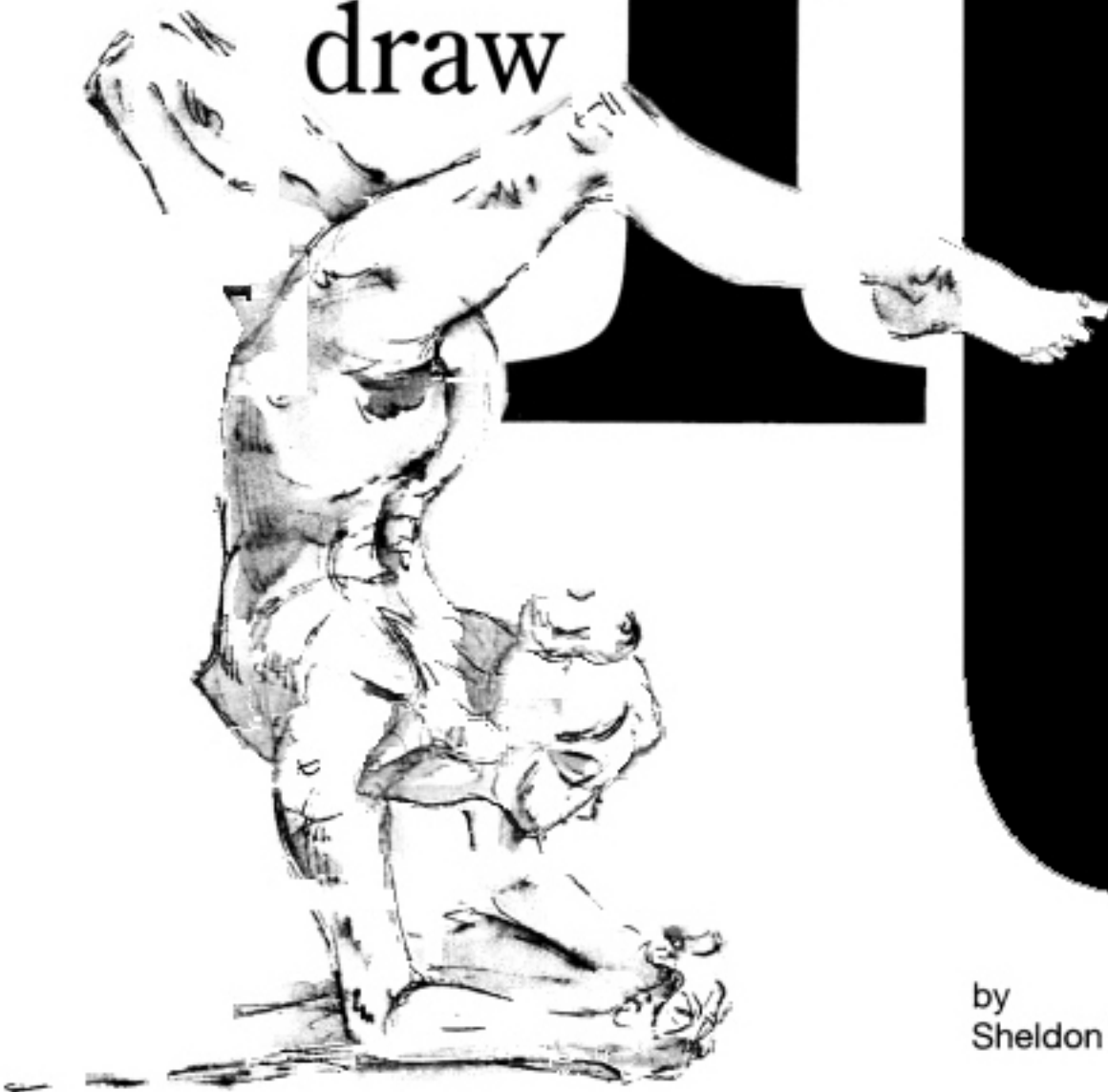


SECOND EDITION

see  
feel  
trace  
draw



by  
Sheldon Borenstein, DNP

## PREFACE

To me figure drawing is a passion. I think about it all the time and I constantly study the different shapes and sizes of the people around me. In my opinion the study of the human figure has a beginning and no end. The more you study the more you will realize what you do not know. This is a subject that I can talk about for many hours non-stop and I have done so on several occasions.

**“From a long winded teacher comes a book with few words.”**

### **How to use this book:**

- SEE IT* - Study each page
- FEEL IT* - Look for flat shapes and solid forms
- TRACE IT* - Trace each drawing many, many times
- DRAW IT* - Try to draw the drawing on your own

*Repeat this procedure over and over again*

## Important Tools

### ***GESTURE...***

is the life force of the person that you are drawing. Gesture will also establish the direction, weight and balance. It is important that you ask the following questions:

- 1) *Who is the person?*
- 2) *What are they doing?*
- 3) *Why are they doing it?*

### ***CONSTRUCTION...***

is the “fitting together” of the three basic shapes to form everything that we draw. These shapes are:

- 1) *Cylinder*
- 2) *Box*
- 3) *Sphere*

The challenge is to learn to see these shapes in all that surrounds us.

### ***ANATOMY...***

is very important to the artist because we can not draw what we do not know. It is really only necessary to learn the surface anatomy of the figure, as well as of animals, trees, plant life, machinery or anything that we wish to draw well. Again remember:

*“We can not draw what we do not know!”*

### ***TECHNIQUE...***

is what we apply to the drawing after all of the above has been successfully executed. Some popular techniques are charcoal, graphite pencil, colored pencil, and my personal favorite fountain pen and ink with a dash of water for a wash effect.

Technique is what makes drawing fun, but please remember:

*“Applying a beautiful technique on a bad drawing is equivalent to building a beautiful home in quicksand.”*

## PRODUCTION NOTES

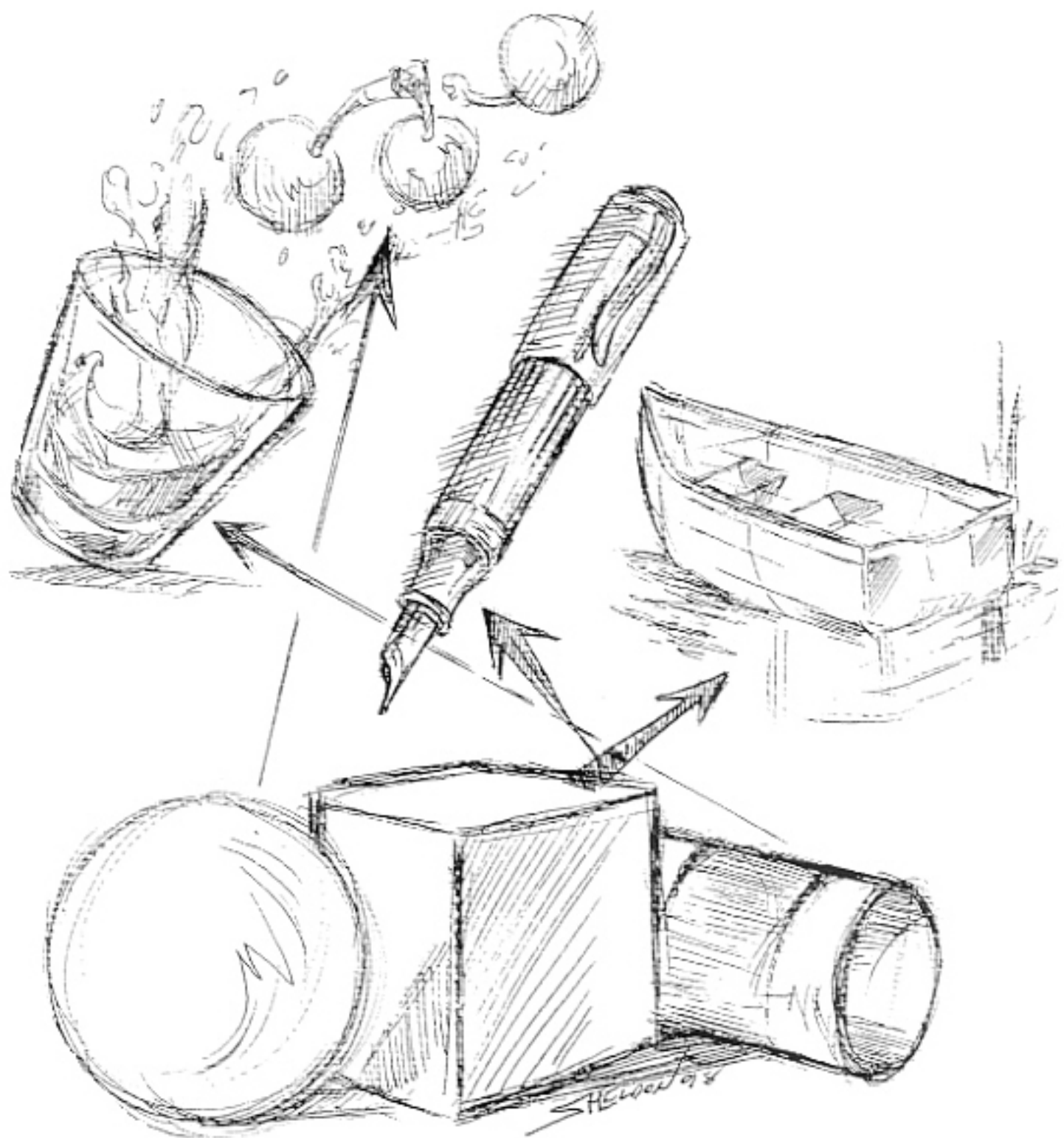
It is my intention that this manual looks like a sketchbook. In my opinion the sketchbook is the only magic tool. It should always be at your side to be used every available moment. I tell my students: "Every body at rest sketches until acted upon by an outside force."

Many of the drawings in this book were done either in restaurants or while I was talking on the phone. All the drawings were executed with no preliminary drawings.

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For information about book orders and classes by Sheldon Borenstein call the DPD Institute (818) 519 9304.

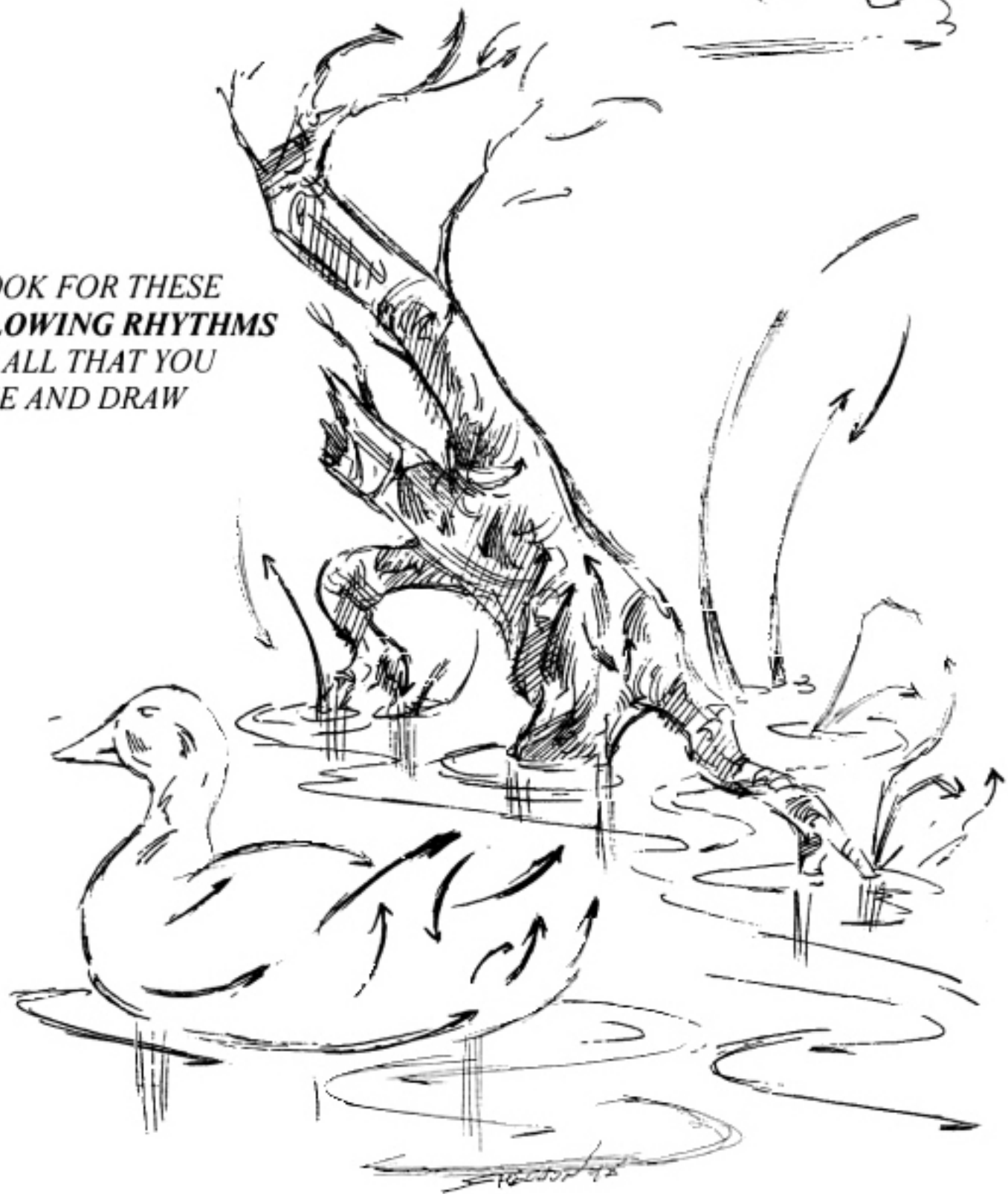
Special thanks to Pernilla for her continuous aid in the making of this book.



*SHAPES SHAPES SIMPLE SHAPES  
EVERYTHING IS MADE OF SIMPLE SHAPES*

*INTRODUCING  
CAL STATE COOL*

*LOOK FOR THESE  
FLOWING RHYTHMS  
IN ALL THAT YOU  
SEE AND DRAW*



THIS  
FORMS  
A VERY  
BORING  
RHYTHM



THIS IS  
CAL STATE COOL  
AND IT IS  
BEAUTIFUL



THIS GIVES  
CAL STATE COOL  
POWER  
AND  
TABILITY





*THIS IS*

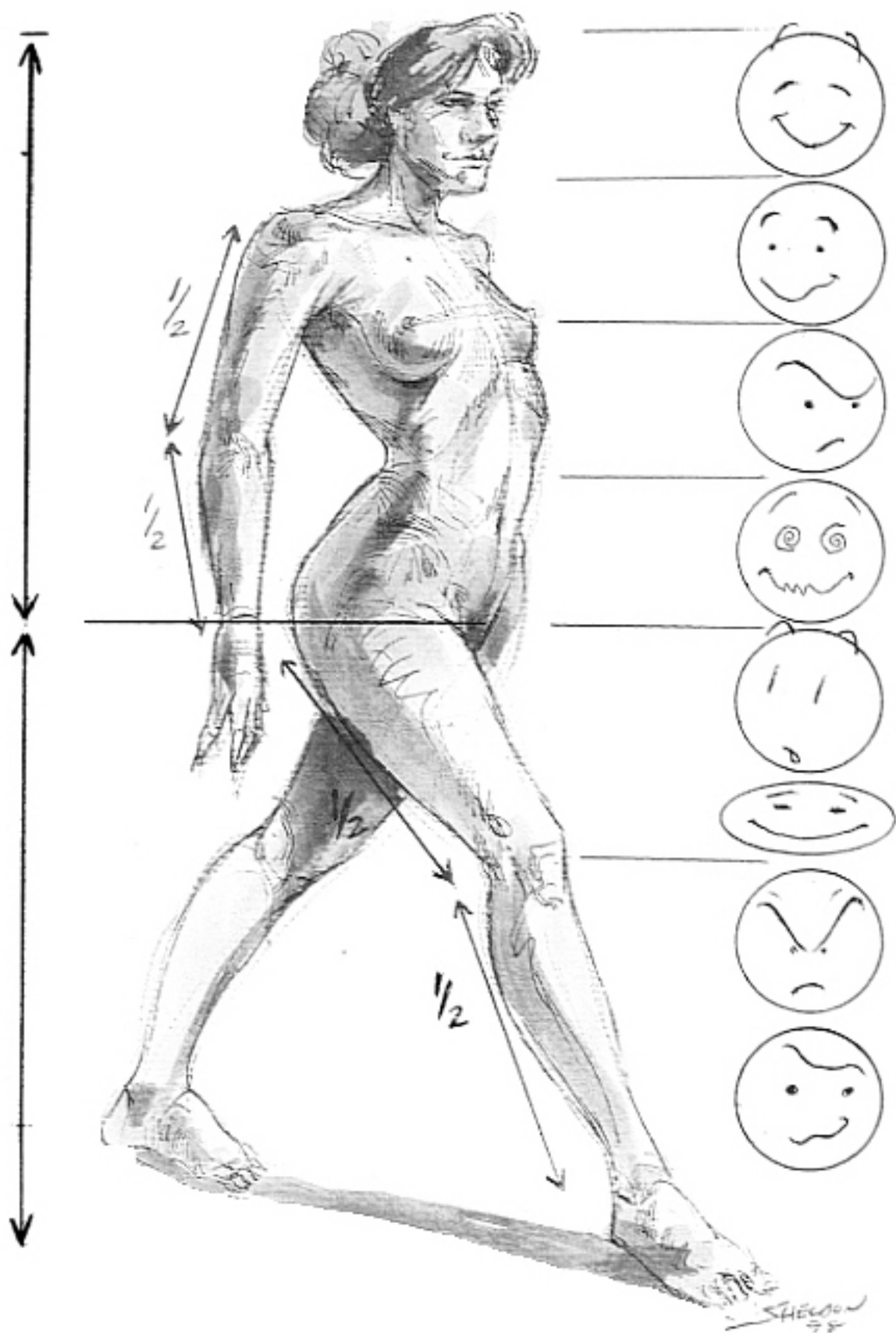
*CAL*

*STATE*

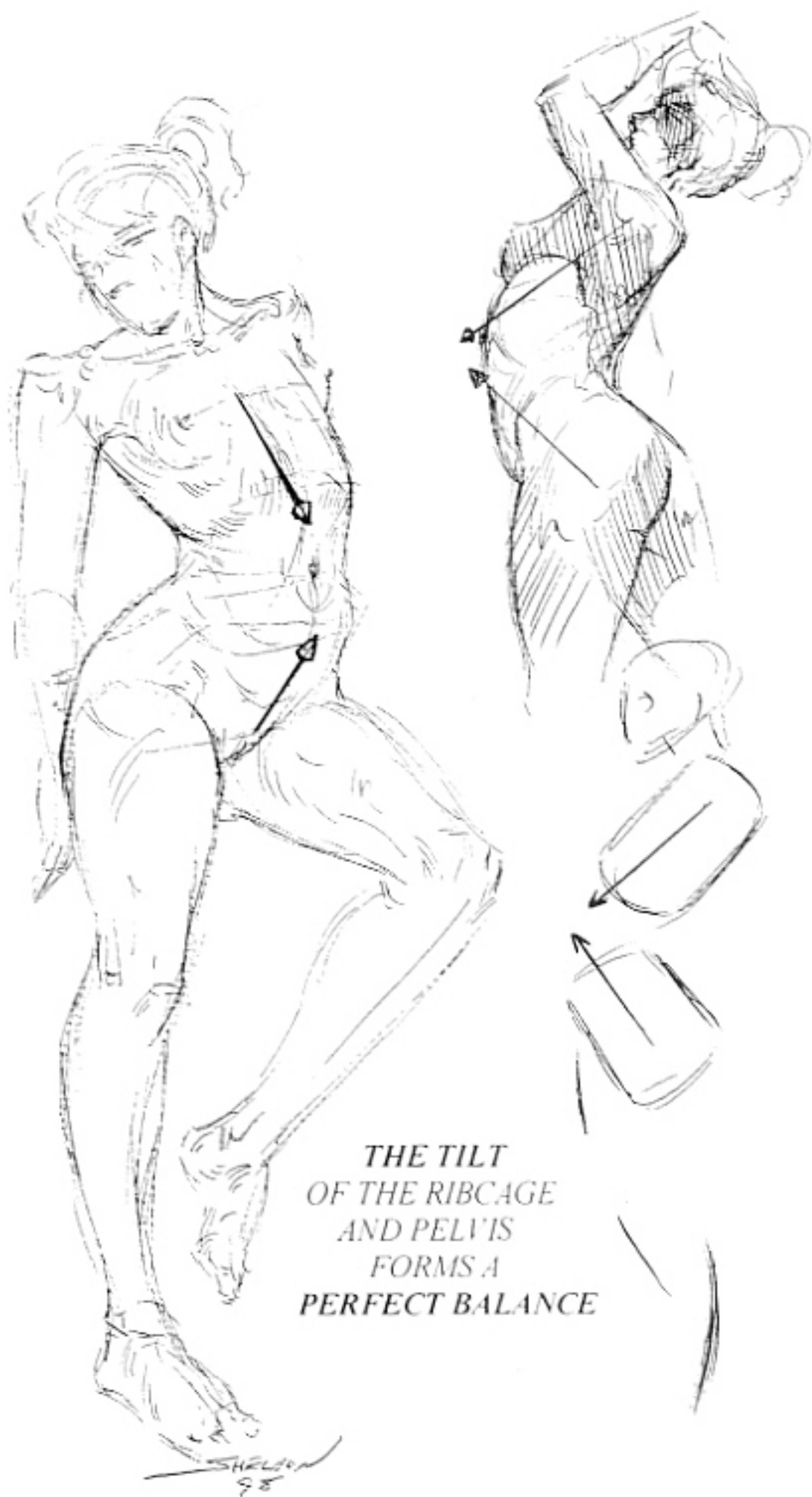
*COOL*

*STEVENS*  
*98*



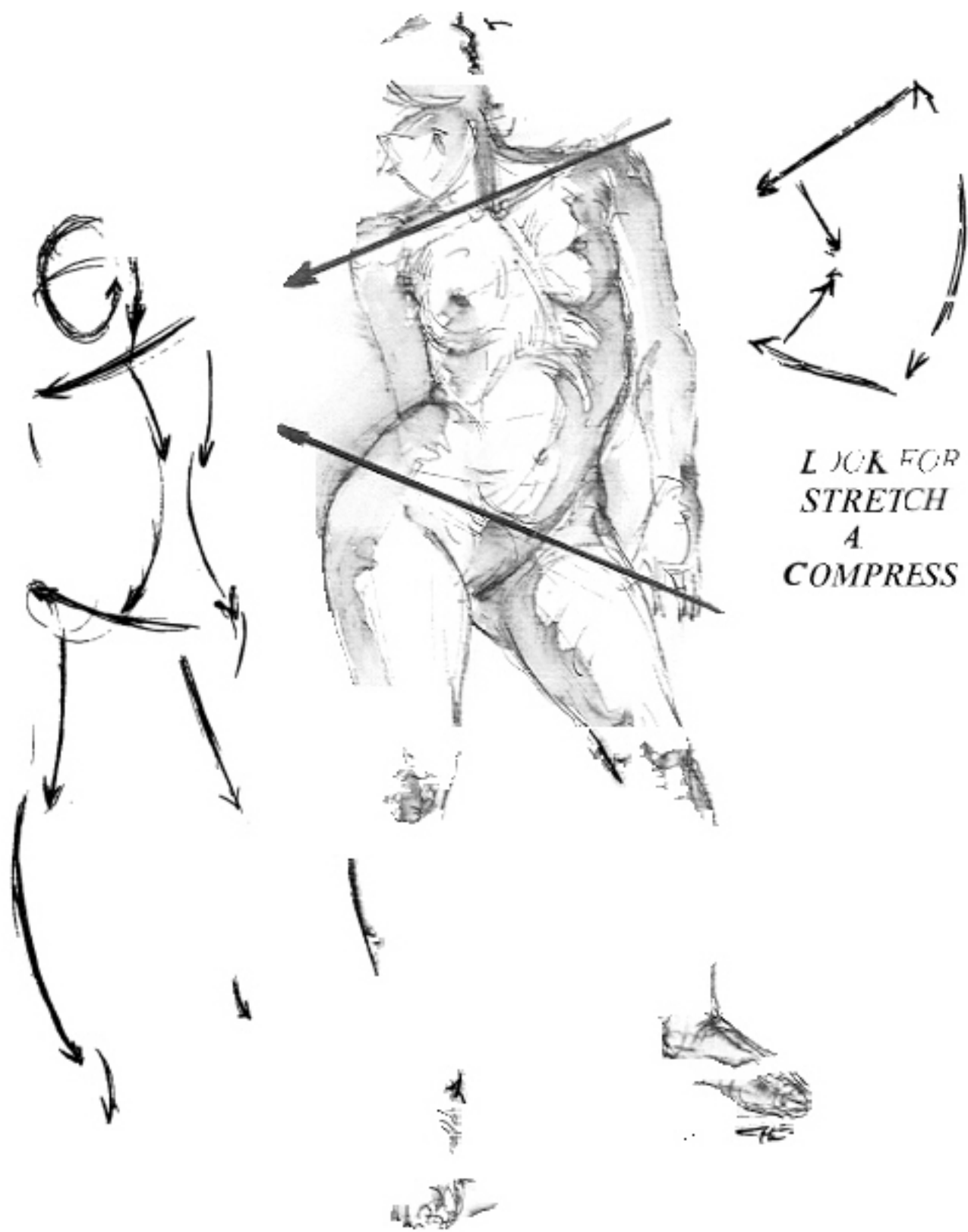


**WE MEASURE WITH HEADS  
MEMORIZE THESE PROPORTIONS**



*THE TILT  
OF THE RIBCAGE  
AND PELVIS  
FORMS A  
PERFECT BALANCE*

SHELDON  
'98



COOL CALM AND COUNTER BALANCED



DRAW A LINE FROM THE  
PIT OF THE NECK  
TO THE  
PUBIC ARCH



*THE NOSE KNOWS  
WHERE THE WEIGHT IS*

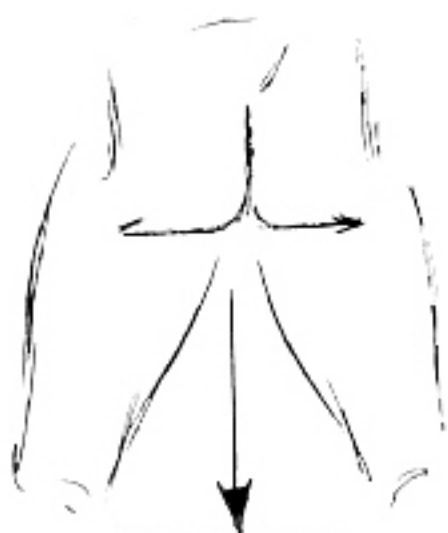
*FOLLOW YOUR NOSE*



*Stevenson 92*

LET THE  
GLUTEAL BAND  
SHOW YOU  
THE WAY

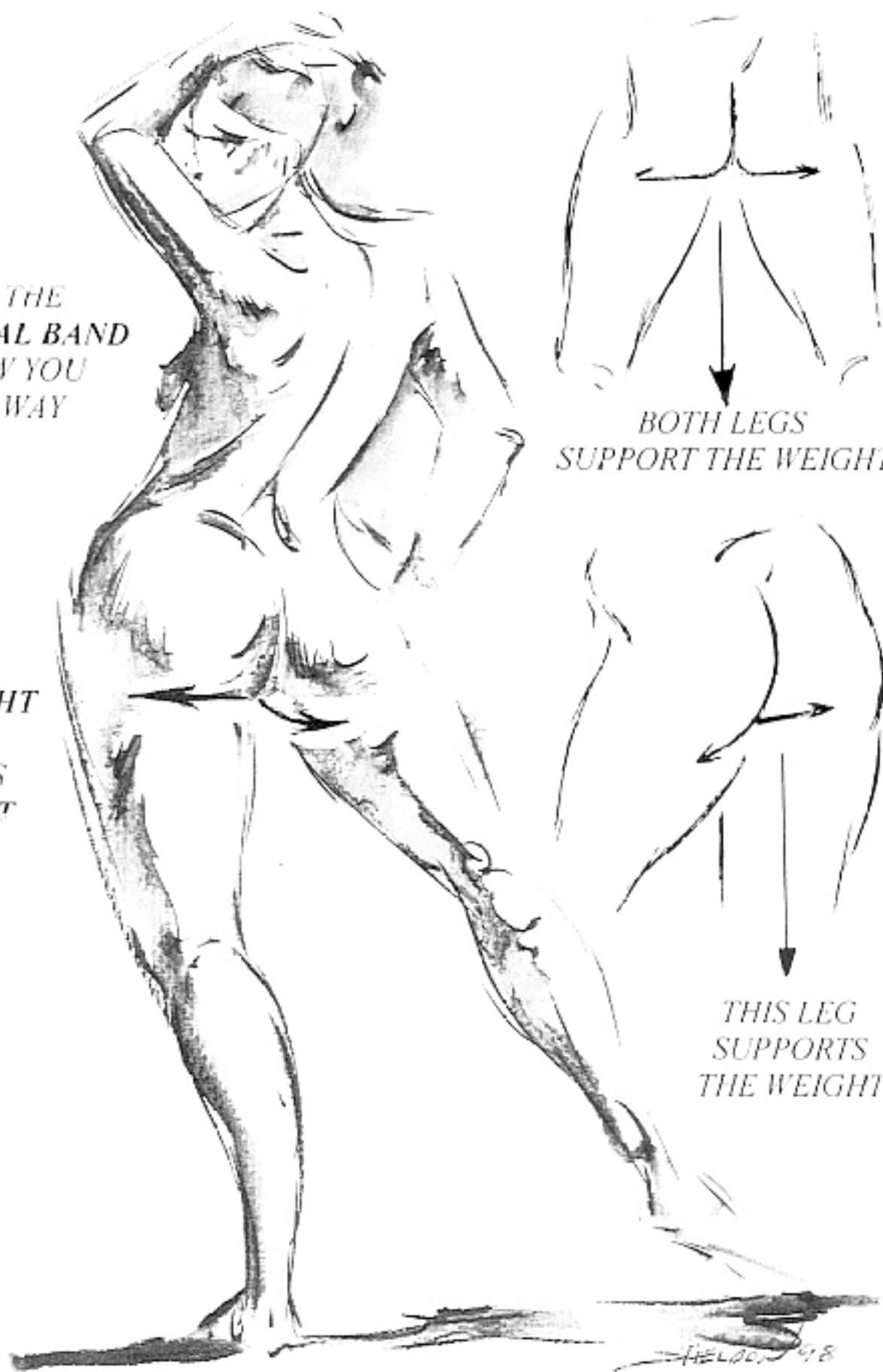
THE  
STRAIGHT  
LINE  
SHOWS  
WEIGHT



BOTH LEGS  
SUPPORT THE WEIGHT



THIS LEG  
SUPPORTS  
THE WEIGHT



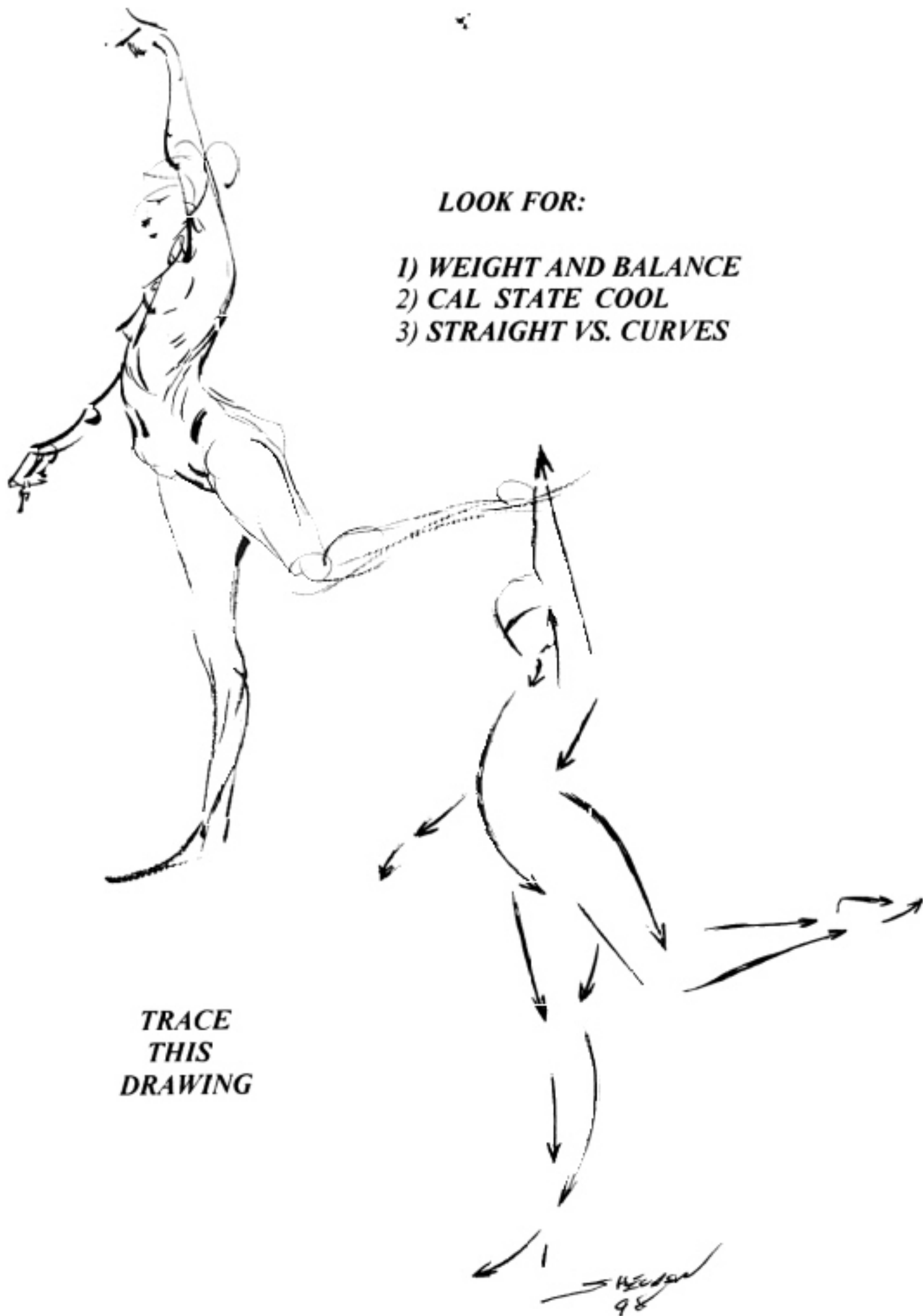
HELSON '98

**TRACE THIS DRAWING  
ALWAYS ESTABLISH  
WHERE THE WEIGHT IS**



**LOOK FOR:**

- 1) WEIGHT AND BALANCE**
- 2) CAL STATE COOL**
- 3) STRAIGHT VS. CURVES**



**TRACE  
THIS  
DRAWING**







*TRACE  
THEN DRAW*



*SHAW 9K*

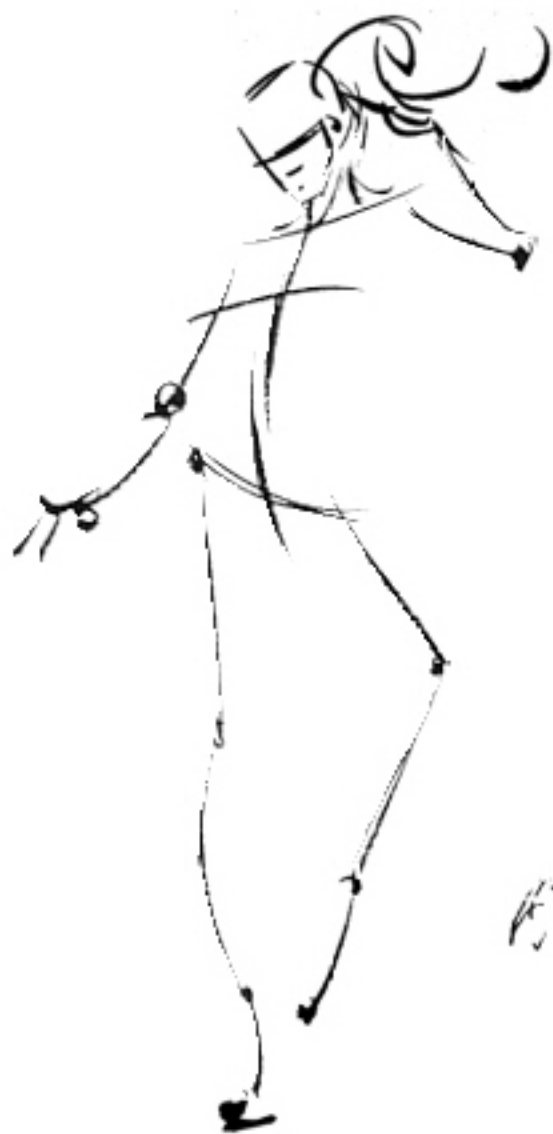


*TRACE  
DRAW*



*NOW DRAW  
FROM LIFE*

**GESTURE IS THE LIFE  
THAT YOU PUT  
INTO A DRAWING**



**A FEW DIFFERENT METHODS**

*RHYTHMS SHOULD FLOW  
THROUGH THE FIGURE*



*LIKE WATER  
DOWN  
A MOUNTAIN*



*KEEP THE LAY-IN  
SIMPLE*



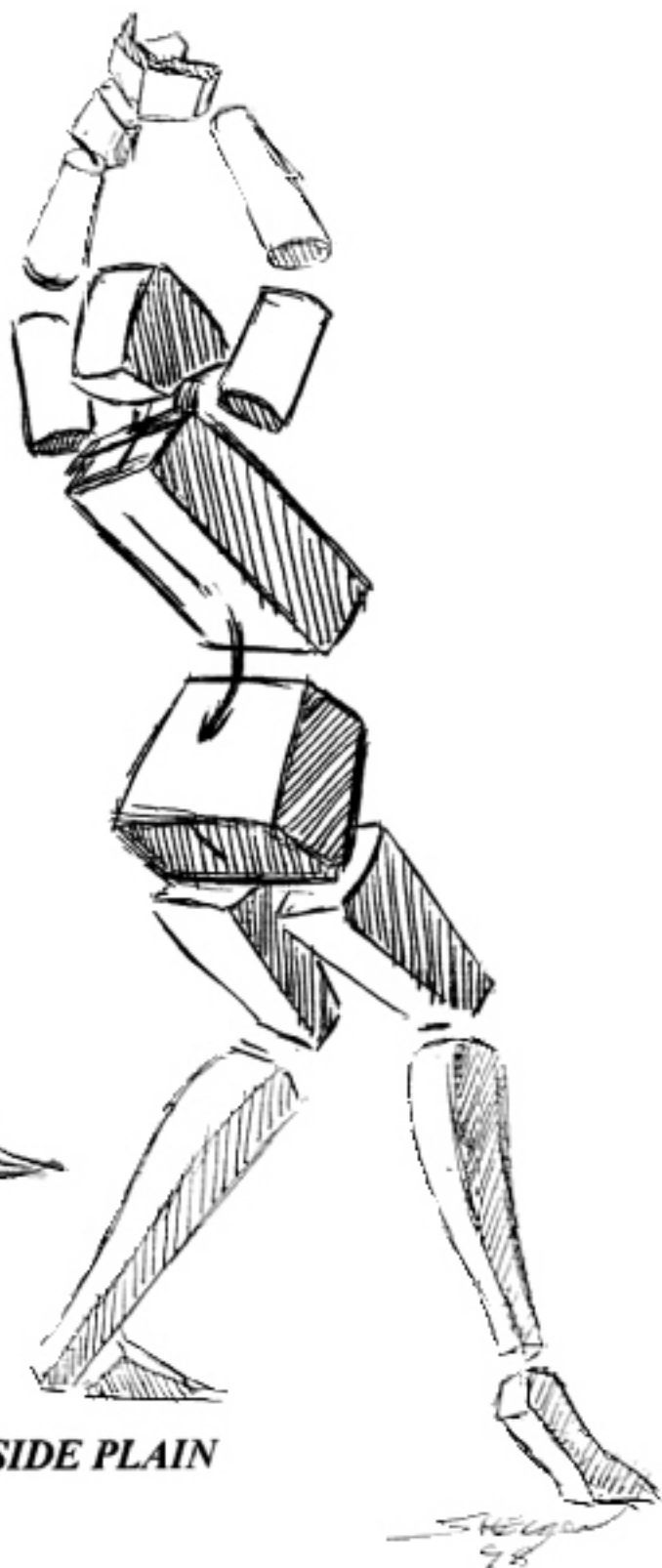
DO NOT BE AFRAID TO  
PUSH THE POSE



DO NOT COPY  
THE MODEL

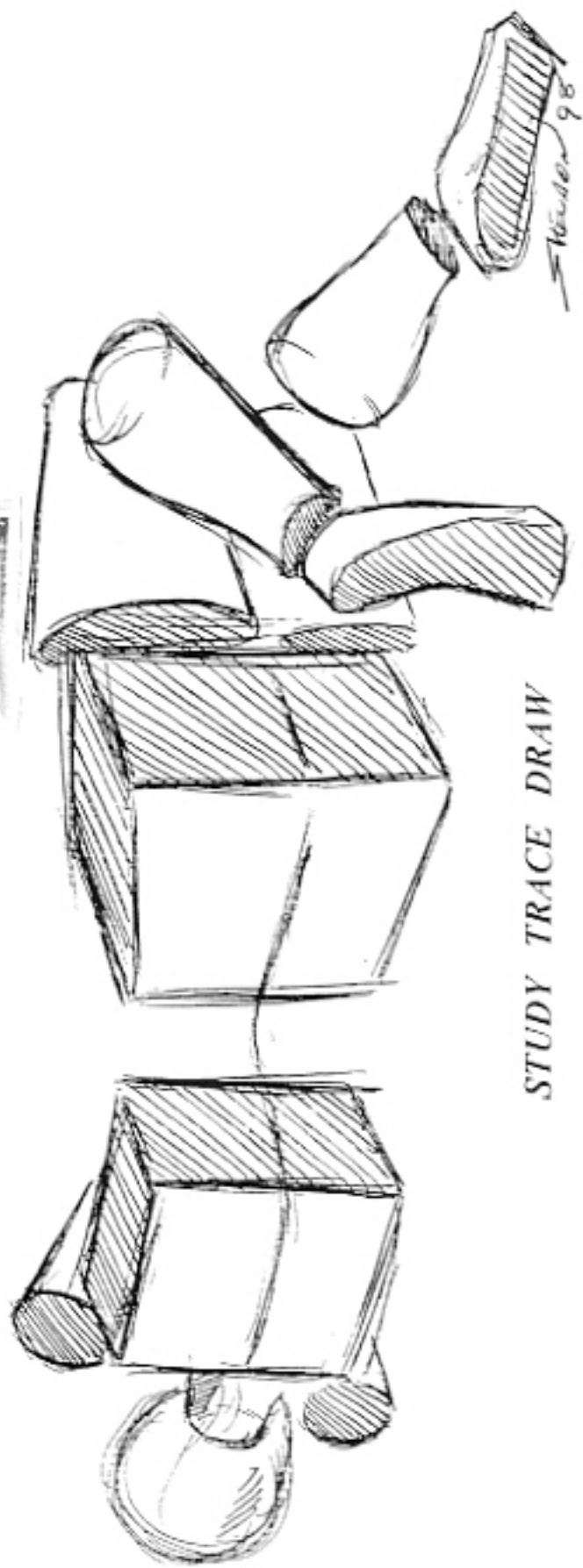
Stewart '98

**THE THREE SHAPES  
WILL GIVE YOUR DRAWING  
STRUCTURE**



**RUN TO THE SIDE PLAIN**

STEGAN  
98

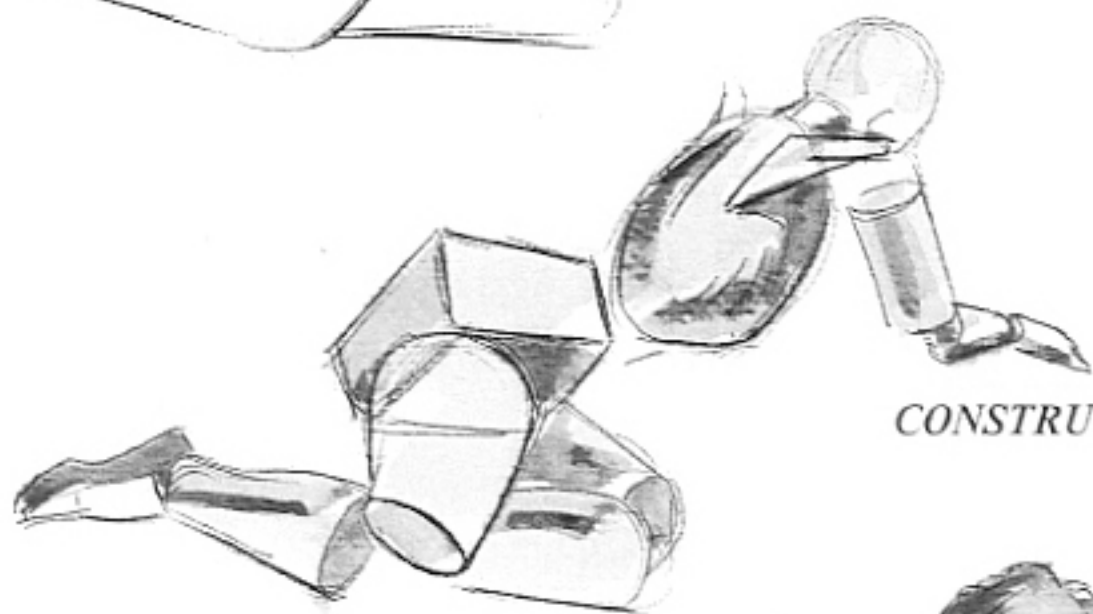


STUDY TRACE DRAW





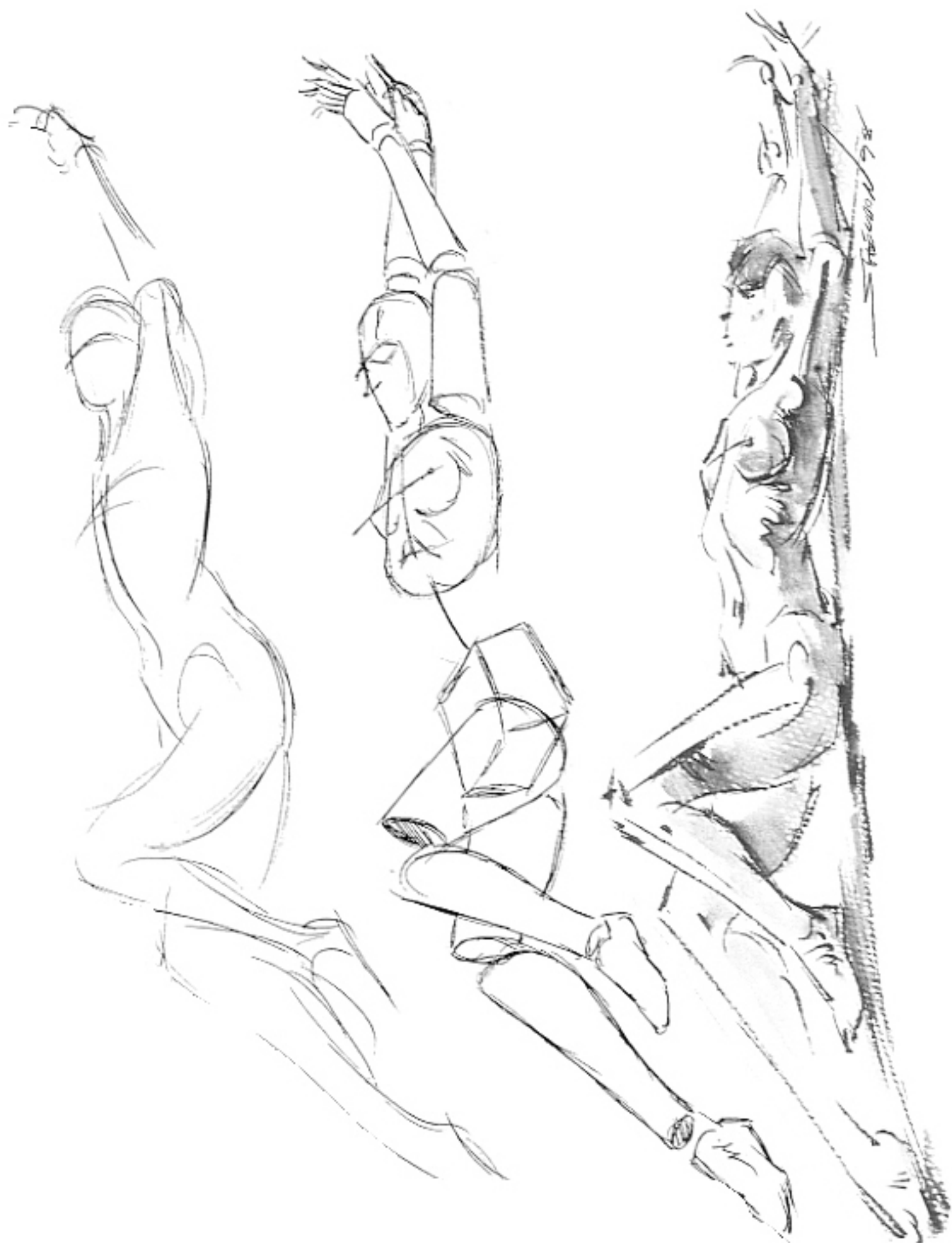
*GESTURE*



*CONSTRUCTION*



*ANATOMY  
AND TECHNIQUE*





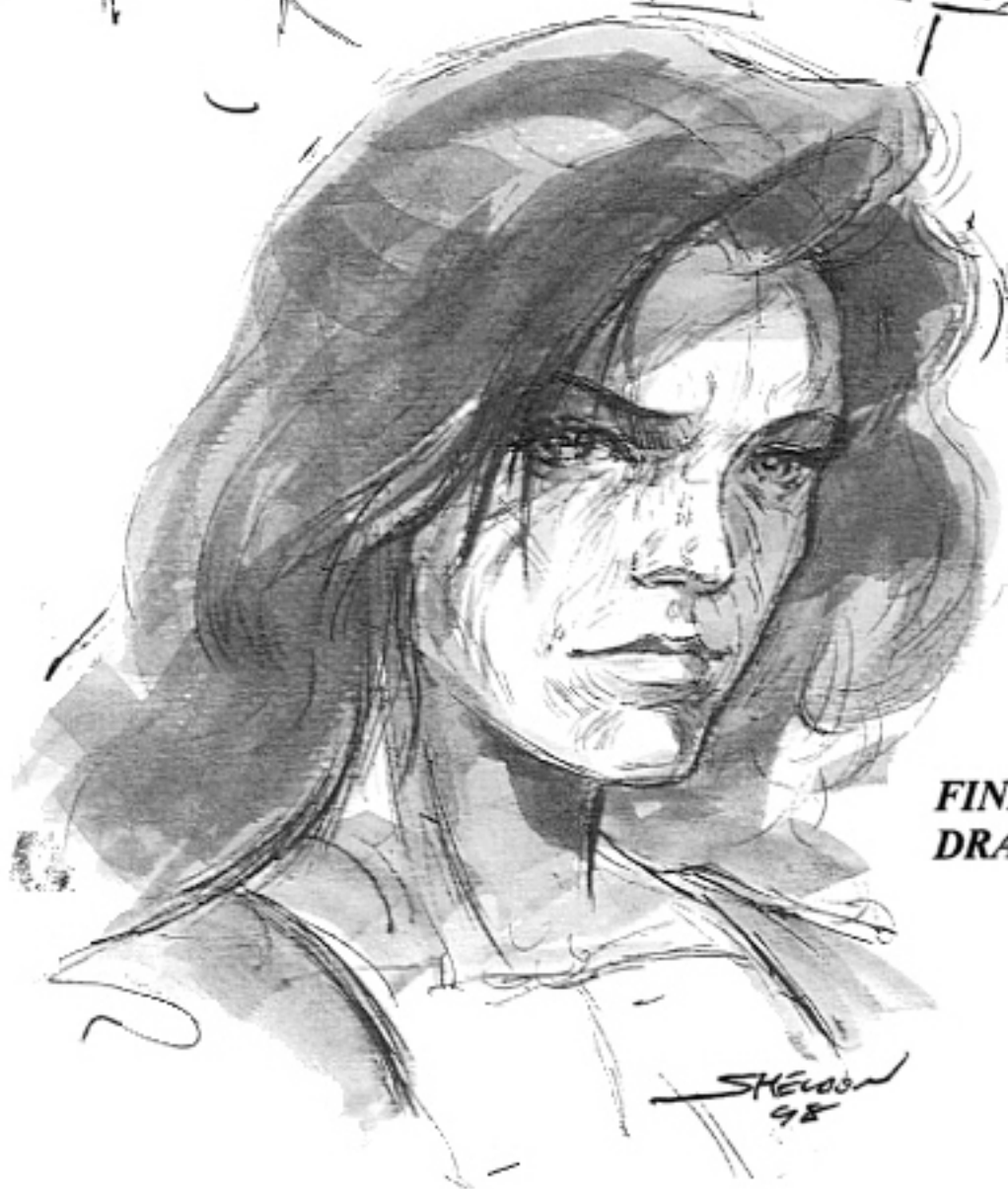
A BASIC PROCEDURE



**BIG SHAPE**



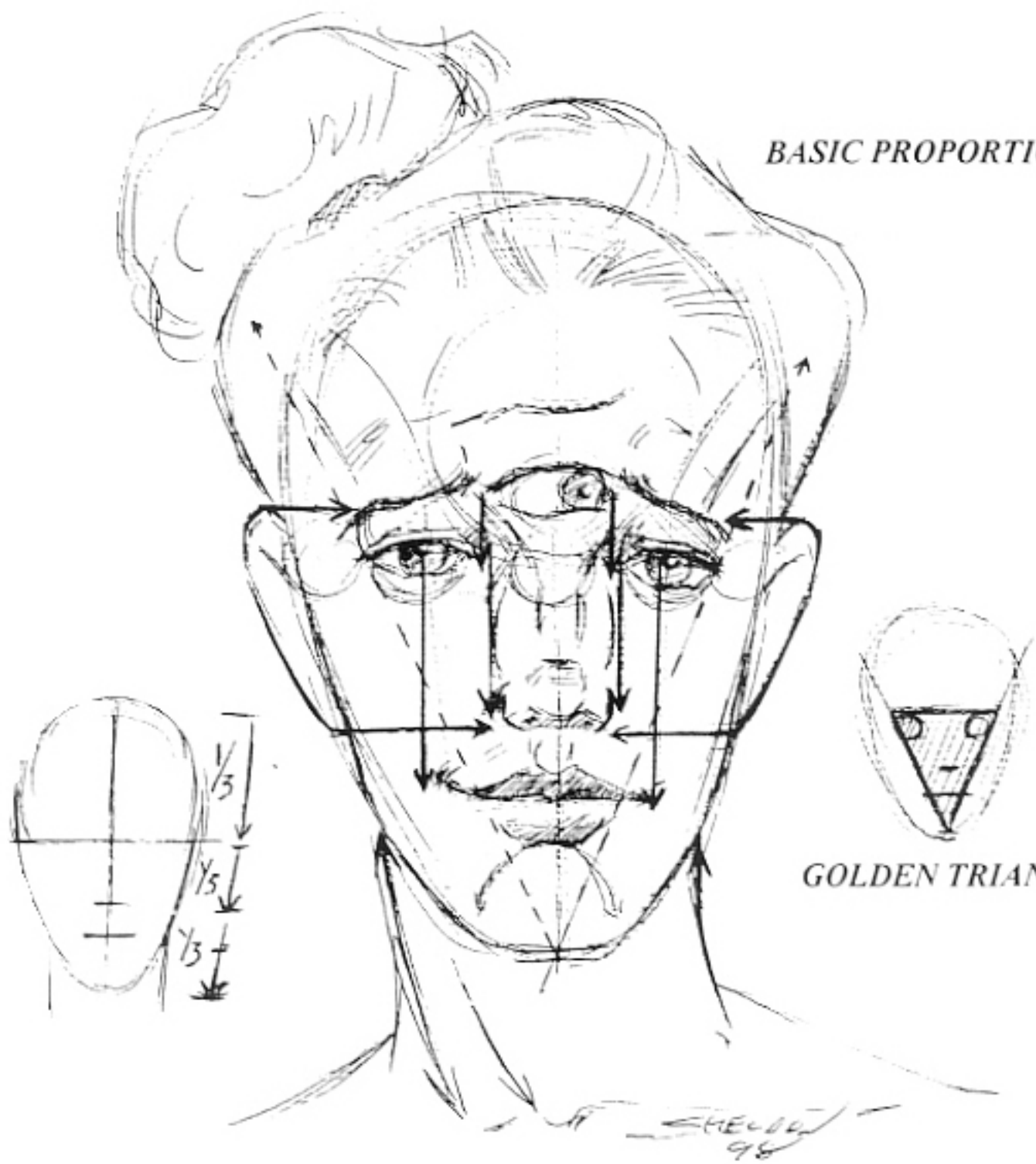
**RHYTHMS**



**FINISHED  
DRAWING**

SHEDDEN  
98

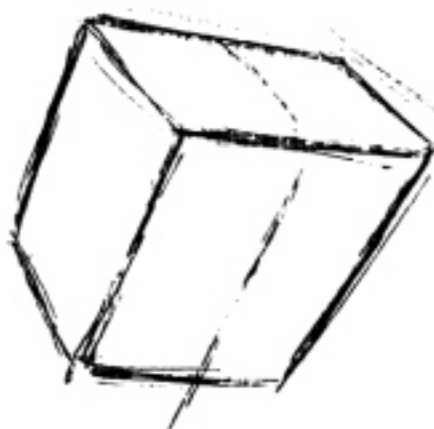
*BASIC PROPORTIONS*



*GOLDEN TRIANGLE*



*YOU CHOOSE THE **BASIC SHAPE***



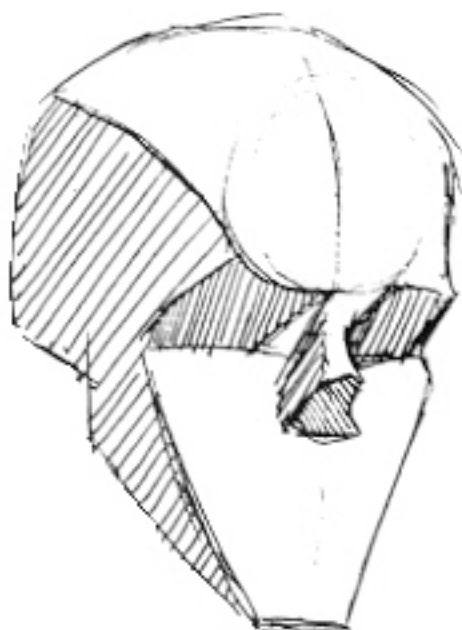
*THAT WORKS BEST  
FOR YOU*



*STELSON  
98*



***STUDY TRACE DRAW  
OVER AND OVER AGAIN***

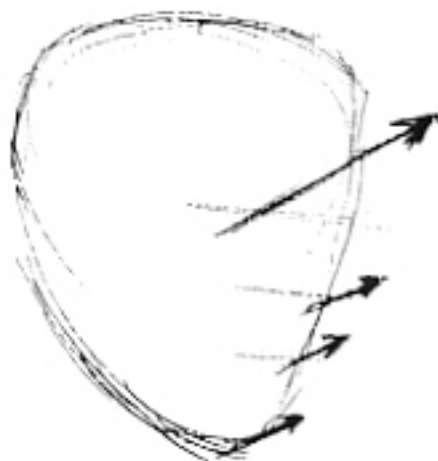
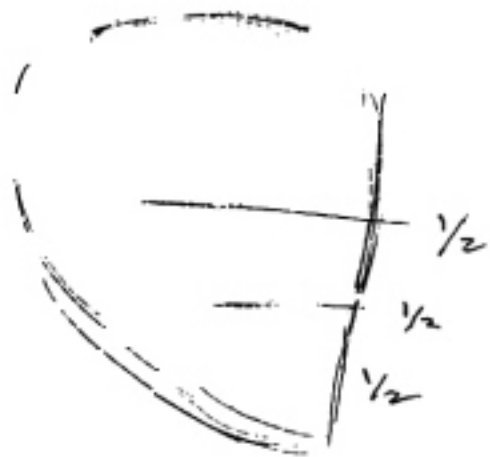


***UNTIL IT BECOMES  
SECOND NATURE***



*Steele  
98*



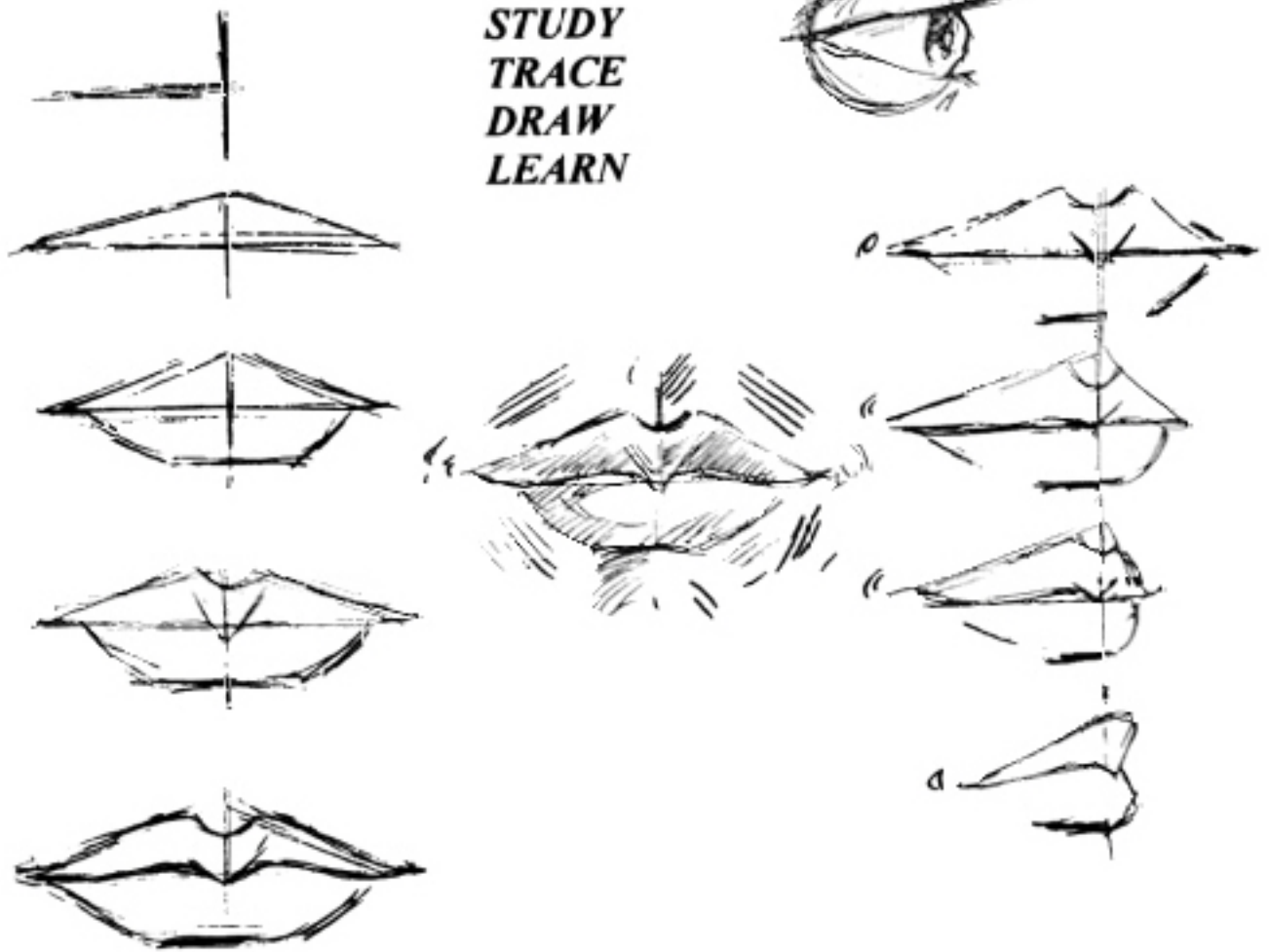


**MORE  
PROPORTIONS  
RHYTHMS  
ANGLES**

*SHEDDEN  
98*



**STUDY  
TRACE  
DRAW  
LEARN**



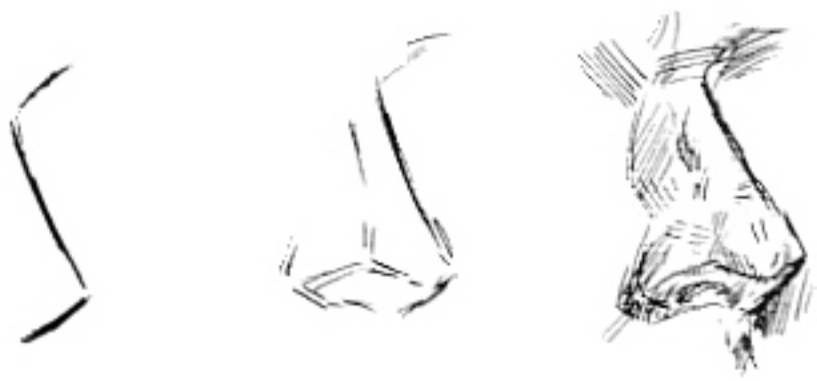
STUDY  
TRACE  
DRAW  
LEARN



**STUDY  
TRACE  
DRAW  
LEARN**



STUDY  
TRACE  
DRAW  
LEARN



*STUDY TRACE  
DRAW LEARN*



*Strickland  
09*

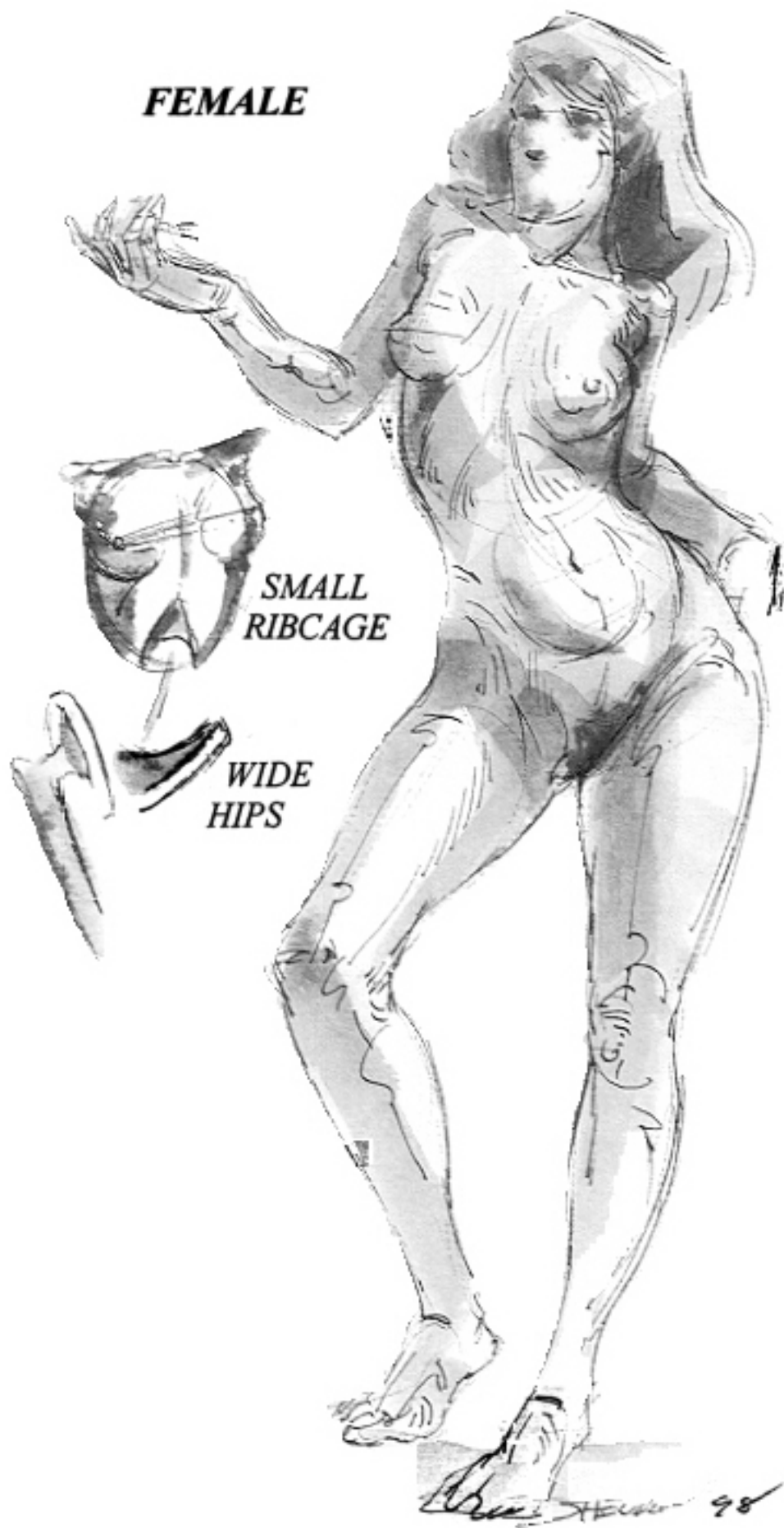


*WE ARE ALL BUT OUR HAIR*



Stewart  
45

**FEMALE**



**SMALL  
RIBCAGE**

**WIDE  
HIPS**

**LONG  
NECK**

**TILTED  
PELVIS**

**FAT  
DEPOSITS**

*[Signature]* 98

**MALE**

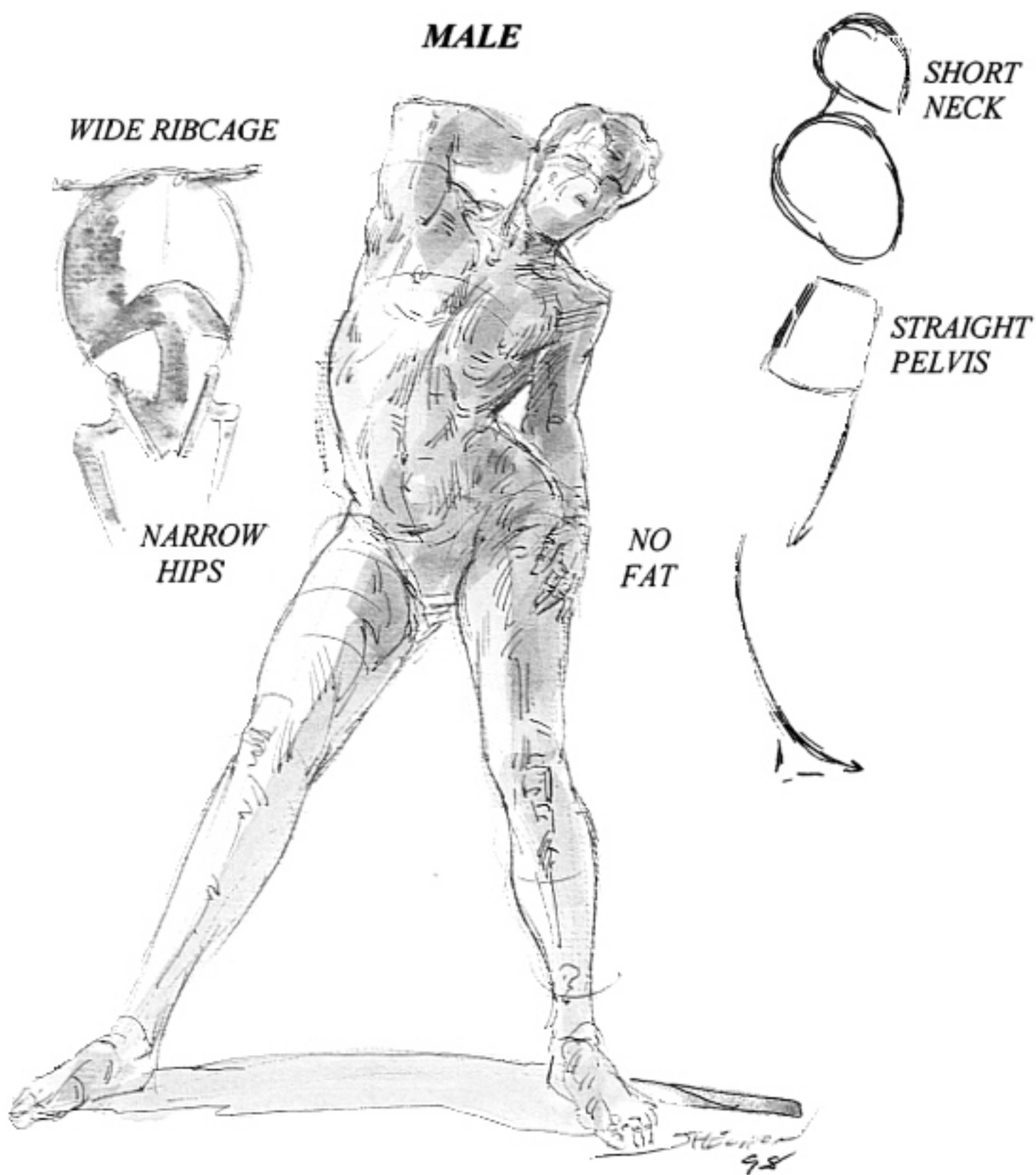
**WIDE RIBCAGE**

**SHORT  
NECK**

**STRAIGHT  
PELVIS**

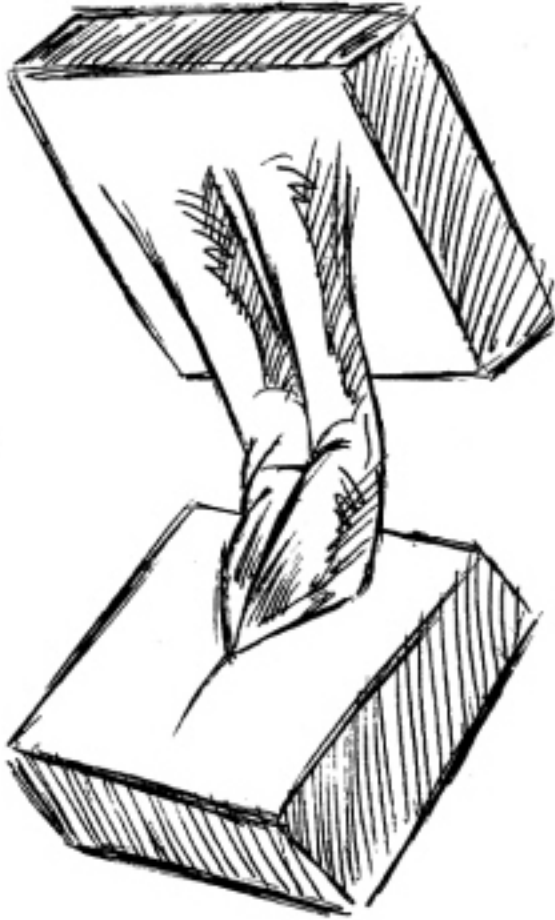
**NARROW  
HIPS**

**NO  
FAT**









*TWO BLOCKS OF WOOD  
ATTACHED WITH  
THICK RUBBER BANDS*

***THINK SIMPLE***

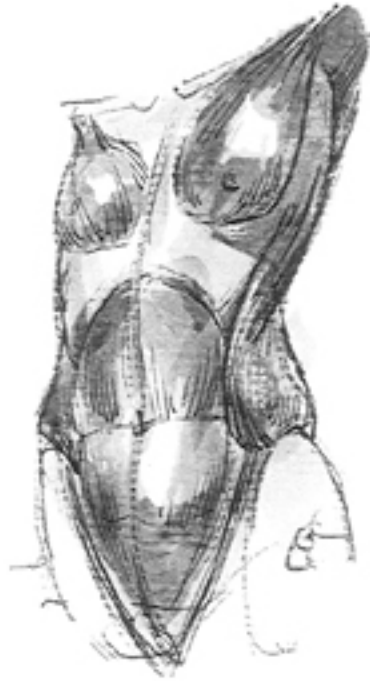


*THREE BASIC  
MUSCLE GROUPS*





*THE BREASTS LAY  
OVER THE PECS*



*STUDY TRACE DRAW LEARN*

*98*



**CONNECT  
THE DOTS**



**MEMORIZE THESE  
LANDMARKS**



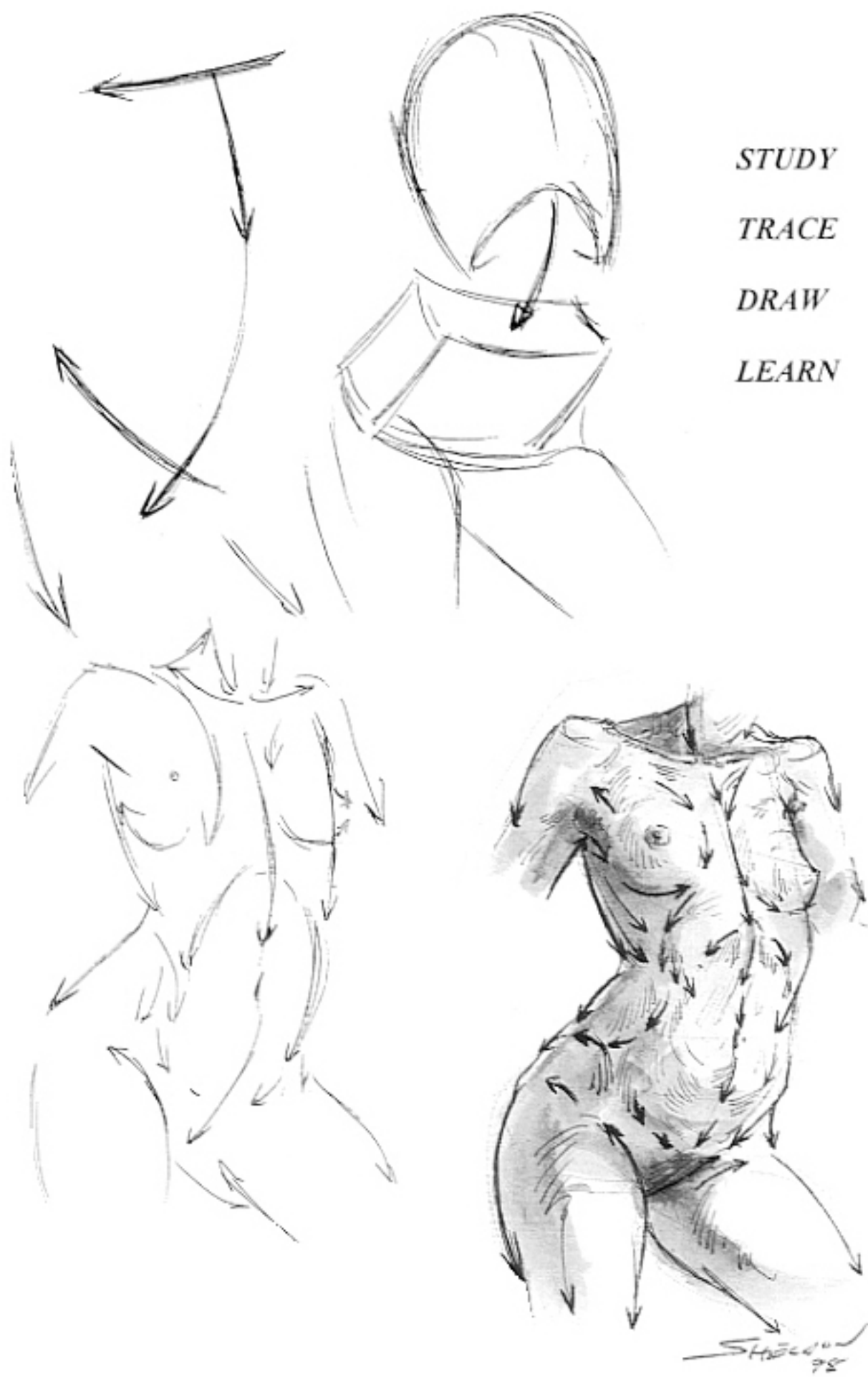
WE CALL THESE LANDMARKS  
HOME BASE

*STUDY*

*TRACE*

*DRAW*

*LEARN*



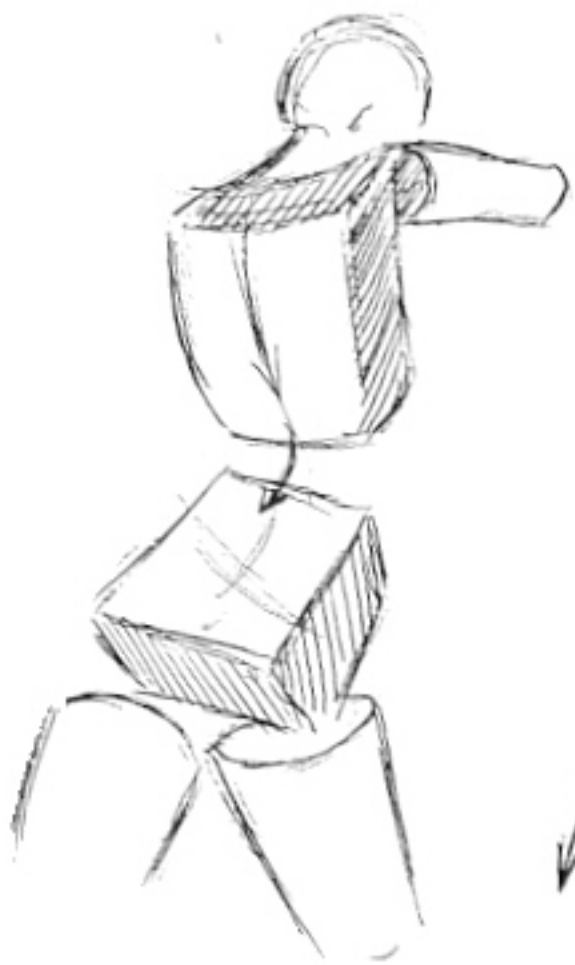


© 1998





**THREE BASIC  
MUSCLE GROUPS**



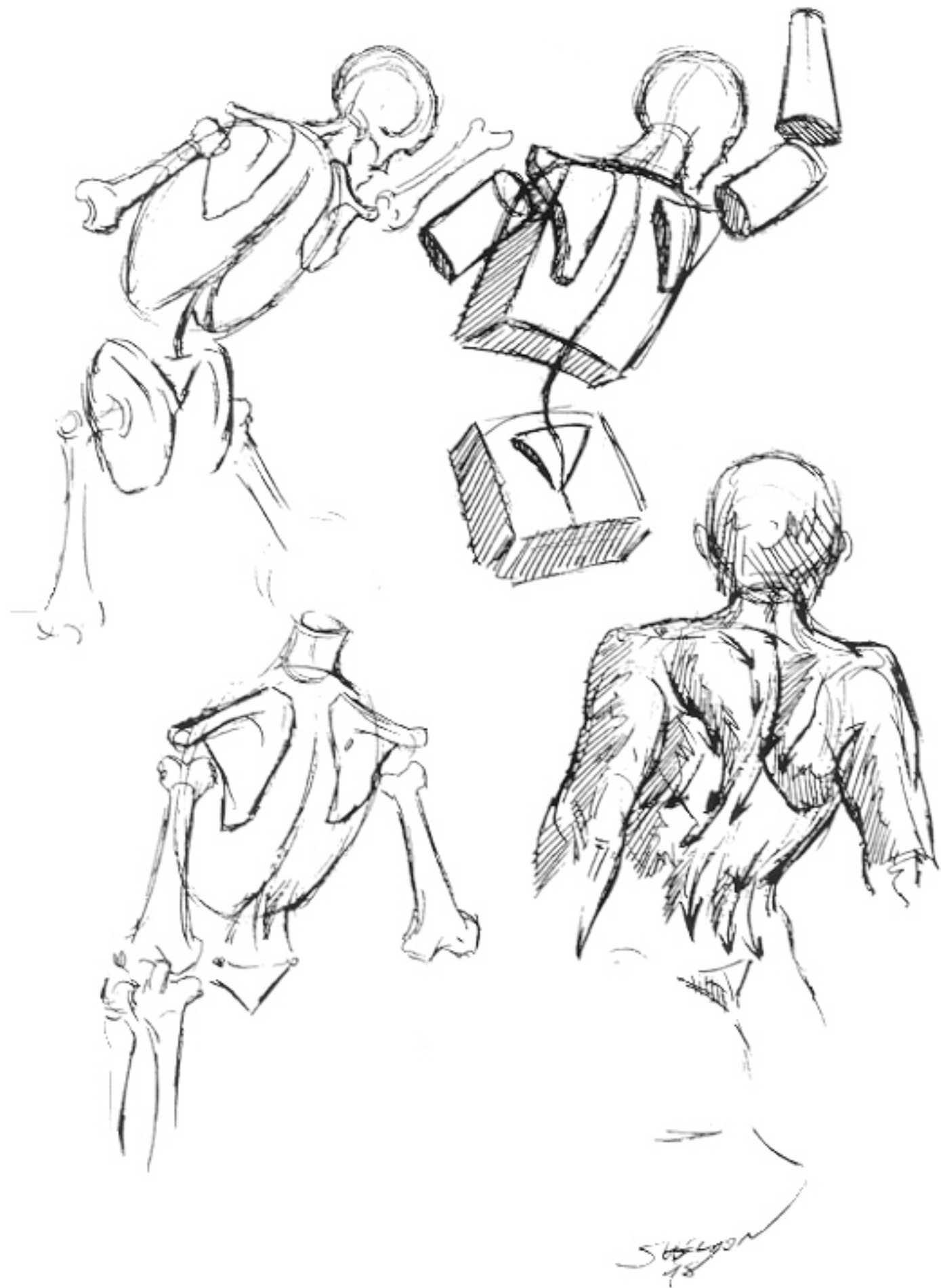
STUDY  
TRACE  
DRAW  
LEARN



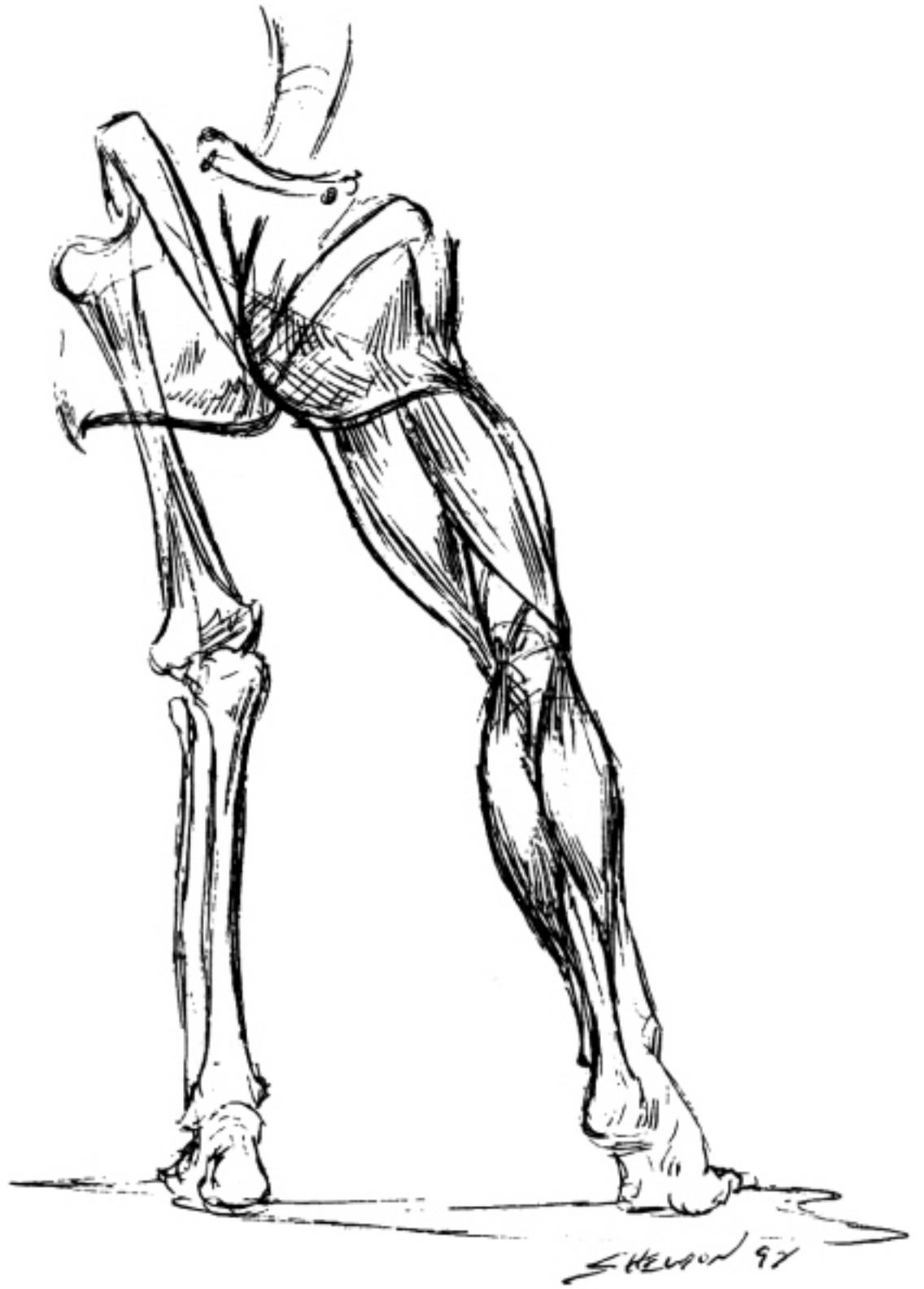
LOOK FOR  
UNITS AND RHYTHMS

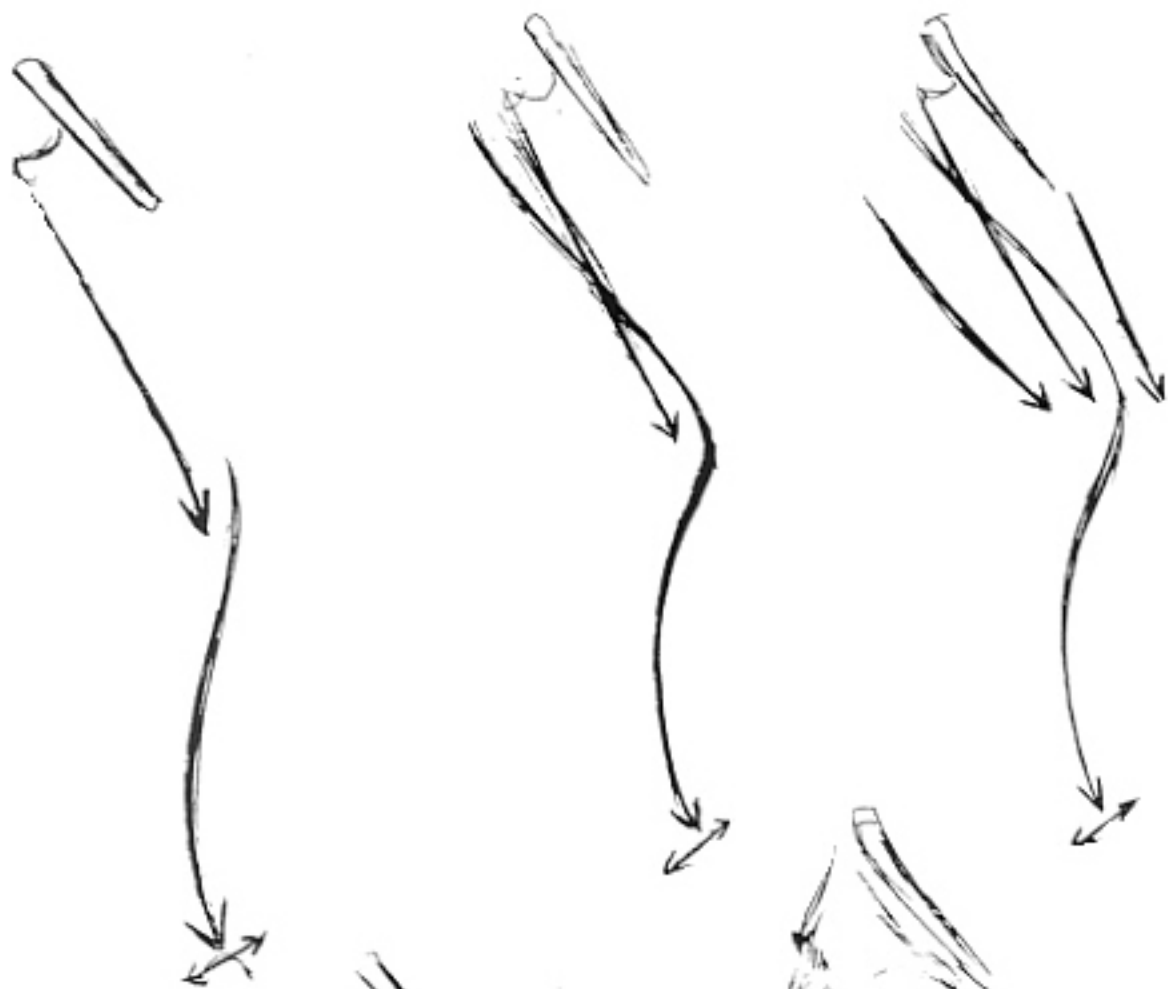


STEPHEN  
48









*A BASIC  
PROCEDURE*



*25  
ms 375*

*DRAWING THE LEG  
CAN BE SAD*







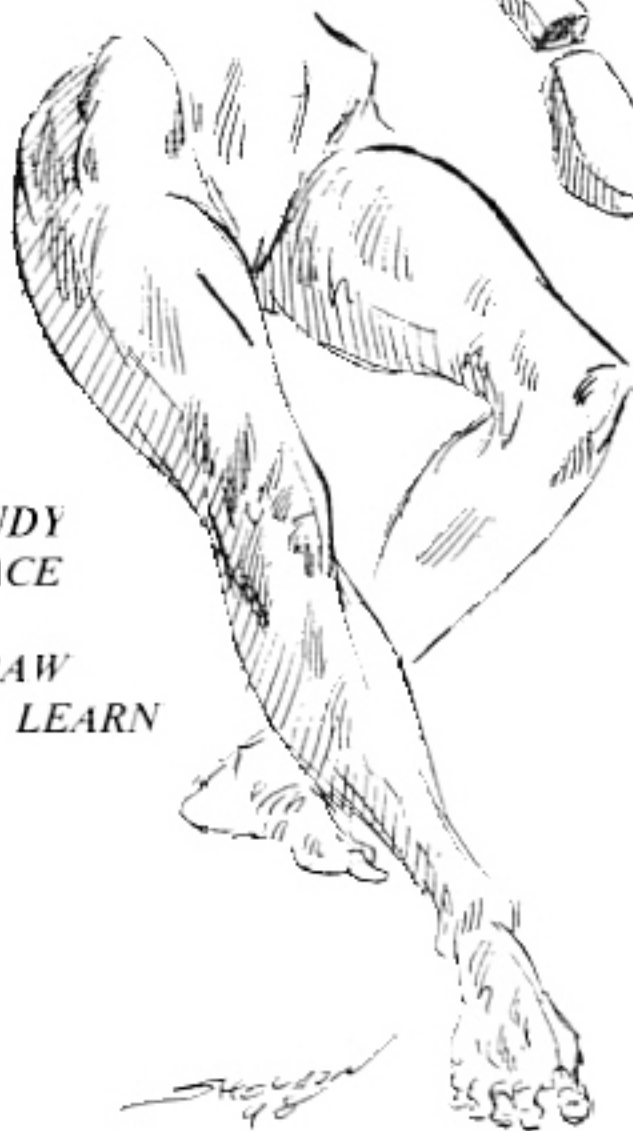
STUDY TRACE  
DRAW LEARN

STEVEN  
45



*STUDY  
TRACE*

*DRAW  
LEARN*



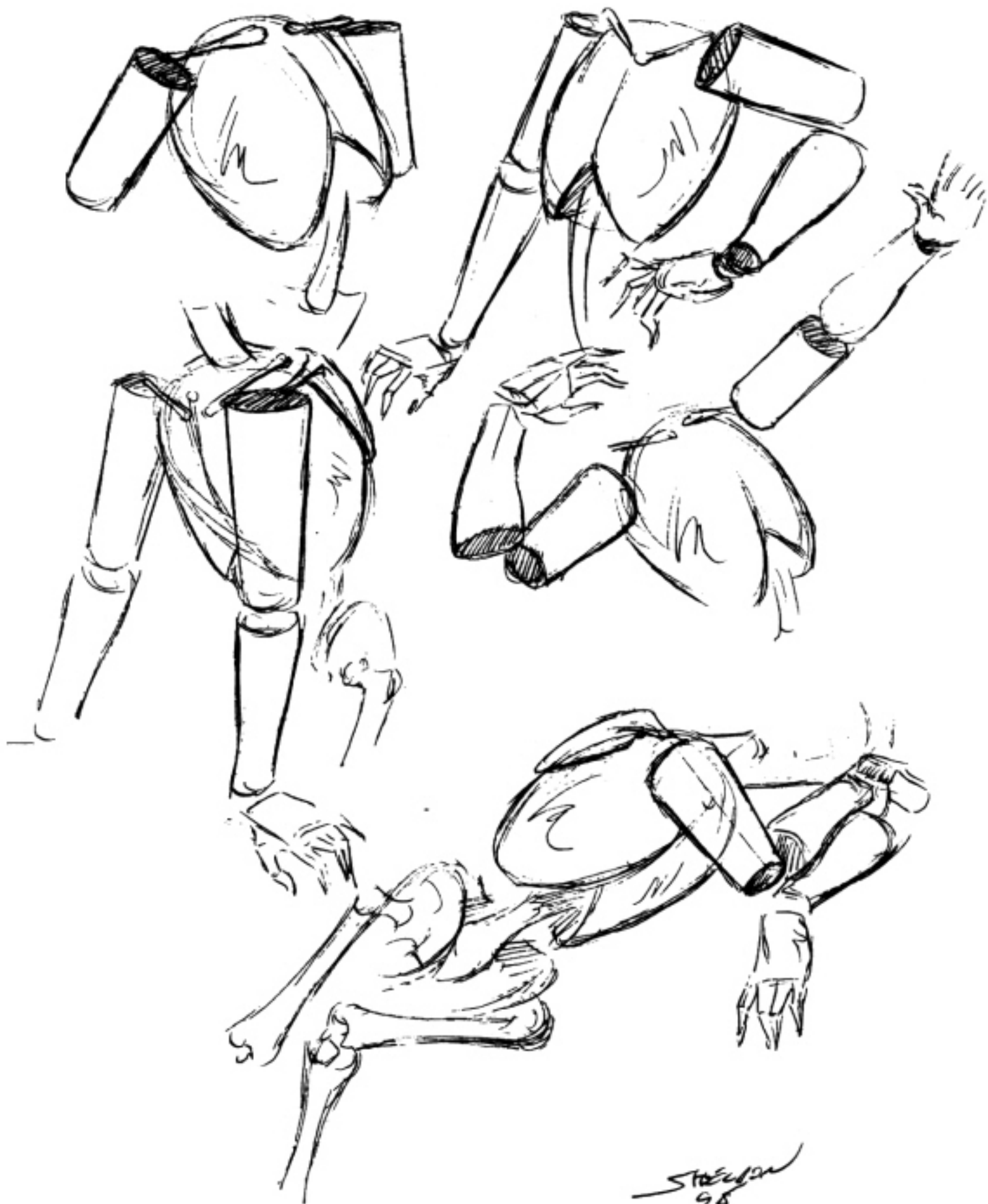


**STUDY  
TRACE  
DRAW  
LEARN**



SHELOON  
98







STILLMAN  
22

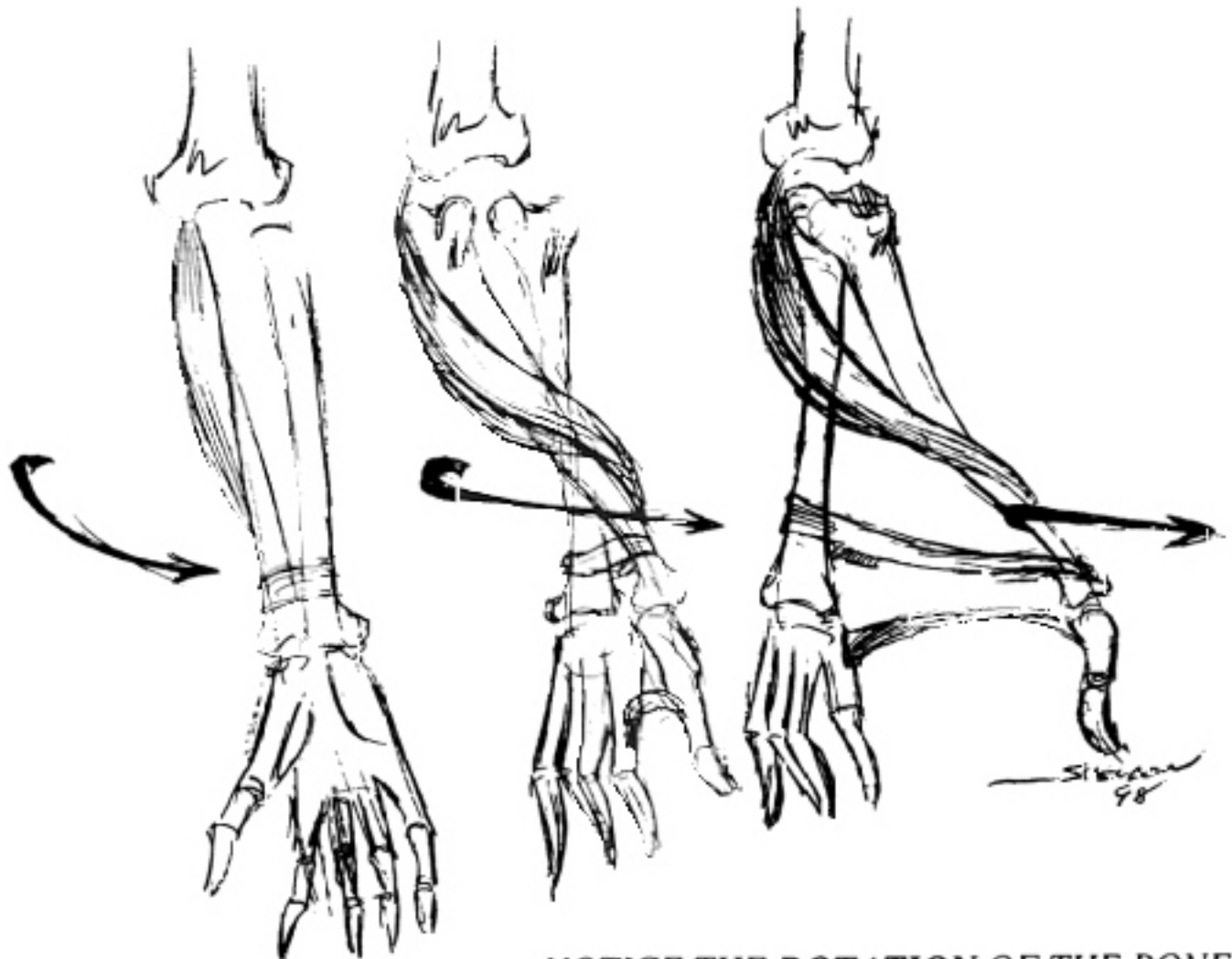
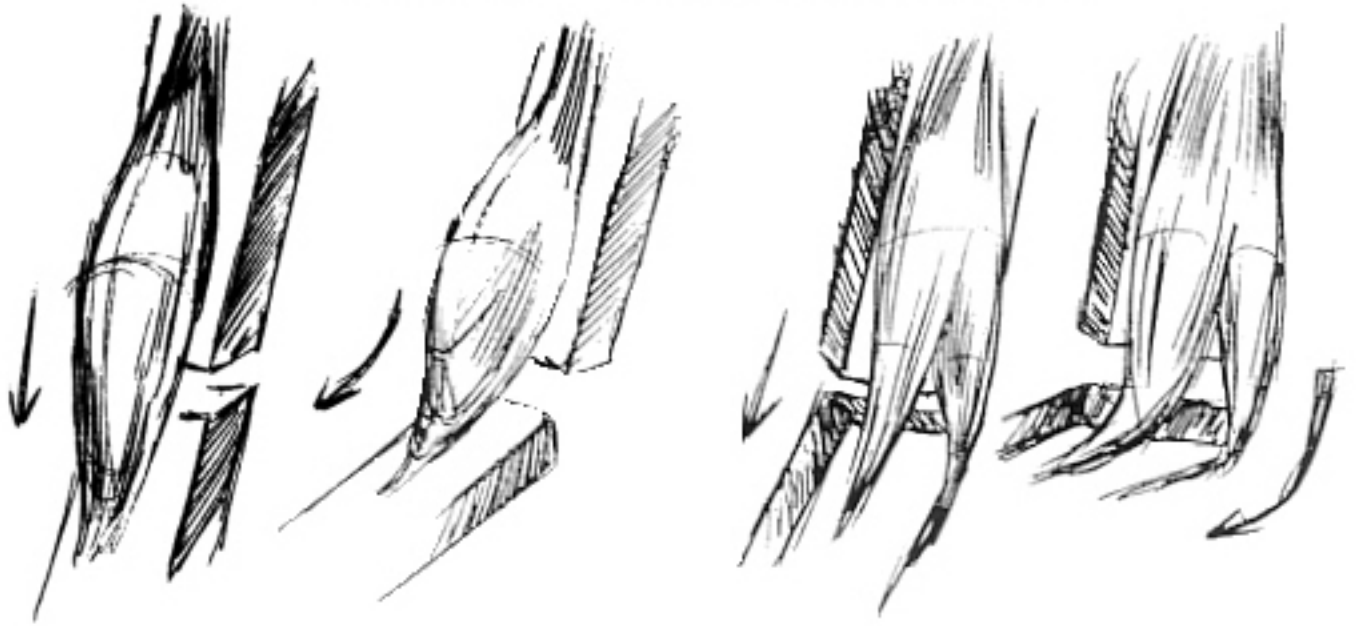


STUDY  
TRACE  
DRAW  
LEARN



STECORN  
98

**LOOK FOR STRETCH AND COMPRESS**



— Steven  
98

**NOTICE THE ROTATION OF THE BONES  
WHEN TWISTING THE HAND**



STUDY TRACE DRAW LEARN



Stelcan  
75



*COMMON ANGLES*

— H.C. 00  
98



**STUDY TRACE**  
**DRAW LEARN**



STEWART  
98





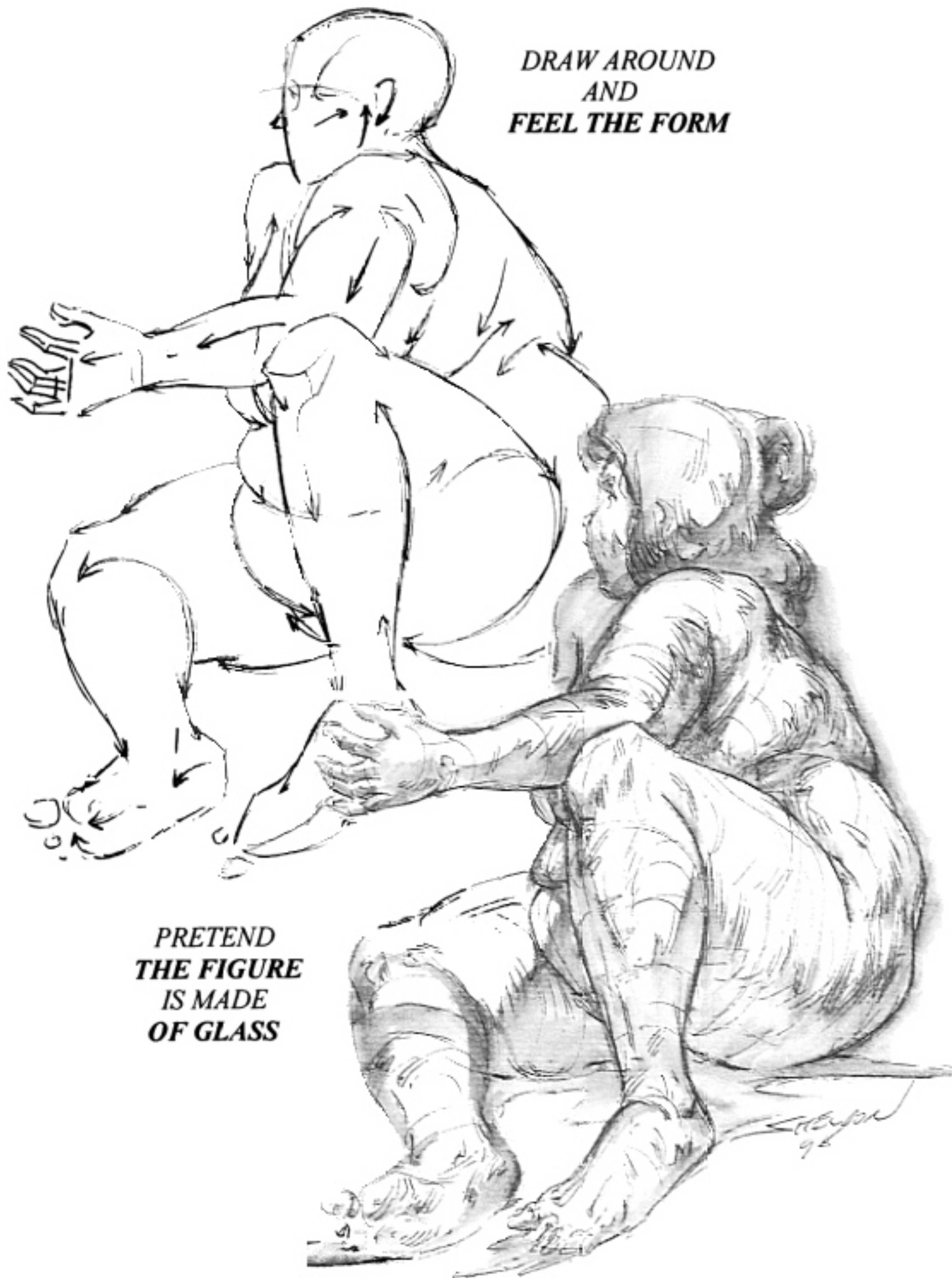
*LET'S NOT FORGET  
THE BASICS*



*PLANES*  
*IMAGINE YOURSELF*  
*CARVING OUT OF STONE*



**DRAW AROUND  
AND  
FEEL THE FORM**



**PRETEND  
THE FIGURE  
IS MADE  
OF GLASS**

**GESTURE**

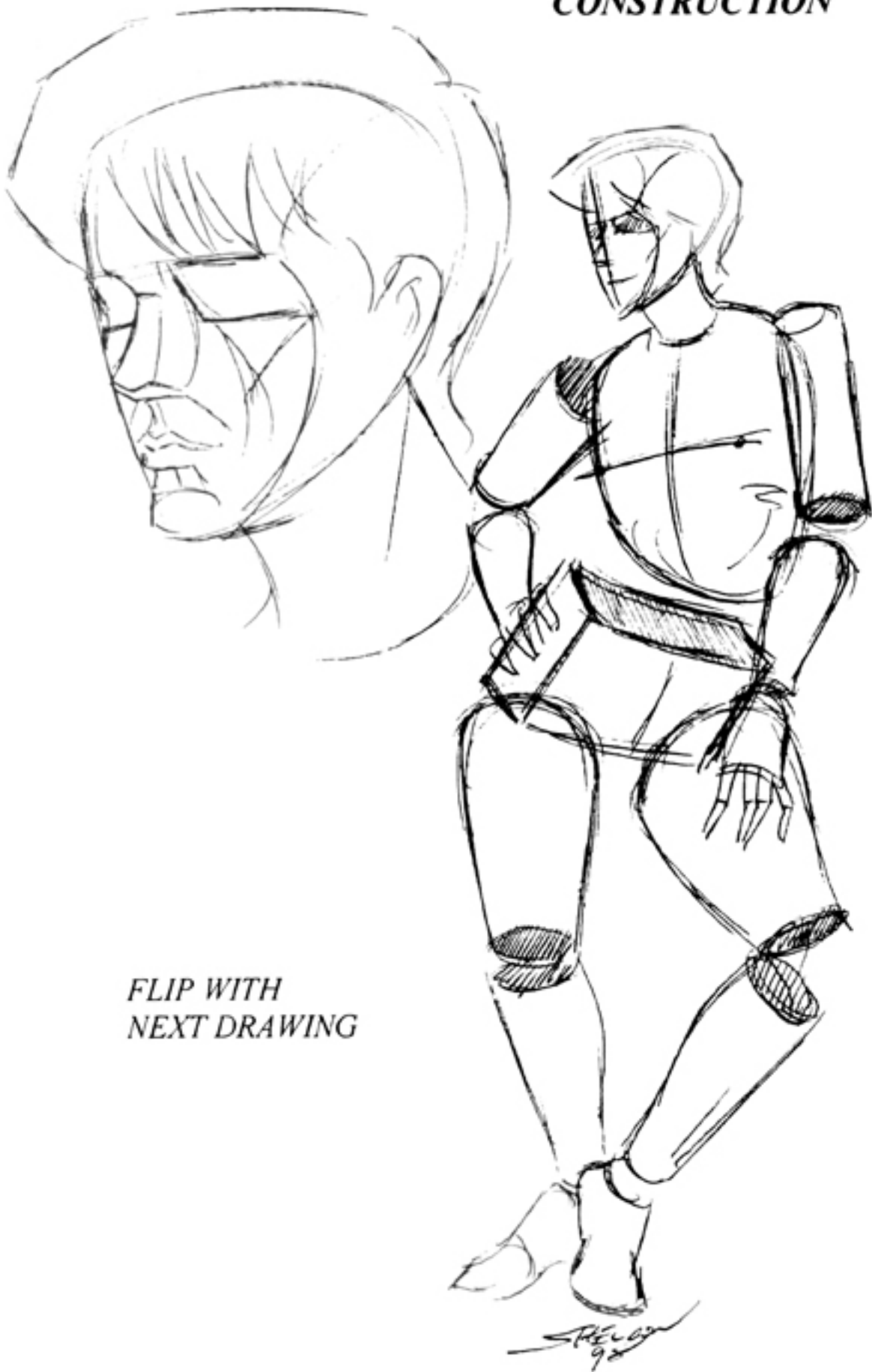


*FL. P W TH  
1 EXT DR. W NG*

*STEELE  
098*

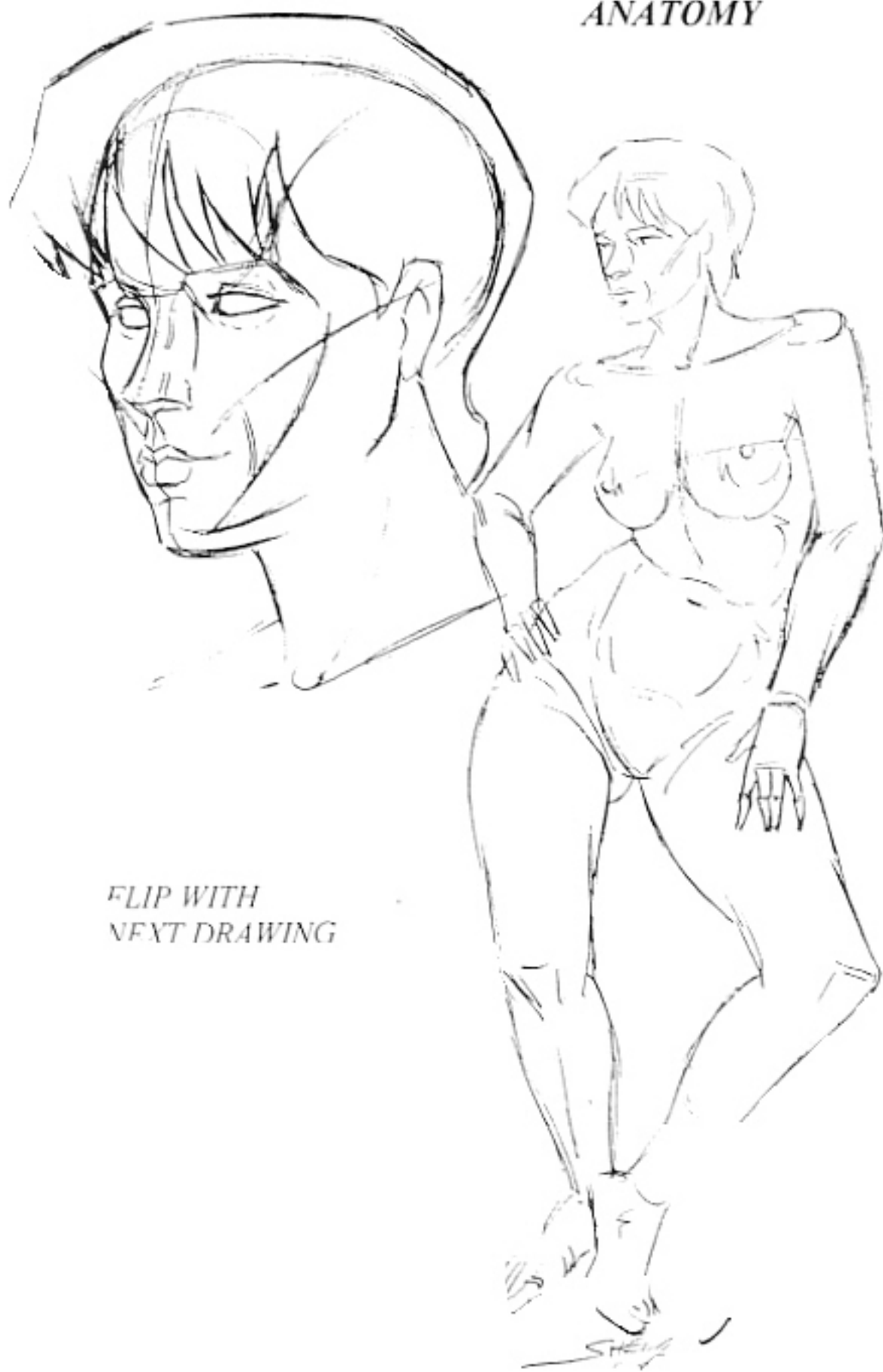


**CONSTRUCTION**



*FLIP WITH  
NEXT DRAWING*

*ANATOMY*

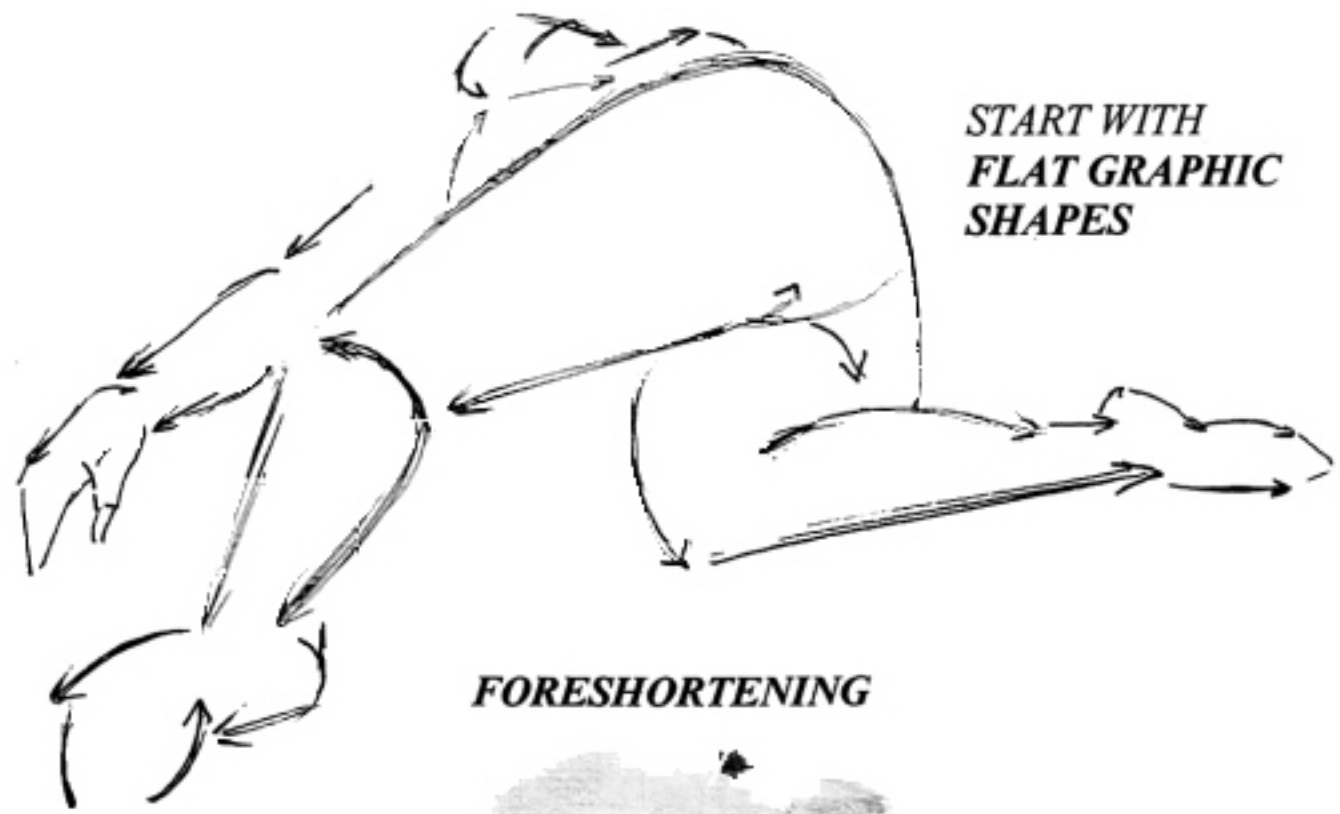


*FLIP WITH  
NEXT DRAWING*

**TECHNIQUE**

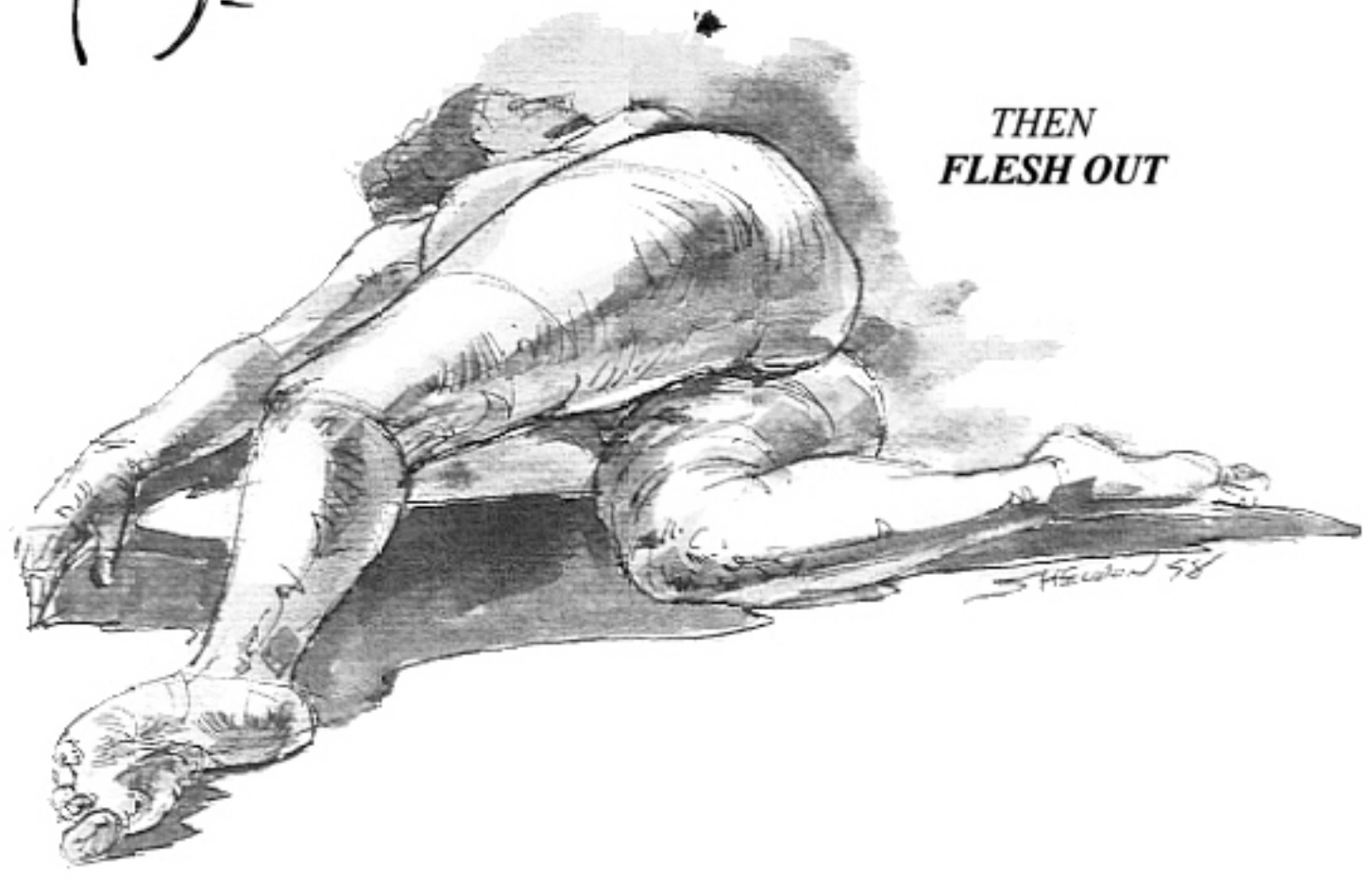


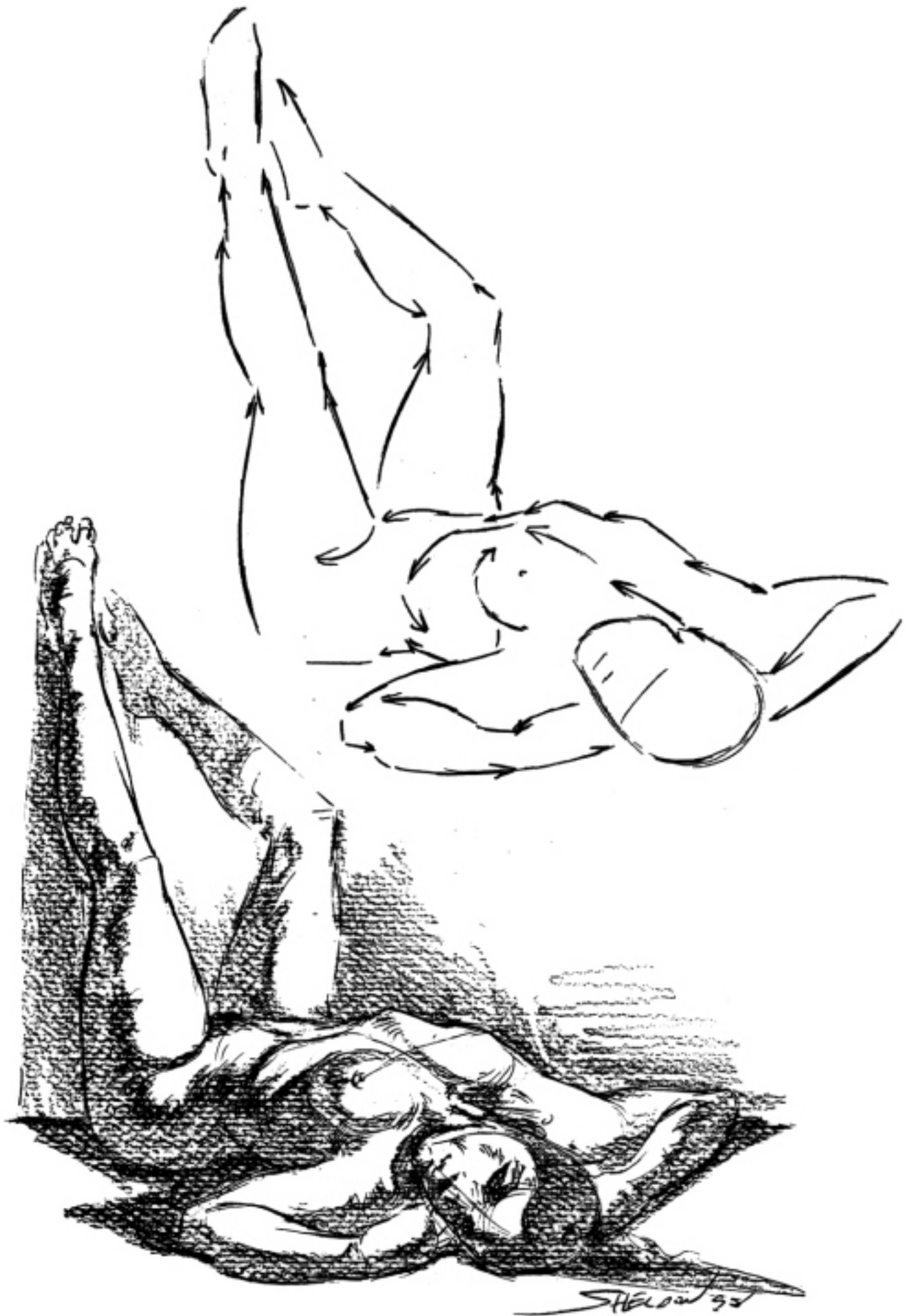
**START WITH  
FLAT GRAPHIC  
SHAPES**



**FORESHORTENING**

**THEN  
FLESH OUT**

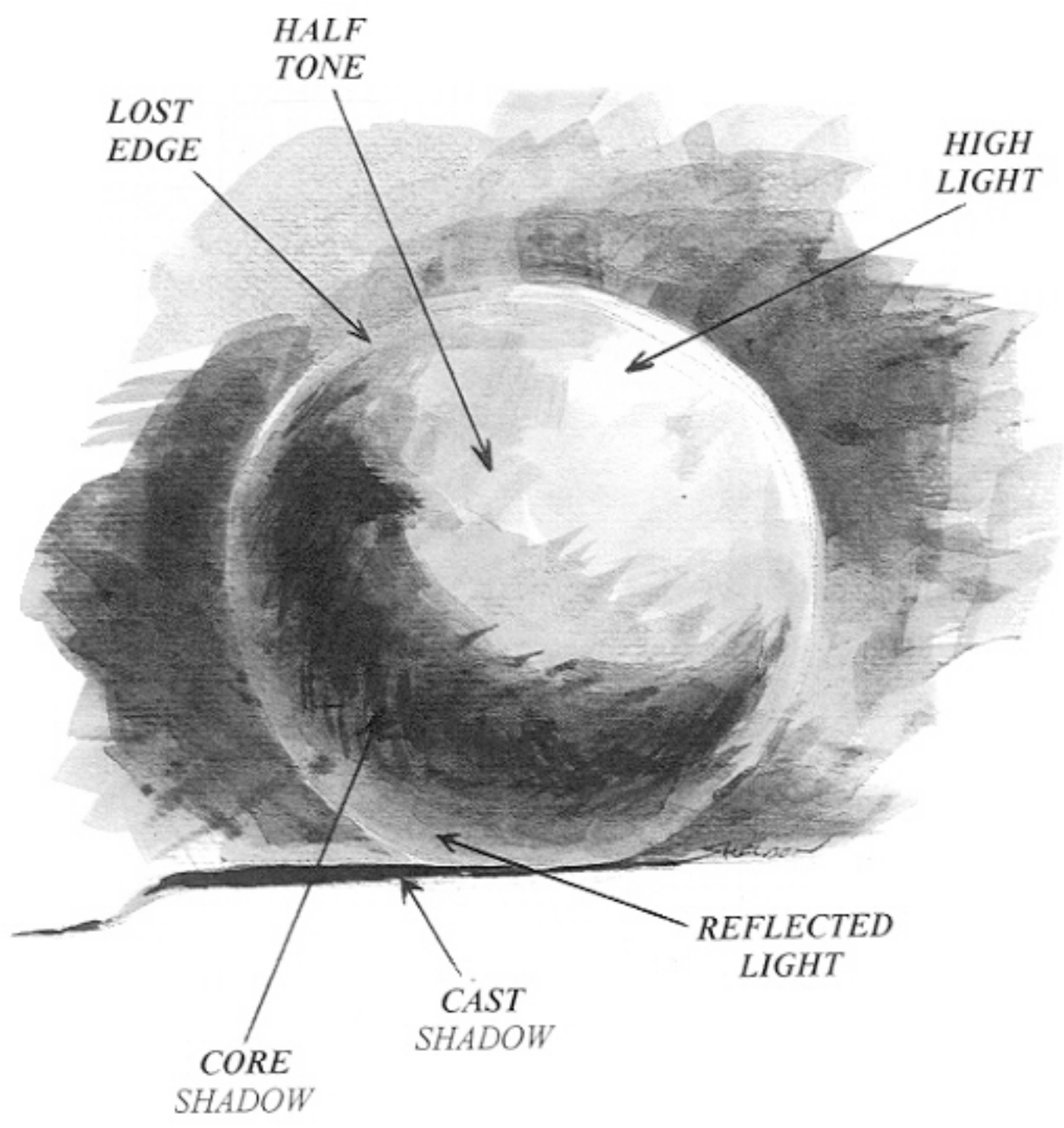






*COMPLEX DRAWING  
SHOULD ALWAYS  
START SIMPLE*





LOST  
EDGE

HALF  
TONE

HIGH  
LIGHT

CORE  
SHADOW

CAST  
SHADOW

REFLECTED  
LIGHT



©1991



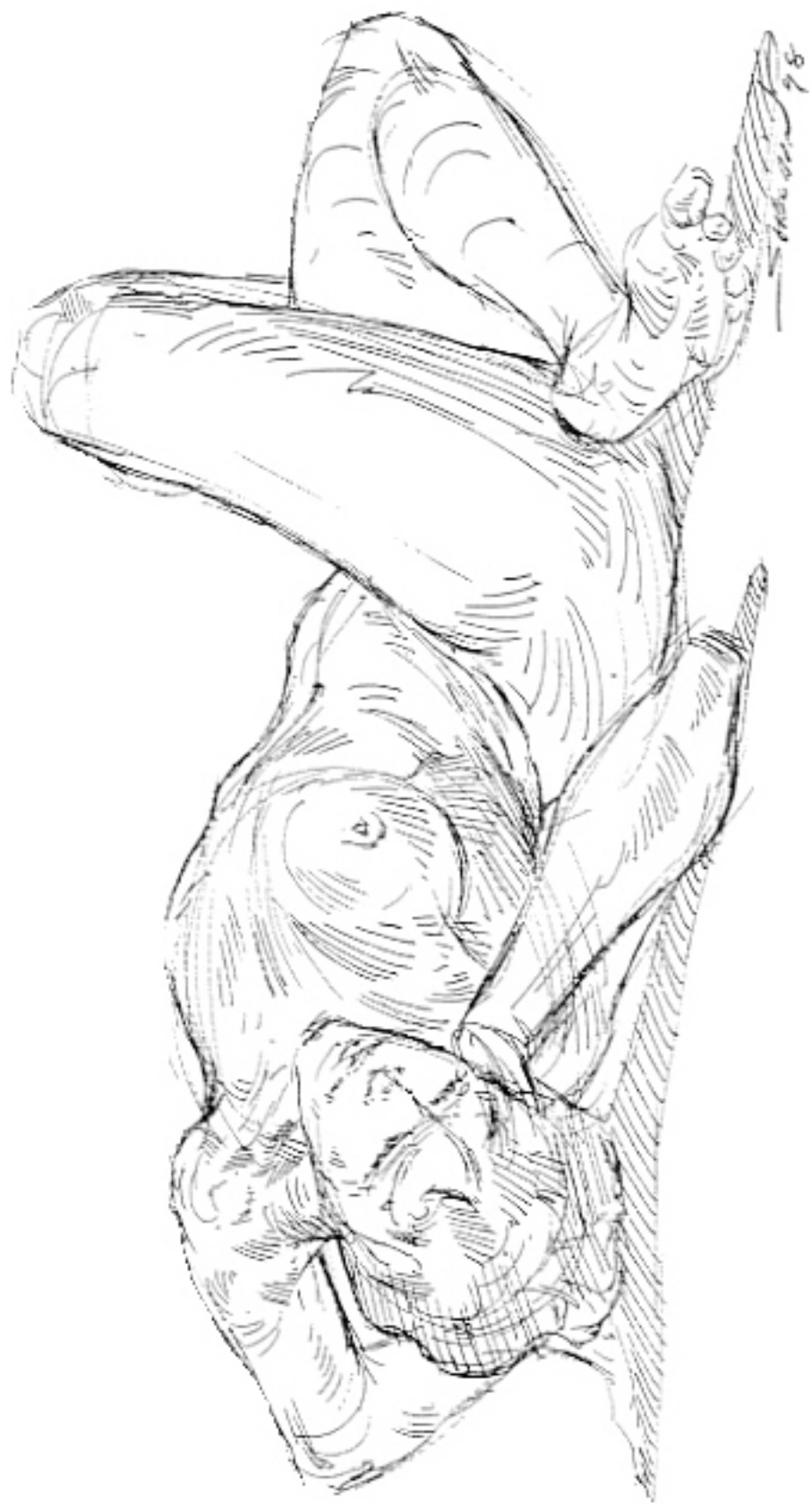


*LET'S HAVE FUN*

















“Sheldon has the form and ability to break structure down in a simple, straightforward manner that is both accessible to the beginner and also reveals nuances to the more advanced practitioner.”

Dave Master                      *Director of Artist Training at  
Warner Brothers Feature Animation*

“Sheldon’s endless energy and his knowledge of the figure, as well as his rare enthusiasm and love for drawing, is clearly reflected in this book. Like his approach to teaching, each page is simply to the point, and his sincere dedication for the success of his students is evident. This is it, and it will make you fly. Thank You, Sheldon!”

Pernilla Persson                *VP of Artist Development, DPD Institute  
Student at CSU Northridge*

“Under Sheldon’s tutelage and by applying his methods, I learned more about drawing in four months then in all my previous years in art school combined. There is nothing that he taught me that I do not use every day. These are lessons that you keep for life.”

Ryan Carlson                    *Warner Brothers Feature Animation  
Former student at CSU San Jose*

“I have been told, in order to be successful, one must fall in love with their work. Once I fell in love, I sought the means and in doing so, I discovered Sheldon’s approach to drawing. It has given me a newly found inspiration and foundation. It is like learning all over again, not just seeing things but really understanding them.”

Taik Lee                            *Dream Works SKG Feature Animation  
Former student at CSU Northridge*

“In your hands, you are holding a very powerful tool. Sheldon teaches several approaches to drawing, thus giving you an arsenal of solutions for any given problem. In this book you will learn to develop a system of hieroglyphics, or symbols, to draw the human figure. Once you have learned the rhythms and simple shapes that make up the human figure, you can build upon those shapes the essence that makes your subject unique. This book will change your life.”

Robert MacKenzie              *Industrial Light and Magic  
Former student at CSU San Jose*