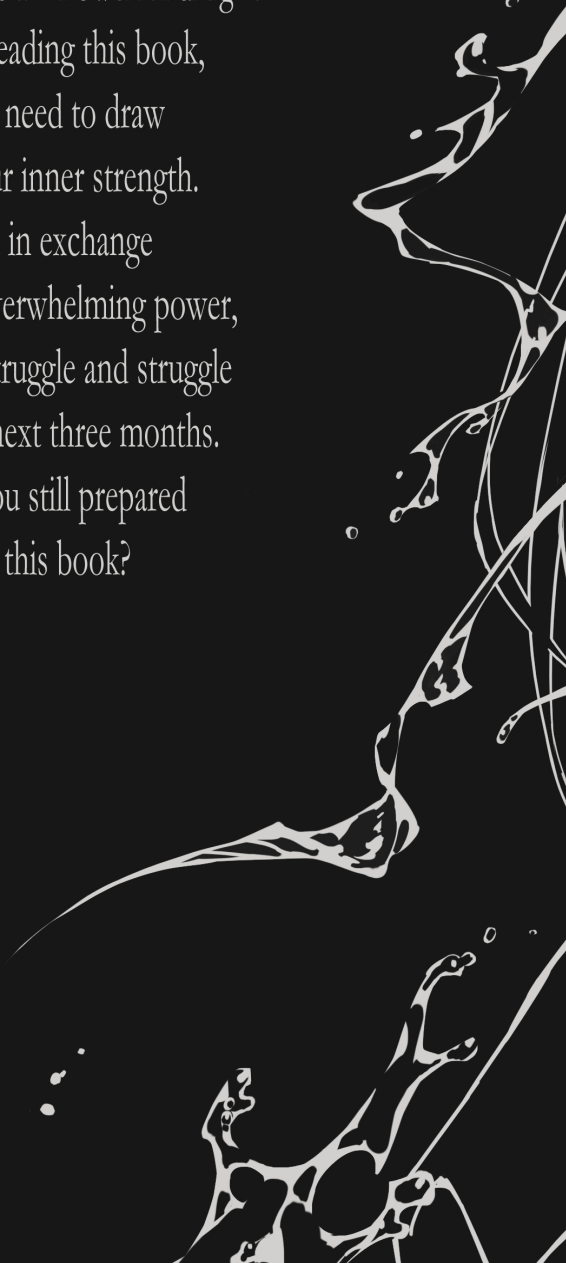Be prepared.
This book is a " Powerful drug ".
After reading this book,
you need to draw
on your inner strength.
But in exchange
for that overwhelming power,
you will struggle and struggle
for the next three months.
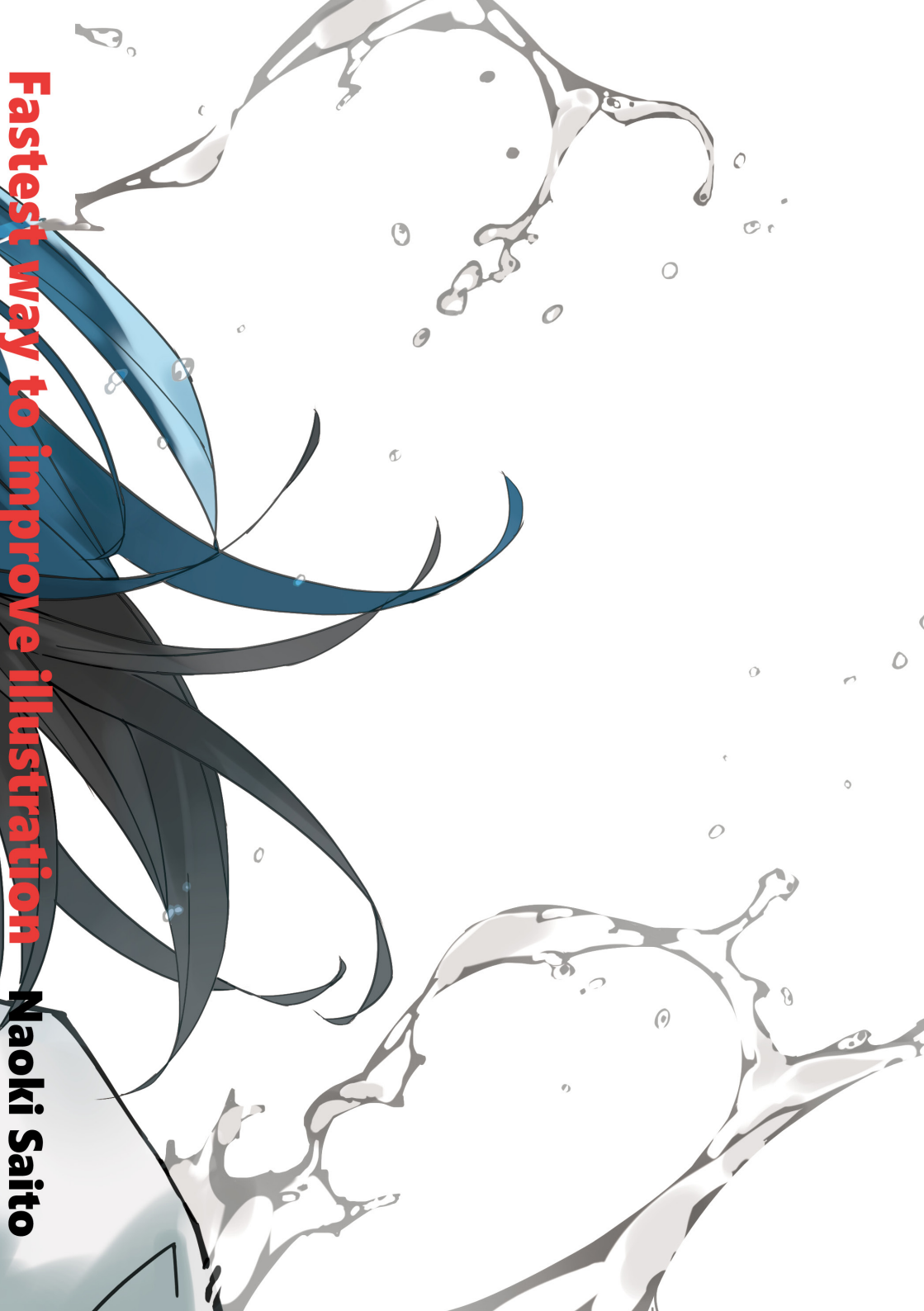Are you still prepared
to open this book?

Fastest way to improve illustration

Naoki Saito

Fastest way to improve illustration

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Naoki Saito

Illustrator YouTuber
Born 1982, Yamagata, Japan.
Graduated from Tama Art University,
worked for a video game company and is now a freelancer.
"Pokémon Card" Authorized Illustrator,
Main Illustrator of the game "Dragalia Lost".
Coloring of the manga "Baki",
also provides information
"drawing improvement techniques"
on YouTube channel.

Introduction.

"I want to get better at drawing faster than anyone else."

You have pick up this book and want it more than anyone else.

And that hope will be fulfilled.

If you can complete the steps I'm about to show you,

I am sure that you will be able to achieve this.

However, I want you to be fully prepared.

The 3-month method I'm about to share with you is not a cheerful

and fun ways to improve, like teaching beginners.

It is a strict and a harsh method of improvement that probably

causes more than half of the illustrators to drop out.

For some people, it might make them hurt in their heart.

You may not enjoy drawing anymore.

You may feel discouraged by your inability to draw.

If you follow this method, you will struggle and struggle for the next 3 months.

It would be a time to face your helplessness head on.

But even with all this preamble, you're probably thinking,

"I definitely want to get better at drawing, no matter what it takes!"

...got it.

I'll tell you all about it only if you are ready for it.

I was able to make the transition from a completely different genre to the character illustration industry.

How did I actually become active in this genre?

I want to share with you everything I learned in those 3 months.

Contents

Chapter 1 Find a picture of your ideal self

Chapter 2 Draw an original picture of that role model style

Chapter 3 Compare your drawing with the model

Chapter 4 Focus on one issue at a time

Contents

What is the 3-Month Improvement Method?

The 3-Month Improvement Method is a method that applies the concept of The "PDCA cycle" to the improvement of drawing, and consists of five stages.

1. Find a picture of your ideal self
2. Draw an original picture with your ideal design
3. Compare your drawing with the model
4. Practice focusing on that one point
5. Reflect on what you have practiced and return to 2

By repeating this sequence of events at a high speed
This method will allow you to make overwhelming progress in a short period of time.

This book will explain one step at a time, one chapter at a time. I also included various content such as "in-depth" and "recommended video" that might be useful at that stage. Please refer to it.

Chapter 4
Practice Focusing on that one point

Chapter 1
Finding the ideal picture of yourself

Action **Plan**

Chapter 5
Reflect on what you have practiced and return to 2 (Start of the second round)

Check **Do**

Chapter 3
Compare your drawing with the model

Chapter 2
Draw an original picture with your ideal design
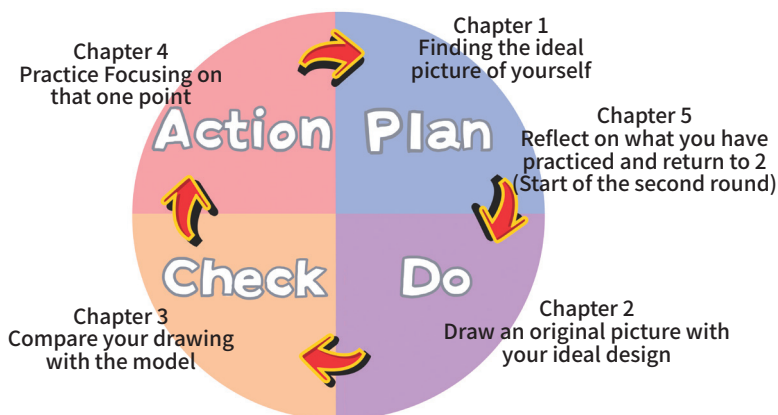
How to use this book

★Let's read it once and get on with it

In order to effectively tackle the improvement method,
I recommend that you skim through this book once and then start
working on the improvement method.

★Keep it where you can see it during practice

Each chapter spread has a keyword for that stage. There are also
pages where you can write your goals and tasks. When you are
practicing, open the pages that you think are important and keep
them where you can see them.

\ I can do it！ /

目 標

While practicing, goal pages and spread pages can be posted on
social media!
※The detailed contents of this manual may not be described,
reproduced, or duplicated.

Chapter 1

Find a picture of your ideal self

The most important part of the 3 month

The criteria are to be 'fascinate

That's my drawing!

You'll be working with the

pattern for 3 months.

■ Let's find a role model

The first thing to do is to find your ideal picture, in other words your "role model". This is the most important part of the 3 month improvement method. The criterion for selecting a role model is to be **"fascinated"** by it.

Eveb if a picture looks "popular" or "the basics seem solid," if it is "unattractive design," it is not a good example of how to improve.

You are going to be working with that style for 3 months. Don't lie to yourself and choose a role model.

Incidentally, the illustration I used as a "model" for this project is the one on the right page. Mr. Ushi is the main illustrator for many entertainment contents.

At the time, when I saw his illustrations, I was so fascinated by them, I went beyond "I like him" and thought, **"This is *my* picture!"** .

My pictures then were very different from what they are now, and even though they didn't look anything like his pictures, I was fascinated by them.

It would be best if you could choose such a picture.

Mr.Ushi's illustration

■ What if there are many ?

I think there are many people who have many favorite patterns. It's hard to decide on a pattern that you like.

At the time, I was also somewhat afraid of stabilizing my designs.

I used various illustrations as a reference at the same time as if I was taking small bites out of each of them, while my artstyle remained unstable. There's nothing wrong with that, but during this 3-month course, I had to be patient.

Let's focus on only one role model.

Otherwise, this method is meaningless. I'll tell you why in chapter 4, but anyway, the important point is to focus on one example.

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Your role model

Write the name of the person you want to use as your role model.
If you have a printout of the person's name, put it on the wall so that it is easily visible.

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The reason you chose

Write down the reasons why you chose (or were attracted to) your role model.
Write honestly, so that you can come back to it when you are lost!

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■What is your ideal picture?

I think some people get confused when they are suddenly asked to find a role model. So from here on, I'd like to delve deeper into what an "ideal picture" looks like.

Have you ever seen a picture and been so drawn to it that you took a picture of it, saved it, or, if it was on a social networking site, liked it or retweeted it? But
"What was it that fascinated me so much?"
 Have you ever thought about it?

I think it can be that you just liked the characters portrayed, or because the content is interesting.
But why were you so strongly attracted to 'that' illustration in preference to others, with the same characters and content?

It is because you were attracted to **the overwhelming power of the painting.**

"But that's because this person has talent, and I can't be as good, like a role model..."
Do you think so?
That's completely wrong!

Because the power of a painting does not come from talent. A picture that attracts you when you see it. Such pictures have one thing in common.

If we can just recognize the commonalities, and refine them,
anyone can put overwhelming power into a painting.

Here are some of the commonalities.
In many cases, you will find that the same thing applies to the pictures you are unconsciously attracted to.

Of course, you can use this technique not only to find a good example, but also to enhance the appeal of your own illustrations.

However, the technique is a "super-powerful weapon" .
For that reason, if the weapon is handled incorrectly, it can become a weapon that can be used against you. Please handle it with care!
So let's delve deeper.

■ What do attractive pictures have in common?

There are common features of pictures that I find attractive.
There are three main reasons for this.

(1) "There's a sense of space."
(2) "There's the main one."
(3) "There's an idea."

I will explain it in detail with illustrations.

1 | A good illustration has a sense of space

One of the elements of a good painting is "space". Let's take a look at some concrete examples.

■Using "perspective"

One of the easiest ways to create space is through "perspective". Take a look at this picture.

Draw the objects that come to the front larger and the objects at the back smaller.
This is called "perspective".
If you are aware of this, the depth of the image will be created and the power will be greatly increased.

This method is highly recommended even for people who have just started drawing, as it is easy to incorporate if you are aware of it.
It is also very effective to make a more exaggerated foreground and background relationship, as shown on the right.
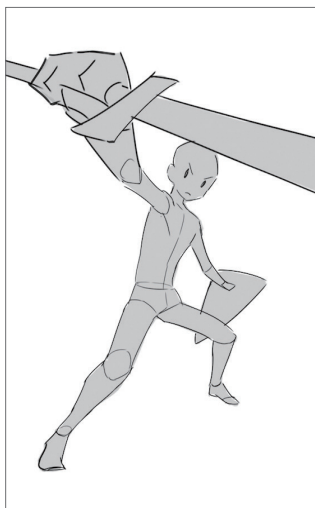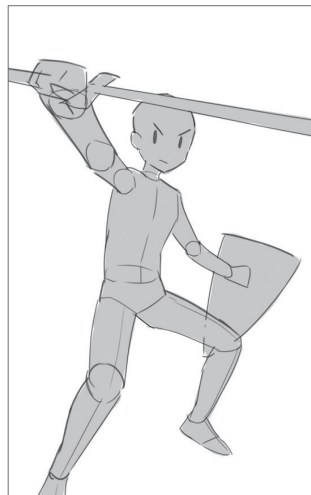
The right hand is drawn larger and the left hand smaller.

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This is called "over-perspective"and is an effective technique when you want to emphasize power.

The trick is **to overlap the objects in front and behind at any one point.**

This is the red circle in the example figure.

This allows you to emphasize the space between the object in front and the one behind.
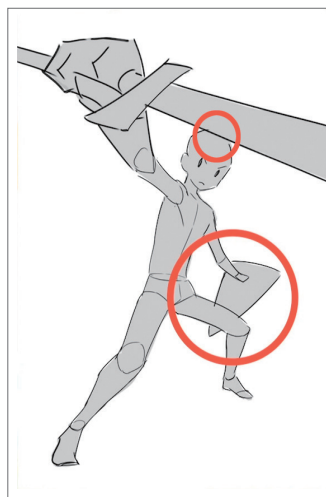
■ There's a gap
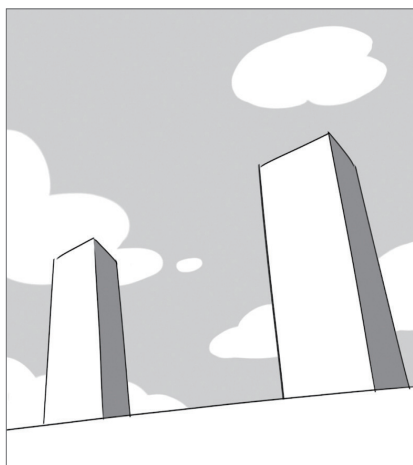
Next is a slightly more advanced version. First of all, it is easy to understand if you think about the background. Take the example of a picture with two towers as shown in the figure.

This alone is tasteless, but with just a few simple steps, you can create a picture that gives a sense of space.

As shown in the figure in the right, a bridge was built between the towers to create a gap between the bridge and the ground.

"I want to go through..."
"I want to climb up on the bridge."

It will evoke such a feeling .
A mere picture turns into a space.
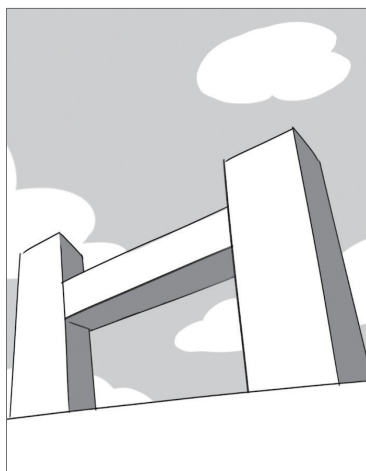
And this can be applied to characters as well. For example, this diagram.

Let pose this figure in a way that creates gaps.
The comparative figures are lined up on the right page.
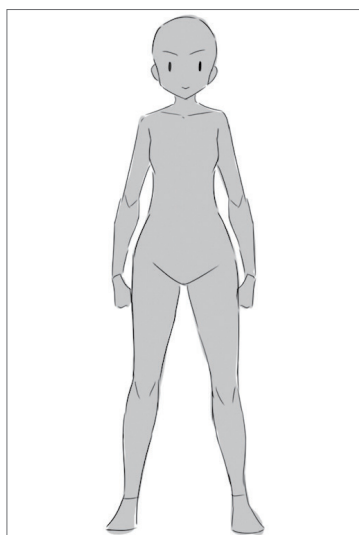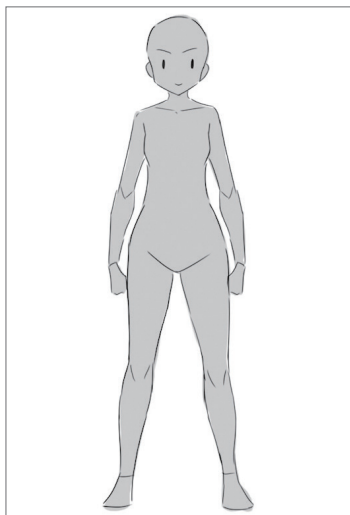
stick-up diagram
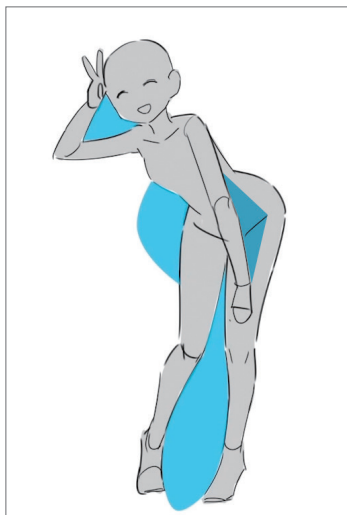
Diagram of the "gaps" created.

What do you think? I think the impression has changed quite a bit. Rather than standing as a stick as shown on the left, you can feel the space at once with the image on the right with "gaps." The result is an illustration with a sense of atmosphere, **as if the character really exists there.**

It is important for illustrations to feel as if they really exist and can be touched.

If it's a background illustration, make people think "I want to go there!"
If it's a character, it directly leads to the feeling of "I want to touch her!!" This is what makes it so attractive to the viewer.

■It's drawn in different shades

This is the most difficult method presented in this article.

Express space with lines and shades of color.

For example, a close-up of a face like this one.
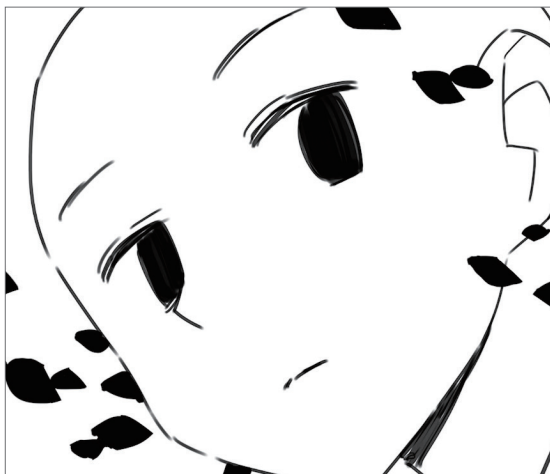
There is a way to create space even in such a small area.

That is to create space through the shading of colors and lines.

This illustration is cropped in a small area that at first glance does not look like it has any sense of space, but let's transform it on the next page.

How about this? By using strong and weak lines and colors, you can express that there is space here. This method looks easy, but it is quite difficult.

The reason for this is that, if you were to use a game analogy, it would be similar to gameplay where you self-impose restrictions to weapons used.

Being able to draw a character's entire body means that you are in a good situation to defeat the boss with all the weapons you have at hand. The idea of trimming and drawing only a part of the character means that no firearms or magic is allowed, and you can only use knives to kill the boss! Basically like a self-imposed restriction.

Another difficult point is that the width of the trimming is very limited, so **it is very easy for the drawing to go wrong.**

However, if you can do this, you can create a sense of space even in a very small area, and express **the feeling of being very close to the character.**

So why does expressing space help to make illustrations more attractive? This is because by being aware of the background and the space around the character, you can add a sense of "presence" as if you are there and can touch them

"Drawing space" means...
It's about drawing "presence".

This is the moment when it becomes a real thing, not just a picture.

Just to add, this does NOT mean that flat illustrations such as small characters are not good pictures. That's a different kind of goodness, but I'll tell you about it another time.

2 | A good painting has the main focus

You often hear the phrasethat **"eye guidance is important,"** but doesn't this make you think, "I'm looking at it you unconsciously, so it's hard to tell if my gaze is being guided...?"
It's a little difficult to understand with just words.

It unconsciously guides your gaze and makes the picture look appealing. This section will explain such techniques.

First, keep in mind that eye guidance has two main meanings.
  [To direct the eye to the main subject]
  [Do not direct the eye to anything other than the main subject.]

If you can remember these two things, you are as good as halfway through this part.

Let's take a look at three techniques for "eye guidance".

■ Guide them with "Composition"

First and foremost is "composition".

The most effective way to guide the eye is to use the power of composition.

One of the most powerful composition methods is the **"Rule of thirds"**.

The picture below is a not-so-good composition picture that people tend to do often.

A pattern in which the face is drawn in the middle of the screen.

I guess he wanted to make his face stand out, but it looks kind of weird, doesn't it?

The reason is that the most prominent part of this artwork is NOT in the middle of the screen.

This is where the "Rule of Thirds" comes into play.

The figure on the right shows the previous picture with the auxiliary lines drawn horizontally and vertically into three sections.

The four points are marked with ○ **are the intersection of these lines and these lines**.

This is the part of the screen that naturally attracts the eye.

Now let's place the main object, the part you want to see the most, on these four
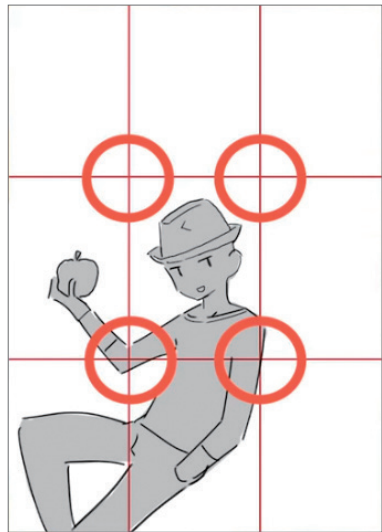
I placed the face at the intersections.
I think your eyes naturally fell on his face.
This is "eye guidance".

Don't be afraid of removing objects away from intersections if they aren't the main focus.
By doing so, you can also control "not leading the eye".
This is the easiest and most super powerful eye-direction technique you can adopt right now.
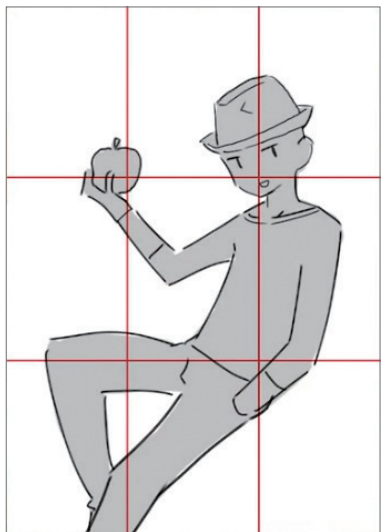
Recommended video

【Beginner's Course 2】
The magic composition that makes a picture look attractive

簡単　強力
魔法の
構図
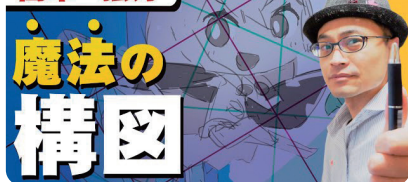
To learn more about **"composition"**, here it is.
It also explains the [Lehrman composition], which can enhance the image in a more stylish way than the Rule of thirds.
In the description, you will also find URLs for free auxiliary line data for the Rule of thirds. Please refer to it.

■ Use "Contrast" to guide
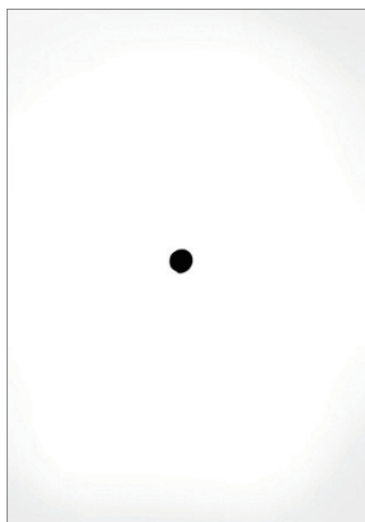
The next eye guidance technique is "contrast" . The difference between light and dark.

The human eye is the most sensitive to differences between light and dark.

As shown in the figure on the left, when you see a black dot on a blank screen, your eyes are drawn only to this spot.

For example, when there are bugs on the wall, it really bothers you, doesn't it? This is a technique for guiding the eye using such a powerful contrast. There is no way to avoid using this.

What I am about to show you is a simple and classic technique that is often seen in Western paintings and used in the famous Mona Lisa.
Let's add some contrast to the left image, which doesn't look very coherent, to guide the eye.

First, if you want the face to stand out the most is the face, **darken the colors of the parts around the face**, such as the hat and clothes, to create a stronger contrast with the face.

In addition, **you can make the background that you don't want to be visible lighter** so that your eyes don't go to it.

I think you can see that I was able to guide your eyes. Finally, **apply a gradient across the screen so that the face is the brightest.**

How about it?

Comparing it to before...

It's as if your gaze is focused on the face, and your eyes are naturally drawn to it. This is the technique of using contrast to guide the eye.

■ **Guide with sparcity and denseness**

The last one is a technique that uses "sparcity and denseness". For example, let's say you have a picture like this.

At first glance, it is difficult to know where to look, but let's use "sparcity and denseness" to guide your eyes in this picture.
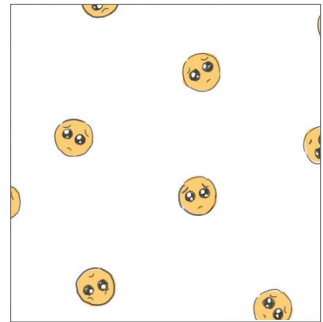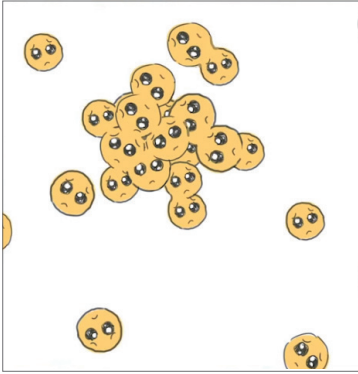
What do you think? Don't you naturally look at the gathered parts?

This is "sparcity and denseness".

The technique is **to create sparse areas and dense areas** to direct the eye to the dense areas.

The human eye has the characteristic of naturally directing its gaze to more dense areas. By making the areas you want to show more dense and the areas.

you don't want to show more sparse, you can effectively guide the eye.

And this can be applied to character drawings as well.

The left side of the diagram below is the picture I just showed you.

It's pretty good at guiding your eyes, but what if we did it like the right side of the diagram?

He has chiseled facial features, but that's beside the point.

I tried to **draw the face densely and make the rest of the body look sparse.** Didn't you involuntarily look at their faces?

In this way, you can create a rough vs detailed so that your eyes can easily go to the part you want them to see.

"It's a messy picture, but for some reason I'm fascinated by it..."
Have you ever seen such a picture? On the contrary,
"I don't know why I don't find this picture very attractive, even though it is very carefully drawn from edge to edge…"
It is this awareness of sparcity and denseness that has a great deal to do with it.

3 | A good picture has an idea

This is such an important point that without it, the picture will not be good no matter what techniques you use.

When I am asked what is the most important thing in painting, it would be **"believe in your painting."**

This is not mere mentalism. This is more specific.
Why do I need to believe in my painting in order to make it attractive?
That's because **so many good "ideas" come from believing in myself**.

When you look at the drawings of a very good illustrator, it may seem that he or she draws effortlessly and quickly. But that's a misconception.

In many cases, even for the most talented, the first rough sketch is actually not that attractive.

Some of the patterns work well in a single shot, but there is no such thing as aiming for it. Most of the time, the answer is, "Well, that's not quite right... I thought I could draw a better picture...".

However, that time is the main difference between making the picture attractive and making it unattractive.

Here's a guy who believes in his painting.
"No! There must be something attractive about my drawings!
   I don't know why they're not as attractive as I'd like them to be..."
You are able to think positively and

"Right! This one uses the rule of thirds. If I could just shift his face in here...!"
like this idea,

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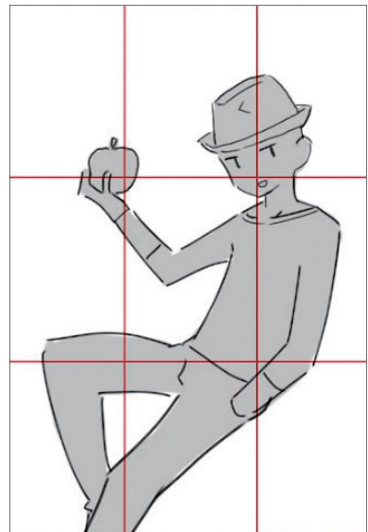
"If I pose it like this, I might be able to create a gap here and express space."

such as an idea, and more,

"If he squish this apple, he'll have more character strength..."
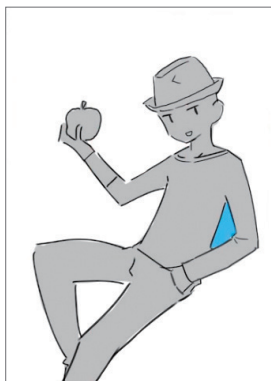
You might get another idea.

But what if you can't believe your own pictures?

"I knew I didn't have any talent... oh well, I guess that's what my pictures are."

It's easy to give up like that.

And when you can't trust your own pictures, you can't use the knowledge you've acquired, and you can't think to generate ideas.

Of course, not every idea you put forth will be immediately appreciated.

Even so, the ideas you work so hard to come up with will definitely come in handy later.

On the other hand, work done in a perfunctory manner to cover up the moment will never help you later on.

"I know my pictures will be better!"
So believe in the power of your own pictures and squeeze out ideas.

This is the most common denominator of good and attractive pictures.
"But you're talking about someone who's so good that you want to be a role model. I don't believe in myself that much..." You may be thinking that. But I'm going to say this once and for all.

That's totally wrong!

Deep down you feel strongly about your expression in this way.

"My expression has charm.!
So I want more of that power!"

This is because no one who does not believe in their own painting and is not interested in their own development would want to read this book.

The most important thing in painting is **the belief in your own expression**, which you surely have deep down inside.
Cherish that feeling above all else.

And use that feeling to keep coming up with good ideas.

That's **the most powerful thing** you can do to make your pictures even more attractive.

Some people find it hard to find a role model.

However, if you look at various pictures based on the points presented here, you may notice again what you are strongly attracted to.

I hope these techniques will help you find your ideal picture.

Recommended Video

【Badly drawn pictures】 What's wrong with it?

If you want to know more about, **"ideas"** check here.
You can see the process of adding ideas to my illustrations from when I was in high school, and making them more attractive. The title is strong, but the content is positive, so don't be afraid to check it out!

Q, How many hours per day did you work on it?

It's about 1 hour on weekdays and 6 to 8 hours on weekends.

Q, What were your goals for this project?

I wanted to draw a cute Kizuna Ai, so I did my best. But actually, it all started when I invited my friends to get involved and have fun while illustrating. As a result, I feel like I've fallen for the charm of the improvement method.

Q, What was the hardest part?

I don't want to make excuses, but I wanted to have more time to draw, and I was aiming for four rounds.

Q, What part did you find was the most effective?

I joined a drawing group on a social networking site and invited my friends to join the "3 Month Improvement Method". Until then, we had been illustrating freely, but gradually we became aware of each other's progress and began to discuss it. That change is the most surprising. As for my personal improvement, I am now more aware of guiding the viewer's gaze from the point of composition, which I was not aware of before.

Q, When you stumbled, how did you overcome it?

I did simple tasks such as tracing in order to force myself to draw what I wanted to draw.
At that time, "Stimulate the nucleus accumbens and globus pallidus!" I was tweeting something like that didn't make sense.

Before practice

After 2.5 rounds
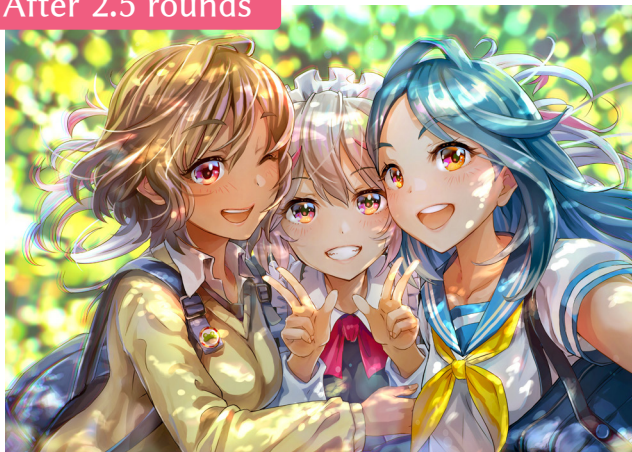
Comment from Kesipin san

Thanks to the 3-Month Improvement Program, I was able to make new friends and build stronger connections with my existing friends. Most importantly, I was able to realize that I was not alone in my suffering and striving to improve as much as possible, which gave me a lot of courage. Those who have never felt this stimulation before will say, "I want more and more stimulation!" and gradually get stuck in this pleasure. It is truly a forbidden drug.

It's still far from my ideal picture, but I still feel a little better afterward, and I have the satisfaction of having done it. I'm sure you will regret that you didn't do it sooner.

Chapter 2

Draw an original picture of that role model style

In super serious mode

You have to be that person

It's an actual release

Whether this work is good or bac

My career path will be determine

■ Suddenly the real experience!

After deciding on a role model, the first thing to do is...
To get real experience!
Draw illustrations in a super serious mode.

Using the model you have chosen as a role model, draw a picture imitating his/her pattern.
As if you were that person, try to draw a new, original work that is neither a tracing nor a copy.
The illustration on the right page is one that I really tried to draw at the time.
The important thing is to think of it as the real experience as much as possible.

Don't think of it as practice.
"This is a product, an actual product that will be sold in stores."
Or if you are a student and it is hard for you to imagine that you are creating product for sale, think
"This is a piece for my portfolio."
"My career path will be determined by how well or bad this work is."
Please draw it up with that much seriousness.

The reason why this is important is because **you cannot discover the real issues unless you really try.**

If you don't take it seriously, your next assignment will naturally be "I didn't take it seriously this time, so I'll take it seriously next time."

It's not about specific issues to improve the illustration, but about the attitude towards the illustration.

As long as that issue remains, you will forever be unable to see the specific issues that need to be addressed to improve.
In order to eliminate the issue of "next time, I'll draw seriously," let's first draw as hard as you can.

You may be thinking, "This is too hard when it's so difficult to even complete the picture in the first place!"
That's right. This is the hardest part of the process.

There was no way you could draw it out of the blue. Maybe you've never even colored before, or maybe you're new to digital illustration.

Then that's fine.
In any case, force yourself to be closer to your "role model" in every way you can think of.
I think this is the first and biggest obstacle to the 3-Month Improvement Method.

■ What am I supposed to draw?

If you don't know what to draw, you can use fan art. If you want to draw a girl, you can draw Hatsune Miku for now.

However, if you are not satisfied with that, I recommend that you create a simple original character of your own.

If you have never made an original character before, or if you don't know how to make one, please refer to the recommended video "Let's Make a Character" below.
Once you have created one of your own original characters, you will be free from the worry of "What should I draw? "

Recommended Video

【6 easy steps】How anyone can design a character

This video shows an easy way to create an original character. It summarizes the important points in creating a character, such as a silhouette and color selection. You can also get a free sample of the character in the description.

■ I want to draw well,
even if it's suddenly a real experience!

"I'm going to be a role model, and I'm going to draw in serious mode!" Even if you are determined to do so, you may still feel uneasy. It's human nature to want to draw as well as possible, even if you can't reach the model.

I'd like to give you some advice about "composition".

The following is an explanation of the most common compositions, the merits of each, and tips on how to draw them well.
When you hear the phrase "good composition", you may think of a difficult and complicated problem.

But this time, I will simply explain the composition **to make the characters stand out**.

It will also help those who are worried that they can't make their pictures are attractive even if they try hard.

1 | **Standing Picture Composition**

A standing composition is one in which the character's head and toes are neatly contained within the screen.

It is a composition like this.

Recently, this composition is often seen in social games. I have the impression that there are many people who have been influenced by the recent boom in social games and have started to draw, so they naturally choose this standing composition.

In some of my videos, I have pointed out that standing composition looks bad, but in fact, the standing composition has its advantages.

■ **Advantages of standing composition**

The advantage of choosing a standing composition is that it is easy to convey the charm of the character. If you can draw a character well, you can instantly get fans who say, "I like this character!" and gain fans.

■ Disadvantages of standing composition

The disadvantage of the standing composition is that while it is easy to draw, it requires a great deal of artistic skill. Because the composition does not allow for close-ups of the picture's highlights, the viewer tends to look for the "point deduction system", in other words, the viewer tends to look for flaws.

This is one of the reasons why they often get replies from people on Twitter saying, "This picture is weird."

■ Tips for the composition of standing pictures

The trick to drawing good standing pictures is to **"fix the weird parts".**

The figure below shows the before and after corrections side by side.

-BEFORE-

-AFTER-
The size of the head and the shape of the left hand has been modified.

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If you feel that "his face is a little too big" or "his hands are not quite right", correct and squash any minor discomfort you may feel.

In other compositions, this kind of discomfort can be tolerated to some extent, but not in the standing composition.
There is that minor discomfort, the viewer will see it as well.
It's hard to concentrate on the goodness of the picture.

Find the weirdness and fix it.
This is the key to drawing a good standing picture.

2 | Zoom-out composition

A zoom-out composition is a composition in which the character is small in relation to the screen. It's a composition like this.
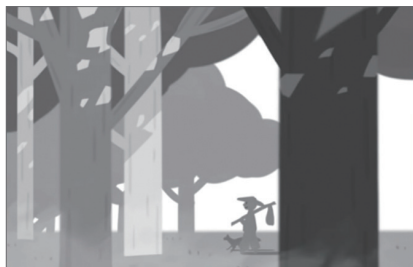
In this composition, the background becomes the main subject, so it is often used when you want to depict the world in which the character lives.

This composition has also increased rapidly in recent years.

"Concept art", which is drawn to set up the world of a game or movie, is often drawn with this zoom-out composition.

■ Advantages of zoom-out composition

The advantages of a zoom-out composition are that it can express a vast field.

By depicting the world in which the character lives, I think this composition can strongly stir up images and feelings of excitement, such as "I want to visit this world" or "I want to travel with this character".

The advantage of this is that there is a lot of background work such as concept art.

Unlike character design, concept art and background work is still in demand, even now that 3D has become the standard from the old 2D era. And I think it will continue to increase in the future.

If you are a future professional, learning this composition may help you to expand your activities in a wide range of areas.

■ Disadvantages of Zoom-out composition

The disadvantage of a zoom-out composition is that it requires a lot of knowledge.

To make background illustrations look cool, there is a lot of knowledge to be stored, such as the effects of light, perspective, and texture.

For beginners, this may seem like a daunting task.

■ Tips for Zoom-out Composition

The trick to drawing a zoom-out composition is to be aware of the big lines before making the picture.

It is easy to draw everything in detail, such as buildings and trees, but if you start drawing in detail from the beginning, it will not come together well. Look at the diagram below. As shown on the left, **first prepare a large mass, flow and lines**, and then draw the parts you want the viewer to see in detail, as shown on the right. This step is very important when drawing a zoom-out composition.

A diagram depicting a large flow → A detailed drawing
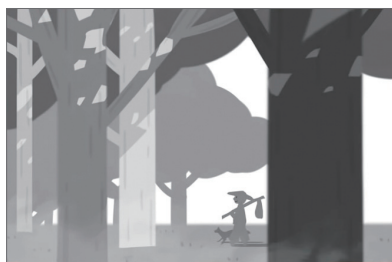
3 | Look-down composition (High-angle shot)

The look-down composition is also called the "High-angle shot" composition.

It's a picture like this.

By bringing the camera slightly above the character's head, the screen will be angled to look-down on the character.

I think there are a few people who think that in order to draw well, it is better to draw at an angle.

It certainly looks good, but why does it look good? If you blindly add angles without knowing their purpose and effect, you may end up with the opposite effect.

It is important to be aware of your purpose and use it well.

■Advantages of the look-down composition

The advantage of the look-down composition is that it makes the face looks larger.

Since the face looks bigger, it creates a 'catchy' look that can be easily accepted by many people and lead to product sales.

For example, you often see the large faces of manga characters on the covers of boys magazines.

The reason for that composition is that people like the human face.

We have a habit of looking at faces.

If you compare the case where there is a big prominent face on the cover and in the case where there is not, the sales of the magazine will be totally different.

You can make your face look bigger to create a catchy illustration that catches people's eyes. Depending on the angle, you can also show the body at the same time.

These are the biggest advantages of looking down the composition.

■Disadvantages of the look-down composition

The disadvantage of the look-down composition is that it is difficult to draw.

As you can see from the first diagram on the left page, there are many areas where things overlap, such as the upper and lower body, clothes, and legs.

It can be very time-consuming to draw while imagining or even drawing the hidden parts of the image. This is the disadvantage of look-down the composition.

■ Tips for Look-down composition

You might think, "Well, why don't I just not draw the hidden parts? But it doesn't work that way.

Humans are very sensitive to the things we are used to seeing every day, **especially when it comes to people**, so if the balance is even a little off, we may think, "Huh? Something wrong?", and it leads to a feeling of "weird".

So, the trick to drawing a look-down composition is that if possible, draw the hidden parts of the image as shown on the below.
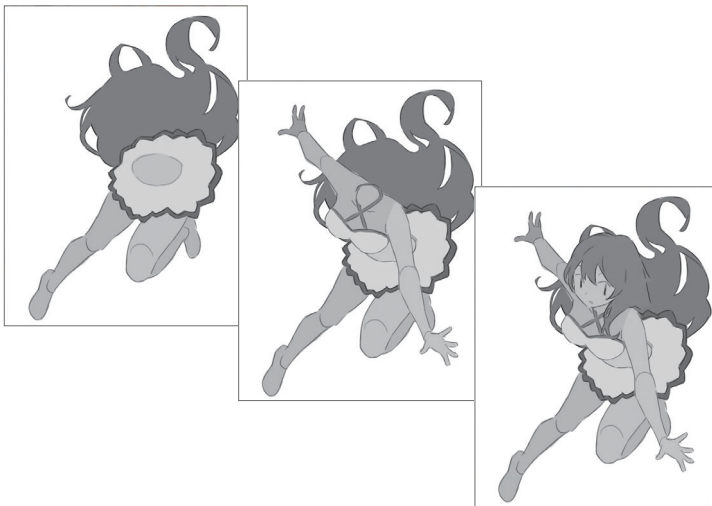
4 | Look-up composition (Low-angle shot)

The look-up composition is also known as the "Low-angle shot" composition. It's a picture like this.

This is the opposite of the loo-down composition, where you are looking up from below.

■ Advantages of look-up composition

This is a good choice **when you want to bring out a character's solidity and strength.** It is also a composition that can express fleshiness and mass, so if you want to draw **a sensitive illustration that emphasizes the fleshiness of a woman**, this look-up composition can be very powerful.

■ Disadvantages of look-up composition

The disadvantage of the look-up composition is the same as the looking down composition mentioned earlier, and another is that it is difficult to draw the hidden parts. Another disadvantage is that the jawline is often lost.

Especially when drawing female characters, it is easy to make them cute if the jawline is clearly drawn, and conversely, it is difficult to make them cute if the jawline cannot be drawn.

■ Tips for look-up composition

One way to solve the jawline problem is to lie about it.

You can't really see it, but **to make it pretty, you have to draw the line boldly**.
Such resourcefulness can be effective in some cases.
Lie well enough so that it doesn't seem unnatural.

Before correction

After correction

This is the basic idea of composition, but let's also talk about "Trimming".

5 | Trimming

Trimming is a method of keeping only the part of the image you want to show on the screen and cutting the rest off the screen.

Below are the before and after pictures of the trimming.
The left image is before trimming, and the right image is after trimming.

Before trimming

After trimming

■ Benefits of Trimming

Trimming is recommended especially for beginners. The advantage of trimming is that you can cut off everything except the part you want to show here.

It may be a poor choice of words, but it can disguise the imbalance and naturally draw **attention to the best parts of the picture**. Even if there is a slight imbalance in the image, you can guide your eyes to it.

■ Disadvantages of Trimming

The disadvantage of trimming, which can also be an advantage, is that zooming in on a part of the image mean that attention is drawn to that part of the image and you can see the details.
So, you need to draw that part more finely and carefully than usual.
If you are not used to this, it may take some time.

■ Tips of Trimming

The trick to trimming is to **draw in some areas that can be cut off from the screen**.

There is a limit to how much unnaturalness you can hide.
If you only draw the parts you want to show from the beginning, it will be difficult to achieve balance, especially the length of the neck, the size of the eyes, and the width of the shoulders.
To prevent this from happening, draw it wide.
You may think that it's a waste of time to discard the off-screen areas.

But there are advantages to adjusting the position and size of the trim. This is a point you should keep in mind.

Be aware of the parts you can't see and draw them properly.
This is the same for all of them
"Tips on how to draw well"
"Tips for growth".

I also introduce some examples of composition in "Common Features of Bad Drawings," starting on page 70. Please read this page as well.
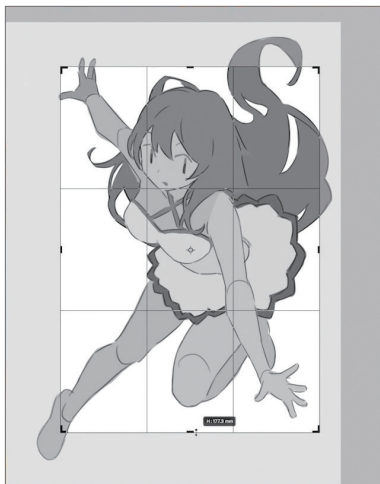
Trimming makes you more attractive! In order to do that you need to draw the whole picture.

Recommended Video

【The magic rule of drawing well】 How to draw attractive poses

In this video, I show you **what I actually keep in mind when I'm posing**. It explains how to draw poses with a sense of leap and stability, using triangle composition, as well as how to draw look-up and look-down poses.

Questions from the audience (1)

In the video, you explained, "If you want to draw Hatsune Miku, you don't study the structure of the human body, you draw Hatsune Miku." I can't help but feel that the human body is out of balance. Should I practice drawing the human body?

■ Practice later! Actual experience first

In the video, I used a lot of strong words such as "let's practice later" and "practice without purpose is an escape from reality", so maybe some of you may have taken it as if the practice itself is wrong, but it's not.

If you feel that the balance of the human body is off in your illustration and if you feel that you need to practice, then of course you should practice.

You might be thinking, "Well, why don't I just start practicing from the beginning?" But that's different.

I said, "practice later, actual experience first," and "let's try to draw illustration with a serious mind for now.

Once you've seriously tried drawing, I want you to **observe it carefully** first. And I want you to step away from the vague thought, like "the head and body are unnatural."

For example, the head and body are unnatural, I don't know how to draw the chest area, or the arms and legs are not fully expressed. **It is important to subdivide the problem** in this way.

■ Everyone has their own way of practicing

Ms. A can draw the arms and legs naturally, but she just can't draw the shoulders well.

On the other hand, Ms. B can draw the shoulders well, but the arms and legs are unnatural.

In this way, each person has different strengths and weaknesses. It is impossible to say whether the practice methods of person A and person B is the same.

Where to practice is completely different for each person. In order to figure this out for yourself, gaining actual experience comes first. Then, it is important to analyze the results and do the necessary practice.

■ Analyze and then practice the basics

The basics are extremely important. However, **if you think, "I will become an illustrator only after I have perfected the basics!" you will never become an illustrator.** That's how broad the scope of basics is.

That's why it is much more effective to identify the skills you lack and practice the basics to reinforce those skills, rather than just vaguely thinking, "I'll just study drawing for now."

It's a good idea to analyze **"what part of your balance tends to be out of balance"**, make a hypothesis about **"what kind of practice will solve the problem",** and then try that practice.

Q, How many hours per day did you work on it?

2-3 hours on workdays, around 13 hours on weekends

Q, What part did you find the most effective?

This is the part where I can observe and compare what is different between my pictures and other people's pictures, and find a way that works for me.

Q, What was the hardest part?

To be reminded over and over again that I have lived my whole life drawing, but have wasted so much time because I didn't understand how to observe and learn.

Q, How did you overcome the slump?

Make a rest day when you don't paint, go to physical activity, and go to bed as early as possible. Keep a To Do List of what I did before when I was drawing well, and when I faced any troubles, I would open it and do what it says.

Q, Did you have any difficulty in choosing a role model?

With the 3-Month Improvement Method, I started to observe various things and began to understand what kind of painting I really wanted to do it.
This led me to look for a painting that I liked and to start again.
I realized that I had also been neglecting to observe my own feelings, so recently I have been observing paintings and also trying to observe and incorporate what I like about them.

Before practice

After 25 round

Comment from KIN Kingyoya san

It is more efficient to prepare materials from the beginning + find the relevant materials as soon as you get stuck. In particular, if you try to make assumptions about lighting, you will lose a lot of time.

The feeling of anxiety you get when you hit a wall clears up tremendously when you get out of the wall. A lot of that repetition happens.

When I couldn't figure out why the person I was modeling was coloring the way he was, I often solved the mystery by actually taking pictures with the figure and light, and observing the lighting.

Compare your drawing with the model

Just pick one

Write down the problem in as much detail as

Don't throw yourself into t

If you're determined to improve, be prepared

■Let's be prepared to take on the challenge

Now, it's time for hell.
The moment when the most mental energy is drained.

The picture that you couldn't draw well and the model that you think is ideal. You have to stare at the two side by side. It's a time of hell, but if you've decided to improve, be prepared to look at them.

The page on the right shows a side-by-side of an illustration I did seriously at the time and an illustration of the model, Mr.Ushi.

You can't draw a picture that is on the same level as the "model" if you only put your mind to it once. It's no wonder. There will definitely be some parts that you don't like.

■Write down what you are lacking

At this stage, when you compare your drawing with the model, write down in your notebook the points that are inferior and what you don't like about it.

Ushisan's illustration and my illustration. It's still kind of hard for me (haha).

On the right page, I've included my actual notes from that time.

In this way, write down on a piece of paper the points you feel you are lacking and the issues you are facing.

The point here is not to throw everything away.

I understand the feeling of being thrown off.
When you are overwhelmed by despair, you can't think straight and can't come up with constructive ideas.

Please manage to hold on to the feeling of wanting to give up.

■Let's analyze it in detail

Write down the problem in as much detail as possible.
The face doesn't feel cute. The eyes don't look appealing. The hair is not drawn well. The colors are dirty. The pose doesn't have enough movement. And so on...

And then you choose the one that you think is the most important issue of the moment. That will be the next issue you will work on.

Incidentally, the problem I chose at that time was "I don't know where to put the parts of the face.

■ Which should be the priority?

This is where some of you may come up with these questions.

"There are so many problems, I have no idea where to start!"

I can sympathize with that feeling. As you can see from my memo earlier, I was in that situation too. However, in the case of character illustration, the answer is clear.

The first issue to be prioritized is the issue of face.

The first priority is to solve issues related to the face, such as contours, eyes, nose, mouth, hair, drawing from different angles, and facial expressions. Let's leave the other issues for the moment.

Next would be the body, especially the hands.

The hands are the most conspicuous part of the body, so if you can draw them well, you can use them as a good weapon.

So, choose one issue for yourself with the priority of **face > hands > body.**

The following chapters explain how to work with the issues you have chosen.

To make sure you know what the issue is at the time, write the issue on the page to the right or put a sticky note with the issue written on it. It is a good idea to keep this page open and visible while you are practicing your task.

Selected issue

Please write down the issues you have chosen.
You can write one large note, or if you're doing
several rounds, you can write a series of notes.

■A picture like this looks bad

Did you find out exactly what you are lacking compared to your role model?

If you find yourself thinking, "I've done a pretty good job, but for some reason, it looks like I'm not very good at it..." then you may be experiencing one of the examples I'm about to show you.

I will introduce three examples of how such pictures look bad, and explain how to solve them immediately.

I publish correction videos on my channel, and there are many people send me their works for this purpose. As I looking at a lot of serious pictures, I find myself thinking
"If they just fixed this part, it would be a much better picture!"
I realized that there was a **"Common issues"**

What's more, these commonalities are not difficult to find, and can be improved with just very simple awareness.
I hope you will learn about these commonalities and use them as hints for finding your own issues and practicing your illustrations.

1 │ The drawing is small

This is very common in pictures that look bad. For example, a picture like this.
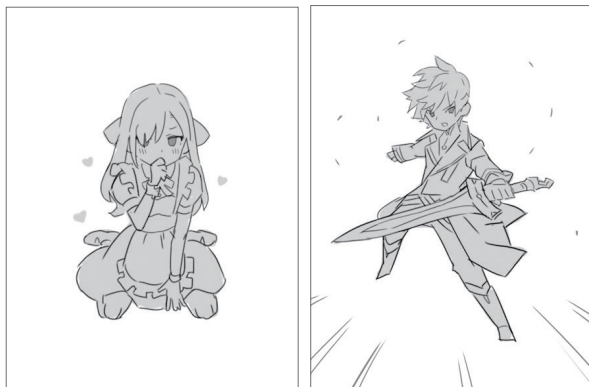
The picture on the right is an attempt to show the coolness of a man, and the picture on the left is an attempt to show the cuteness of a girl, but this makes the picture look bad even if this picture is good.

The reason why it looks poorly done is that the motif is too small for the screen.
The most effective way **to make this picture look good is to simply enlarge it.**

■Improvement method 【Make it as big as you can】

It's very simple, but making the picture bigger is the most effective way. Although it is effective, surprisingly few people are doing it.
That's why it's important to know how to do it, so **you can be different from the people around you.**

Let's take the example picture as large as possible.

I think it looks a lot better, even though it is not drawn more.
Just by zooming in to the limit, the picture can look so much better.

■ Points of expansion

The key to expanding is to **"expand to the point where it cannot get any larger."**

Look at the picture of the girl.
Some parts have been cut off by the enlargement, and there is a reason for this.
What I want you to see in this picture are the gestures and expressions of this girl.

The top of the head, and also the knees, were deemed acceptable to cut as the left-hand fits into the screen to show that she is sitting with her hand on the ground and the gesture is adequately represented.

Enlarge the image to the point where you can just barely see it, and cut off the rest of the image. That's the idea behind "cropping" a picture as much as you can.

The same goes for the example illustration of the boy. In this picture, I wanted to express the coolness of a man sticking out his sword, so I mercilessly cut off all the parts that had nothing to do with the sword. By doing this, your eyes will naturally go to the part of the picture that you want people to see.

■It's not a waste to cut them!

I think the reason why people don't do this is because it feels wasteful to throwaway parts that you took time to draw.
After drawing the whole body, it is easy to think, "I drew the whole body, even the toes, so I want to show them off," but **this is completely wrong.**

As explained in Chapter 2, an uncropped standing picture is a composition that makes it difficult to see the point of the picture and makes it easier to see the negative aspects of the picture.

You will end up with a lot of hurdles to overcome if you keep them as standing pictures, without enlarging the main subject.

The whole body must be proportioned to look natural, good facial expressions must be drawn in situations where the face cannot be close-up, and cool poses must be achieved while not being able to add many perspectives. On top of that, the social game development field is full of corrections such as "the arms are a little too long, shrink them by about 5mm" or "the eyes are too high up, lower them by about 2mm".

It's difficult to even for professionals, and even more so for those who don't draw for a living.

So, avoid "standing pictures," enlarge them to the limit so that the eye can easily focus on the more attractive parts, and "crop" the rest as much as you can.
That is the quickest way to improve the appearance of the picture all at once.

2 | Highly saturated

Saturation is the degree of the vibrancy of color and is shown in the hue cube as the top right-hand edge circle, where the color has the highest side.

74
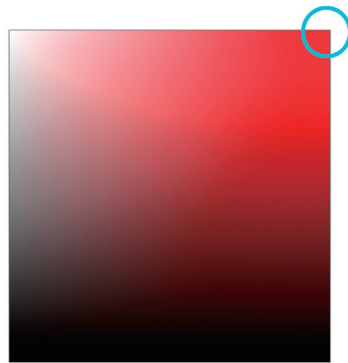
■Highly saturated colors are very irritating

I feel that people who are sensitive to color, especially those who are just starting out with digital and want to paint vivid and beautiful pictures, often end up painting with a lot of these colors that are quite high in saturation.

However, if you use too many of these highly saturated colors, **for example, you will end up with a dish that is too spicy to eat.**
A few seconds of alternating flashes of highly saturated blue and red is enough to cause many children to faint.

Even if you don't blink, the stimulus is so strong that if you stare at a highly saturated color and then look elsewhere, an afterimage of that color will remain.

So when I see a color that is too saturated, my eyes are drawn to it for a moment. But it's hard to feel the urge to take a closer look at it, and in fact, **it makes me look away reflexively**.

A picture that makes you turn away instead of looking at it, that's so lonely.

So, it's better not to use highly saturated colors at all, but thdere is also an exception to this.

Highly saturated colors can be **a powerful weapon if you are careful about the amount and where you use them.**

75

Base Colors 70%	Assorted colors 25%	
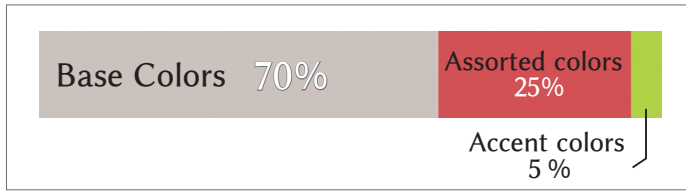
Accent colors
5 %

■Improvement method 【Think of 3 separate colors】

Look at the diagram above.

This is a way of classifying colors that are often used in the field of color coordination.

"Base colors"

"Assorted colors"

"Accent colors"

It is a way of thinking that divides colors into three categories and proportions.

The base color, also called the keystone color, is the largest area of the three. It occupies 70% of the screen.

The assorted colors, also called subordinate colors, occupy 25% of the screen.

These colors are the ones that will be the main focus of the picture.

For example, when drawing a fire character, the red color is often included in the assortative color.

The accent colors are also called highlight colors, and although they occupy the smallest area of the screen (5%), as the name implies, they have the most impact and draw the eye.

I mentioned earlier that "highly saturated colors can be a powerful weapon if you are careful about the amount and where you use them." **By using highly saturated colors in 5% of the total accent colors**, you can use colors that attract the eye while not hurting the eyes.

I placed an example illustration below.

This is an illustration of my original character, Stella, who I drew as a dark character.

To give it a try, let's divide this picture by color on the next page.

Stella is an original dark attribute character.

"The base colors" are a subdued color that includes skin tone and gray background. There are a collection of colors with the lowest saturation.

"The assorted colors" are purple. This is the part that determines the image of this painting. If I show you this picture and ask you what color it is, you will probably answer that it is purplish. It is the assorted colors that determine this impression.

"The accent color" is the yellow-green of the eyes.
This is the most saturated color, and although it makes up less than 5% of the total in this picture, I think it is a color that attracts the viewer's eye. Even a small amount of a highly saturated color can be effective.

On the other hand, if you increase the area of highly saturated areas very much...

It's a picture that makes me want to turn away for a moment.

If you find it a little difficult to be aware of all of "the base colors", "the assorted colors", and "the accent colors", try just working on the accent colors.

Highly saturated colors should be about 5 percent of the total screen.

If you are aware of this concept, you will be able to naturally create color schemes that are pleasant to look at and that many people will think are well done. Please keep this in mind.

3 | No background

This is another very common and wasteful case.
If the background is completely white, the image will look **unfinished and feels like not enough at first glance**. It's not logical, it's just a feeling.

On the other hand, if you draw the background, even if the background is not well-drawn, and the quality of the picture will look much higher.

As a good example, my daughter sometimes asks me for advice when she wants to enter some kind of drawing competition. When she does, I teach her this "background drawing". When she did so, she won some kind of award with a high probability of success! Drawing a background is such an effective method.

The background is not difficult, it's very simple. The important thing is to eliminate the white areas.

Children are basically bored and most of the time there are white areas left unpainted. And at the time of judging, when all the pictures are laid out, they will be filled with white pictures.

What if there was only one picture in such a situation, filled with color, with no white areas at all?

You would reflexively think, "Wow! It's a good picture!" If you have children, please give them this advice.

There are many people who say,

"Even so, drawing the background is still a pain in the ass."

"I want to draw characters, but I'm not sure about backgrounds...".

I'll teach you a secret technique that you can use in such cases to draw the background without drawing the background.

■ Improvement method 【Let's draw the reflected light.】

The background should be all white.

"What? You just told me that a plain white background makes you look bad." You must have thought.

I explained that the reason why a white background looks bad is because it looks unfinished.

In other words, even if the background is white, **if the background looks like white space, then the picture doesn't look bad at all**.

You may think it's difficult, but what you need to do is simple.

Draw a **"reflected light"** on your character.

The reflected light is light that hits the ground or a wall and bounces back, illuminating the object indirectly.
A blank white piece of paper, which had looked unfinished, became a white space just by drawing the reflected light on the character.

For example, the illustration of the girl on the right page, this illustration also has a white background, right?

I said that a white background makes it look bad, but in fact I often draw illustrations with a white background too.
What do you think of this illustration? I don't think it looks bad.
There are three reasons why it does not look bad

The first is that the **composition is cropped**, cutting off as much of the image as possible except for the part that I want to show.

Secondly, **the balance of the color scheme**. While the number of colors are kept down to give a calm impression, bright oranges and greens are added to the areas that are strongly lit, creating a warm illustration with accents.

Thirdly, **the reflected light**. I have added reflected light in some areas.
On the next page, you can see the colored areas where the reflected light was added. Please turn the page and compare the results.

The areas painted in green are where reflections have been added.

This will explain that the light is reflected and hitting her, and when you look at the picture quickly, It will have the impression that **she is in a white space.**
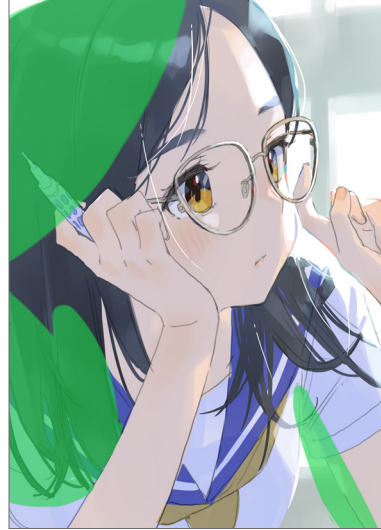
This white background can be a very powerful weapon if used well, as it has the advantage of allowing the viewer **to see the character more clearly than an illustration with a full background**.

In order to make the picture look finished even though it is against a white background, please try to be aware of the "reflected light" in this step.

Recommended video (1)

【Whimsical Correction 40】
A professional will explain! Points to improve!

This is an easy-to-understand example of the first improvement method, "Make it as big as you can. The illustration was good, to begin with, but I corrected it from the perspective of how to make it look even better and make it go viral on Twitter.

Recommended video (2)

【GOOD NEWS】
You don't need to draw a background to draw a background!?

The third method of improvement, "white background" is explained in detail. If you want to draw a background, but want something easy, please check this out.

Marutani san

Age: 25 years old
Occupation: Company employee
Drawing experience: 6 months at the time

Q，How many hours per day did you work on it?

2 to 3 hours on weekdays (0 on days with the heavy workload), 10 to 15 hours on weekends.

Q, What part did you find the most effective?

It is the balance of the face. In the past, the eyes and nose were positioned closer to the real person, but when I worked on the 3-Month Improvement Method, I was surprised to find that the eyes and nose were in positions I would never draw them in.

Q, How did you overcome the slump?

I drank alcohol. It was a hot season.
The beer was delicious.

Q, Are there any parts that you rearranged?

Not only did I compare my own drawings with the model, but I also compared the model's drawings with those of another illustrator. I thought that by comparing professional illustrations with each other, I could capture the characteristics of the model.

As a way to identify areas for improvement
• Obtain the colors of the model picture with an eyedropper tool and compare their position in the color circle.
• Make the model picture in black and white.
• Blur the model picture to get a rough idea of the picture.

I did these things.
By identifying similarities and differences with the model in this way, I was able to gain new perspectives.

Before

After 10 rounds

Comment from Marutani san

In fact, I took a month off in the middle of the program because I couldn't find the time to devote to it for three months, but I still got so much out of it. I think the 3-Month Improvement Method is a super paid method for improving illustrations.
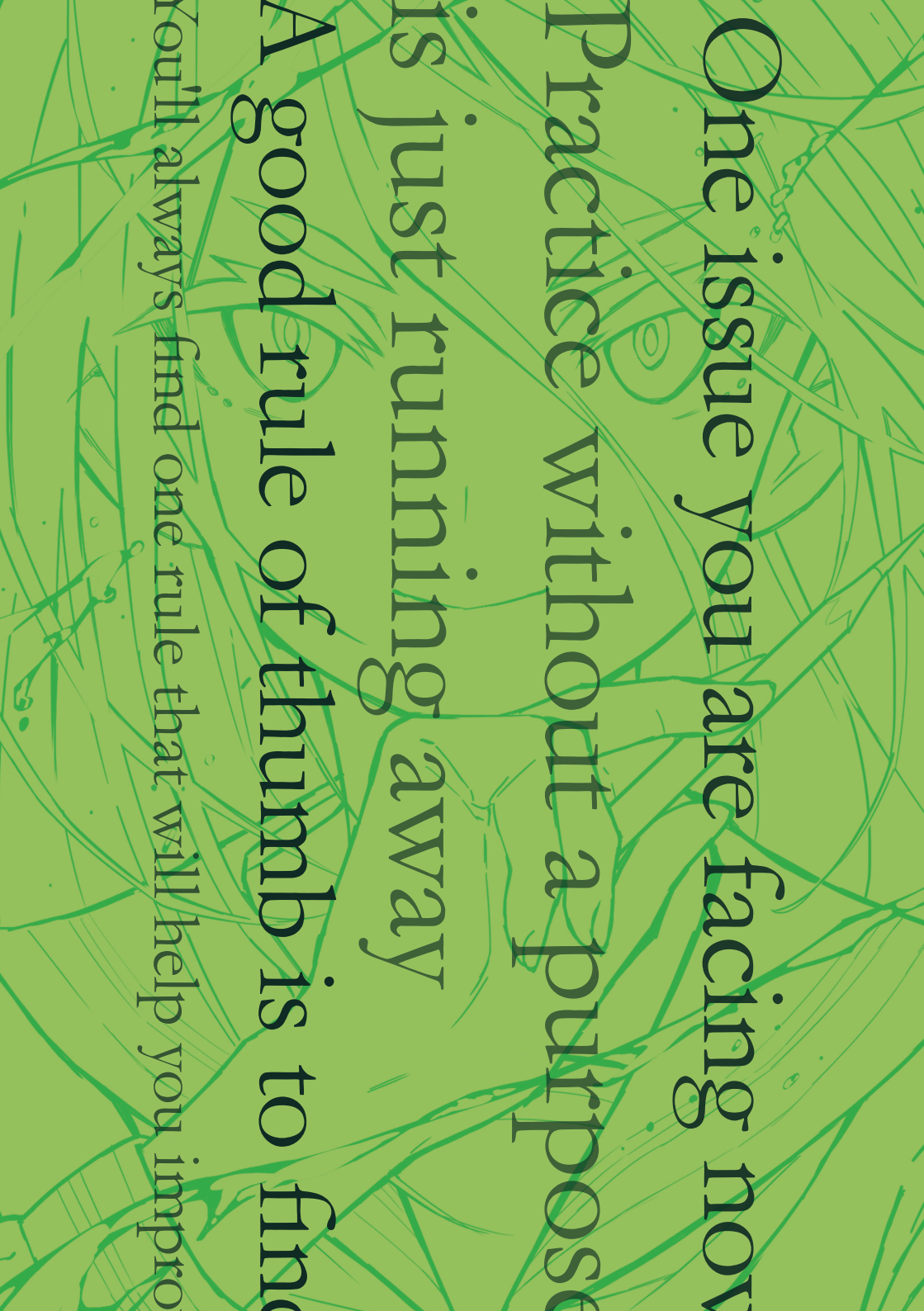
Before I started the 3-Month Improvement Method, I had a selfish sense of inferiority to young 'god' painters and people who went to art schools. But after working on this method, I was able to have confidence in myself and say, "I can do this much even as a beginner!"

I would be happy if the above comparative illustrations would encourage those who think that it may be too late to start painting now.

Focus on one issue at a time

One issue you are facing now

Practice without a purpose

is just running away

A good rule of thumb is to find

You'll always find one rule that will help you improve

■ Focus on one issue at a time

Now, I hope you have narrowed down your problem.
In my case, the issue was that I didn't know where to place the parts of the face.
So, I'm going to practice keeping that in mind.

The right page shows my practice notes. In my case, I divided it into polygonal parts and explored how and where to place the parts to make it look more attractive in 3D.

In the end, I came to the conclusion that it might be better not to think of a girl's face in three dimensions... I felt deflated at the time, thinking, "What the hell is all this effort?" But it wasn't a waste of time, because one of the things I learned was that this kind of approach doesn't work.

If necessary, sketching and copying will be included at this stage.

There may not be enough material in the "model" that you decided on in Chapter 1, so look for material that you feel is necessary and refer to it as you practice.

91
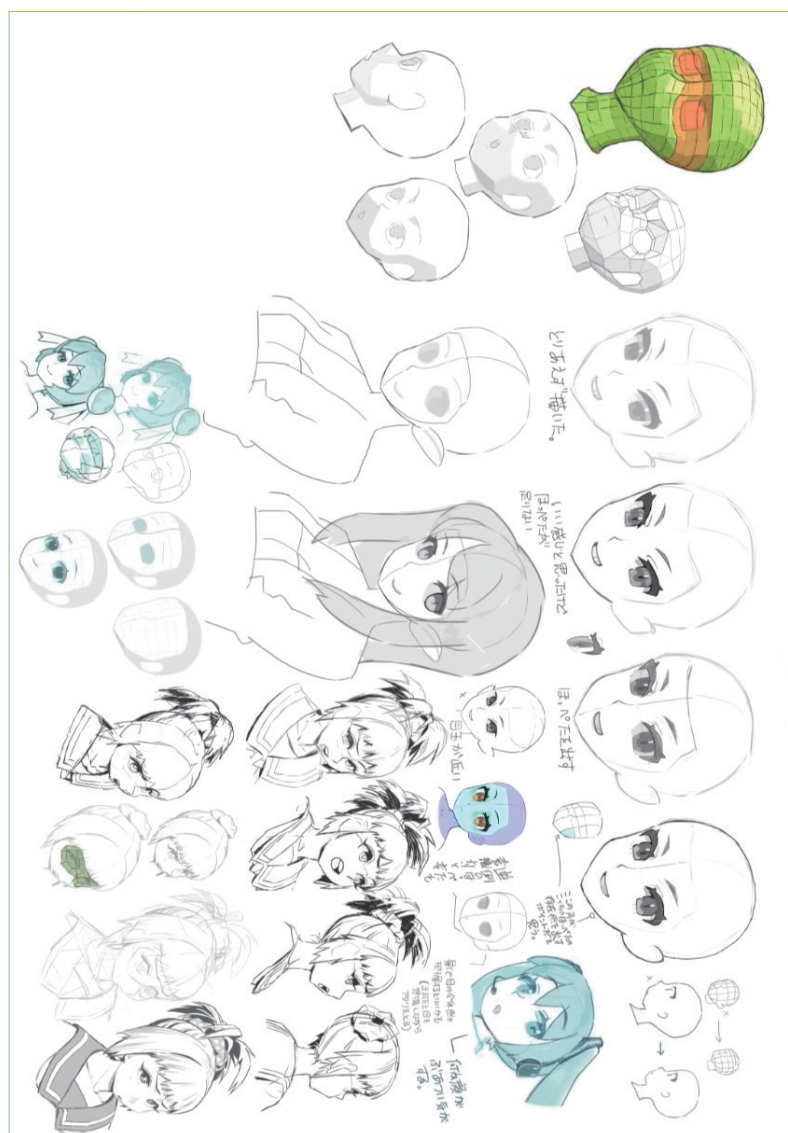
However, keep your practice focused on the one issue you are currently facing. Don't go too deep.

Studying to solve a problem is powerful, but practicing without any other purpose can be just an escape.

If you decide to practice eyes, keep it to eyes. Don't expand from there and don't get involved in hair practice.

Focus on the one task you have chosen first. Try to remember that.

■How many hours of practice?

I can only say that this all depends on the person.

In the first place, it is not something that can be separated by time. I've set a time frame, so to speak, for the "3-Month Improvement Method," but I'm talking about 3 months as a guideline for the time you have to really take it seriously.

I would venture to say that instead of time, one guideline would be **"discovery"**.
"Oh, yeah! Maybe this will work!
I think it's good to stop practicing when you discover something that you can use in your next work.
If you're wondering how long I've been practicing, let me give you a rough idea.

During these three months, I was really determined to improve, so I turned down almost all of my work and spent almost all of my time practicing, except for the time I slept, from around 5 in the morning until I went to bed at night.

Specifically, I would say about 13 hours a day for two days, or about 26 hours in total for one assignment.

However, 13 hours a day is indeed crazy, even thinking about it now, and people with normal lives such as office workers and students may not be able to make that much time in the first place.
So, for example, I think it would be a good idea to keep practicing for a couple of hours a day **until you discover something.**

The point is **not to do things vaguely.**
It's important to set a goal like **"I'm going to discover one rule that will help me improve. "**
Write down your findings and hypothesis, which can be in the form of questions, as shown in the diagram on page 91.

In my case, I wrote the following note.

"I thought it looked good, but there's not enough cheek." "This is what it looks like when I plump up her cheeks."

In this way, I also write down the process of thinking.
Don't forget to write down your thinking process as well, as this will make it easier for you to come to a concrete realization.

■ Habits lead to results

You want to be efficient when it comes to facing your challenges and practicing, don't you?
Also, there will be days when you can't sit at your desk because you have plans to go out.

Here are **three habits that I consciously worked on** when I was in my teens and twenties, and which were effective in improving my own drawing.

I will also show you how to turn your daily life into practice time. If you are worried about your progress because of time, please try to work on it.

When I was 19 years old, I was able to make my professional debut while still in college. I don't mean to brag, but I think I was pretty lucky.

However, one of the reasons why I was able to take such a good step forward was the habit I am about to introduce.
With this habit, I improved my drawing efficiently, and I think it caught the attention of others and led to this result.

It is a very simple and easy method that anyone can implement immediately.

1 | Have a sketchbook

The best habit to get better at drawing, is to **have a sketchbook**.

To improve your drawing, it is **important to "observe carefully."**

In order to improve your drawing, it is very effective to observe what you see in your daily life, always thinking about how you would paint it.

However, just thinking about it like that will not improve your observation skills.
No matter how conscious you are, if you don't have the output of "drawing" as a prerequisite, the input of "observation" will not go well.

And the way to multiply the effect of this "observation" input is to have this sketchbook. I recommend a size that is easy to take out and draw with.

If you have a 10*10cm size sketchbook, it will be better for drawing, but if you are not comfortable with a large size, you can start with a small sketchbook.

Small, but spread out.
Use it and you can draw wide!

■Feelings change

After a while of using the sketchbook, **you will start to feel that your observation skills have improved.** And you'll start to feel that it's fun!

"This utility pole is so cool! This landscape, I would draw it like this." or, "This old man sleeping on the train has really cool wrinkles..." I think that things you've been overlooking will suddenly start to shine with charm.

The time spent waiting for trains, in hospitals, between classes, etc.,

has been eliminated.

I've got time! Lucky! Maybe I'll paint the scenery in front of me." That will turn into a time to improve my drawing.

And above all, **to improve your drawing, you must first draw.**

When you make your own sketchbook, the psychology of wanting to fill in the blanks is part of human nature. In combination with this psychological urge to fill in the book as soon as possible, you will naturally feel the urge to "draw!" , which in turn will lead to improvement.

The right page is a part of my actual sketchbook at the time. You can see that I was drawing ordinary scenes from my daily life.
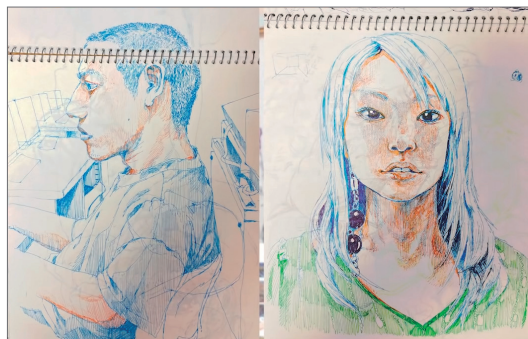
Does an ordinary street you pass seem dramatic to you?

A scene waiting for the train

The men on the train are also very interesting.

My friends who modeled for me.

Also, the photo below is my sketchbook, but I think it would be a good idea to make your own sketchbook cover like this.

I made this one myself by buying pigskin leather at Tokyu Hands, and I think it will motivate you to decorate your sketchbook to your liking like this.

Custom-made cover that can be used to hold a small memo or pen

2 | Draw things around you

You may be wondering, "It's great that I made a sketchbook, but what's the most effective way to draw to improve?"

Of course, you can use anything.
You can use it to draw and accumulate ideas for your favorite characters, your own pictogram designs, etc., but it does not have to be a work that makes full use of your imagination.

My recommendation is to keep it simple and **just draw what is in front of you.**
It could be a plastic bottle that just happened to be in front of you, or a friend you are chatting with.

If you have time, you can also try drawing a casual scene during a walk.

Anyway, the important thing is **to always carry that sketchbook with you.**
At that time, I was drawing anywhere and anytime. I drew on the train, in the park, on dates at theme parks, and even at drinking parties.

People around you may treat you like a freak, but the important thing is to improve your "observation skills".
However, of course, when you draw someone else, you need to take certain considerations into mind. Be very careful about that.
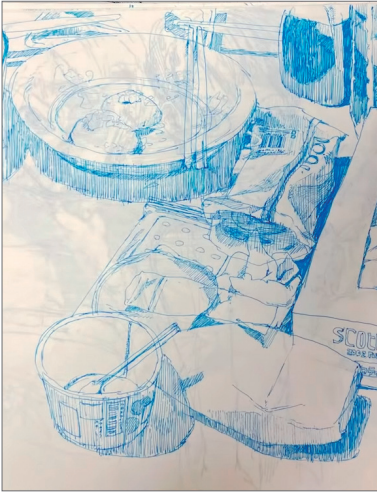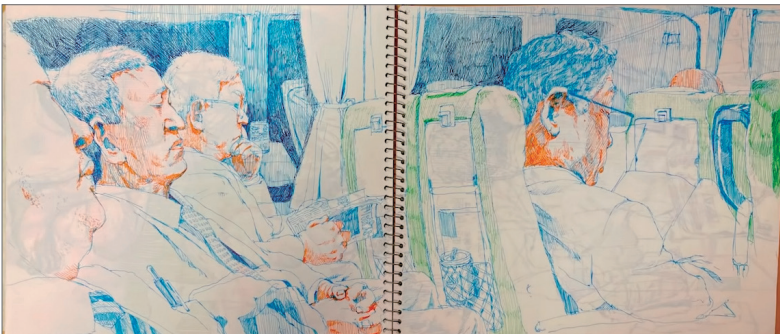
Sketching after a meal

Sketching even while chatting

Try to make the sunlight and shadows on the plants and trees.

Long travel times are also time for practice.

■ Remember to be aware of the issues

As you draw in your sketchbook, **be very aware of the 'issues for you'.**

The more you draw, the more you feel like, "This is fun!" but at the same time, **you become acutely aware of the abilities that you still lack.**

For example, "compositional skills" and "sense of scale."

In sketchbooks, unlike digital , the size of the screen is predetermined and the motif must be drawn in that space.

At that stage of drawing, you have to think about compositional issues such as how to make it all fit together in a cool way.

Even if the object is a human being, you can't just draw it life-size in your sketchbook. You have to draw it in your mind and convert it to a scale that fits on a small piece of paper.

When I first started drawing in my sketchbook, I could not get this compositional ability and sense of scale right at all.

I start to draw, but it doesn't quite fit the way I want it to, or I transform the person into a smaller version in my mind, and when I copy it on paper, it doesn't look anything like it.

In response to these challenges, I was very conscious of the fact that "Next time, I'm going to get it right on the screen!" I was able to realize that my sketching skills were greatly enhanced by being very conscious and setting a goal.

When I first started working on card games, I was very bad at fitting the characters on the screen, but thanks to this practice, I am now good at it.

You may intend to practice the tasks in the 3-Month Improvement Method, but you may discover different tasks as you draw in your sketchbook.

Don't practice them at the same time, but set them aside as your next assignment.

Remember to focus on only one issue at a time.

3 | Draw with a ballpoint pen

You may be wondering, "I tried sketching, but I can't draw that fast!

The more experience you have withdrawn, the more time you will have to spend on each drawing.

You will need time to think about the work, weave your thoughts together, and put them into the picture.

But that's only if you're making art.

Sketching is not about making art.

Think of it as "a kind of sport."

There is no time to use an eraser to correct the lines you start drawing.

No erasers are allowed.

As you can see, my sketches, which I have posted several times, are drawn with a pen without any preliminary sketching.

Be bold and draw in one shot, assuming that it cannot be erased. This is also an important point.

■ Why use a ballpoint pen?

The reason why it is important to use an indelible ballpoint pen is that it can effectively improve your "observation skills".
Since you can't erase the lines, **you will get into the habit of looking seriously before you draw.**

When you draw with a pencil, you tend to draw a lot of lines and then choose the correct line from among them. This can lead to a lack of careful observation of the motif.

That's where ballpoint pens come in.
With a ballpoint pen, you can't do that. If you draw many rough lines like a pencil, the screen will become dirty.

As they draw with pens, they'll ask "Where is the correct line? As you draw with a ballpoint pen, you will naturally start to look at the motif seriously.
This seriousness will lead to improved observation skills.

Furthermore, it is also good for drawing quickly. You can't redraw and can quickly represent shapes with clear lines of ink.
The results of my observations can be reflected immediately on the paper, and I can make a simple sketch in five minutes, such as when I am on the move.

It's also a perfect practice for people who don't have much time.

■ Recommended ballpoint pen

I would like to introduce a ballpoint pen that I recommend.
It is the gel ink ballpoint pen "Uniball Signo" from Mitsubishi Pencil.
There are three different line weights, but I often use 0.38.

The best thing about this pen is that it draws well, produces enough ink and does not blur the lines.
In many cases, the nib of a ballpoint pen with a thin nib gets crushed before the ink is used up, forcing me to throw it away even though I still have ink.
But with the Uniball Signo, I was able to use up the last of the ink with ease most of the time.

A large number of colors is also a nice feature.
If you don't feel comfortable using only black on white paper, painting in light colors such as blue or pink will give you a more pleasant atmosphere and make it more fun to fill the screen. Painting landscapes in multiple colors will make them more gorgeous and motivate you to paint.

You can find them at art supply stores as well as in the stationery section of bookstores, and since they are inexpensive, the ease of use makes you want to buy as many as you can.
If you are interested, please visit a store near you.

Recommended Products

uni-ball Signo

Mitsubishi Pencil / ¥150 (Excluding tax)
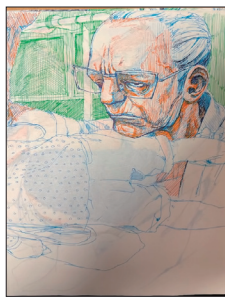
A smooth, non-blurring gel ink ballpoint pen.
There are three different ball sizes(0.28mm, 0.38mm, and 0.5mm), which allow you to widen a range of expression.
Full range of colors(Limited colors are also available)!
Perfect for everyday use and for practice, and for sketches!

So many colors to choose from!

Try drawing in a single color, or use multiple colors.

It's also fun to intentionally draw in the colors that are completely different from the real thing, as it changes the atmosphere and allows you to discover unexpected colors.

Chapter 4

■ Everyday life is changing

Make a sketchbook, carry it with you and quickly draw things around you with a ballpoint pen in your spare time.

If you adopt this method, **your ordinary life will be transformed into a moving experience of "I never knew observation could be so fun!" and it will lead to an improvement in your drawing skills.** Please give it a try.

Again, when practicing, **it is important to have a clear purpose and task.**

If you neglect that part of your life, all your efforts will be wasted.

Be aware of the issues while incorporating them into your daily life.

I am sure you will find hints to help you solve your issues.
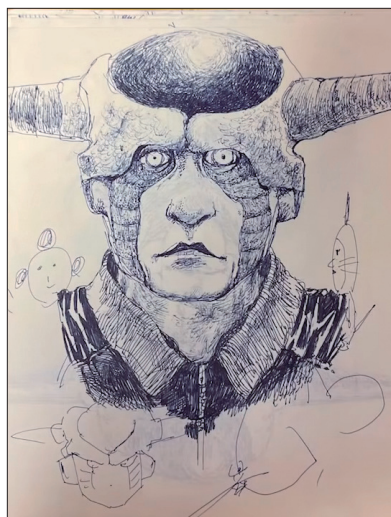
Sometimes I drew extraordinary

A quick sketch on the train

When you're asleep, you have a different expression than when you're awake.

Recommended Video

[No one teaches this] What is a practice that really works!

In this video, I explain why we should have a clear purpose and task when we practice. This is a video that advises on how to make your practice more effective by being aware of the fact that this kind of practice is useless. If you are looking for an efficient and time-saving way to practice, please check it out.

Q, How many hours per day did you work on it?

As a university student and during a period of self-restraint, I devoted all of my spare time to draw.

Q, Are there any parts that you rearranged?

I made arrangements to keep myself from running away.

(1) [Spending money] I used to use free software before I did the improvement method, but I took the plunge and bought paid software, and also spent money on painting instruction books and other things to keep myself from running away.

(2) [Making drawing friends] I looked for and talked to people who had started improving at the same time, and joined the "Palette Group*" to discuss my drawings. These friends were the most important thing for me. I can't thank them enough.

I encourage you to rely on the environment around you!

※ Members-only community organized by Naoki Saito

## Q, What part did you find the most effective?

After finishing the improvement method, I retouched the illustrations I drew in the improvement method, and I was surprised at how well I did. The techniques that I had been imitating were connected in my mind, and I felt that I was able to realize, "So this is how you draw pictures!" This feeling is a memory I will never forget.

Q, When you stumbled, how did you overcome it?

Sensei's videos have helped me many times. They were very encouraging because they connected my knowledge other than illustrations at the root. I thought, "Isn't this a video just for me?" because the content stuck with me so much. (haha).

So if you get stuck, just watch his videos and you'll be fine!

Before
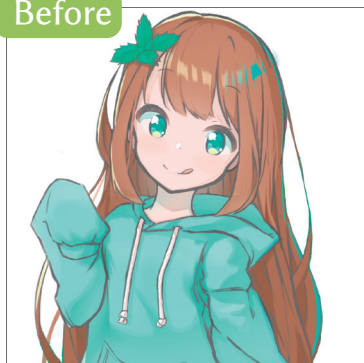
After 8 rounds

Comment from Rinki-ohen san

I believe that the essence of the 3-Month Improvement Method is to "imitate the best and incorporate the techniques into yourself." This can be applied to more than just drawing. I used the 3-Month Improvement Method for piano and design as well, and I was able to learn how to play the piano by ear, and I was able to design the logo for an official university event.

I think this is a good way for people who want to "try their best at something" other than drawing.

In today's world, we are inundated with content that is short and easy to enjoy, making it difficult to keep working hard at something.

It is precise because we live in such a world that I think this method of improvement is effective. It's hard, but as long as you keep at it, the "Aha!" the moment will surely come. It will be more wonderful than the excitement you get from any content, and it will be a memory that will last a lifetime.

I'll be happy if this book inspires more people to start the 3-Month Improvement Method!

Question from the audience (2)

You said, "I'm going to focus on one artist as a model."
Do you use only one picture as a model during each round?
Or can I have several copies of the same artist's model?

■ You don't need more than one!

The important point in this method is to **focus on one person's design**, not the number of pictures you are referring to. Therefore, it is okay to have multiple pictures of the same artist.

The reason why we focus on one person is to **"increase the resolution of recognition. "**
Let me explain in detail.

■ What is the resolution of recognition?

When I am in my natural state, I take a broad and thin approach to what I am attracted to.
"I like that, and I like this too. " That is the normal state of affairs. There is no stress, and I feel no discomfort.

However, in this state, we can see only a small part of what we see, and we cannot see very deeply.
It's a state of **low cognitive resolution.**

As a simple example, when people who don't usually know anything about manga or anime see a manga or anime picture, they may say, "anime pictures are just pictures with big eyes, aren't they? "Are there any differences in the designs?" They are unable to recognize the difference between the two.

This is the state of low cognitive resolution.

People with the low cognitive resolution are unable to notice differences even when they are different, and think that everything is the same.

People whose paintings have not yet been appreciated by the public are in just such a state.

Because the resolution of their perception of the picture is low, they are unable to judge whether it is a good picture or a bad one.

If you're thinking, "I know how to judge that!", place your hand over your heart and remember well.

A year ago, you drew an illustration confidently and presented it in front of everyone, and now you look at it and say, "Wow! It's a terrible drawing!" Have you ever thought that?

And I am sure that a year from now, you will look at your current illustration and think the same thing.

"What an embarrassing illustration!" And...

Why does it happen?

It's because over time, the resolution of your perception gradually increases. It's also called "discerning" .

The resolution of this perception is usually increased over time.

As you look at various things and purchase various knowledge, you will gradually grow. As you grow, your level of expression also increases. The "3-Month Improvement Method" is a way to forcibly shorten that period and raise the resolution level of your perception all at once.

■ Forcing the resolution up

By focusing on a single picture for that period, the goal is to increase the resolution by paying careful attention to minor differences that would normally be overlooked.

You thoroughly compare the pictures of people who are currently recognized by the world with your pictures that are not, and force yourself to close the gap.

"What's the difference... **why aren't my pictures good and he is?**"

To be honest, I don't think you will be able to tell the difference at first.

You may even think, "If his pictures sell, why can't my pictures sell too?

And yet, still, slowly, carefully...
"What's so different... there must be some difference... maybe it's the eyes, maybe it's the hair... where is it? " And when you compare them thoroughly and come close to them, **you will raise the resolution of your perception as if you are forcing a hole to widen.**

And then, "Oh! This is different from my drawing! I don't know why I didn't notice it before! " You will be able to notice the important points.

I don't think this kind of experience happens very often when you are using many people as role models in a wide and shallow way, instead of just one person.

This is the reason why I recommend using only one person as a role model in the "3-Month Improvement Method."

■ What happens when you increase the resolution?

As the resolution of your perception increases, you will temporarily fall into a slump.

It's no wonder that your eyes only become more discerning and your skills are unable to keep up.

Once you are in this state, you can practice to catching with your technique and get out of the slump.

This 3-Month Improvement Method is a super stoic act of forcing yourself into a slump, forcing yourself out of it, and then forcing yourself into a slump, and out of it again.

Therefore, as anyone who has tried this method even for one round can tell you, it can be quite painful, with only a great sense of discomfort throughout the practice.

I'm sure that many of you who have done this have thought about this along the way.

"I want to use a lot of people as references, not just one person!" .

I understand very much. That's how uncomfortable the process of delving into one person can be.

I don't want to say too much, but all it takes to keep this method going for three months is "guts."
This is the only way.

But there's something different about saying its guts, so I'm going to talk about how to get out of a slump.
Please refer to the video above on the right page.

■ Practice what works for you

The 3-Month Improvement Method is only a very hard-mode practice method for those who need to grow in a hurry.
It is naturally not for beginners.

So, if you're thinking, "I can't do this kind of practice! Isn't there a gentler, more fun way to practice?"
Please refer to the video at the bottom of the right page.
In Chapter 6, "Additional Prescriptions," I also give you a variety of practice methods.

Even if you're tired and don't have time for hard practice, you can always improve if you focus on your tasks and make an effort.
Try to work at your own pace.

Recommended video (1)

【Sad News】
If you draw a lot without thinking, you won't get better.

"Will I get better if I just draw a lot without thinking about it?"
In this video, I answer that question. In addition to explaining "How to think while you draw," the book also analyzes why we get into slumps and what they are. Know how the slump works and get over it!

Recommended video (2)

【Must see for beginners】
How to get out of being a "beginner" in no time at all.

It's the opposite of the 3-Month Improvement Method, which focuses on fun.

It is a simple way to get out of being a beginner.

It provides advice on how to analyze the triggers that moved you and how to improve.

Q, How many hours per day did you work on it?

40 minutes to 3 hours. I couldn't work on it much on my days off.

Q, How difficult was it to choose a role model?

At the end of the first round, I hadn't narrowed down my choices, and although I was impatient to decide quickly, there were so many attractive illustrations that I had a very hard time.

Q, Are there any parts that you rearranged?

I'm copying someone else, but after practicing the assignment, and before I started the next drawing, I had to redraw the previous one.

Q, What was the hardest part?

The one picture that I thought was "reformed" didn't get as many "likes" as I thought it would.
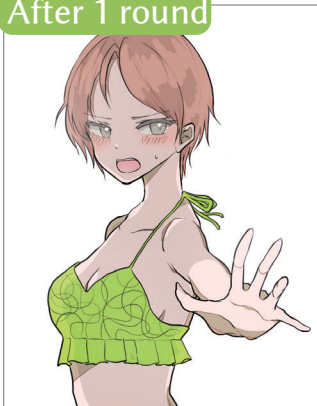I was even more depressed because the response was good during the process.

Q, When you stumbled, how did you overcome it?

I took a break from social networking to revise my old drawings and scribbles.
When I got sick of that too, I just skipped it and waited for the motivation to come naturally.

After 1 round

After 3 rounds

After 5 rounds

Comment from Shidoshiu san

I had fewer opportunities to paint after I started to work, and when I did have some free time, the biggest problem I had was that I couldn't think of anything I wanted to draw.

I started the 3-Month Improvement Method with the hope that somehow I would be able to draw better pictures, but I was very happy to find that it worked better than I expected.

Even if I say three months, the amount of time you can spend per day is different for each person, so I think the number of results you will see will also vary from person to person. However, if you are interested, there is no harm in giving it a try.

I'm really glad I gave it a try. Thank you very much!

Chapter 5

Reflect on what you have practiced and return to 2

Reflect on the hypothesis that "it should wo

That's why this method works.

When did I get so goo

at this?

When did I get so good a

his? ...

■ This is where it all starts

This is the final step.

"I've made some serious work, I've got a clear agenda, and I've practiced! I'm getting better!"

If you think so...

Unfortunately, you're completely wrong.

Because this is the first round.

The first round is what we call, for this improvement method, "the problem-finding phase."

It's only from the second round that it gets better.

So what's next?

That is, **you're going to go back to Chapter 2 and try to draw your illustration in serious mode, reflecting the hypothesis** that you made after practicing in the first round this time, "It should work this way. "
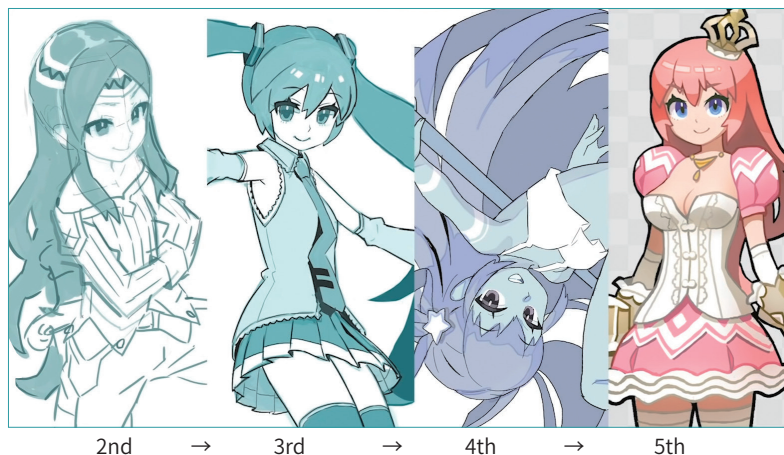
This is where the real work begins.

When you get to Chapter 4 again and have a hypothesis, you'll go back to Chapter 2 and do some serious illustrations.

Go forward, go back, repeat.

Keep doing this for many, many rounds.

It's hard, isn't it? I know it sounds hard. But...

That's why this method works.

2nd　　→　　3rd　　→　　4th　　→　　5th

■Why it works

This method of improvement can be likened to **the PDCA cycle in business terms, which is an ultra-fast method**.

This means that the cycle of Plan, Do, Check, and Action is executed at high speed.
Find a problem and improve it, find a problem and improve it, and repeat the process over and over.

By doing so, **you will be able to get closer to your goal in a short period** by steadily removing the many barriers that stand in the way of reaching your goal, one by one.

After three or four rounds, you will have improved and mastered the technique.

Then, at that stage, I would recommend remaking your previous illustrations.

Redraw the same character and the same pose as the one you drew before, using your current ability.

This will help you realize how well you are doing and motivate you.
It is better to try this after a few rounds or when it gets hard, rather than every time.

"Hey... when did I get this good? When did I get so good at this?"

I think you can be moved in such a way.

■Will we lose our originality?

"If I copy the model, won't I lose my individuality and become unprofessional?"
You may be worried about this. However, to conclude, **you don't need to worry at all.**

The reason is that **no matter how hard you try to erase your personality, it will come out.**

I worked on this improvement method with a strong sense of "becoming

a copy of Mr.Ushi," which can be considered to be his picture completely.

Illustration of the remake.
I've improved quite a bit compared to the first picture on page 41.

That's how completely I wanted to erase my personality. But look at the result.

I'm often told, "I can instantly recognize your illustrations."

I was certainly trying to completely erase my personality at that time, but people watching me said, "I can tell at a glance!"

That's how strong individuality is.

So, you don't have to worry that your individuality might disappear.

■ Just sprinkle with coriander

In one of my previous videos, I described individuality as being like a crunch.

Individuality is such a strong thing, and if you are too conscious about "adding individuality," you will end up with a dish that people who don't like it can't eat, like a dish with too much coriander.

It's just right to have **a little bit of a secret ingredient**. That's what makes it individual.

Don't try to put it in, just sprinkle it in.

It's a picture from a few years ago, but I think you can tell it's mine.
Individuality is a very strong thing, isn't it?

How to Improve in 3 Months : Solving Your issue

Questions from the audience (3)

What if you are in the middle of following the 3-Month Improvement Method and can't find anything to improve?

■Challenges keep coming up

Before I go any further, let me conclude that you don't have to worry about that!

It is essentially impossible to not find any improvements!

In my case, I haven't been able to solve all the problems in the past three months, nor in the year since, or even now.

I am a professional illustrator with a lot of unresolved issues at the moment.

For example, in Chapter 4, I told you that the time spent on a single task is 26 hours in total, twice 13 hours a day.

You may be thinking, "Why do I have to practice so much?" Some people may feel that it is too long but think about it calmly.

With that much practice, there's no way you can perfectly catch up with the people on the front lines.

These are people who have been illustrating more and more, so much so that 26 hours is far from enough.

It usually takes a lot of effort and time to overcome a single challenge.

Rather, the more you do, the more tasks will come up, and you will find yourself saying, "I don't have enough time at all! "
Don't worry at all that you won't be able to find the tasks you need to do!

■ When you feel anxious

Even so, there will be times when you wonder, "Am I doing this right? There are times when you may feel uneasy.

It is natural to feel this way since you are responsible for setting the problem, the hypothesis to solve it, and the decision on whether the problem has been solved.

There will certainly be times when you are worried about whether it is working in the first place.

I will also tell you what to do in such cases. I recommend the following three patterns.

(1) Talk to people who might praise you.
(2) Ask someone you trust.
(3) Ask the person themselves.

I will explain each one in detail.

1 | Talk to people who might praise you

The first and easiest way to do this is to show it to someone who has never painted before, even if they've never done it before, and shows it to someone who might praise you anyway and talk to them about what your practice is.

Then, if you can, **ask for praise.**

"What? Is that it?" You may be thinking, but this is quite effective.

To keep going for three months, it is important to stay motivated above all else, so it is much more effective **to make it a priority to receive praise for the challenge** rather than to receive poor advice.

If there is no one around you who will give you praise, try posting on Twitter with the tag "#3 months to beat Naoki Saito".

Immediately after I released the video on how to improve in 3 months, for some reason that video started to spread as "How to beat Naoki Saito in 3 months". I also thought it was interesting, so I created the hashtag "#To defeat Naoki Saito in 3 months" and many people have been posting illustrations using that tag.

I hope you will use this tag to praise each other's work and improve your skills.

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2 | Ask someone you trust

The second easiest and most helpful thing to do is to ask people you trust for their feedback.
This is the most realistic and most helpful.

The purpose of this is to have them point out things that you are not aware of or things that you think you have improved but haven't quite.

The only thing to keep in mind is **that you should only ask for advice from people you know who you can trust what they say!**

If not, it may have the opposite effect and cause you to lose motivation.

3 | Ask the person themselves

It's not very realistic, but the most ideal thing to do is to ask the person you used as a role model directly for his or her opinion.
Of course, it's unlikely that they'll be able to answer directly, but...

I was lucky enough to work with Mr. Ushi, who was my target at that time, for several years.
I was given an environment where I could practice and show my hypothesis and the process I had developed to improve it to Ushi-san and get his opinion.

This was a real learning experience for me.

What I learned most from this experience was that I found a gap between what I was aware of and what Mr. Ushi was aware of.

My impression of Mr. Ushi's drawings was that they were "crunchy and cool."
I thought that "crunchy" pictures with emphasis on the corners of the human body and costumes were pleasing to the eye, so naturally I tried to emphasize that and draw cool pictures.

When I did that, he said to me.
"Hmmm... maybe you should draw it a little softer. "

That was a shock. **I had assumed** that the crunchy texture was the main feature.

Illustration of the time when I was aware of Mr. Ushi.

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But it made me realize that **just because a picture is crunchy doesn't mean that the artist is trying to draw crunchy.**

■ Depth of the picture

Contrary to appearances, the person themselves have the exact opposite consciousness, which may lead to a depth of expression.
I realized this when I talked to Mr. Itagaki, the creator of "Grappler Baki" afterward.

Since Itagaki-sensei draws so many muscular, macho, and extreme characters, he must be conscious of drawing characters with masculine strength as his priority.
I think we all have an image of this.

But one day, I was very surprised to hear what Itagaki-sensei was conscious of when he drew Baki.
"Baki's face is drawn in a feminine way. Feminine and beautiful. "
Isn't that very surprising?
But I was convinced that this is why the characters have more depth and not just a simple expressions.

And at the same time, I realized that what Mr.Ushi pointed out to me was the same.
He is trying to draw as softly as he can within the limitations of the "crunchy pattern. "

That seemingly contradictory awareness may add depth, interest, and charm to his expression!

That was the perfect connection for me.

It was quite a big gain for me to gain this perspective by listening to Mr.Ushi directly.

When you are doing the 3-Month Improvement Method and you are so devoted to the same pattern that you think, "The pattern has become too simplistic and tasteless...", I hope this story helps you.

Recommended Video

【I don't want to tell anyone】 5 Books to Improve Your Drawing

This is a list of books that **I often refer to when I actually draw.** The five books are about eye guidance, animals, backgrounds, making goods, and fantasy. All of these books are practical and effective for improving your drawing skills. I believe that input from these books will be helpful when you become anxious about your practice.

■ Not a normal way to improve

I have explained the specific practices, but there are some caveats to this method.
That is to say, **this method is not the kind of method that solidifies the foundation.**

If you have read this far, you know that this is a pretty painful method.

If you compare it to a game, when you fight a boss, you probably level up enough to be confident that you can beat it. Normally, you don't want to lose. This method, however, is the opposite.

Leveling up is an afterthought! Let's fight and lose first, then we can figure out what to do! That's the way to do it.

The fact that you don't have to level up allows you to complete the game as fast as possible, but each time you do, you will **definitely lose** the boss battle. And **you'll be confronted with the abilities you lack.**

■ The reason why it's a powerful drug

Once you decide to do this, the hard, painful battle will begin.
And it will take you longer than usual to practice. **But the results are outstanding**.

When you finish this training and publish your illustrations, the people around you will look at your pictures and say,

"What? Why are you getting so good at drawing?"
"Did you do something special? Tell me!"

I'm sure they will look at you with envy for your remarkable growth.

■ The Value of the 3 Month Improvement Method

This method is certainly effective, but it is not very valuable as knowledge. This is because you can master just the steps of the method in one day.

So what is the most valuable aspect of this method of improvement?

It is in the actual trying, suffering, struggling, and growing that you will find it.

After three months, you will realize for yourself the power you have acquired, and **only you will know its true value.**

Q, How many hours per day did you work on it?

For the first round, I worked on it for three to four hours after the kids went to bed, both on weekdays and weekends.

From the second round, since my child started kindergarten and I had more time, I worked on it for about five hours during the day and night on weekdays, and about two hours at night on weekends since my child was at home.

Q, What do you want to do in the future?

I love to draw illustrations, so I worked on it to improve and become a professional.

Q, Are there any parts that you rearranged?

I couldn't continue with the same artist for three months, so I changed every week for the last month. I thought that the part looking and drawing was important, so I went ahead with it.

Q, When you stumbled, how did you overcome it?

There were times when I complained on Twitter, but I was encouraged by the people I was following. Many of them were practicing the improvement method, so I was motivated by them, "Everyone is working hard today too."

Before
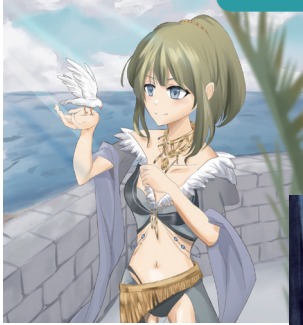
After 2 rounds

Comment from Misa Tsukiyama san

I've been drawing for a long time, but up until two years ago, I always drew out of habit, and after I learned how to improve, I finally started looking at professionals.

Since I have been drawing for a long time, it has been difficult for me to abandon my own style, and there have been times when I have struggled.

At the end of the second round, I thought I'd better throw away all my designs! so I'm drawing with that feeling now, with the momentum of the third round. I'm going to continue my improvement method forever, even if I don't put tags on it.

I know it is sometimes hard to get a picture pattern when you intend to get one, but I thought it would be good to make friends and encourage each other to create a way to improve.

Additional prescription

Invincibility.

"Cool 3D effect."

The concept of defending, breaking,

Even if you spend a long time on a painti

from the viewer's point of view.

■Let's be aware of 【Shuhari】

I received this letter of concern from a viewer of the video.

When I was depressed because a friend once said to me, "Your style of drawing is old-fashioned, so it won't be popular," I practiced the 3-Month Improvement Method and felt a great improvement, but at the same time, I began to worry about the direction of my drawing.

There were several model artists that I wanted to be like, each with their own wonderful characteristics, and as a result, I kept changing my reference artists one after the other, and I couldn't find the right direction for my own style.

I feel that perhaps there is a lack of self-confidence in my painting, a kind of conceit that I want to think that I am still the only one.

Just a quick glance at the sensei's pictures and I can immediately tell that they are yours.
Is there a moment when you were convinced that your current style is your own?
Also, is there a way to have a feeling of pushing through and focusing on one path for yourself?

In the middle of the 3-Month Improvement Method, I went back to my own pattern, saying, 'I knew my picture was the only one.
Or you' ve lost your sense of direction.
I think it's one of those things, and I understand it painfully too.

In addition to the 3-Month Improvement Method, you can also learn how to practice painting by asking yourself, "Huh? Is this the right way to go?"
I think there are a lot of people who get lost in this kind of situation.

There is a way of thinking that I use as a guideline to prevent myself from getting lost and losing sight of my purpose. It is the concept of "Shuhari".

In Japanese martial arts and art forms, **"Shuhari"** is a phrase that forms the basis of the way of thinking about the process of training.
When you try to learn something, but it doesn't go well or you don't learn it very well.
I believe that this tends to happen when we don't have this concept of Shuhari.

Each of the three stages in the process can be broken down into three parts.

(**1) A time to thoroughly imitate the master (a time to protect【**shu**】)**
(2) A time to study other styles (a time to break them【ha**】)**
(3) A time to pursue your own research (a time to leave【ri**】)**

1 Time to copy the master thoroughly [(Shu)protect]

I believe that **the most important process is the [protect] stage.**

It may sound a little harsh, but people whose drawings are not recognized by others are **at a stage where their own sense of art does not match the standards of those around them.**

This is also the case for people with older designs.

My personal opinion is that the sensor itself has become outdated and no longer matches the value standards of the people around us.
I think this is expressed in the oldness of the designs.
And for those who want to solve that problem, the most important concept to keep in mind is "protect."

I don't mean to deny the old expressions.
Everyone has their own way of feeling, and there are many universal and wonderful things in old expressions.

However, if your senses are too different from those of the people around you, it will be difficult for the world to notice the beauty of your expression.

It means that if you want to be appreciated by a lot of people, this is a concept you cannot ignore.

■Tuning

The work that needs to be done at the stage when the picture is not recognized by anyone is to tune in between **"my own value standard"** and **"the world's value standard."**

As "an indicator of value standards," I use the pictures of people who are already highly regarded in the world as a model, and once I start to follow their pictures, I tune my own value standards to the world's value standards.

Below is a graphical representation of the explanation.
The blue circles are my own senses, and the orange circles are the senses of the model, or master.

Diagram of tuning

master
師匠

myself
自分
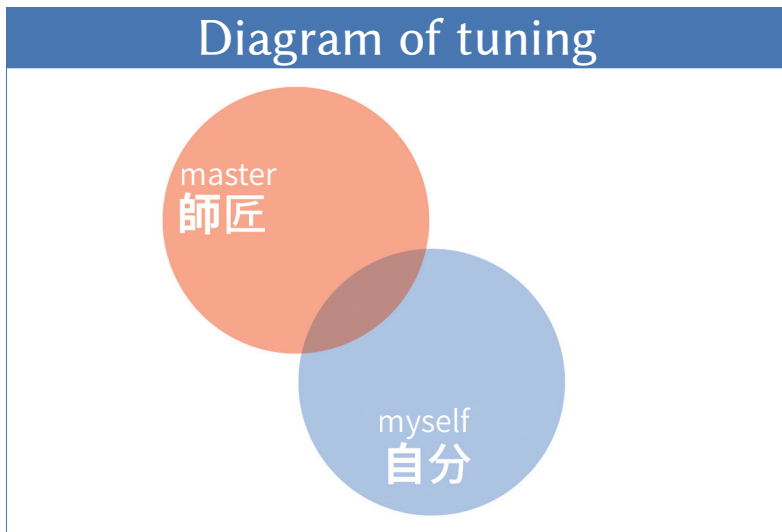
"Sense of mastery" and "sense of self" before starting the 3-Month Improvement Method.
I like the master's drawing = because there is an overlap with my own feeling.

The master's senses are valued by the world, so you have to put aside your own senses and try to completely superimpose them on the master's senses.

That is what the 3-Month Improvement Method is all about.

However, many people feel a strong sense of discomfort here. This is because this process is akin to self-denial.

In most cases, imitating one master includes not only the parts that you feel are 'good' but also the parts that you feel are 'not good'.

"I like the master's drawing, but I don't feel it's good here... I wish I could use a different pattern as a reference here..."

I think a lot of people will feel that way along the way.
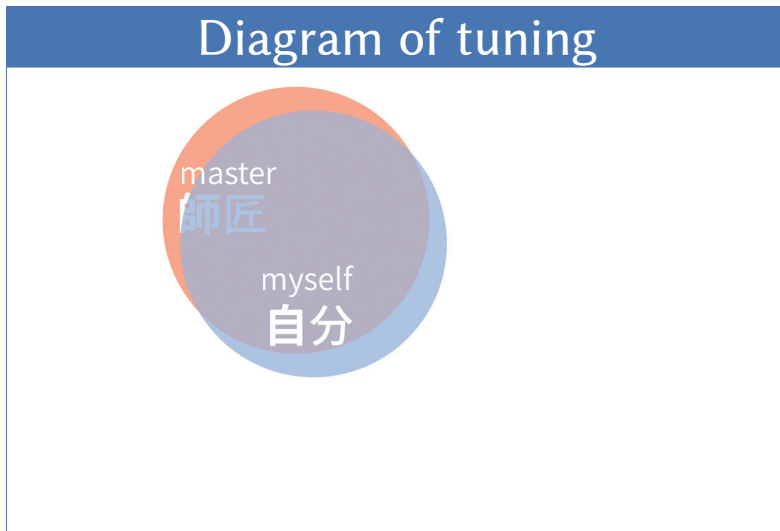
The 3-Month Improvement Method is to superimpose your
own senses on the master's senses.

In fact, I often hear people say this.

"There is something unnatural about using only one person as a reference. Even if I refer to one person's painting, I can't stop looking at it, or think that this expression doesn't completely fit my feeling.
I'd like to absorb a variety of patterns by referring to more and more people's drawings little by little. "

It's only natural to feel that way!
It will feel unnatural to practice a pattern that does not align with your senses.

If you are just drawing for fun, I recommend you use various people as your role models. It's definitely more fun that way.

However, if you want to make progress in a short period of time, you need to be careful.

Because that feeling that you think you are good is not necessarily the same as the other feelings.

The "good" you feel when you are not being evaluated right now, and the "good" of the master who is already being evaluated.
Which do you think is more in line with the value standards of the people around you?
The answer should be obvious.

■ Let's value the discomfort

Because you have chosen your teacher, you may think to yourself, "This person's expression is so wonderful! I want to imitate him!" There must be many parts that match your own sense.

But as you practice, you will find yourself thinking, "I'm focusing on this part of the body, but my teacher seems to be treating it roughly," and you may find that this makes you feel uncomfortable.

However, the truth is that **the part that you feel uncomfortable with is likely to be the very important element that you are lacking.**

As a result of honestly following the sensations that you feel are good, you are now not being evaluated. When you think about it, there is a high possibility that the answer is hidden in the part of you that feels bad.

■ The meaning behind the 3-Month Improvement Method

The way to refer to multiple patterns at the same time is to pick up elements according to your own sense of 'good', which is likely to be wrong now.

Since the "good" you feel is wrong, the elements you pick up according to that feeling are also probably wrong with a high probability, aren't they?

The result of this... is that you think you are making an effort, so you say to yourself, "I've practiced so much, why don't I get credit for it!" and you end up getting stuck.

To prevent this from happening, let's put your own senses aside for a moment, and no matter how uncomfortable you feel, let's be happy with that uncomfortable feeling, and let's fully align with the master's sense of "good."

This is exactly what [(shu)protect] means in Japanese.

By doing something unnatural and uncomfortable, you are installing the world's standard of values in your mind.
This is the meaning behind the 3-Month Improvement Method.

2 | Time to study other styles [(ha)breaking]

Here's what I'm going to say once I've accomplished the 3-Month Improvement Method.

Those who have achieved this goal will gradually develop their own value standards of "cool" and "lame".

When I follow the patterns of the masters, I can see the constraints of expression: "If I draw it this way, it will look cool," and "if I do this, it will look lame.

For example, the design of Mr. Ushi, which I used as a reference, is simple and has few lines, so if I increase the number of lines, it will look unrefined.

Increasing the number of lines is a way to develop a value standard of 'lame'.

I think it is okay to continue expressing this value standard for a certain period of time.

However, on the other hand, when I take a broader look at the world, I suddenly realize.

"What? This picture has so many lines, yet it's so cool... And even though it's against my master's teachings, this picture is also appreciated by the world!"

I wondered, "Why do I feel cool when I should be lame by my own standards?"

■Find common ground among other styles

Something will appear that conflicts with the master's standard of value, but you will find it cool.

Then, here is the second step. Go to [(ha)breaking]. Let's do some research on that picture.

For me, it was a picture for a social game. The picture had a lot of hatching, 2nd a lot of lines, and looked gorgeous and rich.

From my point of view at the time, it was a very gloomy picture, but it was highly evaluated by the world, and many painters copied it.
As for me, I could have ignored it.

I couldn't help but notice the difference in my senses, so I decided to study the pattern.

I began to study other styles, different from my master's.

The most important attitude to learn at this time is
Throw it all away at once!

The idea is to throw away the value standards I have learned so far, such as "this is cool" or "this is lame", and to face design from scratch once again.

In short, you're starting your second 3-Month Improvement Method.

If you do, you will notice many things.

What do they have in common and what do they differ from the teachings of the masters?

How is the design accepted and valued?

You will find yourself able to analyze the situation calmly along the way.

At the stage of "[(Shu)protect]", you brought your values more in line with those of the master, so your own values and the master's generally overlapped.

And when you compare the value standards of other styles that you have learned again, you find that some of them overlap with your own value standards.

Value Analysis

他流派
Different style

Master
師匠

Myself
自分

時代の普遍性
Universality of the times
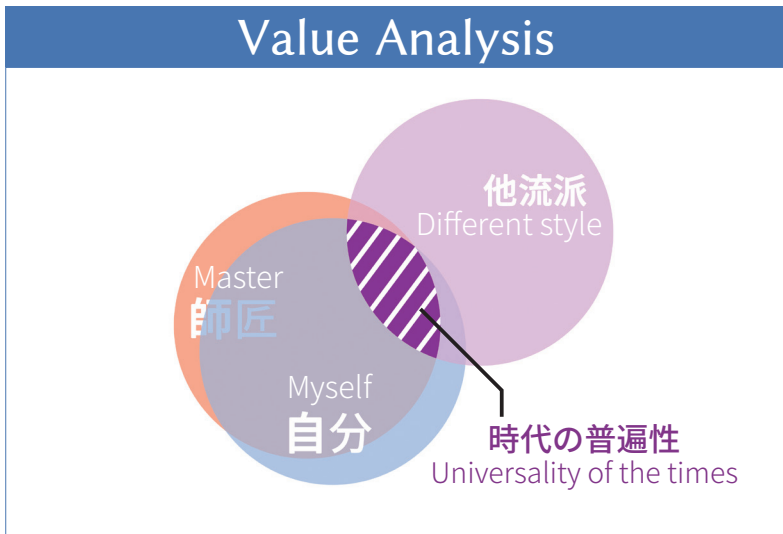
The diagram is shown above. The purpose of [(Ri)separating] is to notice the areas of value overlap, this common denominator.

To experience two different styles and create different value standards for each. Then, reevaluate that value standard from each standpoint. I call the common area that comes into view through this process the "Universality of the times."

And once you have a sense of this realm, you'll be amazed that...

How it makes it easier for your drawings to go viral.

3 | Time to pursue original research 【(Ri)separating】

This is where we finally enter the stage of establishing our own style. I say self-styled, but in essence, it is a combination of the two.

By studying the two styles and researching the value standards, I have been able to see the common values 'universality of the times' in the different value standards.

Once you can see this area, besides the advantage of being able to target and go viral, you can also see commonalities when you look at it: for example, a completely different third style.

'It fits in with both my master's value standards and those of the other styles I studied second, which may be a universal element in this day and age!' Let's incorporate it!"

Here, you finally move to the stage where you pick up the elements that you think are 'good' while referring to various patterns at the same time and create a pattern that you can call your own.

■One's own style requires preparation

Probably the only part of this process that is generally talked about or recommended by the creators is just this [(Ri)separating] part.

"There are several artists who have influenced me.
 I combined them and they became the expression I have now."

If you take this to heart and try to do only the third stage [(Ri) separating] without experiencing the first [(Shu)protect] and [(Ha) breaking], you will not get very far.

This is because **you have not developed in yourself the standards of value that are valued in the world, which should be cultivated** at the [(Shu)protect] stage.

This is because **you do not see the "universality of the times", the common denominator** that can be seen when comparing the teachings of masters and other styles, which is cultivated at the [(Ha) breaking] stage.

If only the third step is practiced without these two steps, that would be an expression that does not hit the mark.
In fact, the picture on the right page is the result of the fusion of the two styles through the stages of protection and breaking.

I received a lot of retweets and likes for this drawing.
To give you an idea of the standard, every time I uploaded a picture, it became the top retweet ranking, and the overall daily ranking on pixiv it became so high that I could get to the first place in about six months.

And I think this has led to the impression, expressed in a question this time, of being able to recognize the design of my pictures.

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Of course, I think there are some amazing people who suddenly start from the [(Ri)separating] part and succeed.

So, in general, I can't say that you should definitely follow these steps, but at least I felt that I definitely grew by following them.

So I have told it as it is.

■Don't give up even if it doesn't work once

If you tried this method of improvement once and didn't feel it worked,
This may be because you were not aware of the concept of [(Shu) protect] and [(Ha)breaking] and [(Ri)separating].

But don't worry.
If you are properly aware of the 3-Month Improvement Method, especially just the first stage, the effects will multiply many times over.

When you have achieved "tuning of value standards" at the end of your practice, and have an eye for the "universality of the times" beyond the 3-Month Improvement Method······

You may be the one to establish the pattern that will dominate the next era.

Don't give up. I'm rooting for you!

■Highly effective posing practices

An effective training to do in between the 3-Month Improvement Method is the '3-Day Improvement Method'.

To put it in short words, the 3-Day Improvement Method is a practice in drawing lots of poses.

'That's it? I do that all the time!" However, there are actually two types of posing practice: those that are highly effective and those that are not.

'I always end up with flat pictures.'
'I want the picture to be three-dimensional and worth looking at.'

If you have ever felt that way, please try this improvement method.

You will be able to draw illustrations with a strong presence and will find it fun to draw.

There are two tools needed for this improvement method. I will introduce those tools later on.

Draw a full-body illustration

In any case, you have to draw a picture to get started. Draw a picture that will be **the starting point in this improvement method**.

What exactly will be drawn is a "full-body illustration of a character" - the first day's work will be done quickly.

The diagram below is a drawing I did at the time.
Try to draw a picture like this.

■Day 1 key points

You are free to draw any character you wish.
It can be a character of your own design or a fanart from your favorite manga or anime.
In any case, draw the character you most want to draw well now.

The key point this time is to **'draw the whole body'**.
Do not trim. Standing poses with movement, whatever the case may be, the picture should contain the character's whole body.

In Chapter 2, I introduced cropping as a technique for making a picture look good, but it's about making a picture look good by hiding it!.
We will not do that this time. Rather, one of the aims of this improvement method is to highlight areas of weakness and recognize them yourself.

This time there is no fudging. So, at first you might feel like "I can't draw well!" and be discouraged by this, but that's okay. The purpose of this stage is to highlight your inability to draw.

This is all that is required on Day 1. It may seem simple, but this process is very important.

When you learn about this improvement method, you may be tempted to start on Day 2, but **if you skip this step, the effectiveness of the improvement method will be halved.** Just keep that in mind.

First half - depicting a series of movements

The second day is the hardest part of this improvement method and is divided into the first and second halves. How seriously you work hard here will make a big difference to your results.

The important thing is not to practice for a long time. **It's just concentration!**

Try to put your full attention on observing and be mindful to catch all the information you get from your eyes.

The first half of the session is spent looking at a collection of action poses and practicing posing.

■Key points for the first half of Day 2

On the next page I have included the actual practice illustrations I drew at the time.

The series of movements described in the pose book is laid out and drawn.

There are two key points.

The first is **to draw a series of actions side by side**.

It is not like "This pose is so cool!' This pose is cool too!"

Instead of jumping from one pose to another like that, draw a series of movements.

The second is to **draw an ellipse at the joint, like a wireframe.**
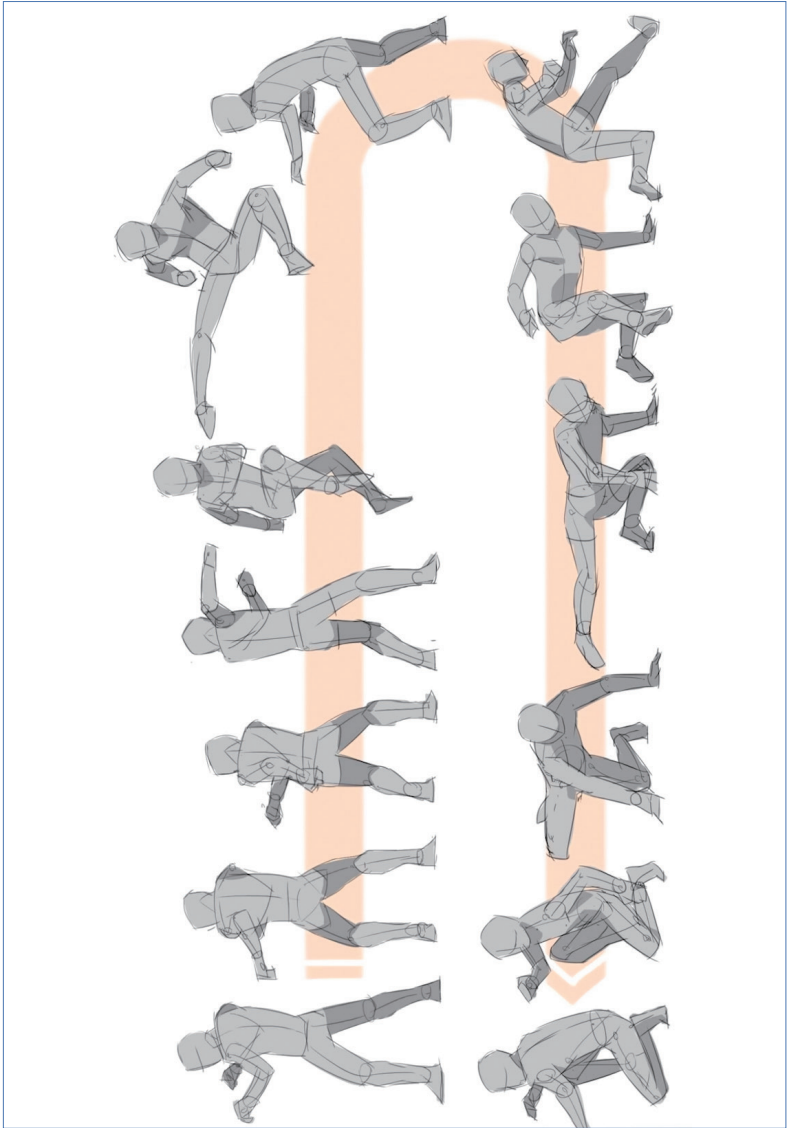
Wireframes can be drawn to help you understand the shape of the cross section.

At first, your head will be quite tired and sore, but **you will be able to draw with a strong awareness of what kind of three-dimensional object you are drawing at the moment**. Try to keep this in mind, as it will increase the effectiveness of this method of improvement many times over.

"I can't draw such difficult poses out of the blue!" If so, it is recommended to start by drawing a stick figure, as shown below.

The head, body, and pelvis are drawn in simple shapes, with joints and limbs represented by circles and triangles, connected by lines.
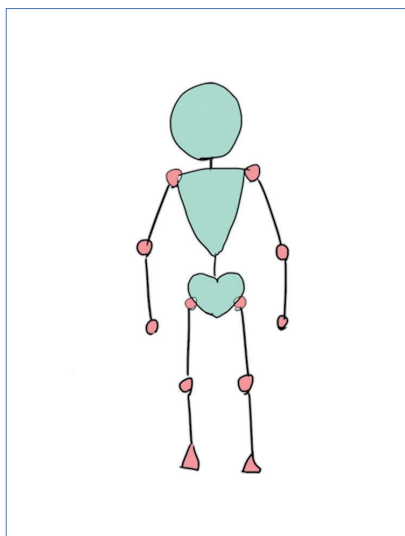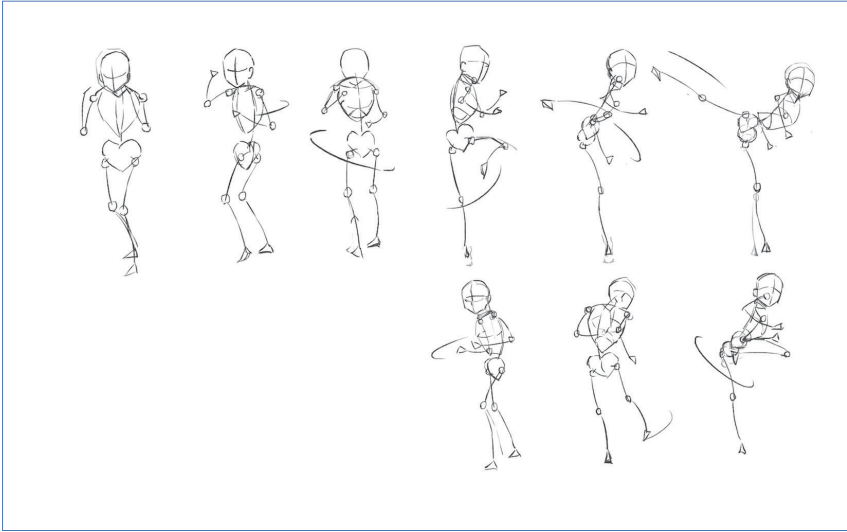
Practice notes from the time when the poses were drawn with stick figures.

While observing the pose carefully, draw circles on the head, body and joints.
Connect them together and draw a stick man, as shown in the diagram above.

Then add meat as shown in the diagram on the right page.

"I can't just draw it out of the blue!" Even if you are not a fan of this, you can learn to draw pictures with movement by following the steps in this way.
Please give it a try.
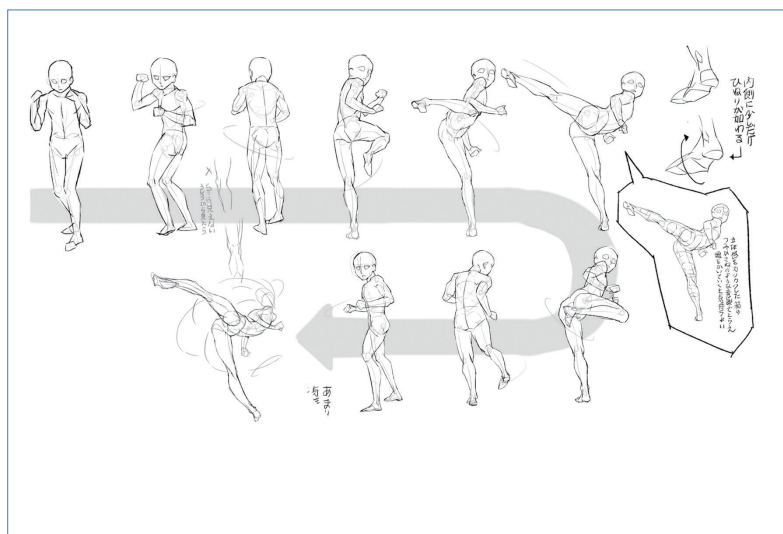
Illustration of a fleshed-out stick figure.

■The objective is to depict a 'sequence' of actions

You might think, "I wish I could practice all sorts of poses."

Of course, practicing a variety of poses at random is effective in terms of increasing the number of poses, but this is not the aim of this practice.

The purpose is to practice a series of movements and to understand, through the body, how to change the inclination of the arms, the legs, and the torso, and how to change the impression of the body.

It is also important to draw with such an understanding of how it works in order to improve your drawing.
By doing this practice, you can store this feeling in yourself as information.

Another advantage of using these pose collections as a reference is that you can accumulate 'good images'.

No matter how many different angles you can draw, if you don't have a good image itself in your mind, you can't draw a good picture.

This is where these pose collections come in. These collections contain carefully selected good and cute poses, so no matter which basic pose you draw, it will look good on screen.

The models in these pose collection books have good physique for learning bodily movement as well.

By building a foundation of a 'good image' here, for example, when you take your own photos of poses that are not in the book and use them as a reference, you will be able to draw them naturally, referring to your own photos and modifying them to your ideal proportions.

The collection of poses I referred to is shown on the right page.
Not only poses of one person but also many poses that would be difficult to capture on your own, such as a dialogue between two people, are introduced. It will also be helpful when drawing action scenes.

Recommended products

Real Action Poses Collection 01, High School Girls Action Edition

GENKOSHA/ ￥2,300 (tax-excluded)

B5 / 192 p/ e-book also available

A collection of poses by a full-fledged action director, a karate master girl, an action actor, and a macho.
The same action is performed in uniform and swimming suits, so you not only get to see the wrinkles in the clothes and the fluttering of the skirts, but also the muscles and the whole body!

Real Action Poses Collection 02, Buddy Action Edition

GENKOSHA/ ￥2,300 (tax-excluded)

B5 / 224 p / e-book also available

This is the second collection of poses above. It features four top action actors from numerous Buddy films, acting in suits, sweats, and swimming suits. There are various fight situations and knife and gun weapon action. There's plenty of variation!

Chapter 6

Day 2 Second half - Drawing the figure from different angles

The second half is an exercise using **movable figures**.

Choose your favorite pose from the poses you drew in the first half and let the figure strike that poses.
The poses are then drawn from **different angles**.

On the right page, I have included a picture of my actual practice drawing. As in the first half, it is a good idea to draw wireframes here as well.
In this way, you can draw with an even greater three-dimensional awareness.

"I an drawing better images than from when I was working on the first half of this practice...I feel like this is going to deepen my understanding even more"
If you feel that way, this practice is a great success.

Reproduce your chosen pose with figures.

cool body movements and proportions into the mind, whereas the second half is **about taking it more three-dimensionally and recognizing it in three dimensions.**
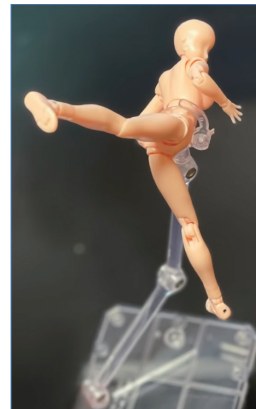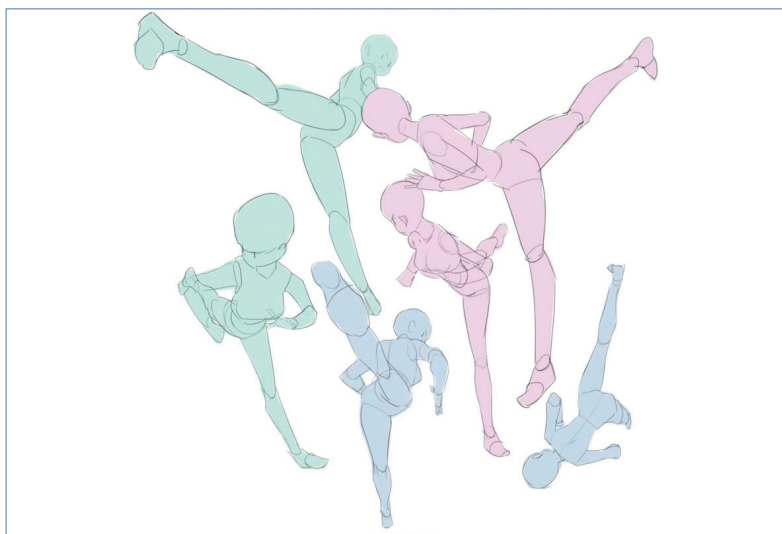
Observe and draw the figure from different angles.

I think you will understand three-dimensionally why you feel that pose is good, and you will be able to organize in your own mind exactly how you can express that coolness.

This practice will also be useful when putting it into your own work.

By the way, when looking at a collection of poses, or when looking at a figure, **do not "trace" the picture** while drawing through it.

It is important to observe anyway, so if you do tracing that does not require observational skills, it is a completely meaningless task.

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■Key points for the second half of day 2

The key to this practice is that it does not have to be drawn so precisely.

What you should be aware of is 'good three-dimensionality', so you don't need to worry about other facial expressions, hair, fine ridges and shading of muscles, etc.

The important thing is to be aware of the overall silhouette, the proportions of the human body, and the three-dimensional effect by adding drawn wireframes. Concentrate on those.

On the right page you will find my recommended figures.
There are many more on the market, so consider them according to your own preferences.
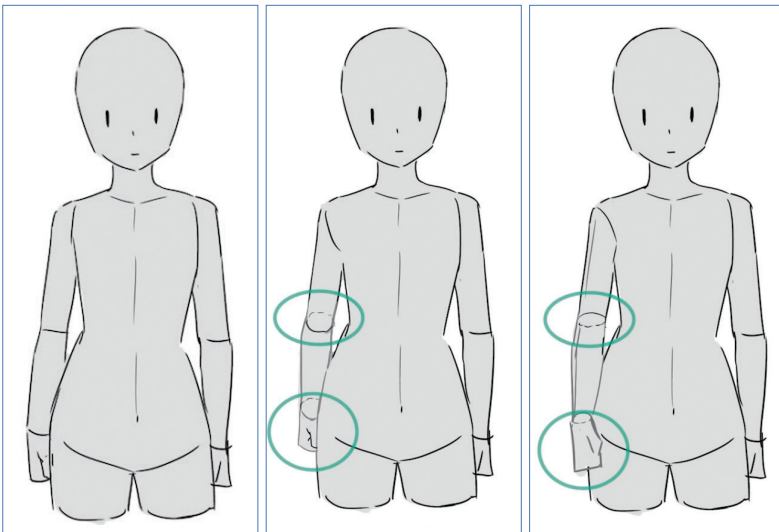
You can add depth to the front and back by tilting the arm ellipses slightly.

Recommended products

S.H.Figuarts
Body Kun Body Chan
-Wire frame- (Gray Color Ver.)
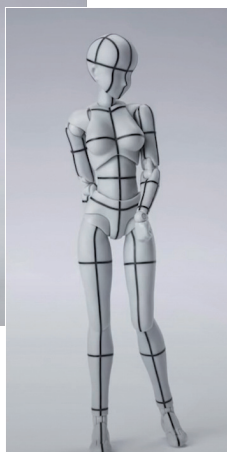
BANDAI SPIRITS
¥4,500 (tax-excluded)

■ Product specification
Height: approx. 150 mm
Material: PVC, ABS.

■ Set Contents
・ Main body
・ Four interchangeable wrists, left and right.
・ Mini book

The wire frame makes it easy to visualize the silhouette and 3D effect, making it ideal for practice.
A mini-book with tips on how to touch and draw the figures is also included and is recommended for those who are not used to practicing with figures.

There are figures with many moving parts, as well as figures with body shapes and life sizes supervised by famous cartoonists and creators.
In addition, you can choose from a range of different purposes and styles.

There is also a version with a full range of accessories such as swords and mugs.

Body-kun/Body-chan DX SET2
(Solid black color)

© BANDAI SPIRITS

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Day 3   **Let's revise the Day 1 picture**

The third day's exercise is to **re-draw the picture from Day 1**.

Place the illustration you drew on Day 1 beside you and draw it again in the same pose.

Look at the Day 1 picture again, **fully mobilizing** all the good images and the three-dimensional sense you have developed with the figures from the practice on Day 2.

You'll think, "I'm not at all aware of how her body leans, how her arm leans, and how to draw with good proportions... It looks kind of bad."
This may seem like negative feedback, but the flip side is that you are now equipped to solve all of those problems.
'It would look better if I drew it like this!'
You will have come up with a concrete solution to the problem.

Now, you are no longer the same person you were on Day 1.
Imagine teaching the sensations you developed on Day 2 to yourself on Day 1, and then redraw that illustration in a sensational, more attractive way.

On the right is a picture of the practice I drew at the time.
Just by being aware of three-dimensionality, tilt and proportion, the information contained in the picture will increase dramatically and it will look very good.

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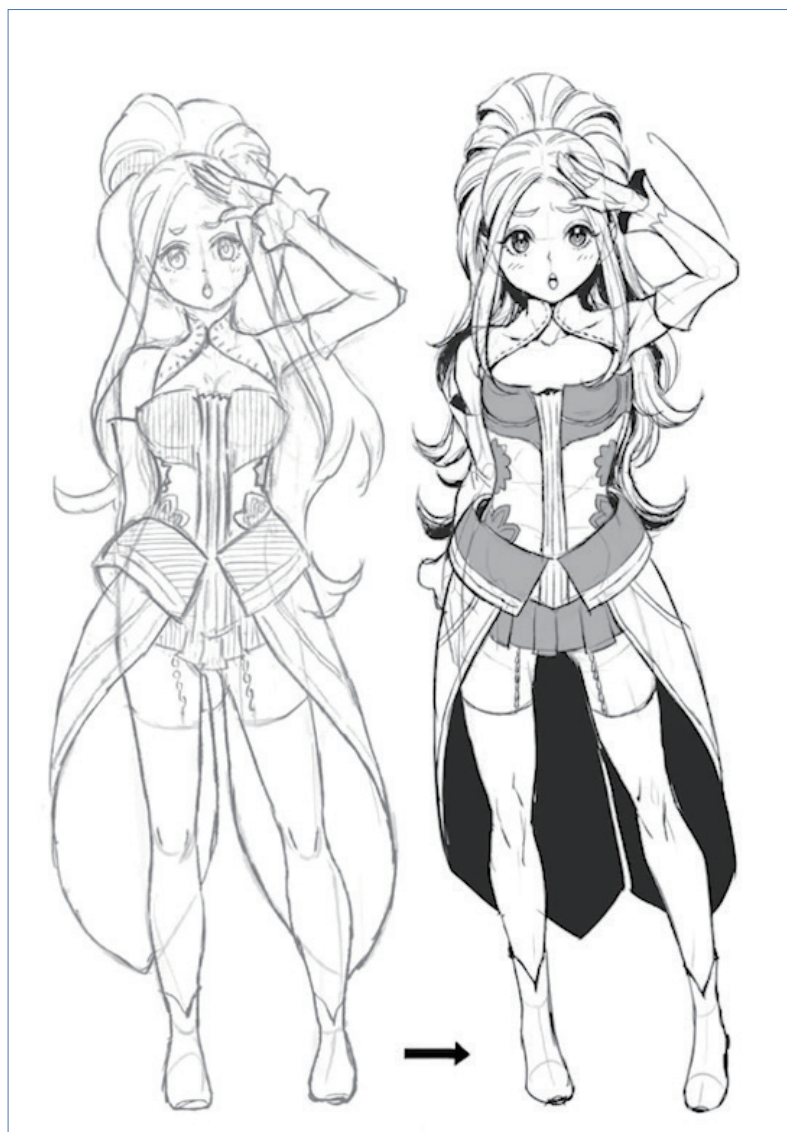
Basically, even if it's a frontal picture, it's not really a frontal picture, it's better to swing the camera either up or down to create a three-dimensional effect and not a flimsy pattern.

Avoid too long a neck.

Check the three-dimensionality of the hair.

Awareness of body bending
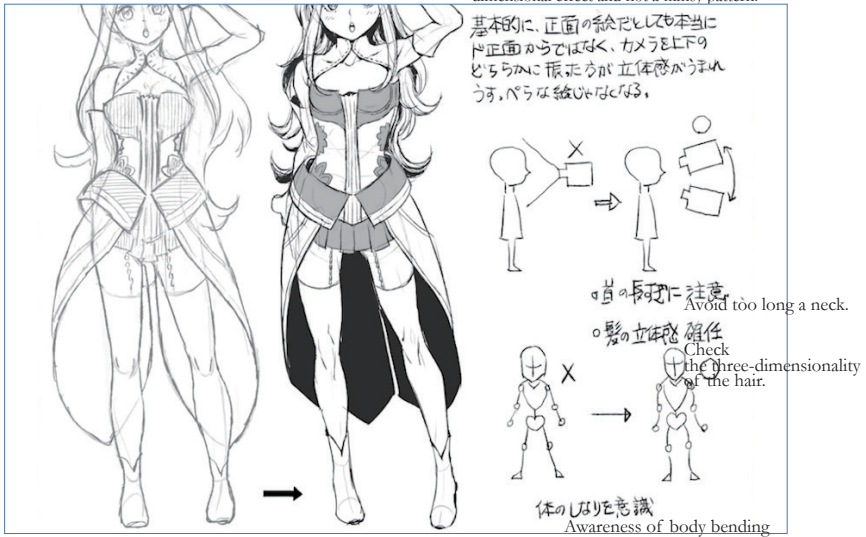
If possible, the practice will be even more effective if you compare the Day 1 and Day 3 drawings side by side, but also **make specific notes on how you changed your awareness of what you were drawing**.

For example, my notes in the diagram above show specific things I was aware of, such as "You can emphasize the three-dimensional effect by drawing the camera slightly overhead, rather than from the front".

By doing so, you will gain more and more knowledge that you can utilize next time, which will certainly help you to improve.

This 3-day Improvement Method has three advantages.

■Advantage (1) It can be done in less time

Even an hour a day is sufficient.

This is an improvement method that can be practiced by people who are short on time or who are tired after work but only have an hour to spare at the end of the day.

Of course, more practice will help, and the whole process can be done in one day.

I think you'll still feel the effects.

But, the key to this method of improvement is that **it is done slowly over 3 days, not all at once**.

What this means is that it takes advantage of the nature of how **'the brain organizes information while sleeping'**.

Since the 1980s, research on the relationship between memory and sleep has been conducted in many countries around the world, in which it has been published that a large amount of information that comes into the head is first stored in temporary storage, but that memory is quickly lost as short-term memory.

In order to keep them in memory for a long time, short-term memories need to be transferred to the long-term memory area, and **sleep is important** for this.

By getting enough sleep and recalling the information taken in again across the day, the brain decides that this is important information and should be stored for the long term, and the information gained is established as long-term memory. This means that you can make your practice even more effective.

It is recommended to leave the practice overnight, especially on Days 2 and 3, instead of continuing.

This is because the memory of the second day's practice and the information accumulated is organized in the mind by sleep and becomes established on the third day.

It may be better to take your time with this exercise than to do it all at once.

■Advantage(2) Resourceful

Some might think, "I'm aiming for a flat picture, so it doesn't matter."

But that way of thinking is a waste of opportunity.

This is because, with that approach, only one picture can be produced from the same pose.

Being able to draw in three dimensions is a reassuring weapon, even if your drawing style is flat.

With the ability to draw from different angles, it is possible to create an infinite number of images from the same pose.

By drawing attractive poses from all angles, the range of expression will expand dramatically.

Besides, this practice can be applied to a variety of patterns.

In the 3-Month Improvement Method, I told you to focus on one role model, but this improvement method does not require you to look for a role model.

You can incorporate it into your current picture. In this sense, it is a method of improvement that you can easily try.

■ Advantage (3) You can overstep your limits

See the diagram below.
The upper line is the level of knowledge, i.e. the image of your own ability to 'I should be able to draw this well'.
And the bottom line is the skill level. 'It shows your actual ability to draw, and you were only able to draw this well.'
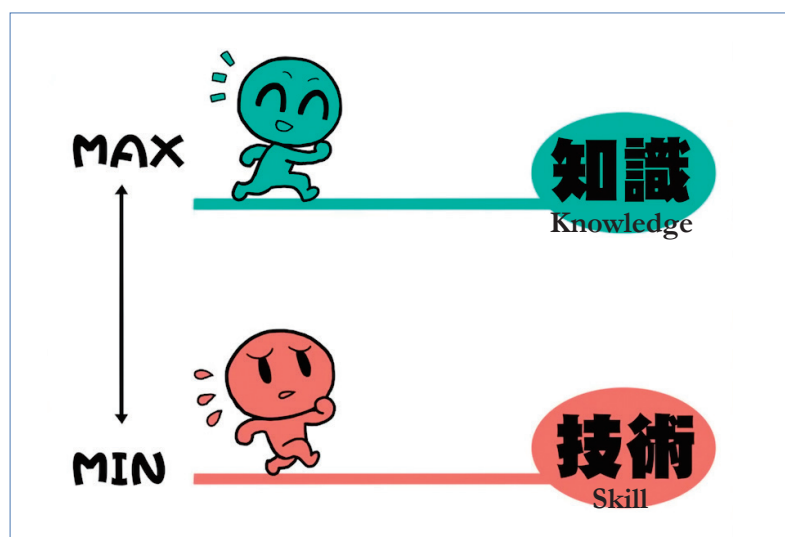
No matter how much you improve your technique if you do not gain knowledge and confidence that 'I should be able to draw this well' - in other words, if your line of knowledge is not raised, your expression and persuasiveness will be lacking and you will not be able to fully demonstrate your polished skills.

The 3-Day Improvement Method will take that line of knowledge and raise it above its current limits in the shortest possible time.

As I told you, it only takes an hour a day and is easy to work on, but its benefits are not trivial.

The effects of each one may be subtle, but they accumulate steadily, and before you know it you'll be thinking
"Huh? Why is it so three-dimensional?"
"When did I get so much better at drawing?"
and you will have reached new heights without even knowing it. This is a method that allows you to improve without strain.

IYou might not feel any growth, or might give up by thinking that you don't have any talent.

One of the reasons for this belief is that the participant in this method will not feel that they are getting better.

The benefits of this method of improvement are sure to build up. And if you repeat it several times, it will lead to even greater results and you will feel your growth.

The 3-Day Improvement Method was introduced as a method that can be tried when time is short, but of course, the longer you practice, the more effective it becomes.

It can also be used in conjunction with the 3-Month Improvement Method or the 1-Day Improvement Method to double its effectiveness. Please give it a try.

■1-Day Improvement Method

There are ways to improve your painting in a day, not three months. It is...

'To draw for 13 hours in a day'.

"Is it just a theory 'to use your determination'?" You may have thought that, but there is a good reason for this.

This is the ideal method for those who have an ideal image in their head, but for some reason can't draw it.

With this method of improvement, you will be able to dispel the unpleasant state of not being able to draw the ideal image in your mind for some reason, and experience a pleasant state where all the lines you draw will be lines that you like.

■ Steps in the 1-Day Improvement Method

The only way to do it is to keep drawing for 13 hours, but with one caveat.

That is, **'you don't draw one picture for 13 hours'.**
The key to this method of improvement is **to mass-produce rough sketches**. Don't finish the drawing, but draw a large number of it.

The level of rough sketching is fine for each person and can be varied over the course of 13 hours.

You can draw a rough pose, or you can try to draw a line drawing, or paint it in grey, or lightly color it. It is OK to make changes according to your mood and tone at any given time.

The first few hours will be uncomfortable. It will feel frustrating especially for those who are the type of person to increase the degree of perfection in the finishing stages of a drawing, because you'll feel that "the fun part is just started!"

Also, up to about four or five hours, you will be filled with a feeling of helplessness and many will stop practicing here, saying "Why can't I draw like this...".

Getting beyond the first four to five hours is the biggest challenge of this method. Endure it at all costs and keep drawing.
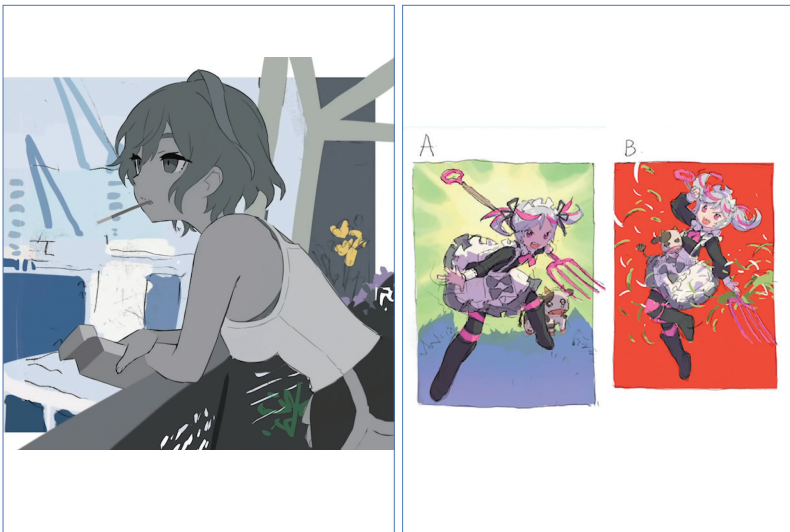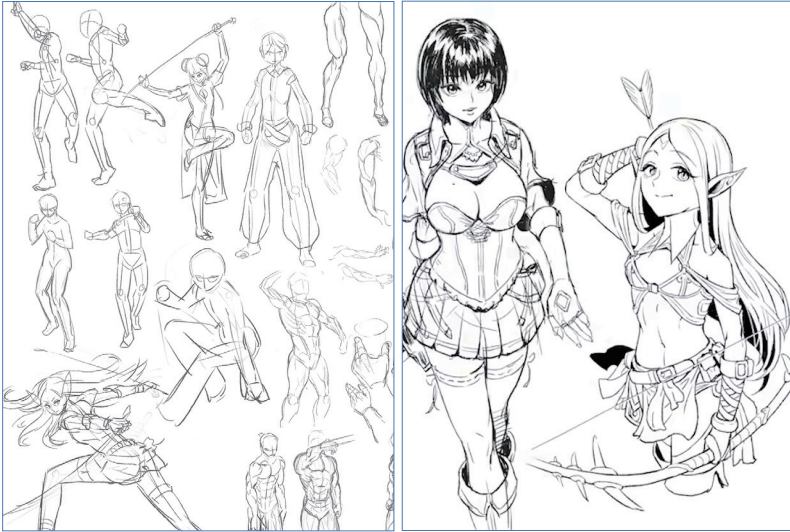
Examples of rough sketches drawn using the 1-Day Improvement Method.

■ Keep drawing and change will happen

Of course, you will take breaks while practicing.
You should also eat and go to the toilet properly. It is not something you should refrain you from taking any rest.

The important thing is **to keep drawing rough sketches** anyway. Endure the initial nausea phase, and after six hours, the nausea will gradually start to wear off.

You will be freed from the feeling of helplessness that things are not going the way you want them to, and you will be able to draw a rough sketch that says, "If I work hard and finish it, it might look good." But again, do not start finishing that drawing.
You continue to draw more, and after 10 hours, strange things start to happen.

The initial state of not liking whatever you draw completely disappears and you enter a state where you can shape your ideas more and more.

At this stage, you will get the feeling that you are getting better at it.
You will feel the urge to finish the picture... but be patient.
'I want to finish... but I have to be patient...'
It is a different kind of patience from the one you just had.

Then, after 13 hours, **the invincibility state is triggered**.

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The time from here is just amazing.

I can seriously think that I am a genius.

"How could this be fun?" "Maybe I've awakened!" and enter a state where drawing is a pleasure.

But you've been drawing for more than 13 hours already, and the rough sketch stage is the most tiring work, so to speak, where you have to 'turn 0 into 1'.

Therefore, by the time you enter a state of invincibility, you have already reached your physical limits.

'It feels so good to draw!'

This bonus time is usually limited to one or two hours, as the body is forced to keep moving only by endorphins.

After that, drowsiness comes on rapidly.

Then go to bed.

It is poisonous to your body to continue drawing any longer.

■ Disadvantages of the 1-Day Improvement Method

The disadvantage of this method of improvement is that the previous day's invincibility is **reset when you go to bed.**

Unfortunately, you will soon be back to your original state.

'After all that physical and mental effort, I'm just going to go back to the way I was?' You may have been disappointed, but it is not a complete waste of time, and there are definite benefits.

I myself actually feel that by weaving this 1-Day Improvement Method into my practice, I have been able to increase the effectiveness of my progress.

There are three main benefits of the 1-Day Improvement Method.

■ Advantage (1) Real performance can be achieved

Have you experienced your full power?

You may have thought, "No, no, of course, there must be," but is that true?

'Do you have an ideal image in your head, but you can't draw the lines you want, no matter how many times you draw them?

Why does it happen?
It is because you are not giving your best.

This is shown illustrated on the following pages.
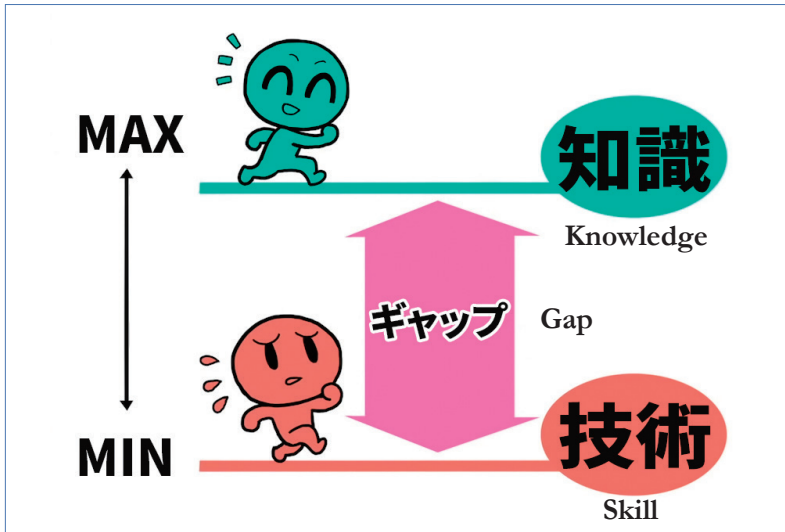
■Knowledge and skills gap

This diagram was also shown in the 3-Day Improvement Method.

The upper line is the level of knowledge, i.e. the image of yourself that says 'I should be able to draw this well'.

It represents your own maximum ability in your opinion.

And the bottom line is the skill level, i.e.

'This represents my actual ability to actually draw, and I could only draw this well.'

The problem here is that **'there is a gap between self-image and actual skill level'**.

'How good are you at what you do?' Your ideal picture comes to mind when you are asked.

That image is the line of knowledge level.

However, when you actually draw, you are only able to demonstrate your ability at a lower technical level.

The discrepancy between the image of 'I should be able to do this much' and 'I'm actually only able to do this much' is what makes it uncomfortable.

Conversely, when the lines of knowledge and the lines of skills overlap exactly, **this is the state in which you are at your maximum ability.** It is a very pleasant state.

■To reach the MAX line

So why can't we always reach the MAX line?

This is because **they are not warming up yet**.

Drawing is, in a way, like a sport as long as it uses the body.
Preparation (warming up) is necessary to draw completely according to one's image, i.e. to move your body according to the sport.

Even in sports, you need to prepare for the real thing. You can only run seriously after training and warming up.

It is easy to imagine that if a person who does not train regularly suddenly starts running with just motivation and perception, they will not be able to achieve ideal form and their body will not be able to keep up with their perception.

Drawing is basically the same. You cannot reach your maximum potential without preparation.

However, in sports, the body has to be built up slowly because the rapid strain can break down the body, but in drawing the strain on the body is relatively low, so to some extent that stage can be ignored.

In the drawing, the time it takes to build up the body and reach the MAX is roughly 13 hours.

The method of drawing for 13 hours to draw out one's dormant ability and **make the line of technique catch up with the line of knowledge is the 1-Day Improvement Method**, which is essentially a 'preparation for giving one's best' that has to be continued steadily.

This method will bring out your true potential.

However, you should not hurt your hands, so it is recommended that you wear gloves or otherwise reduce the strain on your hands while drawing.

一致！
Match!

MAX

知識技術
Knowledge Skill
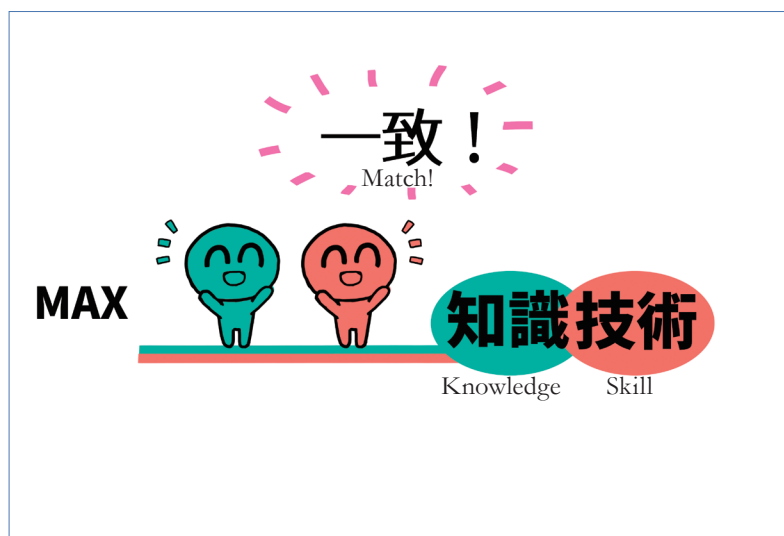
As mentioned in the disadvantages, the line of knowledge can only be reached in an instant; one practice will only have a very illusory effect.

However, by experiencing this method of improvement over and over again and repeatedly reaching the MAX, the gap between the lines will gradually close and you will be able to raise the line of skill to the line of knowledge in a short time.

And when this happens, the desire for further knowledge and awareness is generated and the knowledge line is raised at the same time.

This is a very significant advantage.

■ Advantage (2) You can stock up on a lot of ideas

I think that's a big advantage.
'You can stock up on a lot of good ideas'.

When drawing, do you have trouble coming up with an idea?
To begin with, drawing is a process of creating something out of nothing. This is really hard work.

Humans have biorhythms. Sometimes we are in good condition and sometimes, of course, we are in bad condition.
When you are in good condition, ideas come to you rapidly, but when you are in bad condition, no matter how hard you try, they don't come to you. I'm sure you've had that experience.

The 1-Day Improvement Method allows you to bring out your real strengths and also creates the best possible state of enhanced ability to shape your ideas.
'If I keep drawing like this, it will be a masterpiece!'
Many such good rough sketches are produced.
This is a 'treasure trove' for illustrators.

It is certainly not possible to keep them in a maximal state, but they remain rough sketches when they are in good condition. If you use that to finish the picture, **you can create an attractive picture in any tone of mind.**

The 'work of turning 0 into 1', which uses the most physical energy when in the maximal state, is performed, followed by the 'finishing work of expanding the 1'. You can also use such techniques.

'I can't seem to come up with an idea I like lately...'

'It's hard for me to draw the pictures I want to draw.'

Such people may want to try this method once, e.g. on holidays when you are physically fit.

It is sure to produce a large number of great rough sketches.

■ Advantage(3) You can do it if you do it + invincibility

I told you that the 'uncomfortable' increases by the amount of the gap between the "line of knowledge" and the "line of skill".

And the more time you spend not drawing because you feel sick, the further this gap opens up and the more helpless you feel.

Unfortunately, as long as you think 'I can't do it', you won't improve.

This is because 'drawing is fun' and 'it feels good to draw' is the most important driving force for improving your drawing.

What you get with the 1-day Improvement Method is the very feeling of 'it feels good to draw'.

The feeling of being able to play at your best.
The feeling that whatever you draw, you can make the best picture.
A tactile feeling that returns as much as it is drawn.

This is an essential part of improving your painting.
Some people may shy away from expressing it in this way, wondering if they can really reach such a point, but in reality, the hurdle is not that high.
This is because we are not talking about 'pushing your limits'.

■ Reaching your current limits

The point here is that **you do not have to think about going above your current line of knowledge**.

It is only your line of knowledge that you are aiming for and within your own limits.
Anyone with time can certainly reach this point.
Everyone feels 'good' when the line of skill catches up with the line of knowledge, even if only for a moment.

You were confronted with a gap, and you went from being like, 'I couldn't do this much', to
'I can do it if I try!' It takes 13 hours to reach a state of that state.

This alone is well worth doing, but there is a further step.

■ Create a state of invincibility

Beyond that feeling of 'I can do it' that you get in 13 hours, that is the 'invincible state' where every line you draw is a critical hit.

Are there people on Twitter, for example, who are drawing all the time and then on top of that they're like, "Okay, I'm going to draw a picture for a break"?

You see that and you think, "He's so talented...".

That is wrong, and that is exactly what happened.
As a result of drawing all the time, they have reached their limit and they feel great. It is in this state that they tweeted.

'I don't want to stop drawing anymore! I want to keep doing this forever!' They have entered such a state of invincibility.

I actually consciously used this third advantage, the invincibility effect, in my 3-Month Improvement Method.

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The 3-Month Improvement Method is quite a tough method, but I was able to complete the race happily because I interweaved this 1-Day Improvement Method into my practice in moderation and thought, "I can draw anything now! I think this was because I consciously created a state of invincibility.

In Chapter 4, I told you that I had been drawing for 13 hours a day as a time estimate, and this was exactly what I meant by the 1-Day Improvement Method.

And those who are in this state show tremendous strength. They enter a phase where they create more and more work and grow further.

Knowing how good this feels, I start to think about how much better it would feel if I could play higher up, and this motivates me to take the max line even higher.

God illustrators on Twitter: 'I want to get better!' Do you see people tweeting that they are?
That is exactly the state of affairs. It's pure ambition, never sarcasm towards the people around you.

How do you feel about it? You can enter a state of invincibility and be motivated to do better. Isn't that exciting?

If you decide to do this 1-Day Improvement Method
and through the painful tunnel of the first few hours,
and overcome the temptation to finish this piece of work now at
hour 8.

And when you hit the 13th hour...

You will be able to reach.
You can truly believe that you might be a genius.

■How to improve your thumbnail drawing

There are two types of practice in the drawing a practice that is directly related to progress and practice that has little to do with progress, and by repeating only those practices that are directly related to progress, you can make progress efficiently and quickly.

If you could directly link it to your progress, and you could do it in just one hour, wouldn't you be interested?

How to improve is...
'Drawing a lot of thumbnails'.

A thumbnail is a reduced image that appears before clicking on a picture, or video, such as on social networking sites, YouTube or pixiv.
This is called a 'Thumbnail' .

Usually, when you hear the word drawing, you imagine a single picture being painstakingly drawn over time to completion, but this is not the case with the 1-Hour Improvement Method.

It's a way of improving, like **'let's draw a thumbnail', rather than with the mindset of 'let's draw a picture'.**

■Step in the 1-Hour Improvement Method

The figure below is an example thumbnail.
It is small in size, about 3-4 cm in length and width.

You can ignore all the details and detailed shapes, so just concentrate on the thumbnails and make three of them in one hour.

If possible, also color in easily. It is important to color in roughly, skipping fine shading and other details.
If there is time, you can add another hour and increase the number to four or five if you can afford it.
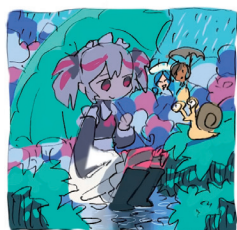
With this method of improvement, your skills will improve rapidly.

There are three reasons why.

(1) People judge a picture by first impressions
(2) Just the right amount of information
(3) You can compare

I will explain in turn.

1 People judge a picture by first impressions

There is actually a big difference between the perspective of the person who draws the picture and the perspective of the person who looks at the picture.

A painter's perspective is that he or she is confronted with the same picture for a long time - 10, 20, or 30 hours, depending on the person.

On the other hand, what about the viewpoint of the person looking at the picture - it only takes a few seconds to scroll down the phone.

Especially nowadays, when everyone has a smartphone, we can instantly see a large number of pictures on Instagram or Twitter timelines.

No matter how long the drawing has taken, from the viewpoint of the person looking at the picture, it is only a moment.

This may be cruel to the illustrator, but it is the reality.

With that in mind, take a look at the three thumbnails below.
If you were to give an instant impression, which picture did you feel jumped out at you?
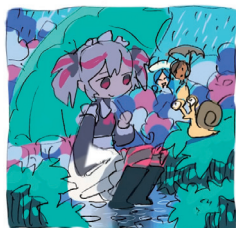
For me, picture B seemed to jump out at me the most.
I will explain the reasons for this later, but I believe that many people will choose B, as I did.

Just because B is the one that jumped out at you, does that mean that B is the best picture then, it's a different story, but we are talking about 'feeling' here.

When they are shown a quick image, they say, "Oh!" reflexively to a picture that is shown to them for a brief moment.
How can we create a strong image, a 'strong first impression'? Making a thumbnail will help you to understand this.

I would dare to choose the picture A or C, too, depending on the occasion, but without the strength of the image that jumps to the eye in an instant, it is hard to get people to take notice in the first place.

Given this, the strength of proposal B's quick and easy-to-see image cannot be ignored.
These strong first impressions are important.

When you draw a thumbnail, it is easier to judge for yourself what kind of picture attracts the eye strongly.

And through repeated thumbnail making, you will gradually develop a sense of this.

In other words, you can say that **you will learn 'how to draw pictures that attract people instantly'.**

2 | Just the right amount of information

There are mistakes that illustrators tend to make.

"I can't make a very good picture this time... OK, let's increase the amount of drawing! If I drew it all up in great detail, I'm sure people would be surprised...!"

This is the mistake of **'overloading them with information'**.

'What's wrong with a finely drawn picture?' Some may think that.

This is by no means a bad thing, but there is a certain amount of information that pictures tend to attract people to.

Whether you look at the picture closely or scroll down and look no further is determined by first impressions.

Ignoring the strength of first impressions and only increasing the amount of information can be a totally pointless task.

A picture with a high density for a single screen is often a burden for the viewer.

For example, would you want to eat a very large portion of food in a restaurant for the first time?

'What if I don't like the taste of this food? I'll taste a small portion first, and if it's good, I'll order a large portion next time!'

I think more people think that way.

Just like the food you eat for the first time, there are sizes and quantities of pictures that are easy to see, even if you are seeing them for the first time.

Let's look at the three thumbnails again from this perspective.

It can be judged that A might be a bit much in terms of 'amount of information acceptable to a newcomer'; B or C might be clearer and easier to read... you can imagine that.

If you start a picture at a large size from the beginning, you may be tempted to add information along the way.

'Let's add some character here!' 'Let's draw some animals here!' It becomes fun to be creative, and before you know it, you are overloaded with information.
The more passionate people are about drawing, the more they tend to cram this and that into their measures.
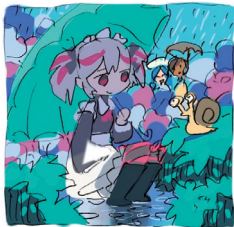
If you try to draw it at thumbnail size, you can't draw that much in the first place. **It is possible to design a screen with just the right amount of information.**

This method of improvement is also a way of preventing such super-sized meal from becoming big, in the wrong sense of the word.

This is a highly recommended improvement method for people who tend to overload themselves with information.

3 | You can compare

This is the reason why the most progress is made in drawing.

No matter how good an artist may be, it is rare for someone to be able to draw an attractive picture in one shot, even if he or she is known as a god illustrator.
These people, too, have repeatedly taken up the challenge and created attractive pictures.

Some may have felt disappointed, thinking, "Even a god illustrator is like that, so I may never be able to do it..." but this is not the case.

This can also be solved by drawing a thumbnail.

Why? Because it allows comparisons to be made.

You can draw many thumbnails and compare them side by side to choose the best of them.

You can create the best that comes out of you now, and analyzing why you are strongly attracted to this pattern will help you to raise your drawing skills.

For example, the three thumbnails in this issue were drawn as color roughs for the illustrations below.

The concept that was set up for this illustration was **'Tanaka-chan, cheerful in the rain'.**

Based on the concepts that we have established, we can compare and contrast this thumbnail...

A was drawn very attractively.

I particularly like the gentle expression on her face, but it deviates from the first concept of 'Cheerful in the rain'.

The coloring also swings towards colder tones, which makes the atmosphere seem somber.

There are two people at the back, and perhaps a little too much information for the size of the picture.

B is quite good.

The pose of Tanaka-chan jumping up and down gives an energetic feeling, and the use of hydrangeas in the colors gives a colorful and energetic image with a hint of the rainy season.
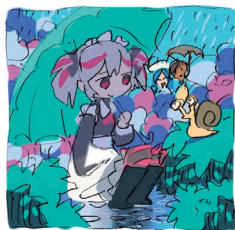
A　　　　　B　　　　　C

C, Tanaka-chan's pose and colors give a very energetic impression, but the composition is a little too straight and the figure is too small for the picture.

This gives a strong impression of the landscape as a whole. It also deviates a little from the concept of 'Cheerful Tanaka-chan'.

So I decided that B was the best fit for the concept and seemed to make the best first impression, and I adopted it as a final copy .

Instead of going ahead with just one picture in this way, you can make several thumbnails and compare and contrast them to see

Why this idea seems better.

Why is this proposal inferior to others?

The reasons will become apparent.

The know-how accumulates within you, and the next time you draw, you can develop an eye for finding the 'best idea for the purpose', for example, 'Last time I packed in too much information, so this time I'll pay attention to that and come up with a pattern'.

This can also be said to provide three patterns of successes and failures that can be accumulated, compared to those who only consider one pattern for each picture.

It is possible to grow three times faster than someone who spends another 20 hours on a piece of work, simply by thinking, "I spent 20 hours on one piece of work, but when I finished it, I found that there was too much information... so I'll be careful next time".

As we told you during the process, the thumbnail can be converted directly into a color rough of the work.

A video showing the specific steps of how to draw that color rough is shown below.
If you want to make a good color rough and stock up on ideas, check this out as well.

Recommended video

【Color rough is important】 How to draw without mistakes or rejections

This video explains how to make a color rough draft so that I can film the actual process of making a color rough draft and then proceed to a clean draft quickly, easily, and without mistakes. I also distribute Photoshop actions for line drawing extraction that are useful for color roughs.

■ Practice on the hand

I have told you about numerous ways to improve your drawing, but there are actually 'ways to improve without drawing'.
And this is a very effective method.

'You should have told me earlier!' You might think, but to avoid any misunderstanding, I told you in additional prescription (3) that 'drawing is like sport'.

After all, **if you don't draw with your hands, you will never get good at it.**

If you do not draw at all daily and only do the methods I am about to introduce, you will not get better at drawing.

The 'How to get better without drawing' is only a method of improvement that is more effective if practiced with hands-on practice.

You may be disappointed, but the truth is that **the way to draw and get better at it is hard to differentiate yourself from others**.

A day is 24 hours.

No matter how hard you try, you are limited to 24 hours a day to draw.

If you deduct time for sleep and other things to do, that time would be much less.

However, this method of non-drawing improvement can dramatically increase the effectiveness of your drawing practice in that limited time.

In other words, **even if you practice the same amount of time as others, or even less, you can still be vastly superior to those around you**. It is such a foul way to grow.

■Where does the charm of the picture come from?

Where do you think the charm of your illustrations comes from?

Imagine, for example, a cheering squad.

When you want to send a shout out to someone, you use a megaphone or your hands to target them if you want their voice to reach someone at a distance.

But if you want your voice to reach more people, the only way to do that is to increase the volume of your voice. You need to increase your lung capacity, throat, and inner body power to build up your body to produce a louder voice.

If your inner power is trained, you don't have to raise your voice so desperately to be loud. You should be able to keep your voice loud for a long time without having to strain.

I believe that the 'fundamental power' inside the body that is necessary to give voice to a large number of people is, to put it in illustration, **'discovery'.**

'Ah! This subject is interesting!'' This is a beautiful color combination', 'This is a great composition!'

To increase such 'discoveries'. **The more discoveries you make, the more power you have in your expression.**

It is passionate, funnier, bigger and more powerful, and it can deliver expression to the people who see the pictures and never run out of material.

But on the other hand, without discovery, it is always the same thing over and over again. The power to communicate is also weak, and one day you will run out of material, and finally, your expression will taper off.

For creators, this 'discovery' is their greatest weapon and power.

So how do you develop the power of discovery?

It is important to have three 'not'.

(1) Do not search for feedback

(2) Do not end up as someone else's problem.

(3) Do not hide the information

I will tell you in turn.

1 | Do not search for feedback

It is not hard to imagine that if you live without feeling anything, your senses will become dull, and your ability to discover something will be severely diminished.

However, we tend to unconsciously engage in acts that dull our own sensory and discovery abilities.

It is to look online for feedback.

After watching a film or reading a book, do you ever check out online reviews because you are curious about how you felt right before you recognize for yourself how you felt?

■ Value your feedback

In fact, this was the case with me in the past.

I frequently have different impressions from others, and I often get strange looks when I tell them what I think, but for a while I missed that reaction.

'I wouldn't like it if I was the only one feeling weird.'

'How am I right to feel?'

and it became a habit to look up feedback on the internet.

One day, when I continued to do this, I realized that my impressions had somehow completely disappeared. And from then on, strangely enough, no ideas came out to me.

I'd like to draw something, but I'm not sure I can.

'What's the right thing to draw?' I don't want to make a mistake...' I got scared and my pen stopped working altogether.

This was a bad idea, and in a panic, the search for reviews was banned.

It could have been worse, and I was able to deal with it because I sort of thought to myself, "It's not good to look at reviews of everything first...", but if I hadn't known what was causing it, I think my career as an illustrator itself would have been in jeopardy.

Not searching for feedback made me uneasy for a while, but I tried to have my feedback anyway, even if it was wrong.

'Fun', 'Sad', 'Cute', 'Impressive', 'Upset', 'Poor'.

I decided to accept all the positive and negative feedback exactly as it was.

Then, naturally, the feeling of "I wanted to draw!" gradually returned.

At that time, I realized that having my impressions was such an important part of the drawing.

How did you feel at that moment?

The only way to discover is to listen to your voice honestly.

Finding out what others thought is not a waste of time, and it is necessary to reach many people with expressions, but it is not discovery but knowledge without real feeling.

Before such knowledge and techniques, the most important thing in expressing yourself is to first listen to how you feel and to your impressions.

Listen to yourself honestly, even if you are wrong. That is the first step towards discovery.

2 | Not ending up as someone else's problem

Do not end up thinking of it as someone else's problem, but see it as your own.

This is probably the most difficult of the three not's.
However, many people are unable to do this and therefore are not able to improve themselves immeasurably.

■ Perspectives of people who are active in the field

When you see an amazing piece of work or hear from someone who has succeeded, you are moved, but you also feel
'He's the one who could have done it... I can't do it.'
Do you ever feel that way?

There are situations where it can be seen as somewhat of virtue, if only as modesty, but the moment you think that your growth will come to a halt.

When I see some outstanding work by leading creators, people who continue to be at the forefront of their field,
'This is an expression that was only possible because of that person. I have nothing to do with it". I don't think this way.

"That's great!" I admit like that. And I am always keenly aiming at any situation, wondering "What would I to do if I were...?".

There is one event that has left a strong impression on my memory.

That was in 2014 when I spoke to Itagaki-sensei, author of Grappler Baki.

At the time, Itagaki-sensei was finally ready to relaunch the Baki series and start a new series after a year long break.
To the surprise of fans, the serialization of Baki-do, which revives 'Musashi Miyamoto' using cloning technology and pits him against modern-day Baki and his friends, has begun.

One day, over the phone, I was suddenly asked.

Mr. Itagaki

  "Saito-chan, Do you know what Halo 4 is?"
Saito

  "Eh...?You mean that foreign game...?"
Mr. Itagaki

 "Yeah, yeah, yeah... that Halo background art. It's amazing. I'd love to incorporate it into Baki!"
Saito

   "......!!?"
Mr. Itagaki

  "So, I' m going to revive Musashi Miyamoto, aren't I? Can you make the underground facility there like Halo? I'll send you the setting references now."

I was immensely impressed by so much.

Halo is indeed a very well-known overseas title, but in Japan it had not yet become a big topic of conversation, and even more so when Itagaki-sensei, who was almost 60 years old at the time, was impressed by Halo's game graphics and decided to use it.

 "I wonder if I could use it in my manga...
  Yes!!! There it is!"

And that is exactly what he did to himself.

I was even a little taken aback by how stoic he is.

He wonders how information that is seemingly completely different from his field and completely unrelated to him, and how he would be able to use it. The ability to use one's imagination and see it as one's own business.

It was an overwhelming experience.

Since this shock, every time I am moved by something or come into contact with valuable information
"What would I do?"
I became aware of this.

3 | Do not hide information

This is outstandingly effective for increasing the amount of discovery or for consolidating the information discovered and absorbed.

You do not hide information, which means you tell others everything.

All the information you have acquired, all the work you have been impressed by, you can share with others.

'If I teach people, won't they ever be able to differentiate themselves from everyone else?' You may have thought.

Normally, you might think that valuable information is more valuable if you keep it to yourself and keep it hidden, but the opposite is true.

Instead, it's the valuable information that keeps on coming!

■The way you learn makes a difference

The reason why we transmit information is that **the amount of information we discover and absorb is overwhelmingly greater if we take it into ourselves on the premise that it will be passed on.**

The diagram below is what I try to visualize when I learn something.
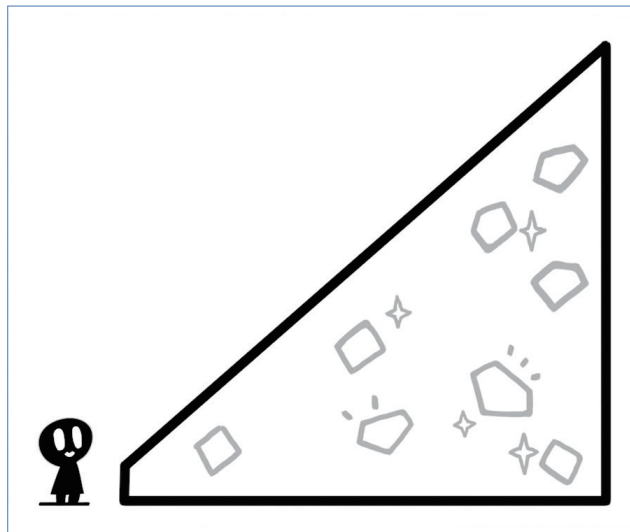
The cave is filled with gems, and the deeper you go, the more valuable the gems are lying around.

But it is not as if everyone can proceed to the deepest part of the cave and get all the gems.

This is because the amount of information you get depends on how active and engaged you are in things.

If you only approach things in a passive attitude, you will only get a few little gems near the entrance to this cave.

Conversely, if you approach things with an active, self-motivated attitude, you can go deeper into the cave and get more gems for your money.

So how can we be proactive?
This means "you don't hide information, you give it all away".

The cave can be divided into three levels, as shown in the diagram below.
The hierarchy of [know], [act] and [teach].
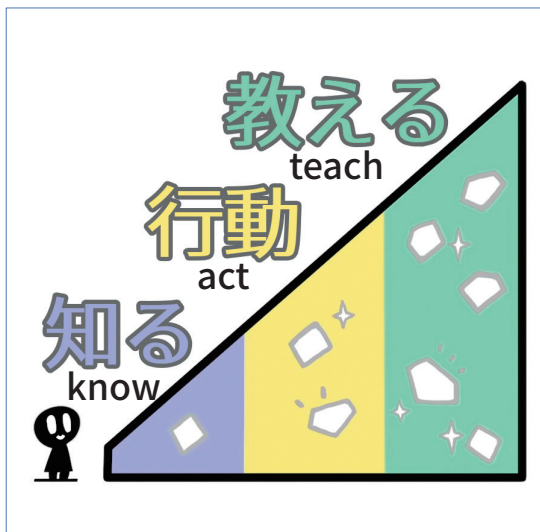
It is not hard to imagine that a passive attitude of just [knowing], such as just watching or listening to information, is difficult to acquire.

Many of you have discussed and practiced and [acted] to remember.

So what happens at the higher levels, a research project at the University of Washington looked at whether there are differences in retention rates depending on attitudes to learning. *

An experiment was conducted in which certain sentences were studied in two groups.

Group A was told that they would be tested later and made to learn. This is a group where [action], the test, is a prerequisite.

Group B was told that they would be asked to explain the content to the other participants later so that they could learn to [teach].

They were given 10 minutes and were not allowed to draw lines or take notes on the text.

As a result, Group B outperformed Group A many measurements. The conclusion was that, despite the short time limit, the group that learned to teach remembered more important content and vocabulary and recalled what they had learned more efficiently.

※ Nestojko, John & Bui, Dung & Kornell, Nate & Bjotk, Elizabeth. (2014). Expecting to teach enhances learning and organization of knowledge in free recall of text passages. Memory & cognition. 42. 10.3758/s13421-014-0416-z.

To use the gemstone analogy from earlier, this means that they have more gems in the cave and are more efficient.

The attitude to learning makes a difference to the amount and value of gems you can take in.

When learning something, the most efficient way to learn is to be more actively involved in the information, in other words, to **'teach someone else'**, which is the best way to benefit yourself.

Try it out and see if you like the information in my videos or this book. If you find one, watch it again, thinking about "telling someone about it".

This may lead you to think that "I didn't realize you(Saito-sensei) were talking about this!" just like that, you will be able to notice information that you couldn't get from a passive view of [knowing]."

■ Improve with three 'NOTS'

Do not immediately search for someone else's impressions, but have your impressions.

And then, instead of thinking of yourself as someone else, ask yourself, "Well, what if it were me?" and draw it back to yourself and think about it.

To try to pass on the value and information created in this way to someone else, instead of keeping it to yourself.

To begin with,
you should gain exposure to works and information based on such assumptions.

By doing this, the amount of knowledge and skills you accumulate will be overwhelmingly different.

We are all given the same amount of time, but to be more efficient within that time and to become even better at drawing than others, I urge you to be aware of these three 'NOTS'.

Recommended video

【danger】A person who ~~ become poor illustrators.

Based on my own experiences during a period of slow growth, I explain three behaviors that get in the way of picture growth that I tend to do and how to avoid them. If you haven't felt much growth recently and want to accelerate your growth, this is the place for you.

To you who have picked up this book.

Finally, I would like to commend you for your commitment to this method of improvement.

Ordinary people don't want to 'lose'.
You made the courageous decision that you were willing to lose to improve your drawing.

For example, if you played an RPG game, who would want to lose a boss fight?

Most people probably leveled up sufficiently to 'not want to lose' have protection, and have enough recovery items.
Such a 'fight to lose' would be the way to go.

But to envision a future in which you can outshine the best of the best...
That kind of slow fight would be very, very, very difficult.
It will be difficult to realize your ideas in a short time.

And you understand that sensibly.
That is why you dared to decide that 'now you lose'.

And from that experience of losing, you must have decided to absorb all the elements you need to win.

I congratulate you for taking such a brave decision.
It is a very tough decision, but I am sure you have chosen the right path.

You may have suffered. It may well have been heartbreaking.
However, after you have completed this improvement method, there should be no trace of such sadness in your eyes.

Because you have achieved this method of improvement, and it is clenched in your hands.

The gems of your labor, which you could never have obtained by ordinary ways.
The breathtaking descriptive power that only you could have obtained.
 'The power to give shape to our thoughts'.
That power, you've got it in your hands.

225
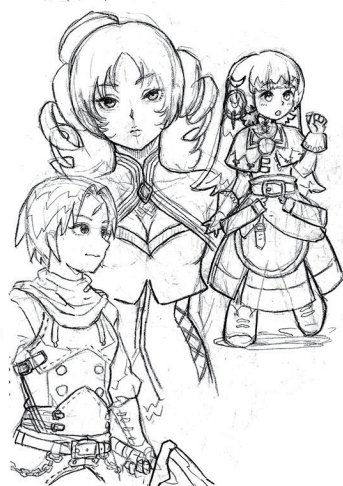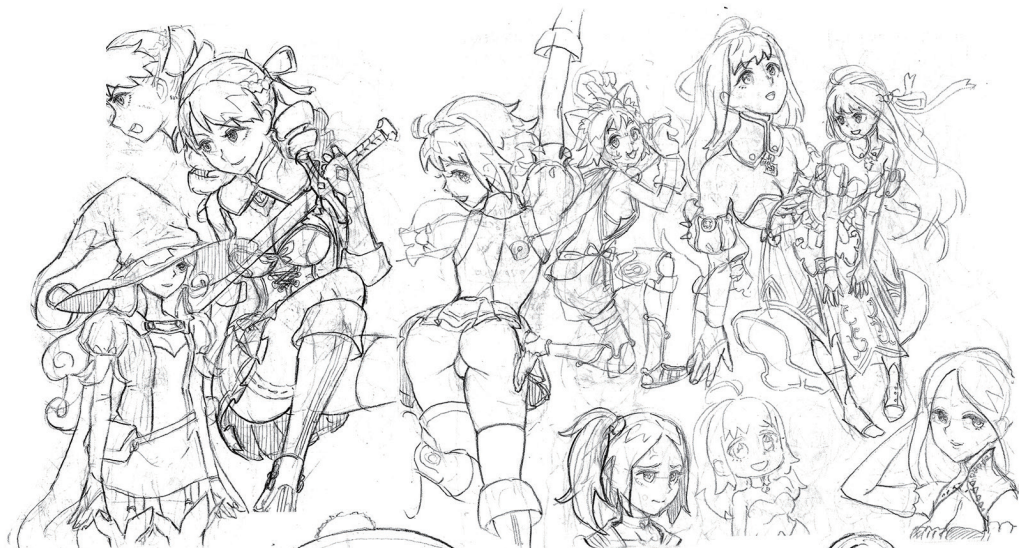
Knees not visible from behind.

Only give a sense of structure at the joints, as too much focus on muscle flow can be weird.

あまり筋肉のながれを意識しすぎると気持ちわるくなるので、関節部分の所だけ構造感を出すだけでいいかも。

No skip

はしょらない

skip

はしょる

内側に少しだけひねりが加わる

Slight inward twist.

立体感をカクカクした箱のつみかさねのような意識でとらえ線をかいていくと気持ちよい

It is pleasant to draw a line with the awareness that the three-dimensionality is like a stack of square boxes.

227
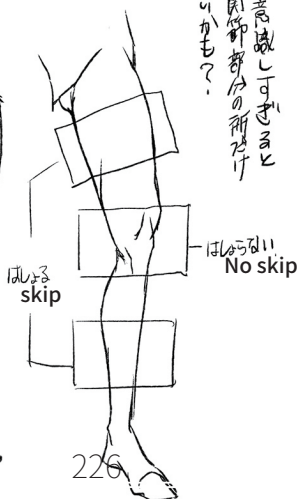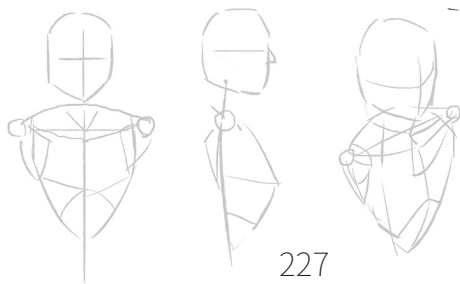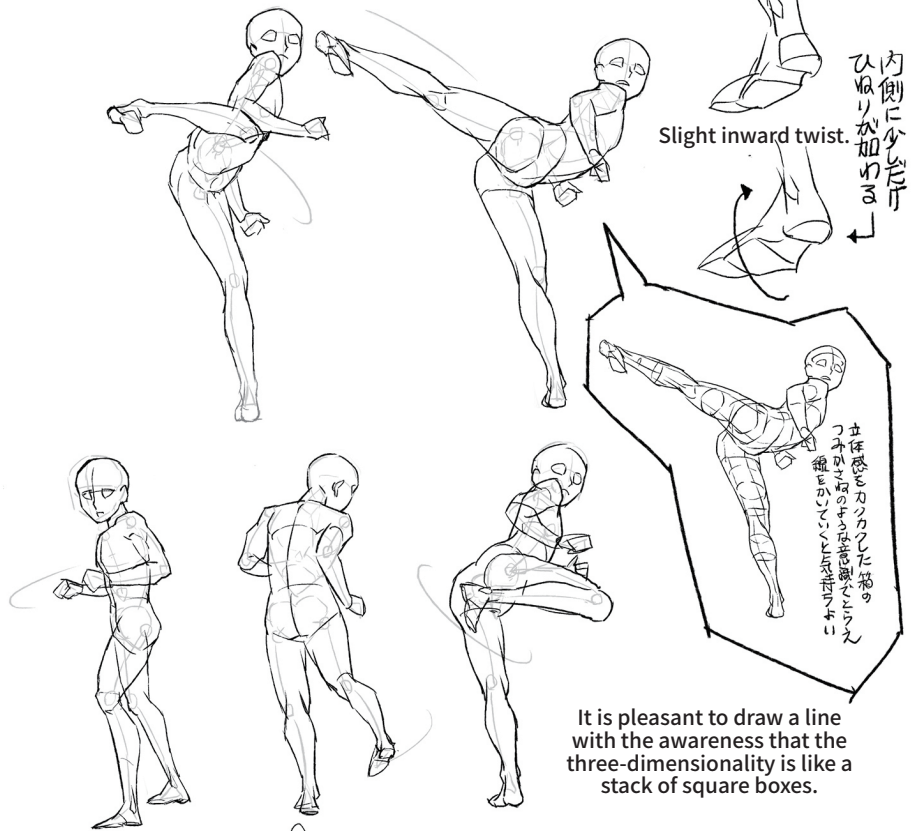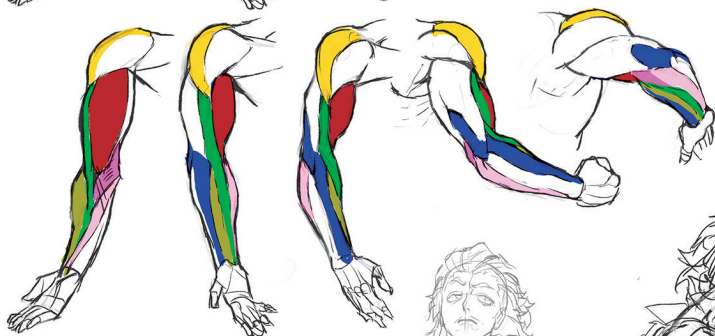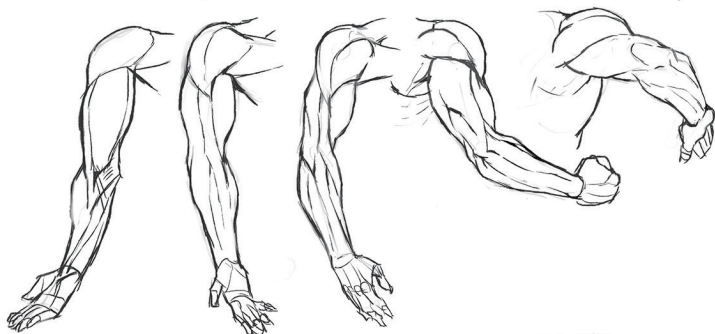
The man's hips are forward.
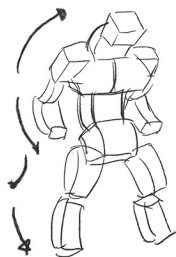
目は線が太くなる為、実際よりたきく見える
なので、たきさをそこまで大きくする事はない。

Eyes appear larger than they actually are due to thicker lines.
So they don't have to be that much bigger in size.

こうなると中から
膨張した様に見えて
キモチワルい。

This way it looks like
it's expanded from the
inside, which is weird.

しっかりと凹凸を意識

Be aware of the bumps.

とりあえず描いた。
I drew it anyway.

Eyes are too close
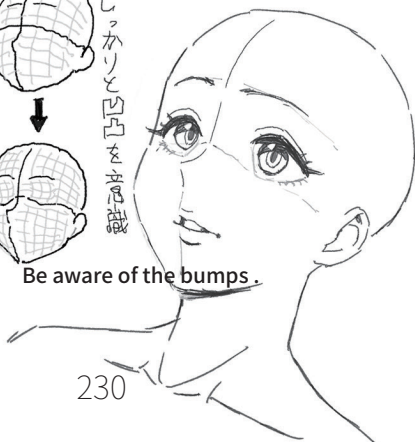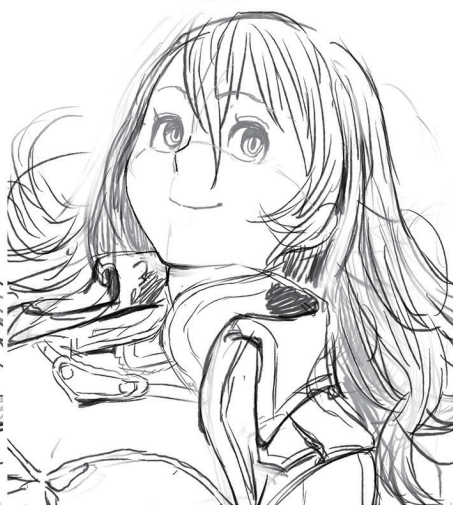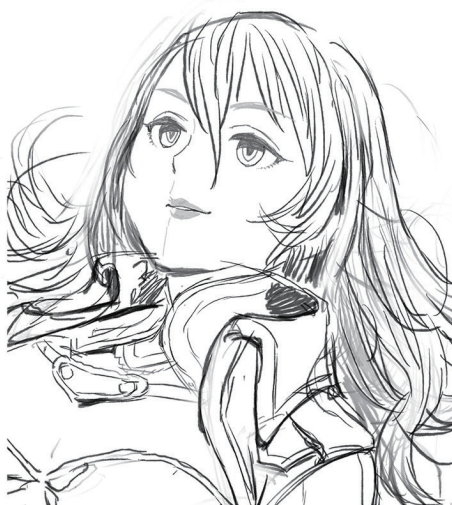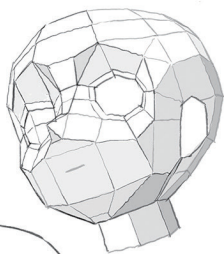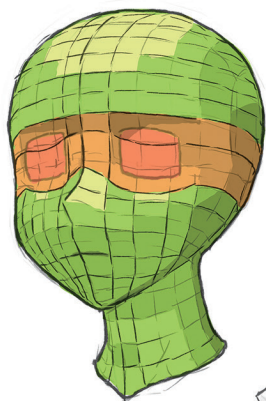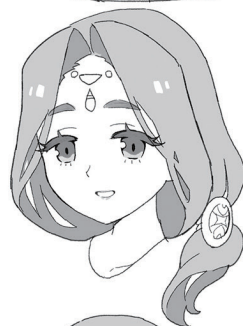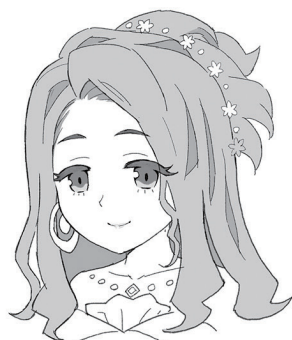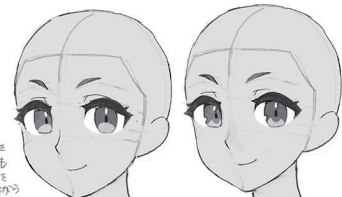
It is good to get a full sense of the eye in shadow
(imagine the eyelid and the eye as I place it).

Weird if I'm not aware of the
cheek on the other side.

236

I think the corners here are the key to the presence of the cheeks over here.

I thought it looked good, but not enough cheeks.

いい感じと思ったけど
ほっぺたが
足りない

ほ、ペたを出す
puff up the cheeks

ここの角が
こっちのほっぺの
存在感を出す
ポイントだと
思う。
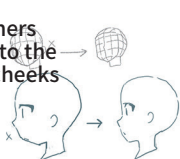
I feel like her face is thick.

何か横が
ぷあつい気が
する。
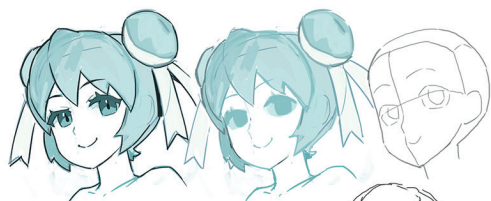
①+②を ある程度 意識する事で
ダイナミックな 構図 になる気がする。

I feel that some awareness of 1 and 2 will
help to create a dynamic structure.

238
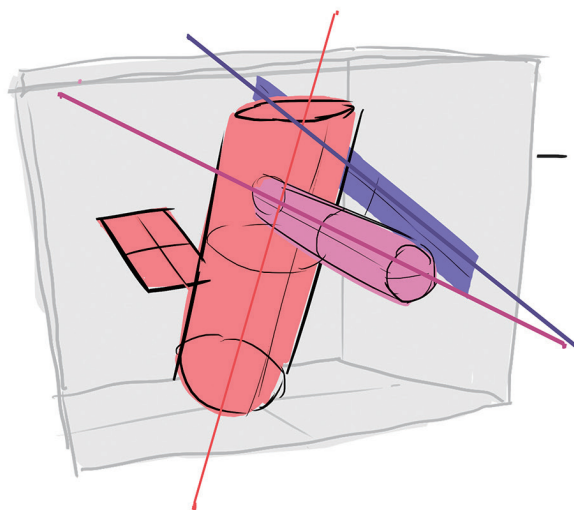
Discussion on dynamic compositions and parts.

〈ダイナミックな構図と〉
〈パーツについての考察〉

1. It looks more dynamic to apply a three-point perspective to the whole space, but if it is overdone, the drawing may look broken.

① 全体の空間に三点透視的な
パースをかけた方がダイナミック
に見えるが、やりすぎるとデッサンが
くずれてる様にも見える。
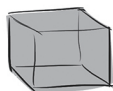
2, by adapting the overarching three-point perspective to individual parts, rather than to the whole.
It may be possible to create a pseudo three-point perspective, although not exactly right

② 全体にではなくて 個々のパーツに
オーバーな 3点透視法に適応して
正確にではないが、
擬似的に 3点透視パースを
作り出せるのかもしれない。

Eye level awareness

アイレベルの意識

③ 奥行きの意識として 画面奥側の地面の上空に
配置されるパーツを意識すると良いのかもしれない。
（手前でなく 奥に向かうパーツ）

3, As an awareness of depth, it may be good to be aware of parts that are placed above the ground on the far side of the screen (pattern towards the back, not the front).

④ 画面に対して平行な面を入らす
事も、より立体的に モチーフを見せる
ことにつながる。

4, Reducing the number of surfaces parallel to the screen also leads to a more three-dimensional presentation of the motif.

Apply a loose three-point perspective to the space.
--Awareness of placement in three-dimensional space.
・Awareness of foreground and depth
・Reduce the number of surfaces parallel to the screen.

印象的なパーツは
大きめに。
Impressive parts are larger.

空間に ゆるやかなる3点透視をかける。

─ 立体空間に配置している意識
  そのための ポーズの工夫

    ─ 手前、奥行きの意識
    ─ 画面に対して平行な面を入らす。

─ パーツの大きな 構造感をわかりやすく

    ─ 回転した 同パーツを描く事で
      スケール感を出す
    ─ 強調したいパーツに対しては
      少しだけ「なんちゃってオーバーパース」
      をかけて、ダイナミックさを出す

反り返りを 使うことによって パーツの単調さを
回避する効果がある気がする。
I feel that the use of warping has the effect of avoiding the monotony of the parts.

--Easy to understand the large sense of structure of the parts.
・Drawing rotated parts to give a sense of scale.
・Apply a slight "fake over-perspective" to the parts you want to emphasize to make them look more dynamic.

Fastest way to improve illustration