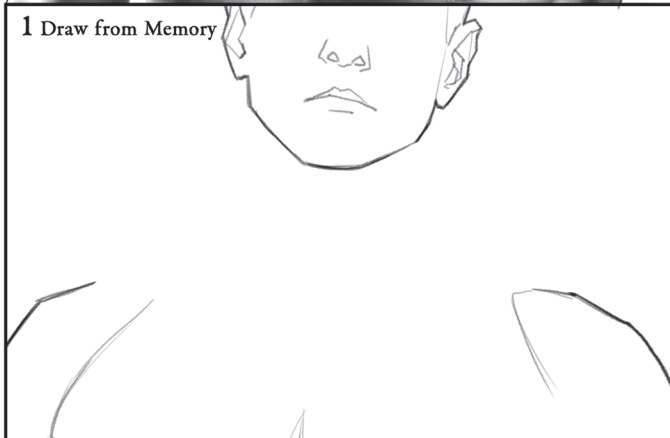
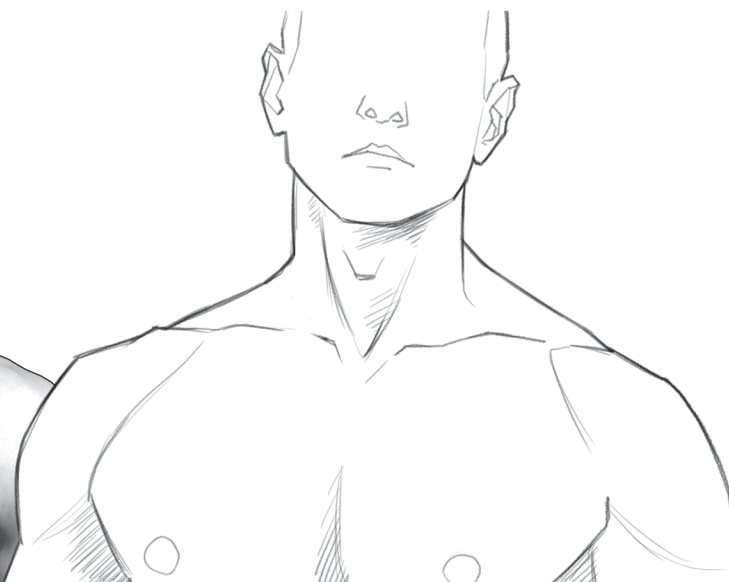
Here are some simplified sketches of the neck for you to practice.

See how quickly you can draw out basic shapes that make up the human neck.



Either copy the simple sketches from the previous page or make up your own.

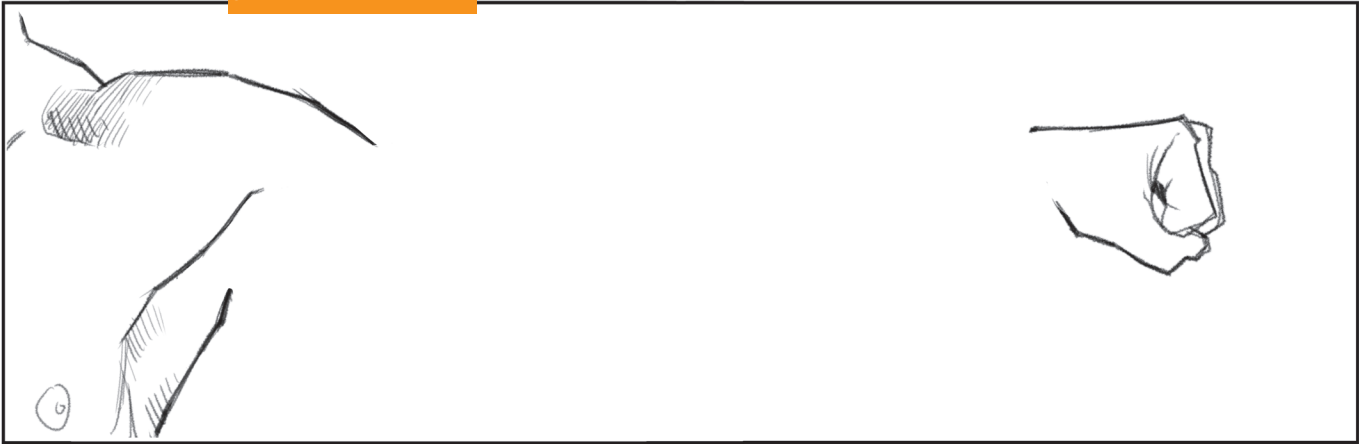
Notice how the collarbones act as a platform or base that all the neck muscles rest on.





## SLEEP ON IT

Draw the arms you practiced from Day 13 again here.



## SLEEP ON IT



Well, call me impressed!

Are there any other

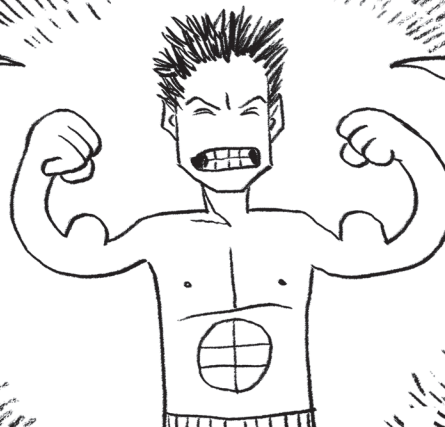
## SLEEP ON IT

frames that you haven't finished yet?

Now is a good time to look back and see if you missed any.

Try not to get discouraged if you haven't been able to remember every detail in your drawings so far.

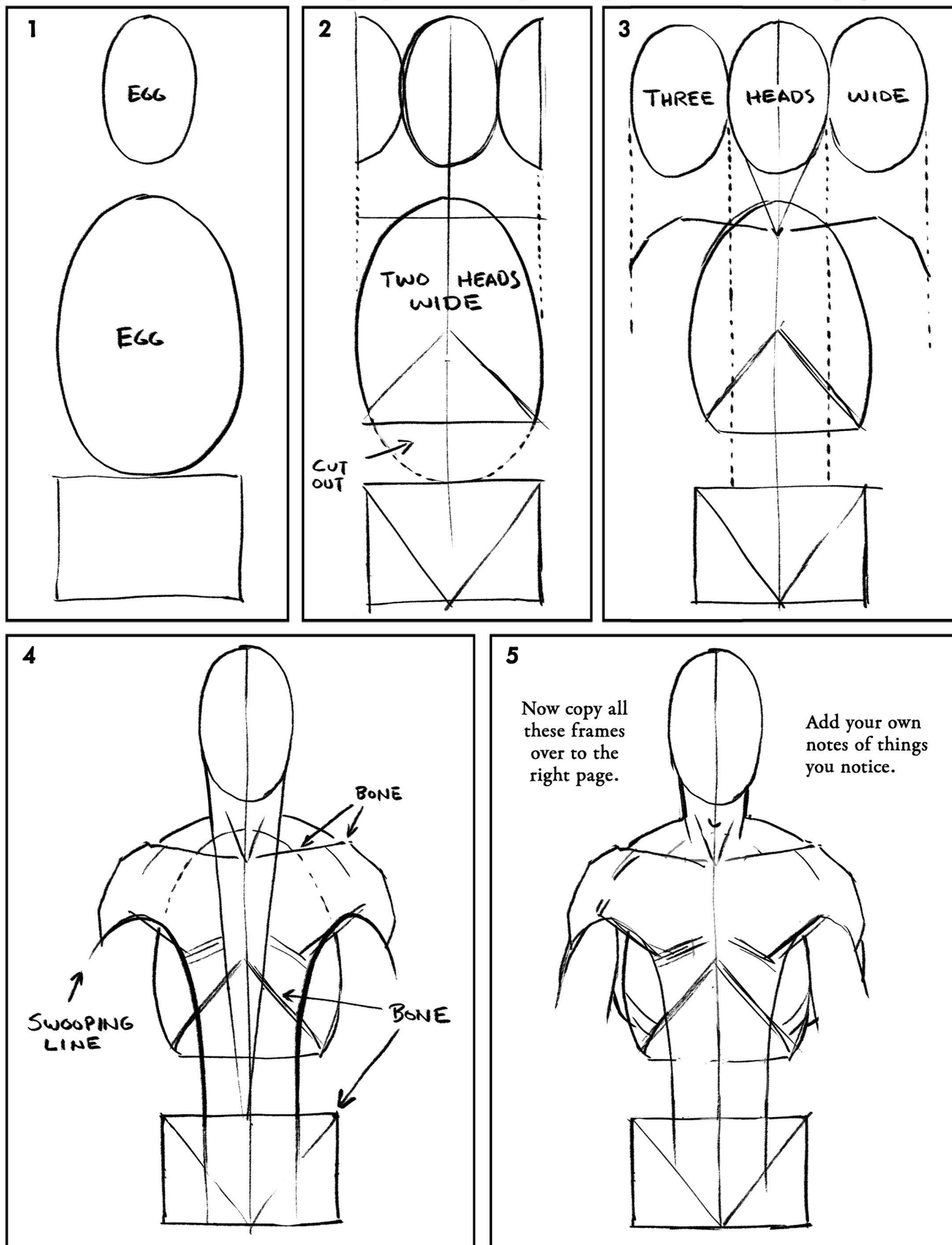
Just keep trying every day to memorize more and more. It's just like riding a bike. Once you get it, you've got it.



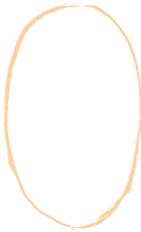




*"What I hear, I forget.  
What I see, I remember.  
What I do, I know."*

- Chinese Proverb

Let's work on proportions. Copy each panel over to the next page.

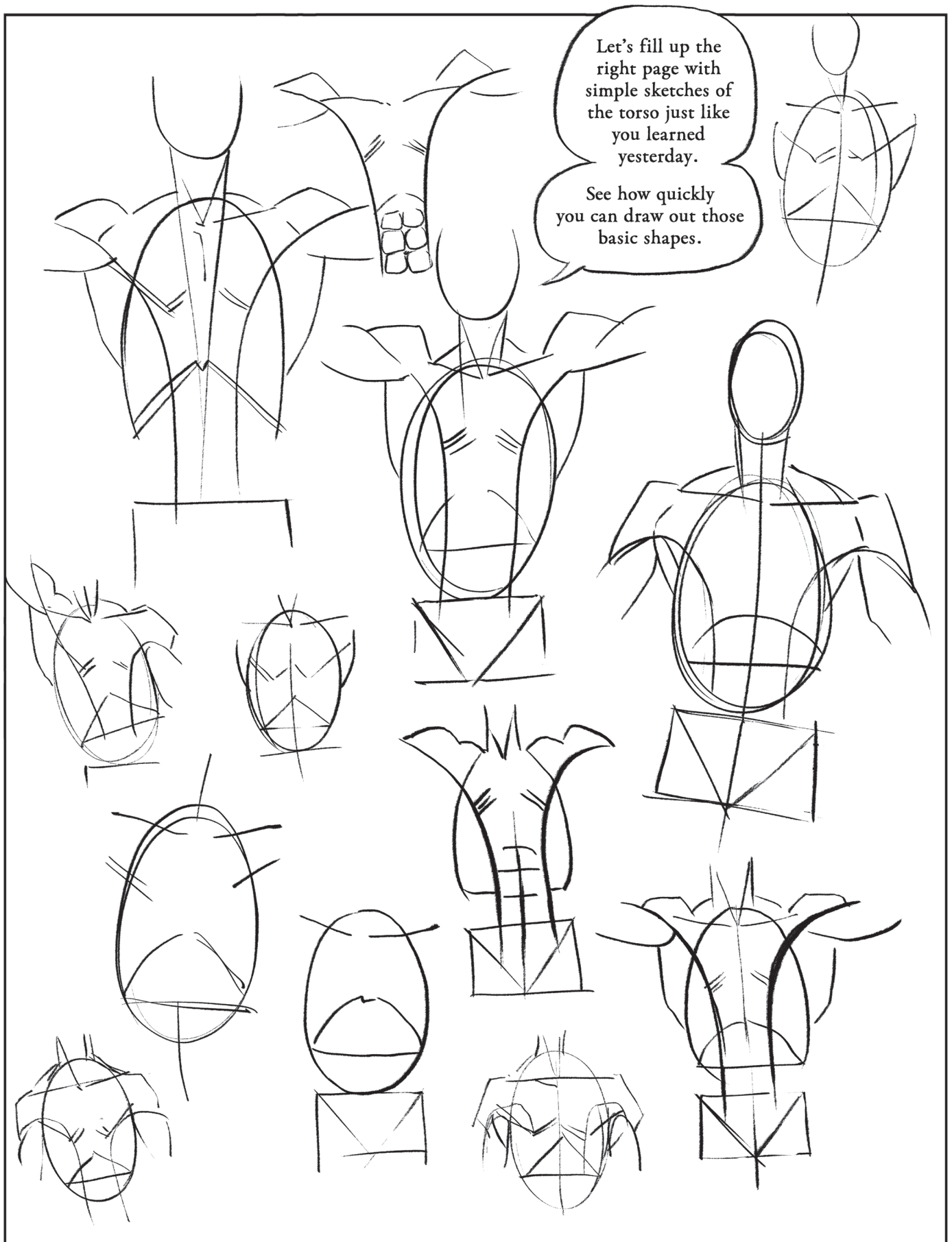


You truly learn something when you can teach it to others.

<b>1</b> 	<b>2</b> 	<b>3</b> 
<b>4</b> 	<b>5</b> 	

Now see if you can teach this to a friend  
or show your parents without using this book.





Either copy the simple sketches from the last page here or make up your own.

Practice drawing arms up, out and down, and always start with the egg shape.

1 Draw from Memory



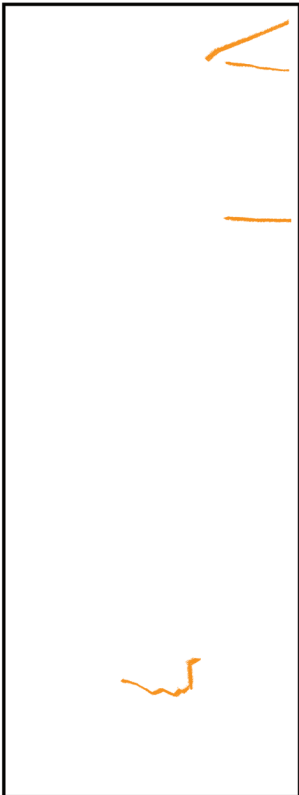
2 From Reference



3 From Memory



4 From Reference



5 From Memory



6 From Reference

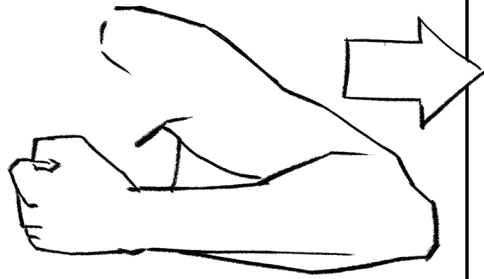


SLEEP ON IT

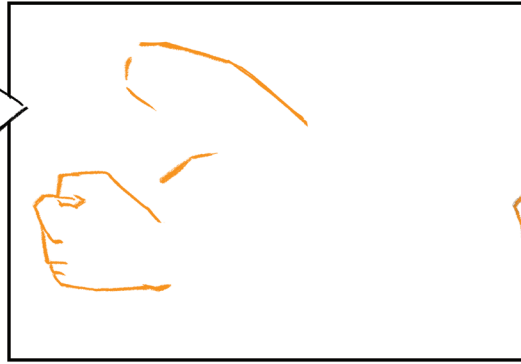




Reference



1 Draw from Memory



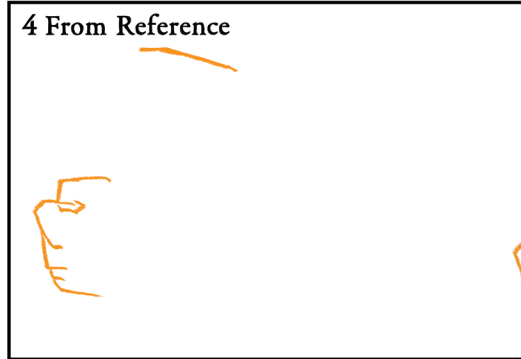
2 From Reference



3 From Memory



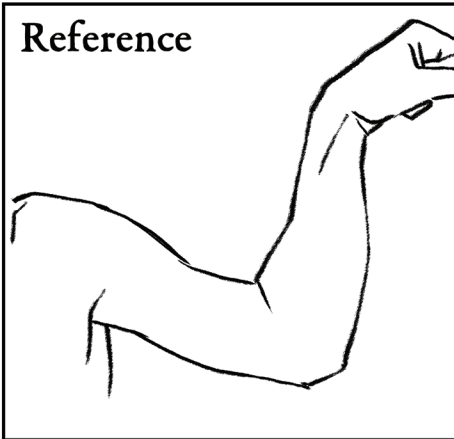
4 From Reference



SLEEP ON IT



Reference



1 Draw from Memory



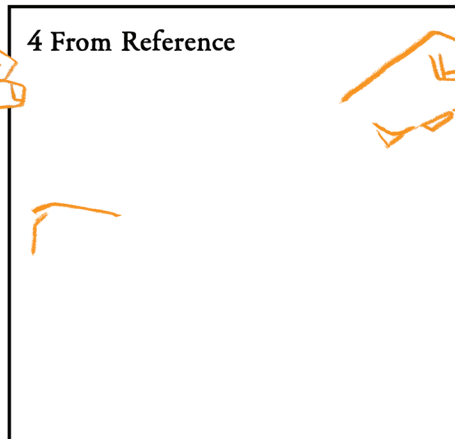
2 From Reference



3 From Memory



4 From Reference



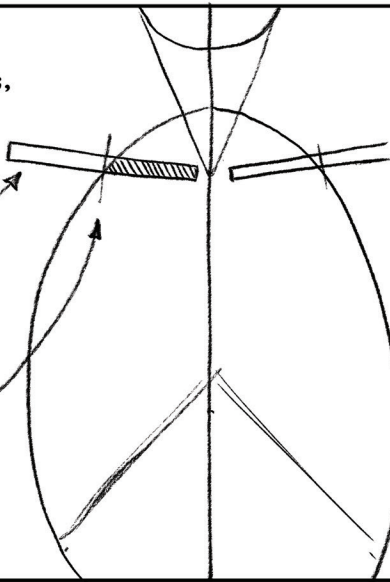
SLEEP ON IT



To break down the shoulder into shapes, let's pick up where we left off with our simple front guide shapes.

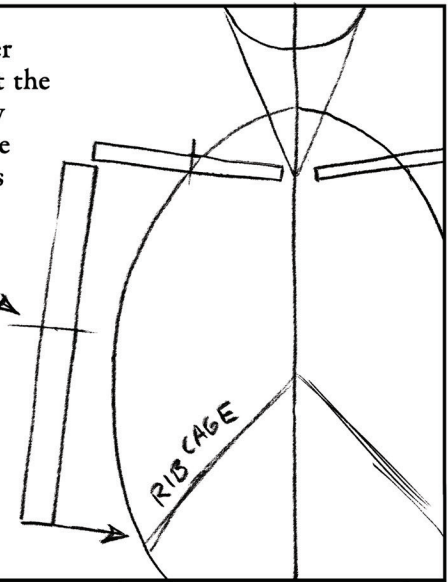
Add a small, thin block where the collarbone would go.

Notice that it sticks halfway out of our ribcage shape.

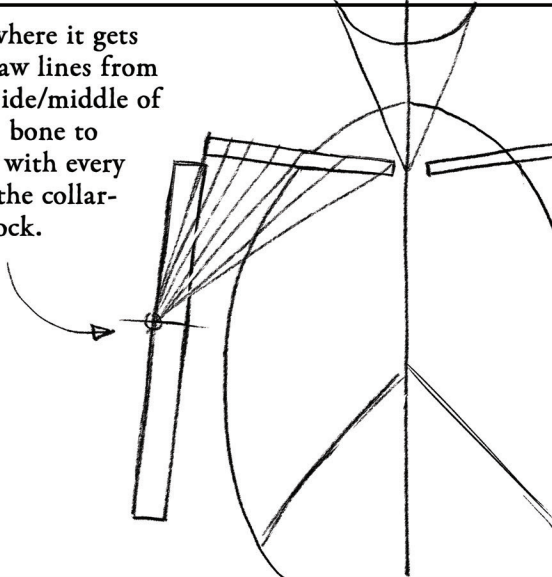


Now draw another block to represent the arm bone and pay attention to where the middle of this block is.

This block will extend almost to the bottom of the ribcage.

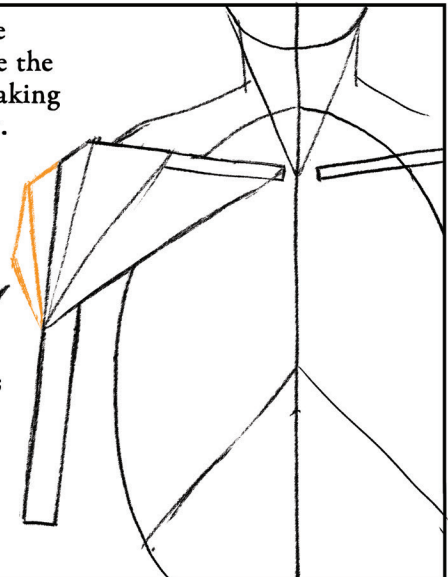


Here's where it gets fun. Draw lines from the outside/middle of our arm bone to connect with every part of the collarbone block.



With a little more detail, you can see the shoulder shapes taking form pretty easily.

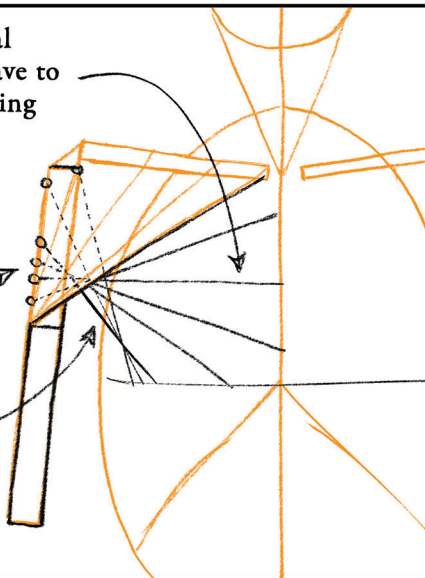
The more muscles a person has, the more you can extend out these lines.



To add the pectoral muscles, all you have to do is continue adding these lines.

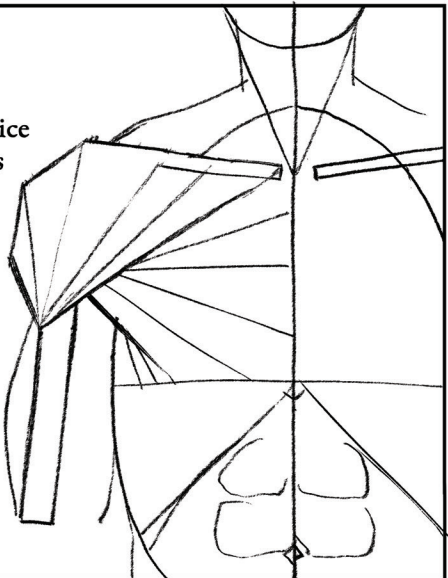
Notice how they attach to the arm in a criss-cross pattern.

There are even hidden muscles tucked away up into the armpit.

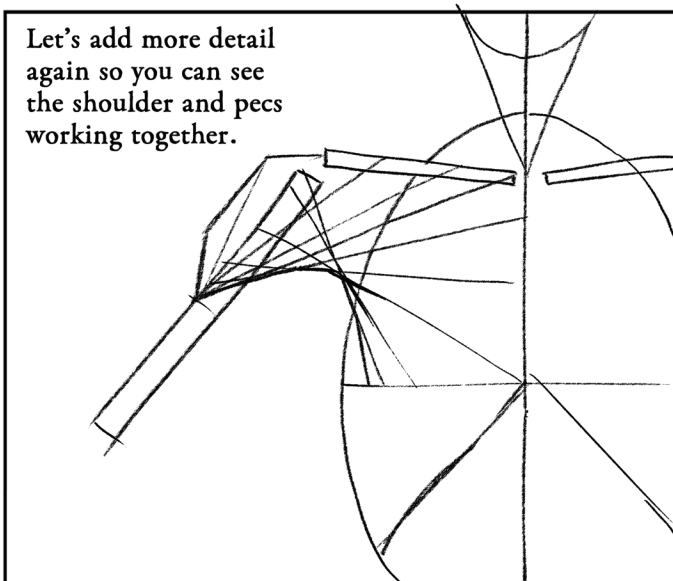


Notice how the shoulder muscles overlap the chest muscles. And notice where the muscles are hidden.

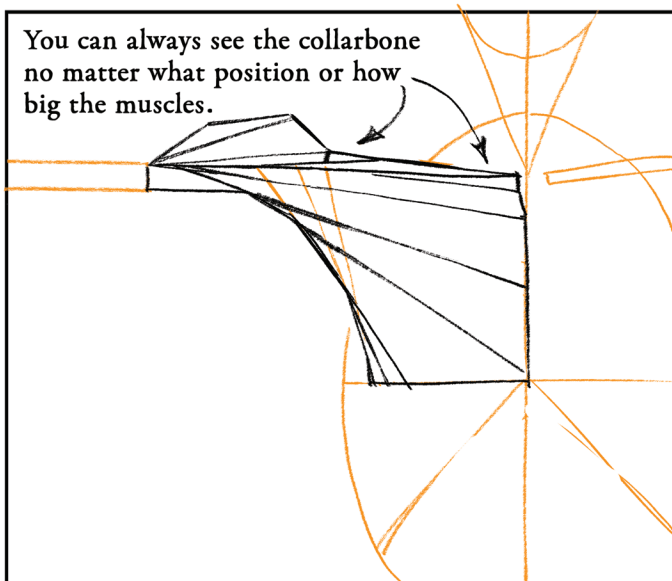
See how the shoulder, pecs and collarbone all work together.



Let's add more detail again so you can see the shoulder and pecs working together.

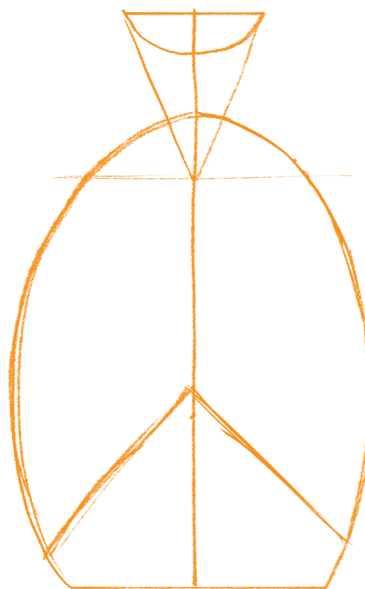


You can always see the collarbone no matter what position or how big the muscles.

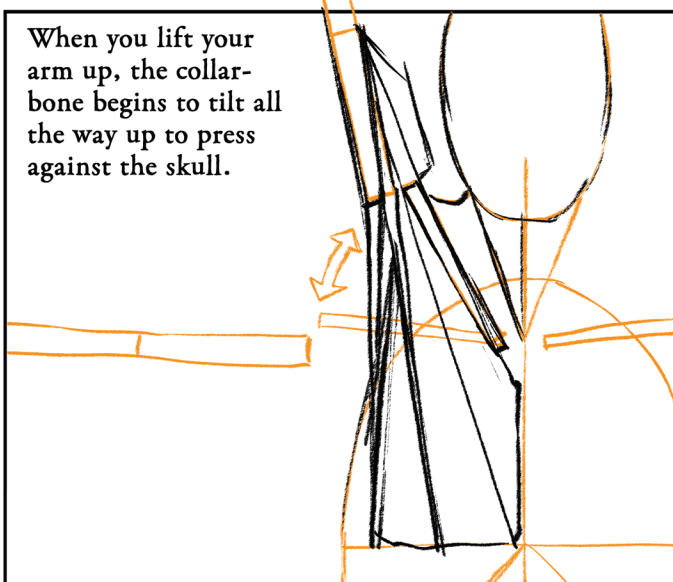


Now it's your turn to draw both arms. You can look at the reference.

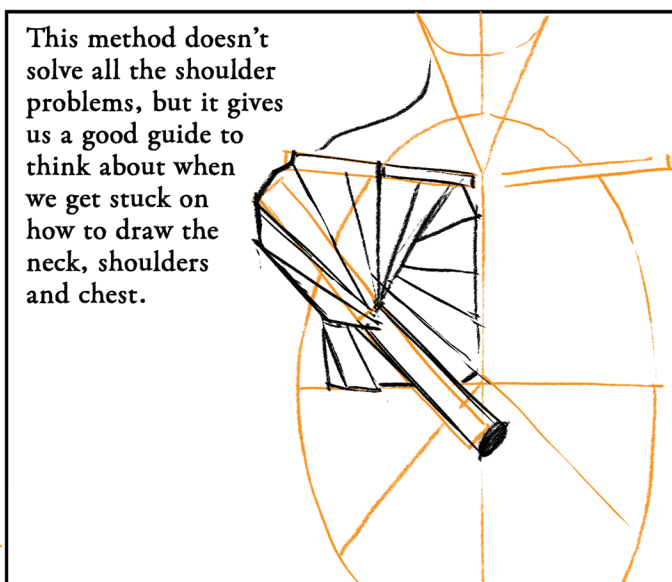
Remember to draw the collarbones first.



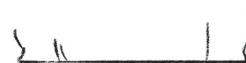
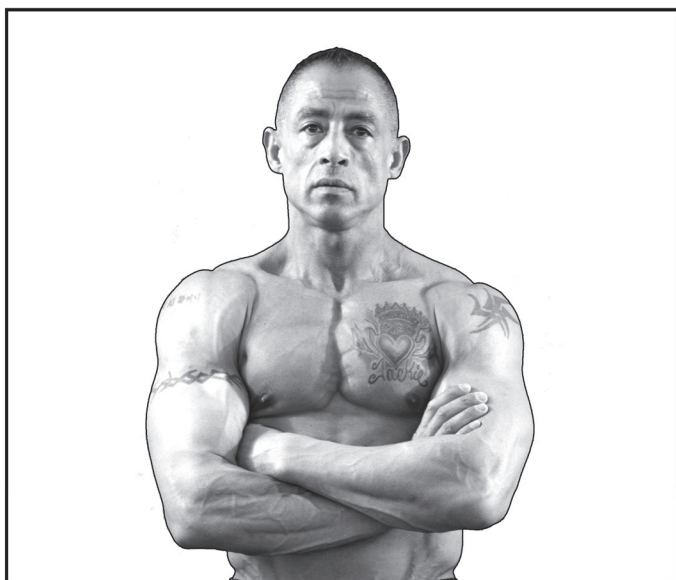
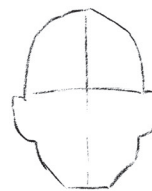
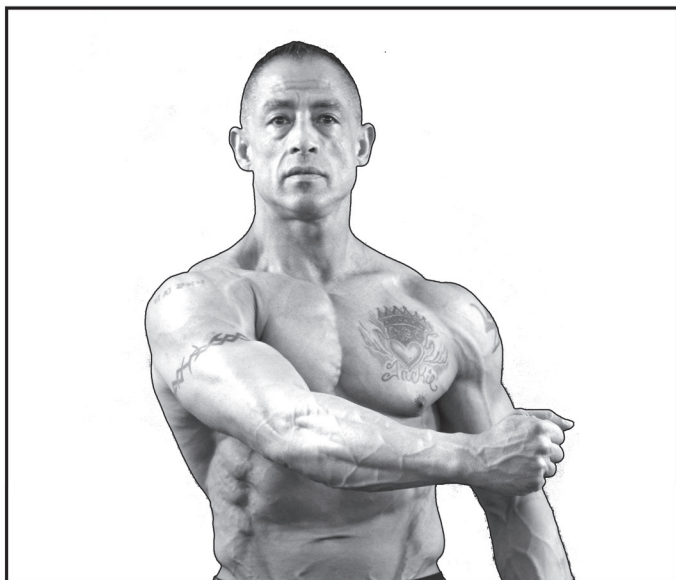
When you lift your arm up, the collarbone begins to tilt all the way up to press against the skull.



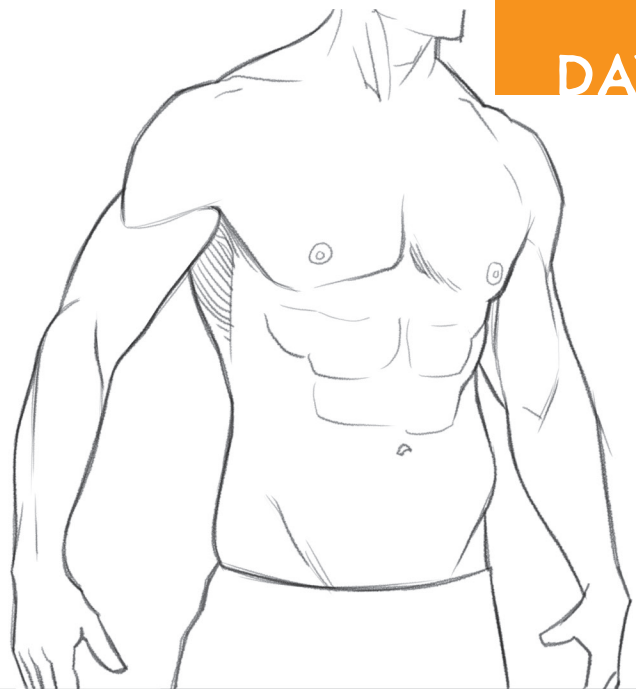
This method doesn't solve all the shoulder problems, but it gives us a good guide to think about when we get stuck on how to draw the neck, shoulders and chest.



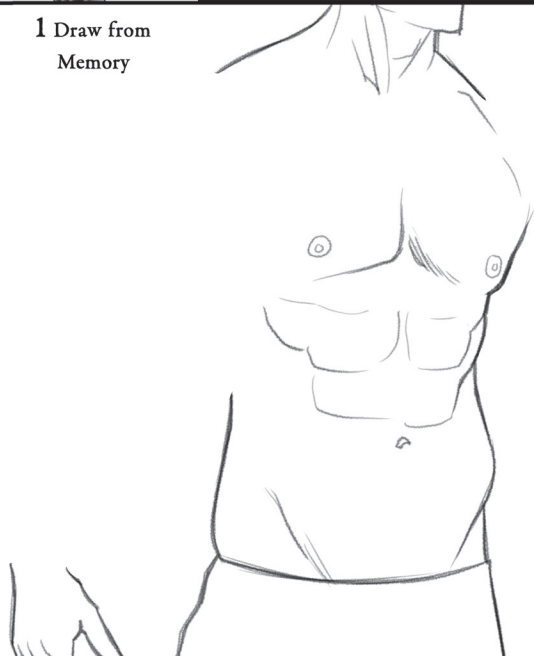
Study and copy arms and shoulders.







1 Draw from Memory



2 From Reference



3 From Memory



4 From Reference





*"You are never too old to set another goal or dream a new dream." – C.S. Lewis*

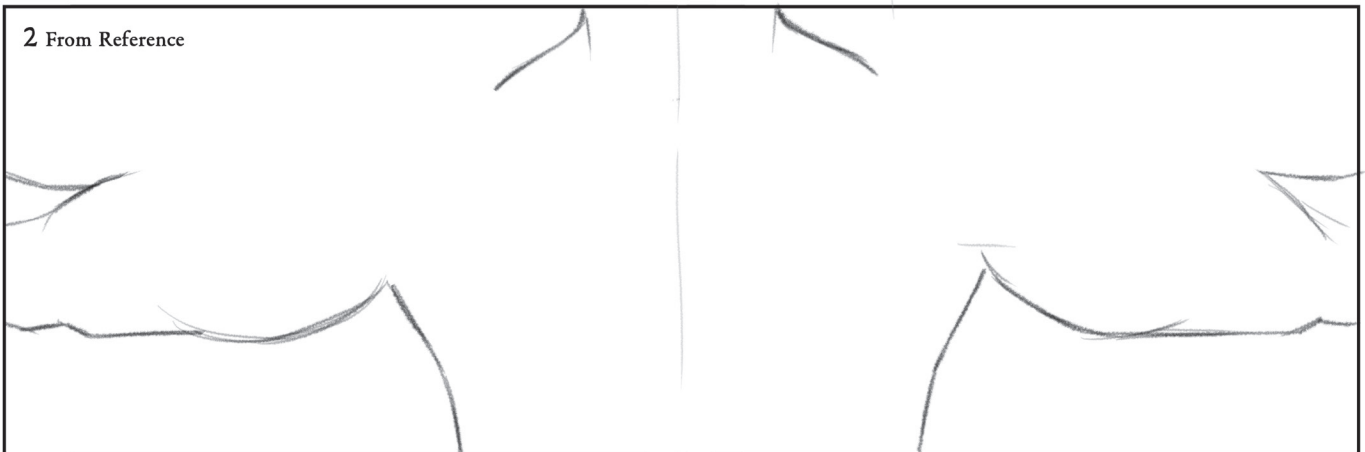
Don't look too long!



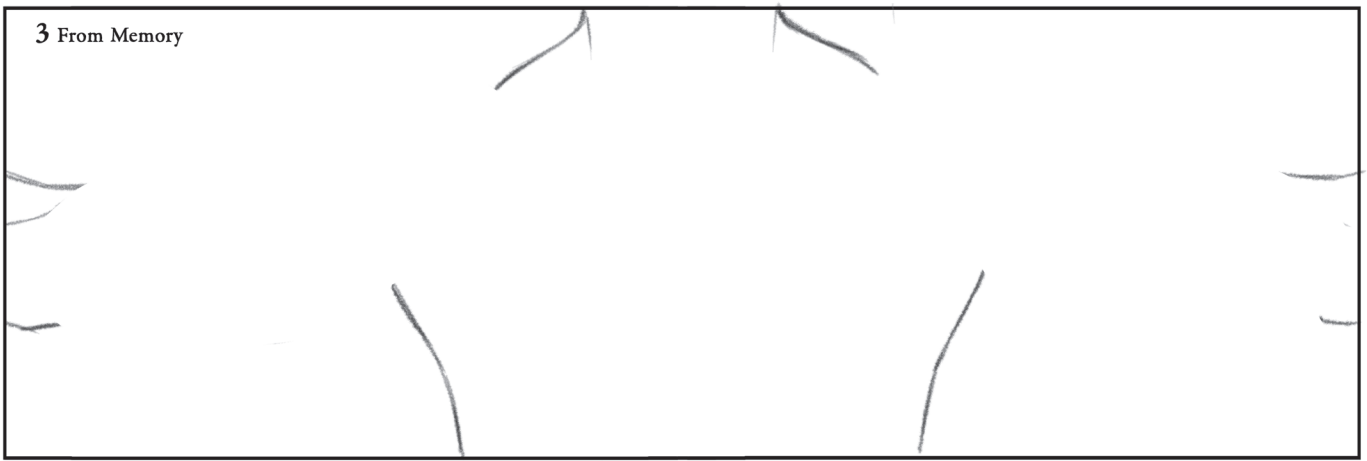
1 Draw From Memory



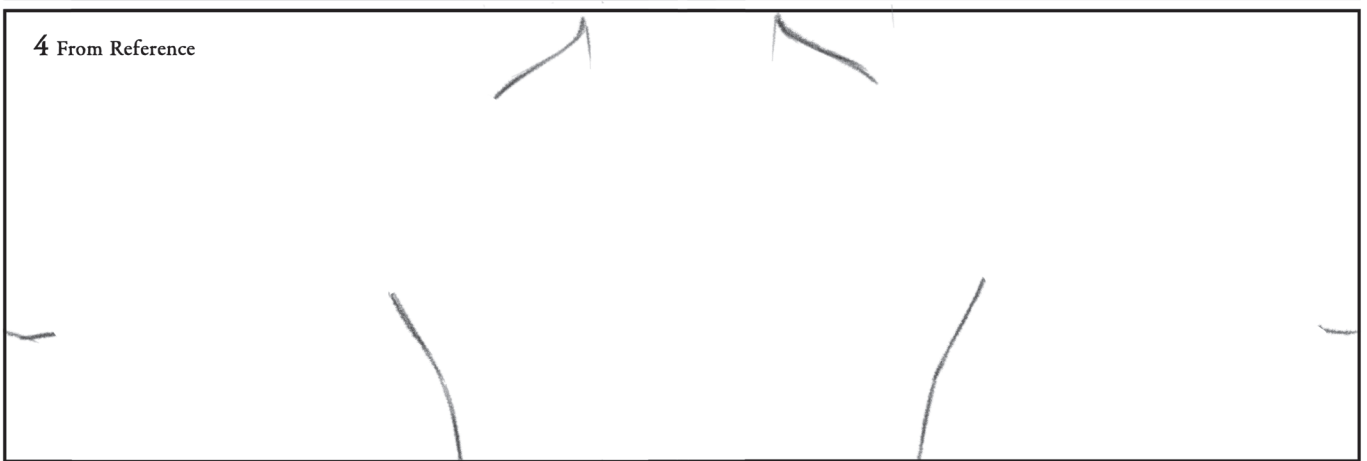
2 From Reference



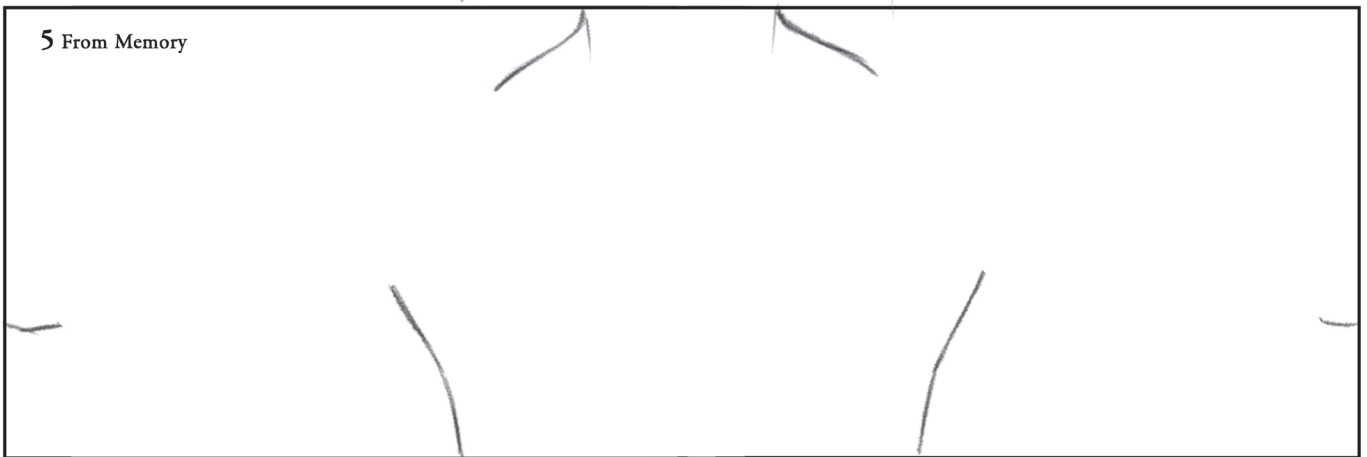
3 From Memory



4 From Reference



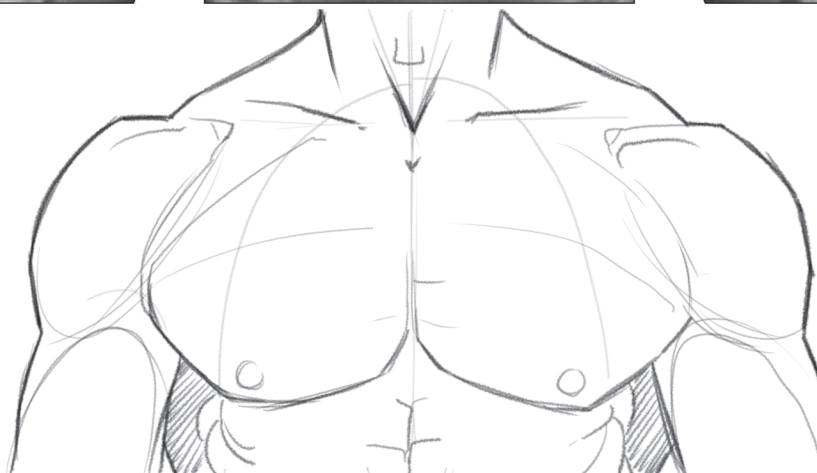
5 From Memory



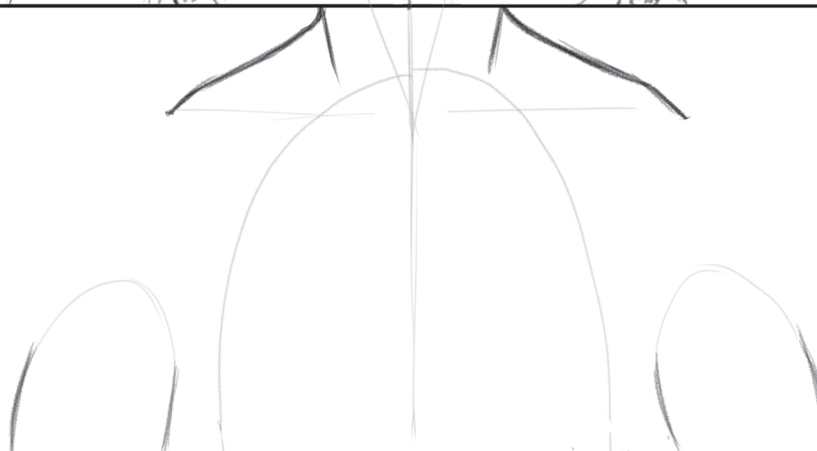
SLEEP ON IT



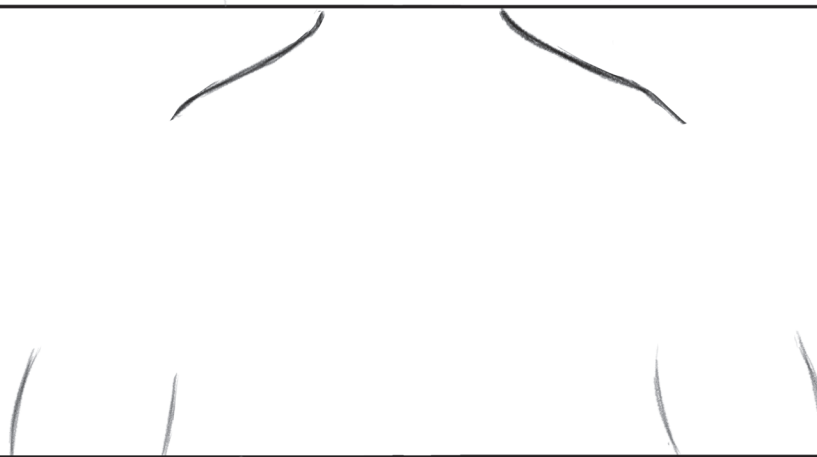
Don't look  
too long!



1 Draw From Memory



2 From Reference



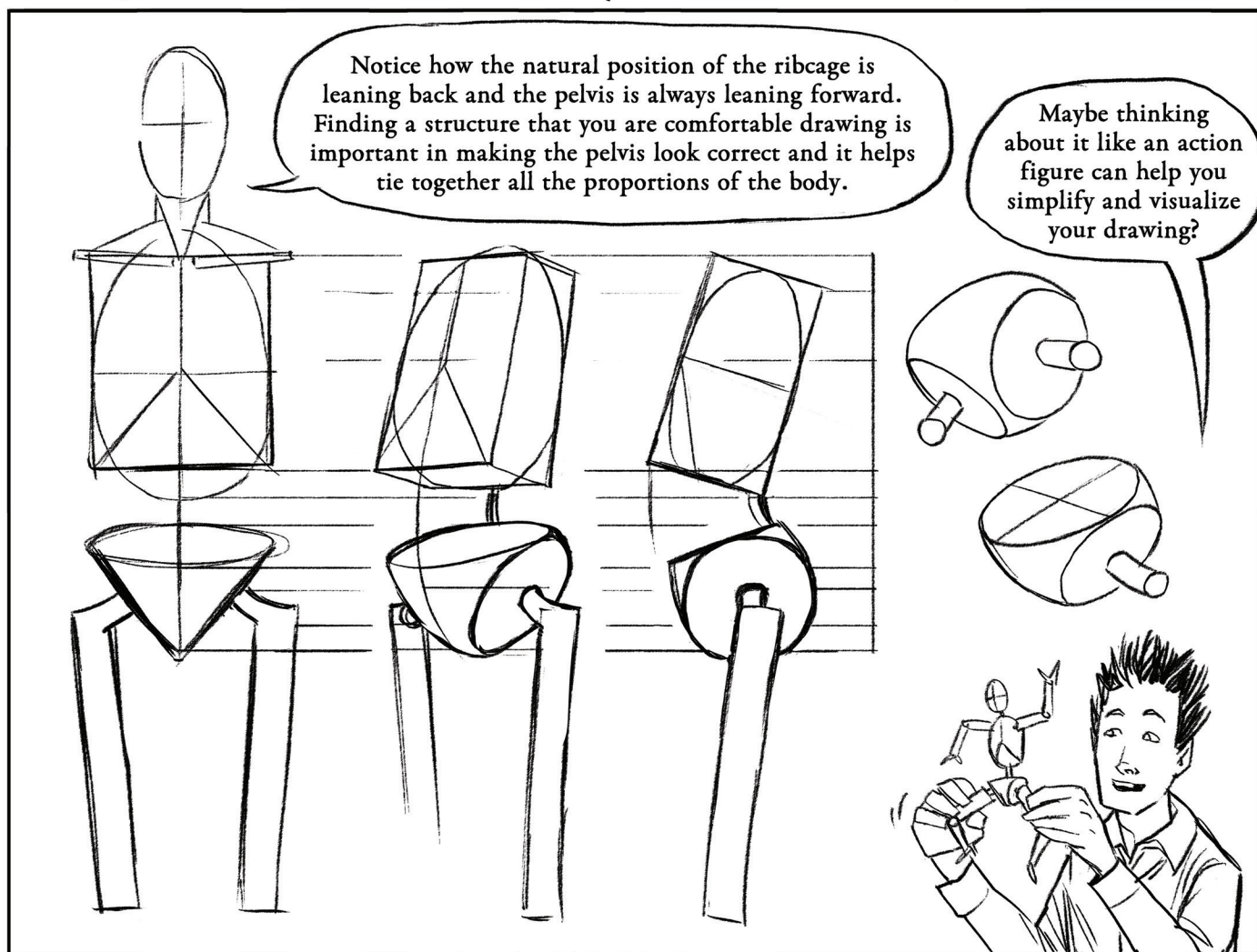
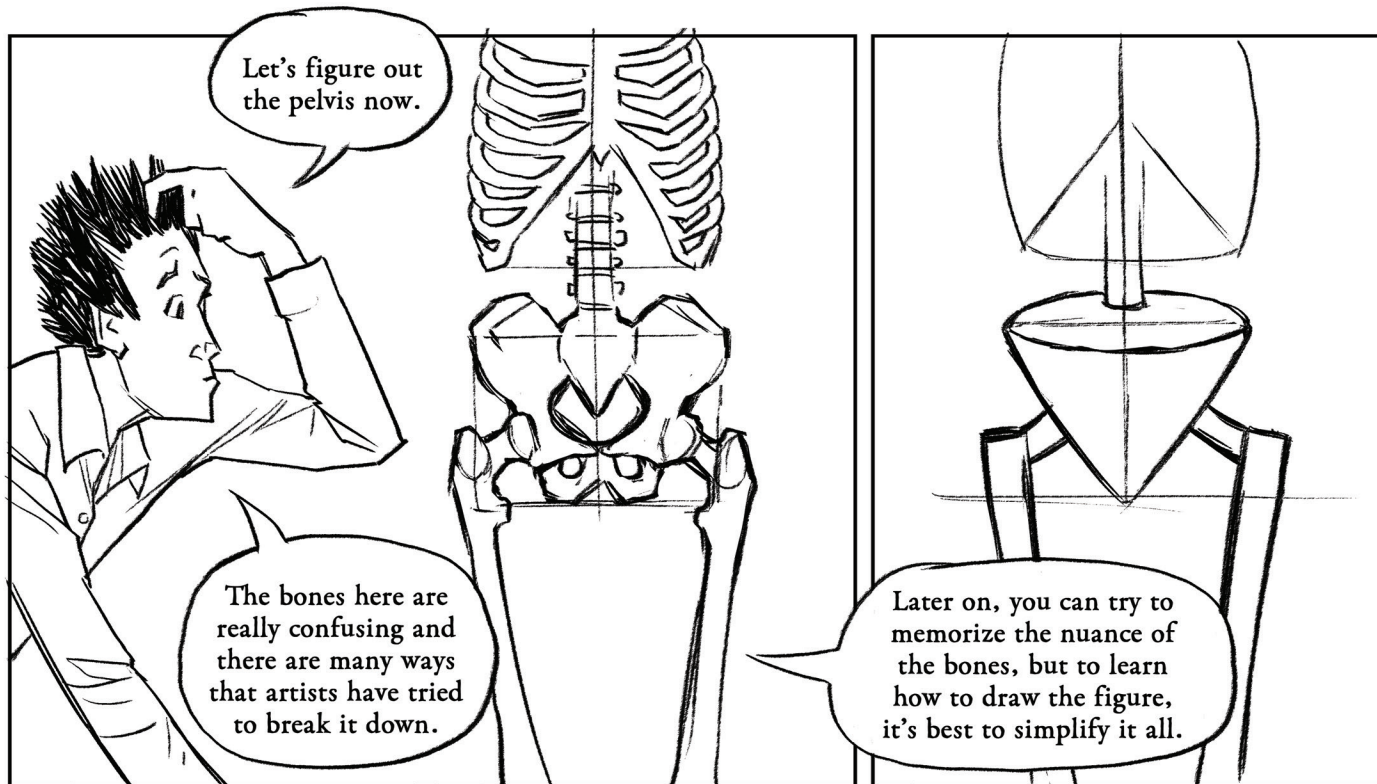


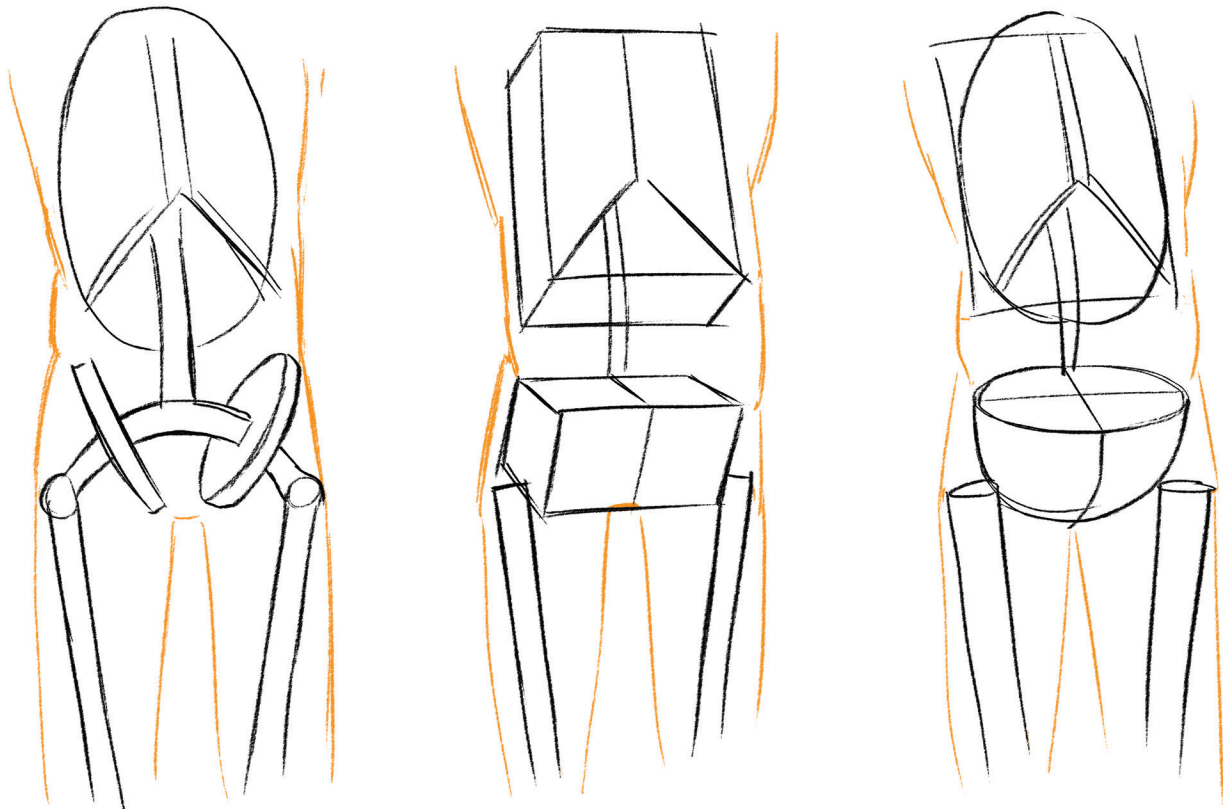
3 From Memory

4 From Reference

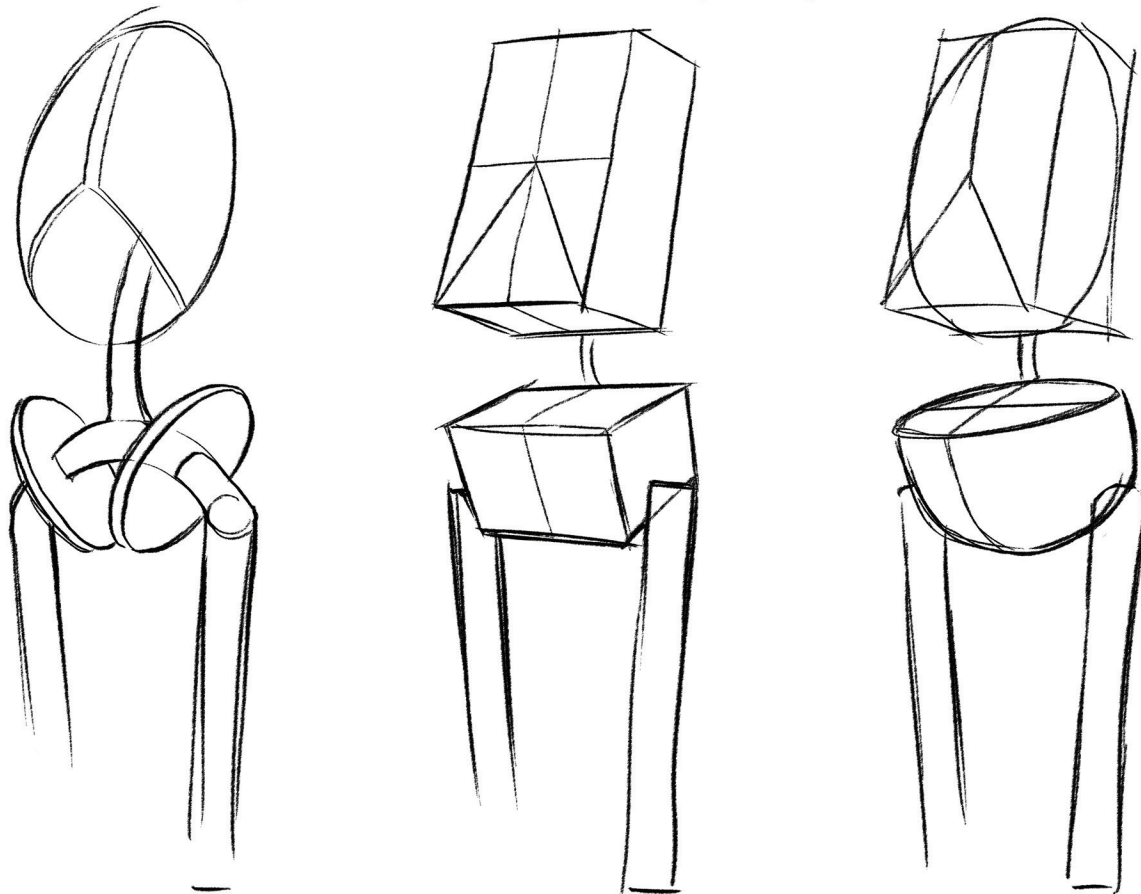
5 From Memory

SLEEP ON IT



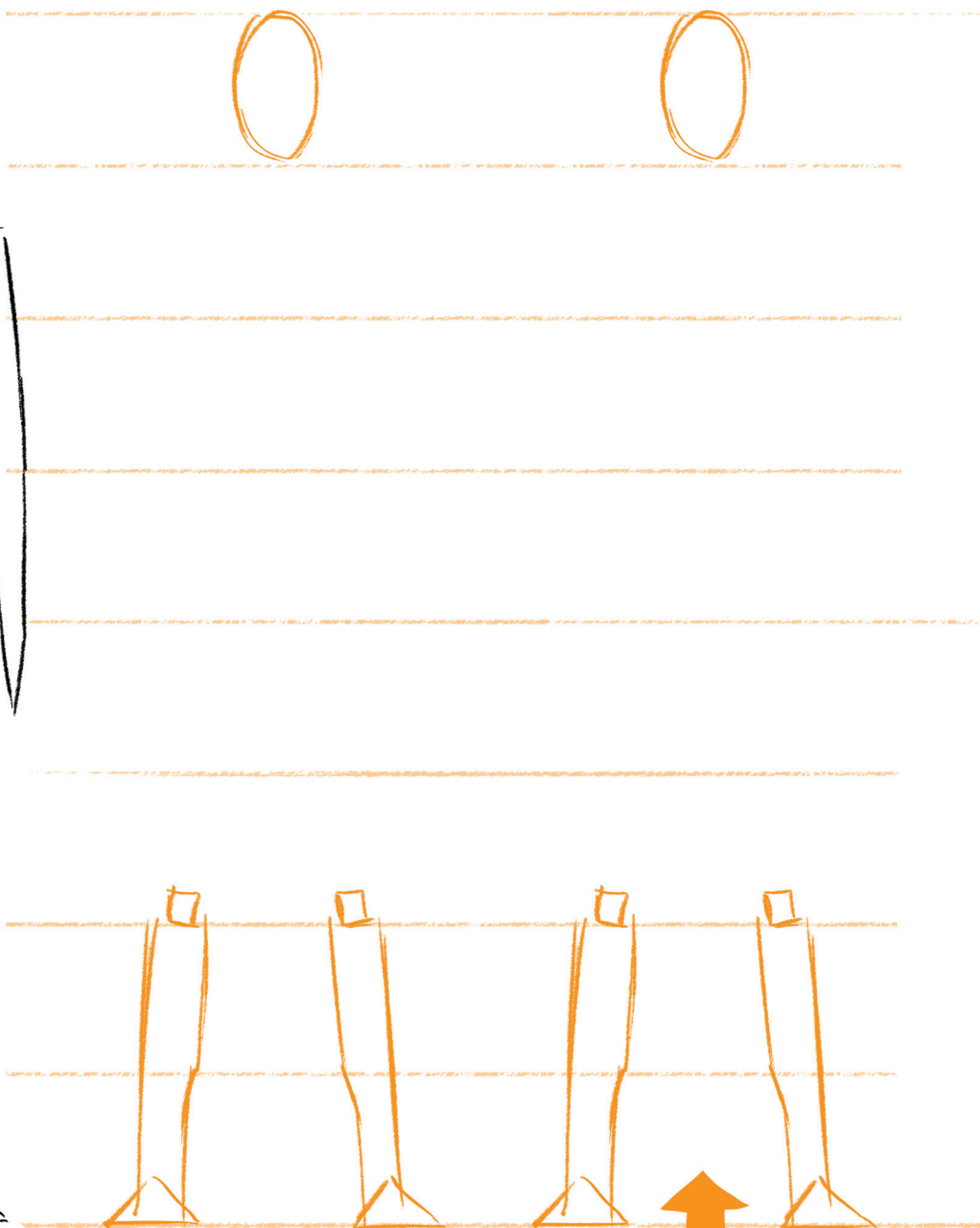
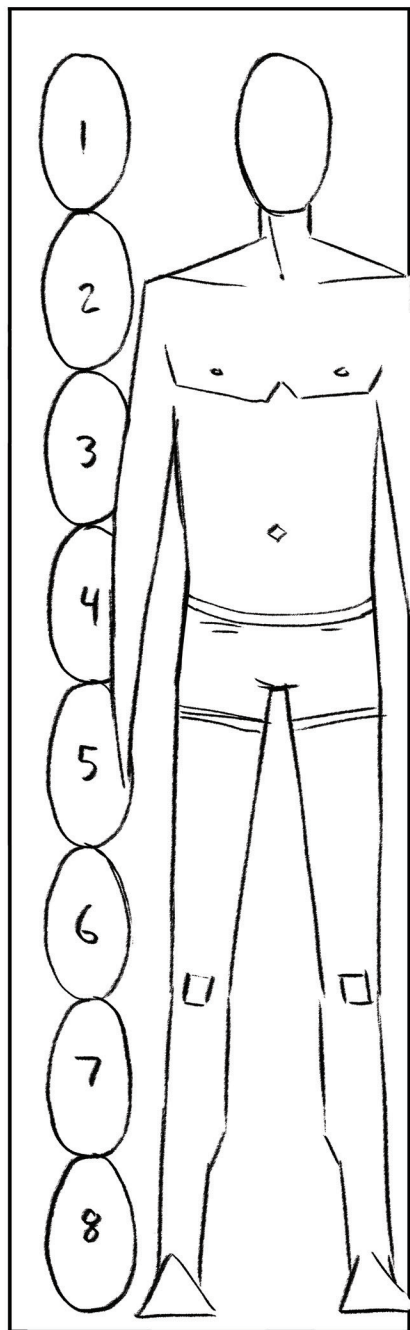


Study some of the ways that artists have broken down the pelvis and how it connects to the ribcage and leg bones.



## 1.

Use what you've learned previously to fill in the torso and pelvis that are missing on the body below. No peeking at the previous page!



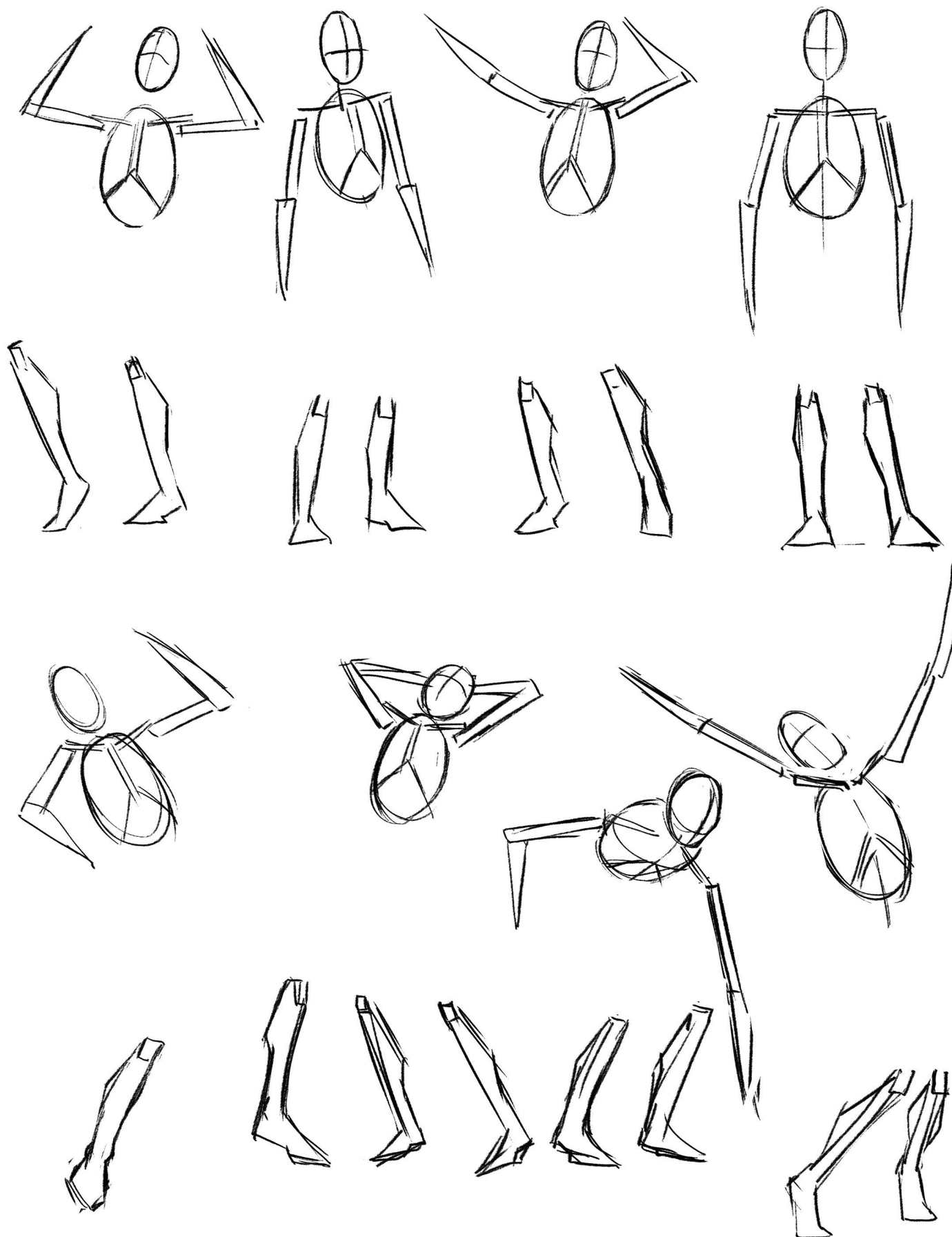
## 2.

Now draw the torso and pelvis while referencing the previous pages.





Draw the missing pelvis structure into these figures below (as best as you can from memory).



Don't worry if you are struggling with these. Just do the best that you can.

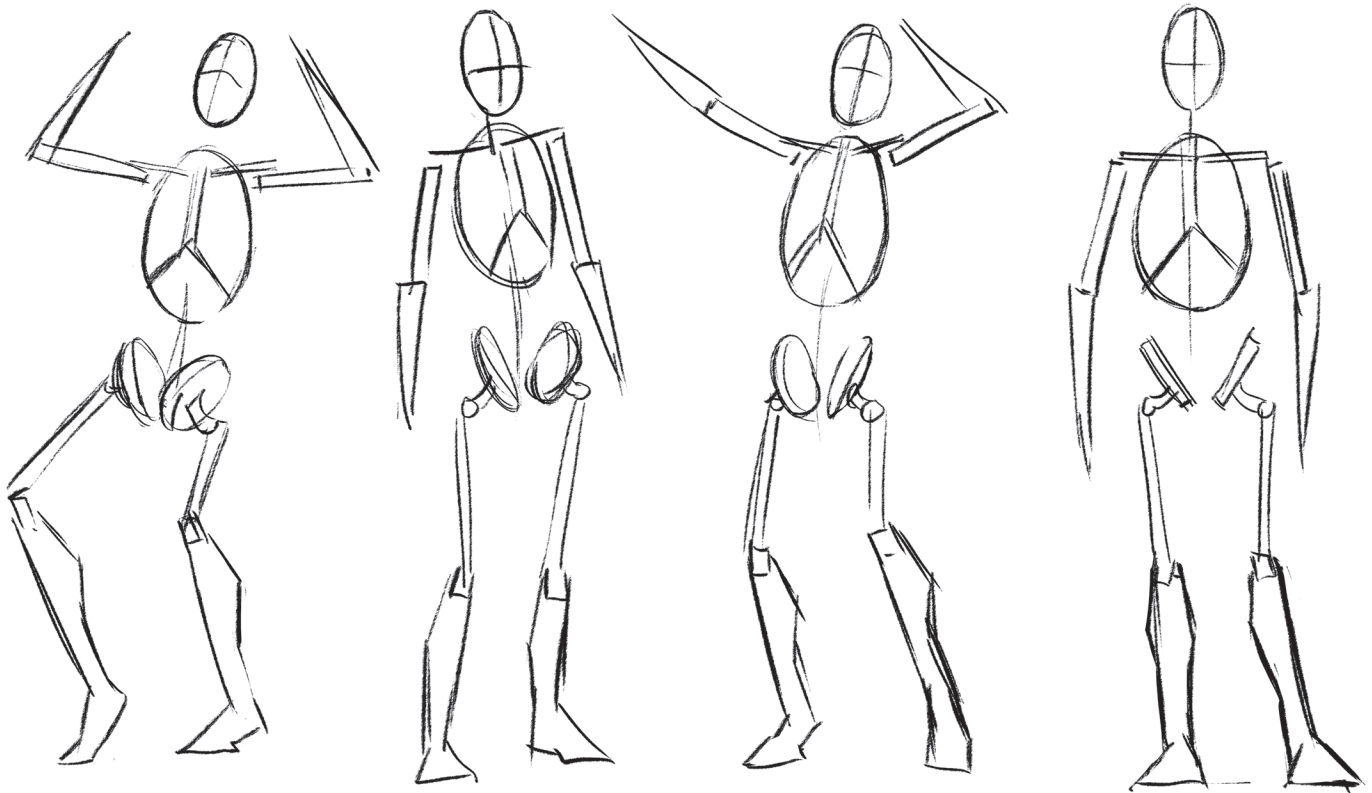
The pelvis is a hard area to understand.  
Tomorrow we will refine this even more.

## DAY 27

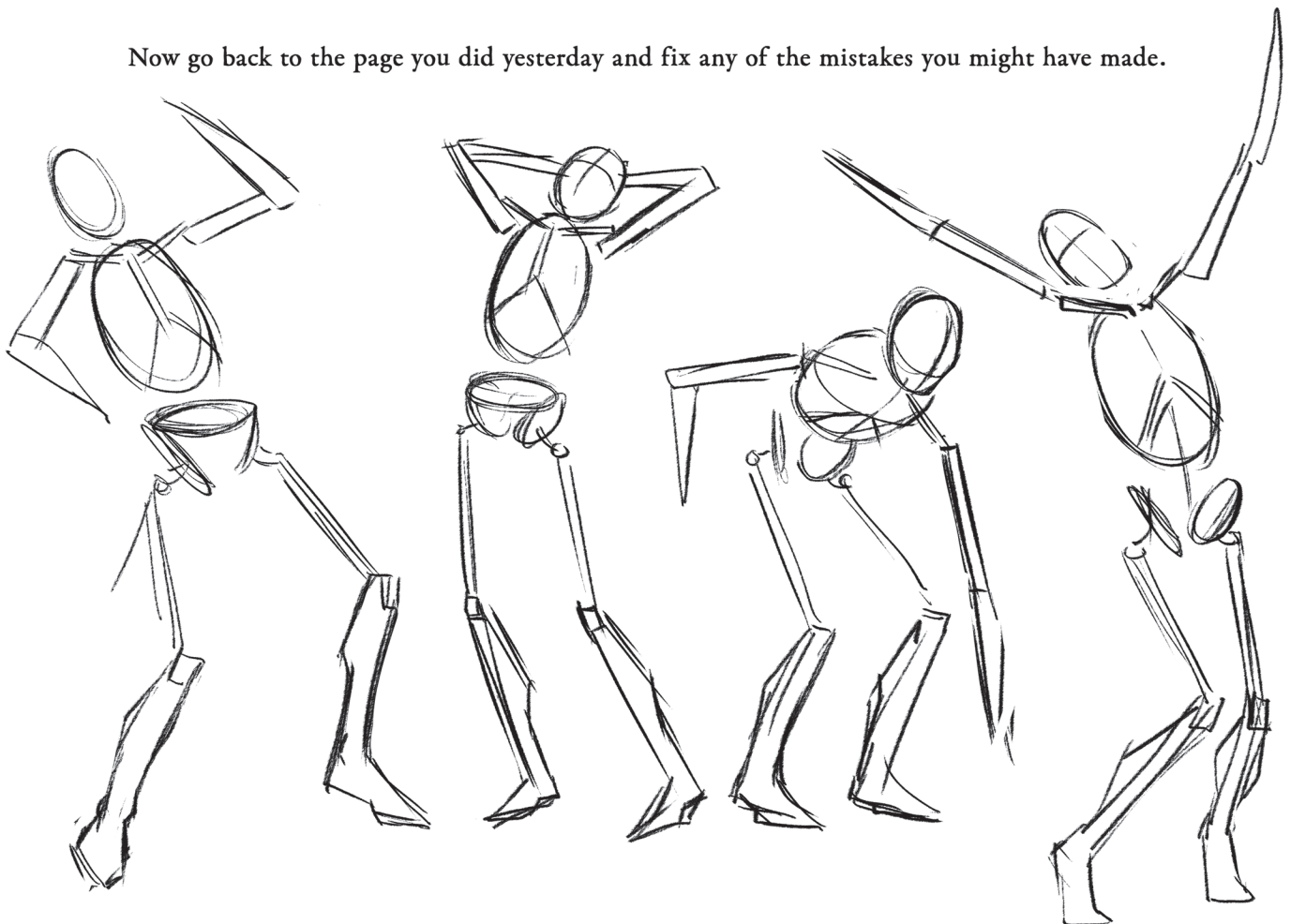
Either copy the simple sketches from the right page here or make up your own.

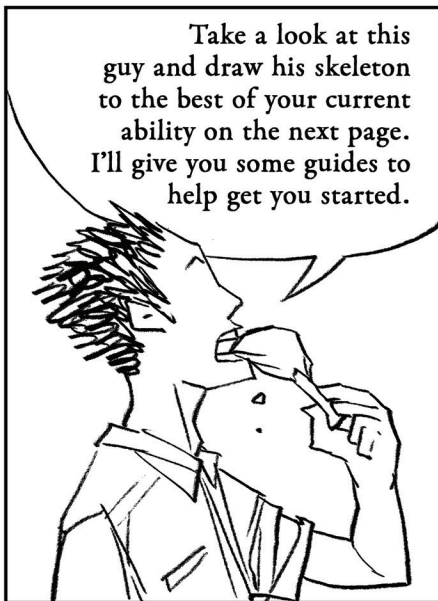
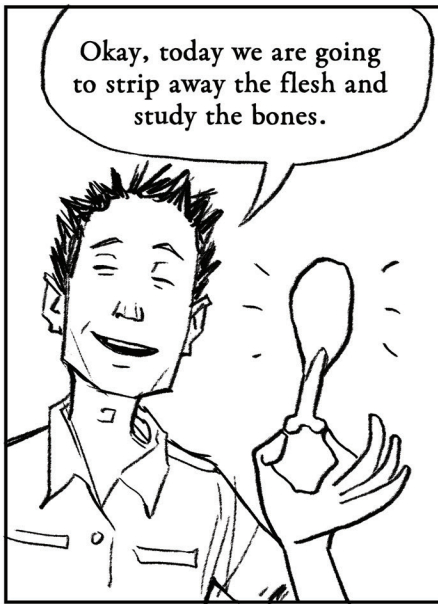
Practice drawing the whole body structure.

Compare what you did yesterday to the examples below.



Now go back to the page you did yesterday and fix any of the mistakes you might have made.

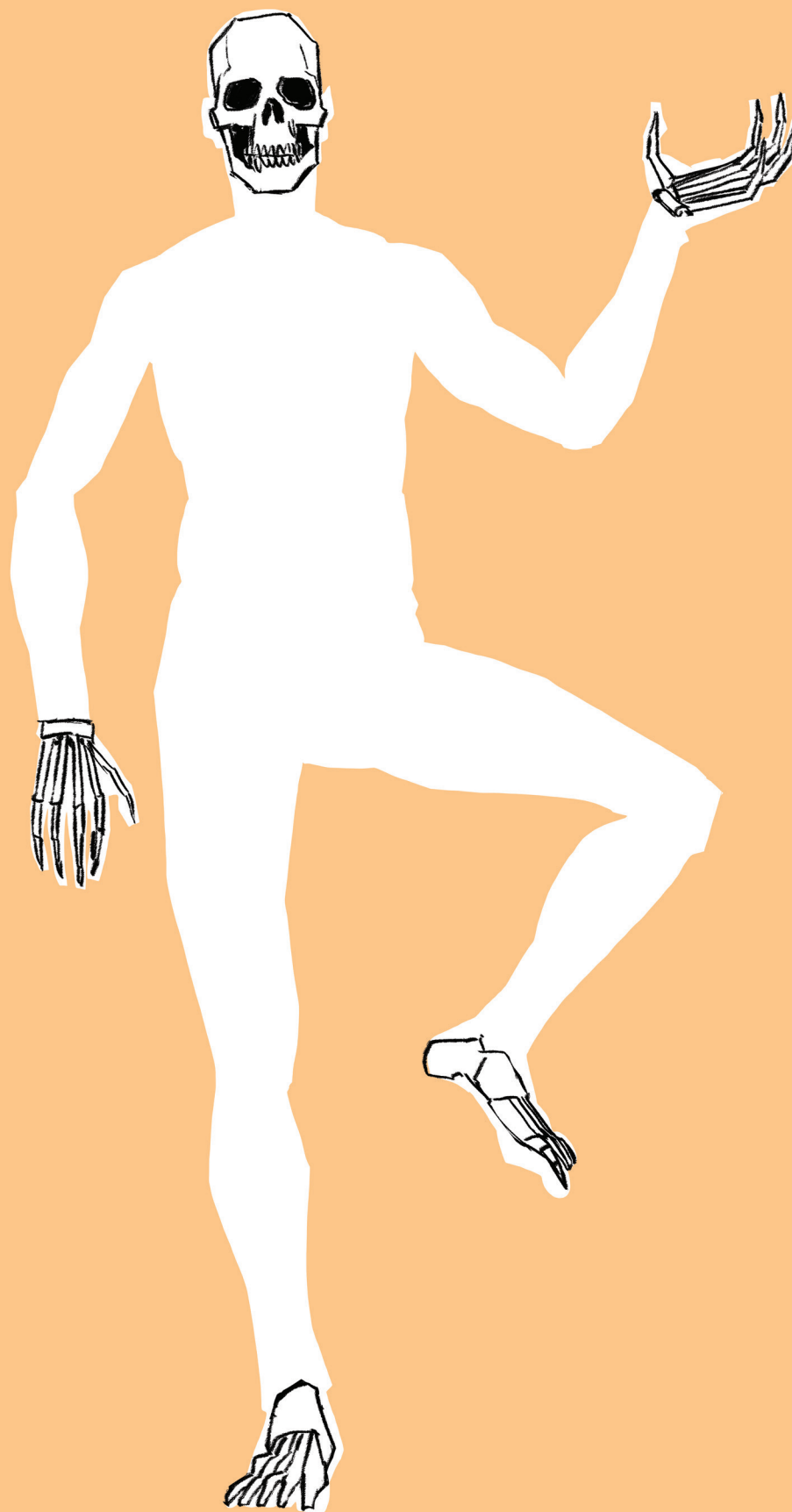


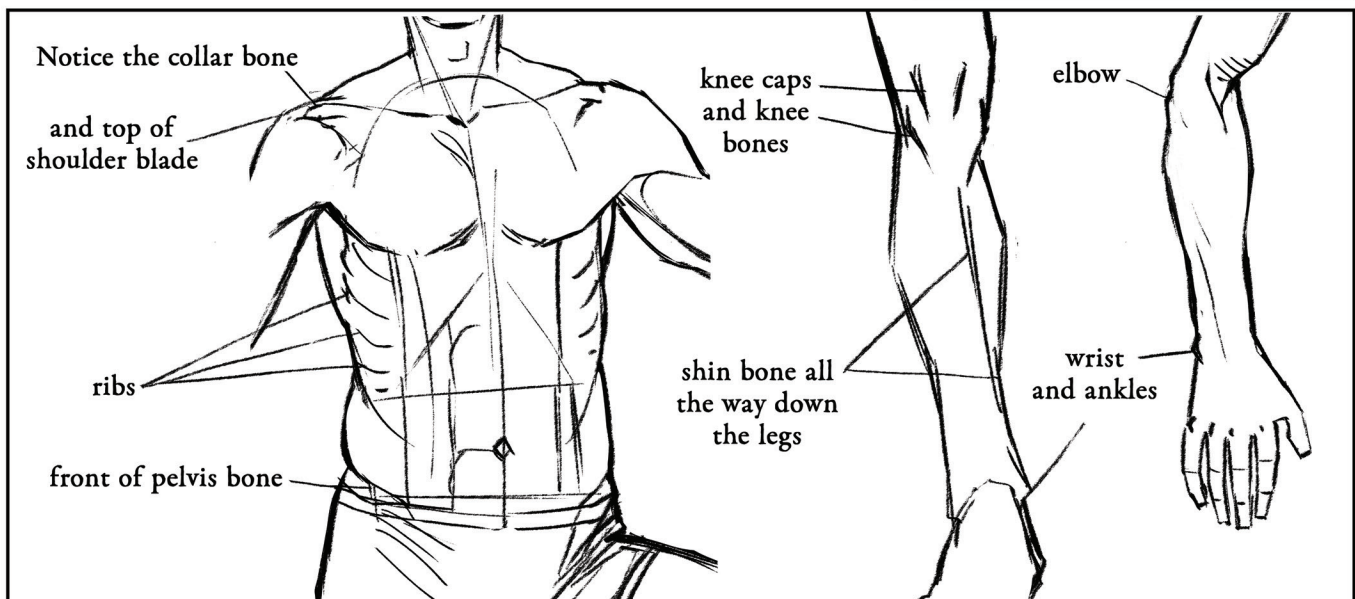
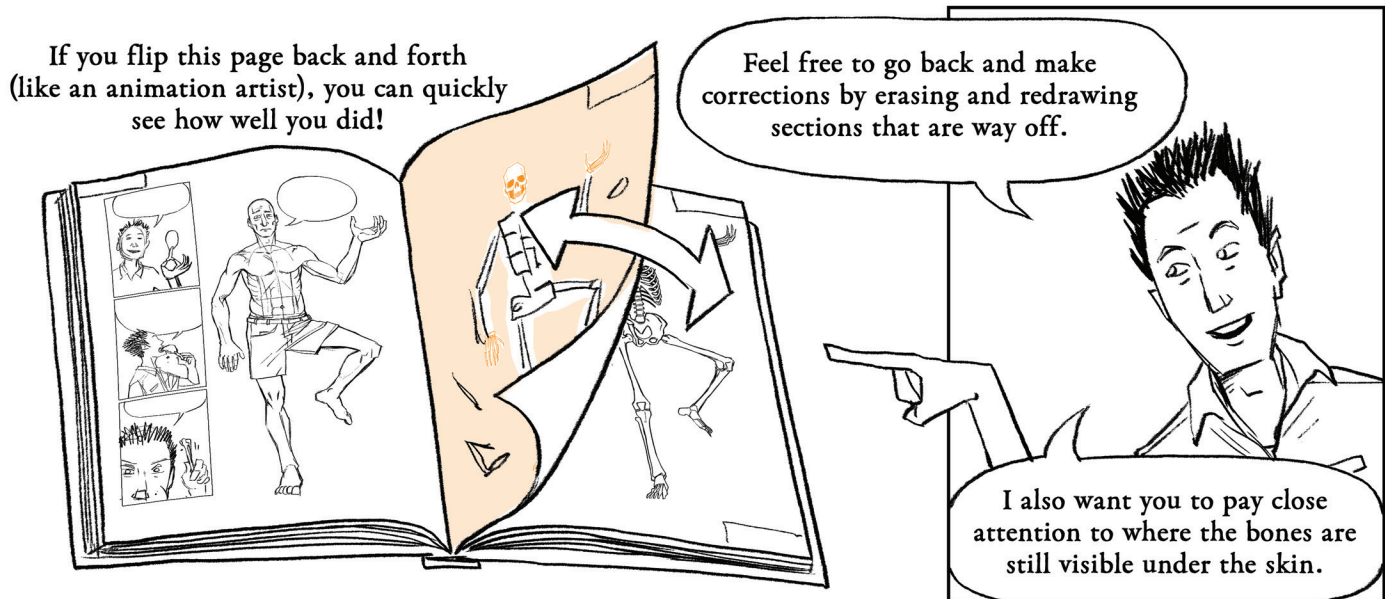


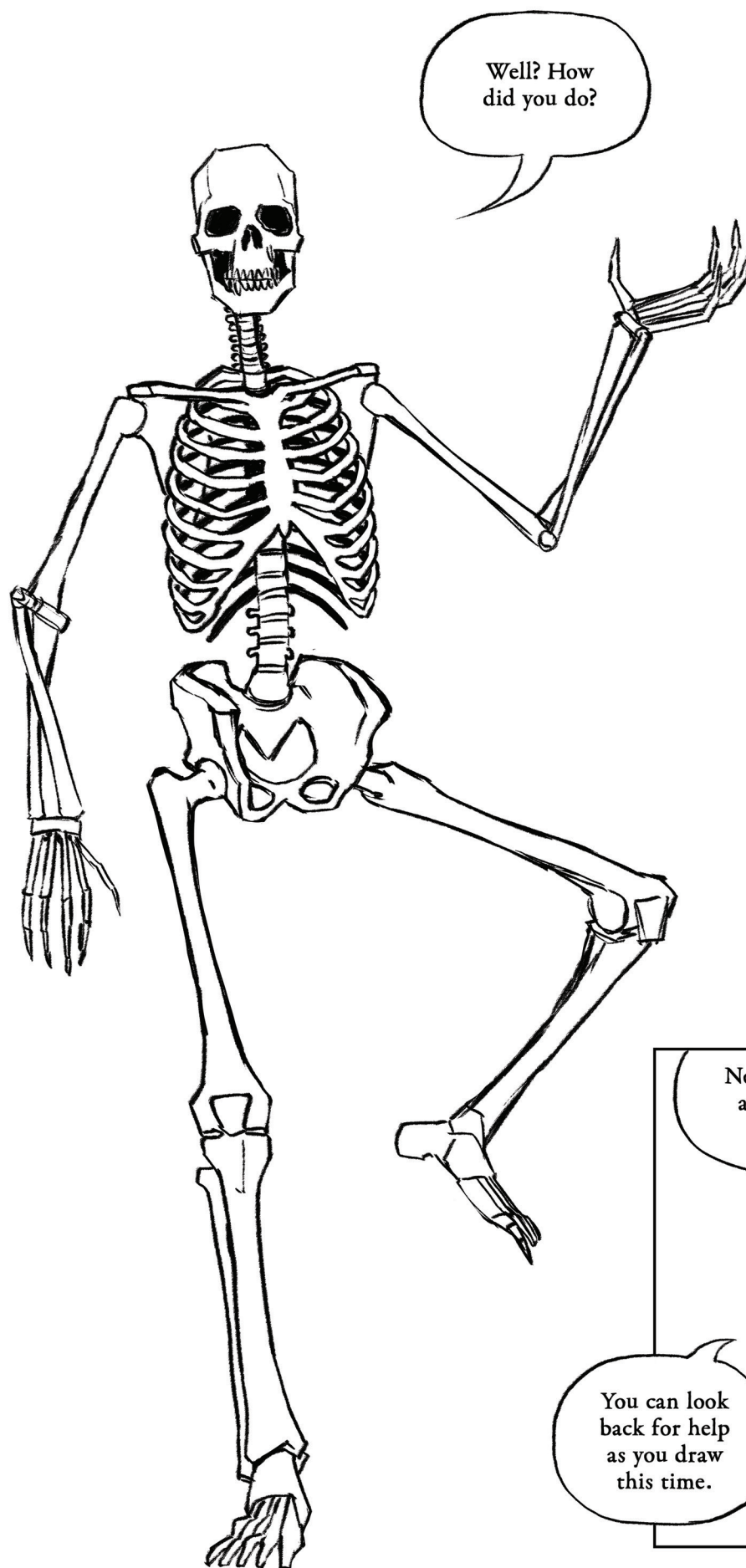
Draw this guy's skeleton on the next page.



Draw the bones of the body without looking at reference.





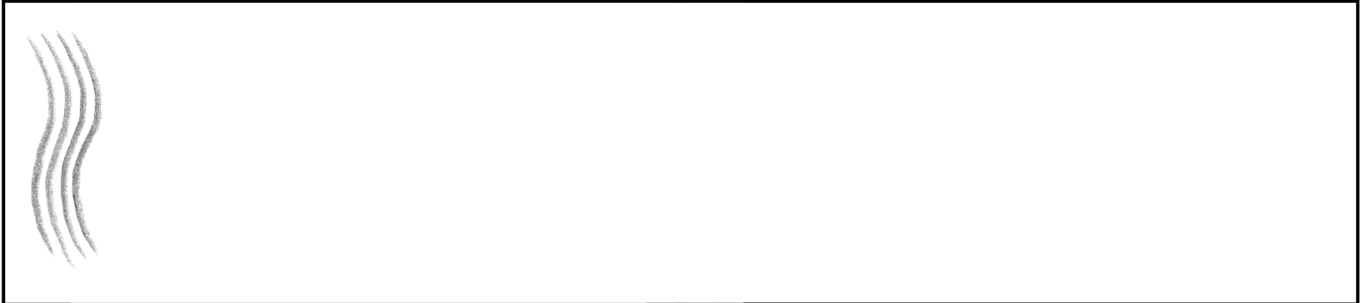


Now draw the body and muscles over the skeleton.

You can look back for help as you draw this time.

# MUSCLE MEMORY

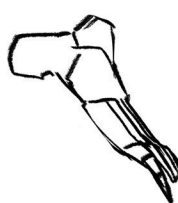
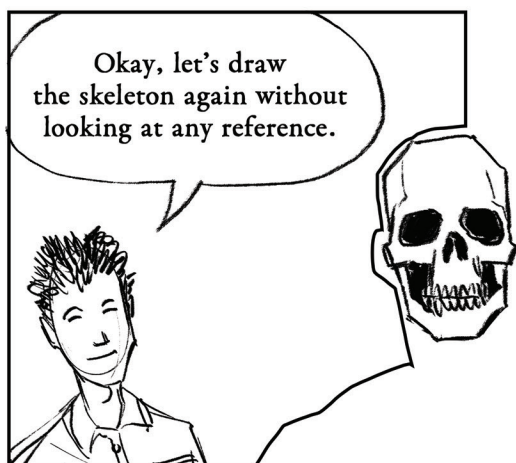
Continue the line patterns across the panels.

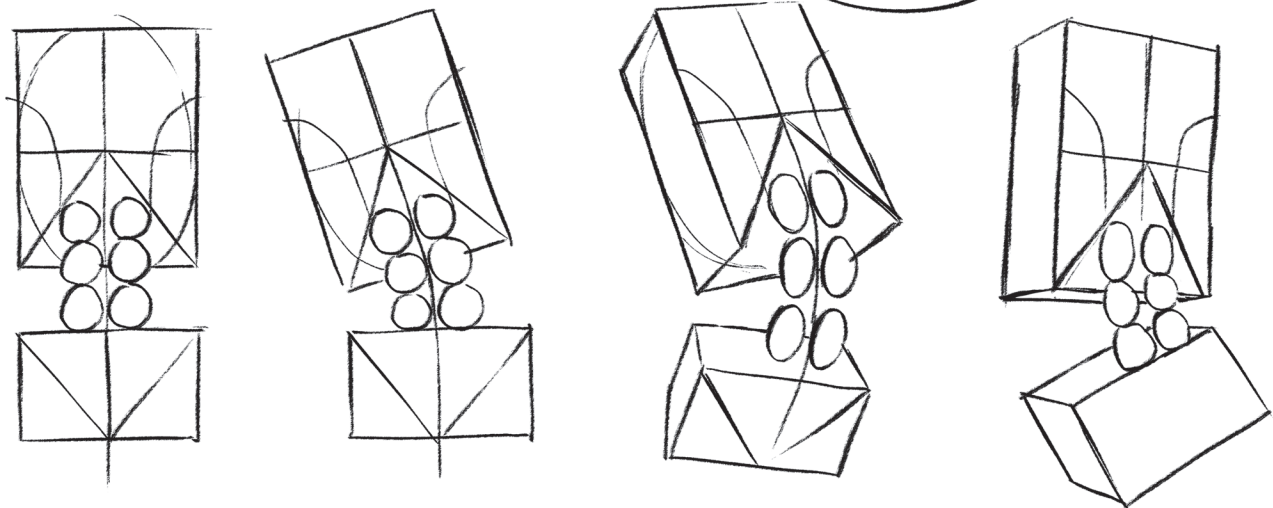
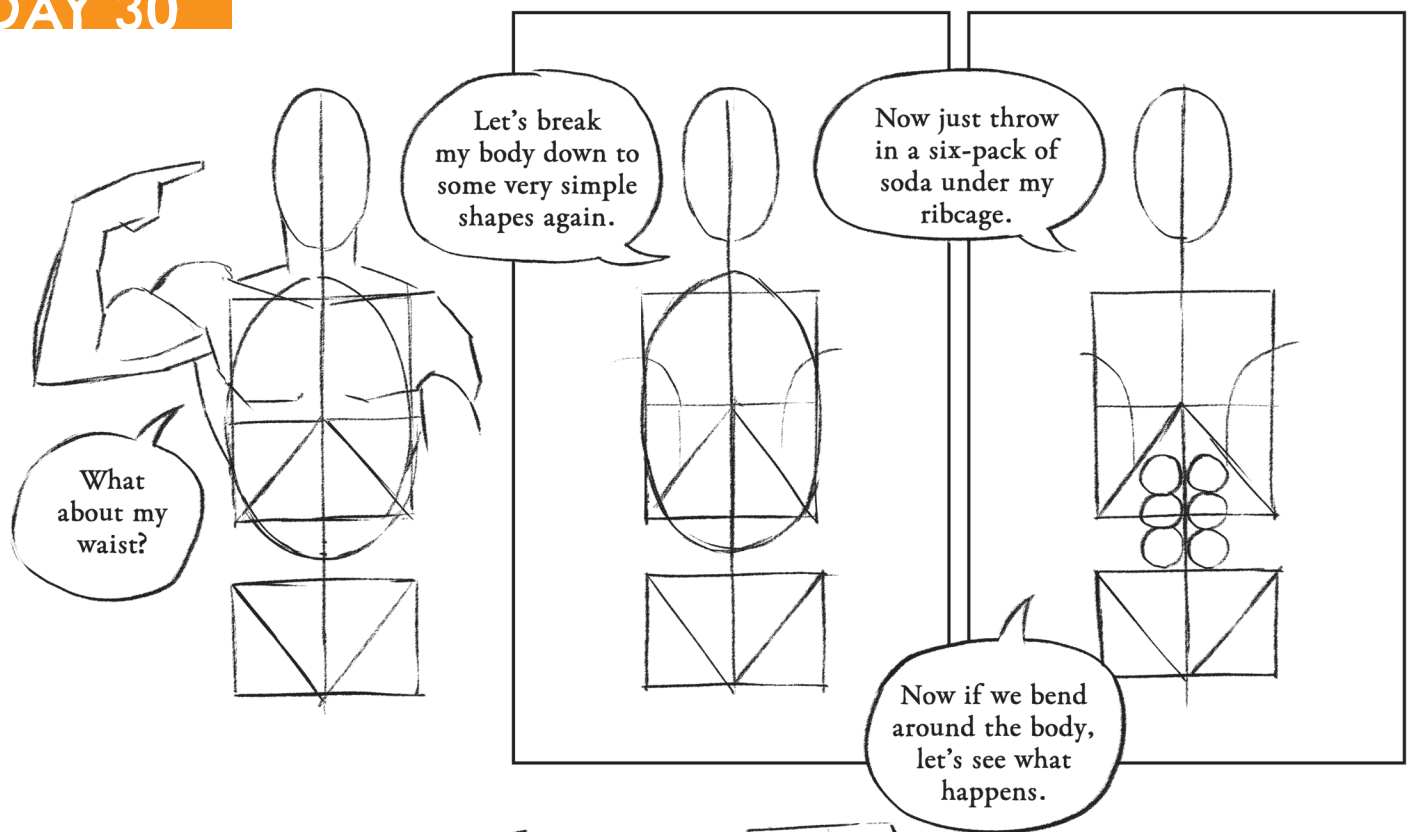


You're doing  
amazing!

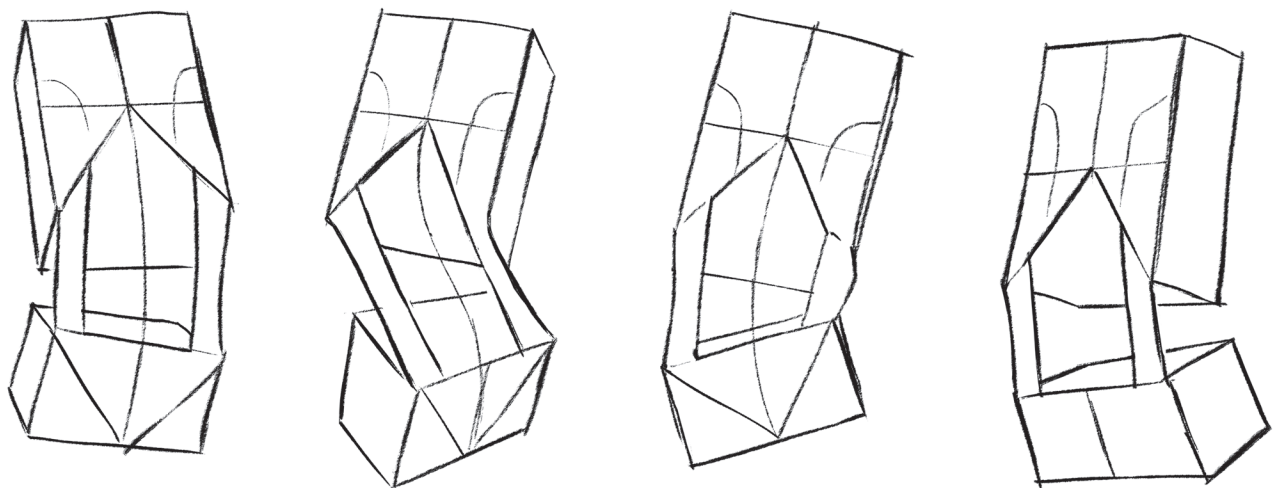
"Faith is taking the first  
step, even when you don't  
see the whole staircase."  
- Martin Luther King

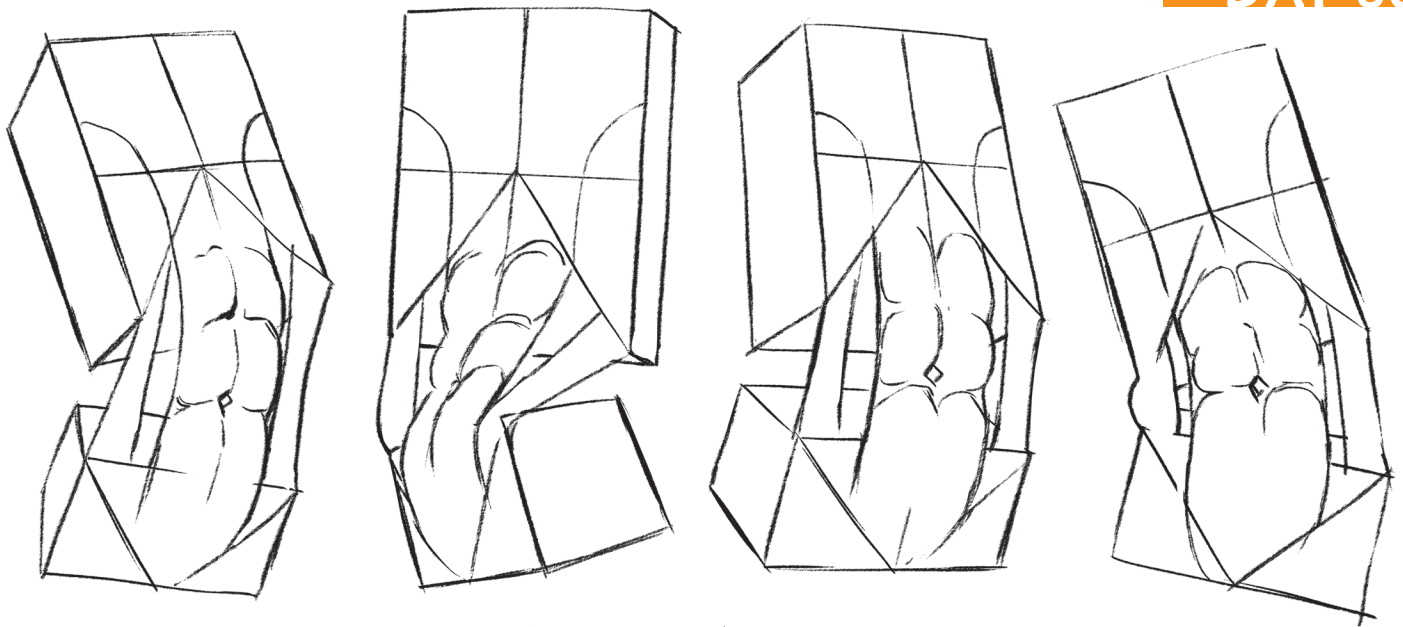




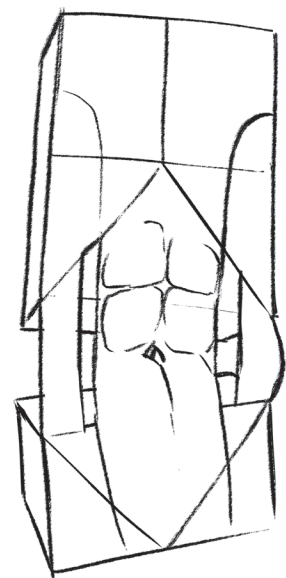
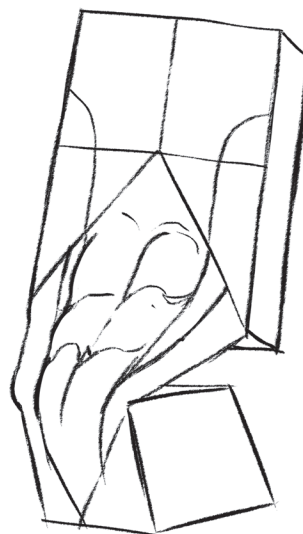
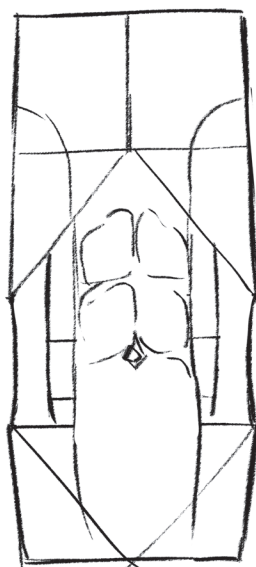
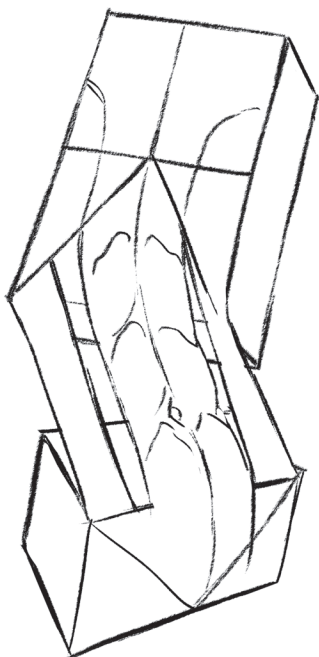
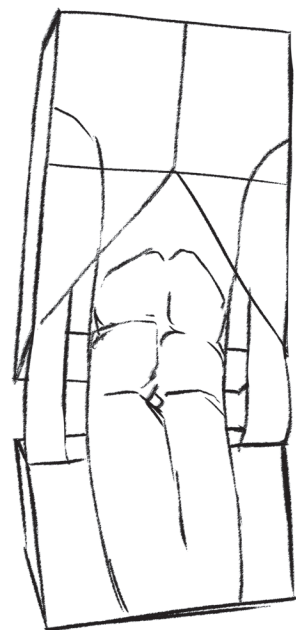
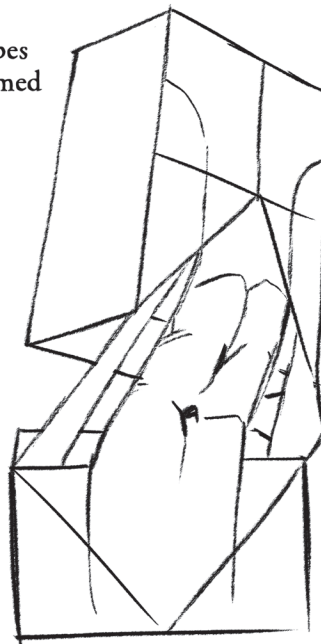
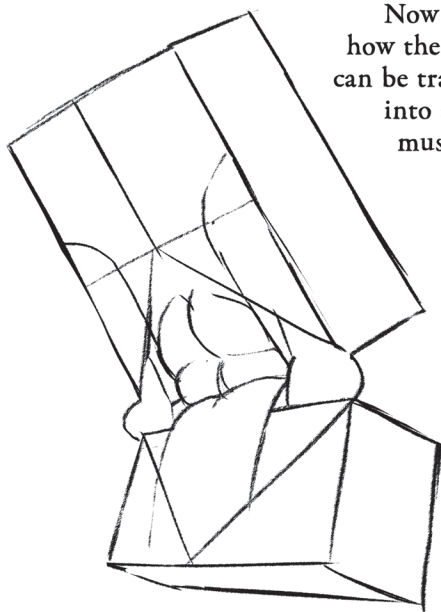


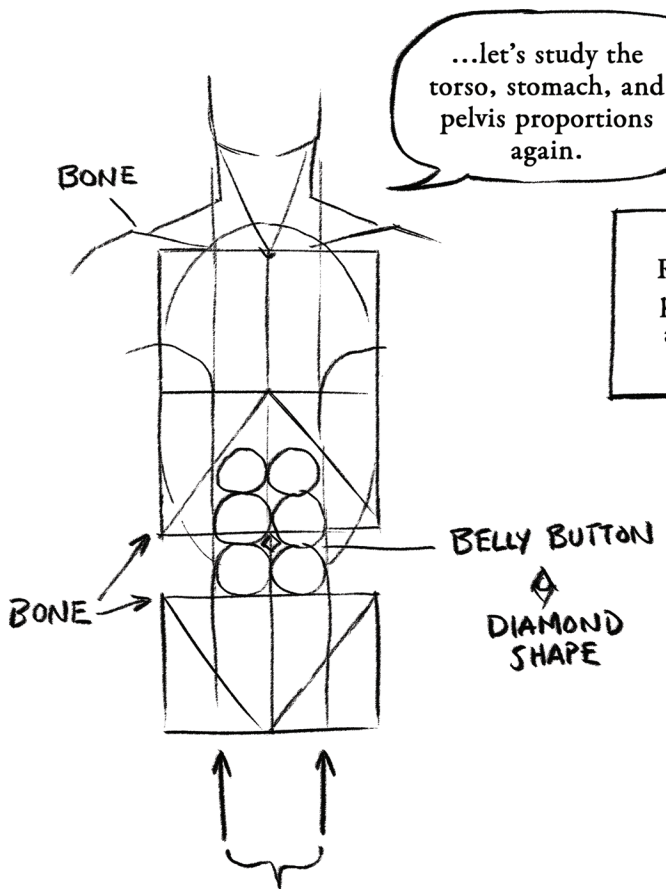
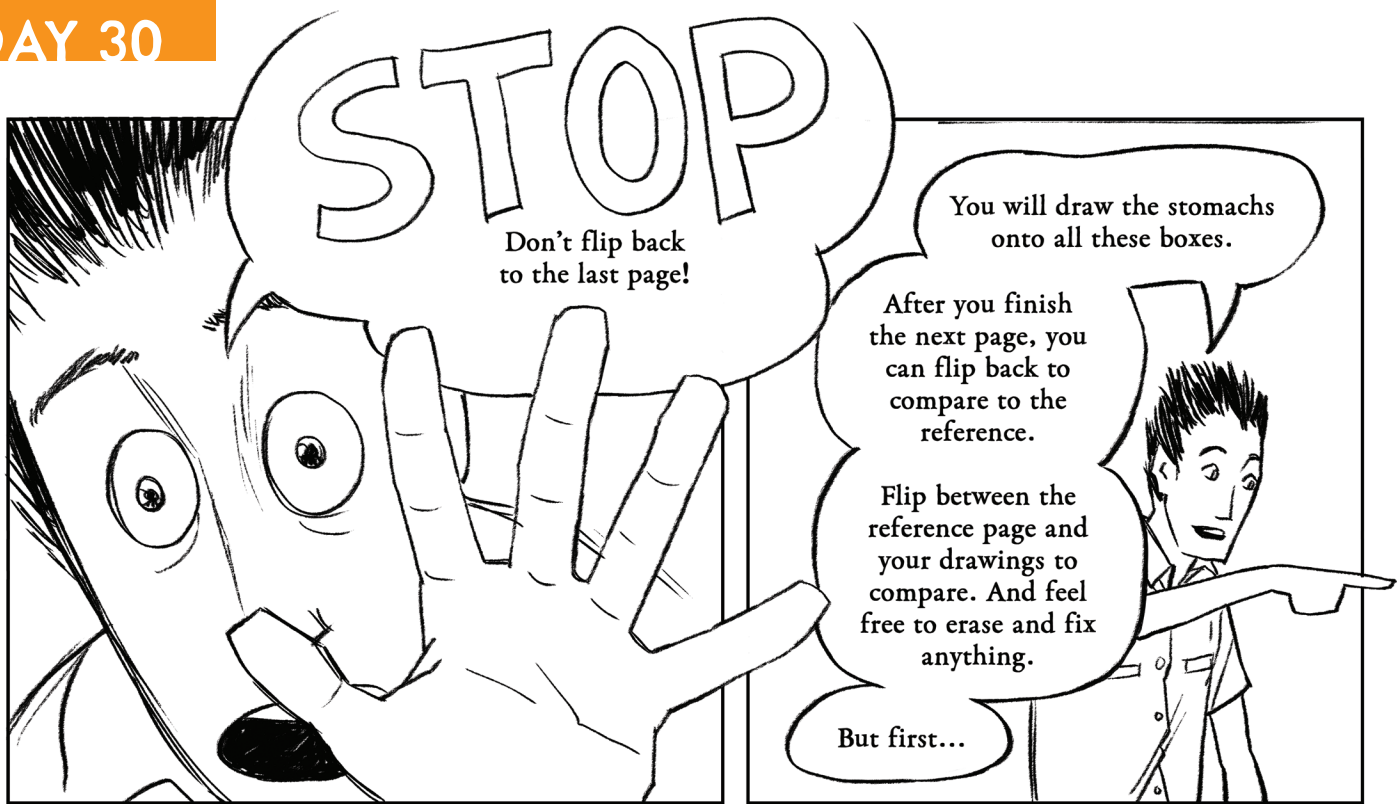
In addition to the six-pack, add some stretchy tape to the outside of the boxes.  
Study how this could look when the body moves around.



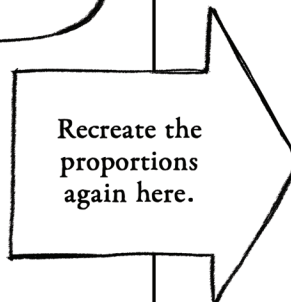


Now study  
how these shapes  
can be transformed  
into actual  
muscles.

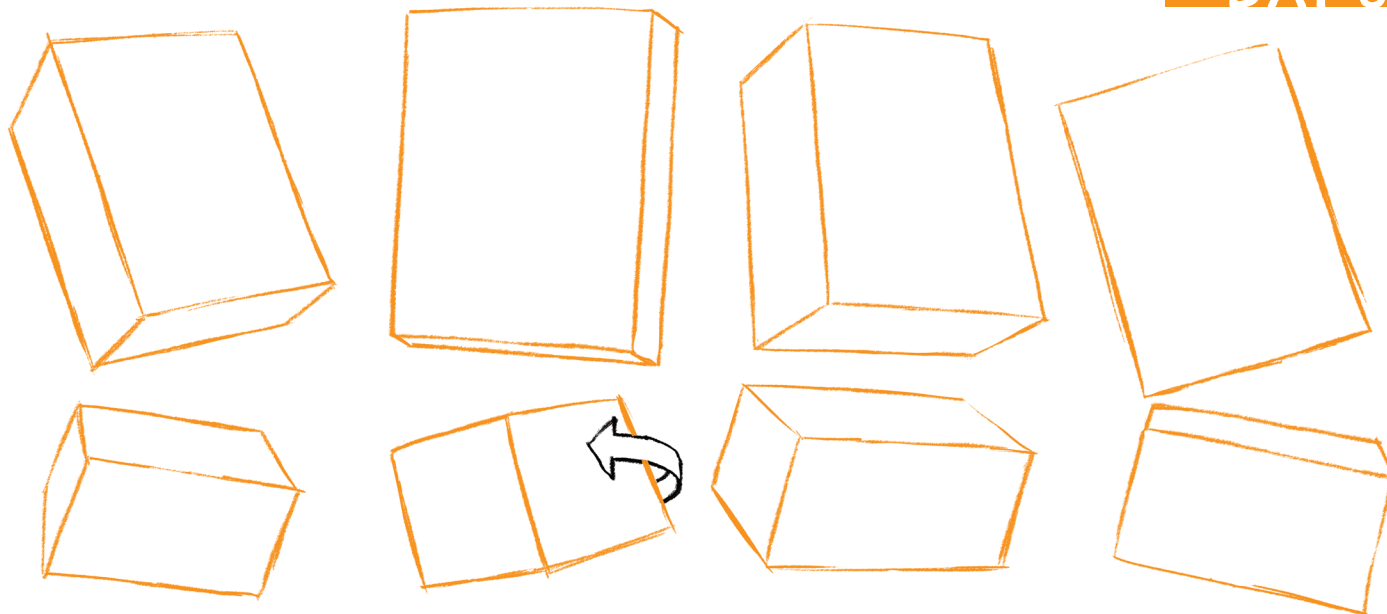




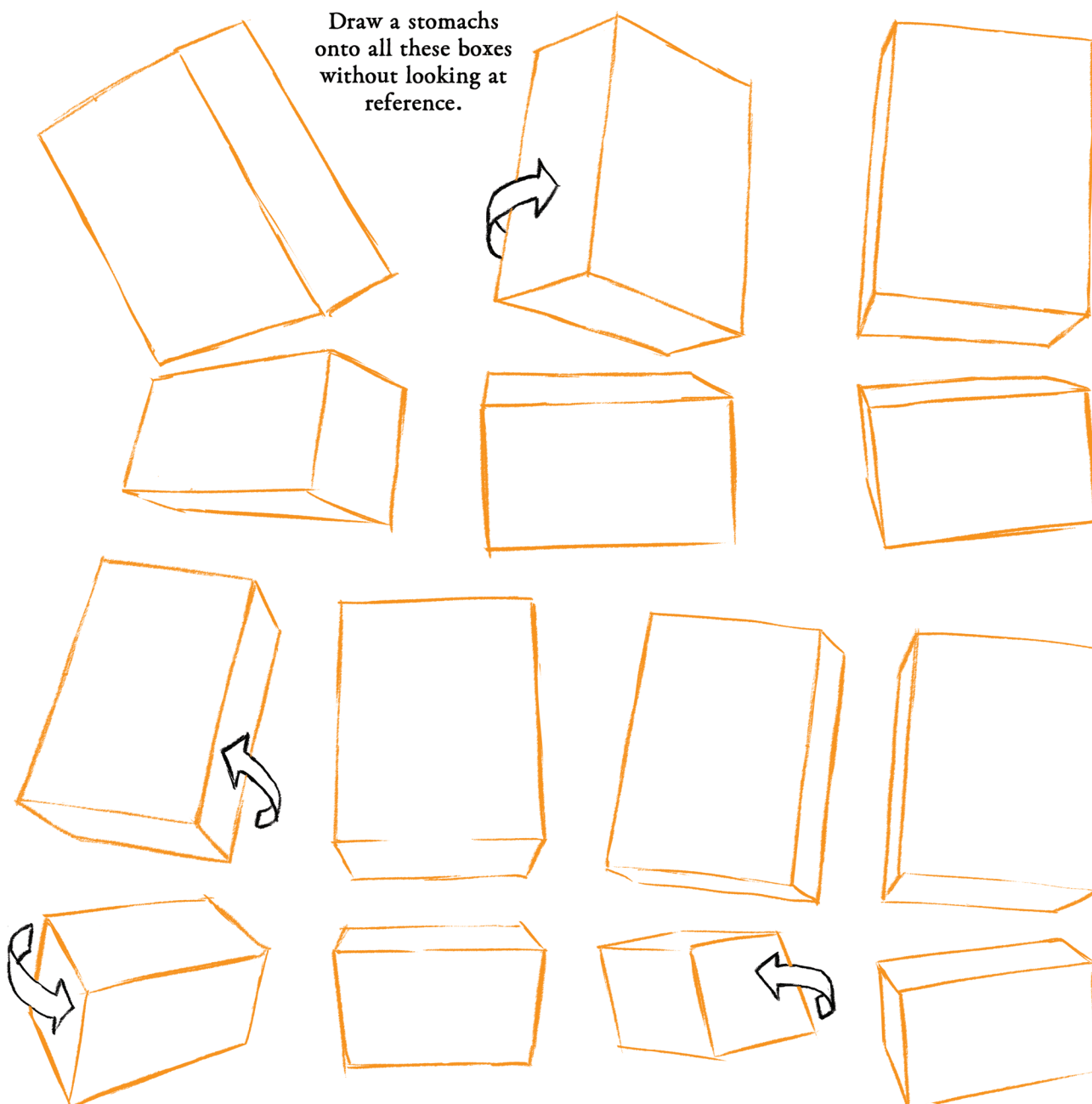
These lines are drawn down from the sides of the head all the way down to the crotch. This gives a good guide for where to draw the abs.

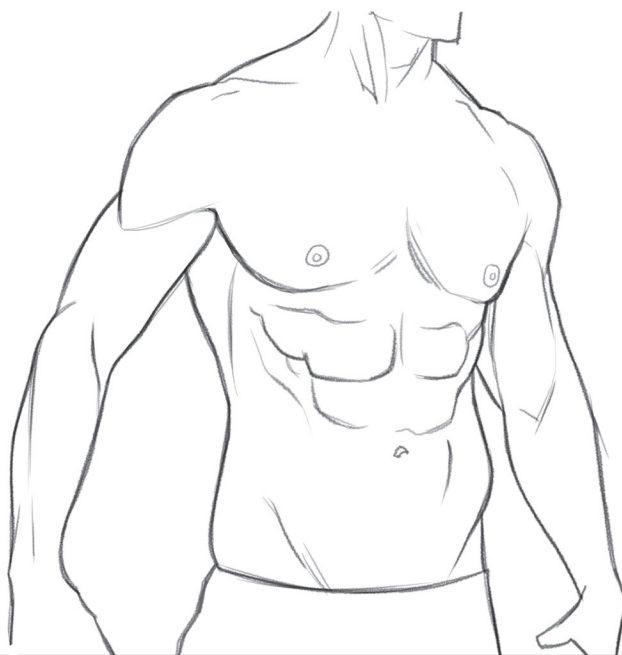




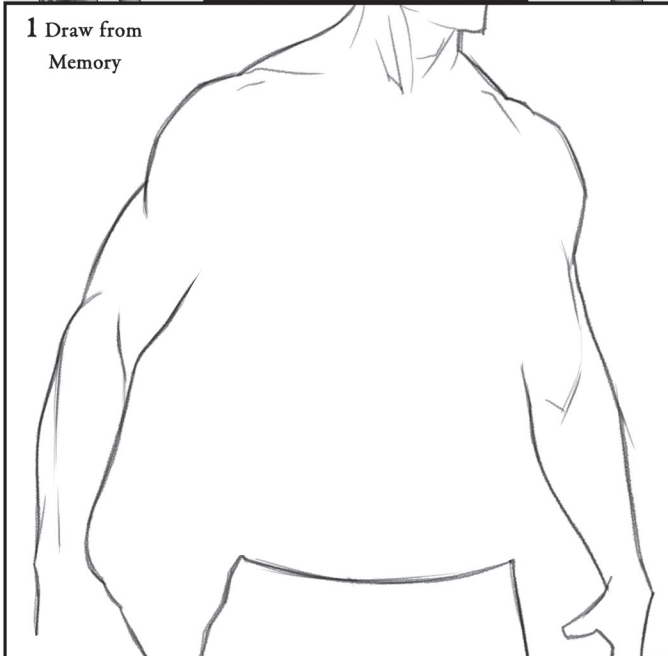


Draw a stomachs  
onto all these boxes  
without looking at  
reference.

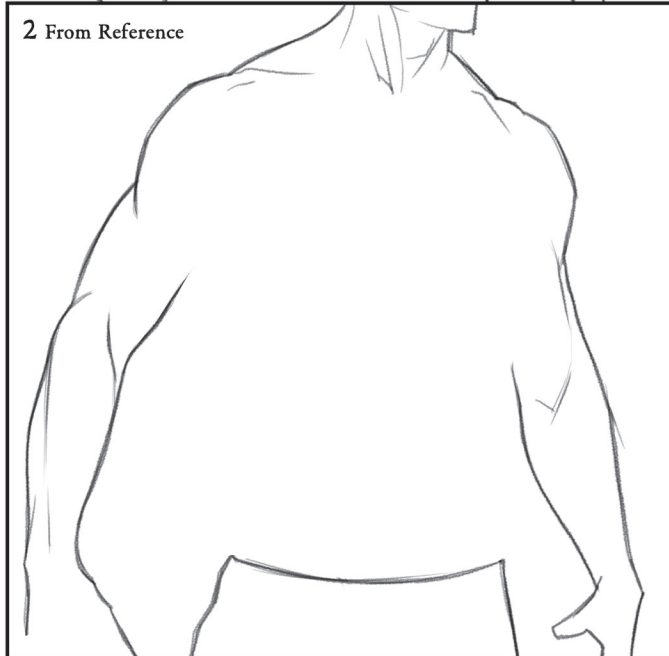




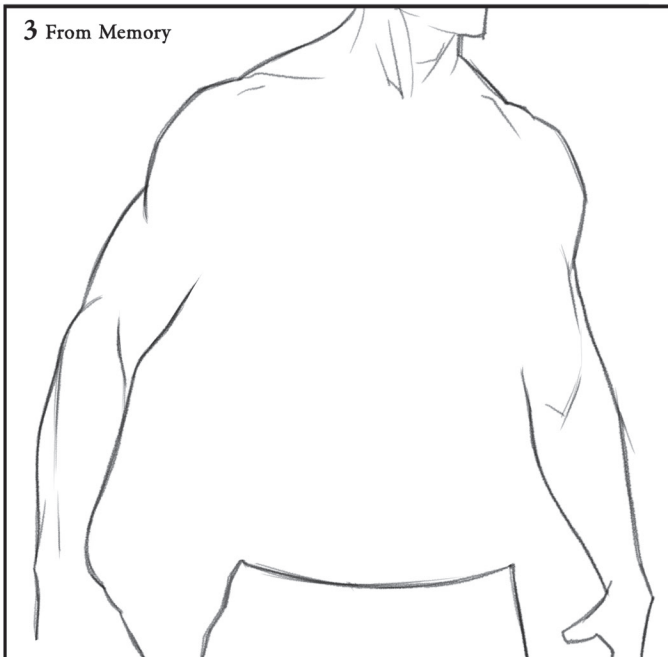
1 Draw from  
Memory



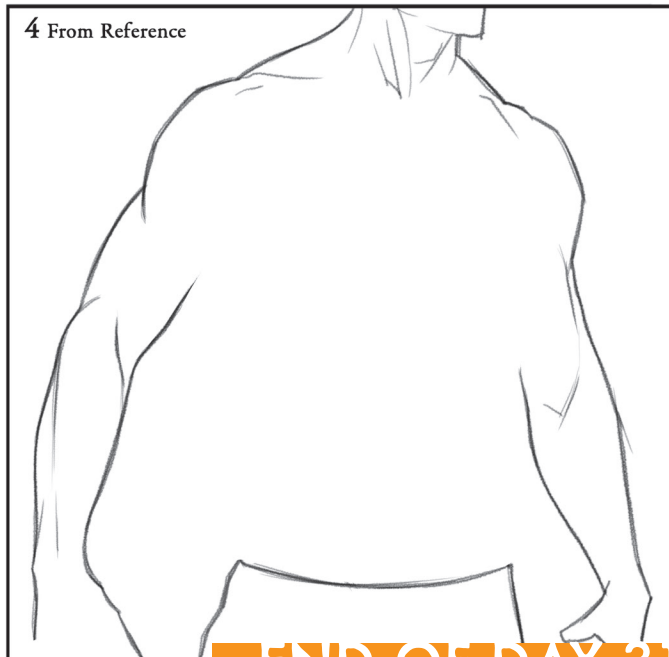
2 From Reference

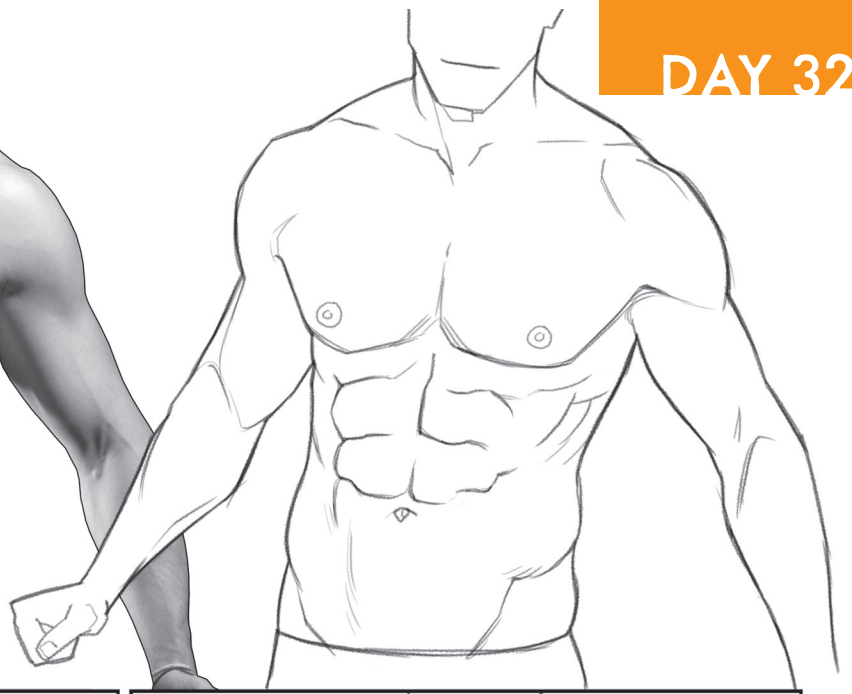


3 From Memory

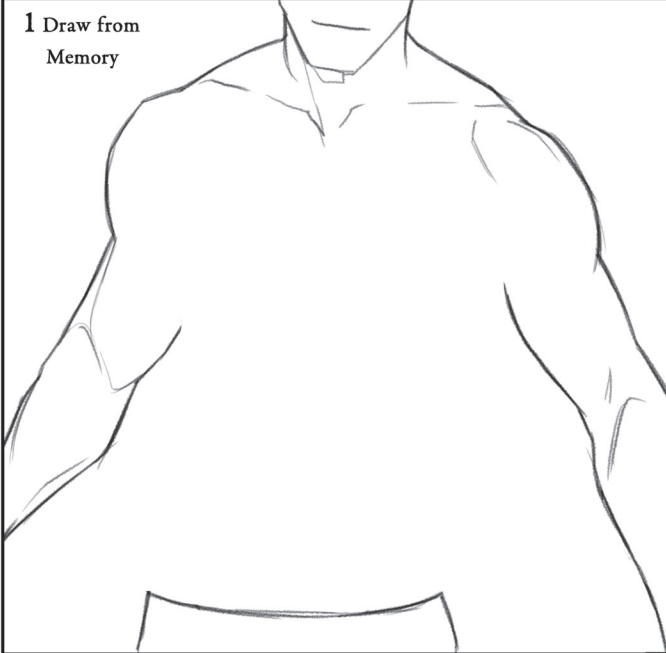


4 From Reference

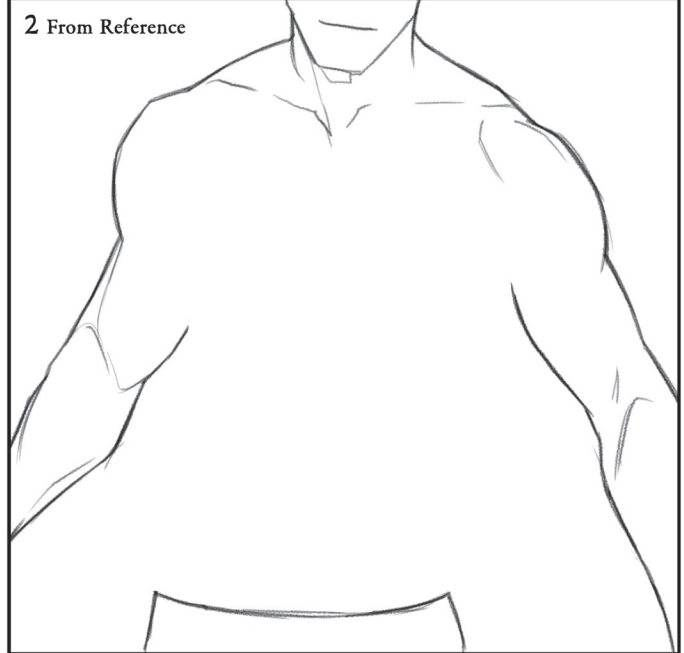




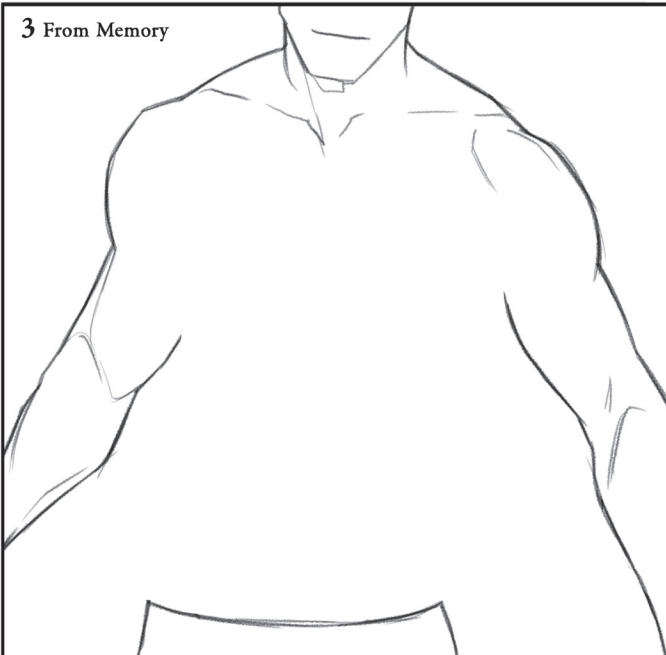
1 Draw from Memory



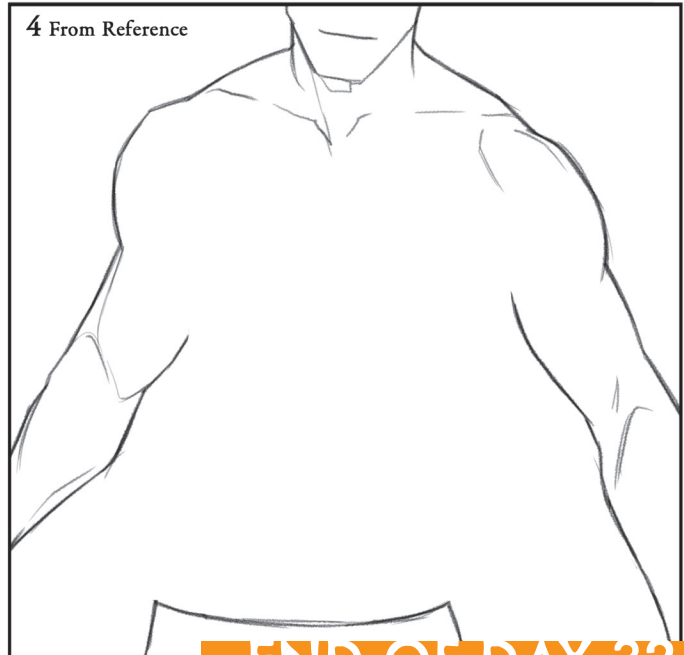
2 From Reference



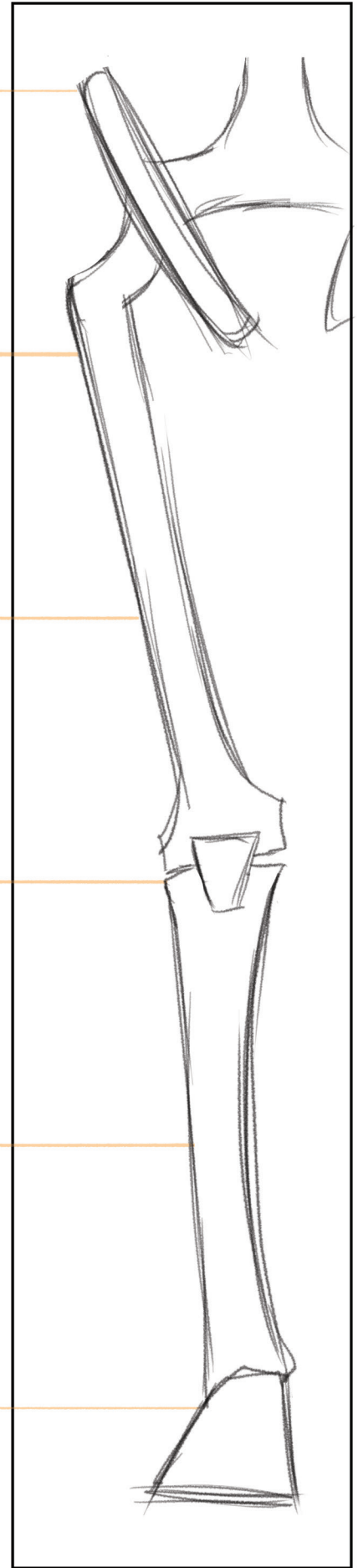
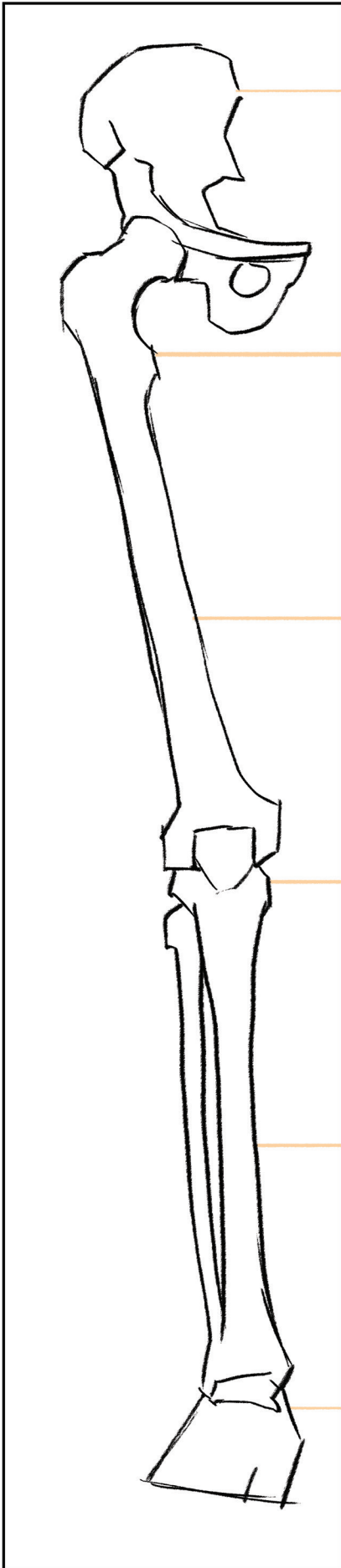
3 From Memory



4 From Reference

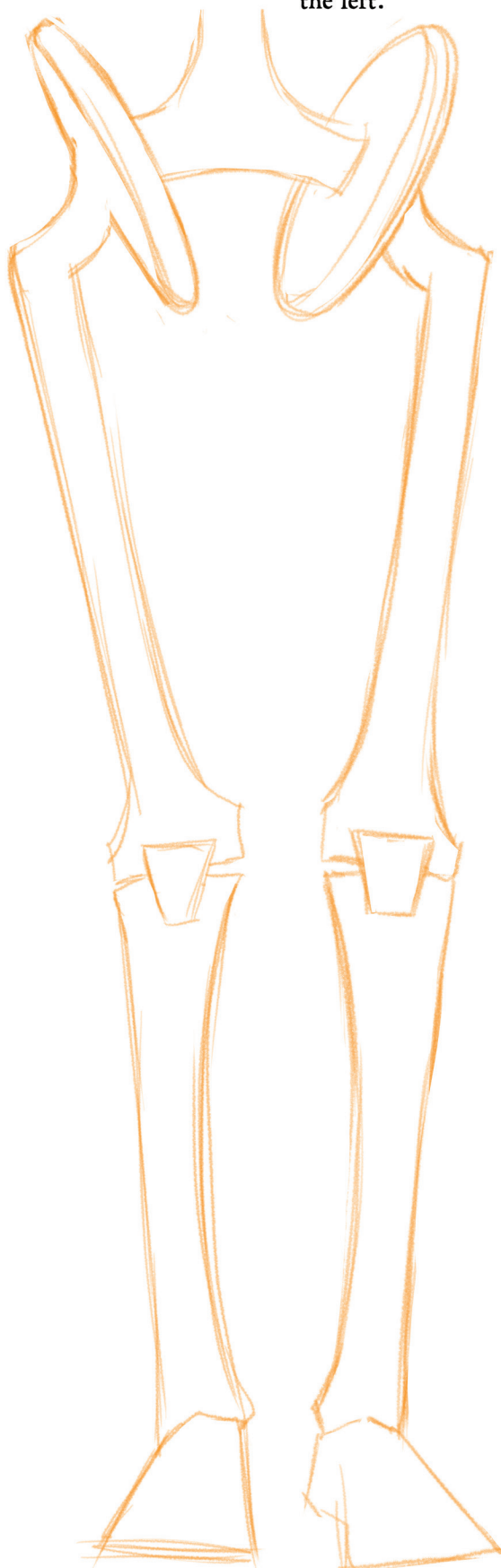


Study these bones (left) and the simplified structure (right) and then recreate them below.



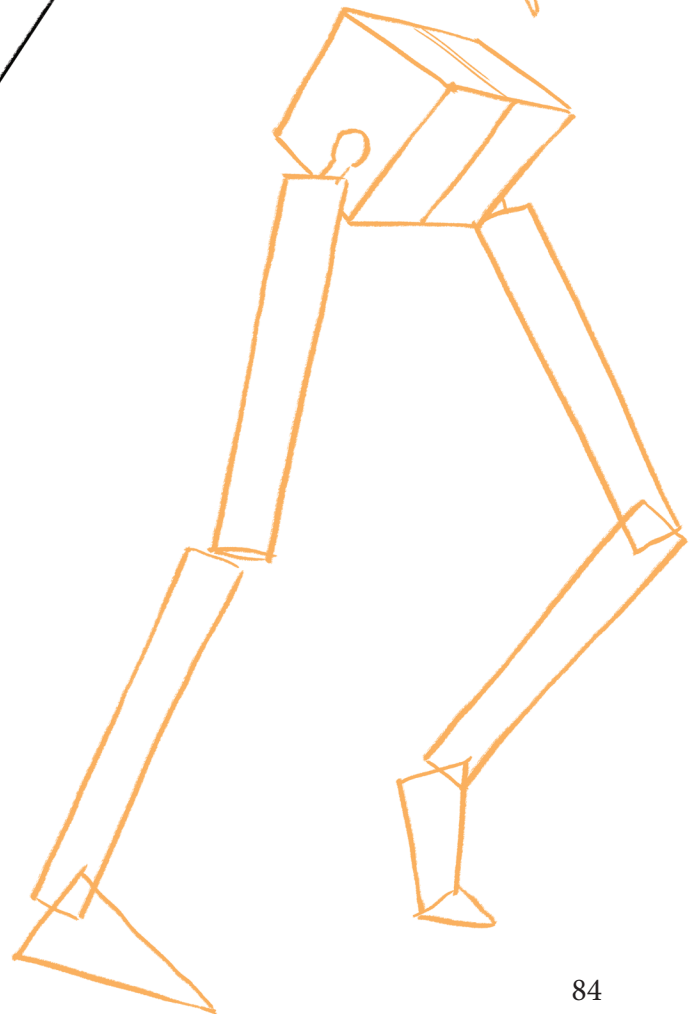
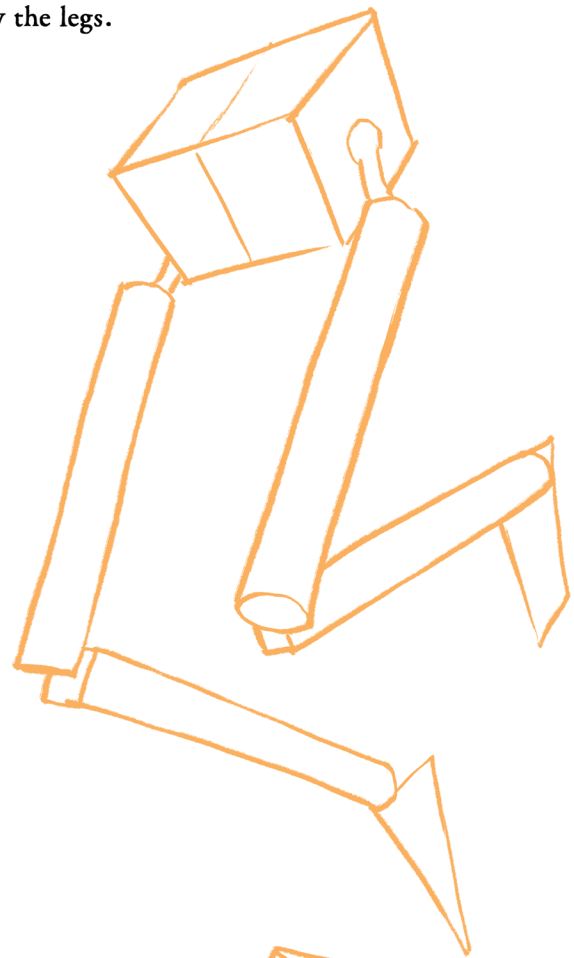
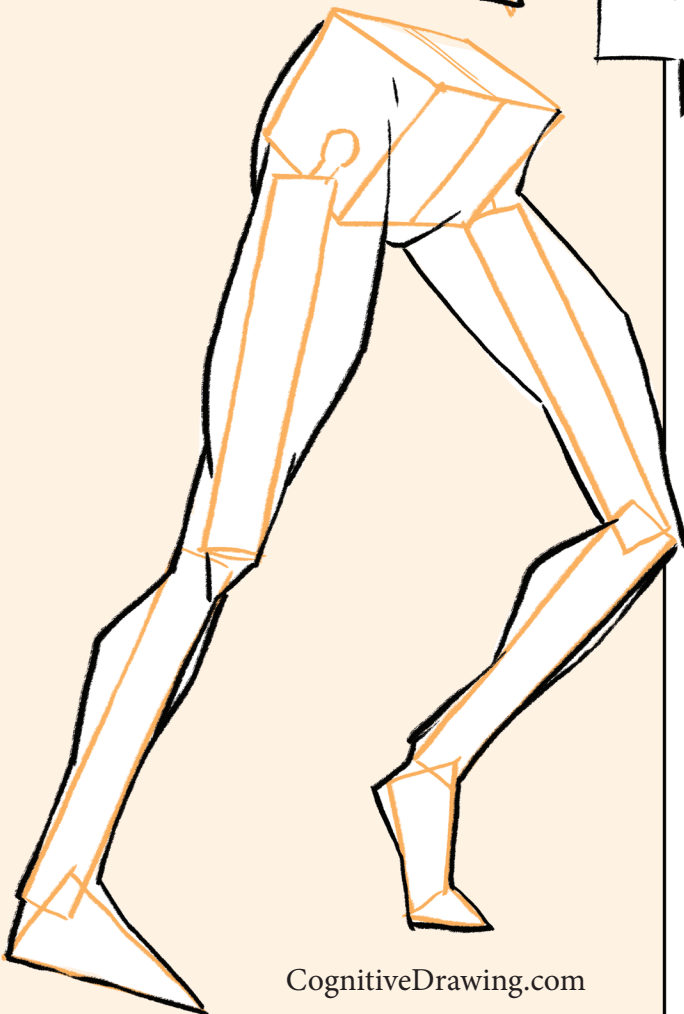


Draw the leg muscles on the structure below while studying the reference on the left.

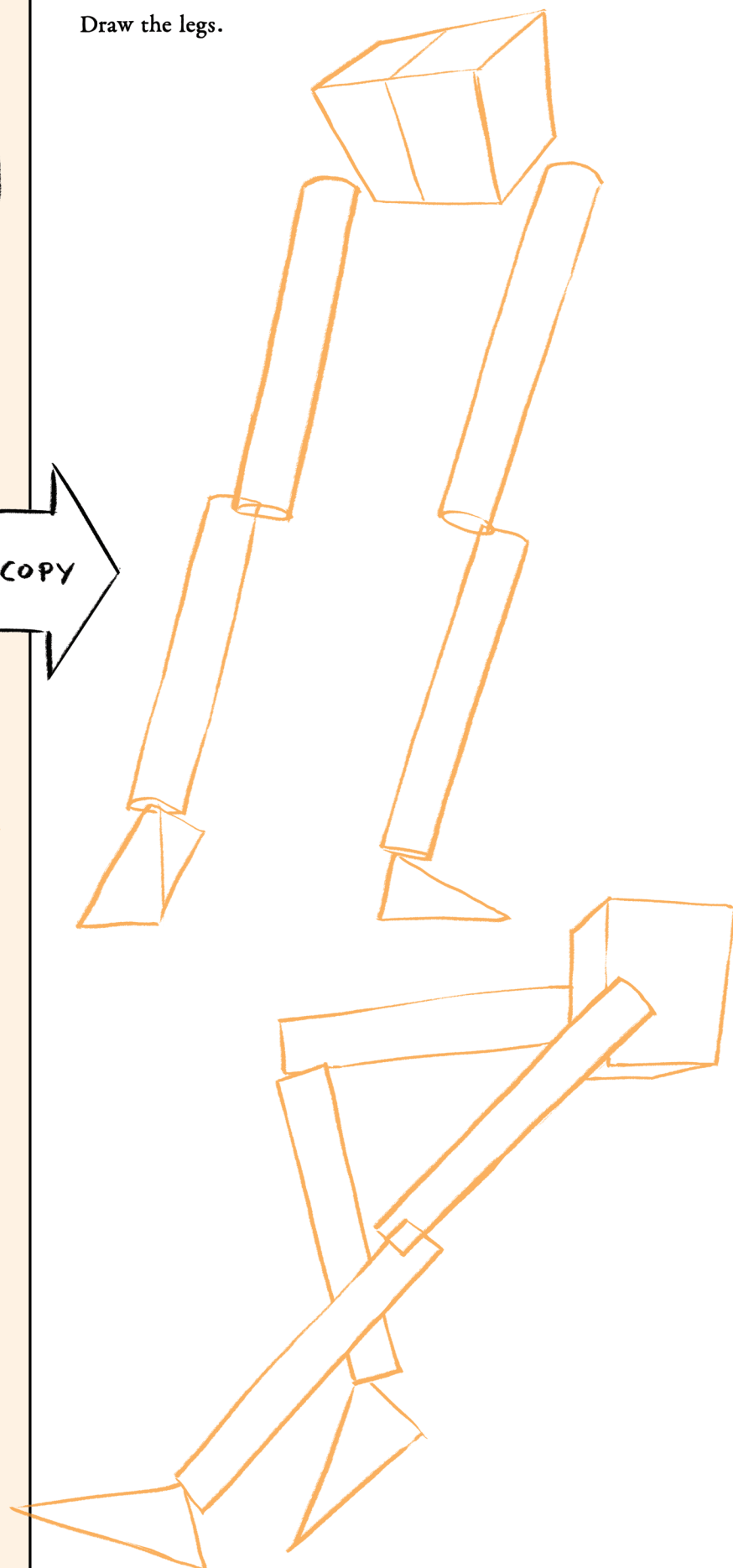
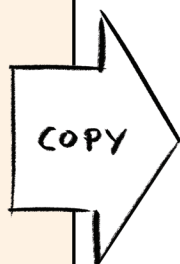
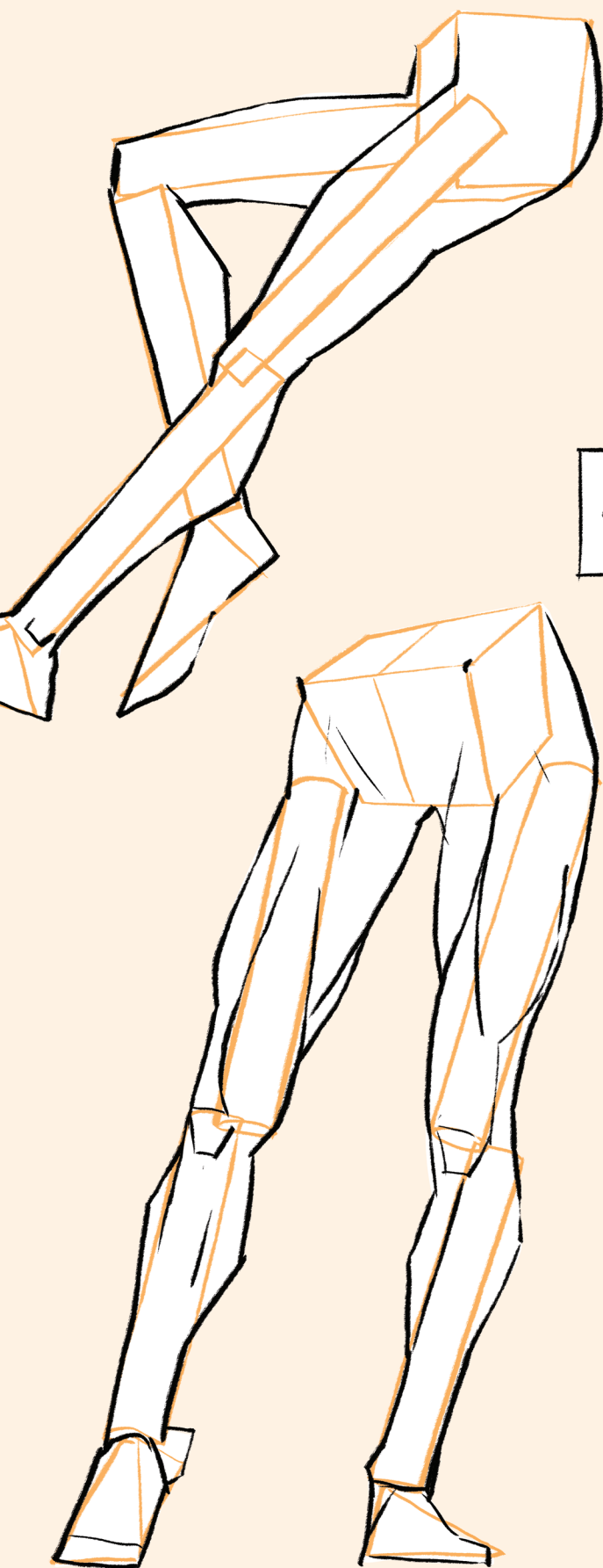


Draw the legs.

COPY



Draw the legs.

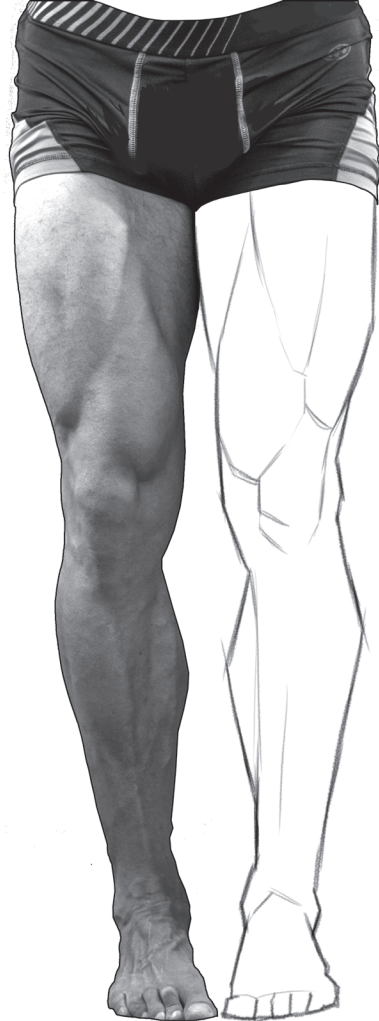




Finish drawing  
the legs from  
reference.



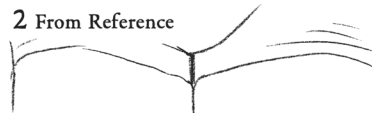




1 Draw from Memory



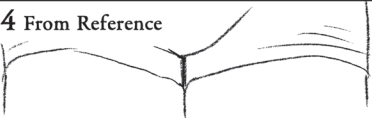
2 From Reference



3 From Memory



4 From Reference



SLEEP ON IT

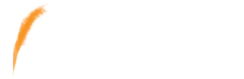




1 Draw from Memory



2 From Reference



SLEEP ON IT

3 From Memory



4 From Reference





1 Draw from Memory



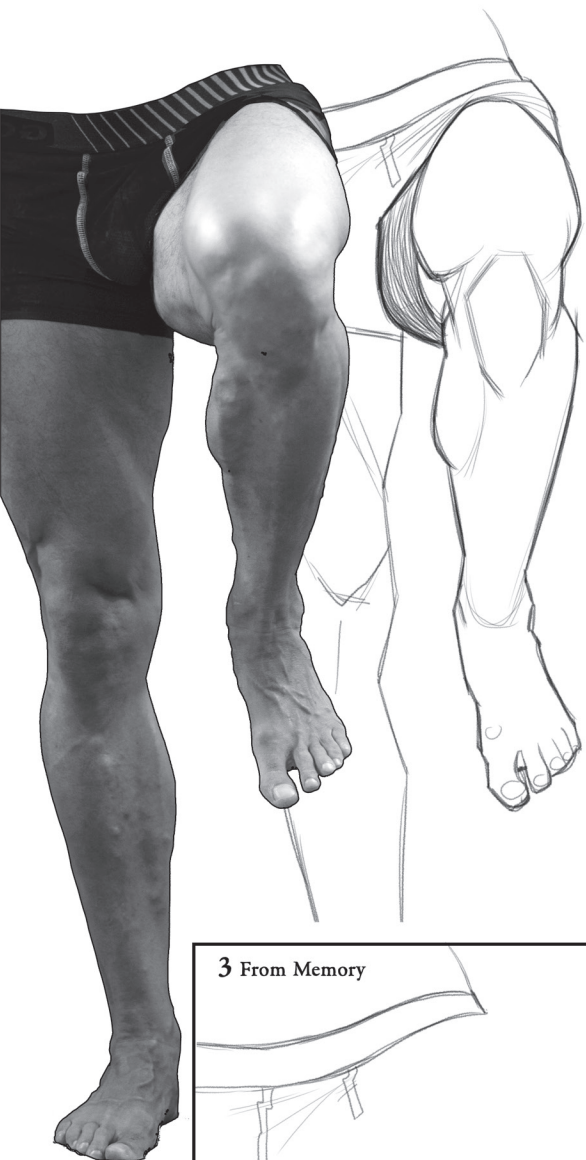
2 From Reference



SLEEP ON IT





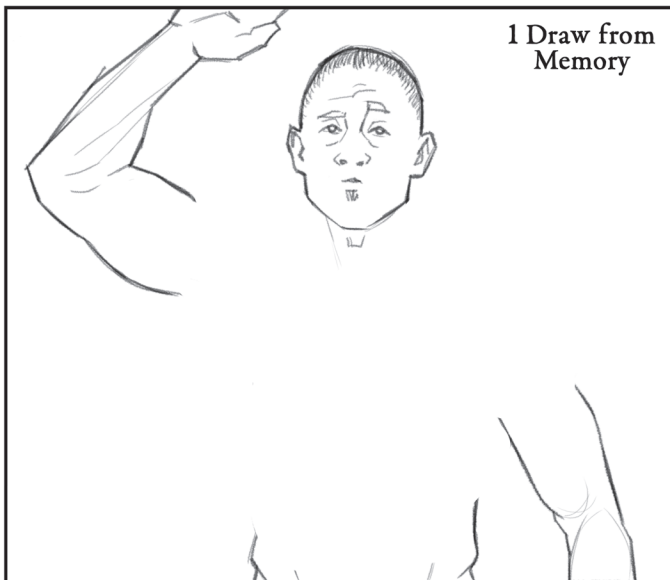




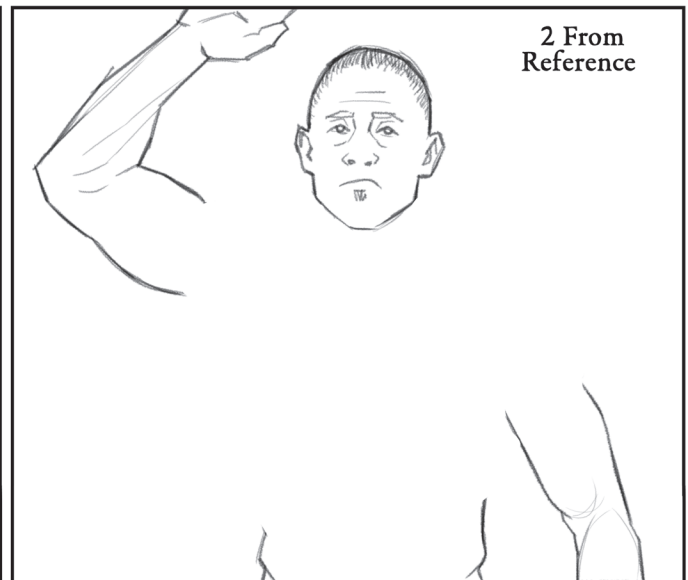
Refresh your memory on the upper body.



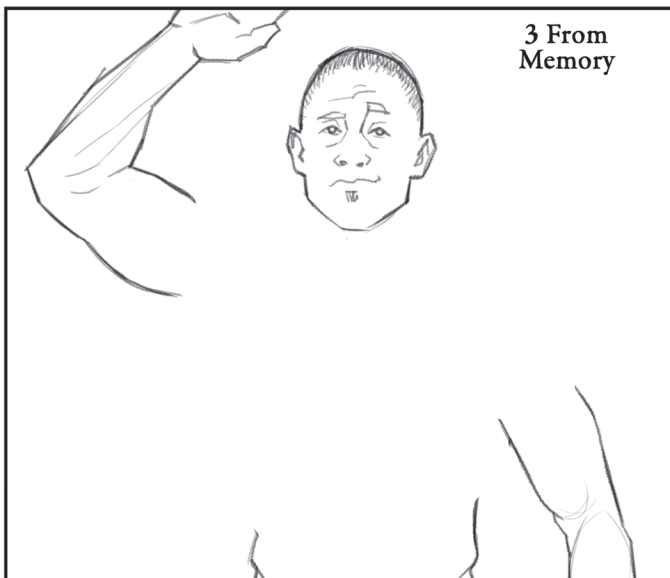
Focus on one section at a time - chest, shoulders or abs.



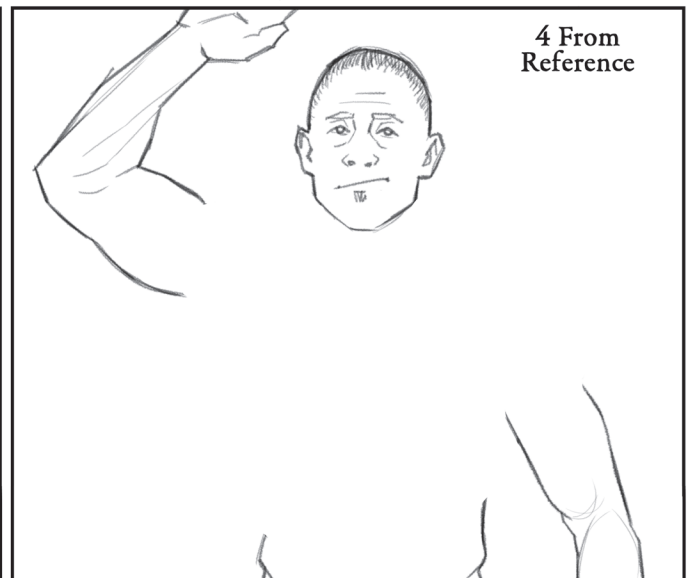
1 Draw from Memory



2 From Reference



3 From Memory

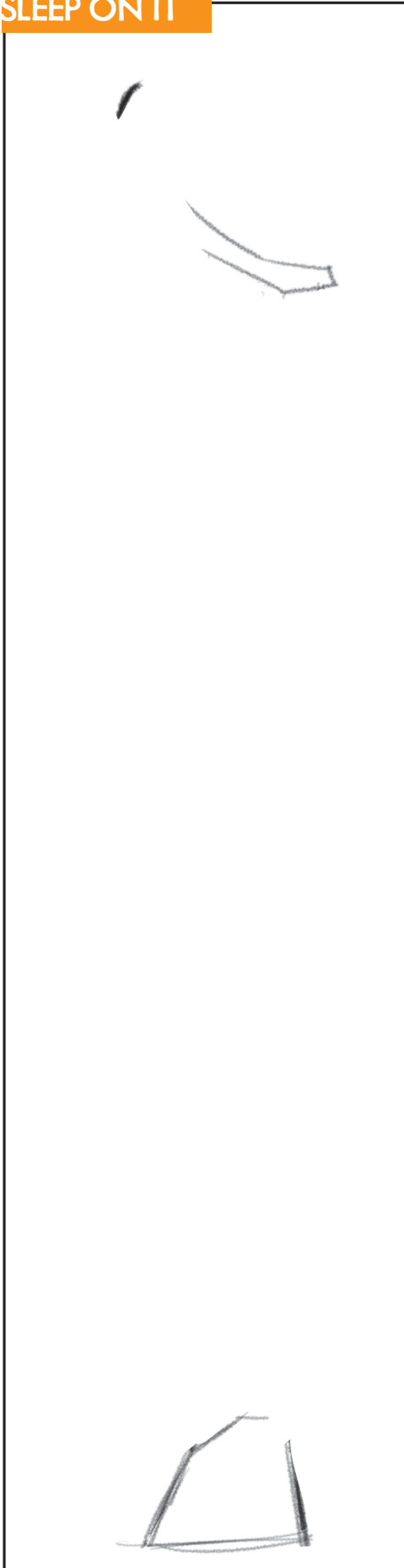


4 From Reference

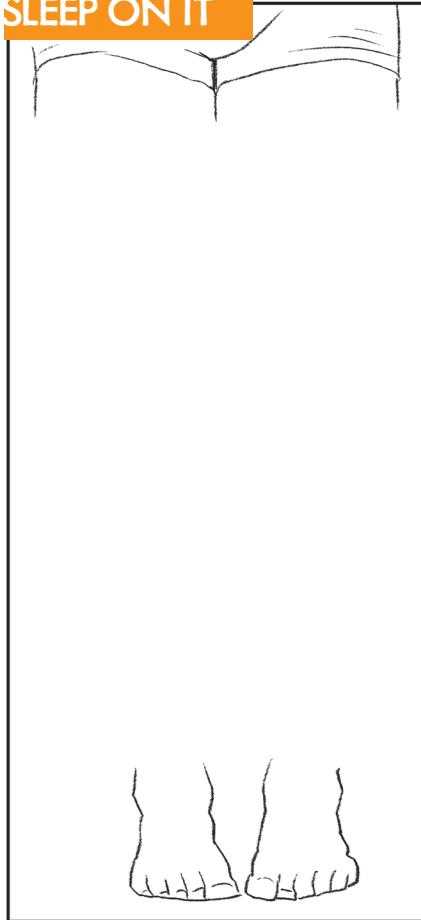
STOP! First, go back and finish the SLEEP ON IT drawings for all the legs.

DAY 41

SLEEP ON IT



SLEEP ON IT



SLEEP ON IT

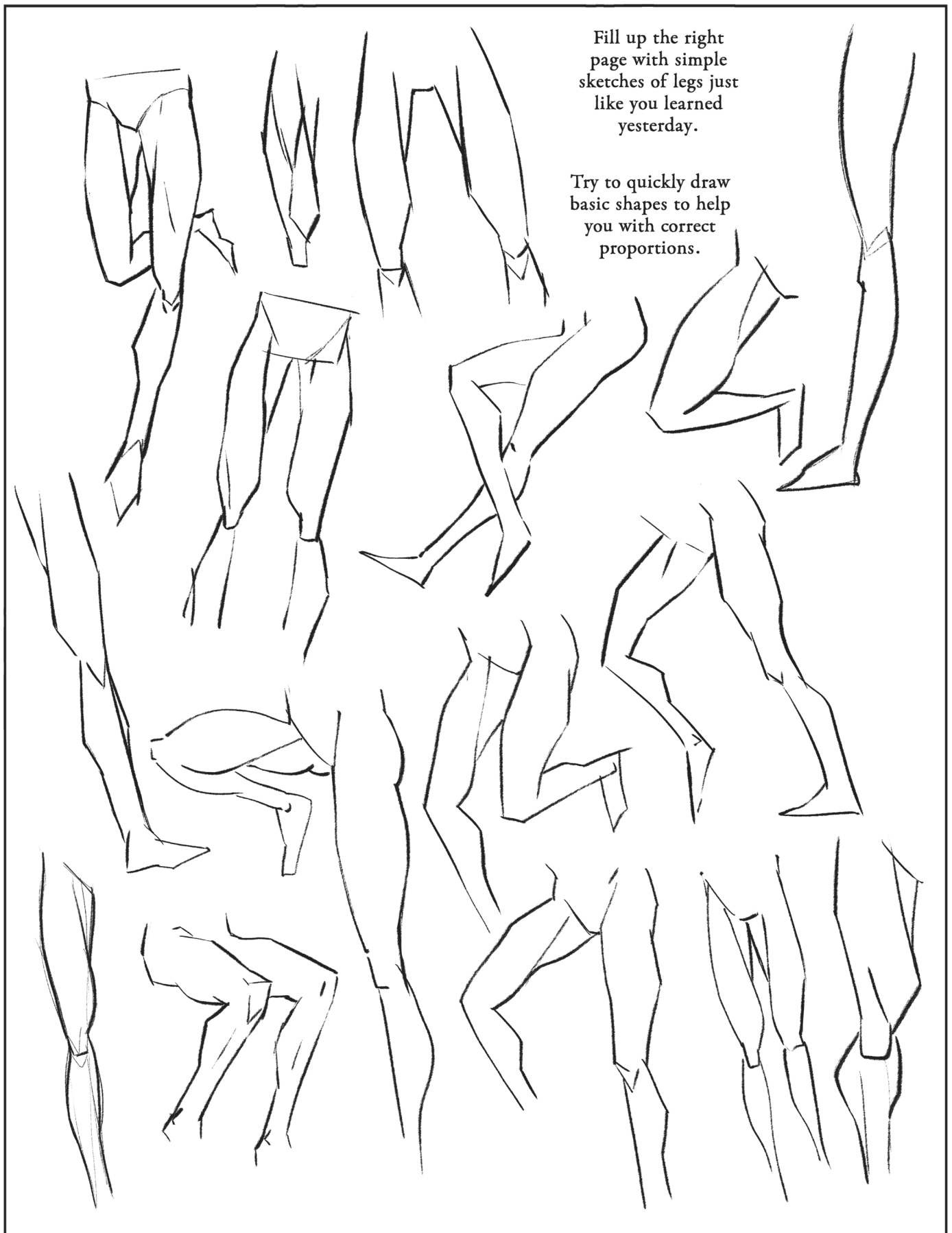


SLEEP ON IT

Make sure you  
have gone back to  
complete all the  
leg pages and  
finish the  
SLEEP ON IT  
exercises.

When you're  
done, try them  
again on this  
page.





Fill up the right page with simple sketches of legs just like you learned yesterday.

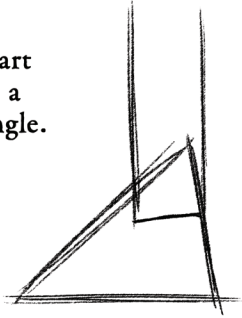
Try to quickly draw basic shapes to help you with correct proportions.



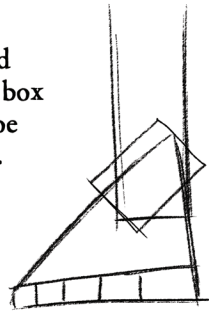
Either copy the simple sketches from the left page here or make up your own leg sketches.

Recreate the foot tutorials below.

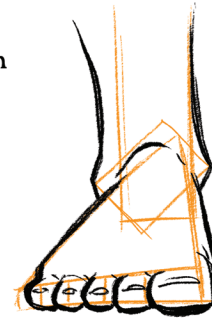
1. Start with a triangle.



2. Add ankle box and toe boxes.



3. Flesh it out.

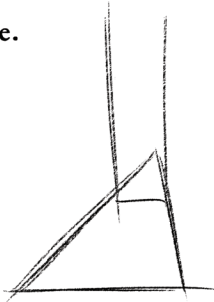


1. Start with a triangle.

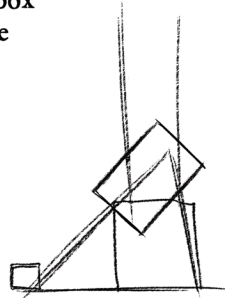
2. Add ankle box and toe boxes.

3. Flesh it out.

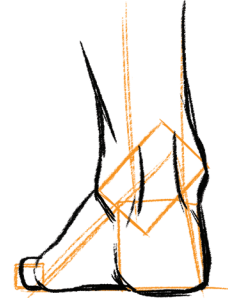
1. Start with a triangle.



2. Add ankle box and toe boxes.



3. Flesh it out.

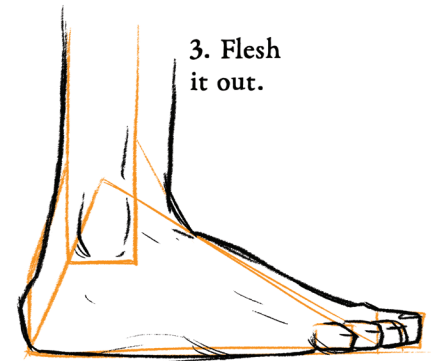
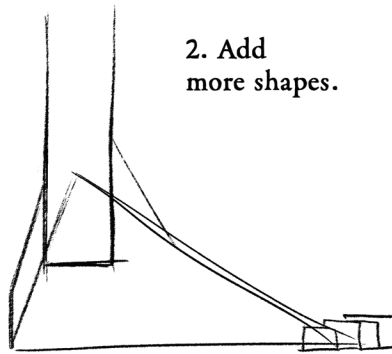
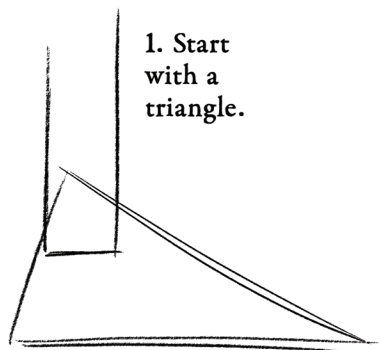


1. Start with a triangle.

2. Add ankle box and toe boxes.

3. Flesh it out.

**Now teach this to someone to truly learn it!**

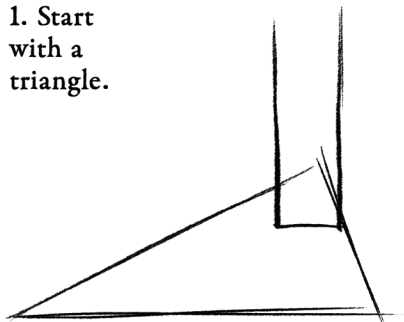


1.

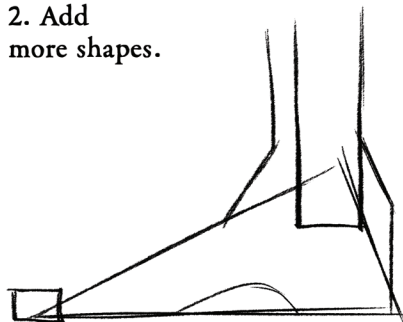
2.

3.

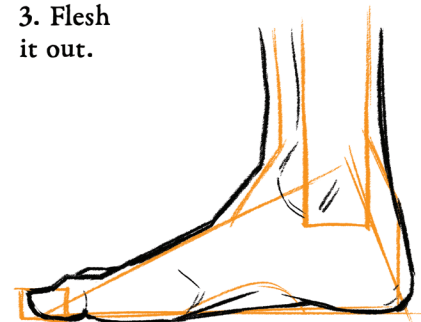
1. Start with a triangle.



2. Add more shapes.



3. Flesh it out.



1.

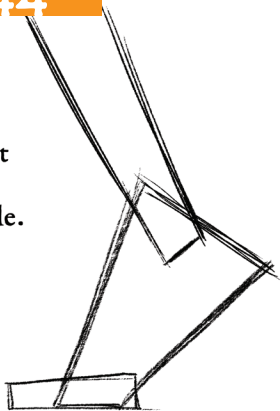
2.

3.

**Teach this to someone else.**

# DAY 44

1. Start with a triangle.



2. Flesh it out.



Recreate the foot tutorials below.

3. Flesh it out.

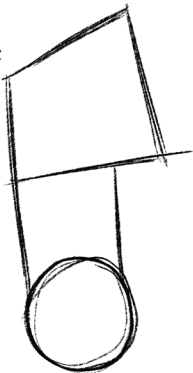


1. Start with basic shapes.

2. Flesh it out.

3. Flesh it out.

1. Start with basic shapes.



2. Add ankle box and toe boxes.



3. Flesh it out.



1. Start with basic shapes.

2. Add ankle box and toe boxes.

3. Flesh it out.

**Now teach this to someone to truly learn it!**



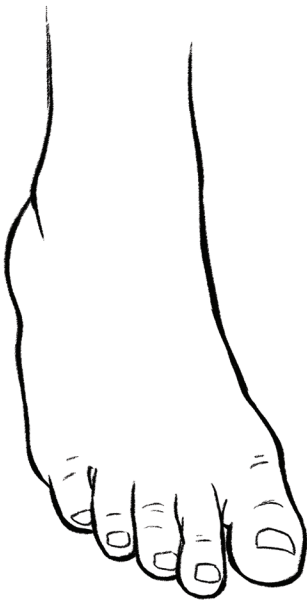
Reference



1 Draw From Memory

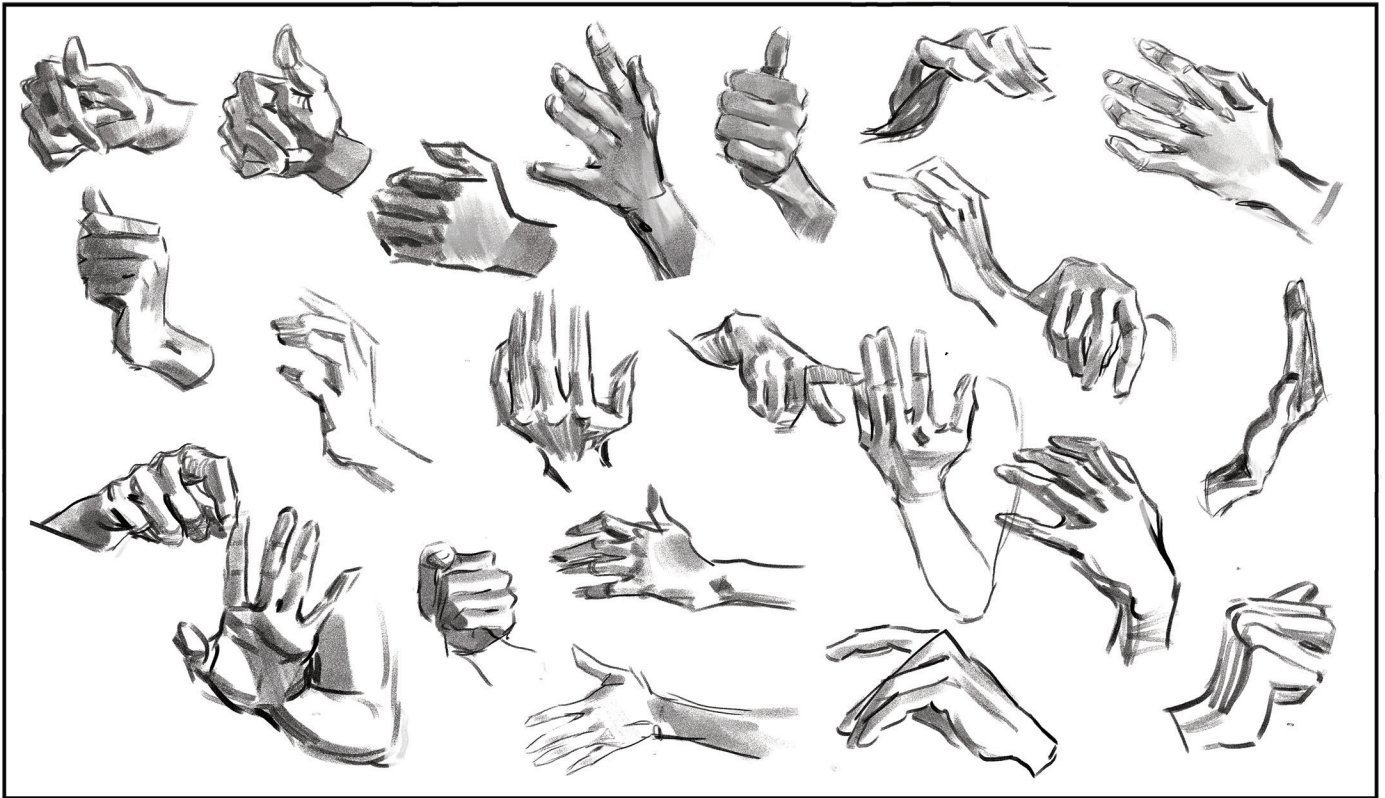
2 From Reference

Reference

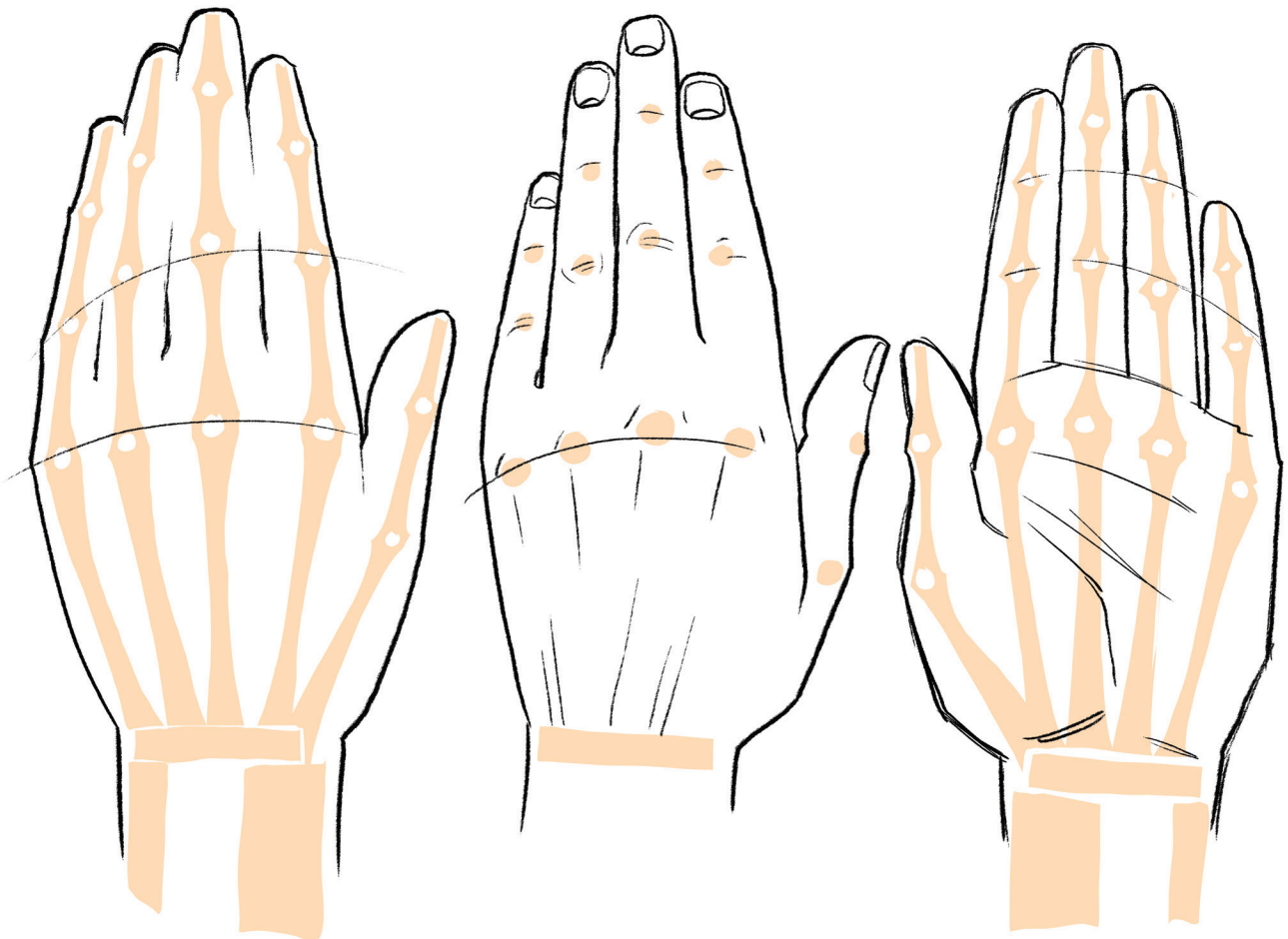


1 Draw From Memory

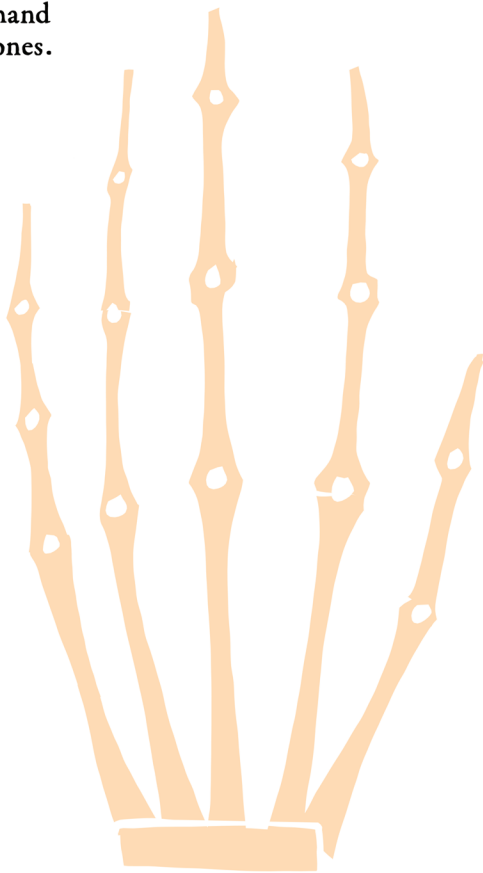
2 From Reference



Hands are tricky and require lots of practice. Let's start by looking at the bones and knuckles.



Draw the hand  
over the bones.



Draw the bones  
inside the hand.



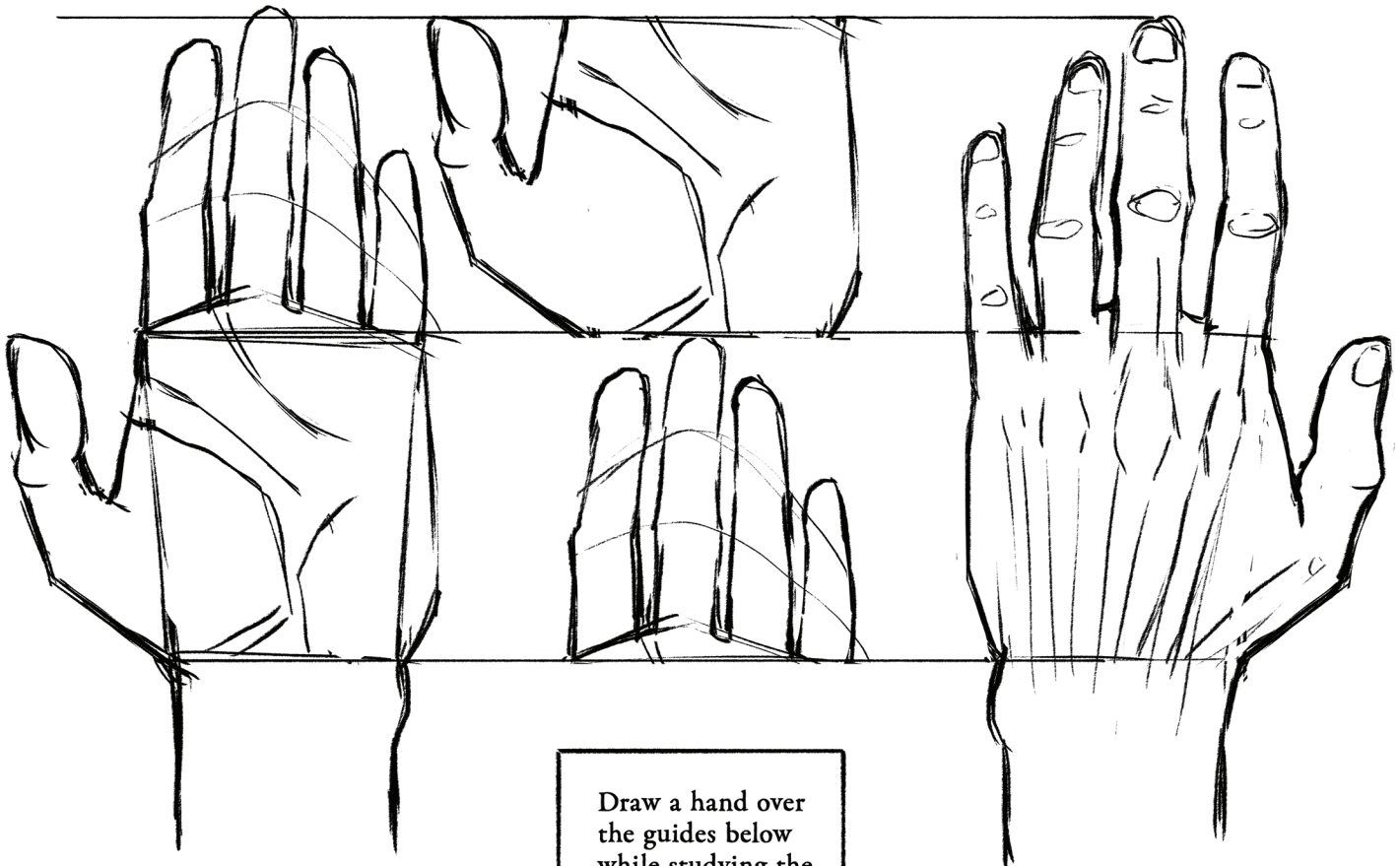
Draw the bones  
inside the hand.



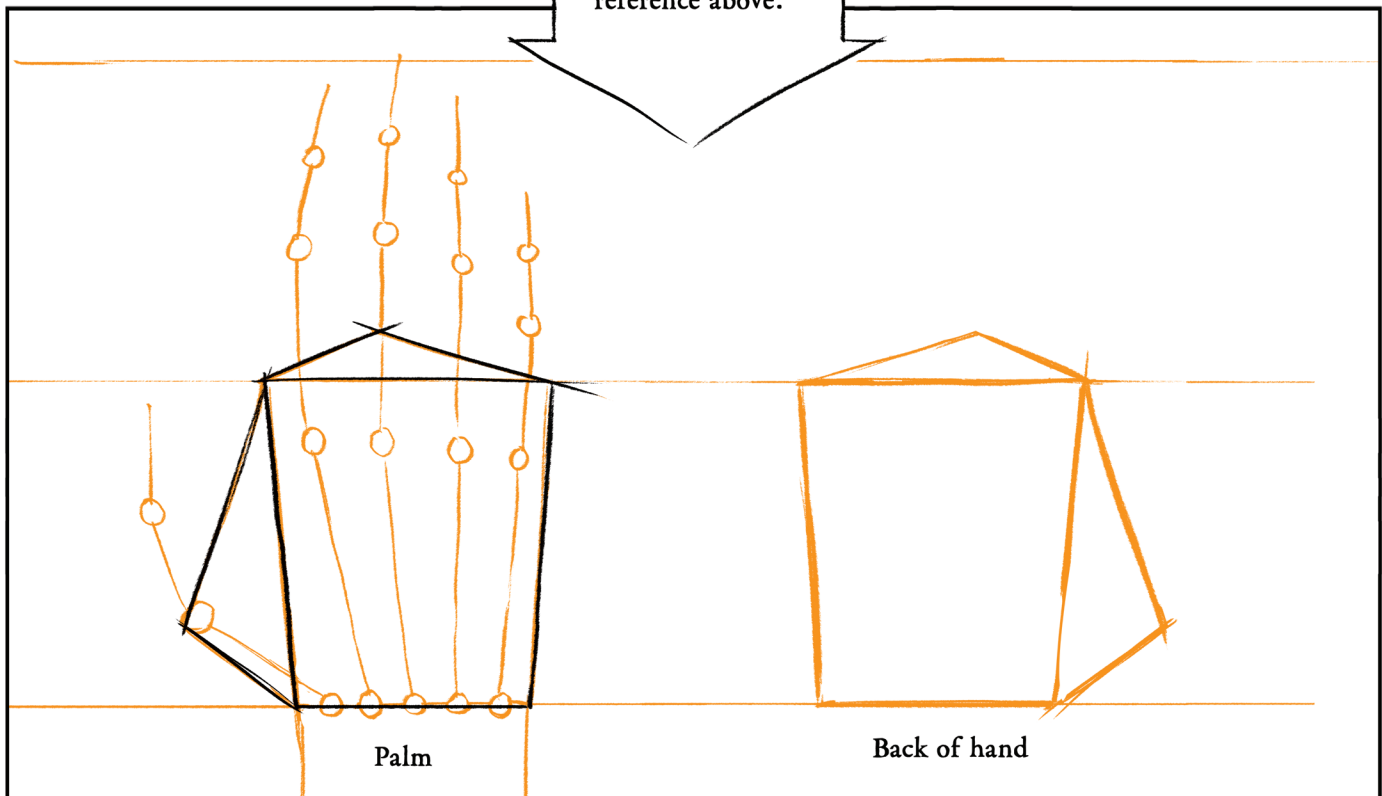
Draw the bones  
inside the hand.



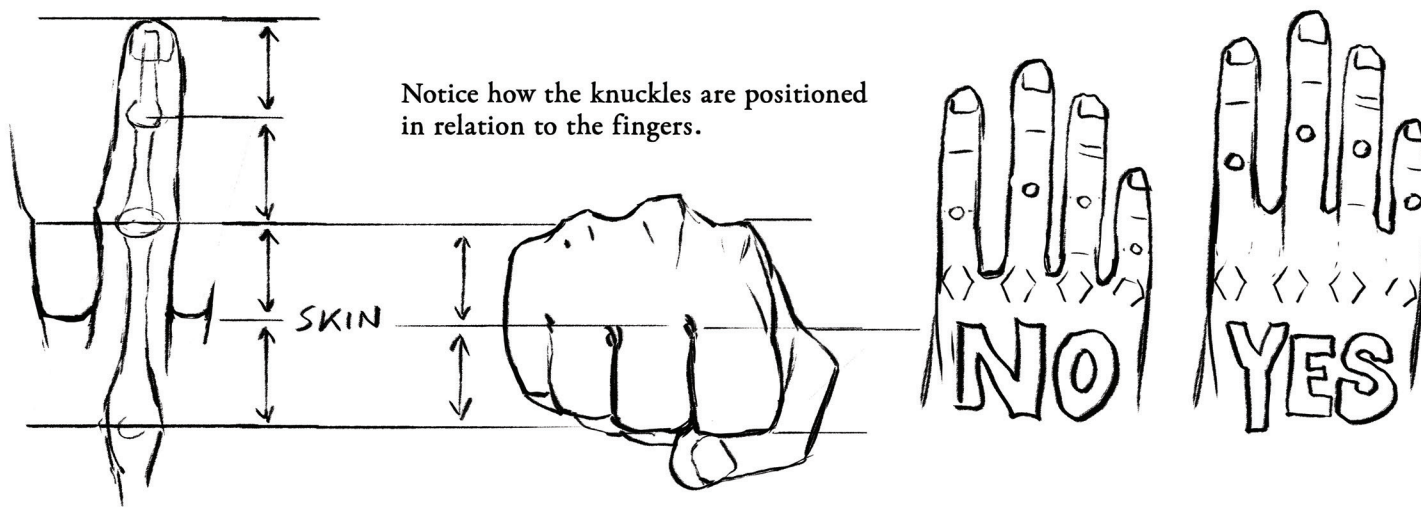
Study the proportions of the hand (and especially the knuckles).



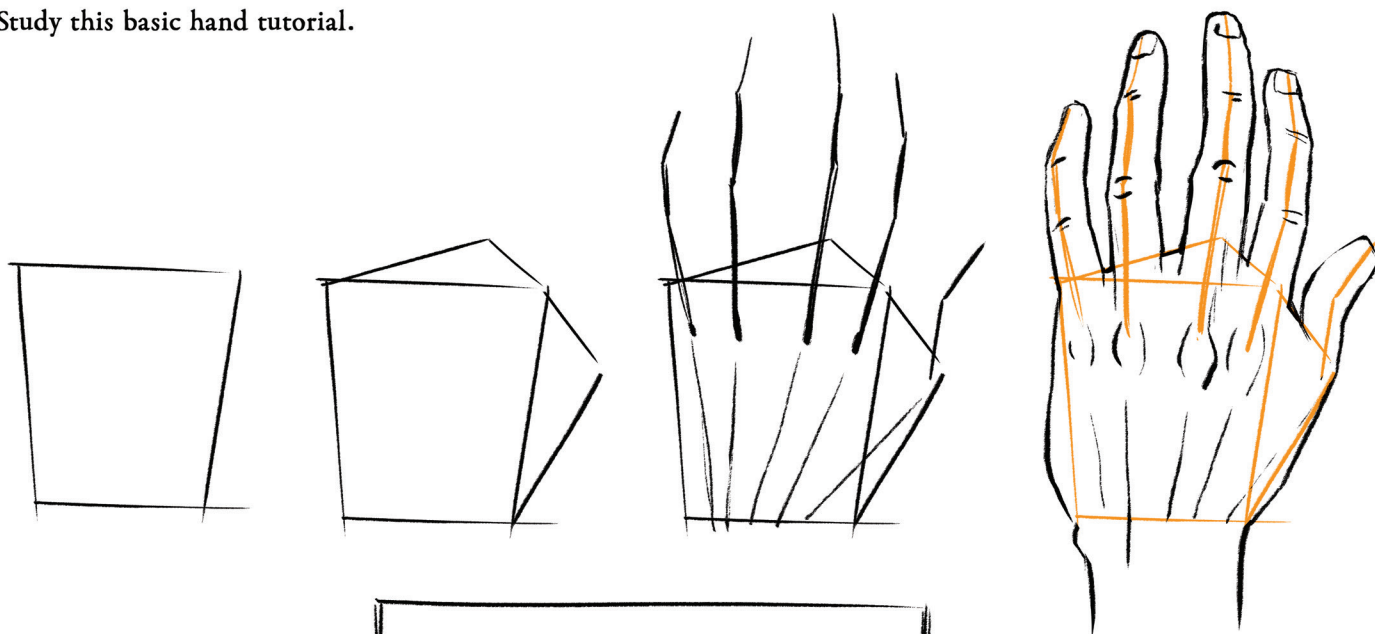
Draw a hand over the guides below while studying the reference above.



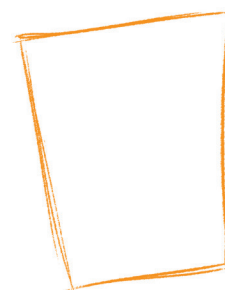
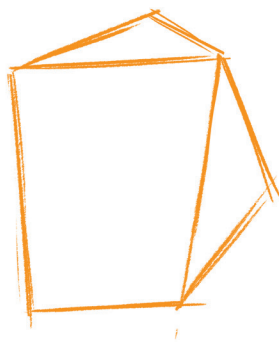
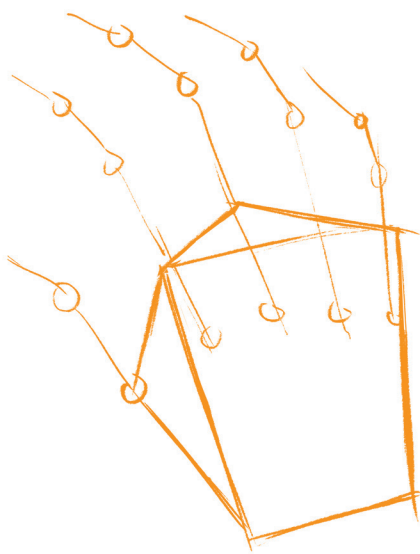


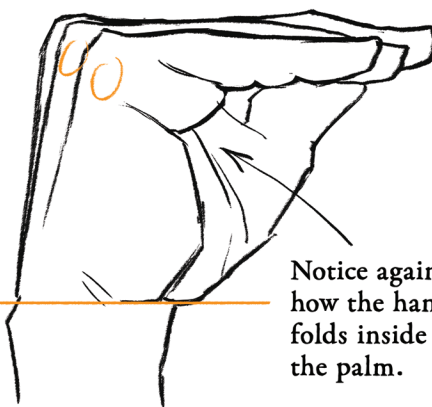
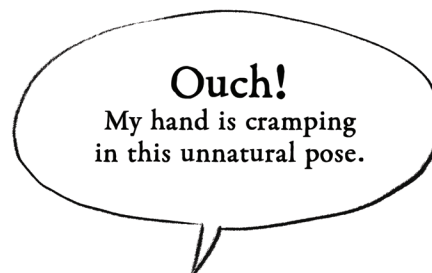
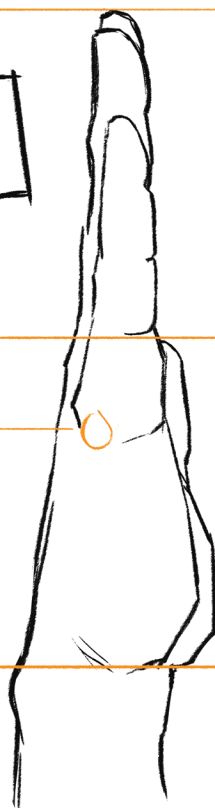
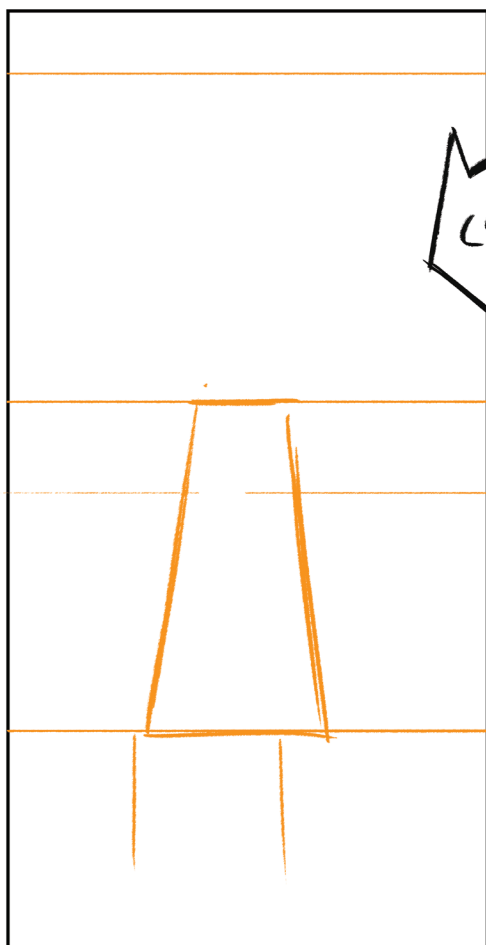
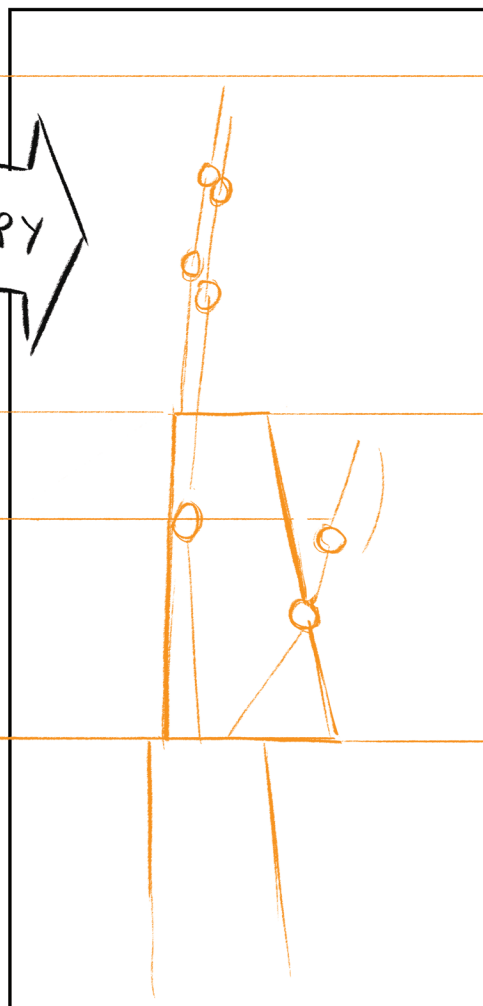
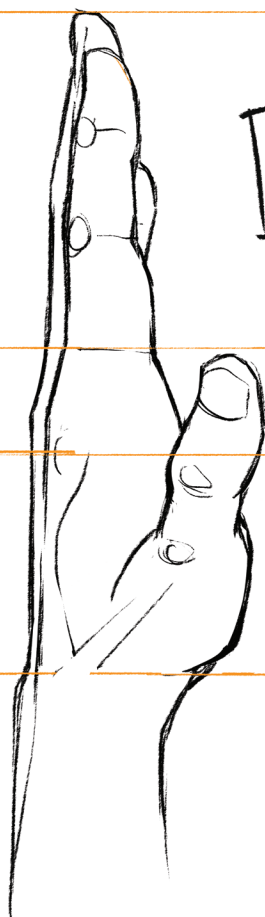
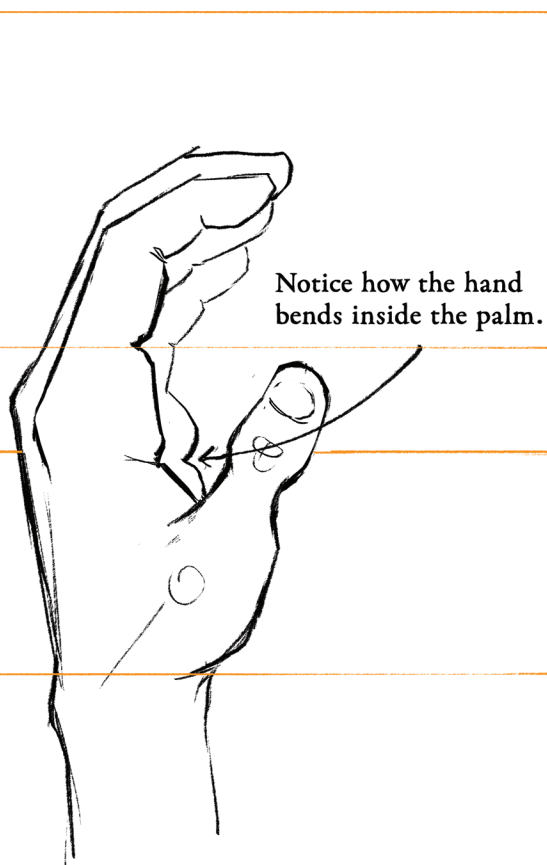


Study this basic hand tutorial.



Finish drawing the three hands below.

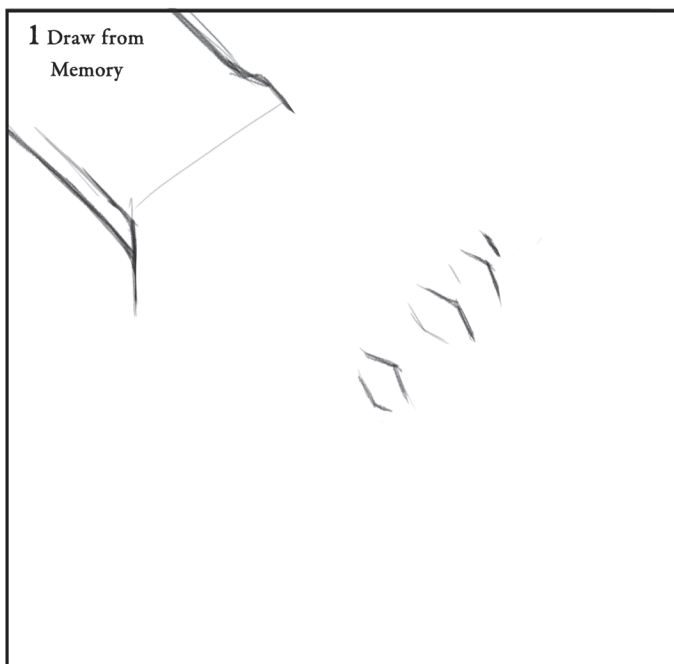




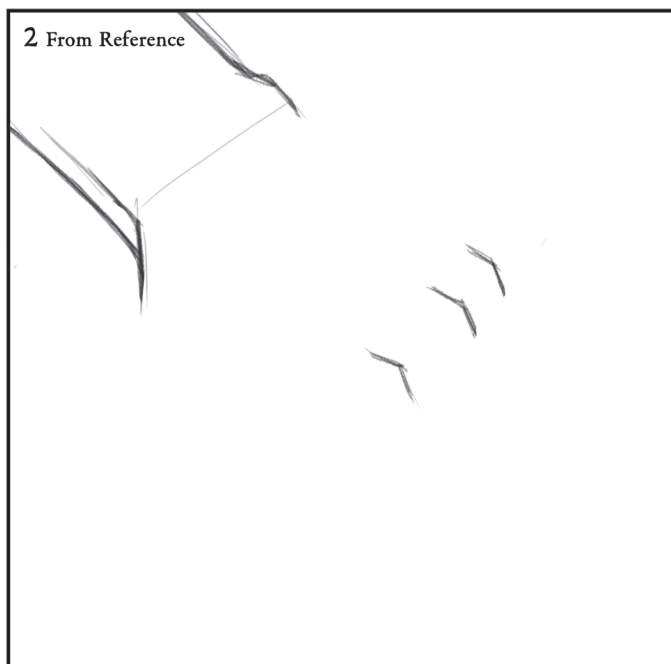
Notice again how the hand folds inside the palm.



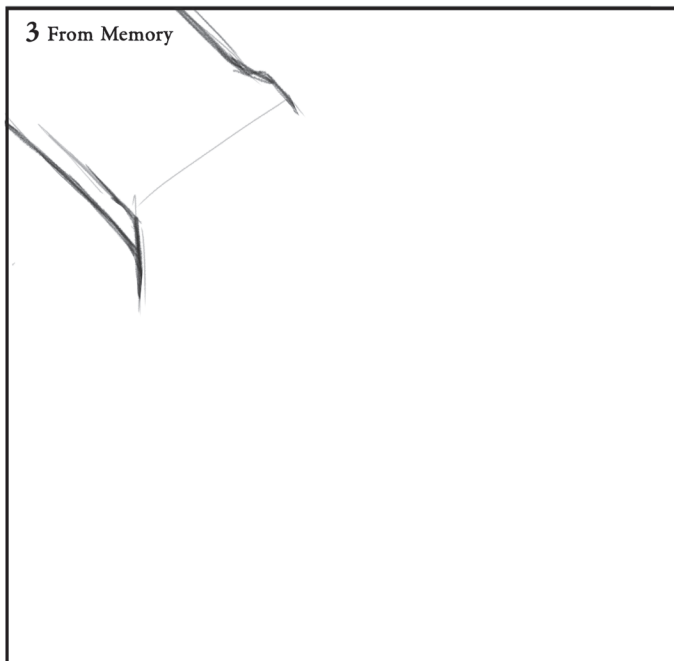
1 Draw from Memory



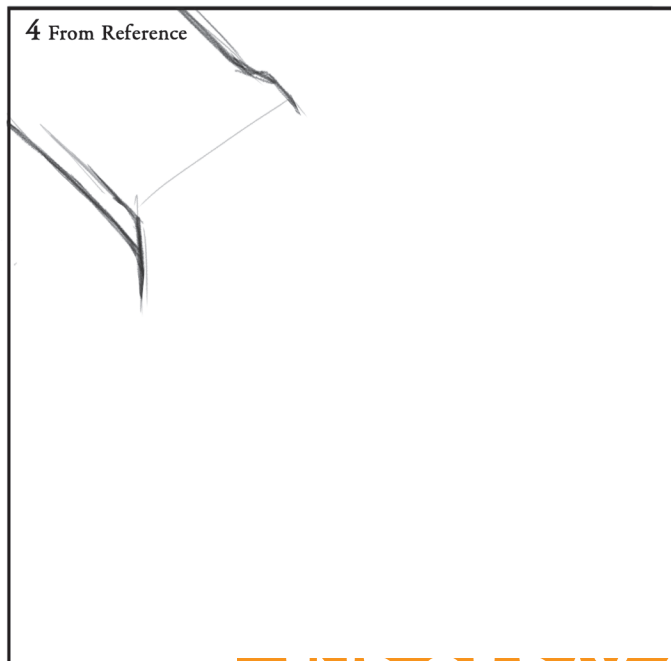
2 From Reference

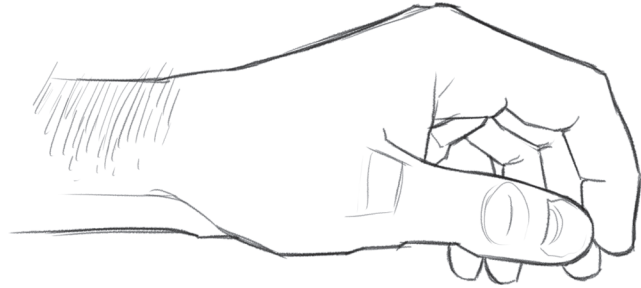


3 From Memory

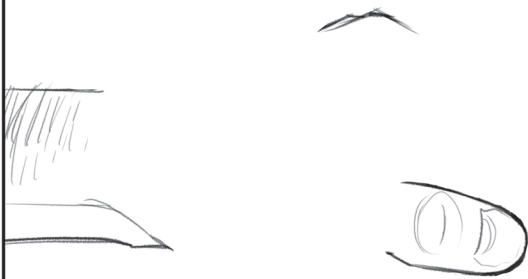


4 From Reference





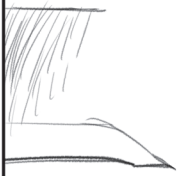
1 Draw from Memory



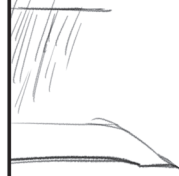
2 From Reference



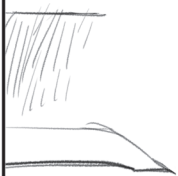
3 From Memory



4 From Reference

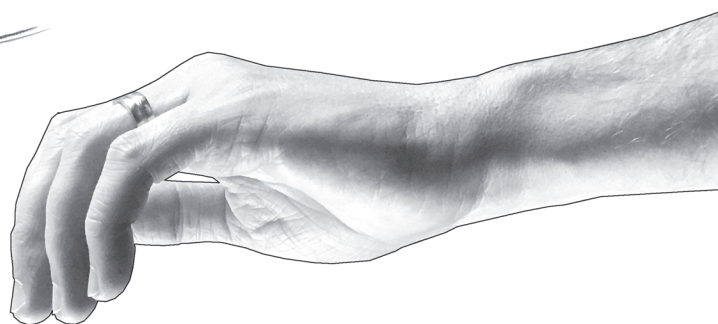
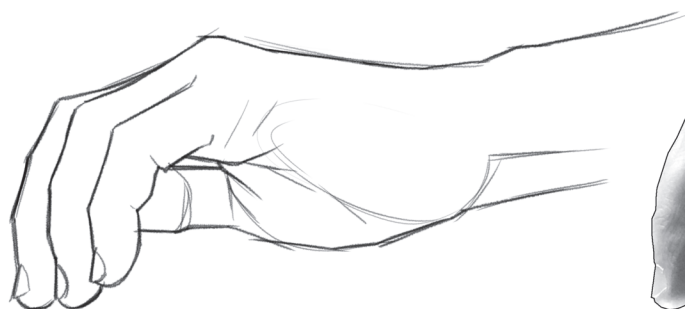


5 From Memory

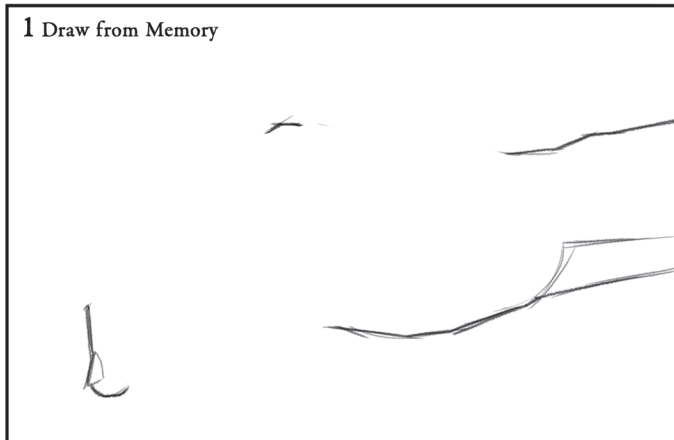


SLEEP ON IT

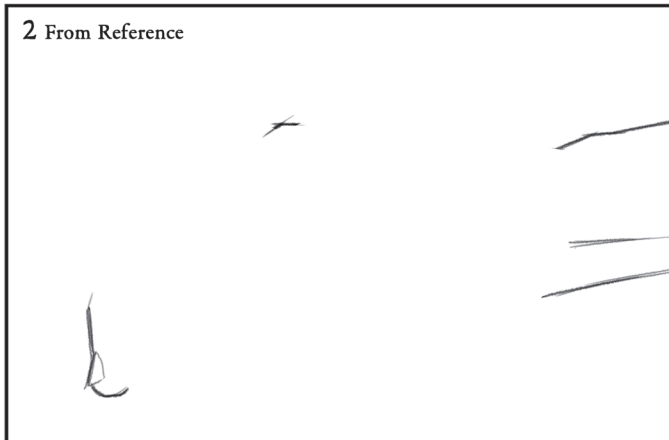




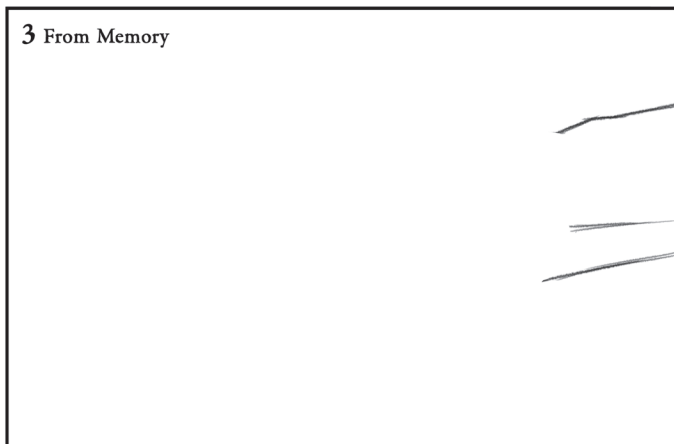
1 Draw from Memory



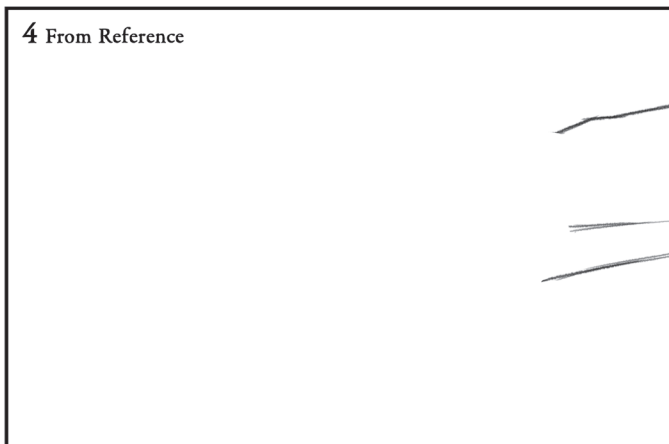
2 From Reference



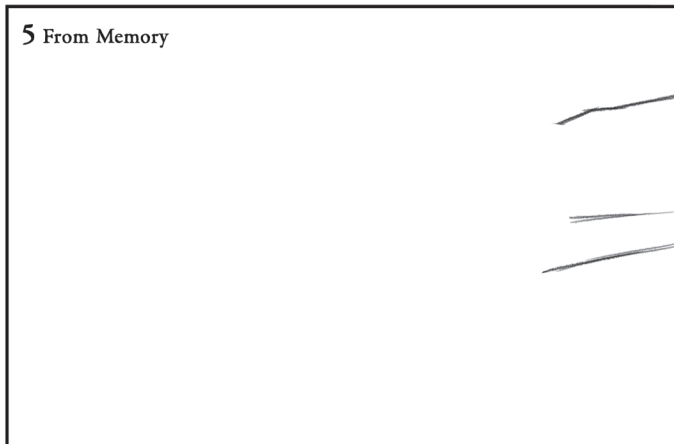
3 From Memory



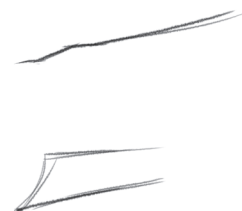
4 From Reference



5 From Memory



SLEEP ON IT



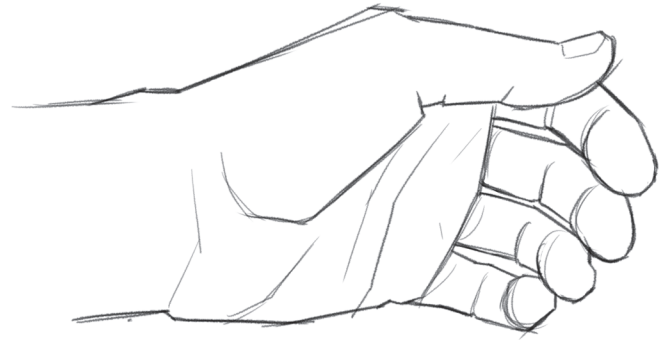
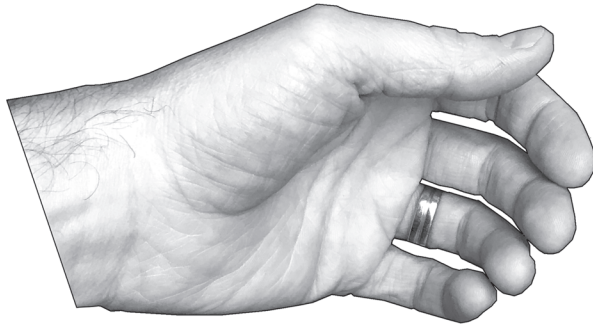


COPY

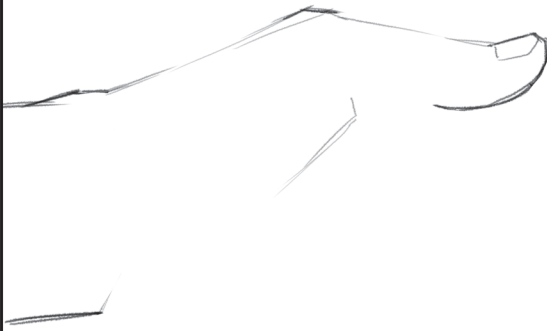
Copy these drawings  
or look at your own  
hand for reference.



COPY



1 Draw from Memory



2 From Reference



3 From Memory



4 From Reference



5 From Memory



SLEEP ON IT

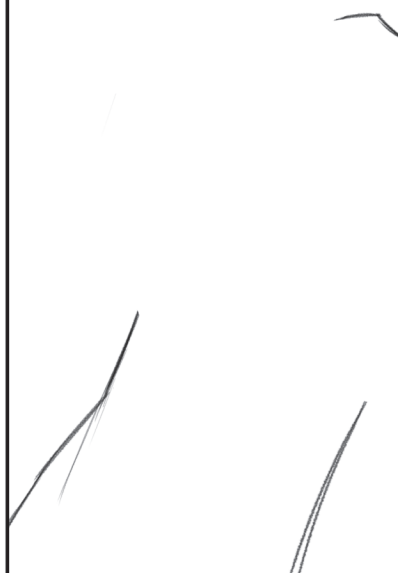




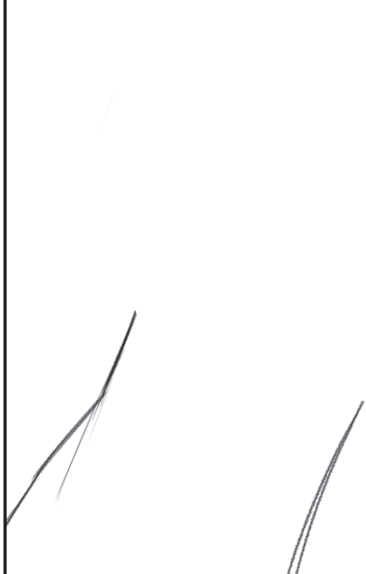
1 Draw from Memory



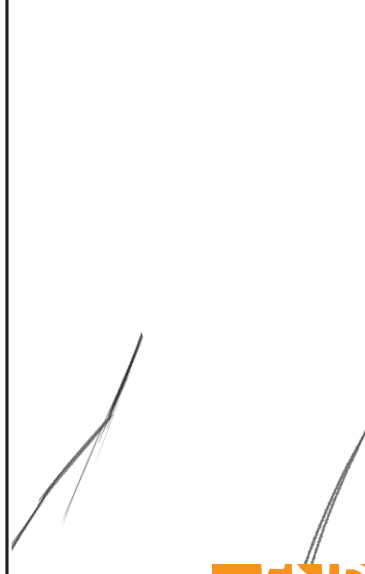
2 From Reference



3 From Memory



4 From Reference







1 Draw from Memory



2 From Reference

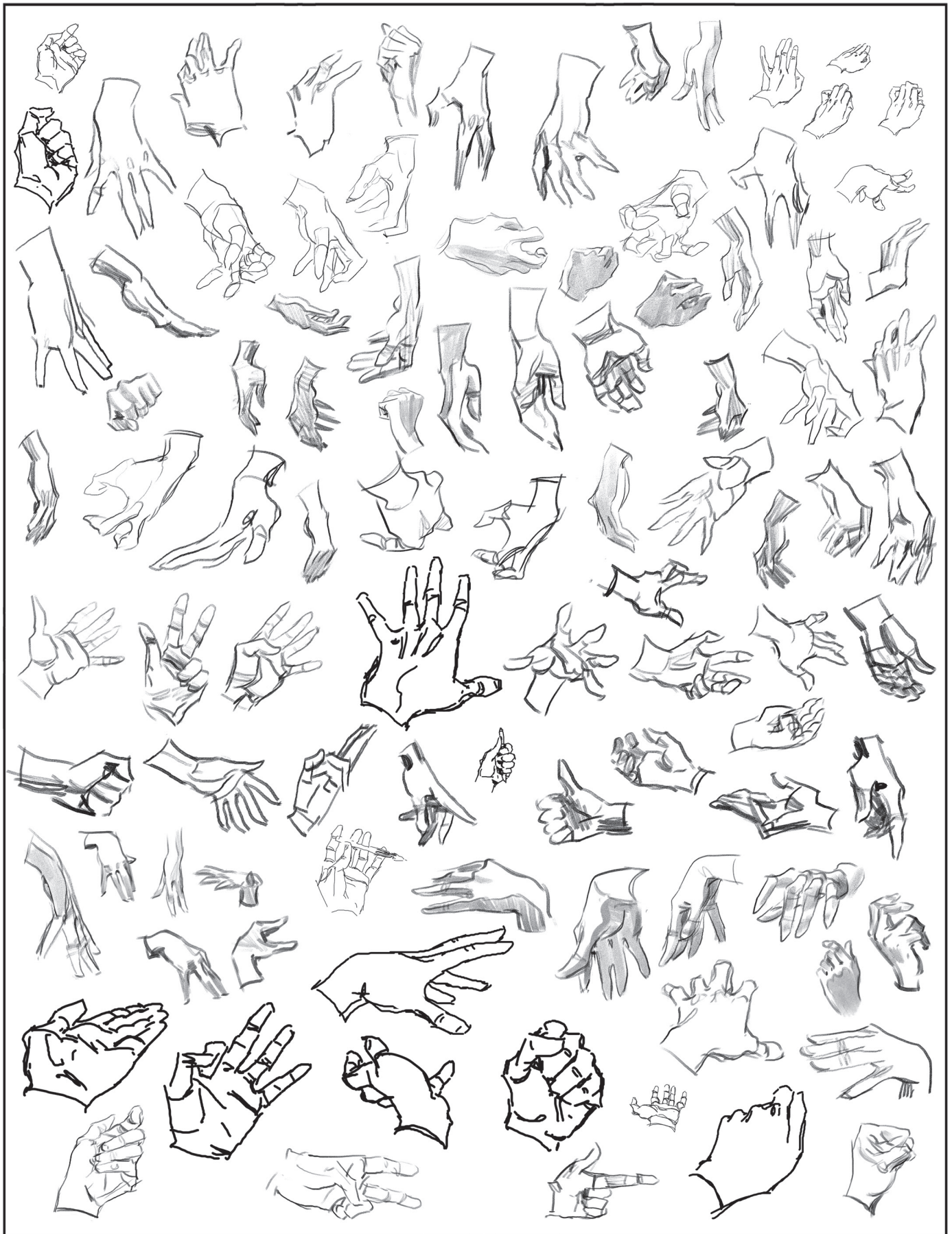


3 From Memory



4 From Reference

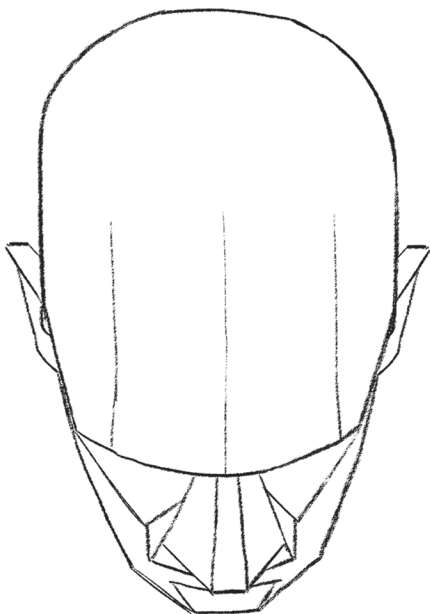
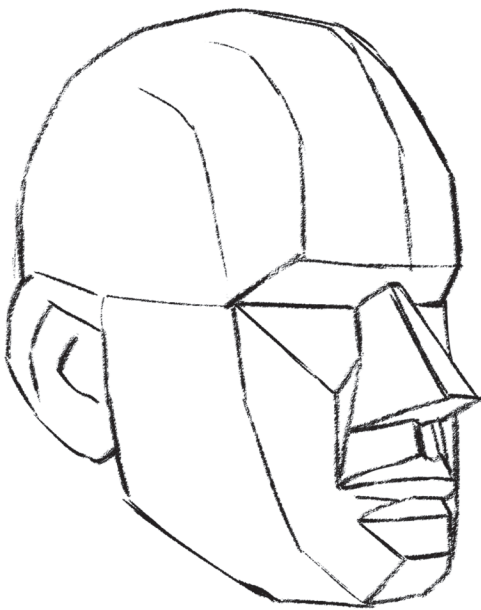
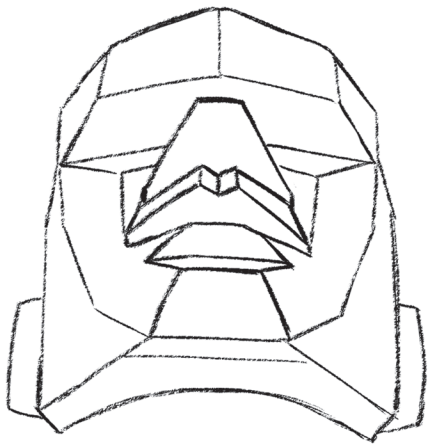




Hand sketches by Ahmed Aldoori - <https://AhmedAldoori.com>

Fill this page  
with 25 to 50  
quick sketches of  
hands.

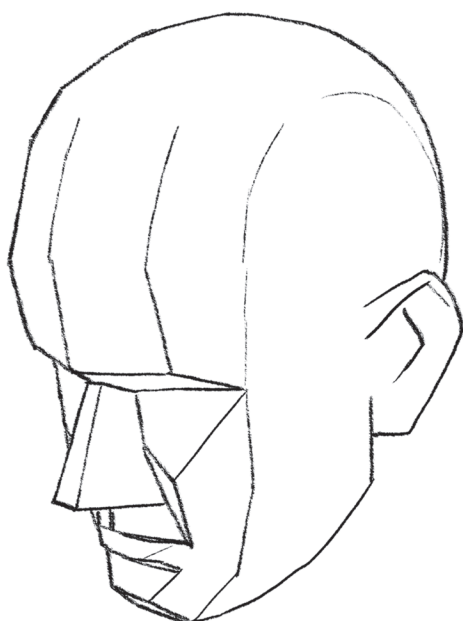
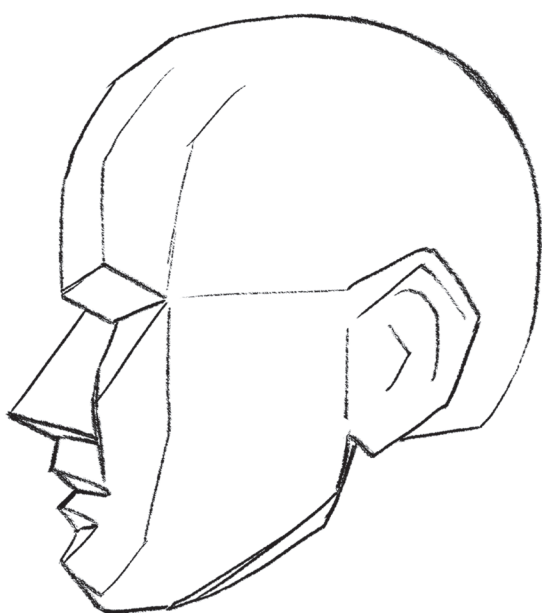
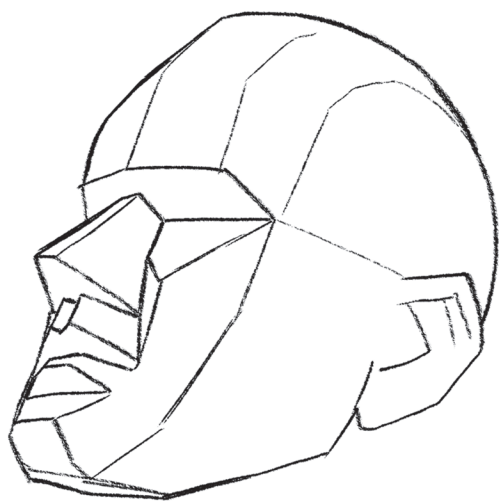
Either copy what  
you see on the  
left or make up  
your own.

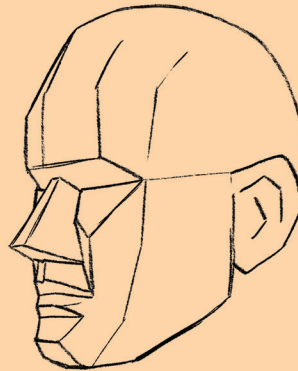
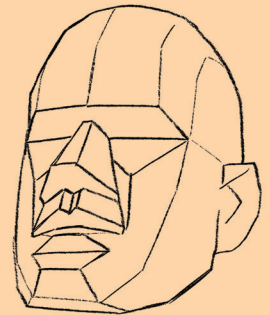
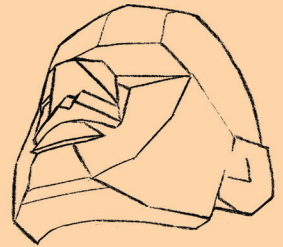


Copy the head structure here.

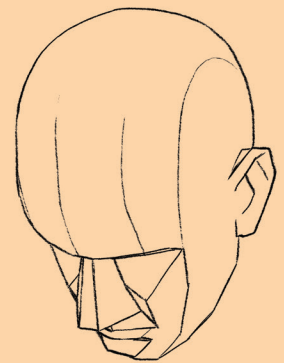
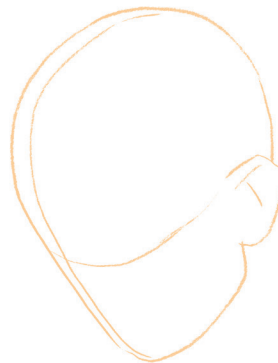
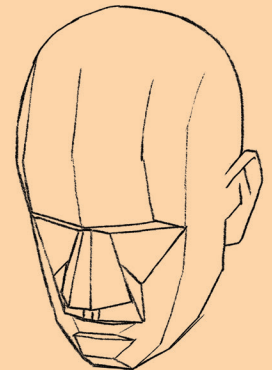
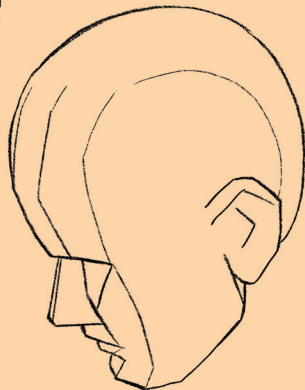


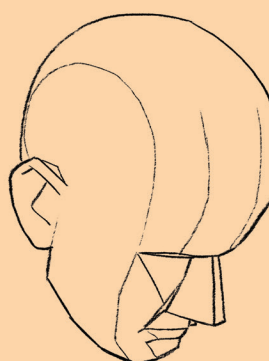
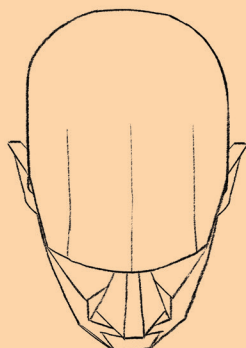
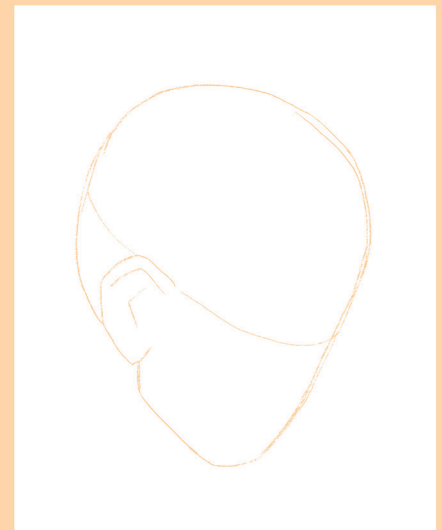
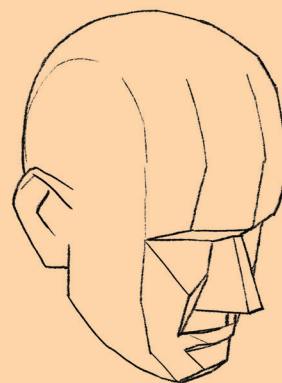
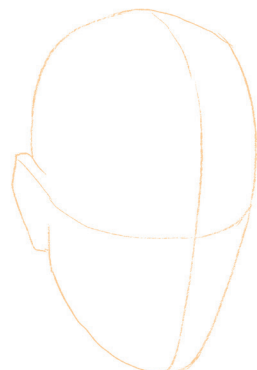
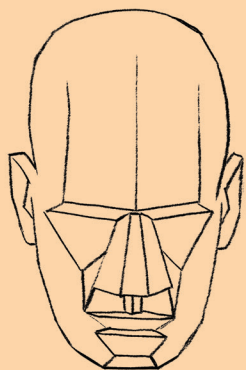
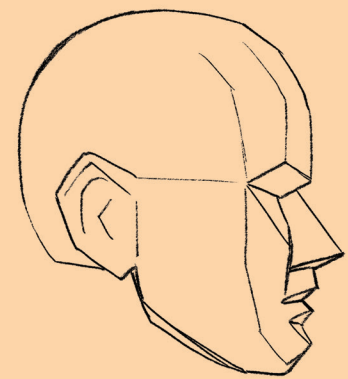
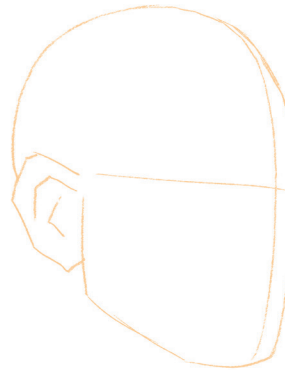
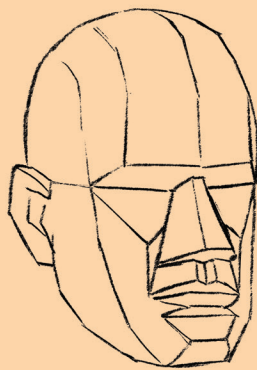
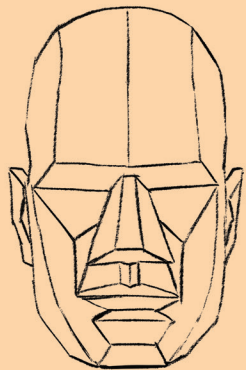
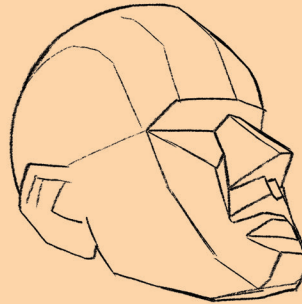
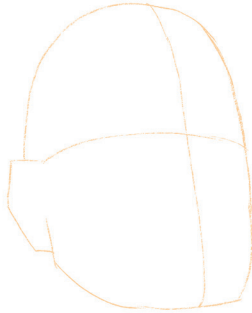
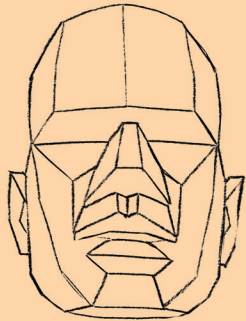
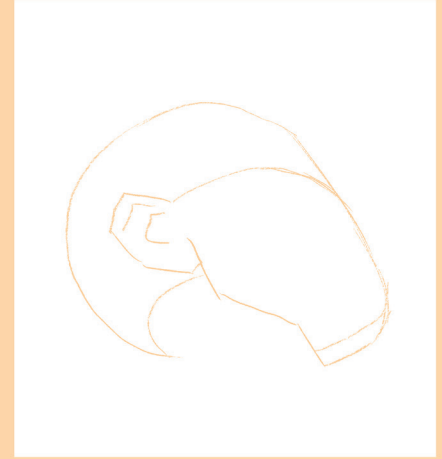
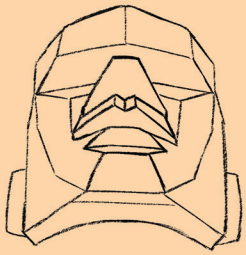
Copy the head structure here.



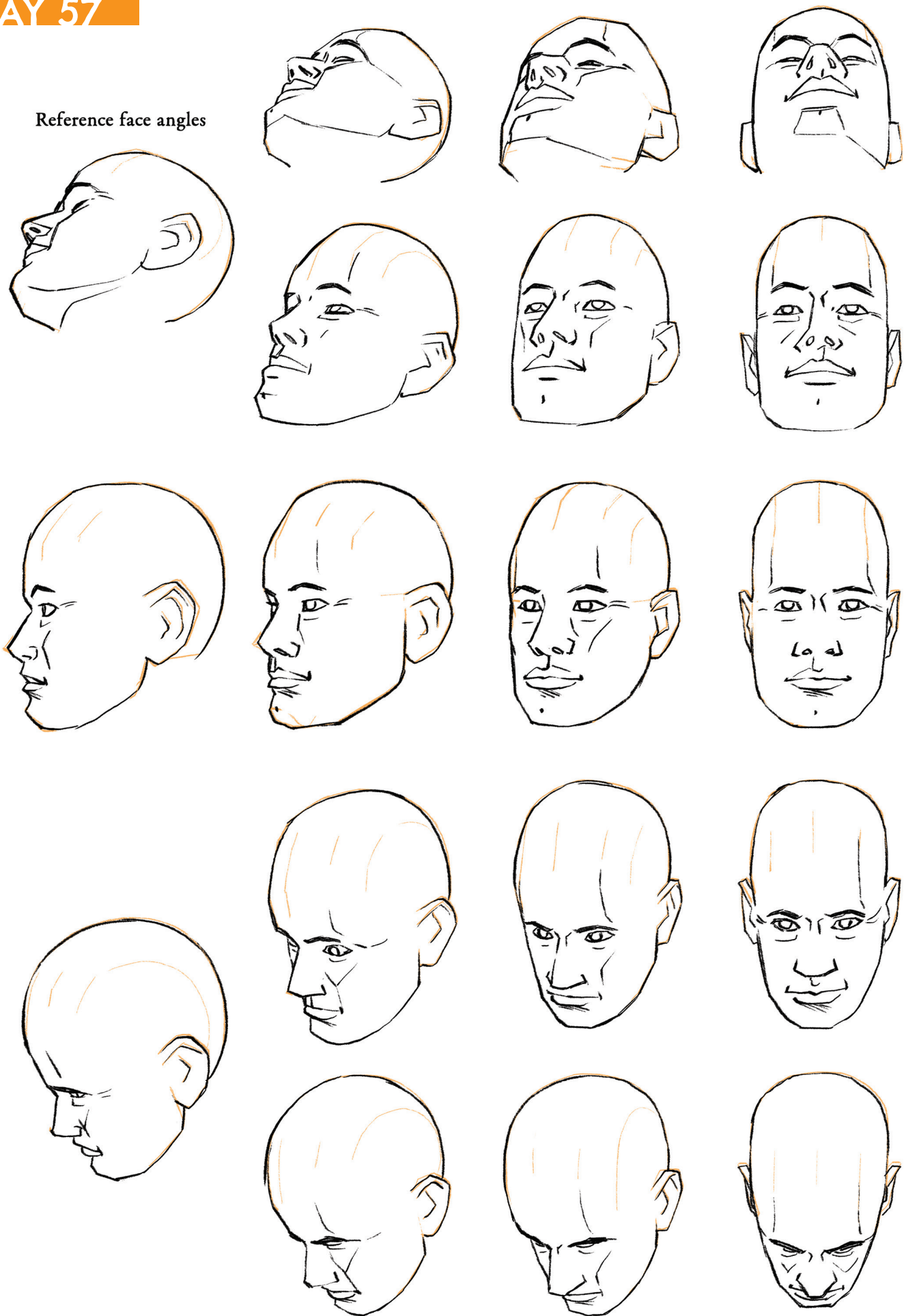


See if you can fill in the guide frames with the head shapes.

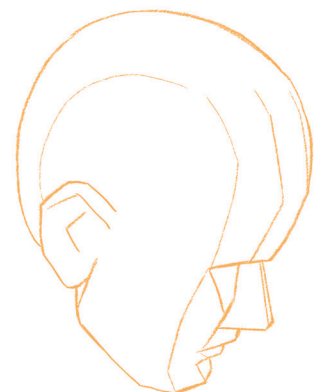
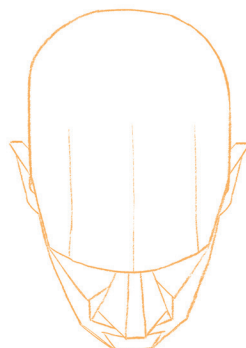
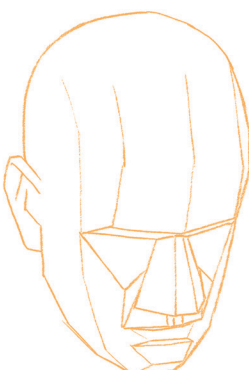
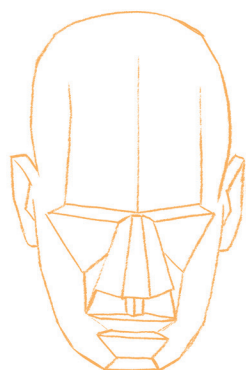
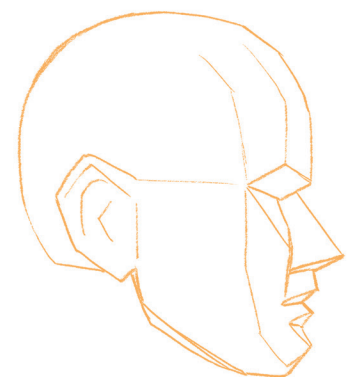
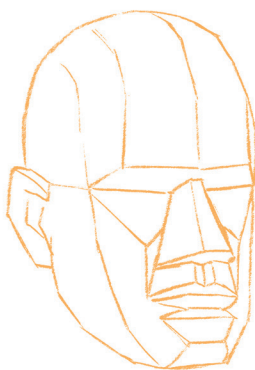
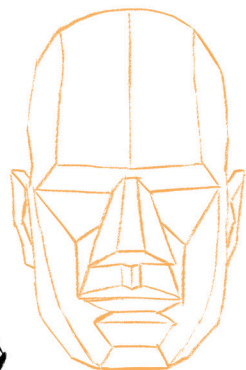
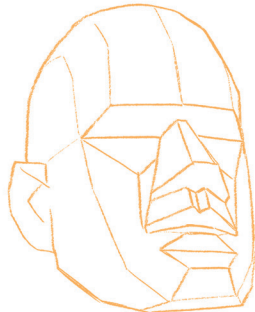
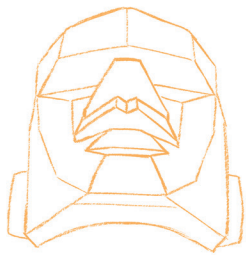




Reference face angles







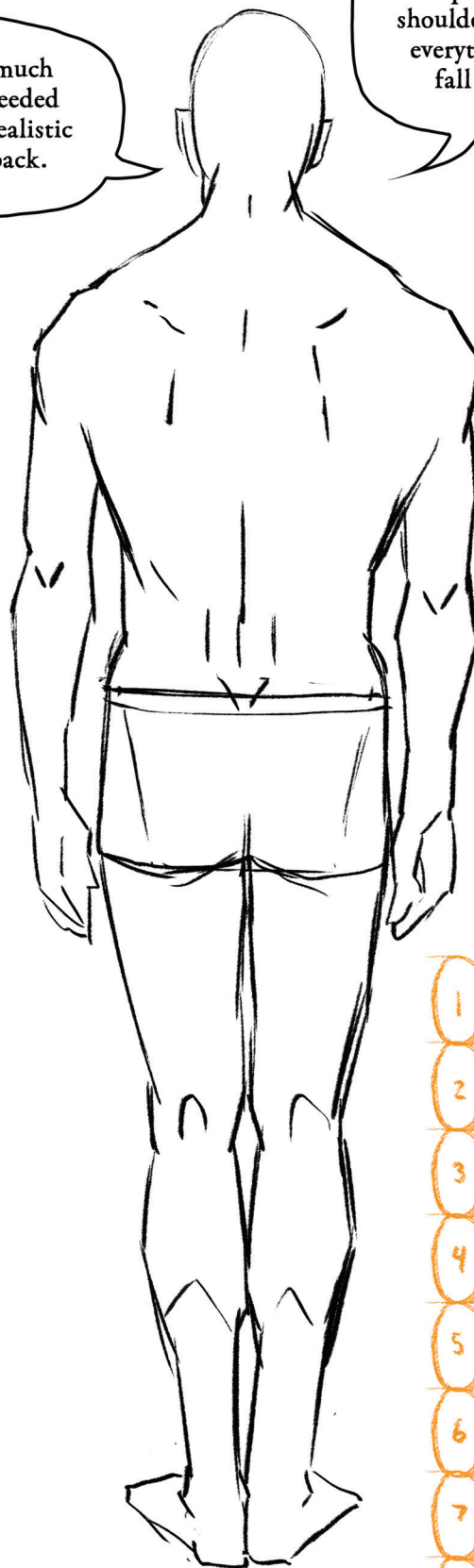
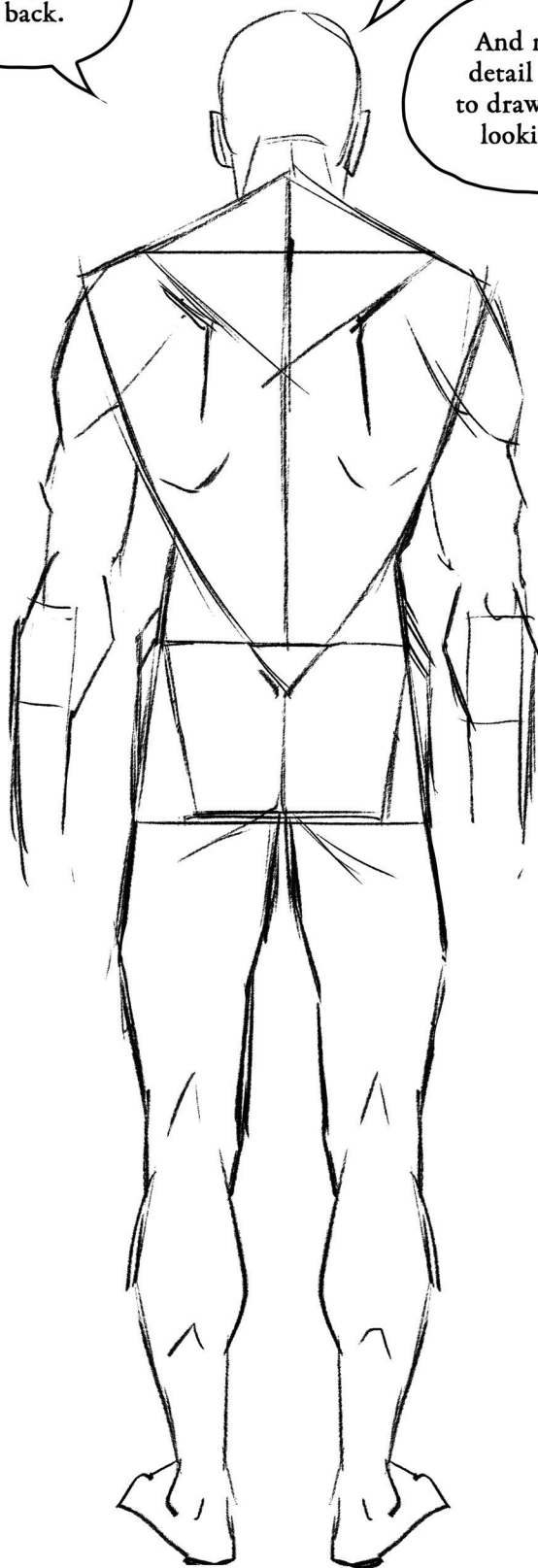
Draw the face details for each face on this page. You can reference the details on the left or you can try to make up your own.

Now let's study the back.

Notice how it can be broken down into pretty simple shapes.

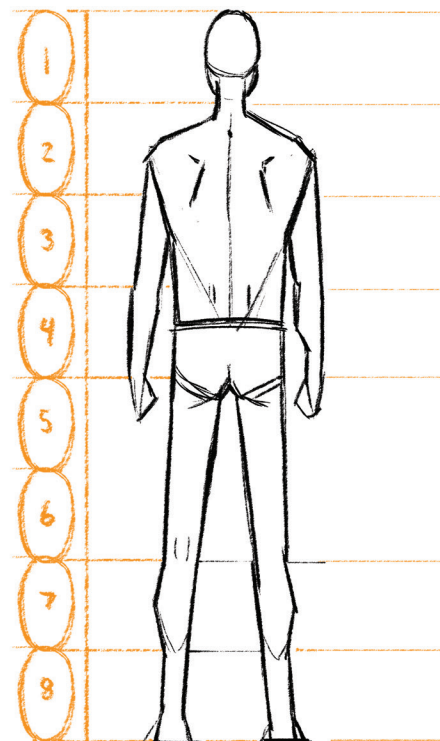
And not much detail is needed to draw a realistic looking back.

If you can memorize the basic shapes and the position of the shoulder blades, then everything else will fall into place.

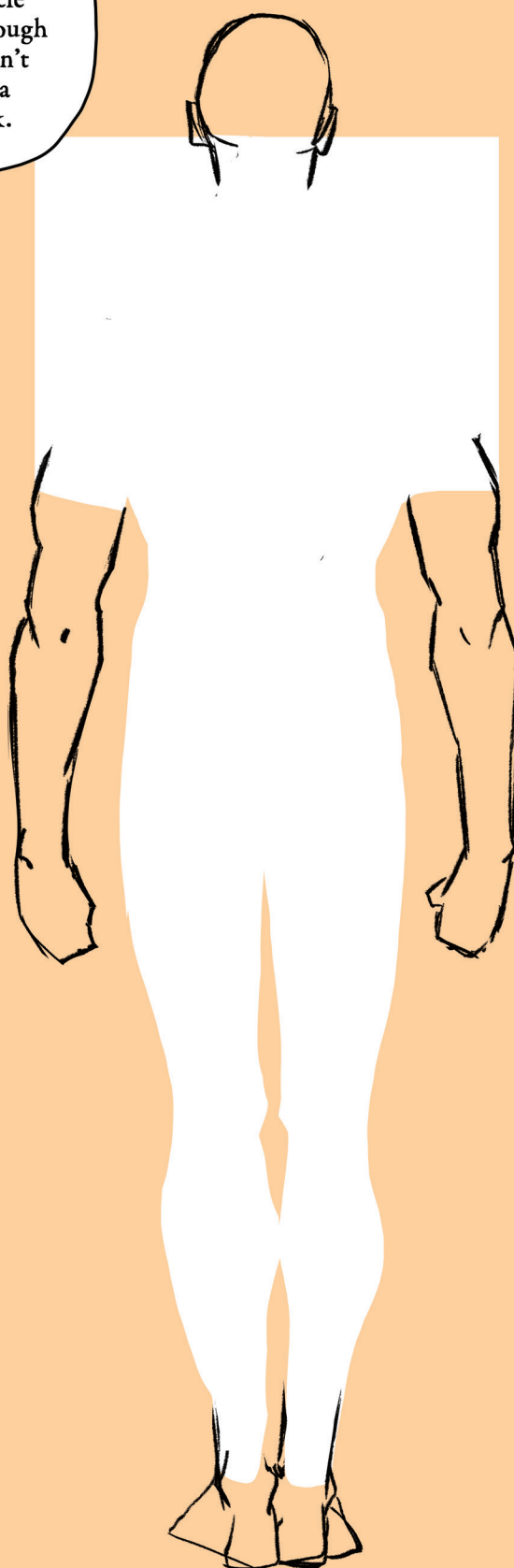
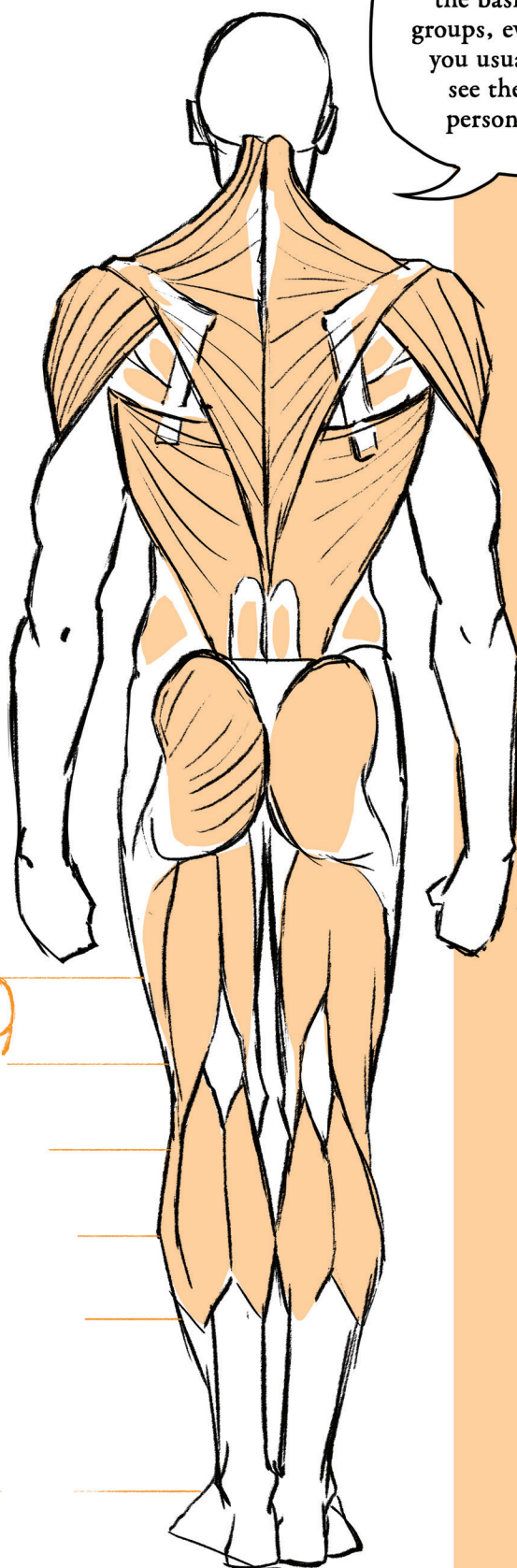


VERY  
SIMPLE  
FORM

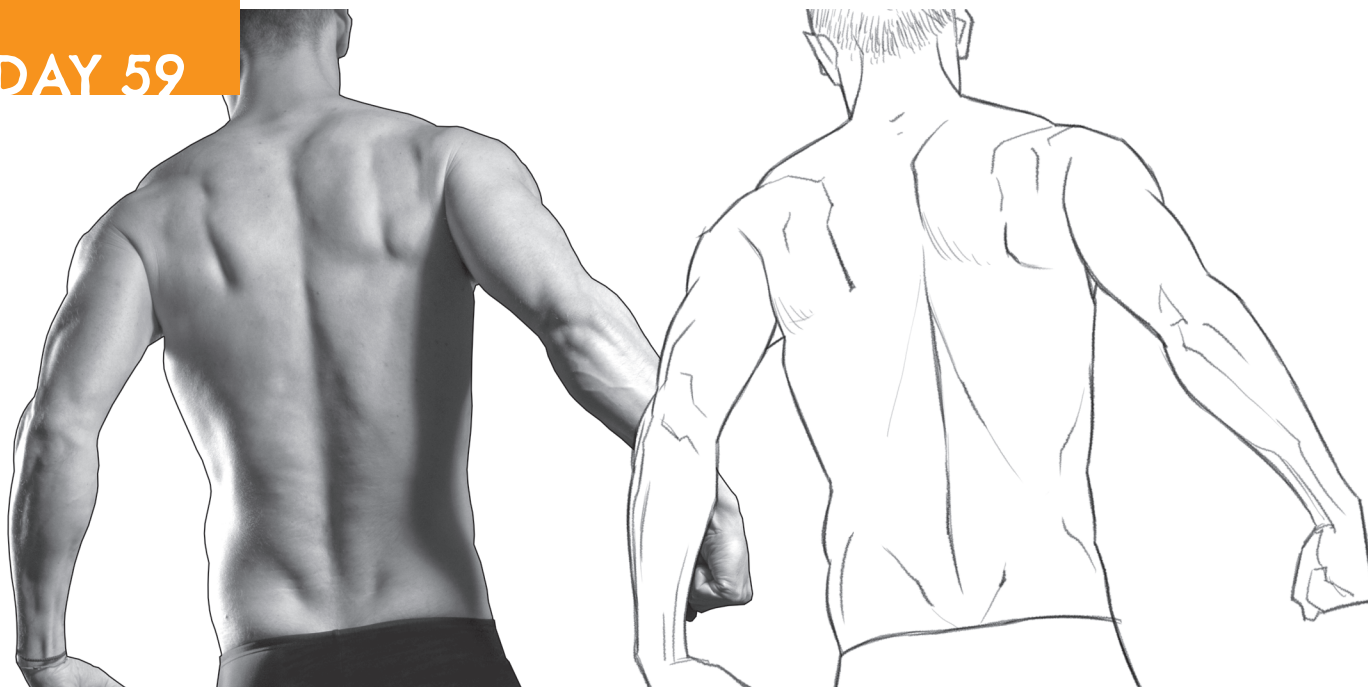
COPY



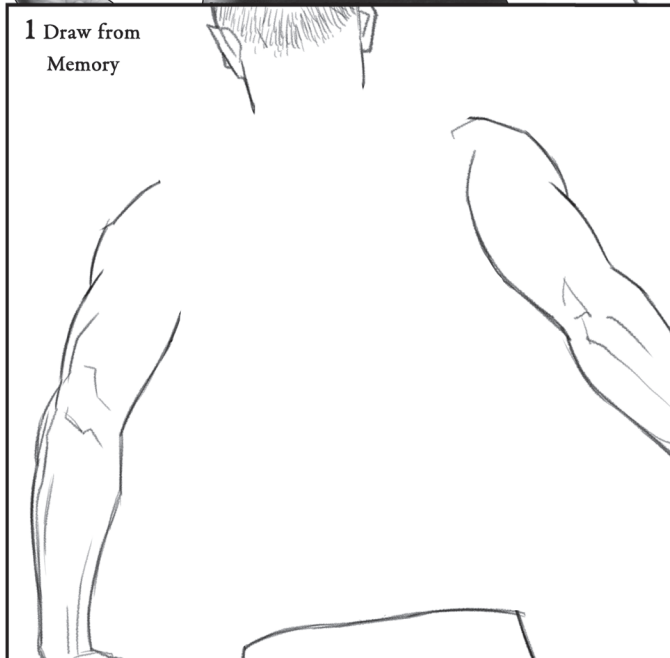
But first, let's study and draw the basic muscle groups, even though you usually don't see them on a person's back.



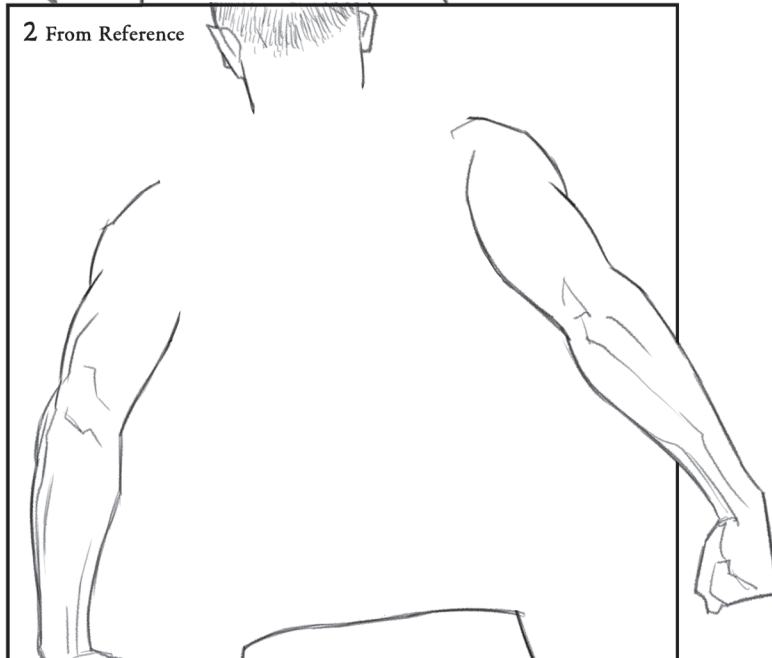




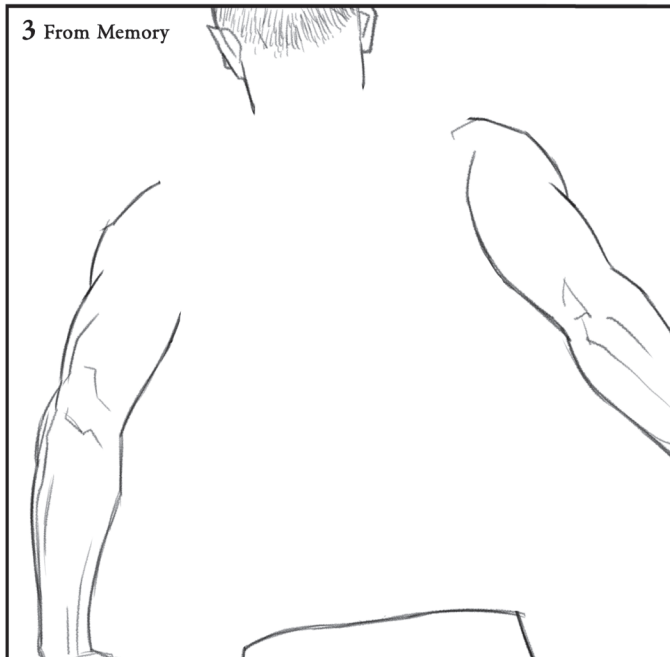
1 Draw from Memory



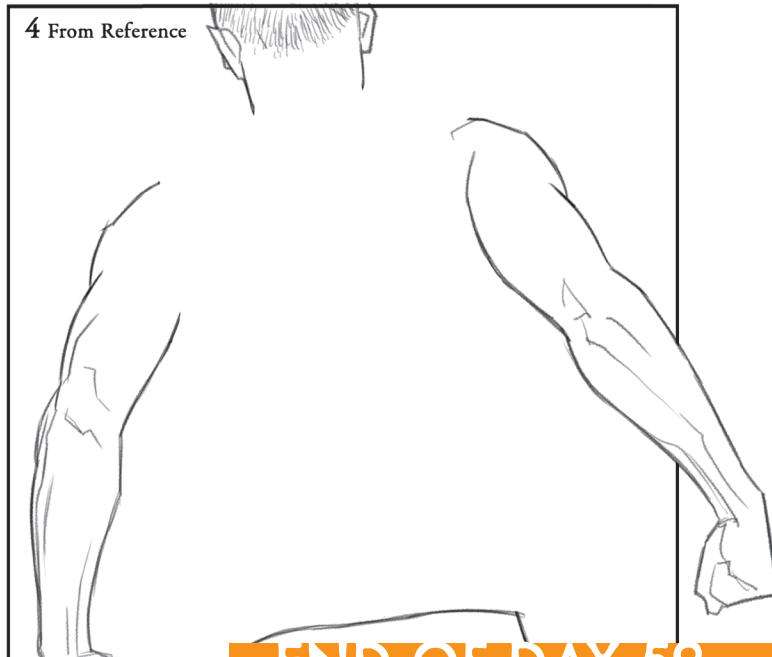
2 From Reference



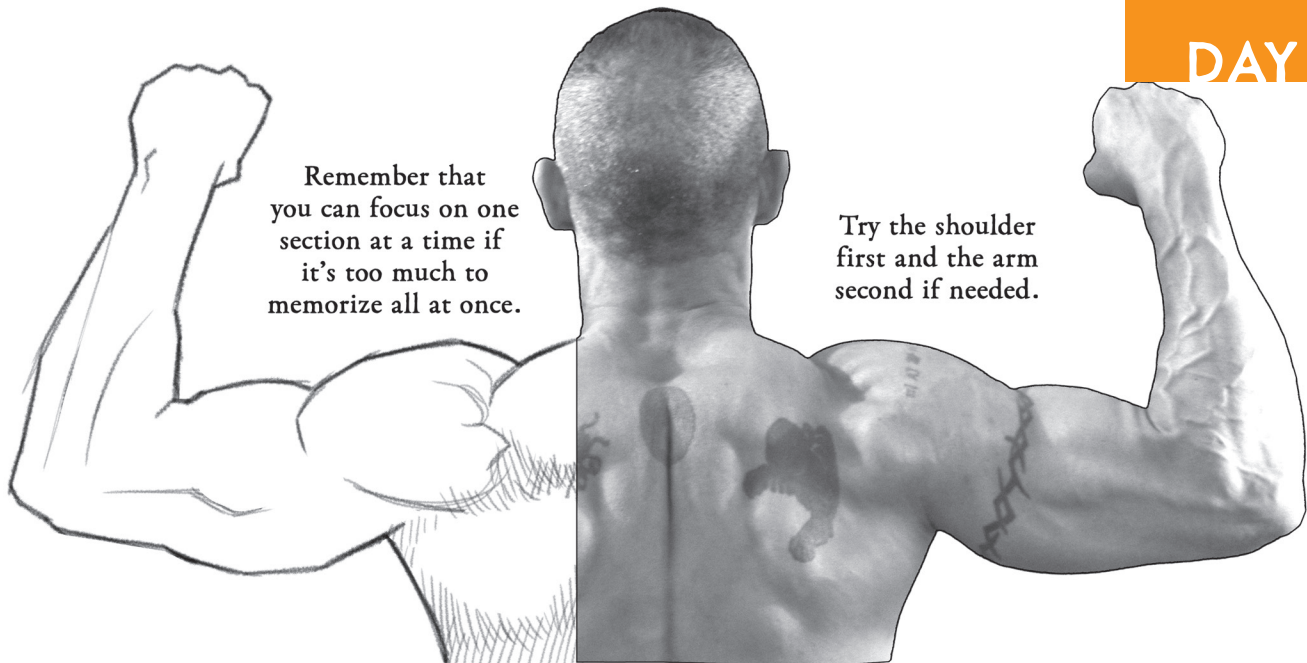
3 From Memory



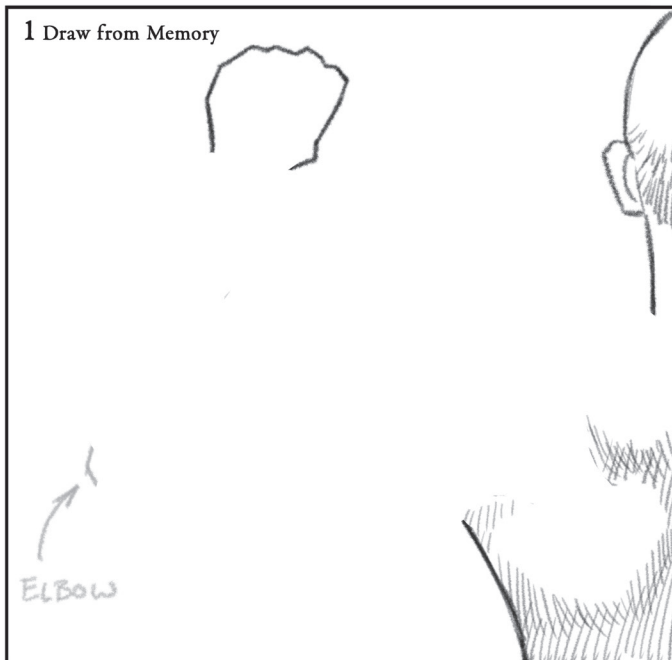
4 From Reference



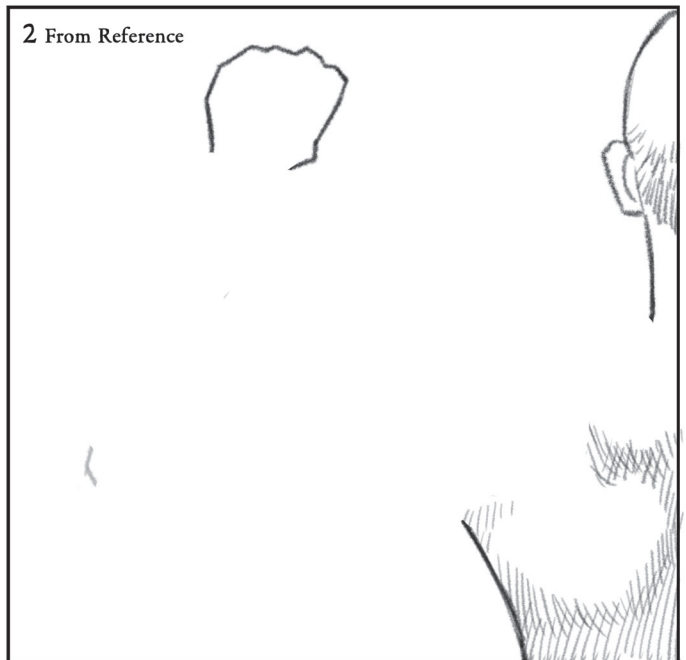




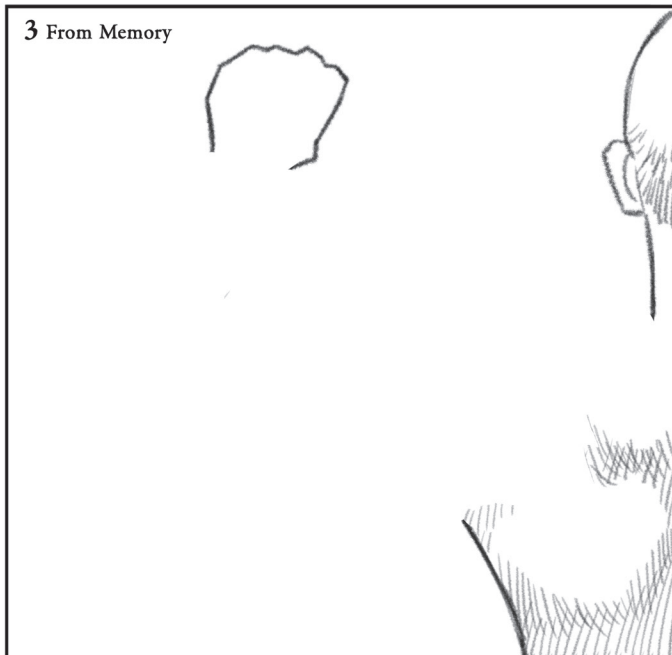
1 Draw from Memory



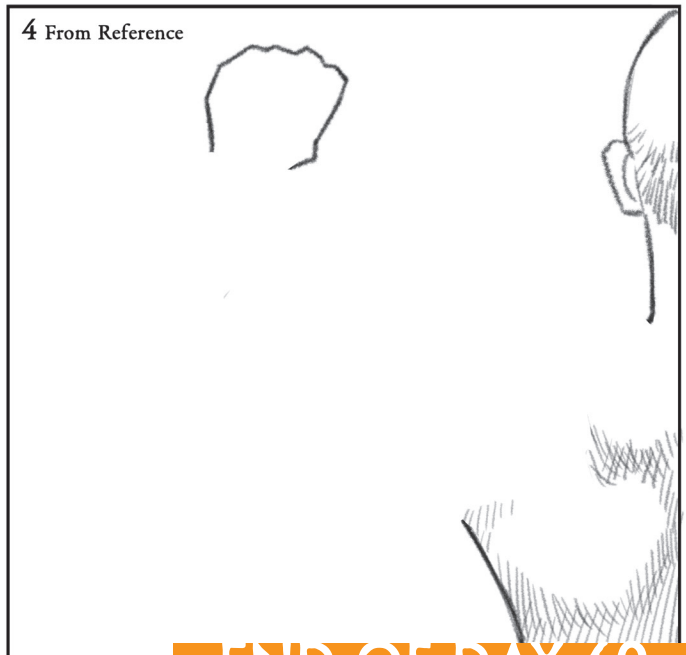
2 From Reference



3 From Memory

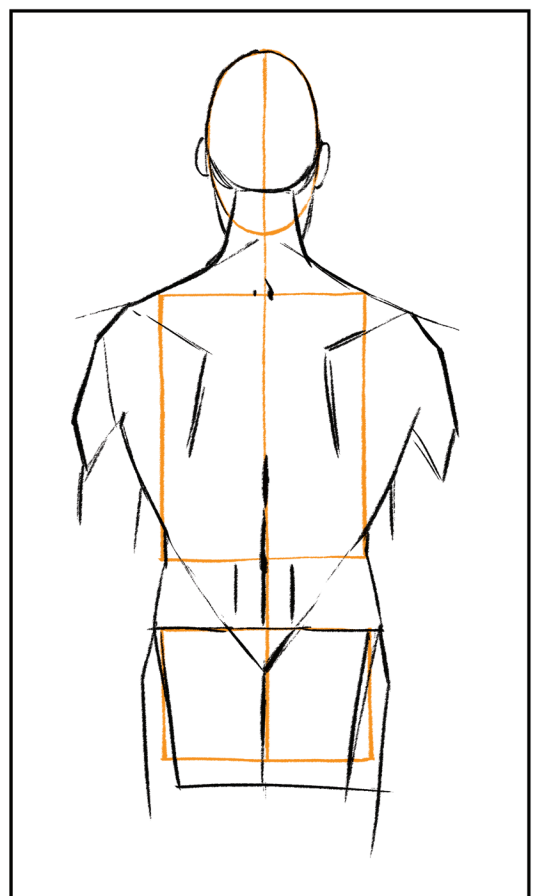
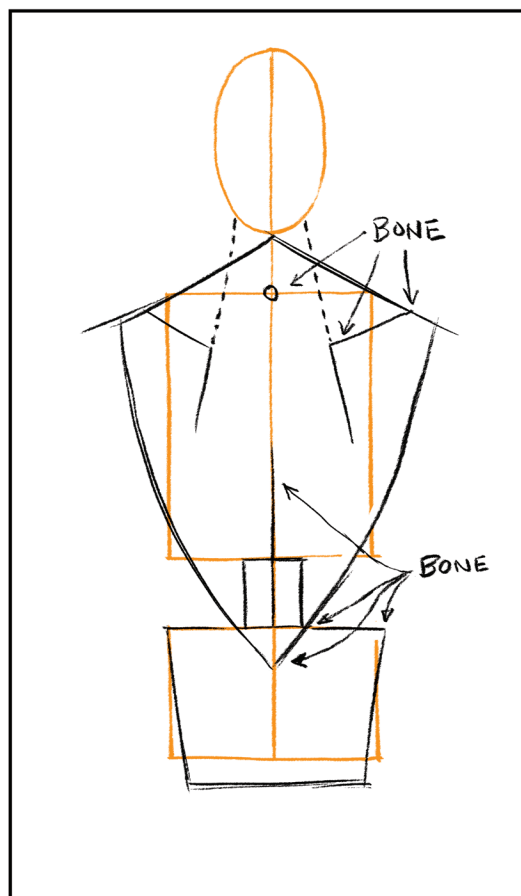
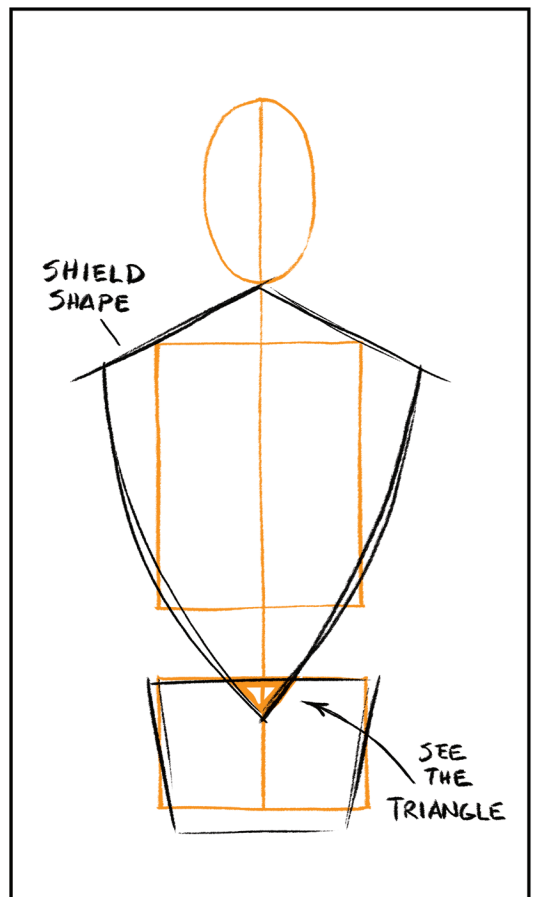
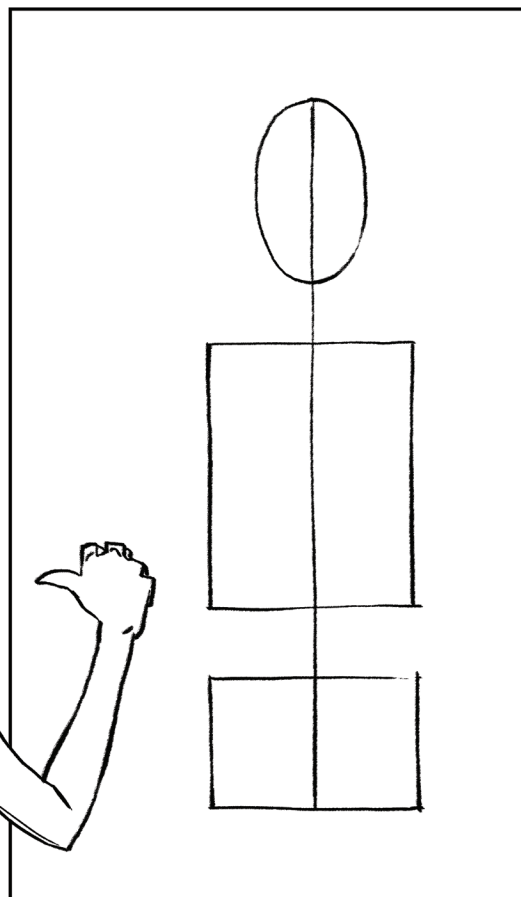


4 From Reference

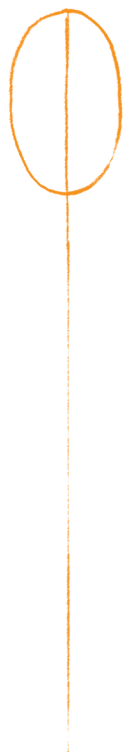


Copy each panel over to the next page.

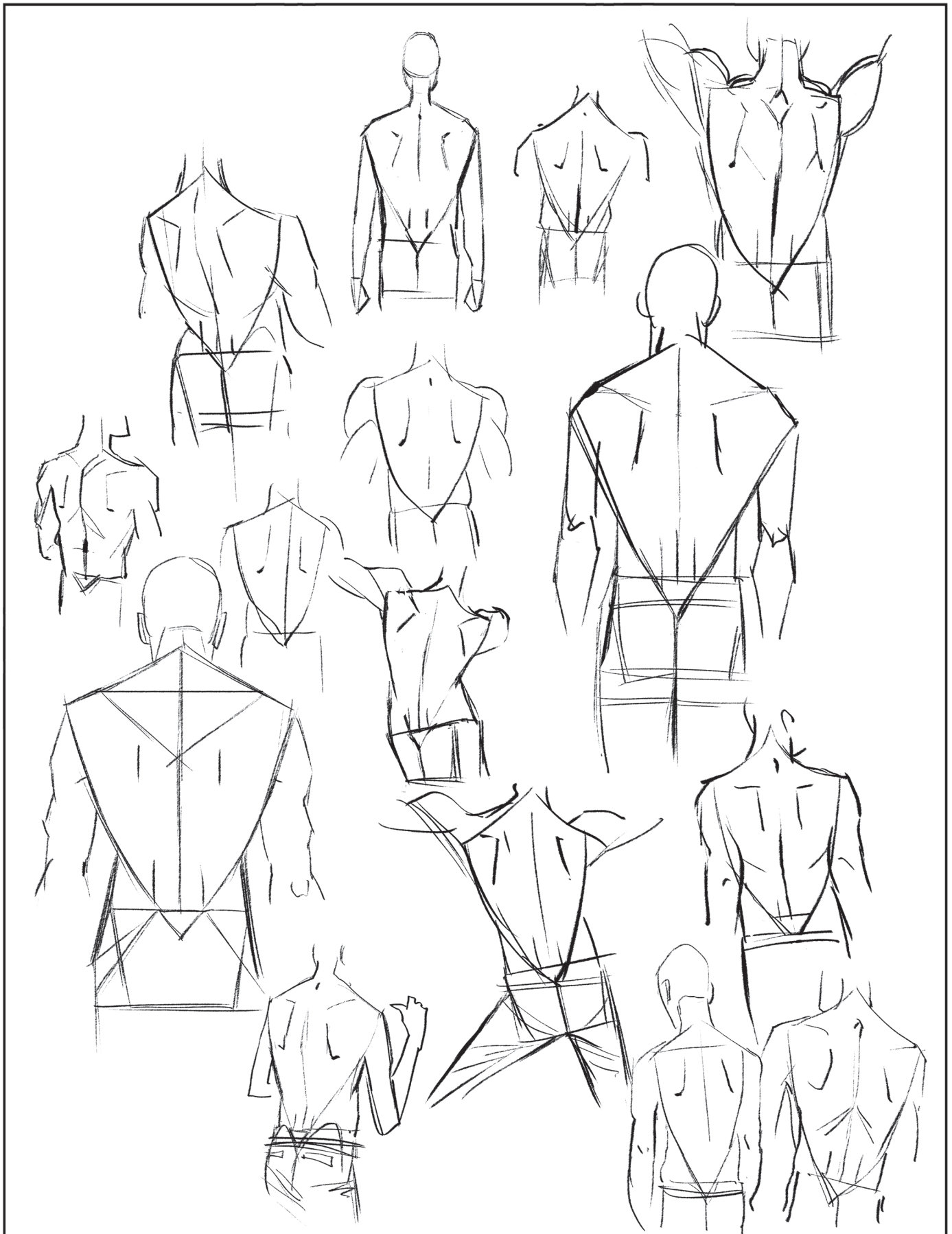
Pretty much every line drawn on my back is because of a bone.



You truly learn something when you can teach it to others.



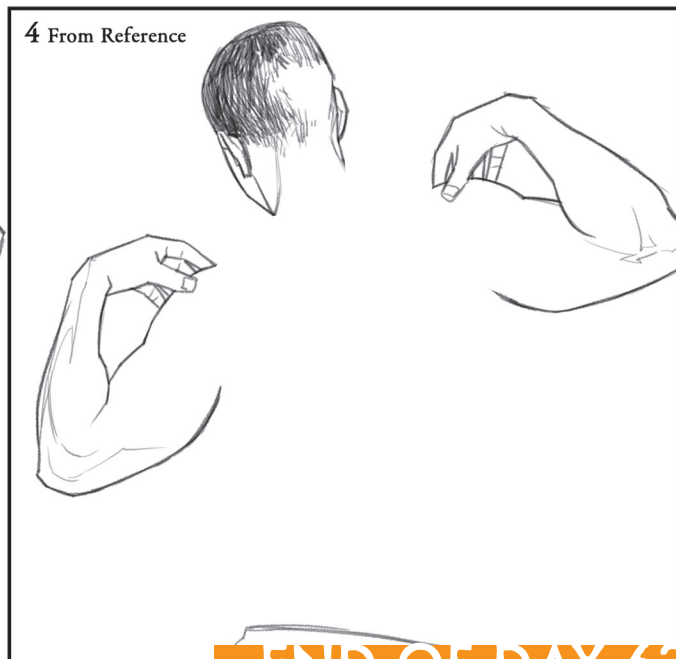
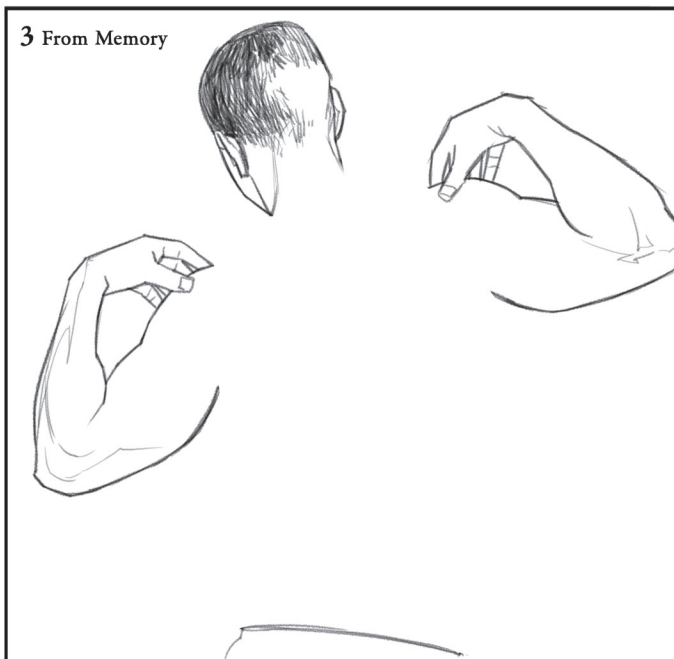
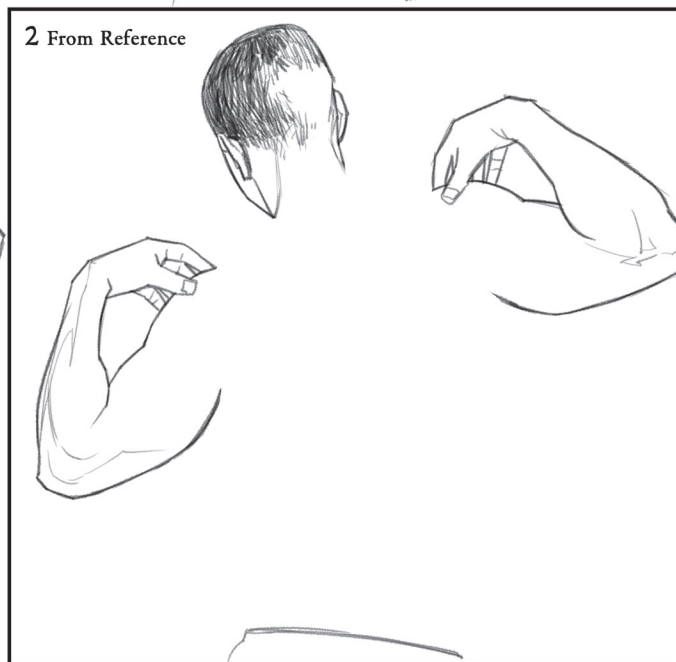
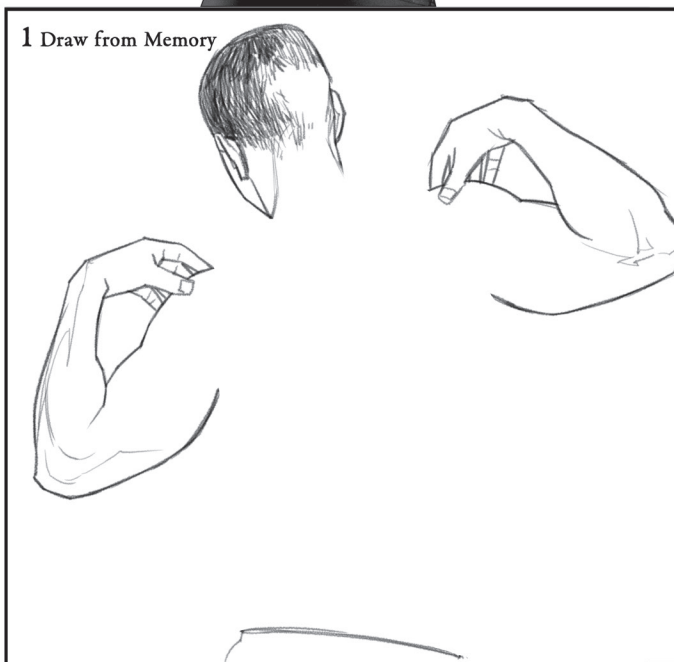
Now see if you can teach this to someone  
without looking at this book.





Either copy the simple sketches from the left page or make up your own.

See if you can slightly turn and twist the body in some of your sketches too.

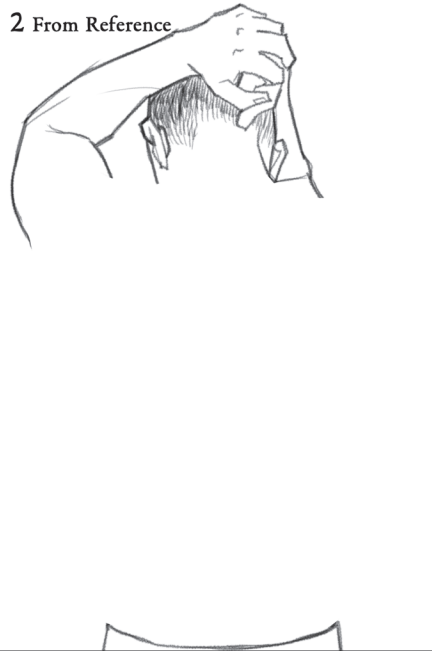




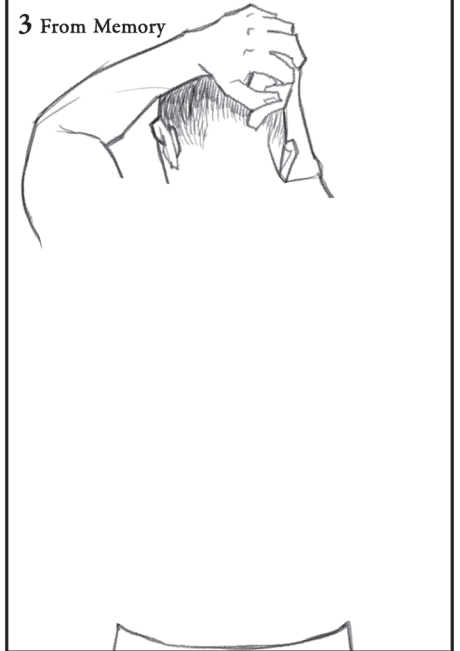
1 From Memory



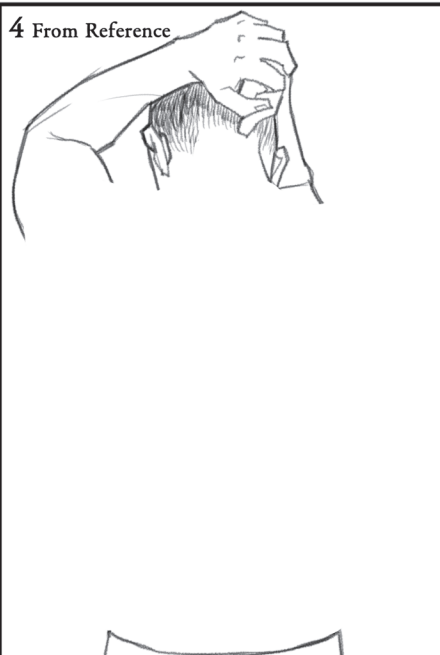
2 From Reference



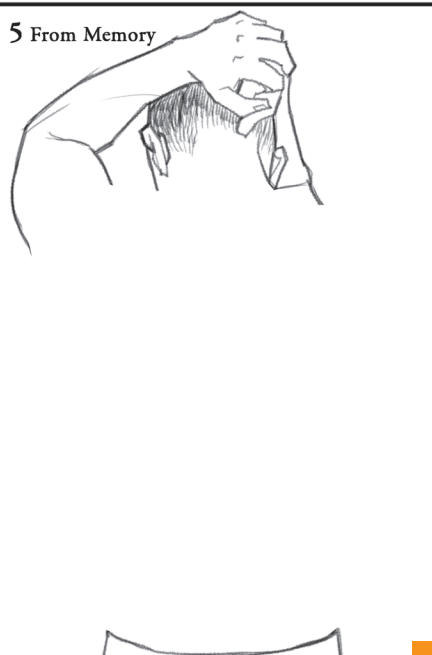
3 From Memory



4 From Reference

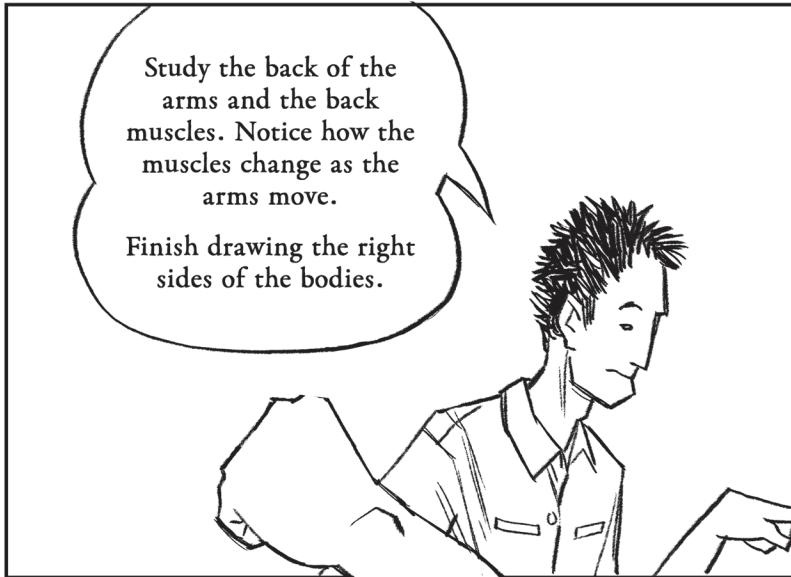


5 From Memory

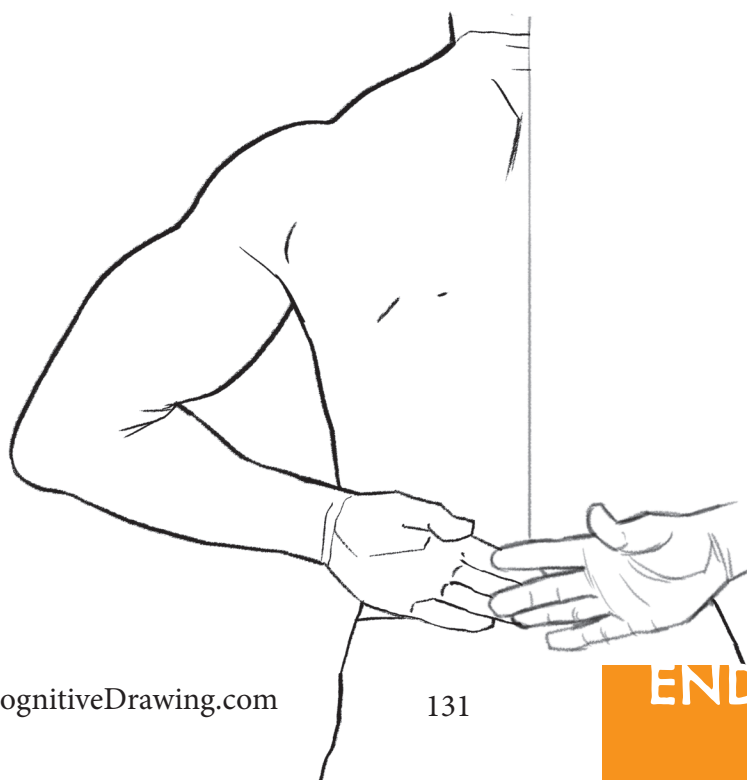


6 From Reference



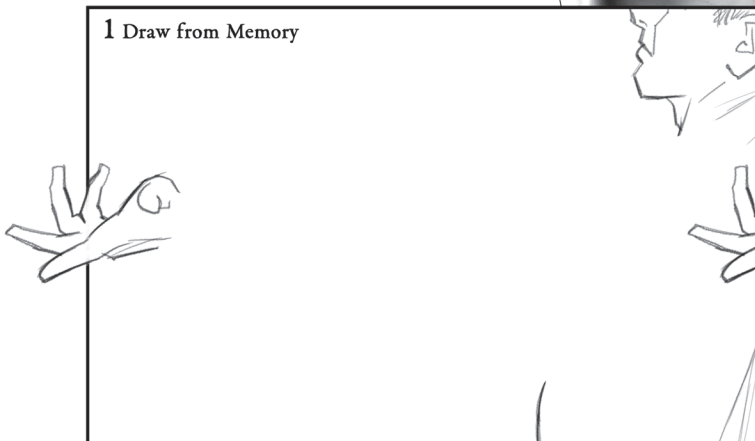




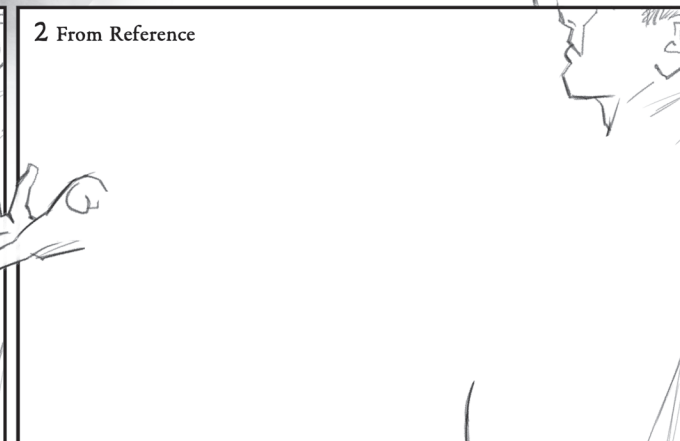




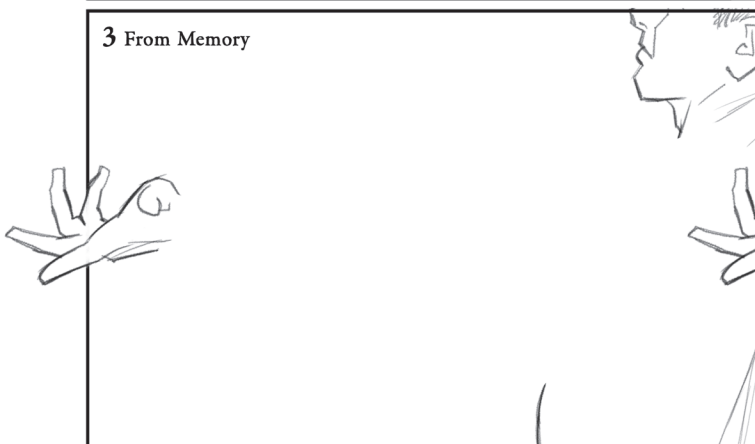
1 Draw from Memory



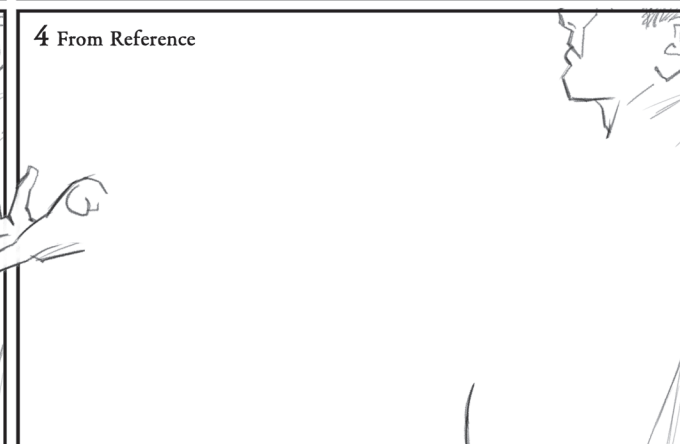
2 From Reference



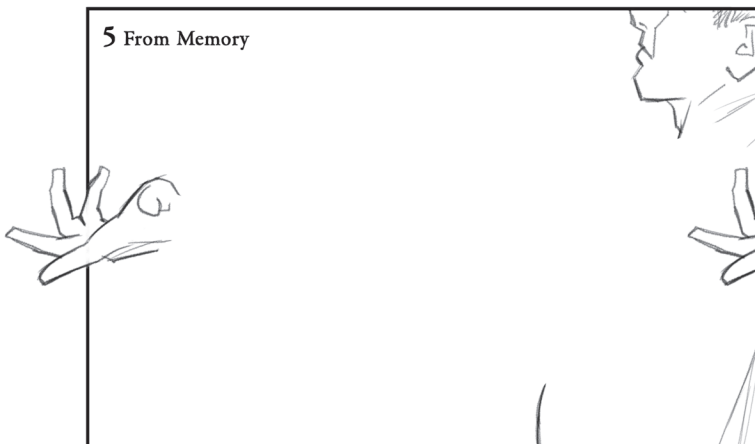
3 From Memory



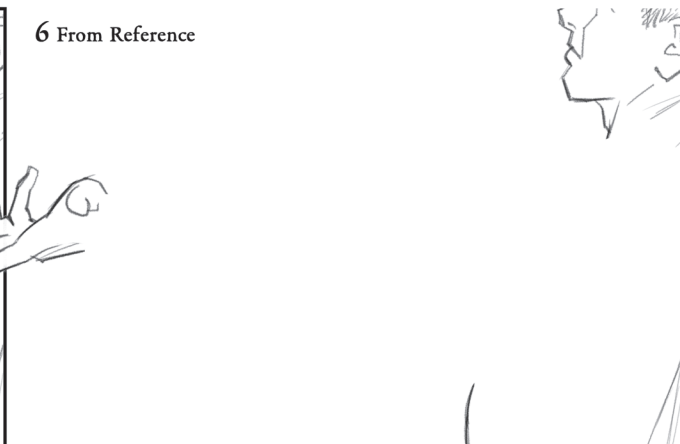
4 From Reference

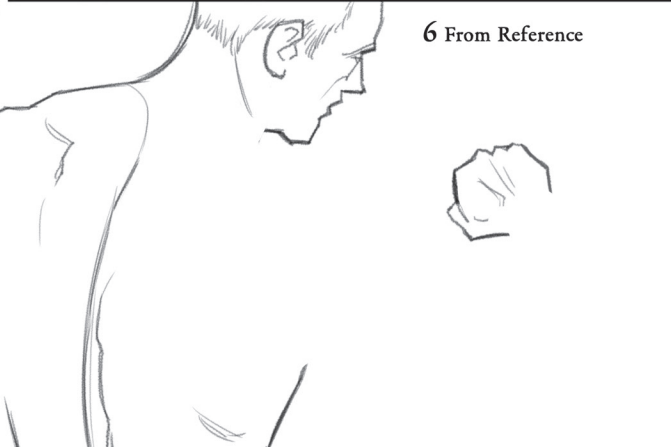
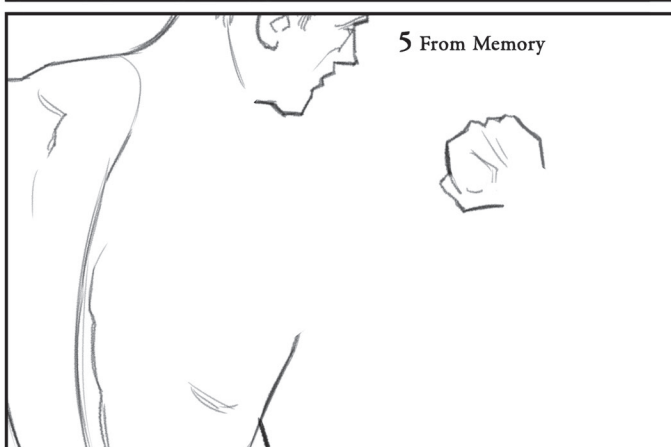
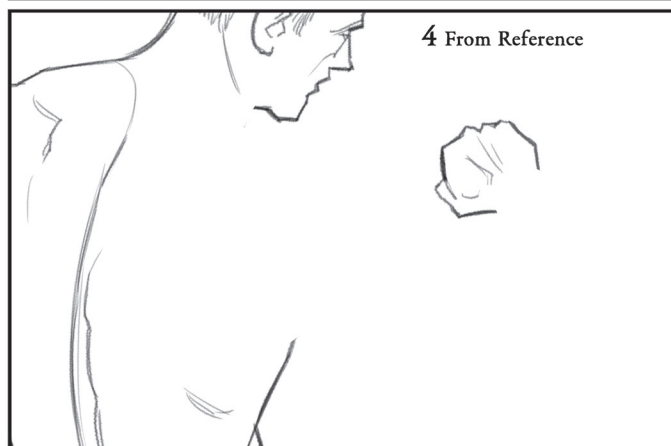
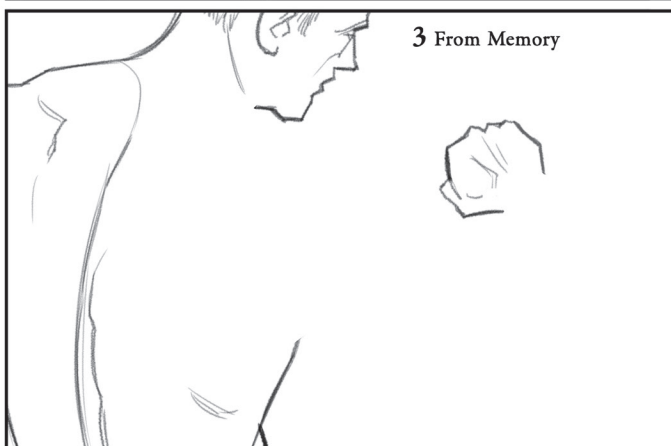
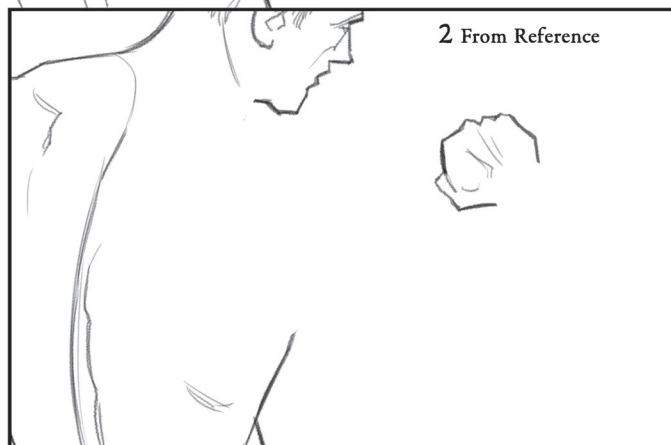


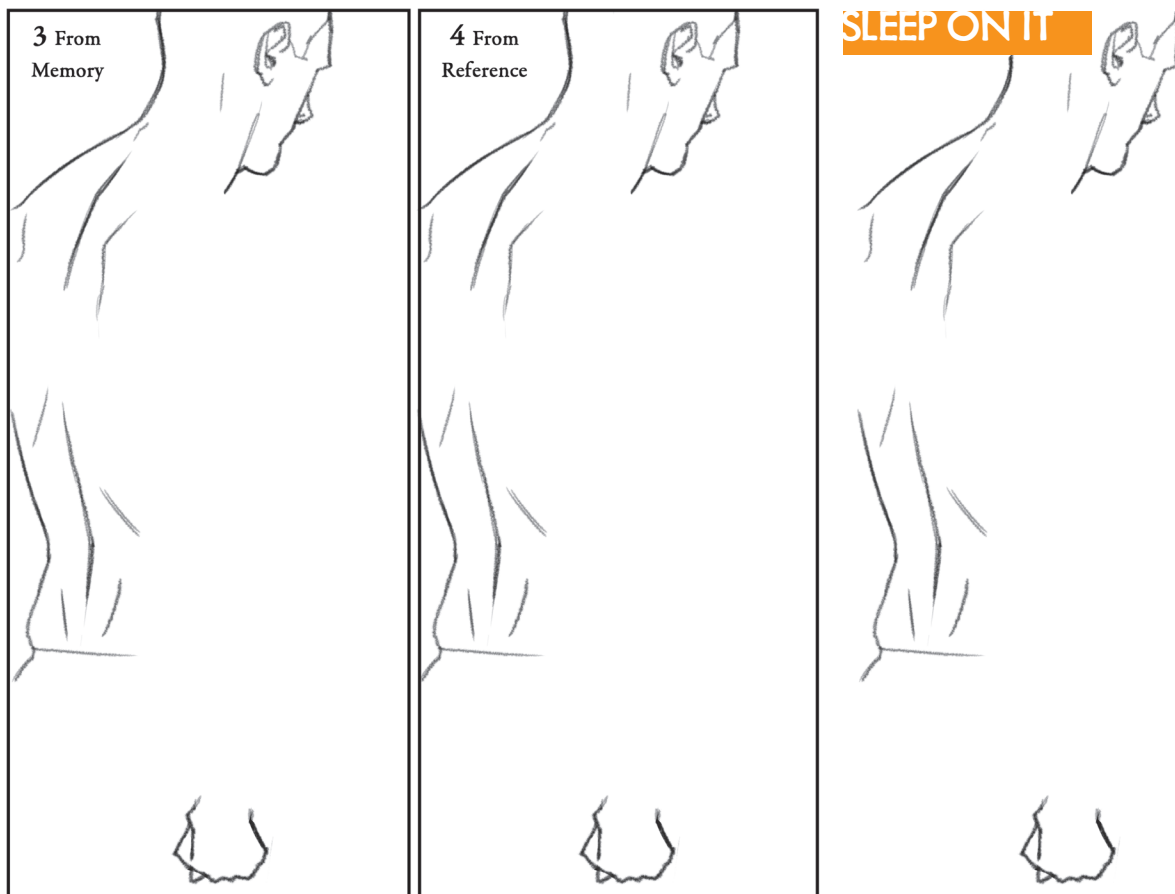
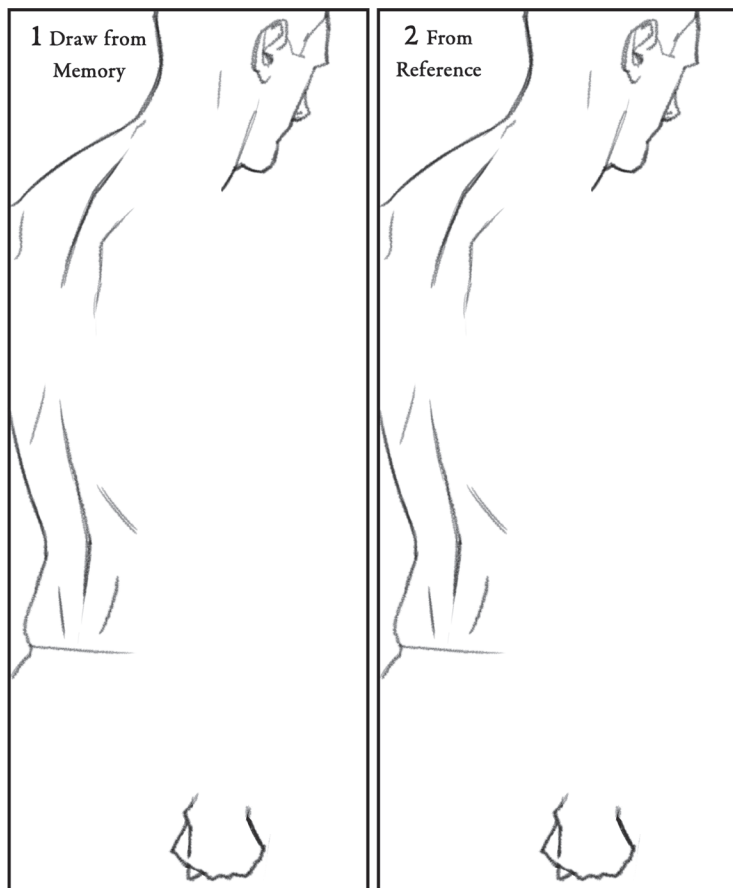
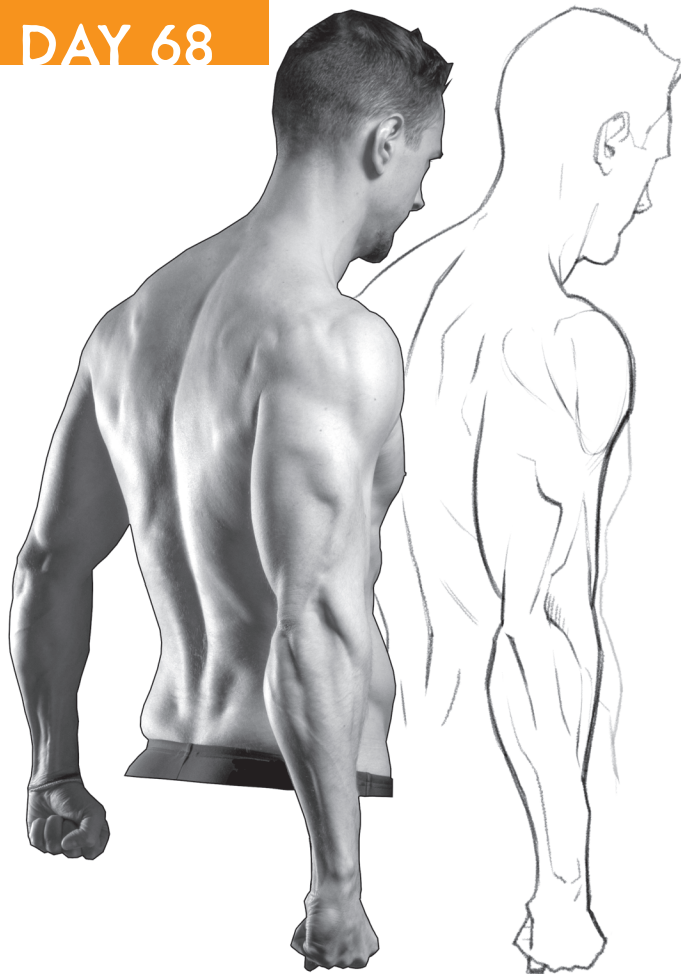
5 From Memory



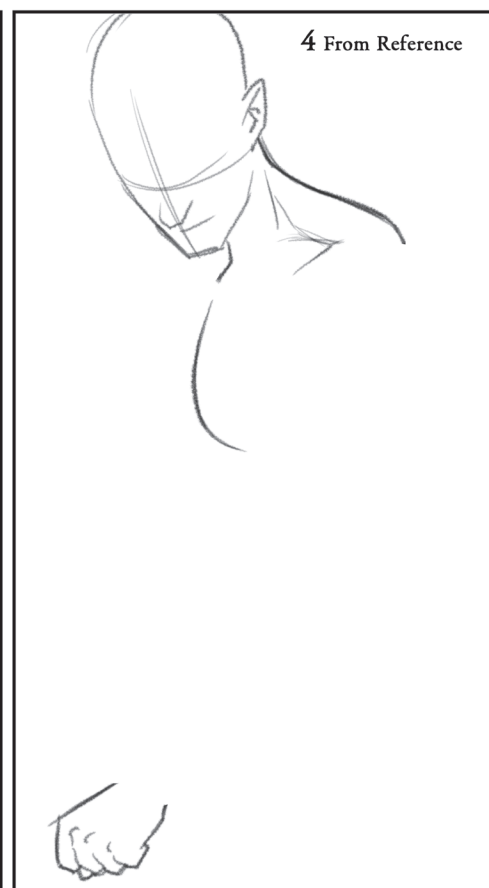
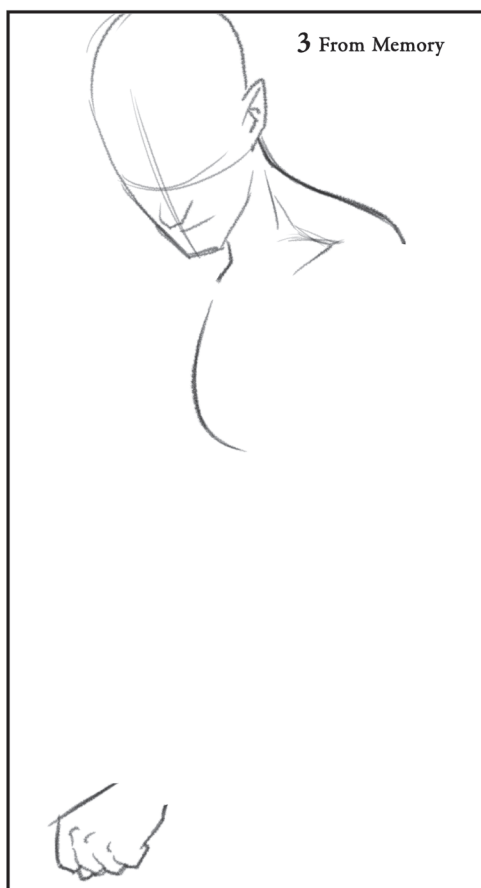
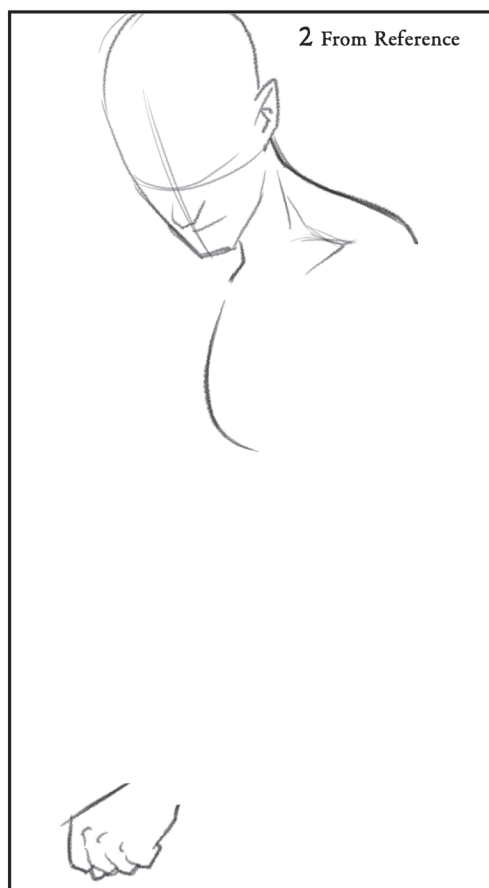
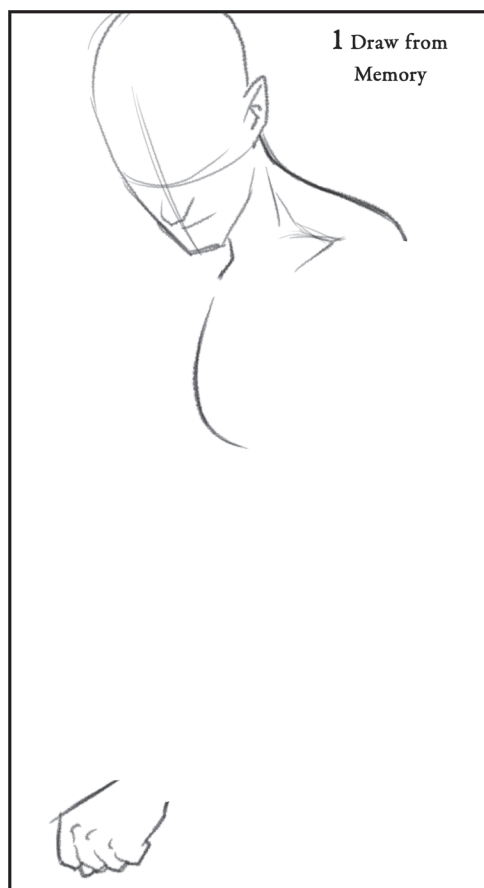
6 From Reference

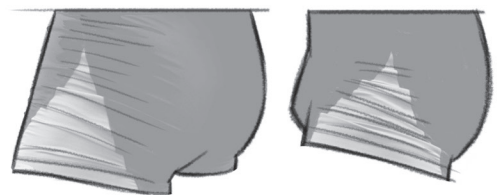
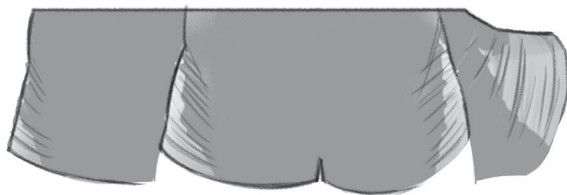
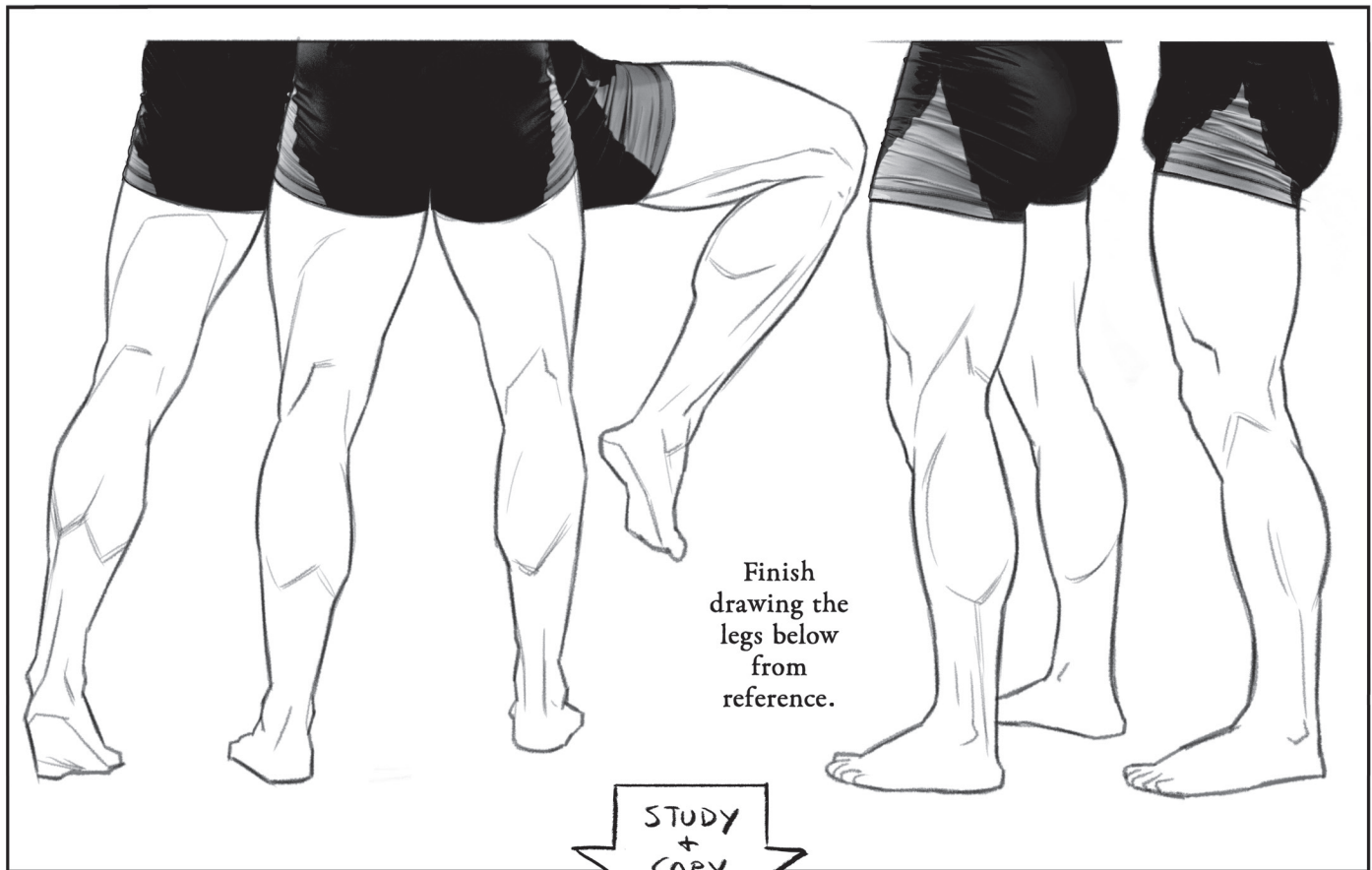


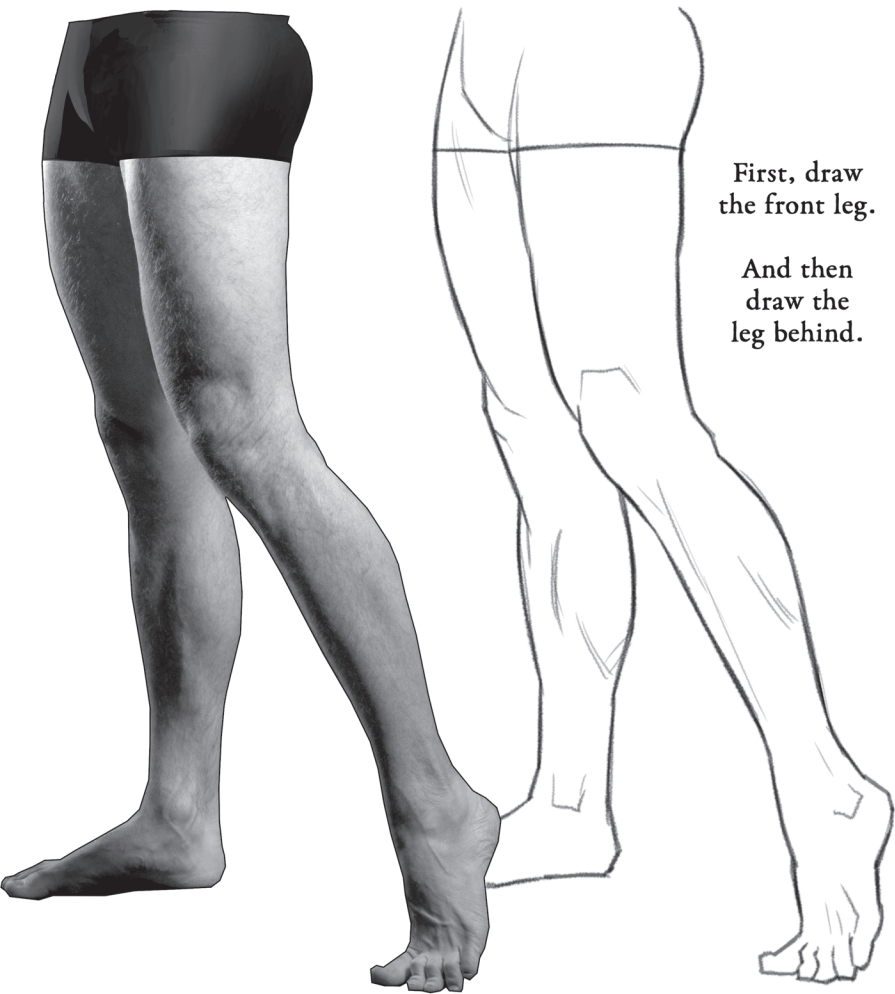








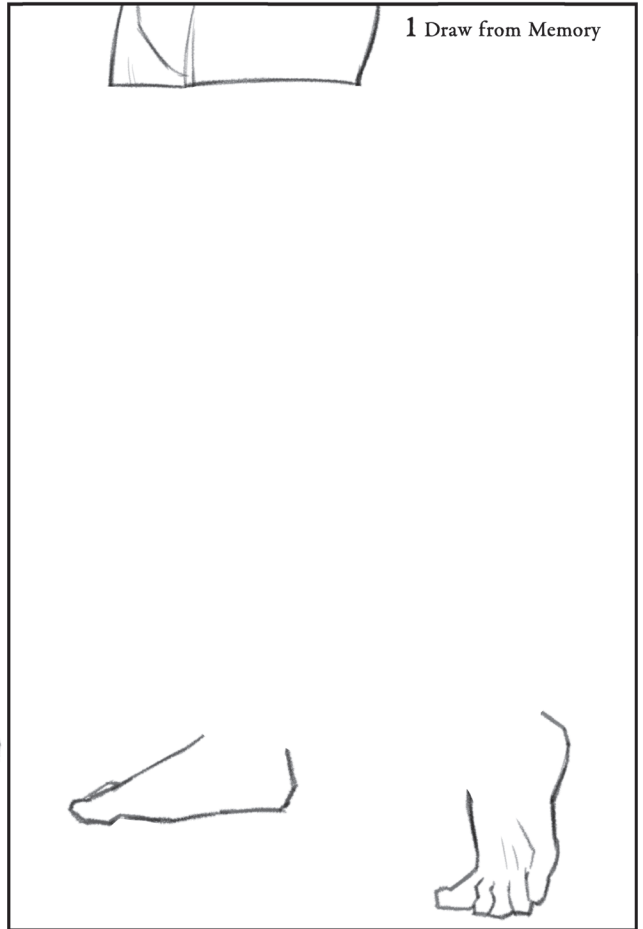




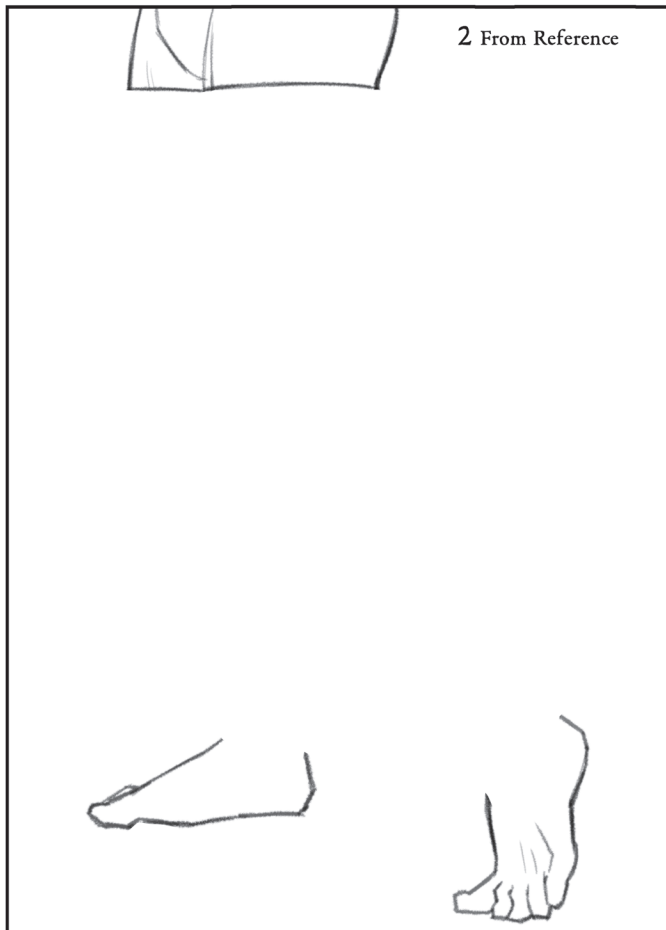
First, draw  
the front leg.

And then  
draw the  
leg behind.

1 Draw from Memory



2 From Reference



SLEEP ON IT





1 Draw from Memory



2 From Reference





3 From Memory

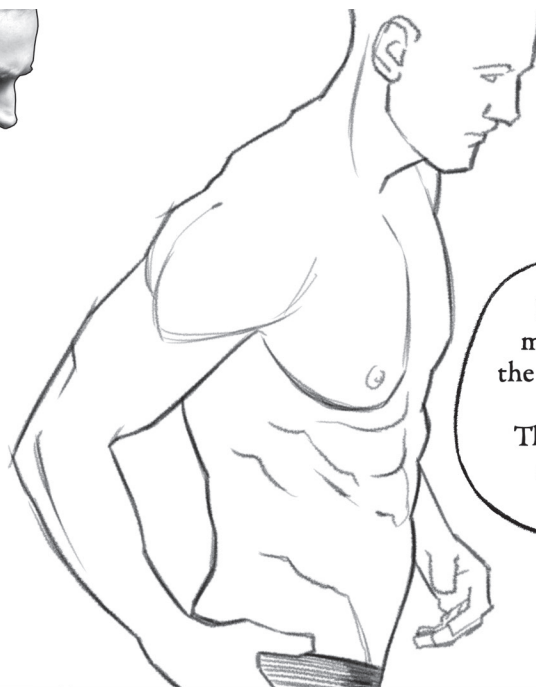


4 From Reference



SLEEP ON IT

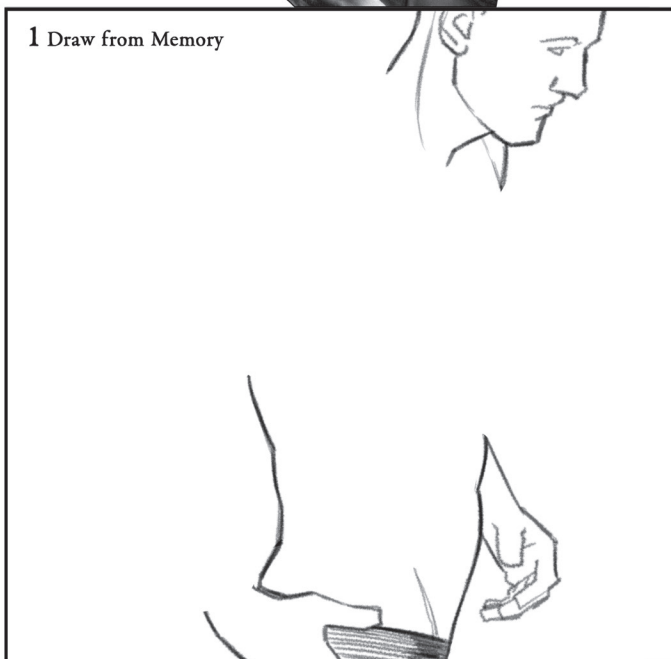




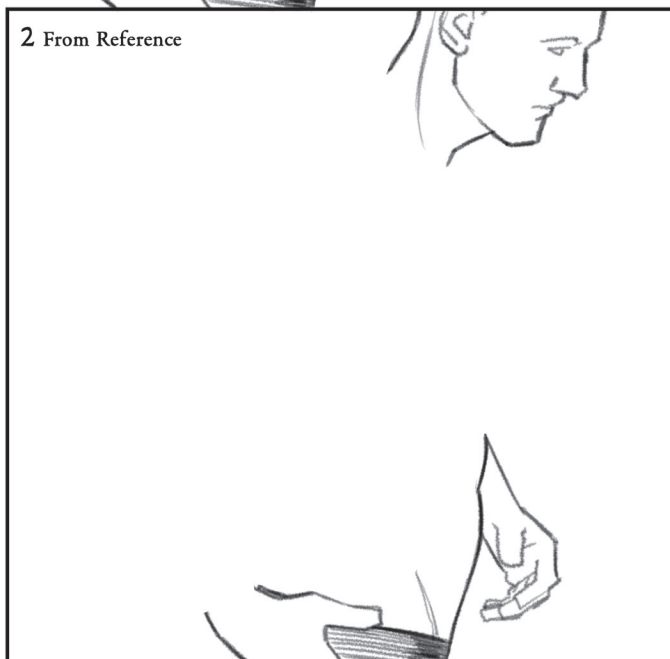
First, draw  
my arm in all  
the panels below.

Then draw the  
rest of me.

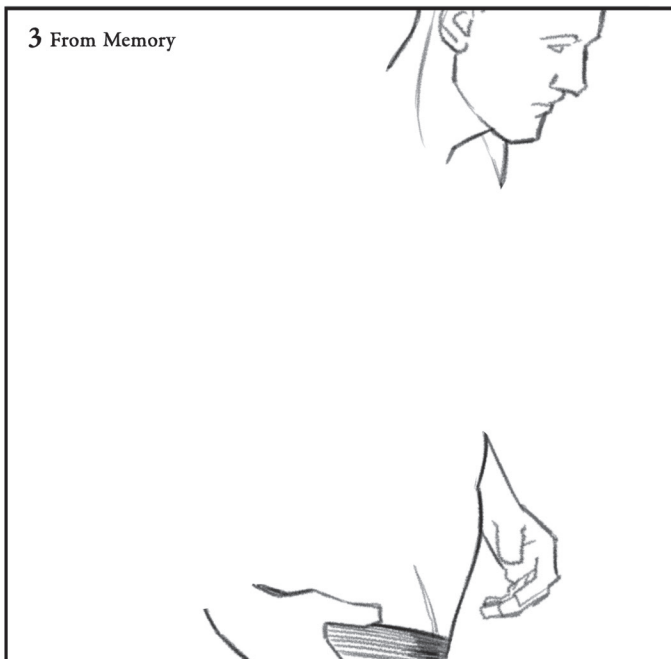
1 Draw from Memory



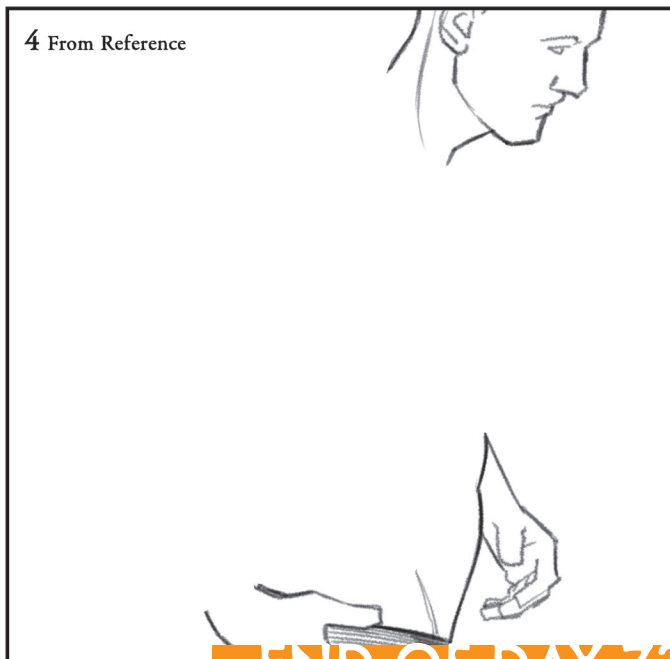
2 From Reference



3 From Memory



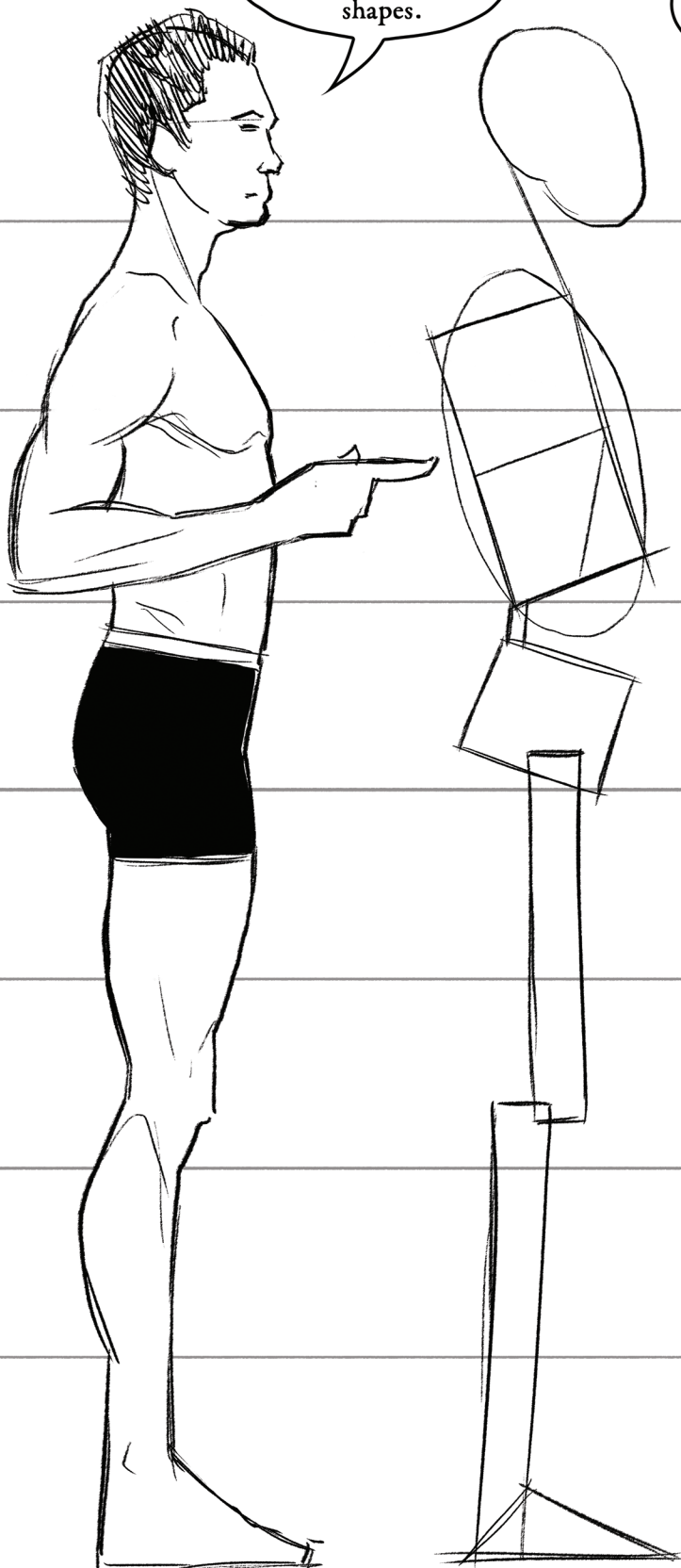
4 From Reference



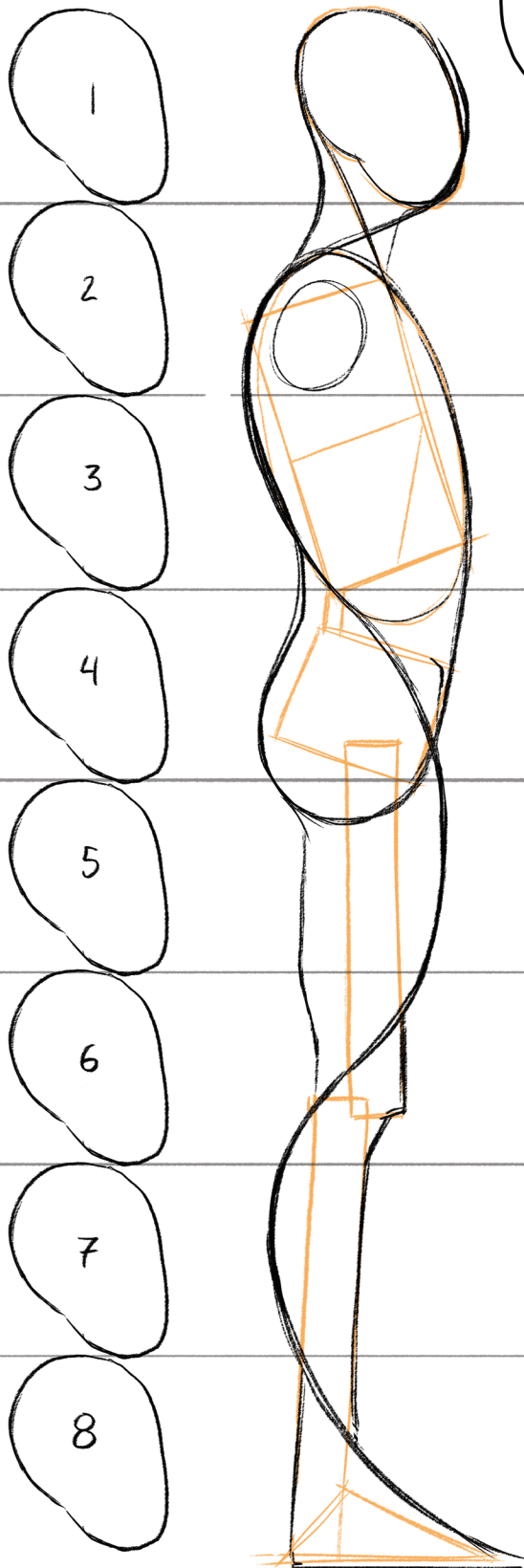


Let's take a look at the profile of the male body. Start with our previous box shapes.

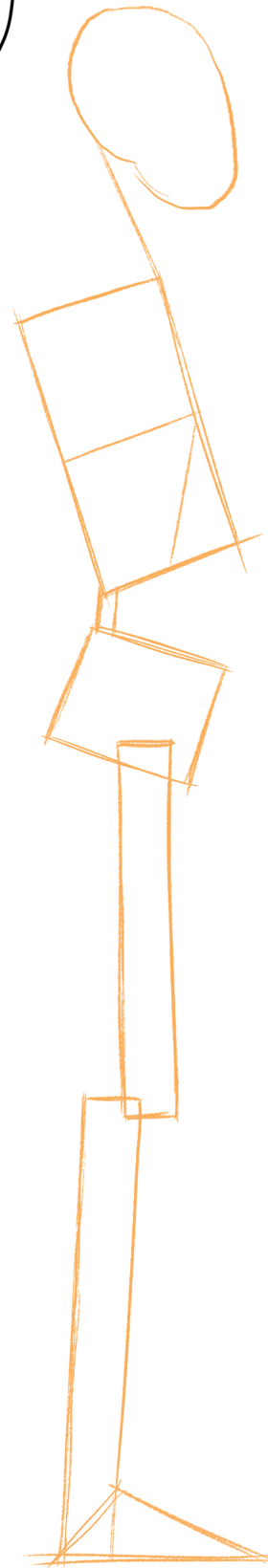
Draw the profile box frame here.

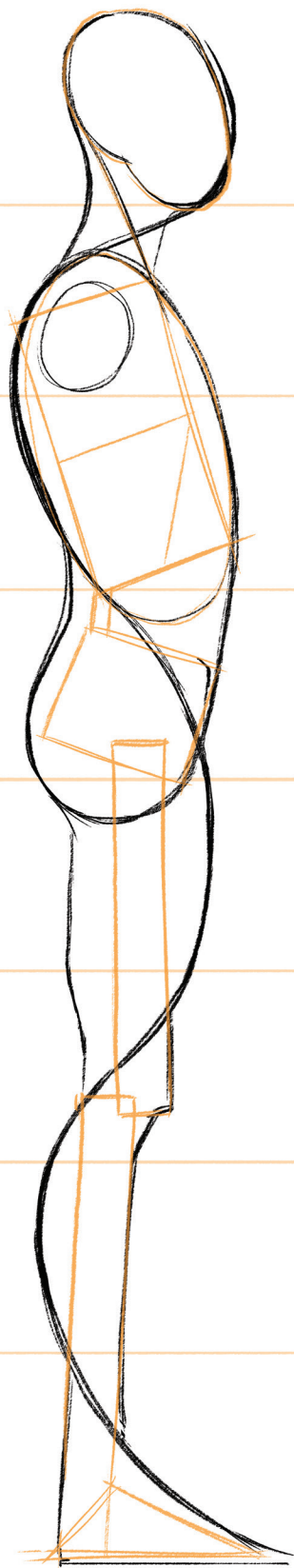






Now observe and recreate the curved lines over the boxed frame.





1 Draw from Memory



2 From Reference



3 From Memory



4 From Reference



SLEEP ON IT





1 Draw From Memory



2 From Reference



3 From Memory



4 From Reference







1 Draw from Memory



2 From Reference



3 From Memory



4 From Reference





1 Draw from Memory



2 From Reference

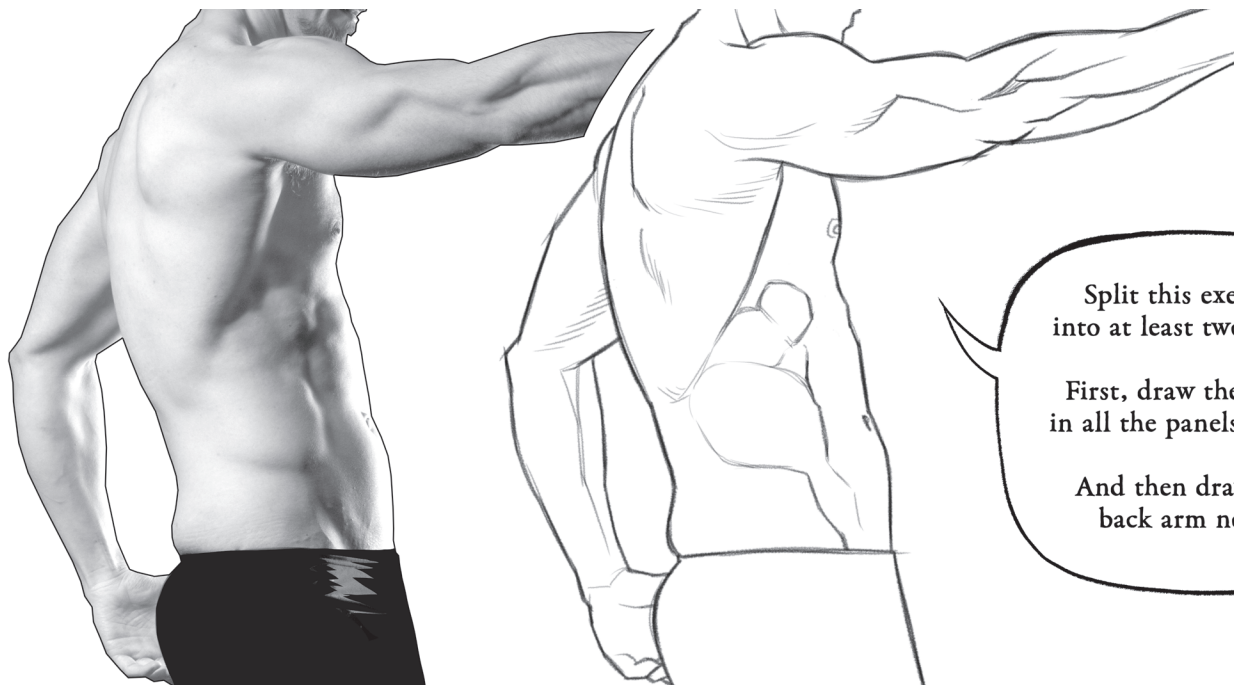


3 From Memory



4 From Reference



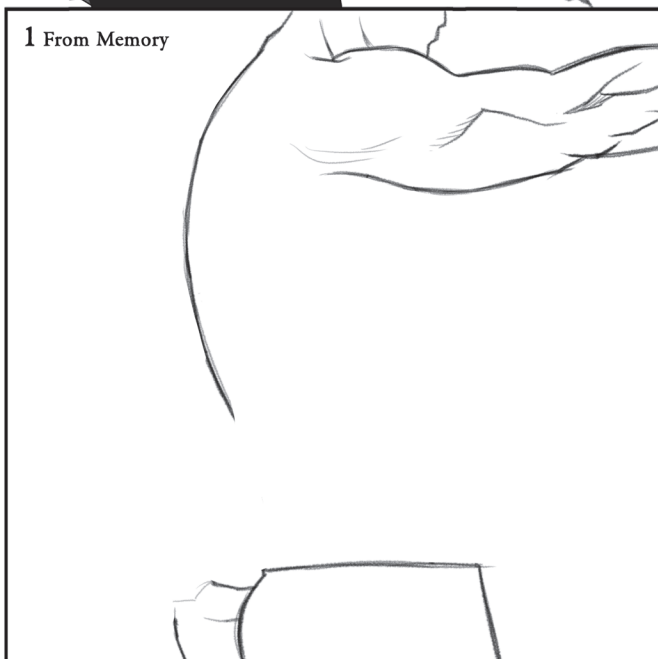


Split this exercise into at least two parts.

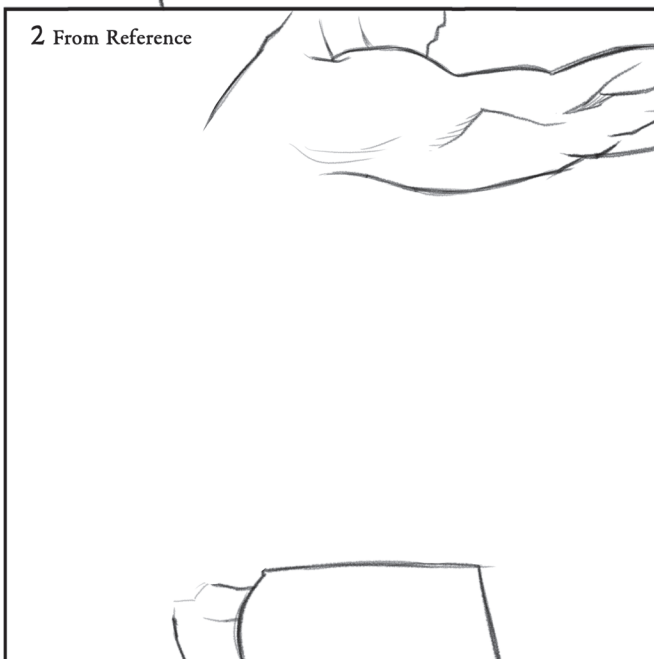
First, draw the waist in all the panels below.

And then draw the back arm next.

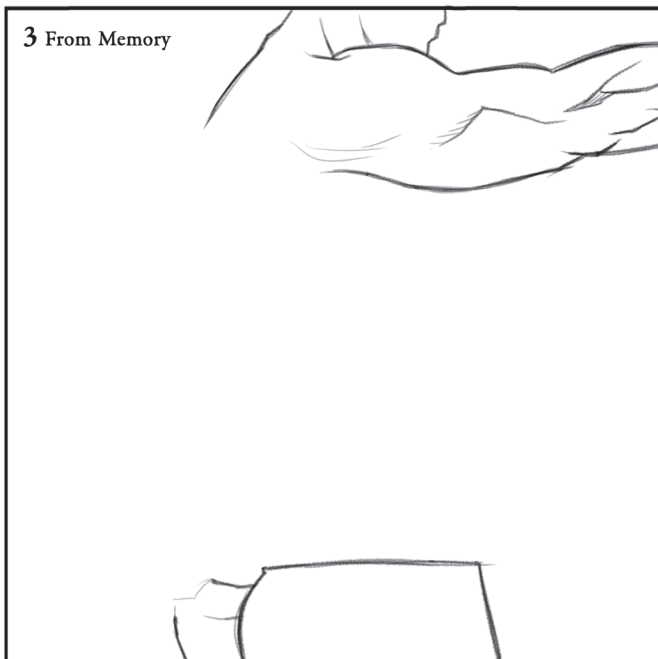
1 From Memory



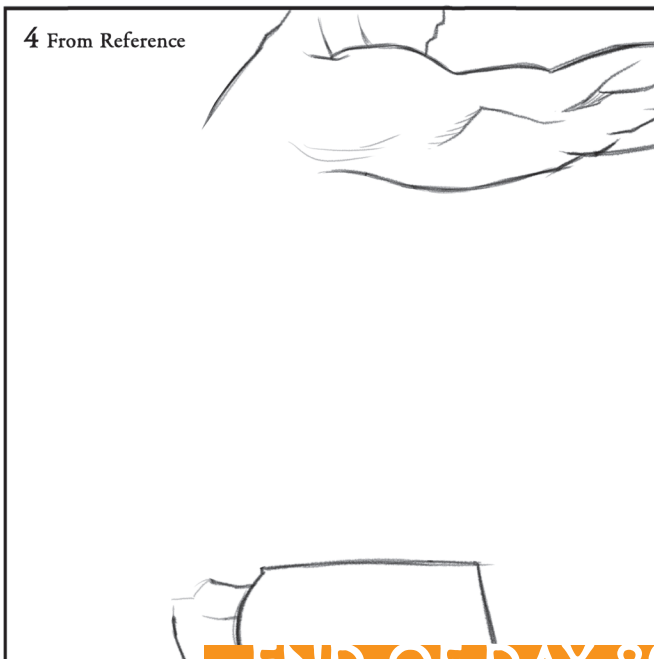
2 From Reference

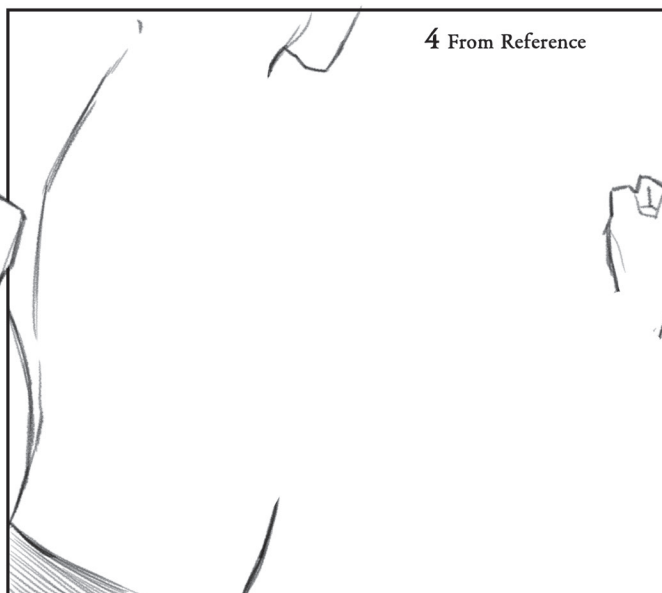
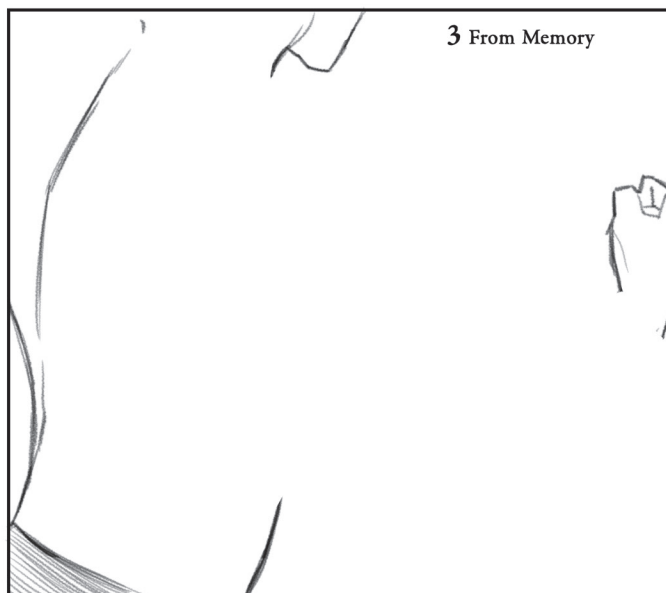
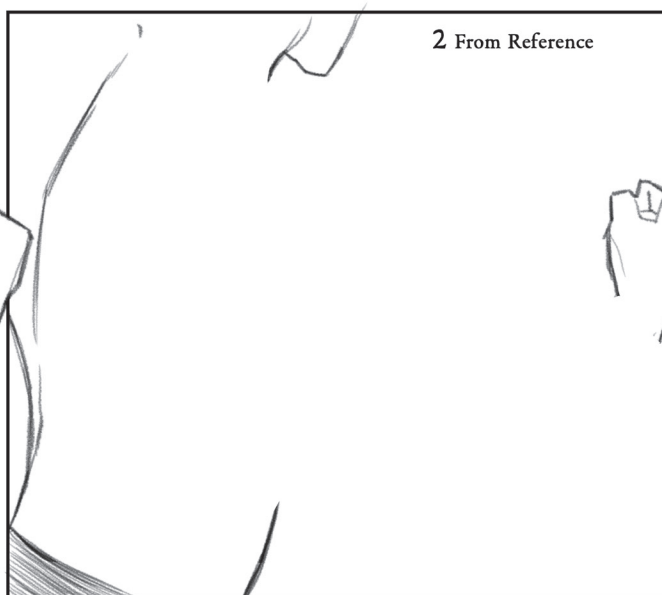
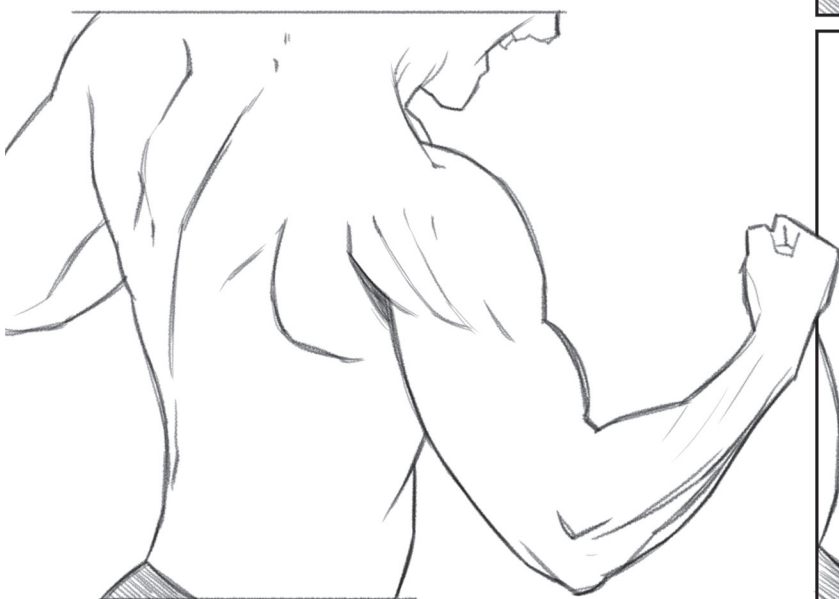
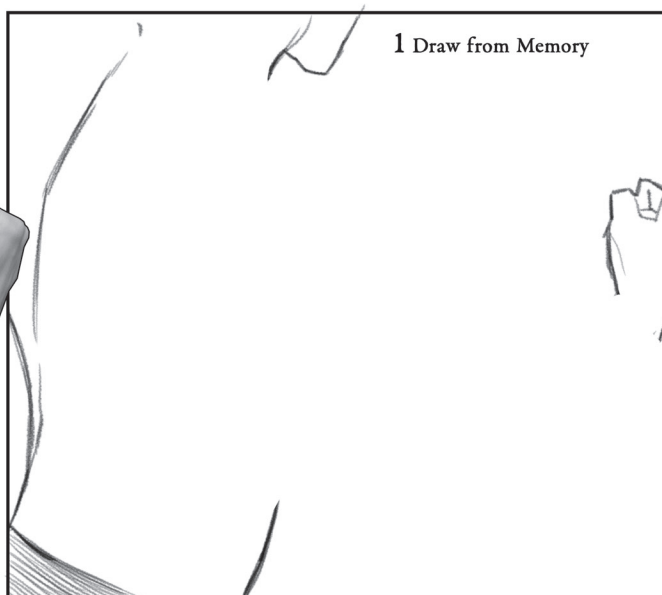


3 From Memory



4 From Reference





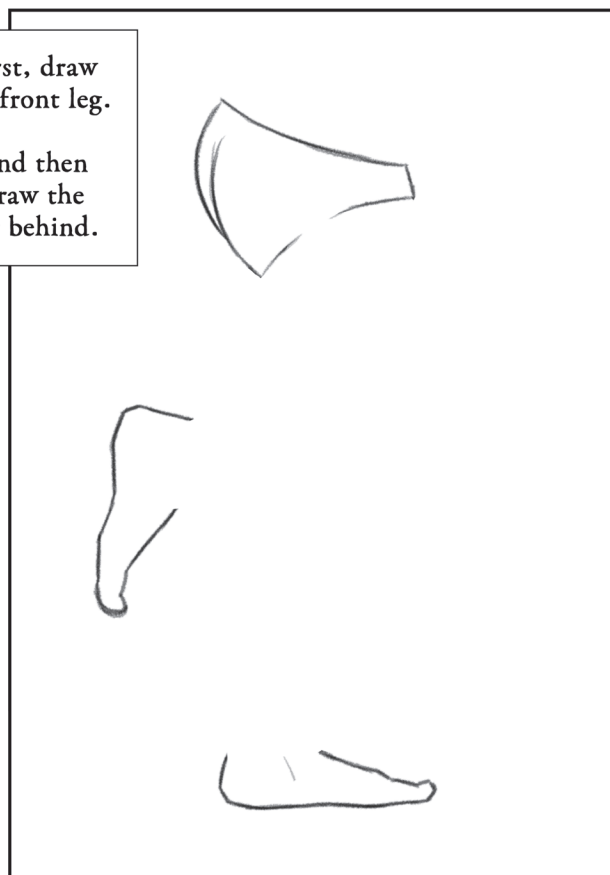




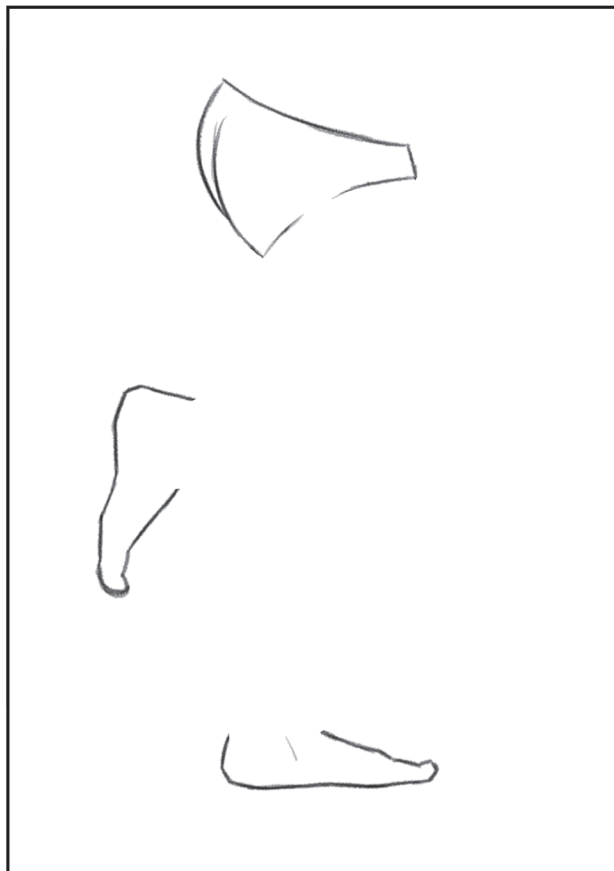
1 From Memory

First, draw the front leg.

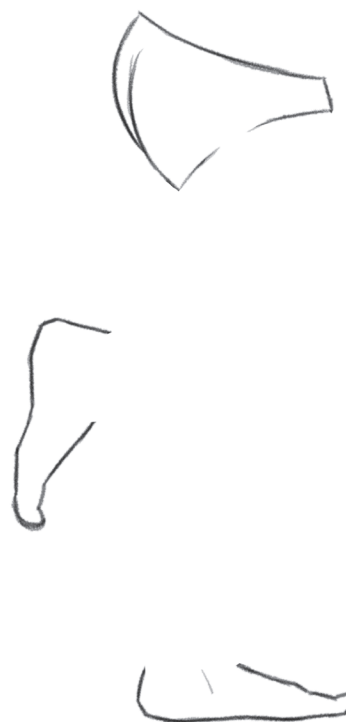
And then draw the leg behind.



2 From Reference

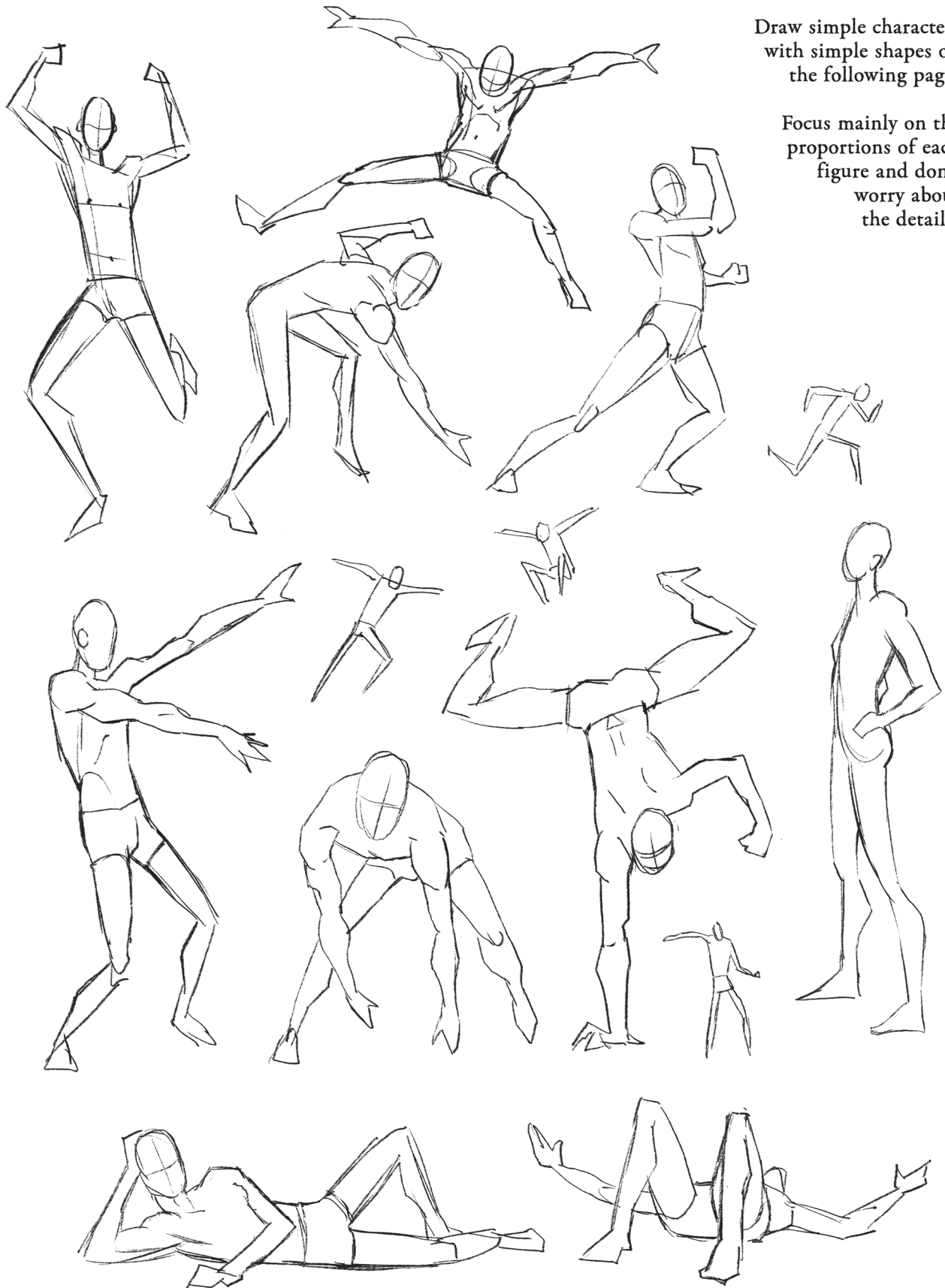


**SLEEP ON IT**

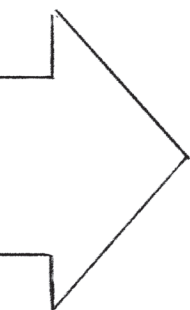


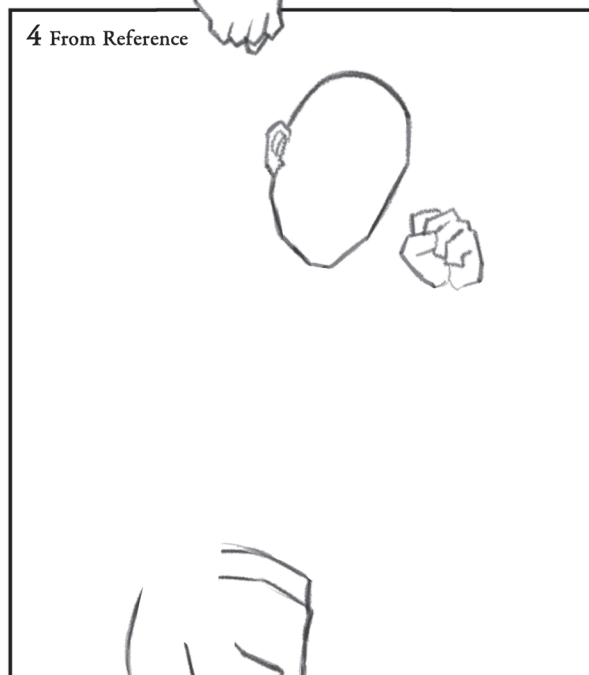
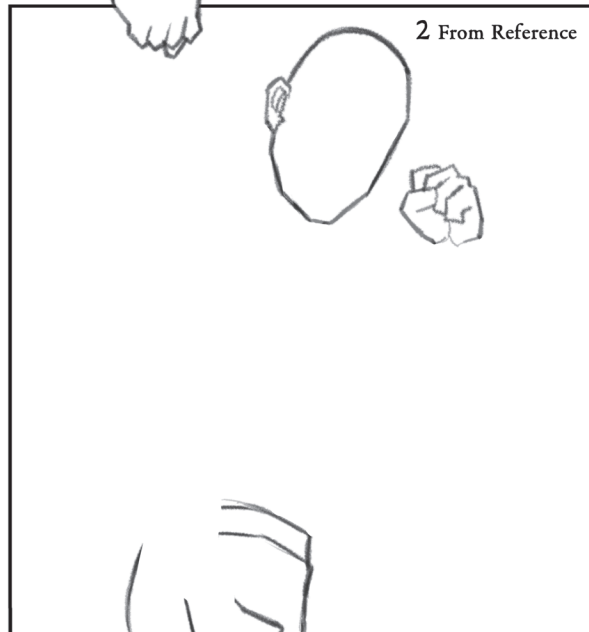
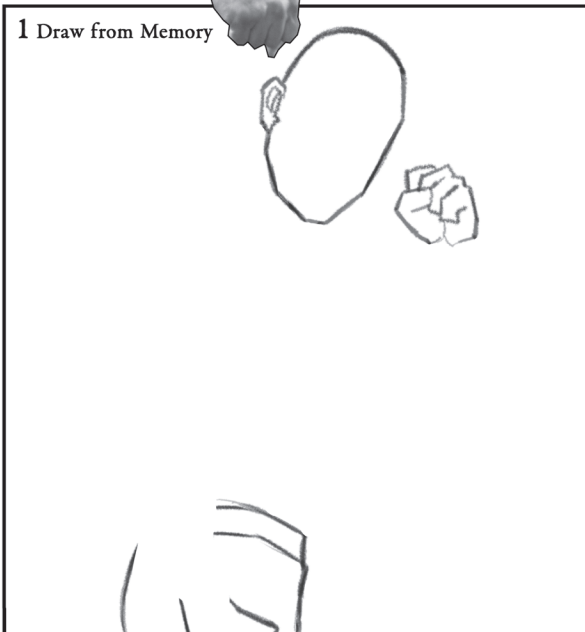
Draw simple characters  
with simple shapes on  
the following page.

Focus mainly on the  
proportions of each  
figure and don't  
worry about  
the details.



Either copy the  
simple sketches  
from the left  
page or make up  
your own.







1 Draw  
from  
Memory



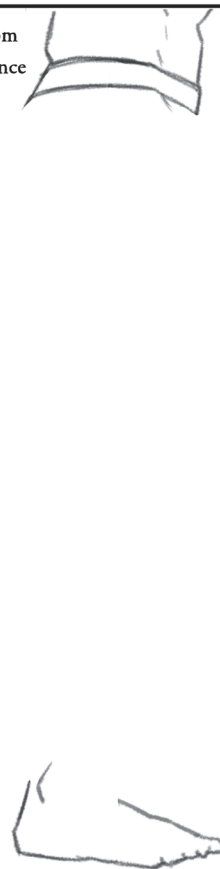
2 From  
Reference



3 From  
Memory



4 From  
Reference







1 Draw from Memory



2 From Reference



3 From Memory

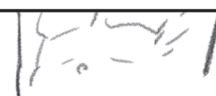


4 From Reference





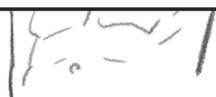
1 Draw from Memory



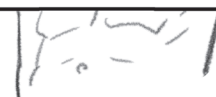
2 From Reference

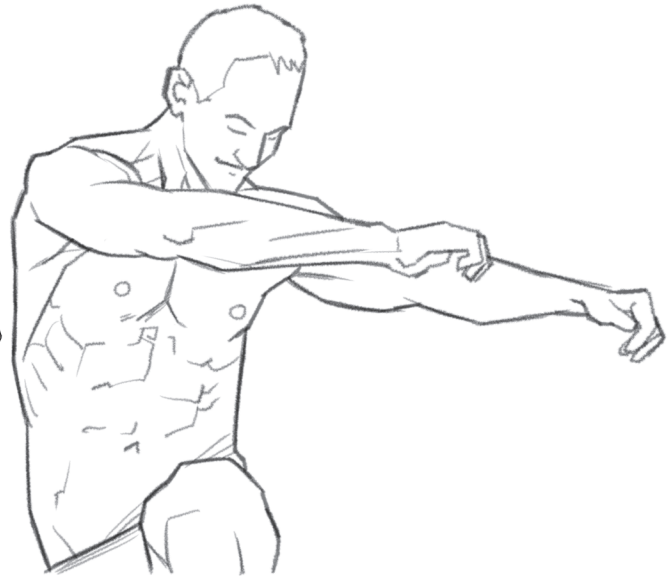


3 From Memory

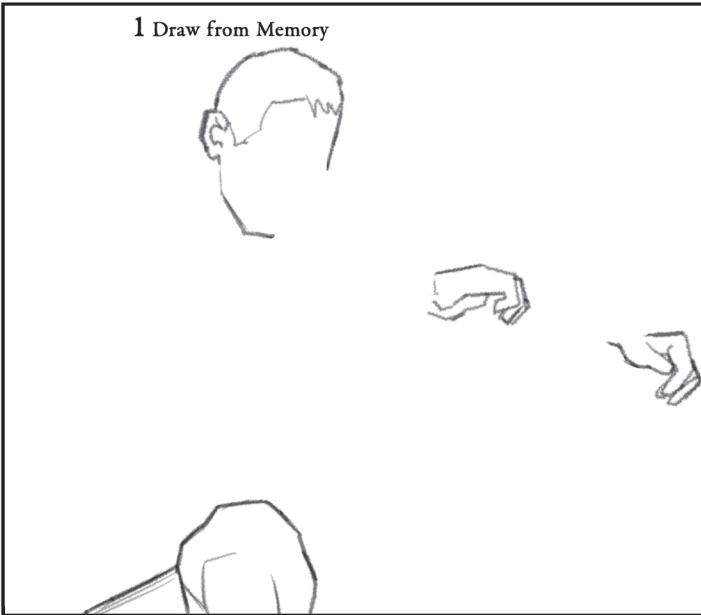


4 From Reference

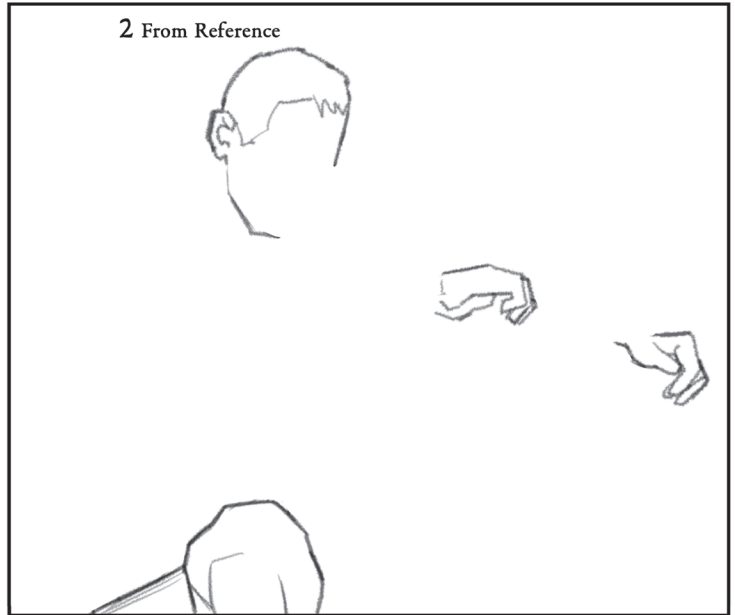




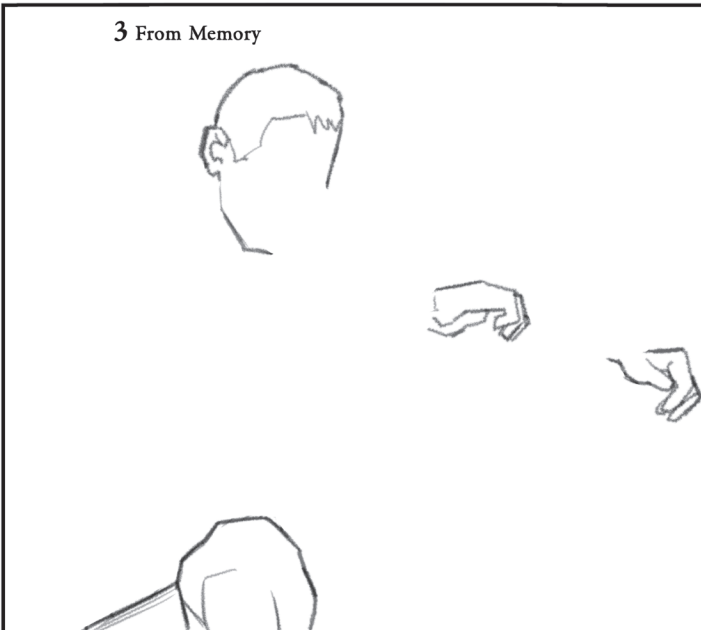
1 Draw from Memory



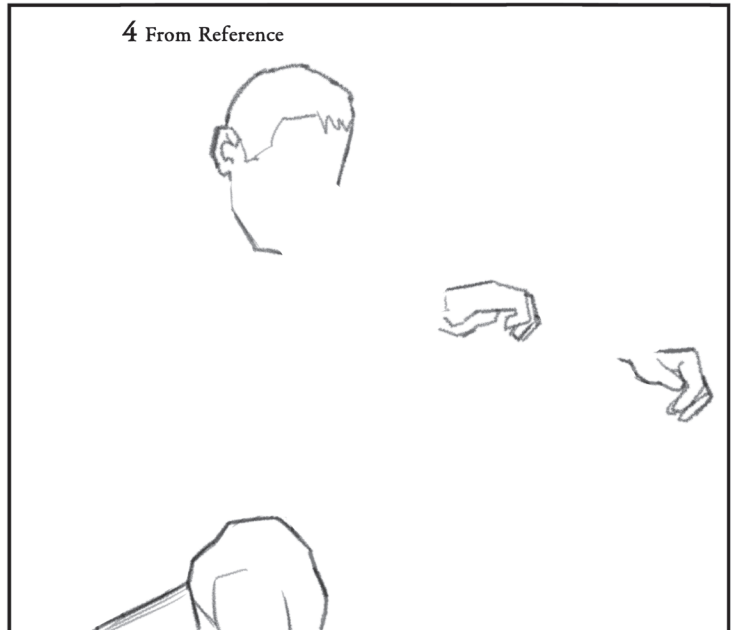
2 From Reference



3 From Memory



4 From Reference





1 Draw from Memory

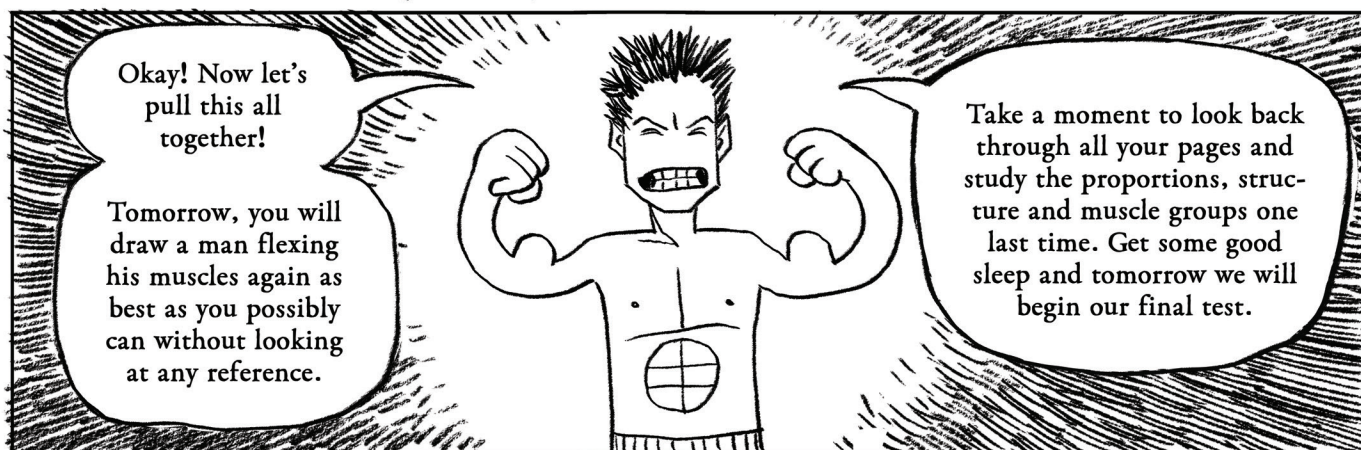


2 From Reference



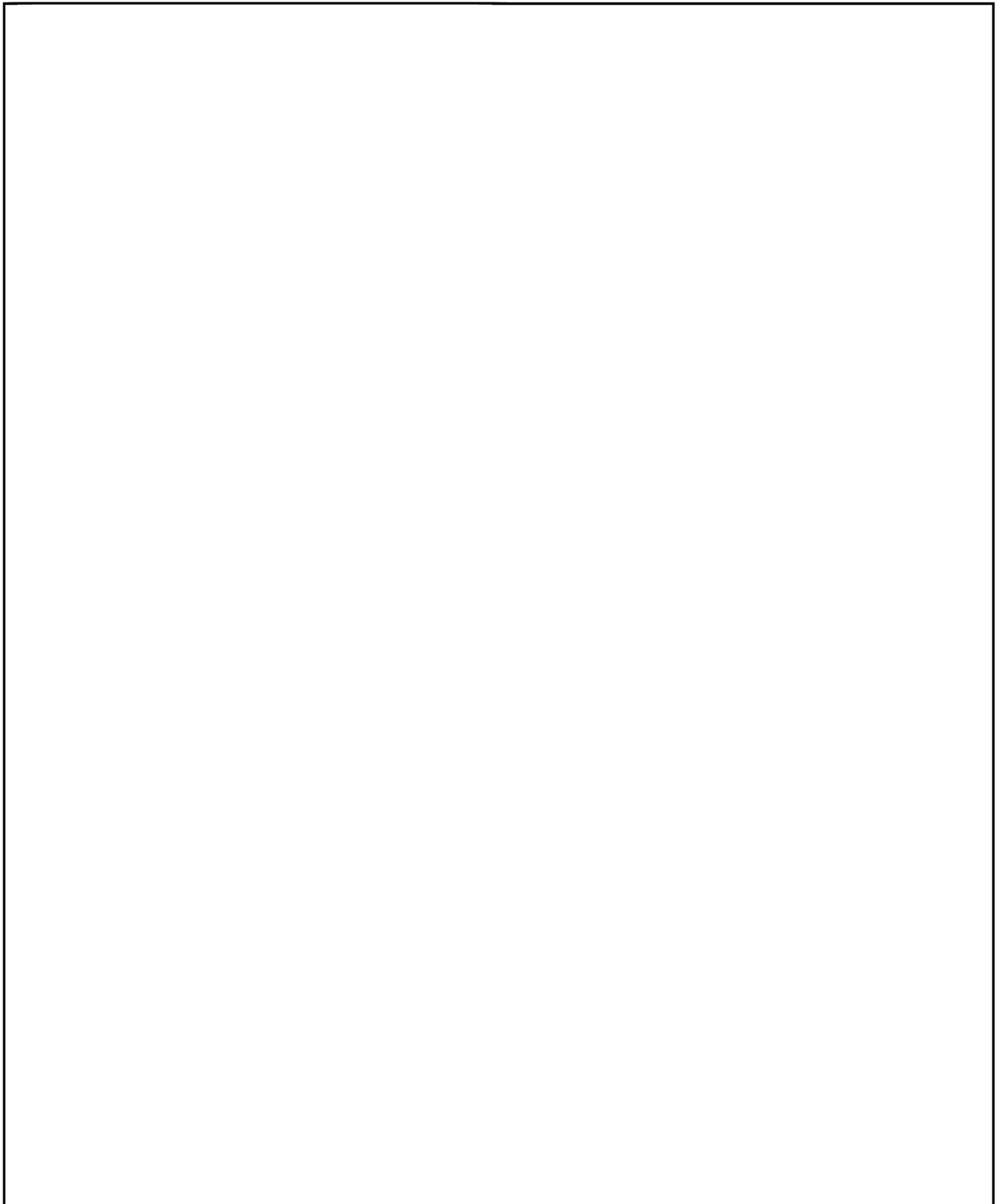
SLEEP ON IT







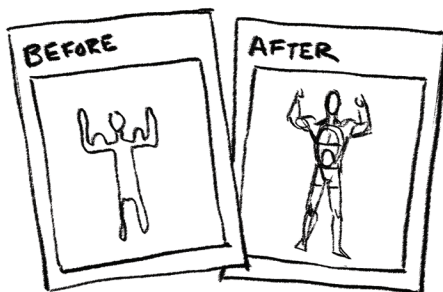
# AFTER





Well? How did you do?

If you put the time into completing this whole book, then I'm sure you are seeing major improvements.



Compare what you drew at the beginning of the book with what you drew at the end.

If you finished this book, then there is no doubt that you have what it takes to become an excellent artist.



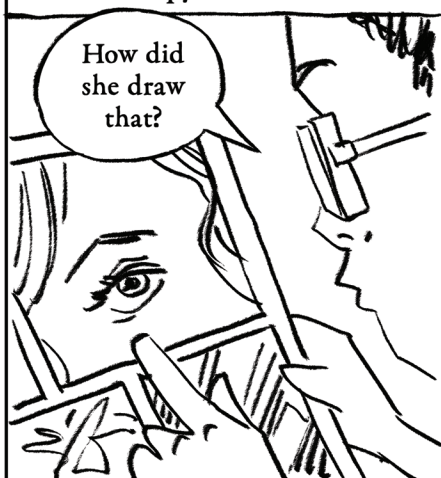
# NOW WHAT?

Cognitive Drawing shouldn't stop when you complete this book.

Remember that you can apply the methods here to learn any style or subject that you want to draw from memory.



So focus on finding the artists and styles that you love and copy them all.



It takes time and practice to get better at anything.



Just to recap, the three simple methods in this book are:

1. Testing Effect
2. Repetition
3. Memory Consolidation.

It won't be long before you start seeing your own unique style emerge after you have studied your favorite artists.

The hardest part is to just do it.



But I know you have what it takes, because very few people will put in the time to actually finish this book like you did!