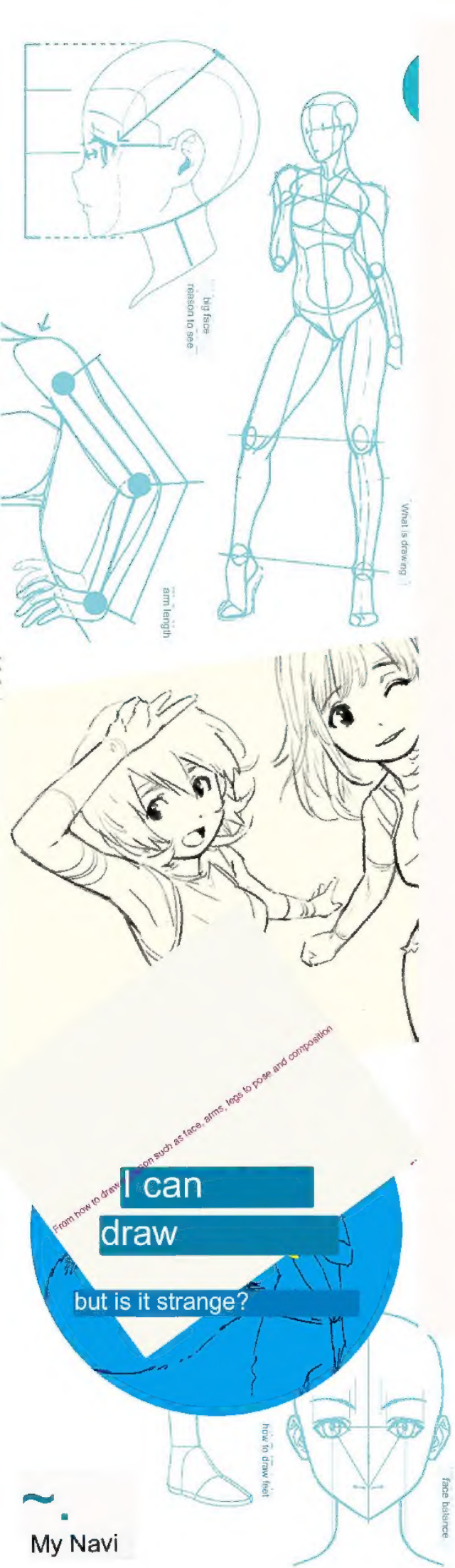




The know-how of the corrector who supports the professional debut and the tricks of the game graphic artist!

● Kaitai Shinscho

Kiyoshi
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An illustration



Kaitai Shinscho

Kiyoshi
Nito 紀

My Navi

Introduction

People edition

You don't know what to do even if you say "paint a picture" in one word.

I don't even know how to get better, what to do to get better, or even how to practice.

When I was young, I myself was searching for such troubles. This book is written to help you find solutions to your problems in an easy-to-understand manner.

Based on the students I have taught and my own experiences, I have learned not only how to draw, but also how to think about how to practice, what it means to grow in drawing, and so on. I am writing with a focus on the problems that may be troubling you.

And no painful effort is required. Skilled painters enjoy effort without thinking it is effort, and because they just draw what they like, they don't think of it as effort at all. Please draw whatever you like, as much as you like. And when it's hard, don't put up with it and try something else. Watch a movie, read a book, visit a museum, or look up at the sky. You can also enjoy chatting with friends.

Things that are seemingly different from such paintings actually become the energy for painting. Above all, drawing a picture and getting better at it is only the beginning. The more skillful you are, the more meaning you will find in other elements, such as the color of the sky, a book that moves you, or a chat with someone, which at first glance has nothing to do with the painting. So don't think, "Is it okay to skip without practicing?"

There's bound to be an answer to your question. come on don't be afraid
Let's get started.

March 2018

Datenaoto

composition

If you want to work as a painter, you have to master both drawing and directing techniques.

Drawing techniques are, in short, "the ability to draw a picture well", and I think that if you just draw without being conscious of it, you can master it to some extent (of course, if you want to be more advanced, you can't just draw no).

Directing technique in illustration refers to "the ability to draw according to need".

I don't think there are many opportunities to learn unless you approach yourself.

However, unlike drawing techniques, it is more important to see and memorize performance than to draw, so you can absorb as much as you can if you can "see" even in a place where you do not have an environment to draw.

While looking at your favorite paintings, movies, comics, photographs, advertisements, sculptures, etc., ask "Why does it look cool?" "Do you feel beautiful?" I would be happy if you could use the composition items in this book as a help.

Even when you don't have this book, I hope that you will continue to "look at the work while analyzing it" in a short amount of time, such as while commuting to work or school, and develop an eye for directing.

Kiyoshi Nito, March 2018

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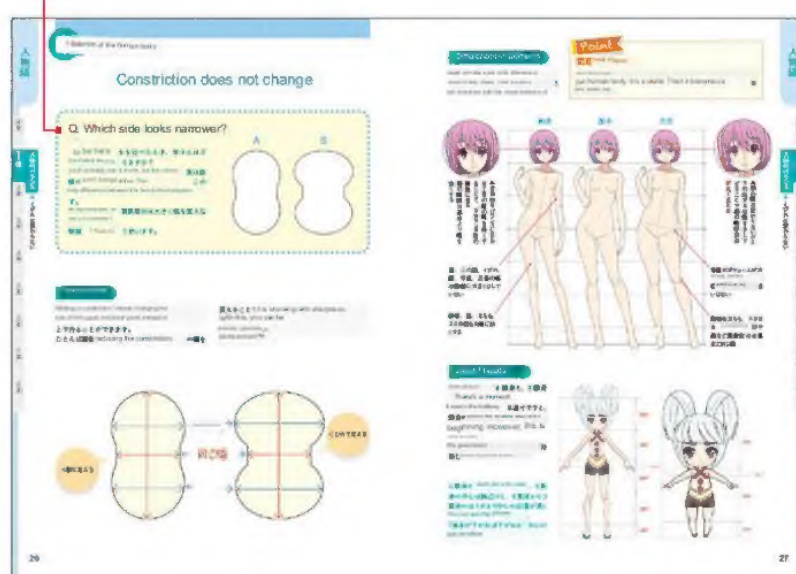


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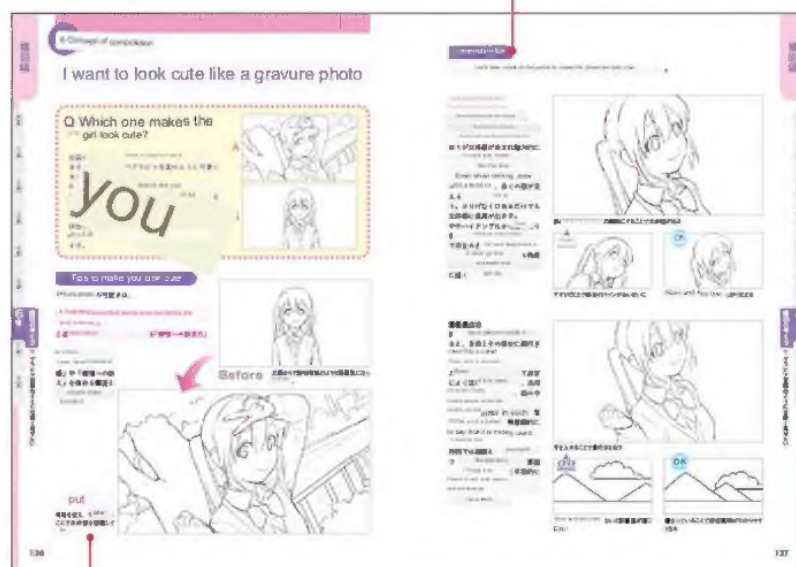
How to use this manual

This book is a commentary for those who want to go one step further, saying, "I can draw illustrations, but I want to draw more attractively." There are a lot of clues to the question that something is wrong but you don't know what is wrong.

Questions are asked with Q at the beginning of each item. Here are the answers and hints.



It explains where to fix to make it After.



The After is the result of fixing the Before illustration according to the trick.

prologue

I will explain what kind of practice is necessary to become good at

Illustration

People edition

- Chapter 1 Balance of the human body
- Chapter 2 How to draw a face
- Chapter 3 How to draw the body
- Chapter 4 How to draw clothes

I will explain the tricks to make each part of the human body look more attractive. Since it is divided into parts, you can read from the part you are not good at.

composition

- Chapter 5 Concept of pose
- Chapter 6 Concept of composition
- Chapter 7 Expressing Relationships
- Chapter 8 NG example of composition

Explaining the image of poses and compositions To do.
In terms of poses, there are energetic, gentle, Powerful, sexy, etc. image
Explain the trick of the pose that was there.
In the item of composition, I want to show an example
Explain the tips to get closer to the message.

prologue

Let's start by learning what you
need to learn to draw an illustration
well.



What does it mean to be good at drawing?

Written by: Date Naoto

Differences between drawings, reproductions, originals, and croquis

There is a word that I often hear as the basis of painting. that is

Drawings, reproductions, originals and croquis. child

what is the difference and what does it mean

What do you need in order to improve your drawing?

Which one is unnecessary?

Now, let's actually talk about the explanation of each

word and their relationship.

What is drawing

Drawing is knowing the human body itself, that is, 100%

It is an act of knowing the human body

information of What is drawing in the first place?

Probably many people think that "the purpose

is to raise the skill of drawing". but it is dessa

It's just the tip of the iceberg.

The important thing is the ability to

see. In fact, the technique of drawing is not attached to the "hand".

It hits the "eye".

Looking at the drawn picture, what kind of complicated lines are in it?

You can instantly understand what is going on, properly measure the

balance, and correct the lines you

draw. All of this is the work of "seeing" with the eyes. This is called "Kan

It's called intuition.

Therefore, when drawing, look rather than draw

you have to take it seriously.

In other words, drawing is the acquisition of powers
of observation.



What is copying

Next is the copy and the original story.

Copying is, so to speak, the act of knowing the wisdom of our predecessors. What did our predecessors choose based on the knowledge they acquired through drawing?

mosquito.....

The important thing is to know what you left behind and what you threw away.

This means that some people may think that they should just make a copy without doing a sketch. But here comes the problem. If you just make a copy, you won't know what your predecessors threw away, then leave I don't know "why" I left what I had.

That's why I draw. Both things to throw away and things to keep can be compared with 100% human body information obtained from drawings.

It is possible to understand what our predecessors chose by doing so, and for the first time I can understand the "predecessor's recipe". In other words, it means that copying = knowing the wisdom of our predecessors.



What is original

And based on the knowledge gained from drawing, The result of "my own blend" from the "predecessor's unique combination table group" obtained by copying other people's paintings is the original result.

From this many repetitions, you can create your own blend and complete your own recipe.

The important thing here is that the original is never born from scratch. Yes absolutely.

Don't think that the original has to be created from scratch.

In addition, there is something called "two-dimensional lies" in manga paintings. This lie, which I will explain later, is so complicated that it is not mentioned in any art drawing book. Knowing the lies that are unique to this manga picture can also be said to be the role of copying.



What is Croquis

Finally there is the croquis. What is Croquis?

It is a practice method to increase the

speed. The idea is simple, "capture in silhouette", "feature

Observe quickly. 30 seconds drawing is for this

I will.

However, croquis cannot be done without the ability

to see, so it is a condition that you have some

drawing ability

If you have come this far, you will be able to understand what I talked about at the beginning, "Draw, copy, which croquis are necessary and which are not."

You know the answer to that question.

The answer is yes, you need all of them

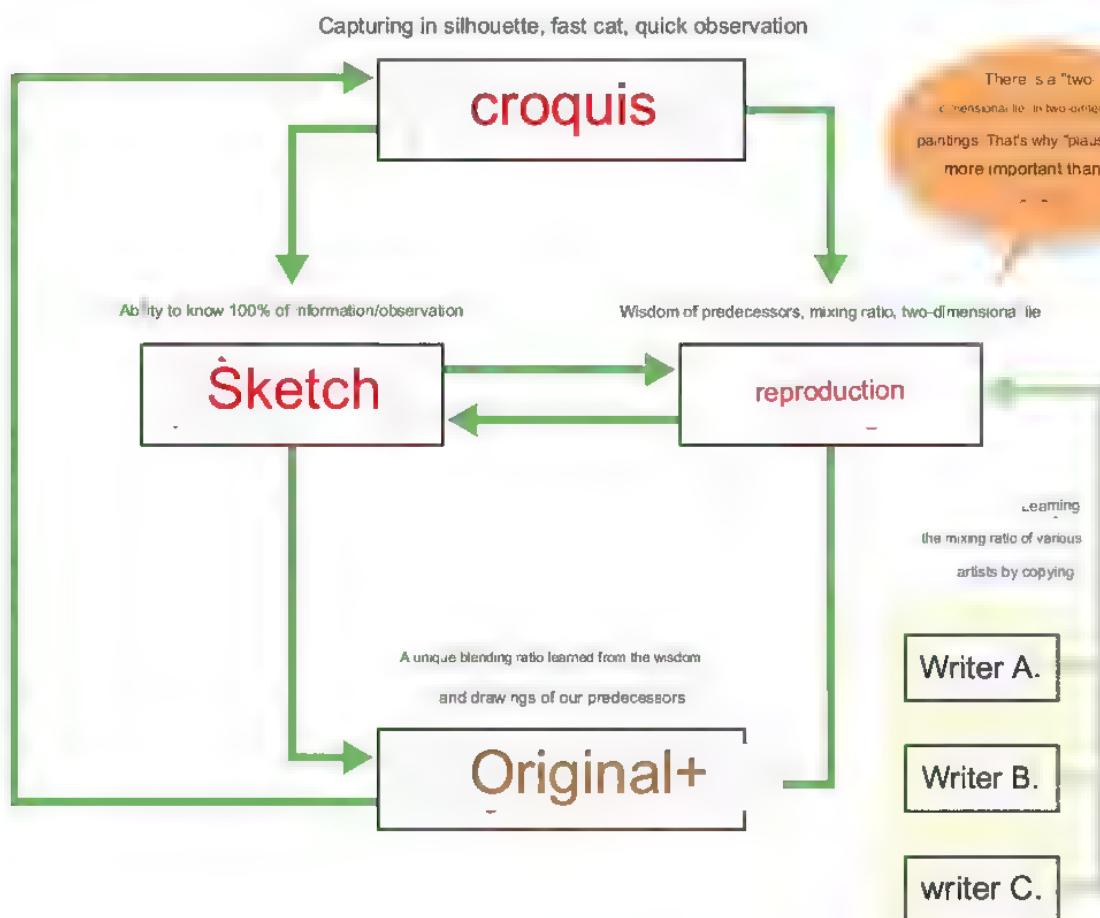
The factions that are often talked about on the Internet, such as the drawing school, the copying school, and the croquis school, are meaningless, and all of them are originally one.

For example, let's say you set aside 60 minutes of practice time a day. During this time, I draw and copy, and I can consistently finish one practice drawing in 60 minutes.

Let's assume that Furthermore

if croquis makes it possible to shorten the drawing time from 60 minutes to 30 minutes, you will be able to draw and copy two drawings in 60 minutes of practice time, which will double your growth. is not it.

By learning various elements in this way, painting will improve. Therefore, when asked how to become good at drawing, any book, internet, or experienced painter will answer, "I have no choice but to draw."



What is the practice method to grow?

Written by Date Nao to

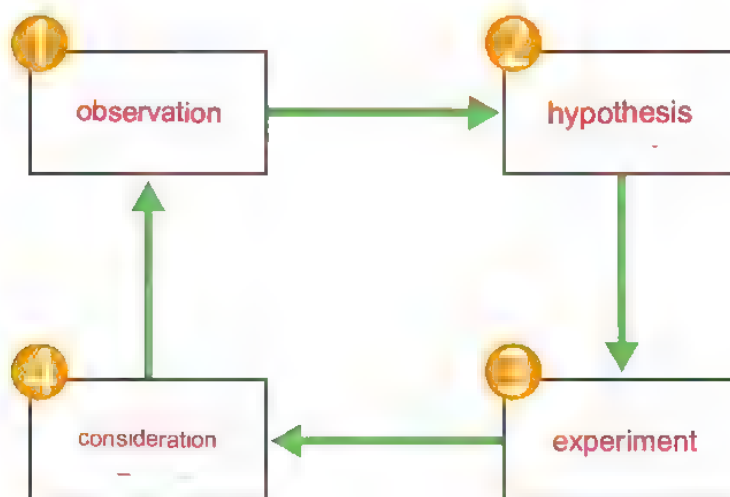
mind the process

Let's talk about how we can grow. First of all, there is an initiative that I would like you to be aware of when you actually start practicing. It means always keeping in mind the process of observation, hypothesis, experiment, and consideration. The story of "drawing = observation power" in the explanation of drawing

You did Drawing is the foundation of all reproductions, croquis and originals. In other words, without observation, everything will go wrong.

This process of observation, hypothesis, experiment, and consideration is an important approach to drawing, so I will explain it step by step.

Drawing = power of observation



input and output

Another term we often hear is "input and output", but I think that if we add the term "convert" between them, it will have the same meaning as above.

In other words, inputs are observations, conversions are hypotheses, and outputs are experiments and observations. Unexpectedly, it may not grow well because this conversion work is omitted. Here, "transformation" means knowledge C by combining knowledge (technology) A and knowledge (technology) B.

It is the work of creating knowledge (technology)

With only input and output, knowledge and skills simply pass through your body without being absorbed at all. There is no point in practicing in this way.

To put it another way, transformation is to be 'aware'. Observe carefully what kind of things you are trying to absorb and in what situations you can use them, and make a hypothesis to become aware of them.

There are only two basic steps to grow that is,

1st stage: "Being able to be conscious of things that cannot be done consciously" 2nd stage "Being able to unconsciously be able to do things that can be done consciously" _

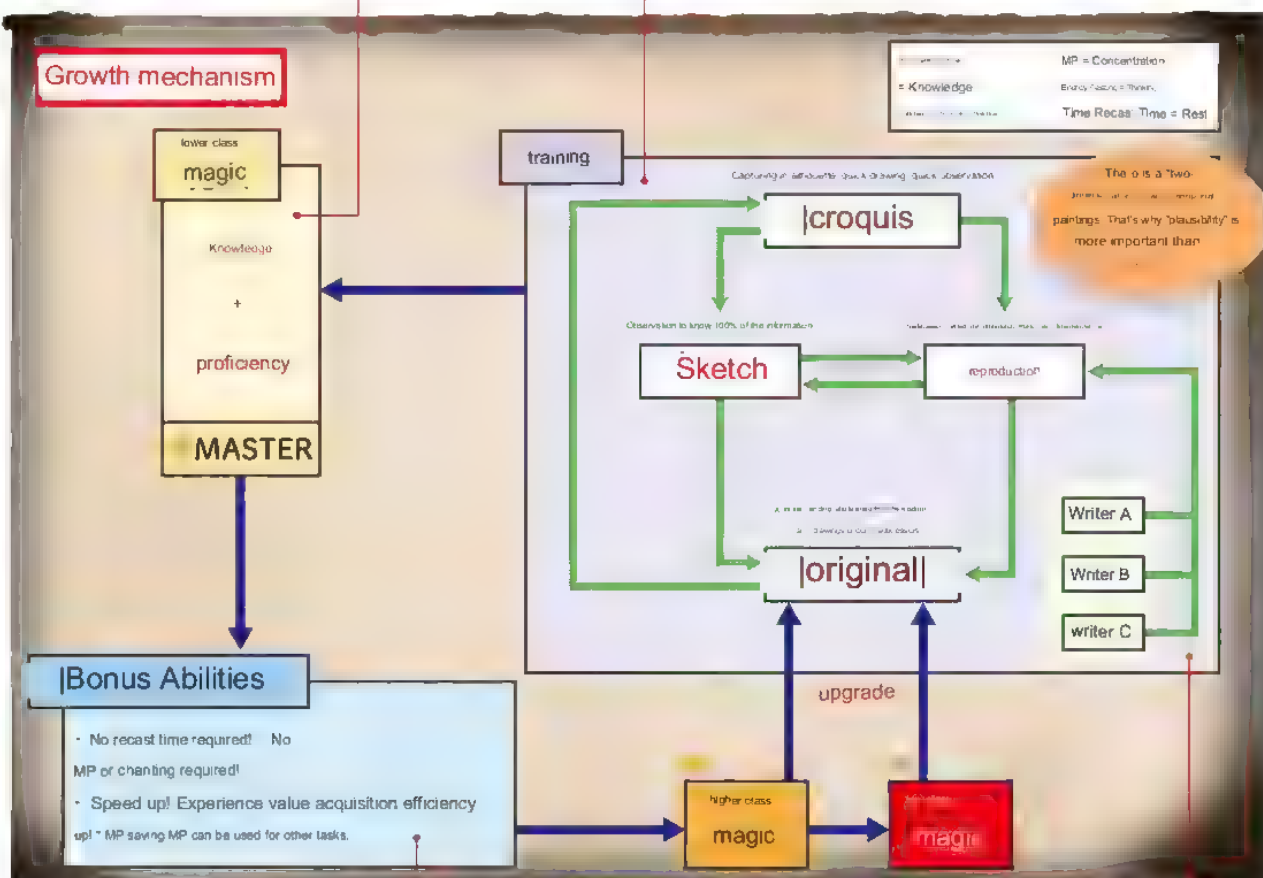
These two

People who can draw are not focused most of the time they are drawing. This is the second stage of unconscious drawing

Let's compare this to an RPG wizard, for example

2 There are levels of knowledge and proficiency. You can shoot level 1 magic with knowledge level 1 and proficiency level 1 And master level 1 magic by shooting magic

When drawing techniques are magic, knowledge and proficiency (training) are required to learn magic first. In terms of painting, training means drawing and copying



As you master magic, you'll get bonus abilities.

Once you've mastered level 1 magic, you'll then raise your knowledge level and proficiency level to 2, then challenge yourself to master level 2 magic. At that time, we will also practice drawing and copying.

You need MP and casting time to use magic.

MP is concentration and energy, casting time is thinking time

In this case, novice magicians have less MP even for lower magic

You have to desperately chant with to activate the

magic

Also, if you shoot magic, the recast time (rest time)

You will need.

If you master magic, it will be a bonus ability

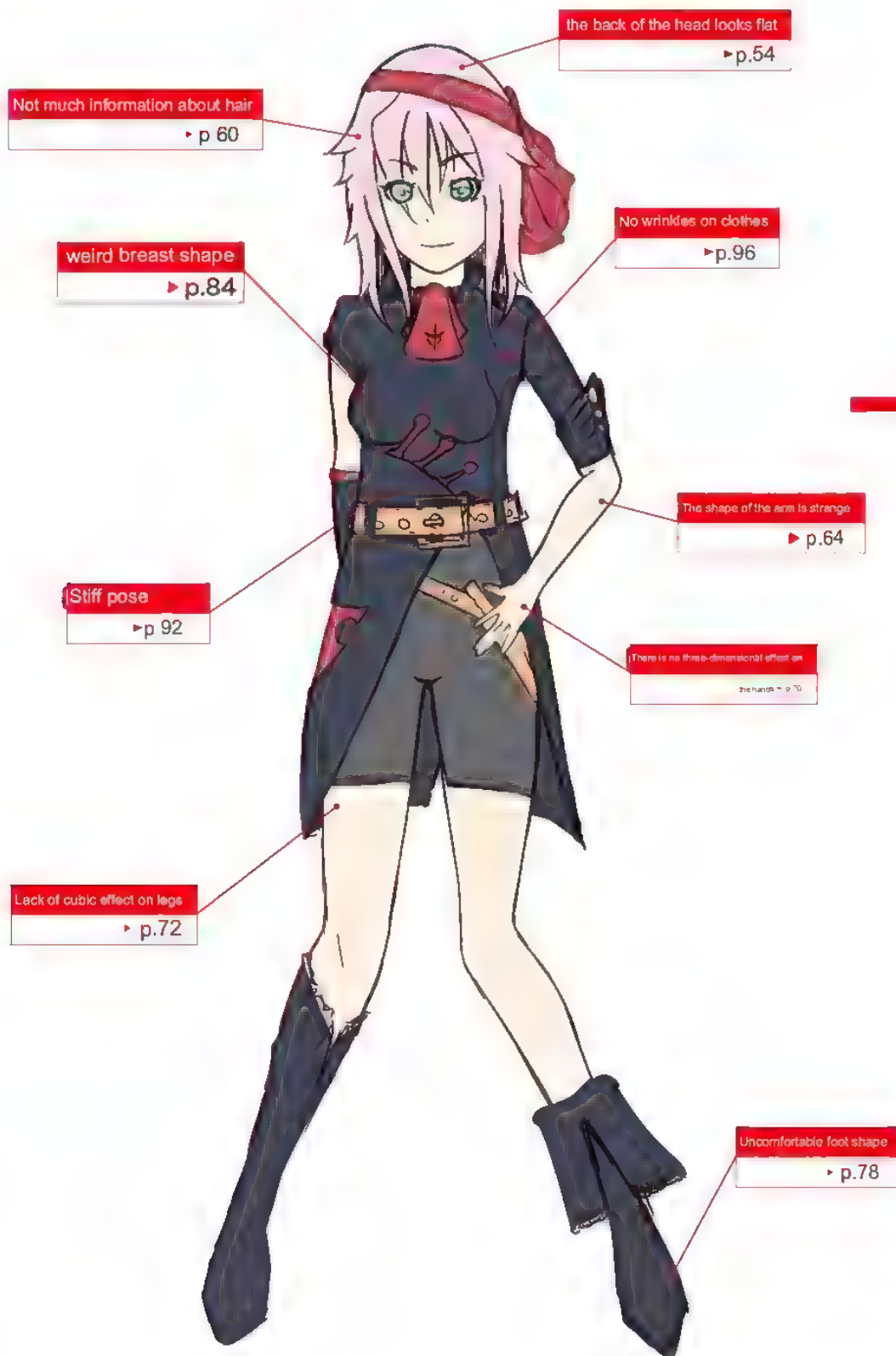
Leverage MP, casting time, and recast time are completely unnecessary, and the efficiency of acquiring experience points and the speed of magic activation are increased

People who can draw, that is, advanced wizards, are of all levels

What's wrong?

The illustration below is an example of an illustration that seems to be drawn properly but is somewhat lacking in charm. Do you know where to fix? As you read through this book, you will naturally see where to fix

Let's take a look at the fix points.



This book is full of hints and tips other than those mentioned here. Please select the information you need and reflect it in your illustration

Correction example

I fixed the point on the left page. I think it turned out to be a very attractive illustration

Arrangement example

The author's date is further from the corrected example

This is an arranged example

The hem of the jacket is made asymmetric to create an easy-to-understand silhouette

The colors of the clothes are increased, and the amount

of information is increased with accessories and wrinkles



What is the practice method to grow?



slide inward



GOOD point

upper body tilt

lower body / using leg line

arm area / posture / neck, ribcage

breast, waist

Awareness of Depth

Contraposto

silhouette balance

student correction

This is an illustration corrected by the student who drew the character on p. 14. The character on the left page was drawn in 2014 and this illustration was drawn in 2017. You can see that the bad points pointed out have been fixed and improved

Know the composition to create attractive pictures

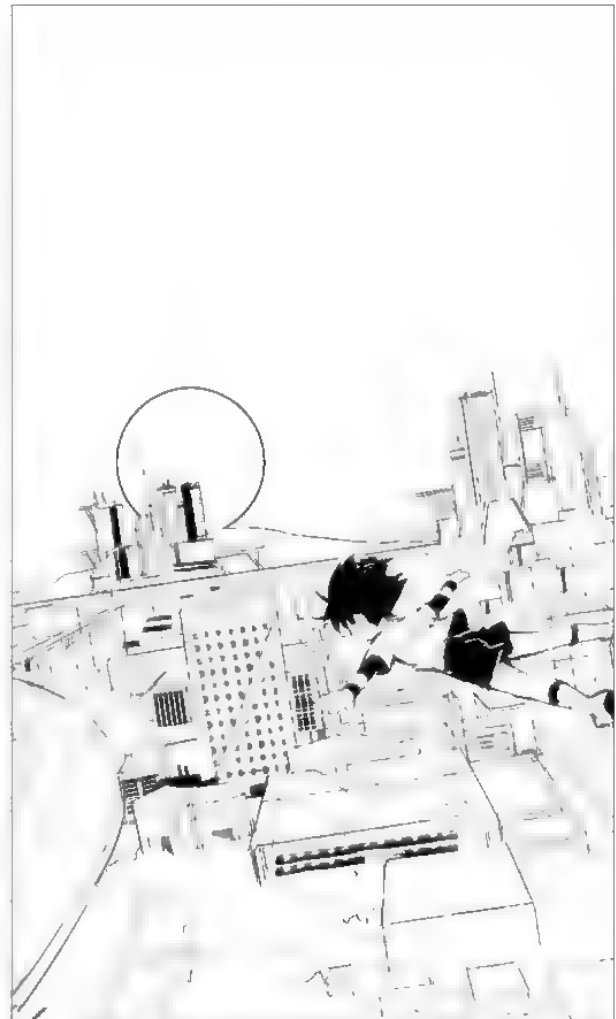
Author: Kayosh Muto

Need a schematic

Composition is a means of directing a picture, and using it well can increase the persuasiveness and charm of a picture. However, just because you can create a good composition doesn't mean it will be a good picture. If you keep in the corner of your mind that the composition is the part that supports the painting and is not the essence of the painting, you will be able to avoid the slump of being tied down by the composition and not progressing

Each composition pattern has its own impression, such as making it look bigger, making it appear three-dimensional, or making it feel like it is moving. Considering

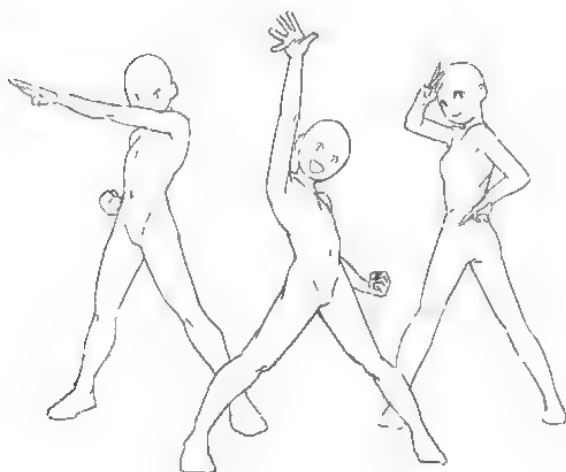
the parts you want to emphasize and the parts you want to omit from the content of the picture, and combining them with a composition that matches your impression, you can create a picture that easily creates empathy. This is the so-called "performance"



Even with the same picture, the subject changes depending on how it is presented



Directing is "emphasizing the theme" by "exaggerating and omitting". In a nutshell, this can be replaced with the word "deformation". By transforming the form of the object as necessary, it effectively leads to the theme you want to convey. For example, if you are designing animal characters for goods, for the theme of "cute animals", The approach of "exaggeration of roundness" and "omission of texture"



An extended standing posture that is often seen in transforming heroes and battle heroines.

Production inspired by transforming heroes

to express the theme of "cute" in an easy-to-understand manner. I'm here

Similarly, if I were to draw a cool androgynous male character, I would express "androgynous coolness" by "exaggerating facial features" and "omitting the bone structure". I believe that directing plays the role of making the essence of the work easier to read and adding flavor to enhance the experience of viewing the work.



Directing character with eye movements and hand movements

Notes on composition

This book also explains some composition patterns, but while it is good to apply them to the patterns in order to learn and verify composition, remember that it is not essential to make the picture look beautiful as a picture that fits the composition.

please give me

Let's take a look at the composition pattern

In the composition section (p.109), there are I tried to apply the composition pattern, so please feel the difference in how it looks and practice it in the way you like.

Rather than saying, "This composition is the correct choice for this situation, and not this composition,"

It is also important in drawing that you don't get too hung up on the style.

I write with the stance of "If you use a diagram, it will look like this, so let's use it as a different picture." Even if the composition doesn't feel right, it can sometimes be improved by changing the colors and shapes.

Column

What is a Slump?

Many people must have experienced a slump while drawing.

This is a phenomenon caused by a gap in consciousness. This misunderstanding is the misunderstanding caused by the difference between knowledge level and proficiency level.

Suppose a wizard has knowledge of level 3 magic. As I said before, magic can be used at the same level of knowledge and proficiency, but this magician only had knowledge level 3 and proficiency level 2. In that case, the magic that can be used will be level 2, but in terms of knowledge, I am aware of level 3 magic. In that case, this magician misunderstands that he can use level 3 magic. However, even if you shoot or shoot, only level 2 magic firepower

You can't go out.

When that happens, this magician will think, "My level 3 magic is weak, my magic is weaker than other people".

In short, "I have a discerning eye as knowledge and I know what to do, but I don't know what to do with it. In other words, the way to get out of the slump in this case is to raise the skill level, that is, to draw and solve the technical problem.

If you raise the bottom, it will be solved. Conversely, if your proficiency level is higher than your knowledge level, you can increase the wisdom of your predecessors by copying them or reading technical books. That's all there is to it. You can clearly see that both drawing and copying must be done evenly. hey



POINT

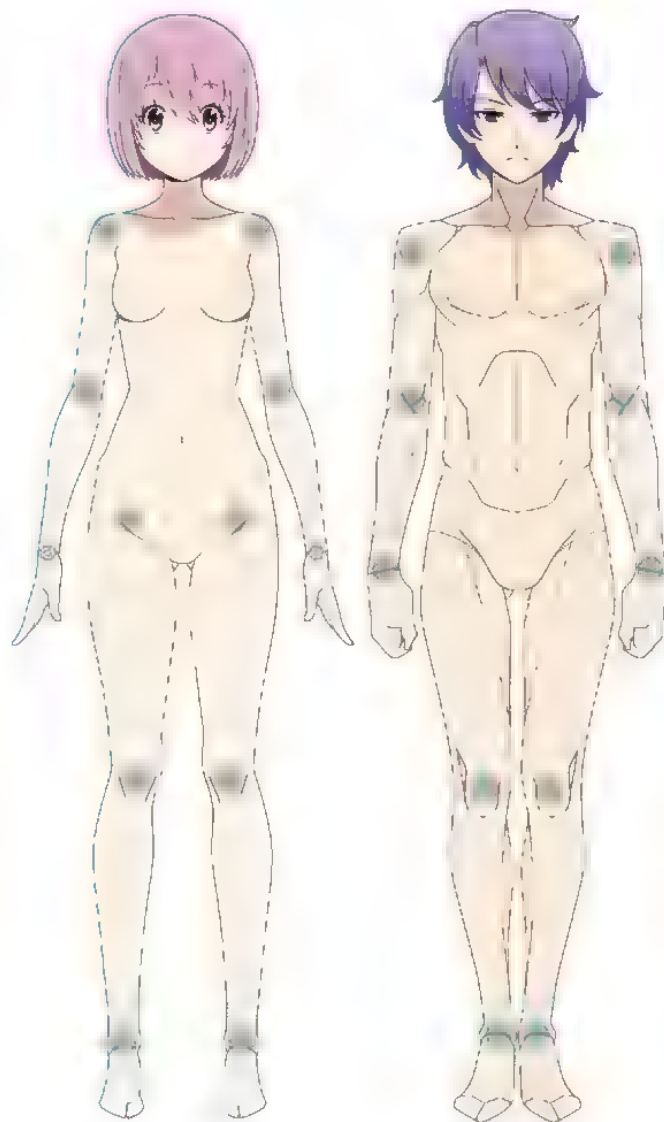
Characteristics of people who do not grow

One of the characteristics of people who do not grow is that they draw by hand without looking at anything. If you think of a sketch drawn by hand as an unequipped state, a sketch drawn by observation has a large difference in experience value, as if you were equipped with an accessory that doubles the experience value. If you can make such a big difference by doing it consciously, it is definitely better to do it.

People edition

It explains the overall balance when drawing a person, and how to draw each part such as the eyes and mouth. You can read it all the way through, or you can read the parts you don't like first.

Written by Dais Naoto



Know the balance of the human body

Q. Which one has better balance?

First of all, I will explain the basics of the balance of the human body, but which one looks better, A or B?

viewer.

A has long hands and her hips are slightly higher, making her hands look even longer. On the other hand, B has short hands and a low waist, giving the impression of a long torso and a narrow waist.

So let's find out what the basic balance of the human body is.

I will explain.



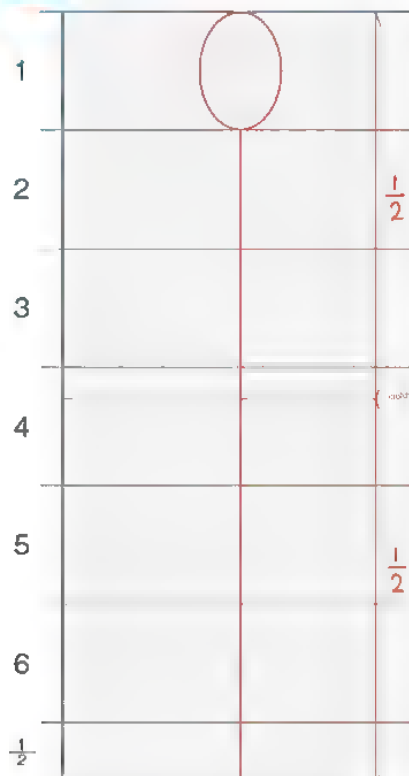
basic body rules

First of all, I will explain the balance of 5.5 to 8 heads that I often use. 5.5-8 head and body can be drawn with the same balance.

Here, we will explain how to draw with reference to 6.5 head and body. Remember this basic balance.



draw a head



Half of the head and body will be the position of the crotch.

point

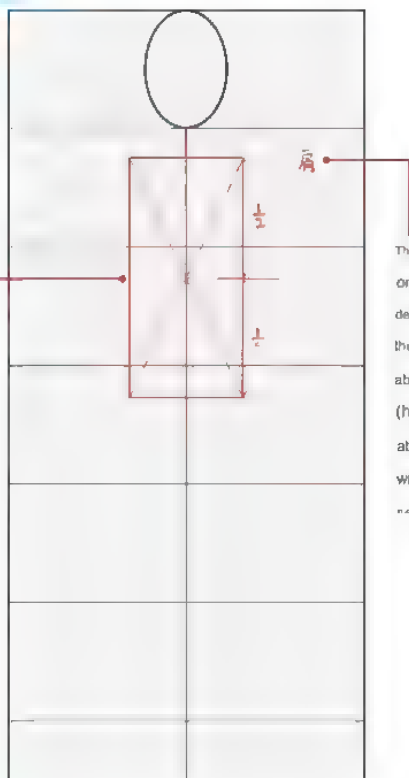
5. If you are not 5 to 8 heads tall...

Please note that this balance cannot be applied to other than 5.5 to 8 heads, such as 2 heads and 3 heads.



draw the torso

and crotch are constricted
position: Half of the shoulder

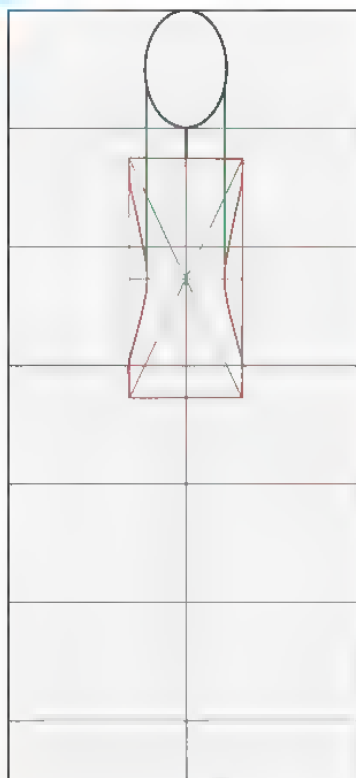


Keeping in mind the length of the neck, the shoulder should be slightly higher than the head

draw below.



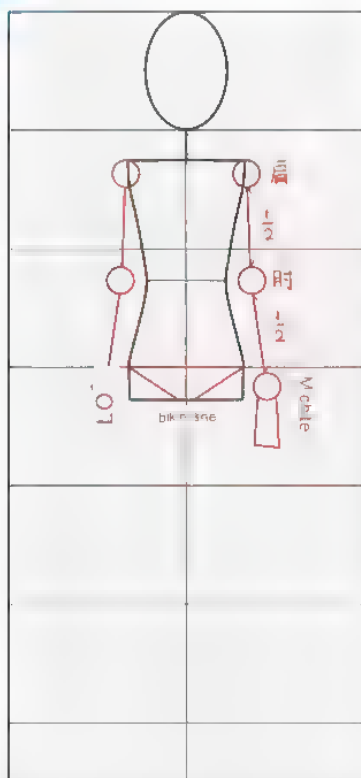
draw a constriction



Make a constriction as wide as the head.



draw the arm



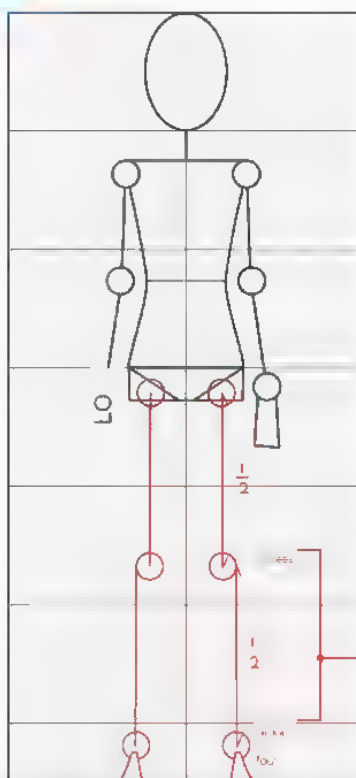
The position of the constriction and the position of the elbow are almost the same

The position of the crotch becomes the position of the wrist, and the length from the

shoulder to the elbow and from the elbow to the wrist are the same



draw legs



Half of the ankle from the base of the femur is the knee

position (Thighs and shins are basically the same length)

want to draw long legs, start from the knees
Extend the length to your ankle if you

Difference between 6 and 6.5 heads

Now let's draw a real person.

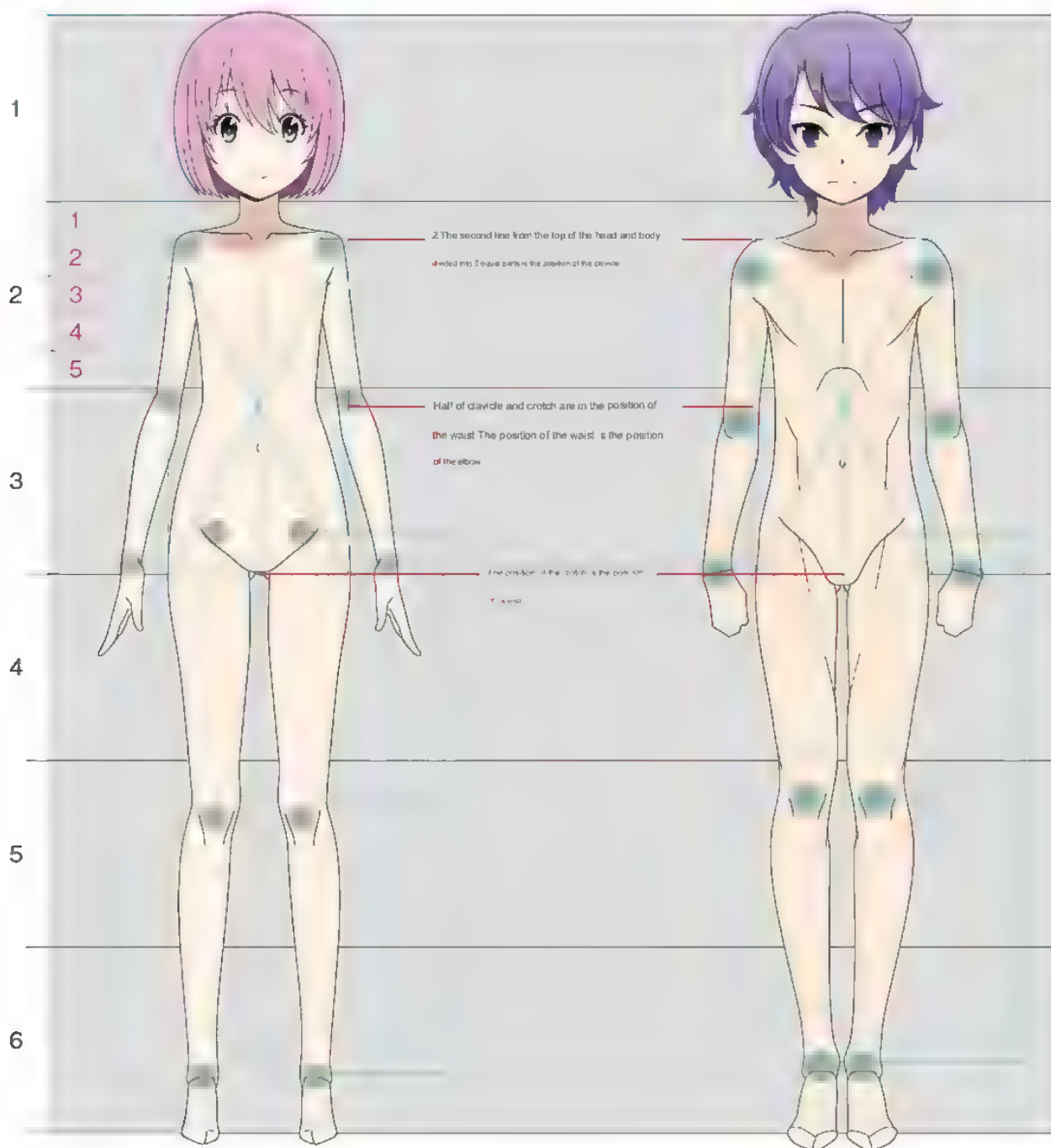
Here, we will explain the frequently used 6 and 6.5 heads. The position of the shoulder is different between this 6 head and body and 6.5 head and body so be careful.

Now you can draw the basic outline of the person. I

will explain how to draw the detailed parts in detail later in How to draw each part.

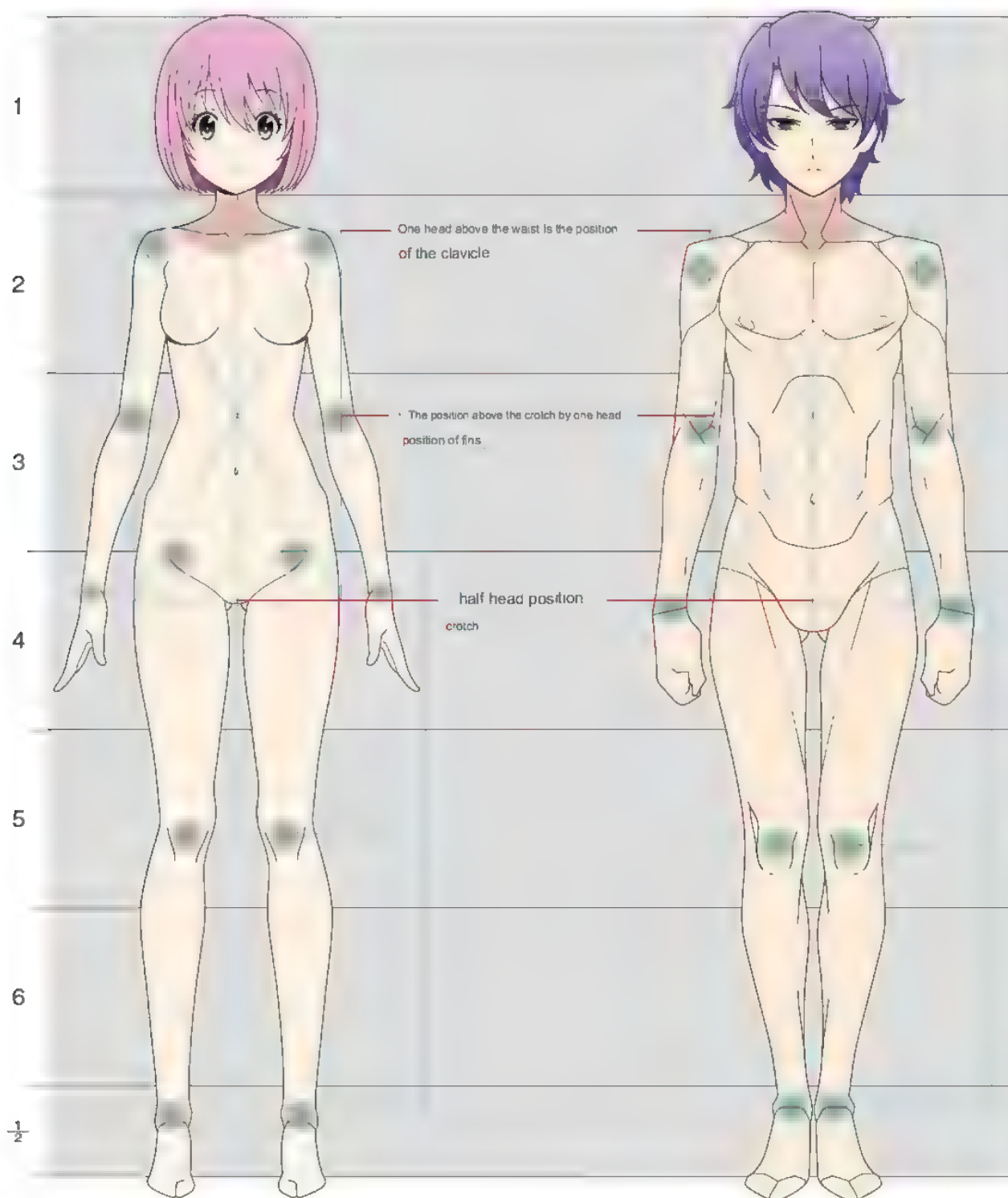
How to draw 6 heads

First, draw according to the "rules of basic head and body". The balance is the same for men and women.



6.5 How to draw a head and body

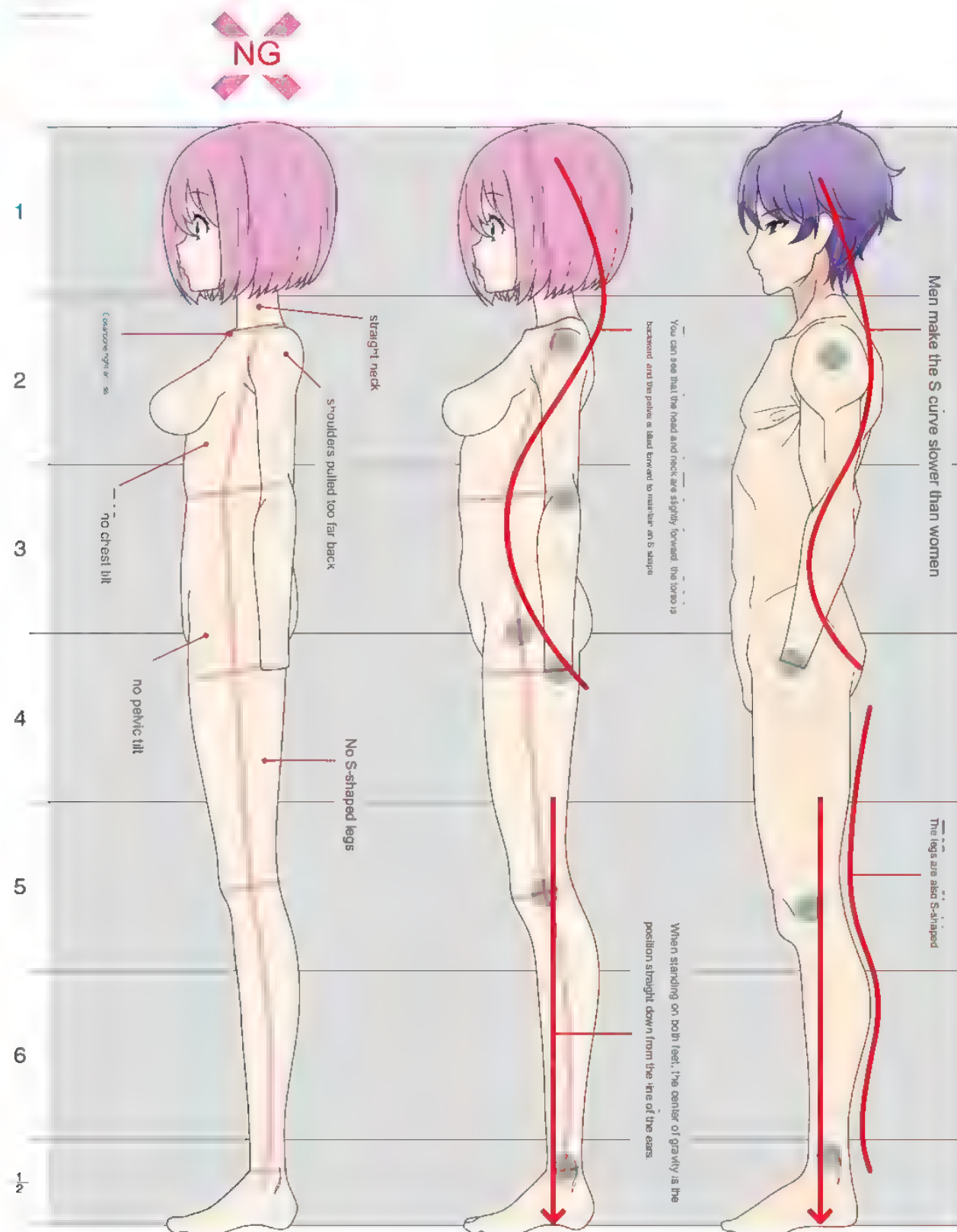
Let's draw according to the "rule of basic head and body" as well as 6 head and body.



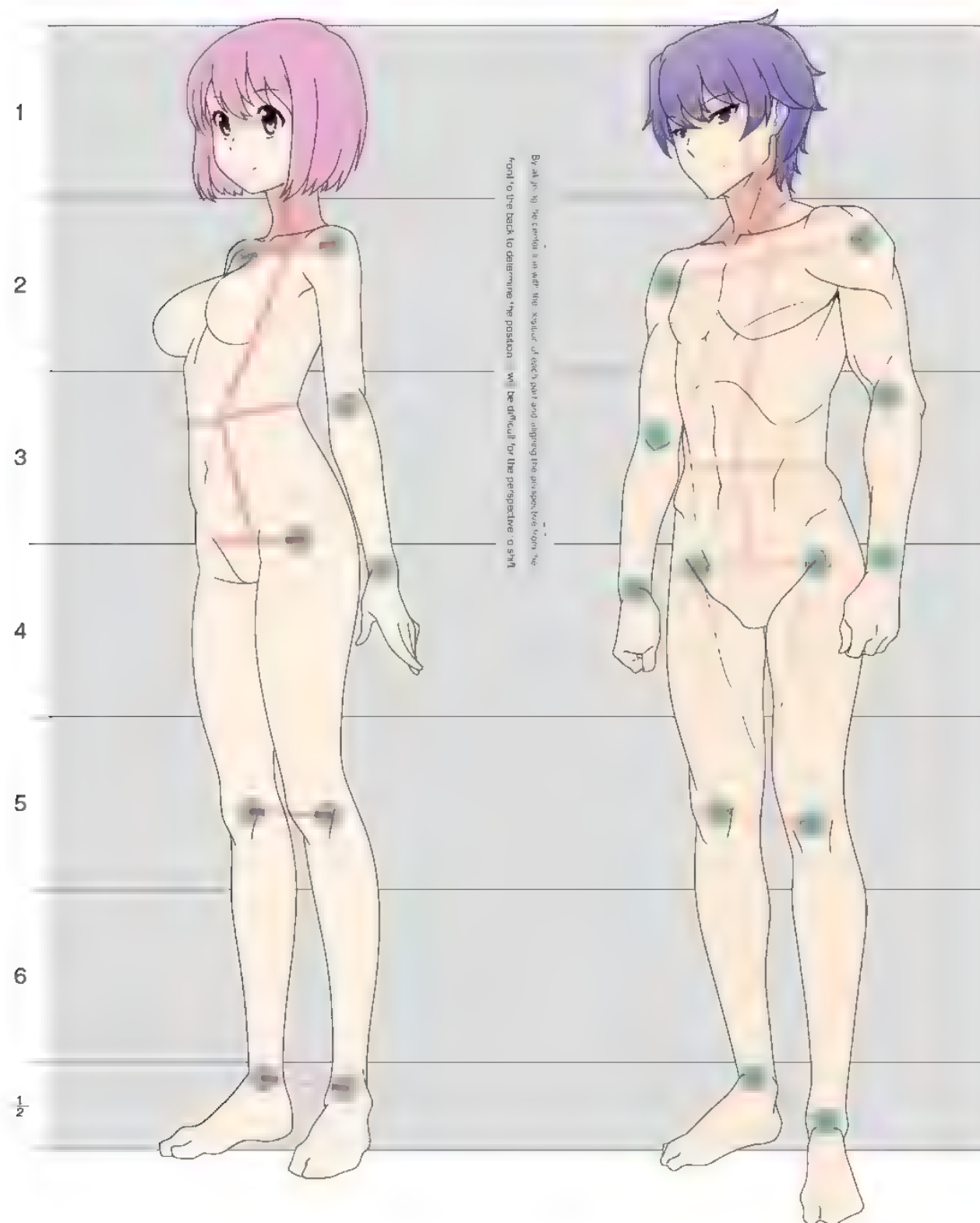
How to draw from other directions

6.5 Let's take a look at the side of the head and body The balance of the body does not change even if it is turned sideways or diagonally, so let's decide the position while paying attention to the balance when facing forward

•Side



•Diagonal



Know the balance of the human body

Constriction does not change

Q Which side looks narrower?

When you compare A and B here, which one looks narrower? You would probably answer B, but in fact, the center width of both A and B is the same. The only difference between the two is the width of the top and bottom protrusions.

Why don't you change the width of the constriction and the joint part greatly?

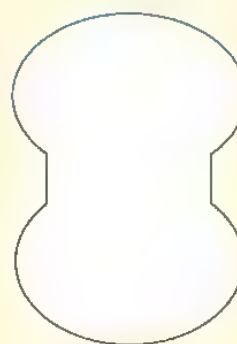
is it good?

I would like to explain.

A.



B.



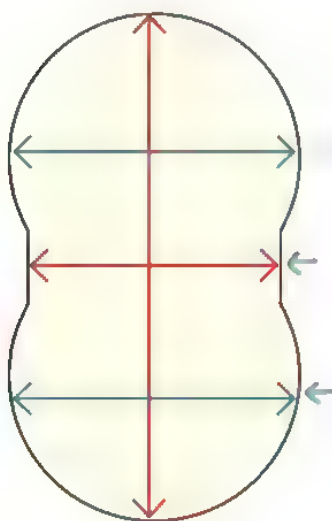
Make a constricted

"Make a constriction" does not mean narrowing the constricted part, but can be made by changing the size of the upper and lower parts chest and waist.

For example, in the case of the legs, the width of the thighs and shins relative to the knees

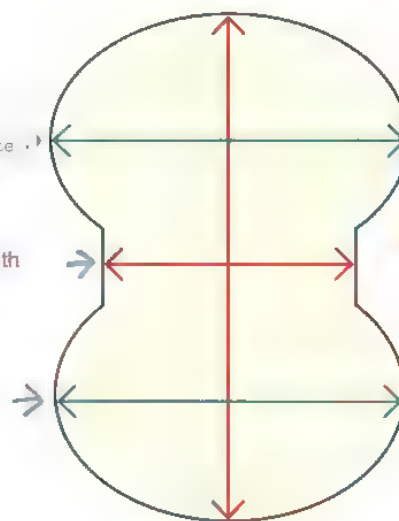
By changing it, it shows a sharp body shape. If you can handle this difference in width well, it will be possible to reproduce various body types such as slender, glamour, and chubby.

looks slender



Height difference

same width



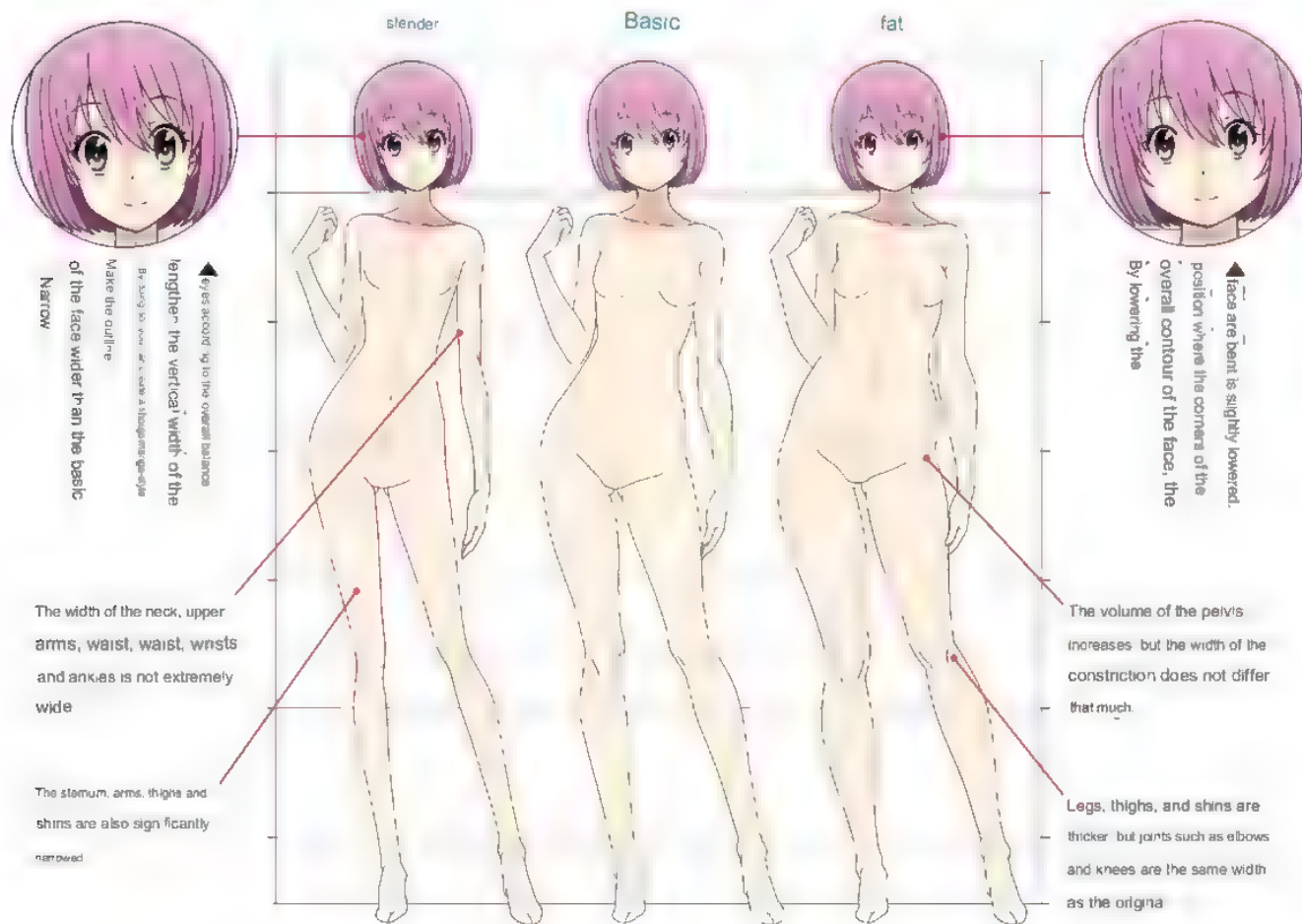
looks constricted

Female body shape differences

Let's take a look at the differences in women's body types. I tried to make a thin and fat character with the same balance of the human body.

are less likely to gain weight

Human joints are moving parts, so they don't get fat easily because they have little fat. Conversely, if you make the joints thicker, the body will become quite chubby. becomes a mold.



About three heads

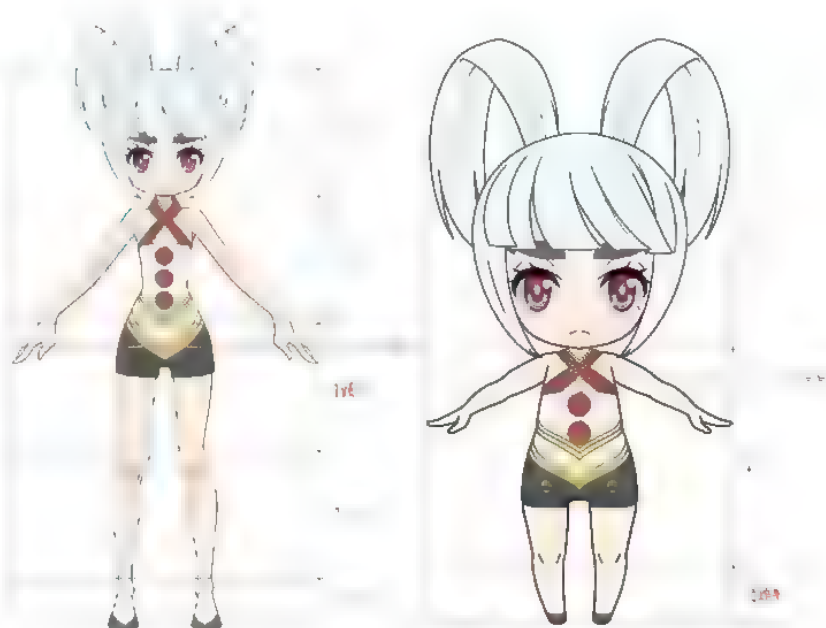
Almost 4 and 3 here

I have a little picture. As I said at the beginning, half of the head and body was the position of the crotch, wasn't it? However, when I look at this, that is not the case.

This is especially true when the head and body are lower than 6 head and body.

Because it's a special balance.

The center of the 4 head body is slightly above the crotch, and the center of the 3 head body is around the chest. Remember "The lower the head and body, the higher the center position."



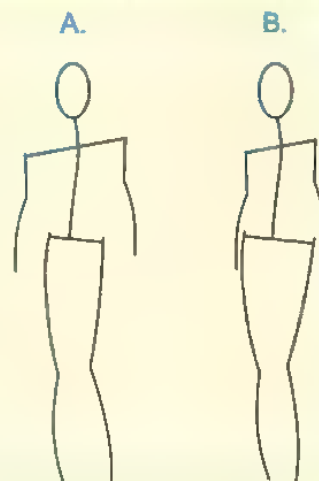
Men are squares, women are triangles

Q Which is male?

First, look at the diagram on the right. A and B are all made of lines and circles, including heads and limbs. Which one do you think is male and which one is female? I think most people would answer that A is male and B is female, but why? Is not it?

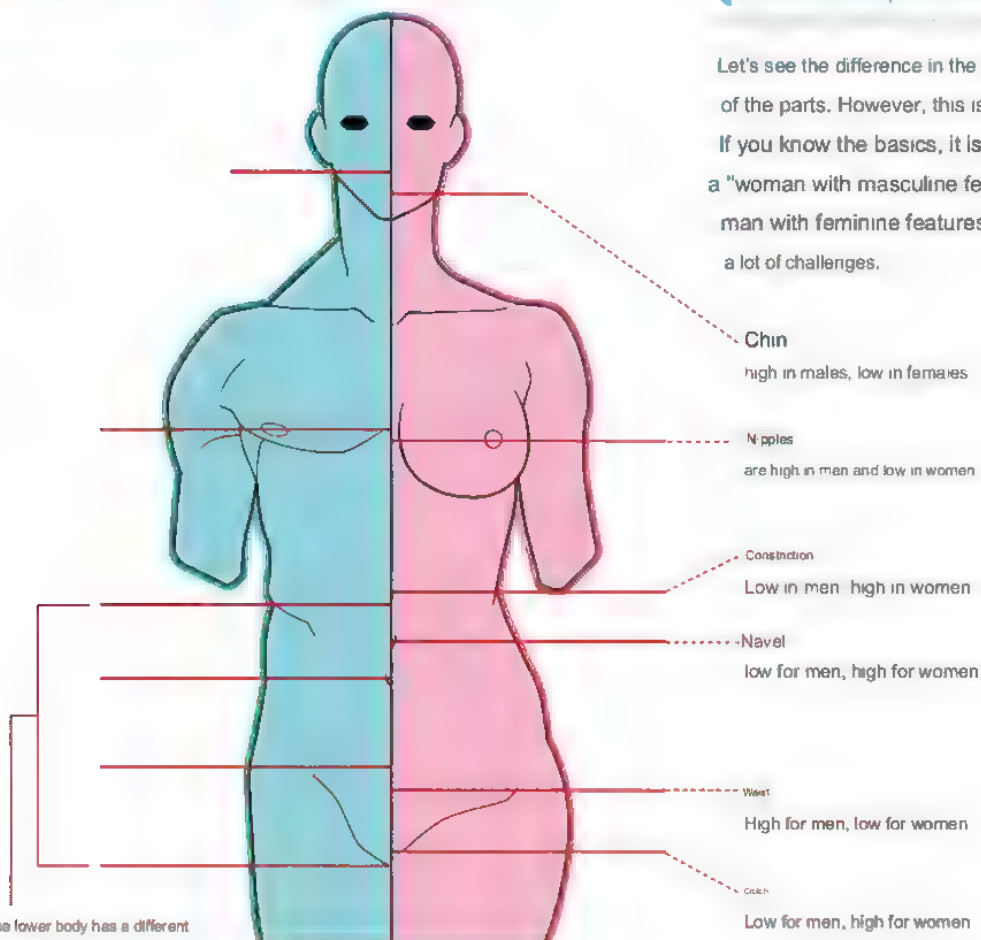
Yes, the difference is in shoulder width and hip width. There are many differences between men and women, such as the way their muscles are attached and the shape of their bones, but it is the width of their shoulders and hips that creates the decisive difference.

Even stick figures like this feel the difference between men and women, so it's a considerable difference.



body difference

male woman



The lower body has a different pelvis shape. →Body structure (p.30)

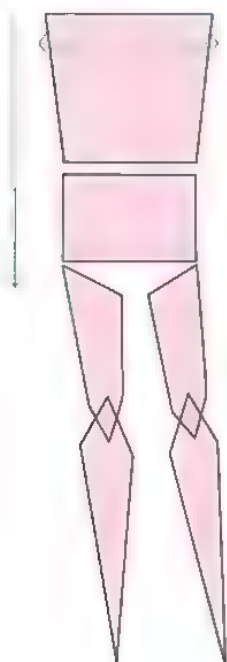
-Difference in the position of the parts

Let's see the difference in the position of the parts. However, this is just the basics. If you know the basics, it is possible to draw a "woman with masculine features" or "a man with feminine features". Come and try a lot of challenges.

● try symbolizing

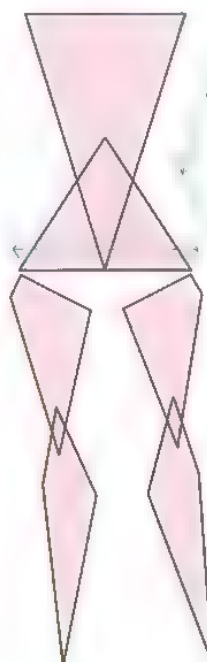
Based on the previous explanation, if you try to symbolize it with a straight line, it will look like the figure.

male



Characteristically, men are made up of squares, and women are made up of triangles and rhombuses

woman



For men, the torso is almost straight down, and there is not much unevenness.

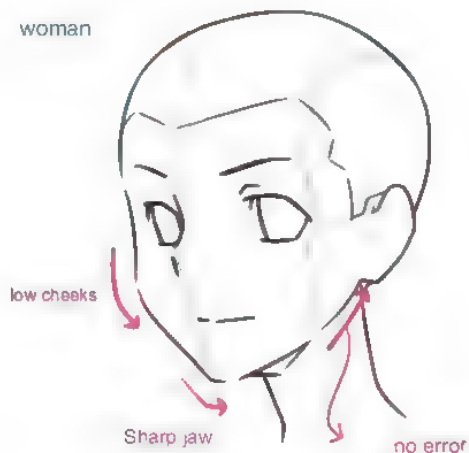
Women have a big sharpness on the top and bottom of the torso (sternum and pelvis)

difference

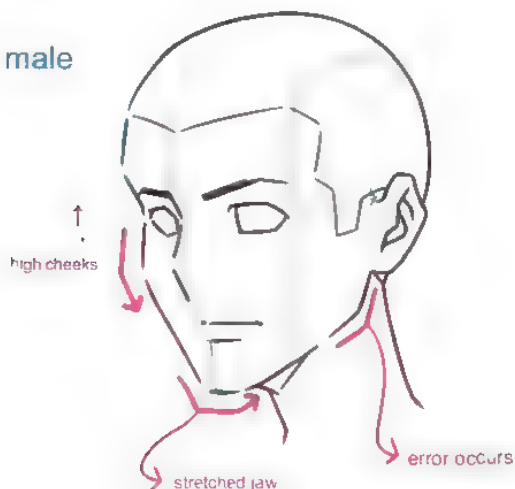
Let's take a look at their facial features. The most noticeable differences between male and female faces are the shape of the cheeks, chin, and gills. Males have high cheeks, wide chins and gills, and an overall rugged impression.

Females have low cheeks, and their chin and gills are sharp and rounded.

woman



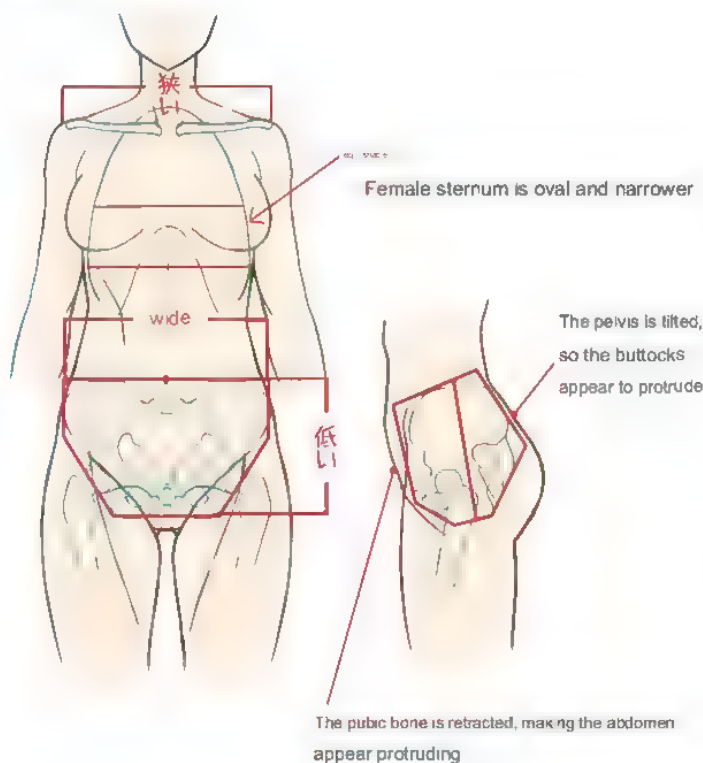
male



Physical differences

Why do men and women have different physiques? This is because the shape of the sternum and pelvis are different.

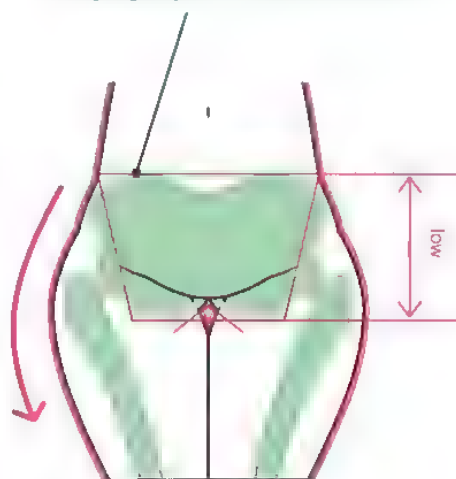
woman



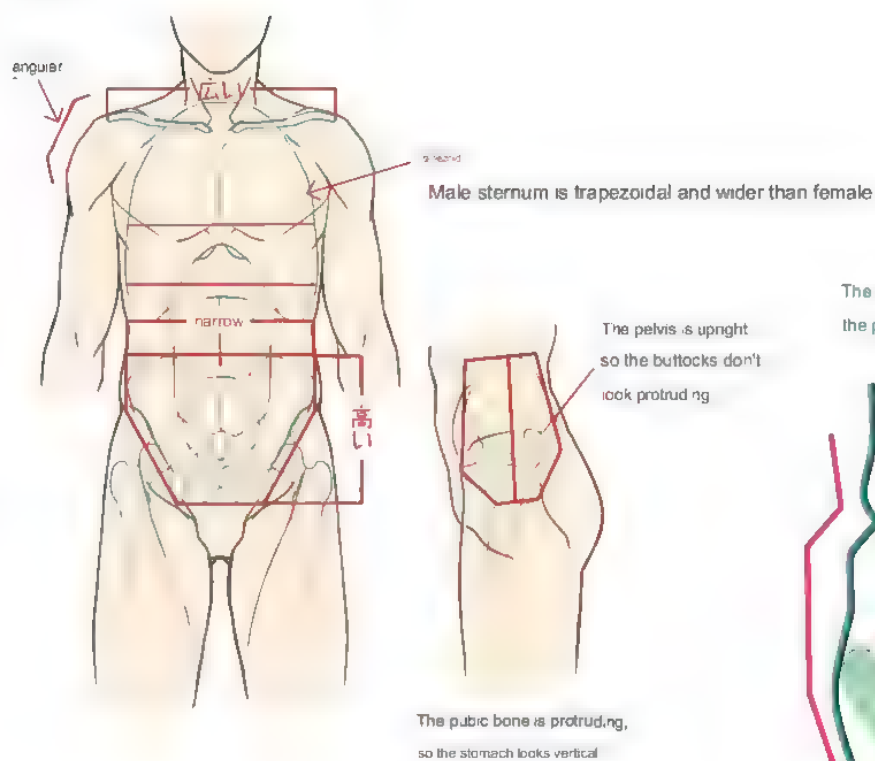
The pelvis is very wide in width and very low in height

This is to secure

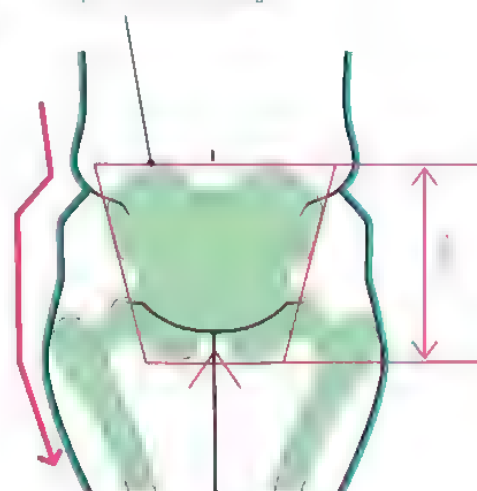
the space for the fetus between the sternum and the pelvis as the width of the birth canal increases during pregnancy and the abdomen increases



male



The male sternum is trapezoidal and the pelvis is narrow and high.



Column

Drawing from a photo using auxiliary lines

The figure below is an actual drawing based on the photo on the left. I tried it. There are various auxiliary lines drawn in the photo, don't you think? First of all, carefully observe the photo and actually draw it.

Let's try! If you do so, you should be able to make various discoveries.

However, I don't think I know what to draw when suddenly drawing an auxiliary line.

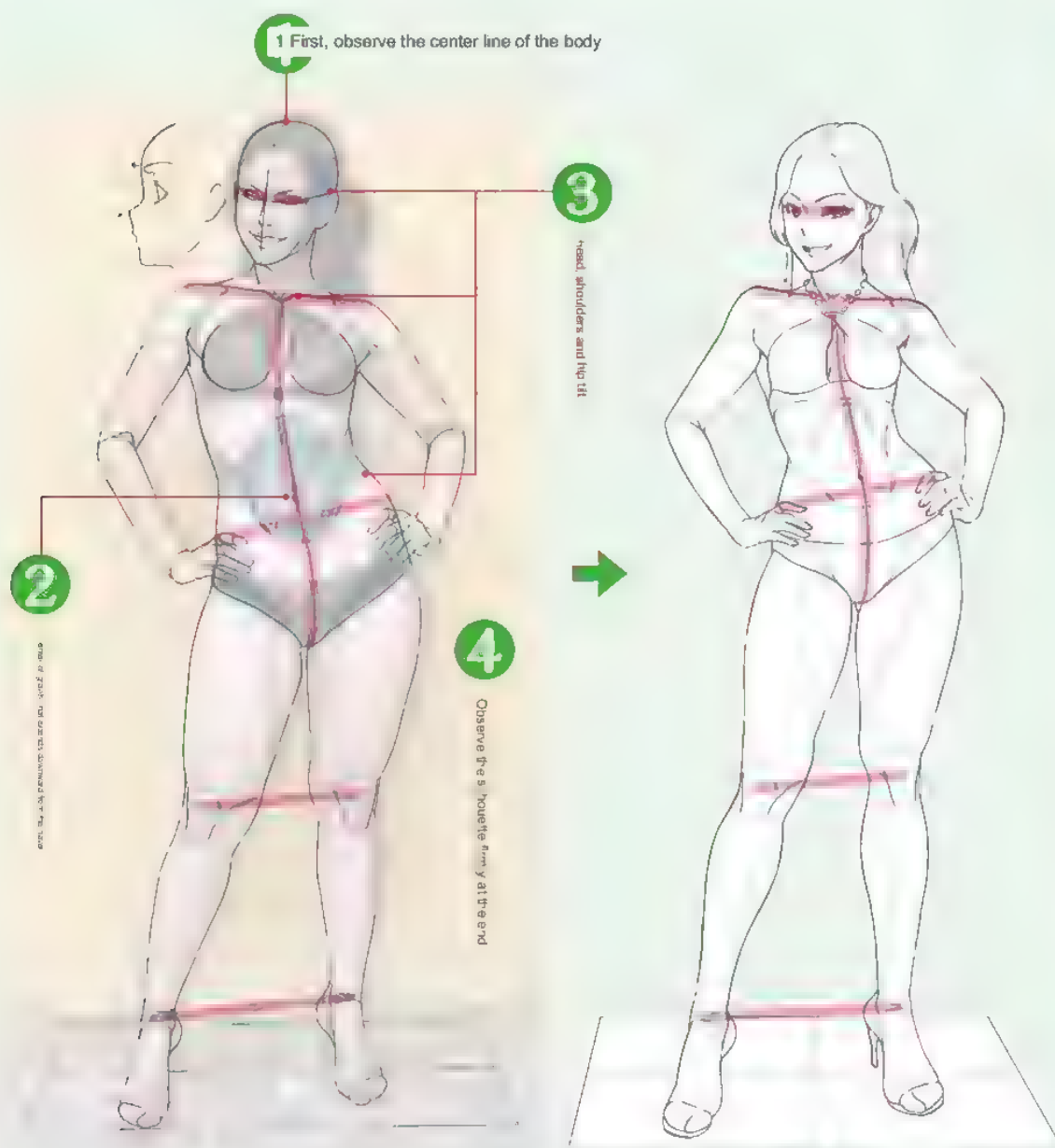


Photo by Jorge Mejia peralta
<https://www.flickr.com/photos/mejiaperalta/4328699160/>
 CC BY 2.0 : <https://creativecommons.org/licenses/by/2.0/>

First, carefully observe points ① and ② and draw auxiliary lines. If you understand these points, you will surely be able to draw a sketch like this without any difficulty by understanding the contents of this book.

There are a lot of things to remember, but don't give up and do it little by little, so let's do our best together. Once you learn it, there is no doubt that the knowledge will be of great help in your drawing life.

Wrinkles aren't the only age difference

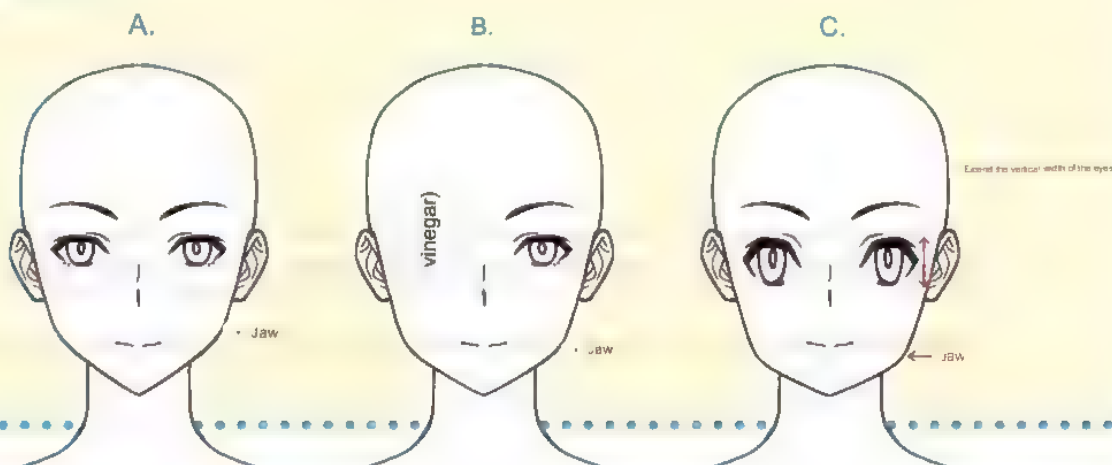
Q Which picture makes you look youngest?

First of all, please see the figure below. The positions of the eyes and mouth are the same, but which one makes you look the youngest?

I think that C probably looks the youngest (youngest).

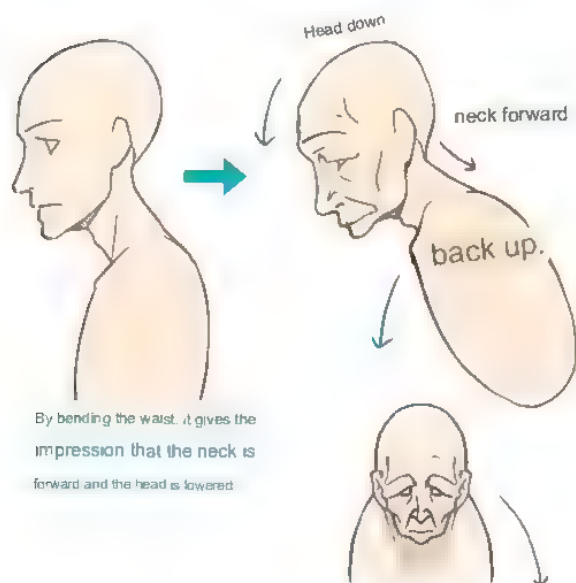
When A is the basic drawing, B has a lower chin position. C has a lower chin position than B and a longer eye length stretched vertically. If you look

at it this way, you may get the impression that the age has dropped from A to C. If you want to make a difference in age, you can make a difference just by paying attention to the position of the chin (position of the curve) and the vertical length of the eyes.

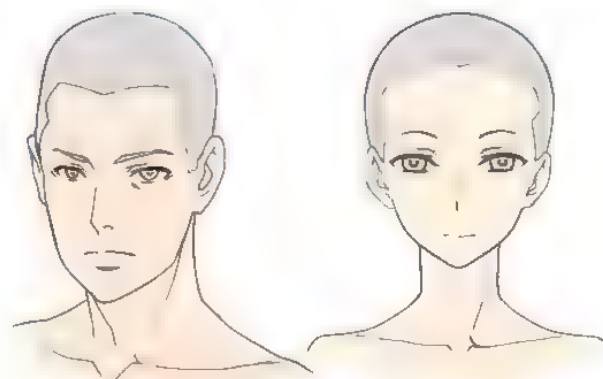


age change

The figure on the right is about men and women in their 20s and 30s. Let's look at the changes up to old age based on this. The two main changes are: Be conscious of it.



By bending the waist, it gives the impression that the neck is forward and the head is lowered.



1. Sagging skin

As wrinkles fall down according to gravity, the skin becomes saggy. I'm going to read it.

2. Decreased jaw area

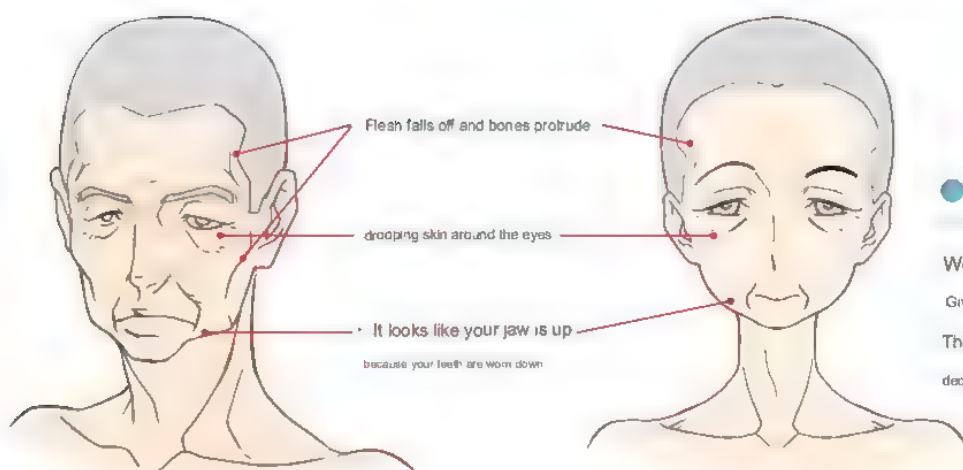
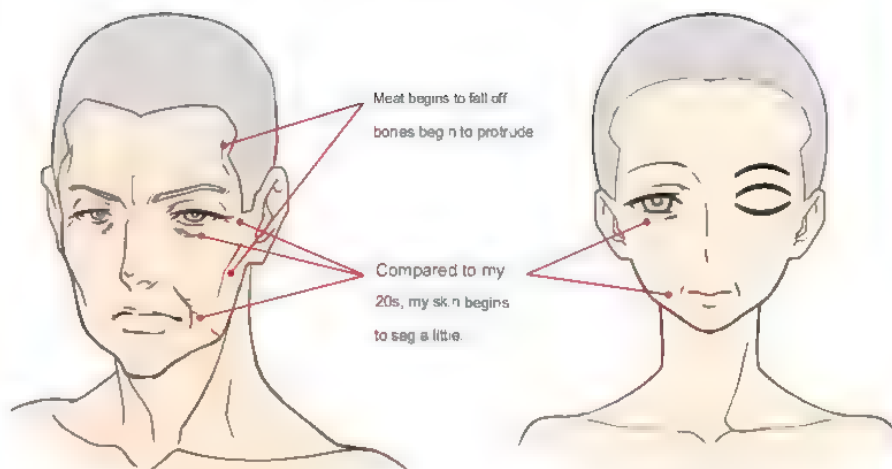
The jaw becomes smaller as the teeth fall out or wear down.

● 40代～

The skin begins to sag and wrinkles appear around the eyes and mouth

For men,

the flesh falls off, giving the impression that the face is somewhat rugged.



● 50代～

Women also lose meat, so they eat less.

Gives an impression of streaks.

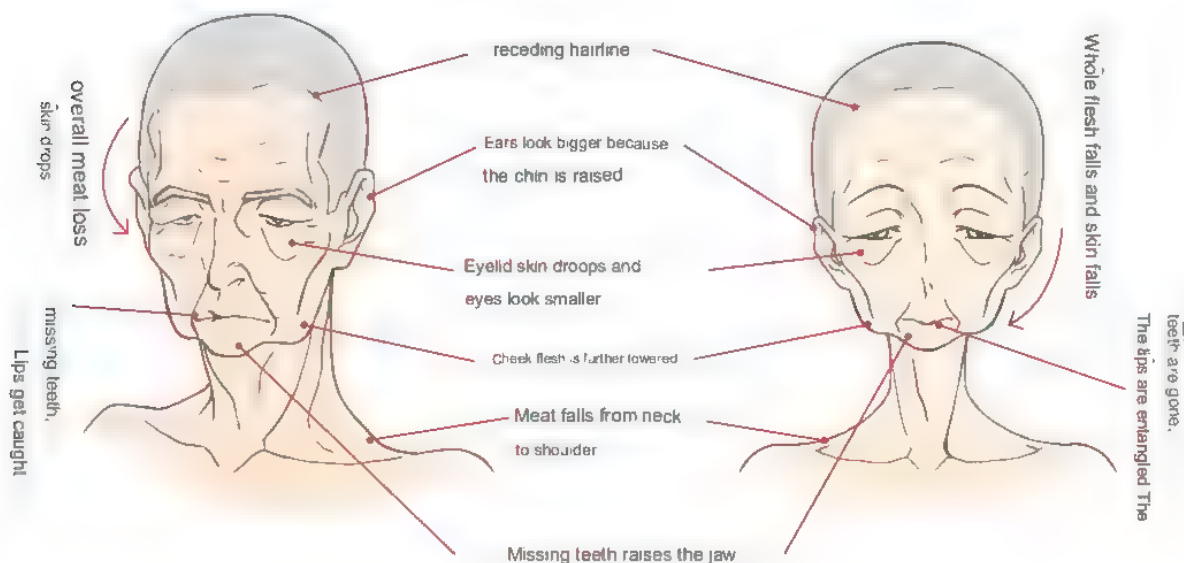
The sebum around the eyes and cheeks will decrease, and the eyes will become droopy



● 60s, 70s～

Not only the face, but also the skin and flesh around the neck fall

off. It gives the impression that the lowered skin hangs down. The hairline recedes in both men and women



To draw a well-balanced face

Q. Which is the balance of the natural face?

First, look at the diagram on the right.

A is somewhat unstable

Don't you

have an elephant?

I have never been conscious of the position of

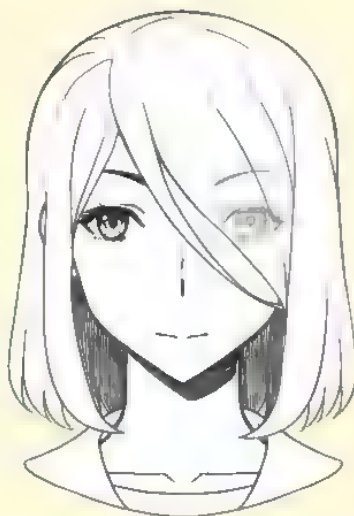
eye position, nose position,

Mouth position..

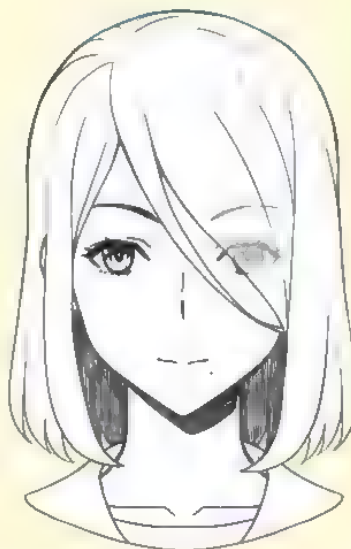
First, let's memorize the

position of the basic parts.

A.



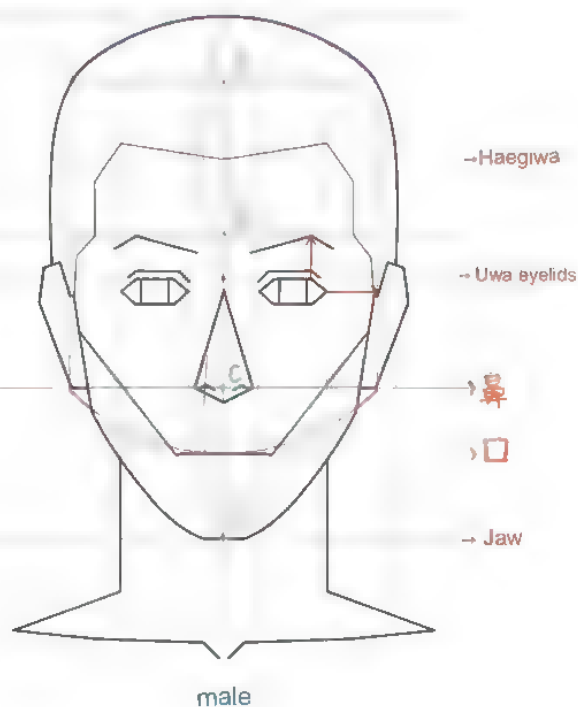
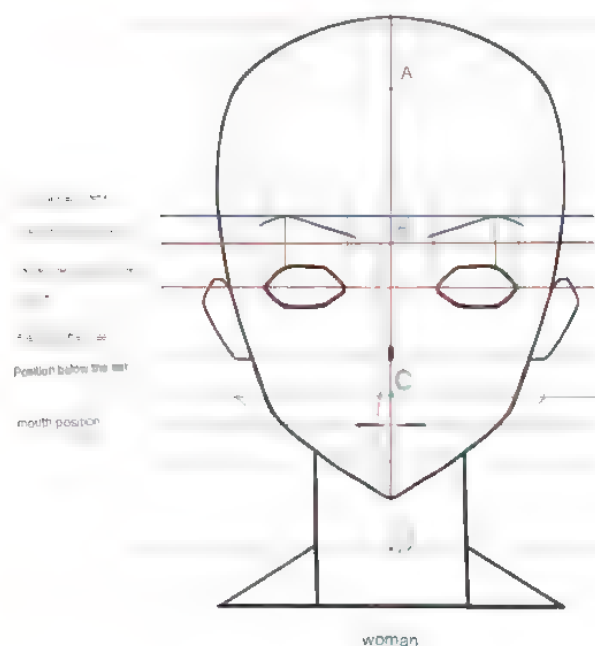
B.



face balance

Let's compare the balance of male and female faces.

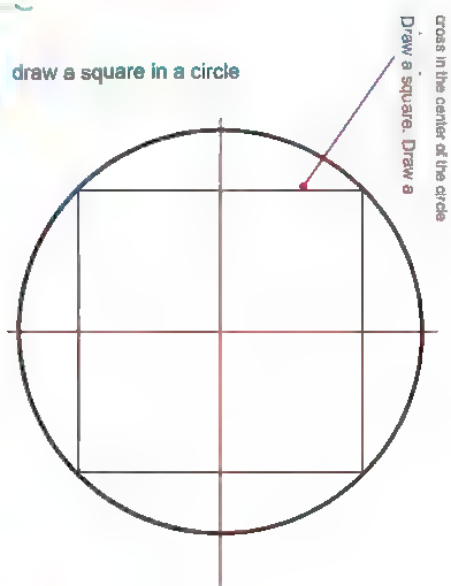
You can see that the balance is quite different for women and men.



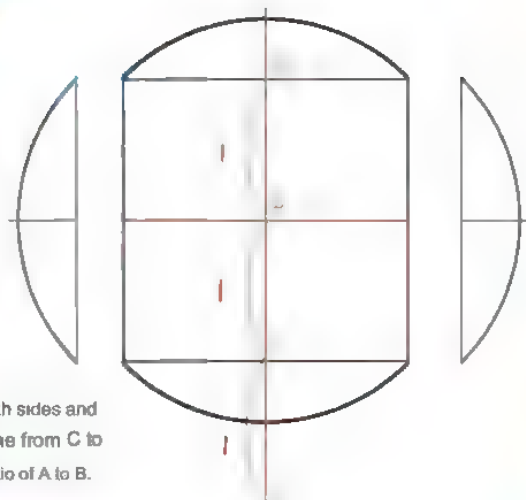
draw a face

• Female

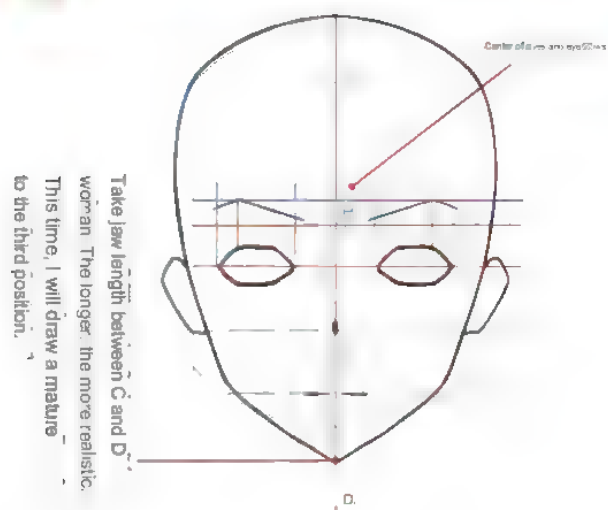
1 draw a square in a circle



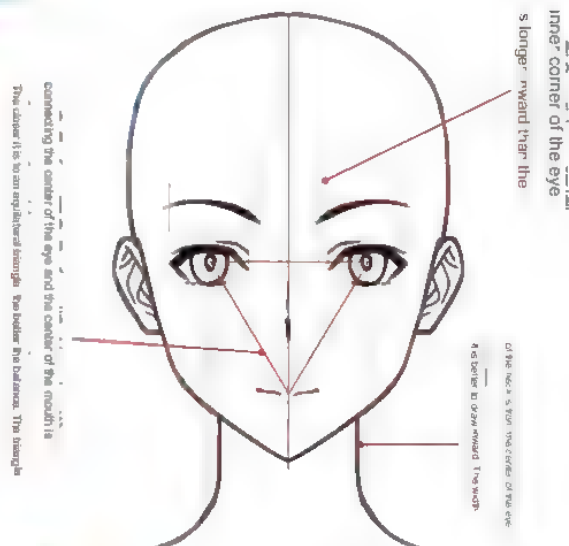
2 cut off both sides



3 draw atari

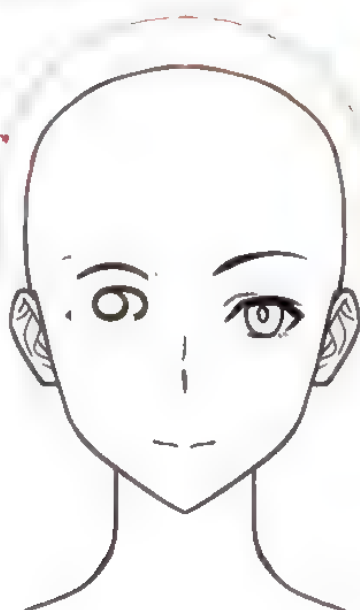


4 balance of parts



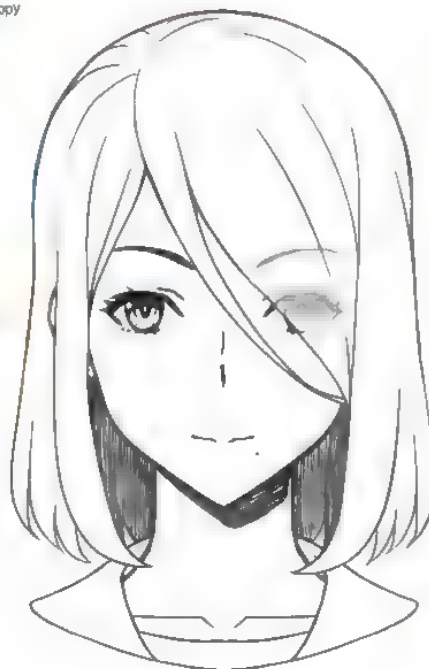
5 Draw the volume of the hair

Draw the volume of the hair slightly larger.



make a fair copy

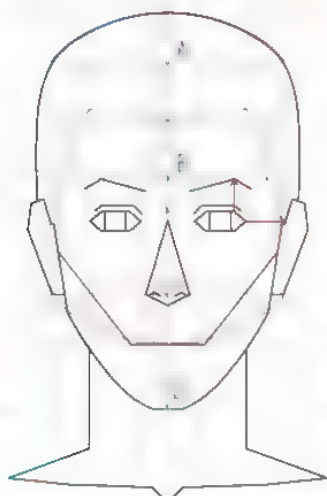
When clean up the clean copy
完成!



To draw a well-balanced face

● male

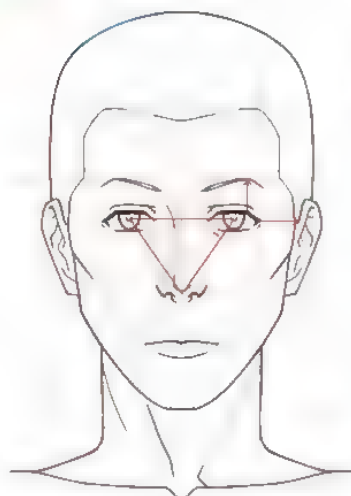
1 take a hit



If you are a man from the same bite as a woman, take a longer chin. D position this time

2

draw the parts



For men, the closer the line connecting the center of the eye and the tip of the nose is to an equilateral triangle, the better the balance will look

3

For a 2D male



A 2D man can also be drawn with the same balance by changing only the parts

Column

Real pictures and 2D pictures

When creating illustrations from real objects such as photographs and people, don't you feel a sense of incongruity if you draw them as they are?

When the illustration is reduced to 2D,

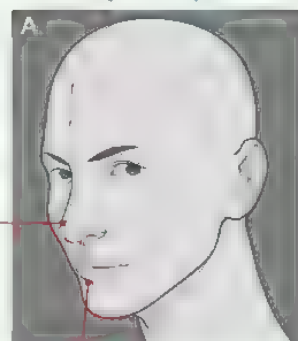
The rough parts are symbolized

Especially the head is very complicatedly coded. It's a bit long and troublesome, but please bear with me A is

a real picture, C is a 2D picture, B is between real and 2D.. here we call it a 2.5D picture will do The

big difference in each picture is the difference in the symbolization of the nose and mouth as seen from the center line. Let's take a look at each

real picture

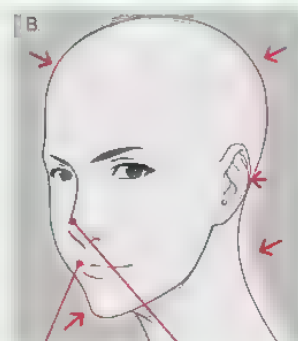


Removes the ridge of the nose

symbolized as it is. Compared to B, the mouth seems to protrude forward.

Compare with

2.5D picture A

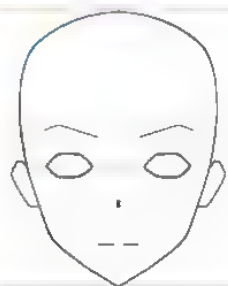


takes the center line of the nose omit the back mouth

try to draw a profile

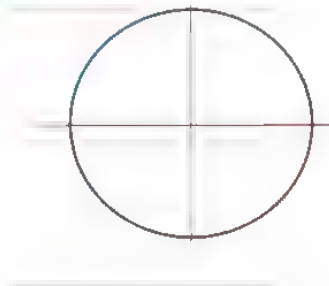
woman

1 take a bite from the front



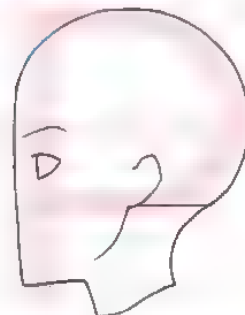
Draw the part position line from the front. The parts positions are the same on the front and sides, so remember them well.

2 draw a circle for the head



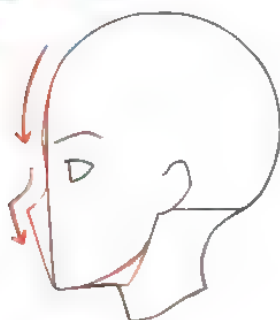
The profile is not a perfect circle, but an oblong ellipse.

3 Draw the parts according to the front position



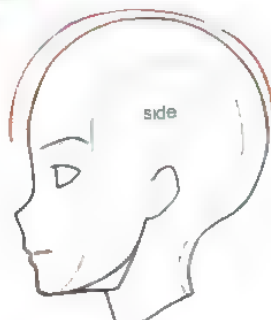
Draw a line from the brow to the chin. It is good to image the shape of the capital letter "P".

4 Add chin parts from the nose



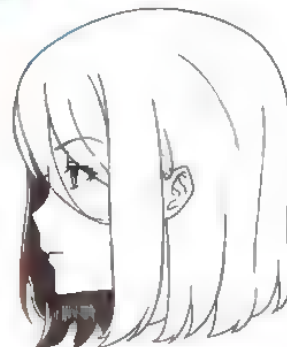
Add between the eyebrows and the nose.

5 clean up outlines



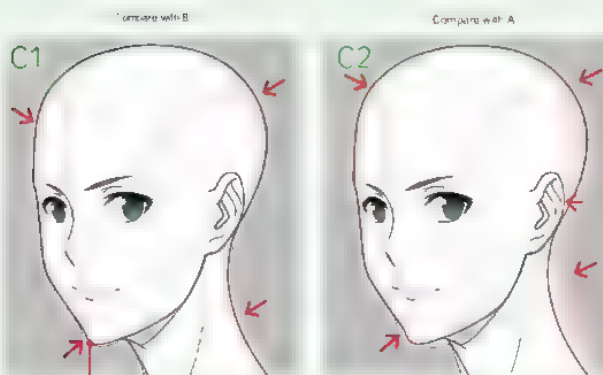
Be aware that the blue line area is the side.

6 make a fair copy



Complete after cleanly writing!

2D picture



Comparing A and C, where the chin is sharpened and narrowed, you can clearly see the difference in the thickness of the back of the head and the position of the ears. As a result, the center position is shifted to the right from B, so the position of the mouth is also shifted to the right to protect the center line.

As you move from A to C, you can see that the back of the head is greatly enlarged, and the position of the ears is shifted toward the face.

This has a lot to do with eye size. Larger eyes will inevitably make the face look bigger, so we have to keep the balance by enlarging the back of the head.

However, if the back of the head is enlarged, the size of the head itself will be enlarged and the head and body will be lowered. Over the years, this problem has been solved by shifting the ears toward the face in 2D images to make the area of the back of the head appear larger.

When drawing a 2D drawing from a photograph, etc., it is important to pay attention to this point to achieve a good balance. (See p.54 for how to draw the head)

The pupil of the eye is mortar-shaped

Q Which one is your eye focused on?

First, look at the diagram on the right. —

Both eyes seem to have no sense of incongruity, but don't you see that the line of sight in A is somewhat different? It's from Because the pupil of the eye is shaped like a mortar, the view differs depending on the angle.

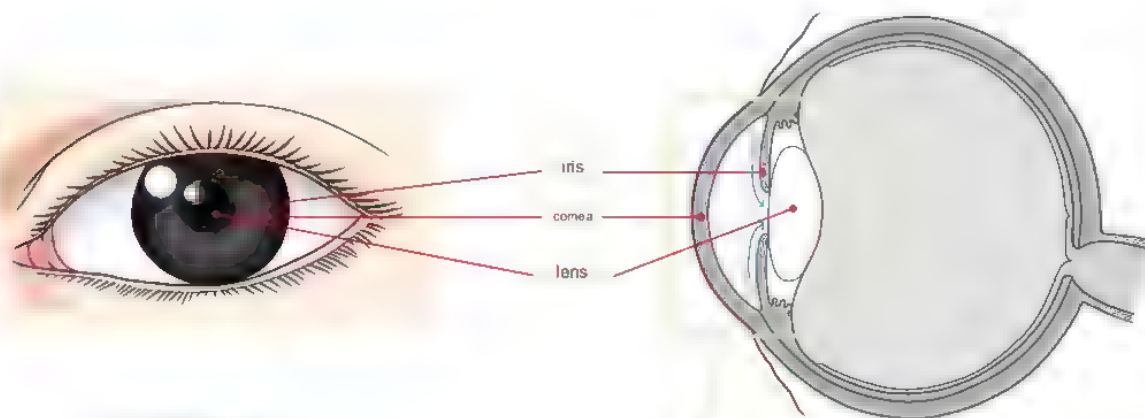


About the structure of the eye

The structure of the eyeball is roughly divided into the white of the eye, the iris, the lens (pupil), and the cornea. The pupil is covered by the cornea, a dome-shaped transparent membrane, and the iris is concave into the lens. So, in the case of a slanted face with an angle as shown in the figure above,

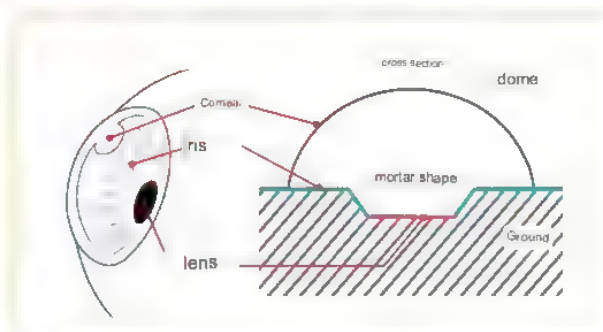
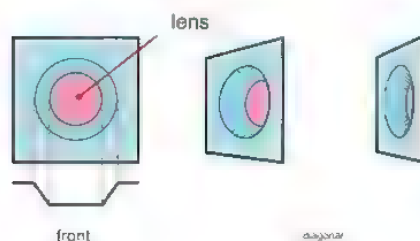
If the position of the pupil of the back eye is not shifted toward the center of the face, the expression will not be clear where the person is looking increase

By paying close attention to this point, you can draw eyes that match your line of sight.



Let's keep it simple

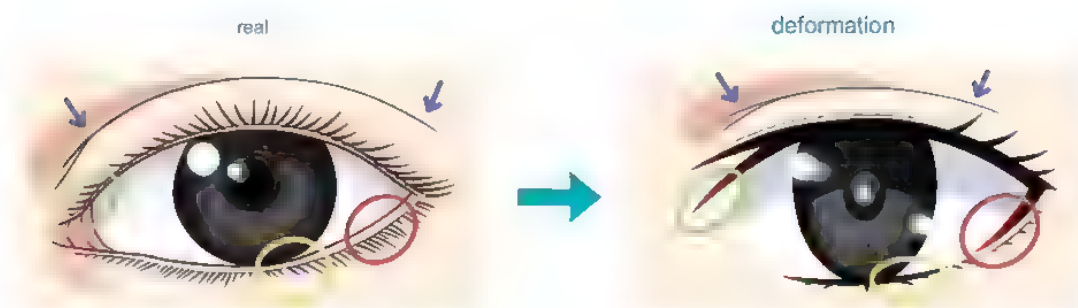
You can see that the crystalline lens (pupil) is shifted from the center when the angle is increased



Consider real and deformed

symbolize the eye

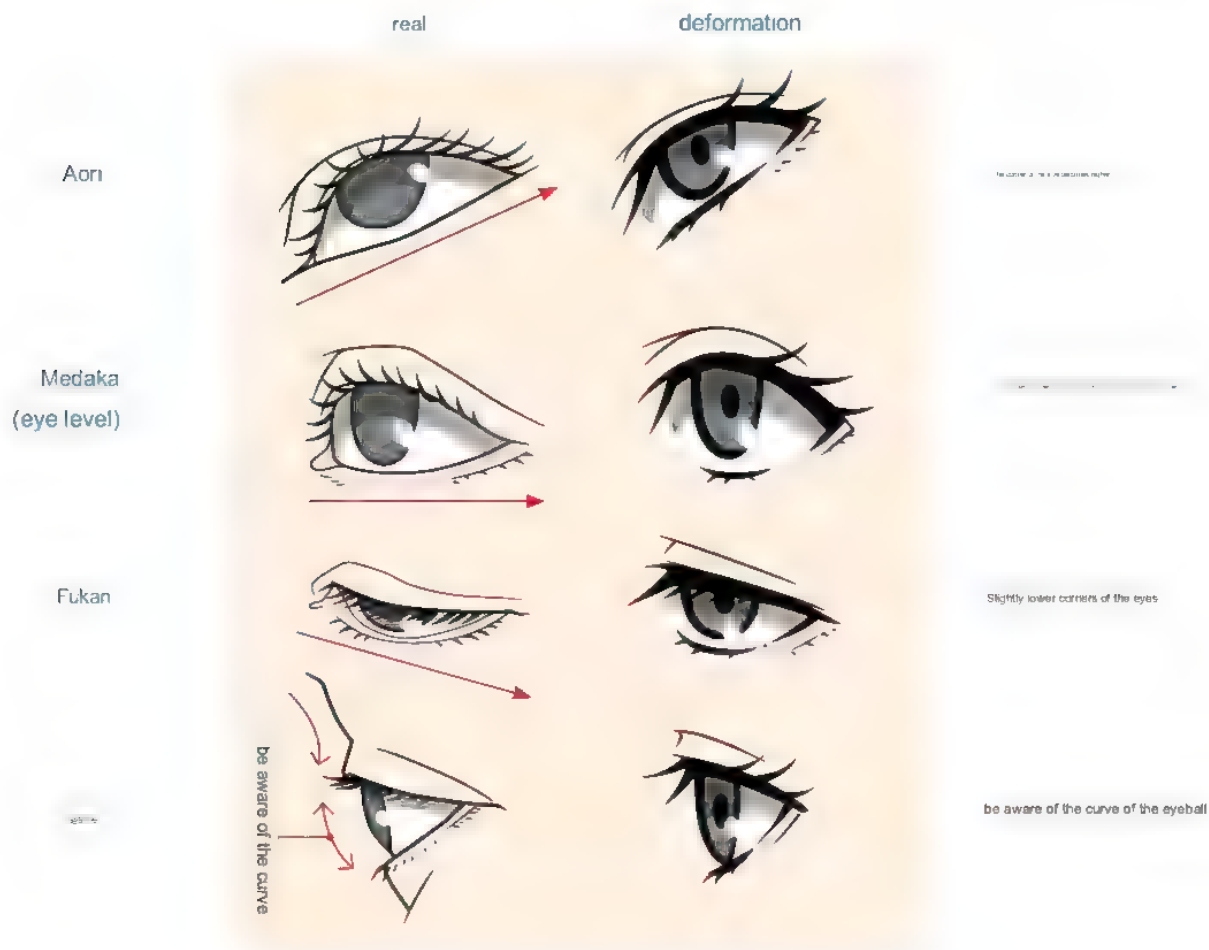
Let's see what parts are symbolized for the actual eye. When you draw an illustration, you can see which part corresponds to the actual eye.



Angled eyes

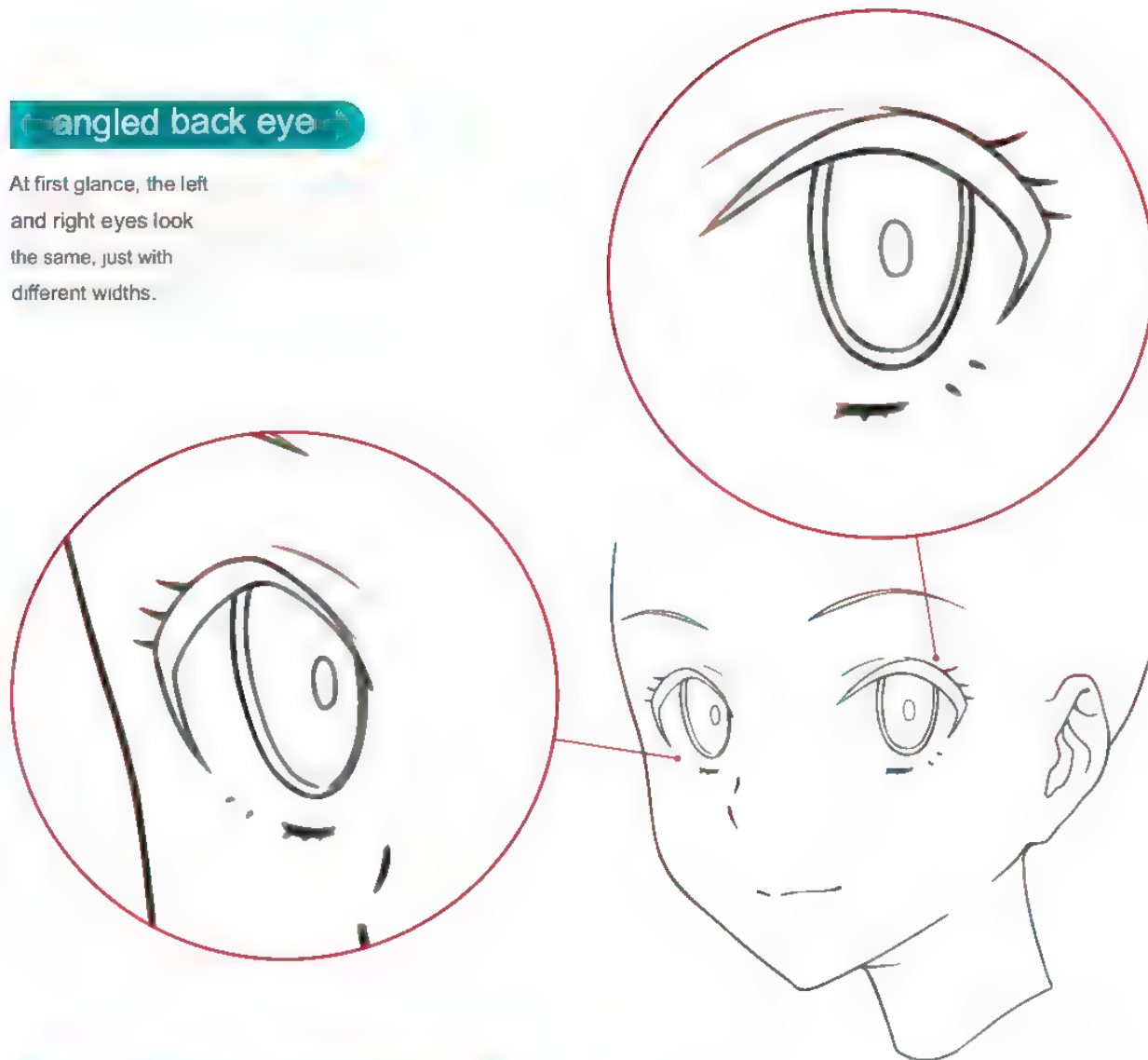
The eyes themselves are curved in a gentle spherical shape rather than flat. When drawing angled eyes such as tilting, slanted faces, etc., change the curve of the outer corner of the back eye and the inner corner of the front eye.

Be aware of the



Angled back eye

At first glance, the left and right eyes look the same, just with different widths.



Perspective is applied to the back eyes

When drawing an angled face, do you draw the eyes that are in the back somewhat small?

Then why do you draw small?

I think it's easier to understand if you simplify

it and think of it as a rectangle. There is

almost no perspective on the front eye, so it

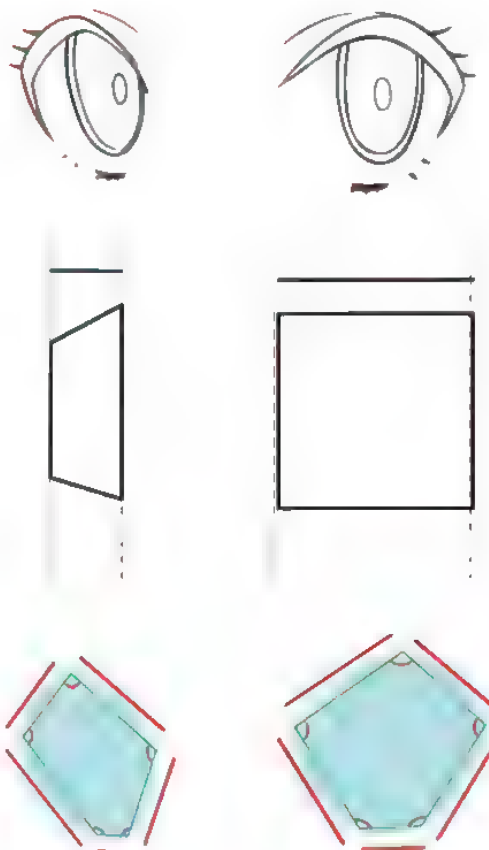
looks square. Also, since perspective

is applied, the angle of the eyes may be

understand Draw

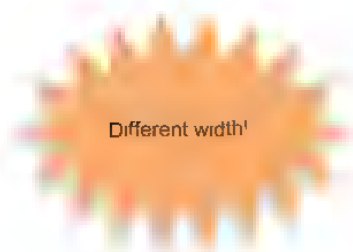
with a firm awareness of the difference in the width and angle of the eyes.

different



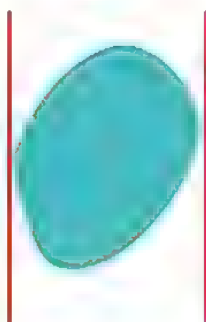
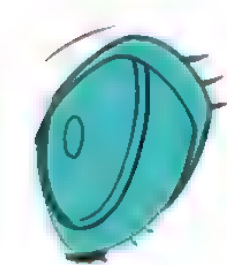
Compare the width

First, let's compare the front eye and the reversed back eye.

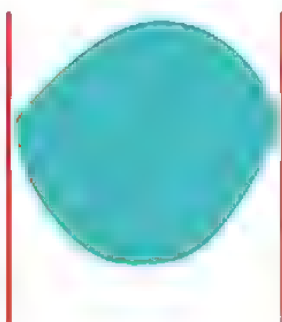
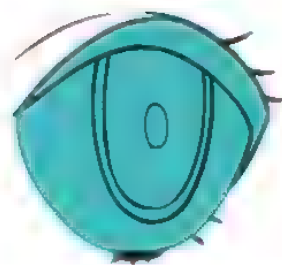


The eyes are on the curved surface of the face. The back eye is at the edge of the curved surface, so the width is narrow.

Inverted back eye



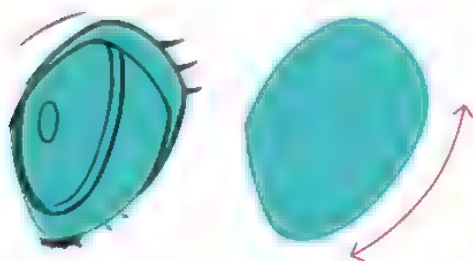
front eye



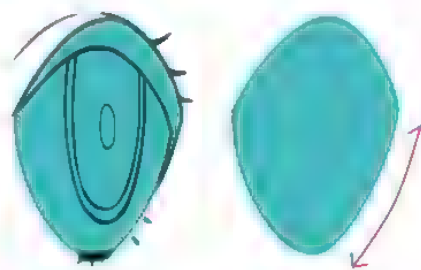
Compare by aligning the width

Next, let's compare the front eye and the back eye with the same width as the back eye. Even if the width is the same, the eye shape is different.

Inverted back eye



The front eye is the same width as the back eye



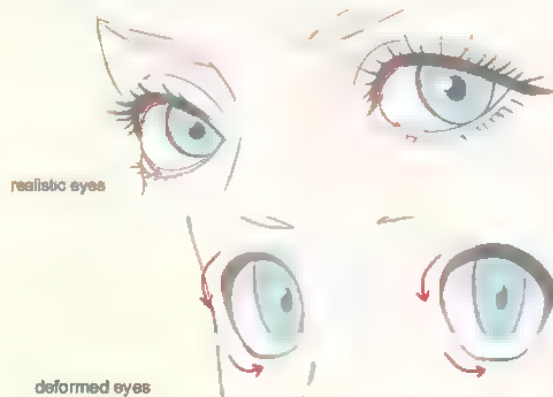
Different shape!

When you observe it, the curve of the outer corner of the eye is different. I think it's easy to understand if you just look at the silhouette.

Point

Pay attention to the curve of the eyes

If you look at real eyes, you can see that the lines on the outer corner of the eyes are sharply curved. When drawing the eyes in the back, you can draw a three-dimensional face by keeping this curve in mind.



Various eye shapes

The basic eye shape is a hexagon

The shape of the eye is basically made up of hexagons. Various types of eyes can be created by transforming this hexagon



Basic



1

bright



tree eye 2



drooping eyes 1



drooping eyes 2



Detail 1



eye 2



Jig eyes



point

Drawing closed eyes

I can draw eyes that are wide open, but with a smile

Don't you think it's difficult to draw

different eyes when you smile? By drawing with a firm

awareness of the highest part of the eyes, you can draw different parts of the eyes, such as slanted eyes and droopy eyes, even when the eyes are smiling. to do

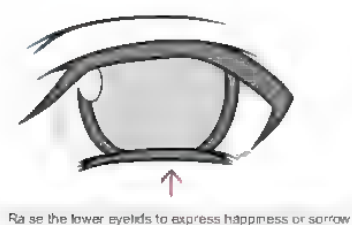
You can



How to make eye expressions

In addition to the basics of the eyes, let's create an expression in the eyes by moving the eyelids.

happy



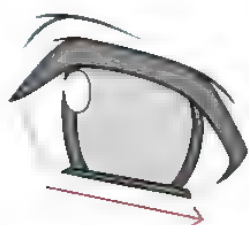
Raise the lower eyelids to express happiness or sorrow

surprise



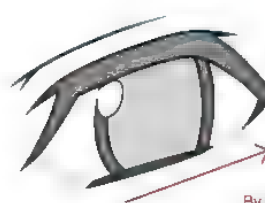
Move the eyelids away from the eyes to express
surprise and innocence

Emphasis on drooping eyes (bearish)



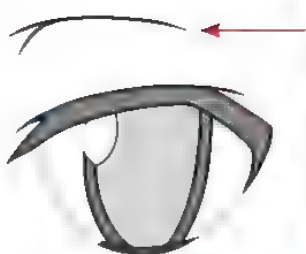
Emphasize drooping eyes by drooping
the lower eyelids as well

Crimson emphasis (bullish)



By lifting the lower eyelid as well, the
eyelids are emphasized

disappointed



By separating the line of the upper eyelid,
Express downcast and quiet impression



The eyes are small and commonly called sanpaku eyes. The expression of
madness and the fact that the root is used in the gap of a good person

Simplified expression by drawing
the eyelids to the side



Point

three eye points

make emotions with eyebrows

You can express whether you
are angry or sad

The height of the
corners of the eyes creates
personality

Eyelashes create individuality (authority) The
way you draw your eyelashes creates your individuality

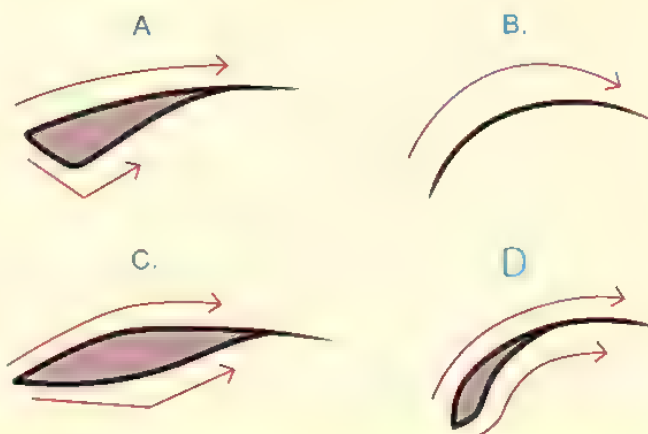


The pupil of the eye is mortar-shaped

How to draw attractive eyebrows and eyelashes

Q. Which eyebrows are natural?

In fact, the four eyebrows on the right are all commonly seen NG eyebrows. You might think it's not that strange, but when you look at how the eyebrows actually grow, you'll notice that it's unnatural.

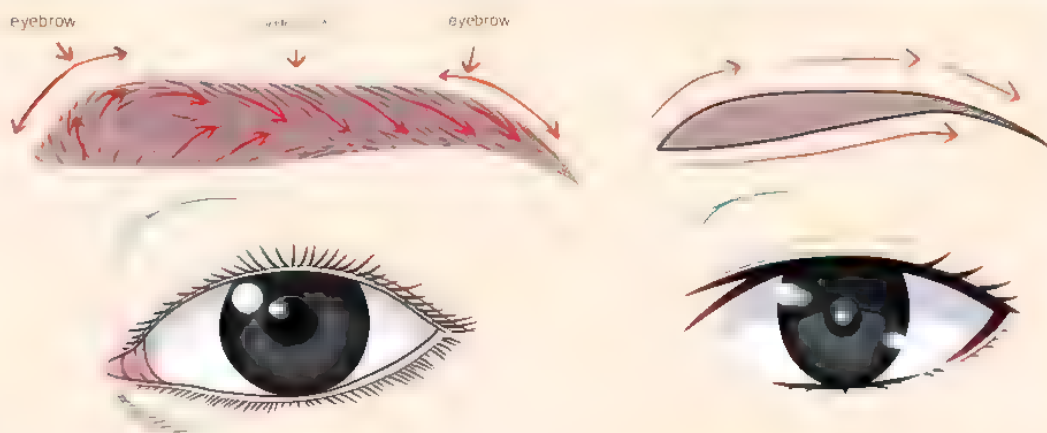


Know the flow of eyebrows

Eyebrows can be classified into three main parts: the inner part of the eyebrow, the middle part of the eyebrow, and the outer part of the eyebrow.

Be aware that the upper line gently curves and the lower line forms a large S shape. Looking at the NG example in the previous Q, the actual hair flow

is different. If you draw like this, there will be no expression and it will give a strange impression. When you intentionally want to eliminate facial expressions, etc. It's better to hold back as long as you can.



real

deformation

How to draw eyebrows without slipping

1

Draw a curve that matches your emotions

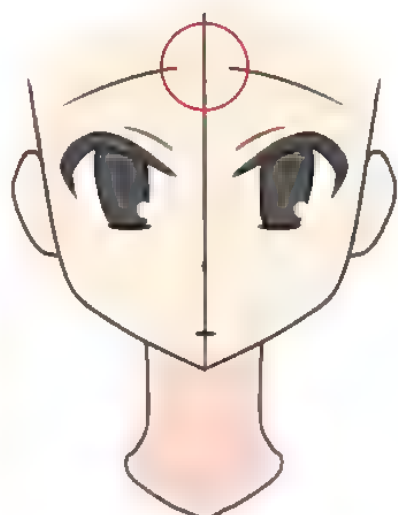
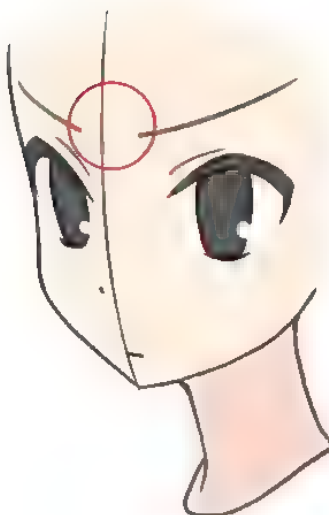
Draw lines along the shape of the face at the position of the eyebrows



2

Erase the center

Erase the center line of the eyebrows.



3

Shape the eyebrows

Complete by drawing eyebrows according to ②

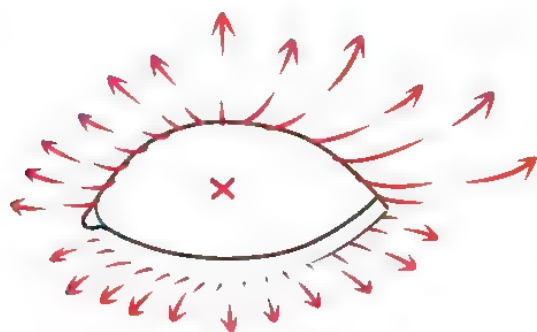


How to draw attractive eyebrows and eyelashes

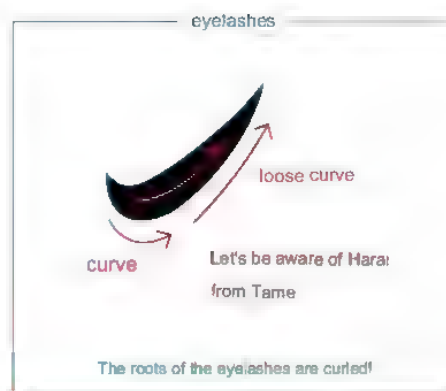
How to draw attractive eyebrows and eyelashes

Let's know the flow of eyelashes

Eyelashes grow radially from the center of the eye. Each eyelash does not grow straight, and the root is greatly curved. You can draw beautifully if you draw with an awareness of the curve from the root.



Eyelashes grow radially from the center of the eye.



All about eyelashes

Make several eyelash patterns with the same eye shape Saw.

What's here is just a small part of it. In recent years, the pattern doesn't have much features on the face.

In this way, the iris processing of the eyes and the way of drawing the eyelashes making a feature.

It's just a symbol for realistic eye shape and eyelash growth, so let's observe carefully before drawing.

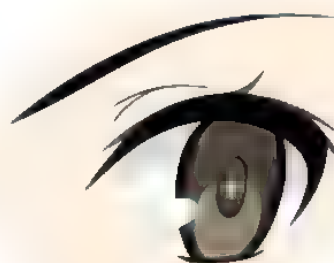
no eyelashes



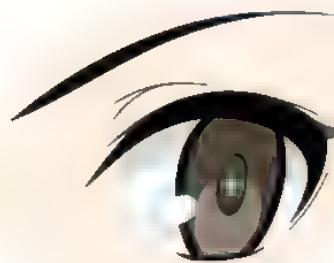
Bashibashi eyelashes



less eyelashes



Eyelashes only on the side



Column

Expression is determined by the height of the eyebrows

Some of you may feel that your drawings lack facial expressions, that you can't see them when you're smiling or when you're sad

Now pay attention to the height of the eyebrows in the picture of the man and woman here. At first glance, the facial expressions may look different, but the shape of the eyebrows is actually the same real human

When expresses emotion, the emoticon "><" or "(_)"

It doesn't come in an easy-to-understand format.

Then, how to change the expression is defined as "the muscle that moves the eyebrows" in microfacial science. First of all, before using an easy-to-understand cartoon-like expression, I think that even just being conscious of the height of the eyebrows will make a difference in how to create a facial



standard

Please try to hide the eyebrows of this troubled face with your fingers

Then it looks blank, doesn't it? Now

remove your finger and look again. It looks like a troubled expression. In other words, it

is no exaggeration to say that many facial expressions are determined by eyebrows



Strength



power in the eyes

Brightness



fun happy

lower eyebrows



raise eyebrows



What is the gap in the middle of the b?'

Q. Which way to draw a natural mouth?

First, look at the diagram on the right. Both have gaps in the middle of their mouths.

This can be an illustration or a cartoon

It is a common expression

So which one looks more natural, A or B?

do you

The correct answer is A. The reason

why A looks natural can be found by

knowing the structure of the lips

A.



B.



Know the structure of

The realistic mouth has an M-shaped cleavage in the center of the lips

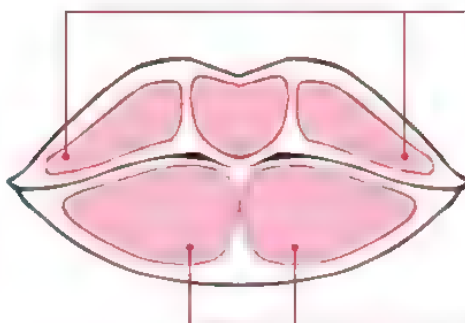
However, if I draw here, the shape will become too realistic. I didn't draw

the center of the mouth because I took the method of "not drawing on purpose" to avoid this realism.



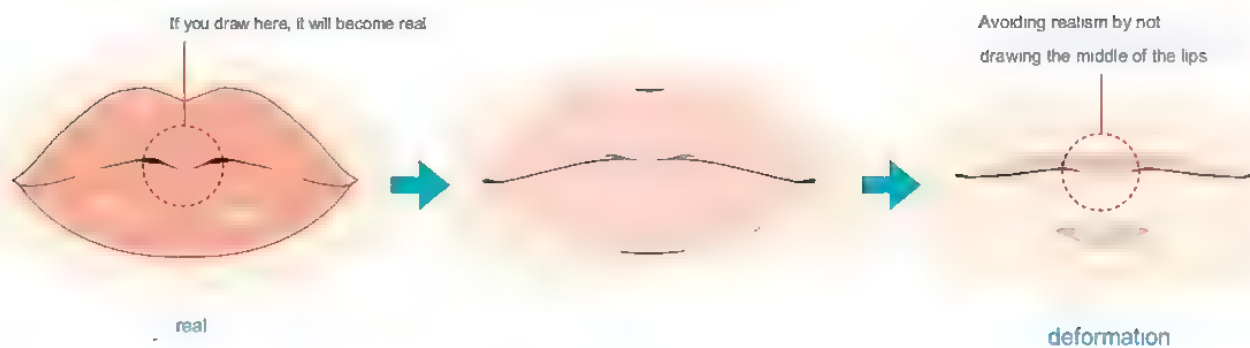
The figure on the right shows the parts of the lip muscles

lip muscles



When you smile, the muscles on the left and right sides of your upper lip move diagonally upward, and when you're worried or sad, your lower lip moves downward

The lower lip is thicker. In the case of 2D drawings, I often focus only on the lower lip.



● be aware of the center

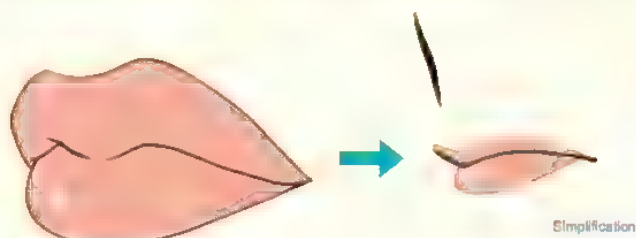
When drawing a slanted face, it is a good idea to be conscious of the fact that the teeth are curved, and to cut the center of the mouth when viewed three-dimensionally



POINT

M in center of lips

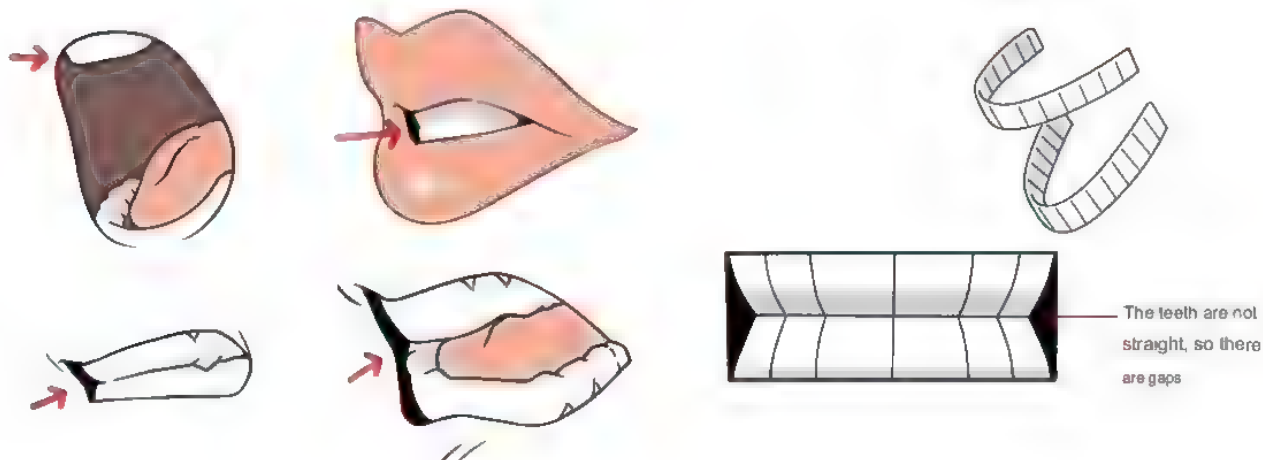
The lip knot is in the shape of an M. When drawing a slanted face, you can create a three-dimensional effect just by being a little conscious of the M shape.



(be aware of the curve of your teeth)

● way of teeth

When drawing an open mouth or a slightly open mouth, the teeth are not straight and curve inward toward the bite. can draw



Column

Tips for drawing beautiful lines

Where do you look when you draw a line?

I guess you are not very conscious of it. I

often hear people say, "I can't draw a line well"

or "I can't draw where I want because it's

rattling and wobbly."

That is, "I draw while looking at the pen tip and cursor."

People who

can draw clean lines never look at the pen tip or cursor.

plug

If you watch a video of someone who is good at inking, you'll notice that sometimes they miss a few times before

drawing

It's the same as a baseball or golf swing what kind of movement

By imagining what you want to do, you will be able to draw accurate and clean

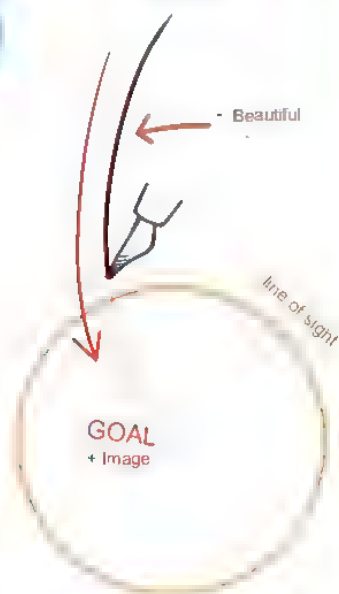
lines In addition, the

lines are the same as the letters, and they are "inside and out" and "tome, wing,

"Harai" is important, so be aware of it.

OK

START



NG

START



make facial expressions

By making a "tame" at the end of the mouth, you can emphasize the corners of the mouth and create a facial expression. You can create a subtle expression by raising or lowering the corners of your mouth, even just a little

You can make a facial expression without a tame, but with a tame you can create a facial expression that is easy to convey

Point

line charge

In calligraphy there are tricks to writing beautiful characters such as "tome" and "harai".

For the lines in the illustration, I emphasized (thickened) the overlapping parts and edges to express a three-dimensional effect and draw lively lines

You can Emphasizing

overlapping parts and ends of lines is called "tame" here.

I'm calling it

NG



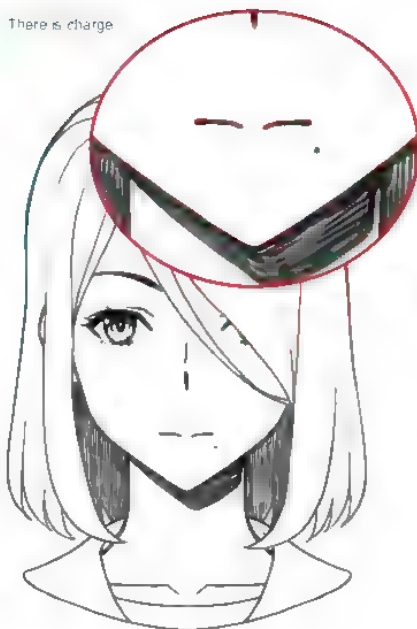
OK



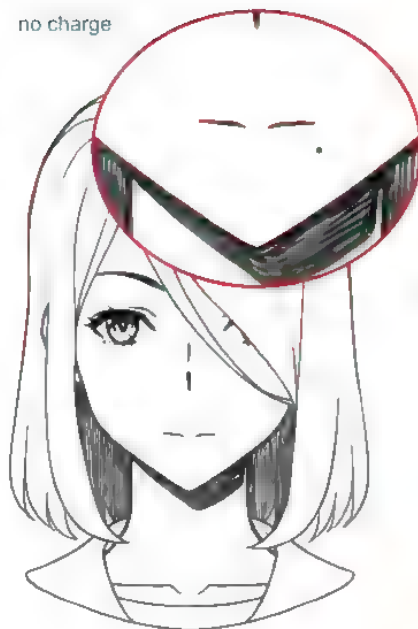
facial expressions

If you draw the corners of the mouth with only a straight line, the expression will look weak.

There is charge



no charge



The tone on the corner makes it easy to understand the expression even in the picture of the draw

smile

OK

NG



Open (Small)

OK

NG



smile

OK

NG



Ham.kami

OK

NG



OK

NG



fear ess

OK

NG



Get to know different nose shapes

Q. Which nose is correct?

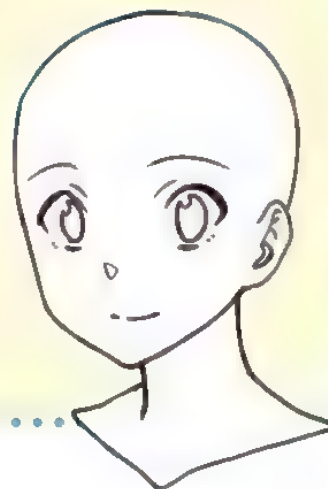
Does nose A or B look correct? Do both look correct? Correct!

Actually neither nose is wrong yeah Depending on which part of the nose is drawn, the nose can be represented in various ways. Let's draw according to the atmosphere of the picture and the view of the world

A.

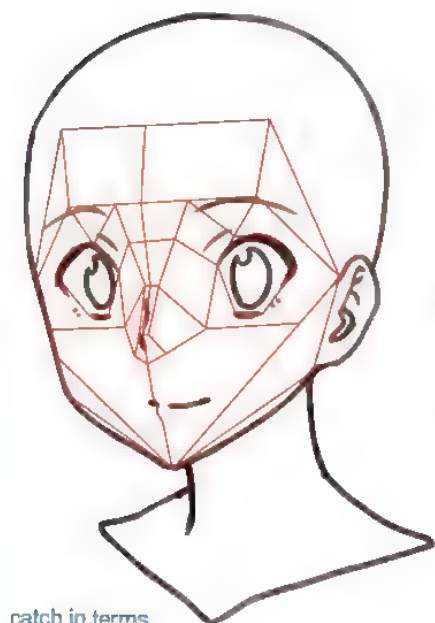


B.



Among the parts of the face, there are many different ways to draw the nose, but if you know which nose line to draw, it is easy to draw.

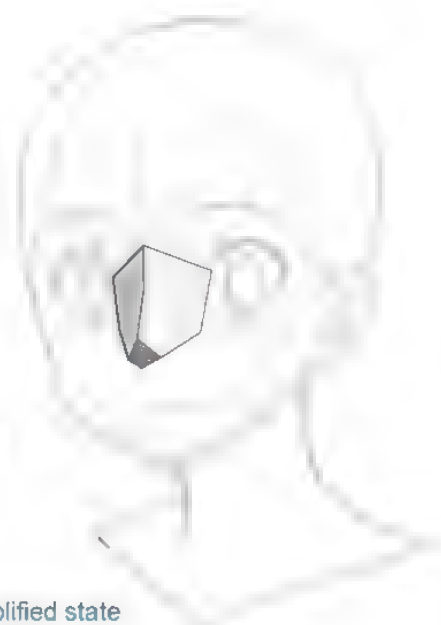
First, let's memorize well what kind of three-dimensional surface is hidden in the nose



catch in terms



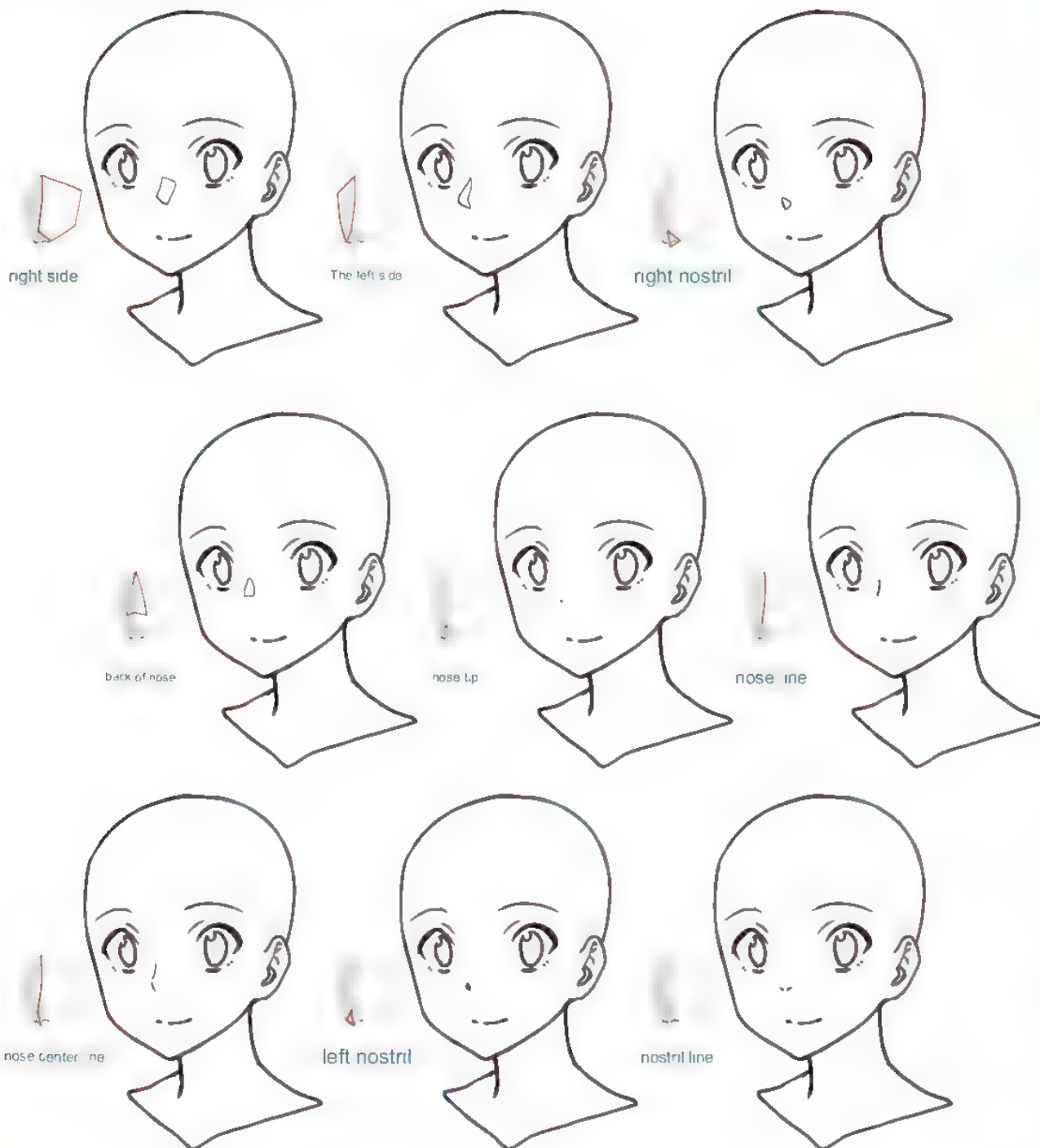
Only the nose is pulled out



simplified state

Various nose shapes

Now let's see the different patterns in action.



Column

There are A and B pandas.

Which one looks prettier?

Most people would probably answer A.



The secret of cuteness The difference between these two is the position of the nose and mouth. The position of the nose is especially important, and for Kitty Doraemon and Anne the position of the nose is important!

A common feature of mascot-like characters such as Panman is that they are drawn according to the rule that if the nose is drawn near the eyes, I will look cute

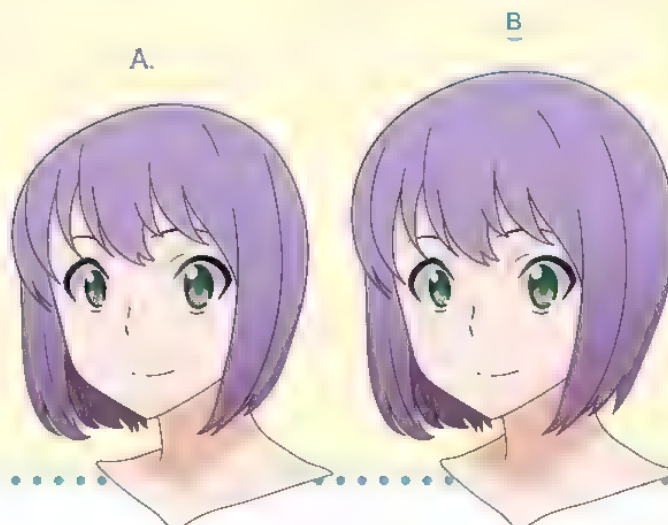
This is also called "baby balance" and is common to baby balance in animals in general.

It is the back of the head that makes the face look bigger

Q Which face looks bigger?

Which face looks bigger, A or B? B's head is bigger, but doesn't A's face look bigger?

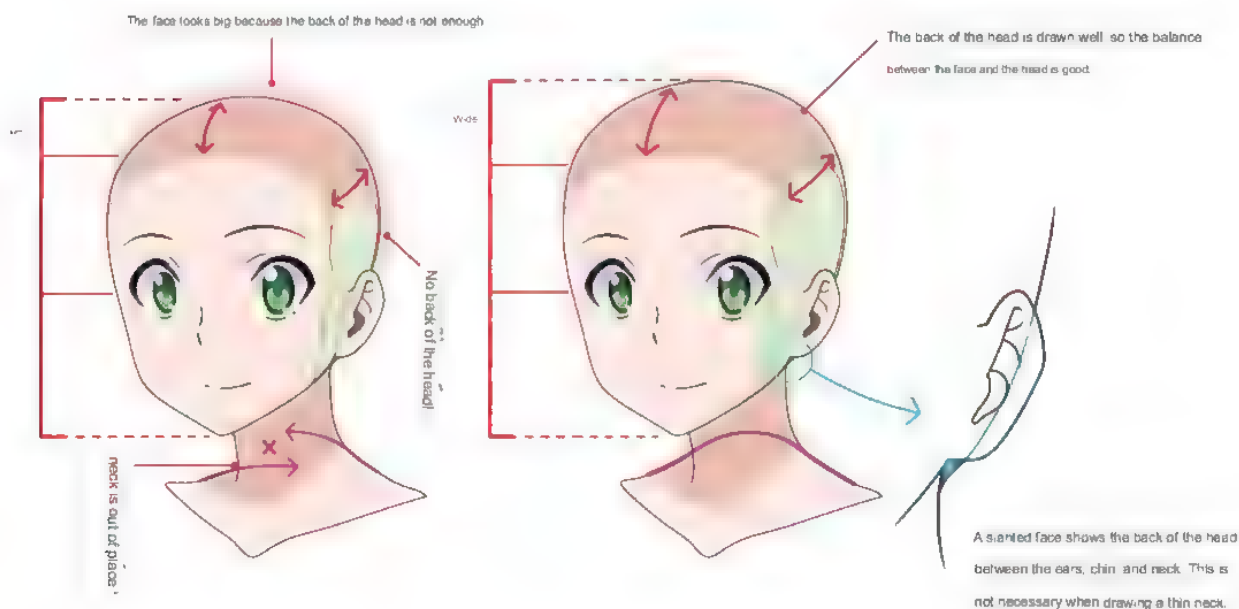
Both have the same contour size. So why does A look bigger? This is not a problem with the facial features, but is often due to a lack of volume in the head, especially the back of the head.



Know your balance

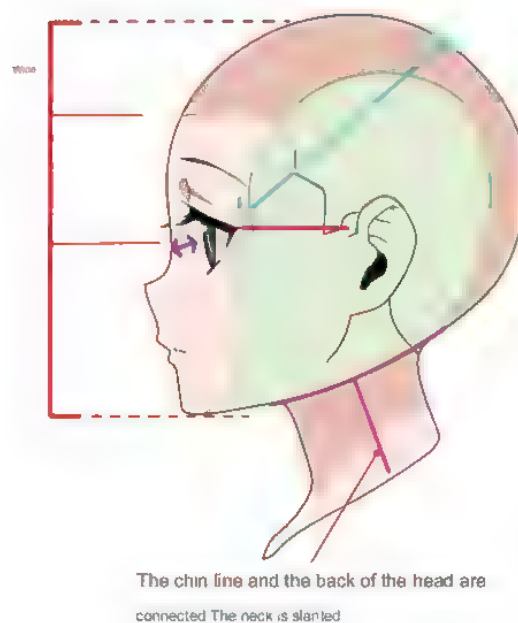
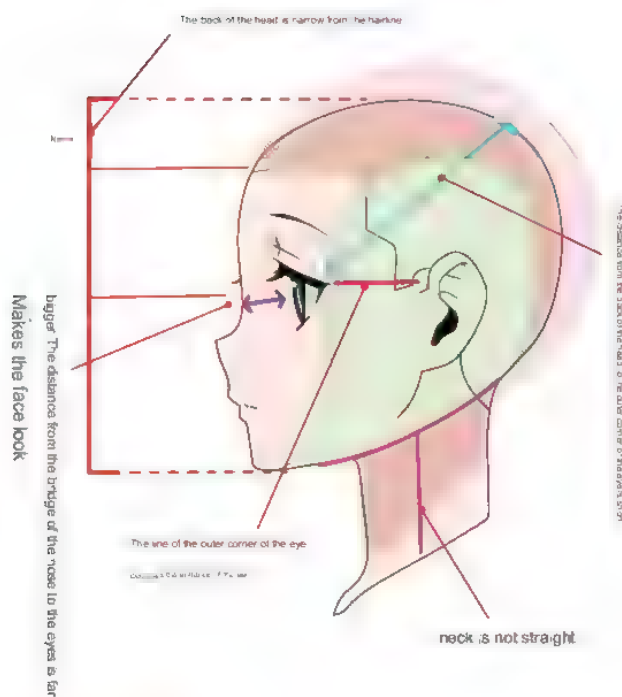
● d agona

Don't you think that the face of the character you drew looks big? I'm sure you've had the experience of re-drawing many times because you're worried about reducing the facial parts, and then you can't get the balance with the whole body. Let's take Q's hair and see it in the body.



● profile

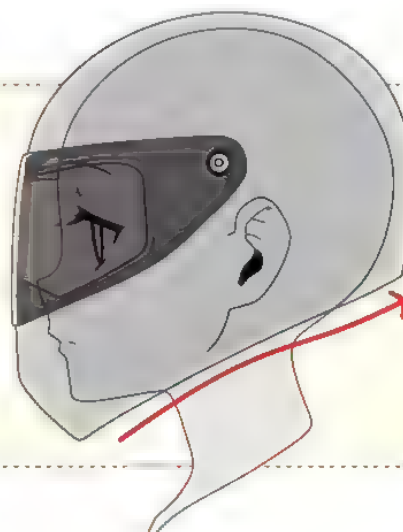
The profile is the same, and if the back of the head is small, the face looks large.



Point

Let's image the shape of the head as a helmet

When drawing the head, it will be easier to balance if you draw the image of a full-face helmet. Especially if you pay attention to the line from the chin to the back of the head you can see that it is cut diagonally.



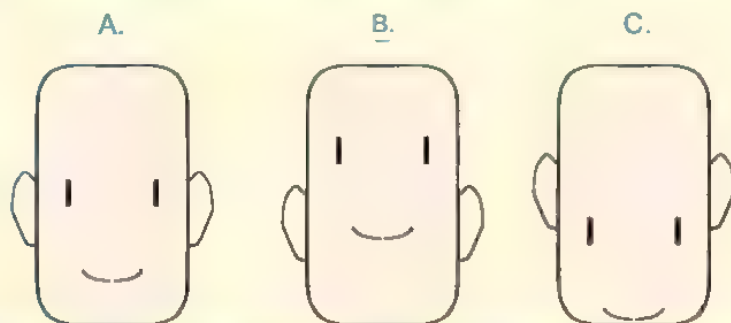
Tips for sculpting the face

Q. Which is Aori and Fukan?

The diagrams below are simplified drawings of "Aori", "Fukan" and "Medaka (eye level)" respectively.

Can you tell which is

which? Actually these three, The outline is drawn in the same shape. The difference is the positional relationship between face parts (eyes, nose, mouth) and ears



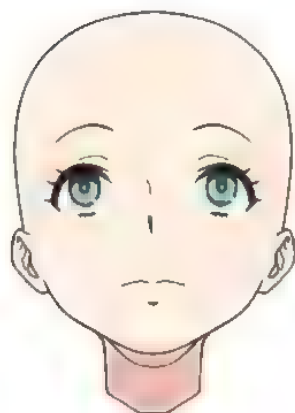
In other words, regardless of the shape of the eye, the important thing is the position of the parts

It is a good idea to remember that if you draw the face parts on the upper side of the face and the ears on the lower side, it will look like the panorama, and if you draw the face parts on the lower side and the ears on the upper side, it will look like it.

Aori and Fukan

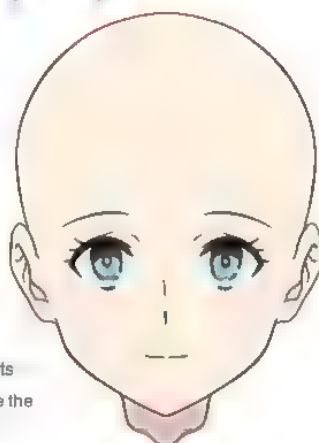
I made an illustration based on Q. See the NG

example. Even though the face is flat and tilted, the position of the eyes is strange, so it feels strange. It is important to be aware of the shape of the face, the position of the eyes, and the position of the ears.

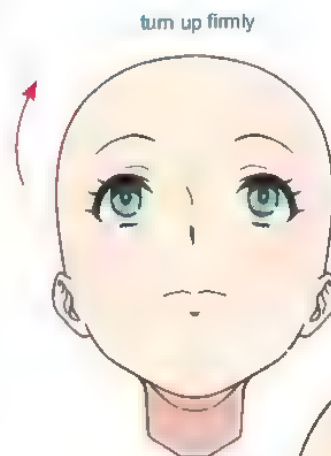


Even though it's tilted, the position of the eyes is too low

NG

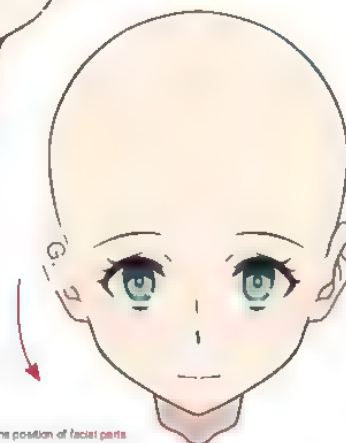


The head is large, but the parts such as the eyes and nose face the front, making the head look large



turn up firmly

OK



Pay attention to the position of facial parts

Various face angles

It is a pattern that draws the front, oblique, and horizontal angles with tilt, front, and overhang



How to draw a face: Tips for creating a three-dimensional face



When you draw a face, you often draw crosshairs and strokes in a circle, don't you? However, I often see people who misunderstand the meaning of this crosshair when looking diagonally or sideways.

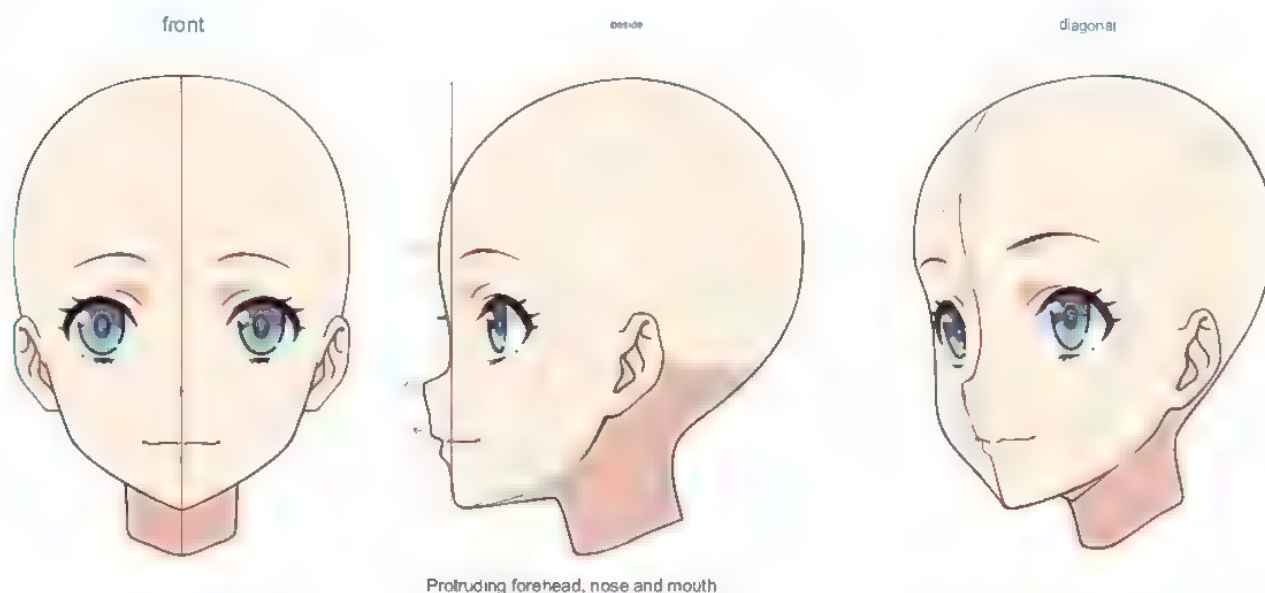
From the side, you can see that the forehead, nose, and mouth protrude even though the crosshairs are straight in front. The vertical line of the crosshair seen from the front is the line centered on the position between the eyebrows.

Therefore, when drawing a profile face, make sure there is a cross between the eyebrows.

Be conscious of Also, when

the face is slanted, the crosshairs show the unevenness of the side face.

If you keep in mind that it is reflected on the center line, it will be easier to understand the three-dimensional effect.



Column

nice viewing angle

Front, profile, oblique... do you know which angle looks best?

In fact, a 70-degree oblique face looks fine. This is because there is a lot of overlapping parts and the angle makes it look three-dimensional. Pay particular attention to the nose, back eyes, and cheek lines. You have a solid relationship. If you draw at this angle, it will look a little better, so give it a try!



Three-dimensional effect by lighting

Draw a reference example of the lighting of the head that is roughly common.

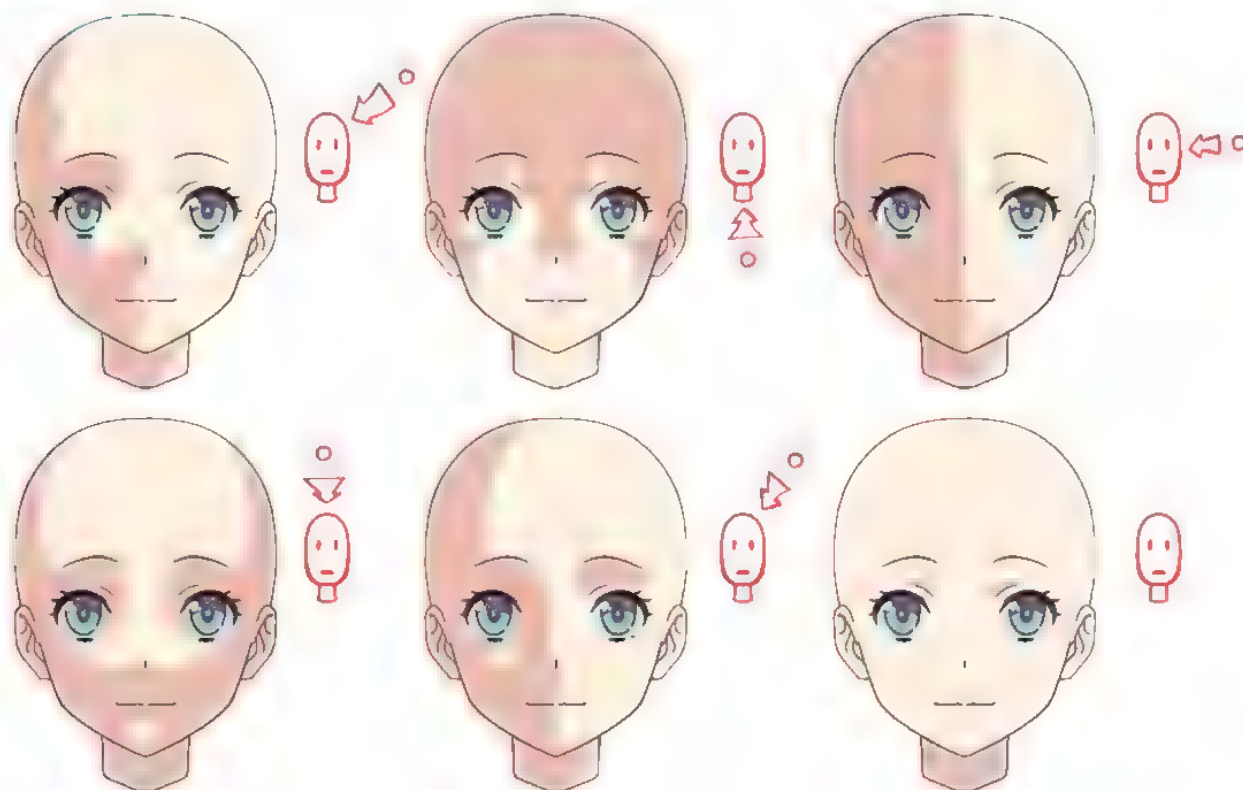
I tried.

If you know what kind of face you have, you can make it even more elaborate

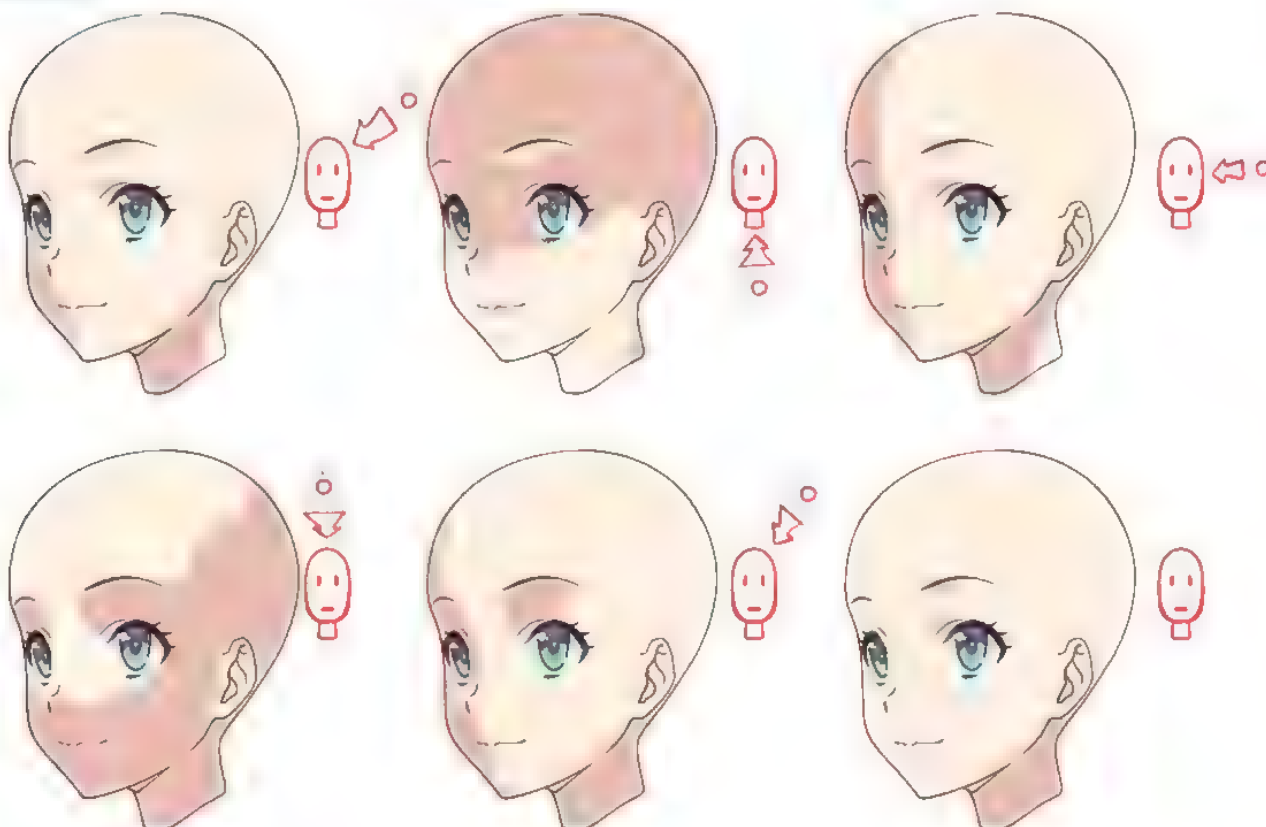
You can draw a soft shadow when drawing

Observe carefully.

front



diagonal



Draw natural hair with a random feel

Q Which one looks better?

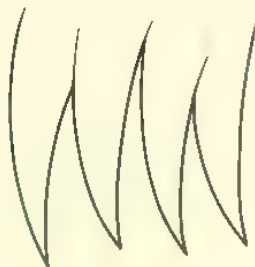
The picture on the right shows the bangs. Which one looks better?

Doesn't B look better?

A looks kind of monotonous.

I think some of you may be worried that your hair is flat and looks cheap. What could be causing this?

A.



B.



Let's draw a hair bundle

In many cases when you are worried that your hair is flat and lacks a three-dimensional effect when you draw it, the main factors are the lack of information about the hair and the broken anteroposterior relationship of the overlapping strands of hair

Organize your information

First, let's organize the information of the monotonous hair bundle.

1 Increase the amount of information

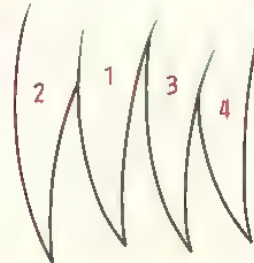
about hair 2 Arrange the context

Let's focus on these two points.

Point

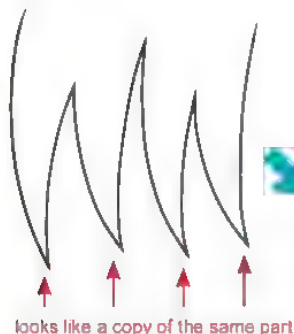
Be careful not to mess up the three-dimensional effect

If the front-rear relationship is wrong



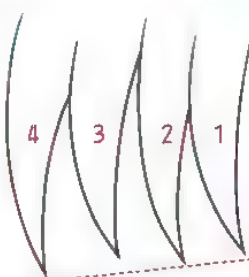
two-dimensional

Hair that looks flat.



context

First, let's fix the context.



The length is the same and looks monotonous

Irregular

I fixed the size of the hair bundle (irregularly and increased the amount of information

A sense of three-dimensionality has emerged



add s

I tried to fix it while being conscious of the S shape so that it would be smooth. ㊟

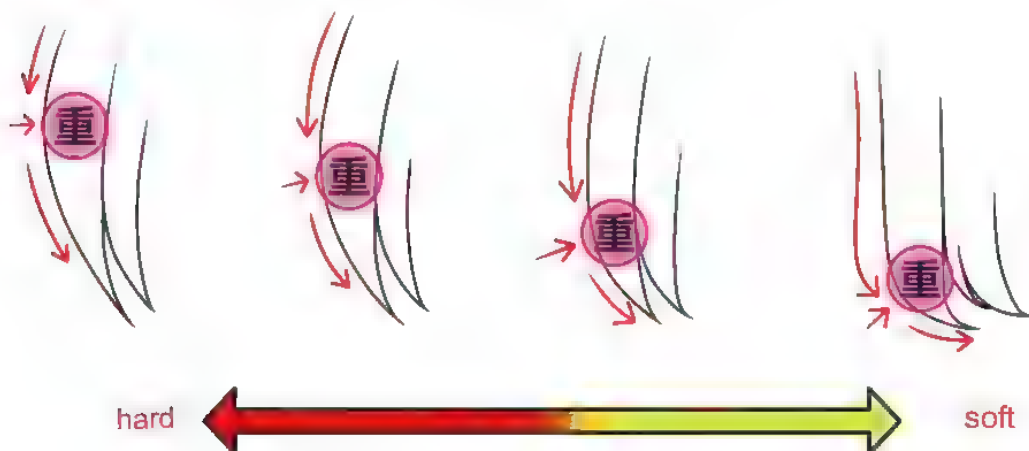


Express the softness of your hair

Gravity is applied to hair. where the gravity is applied to the hair
You can add changes in softness and hardness by drawing while being
conscious of the texture. For example,
hair that has been firmly set with hair styling products, etc., will resist
gravity, so be aware that the weight will be in the center of the strand

If you draw a curve, it will look stiff.

Conversely, if you want to draw smooth and soft hair, draw a
curve so that the weight is at the tip of the hair, and you
can draw soft and chewy hair.



How to draw hair

First draw the outer line of the tip of the hair, then
It will be easier to draw the inner line
along the line.

Remember, "The main is the outer line."
when

Draw the inner line without bending
and the outer line with a large

curve



draw the outside



draw inside



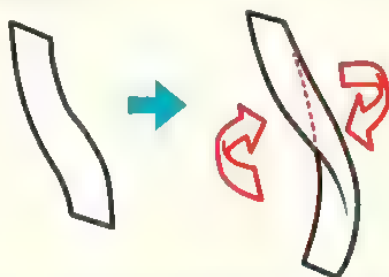
Complete



Point

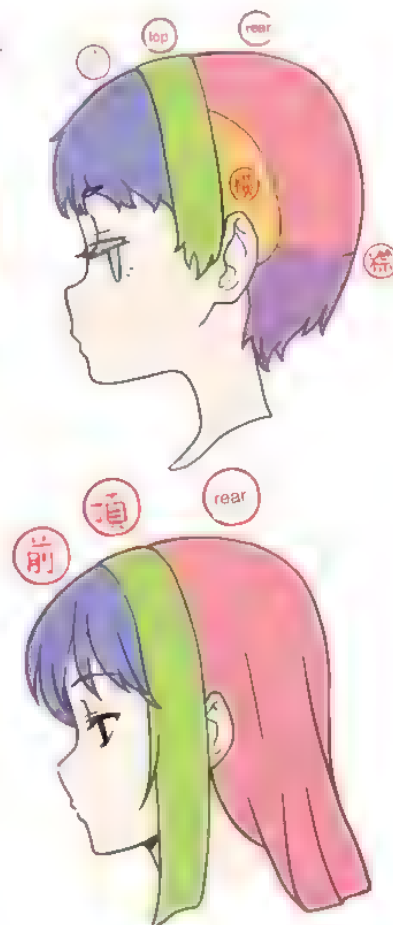
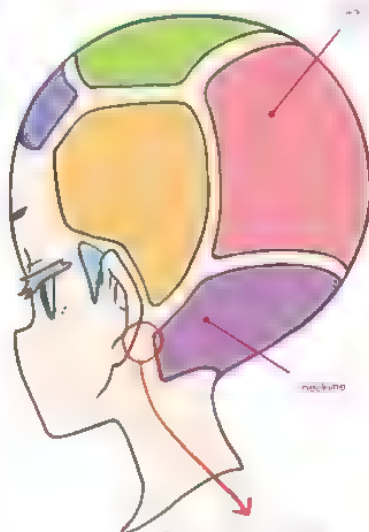
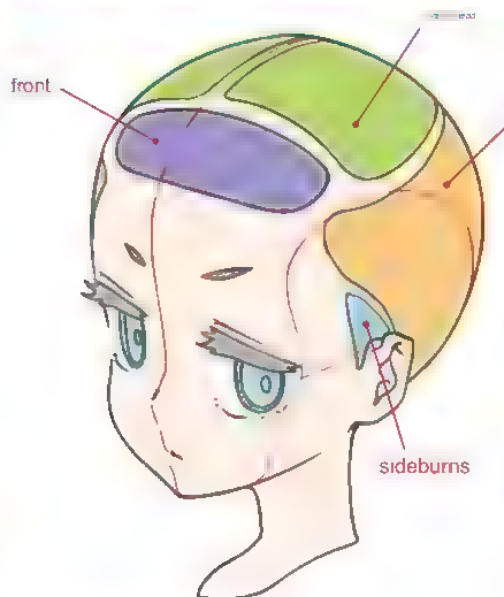
Make it look more three-dimensional

When drawing the hair beautifully, it would be nice to draw the thickness of
the hair thinner toward the outside to give it a three-dimensional
effect. In addition, if you draw a twist with the image of a twisted noodle,
it will be easier to create movement



Make the hair thinner
toward the outside for a
three-dimensional effect.

Draw hair with blocks in mind



The position where hair grows is roughly divided into six blocks: the front, sides, sideburns, top of the head (x 2), back, and nape. Considering the actual volume of the hair, it can be divided into 4 parts: front, side, back and collar.

bangs shape

In the bangs on the left, the two tufts in the center have the same shape, making it difficult to imagine the three-dimensional shape. The bangs are hemispherical, so be careful not to wrap them around.

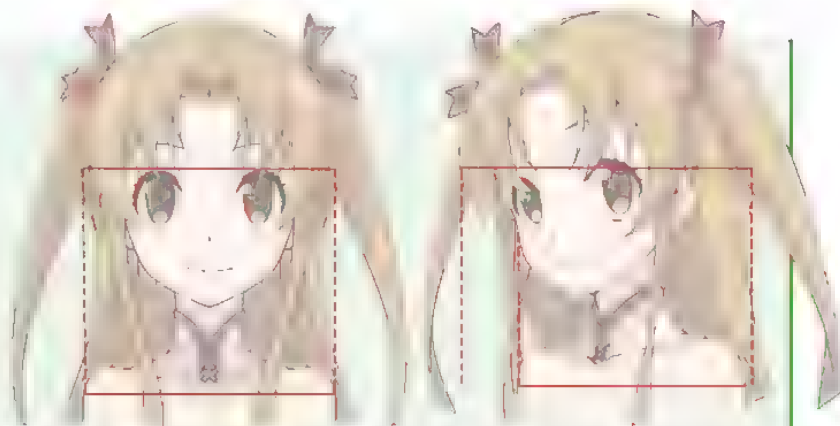


For long hair, you can think of it as three blocks because the neckline and the back of the hair are integrated.

Column

Balance between bangs and shoulder width

In the case of moe-s, the shoulder width should be the same as the volume of the hair around the upper eye lids to create a well-balanced look. If the picture is slanted, the width of the shoulders will appear narrower than the width of the head. In that case, it is better to create shoulder width with the position of the back of the head and the position extended downward from the cheek.

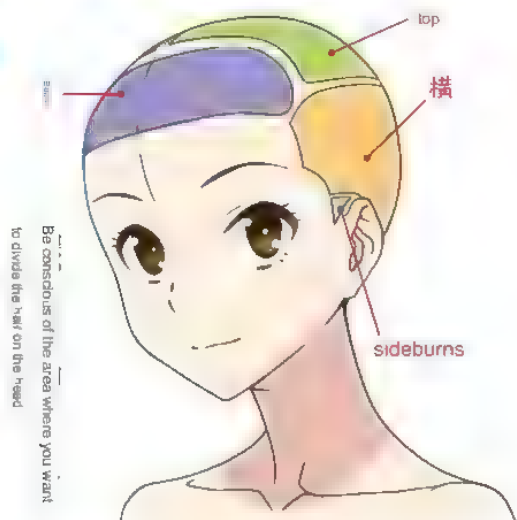


let's draw hair

Let's actually draw the hair with the blocks in mind.

1

imagine a block



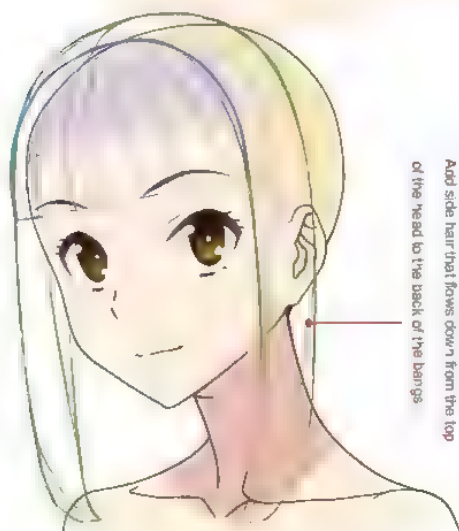
2

draw bangs



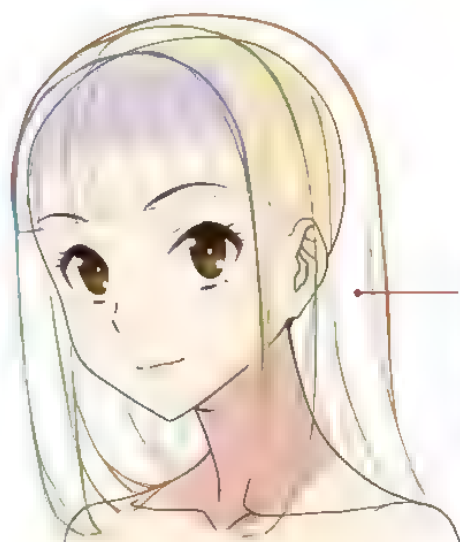
3

draw side hair



4

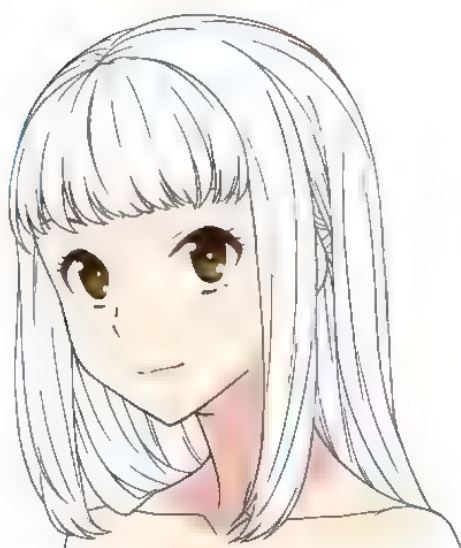
draw the hair on the back of the head



Draw natural hair with a random feel

5

From Atari to Line Drawing



With reference to the Atari line, same flow. Divide into smaller strands.

Keeping in mind the tips on the previous page, draw while randomizing the length and width so that it does not follow the

6

make a fair copy

By being conscious of the block. It's easier to understand the context.



After coloring, you are done

upper arm and forearm are the same length

Q. Which is your natural arm?

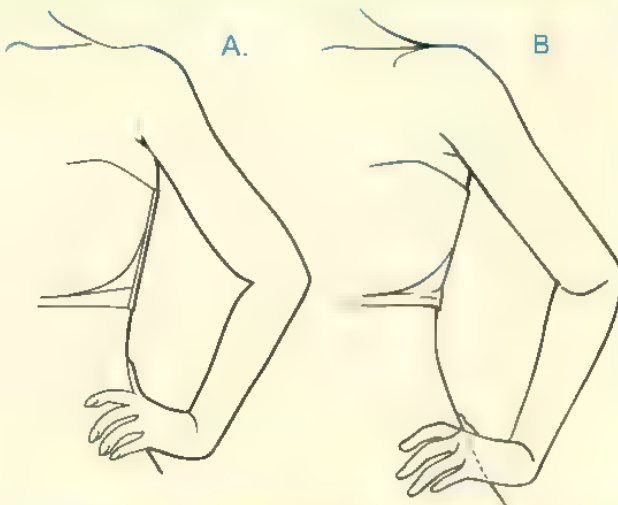
Which of the right figures looks like a natural arm?

Yes, it is

B So why

does A look

strange?



Know your arm balance

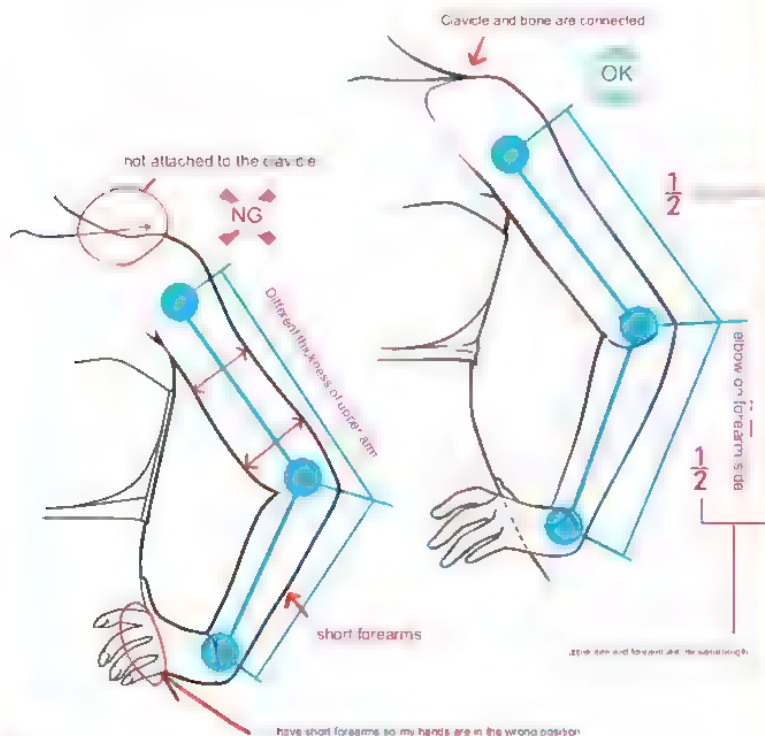
arm length

Let's see why A's arm feels unnatural. A common example of upper arm mistakes is extreme changes in width undulations. Be aware that the length from

the shoulder to the elbow and from the elbow to the wrist will be

the same

The clavicle connects to the shoulder

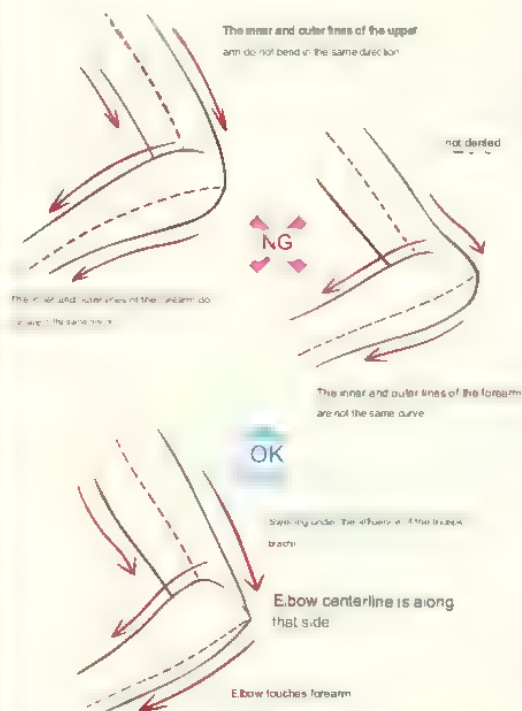


People

common arm mistakes

Here are some common wrist mistakes

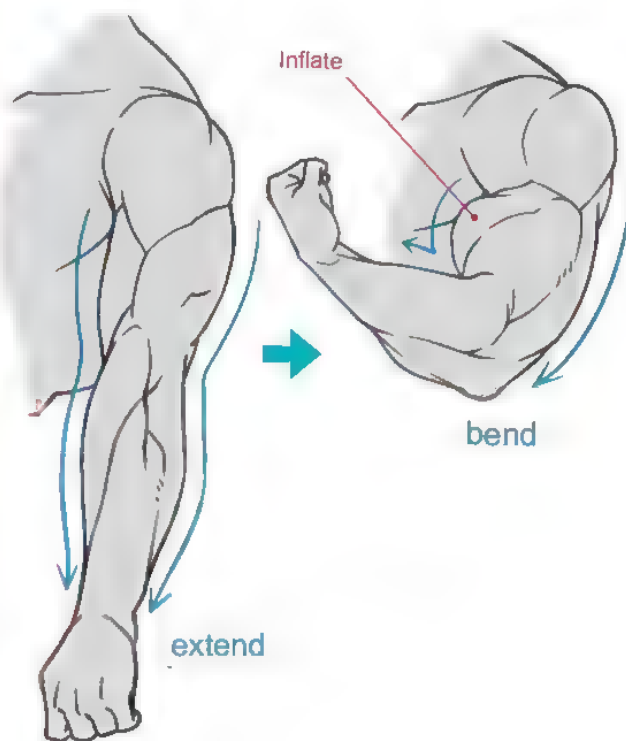
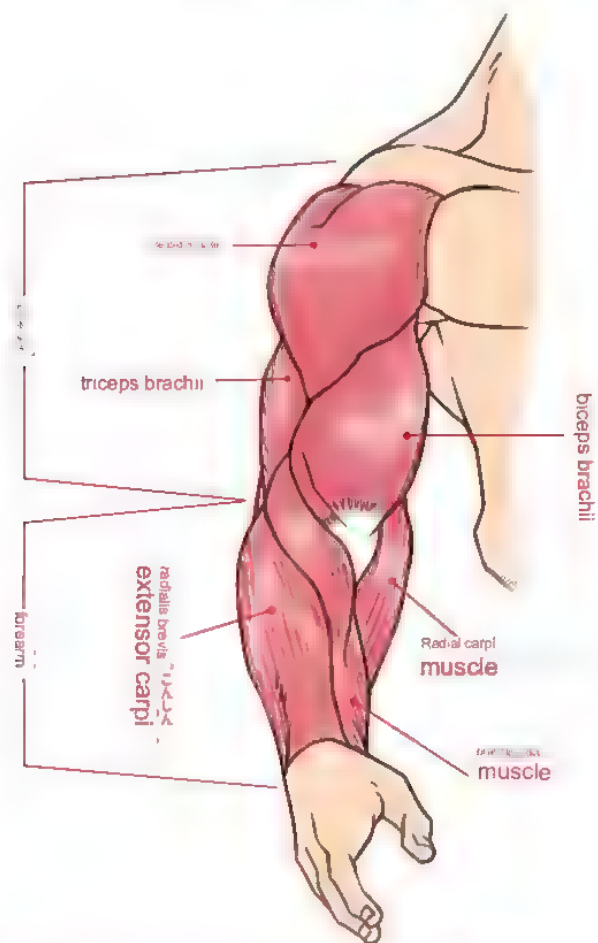
Arms don't bend in the same direction, and they don't bulge out in the same places front to back and side to side. As you can see from OK, one side is stretched and the other side is an S-shaped line



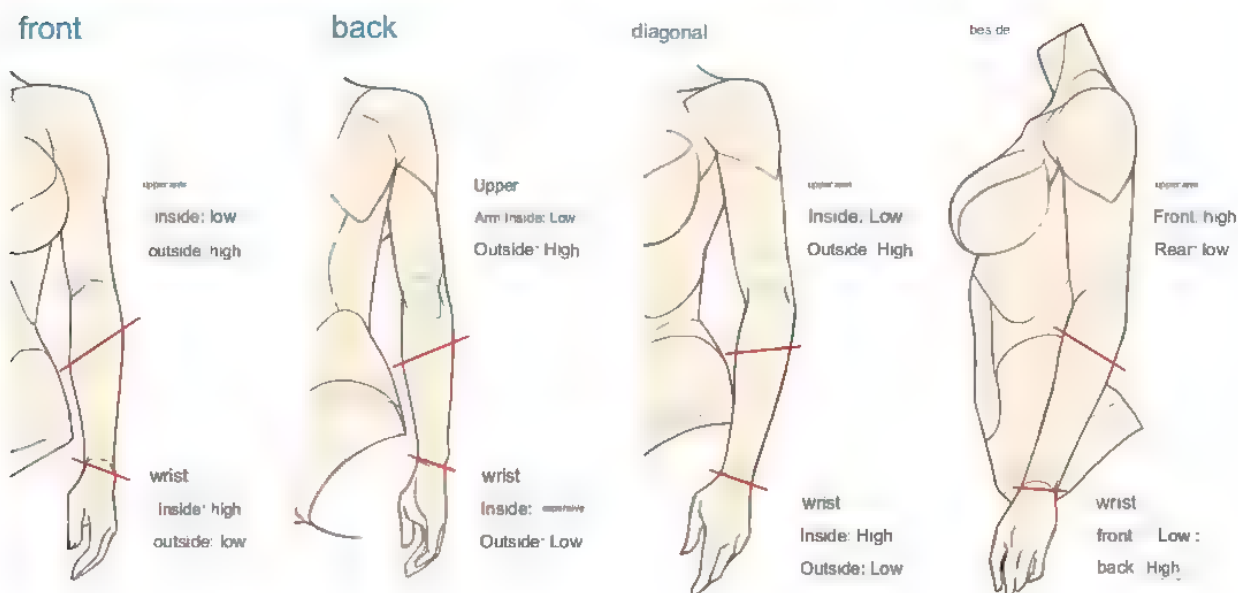
Learn the names and movements of muscles

Your arm has a complex set of muscles, but you should be aware of the contraction of the superficial muscles, especially the deltoids, biceps, and triceps. When the arm is extended, the S shape on the back side (triceps brachii)

increases, and when you bend your arm, the front (biceps) The S shape bulges out. This is the same for men and women.

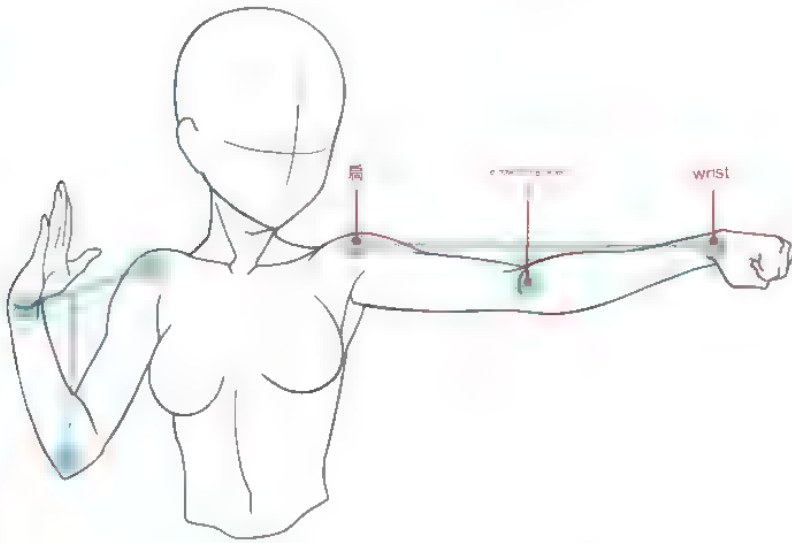


The inner and outer arms are different heights. Look at the difference in height at each angle.



elbow position when bent

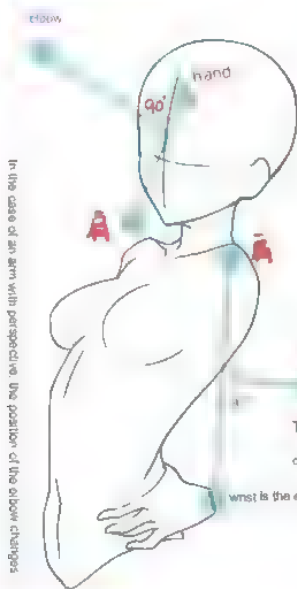
1:1 shoulder to elbow, elbow to wrist. So you can see that the elbow is always in the middle of the shoulder and wrist. Therefore, if you draw a line perpendicular to the center of the line connecting your wrist and shoulder, your elbow will always come to the end



elbow and arm position



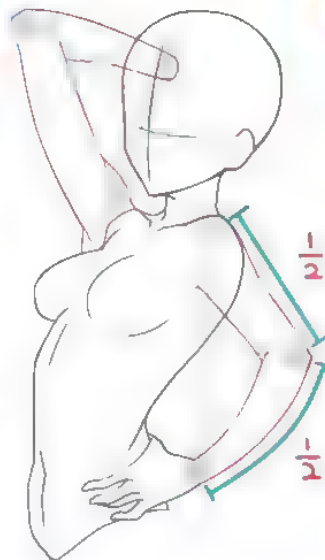
Determine shoulder and wrist position



In the case of an arm with perspective, the position of the elbow changes



draw the arm



The center of the line connecting the shoulder and wrist is the elbow and wrist.



Compare

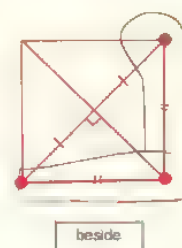
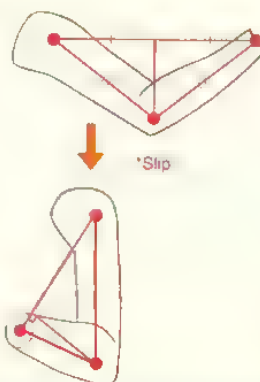
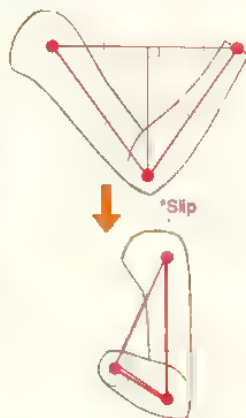


FIGHT!

angled arm

When you are straight on your side, the distance from the shoulder to the elbow and from the elbow to the wrist will be 1", but if the forearm is at an angle, such as when the forearm is protruding forward, the ratio will not be 1:1. This is because perspective is applied from the elbow to the forearm of

the end



beside



Perth

1:1 due to persaing like this

It will be gone. If you are conscious of perspective, you can use 1 in the same way, so it's a good idea to remember

let's draw an arm

be aware of the shape of the arm

Now that we know the shape of the muscles and the position of the elbow, let's draw the arm.

If you look at the bones (light blue center line), you can clearly see that neither the arms nor the legs are straight. What I want you to be aware of here is to make the joints thinner.

Let's make a firm "constriction". Also, there is a difference in height between the inside and outside of the forearm and wrist, so I will draw with this in mind.

think in simple symbols

First, imagine the shape of the arm and think about it with simple symbols.



combine symbols

Draw the rectangle and trapezoid with a slight shift.

2

shape up

cut

Since the outside will be higher, add so that the lower part will bulge out a little

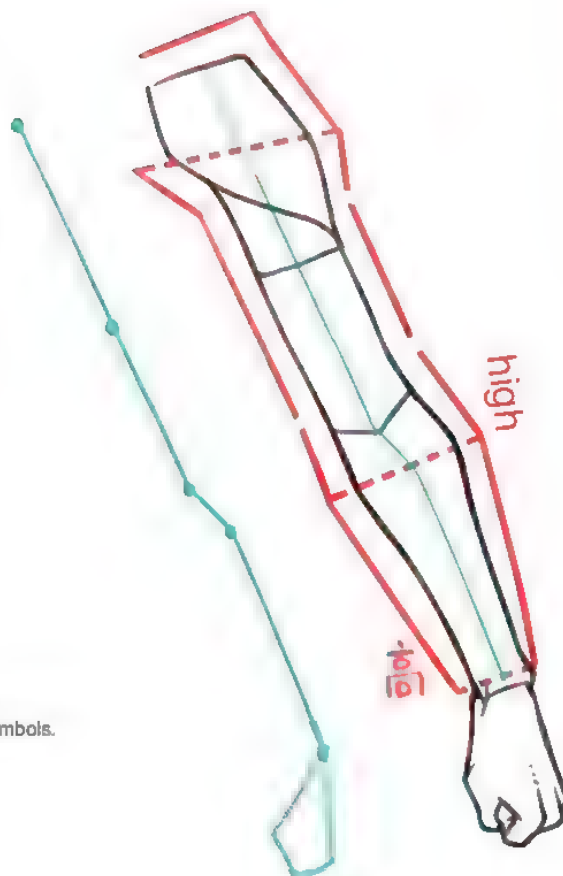
The displaced part becomes the elbow
Cut the protruding part and add the missing part

3

draw hands and shoulders

Finish by drawing hands and shoulders

outside of your wrist higher
Let's Make the



fingers are fanned

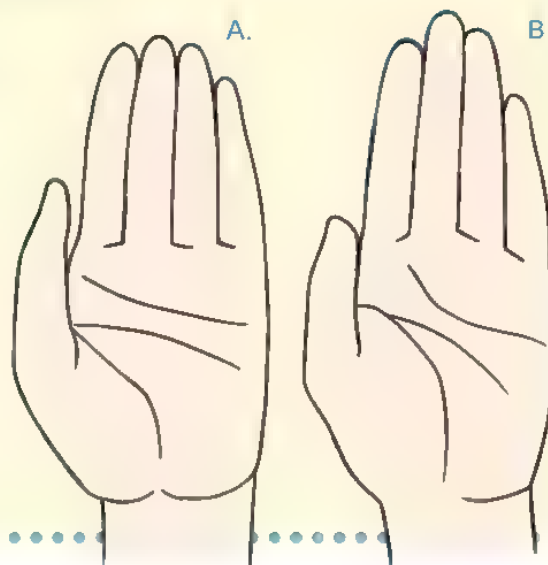
Q Which is the correct fingering?

See the diagram on the right, which is the correct fingering

Shall we?

The correct answer is B

In A, the fingers are parallel and the length looks almost the same. Your thumb looks a little long. B has a long, fan-shaped middle finger.



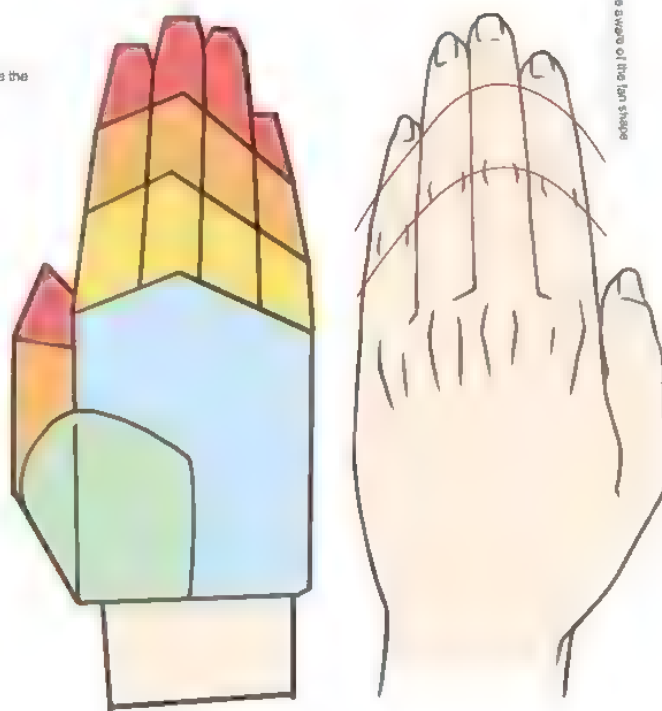
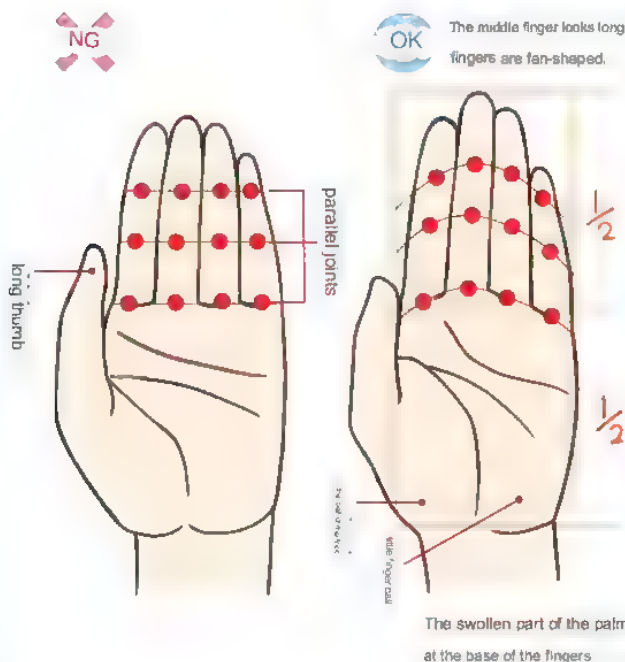
The finger joints are fan-shaped instead of parallel.

Finger to back length is 1:1.

The length of the index finger, middle finger, and ring finger are almost the same, but the position where the fingers attach is fan-shaped

The middle finger looks long

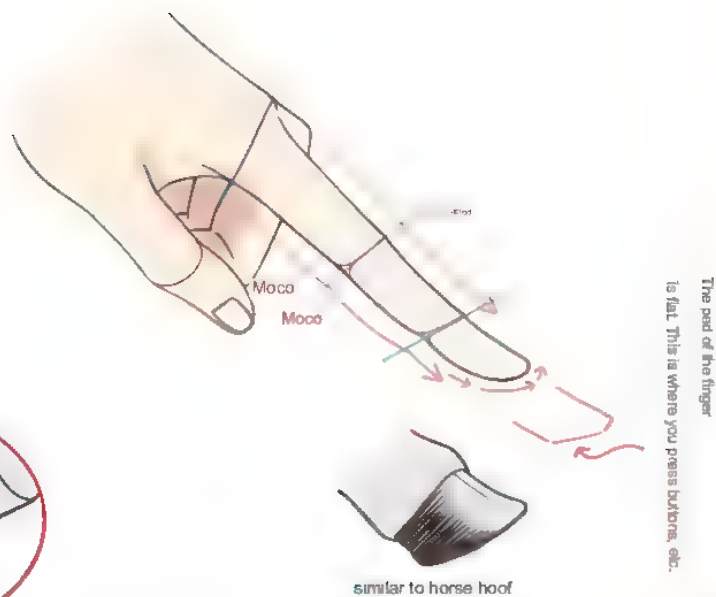
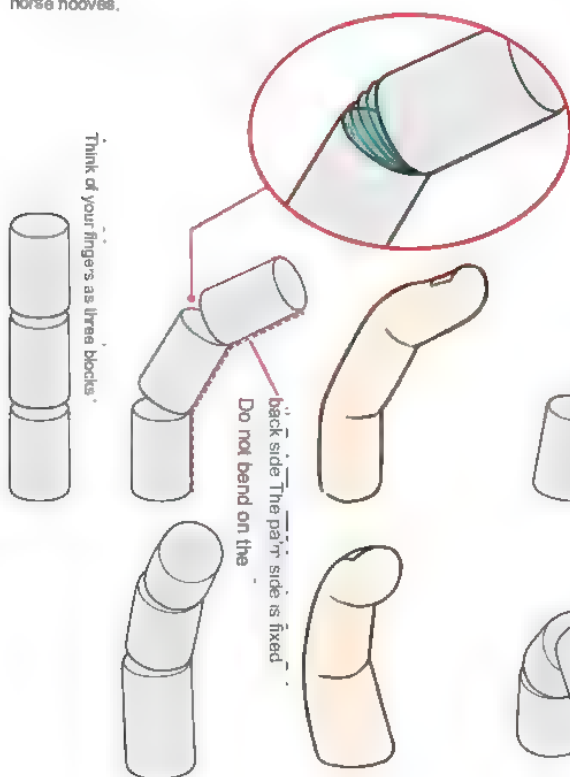
The position of the thumb is slightly above the position of the index finger



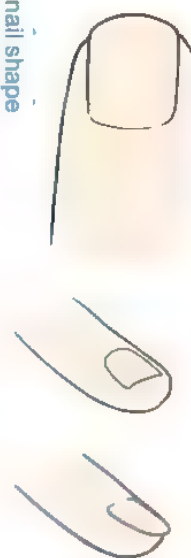
How to draw the body: Fingers are fan-shaped

finger joint

The fingers gradually taper as they go forward. The instep side has a gentle S shape, and the flat side is bulky. The tips of the fingers (bellies) are flattened like horse hooves.

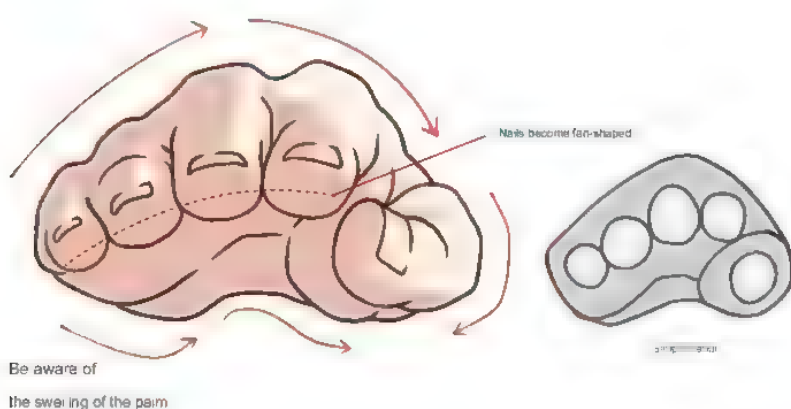


nail shape

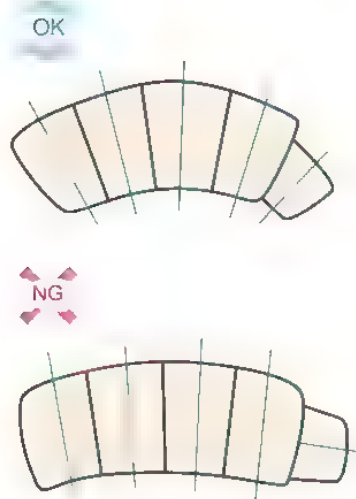


Make your nails a little longer and look feminine

view from the front



When viewed from the front, the fingers are not parallel, but fan-shaped. If you look at the nail again, you can see that it is warped in the center.

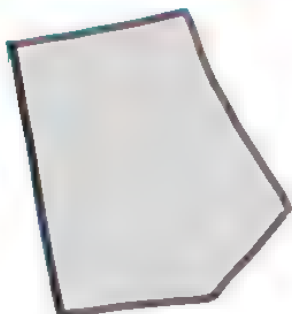


The figure on the left is a simplified drawing of the part where the finger touches. Be aware of the fan shape and be careful not to straighten your fingers.

let's draw a hand

1

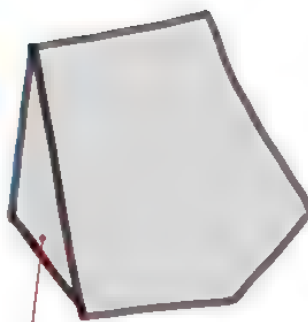
draw the back of the hand



The back of the hand is pentagonal

2

draw the base of the thumb



Draw the base of the triangular thumb on 1.

3

draw a finger



Draw the fingers keeping in mind that the joints of the fingers are fan-shaped

4

Give your fingers a three-dimensional effect



Draw a "kaesh" at the base of the finger to complete

* See Point below

point

A single line can create a three-dimensional effect

By adding a single line to the base of the finger on the back side of the hand, it becomes easier to understand the anteroposterior relationship of the fingers, and a three-dimensional effect can be created. Here, the line is called a "kaesh".

NG



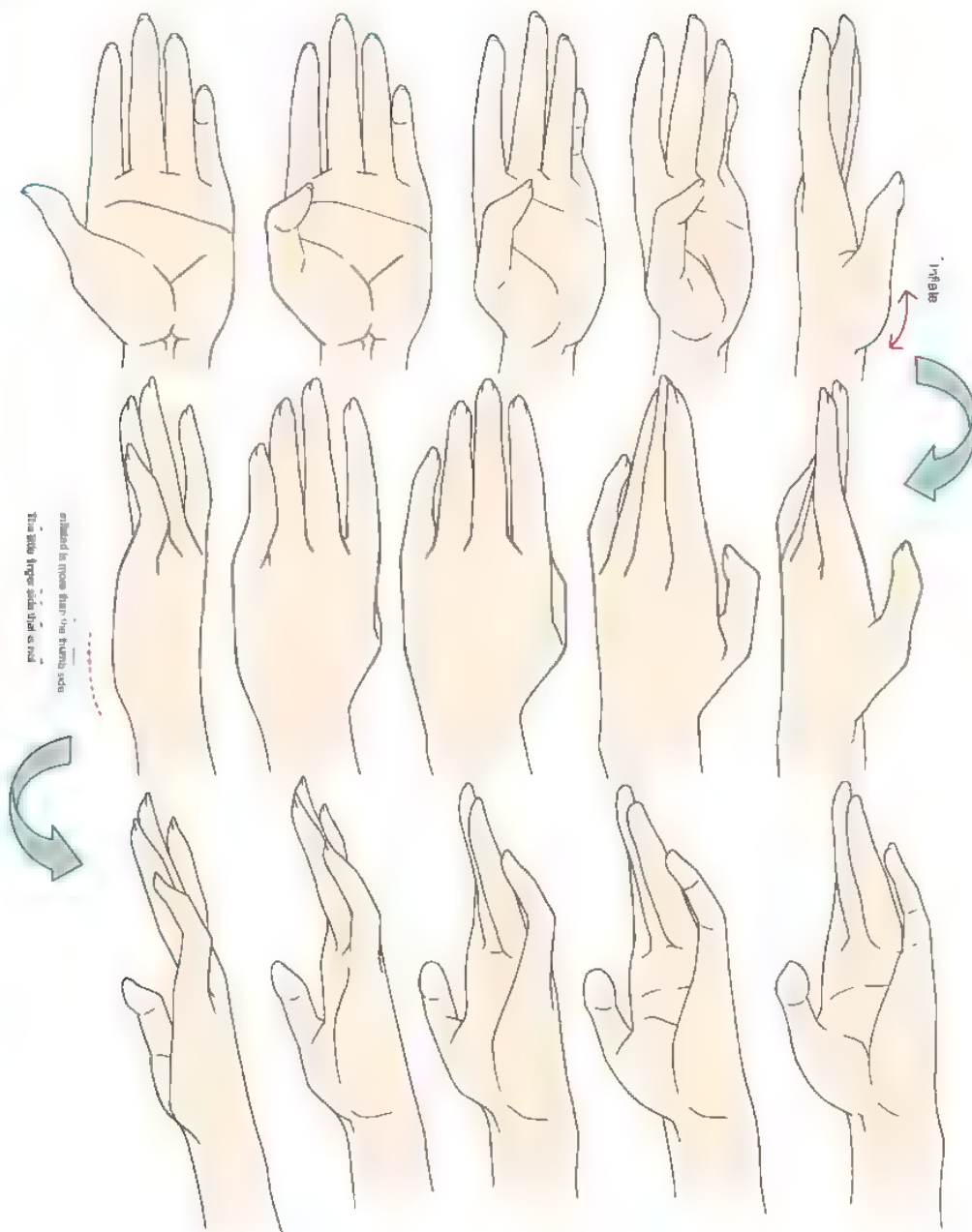
OK



Various hand angles

Let's take a look at the hand angle pattern.

1360 degrees



How to draw the body: Fingers are fan-shaped

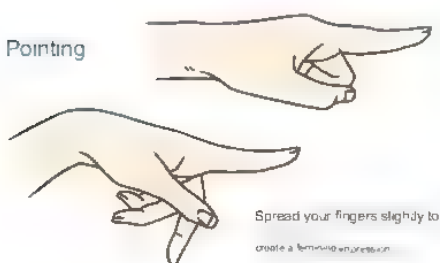
hand acting

You can change the strength of your grip, point your finger,

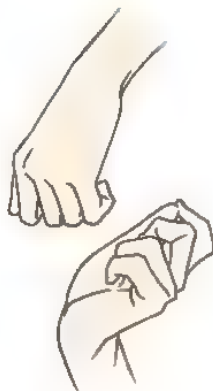
By acting on the hands (hand acting),

You can express your emotions.

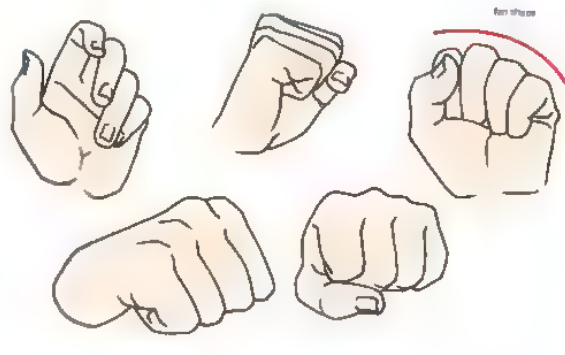
Pointing



hold lightly



make a fist



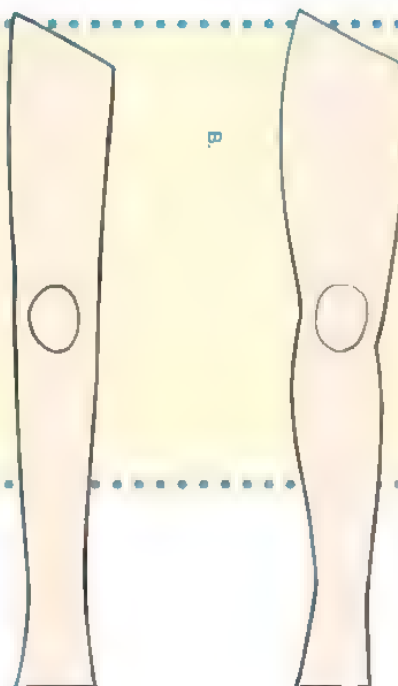
Get to know the structure of your legs

Q. Which is your natural leg?

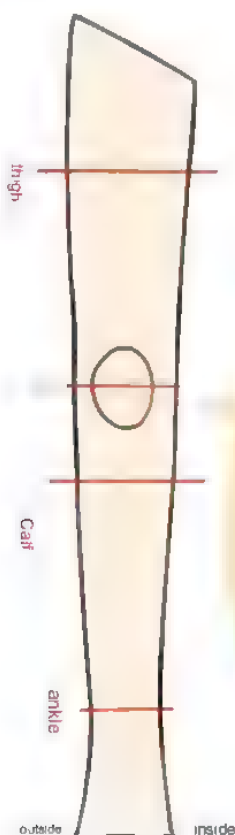
The figure on the right is a simplified drawing of the legs. Which Does it look natural? Doesn't A look like a stick with little unevenness? I will explain how to draw a well-defined leg like B.

A.

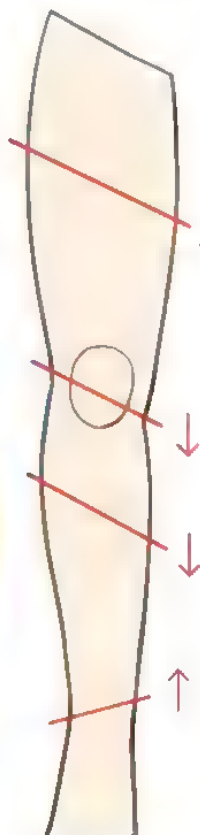
B.



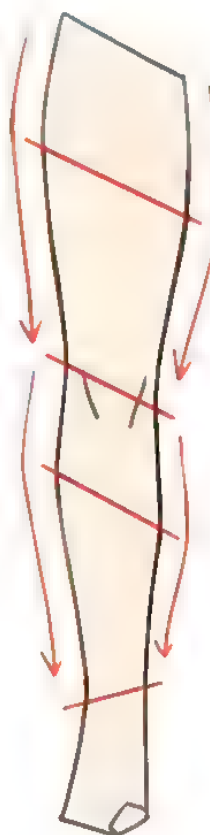
I drew the legs referring to Q's unnatural example A. Look at your thighs, knees, calves, and ankles. In this book, we will refer to the entire lower limb as the "leg" and the area below the ankle as the "foot".



Swing on the inside and outside of the foot
the height of the foot is smaller than the leg



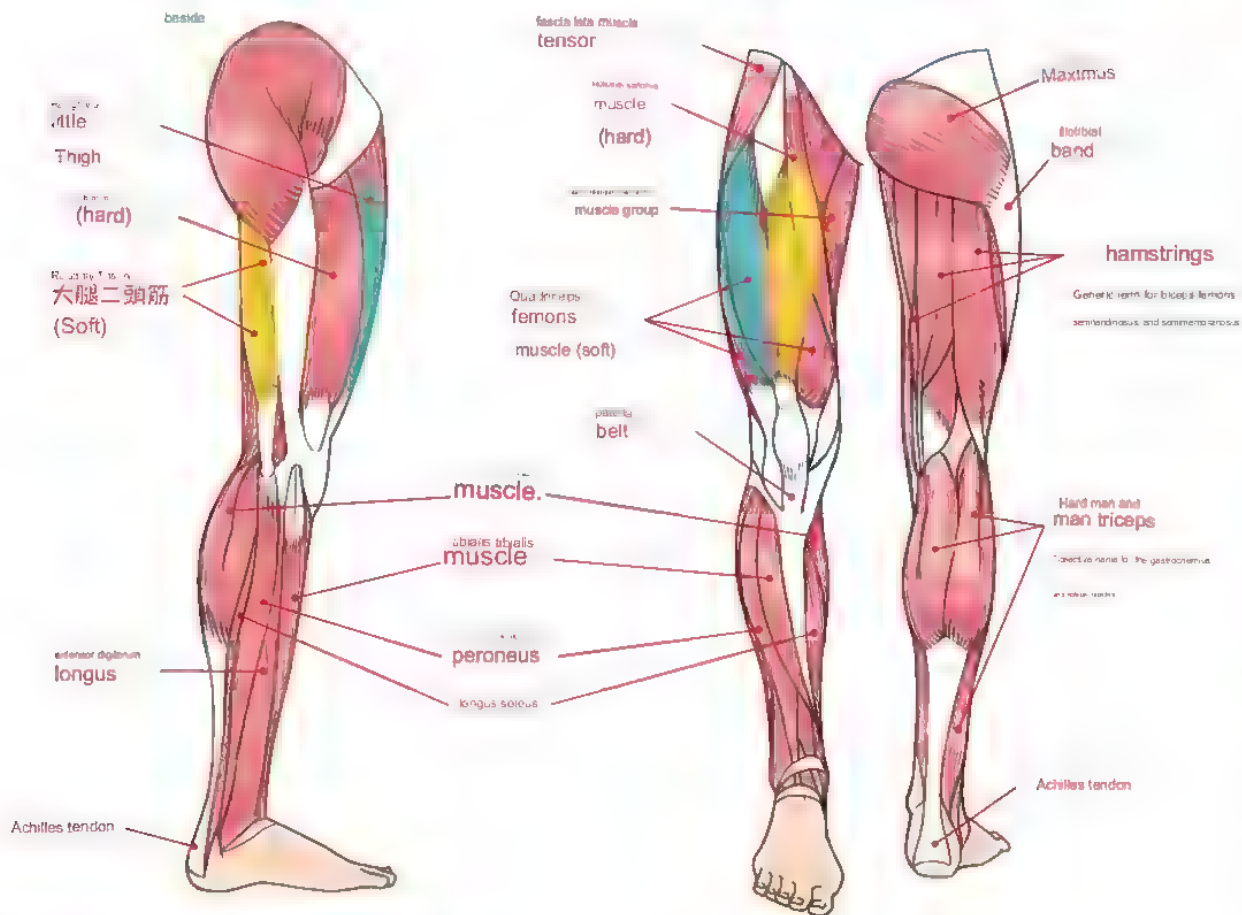
the height of the part that becomes the point.
I think it feels a lot better now. Corrected



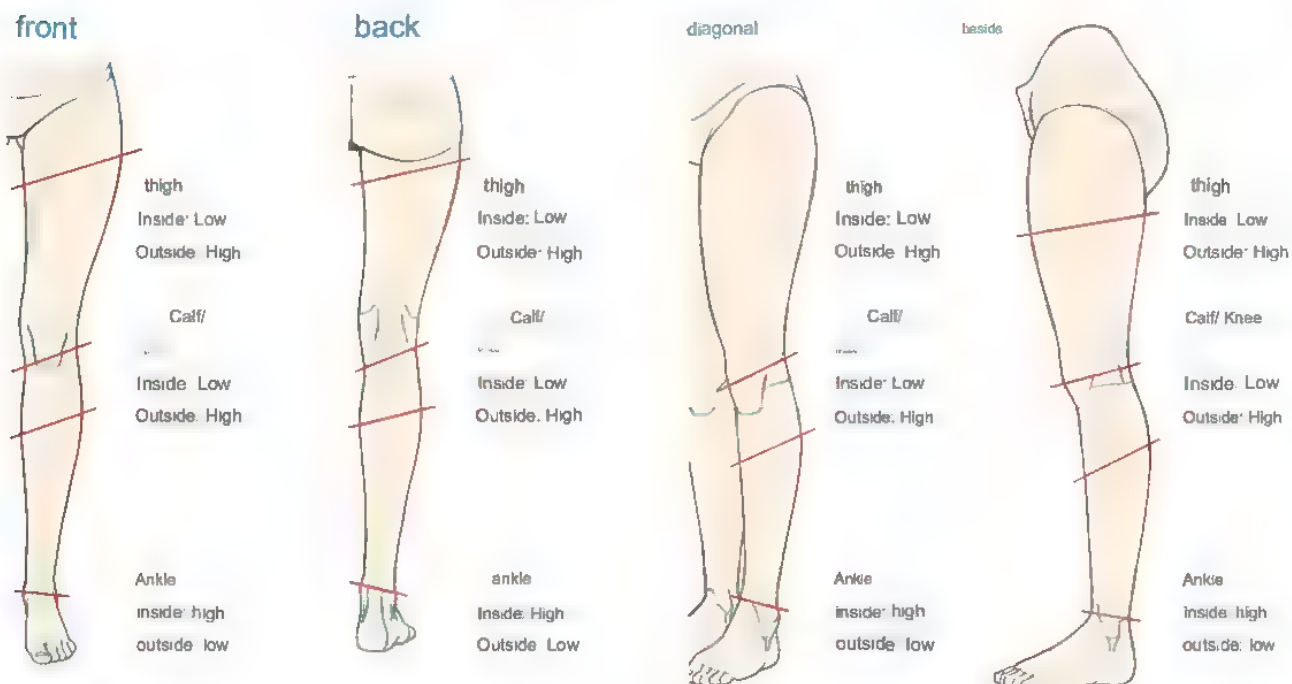
to the arms. This is the correct drawing.
This applies not only to the legs, but also
I think I know something

There are many different muscles in your legs. Since the thighs have soft muscles such as biceps and quadriceps, they tend to change shape when the legs are bent.

front and back



The inside and outside of the legs are different heights. Look at the difference in height at each angle.



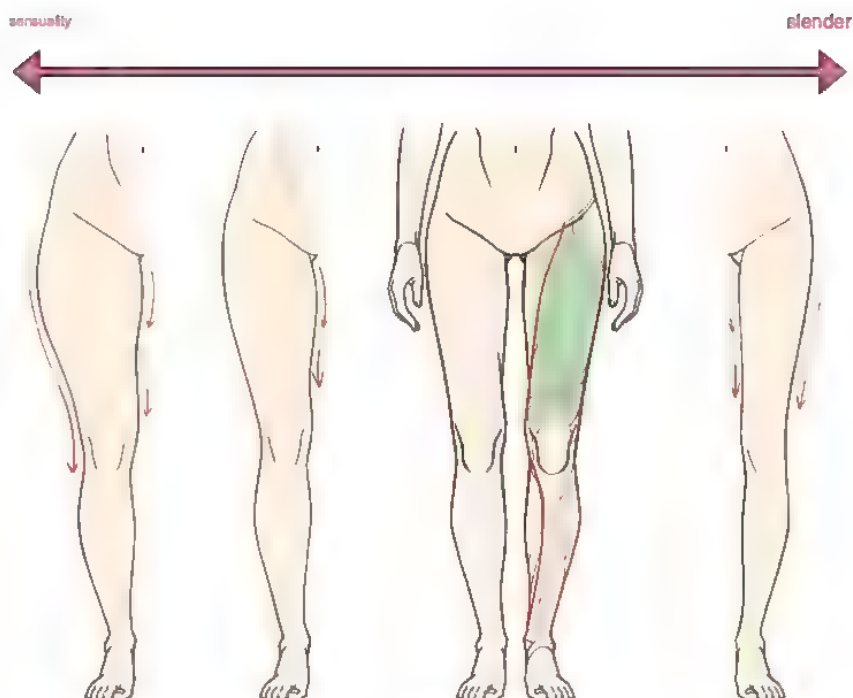
How to draw the body

Next, let's look at the differences between the legs of men and women.

woman

The legs in the middle have a normal body shape, and the legs are thinner as they go to the right and more voluptuous as they go to the left. The points are the thighs and calves, and women should gently

curve them



male

Males are drawn so that they are leaner as they go to the right and more muscular as they go to the left. Unlike women's thighs and calves, you can draw men and women separately by creating an image that

raises the corners



POINT

The point is the thighs and flanks

If you want to change the body structure such as fat or thin, add or cut meat from the basics. In that case, you can change it by adjusting the position of the arrow.

As explained in the constriction section (p.26), the point is to keep the width of the knees and ankles, which is the constriction, almost unchanged.

let's draw legs

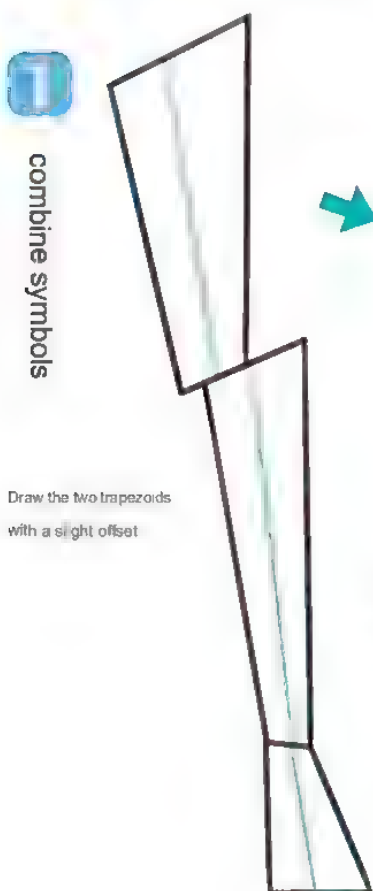
be aware of the shape of the legs

Now that we know the shape of the muscles and the position of the knees, let's draw the legs. Looking at the bones (light blue center line), you can clearly see that the legs are not straight, just like the arms. What I want you to be aware of here is to make the joints thinner. Let's make a firm "constriction".

Also, since there is a difference in height between the inside and outside of the thighs, calves, and ankles, I draw with this in mind.

think in simple symbols

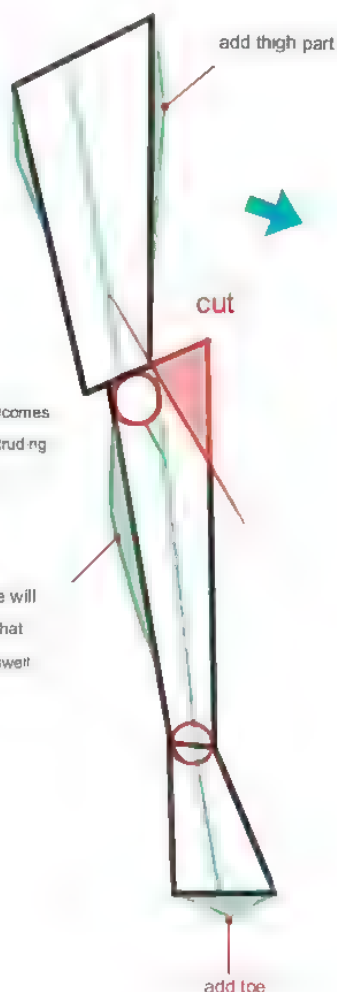
First of all, while imagining the shape of the leg, think about it with simple symbols.



2 shape up

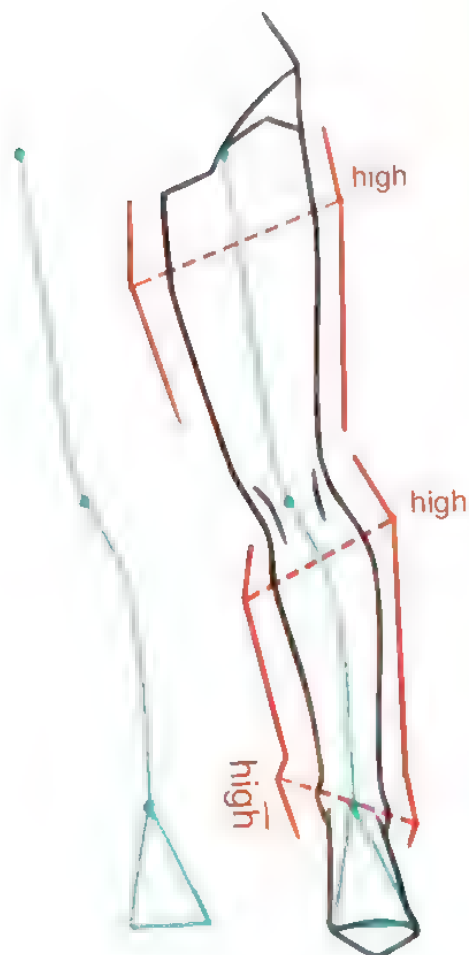
The displaced part becomes the knee. Cut the protruding part and add the missing part.

Since the outside will be higher, add so that the lower part will swell.



line up

Finish by arranging the knee with an S-shape in mind.



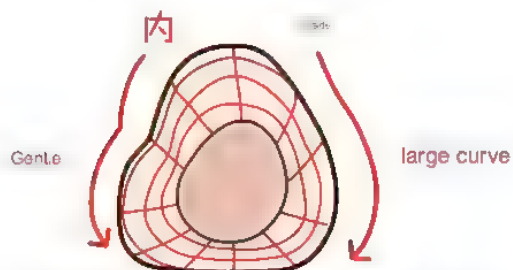
How to draw the body Let's know the structure of the legs

change in leg shape

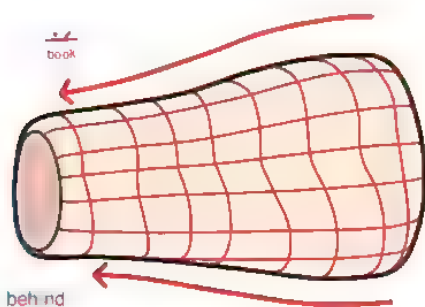
See how it changes shape when you bend your legs or when you sit down

● sit

The thighs look triangular when seated or when the legs are raised.



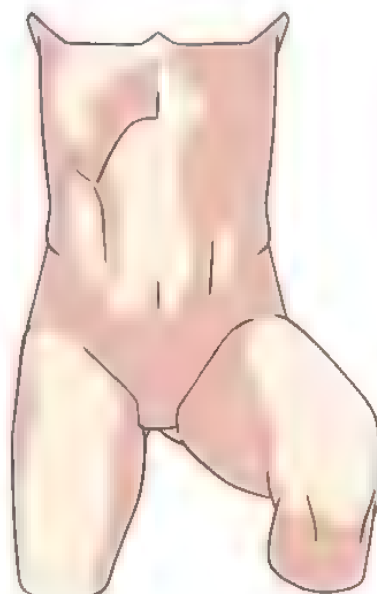
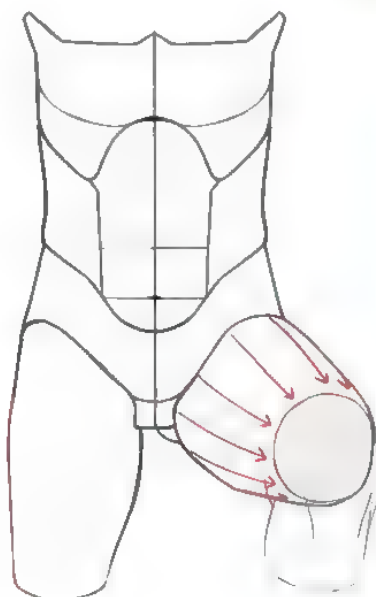
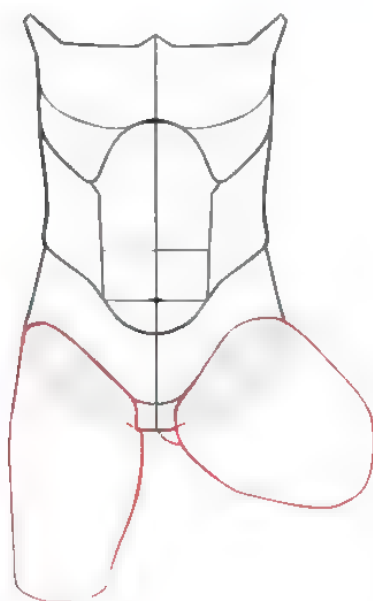
The inside is gentle and the outside is curved and bulging



The backs of the thighs are gently sloping to make it easier to sit down.



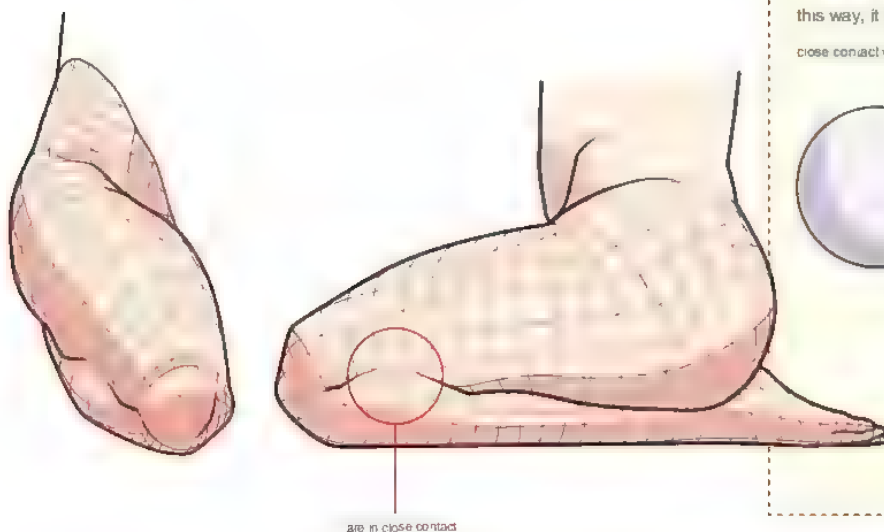
Thigh muscles have soft and hard areas



The inside and back of the thighs are made up of soft muscles, so it's a good idea to express the difference in texture when drawing them.

st straight

When you sit on your knees, your thighs and calves are in close contact, creating a squashed shape

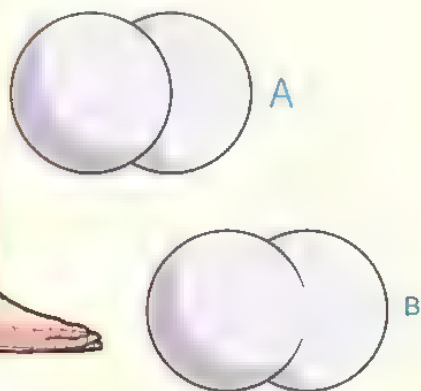


Point

close expression

Doesn't B look closer than A and B in the left figure?

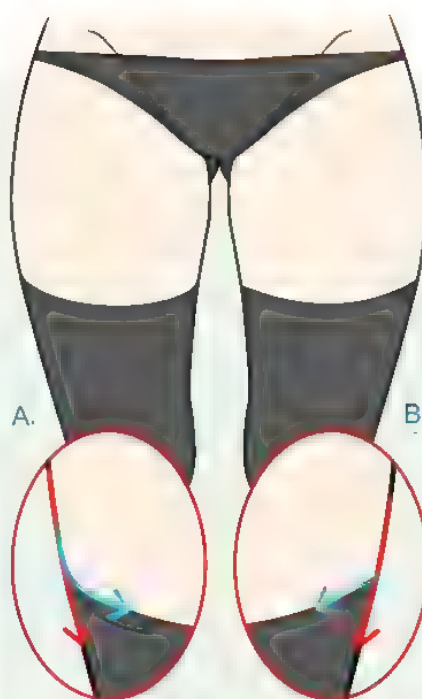
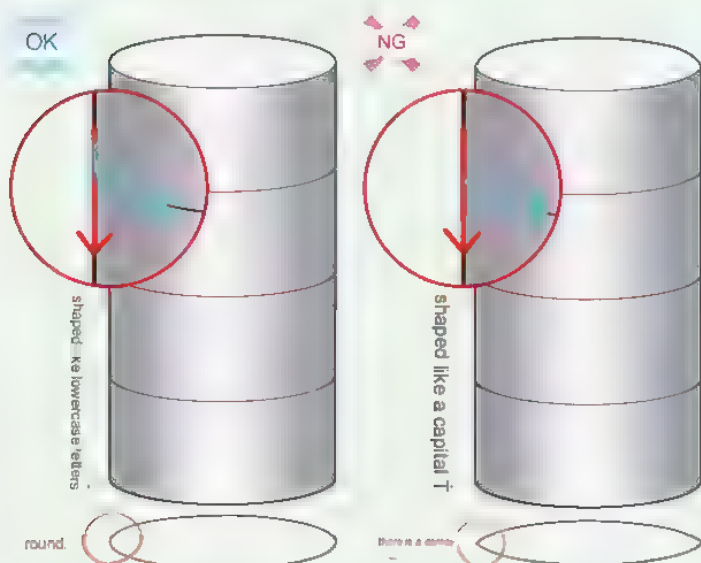
By cutting the lines of the parts where they are attached in this way, it visually gives the impression that they are in close contact with each other



Column

think of the shape as a cylinder

First, look at the diagram on the right. I have a picture of knee socks. Which one looks more natural, right foot or left foot? I think both of them look natural, but if you take a closer look at the shoe opening, does B's left leg look strange?



Let's take a look at a simplified diagram of the leg.

B's left leg is shaped like a "T"

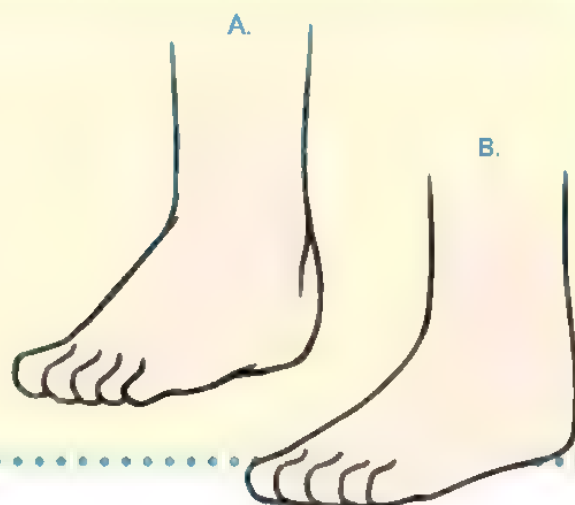
It is becoming This results in an expression with angles instead of circles. It's the letter "r" for A. The human body is made up entirely of circles (ovals). Increase. By being fully aware of this "wrapping", the three-dimensional effect will be enhanced

thickness is important

Q Which foot is correct?

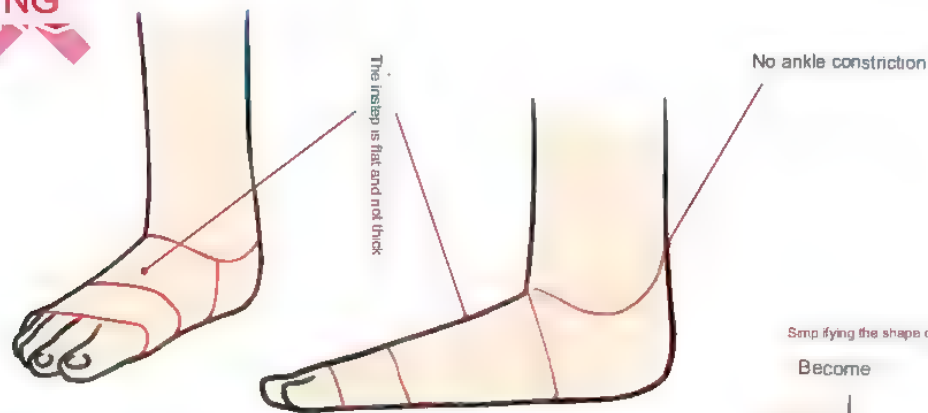
Which is the correct foot, A or B in the diagram on the right? The correct answer is A. B is for drawing feet. It's a common mistake.

The instep is not enough, so the flat mark. It has become an elephant's foot. I will explain how to draw feet.



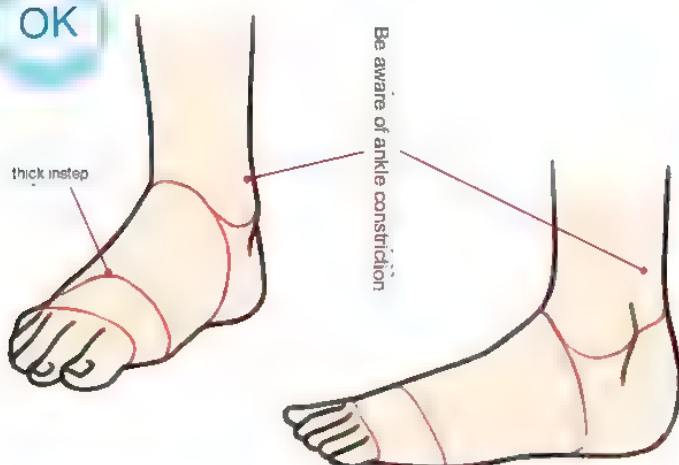
be aware of the instep

Make sure to imagine that the instep of the foot is thick.



Simplying the shape of the foot, it looks like the figure below

Become

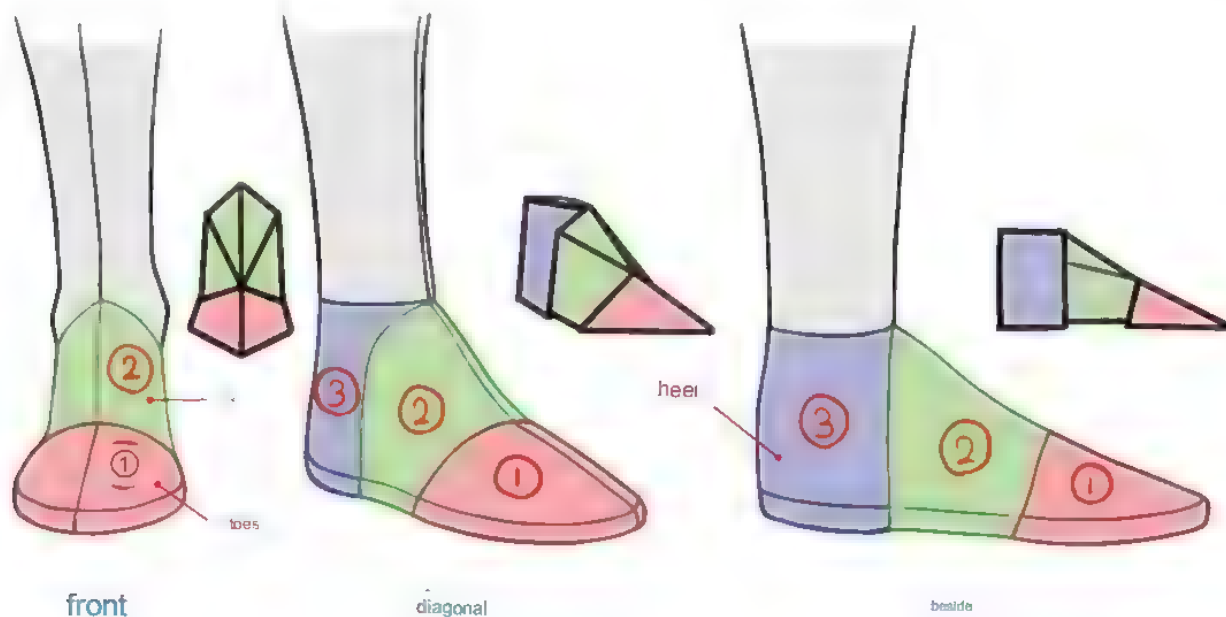


Let's be conscious of the thickness of the instep like OK.

Know your foot shape

The foot can be roughly divided into three blocks.

つま先 (①) is a triangle, the instep is a trapezoid (②), and the heel (③) is a square.

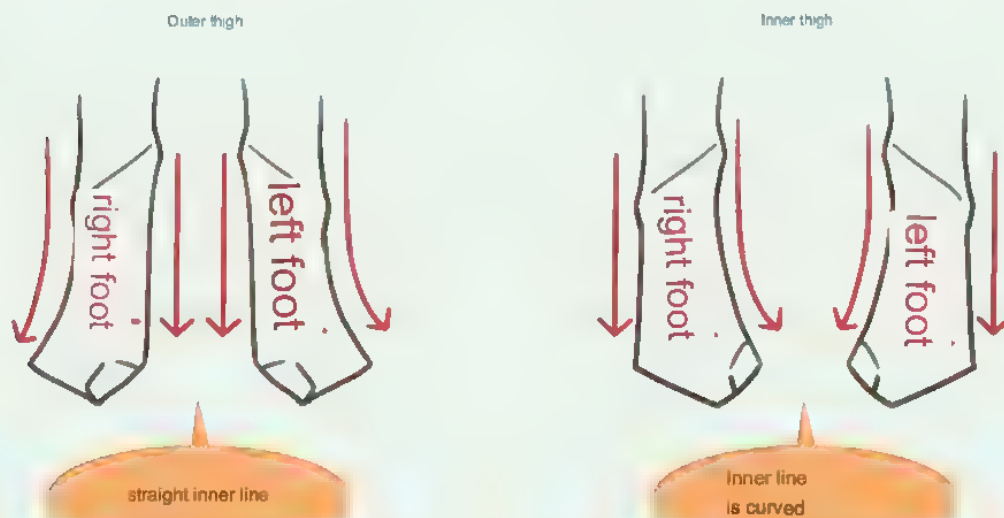


Column

Draw inner thighs and outer thighs separately

It is very easy to draw the outer and inner thighs separately

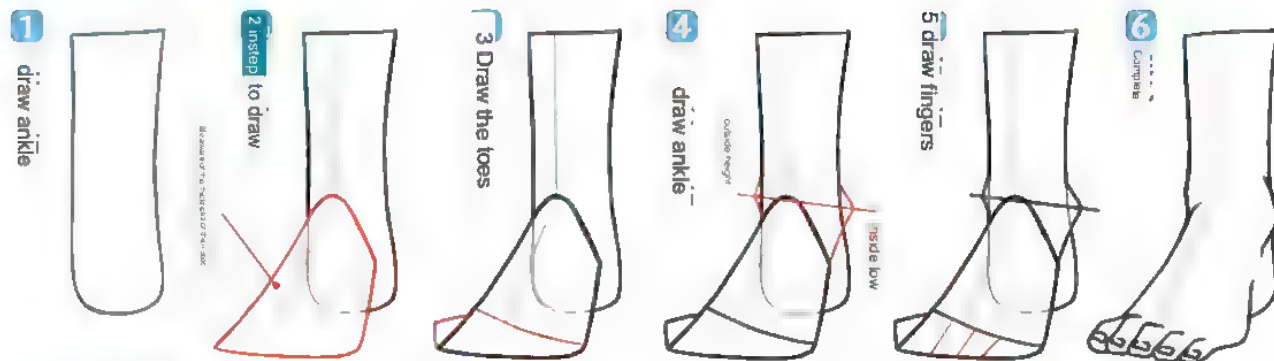
Draw the inner line straight down for the outer thigh, and vice versa for the inner thigh.



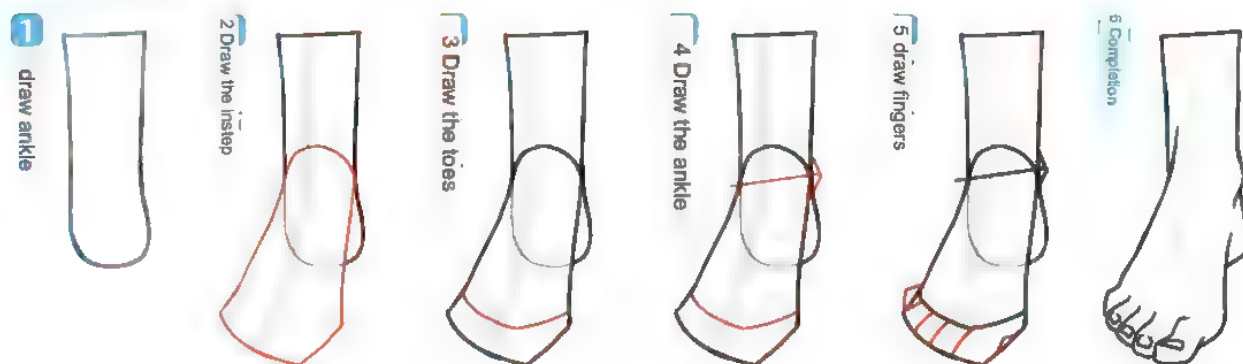
how to draw feet

Let's see how to draw a simple foot.

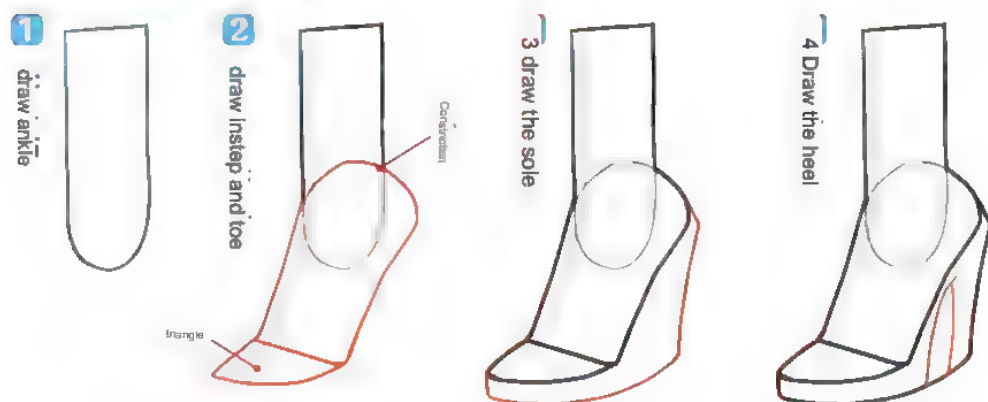
-Barefoot (left)



-Barefoot (right)



- Heel boots (left)

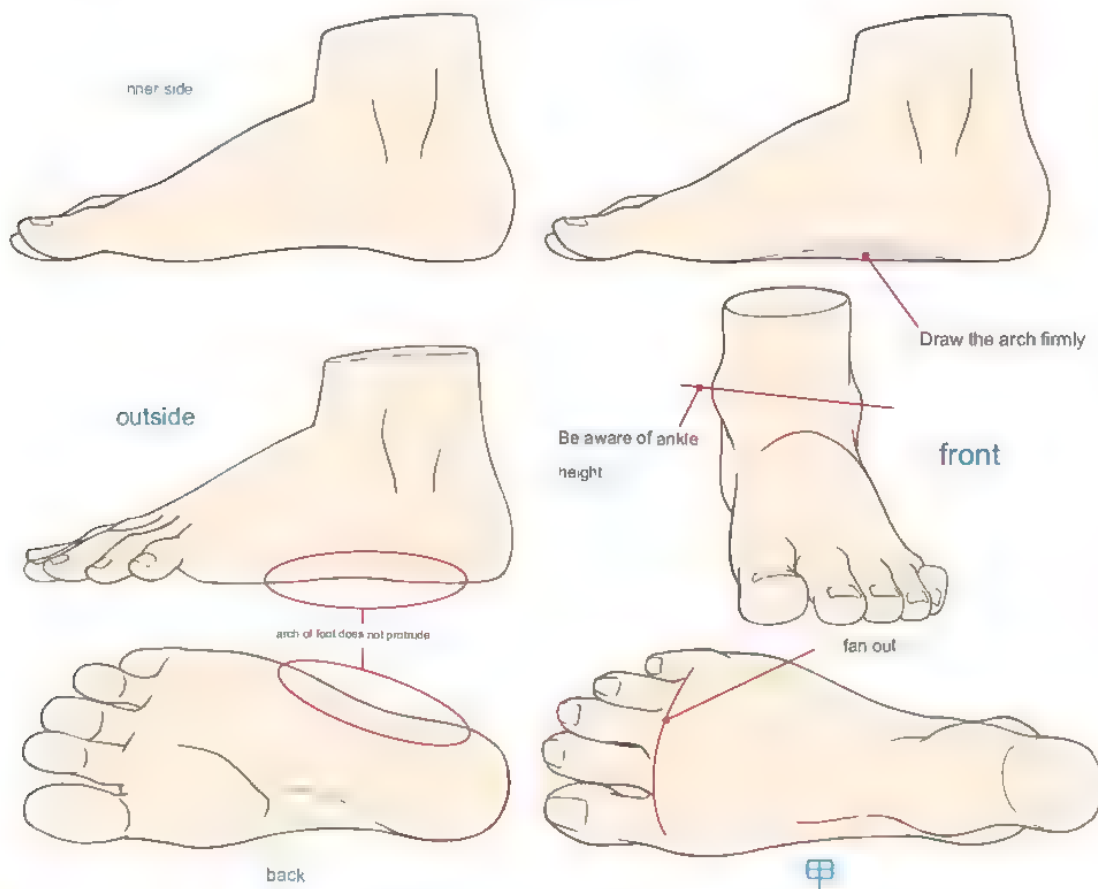


- Heel boots (right)



Various leg angles

I tried drawing different angles of the leg. Let's draw the arch of the inner arch firmly. If you have flat feet, the shape of your feet will become ungainly, so be careful.

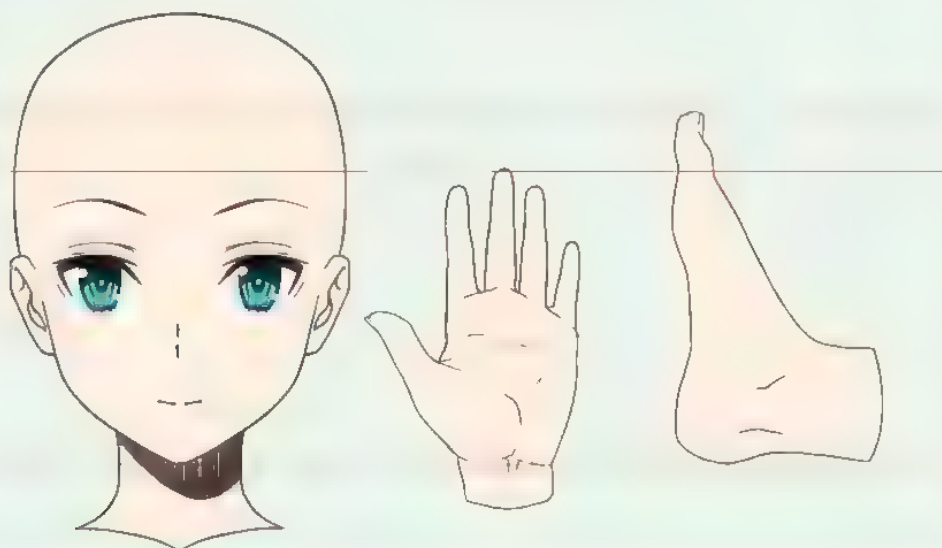


Column

Limb size comparison

In the case of 2D pictures, the head is drawn larger than in real pictures, so if you draw the limbs the same size as a real person, the limbs will become unbalanced.

Hand size is about the same as face size (forehead to chin). It is a good idea to imagine that the feet are slightly smaller than the head.



The range of motion of the torso is only the abdomen

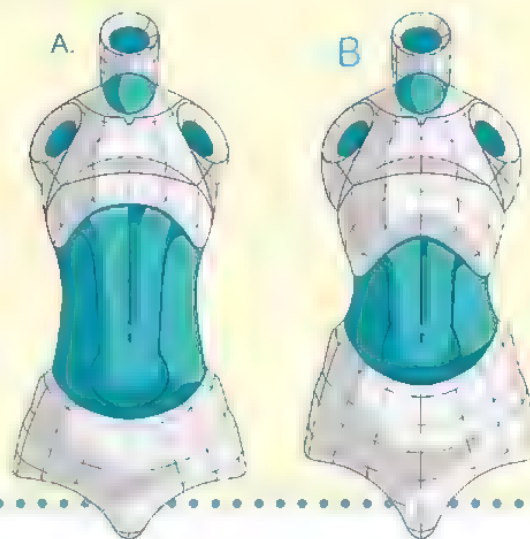
Q Which is the more natural torso?

Which is the natural torso length, A or B? The correct answer is B. In fact, the human sternum and pelvis are about this size

The sternum and pelvis are rigid and do not change shape. In other words, the only place you can move with your torso is your stomach

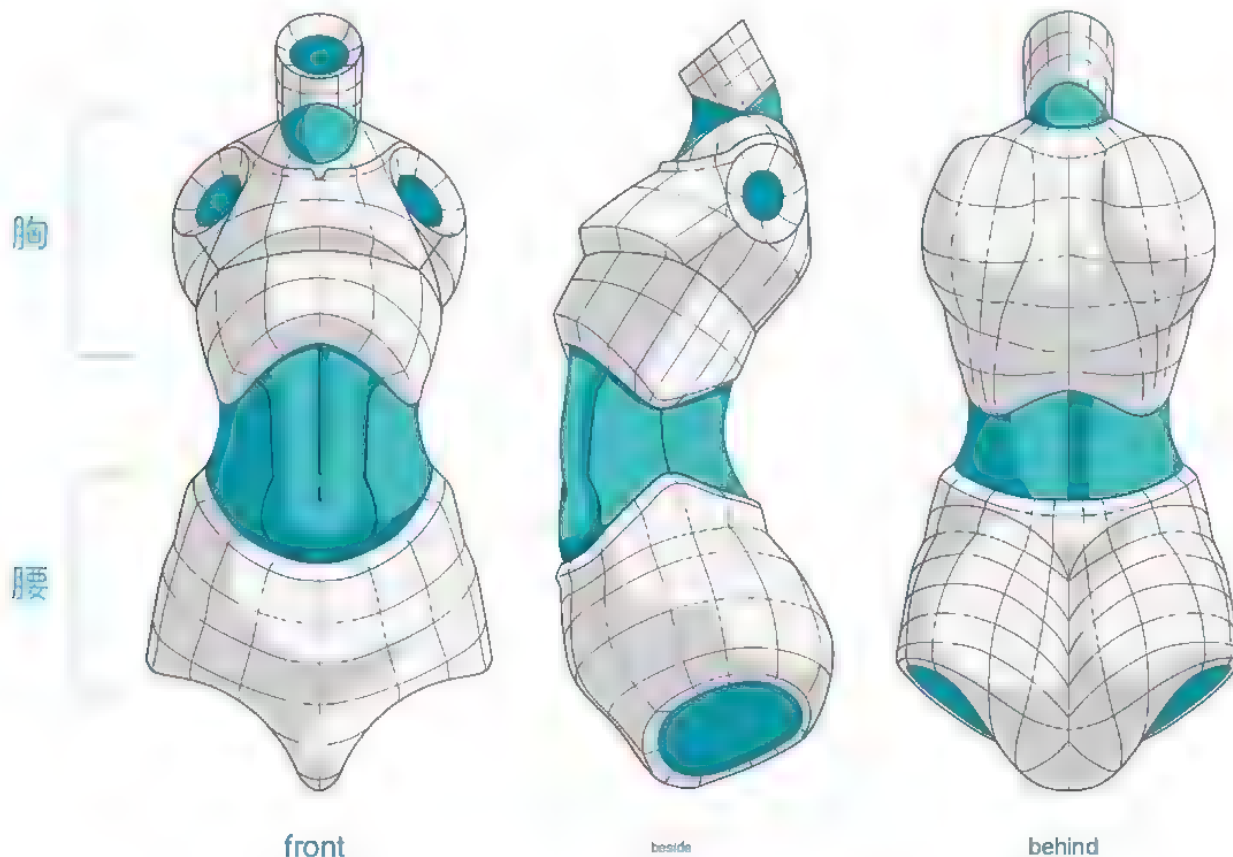
That's what I mean. If

you are not conscious of the size of the sternum and pelvis, it will give the impression that there is no bone, so be aware of it



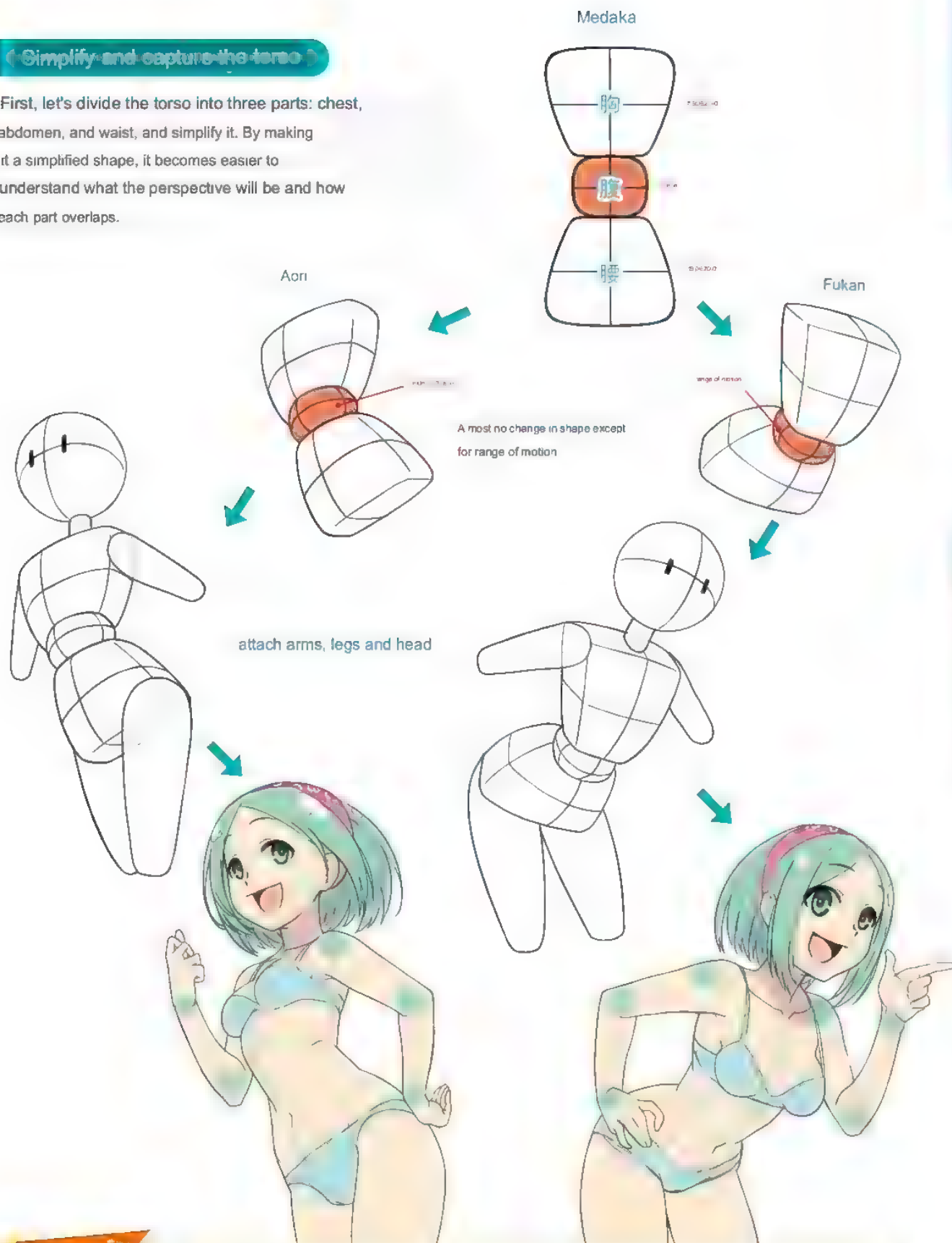
I tried to simplify and draw what kind of face a woman's torso has. The blue part is the range of motion.

Since most of the chest and waist are made of bone, they basically do not change much



Simplify and capture the torso

First, let's divide the torso into three parts: chest, abdomen, and waist, and simplify it. By making it a simplified shape, it becomes easier to understand what the perspective will be and how each part overlaps.



Point

Let's think with movable figures

Have you ever seen a drawing doll or a movable figure?

I think it's very cool

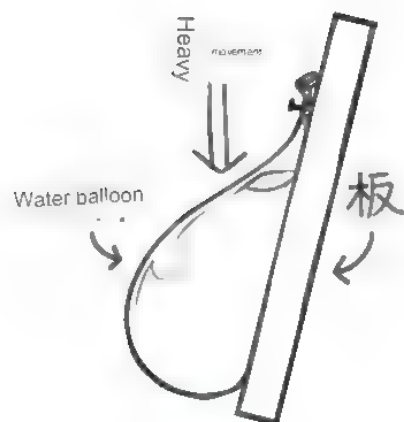
Since the figure is made of hard material like plastic, there is no change such as bending or distortion of the parts. But it looks cool and doesn't feel out of place.

right?

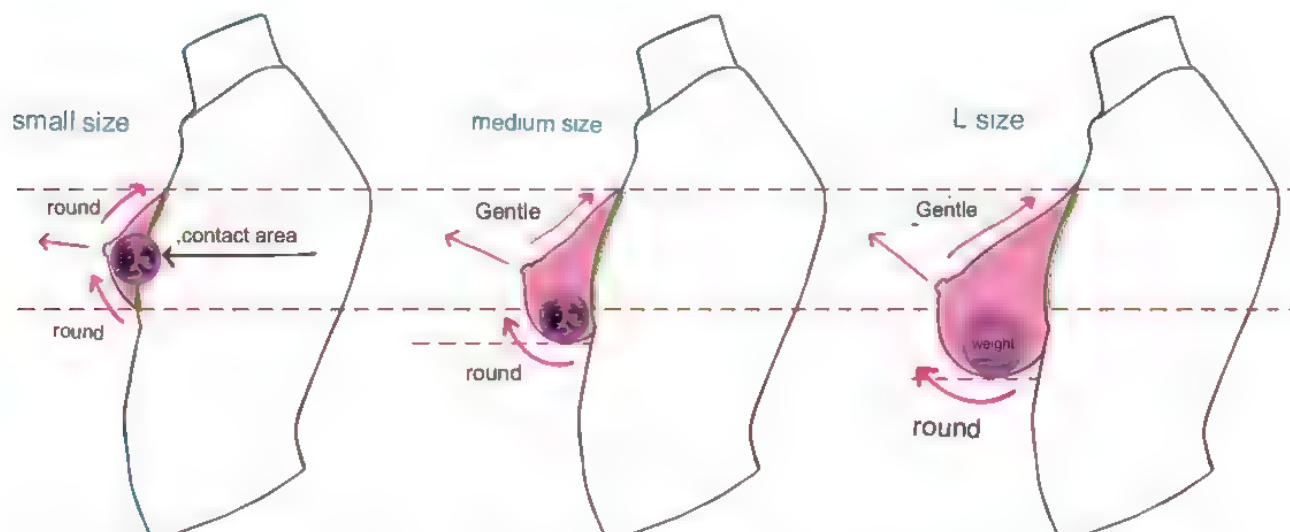
That's because the parts with immovable bones and the parts with movable joints are well separated, and the same moving parts as humans are reproduced. In other words, by memorizing the parts that move and the parts that do not move, you can draw poses from any angle without discomfort.

Imagine a water balloon for your chest

Think of the chest as a water balloon hanging from a slanted board. The difference in shape due to the size of the breast changes depending on the "weight" and "gravity" of the breast. By adjusting the amount of water put into the water balloon, you can imagine the difference in breast size.



Shape difference due to size



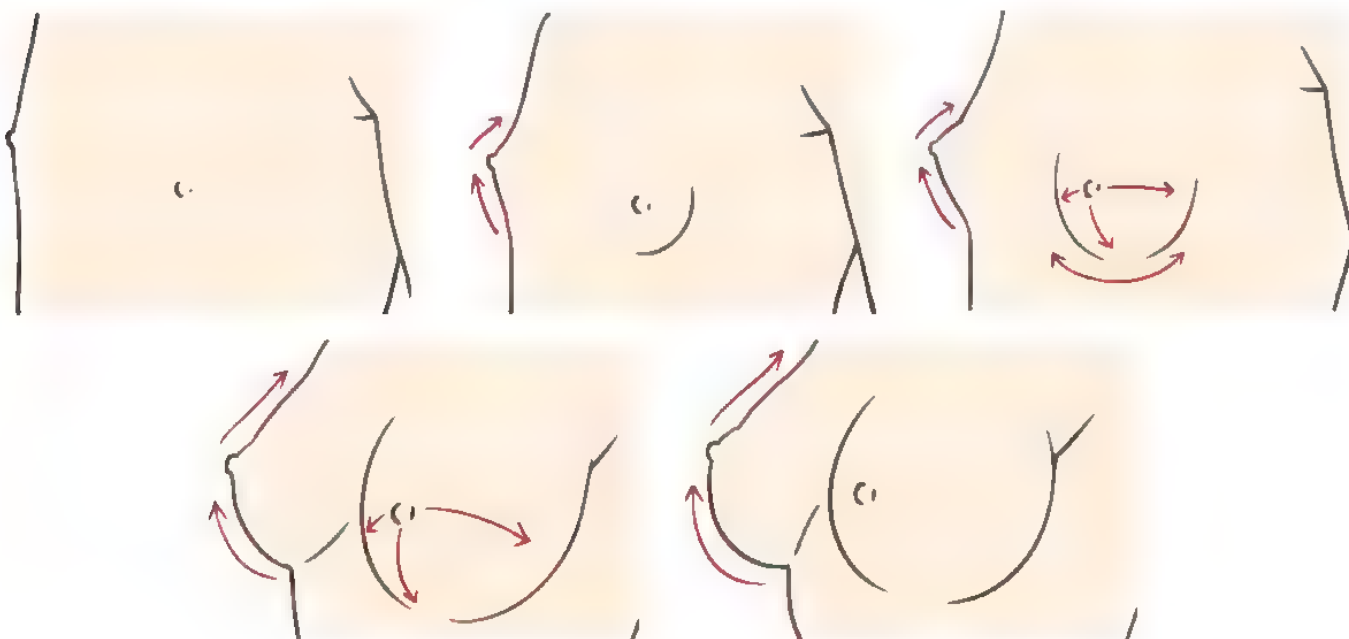
In the S size, the weight is in the contact surface of the breast, so both breasts are round and there is almost no change.

yeah.

When the breast becomes M size L size, the weight of the breast begins to move downward from the ground surface, and the weight causes the lower surface to swell into a nearly perfect circle, and the upper surface changes gently as it is pulled by it. The position of the nipple is also pulled downward from the original position by the weight, so the nipple is upward.

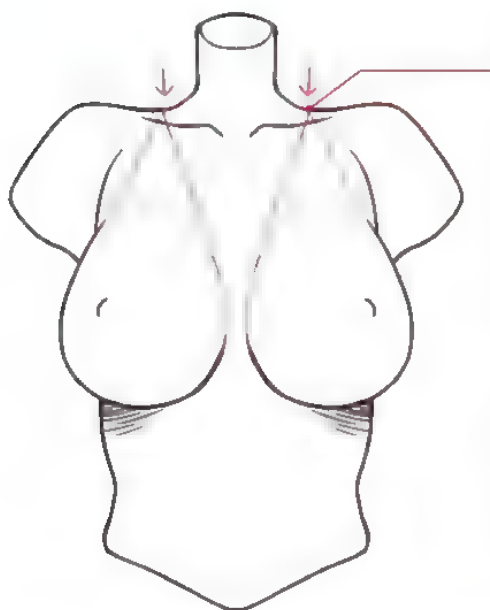
swelling of the chest

The breast expands around the nipple.

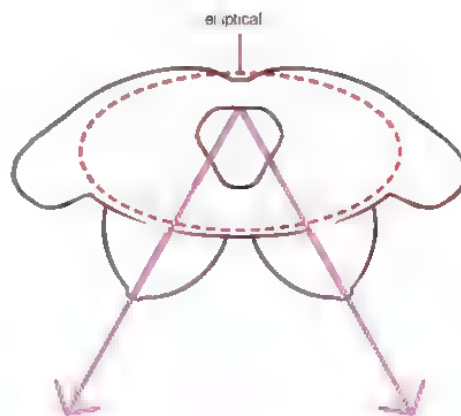


how to make breasts

Since the sternum is elliptical, the breast is on the oblique side as shown in the figure. Even when drawing the front, it is a good idea to draw the nipple outside the center of the breast.



The breast is an image that is hung at the same position as the string of the swimsuit. It is good to be conscious of the drop shape with the neck as the top.



Column

The bra that brings your chest together for correction is slightly outside the swimsuit has a strap attached.

The chest is surprisingly thick and strong!

The chest is thicker than expected. If you draw her too thin just because she's fragile, the S-shape will look weak and you'll end up with a thin character, so be careful.

Point

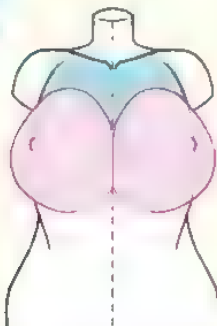
how to make breasts

There is a large area between the breast and the clavicle.

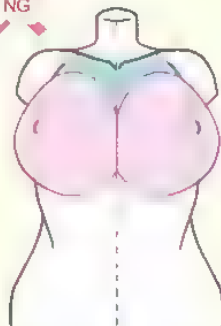
If you draw it like the NG example, it will look long from the bottom of the chest to the crotch, so be careful.

Again, it's possible to eliminate the discomfort with unconventional balance changes, but it's a good idea to follow the basics until you get used to it.

OK



NG



OK



NG



weak s

narrow

Know your shoulders, legs and neck

Q Which is the correct way to hold the arm?

Which is the correct arm

position? B is correct for this

is not it

A had straight shoulders

The sides are also flat

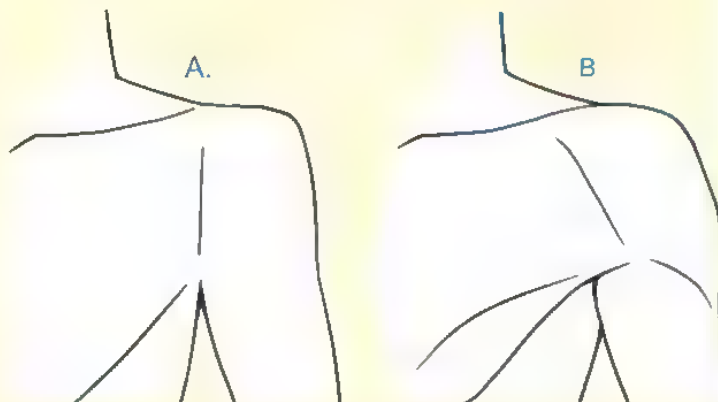
Up to this point each part

I explained how to draw

and here we connect each

How to attach the shoulders, legs, neck, etc.

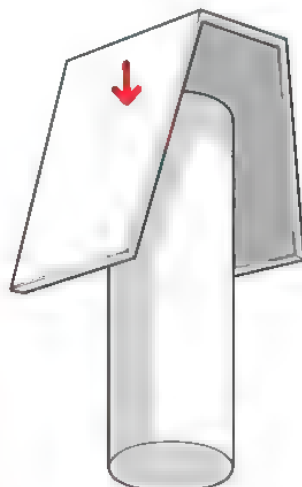
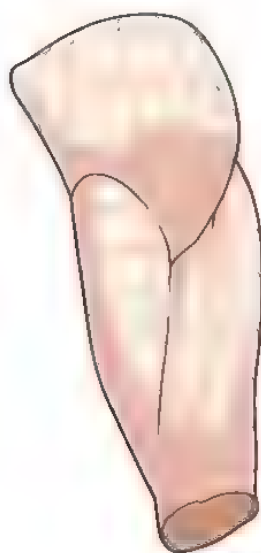
I will explain.



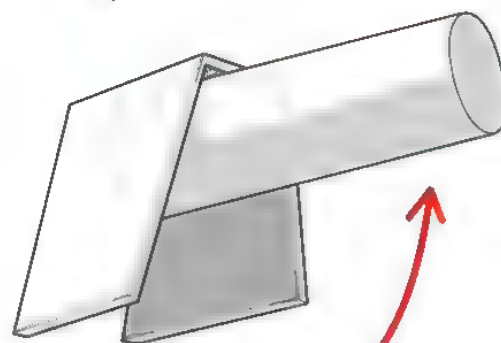
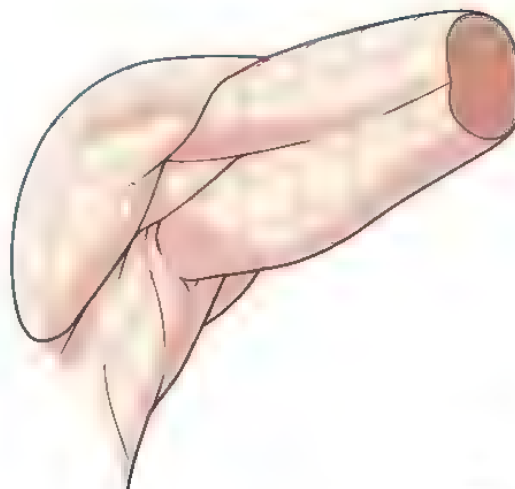
Shoulder structure

shoulder

The shoulder structure surrounds the upper arm.



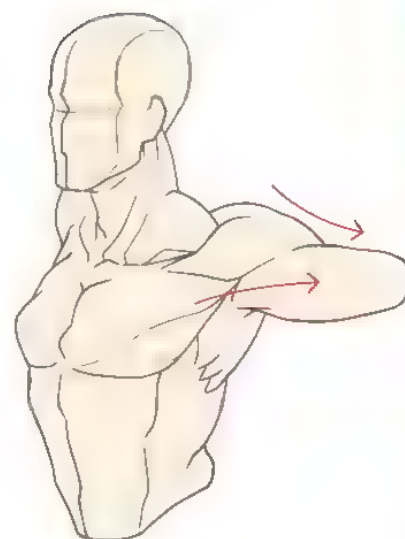
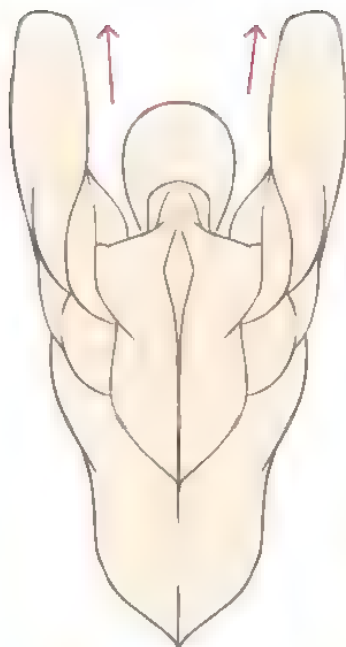
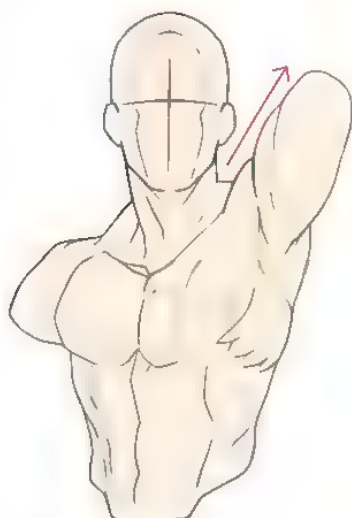
Simplification



Simplification

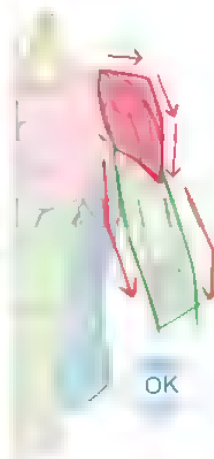
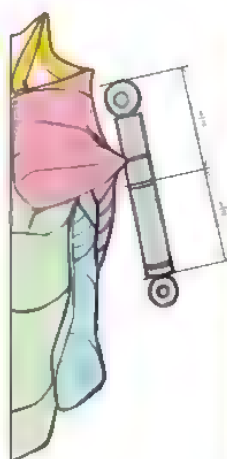
■ shoulder range of motion

The shape of the shoulder changes with the movement of the upper arm.



● shoulder shape

The shape of the shoulder is circular and rounded. It is bulging with a few corners. If you draw a circle, the shoulders will become too big, especially for women, and it will make you look like a muscular man, so be careful. In the case of a man, this curved corner is clearly visible, so if you draw it in an exaggerated way, it will look like it.



Drawing a circle gives a muscular impression

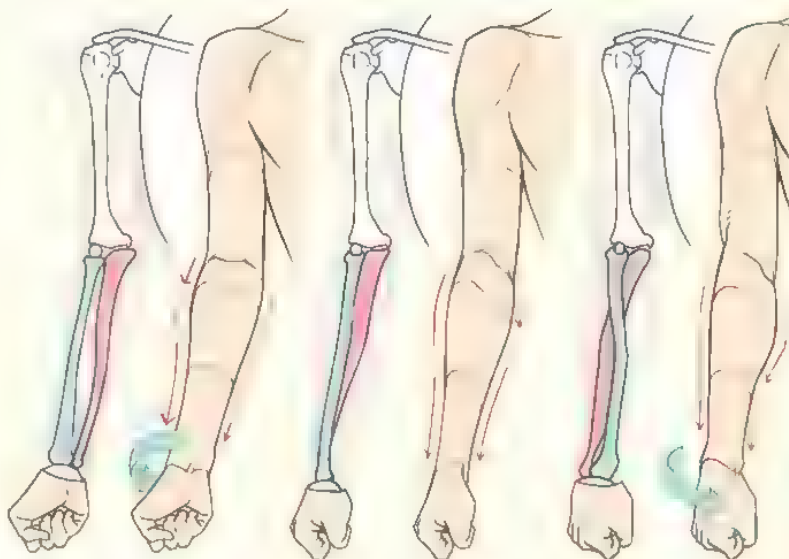
How to draw the body / Let's learn how to attach the shoulders, hips and neck

rotation

wrist rotation

Although it is written as wrist rotation, the wrist itself is not rotated, and the arm rotates. As the arm rotates, the wrist appears to rotate as well. Try actually grabbing your wrist and rotating your hand to the side, your hand won't rotate, right? The forearm is made up of two bones that intersect to rotate the arm.

The two bones are far apart when the palm is facing forward. Rotating the arm inward causes the two bones to cross and rotate. At that time, the shape of the forearm itself will also change, so be aware of this when drawing



Structure of the bones of the leg

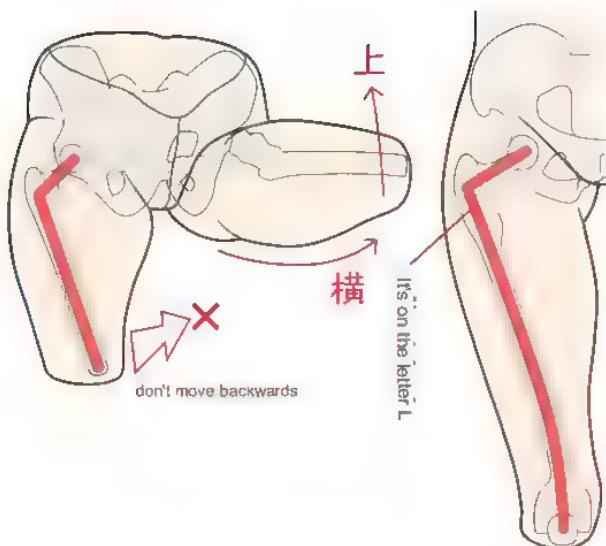
how to put the legs

The thighbone, the femur, is L-shaped with respect to the hipbone. Thanks to this, the legs are wide and sideways.

You can open your legs.

range of motion of the leg

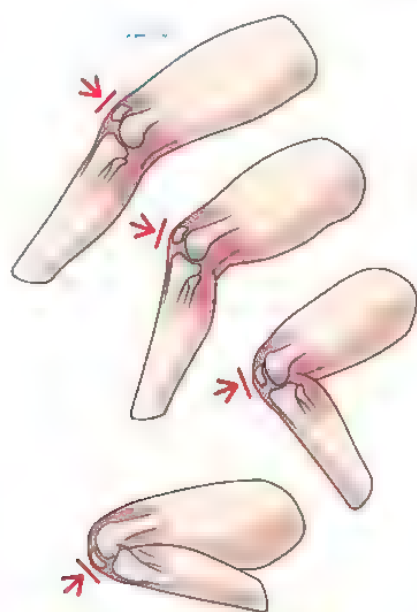
Legs move laterally and upwards.



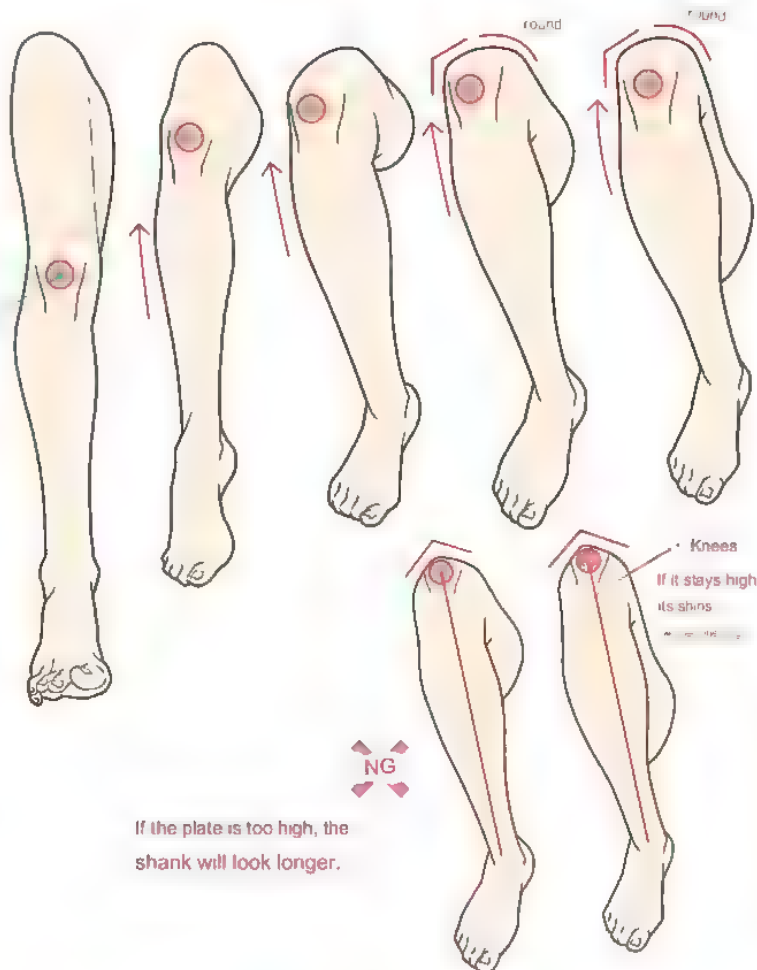
knee shape

Knee shape and movement

Be aware that when you bend your knees, the plate will move down toward your shins.



knee plate

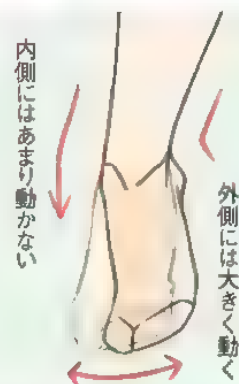
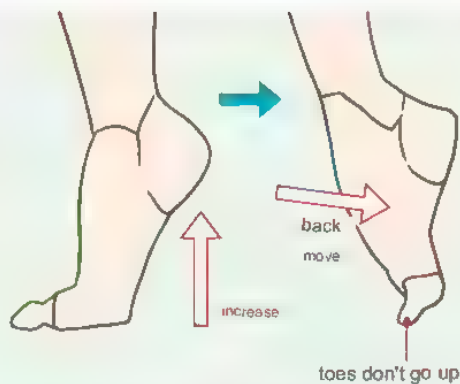


Column

ankle range of motion

You can move your ankle backwards, but your toes won't go up very much.

When you move your foot left and right, you can't move it much inward, but you can move it outward.

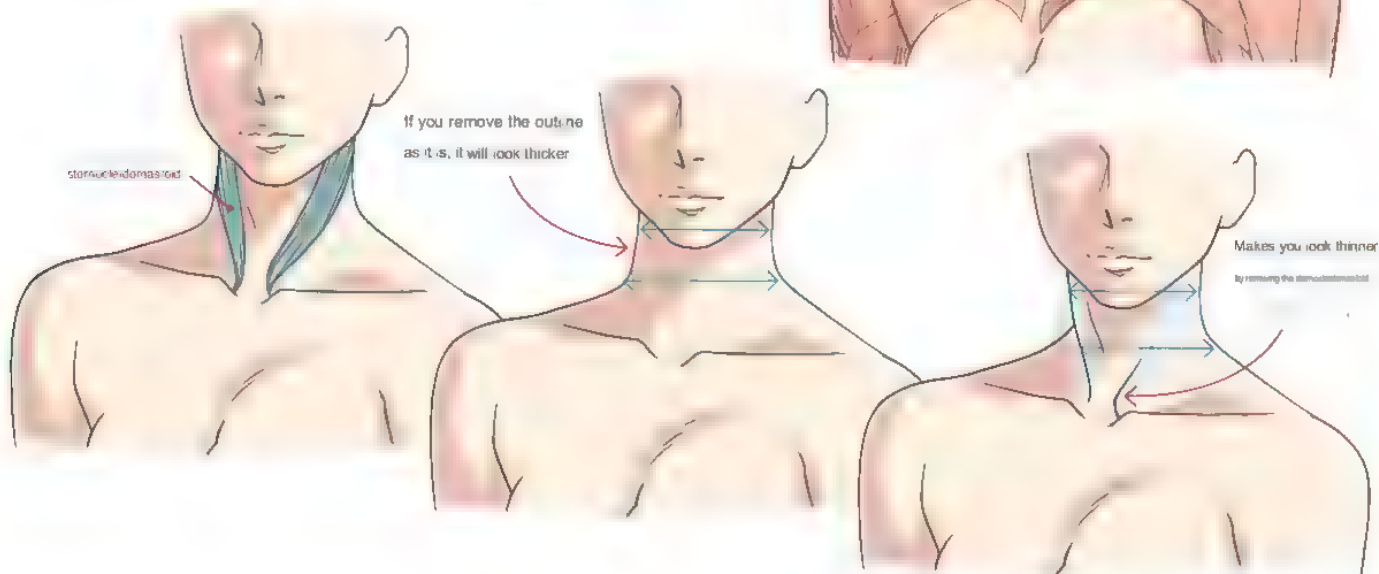


neck structure

neck

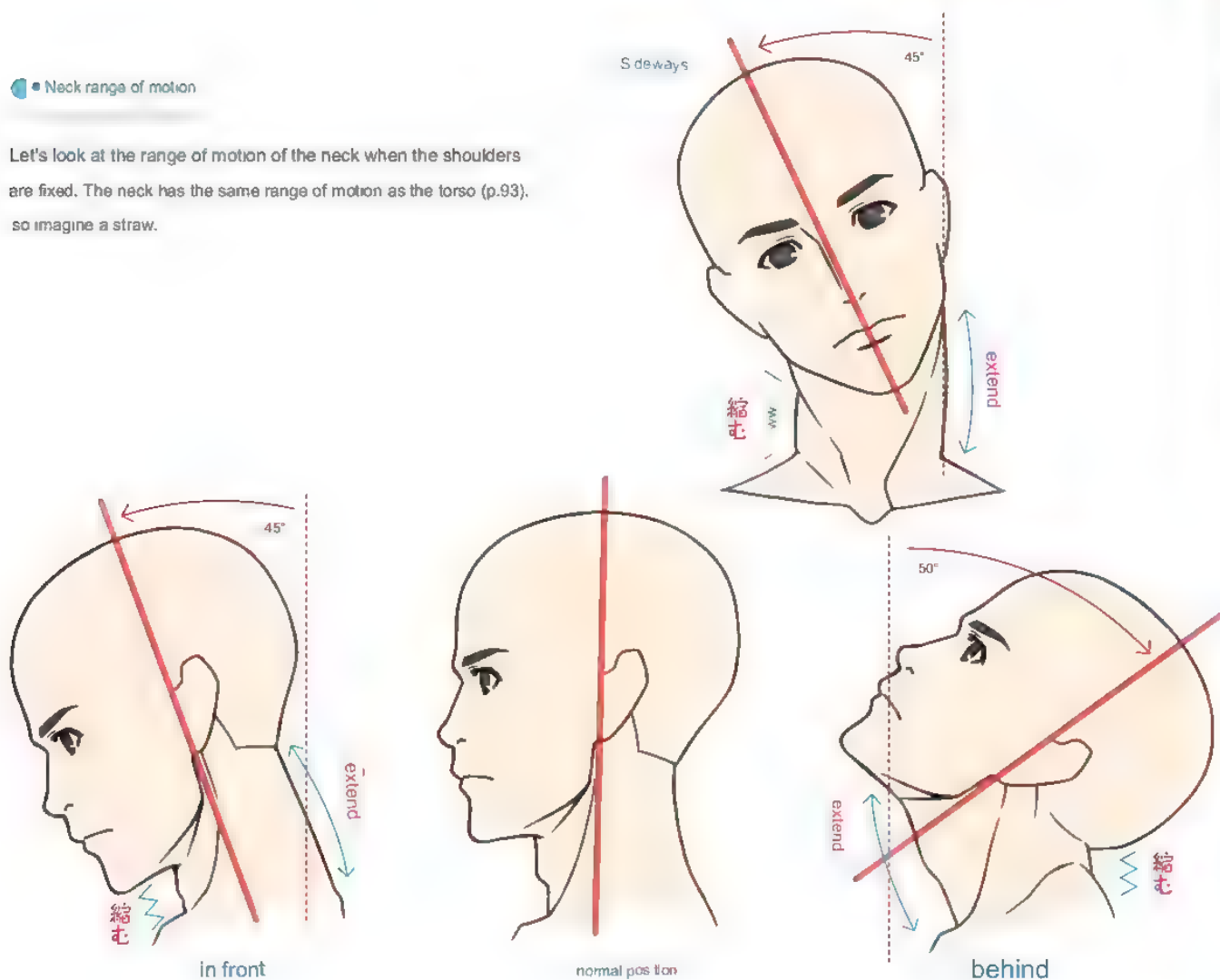
If you draw the structure as you see the neck, it will look thicker.

Therefore, by drawing the sternocleidomastoid muscle line instead of the neck line, you can relax the thickness of the neck



Neck range of motion

Let's look at the range of motion of the neck when the shoulders are fixed. The neck has the same range of motion as the torso (p.93), so imagine a straw.

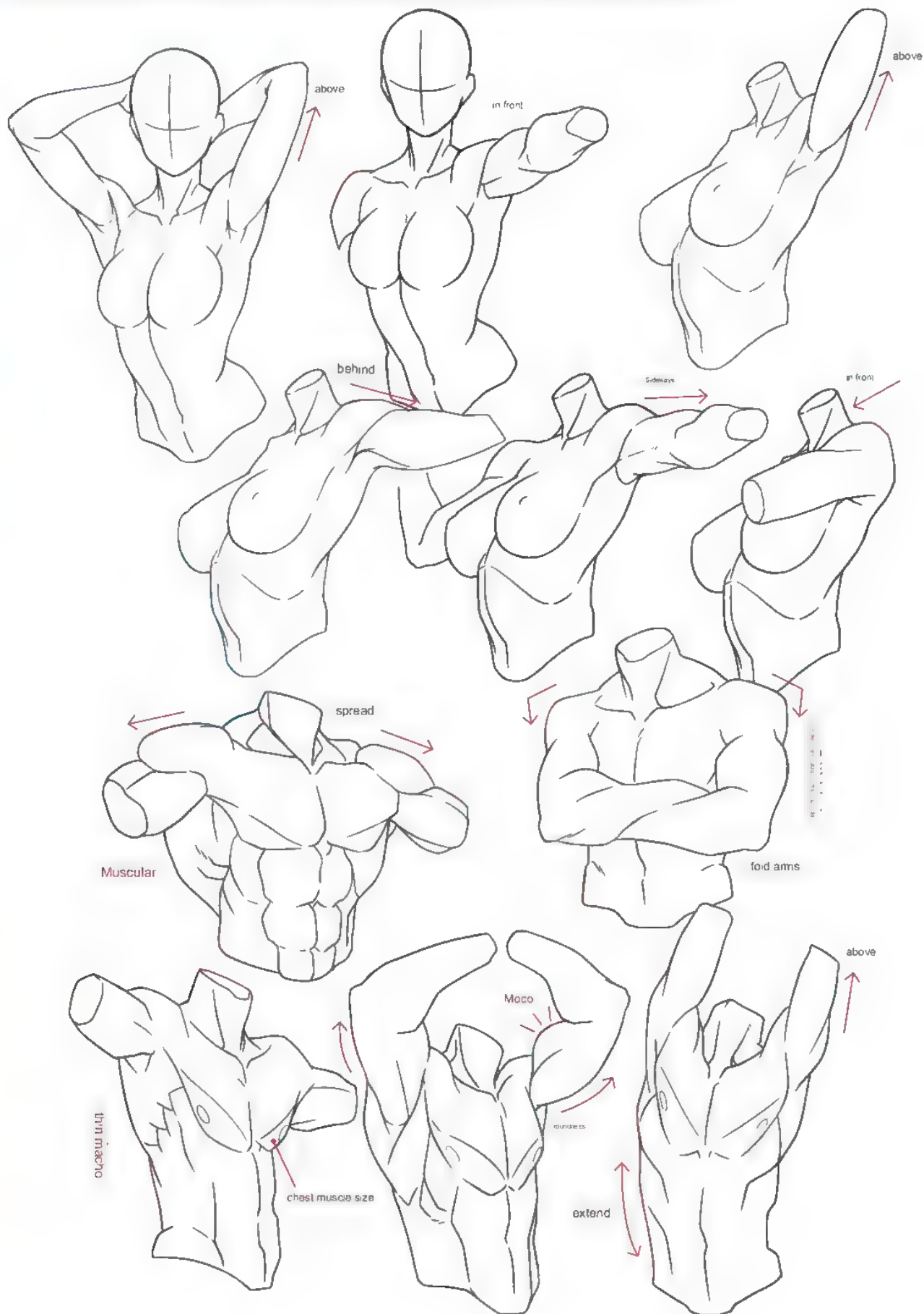


shoulder movement

I tried to draw various movements of the shoulder

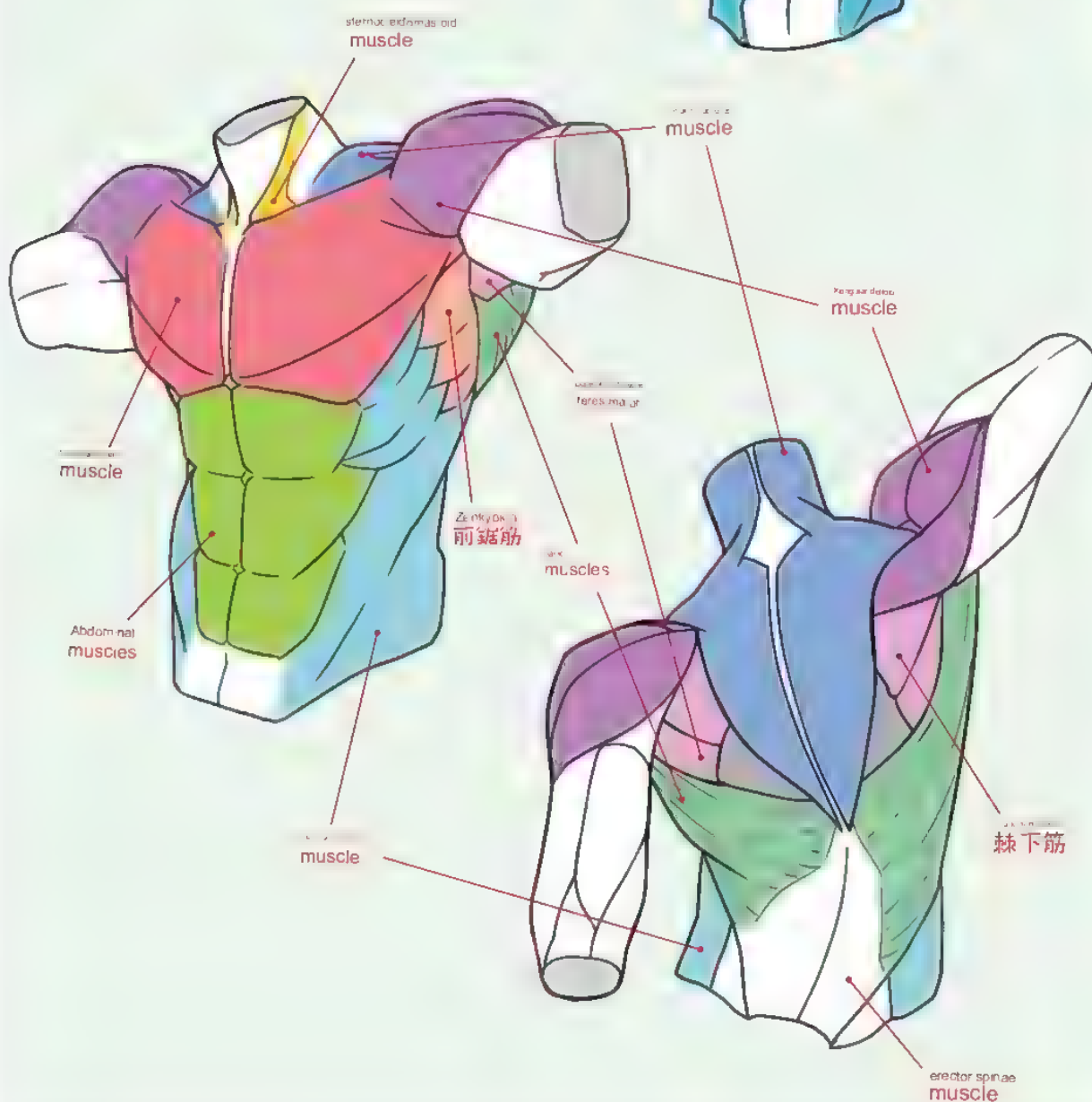
What you have to be careful about here is not to draw on a plane. Remember

that your upper arms are in front of your back, and your pectoral muscles are in front of your upper arms.



upper body muscles

There is no problem if you only remember the shape of superficial muscles, but I will briefly introduce them here. This means that when your drawing is good, you will naturally want to learn more about the dynamics and functions of the fine muscles, so save the fun until then.



Let's be conscious of the contrapposto pose

Q. Which pose looks more attractive?

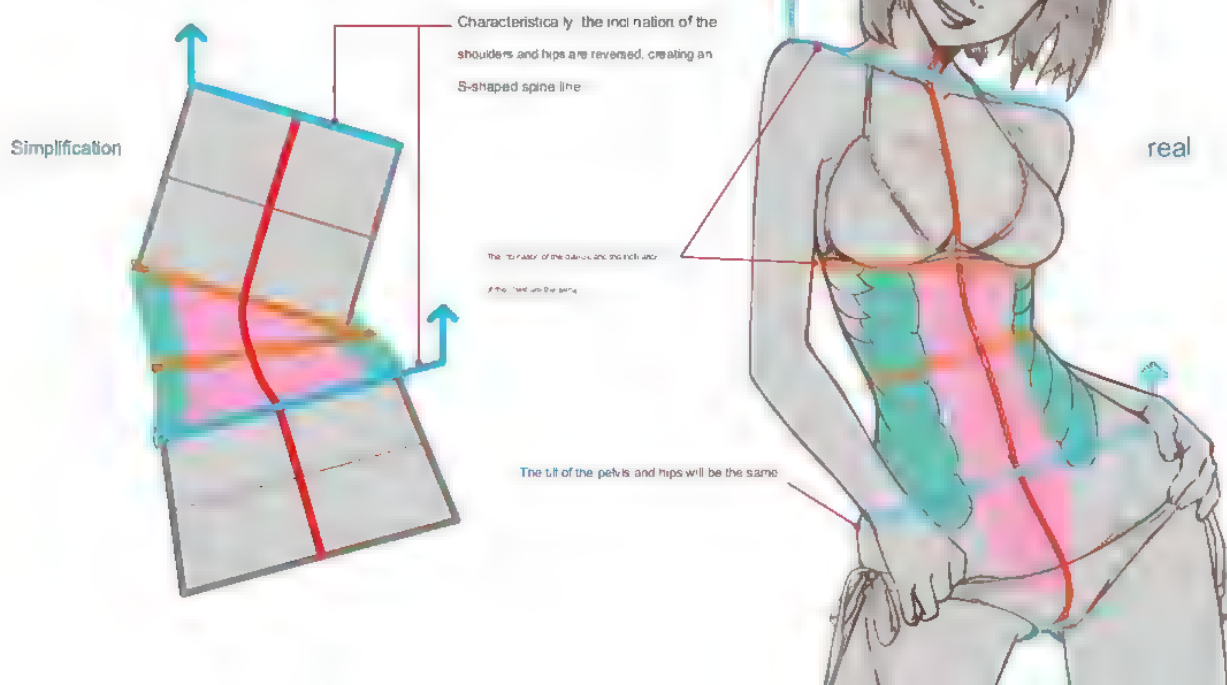
Which pose do you find more attractive, A or B? I think most people would answer A. These two are the same person with the same balance, but I think A looks overwhelmingly more natural. The figure of standing with weight on one leg is called contrapposto in art terms.

By being conscious of this contrapposto, you can draw lively and moving poses.

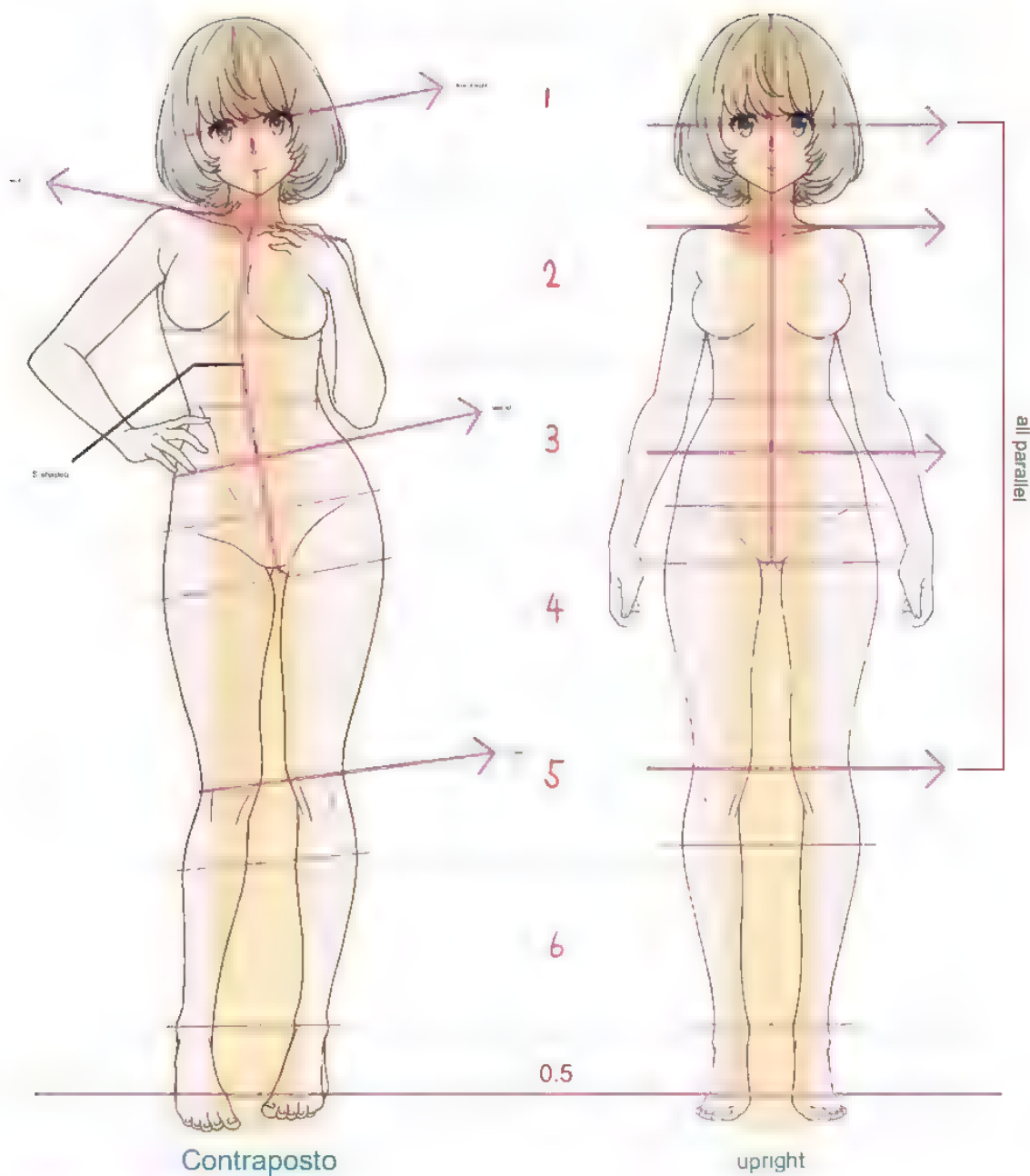


What is Contrapposto

As mentioned earlier, it refers to a standing posture with weight on one leg. The shoulders and arms are off-axis from the hips and legs, resulting in a more dynamic pose.



Let's apply the contrapposto to Q's illustration

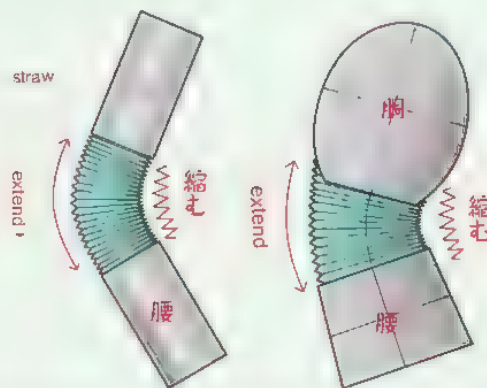


Column

The range of motion of the stomach is an image of a straw?

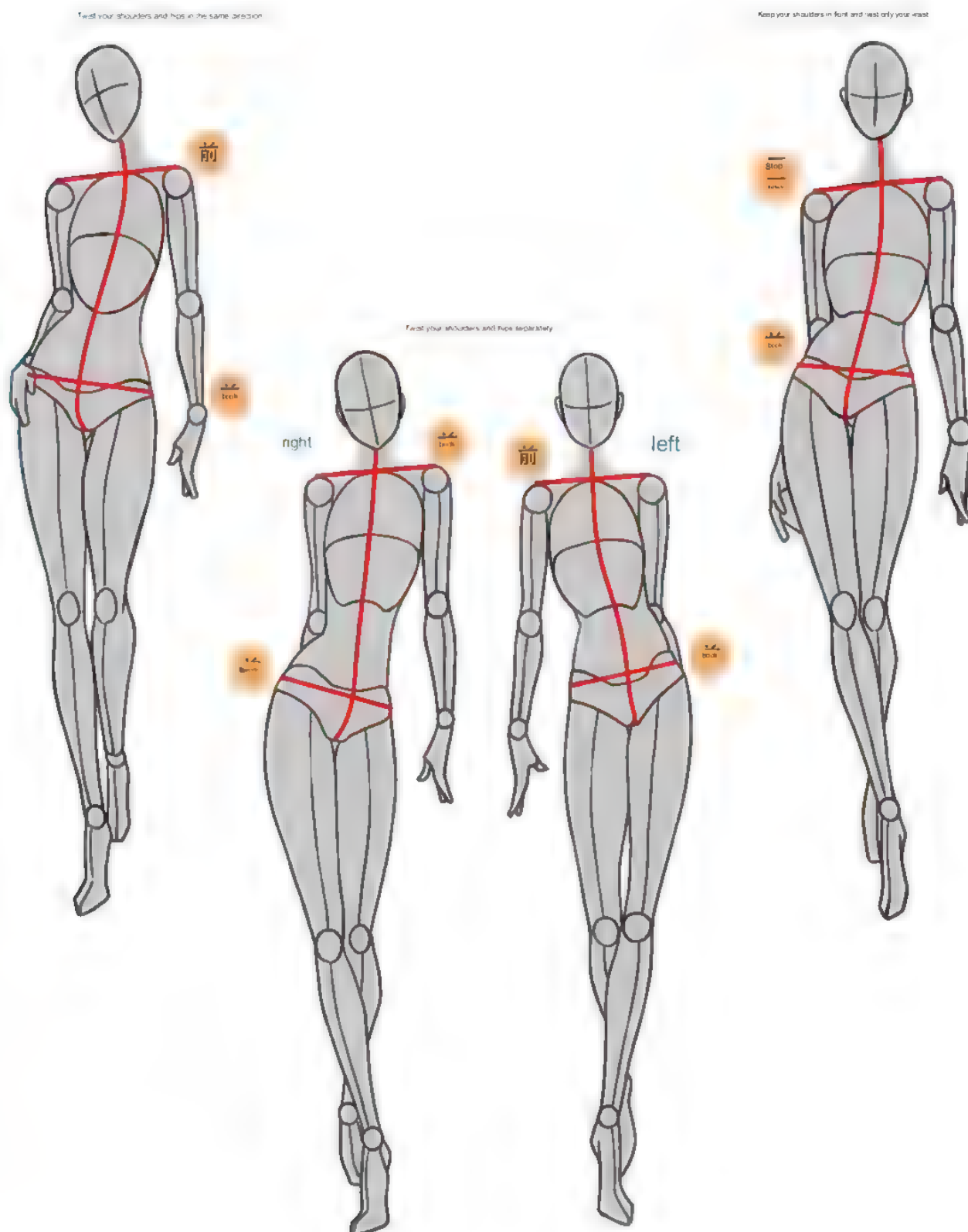
The range of motion of the torso is much like a bending straw. The inside shrinks and the outside stretches, allowing the straw to bend.

Similarly, the other side of the torso will stretch, so it's a good idea to keep that in mind when drawing (p.82)



add a twist

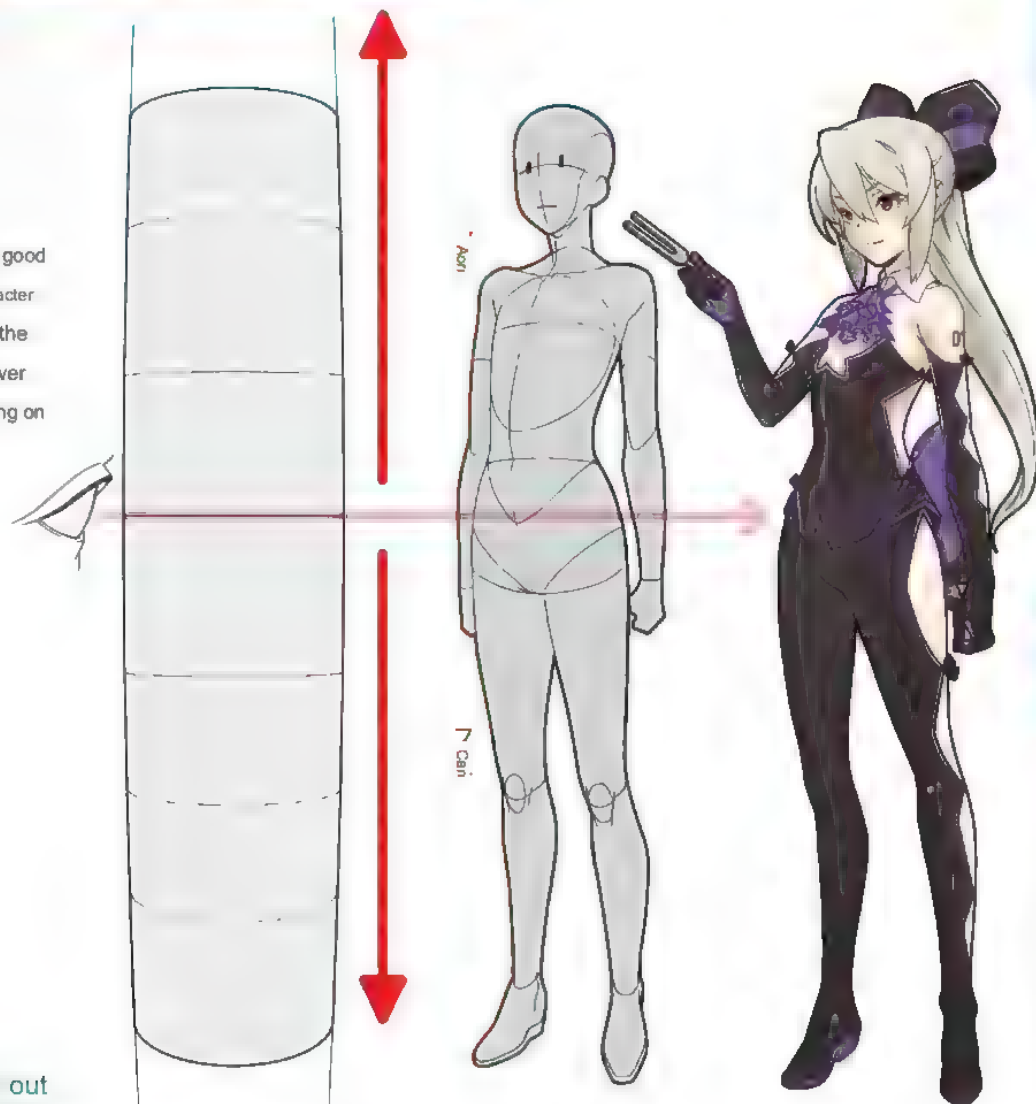
I talked about the contrapposto "reversing the shoulder and hip tilt", but there is another way to "add a twist to the upper and lower body". This will make the contrapposto sound more natural, so please try it out.



Attractive pose without using contrapposto

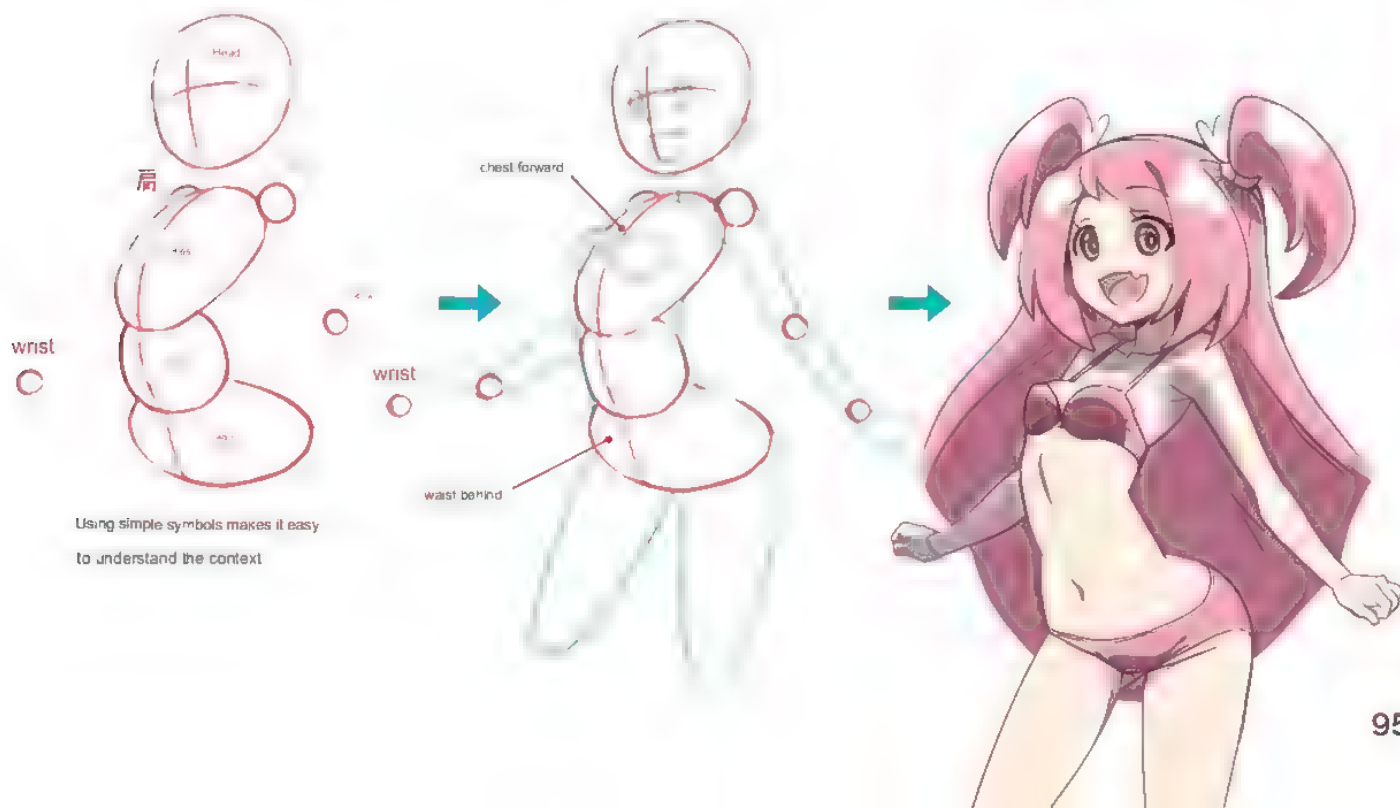
When you draw
a standing
picture, don't
find
the picture flattened
out?

One of the ways to make it look good
is to draw a three-dimensional character
with a perspective by drawing the
upper body with tilt and the lower
body with a perspective, centering on
the abdomen



● make a picture stand out

One of the tricks to making a picture look three-dimensional is to use the
front-back relationship of each part well

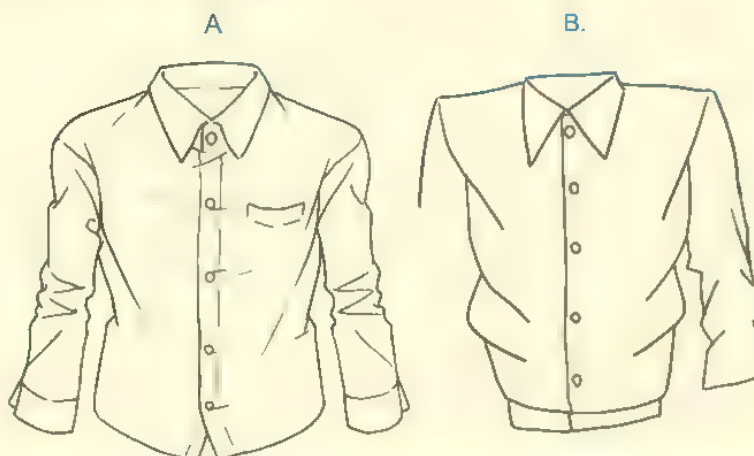


Using simple symbols makes it easy
to understand the context

The point of wrinkles on clothes is the point of contact with gravity

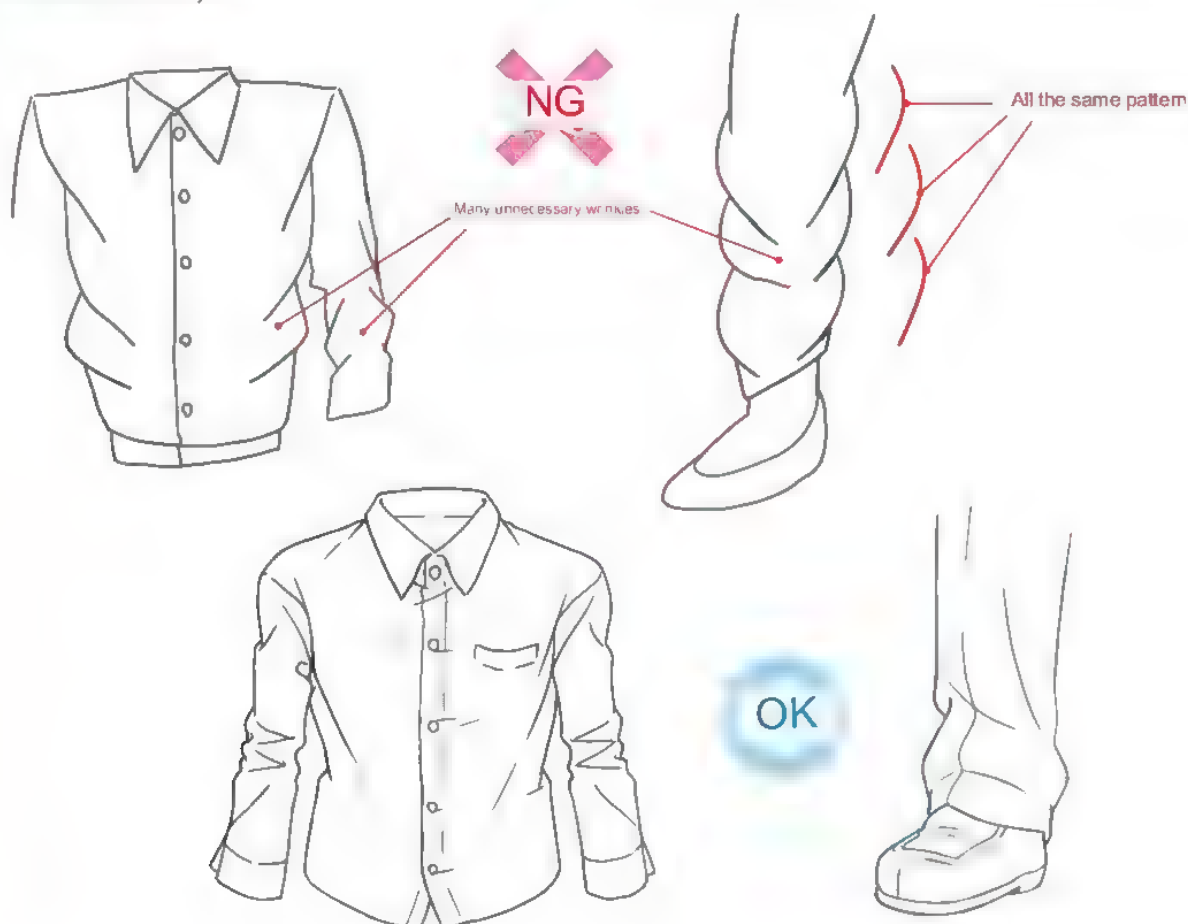
Q Which one looks more natural?

Needless to say, A is more natural. B's shirt has some wrinkles, but it looks kind of monotonous. That's because the wrinkle pattern is the same. Similar to how to draw hair (p. 60), if the same pattern is lined up, it will look monotonous and unnatural.



wrinkle tips

If you draw wrinkles in the same pattern continuously or at the same intervals, it will look like a poor drawing. Also, if you draw a lot of wrinkle information in one place, you will feel that there is less information in places with less wrinkles, and it will stand out badly.

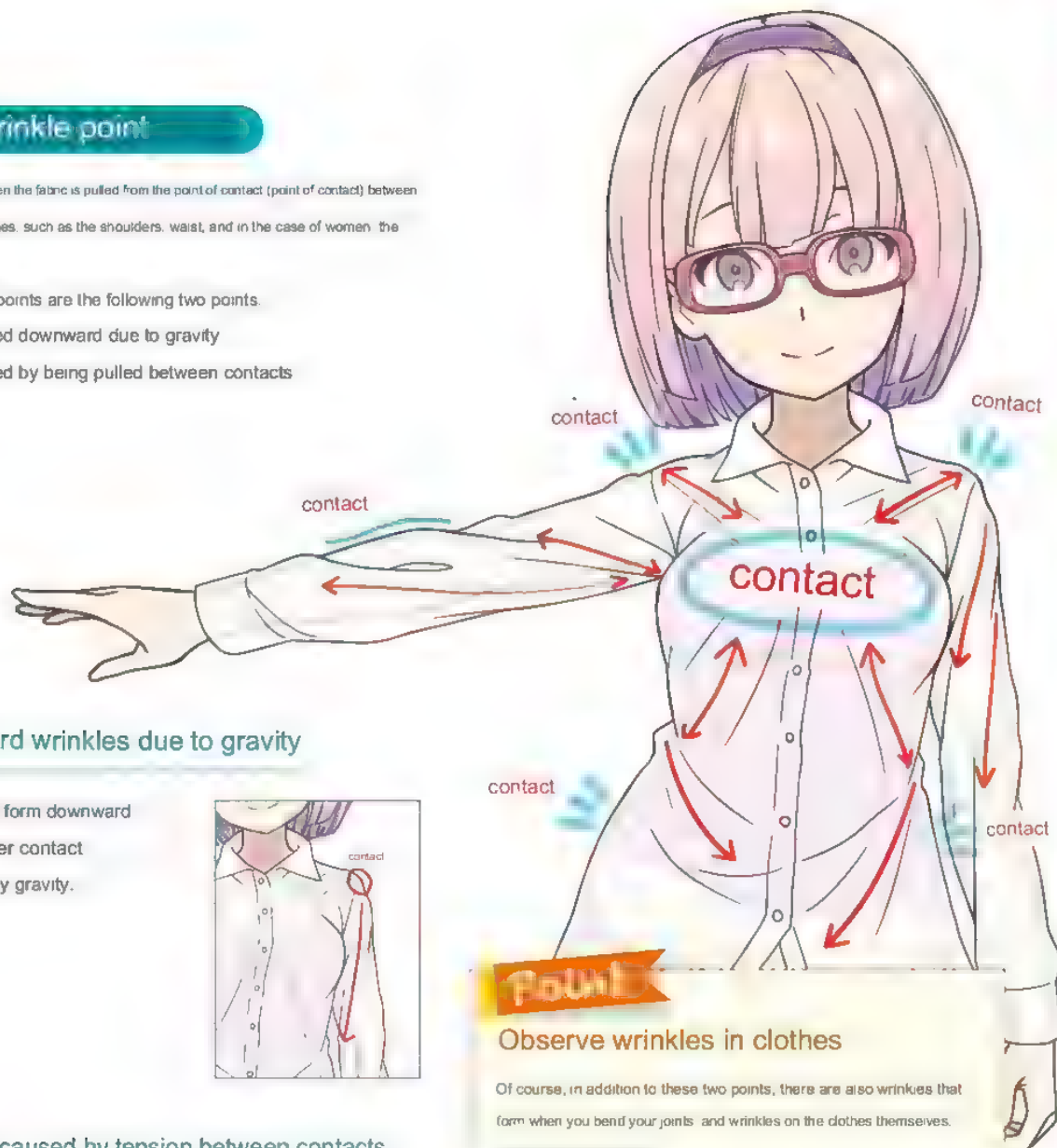


wrinkle point

Wrinkles are formed when the fabric is pulled from the point of contact (point of contact) between the body and the clothes, such as the shoulders, waist, and in the case of women, the top of the chest.

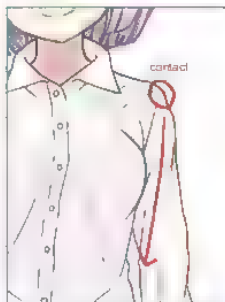
The main wrinkle points are the following two points.

1. Wrinkles formed downward due to gravity
2. Wrinkles formed by being pulled between contacts



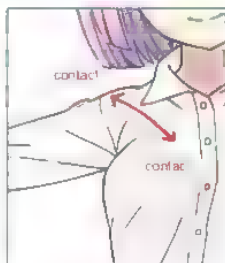
● Downward wrinkles due to gravity

The wrinkles that form downward from the shoulder contact point are pulled by gravity.



● Wrinkles caused by tension between contacts

The wrinkles that form from the shoulders to the chest are caused by the tension between contact points. Gravity is also applied to wrinkles that are created by pulling, so rather than straight wrinkles, wrinkles that bend slightly downward are formed.



POINT Observe wrinkles in clothes

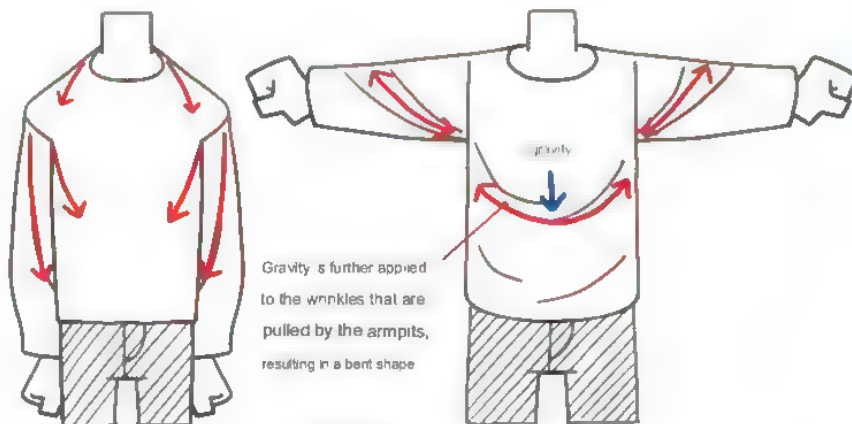
Of course, in addition to these two points, there are also wrinkles that form when you bend your joints and wrinkles on the clothes themselves.

The shape of wrinkles varies

depending on the thickness and material of the fabric, so it is important to observe wrinkles in everyday life, such as the clothes you wear and the clothes of people around you, to learn about the characteristics of clothes made of various fabrics.

Wrinkles change points of contact when you move your body

Put on clothes and move your body to see where contact points are made.



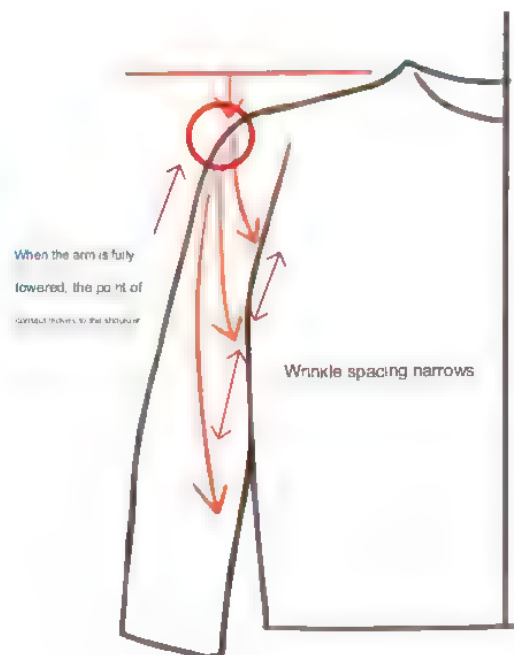
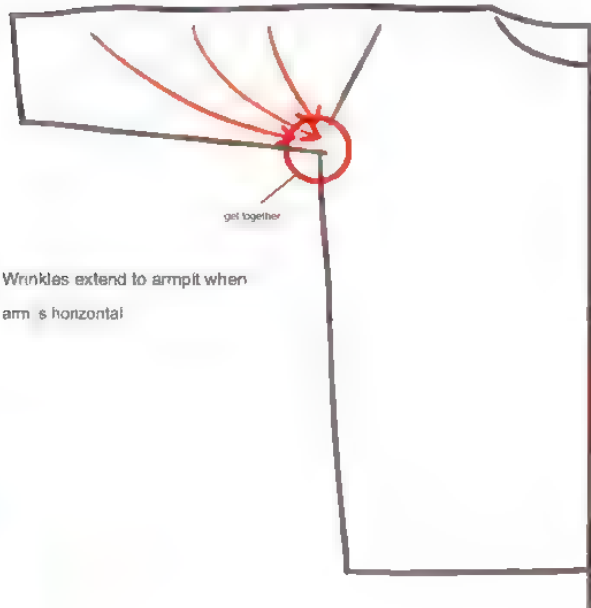
Gravity is further applied to the wrinkles that are pulled by the armpits, resulting in a bent shape

Simplification

How wrinkles form

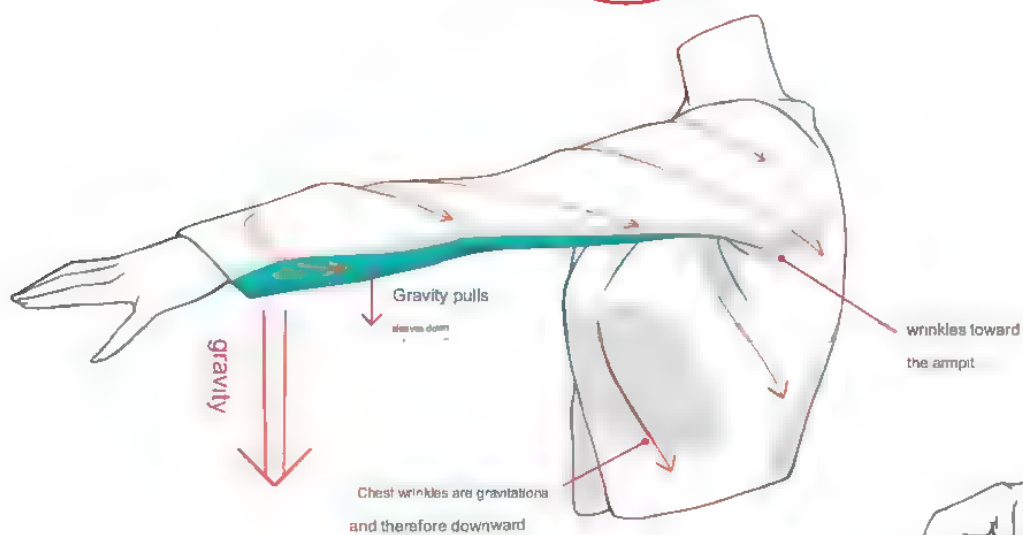
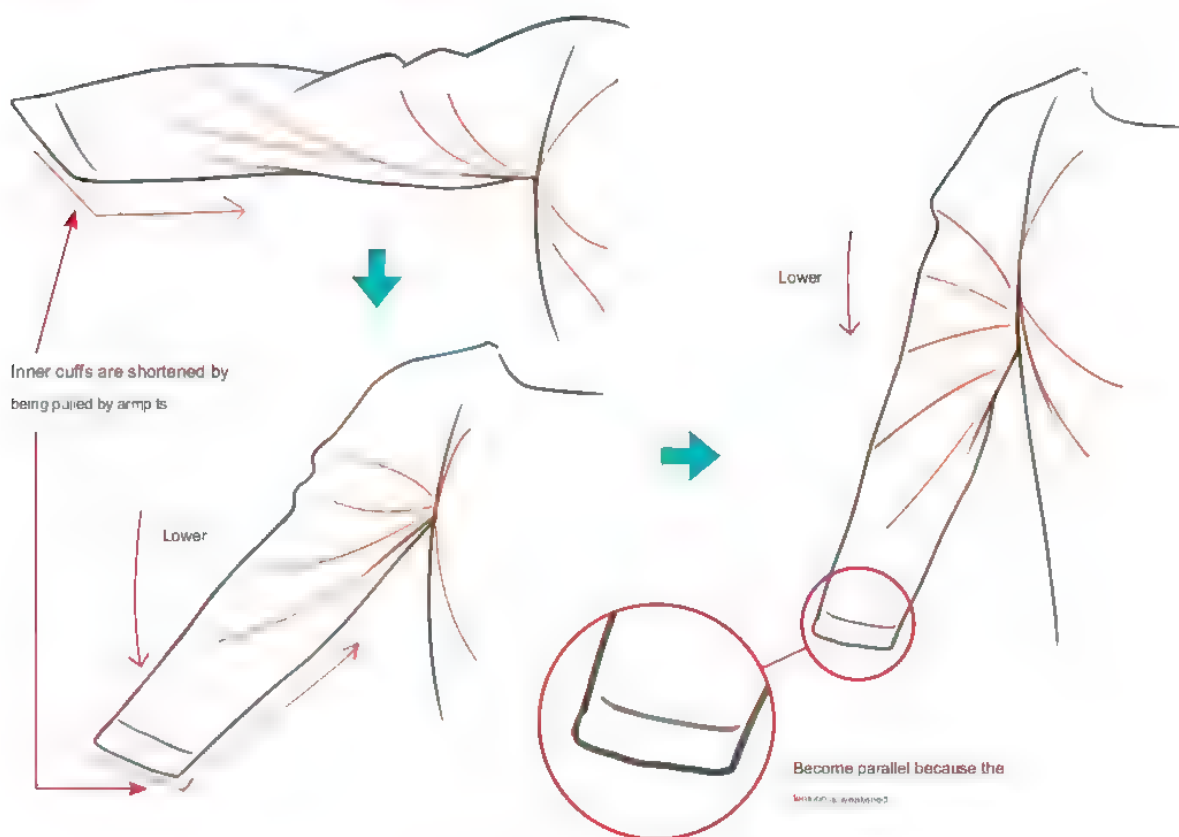
arm down

Arm wrinkles gather in the armpits when the arms are raised. When you lower your arm, the wrinkles gradually widen, and the starting point moves to your arm and shoulder



How the wrinkles bend and the shape of the cuff

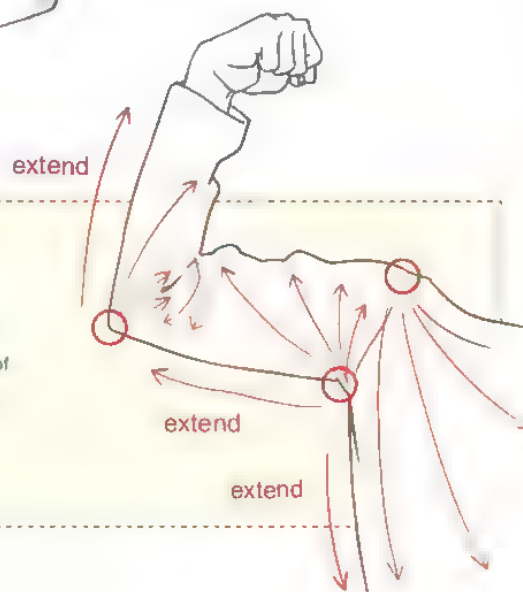
Notice how the wrinkles curve.



Point

Wrinkles when bending the arm

Bending your arm increases the number of points of contact, so it tends to be confusing, but if you are conscious of gravity and points of contact, it will become easier to understand how wrinkles are formed



wrinkle pattern

Let's check it with an actual illustration. I think it's easier to understand if you look at the starting point such as the armpit and pay attention to gravity

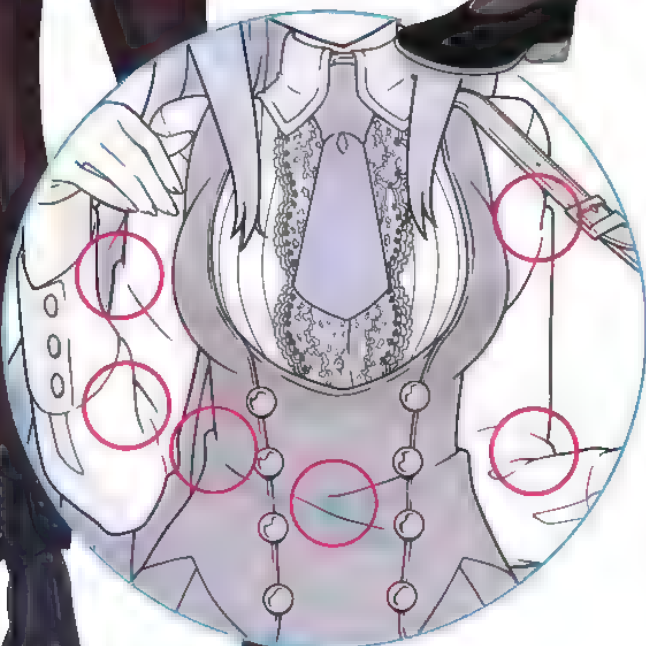
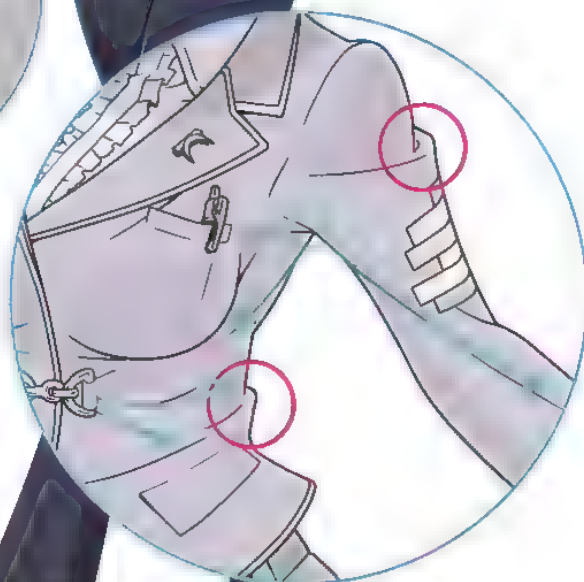
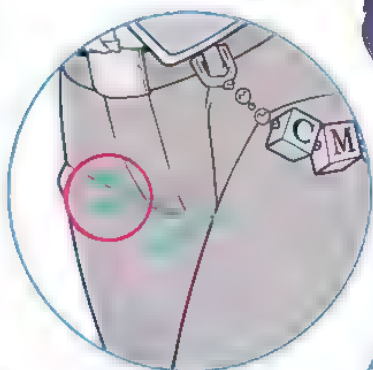


Figure 2-10

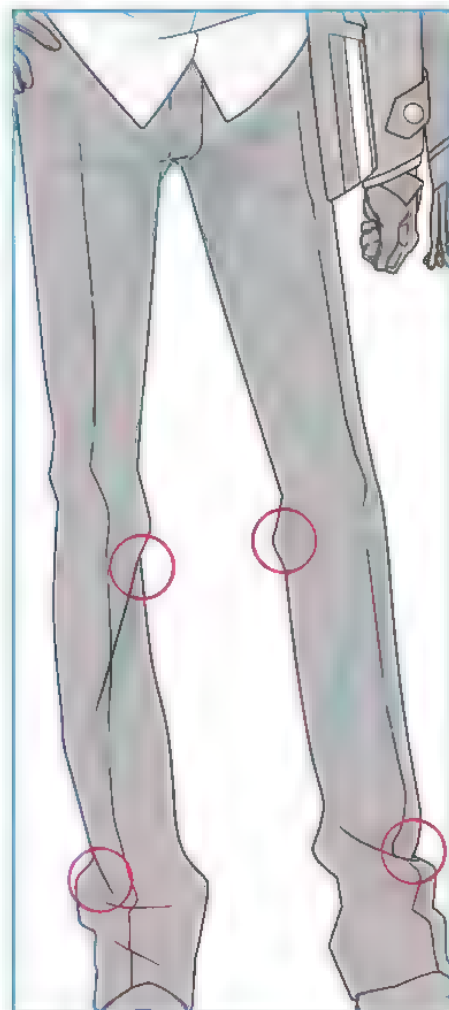
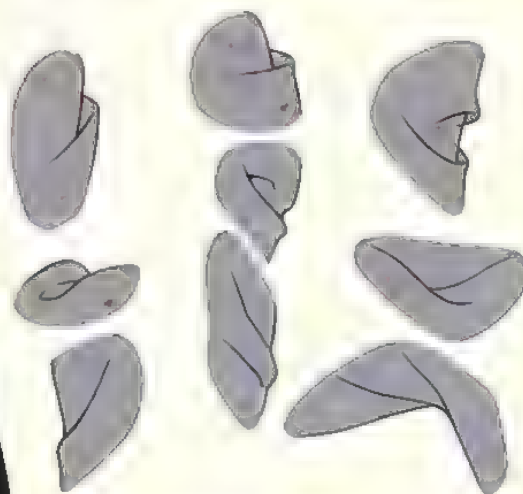
-  = Point to note about the trace of wrinkles
-  = wrinkle flow
-  = Origin of wrinkles



POINT

Common wrinkle patterns

The same pattern is often used for the shape of wrinkles.
The point is to be conscious of the wrap around
the back and the folds of the fabric that
you can't see



How to wear clothes

The point of wrinkles on clothes is the point of contact with gravity

The amount and size of wrinkles is the key to distinguishing between different fabrics. Another important point is how the fabric accumulates on the sleeves and hem due to gravity.

Thick knit

Thick, heavy knit fabrics tend to wrinkle
Peg

A large amount of fabric accumulates on the sleeves and hem

Wrinkles are large and in the shape of X, Y, W etc.

The fabric gets caught on the waist

the fabric lowers the wrinkles. Because the weight of

Leather jacket

Hard, non-elastic leather fabrics are prone to large wrinkles

Because the fabric is hard, the fabric does not collect on the sleeves either

A thin cardigan

The thin and highly elastic fabric is close to the body except for the hem and sleeves

The fabric is soft and can accumulate

formed Soft fabrics are flowing S-shaped wrinkles are

● thick hoodie

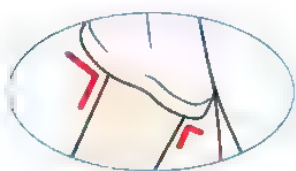
A thick hoodie can
wrinkle a lot



The thick fabric allows for a
slightly stiff pool.

● uniform blouse

The firm blouse fabric
has straight wrinkles.



The short-sleeved part does not adhere to the
body very much due to the tension of the fabric.



The dough is thin, so there is little accumulation.

● T-shirt

It depends on the size, but T-shirts are
made of soft fabric, so it is easy to show
your body line

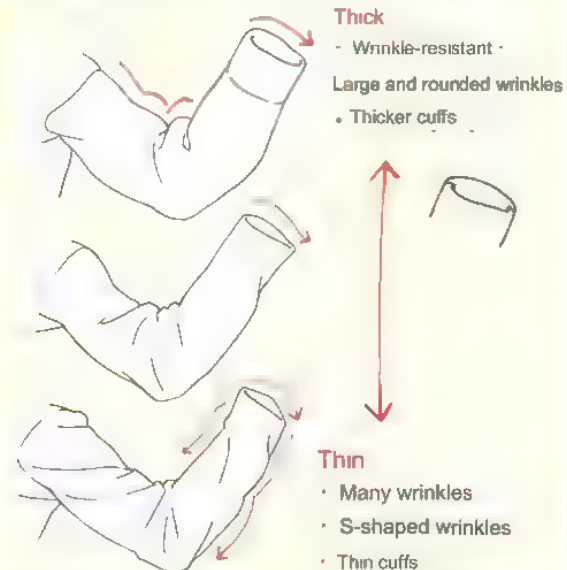


Wrinkles along the body line

Point

The thickness of the fabric that can be seen at the cuff

Thick fabric does not wrinkle easily, and thin fabric does not wrinkle easily.
We is easy to form.



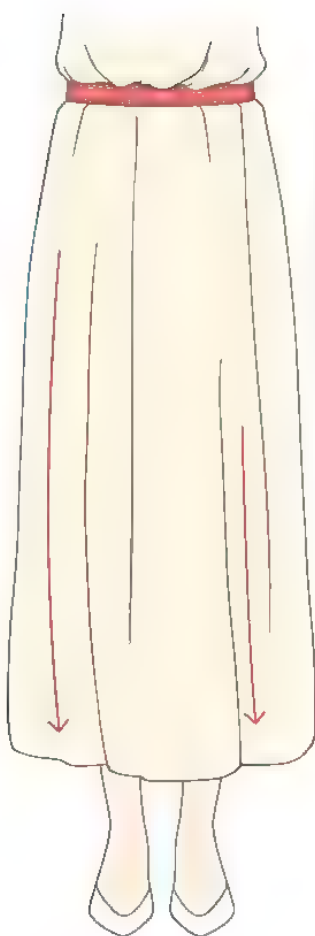
● school uniform pleated skirt

Pleated skirts made of firm fabrics such as school uniforms do not wrinkle very well



Making an angle makes it three-dimensional

Pleated skirts have corners at the waist

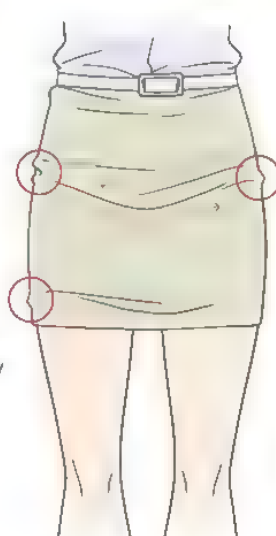


Gentle wrinkles from the waist

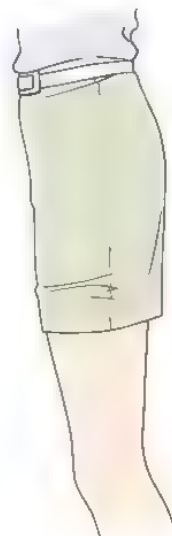


● long skirt

Because the fabric is soft, it creates loose S-shaped wrinkles



The side surface becomes the side of the skirt, and the side of the skirt becomes the side of the skirt.



● Tight Skirt

Tight skirts that are close to the body have wrinkles on the sides

•Jeans & Denim

Because the fabric is hard large wrinkles can occur



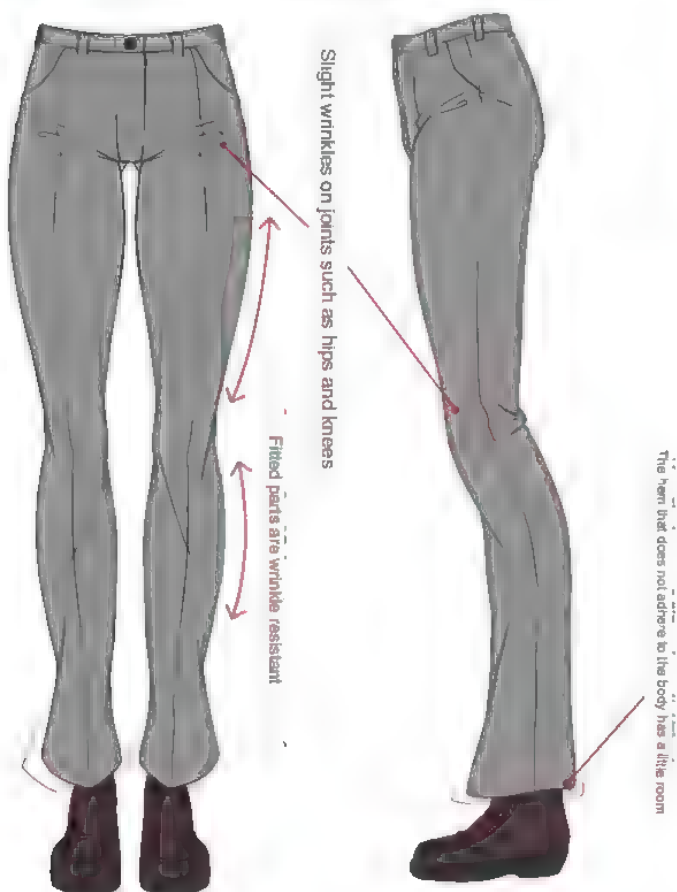
•Leather pants

Because it is hard and has no elasticity, it can wrinkle greatly



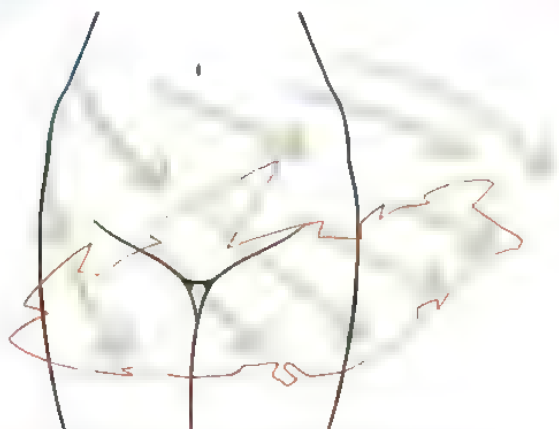
•Tight pants

Because it fits the body, there are almost no wrinkles



Let's draw a moving skirt

1 Draw the hemline of the skirt



The shape can be random, but if you draw with the flow of the fabric in mind, it will come together better.

2 Draw an outline



Draw only the outline while keeping in mind the flow of wrinkles and dynamism according to the hem.

3 Draw the folds of the skirt



Let's draw while being conscious of the hidden and visible side.

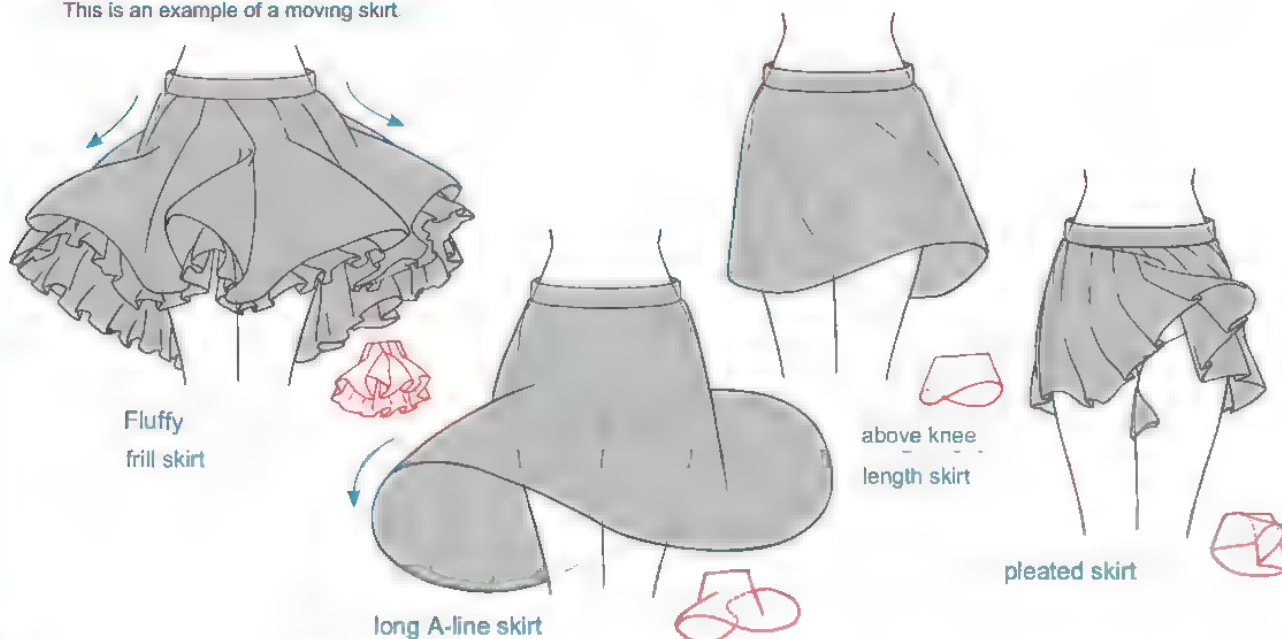
4 Complete



It is completed by adjusting the details such as the waist part.

Various skirt shapes

This is an example of a moving skirt.



Fluffy
frill skirt

long A-line skirt

above knee
length skirt

pleated skirt

Column

date drawing

When you try to draw a sketch or draw a character, you may feel that you have to draw it beautifully. But it's okay if you don't try to draw a beautiful picture from the beginning. First of all, it is good to pick up the necessary information from the photograph that will be the basis of the drawing and gradually prepare it. Reference 1 (I will introduce how I usually draw (vertically))

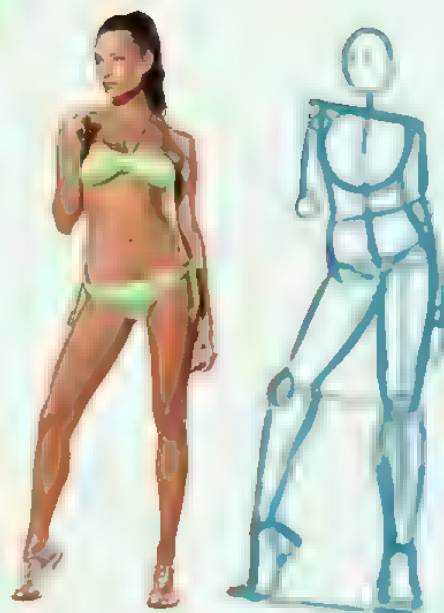
Point

Draw the campus with a grinder

When looking at the first positional relationship, pull out the canvas so that you can see the drawing source and the entire canvas. It is also effective to check the inclination, the S-shape of the spine, and the joint positions by drawing auxiliary lines on the original.

1

Observing Contrapposto (Duration: 10 minutes)



First, carefully observe the original contrapposto and roughly draw only the positional relationship of each part.

2

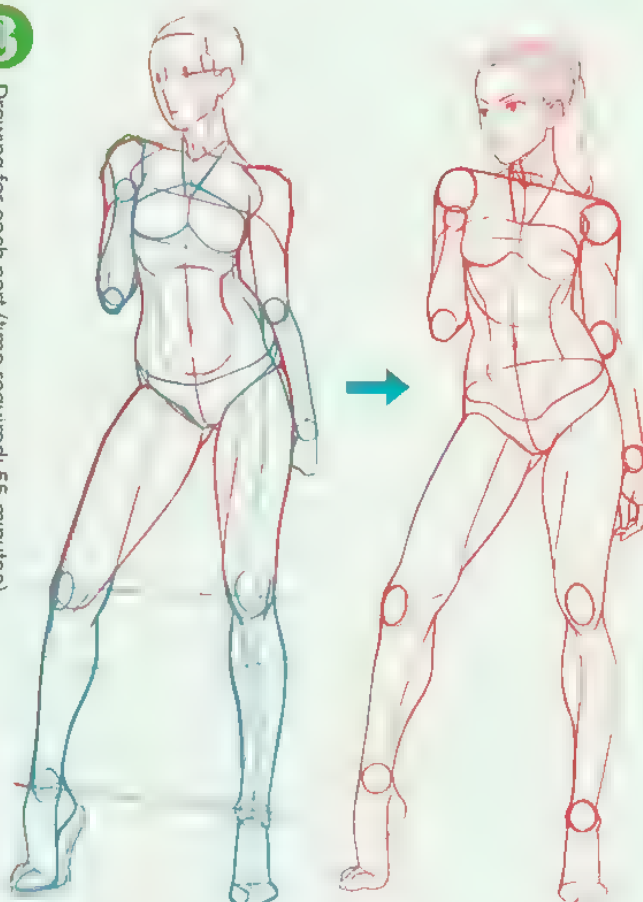
Organize the silhouette (required time: 15 to 20 minutes)



Next, we will organize the silhouettes. First, draw the head and torso. Once you have the shape of the body, you should be able to see the positional relationship of the limbs. The point is to ignore the details and focus on the silhouette.

3

Drawing for each part (time required: 55 minutes)



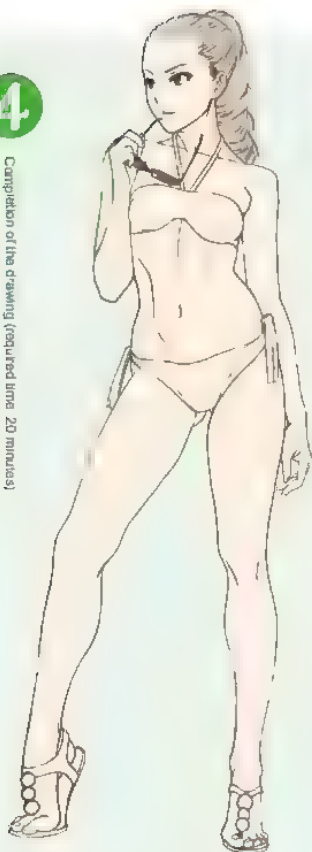
The bar on scaling the canvas is finally lifted from here.

The silhouette should already have been created, so the rest is to draw each part.

If you are aware of what you have learned in this book, you will definitely be able to draw beautifully, so please be confident.

4

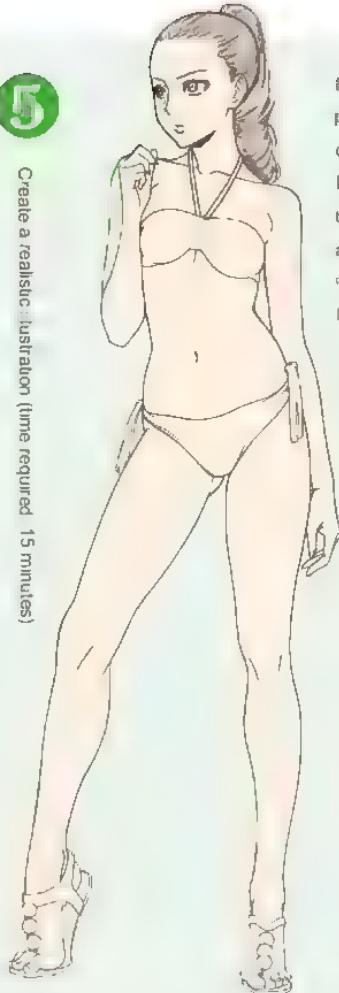
Completion of the drawing (required time: 20 minutes)



After arranging the lines, the drawing is complete

5

Create a realistic illustration (time required: 15 minutes)



From here, let's move a little closer to a two-dimensional picture. I

draw this picture with a head-to-body ratio of 6.5 so I used what I learned in Human body proportions (p

to correct only the width. Even if you cut a little from the original picture, the atmosphere should change considerably

If it is a realistic pattern, this is the completion

6

try to deform more

Narrow width and slim

make the head bigger

the ears a little closer to the face side than the real picture
The face and head can be nicely balanced. If you draw



Column

People's Atari is easy with bones

There is also a way to determine the balance of the body more easily than drawing.

Utilizing the differences in the male and female skeleton that (if you have learned so far, you can easily draw a person's atari with only the head, collarbone, waist width, and limbs (bones). Furthermore, if you can make use of the human body balance that you have learned, you will be able to create a rough silhouette of the body in no time



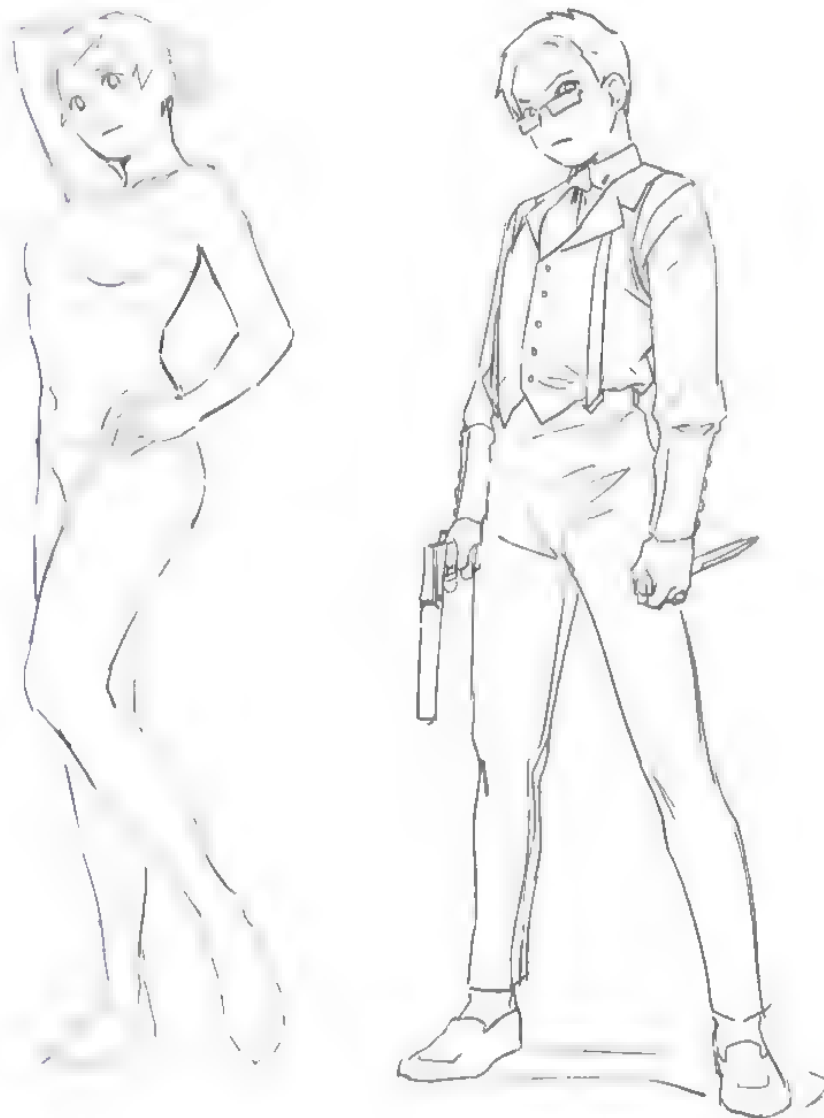
Atari fleshed out in red on blue bones

Finally, let's deform it further. When I draw a slender and tall picture, I draw with my knees extended, but this time I shortened my knees to make her look a little older

composition

Composition and pose make the illustration more attractive. Let's utilize the image of composition and use effective composition.

Figure 1-10-1

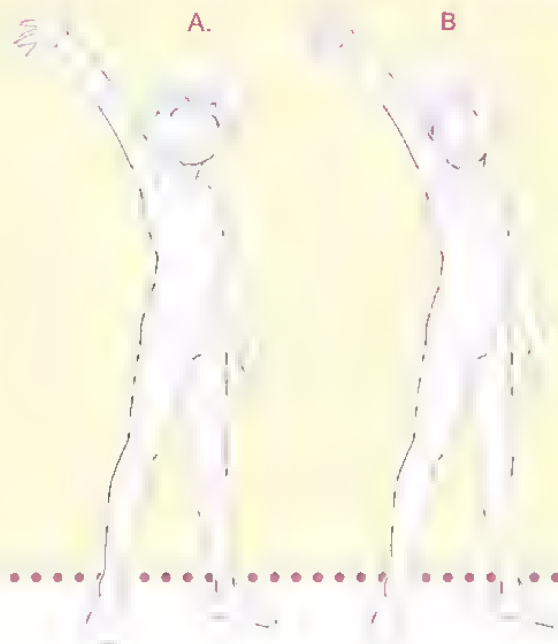


The point of a healthy pose is the extended posture

Q Which pose makes you look energetic?

Which pose looks more lively, A or B?

Don't they both look energetic? Here, I will explain where the elements of a pose that look energetic are



pose point

Let's take a look at the four factors that determine the pose that gives the person a lively image. The

"joints (arms and legs)" and "posture" are stretched and stretched to increase the spread and flexibility of the body. By emphasizing the facial expression at the angle of the "face" and "neck",

The "relaxed feeling" and "lively atmosphere" that people who care about people have can be produced.

When you are healthy, you can say that your mind is in a state of relaxation without fear or vigilance.

posture

If you draw the posture as if it spreads outward as a whole, you can create a lively atmosphere

Column

Attitude to protect vital points

When people are stressed or frightened, they instinctively tuck their chins to protect their vital points. It seems that this is a gesture that comes from unconsciously trying to protect the throat.

Conversely, when you feel comfortable, you don't need to protect your throat, so your chin

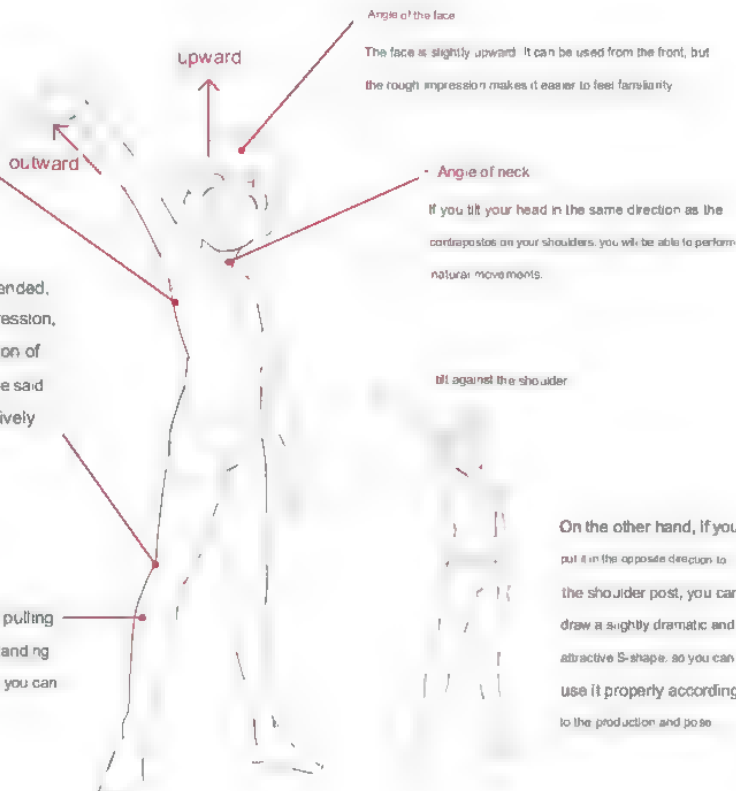
is.

joint

When the joint is fully extended, it gives a slightly stiff impression, but the energetic impression of the extended posture can be said to be a good match for a lively

character

By puffing out your chest, pulling your shoulders back, and standing with your feet facing outward, you can create a stable pose

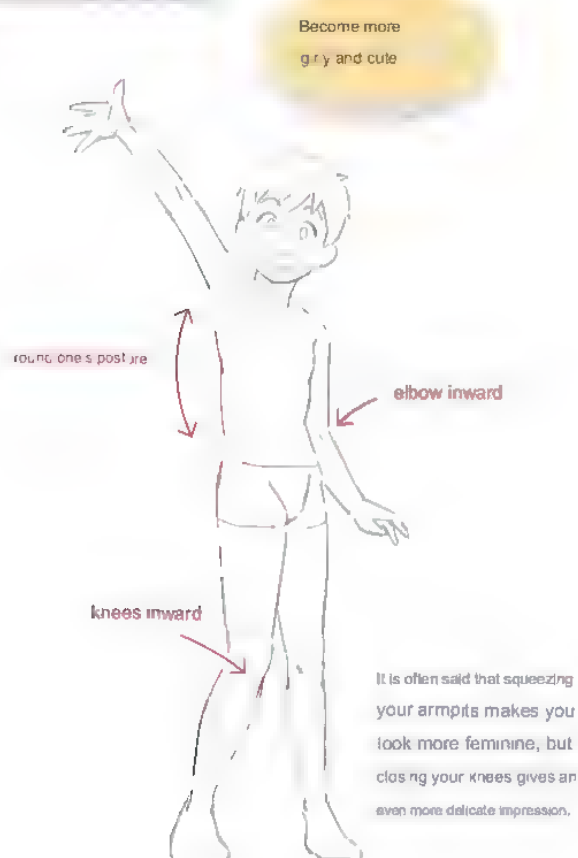


On the other hand, if you put it in the opposite direction to the shoulder post, you can draw a slightly dramatic and attractive S-shape, so you can use it properly according to the production and pose

Let's see the pose pattern

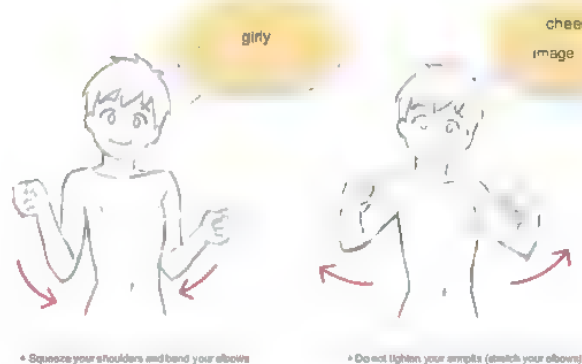
Let's take a look at the pattern with different points to determine the pose.

● round one's posture



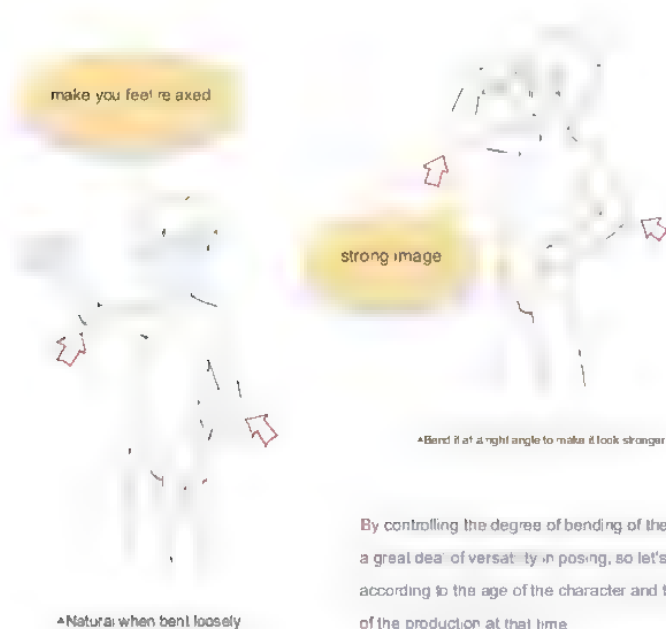
When she's curled up, she looks less lively than the original, but she's more girly and looks cute, doesn't she?

In the performance of an actual human being, if the knees are slightly closed, it may seem deliberate and overdone, but in illustrations and photographs, I don't think it feels so out of place. Even if you are an energetic character, if you are drawing a girl, it is effective to be a little more introverted

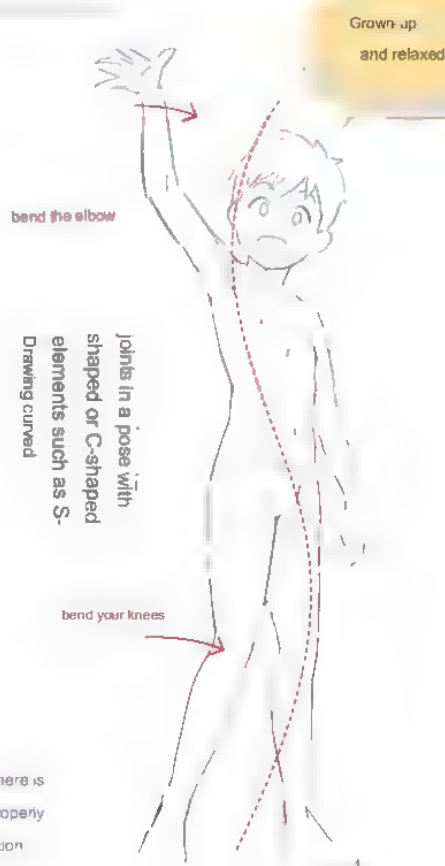


● bend the joint

By gently bending the elbow and knee joints, the impression of being active has weakened, but it has become softer, more mature, and more relaxed.

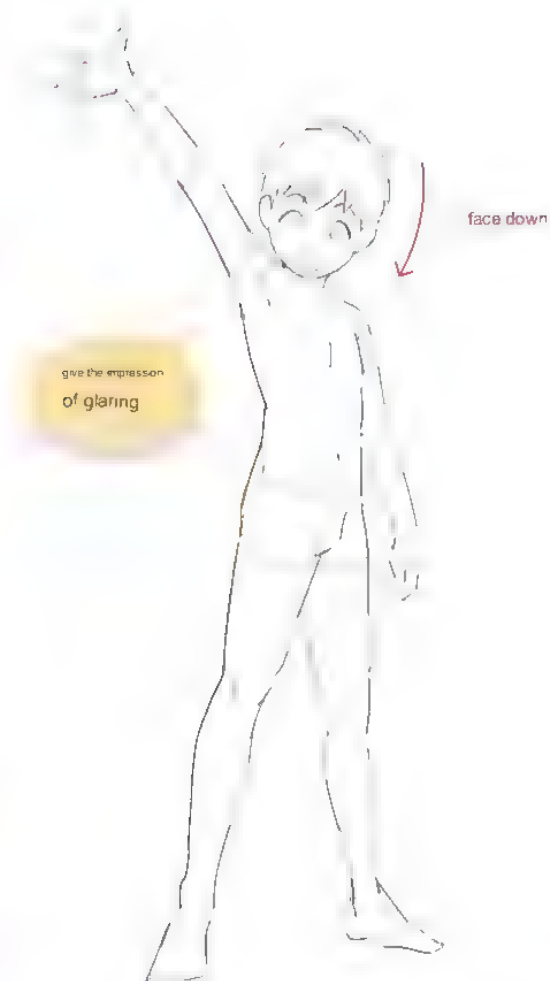


By controlling the degree of bending of the joints, there is a great deal of versatility in posing, so let's use it properly according to the age of the character and the intention of the production at that time



● face down

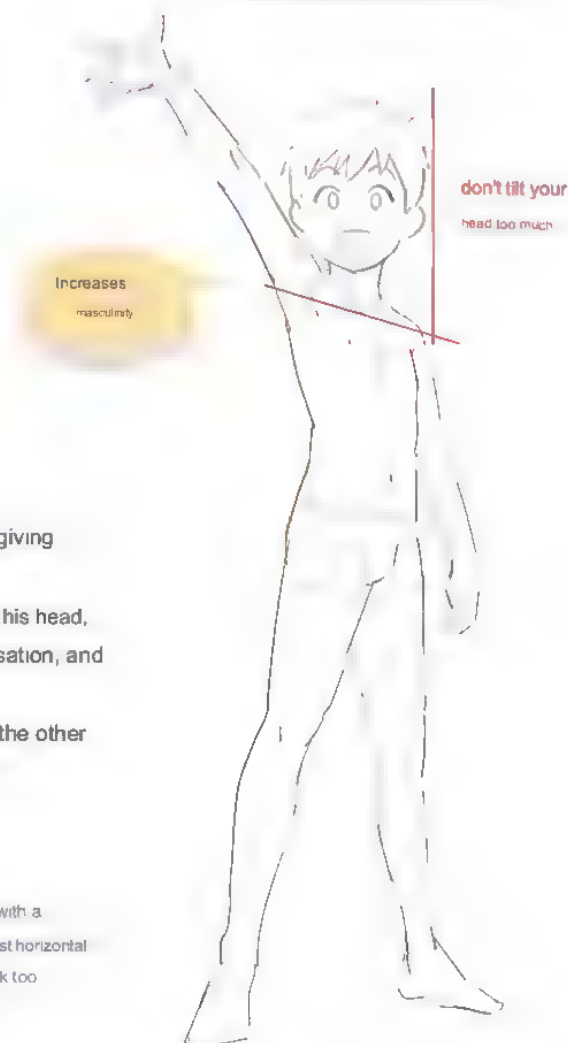
Even though the pose is the same, when the face is lowered, it no longer gives the impression of being cheerful, and the pose has turned into a disturbing pose, as if someone is plotting something



▲ By looking down or looking up only at the face, it looks intimidating and oppressive

● face the neck

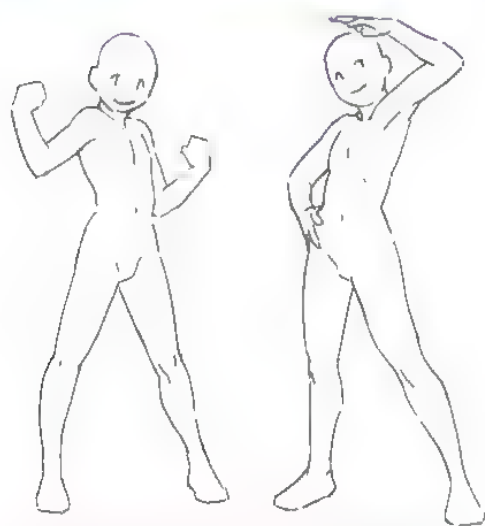
Looking down while looking at someone is a posture that can be seen when you are glaring and intimidating, or when you are feeling afraid and wary, so it seems that it is not suitable when you want to express intimacy



If you draw a straight neck, it will give a slightly stiffer impression, giving it a slightly more masculine look. From the perspective of psychology, when a man tilts his head, it's when he has a question or when he can't understand a conversation, and he doesn't tilt his head in other situations. It is said that when a woman tilts her head, it is a sign of her trust in the other person, or a sign of wanting to be pampered or asking for something.

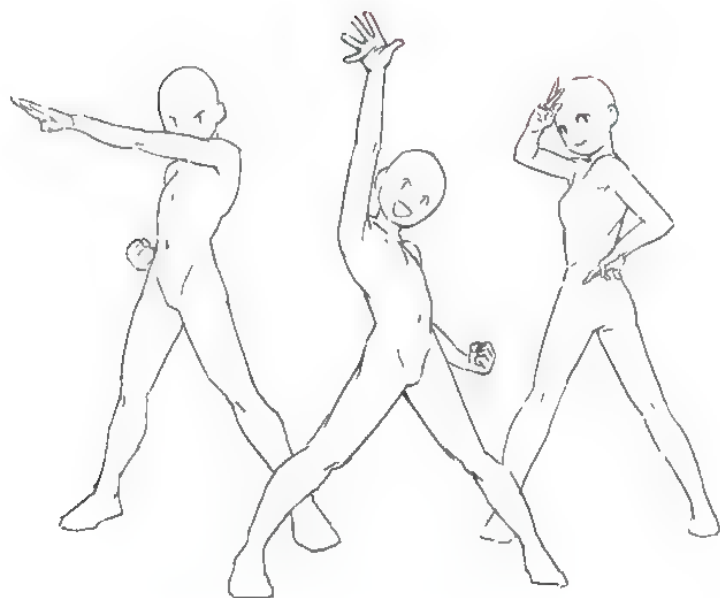
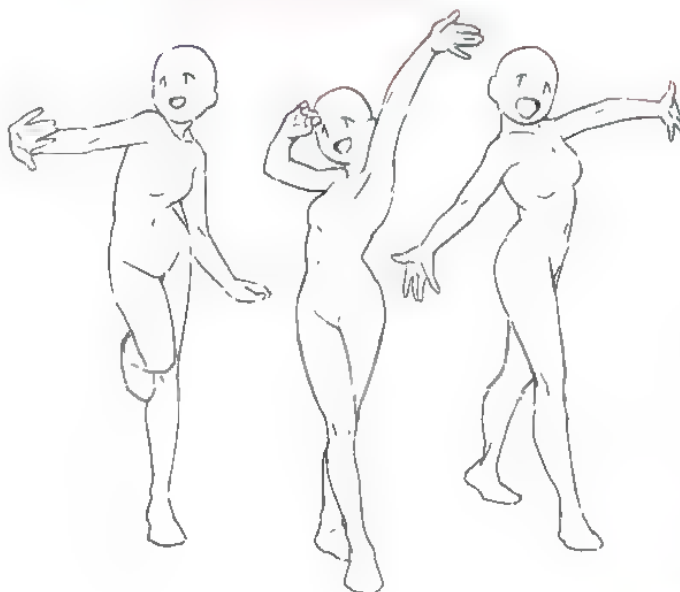
When drawing a male character with a pose where the shoulders are almost horizontal, I think it's better not to tilt the neck too much to maintain the masculinity

Cheerful poses



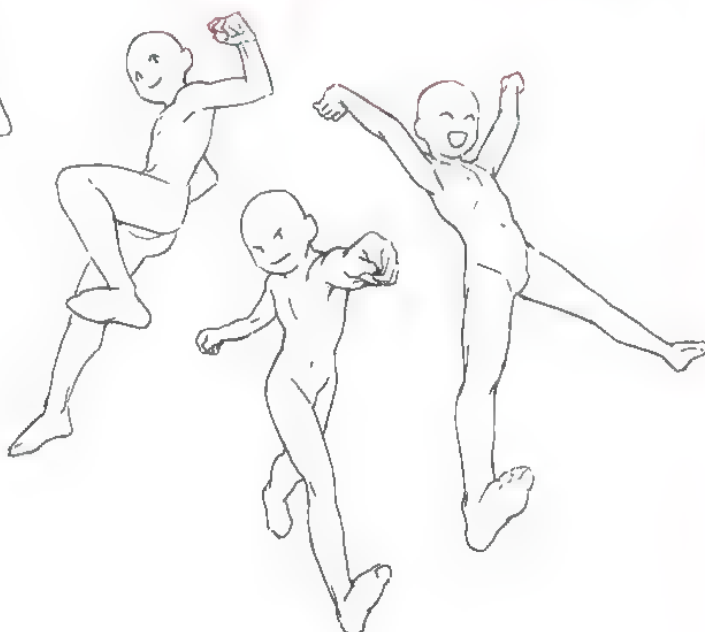
If you stretch your elbows while standing, it becomes a fighter pose.

If you add a twist to the extended posture by emphasizing the contrast, you can create an idol pose. Open your legs sparingly.



An extended standing posture that is often seen in transforming heroes and battle heroines

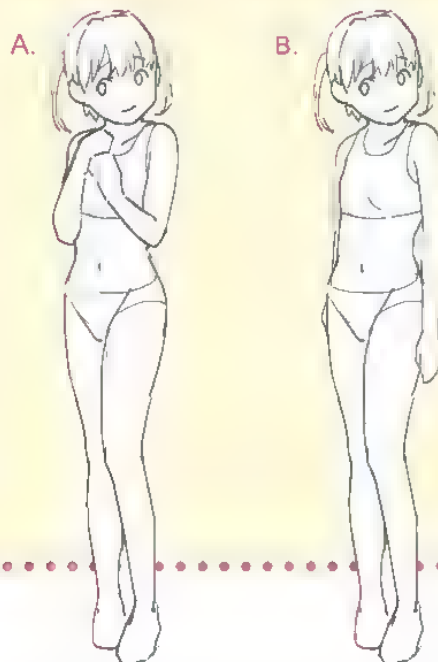
If you increase the angle or angle of view, or pose it in the air, it will look more lively.



Defensive posture expresses docility

Q. Who is the quiet girl?

Both A and B give a gentle impression, but doesn't A give a stronger impression?



pose point

In order to make the character look calmer, you can reverse the elements introduced in the energetic pose, and the pose should come naturally. Another big point is "hand acting (p.71)"

becomes important. Many of the gestures of introverted people come from being cautious and nervous about the other person, such as touching their face with their hands and taking a posture to protect their throat, chest, and other vital points

face angle

The face should be tilted downwards.

The tilted or lifted face plays the role of differentiating the state of mind depending on the position of the line of sight.

hand acting

Bringing your hands closer to the center of your body or closer to your face can create the illusion of a closed mind

joint

Gently bending your elbows and knees will give you a delicate and feminine look. Extending your elbows makes you look stronger, so tighten your armpits when you want to show your weakness

posture

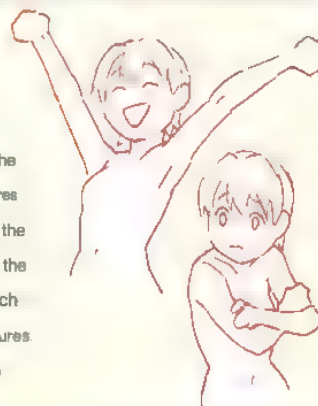
To create the feeling of being withered, tuck your arms in and tuck your chin in, and stand with your legs slightly apart

People try to comfort themselves by touching their nose and lips with their hands, for example, when they hide their nervousness. If you cover your face too much with your hands when drawing a picture, you won't be able to see the facial expressions, so it might be enough to just bring them closer.

Point

While expansion

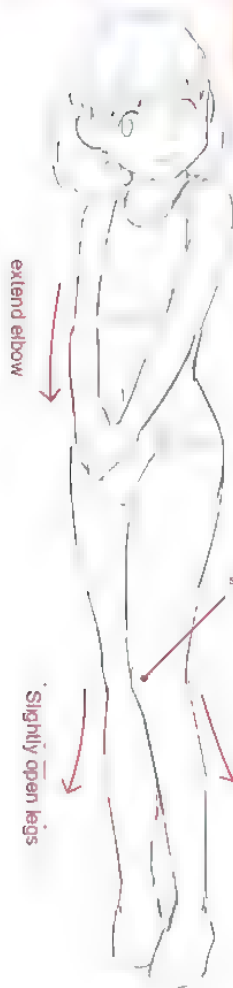
cheerful character and contraction express the psychology using large gestures. In the expansion posture, the introverted character is in the contraction posture, which inevitably requires fine gestures. You will have to perform on the grass



Let's see the pose pattern

Let's take a look at the pattern with different points to determine the pose.

● stretch out



make a weak impression

I feel like I'm fidgeting and this is good. If the character is a boy who is quiet or shy, this level of hand acting seems to be just right.



▲The same pose is normal for girls

If you overdo it, the character may collapse due to overwork



▲Boys tend to look like girls

Column

Mental state at a glance

If the person you're talking to doesn't look straight at you, they're either not paying attention or they're looking at you. When looking sideways, it indicates suspicion, and when looking upwards, it indicates submission.

Even if you say that you are generally gentle, the psychological state of the timid and quiet type and the mature and calm type naturally differ, so use facial expressions, hand acting, elbow and knee angles, etc. properly. Let's draw

● face the neck

It is a pose in which the face is facing forward without tilting it either horizontally or vertically. Contrary to the feeble pose, the appealing animal gaze is unbalanced and somewhat disgusting. Even if the character is lively, if the face is straight in front of the character, it gives the impression that the gaze is too strong. If you want to show timidity, it will be easier to recognize your personality if you tend to look down a little. This should be avoided if you intend to use it to emphasize the strength of your line of sight, or if you are not using it in a three-view drawing.



Point

A simple silhouette is covered

with accessories. In the case of a gentle pose, the silhouette becomes too simple.

such as adding , and using the hair and clothes

I need some ingenuity



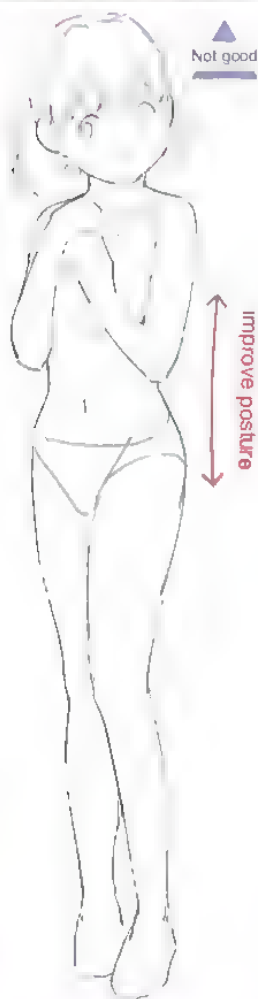
◀ Cover silhouette with hairstyle



◆ Cover the silhouette with clothes

bad example

● improve posture



It may not look that strange, but compared to the original painting, the dignified posture of straightening the back and pulling the shoulders gives the impression of being inconsistent with the passive hand

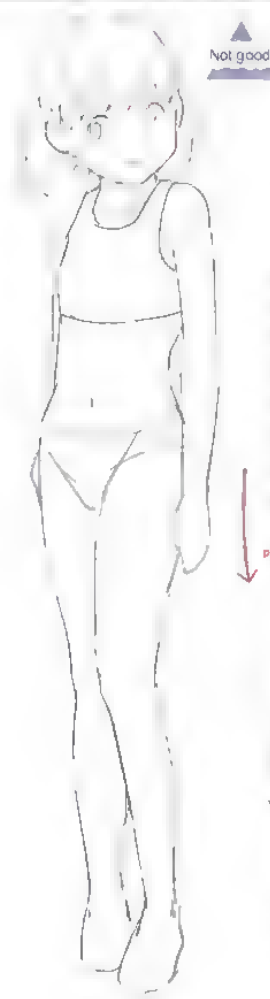
postures

The gesture of retracting the neck is similar to the gesture of bringing the hand close to the chest or neck in that it is a defensive posture that protects the vital points.

This imbalance creates a disjointed impression.

If you want to draw a timid character, draw him in a defensive posture.

● Rough down your hands



I stopped using my hands to protect my vital points and weakened my hand performance as much as possible. It became difficult to grasp what kind of character he was just by standing with his thighs up.

Hands are said to be the most suitable part for expressing emotions next to the face. If you don't add arm and hand acting, you won't be able to expand your expression, and the pose will end up being boring. Conversely, you can convey your emotions with just one act of your hands, so you can say that acting with your hands is a point that you absolutely cannot miss when it comes to expressing emotions.



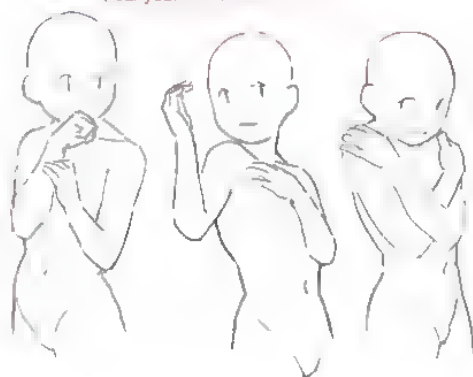
▲ Delicate hand acting



▲ Troublesome hand acting

Quiet poses

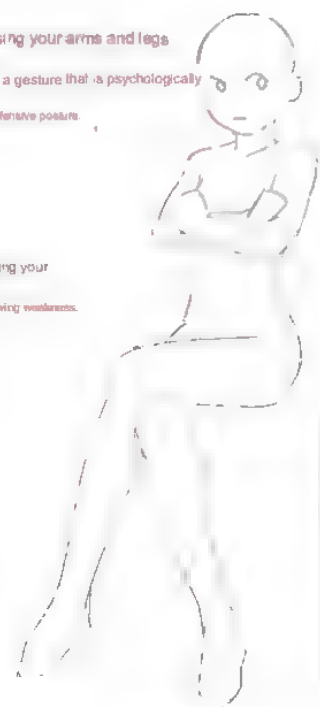
□ You can create a fragile impression by placing your hands near your neck, chest, etc.



Placing hands on vital points is a form of defense. A gesture you tend to do when you're nervous.

Crossing your arms and legs

is also a gesture that is psychologically in a defensive posture.



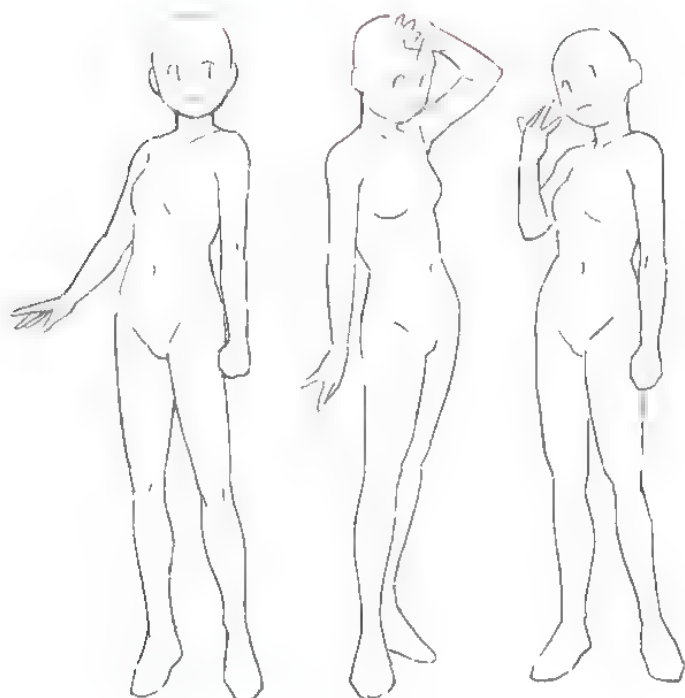
Tilting your head and shrugging your shoulders are also effective in showing weakness.

cool maturity

Even in a mature pose, stretching

the back muscles

eliminates the fragile expression

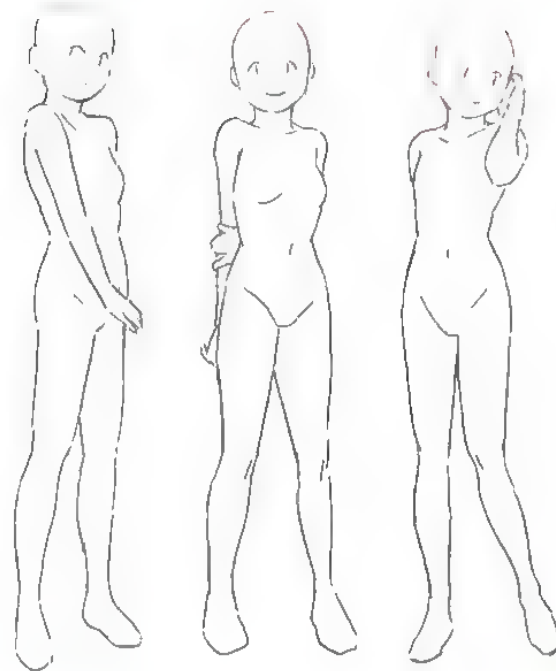


calm adulthood

By rubbing your shoulders

you express your emotions

by showing softness and kindness

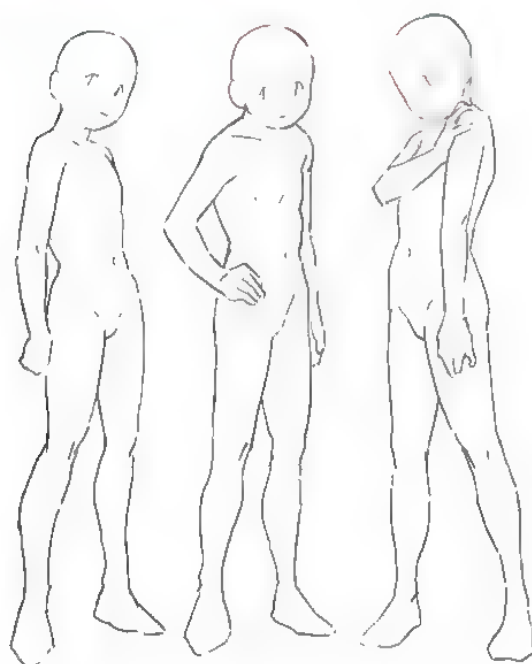


dark adulthood

Slightly negative

atmosphere, just by stooping

the figure



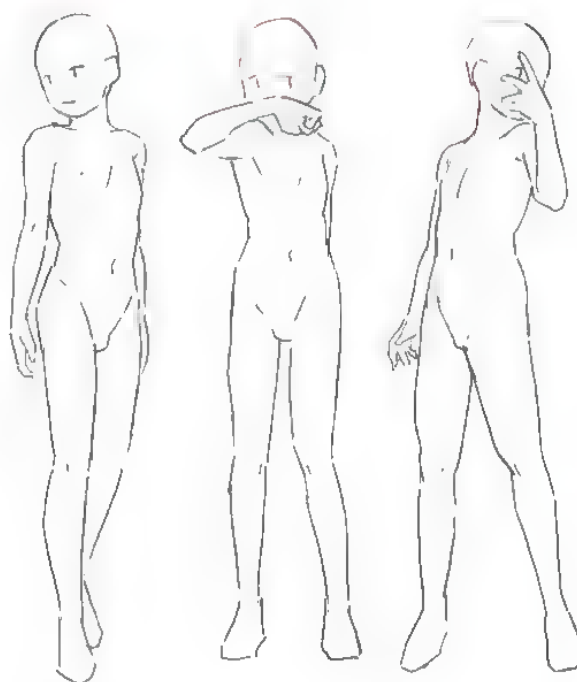
mysterious adulthood

Twist your neck to face the upper body

If you turn it upside

down, it will be the same thing

Also, it will be the same



Powerful poses are conscious of straight lines;

Q Which pose is more powerful?

Which one do you think is stronger, A or B? Both characters are muscular and look strong, but doesn't A look stronger?



pose point

Powerful poses are established by making energetic poses intimidating. Some well-known methods of emphasizing strength include tilt angles and slightly wide-angle perspective enhancements. For simple standing poses, the center of gravity is split between the legs.

Let's draw the psychology of anger and hostility by letting it scatter to give a sense of stability, and by posing with angles that are conscious of strength. When bending joints such as elbows, knees, wrists, and fingers, bending them at right angles will create a powerful pose.

extended posture

It spreads its wings to make its body appear larger when threatened by an animal. Humans also feel that the larger the silhouette, the stronger they look, so the extended posture is the most suitable pose to give a powerful impression.

Linear

By making the pose linear, it has the effect of emphasizing the hardness of the texture and the feeling of strength. So-called masculine coolness comes out.

By thinly drawing the wrists and ankles, where it is difficult to add flesh, the slenderness of the body is brought out and the muscular body stands out.

When athletes cross the finish line, they raise their hands in joy and raise their fists in fist poses.

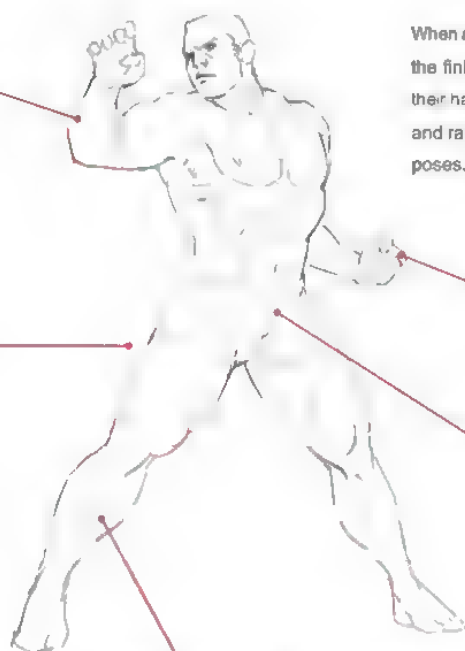
Hand acting

When athletes cross the finish line, they raise their hands in joy and raise their fists in fist poses.

Center

of gravity in the case of a strong pose, the weight is given with a solid sense of stability. In this picture, the weight is almost evenly distributed on both feet.

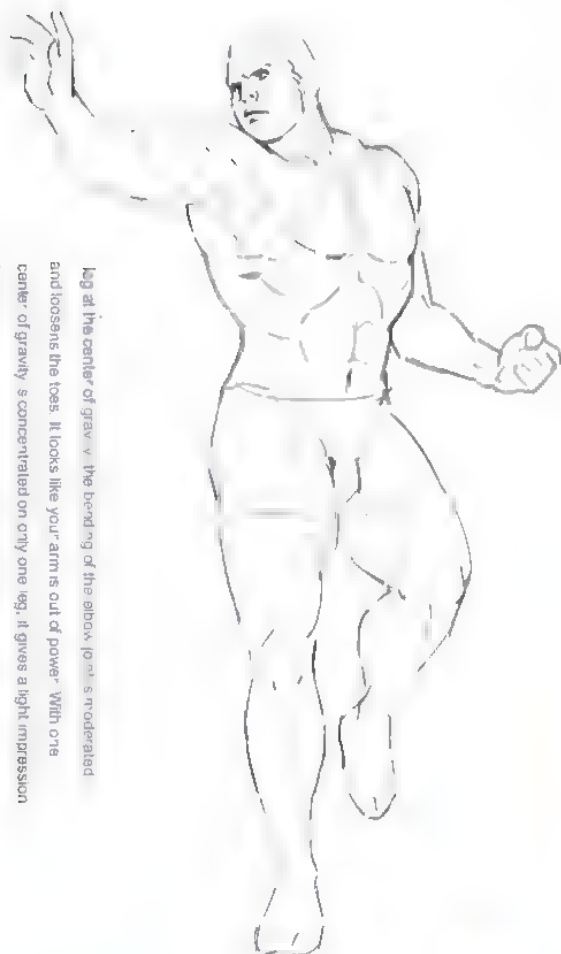
Summing the wrists and ankles, which are difficult to build muscles, emphasizes the macho look.



Let's look at the pose pattern Let's

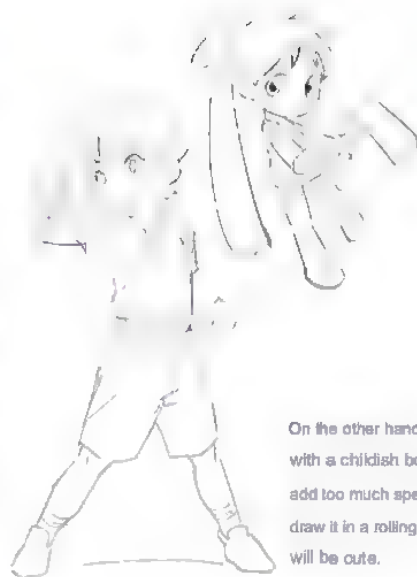
look at the pattern with different points to determine the pose.

Change the angle of the center of gravity and joints



Look at the center of gravity. The bending of the elbow joint is moderated and loosens the toes. It looks like your arm is out of power. With the center of gravity concentrated on only one leg, it gives a light impression. The character feels lighter than the original picture. Since the

ankles. Children and deformed
The character has thick wrists and



On the other hand, for a character with a childish body, if you don't add too much speed and speed and draw it in a rolling manner, the form will be cute.



Tricky with the pose as it is
Change to a character image



Since I relaxed my fingers, the tension in the pose disappeared, giving a light impression. This pose is more suitable for buff characters who are more tricky than power fighters.

Point

strong hand pose

When you are in a stance pose, such as gripping something strongly, your fingers are basically aligned. Alternatively, the knuckles of the fingers bend at an angle close to a right angle.

If you bend it gently, you will feel a loss of strength.



extend clearly



bend sharply

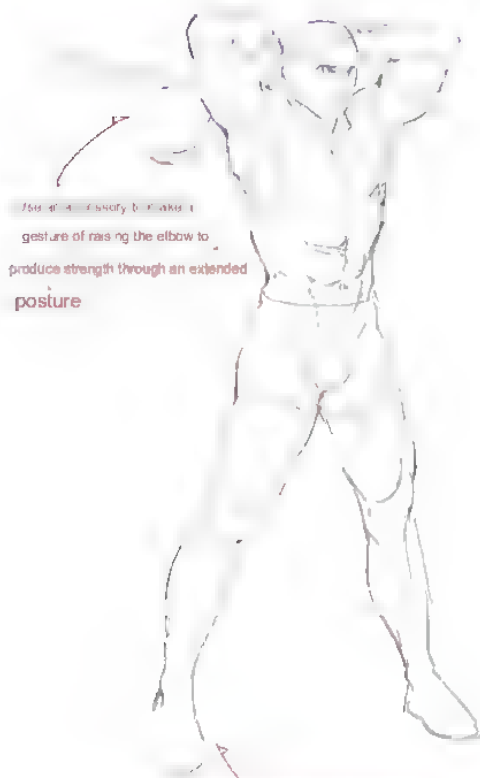
bend loosely



bend at an angle close to a right angle

Various powerful poses

orthodox strength



Use an accessory to make a gesture of raising the elbow to produce strength through an extended posture



A complete pose may give a more orthodox impression than an action in the middle.

No look is also an extended posture

Pose with weight on both feet
It gives a straight impression.

villainous strength



Fingers bent at a right angle. Even with a little hand gesture, you can feel like a villain

By extending the elbows, it is easy to change the silhouette of the pose.



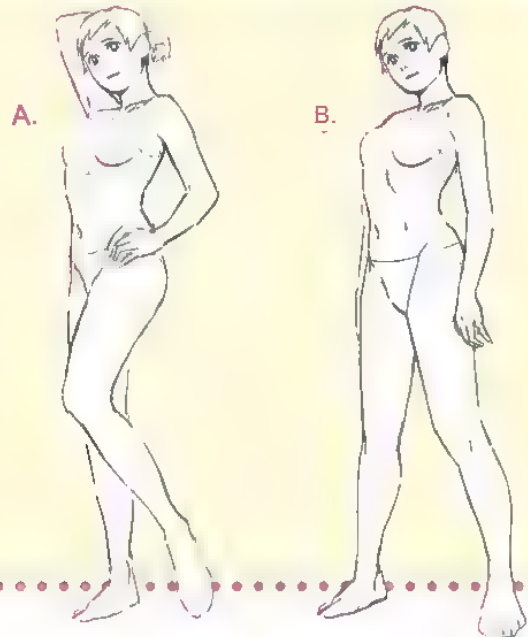
The gaze that looks down is a performance of a strong man

With the aligned legs, it feels a little intellectual!

Lines are important for sexy poses

Q Which pose is sexy? •

Who do
you
think
looks
sexier, A or
B?



pose point

Emphasizing femininity is effective in making it look sexy. The well-known S-shaped curve is used to express the softness of the body

Image

The line of sight is more focused on curves than on straight lines. In order to successfully include the S-shaped element, the body and face should be drawn more obliquely or twisted than the front, or the elbows and knees should be bent. It looks beautiful if the fingertips are not aligned and shaped like a bird's wing. It may be easier to understand if you consider that the extended posture of a cheerful pose and the delicate performance of a gentle pose coexist.

Not good



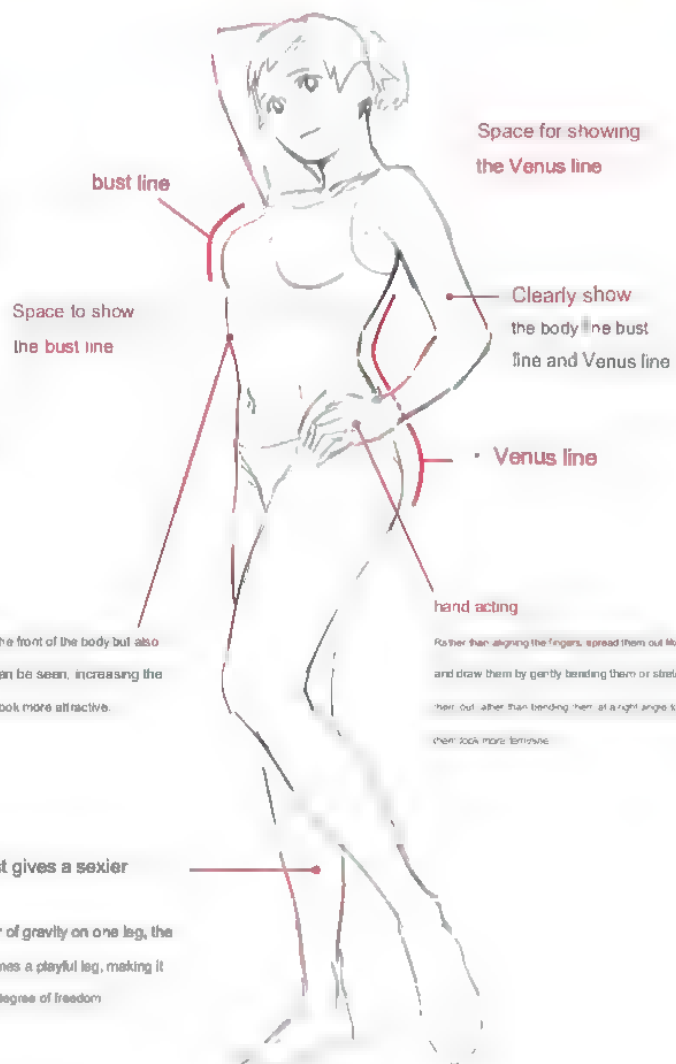
The bust line and Venus line (p.122) are hidden, so it's more embarrassing than sexy.

twist

By adding a twist to the pose, not only the front of the body but also the sides and sometimes the back can be seen, increasing the three-dimensional effect and making it look more attractive.

Increasing the contrast gives a sexier impression

By concentrating the center of gravity on one leg, the leg with no weight on it becomes a playful leg, making it possible to perform with a high degree of freedom



draw of pose

Lines are important for sexy poses

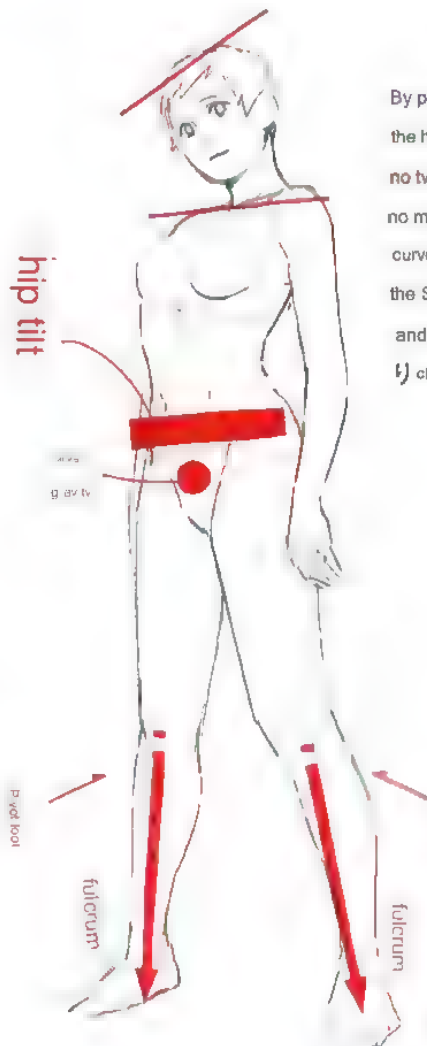
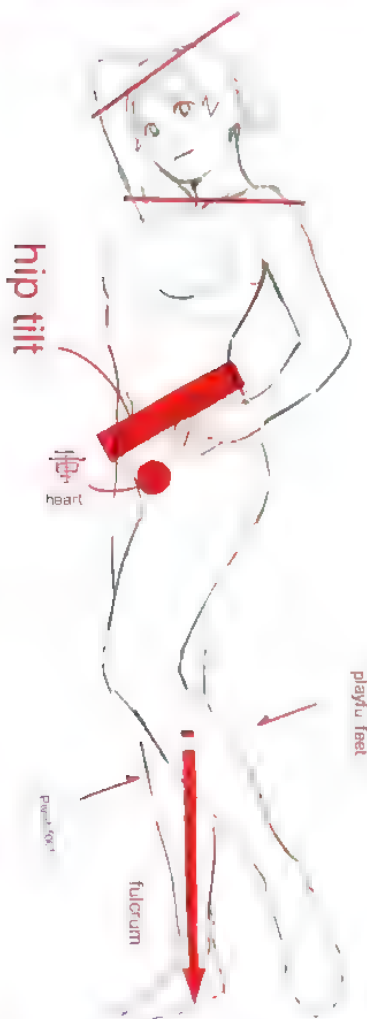
Chapter

Chapter 5

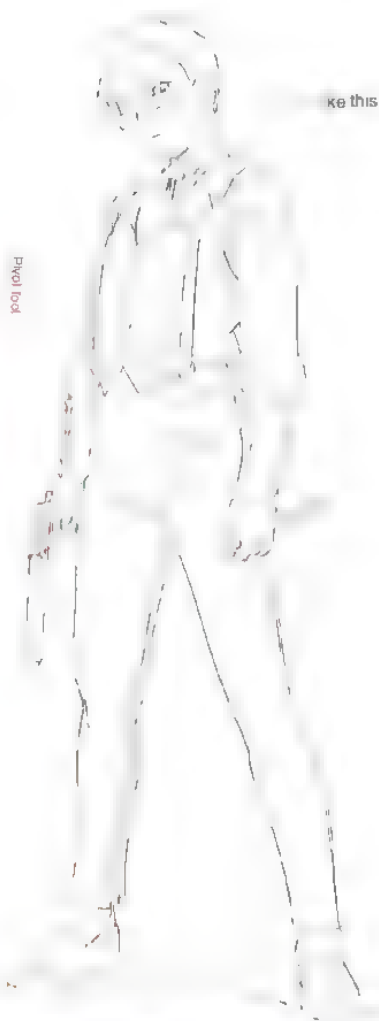
Let's look at the pose pattern Let's

look at the pattern with different points to determine the pose.

● Change center of gravity and hand acting



By placing the fulcrum on both feet, the inclination of the hip (ilac bone) becomes horizontal. Since there is no twisting of the lower body and upper body, there is no movement in the posture, and there is no playful curve of the leg, and femininity cannot be seen. Since the S-shaped curve that was created by the hands and feet has disappeared, the overall silhouette has changed and the pose has become monotonous.



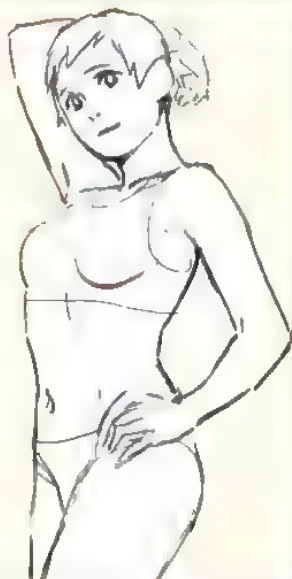
Point

curves that look sexy

The trick is to use curved lines for sexy poses. Mainly "bust line" and "Venus line".

- Bust line The curve around the chest.
- Venus Line The curve from the back to the buttocks.

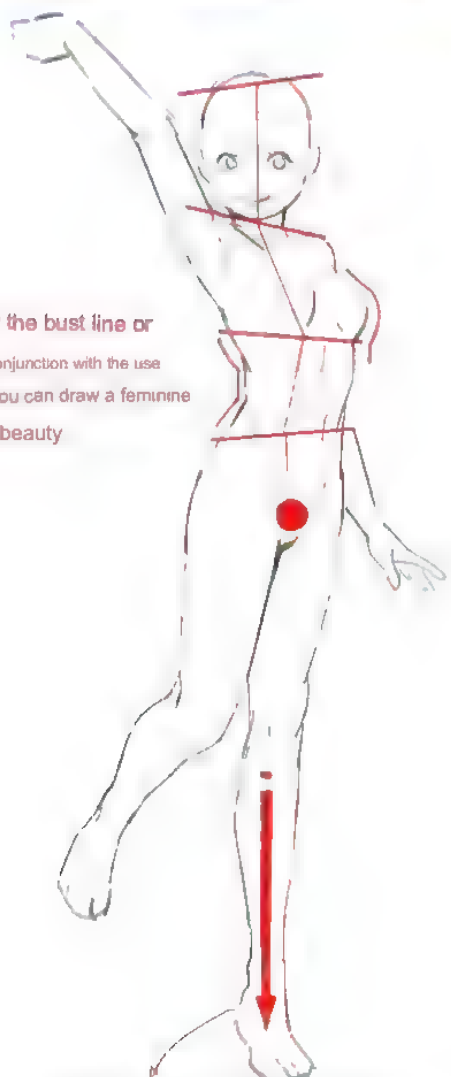
By showing the above curve, you can express your body beautifully.



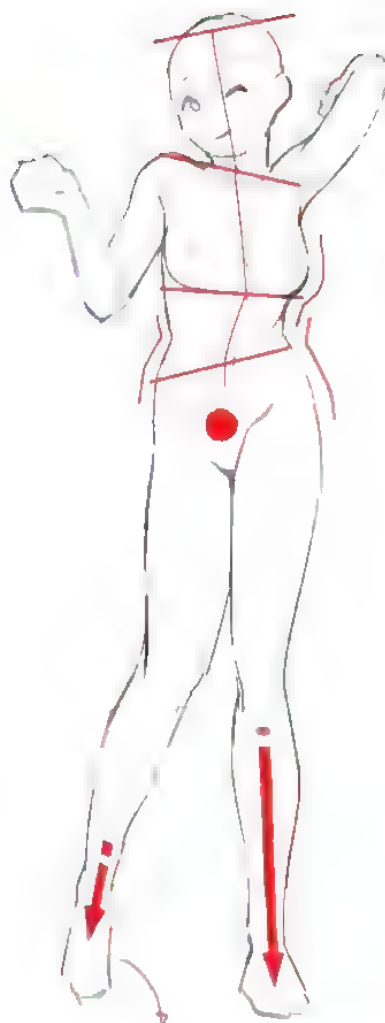
The impression I get from the pose after changing it is that it is masculine, quiet without movement, and has a stable and stable posture. This pose seems to be useful when drawing ninjas and spies.

sexy poses

If you show the bust line or Venus line in conjunction with the use of contrast, you can draw a feminine curvaceous beauty



Standing on one leg = more contrast



Playing feet also bear weight

The bust line is slightly hidden, so I want to show the Venus line body



When I put my hand on the supporting leg, I don't feel that my weight is on it

sexy hand acting



spread like wings

bend loosely



Because there is no weight on L, I looks like an unreasonable posture.

I want to bring out the power of the character

Q Which one is more powerful?

Which is more powerful A or B in the right figure?

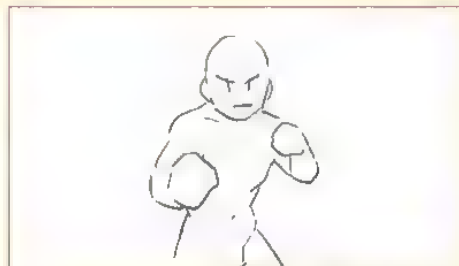
Of course it's B.

Then why does B look more powerful?

Is not it?

Here, we will explain how to show and points to make it powerful

A



B.



Points for exerting force

The following three points are important for the composition to make the character powerful.

1. Dominate
2. make it look bigger
3. Momentum



Before

The pose is in a fighting stance, but the composition is somewhat lacking in power.

After

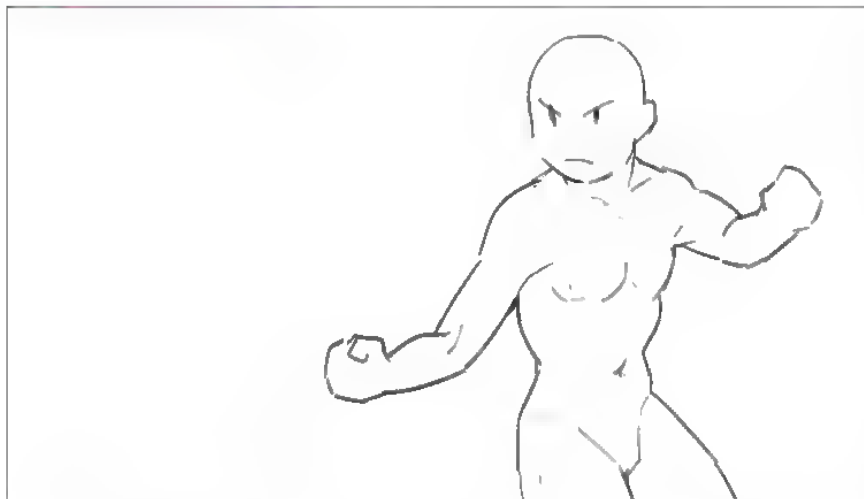
I didn't change the pose too much, but used tilt and perspective, and put a powerful fist in front to create a powerful



composition tips

Let's take a look at each point to make the character powerful.

show superiority



good and bad use

The principle of good and bad skills is also used in confrontational scenes in anime, where the weaker protagonist is often placed on the left and facing right, while the strong, enemy is placed on the right and facing left. it seems ugly

This time, I wanted to make the character look powerful as a strong man, so I placed him on the right side and turned left. I want the line of sight to look upwards so that it doesn't look leftward and give a negative impression.



Dominance-recession expression that is common in anime etc. With a weak person facing right from a bird's-eye view

Left-facing strong man's cut

Column

good and bad

stage and video expressions, the right side of the screen is good, and the left side of the screen is bad I call.

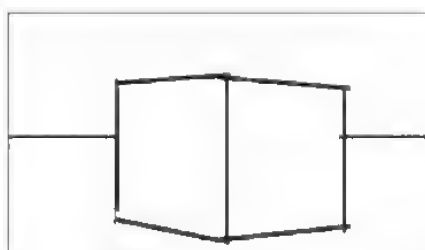
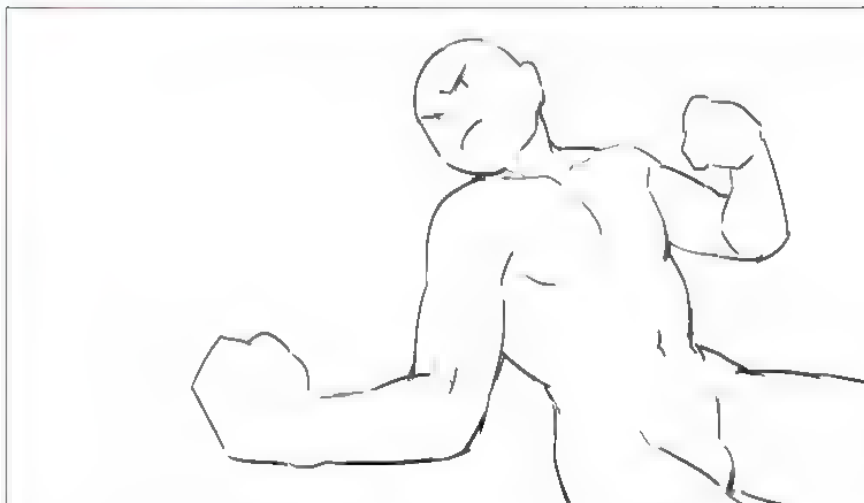
Actors usually appear from the best to the worst. It seems that it can be used.

Even if you are not good at the principle of good and bad, it is said that those who are good are strong, and those who are good are strong. In addition, those pointing upward (right) represent hope, repulsion, and rising, while those pointing downward (left) represent despair, speed, and descent. Being conscious of this invisible air flowing from right to left is very useful in illustration production.

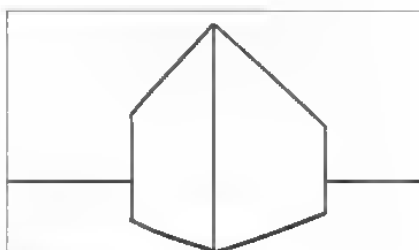
That's right



● make it look bigger

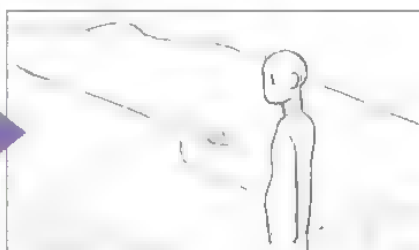
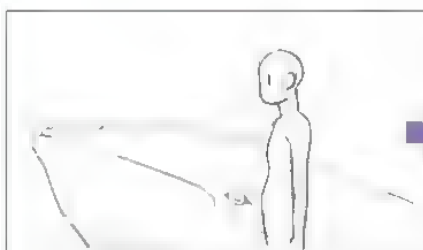
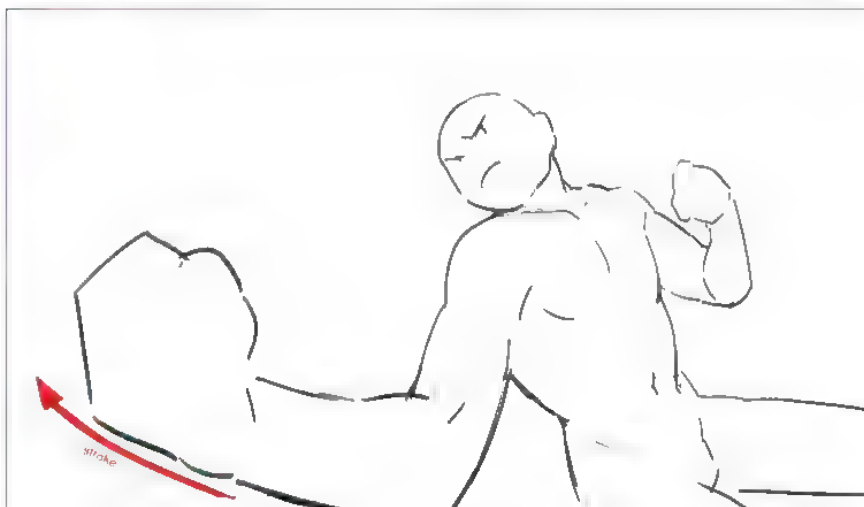


front angle



Low Angle

● give momentum



Made the whale bigger and placed one with a longer stroke

Exaggerated size at close and low angles

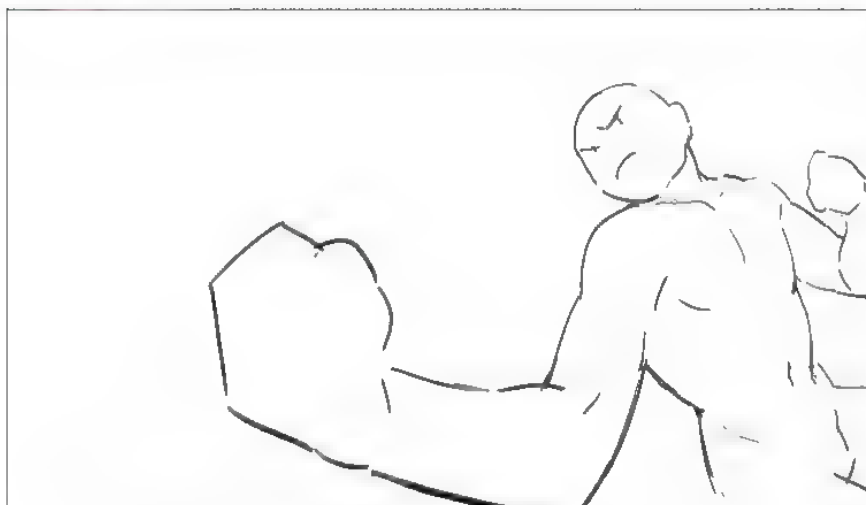
In the case of a picture that is close to the person, drawing from a low angle using tilt composition emphasizes the size of the main character in the picture, which is directly connected to power. Also, by pushing the stroke, the strokes will naturally be concentrated upwards, producing an effect similar to that of a triangle composition, giving a sense of stability and the strength of the motif pushing upwards.

Long Strokes Exaggerate Momentum
Momentum lives in long strokes

Applying the effects of speed lines and concentration lines when drawing manga, place body parts and motifs with long strokes in the direction you want to create momentum. This time, it is arranged so that the line of sight goes to the lower left. Long strokes are also useful when using leading lines (intersecting lines to guide the line of sight to the main character), diagonal line composition, oblique line composition, etc. to encourage line of sight guidance.

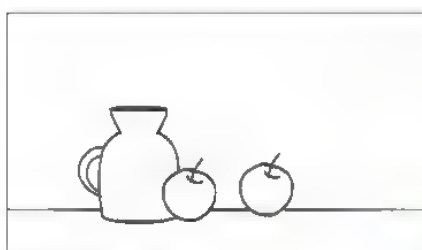
By arranging objects with long strokes in the direction you want to create momentum or toward a point, you can give movement to the main character and create a sense of dynamism on the

● others

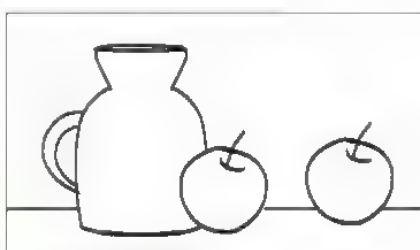


liven up in the margins,
It is possible to make the screen feel
quiet or noisy by adjusting the margins.
is

Normally, a large amount of white space
creates an elegant image, while narrowing
the white space creates a powerful
impression that makes the main
character stand out

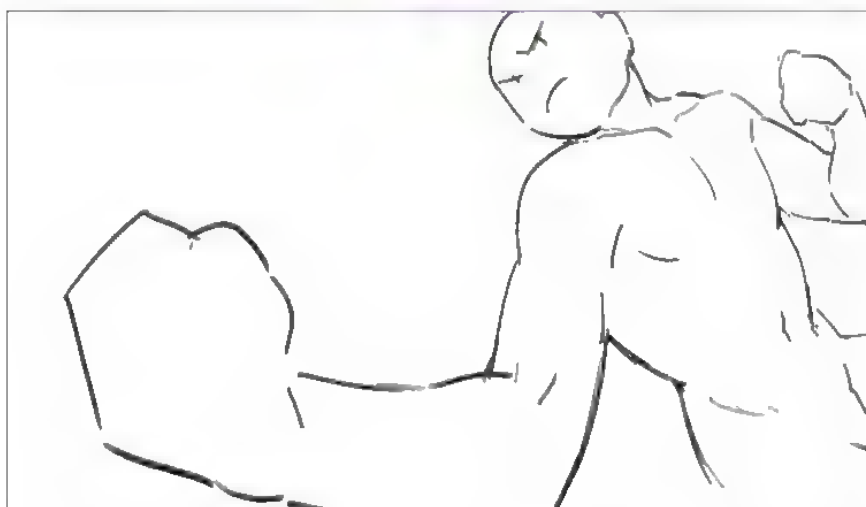


Express elegance with white space



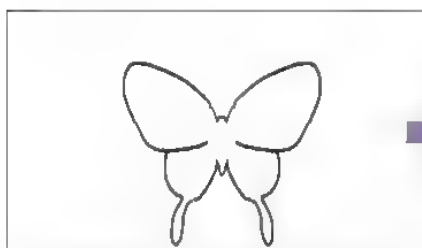
Reducing white space to express strength

The blank space also plays a role in stimulating the
imagination of the viewer. Use it according to the theme
of the picture, whether you want to make it powerful
or leave a blank space for your imagination



Hamidashi composition

By cutting out the motif so that it
protrudes from the canvas, it becomes
a picture that feels larger than
the composition that contains all the
shapes. As with the margins, there is
room for the viewer's imagination
in the invisible parts that protrude from
the screen, giving the impression
of openness.



Let the motif stand out and give room for imagination

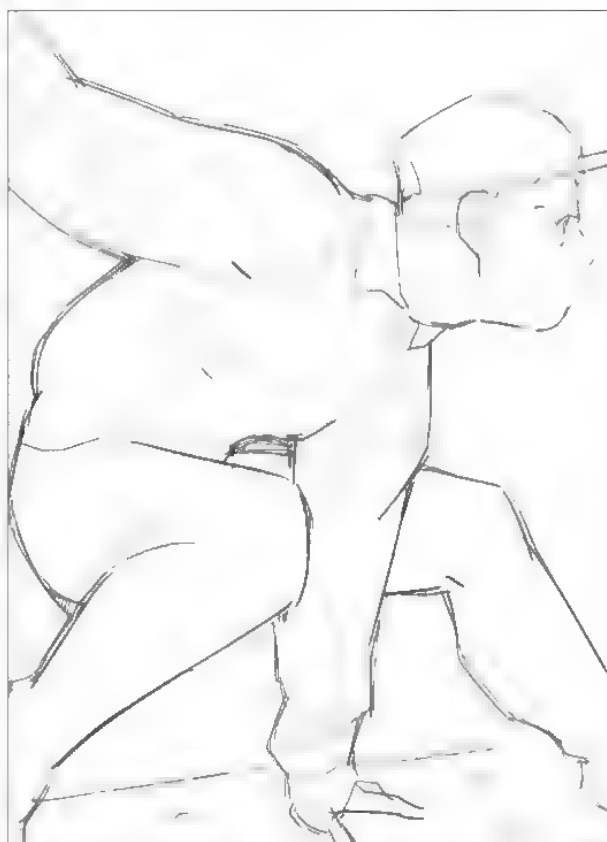
Position that gives a powerful impression



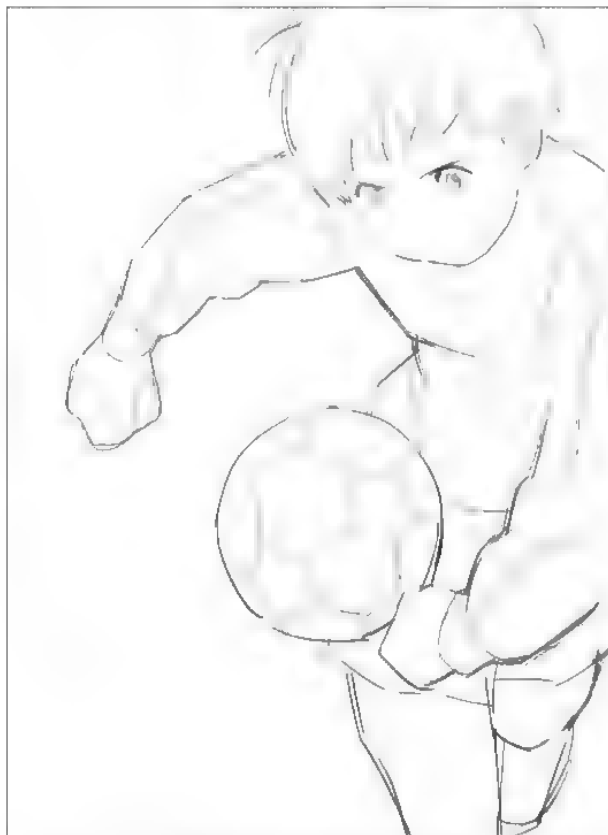
Take a lot of margins and use a protruding composition. Momentum with long stroke are doing



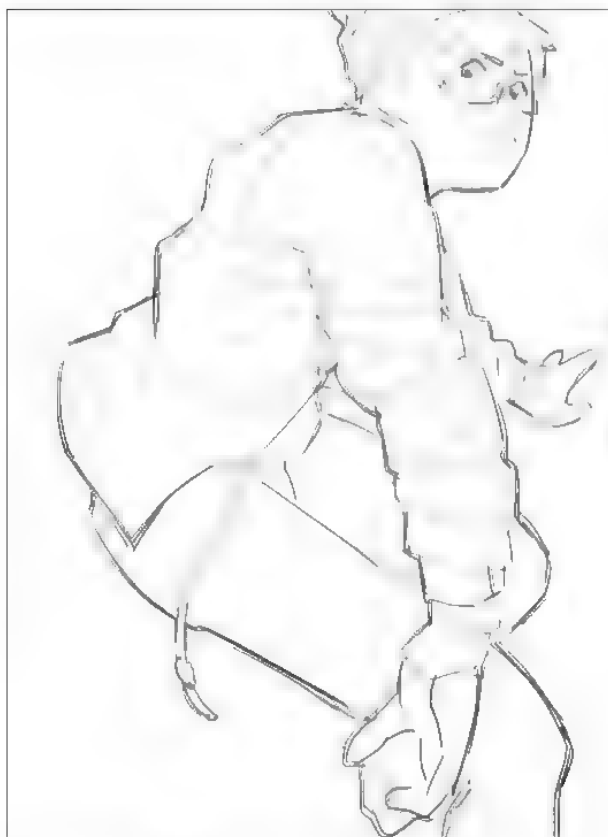
The protruding composition and long strokes give momentum, and the low angle exaggerates the size



Express strength with less margins. Gained momentum with protruding composition and long stroke



Use a protruding composition with a lot of white space. Express the strength of the character by skillfully arranging it.



The protruding composition has a lot of white space to show the character in a drawer, giving a gentle impression, but the low angle is powerful and the long strokes are powerful.



Use a protruding composition with less margins. The high angle makes it look like someone is looking down on them, but the skillful positioning of the characters suggests that they are strong characters.

I want to create an atmosphere that encourages anxiety

Q. Which one has an uneasy atmosphere?

Which one is more anxious, A

or B in the right figure?

Doesn't B have a more anxious atmosphere?

A.



B



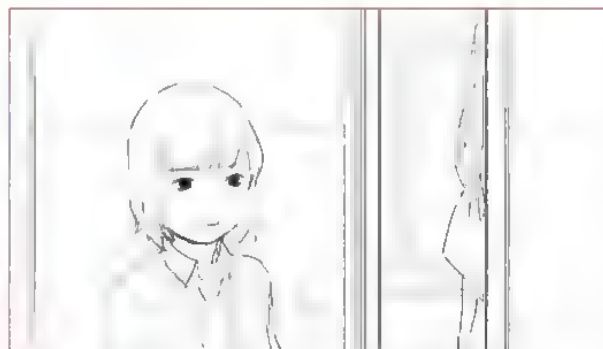
Anxiety points

The following three points are the composition for arousing anxiety

- 1 Produce a sense of pressure
- 2 Destruction of stability

3 Motif placement and

By intentionally breaking the balance of the space, we create a sense of incongruity and produce anxiety and fear



Before

Since it is facing the direction of the uneasy element in the back right, the sense of incongruity has faded.



After

The atmosphere of unawareness of the anxiety factor creates fear

composition tips

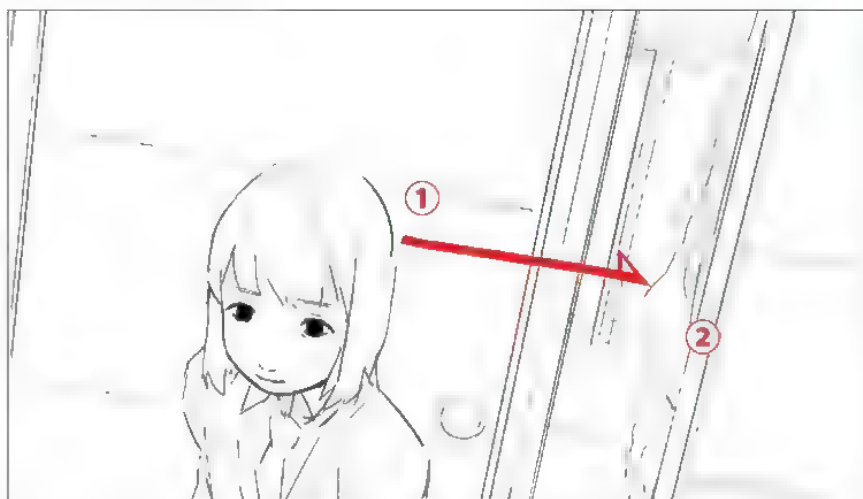
Let's take a look at each of the points to incite anxiety.

● production of pressure

Take advantage of Dutch angles

A shooting technique in which the horizon is greatly tilted and the screen is captured is called the "Dutch angle". This technique is often used in films in the horror and mystery genres to give the viewer a sense of parallelism and arouse anxiety.

By tilting the horizon, an inverted triangle is naturally created in the screen, so when using the Dutch angle, an element of an inverted triangle composition is included at the same time.



10° tilt

Easier to see hands in the dark after seeing a person



15° tilt Slightly tilted impression



-10° tilt The order of the line of sight guidance is reversed, and the line of sight goes first to the hands in the dark.

A sense of oppression due

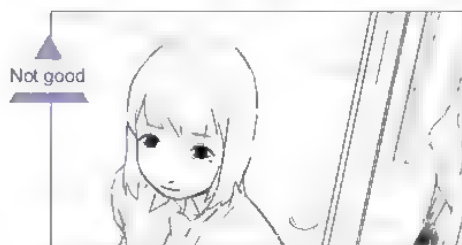
to blank spaces and landscapes.

If you want to impress an uneasy feeling, it is effective to control the space by crushing the main character.

The main character is placed in isolation on the screen and crushed in a large space. In the case where the protagonist is a person under pressure, as in this case, directing the line of sight in the opposite direction of the crushed space also serves as a space that symbolizes the person's anxieties.



By zooming in, the person was forced into a corner, and the expression and dark hands, which are factors of anxiety, became conspicuous.



Not good

If the zoom up is weak, the feeling of anxiety also weakens.



Apparent: weak up of new: further strengthen the sense of oppression

negative psychological expression

The relationship between the direction of the line of sight and the space. If there is a gap in the direction of the line of sight, the screen will give a sense of the future and hope. On the other hand, if you pause in the opposite direction of your line of sight, the screen will become tired and reminiscent of the past.

In this "After", the character is directed toward the past to create the denial of hope.



Directing the line of sight to the opposite side of the space produced an atmosphere in which the presence of hands was not noticed.



If there is space in the direction of the line of sight, it is difficult to convey the fear.



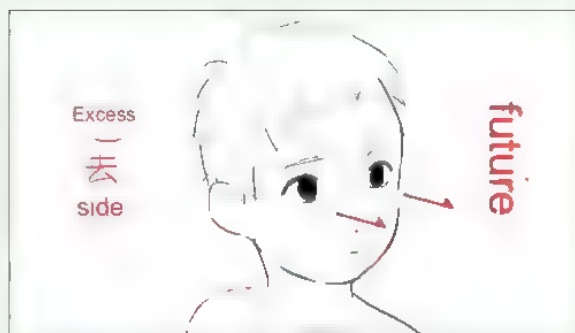
Due to the direction of the line of sight, the pressure placement of the person is utilized not present.

Column

Expressing the past and future in the direction of the line of sight

In the case of a picture in which the person is looking back, or in the case of a picture looking at the camera, which side is the future or the past? In conclusion, if you are looking back, the "direction of line of sight" will be the future side, and if you are looking at the camera, the side opposite to the direction of your neck will be the future side. When a person initiates an action, he or she looks at the target and then turns to the target in the order of "face, shoulders, body". Thinking backwards, we can say that it is trying to move in the opposite direction of the neck.

Perhaps, if there is a gap in the direction in which the main character is about to take some action, it will become a screen that makes you feel "future / hope".



Since you are about to move to the right, the space on the right is the future side.



I'm trying to turn my head facing right to the left, so the left is the future side.

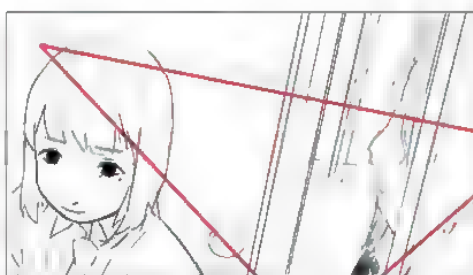
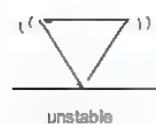
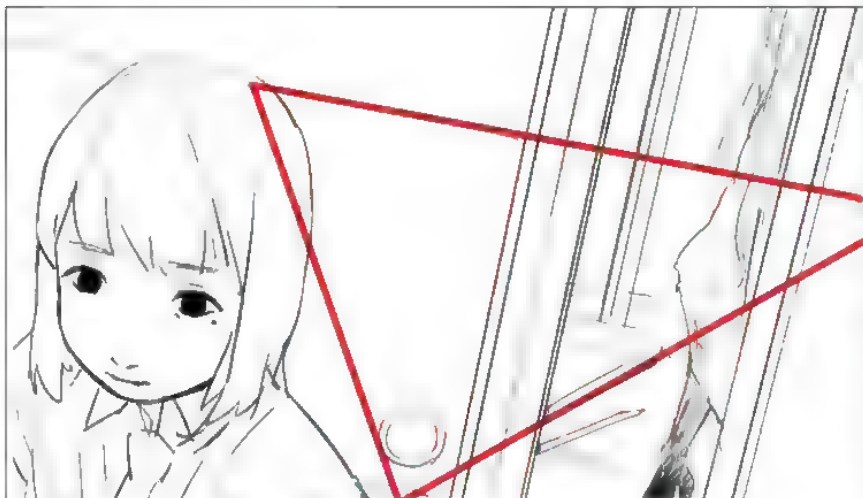


The right side is the future side because the posture is to turn to the right side.

● destruction of stability

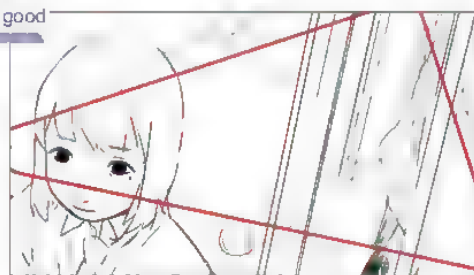
Use an inverted triangle composition

If the composition of triangles makes you feel stable, the composition of inverted triangles makes you feel unstable. This is because I understand in my head that things with an inverted triangle shape tend to topple over, as a physical theory. Although it feels unstable, it maintains the tidy impression of the triangles, creating a comfortable atmosphere.



another pattern. A large inverted triangle composition that protrudes

Not good



If you arrange it so that it becomes a triangular composition, you will feel less uneasy to be

POINT

swap good and bad

I applied the rule of "strength and weakness" introduced in the page of "I want to show power (p.125)" here as well. I

tried.



right facing right

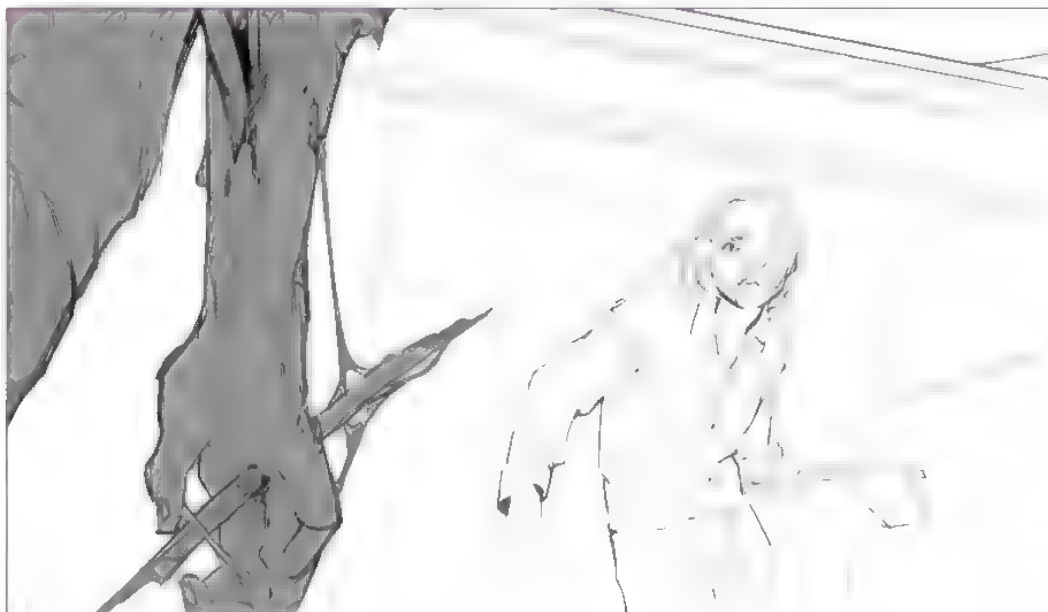
Not very effective because eyes go to something in the back first



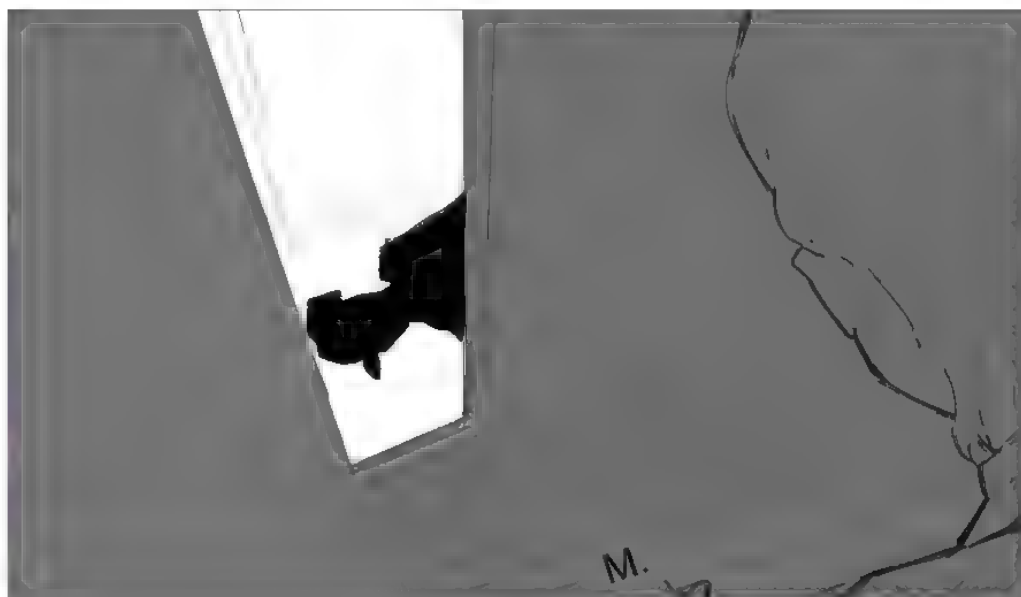
Left placement Left

facing the composition is such that one person is on the side of the weak

Composition that arouses anxiety

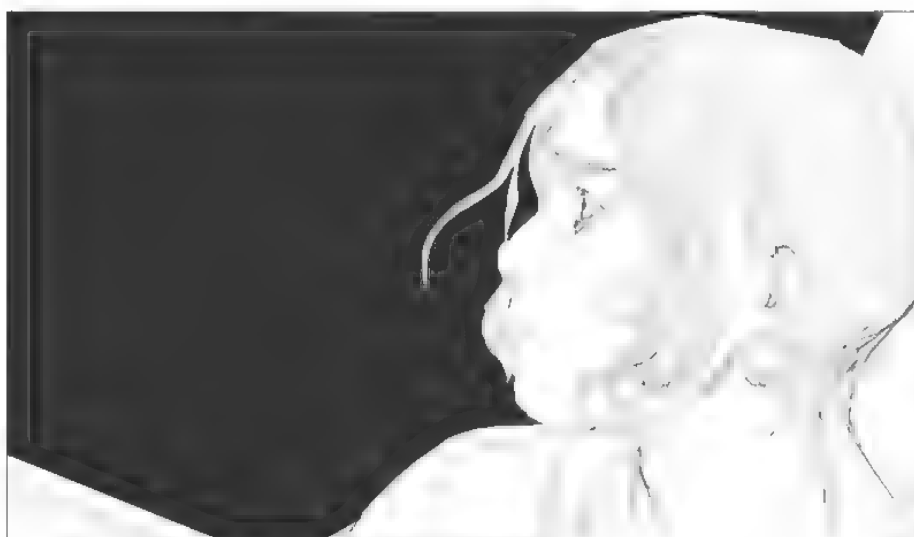


Dutch angle and vice versa
An example using the triangle composition. It's scary not to show the source of anxiety

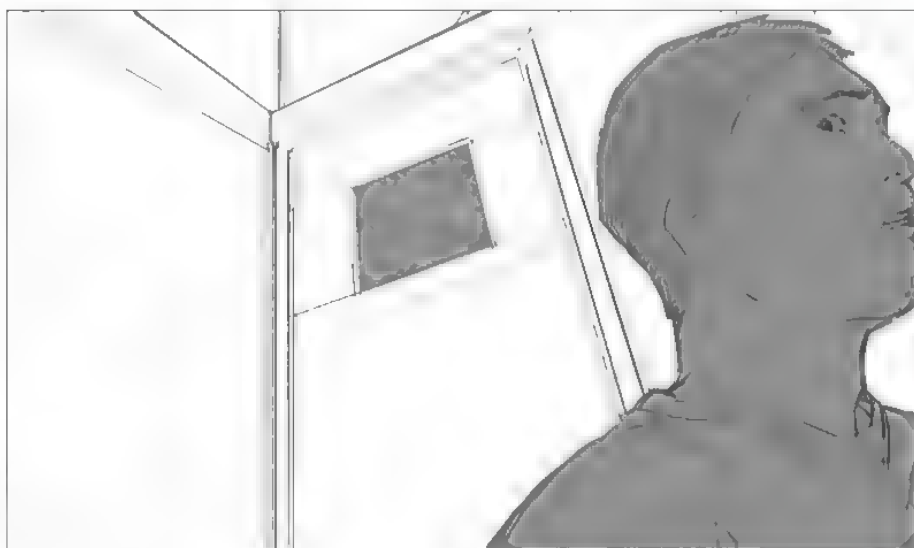


The Dutch angle inverted triangle composition and pressure from the walls heightened the sense of tension

An example of strong unstable atmosphere with Dutch angle and inverted triangle composition



Dutch angle Pressure from darkness. Adding dark parts increases tension



Dutch angle, inverted triangle in addition to the composition, an example of emphasizing the person in space

I want to look cute like a gravure photo

Q. Do girls look cute? Which one is

Which girl do you think is more attractive, A or B
in the right figure? A is cuter like a gravure photo
I think you can see

It. B is looking from the front, so even though
he is smiling, it looks like an ID photo.

writer

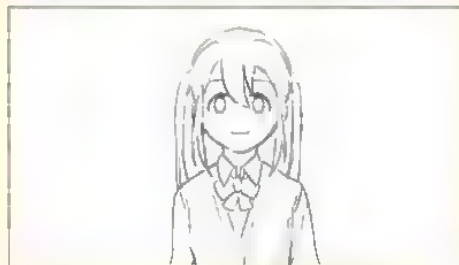
In addition to the pose of A, the composition from an angle
also gives a three-dimensional effect, and I think it
looks better. Then I will explain why I become an attractive girl.

character

A.



B.



Tips to make you look cute

The cuteness of gravure photos

1. "Three-dimensional effect" The frustration of being right there and being touched
by the production
2. "Emotional appeal" exudes from facial expressions and poses

I think it comes down to these

two things. "Three-dimensional

What kind of composition is
there that strengthens the "e"

that appeals to emotions?

Is not it.



Before

It looks like an ID photo from
the front

After

The three-dimensional effect is emphasized
by changing the angle and inserting
the hands



composition tips

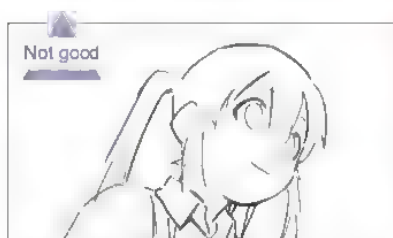
Let's take a look at each point to make the character look cute.

● give a three-dimensional effect

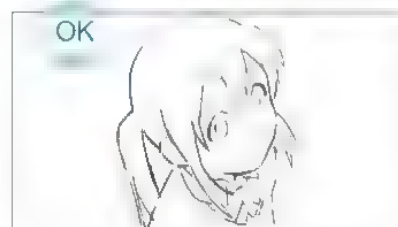
It is said that, regardless of whether a person's face is viewed three-dimensionally from an angle, motifs are more attractive when viewed from an angle than when viewed directly from the front. Even when framing the main character in a big way like this time, try adding a twist to the pose and arranging it so that many faces can be seen. Even just a casual twist will make a difference in the three-dimensional effect. If you draw from a slightly high angle, or if you tend to look down, you can make the eyes look bigger by looking up, and the chin line will be clearly visible, so you can draw a beautiful expression as a picture.



A three-dimensional effect is created by making a composition that is slightly fastened from diagonally above.



If it is tilted, the line of the gill part is vague.



The jaw line can be seen clearly when it is hooked.

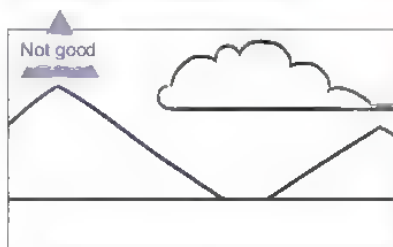
■ superimposed perspective

When the motifs overlap in the painting, I naturally feel depth in that part. This is called the "superimposed perspective method" and is the most basic perspective method and is used very often. Even if they are used, it is difficult to arrange them in a well-balanced manner so that they do not overlap in the painting, so it is better to say that they are used almost unconsciously.

In the example, I used a composition that fills the screen with a single motif (person), so I placed my hand in front of the person to create depth so as not to make it look as flat as possible.



Put your hand in to create depth.



If the motifs do not overlap, there is a sense of distance. Halftone!



Overlapping makes it easy to understand the context. become

● emotional appeal

Body Orientation and Gaze Direction

In the case of poses where the direction of the body and the line of sight are the same, the composition will give a sense of honesty, purity, and reason from the person. If you want to focus on beauty in a theme like this time, "shifting the direction of the line of sight relative to the direction of the body" will complicate the emotional expression of the person and produce more sex appeal than staring straight. In terms of paintings, Hishikawa Moronobu's "Mikaeri Bijin Zu" and Vermeer's "Girl with a blue turban" are examples of this



A girl in a blue turban turns around



Looking back beauty turning around

put one's hand in

As I introduced in the pose section, the hand is the second most suitable part after the face for psychological expression and facial

If the hands are drawn cutely, you can tell that the person is set as a cute person. You can create a cute impression by combining the expressions of the face and hands, or create a gap by intentionally changing the expressions of the hands.



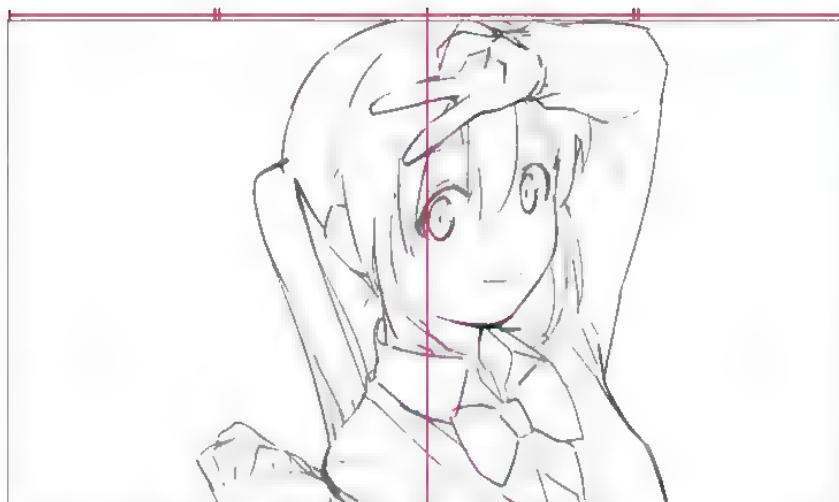
supple image



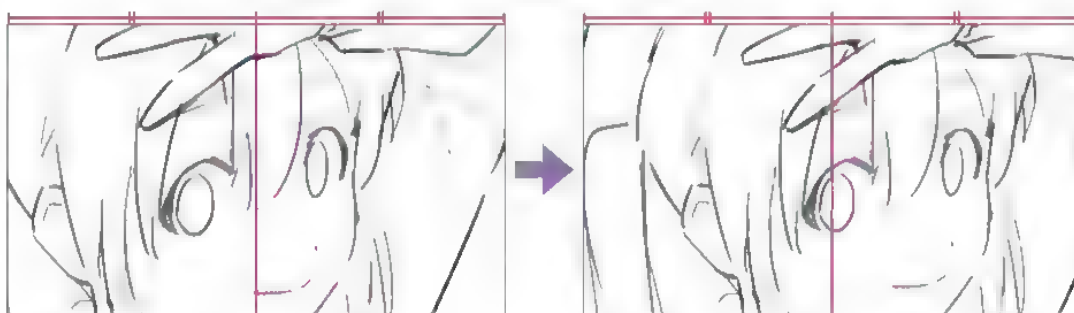
The impression changes even more if you act with the whole arm

Aligning one eye with the center line
 The line of sight looking at you is already attractive, but by aligning one eye with the center line of the picture, the drawing's centripetal force increases. This method is often used in portrait photography, and the result is a work that leaves a stronger impression on the eye than the Hinomaru composition, in which the subject is placed in the

center



Bringing one eye to the center line enhances the impression of the eye



The impression changes more noticeably when you zoom in

Hide one's expression

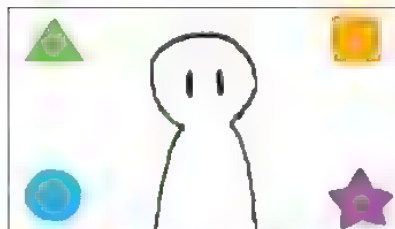
Hiding part of the person's facial expression creates a more meaningful atmosphere. In the works of photographer Leslie Kee, who is famous for his "SUPER series," we often see people with one eye hidden. By hiding one eye, the gaze is directed to the other eye only, creating a striking and memorable work. If you want to make the most of the appealing power of the facial parts, you might want to hide some of them and aim for an interesting composition.



corner elements

If the elements in the four corners of the screen are not organized, the main character will not stand out and the impression will be scattered. If the main motif has a complex shape, or if the theme is static, keep the elements in the four corners as small as possible.

If you use the same element for all the four corners, the background will be limited and the composition will inevitably resemble the Japanese flag. By tidying up the four corners, the background becomes simpler and helps the main character stand out. If you draw the same element in the upper two corners and the same element in the lower two corners, the motif drawn on the central horizontal line will be emphasized. If you want the screen to be lively but still stable, place different elements in the four corners to complicate the composition of the screen.



If the elements in the four corners are scattered, the line of sight will be scattered.

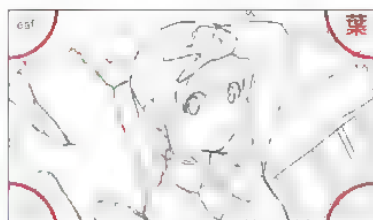
Mau



When the motifs are put together in the upper and lower rows, the line of sight is concentrated on the central line.



The fine motifs that stand out in the four corners no longer stand up. Moreover, because each element is different, the person in the center is the eye



This is an example of grouping elements in the upper and lower rows. Although it is well ordered, it leaves a slightly lonely impression.



This is an example of grouping elements with a diagonal line. The screen is lively, but my eyes are now focused on the center.



Composition that makes it look cute



One eye to center line + oblique posture + example of superimposed perspective with overlapping arms and face



One eye to center line + Oblique posture + Leave a margin in the upper corner and draw organize face



Oblique posture + white space to organize the four corners and create a composition that draws the eye to the character



One eye on the center line + oblique posture + hiding one eye to strengthen eyesight, emphasizing hand movements and bust line to express femininity

I want to make a towering building look bigger

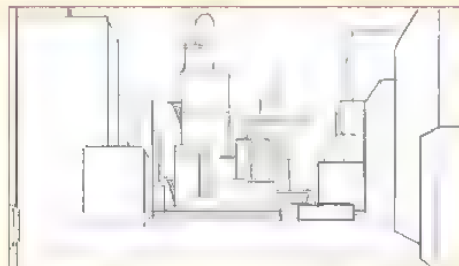
Q Why does the building look big? Which?

Which of the figures A and B on the right makes the building look larger?

Doesn't B look bigger?

Compared to A, B has a contrasting object drawn, so it is devised to make it easier to feel the size. So let's explain what elements are the tricks to make the building look bigger

A.



B



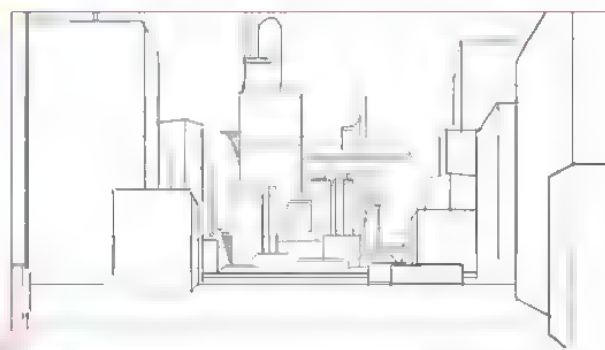
Tips for making the building look bigger

There are various ways to emphasize size.

- Contrast with things
- Creating a sense of distance
- Utilizing supporting characters

These are the main three.

Even just one of these items can be expected to be effective, and by combining them, I think the scale can be shown even more effectively

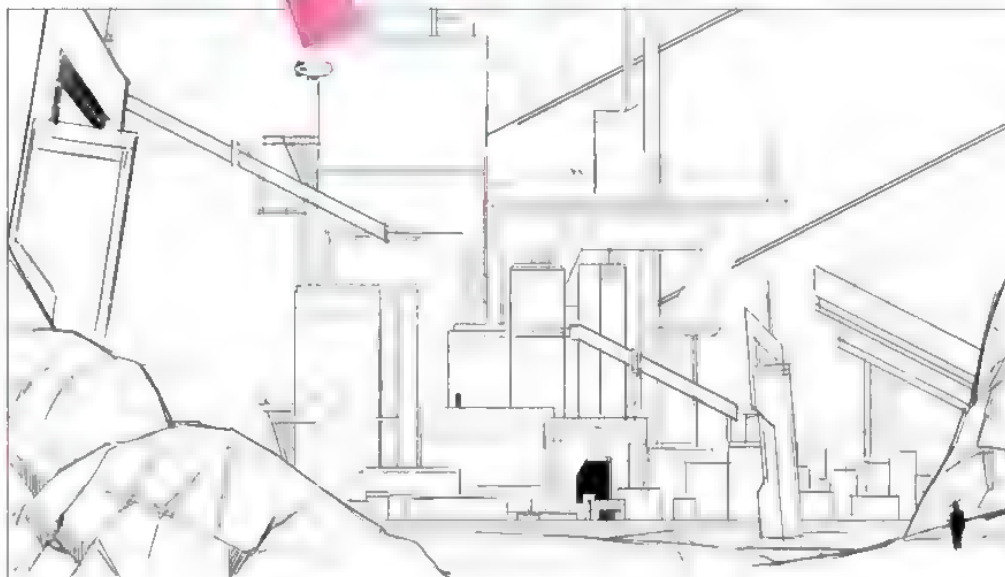


Before

The composition makes it difficult to understand the size of the building because there is nothing to compare it with.

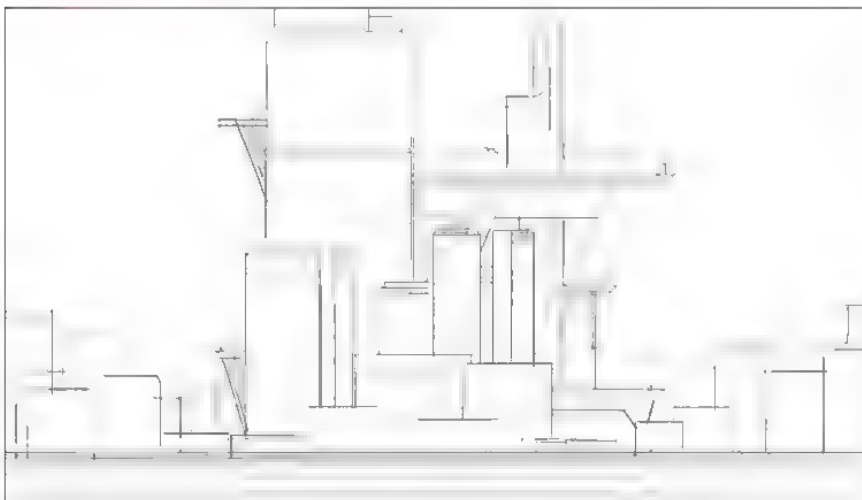
After

Placing people and rocks in the foreground made it easier to convey the size and distance of the building.

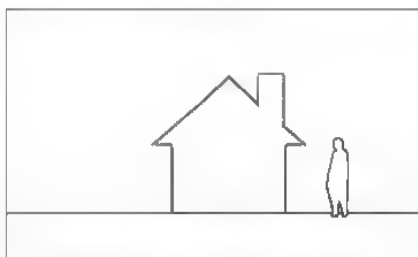


Let's take a look at each of the points to make the building look bigger.

• Comparison with objects



If you shoot close to a person, the person will appear larger



Buildings appear larger when photographed at a lower angle

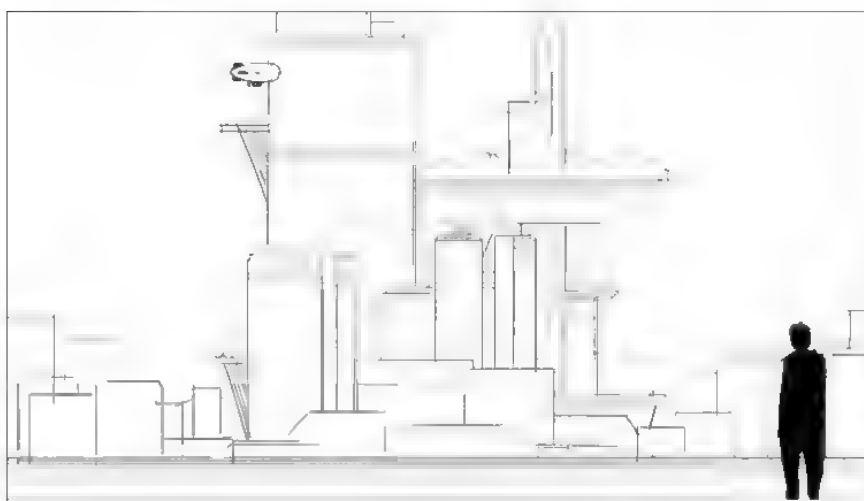
Clarifying the size ratio with scale If you want to convey the "size" of the main character in the screen, it is a good idea to show the scale in comparison with other things.

If you think about it in terms of "close" and "downward" in terms of camera techniques, you can take the plunge and capture the building assuming a super-telephoto, and make the size of the building clear by the effect of the "downward".

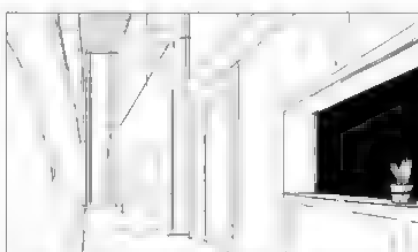
Comparing the scenery with a telephoto lens and a wide-angle lens, the scale of the foreground does not change much, but the perspective is compressed, so the farther objects look

smaller

If you want to make distant objects appear larger, draw them assuming that they are pulled forward with a super-telephoto lens



Adding a motif that becomes a point increases the narrative



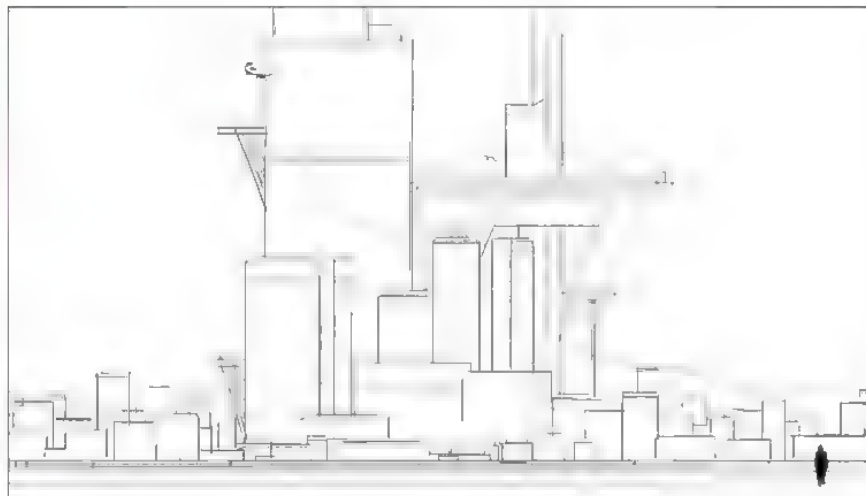
entourage

Entourage refers to small figures of people, animals, and objects (houses, cars, etc.) in landscape paintings

paintings

One of the advantages of drawing entourage is that the sense of scale of the surrounding motifs and the scale of the entire painting can be easily conveyed. The size of the person is about 1.5 to 2m, so we can infer the approximate size of the trees and buildings from that

The second advantage is that the storytelling of the picture increases. A flower placed alone in a landscape painting full of man-made objects, a car running in the middle of nature, and so on, the mere presence of a scene draws the lead to the leading role and makes it look dramatic.



Utilizing the jump rate

This time, I want to emphasize the size of the building, so I placed the person drawn in the foreground in a slightly telephoto position to increase the jump rate. Since the jump rate has increased, the eyes are drawn to the size of the towering building that is the main character, and I feel that it has become easier to understand what the picture is trying to show. This time, I was conscious of the telephoto angle of view, so the perspective compression effect of the telephoto makes things in the screen closer to the actual size ratio. Closer people are smaller, and distant buildings are larger.

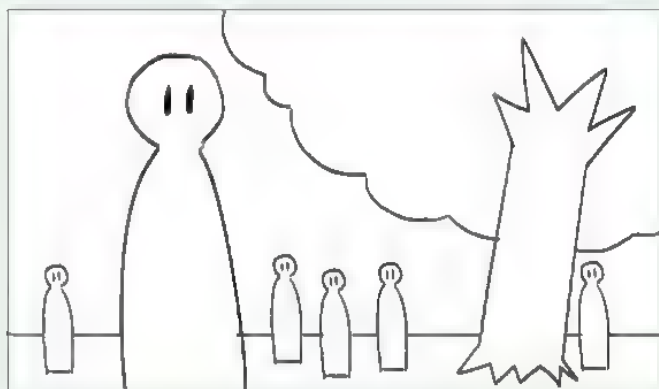
Column

What is jump rate

Jump ratio is a term used when laying out images and characters, and is used to create movement and emphasize the size ratio between constituent elements. In the After of this example, I put a person in the landscape painting as an entourage to make it easier to imagine the size of the motif.

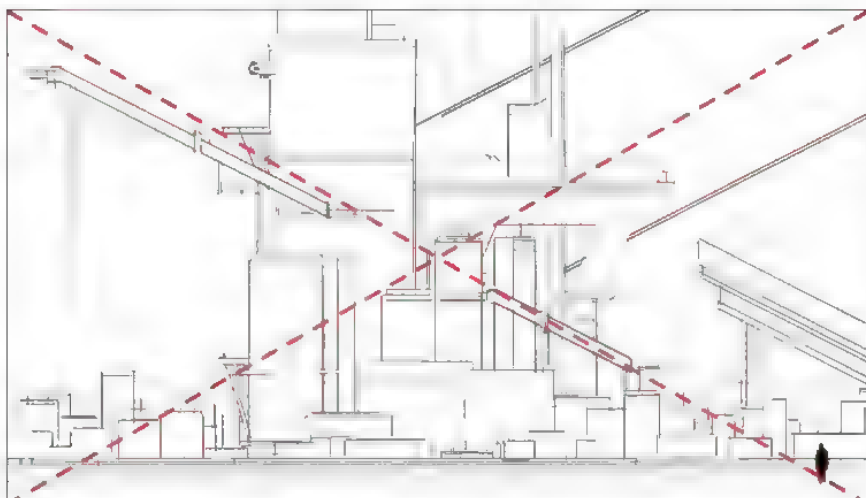


Placement with a low jump rate gives a calm intellectual impression



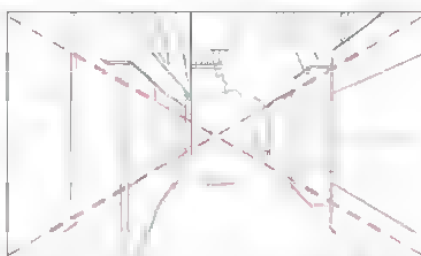
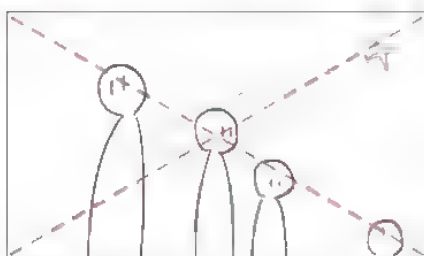
Placement with a high jump rate emphasizes impact

Producing a sense of distance



diagonal composition

Guide the line of sight to the center using an X-shaped composition that encourages the line of sight to the intersection of the diagonal lines. The X-shaped composition is a stable composition, but it is suitable for landscape paintings from a reduced perspective because it is dynamic and gives depth. This time, I want you to look past the person in the foreground and see the building in the farthest back, so I think I was able to make good use of the effect of concentrating the line of sight on the center of the



Even if you draw the alley with the one-point perspective method, the movement will be natural and X go out

in composition



zigzag perspective

One way to show depth in landscape painting is to use zigzag perspective. Alternately combining the slopes makes it possible to create a sense of spaciousness, while the zig-zag pattern draws the eye to the building in the background, which also has the effect of emphasizing the main character. The zigzag perspective is particularly suitable for distant landscapes shot in a low, near-horizontal

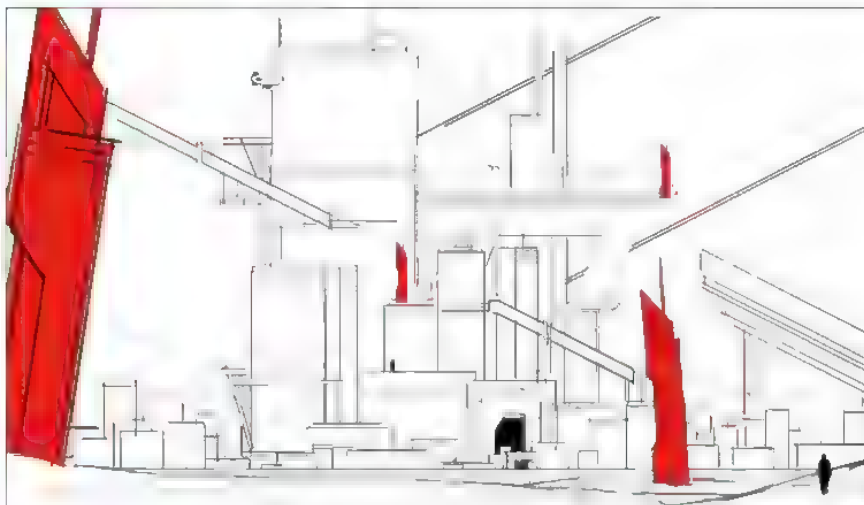
in reality



The zigzag road feels like it's going deeper than the straight road

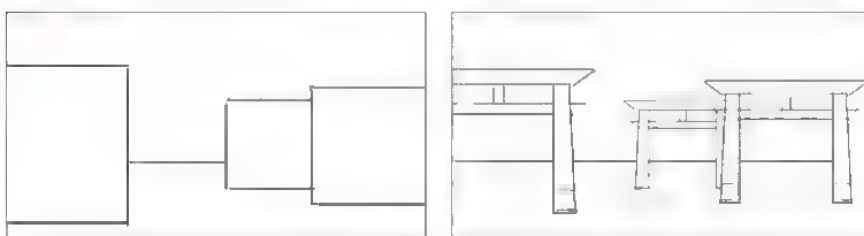
This time I shifted the tip of the zigzag slightly to break up the symmetrical and overly stable composition. If the composition is too symmetrical, the beauty of the scene will be emphasized, but on the other hand, it will be difficult to bring out the theme, can be avoided

● take advantage of supporting roles



big and small perspective

The large and small perspective method does not require a vanishing point, and is a technique that follows the principle that if you draw a distant object smaller, a sense of perspective will be created. It can be used for landscape paintings with mountains and other natural objects, and landscapes drawn with super-telephoto perspective and compressed perspective. If you draw multiple people or animals whose size can be identified, you will eventually have to put them in perspective.



Even with the same motif, changing the size creates a sense of perspective.



V-shaped composition

This is an application of the inverted triangle composition.

Buildings that play a leading role on the hills on both sides is sandwiched in a V shape, and the line of sight is

Let it flow in the center

In addition, objects placed between the Vs are affected by the "Superimposed Perspective (p.137)"

effect, making them appear farther away, thus creating depth

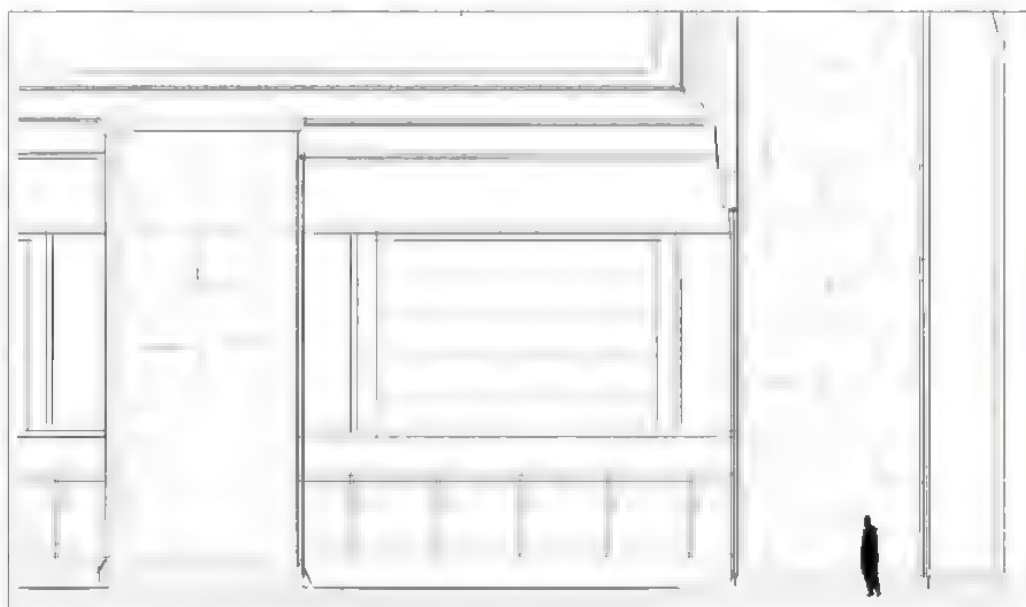


The V-shaped symmetry is perfect for a holy image can be utilized

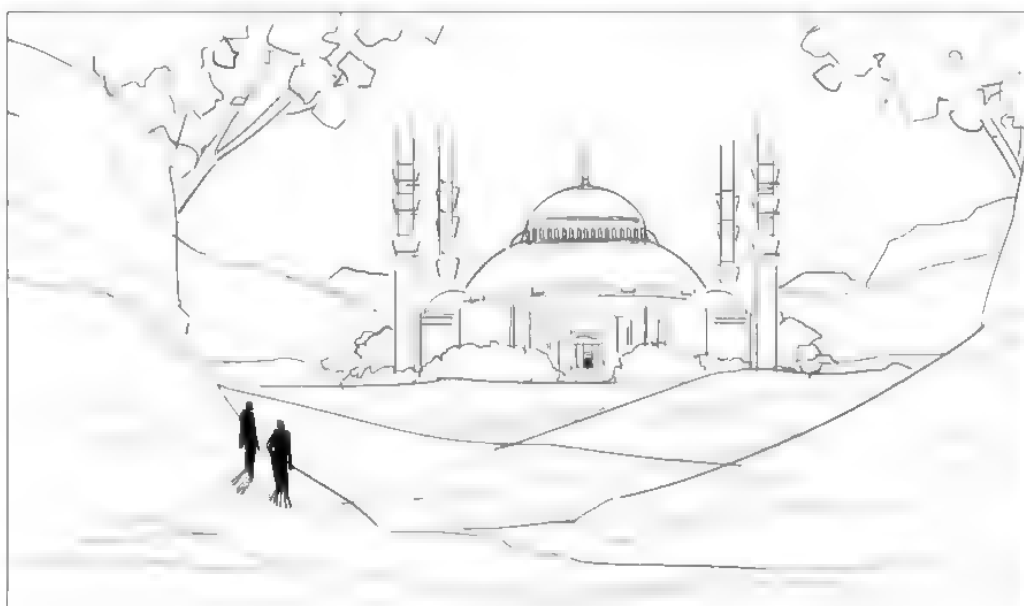
Composition that makes the building look bigger



Utilizing X shaped composition and
entourage that is not diagonal



The building is largely framed out
and a sense of scale is produced by
contrasting it with the entourage



Utilize V composition & zigzag
perspective, and entourage

I want to draw a room with depth

Q. Which is the larger room?

Which of the figures on the right, A or B makes the room look wider?

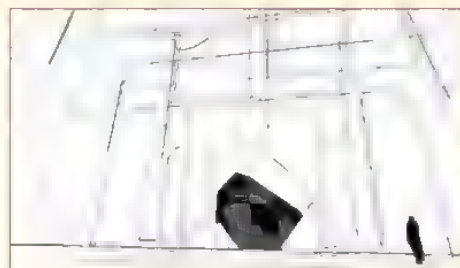
Doesn't A look wider?

Of course, it's the same room, so it's the same size, but the angle and composition give it depth.

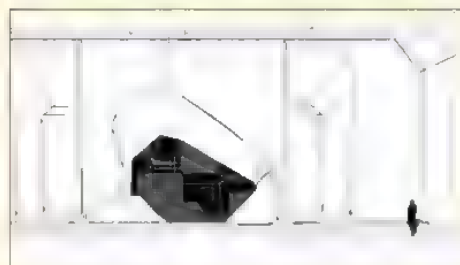
can do

Let's explain what kind of elements are the tricks to make it look wider

A.

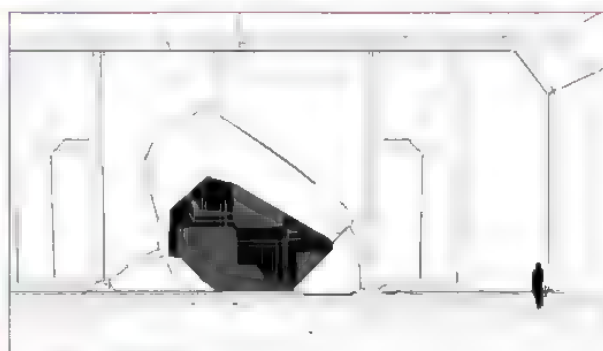


B



Key points for creating a sense of depth

If you want to create a dramatic impression even in the limited space of a room, you can use framing and angles to show dynamism and depth, while also creating a sense of rhythm and smoothness in guiding the eye through composition and placement. Let's go out

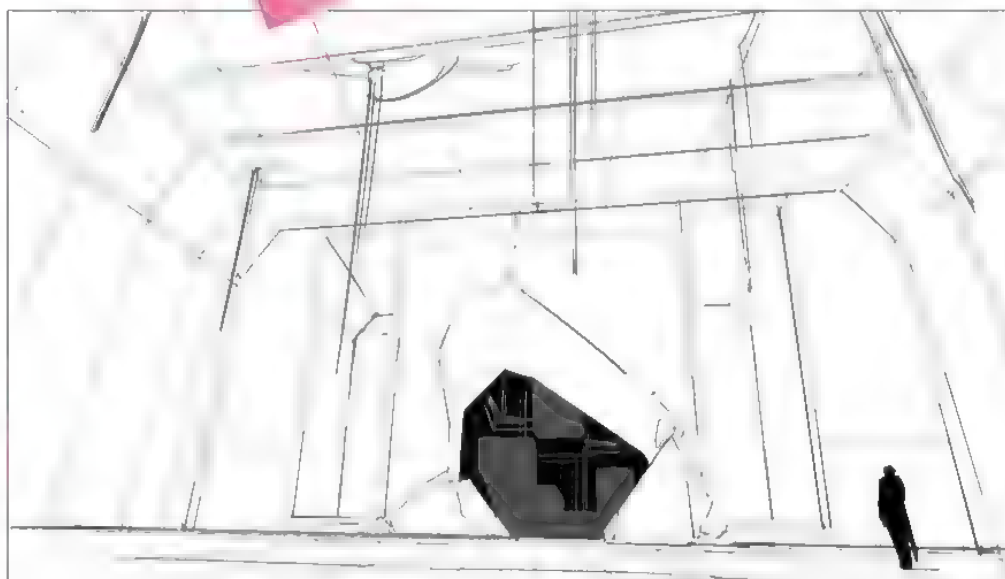


Before

Since the left side of the room is hidden, it is difficult to see how far this room continues.

After

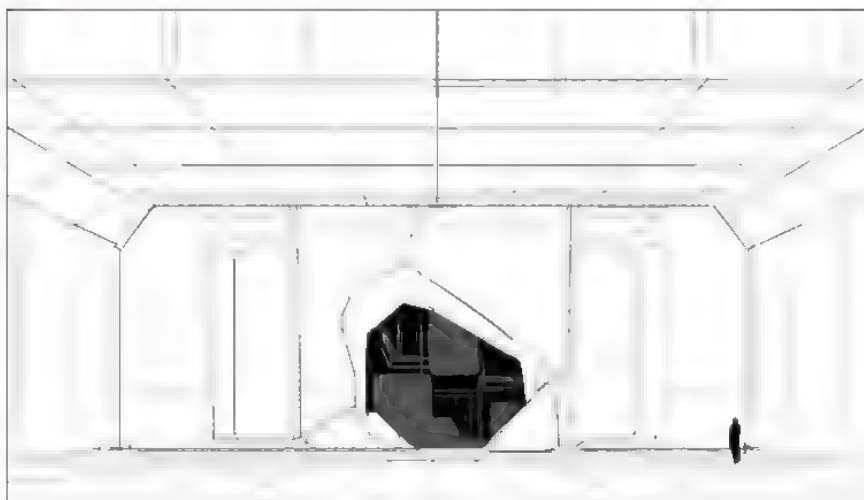
Height and depth can be expressed by changing the angle and creating a composition that overlooks the entire room



composition tips

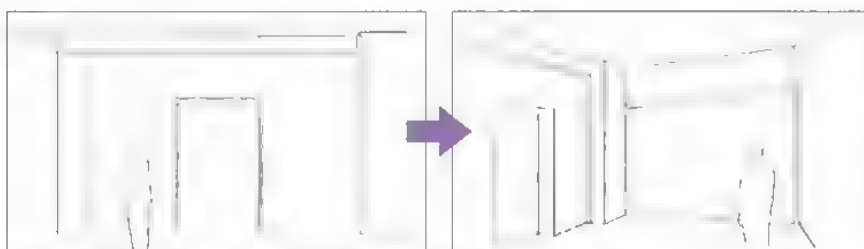
Let's take a look at each point that gives a sense of depth.

● Showing power and depth of space

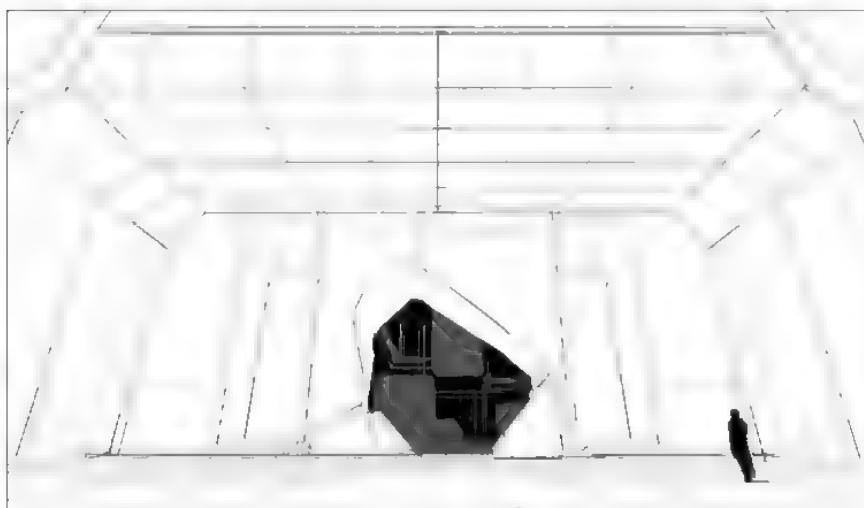


close the corner

When drawing an interior, you will inevitably draw two or more walls to "fit the corners of the room into the screen", and the viewer will be able to easily recognize the space from the perspective of the walls. If you want to show the scale of the room, insert two or more corners of the room if possible



It is better to see the corner of the room than not to see it



Low - Angle

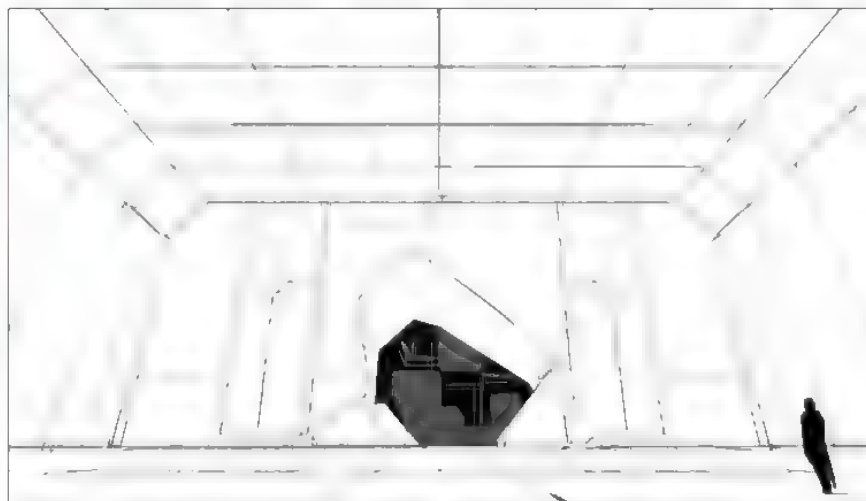
By capturing the room at a low angle (tilting), the three-dimensional effect of the arranged motifs can be increased and the size can be exaggerated. You can



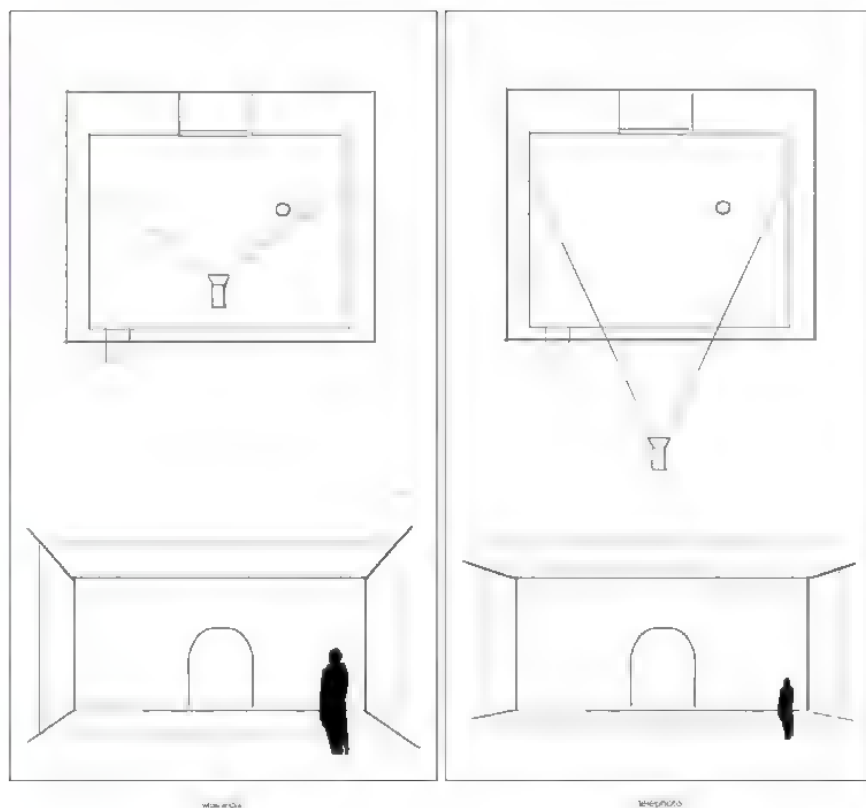
Low angle increases subjectivity



High angle enhances objectivity



Assuming wide-angle dynamics If you want to create a feeling of depth and spaciousness in a room, use a slightly wide-angle view to make the perspective work. A slightly wider angle increases the three-dimensional effect of nearby objects and increases the visual difference between distant objects. This effect creates a sense of perspective, making small spaces appear larger and more dynamic than they actually are. If you look at the photos of the interiors of properties and lodging facilities on the Internet, you will find that they are usually shot at a wide angle to make them look wider.



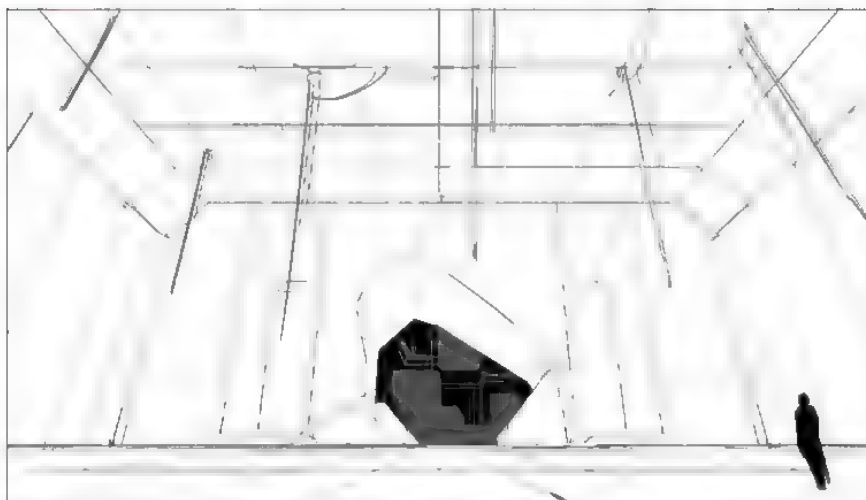
Distance for telephoto shooting

is necessary

When using a camera to shoot in a small room, the camera naturally gets closer to the subject, making it difficult to shoot with a telephoto lens. If you are aiming for a quirky expression, you can dare to remove it, but if you want to create a natural picture, we recommend drawing with a normal or wide angle of view in a narrow

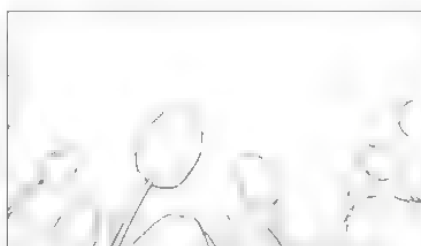
space

● Emphasize height in vertical perspective



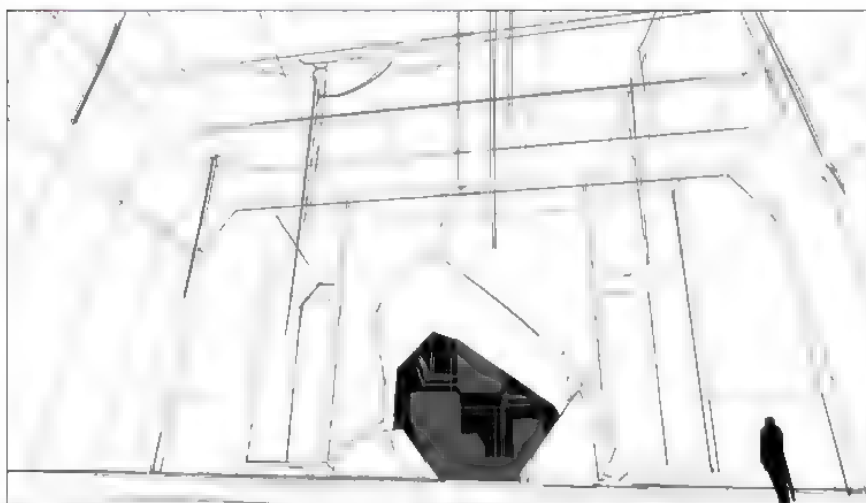
Using the three-point perspective method to apply perspective in the vertical direction will make the image even more impressive. Motifs that extend vertically from the floor or ceiling are useful for emphasizing the sense of perspective in three-point perspective. Multiple vertically extending motifs, such as regularly placed pillars and wires hanging from the ceiling, are arranged and used to liven up the

screen



Perspective enhancement in the vertical direction can also be used outdoors. For example, you can draw a train or use flowers growing from the ground to show the perspective of the vertical axis.

■ Encourage smooth line-of-sight guidance



Diagonal composition

Stop looking at the wall head-on and start symmetry

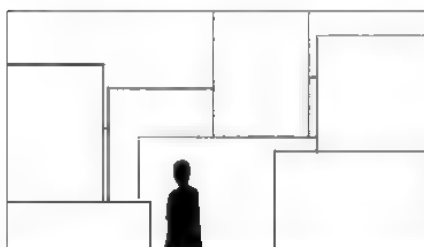
I broke it.

Using perspective makes it

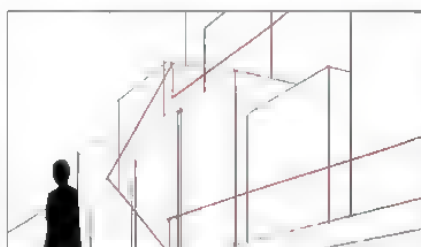
easier to grasp

the space.

Reducing the number of horizontal and vertical lines on the screen eases the impression of stiffness, but in other words, it also eliminates the tension



The screen appears to freeze if it is horizontal or vertical



Flow occurs when there is a diagonal line element

Placing the main character at the end of the flow is highly effective as a visual guide

If you want to emphasize dynamic coolness, you should break down the horizontal and vertical perspective lines to create a tilted perspective.

Santed lines tend to appear in urban streets and indoors, so diagonal lines are

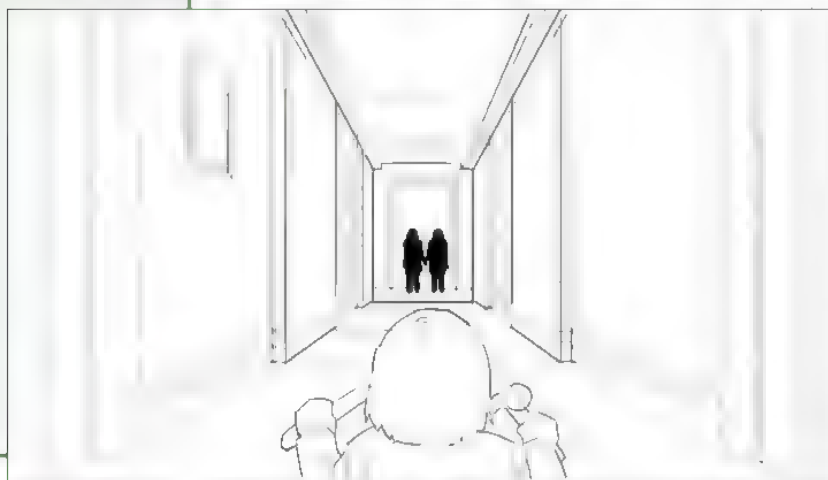
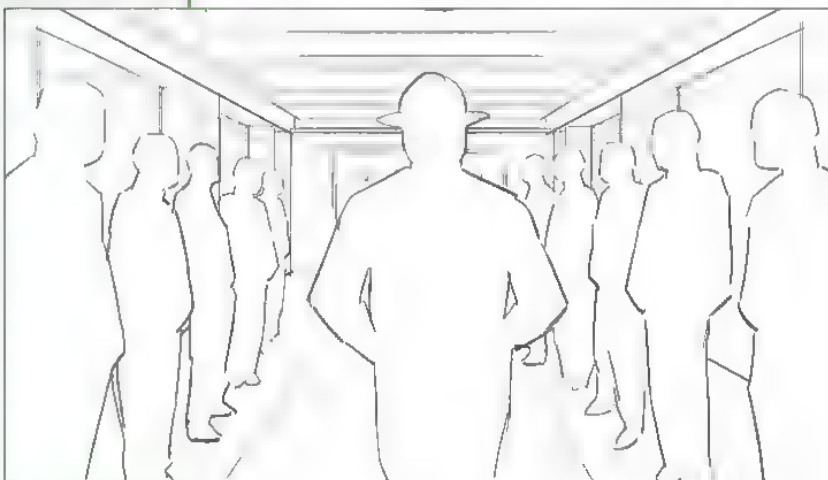
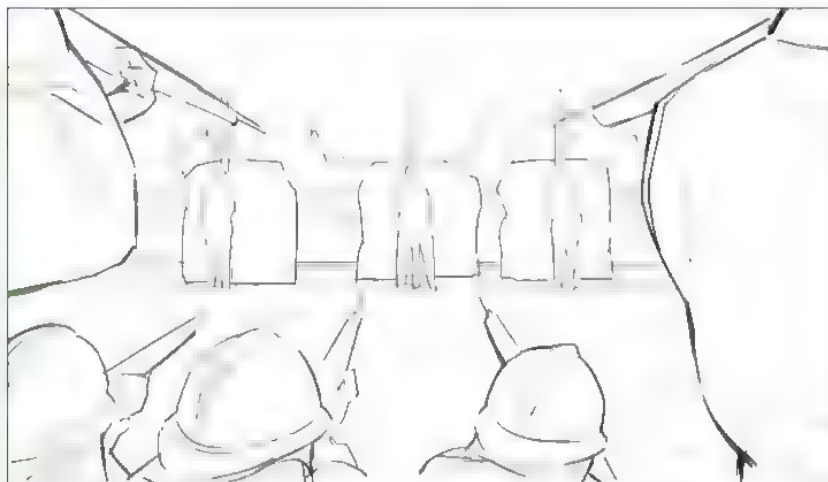
SD 315

Column

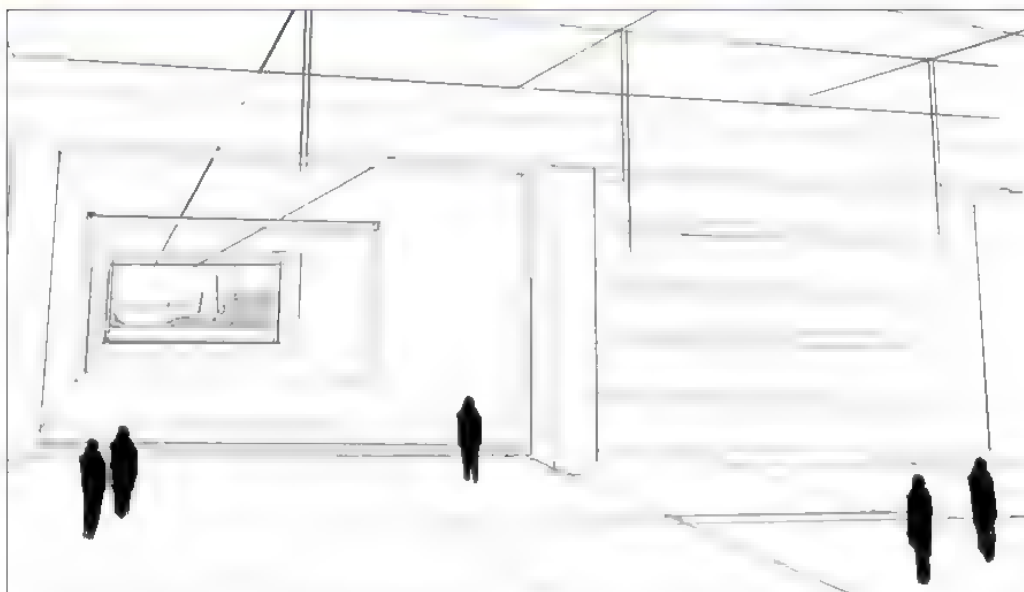
Utilization of one-point perspective drawing as seen from Stanley Kubrick's work

Symmetrical one-point perspective

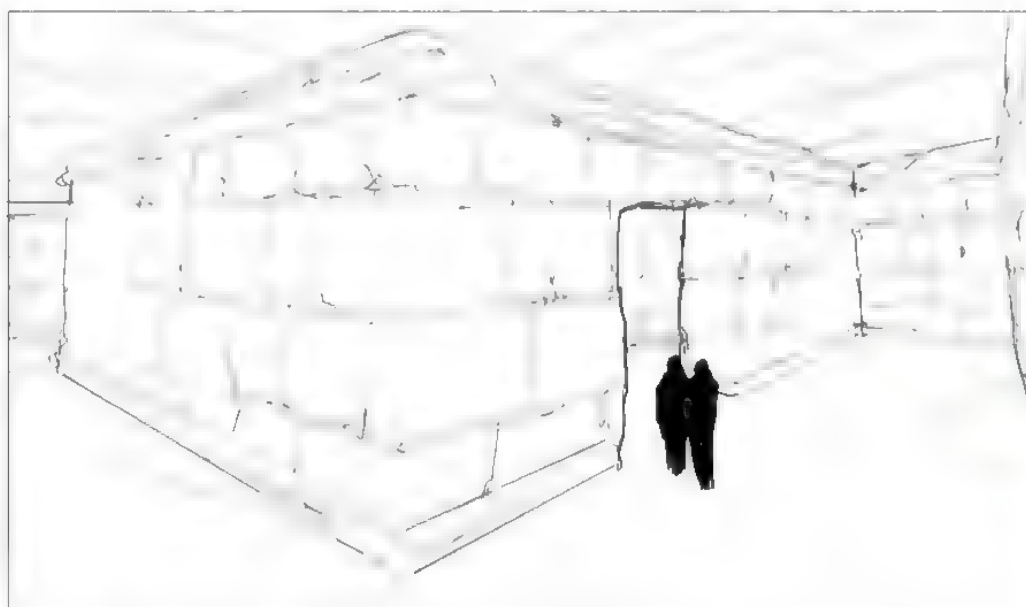
In the works of film master Stanley Kubrick, we often see interior shots taken in one-point perspective. The combination of the stillness of one-point perspective and the mystique of the symmetrical composition gives it an orderly beauty reminiscent of a religious painting. In addition, since the vanishing point of one-point perspective is always positioned in the center of the screen, the perspective lines are concentrated in the center, and it is calculated so that people and things in the center can be seen increase. It can be said that it is the strongest Hinomaru composition. If you draw it as a picture, the composition will be flat, so it's a difficult composition, but it can be used to create an impact in the center of the picture while maintaining silence.



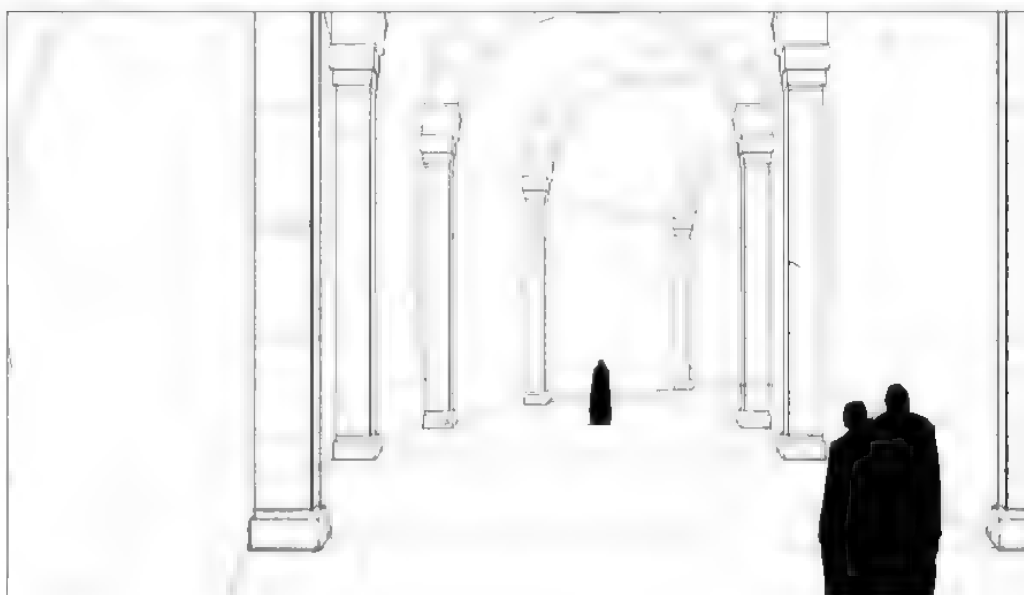
Composition that shows depth in the room



It is easy to convey the size by using a tile-shaped object that allows you to see the perspective



Emphasize depth with a wide angle. Made perspective easier to see with blocks



By connecting the same motifs you can create a sense of perspective

I want to draw a lively view of the city from above

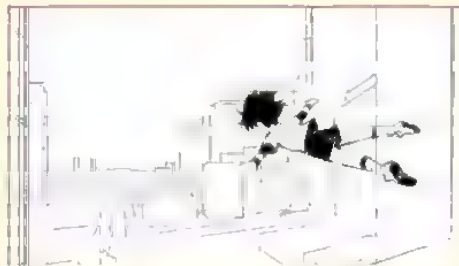
Q. Which composition has the townscape as the leading role?

Which composition A or B has the townscape as the main character?

In both cases, the positions of the characters have not changed, but in B the cityscape is depicted widely by using a composition from the Riffan. On the other hand, A has a composition in which the eye goes to the person.

In this way, even with the same theme, you can change what you want to be the main character depending on the composition. Let me explain the trick.

A.



B.



Points to make the cityscape attractive

To make the landscape more attractive,

Angle of view

2. Perspective

3. Framing

It is important to be aware of these three things. Try to use them according to the points you want to show in the picture

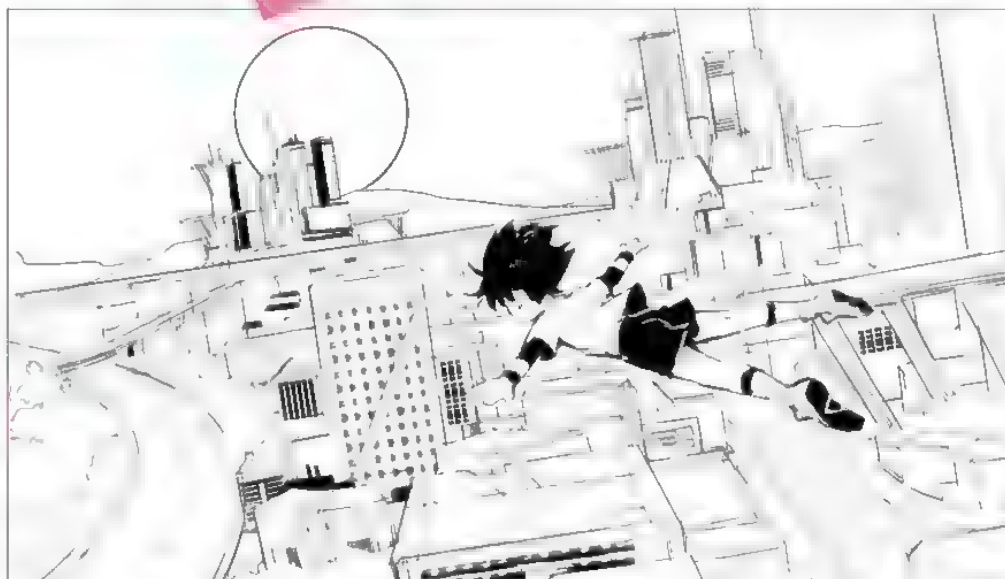


Before

The sense of perspective is weak and the impression is that the characters are buried in the buildings of the city

After

I was very conscious of the perspective, and by composing it looking down, I changed the impression that it was flying over the city



composition tips

Let's take a look at each of the points that make the cityscape attractive.

● Adjust the sense of speed with the angle of view

If you want to focus on the scenery, select "Telephoto"

When composing a landscape looking down from above, the sense of speed conveyed will change depending on whether the angle of view is wide-angle or telephoto

With wide-angle lenses, closer objects appear larger, and distant objects appear smaller.

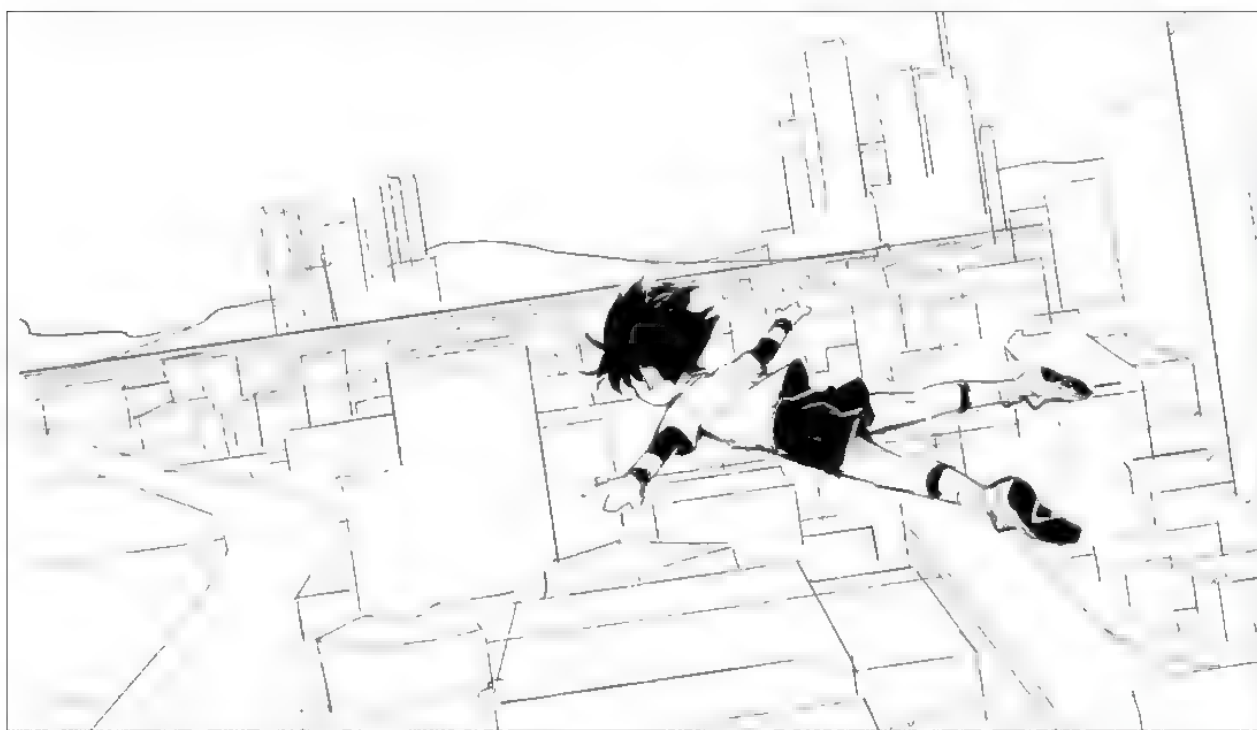
It makes it easier to feel the distance between the foreground and the background. The Before composition is a wide angle

The person in the foreground is moving quickly through the spaces between buildings.

It looks like

Assuming telephoto, the person in the foreground appears to be moving slowly or floating in the air due to the compressed perspective. If you want to make the person in the foreground floating and running through the city sky the main character, use a wide-angle shot, and if you want to focus on the view of the city from above, use a telephoto shot to clarify the main

character. . Wide-angle and telephoto are explained on p.160.



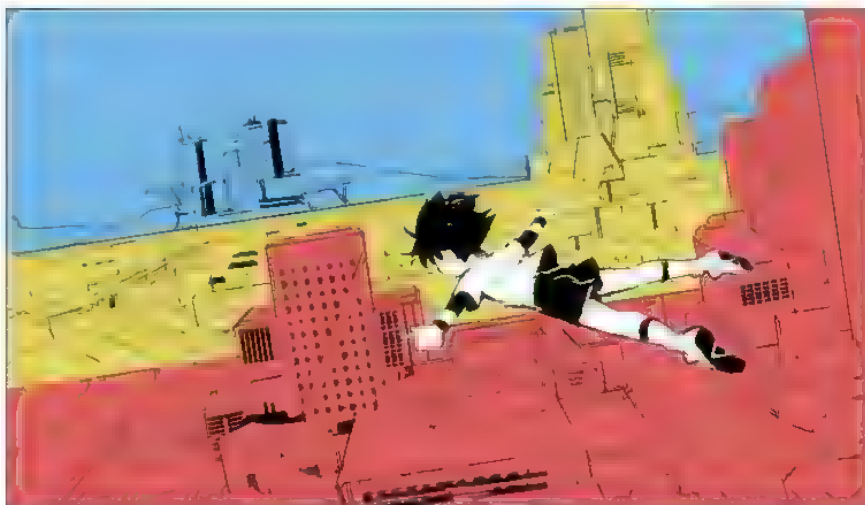
By making telephoto the cityscape became the main composition

Producing a sense of perspective

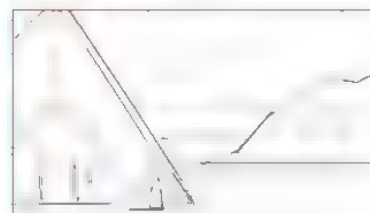
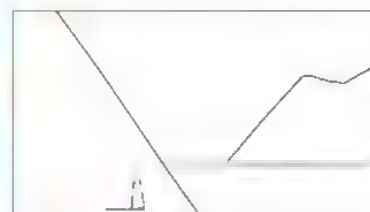
Dividing into Foreground, Middle, and

Background By roughly dividing the scenery in the screen into the elements of "Foreground, Middle, and Background," you can reliably create depth.

It is natural for the human eye to see the foreground most clearly, and the farther away it is, the blurrier it becomes. In the picture, the foreground does not necessarily have to be in focus, but it is possible to focus on the distance closest to the main character and the main character, and to reduce the drawing of the objects in the distance occupied by the supporting characters to create a blurred feeling. It seems that there are many



It's easy to create a sense of perspective by roughly deciding on the distance, middle, and foreground before drawing.



A sense of perspective was created by determining the distance, middle, and background.

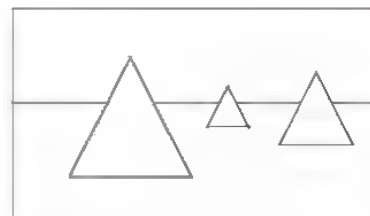
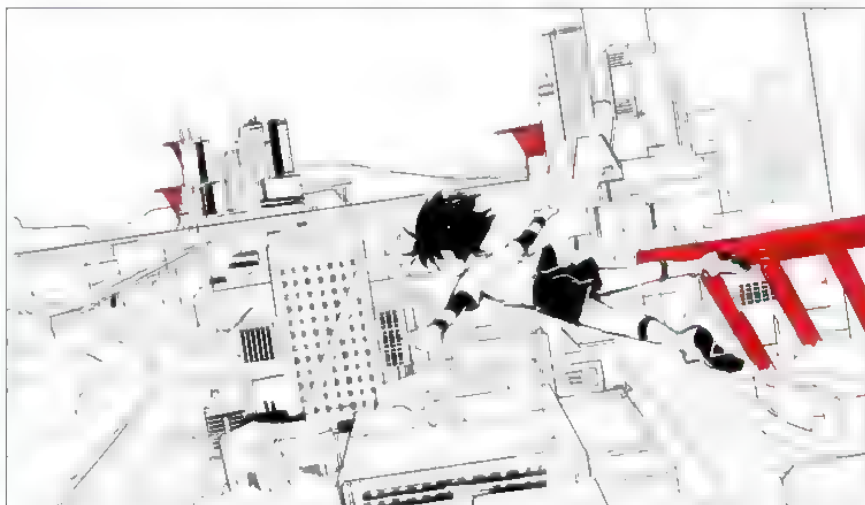
Rhythm and perspective through repetition

By placing multiple objects with similar shapes, it's possible to guide the line of sight and create consistency within the painting.

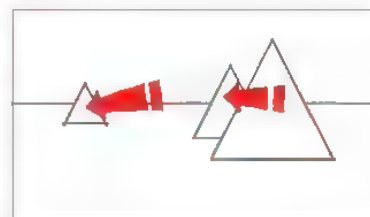
You can In this

After project, I put in several buildings with distinctive silhouettes that were placed as accents, and created a difference in scale according to the perspective to create the "larger one."

Placed so that the line of sight flows from "building" to "smaller building".



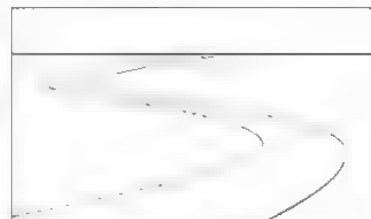
Arranging similar shapes creates a sense of perspective.



You can also guide your line of sight at the position where you place it.

C-type perspective

This time, After uses a C-shaped perspective that draws a gentle curve and draws the line of sight from the front to the back. As the scenery gradually shrinks from the front to the back along the line, it becomes easier for the viewer to grasp the perspective



The S-shaped composition can further create a sense of perspective



A Z-shaped (zigzag) composition has a similar effect

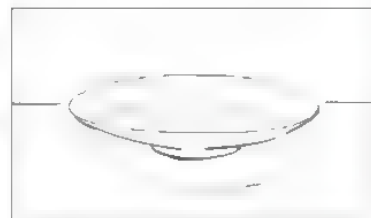
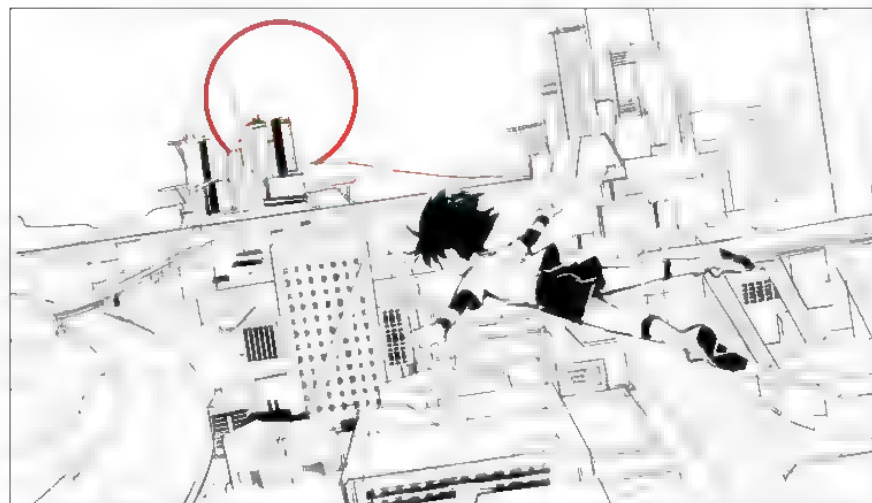
Yen has a gentle charm

People tend to be attracted to round things, so just adding a C-curve to the screen creates a soft accent in the cool square buildings.

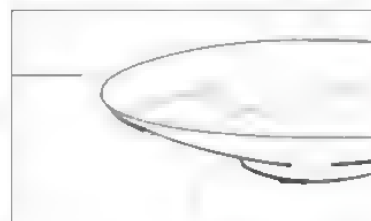
I can

Also, if the circles are all on the screen, the dynamism will be lost. For the circle motif, it is not about size or movement.

If you want to put out the atmosphere, you can put it in the frame.



The composition with all circles gives a quiet impression



The protruding circle composition makes a strong impression

● Change in appearance due to framing

If you want to create a sense of dynamism, use "Vertical"

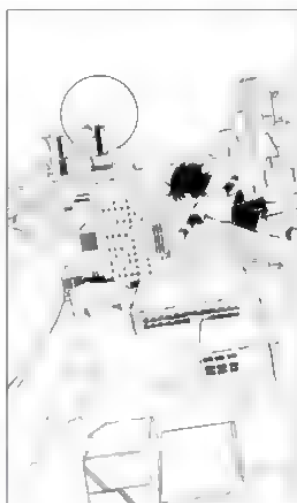
What does it feel like to change the canvas to portrait?

mosquito. It gives a sense of depth and movement rather than a horizontal one

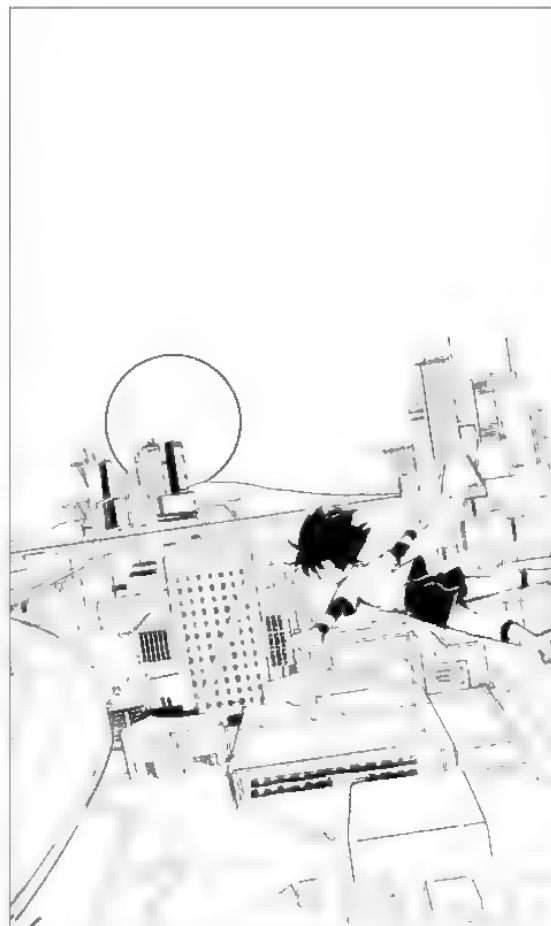
I think

The shape of the human eye is horizontally long, and the right and left eyes are spread horizontally, so the field of view is horizontally long. Therefore, the horizontal canvas has characteristics that are intuitively acceptable and

look natural. A vertically long screen is characterized by being suitable for expressing movement and height.



Since the field of view in the vertical direction is narrow, it seems that the vertical screen gives a strong sense of movement, discomfort, and depth.



Framing by division method

If you are having trouble deciding on the position of the person, the main motif, or the horizon, we recommend trying several different composition patterns.

There are various division methods, such as the "half division method", the "three division method", and the "golden ratio division method", but the "three division method" is said to be particularly easy to handle. If you place motifs at the intersections, the screen will be stable and united. The reason why the thirds bring stability is the ratio of thirds

(12) is close to the golden ratio (1:1.618)

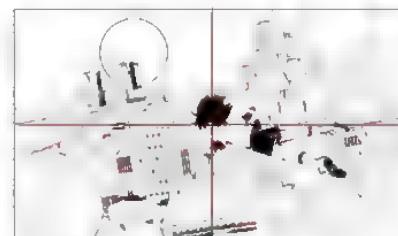
I'm here

The golden ratio is known as a ratio often seen in natural objects. is. Among various ratios, it is said that the percentage of people who feel beautiful is high, and this ratio is often used in Apple products. Japanese people prefer the silver ratio (1:1.414) to the golden ratio.

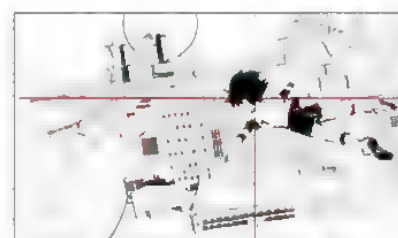
The character design is friendly and suitable for many character designs. applied.



Rule of Thirds (1:1:1)

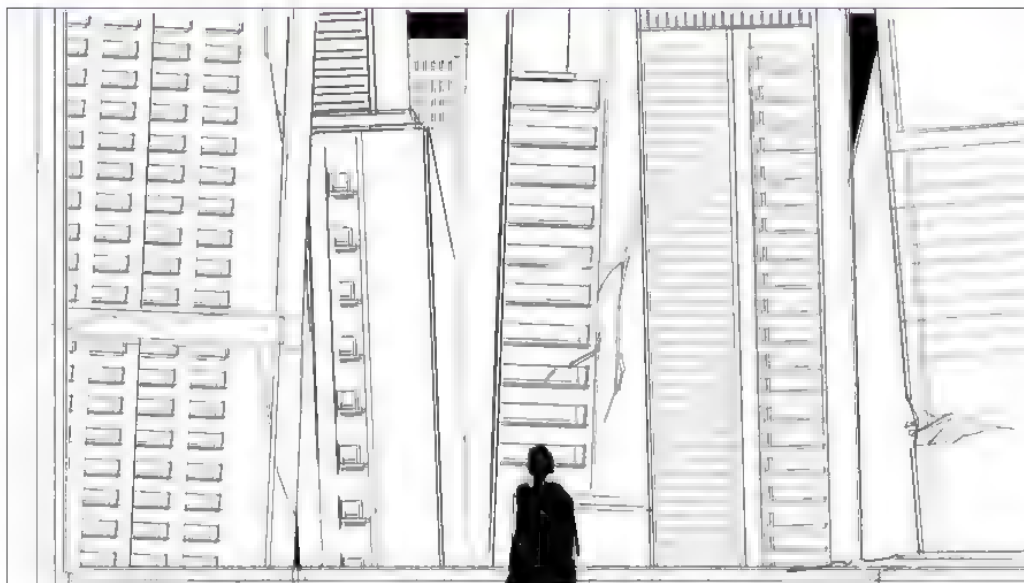


Bisection (1:1)



Vertical golden section (1:1.618) Horizontal rule of thirds (1:1:1)

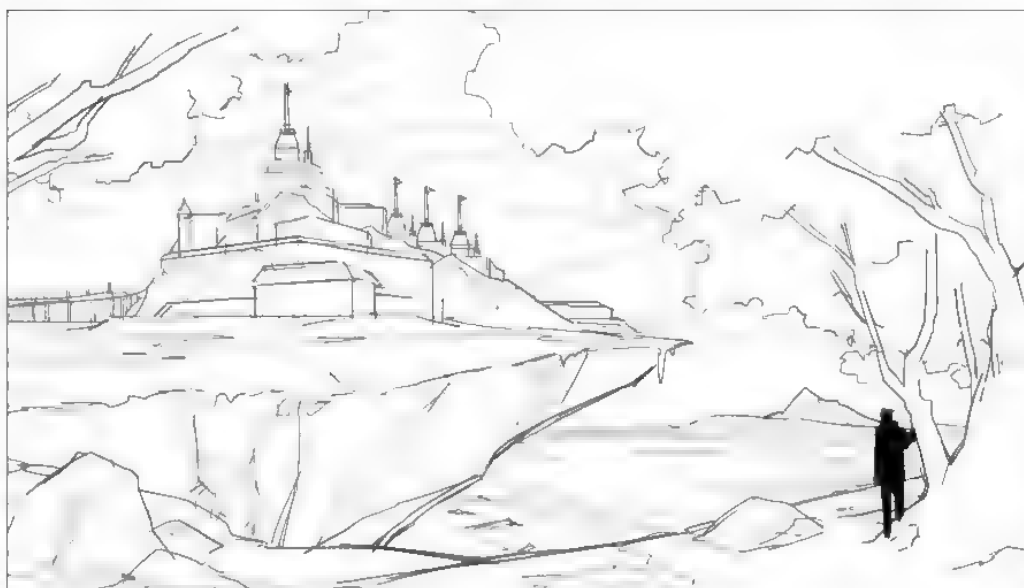
A composition that shows a lively cityscape



Use the telephoto assumption. A group of buildings with compressed depth.



Use repetition of similar motifs to create perspective and rhythm.



Uses 5-shaped composition and a wide angle.

Column

wide angle and telephoto

I will explain how the perspective changes depending on the camera lens. First of all, I would like you to know how it looks different instinctively, and I hope it will be an opportunity to understand the perspective. If you want to know the explanation of the rational part in detail, please read the reference book on Perth together.

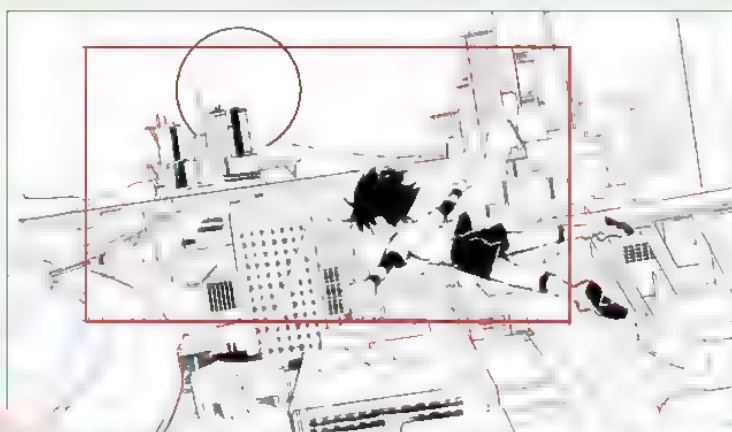
Point

Choose a lens for the picture

By assuming a lens that matches the intention of the picture, you can create a natural picture, and by increasing the options such as standard, wide-angle, and telephoto, you can get rid of the rut that the picture will have the same perspective every time, is also helpful.

What is the difference between wide-angle and telephoto?

If you take a photo from the same standing position, you are actually taking a photo with the same sense of perspective, regardless of whether it is wide-angle or telephoto. At first glance, it may seem different, but if you cut the center of a photo taken with a wide-angle lens, it will match the angle of view taken with a telephoto lens.



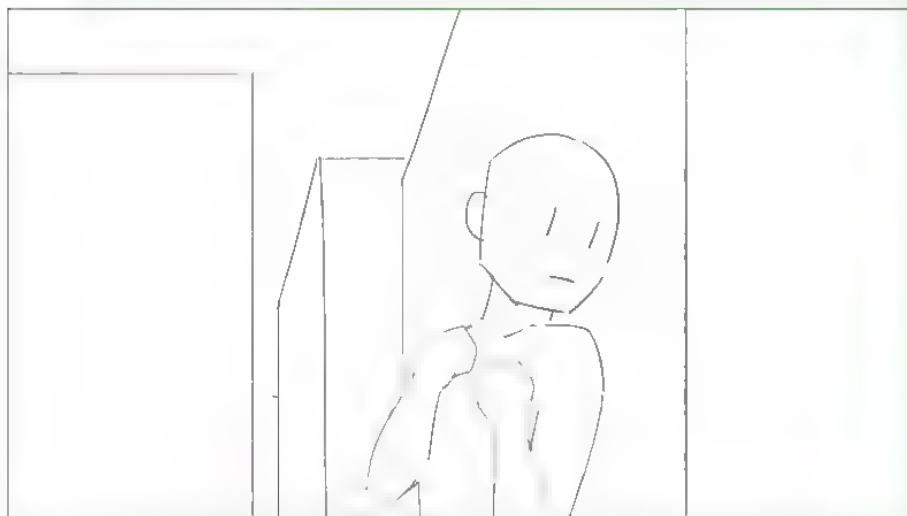
Taking a telephoto shot without changing the camera position is, in short, a zoom

If the images were taken from the same position, the only difference is the cropped area



Why is the appearance different between wide-angle and telephoto?

The only reason why there is a difference in perspective between wide-angle and telephoto is whether the distance between the camera and the subject is "close" or "far". The screen captured by a telephoto camera means that the distance from the camera is a certain distance.



top view of wide angle shot



Tips for wide-angle drawing

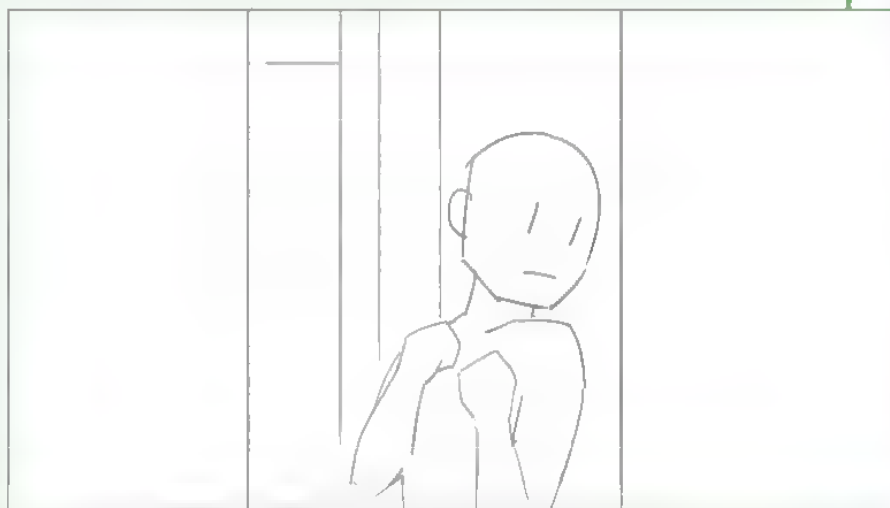
A wide-angle lens has the characteristic of capturing a wide range of nearby objects. The closer the subject, the more the perspective is emphasized, so if you want to draw a picture that takes advantage of the wide-angle characteristics, it will be easier to understand if you keep in mind that you are shooting from a close distance.

Different distance between camera and subject

When the subject is captured at the same size, the wide angle means the camera and the subject are close.

Tips for drawing with a telephoto lens

When shooting with a telephoto lens, if you shoot with the same standing position and the same distance from the subject as with a wide-angle lens, the first thing that will happen is that the image will be out of focus, resulting in a blurry image. It's also a good idea to keep in mind that when you're drawing a telephoto image, you have to be far away from reality to create an image. One of the characteristics of painting is that it can depict unreality, so I think it's a good form of expression if you use it after understanding it.



Top view of telephoto shooting



Telephoto means that the camera is some distance away from the subject.

Take advantage of wide-angle lens

The elements of a wide-angle lens include speed, realism, movement, impact, expanse, depth, subjectivity and discomfort. In general, it is often used for dynamic production, and is suitable for scenes that give visual coolness and impact rather than

UNA



Point

I want to check telephoto with my own eyes

The human eye is close to wide-angle vision. The human eye does not have a zoom function, even if you want to see it in telephoto. Then you may wonder if it is possible for the human eye to capture things with a telephoto lens.

Actually, there is a way to simulate visual observation. It's a pose that everyone knows well. Film directors often make a tube with their hands and look through it with one eye.

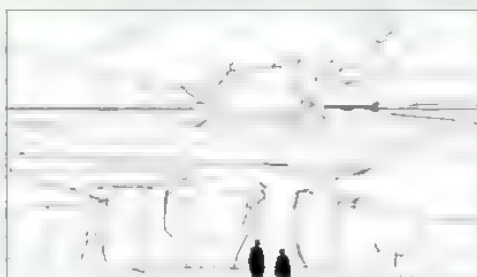
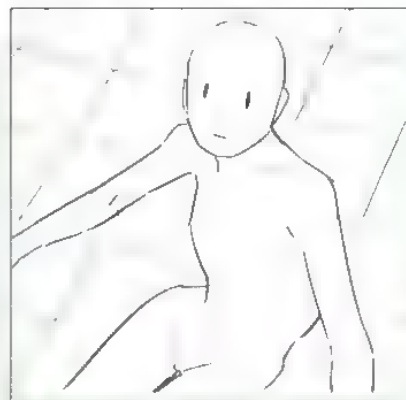
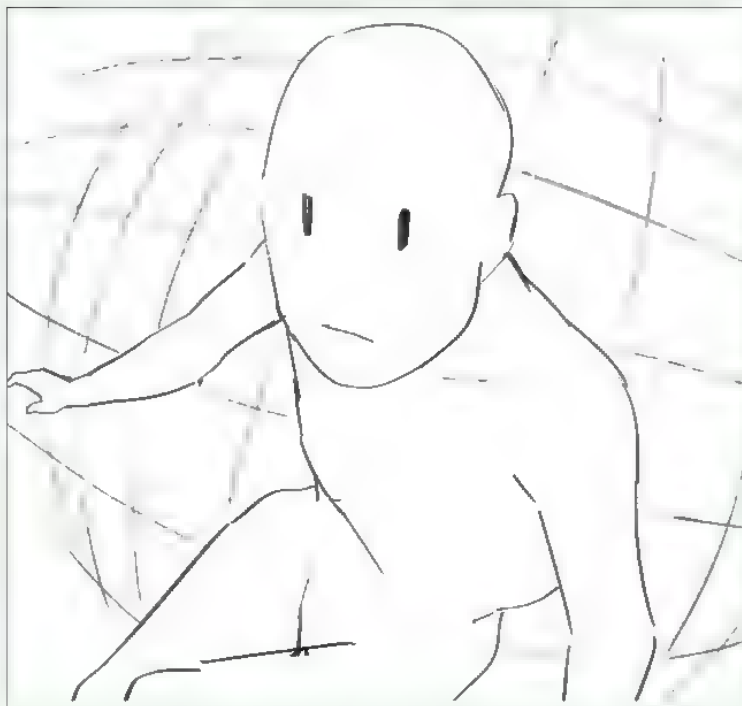
That's it.

I said that the central part of the wide-angle lens when shooting with a camera matches the image captured by the telephoto lens, but the human eye can also look at the center of the field of view in the same way, and if you look only at the center of the field of vision, it will be the same as the image captured by the telephoto lens. will be



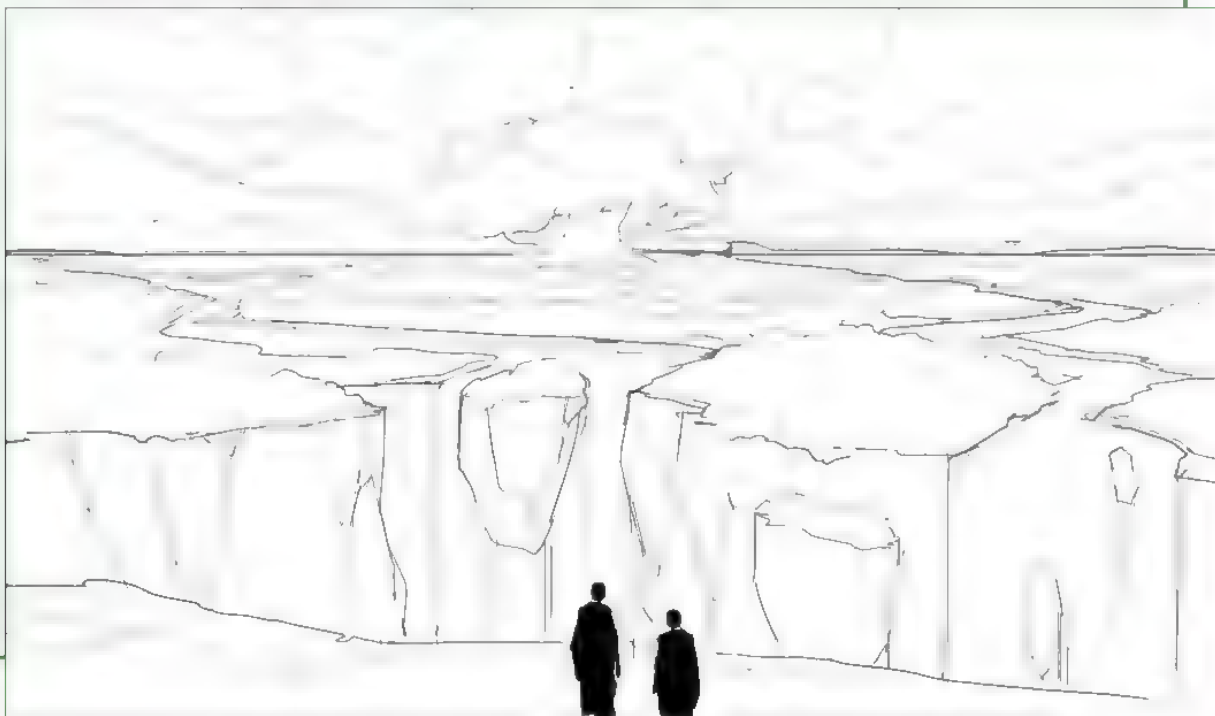
take advantage of distortion

Taking advantage of the perspective that is concentrated in the center and the fish-eye characteristics that deform the motif as it gets closer to the edge of the screen, the perspective is boldly distorted to create a sense of "weirdness and liveliness," creating a psychedelic scene
I'm on my way



capture a wide range

If a wide range can be captured, it is suitable for "emphasizing the size and explaining the field". For example, it can be used to dynamically capture the vastness of nature or large-scale objects.

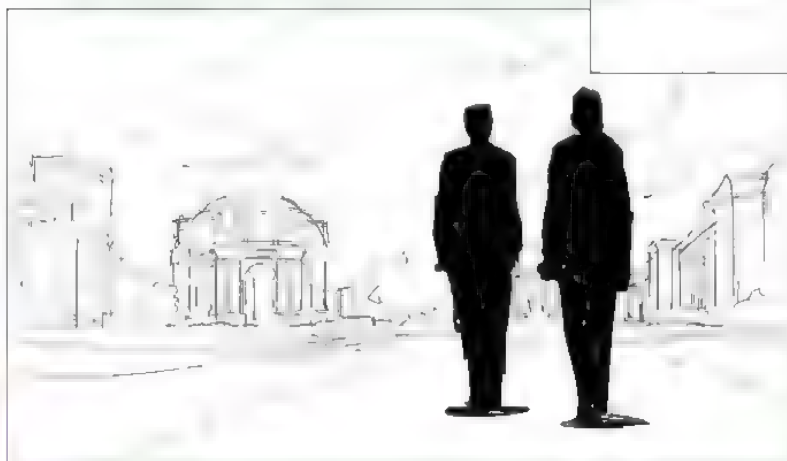


Take advantage of a telephoto lens

Elements of telephoto photography include scale comparison, explanation of the situation, tranquility, emotionality, familiarity, objectivity, and natural imagery. As a whole, it is used in static presentations and is suitable for explaining situations and creating dramatic scenes.

put on emotions

In video expression, the impactful screen production tends to focus on the visual interest rather than the character's mind, and does not convey emotion. It's called "If you can express the screen production assuming telephoto, you can say that it is a shortcut to creating dramatic images."



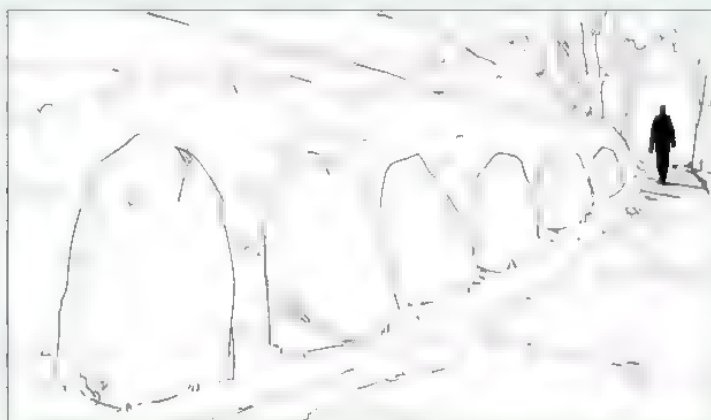
When drawing with a wide angle like the one on the left, I tend to focus more on the setting of the scene rather than the emotion of the person. This happens because the amount of information in the landscape is large.

Ultimately, if it's a scene that depicts emotions, it might be better to cut the background and focus only on the characters.

Draw out the size by compression effect

Since the perspective is weakened, you can express things closer to the original scale ratio. This is effective when there is a big object in the background and you want to make it feel powerful.





Pull together with compression effect

You can also use the compression effect to organize the motifs on the screen. By matching the sense of scale and putting the silhouette together, you can perceive multiple motifs as a single aggregate

summary

Two things to remember

- The closer the object, the more the perspective is emphasized
- Wide-angle captures a wide range of objects from near to far, while telephoto captures only distant objects

for that reason,

A wide-angle lens captures close-up objects, so the perspective is emphasized.

A telephoto lens only captures distant objects, so the perspective is compressed

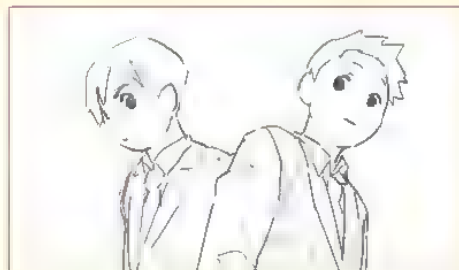
want to show a close relationship

Q What kind of relationship do you have?

Although they are the same character don't you feel that A trusts each other more?

Let's explain the point.

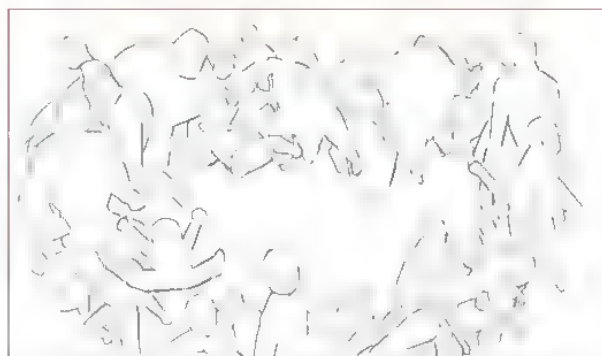
A.



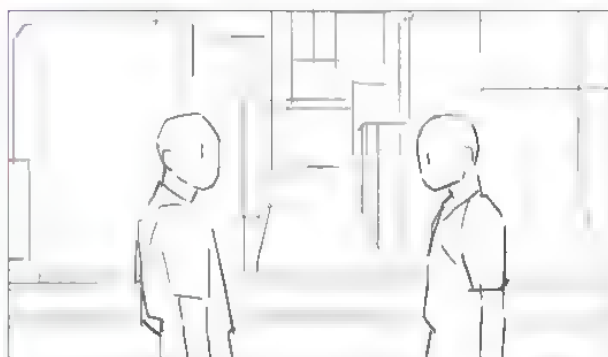
B.



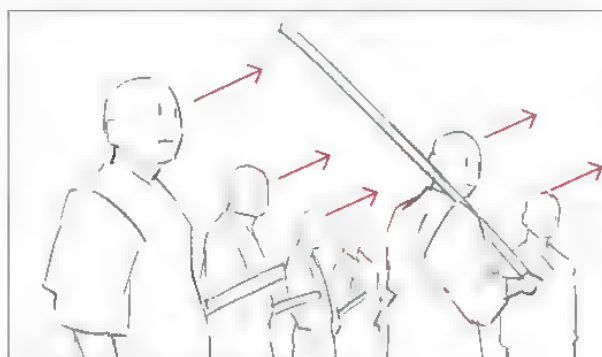
Assuming there are two people in the picture, I think it would look better if they were close or touching each other than if they were far apart. Even if the two are actually far apart, depending on the angle of view, they can appear to be close to each other. can be represented



Even if there are many motifs by making them into one



Perth is often weakened in dramatic scenes



Group by facing the same direction

Telephoto effect

Let's look at each point.

● Improve the sense of depth by overlapping and adjusting the angle



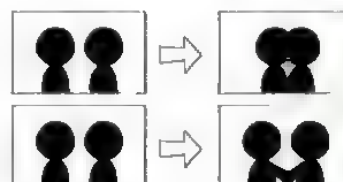
Telephoto photography weakens the sense of perspective, making distant objects appear closer. Even if the object is actually far away, you can adjust the sense of distance by assuming that you have changed the angle of view



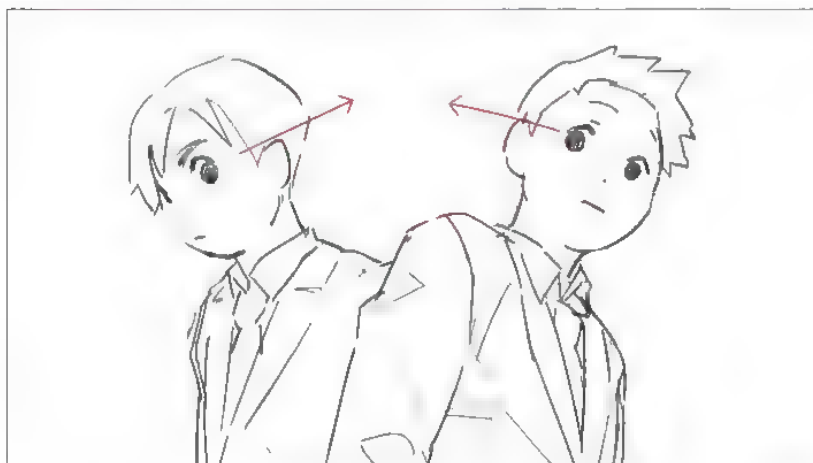
Overlap silhouettes



When the silhouettes overlap, multiple motifs group together and create a sense of unity. The effect can be obtained not only by bringing the silhouette of the motif closer, but also by adding a new motif.



● Align the direction and height of the line of sight



You can connect the relationship between what you are looking at and what you are bathing in, and you can feel harmony even if the silhouettes are



I want to show a hostile relationship

Q. It looks like a hostile relationship.
Which

one is A or B?

I get the

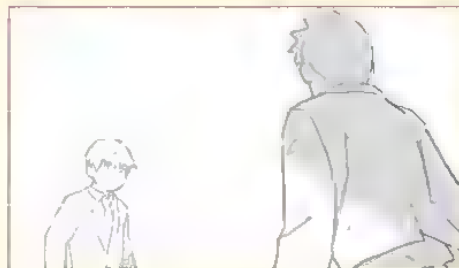
impression that both

A and B are hostile to

each other, but isn't A

more tense?

A.

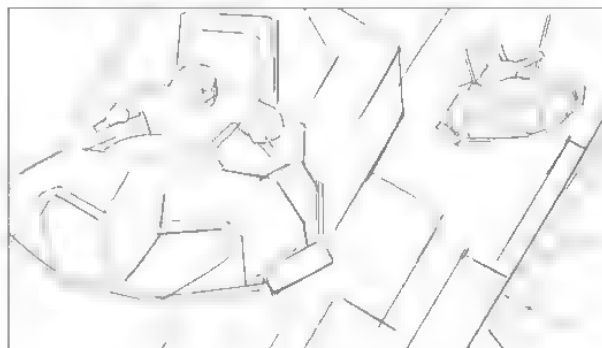
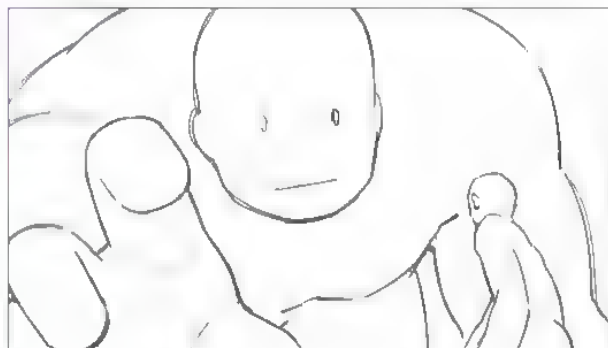
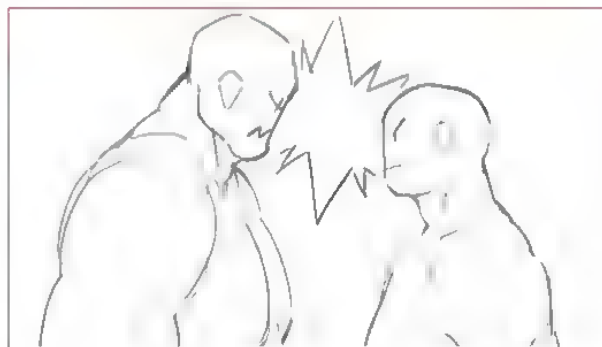


B.



If you want to show something hostile, do the reverse of the method (introduced in "I want to show an intimate relationship" (p.166).

The angle of view is wide, the silhouettes are separate, and the eyes are staring at each other as if they were colliding, expressing the division of relationships. You can also express conflict clearly by using diagonal composition and symmetrical composition.



関係性を表現する

▼ 敵対する関係を見せたい

how to show relationships

Let's look at each point.

● isolate silhouette



Separating the silhouette completely breaks the relationship as a whole, and the separation creates a sense of tension. The further you move the supporting characters from the main character's sphere of influence, the more tension there will be.



● Wide angle makes you feel the distance



Assuming a wide-angle shot, the distance between objects can be made to appear farther than they actually are. Psychologically, it is easy to feel a conflicting relationship between things that are seen at a distance, so visual separation is the key to expressing antagonism.



● Change the color, shape and texture of the motif



If the opposing motifs are people and people, harmony will already be born from the common point of "people". If you want to counteract this harmony and create hostility, it is necessary to differentiate colors, shapes (silhouettes), and textures, and to change the



Show relationships by comparison

Q What are these two people like? Is it related?

A and B are different cutouts from the same illustration
It's a way

What kind of
relationship do you see?

Don't you get the impression that A is the
main character? A is placed right and left in the middle, so it
gives the impression that the two are contrasting each
other. In this way, it is possible to show the relationship just by
cutting and arranging.

Here, I will explain the points that show the relationship
of contrast.

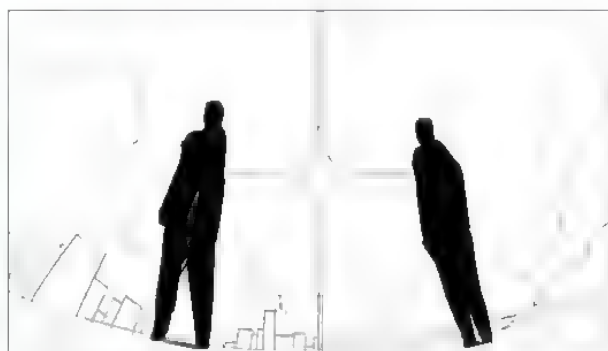


Enemies and allies, main characters and supporting characters, sea and sky,
cities and nature, etc. By contrasting the composition, you can bring
out each other's characteristics.

Motifs with different elements such as size, color, shape, brightness,
etc., can be contrasted by capturing similar images and
showing commonality

If the motifs are similar, create gaps in size, color, shape, brightness, etc., and
try to draw them while being conscious of the contrast. A two-division composition
that divides the screen into two equal parts horizontally and vertically this

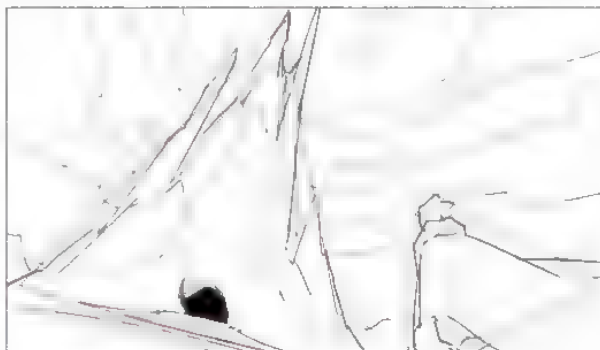
When deciding on composition, it is common to fall into a composition pattern that is not
what you are looking for, resulting in the production collapsing. In such cases, I tried shifting
the motif and background, changing the color, and changing the position of the horizon.
So let's make some adjustments if possible. The composition is
only one element of the composition of the painting, so the appeal of the painting should
not be lost by being overly influenced by the composition. Sometimes it is important to
proceed without worrying too much.



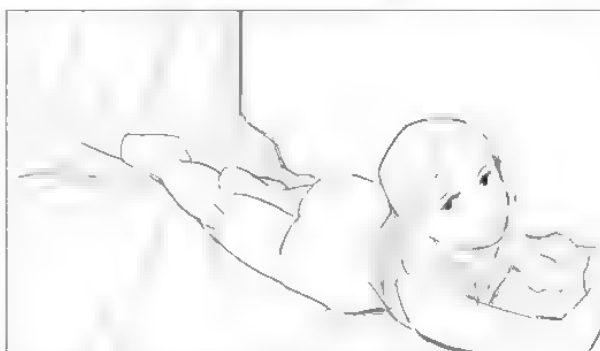
Popular movie posters are also symmetry with confrontational composition

The use of composition is the contrast of similar but different things, and the
It seems that it is often used to express two worlds or to
enhance the contrast between the two

Conversely, if you unintentionally cut the layout into a two-
part composition, it will create a strange contrast, which
may create a sense of incongruity on the screen.



Recreating composition by contrasting large and small, tranquil compositions



Bringing out the charm of the nude through the confrontation between the necks of cloth and the nude

How to show relationships

• Contrast by split composition



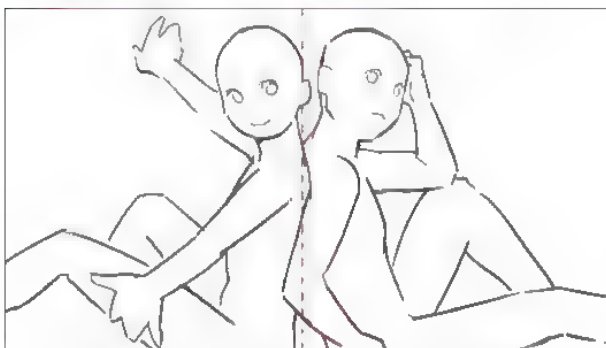
A two-division composition that divides the screen into two horizontally and vertically.

Utilization of this composition is often used to enhance the contrast between the two divided worlds, such as contrasting similar but dissimilar things, or expressing two worlds in the realm. It is not limited to splitting into two evenly, but it is possible to divide the main and supporting roles by the ratio of the areas occupied, and to direct the interludes.

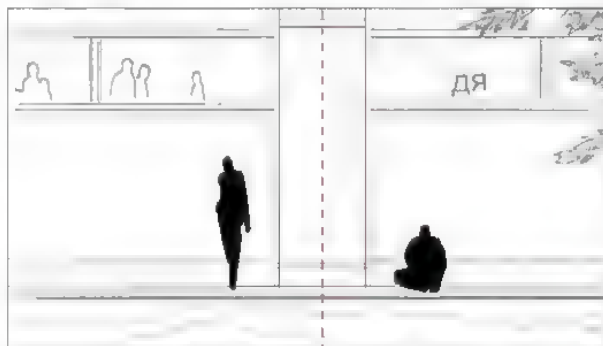
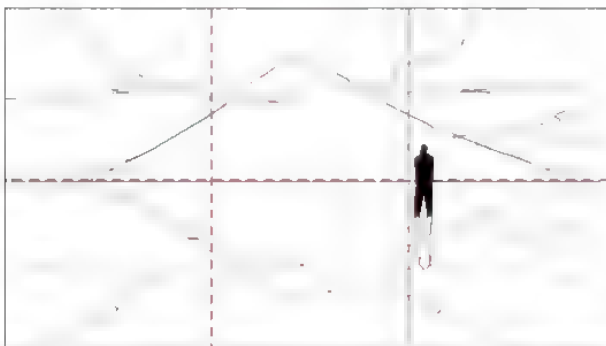


Interim production using halves

• Contrast with symmetrical composition



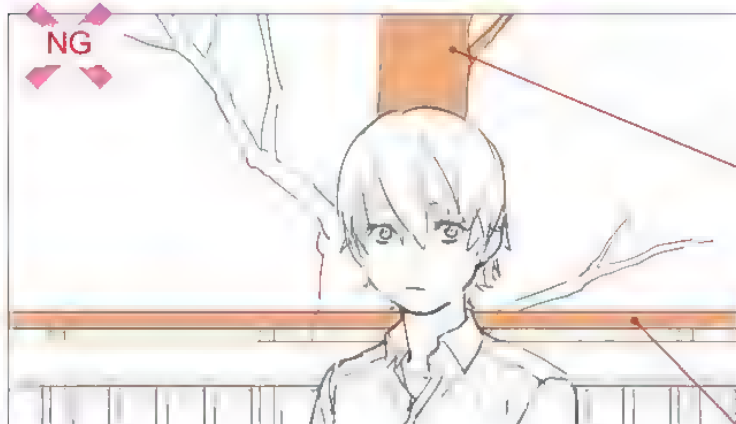
A composition that is evenly divided into two is called a symmetrical composition or a symmetrical composition. Since the separation between the two divided areas becomes more intense, the contrast effect is strengthened and the drama is increased. will cause it to occur.



A symmetrical composition creates a contrast in the relationships between the characters

background across the figure

NG (Not Good) / OK (Okay) / NG (Not Good) / OK (Okay)



It is said that it is not good for the background line to divide the character's neck, head, etc., because it not only gives a simple sense of incongruity and ominousness, but also makes it difficult to see the face

Skewed composition

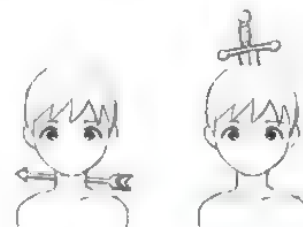
Similar to the beheading composition, placing vertical line motifs that pierce the top of the head looks silly and should be avoided.



The horizontal line of the fence was lowered to avoid cutting the neck, and the tree was shifted sideways to avoid the part where the tree trunk was skewing the head

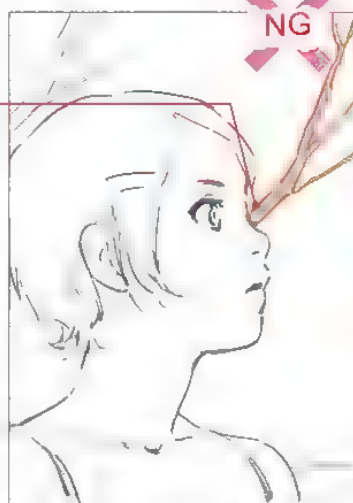
Beheading composition

There is a line running across the character's neck. It might be possible to dare to use the part that "incites anxiety" and use it as a horror production



Eye stab composition

It is also considered unattractive and undesirable to have motifs overlapping the eyes of a person who is facing sideways.

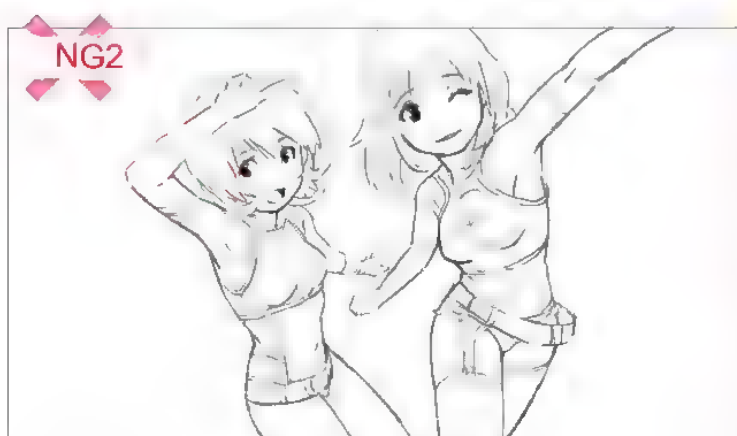


I don't think it's necessary to be conscious of it because I think that if the composition is so unnatural while drawing, you'll either notice it immediately after drawing it, or you'll unconsciously avoid it.

Composition cut off at the joint



Similar to the skewering composition and neck-cutting composition, if the joints and other moving parts are out of the frame, it will be difficult to see the shape ahead, giving an unnatural impression. It is not recommended to use a cutting method that makes it impossible to imagine the shape of the framed-out part, as it will ignore the viewer's



to fit the triangle



Even when the triangle is displayed on the screen, it is no longer possible to tell how big the triangle is in the above figure and whether it is a triangle anymore.



By inserting two corners as shown in the figure below, you can imagine where the third corner will be.

In the first NG, the person on the right was cut off at the wrist position, which made me feel uncomfortable. In the second NG, although I was able to avoid bleeds on my wrist, I was worried about the cut on my knee and the poor fit on the screen. With OK, I left a strong impression of the person while avoiding bleeds at the joints by adjusting the angle and



Composition that kills the character

Even if you are able to design a good character, it would be a waste if the characteristics of the character were cut off when

creating the illustration. This is often said to be a basic technique of manga, and it is said that it is better to put as much of the characteristics that identify the character in the frame as possible and make

it clear which character it is. For example, "ahoge", "big sword", "tail", "ribbon", etc. Cutting out the characteristics of the character means that the design will be lost, so I want to be especially careful.



If the character has cat ears or a tail, at least either the cat ears or the tail must be shown, otherwise the viewer will not be able to identify the character.



If the character uses dual swords, showing both swords will emphasize the character.



I think there is a difference in the personality that is conveyed depending on whether the ahoge is in the photo or not. Don't you feel like the character on the right is more comical?

If you can't see the heart on the chest, which is the heart of the costume, like the picture on the left, the character's individuality seems to have faded.



- Author introduction

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Born in Fukuoka in 1977. After working as a cartoonist, he is currently working as a freelance illustrator for companies and a lecturer for Internet drawing courses.

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