



Anime Human Body Structure

Specialized training in performance techniques

Shi Tong TC - Editor



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Bonus

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人体专业训练练习本

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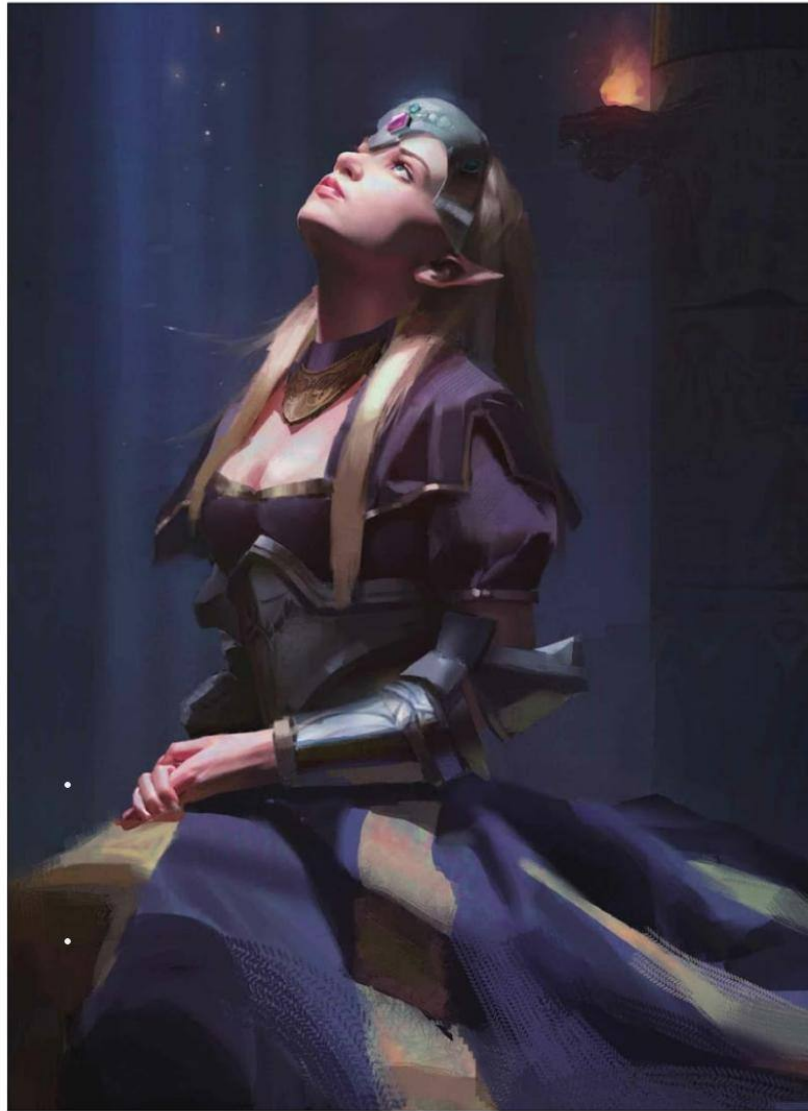
executive summary

This book summarizes the thoughts and insights of the two teachers in their work and teaching exploration. Through systematic and diversified teaching methods and painting demonstrations, it leads readers to study comprehensively and systematically, avoid detours, and lay a solid foundation for body painting.

The content of the whole book is developed in the form of modular special exercises. The human body is divided into several parts such as the head, torso, arms, legs, hands, and feet, and the key analysis is carried out. Then, these parts are combined with the perspective of the human body as the core. Human body rotation and dynamic special training, and finally through the two special trainings of light and shadow and clothing pleats to test the reader's understanding of the knowledge of human body structure. The content arrangement is interlocking, and the knowledge context is clear and clear.

This book is suitable for beginners of human body structure, students majoring in painting art, and painting practitioners with certain experience to learn and consolidate the foundation of human body structure, and solve various problems encountered in daily human body structure practice.







foreword

Do you always feel that you are not three-dimensional when you draw people, and your understanding of the perspective and structure of the human body is vague? Are you distressed that there is no systematic human body practice method to guide your daily practice method?

Towards?

Do you want to enter the animation game industry but don't know where to start?

Many friends are very interested in the animation and game industry, and want to enter this field, but they are hindered by some factors - there are many kinds of painting tutorials on the market, and the quality is uneven, and it is difficult for beginners to choose a complete set that is suitable for their own learning. It is easy to get confused and cannot find the correct learning direction, so it is very likely that there is a constant learning curve. Detours in entanglement and confusion, and even gradually give up painting.

In response to the above problems, we combined many years of practical work and teaching experience, and took two years to jointly compile this human body structure training course. Whether it is the logical sorting of knowledge points, the rhythm of practice, or the quality of practice diagrams, this book can meet the actual needs of readers, and help readers quickly change from a "little white" in body painting to a master in body painting. From the perspective of professional painting training teachers, this book will open the door to the field of animation and game painting for zero-based readers.

During the exercise, the reader needs to follow the knowledge structure arranged in this book, complete the exercise step by step from front to back, learn and consolidate the knowledge points of one stage, and then enter the next stage, and then stick to it.

Persevere and believe that you will succeed!

In order to improve the efficiency of painting practice for beginners, here are 5 suggestions.

- Set a small goal. For beginners, the initial goals can be small, easy-to-achieve goals, such as practicing painting for 10 minutes a day and punching in one body painting every day. have a certain foundation

Afterwards, the goal can be to draw a relatively complete publicity-level product, find a job and get ability improvement from practice, etc. At each stage, experience should be summed up and habits should be gradually formed, and there will be progress after accumulation.

- Increase practice time. Turn a 10-minute daily practice into a 30-minute daily practice with an extra 20 minutes of drawing.

- Find a practice method that suits you better. Discover yourself based on the theories presented in this book Practice what you are better at. Draw

- something that you don't like and that you're not good at. Most of those who are interested have their own advantages

And when you are good at it, when you master all the things you don't want to draw, you can increase your confidence and be willing to do more such exercises.

- Active practice. Persistence is painful. If you say that you have been insisting on painting, it may indicate that you are not happy in painting, and you are essentially repelling painting. If you have gained something in your painting, it is recommended to post your painting on the Internet, so that everyone can give you a thumbs up and enhance your confidence. At this time, you will be more active in painting and improve your painting level. Active practice is much more effective than passively doing some planning and forcing yourself to complete it, because passively doing things are often easy to give up.

Finally, I would like to thank the editors of People's Posts and Telecommunications Publishing House for their help and readers for their recognition and support.

Shitong TC Morning

July 2021

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Chapter 1 Head Special Training

In

the process of learning to draw the human body, many people are often used to drawing from the head. A good looking head can be the highlight of the picture. This chapter covers head proportions, head mass, head structure, and head bones in detail. It includes the cognition of angles, helps readers improve their spatial thinking ability, learns to deduce the spatial relationship of the human head on the basis of body blocks, and then draws a good-looking head.

1.1 Proportion of the head

In the learning process, it is very important to master the proportion of the head, and accurate proportion is the foundation of drawing a good head.

1.1.1 Overall scale analysis of the head

When painting, the "head length" (excluding hair) is usually used as the basic unit to study the proportional relationship between human body parts and the whole, and parts and parts.

The head-to-body ratio of an average adult is 1:7~1:8. In actual painting, the style and form of the characters are different, and their head-to-body ratios will also be different.

9 head and body: It belongs to the proportion of the model's body and is suitable for expressing the character model in the clothing renderings. special.

7~8 head and body: It belongs to the normal body proportion, suitable for people who express most painting styles thing.

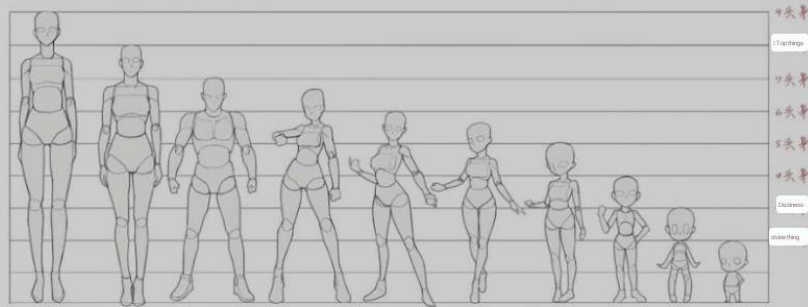
6 head and body: suitable for girls aged 12 to 16, the upper body can be shortened, Legs are elongated.

5 head and body: suitable for children aged 8 to 12, such as teenagers in comics.

4 head and body: suitable for children aged 6 to 8.

3 head and body: suitable for children aged 3 to 5, as well as characters in the Q version.

2 head and body: suitable for infants and young children aged 0-2. The head and the body are each half, but the head is larger than the body, which can make the characters look cute and cute, and is generally used to express Q version characters.



hint

In painting, in addition to the above common head-to-body ratios, there are some special head-to-body ratios, and even a 1:12 head-to-body ratio. There is no fixed standard for these, and it needs to be selected and controlled according to the characteristics of the characters to be created.

1.1.2 Analysis of the facial proportion of the head

When it comes to the proportion of a person's face, those who study art must know the concept of "three courts and five eyes". What exactly are "three courts and five eyes"? Should any painting form follow the proportion of "three courts and five eyes"? We approach this section with these two questions.

The concept of "Three Courts and Five Eyes"

"Three Courts and Five Eyes" is an important proportional reference when drawing a character's face. The "three courts" are divided into upper court, middle court and lower court. As far as the standard facial proportions are concerned, the three courts are almost equal in height.

Upper court: the part from the hairline to the eyebrow arch.

Atrium: The part from the eyebrow arch to the bottom of the nose.

Lower Court: The part from the bottom of the nose to the chin.

"Five eyes" refers to dividing the widest part of the head into 5 parts. The width of 5 copies in a realistic style painting equal, while other styles of paintings such as Japanese do not necessarily have to be equally divided. In addition,

two points should be noted: one is that the position of the eyebrow arch is only the front end of the eyebrow, not the tip of the eyebrow;